

Triton Series Products

Basic Guidelines for Setting Controller Assignments

The **Triton Keyboards and Triton Rack** feature a powerful set of controllers that provide an easy way to shape and control sounds. This “control system” lets users personalize and contour their sounds without having to make extensive edits to the program and effect parameters. The Triton’s controllers can be applied to sounds in the Program, Combination, and Sequence modes.

Korg’s **AMS (Assignable Modulation System)** lets you make real-time control changes to synth parameters, insert effects (IFX) and master effect (MFX) parameters. If you’re considering creating new sound libraries, or even just a few new Programs or Combinations, it is recommended that you include some useful controller settings. This guide will describe some of the basic programming conventions used for setting the Triton controllers.

Typical Controller Applications

Switch 1 & 2 (SW1 & SW2)

SW1 (MIDI CC#80) can select:

SW 1 Mod CC#80, Portamento, Octave Down, Octave Up, JS X Lock, JS+Y Lock, JS-Y Lock, Ribbon Lock, JS X & Ribbon Lock, JS+Y & Ribbon Lock, JS-Y & Ribbon Lock and After Touch Lock.

When SW1 is set to Mod CC#80, there should be noticeable changes to the basic sound character using synth parameters (changes to filter fc, resonance, envelope shape, LFO modulation, Portamento On/Off etc.) SW1 can also be used to control Insert and Master Effects. Sometimes SW1 is used to make changes to both synth and effect parameters simultaneously.

SW2 (MIDI CC#81) can select the same functions as SW1.

Often it is set to “lock” or hold the position or axis of the Joystick and/or the Ribbon. Other times it can be used to add a modulation effect (LFO mod, Pitch EG), or it can be used for Octave transpose when SW1 is set for a modulation effect.

In Program Mode, the touch view display will always show the Mod assignment functions for SW1 & SW2.

Try scrolling through some of the programs to see some typical AMS assignments for SW1 and SW2.

Joystick (JS+Y, JS-Y, JS X)

The **JS+Y (MIDI CC#01)** axis of the Joystick (moving it forward or away from you) is typically used to add LFO modulation to pitch (OSC 1&2). A tasteful vibrato effect is useful for most sounds, but LFO modulation of the Amp (VDA) can also be used to create a tremolo effect for keyboard, flute, and certain ethnic wind instruments.

Organs (except pipes) are an exception. They use JS+Y to toggle the Rotary Speaker effect, instead of applying LFO mod to pitch. We'll cover more on Organ Control later.

The **JS-Y (MIDI CC#02)** axis of the Joystick (moving it down or toward you) can be used to add LFO mod to the Filters (VDF) or the Amp (VDA).

Sometimes an LFO with a Square wave can be used to produce trill effects for wind and reed instruments.

JS-Y can also be used to add Pitch EG.

Select A004 !{Tricky} Kit! (Or any other Drum Kit program moving the JS-Y axis)

Select Program B37 Amp D. Guitar. This uses JS-Y to cross fade the oscillators to create a guitar feedback effect.

JS X (transmits MIDI Bend data) The JS X-axis is used primarily for pitch bend (-X moving it to the left and +X moving it to the right).

Bend amount can be set for each oscillator and for each bend direction (+/-X). Bend amounts of +/-2 are most commonly used.

Motion programs occasionally bend one oscillator by +/-12. **Select A062 Crimson 5ths**

Drum Kit programs typically have bend set to +/-12. **Select A004 !{Tricky} Kit! (Or any other Drum Kit program)**

Ribbon

The **Ribbon (MIDI CC#16)** transmits values from 0 to 127. The center point produces a control value of 64. There is a small dot above the disk drive casing that makes it easy to see and feel the Ribbon's center point.

The Ribbon is often used to control both Filter fc and EG intensity, much like a variable tone control. However, many **Guitar** programs use the Ribbon to produce a double string bend (playing 2 strings, but only bending 1 string into a unison tone).

Select A037 Wet Dist. Guitar. Play single notes and chords while sliding your finger from the left to the center part of the Ribbon

Organs often use the Ribbon to control the Amp or VDA volume. **Select any Organ program using the Category Function** to see how the Ribbon can control volume.

Electric and Acoustic Basses use the Ribbon for pitch bend, while **Synth Basses** use it for tone shaping (fc, EG intensity, resonance, & envelope shaping). **Use the Category Function to select Bass Programs**, and notice the differences in the Ribbon behavior.

The Ribbon can also be used to **Cross Fade** sound elements.

Select C051 Ensemble & Solo. The Ribbon cross fades between a small and large string section.

Select B081 Vintage EP. Here the Ribbon is used to cross fade or “blend” the tine (bell character) and the hard strike of a vintage E.Piano.

* **KARMA, Triton Le and Triton Le Pro do not have a ribbon controller***

Realtime Control Knobs

“A”

LPF CUTOFF (MIDI CC#74)

RESONANCE/HPF (MIDI CC#71)

FILTER EG INTENSITY (MIDI CC#79)

RELEASE (MIDI CC#72)

“B”

ASSIGNABLE 1 (MIDI CC#17)

ASSIGNABLE 2 (MIDI CC#19)

ASSIGNABLE 3 (MIDI CC#20)

ASSIGNABLE 4 (MIDI CC#21)

The Real Time Control button toggles the led indicator lights to show which **A** or **B** Knob functions are selected. **The “A” Row** controls are hard wired or fixed. In addition to their realtime control functions, they can also be used as a shortcut for editing both oscillators. You can make quick offset values and edits to programs using the LPF Cutoff (Low Pass Filter), Resonance/HPF (HIGH Pass Filter), EG intensity, and Release Knobs.

In Program mode, you can edit sounds, and then use the write button to store your edits. When the Knobs are set to Row A, they transmit MIDI CC’s 74, 71, 79 and 72, which can be very useful when recording with the Triton Sequencer or when using external sequencers.

Row B selects **Assignable Knobs 1-4**. The Controller page of the Program, Combination and Sequencer modes provides a list of assignable control functions for each knob.

General Conventions for the Assignable Knobs:

Knob 1 should change the basic sound character, such as changes to pitch, pitch or filter modulation, attack, envelope shape, etc.

Knob 2 is often used for decay, pitch, filter mod, or IFX control

Knob 3 is often used for oscillator detune, modulation FX (Chorus/Phaser/Flanger depth or wet/dry, sometimes Delay FX

Knob 4 is mostly used to increase and decrease Reverbs and/or Delays.

Note 1: Even though Filter Cutoff, Resonance, EG Intensity and Release are available choices, try to avoid selecting them for Assignable Knobs, as they are always available in Row A.

Note 2: Remember that Realtime Knob Assignment Row A or B (the status) will be written into memory for every Program, Combination or Song.

Note 3: When using the AMS function to assign knobs, try to avoid using Knob assignments with [+]. Knob assignments using MIDI CC 17, 19, 20, and 21 use 12:00 as the center position. This gives them a bipolar function. When [+] is used, the Knobs work much like a volume knob (7:00 to 5:00). Sometime you might use this for special mixing applications in Combi or Sequence Mode.

Most of the Triton sounds use Knob functions with a bipolar function. Following this convention will help keep your sounds more compatible, especially when combining them with other sounds in the Triton.

Value Slider

The Value Slider (MIDI CC#18) is only available in the Program and Combi modes. It is often used to control Pitch, LFO rates, Modulation FX rates, and Dynamic Mod (with Delays).

Miscellaneous Programming Tips

Velocity Switching In Program Mode, each oscillator has a high and low Multisample assignment. This works fine for sounds sharing the same type of filter, and envelope shaping. Occasionally you might want to switch between OSC 1 and OSC 2. The Velocity Zone Tab lets you select Top and Bottom velocity levels for velocity adding, and switching. Velocity switching and Cross Fading is also supported in the Combi and Sequence modes, where you can use up to 8 and 16 programs respectively.

Aftertouch Typically, After Touch is normally used for vibrato, filter cutoff, and volume. Used with discretion, it can add subtle expression to sounds. Be careful not to let it get in the way, while playing with higher velocity values. Use the factory preload sounds as a guide for setting you overall values.

Mono & Stereo Programs

In the Program mode, each oscillator can be panned to create Stereo and Mono programs. Stereo Multisample programs should have pan set to L001 and R127 on the Amp 1 and Amp 2 pages. Remember to check to see if AMS is being used to modulate panning. The MFX & IFX section also has some effects, which are mono. They can sum the inputs of a stereo program to mono, which can create phase issues, so remember to always check your MFX & IFX assignments.

Performance Editing

In Program Mode, you can use the Performance Editors to change octaves, Pitch Stretch, adjust OSC balance, Amp Levels, attack, Decay, and IFX7 MFX Wet/Dry levels. Use the Write button to save any edits as a shortcut.

Using the Copy Functions

Oscillators can be swapped, or OSC 1 and OSC 2 can be copied form any Program in the Triton using the copy function on page 1 (Basic) of the Program mode.

IFX and MFX algorithms can also be swapped or copied from any program, Combi, or song. Double size FX are only available as IFX.

EQ can also be copied from any program, Combi, or song

Syncing the EGs- When you need to create identical or similar envelopes for each oscillator, you can use the sync function to program both filter envelopes or amp envelopes simultaneously.

Pitch Stretching works best on PCM (sampled Instrument sounds. Using the Transpose and Tune parameters (to offset each other) in the Program, Combination, and Sequence modes to get alternative tonal shapes.

Organ Emulation

Select program A103 Full Drawbars. Let's take a closer look at what's happening.

P1: Edit Basic, Select OSC Basic. Turn Knob 1. Notice how Knob 1 adds a vibrato chorus. Slider is transposing and pitch stretching the organ 1 octave down.

P8: Edit IFX SelectIFX2. Turn Knob 2. Knob 2 Controls the Rotary Speed. Hold a note or chord, and move the JS+Y full up, and let go. This "toggles the Rotary Speaker "like the real thing".

JS-Y toggles overdrive On and Off.

Press SW1 to hear the Organ with and without the Rotary effect.

SW2 stops or "brakes" the rotary effect.

Select IFX 4. Knob 3 adds distortion. SelectP9: MFX2. Knob 4 controls Reverb amount.

The Ribbon controls volume. This method is applied to most of the Triton Organs. There are a few variations of this method. Try selecting some other Organ programs, to examine controller variations.

Programming Arps

In addition to **Up, Down, Alternate 1 & 2, and Random**, there are **200 internal Arp Patterns** who can be assigned for Programs, Combinations and Songs. Patterns 0-145 & 196-199 work well with instrument sounds, and Patterns 145-195 are for Drum Kits. P7: displays the assignable Arp parameters. Remember that the Arpeggiator Gate and Velocity Knobs are also programmable.

Arp Assignments can also be copied from any program, Combi or Song. Remember that Combis and Songs can use up to 2 Arp Patterns, and programs can only use 1 Arp Pattern.

Note: Avoid assigning Arp Patterns above 199, unless you plan using these locations for the creation of new Arp patterns. The Triton Keyboard Expansion Boards use Arp Locations 200-215, and 216-231

"Hiding" the Arp in Combi Mode

Select Combi A025 Organic Beats, select P2:, and select MIDI Channel. Notice that Timbres 5 and 6 are set to MIDI Channel 2 & 3, and that the Track Status for Timbre 7 & 8 is set to off.

Select P7: Arp Setup. Timbres 5 & 7 have Arp A assigned, and Timbres 6 & 8 have Arp B assigned.

This method lets you add additional sounds when the Arp is turned on. However, it requires 2 Timbres for each sound that you want to hide.

Setting Levels FX Trims & EQ

In Program Mode, levels can be set for each oscillator on the P1: Edit Basic page. Filters have a Trim Level, which can be lowered when using resonance at high levels. Amp Levels can also be set on P4: the Amp level page.

Effects such as Compressor, Limiter, EQ, OD/HiGain Wah, usually have Trims, EQ, Gain Adjust and Output Levels. The Master FX section also has programmable EQ.

It is often easiest to try to compare program levels for similar sounds in a given category. Try to match velocity response and levels accordingly. When in doubt, turn off all effects, normal out the EG, and start checking levels at the beginning of the signal path.

E Bank

The Triton's E bank is ideal for creating new programs. None of the Factory Combinations reference E Bank Programs. When you're ready to save your work, go to the Disk Mode, Select Save PCG, uncheck the A/B/C/D Programs and Combinations (Programs, Combinations, Global). This way your file can be safely loaded without disturbing anything in the A/B/C/D banks.

Combinations

If you want to create Combinations, a good strategy would be to over write the bank locations starting with A000. When you're ready to save, follow the procedure described before, only this time leave Combi bank A un-checked. It also would be a good idea to provide documentation explaining what sounds will be loaded and where they will be loaded.

There is an initialized Combi in D127 *User's Slot* if you want to start programming from scratch.

Filtering Controllers in Combi & Sequence Modes

When combining Programs in the Combi and Sequence Modes, you can filter out controllers for each timbre or track by selecting P4: Controller.

Insert and Master FX

Even though it is possible to program sounds using 5 insert effects it doesn't mean that you absolutely must use all five. Here are two good points to consider when you are working with the Insert Effects:

- Will it be possible for users (or yourself) to use several programs in the sequencer mode, and still be able to copy in their necessary effects to be able to retain their character? Remember that a total of 16 programs can be used multitimbrally, but they all have to share the inserts. Being able to buss programs helps, but it's something to keep in mind.

2. The **Triton Le** and **Triton Le Pro** only have 1 Insert Effect. If you feel that you absolutely must use additional insert effects, then try to prioritize the most important effects. Dedicate IFX1, MFX1 and MFX 2 as your most significant effects. This way it will be easier to import your Triton programs into an Le.

Final Advice

Compare your work with similar sounds in appropriate categories. Compare controllers, Arps, levels, EQ. Try to keep and retain similar voicing concepts.

Remember that the Triton is a powerful synthesizer that also features astounding effect algorithms. Take full advantage of the Triton's AMS capabilities, to shape and control programs in unique and dramatic ways!

Sampler & Saw Waveform Programs

This SAW.PCG E Bank file contains 8 User Sampling Programs, 16 Saw Wave Programs (one program for each category).

The additional User sample Programs have mono and stereo assignments. Programs E006 and E007 feature AMS controller assignments to control the Triton's synth parameters, Insert FX, and Master FX.

Programs E008-E023 were all created with a single cycle sawtooth waveform, except E 023 Saw & Noise Drum Hit, which uses Saw and Noise for Oscillator 1 & 2. The Saw waveform is just one of the Triton's internal 425 PCM Multisamples.

You can use any combination ROM Multisamples to create new programs, or try mixing them with your own samples to create unique and complex programs.

E Bank Programs

E000 Sampler Waves (M)

*for mono user samples

E001 Sampler Waves (S)

* for stereo user samples

E002 Self-Vocode 1

E003 Self-Vocode 2

E004 Vocoder 1

E005 Vocoder 2

E006 Mono Samples

* for mono user samples using AMS

E007 Stereo Samples

* for stereo user samples using AMS

E008: Saw E.Piano

SW1: Octave Down
SW2: JS+Y/ Ribbon Lock
JS X: +/-2
JS+Y: LFO 1 Amp Mod
JS-Y: IFX Stereo Auto Pan
Ribbon: Filter Cutoff
Knob1: Resonance & Filter Cutoff
Knob2: Random LFO 2 Filter Mod (MIDI / Tempo Sync)
Knob3: MFX Chorus Frequency & Wet/Dry Mix
Knob4: IFX & MFX Reverb Wet/Dry Mix
Slider: LFO1 Amp Mod Speed / IFX Auto Pan Speed
Arp: 129 Speed Sequence: Split: C3
Other: OSC1 & 2 Pitch Shift Velocity Switch

E009: Saw Organ

SW1: (Mod) IFX Overdrive, Amp Simulation, and Rotary Wet/Dry
SW2: OSC 2 Pitch, Envelope Decay (Perc tune/decay)
JS X: +/-2
JS+Y: Rotary speaker Slow/fast Toggle
JS-Y: LFO2 VDA tremolo
Ribbon: Filter Cutoff & Volume
Knob1: LFO Mod (Tremolo)
Knob2: Rotary Speaker Speed
Knob3: Rotary Speaker Stop/Start
Knob4: Reverb
Slider: OSC 2 VDA (Perc OFF)
Arp: Random

E010: Saw Bells

SW1: (Mod) OSC 2 Pitch
SW2: JS-Y/ Ribbon Lock
JS X: +/-2
JS+Y: LFO1 Pitch
JS-Y: LFO2 Random Filter Mod (MIDI / Tempo Sync)
Ribbon: Filter Cutoff & Volume
Knob1: Amp LFO Mod & Speed (Tremolo)
Knob2: OSC 1 Pitch
Knob3: MFX Chorus Speed, Depth, and Wet/Dry Mix
Knob4: Reverb
Slider: LFO Filter Mod
Arp: Random

E011: Saw Strings

SW1: Octave Down

SW2: JS-Y/ Ribbon Lock

JS X: +/-2

JS+Y: LFO1 Pitch

JS-Y: LFO2 LFO 2 AMP Mod (Tremolo)

Ribbon: Filter Cutoff & Volume

Knob1: Attack

Knob2: OSC 1 Pitch

Knob3: OSC 1/2 Detune, MFX Chorus Wet/Dry Mix

Knob4: IFX Multitap Chorus/Delay, MFX Reverb

Slider: Resonance, Filter Mod, and LFO Speed

Arp: 137 Step Saw Down

E012: Saw Voices

SW1: Mod IFX Pitch Shift

SW2: JS-Y/ Ribbon Lock

JS X: +/-2

JS+Y: LFO1 Pitch

JS-Y: IFX Talking Modulator

Ribbon: Filter Cutoff & Volume

Knob1: Attack

Knob2: Pitch Envelope, Filter Cutoff

Knob3: OSC 1/2 Detune, MFX Chorus Speed, Wet/Dry Mix

Knob4: MFX Reverb

Slider: Amp Mod (tremolo)

Arp: 139 Ditto

E013: Saw Synth Brass

SW1: Octave Down

SW2: Ribbon Lock

JS X: +/-2

JS+Y: LFO1 Pitch

JS-Y: LFO 2 Trill

Ribbon: Filter Cutoff & Volume

Knob1: Attack

Knob2: Pitch Envelope, Resonance, and Filter Cutoff

Knob3: OSC 1/2 Detune, MFX Chorus Wet/Dry Mix

Knob4: MFX Reverb

Slider: Amp Mod (tremolo)

Arp: 29 Arco Arpeggio

E014: Saw Flute

SW1: (Mod) Shorten Envelope
SW2: (Mod) Sequence Delay
JS X: +/-2
JS+Y: LFO1 Amp Mod (Tremolo)
JS-Y: LFO 2 Trill
Ribbon: Filter Cutoff & Volume
Knob1: Attack
Knob2: Decay
Knob3: MFX Chorus Wet/Dry Mix
Knob4: MFX Reverb
Slider: OSC 1/2 Pitch
Arp: 137 Saw Step Down
Other: OSC1 & 2 Pitch Shift Velocity Switch

E015: Saw Feedback Gtr.

SW1: (Mod) IFX Flanger/Overdrive/Compressor
SW2: (Mod) OSC 2 Pitch (Harmonic Feedback), IFX Overdrive Wah On/Off
JS X: +/-2
JS+Y: LFO1 OSC Mod (Vibrato)
JS-Y: Cross Fade OSC 1&2
Ribbon: Pitch
Knob1: Filter Cutoff, IFX Overdrive Wah Sweep
Knob2: LFO 2 Random Filter Mod (MIDI / Tempo Sync)
Knob3: MFX Chorus Speed, Depth, and Wet/Dry Mix
Knob4: MFX Sequence Delay
Slider: OSC 1/2 Pitch
Arp: 002 Guitar Strum 2 (Split B4, Bottom Velocity 104)

E016: Saw Bass

SW1: (Mod) Filter Cutoff & Envelope
SW2: JS-Y, Ribbon Lock
JS X: +/-2
JS+Y: LFO1 OSC Mod (Vibrato)
JS-Y: LFO 2 Random Filter Mod (MIDI Tempo Sync)
Ribbon: Pitch
Knob1: Pitch EG
Knob2: Resonance and Filter Cutoff
Knob3: MFX Chorus Wet/Dry Mix
Knob4: MFX Reverb Wet/Dry Mix
Slider: OSC 1 Pitch
Arp: 53 Latin Bass

E017: Slow Saw Pad

SW1: Portamento

SW2: JS-Y, Ribbon Lock

JS X: +/-2

JS+Y: LFO1 OSC Mod (Vibrato)

JS-Y: LFO 2 Random Filter Mod (MIDI Tempo Sync)

Ribbon: Filter Cutoff

Knob1: Attack

Knob2: Decay

Knob3: OSC 1/2 Detune, MFX Chorus Speed, Depth, and Wet/Dry Mix

Knob4: IFX BPM Delay Wet/dry Mix, MFX Reverb Wet/Dry Mix

Slider: OSC 2 Pitch, Amp Mod (Tremolo)

Arp: 123 Echo Riff

E018: Fast Saw Synth

SW1: Portamento

SW2: JS-Y, Ribbon Lock

JS X: +/-2

JS+Y: LFO1 OSC Mod (Vibrato)

JS-Y: IFX Overdrive

Ribbon: Filter Cutoff

Knob1: OSC 1 Resonance, Filter Shape

Knob2: LFO 2 Random Filter Mod (MIDI Tempo Sync), IFX Sequence Delay Feedback & Wet/Dry Mix

Knob3: MFX Chorus Speed, Depth, and Wet/Dry Mix

Knob4: MFX Reverb Wet/Dry Mix

Slider: OSC 2 Pitch

Arp: 103 Repeat

E019: Saw OD Bass/Lead

SW1: (Mod) Filter Cutoff, IFX Compressor-OD/High Gain, and Stereo Compressor

SW2: JS-Y, Ribbon Lock

JS X: +/-2

JS+Y: LFO1 OSC Mod (Vibrato)

JS-Y: LFO 2 Random Filter Mod (MIDI Tempo Sync)

Ribbon: Filter Cutoff

Knob1: Attack

Knob2: Filter Cutoff Envelope Shape, Overdrive Wah Sweep MFX Chorus Wet/Dry Mix

Knob3: MFX Chorus Speed, Depth, and Wet/Dry Mix

Knob4: MFX L/C/R Delay Wet/Dry Mix

Slider: OSC 1 Pitch

Arp: 30 Dance Bass Riff 1

E020: Motion Saw

SW1: (Mod) LFO 2 Random Filter Mod (MIDI Tempo Sync)

SW2: JS-Y, Ribbon Lock

JS X: +/-2

JS+Y: LFO2 OSC Mod (Octave Trill)

JS-Y: LFO 2 Random Filter Mod (MIDI Tempo Sync), Filter 2 Cutoff, and Resonance

Ribbon: Filter Cutoff

Knob1: IFX Compressor, Decimator

Knob2: Filter Cutoff Envelope Shape, Overdrive Wah Sweep

Knob3: OSC 1/2 Detune, IFX Stereo Random Phaser, MFX Chorus Speed, Depth, and Wet/Dry Mix

Knob4: MFX Stereo BPM Delay Input Level (D Mod), Feedback, and Wet/Dry Mix

Slider: VDA Random Mod

Arp: 102 Once! Split: D#4

E021: Saw SFX

SW1: (Mod) OSC 1/2 Pitch EG, Filter Cutoff

SW2: (Mod) Filter Mod, Filter cutoff, Amp EG Shape, IFX Ring Mod, and Decimator

JS X: +/- 12

JS+Y: LFO1 OSC Mod, IFX Ring mod frequency

JS-Y: LFO Filter Mod, Filter 2 Cutoff, and Resonance, LFO 1 Speed

Ribbon: Inverted Pitch for OSC 1&2, IFX Ring Mod LFO Frequency & Depth, Decimator Sampling Frequency & LFO Speed

Knob1: Resonance, Cutoff,

Knob2: LFO 2 Speed, Overdrive Wah Sweep MFX Chorus Wet/Dry Mix

Knob3: OSC 1/2 Detune, IFX Stereo Random Phaser, MFX Chorus Speed, and Wet/Dry Mix

Knob4: MFX Stereo Cross Delay Feedback, and Wet/Dry Mix

Slider: VDA LFO Mod

Arp: Up

Other: Mono

E022: Saw Arpeggiator

SW1: (Mod) Amp2 Envelope Shape (Mute Off)

SW2: JS-Y, Ribbon Lock

JS X: +/- 2

JS+Y: LFO2 OSC Mod (Octave Trill), Envelope Shape

JS-Y: OSC 2 Pitch

Ribbon: Filter Cutoff, EG Shape

Knob1: Attack

Knob2: OSC 1 Pitch

Knob3: Amp LFO Mod, IFX Chorus Speed & Wet/Dry Mix, MFX BPM Delay and Dmod

Knob4: MFX Stereo BPM Delay Wet/Dry Mix and Reverb wet/Dry mix

Slider: OSC 2 Pitch

Arp: 137 Saw Step Down Split: C4

E023: Saw & Noise Drum Hit

SW1: (Mod) OSC 1/2/ Pitch, Filter Cutoff, and Resonance

SW2: JS-Y, Ribbon Lock

JS X: + 12, -18 & +12, -7

JS+Y: LFO1 OSC Mod

JS-Y: Envelope Shape, IFX Distortion

Ribbon: Pitch, Filter Cutoff

Knob1: Attack

Knob2: OSC 1/2 Pitch EG, Envelope Shape

Knob3: IFX BPM Delay Feedback, Wet/Dry and MFX ChorusWet/Dry Mix

Knob4: MFX Reverb Wet/Dry Mix

Slider: Filter Cutoff, and Filter Mod (MIDI Tempo Sync)

Arp: 198 6/8 Pattern