

KORG

PROVIEW

THE BOLD, NEW WORKSTATION
FROM KORG



M3
MUSIC WORKSTATION/SAMPLER

> NEW

R3



MINI-KP



DT-4



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PROVIEW

Volume 29 2007

KORG

THE COMPLETE
KORG CATALOG
AND MORE



Adam

Blackstone

+ Pharrell
Williams

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M3

MUSIC WORKSTATION/ SAMPLER

THE BOLD, NEW WORKSTATION FROM KORG

A bold, new innovative, third-generation workstation from the company that invented the concept! The all-new M3 inherits much of its heritage from the flagship OASYS, distilled into an inspiring and affordable music production package.

M MEANS MORE

The M3 heralds the third generation of Korg Workstations. The M1 started it all, defining the category and going on to be the best-selling workstation ever. Trinity gave birth to a whole family of TRITON products. Now Korg is poised to refine the workstation category once again. A new tone generator, new innovations and a multi-year sound design commitment to make it "sing" have led to the new M3, the workstation that rightfully deserves to wear the "M" that started it all.

M3 AT A GLANCE

Synthesis Method: EDS synthesis

ROM: 256 MB

Polyphony: 120

Keyboard: 61 keys, 73 keys or 88 weighted keys; velocity and aftertouch sensing

Programs/Combinations: 1,664 user programs (512 preloaded); 1,792 user memory combinations (384 preloaded); 144 user drum kits (32 preloaded); GM Level 2

Effects: 170 algorithms, 2 master effects, 5 insert effects, 1 total effect

Control Inputs: Damper pedal, dual assignable (Switch/Pedal)

Outputs: Main = L/MONO, R; Individual = 1, 2, 3, 4; S/P DIF (optical); Headphones

Inputs: 1, 2; MIC/LINE Switch, Level Knob; S/P DIF (optical)

MIDI: IN, OUT, THRU

Interface: 2 USB Type A (external USB device), USB Type B (PC)

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To hear audio files and find out more, go to:
> www.korg.com/M3



> ENHANCED DEFINITION SYNTHESIS

The M3 utilizes a new sound chip designed in parallel with the software that became the HD-1 in the flagship OASYS. This new synthesis system, EDS (Enhanced Definition Synthesis), shares much of the OASYS lineage – low-aliasing oscillators with up to four stereo samples per, a powerful new filter topology, detailed envelope generators, a Drive parameter for analog warmth and grit, AMS Mixers for advanced modulations – the 120 voice M3 delivers the essential elements from the acclaimed HD-1 design.

> MORE ROM

A whopping 256 MB of ROM with 1,028 multisamples and 1,606 drumsamples provides plenty of samples to make sounds from! It's like the "best-of" from the OASYS ROM compiled into a great new soundset, including velocity-switched sources for the main acoustic sounds and plenty of synth source and drums.

> BETTER SOUNDS

Korg is renowned for their unsurpassed sound programming, and the M3 takes that reputation to an even higher level. Five hundred twelve expressive Programs and 384 stunning Combinations take full advantage of all the innovations of the M3. With space for a total of 1,664 Programs and 1,792 Combinations, you'll never run out of room for your own creations.

> RADIAS ENHANCED

You can add even more synth power to your M3 – the EXB-RADIAS is a 24-voice, single timbre version of the awesome MMT synthesizer that fuels both the RADIAS and R3 synths. Just pop it in to your M3 and enjoy analog modeling and digital synthesis combined to offer endless synthesis possibilities. One hundred twenty-eight great new Programs marry that engine to the many features found only in the M3.

> INNOVATIVE CONTROL

We've included a wealth of expressive controllers to enhance your performance. The classic Korg joystick, dual switches, a ribbon, and multiple pedal inputs are just the beginning. The color Touch-View display also doubles as an X/Y pad for controlling synthesis and effects parameters, changing colors in response to your movements.

> CONTROL SURFACE

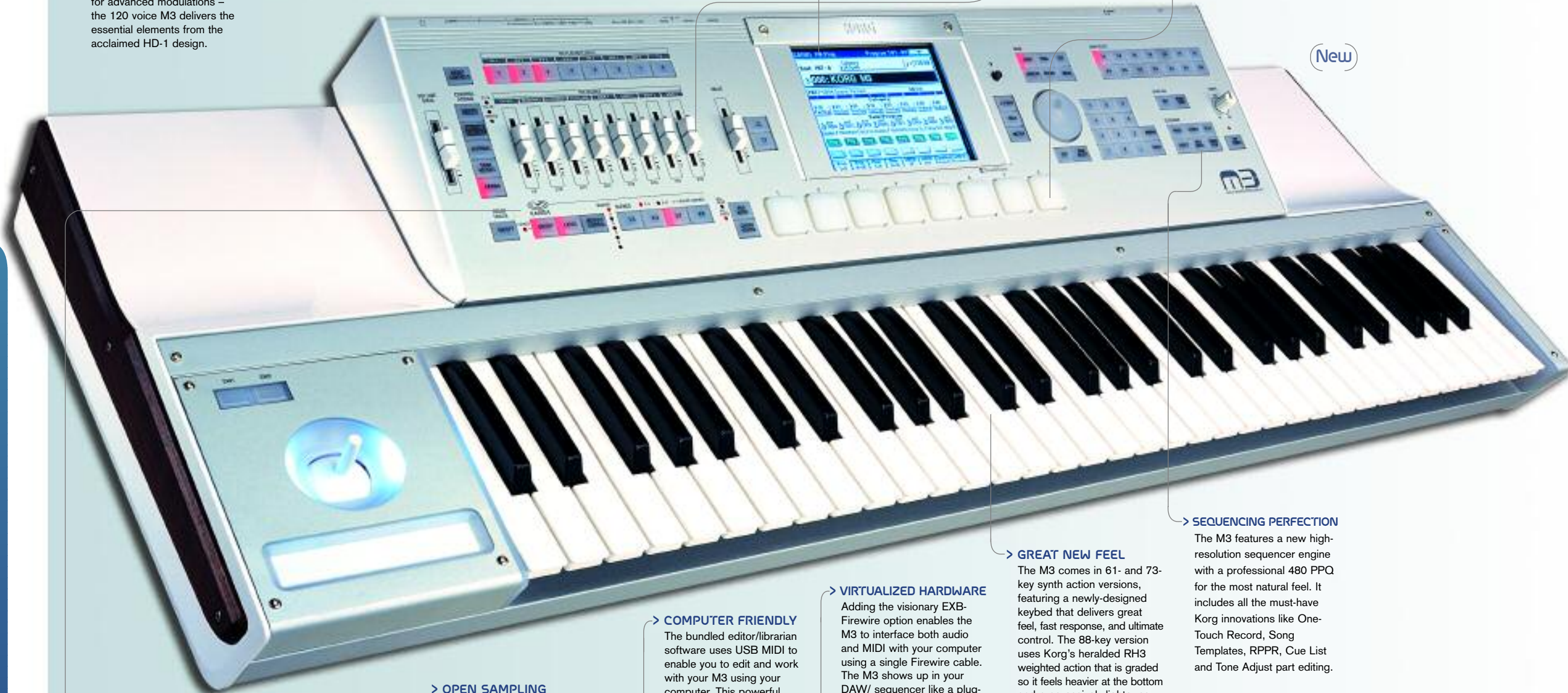
The M3 features the same type of multi-mode real-time control surface as first featured on the OASYS. Eight sliders and switches with powerful functionality give you total control over tweaking internal sounds, mixing tracks, interacting with KARMA, controlling external hardware, and more.

> PAD ME

Eight great-feeling velocity-sensitive pads can be used to trigger notes, chords, even controller messages for use with KARMA or your own live performance and sequencing needs. You can store up to eight notes per pad, retaining all the feel and nuance of your chord voicing, and play them back exactly as entered, or with full velocity scaling.

> DRUMMER INCLUDED

Drum Tracks are an M3 innovation – natural sounding, user-programmable grooves that can be played along to for instant inspiration, integrated with KARMA for new creative possibilities, and used as springboards for your next hit song.



(New)

> KARMA-FIED!

The M3 includes all the second-generation KARMA functions as featured in the flagship OASYS, including KARMA Wave Sequencing. KARMA is the inspiring, real-time phrase generator that can help you play everything from natural instrument gestures, to complex cascades of notes, dance-riffs, gated and chopping effects and more.

> UNIQUE DESIGN

The M3 series offer a new design concept called the Korg Komponent System, allowing you to custom configure your own expandable instrument. The 73-key version can host both the M3 and the RADIAS-R module for a powerful dual panel system. The 88-key version can actually hold dual M3 engines or the M3/RADIAS configuration.

> OPEN SAMPLING

The Open Sampling System allows sampling and resampling in every mode, with 64 MB of RAM standard, expandable to 320 MB with the optional EXB-M256 board. Compatibility with WAV, AIFF, AKAI and now SoundFont 2.0 ensures a large library of possible sounds beyond your own creative efforts.

> COMPUTER FRIENDLY

The bundled editor/librarian software uses USB MIDI to enable you to edit and work with your M3 using your computer. This powerful software works in stand-alone mode or as a plug-in within your favorite host software.

> VIRTUALIZED HARDWARE

Adding the visionary EXB-Firewire option enables the M3 to interface both audio and MIDI with your computer using a single Firewire cable. The M3 shows up in your DAW/ sequencer like a plug-in with complete control and interactive operations.

> GREAT NEW FEEL

The M3 comes in 61- and 73-key synth action versions, featuring a newly-designed keybed that delivers great feel, fast response, and ultimate control. The 88-key version uses Korg's heralded RH3 weighted action that is graded so it feels heavier at the bottom and progressively lighter as you go up. All three models feature aftertouch sensitivity.

> SEQUENCING PERFECTION

The M3 features a new high-resolution sequencer engine with a professional 480 PPQ for the most natural feel. It includes all the must-have Korg innovations like One-Touch Record, Song Templates, RPPR, Cue List and Tone Adjust part editing.



RADIAS & R3

SYNTHESIZER / VOCODER

AHEAD OF THE CURVE

Borrowing ultra low-aliasing modeling techniques from the OASYS, the Multi Modeling Technology (MMT) synth engine in the RADIAS and R3 exceeds common analog expectations and rapidly takes off for uncharted territories. This powerful MMT engine first appeared in our EMX-1 ELECTRIBE and was fully realized in the amazing RADIAS. Now say hello to the R3, the newest member of the family.

> CATCH A WAVE!

Two oscillators combine to offer analog waves, PCM waves, noise, ring mod and more. Analog wave modulation opens up Variable Phase Modulation (VPM), massive unison voicing, PWM and cross-mod possibilities.

> FLEXIBLE FILTERING

The dual filter design offers powerful resonance and unique configurations. Filter 1 is continuously variable between 24 dB low pass, 12 dB high pass and everything in between, including band pass. Filter 2 offers multiple modes including comb filtering.

> MODULATION STATION

Two LFOs and three ADSR envelopes shape the sound and add cyclic motion to nearly any voice parameter. Connect various modulations, sources, and destinations together using the six Virtual Patches.

> ENDLESS EFFECTS

Two insert effects and a two-band EQ can be assigned to each Timbre. Choose from 30 different effect types.

> MOD SEQUENCING

Modulation Sequencers (RADIAS – three per Timbre; R3 one per Timbre) provide discrete values to a modulation parameter that change over time, either in stepped or smooth motion, and can loop over and over.

> PROCESSING PACKAGE

Audio inputs allow any audio signal to be gated and filtered using the internal synthesis and effects.

> BEND ME, SHAPE ME

Add analog warmth by dialing up extra "Drive." Innovative Wave Shaping provides dramatic results – even offering virtual "pick-up" response.

> ACTION VOCODING

Above and beyond traditional vocoding, Formant Motion records the formant of a sung or spoken phrase, so it can be recreated anytime. The vocoder offers 16 bands for extra clarity, and a vocoder mic is included.

> PUNCH IT UP

Add definition and emphasis to the beginning of the sound by adding variable amounts of Punch to reinforce the attack.

> KEYS TO THE KINGDOM

Both models offer full-size, velocity sensing keys; Pitch and Mod wheels offer expressive performance control.

> FREE EDITING SOFTWARE

Manage your sounds and formants with the free sound editing and librarian software. A single USB connection makes transferring data quick and easy.



RADIAS and R3 AT A GLANCE

Synthesis Method: MMT (Multi Modeling Technology)

Max. Polyphony: 24 voices (RADIAS) / 8 Voices (R3)

Synth Structure: Four Timbres per Program (RADIAS)

Two Timbres per Program (R3)

Vocoder: 16-band with formant motion, shift and hold functions

Effects: 30 types, 2-band EQ, 2 insert effects per timbre, 1 master effect per Program

Keyboard: 49 keys; Velocity sensing (RADIAS)

37 keys; Velocity sensing (R3)

Accessories: RADIAS: Headset mic, mounting hardware, accessory shelf, CD-ROM; AC supply

R3: Gooseneck mic, CD-ROM, AC supply

Connections:

- Audio In: 1, 2
- Audio Out: L/Mono, R, 1, 2
- MIDI: In, Out, Thru
- USB port
- Pedal jacks: Switch, Pedal

Dimensions (W x D x H) in.; Weight: RADIAS: 34.84 x 15 x 3.9 (flat), 8.78 (raised); 19.2 lbs.

R3: 25 x 20.63 x 3; 6.17 lbs.

See and hear much more at:

> www.korg.com/RADIAS & www.korg.com/R3

> RADIAS:

> CUSTOM CONFIGURED

With enough controls for the serious knob-tweaker, the RADIAS panel tilts up for easy access and down when you just want to play. The whole panel slides to either side, so you can drop in the matching shelf to hold a laptop, KAOSS pad, mixer, etc. RADIAS is also available as a rack module.

> AWESOME ARCHITECTURE

Each of the 256 RADIAS Programs consists of up to four Timbres, each with its own note-range, output, MIDI channel and more. The Program itself offers a master effect, plus a 32 step arpeggiator and two step sequencers that can be applied to any or all timbres.

> KEEP THE BEAT

A drumkit program can be assigned to one Timbre in a Program and can be driven from the arpeggiator or Step Sequencer.

> R3:

> STREAMLINED DESIGN

Compact, portable and easy to use, the R3 keeps important controls close at hand, and individual parameter displays let you dig deep when editing or programming. The Bank Select dial keeps all 128 preloaded programs organized by category for fast access.

(New)

OASYS

OPEN ARCHITECTURE SYNTHESIS STUDIO

IN A CLASS ALL ITS OWN

OASYS brings together over 40 years of refined expertise in making the finest musical instruments in the world. OASYS is not only an entirely new instrument; it's a new platform to support Korg innovations for years to come. Powered by an ultra-fast processor, OASYS offers all the benefits of a variable software system with the hardware integrity that can only come from a fully-integrated instrument design.

FANTASTIC FOUR AND MORE!

OASYS ships with four synthesis engines that deliver a new level of realism, fidelity and sound quality for a professional musical instrument.

HD-1 STELLAR SYNTHESIS

The HD-1 High Definition PCM synthesizer offers up to 172 notes of polyphony and comes preloaded with a staggering 628 MB of wave ROM. This includes stereo waveforms with long sample lengths and up to 4-way velocity-switched instrument and drum samples.

HD-1 PROCESSING

Dual multi-mode resonant filters, three LFOs per-voice, a 3-band EQ, and three detailed Envelope Generators allow for very complex and nuanced Program design.

FREE HD-1 SAMPLES

We've included the first two Expansion Sample (EXs) releases for free; the EXs-1 is a 313 MB Expansion set, and the EXs-2 is a 503 MB Concert Grand piano offering unparalleled realism.

AL-1: THE ULTIMATE VA

The AL-1 is a state-of-the-art virtual analog synth delivering 96 notes of polyphony. Dual main oscillators offer eight waveforms with modulatable shapes, along with a sub oscillator, noise generator, and audio input. Sync, FM, and several varieties of ring modulation offer plenty of tone-mangling power.

AL-1 MODULATION

Korg's new MultiFilter provides 21 different filter configurations. The AL-1 offers a wealth of modulation riches: five re-triggerable envelopes; four tempo-synched LFOs; dual AMS Mod Mixers; and a 32-step Step Sequencer.

CX-3 = ORGAN-IC AUDIO

Expanding on the current Korg CX-3 organ, this EXi expansion instrument features dual drawbars and control over every nuance of the sound, including leakage, key click, chorus/vibrato and a complete rotary speaker simulation. It also features Korg's unique EX Mode which adds additional harmonics and percussion tunings.

STR-1: STRINGS AND THINGS

The recently added STR-1 Plucked String lets you use 16 different "pluck" types, noise, or any PCM waveform to pluck, strike, scrape, or otherwise "excite" the string.

STR-1 MODEL MAGIC

Other unique modeling parameters involve damping, harmonics, and dispersion – even physical characteristics of the string and modeled feedback interaction.

STR-1 STRING CONTROL

The 128 Programs take full advantage of the OASYS' many controllers and KARMA technology, expressively changing their tone in ways that are impossible for sample-based sound generators to imitate.

> **KARMA – THE NEXT GENERATION**
KARMA is our revolutionary algorithmic performance technology that generates amazing phrases, grooves, and other musical effects that can be altered and randomized in real time.

> **KARMA 2**
This easier-to-use, second generation KARMA includes KARMA Wave Sequencing, which manipulates the playback of the samples used for a sound, allowing each note triggered to access a different waveform. All of the onboard KARMA Generated Effects have been organized into 13 "Real-Time Control Models," which standardize controllable parameters and assignments.

> **CONTROL MULTIPLIED**
The control surface has multiple modes of operation – it can be a mixer for the 16 MIDI or audio tracks, a real-time interface for sounds and KARMA parameters, and can even be used to control external MIDI gear.

> **UNDER CONTROL**
OASYS offers a large, 10.4" color TouchView display. The traditional joystick, dual switch and ribbon controllers are joined by a Vector joystick, eight knobs, 16 switches, nine sliders, plus three pedal inputs.

> **PAD CONTROL**
The OASYS also features eight velocity-sensitive drum pads which can be used to trigger notes, controllers, or chord voicings.

> **UNLOCKING THE COMBINATION**
Combination mode provides the ability to layer and split up to 16 Programs, freely blending all the synth engines to create amazing new textures. We've also added a powerful Tone Adjust feature, which provides control over 33 timbre parameters.



> **LAC-1: A LEGACY FOR THE FUTURE!**
Operating System 1.2 adds the fifth and sixth synth models: the distinctive MS-20EX and the rich-sounding PolysixEX, available together in the new LAC-1 Legacy Analog bundle. Demo versions of the synths are provided for free and can be unlocked for full operation via a code purchased from the korguser.net website.

MS-20EX
The MS-20EX is a faithful re-creation of the original Korg MS-20 analog synth, perfectly reproducing its distinctive timbral signature. It includes all of the added features from the Korg Legacy MS-20 plug-in, an abundant 48 voices of polyphony, and significant, OASYS-only extras.

POLYSIX EX
The PolysixEX reproduces the features and sonic character of the classic Korg Polysix, even including the integrated arpeggiator, and built-in effects. As with the MS-20EX, we added the features from the Legacy version, up to 172 note polyphony, plus new OASYS-only additions.

> **RECORDING POWER HOUSE**
OASYS combines Korg's acclaimed 16-track MIDI sequencer with 16 tracks of Audio recording. Up to four tracks of 16-bit, 48 kHz audio can be recorded simultaneously with automation editing provided. Record through the on-board effects, and use the many mic, amp and speaker models to enhance your recordings.

> **BLAST FROM THE PAST**
Vector Synthesis smoothly blends between the two oscillators and provides user-definable modulation – either programmed in or via the Vector Joystick. Wave Sequences play back a series of selected waveforms over time, creating either distinctive rhythmic timbres or complex and continually evolving sounds.

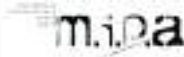
> **CAUSE AND EFFECTS**
OASYS offers an astounding 12 Insert, two Master and two Total effects. With 185 algorithms, the possibilities are vast and include the ToneWorks (REMS) mic, amp and speaker models; the Chorus/Vibrato circuit from the CX-3; and more!

OASYS AT A GLANCE

Methods of Synthesis: PCM, Analog Modeling, String Modeling, Tonewheel Organ Modeling
Preset PCM: 314.6 MB (1,505 multisamples, 1,388 drum samples)
Sample RAM: 500 MB*—expandable to approx. 1.5 GB
Output: L/MONO, R, Individual 1-8 (1/4"), headphones (1/4" stereo), S/P DIF
Input: Audio Inputs 1 and 2 (XLR-1/4" phone combi jacks), Audio Inputs 3 and 4 (1/4"), S/P DIF
Control Input: Damper pedal (half damper supported), assignable footswitch, assignable footpedal
MIDI: In, Out, Thru
Interface: Four USB 2.0 type A connectors (for external USB devices)
Disk Drives: 20 GB HDD (2.5"), CD-R/RW
Dimensions (W x D x H) in.: 76-key: 49.84 x 19 x 5.3, 88-key: 57.4 x 1 x 5.3

*Capacity of sample RAM varies based on the use of EXs PCM libraries. 267 MB are available when EXs-1 is preloaded.
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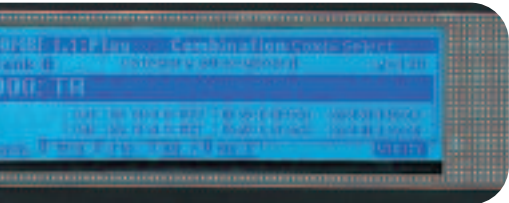
To hear and see more and find complete specifications and options, go to:
> www.korg.com/oasys



TR MUSIC WORKSTATION

BLAZE TRAILS. BE BRILLIANT.

Korg's TR Music Workstations distill the essential power and creativity of the acclaimed TRITON into an affordable all-in-one package. We start with Korg's proven HI sound engine and then add in a comprehensive 64 MB sample set including many new acoustic instruments. Plenty of new Programs and Combis were created from these sounds for a soundscape that covers all genres and tastes. The TR workstations boast modern USB MIDI and SD storage, Korg's classic 16-track sequencer, a superb effects engine and a user-friendly interface. What's more, with three different sizes to choose from, there's sure to be one to suit your needs.



User-friendly interface



Real-time knobs

> BACK-UP, BE SAFE

You can use compact, affordable, high-capacity SD cards to transfer data in and out of the TR or to make backups to your computer.

> TOTAL CONTROL

There are four knobs that offer fixed and assignable functions, plus two assignable switches and foot pedal jacks. These provide you with a full range of indispensable control over synthesis parameters, effects settings, and MIDI control.

> SCREEN SENSATION

The TR offers an easy-to-understand interface with clearly laid-out screens. The 240x64 pixel LCD features adjustable contrast so you can view the display even in low light on stage. You can also quickly flick through Programs, Combis, waveforms and effects using the Category Select function.

> FANTASTIC SOUNDS

The 64 MB PCM waveform memory is jammed with new sample data, including 470 high-quality multi-samples and 518 outstanding drum samples, many with multi-level dynamics and stereo imaging. These are shaped into 512 awesome Programs and 384 Combinations (blends of up to eight Programs for advanced splits/layers and mixtures).

> CAUSE AND EFFECTS

The TR offers a broad palette of 89 types of effects to enrich your sound creations and productions. The section consists of two Master effects, one stereo Insert effect and one Master EQ.

> IN SEQUENCE

There's an onboard 200,000 note, 16-track sequencer with One-Touch Record, Song Templates complete with pre-programmed drum patterns, and RPPR phrase-based pattern sequencing.

> EXPRESS YOURSELF

The four-way joystick lets you vary the pitch and apply modulation effects such as vibrato or wah.

> THE ART OF ARPS

The richly expressive dual arpeggiators generate powerful performances. You can use one arpeggiator in Program mode and both arpeggiators simultaneously in Combi mode, and you can even record their output directly into the internal sequencer.

> SAMPLE THIS

With the EXB-SMPL upgrade, the TR has full-fledged sampler capabilities, including advanced functions such as graphic waveform editing, timestretch, cross-fade looping and time slice.

> BELIEVE IN USB

The USB connector lets you make MIDI connections with your computer using just a single cable – no MIDI interface needed!

> VERSATILE STYLES

The TR Music Workstation comes in three different sizes covering every performance need: 61-key and 76-key synth actions, and an 88 weighted-key version with graded action. All models include aftertouch sensitivity for increased expression.

TR MUSIC WORKSTATIONS AT A GLANCE

Synthesis Method: HI (Hyper Integrated) 48 kHz sound engine
Sampling: 64 MB PCM ROM
Max Polyphony: 62 voices, 62 oscillators (single mode)
Keyboard: 61-key and 76-key: velocity and aftertouch sensing, 88-key: real-weighted (RH2) keys, velocity and aftertouch sensing
Effects: 2 master, 1 insert, master EQ, 89 types
Preset: GM sound map compatible, 512 Programs (512 preloaded), 384 Combinations (384 preloaded), 24 Drumkits (16 preloaded)
Sequencer: 16-track, 200-song, 200,000-note
Arpeggiator: Dual polyphonic
Ins & Outs: L/mono out, R out, individual outs 1 & 2, headphones, USB-B, SD card slot, MIDI In/Out/Thru
Display: 240 x 64-dot LCD backlit display
Dimensions (W x D x H) in.: 88 key: 55.67 x 14.37 x 4.84; 76 key: 49.51 x 11.9 x 3.75; 61 key: 41.15 x 11.91 x 3.75
For soundclips and more go to:
> www.korg.com/TR

X50 MUSIC SYNTHESIZER

THE MUSICAL HEART OF THE TR

With modern styling, integrated handles, and a lightweight stealthy design, the new X50 packs all the sonic brilliance and clarity of the TR. The head-turning X50 leaves out the TR's sequencer-based production tools, sampling option and media slot, offering a lean performance synthesizer with real audio firepower for live performance or computer-based application.



Select sounds easily with the Category/Audition function

> MULTI MODE

Use the 16-part Multi Mode with your favorite sequencer or DAW application. You can save and recall 128 of these flexible multi setups internally.

> USB IT

A single USB cable connects the X50 to your computer, and the included editor/librarian software can run as a plug-in or stand alone.

> PERFORMANCE CONTROLS

In place of the TR-style joystick, the low-profile panel offers traditional Pitch and Mod wheels, and the new ClickPoint™ cursor system makes navigating the X50 a breeze.

> HELP ME

Finding the right sound quickly has never been easier! The X50 provides a Category Select function that makes it quick and easy to choose the sound you need from the vast array of high quality sounds. There's also an Audition Riff function that provides one-touch audition of each sound.

> ALL IN THE FAMILY

Sharing the same great 64 MB ROM, 512 sound Programs, and 384 "Combinations" as the TR series, the X50 allows you to share sounds and songs with Korg users around the world.

> STYLISH AND FUNCTIONAL DESIGN

The lean-and-mean design of the X50 ensures that it can fit into the smallest home studio workspace or tight stage setup, and thanks to its cool side handles it is easy to take along wherever you go. Even with a 61-note keyboard that gives you plenty of room to perform, the X50 boasts an ultra-light weight of only 9.5 lbs. – about the same as an electric guitar.

X50 AT A GLANCE

Synthesis Method: HI (Hyper Integrated) 48 kHz sound engine
PCM ROM: 64 MB: 470 multi-samples and 518 drum samples
Keyboard: 61 keys, velocity-sensitive
Max Polyphony: 62 voices, 62 oscillators (single mode)
Effects: 2 master, 1 insert, master EQ, 89 types
Preset: GM sound map compatible, 512 programs (512 preloaded), 384 Combinations (384 preloaded), 128 multi-sets (16 preloaded), 40 drumkits (16 preloaded)
Arpeggiators: Dual polyphonic, 251 patterns
Display: 240 x 64-dot backlit LCD
Ins & Outs: L/mono out, R out, individual 1&2 outs, headphones, damper, switch, pedal, MIDI In/Out, USB
Dimensions (W x D x H) in.: 38.39 x 10.12 x 3.15
For video demo, soundclips and more info go to:
> www.korg.com/x50





Dontae Winslow

Exploding the Limits of Creativity

By JC Costa and Jenn Plonski

Dontae Winslow's life is all about going beyond expectations and traditional thinking to make music that transcends categories and styles with a distinctive emotional and sonic impact all its own.

The gifted trumpet player, songwriter, and producer grew up in Coppin Heights, a tough neighborhood in Baltimore, but quickly moved beyond the obvious choices to study music at the prestigious Baltimore School of the Arts high school. From there, Dontae earned a Bachelor's degree in Classical Music Performance in trumpet from the Peabody Conservatory at Johns Hopkins University, eventually receiving a Masters degree in European Classical Music.

Winslow's prodigious recorded output to date includes two hip-hop albums, a children's CD, three Jazz albums and his wife Mashica's R&B project, *The Real Thing*. He's also played for artists such as D'Angelo, Christina Aguilera, Queen Latifah, Lauryn Hill and Common. More recently, Dontae collaborated with Kanye West ("We Major" from West's triple platinum album, *Late Registration*), DJ Muggs vs. GZA ("Grandmasters"), Jay Dilla ("The Shining"), Patti LaBelle ("The Gospel According to Patti"), and many more. Dontae has also enjoyed considerable success working with producer Warryn Campbell on the Grammy-winning R&B/gospel duo Mary Mary's *Mary Mary* and *Have Yourself a Mary Mary Christmas*.

Most recently Dontae was excited to report that he has a song on Jay-Z's upcoming release *Kingdom Come*. "I co-wrote the track 'I Made It,' and I'm just so thrilled to have it included on Jay-Z's new album! It's a miracle!" he exclaimed.

In 2002, Dontae won the John Lennon International Songwriting Competition for children's music, a turning point in his career. As he recalls, "At the time, the TRITON was my favorite keyboard. I was one of the first to use it in the late '90s, so I produced and sequenced the whole song on the TRITON and sent it into the competition, and we were fortunate enough to win."

Now Dontae finds his TRITON Extreme and microX indispensable, as he tells us, "The TRITON Extreme is really easy to navigate. The touch screen kills! It's 20 times faster to get an idea out quick. Everybody knows that the TRITON sounds have been hot for the last eight or nine years. And I don't mean passably hot... I mean FIRE! And my new microX has everything and it is so easy to navigate. My most creative projects feature the TRITON sound engine."

Read more about this prodigious musician at:
> www.korg.com/dontae

And find out what's next for Dontae at:
> www.myspace.com/dontaewinslow

> PICTURED: MARY MARY'S TINA AND ERICA CAMPBELL
WITH DONTAE WINSLOW IN HOLLYWOOD, CA

Photo by David Studarus

TRITON Extreme

MUSIC WORKSTATION

THE TRITON WITH ATTITUDE

Tricked out with vacuum tube processing, USB audio CD burning and data sharing, CompactFlash data storage, digital I/O and stuffed with sounds, it's everything TRITON – taken to the Extreme.

SAMPLE CITY

The massive 160 MB ROM includes sizzling new samples and the entire sample sets from our Trance Attack, Orchestral Collection and Vintage Archives expansion boards; the best material from our Dance Extreme, Studio Essentials and Pianos/Classic Keyboards collections; and the complete TRITON STUDIO sample set.

BEYOND SEQUENCING

Sixteen tracks, 200 songs and 200,000 notes are just the beginning. Step-time, real-time, looping and pattern-based recording modes allow you to capture your musical ideas your way. One Touch Record takes you from playing a Program or Combi to recording in an instant.

MORE EFFECTS

Five Insert effects, two stereo Master effects, and a Master EQ effect provide eight simultaneous effects.

ARPEGGIATOR

Dual polyphonic programmable arpeggiators can hold down a groove or generate a myriad of patterns. Four hundred eighty-nine patterns are preloaded.

> EXHILARATING EFFECTS

Our tube-driven Valve Force circuitry can be used as an insert effect or on the final outputs, adding just the right amount of warmth or snarl to your sound.

> STAY IN CONTROL

Korg's TouchView display panel is joined by a joystick, ribbon controller and two assignable switches, plus four assignable real-time control knobs.

> MOUNDS OF SOUNDS

The preload data includes an incredible 1,344 Programs and 50 Drum kits, plus 1,280 Combinations, all editable!

> EFFICIENT EDITING

A complete set of graphic, grid-assisted sample editing tools is provided – including time slice, loop, and time stretch functions. TRITON Extreme is compatible with WAV, AIFF, AKAI S1000/S3000 (full Program conversion) and KORG format sample data.

> EASY START

Song templates offer fully set up starting points of sounds and effects, and even provide a variety of rhythm patterns to get you going.

> SIZZLING SAMPLING

TRITON Extreme is also a robust 16-bit, 48 kHz sampler. Korg's exclusive Open Sampling System unlocks the power and benefits of sampling from every mode. Expandable to 96 MB, TRITON Extreme ships with 16 MB of sample memory.



TRITON EXTREME AT A GLANCE

Synthesis Method: HI synthesis
ROM: 160 MB
Polyphony: 120 (max)
Keyboard: 61 keys, 76 keys or 88 weighted keys; velocity and aftertouch sensing
Programs/Combinations: 1,536 user programs; 1,536 user memory combinations; 144 user drum kits; GM Level 2
Effects: 102 algorithms, 2 master effects, 5 insert effects, master 3-band EQ
RPPR (Real-time Pattern Play/Recording)
Control Inputs: Damper pedal, Assignable (Switch/Pedal)
Outputs: Main = L/MONO, R; Individual = 1, 2, 3, 4; S/P DIF (optical); Headphones
Inputs: 1, 2; MIC/LINE Switch, Level Knob; S/P DIF (optical)
Card Slot: Compact Flash, Microdrive
MIDI: IN, OUT, THRU
Interface: USB Type A (external USB device), USB Type B (PC)
Dimensions (W x D x H) in.: 88 Key: 57.2 x 16.5 x 5.65; 76 Key: 51.8 x 14.17 x 4.6; 61 Key: 43.64 x 14.17 x 4.6
See and hear more at:
> www.korg.com/TRITONExtreme

microX

MUSIC SYNTHESIZER

HOOK UP, TAKE OFF

It's a software plug-in. It's a hardware module. It's a multi-function controller. The microX is all this and more!

BEST SOUND AROUND

microX starts with the most up-to-date version of Korg's legendary Hyper Integrated (HI) synth engine and then doubles the ROM with new, specially created PCM waveforms.

PERFECT PROGRAMS

The microX features 640 Programs with a special emphasis on modern synth and dance applications, as well as unique ethnic instruments and traditional sounds.

COMBI CONNECTION

For multi-timbral performances, the microX offers not only the traditional eight part Korg "Combi," but also adds new sixteen-timbre "Multi" sets, perfect for working with software sequencers.

AUDIO EXTRAS

Multiple effects processors bring the sound of the microX to life. Two Master effects and a Insert effect can be used simultaneously. A final Master EQ (3-band) puts a finishing touch on the tone.

> READY TO ROLL

The compact size of the microX makes it ideal for gigging. Connected to your main keyboard, the microX is a full-featured, multi-timbral MIDI expander module that has been carefully voiced across the full 88-key note range.

> FINDERS KEEPERS

microX makes it easy to find the perfect sound. All sounds are grouped by category for easy access. An "Audition" button plays the selected Program with an appropriate riff. And best of all, the new Click-Point controller makes navigating through the display a breeze.

> DUAL ARPEGGIATORS

Dual polyphonic arpeggiators can be used individually or in tandem (only one arpeggiator is available in Program Mode), on individual or multiple timbres.

> SOFTWARE COMPANION

The microX is a welcome addition to any software studio. To play your soft-synths we've added an External Control feature that allows twelve controller functions to be assigned to the four knobs as a "set" – and 64 of these sets can be stored and instantly recalled on the microX.

> ON THE OUTS

Two individual outputs – plus the master left and right outputs – add even more versatility for isolating individual timbres or creating true four channel mixes!

> HOOK IT UP

A USB jack allows the microX to talk MIDI with your computer. We've included a graphic style editor/librarian program that can run as a stand-alone program or as a plug-in under VST, AU or RTAS.



> CASE INCLUDED

The microX comes with a cool, custom carry case that includes space for the adapter and cables.

microX AT A GLANCE

Synthesis: HI synthesis
ROM: 64 MB
Polyphony: 62 voices (max)
Keyboard: 25 full sized keys; velocity sensing
Programs/Combinations/Multi: 640 programs/384 combinations/128 multis; GM
Effects: 2 master effects; 1 insert effect; master 3-band EQ; Effect types: 89
Arpeggiator
Controllers: Joystick, 2 assignable switches, 4 real-time knobs
Control Inputs: Damper pedal; Assignable Switch; Assignable Pedal
Outputs: MAIN = L/MONO, R; Individual = 1, 2; Headphone
USB: Type 2
MIDI: IN, OUT
Display: Backlit LCD; ClickPoint™ cursor control
Dimensions (W x D x H) in.: **Weight:** 23.86 x 8.9 x 3.15; 5.29 lbs.
Accessories: Custom carry case; AC Adapter; Preload Data in ROM, CD-ROM
See and hear more at:
> www.korg.com/microX

KLC-DE

KORG LEGACY COLLECTION – DIGITAL EDITION

Korg has earned critical acclaim for transforming many of its historic hardware instruments into superb-sounding software synthesizers. The Legacy Collection – DIGITAL EDITION offers an exacting recreation of the legendary Korg M1 that surpasses the original, the enhanced WAVESTATION 1.6, and the MDE-X1.2 multi-effect plug-in. Now you can integrate some of the most famous synths of all time into your computer-based production environment.

For new Artist sounds and software updates, registered users should visit www.korguser.net.

KORG LEGACY COLLECTION – DIGITAL EDITION AT A GLANCE

Compatibility: Mac (including MacIntel) and Windows, RTAS, VST, AudioUnits support; Stand-alone operation
Polyphony: 256 voices max (depending on PCU)

Additional specifications and system requirements available at:
 > www.korg.com/klc-de

> M1: THE RETURN OF A CLASSIC

In 1988, the M1 created the workstation category and went on to become one of the top-selling keyboards of all time, easily surpassing an amazing 100,000 users.

> WE HAVE THE TECHNOLOGY

The M1 software synthesizer reconstructs the M1 into an eight-part multi-timbral tone generator featuring up to 256 notes of polyphony, while providing numerous new functions. At the top of the list are variable filter resonance, two Insert effects for each of the parts, and two Master effects for greater processing capabilities.

> SEE ME

Taking advantage of the computer's display, the M1 software synthesizer features a redesigned graphical interface that emphasizes ease of operation. New browser and search functions group sounds together based on instrument type and tonal character, making it easy to find the sound you need.

> CRAMMED WITH SOUNDS

The M1 software synthesizer contains all of the PCM, Program, and Combination data found in the original M1 and M1EX PCM expansion, all 19 optional ROM cards, plus the full soundset of the acclaimed T Series, including its library of disks. Add to that newly created drum sounds, Programs, and Combinations that are ideal for contemporary music production, and you have over 3,100 sounds out of the box!

> WAVESTATION

In 1990, the remarkable WAVESTATION introduced the world to both Advanced Vector Synthesis and Wave Sequencing, winning numerous awards and legions of fans. In 2004, the original Korg Legacy Collection introduced the WAVESTATION software synthesizer, which faithfully recreated the distinctive sound of the WAVESTATION, while adding a graphic interface and numerous programming enhancements.

> VERSION 1.6: BETTER THAN EVER

The DIGITAL EDITION version of the WAVESTATION adds all the data contained in the six long-sought-after ROM cards for a total of over 1,450 sounds plus a massive collection of PCM waveforms and Wave Sequences. The addition of a resonant filter opens up new sonic possibilities, with new sounds provided to take advantage of this much requested feature.

> MDE-X VERSION 1.2

MDE-X is a multi-effect plug-in providing 19 high quality effect types derived from Korg's digital recorders, TRITON synthesizers, and effects processors. Equipped with 128 programs, MDE-X v1.2 is ready to satisfy all your recording, mixing and sound design needs – even live performance!



KLC-AE2007

KORG LEGACY COLLECTION – ANALOG EDITION 2007 (New)

The popular "MS-20" and "Polysix" from the KORG Legacy Collection are now joined by the all-new "Mono/Poly" in this package of classic analog synthesizers reborn as cutting edge software synthesizers. The popular Legacy Cell software synthesizer, as well as the MS-20FX and MDE-X effect plug-ins, are also included.

For new Artist sounds and software updates, registered users should visit www.korguser.net.

KORG LEGACY COLLECTION – ANALOG EDITION AT A GLANCE

Compatibility: Mac (including MacIntel) and Windows, RTAS, VST, AudioUnits support; Stand-alone operation
Polyphony: 32 voices max (depending on PCU)

Additional specifications and system requirements available at:
 > www.korg.com/klc-ae2007

> PERFECT CLONES

The three synths in the ANALOG EDITION 2007 use Korg's proprietary CMT (Component Modeling Technology) to perfectly reproduce their sound and response. CMT takes an organic approach to modeling, reproducing not only the sound but also the character and response curve of each parameter, so that the results are completely faithful to the original model.

> MONO/POLY

Released in 1981, the Mono/Poly was a monophonic/polyphonic behemoth that many musicians acclaimed as the best analog synthesizer Korg ever made. It provided four oscillators, a resonant filter, dual EGs and Modulation Generators, plus powerful four-way Synchro and Cross Modulation capability for creating incredibly aggressive and signature tonal effects.

> SIGNATURE PLUS

Beyond perfectly reproducing the original, this new Mono/Poly software synthesizer seriously extends its sound-creating potential. A powerful eight-virtual-patch matrix lets you route 159 modulation sources to modulate 35 destinations for creating complex and diverse sounds. Two integrated multi-effects, 16-voice unison, and up to 128 voices deliver modern performance power and flexibility.

> SOUNDS

A diverse collection of 256 new sounds are included that were developed by an international team of sound designers and remixers and are sure to become the sounds of a new era.

> EFFECTS INCLUDED

The Korg Legacy Collection – ANALOG EDITION 2007 also includes two powerful effects plug-ins. The MS-20FX allows you to run audio through the MS-20's snarling filters and flexible DSP signal processing. The MDE-X is a suite of 19 high-quality effects derived from many of Korg's classic instruments and recorders.

> MS-20

Since the MS-20 went on sale in 1978, this semi-modular monophonic synthesizer has enjoyed unbroken popularity for its thick and solid sound, aggressive analog filters, and inexhaustible potential for creative patching.

> REBORN

The MS-20 software synthesizer provides a complete simulation of its legendary original. In addition, it gives you modern advantages such as 32-voice polyphony, up to 16-voice unison (with detune/spread), flexible external modulation settings, and MIDI clock synchronization, giving you even greater creative potential.

> POLYSIX

The Polysix programmable six-voice polyphonic analog synthesizer was introduced in 1981. With a surprisingly full-sounding voice structure, chorus/phase/ensemble effects and performance functions such as chord memory and an arpeggiator, the Polysix became a worldwide hit.

> TODAY'S VERSION

The Polysix software synthesizer perfectly replicates the original instrument, while adding the same enhancements as the MS-20 – functionality that brings this classic synthesizer up to date for modern music production.

> PERFECT PARTNERS

Legacy Cell lets you blend combinations of the MS-20 and Polysix synthesizers with two Insert effects and two Master effects, and use them as a single software synthesizer that delivers powerful new sounds and textures.



K-Series USB MIDI STUDIO CONTROLLERS

CONNECT WITH YOUR MUSIC

On stage or on the run, producing or performing, wherever your music takes you, the K-Series controllers can go there with you. With solid full-size keys and a wide variety of controls, the affordable and portable K25, K49 and K61 provide the versatility, power and creativity that allows you to play with confidence.



SOFTWARE BONUS

Your K-series controller includes a free copy of Korg's M1 Le – the softsynth version of our popular M1 workstation.

> DOUBLE-DUTY CLICKPOINT™

The innovative ClickPoint controller serves as either a three-way joystick/trackball or a USB mouse to navigate through your soft synths or DAW software.

> PERFORMANCE CONTROLS

Familiar, comfortable and responsive Pitch Bend and Mod wheels allow for expressive performances.

> OCTAVE SHIFT

Whether you choose 25, 49 or 61 keys, the Octave Shift keys provide access to the full range of notes, and the KeyTranspose function lets you play comfortably in any key.

> ASSIGNABLE CONTROLS

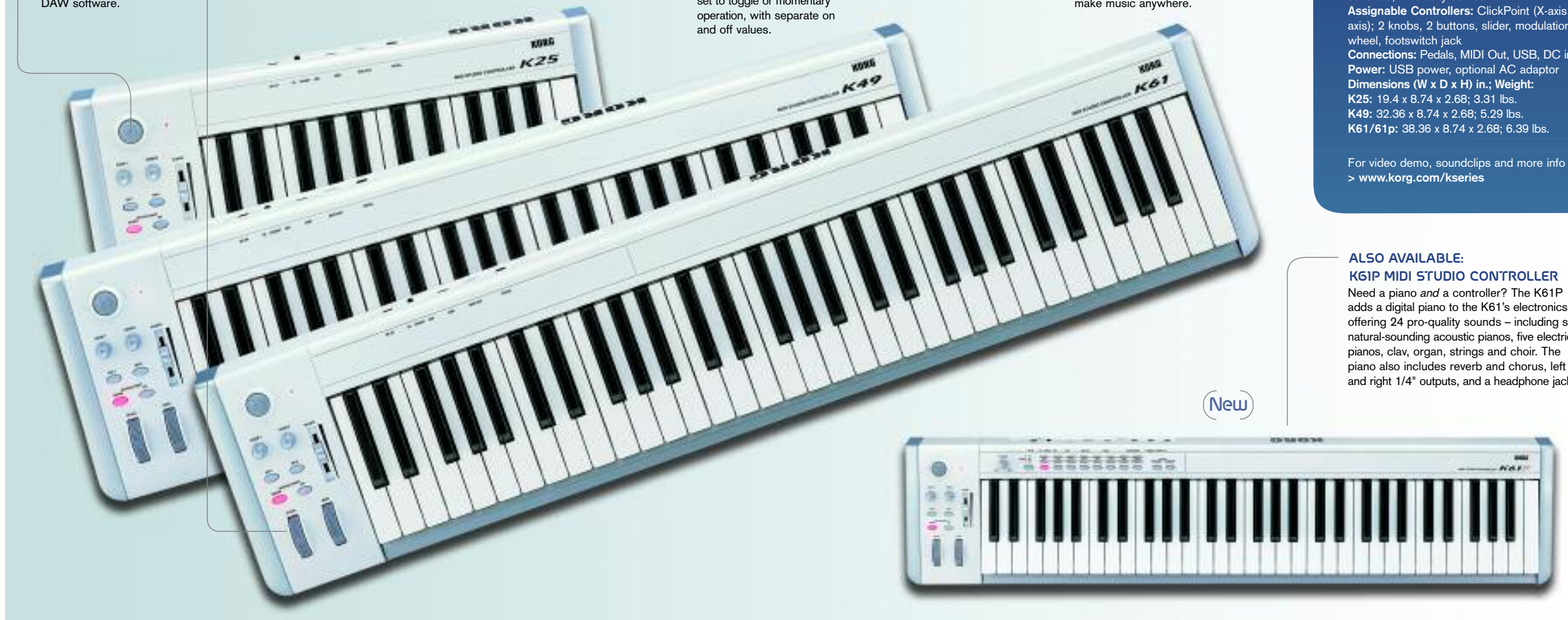
The K-series keyboards offer two switches, two knobs, the slider, the mod wheel, a footswitch input and the ClickPoint controller – all assignable! Switches can be set to toggle or momentary operation, with separate on and off values.

> EDITING SOFTWARE

Use your computer's graphic abilities to make editing your K-Series controller assignment's a breeze. This software includes templates for popular software titles.

> SINGLE CABLE CONVENIENCE

The K-Series are powered from the USB connection to your computer (or by an optional AC adaptor) so you can grab your laptop and make music anywhere.



K-Series AT A GLANCE

keyboard: 25, 49 or 61 full-size keys, velocity-sensitive, 4 velocity curves
Assignable Controllers: ClickPoint (X-axis, Y-axis); 2 knobs, 2 buttons, slider, modulation wheel, footswitch jack
Connections: Pedals, MIDI Out, USB, DC in
Power: USB power, optional AC adaptor
Dimensions (W x D x H) in.: Weight:
K25: 19.4 x 8.74 x 2.68; 3.31 lbs.
K49: 32.36 x 8.74 x 2.68; 5.29 lbs.
K61/61p: 38.36 x 8.74 x 2.68; 6.39 lbs.

For video demo, soundclips and more info go to:
 > www.korg.com/kseries

ALSO AVAILABLE:

KG1P MIDI STUDIO CONTROLLER

Need a piano *and* a controller? The K61P adds a digital piano to the K61's electronics, offering 24 pro-quality sounds – including six natural-sounding acoustic pianos, five electric pianos, clav, organ, strings and choir. The piano also includes reverb and chorus, left and right 1/4" outputs, and a headphone jack.

microKORG SYNTHESIZER / VOCODER

RETRO TO GO!

From its "science fair" knobs down to the rosewood end panels, the microKORG lures you in with its vintage charms. But don't be fooled. The microKORG delivers seriously big sound, combining analog modeling, vocoding, multiple effects and step-arpeggiation with an easy-to-use performance interface.

> ROBUST VOICE ARCHITECTURE

Two oscillators can power each of the microKORG's four voices. Together, the oscillators provide over 70 waveshapes. The four filter modes provide both 12dB and 24dB slopes, as well as Low, High and Band pass settings. Two ADSR envelope generators and two MIDI-syncable LFOs provide ample sound shaping. Switchable distortion and a Virtual Patch matrix provide unprecedented creative options.

> POWERFUL PROGRAMS

Grouped by genre for quick access, the microKORG is loaded with 128 great-sounding and fully editable programs. Each Program can play up to two Timbres, layered or split across the keyboard.

> PLAY IT AND SAY IT

An eight-band vocoder provides exciting talking music and other effects. The microKORG even comes with its own mic. Vocal formants can be captured and played across the keyboard and saved in a Program.

> PERFORMANCE EDITING

In performance, these five knobs default to cutoff, resonance, etc. so you can tweak programs on the fly. In the Edit mode, they provide direct access to every parameter.

> STEP BY STEP

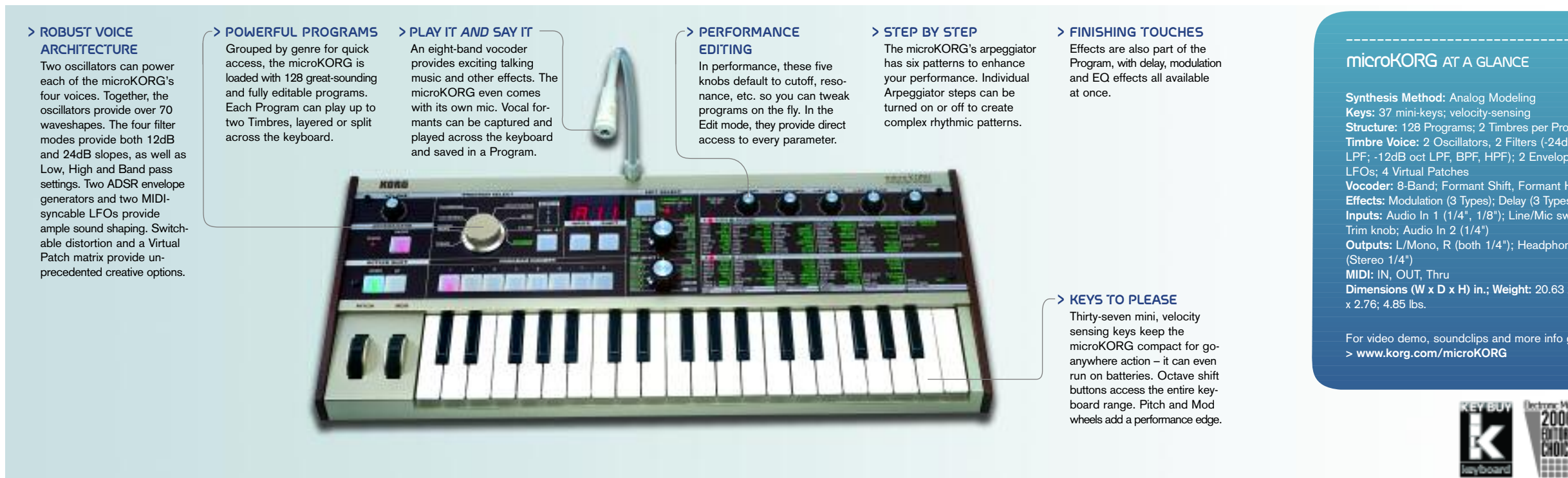
The microKORG's arpeggiator has six patterns to enhance your performance. Individual Arpeggiator steps can be turned on or off to create complex rhythmic patterns.

> FINISHING TOUCHES

Effects are also part of the Program, with delay, modulation and EQ effects all available at once.

> KEYS TO PLEASE

Thirty-seven mini, velocity sensing keys keep the microKORG compact for go-anywhere action – it can even run on batteries. Octave shift buttons access the entire keyboard range. Pitch and Mod wheels add a performance edge.



microKORG AT A GLANCE

Synthesis Method: Analog Modeling
Keys: 37 mini-keys; velocity-sensing
Structure: 128 Programs; 2 Timbres per Program
Timbre Voice: 2 Oscillators, 2 Filters (-24dB oct. LPF; -12dB oct LPF, BPF, HPF); 2 Envelopes; 2 LFOs; 4 Virtual Patches
Vocoder: 8-Band; Formant Shift, Formant Hold
Effects: Modulation (3 Types); Delay (3 Types); EQ
Inputs: Audio In 1 (1/4", 1/8"); Line/Mic switch; Trim knob; Audio In 2 (1/4")
Outputs: L/Mono, R (both 1/4"); Headphone (Stereo 1/4")
MIDI: IN, OUT, Thru
Dimensions (W x D x H) in.: Weight: 20.63 x 9.13 x 2.76; 4.85 lbs.

For video demo, soundclips and more info go to:
 > www.korg.com/microKORG



microKONTROL & KONTROL49

MIDI STUDIO CONTROLLERS

QUALITY KONTROL

When quality counts, the Korg Kontrol series are ready! Assignable knobs and sliders – with dedicated LCDs, multi-function pads, and handfuls of performance controls provide endless performance possibilities.



> microKONTROL

Thirty-seven mini, velocity-sensing keys. Additional performance controls include a unique five-way joystick and a footswitch input – all user assignable.



> KONTROL49

Forty-nine great-feeling, full sized and velocity-sensing keys. Vector joystick, Pitch and Mod wheels, footswitch and footpedal inputs and a pair of switches offer plenty of assignable control options – and you can even create and display your own parameter names.

microKONTROL & KONTROL49

AT A GLANCE

Keyboard: Velocity sensing; 8 touch curves
microKONTROL: 37 mini keys
KONTROL49: 49 full-size keys
Assignable Controllers: 16 velocity-sensing pads (illuminated); Master encoder; footswitch input, 8 rotary encoders, 8 sliders
microKONTROL: 5-way joystick
KONTROL49: Vector joystick, 2 assignable switches, Mod wheel (Pitch wheel is not assignable); footpedal
Connections: MIDI IN/OUT (Out x 2 on KONTROL49), USB, DC In
Power: USB power, AC adaptor
Accessories: AC Adaptor USB Cable, CD-ROM (Editor/Librarian; Template Scenes, USB-MIDI Driver [Windows XP], Demo software)
Dimensions (W x D x H) in.; Weight:
microKONTROL: 20.5 x 9 x 2.64; 5.51 lbs.
KONTROL49: 28.75 x 12.56 x 3.4; 10.8 lbs.

Find out more at: www.korg.com/microKONTROL & www.korg.com/KONTROL49



> PAIR OFF

Eight assignable sliders and eight assignable rotary encoders are teamed with eight color-coded LCD displays. The display color indicates the controller type, and the text shows the parameter name and value.

> SHIFT GEARS

Octave shift buttons (as well as key transpose) provide access to the entire key range from a compact keyboard. Eight touch response curves can match any playing style.

> PAD MANIA

These pads do it all. Illuminated and velocity-sensing, the pads can trigger notes, samples and loops; select sounds, send SysEx strings, even act as transport controls for your computer-based DAW. And of course, the pads can also change and select scenes.

> MAKE A SCENE

Full sets of controller assignments are stored as "Scenes." A free editor/librarian program lets you create, manage and save scenes on your computer. Template scenes for popular software titles are included.

> MIDI AND MORE

Sure, the Kontrol series feature MIDI in and MIDI out, but they also feature USB for single cable convenience. This arrangement allows the keyboard to double as a USB/MIDI interface, and also provides USB bus power – although an AC adaptor is also included.

> NATIVE TONGUE

Native Mode allows supported software – Korg Legacy Collection, Propellerhead Reason 3.0, Apple Logic 7.1, etc., to map parameters with custom names directly to the control surface with no set-up – all in real time. This is the highest level of integration between a controller and a software package.

> CREATIVE KONTROL PACK – VOLUME 2

The microKONTROL and KONTROL49 come bundled with \$500.00 worth of software to get you started, including Ableton Live 4 Korg Edition; IK Multimedia Sample Tank 2 Korg Edition (with over 150 MB of custom sounds); UVI Korg Edition from Ultimate Sound Bank (with over 700 MB of sounds); Reason Adapted 3.0 for Korg; and the popular MDE-X effects from the Korg Legacy Collection.

padKONTROL

MIDI STUDIO CONTROLLER

HIT IT HARD

Packed with user-friendly features, the padKONTROL is the most expressive and versatile pad controller ever! In addition to triggering drum sounds or samples, the padKONTROL can control soft synths and effects, trigger loops and video clips, and act as transport

controls for DAW programs. Combining an X-Y pad, 16 illuminated pads, foot-pedal input and assignable knobs, the padKONTROL gives you unsurpassed, evocative power over your musical creations.



> CONTROLLERS

Two assignable knobs provide continuous control of two MIDI parameters.

> PAD POWER

You'll appreciate the fantastic feel of the illuminated pads. They respond well no matter where you strike them, and each pad can have its own velocity curve so you get responsive, great-sounding results every time!

> X-Y PAD

Based on pioneering technology developed for our very own KAOSS pad, the X-Y pad can be used to intuitively manipulate any two continuous controllers in real time.

> ROLLS AND FLAMS

The X-Y pad adds real-time dynamics to flams and rolls. By moving from left to right you increase the speed of the roll or the distance between the flamed notes, and by moving up, you increase the volume of the roll or the second note in the flam.

> FOOTSWITCH

With an optional footswitch, you can add real kick-drum parts or close an open hi-hat. The footswitch input can also be set as a momentary or toggle switch for any parameter.

> SET THE SCENE

You can save your entire set of assignments as a user scene. There are 16 user scene locations available in the padKONTROL itself, as well as 30 provided pre-set scenes, which instantly match the padKONTROL to some of the most popular music software programs.

> SOFTWARE BONUS

The padKONTROL comes with free editor/librarian software, which makes it easy to create, store and organize vast scene libraries. Third-party software is also provided, including dth SUPERIOR, a 260 MB drumkit plug-in from Toontracks with over 2,700 samples; and Korg's Creative Kontrol Pack V2.

FREE CREATIVE KONTROL PACK

VOL. 2 – A \$500 VALUE!

The KONTROL49, microKONTROL and padKONTROL are now bundled with this complete music production toolkit:

Live Lite 4 Korg Edition – a powerful version of Ableton "Live 4" loop-based audio/MIDI sequence software.

Sample Tank 2 Korg Edition – a special version of IK Multimedia's "rompler" plug-in software, with over 150 MB of custom sounds.

UVI Korg Edition – a special version of Ultimate Sound Bank's plug-in software with over 700 MB of drum kits and other sounds.

Reason Adapted 3.0 for Korg – a special configuration of Propellerhead's workstation software with a "virtual rack" of synths and effects.

MDE-X – the full version of the Korg Legacy Collection's multi-effect plug-in software.

> See korg.com/promo for details.

padKONTROL AT A GLANCE

Controllers: 16 velocity-sensitive, illuminated trigger pads, X-Y pad, two assignable knobs, assignable pedal jack

Display: Seven-segment, three-digit LED

Memory: 16 user, 30 preloaded templates

Ins & Outs: Pedal, MIDI In/Out, USB

Dimensions (W x D x H) in.: 12.36 x 9.21 x 2.17

For video demos and more info go to:

> www.korg.com/padkontrol



DJ Logic

Turning the Tables on Improvisation

By JC Costa and Jenn Plonski
Photo by Keith Smith

A master of "Turntablism," DJ Logic has been instrumental in bringing funk and jazz into the world of hip-hop with artists such as Vernon Reid and Living Color, John Mayer, Medeski, Martin and Wood, Chris Whitley and others.

Logic, born Jason Kibler, grew up in the Bronx and got his first pair of turntables for Christmas. He quickly refined his skills by spinning music for dances, parties and local community events throughout his native borough in the '80s. "Turntablism," loosely defined as the art of manipulating sounds and making music with phonograph turntables and a mixer, emerged from Logic's early passion for hip-hop along with his love of funk and jazz and creating new sonic colors.

Considering Medeski, Martin and Wood a standout of his career to date, Logic prefers freeing things up as a key part of his process. "I like improvising, being creative and trying to put things together like a puzzle," he explains. "I love all types of music and that's the cool thing about playing with different jazz, rock and hip-hop musicians. I look at each project as something I'm about to dissect and make logical, in my own way so the listener says, 'Wow, that's really *different!*'"

When it comes to finding the best musical tools to help him achieve his goals, Logic says, "I use the Korg KAOSS Pad on everything, and I haven't stopped using it. That's like my signature sound. It's like you have your paintbrush with all of your colors laid out and all these different options where you can go to and be able to manipulate and be able to create. That's what I love about it. I use it on my remixes, live performances, and recordings. It's been my tool of choice and always will be."

Logic is also psyched about the newer version of his favorite. "It's great because I can save my sounds and recall them," he explains. "I'm just very excited about the KP3 and what Korg has done just to make someone like me appreciate it even more, because they're looking out for the musician. It's awesome."

Read more about what's up with DJ Logic and find out about his new *Zen of Logic* CD on Ropeadope at:
> www.korg.com/djlogic

And check out:
> www.djlogic.com

KP3 KAOSS Pad DYNAMIC EFFECT/SAMPLER

FEEL THE EFFECTS

The KP3 KAOSS Pad takes real-time effects control and sampling to a new level! Just move or tap your finger along the X/Y pad to manipulate sample and effects parameters in a totally unique and intuitive fashion.



> KILLER EFFECTS

The KP3 has 128 all-new effects designed to appeal to players, producers and DJs alike. Along with traditional effects – delays, flangers and more – the KP3 provides exciting new effects, like a grain shifter, decimator, an analog style filter with a tone-bending drive circuit and EQs that are controlled directly from the pad.

> INSTANT SAMPLING

Sampling and effects are totally integrated, so you can sample through the effects, and even resample the output to create powerful, multi-element sounds. Time-Slicing chops a sample into separate parts, allowing you to turn individual slices on or off in real time to create new rhythmic patterns.

> SMOOTH TRANSITIONS

The FX Release slider adds an adjustable delay tail (at the current tempo) when you remove your finger from the pad, preventing the abrupt dropping out of the effect as you go from one setting to another.

> INSTANT ACCESS

The eight Program Memory buttons allow you to store all settings for instant recall.

> ACTION REPLAY

Use the Pad Motion button to memorize your finger's action on the pad, and then play back and repeat the motion as you like.

> LIGHT FANTASTIC

The new pad lighting system provides visual cues for the current program, held position, and more – it can even scroll a custom message across the pad!

> BEYOND EFFECTS

Instant drum grooves and RADIUS-inspired vocoder and synthesizer sounds can also be played on the X/Y pad.

> SYNC'D UP

The KP3's Auto BPM circuit derives tempo information from a turntable or CD player and can sync effects to play in perfect timing, while providing MIDI clock to other devices.

> MIDI

MIDI connections allow the KP3 to function as a controller sending out MIDI messages from the touchpad, slider and sample buttons.

KP3 AT A GLANCE

Programs: 128
Sampling: 16 bit, 48 kHz; 24-bit A/D, D/A
Data Storage: SD Card (100 samples max)
Inputs: Mic (1/4") with trim knob; Line In L, R (RCA)
Outputs: Headphone (1/4" Stereo) with volume; Line Out L, R (RCA)
Interface: USB Type B (PC), MIDI IN/OUT
Dimensions (W x D x H) in.: 8.27 x 8.9 x 1.93

Find out more at:
> www.korg.com/kp3



SOFTWARE SAMPLE EDITOR

An editor/librarian program is included so you can build libraries of samples and edit them using your computer (via USB).

mini-KP KAOSS Pad DYNAMIC EFFECT PROCESSOR

The KAOSS Pad that fits in your shirt pocket! The new mini-KP distills the essential elements of the KP3 into a portable package that is perfect for music on the go. Lightweight and battery powered, the mini-KP offers 100 powerful effects, auto-BPM and Tap Tempo functionality, the Hold, FX Depth and FX Release features from the KP3 and much more!



(New)

mini-KP AT A GLANCE

Programs: 100
Inputs: Line In L, R (RCA)
Outputs: Line Out L, R (RCA), Headphones (stereo mini-jack)
Power Supply: four alkaline AA batteries
Dimensions (W x D x H) in.: 4.17 x 5.08 x 1.14

Check it out at:
> www.korg.com/miniKP

Zero4 LIVE CONTROL MIXER

ZERO IN ON LIVE CONTROL

With the Zero8 and Zero4, Korg has redefined the mixer. No longer the end of a long signal chain, these Live Control Mixers are now an integral part of the modern musician's rig, as much a part of the performance as any other piece of gear. In addition,

each Zero Mixer is also a FireWire computer interface, sending and receiving audio signals and MIDI data with single cable convenience. For the DJ, computer musician, or keyboardist, the new Zero Mixers open up a world of possibilities.

ZERO4 AT A GLANCE

Inputs: Phono (x4): RCA L, R (with ground lug); CD (x4): RCA L, R; **Line** (x4): TRS L, R; **Mic:** XLR; switchable phantom; mic/line gain switch; **Guitar:** 1/4" unbalanced
Outputs: Master: XLR L, R; **Booth:** TRS L, R; **S/P DIF:** co-axial; **Headphone:** 1/4" stereo; 1/8" stereo mini
MIDI: In, Out
FireWire (x2): IEEE 1394 6-pin connector
Dimensions (W x D x H) in.: Weight: 11.8 x 15.83 x 4.13; 13 lbs.
Accessories: power cable, CD-ROM

Find out a whole lot more at:
> www.korg.com/zero4

ZERO8 AT A GLANCE

Inputs: Phono (x3): RCA L, R (with ground lug); CD (x8): RCA L, R; **Line** (x8): TRS L, R; **Mic:** XLR; switchable phantom; TRS; mic/line gain switch; **Guitar:** 1/4" unbalanced; **EXT1 Return:** TRS L, R; **EXT2 Return:** TRS L, R
Outputs: Master: XLR L, R; TRS L, R (+4/-10 switch); **Booth:** TRS L, R; **EXT1 Send:** TRS L, R; **EXT2 Send:** TRS L, R; **S/P DIF:** co-axial; **Headphone:** 1/4" stereo
MIDI: In, Out
FireWire (x2): IEEE 1394 6-pin connector
Accessories: power cable, CD-ROM

Find out a whole lot more at:
> www.korg.com/zero8

Zero8 LIVE CONTROL CONSOLE



> ZERO8

Big brother to the Zero4, the Zero8 is an expanded eight channel mixer that replaces the sampler section with a multi-purpose TouchView display that also doubles as an FX or MIDI control surface – much like Korg's renowned KAOS technology! In addition, the Zero8 provides eight assignable push-knobs for comprehensive external MIDI control. The Zero8 features three FX processors – Insert, Send and Master.

(New)



> ZERO4

> **SUPREME AUDIO QUALITY**
State-of-the-art, 24-bit digital mixing at 44.1, 48 or 96 kHz ensures high quality audio. There is even a special 192 kHz mode for critical applications.

> **FIREWIRE INTEGRATION**
Your new Zero mixer is also a FireWire Audio/MIDI interface, transferring audio and MIDI to and from a computer with single cable convenience. A second FireWire port allows daisy-chaining multiple devices.

> **CHANNEL SURFING**
Each stereo channel can select from mic, guitar, line, CD or turntable inputs – as well as FireWire digital audio inputs. Each channel can even be set as a MIDI controller, or as a FireWire audio/MIDI control hybrid.

> **BRIGHT LIGHTS/BIG MIXER**
Our color-coding lighting system makes it easy to see the channel's status – a big plus in low light environments!

> **CHANNEL FX**
Each Zero4 channel strip contains its own effects, featuring eight effect types; everything from a simulated tape echo to modern filters – even a slicer!

> **TRY A SAMPLE**
Versatile on-the-fly sampling is built-in to the Zero4. The sampler section also adds a Master FX with 10 up-to-date effect types – including decimator.

> **MULTIPLE PERSONALITIES**
Select from a library of well-defined, modern EQ types, including isolators and filters only available with digital processing. On the Zero8, select a different type for each channel.

> **PLAY YOUR WAY**
Customize your Zero mixer performance by creating your own custom fader curves for each of the channel faders – and the crossfader!

> **KEEP THE BEAT**
Set your delays and other on-board effects to move to the beat. Manual BPM settings, Tap-Tempo, and Auto-BPM detection are available.

> **ZERO EDIT**
Use the free Zero Edit software to save and store your custom mixer settings.

ELECTRIBE•MX & ELECTRIBE•SX

The ELECTRIBES achieved instant popularity by combining interactive pattern-based programming with unique sound generation. Illuminated step-keys and a wealth of dedicated knobs team up in an intuitive and easy-to-use interface.

> **TUBE TONE**
The ELECTRIBE•SX and ELECTRIBE•MX feature our exclusive Valve Force circuit, using a pair of 12AX7 vacuum tubes to add warmth or edge to your sound.

> **SOUND IN MOTION**
Motion Sequencing can capture and replay your inspired knob tweaks for an extra performance dimension.

> **POSITIVE PATTERNS**
In step or real time, you can create exciting multi-part patterns including effects and real-time moves. Chain patterns together into songs, or assign them to pattern sets for live performance.

> **VERY EFFECTIVE**
Three effect processors provide extended sound shaping possibilities and can be run independently or in series.



> EMX-1



> ESX-1

ELECTRIBES AT A GLANCE

ELECTRIBE•MX (EMX-1)

Analog Modeling + PCM
Wave/Models: 207 drum waves; 76 synth PCM waveforms; 16 Oscillator Models
Number of Parts: 16 total; 5 synth, 9 drum, 1 synthesizer accent, 1 drum accent

ELECTRIBE•SX (ESX-1)

Sampling (44.1 kHz)
Sample Memory: 285 seconds total; 256 Stereo samples + 128 Mono samples
Number of Parts: 16 total; 2 synth parts, 9 drum, 1 drum accent, 2 stretch, 1 slice, 1 audio in

COMMON
Effects: 3 effect processors; 16 effect types
Valve Force: 12AX7 Vacuum tube x 2; Tube gain knob
Song: 256 patterns (max.)
Output: Main = L/MONO, R; Individual = 3, 4; Headphone
Input: Audio In, MIC/LINE switch, Level knob
MIDI: IN, OUT, THRU
External Memory: SmartMedia™ (4–128 MB, 3V)
Dimensions (W x D x H) in.: 14 x 10 x 2.44
Accessories: AC adaptor

To see and hear more go to:
> www.korg.com/emx1 & www.korg.com/esx1

> ARPEGGIATOR INCLUDED

The all-new Performance Arpeggiator features both ribbon and slider controls to play in parts that match the chord, scale and key center of your choice.

> **SYNC IT**
Keep your ELECTRIBE in sync with other gear using Tap Tempo or MIDI clock.

ELECTRIBE•MX:

> **BEAUTIFUL MODELS**
The incredibly advanced MMT (Multi Modeling Technology) sound engine offers 16 different synthesis methods, providing powerful analog synthesis models as well as sophisticated additive, PCM, chord, unison, combination, wave shaping, formant models and more.

> **POSITIVE PCM**
The built-in PCM library includes 207 drum sounds and 76 synth sounds ready for immediate use.

> **PUT IT IN DRIVE**
A new "Drive" parameter produces the distinctive overdrive of analog circuitry, creating powerful and biting analog synth sounds.

ELECTRIBE•SX:

> **SERIOUS SAMPLING**
A wide variety of samples – 196 in all – are included, plus you can import WAV/AIFF format samples or record your own! These samples can be played back as "one-shot" Drum Parts or as tuned Keyboard Parts.

> **LOTS OF LOOPS**
Stretch Parts allow the tempo of sampled loops to be adjusted without affecting their pitch, so you can play multiple loops in perfect sync regardless of their original tempos.

> **GRAB A SLICE**
Sampled phrases can also be uniquely transformed by "Slicing" them up at the rhythmic peaks of each beat and then played back at different tempos, or turned into new grooves by turning on and off "sliced" parts.





Pharrell Williams and Adam Blackstone

Beat Brothers

By Jenn Plonski
Photo by Jason Goldwatch (www.deconmedia.com)

“I wanted to bring the ammonia back to radio and back to the visuals that you get from the music. You know, when a person is fainting, they wave a tissue doused in ammonia to bring them back, and that’s what this is – a dousing of ammonia. It’s gonna change everything,” Pharrell Williams said in a recent interview with *Remix* magazine of his first solo album, *In My Mind* (July 2006). Williams continues on his own website (pharrellwilliams.com) by claiming, “It’s funny because I never really wanted to do a solo record. But I’m always making beats – that’s just what I do. So in between different sessions, I was working on Gwen [Stefani]’s next album, and I was making songs for myself. I thought eventually that I’d give them to someone else, but the stories were a little too personal. So at that point, I started joking around, saying, ‘All right, I’m making an album.’ And before I knew it, I really was making one.”

Pharrell and partner Chad Hugo, who form the production team The Neptunes, have been linked to a virtual who’s who of A-list artists — N’Sync, Britney Spears, Busta Rhymes, Gwen Stefani, Mariah Carey, Jay-Z, Kelis, LL Cool J, Ludacris, Janet Jackson, Snoop Dogg and Neptunes-assisted Grammy Award winners, Justin Timberlake, Nelly and Usher, to name a few. In 2003, The Neptunes took home their own Grammy for ‘Producer(s) of the Year, Non-classical.’ Pharrell is also a member of the alt-rock trio N.E.R.D. which stands for No One Ever Really Dies. Group members Pharrell, Chad and Shay Thorton have released two platinum albums of their own, *In Search Of...* and *Fly or Die*.

Being the world-class musician that he is, Pharrell had to surround himself with the best when choosing his backing band for his recent solo tour. Hooked-up by mutual industry friend, ?uestlove of The Roots, Pharrell quickly joined forces with the crème de la crème in keyboardist/bassist and co-producer Adam Blackstone. Adam, a jazz bass player that had been awarded a full director’s scholarship from the University of the Arts in Philadelphia, was already equipped with a resume that touted touring with musicians like Jay-Z, Musiq Soulchild, LL Cool J and Joss Stone. He and Pharrell quickly hit it off.

Recently off Pharrell’s (or “P” as Adam affectionately refers to him) album-supporting tour, we caught up with Adam Blackstone to tell us more about touring with Pharrell and how Korg fits into the musical equation...

ProView: Of the huge roster of artists that you’ve worked with, who’s been the most memorable?
Blackstone: The most memorable musical experiences I’ve had so far have definitely been, for real, I’ve gotta say “P” and working with Jay-Z, Jill Scott and Mary Mary. Pharrell is, of course, an R&B/Hip-Hop artist. He started out as a producer, and is very influential in my production. Jay-Z is Jay-Z, what more can you say about Jay? Jill Scott is an R&B artist out of Philadelphia, which is where I’m from. She has allowed me the opportunity to write, co-produce and be her Musical Director for the past two years. And then there’s Mary Mary, I’ve been listening to their music, I would have to say, for the past six years. But I’ve just had the opportunity to become their Musical Director this past year, in July of ‘06. Those four artists have basically summed up what I can definitely say is a great accomplishment for myself, and I am very blessed to be able to have them on my resume.

ProView: How did you first get hooked up with Pharrell?
Blackstone: It was through one of my big brothers in the industry, Ahmir ?uestlove Thompson, who is the drummer for the Roots. Ahmir is also a very well-known producer for artists like D’Angelo, Erykah Badu and

Joss Stone. He was contacted by Pharrell, because he is like the ‘drummer to the stars’ and he brought me on the gig. Initially, it was a one-off date, we did Letterman for Pharrell’s single “Can I Have it Like That.” It was an upright (bass) sample, so I ended up coming in and playing upright. ?uestlove was the Musical Director and drummer. But primarily, Ahmir’s main gig was with The Roots. When Pharrell decided to take his artistry on tour, Ahmir definitely wasn’t available, so he passed it on to the musicians that were on the Letterman gig with him, which was myself, Junius Bervine as the Musical Director, Clay Sears, Eric “Booty” Green on acoustic drums, and James Darrell Robinson on electronic drums. That’s how that happened, hooking up with Pharrell...

ProView: And you guys seem to be pretty tight right now...
Blackstone: Yeah, everything is good. “P” and I developed a great friendship outside of just the stage. I pride myself on definitely being a great people person and just meeting the artist and working with them. I definitely want to nurture a friendship, you know.

ProView: When you toured with Pharrell you took TRITON Extreme out on the road. What did you use it for?
Blackstone: I love the TRITON Extreme. I use it for all the bass parts that are on Pharrell’s album because most of them came from older Korg models. Pharrell is interesting; a lot of his sounds are TRITON-based but he also uses gear like the T3 and the M1. There are a lot of the older Korg products that the TRITON has nurtured and developed into the signature sound that we hear today. I took the TRITONEX88 on the road because it basically covers the wide variety of sounds on his album.

ProView: What is your first memory of Korg?
Blackstone: Do you remember when the Trinity came out? That was pretty monumental with the touch screen. When the TRITON came out, it basically shut everything else down. The TRITON was the must have piece. So as an up-and-coming producer in 2000-2001, I had to have that piece to my arsenal, and ever since then, that has been the only keyboard that I have ever needed and ever used as far as my sound is concerned.

ProView: What does your current rig consist of?
Blackstone: I still have my TRITON Classic, gotta keep that. I use a TRITONEX88 and I have the KONTROL49, which is what I use to trigger my laptop. When I’m performing live I sometimes use a microKORG and an MS2000B, depending on the gig, because they cover a lot of analog sounds.

ProView: Do you primarily use the TRITONEX88 for the sound, or are there any features that stand out?
Blackstone: I am not a good knob guy, meaning like I just like to dial in, hit a sound and play. For me, both the TRITON Classic and TRITONEX88 cover the vast array of sounds that I look for. There are situations where there is a little more in-depth detail and you almost have to create what you are looking for, but the TRITONEX88 has the features to do that. For me, the functionality of the TRITONEX88 helps so much, because when you are on stage, you do not have a lot of time to redirect sound and you just want to hit it and go. The TRITONEX88 covers the wide variety of every sound that you could ever need.

Read the rest of Adam’s interview and find what Pharrell is up to next at:
> www.korg.com/pharrell
Keep up with Adam at:
> www.adamblackstone.com

Pictured: Adam Blackstone and Pharrell backstage during the *In My Mind* tour.

SP-250 DIGITAL PIANO

PORTABLE PIANO SOUND AND FEEL

In creating an outstanding portable piano, KORG has combined their finest keyboard touch, a wide variety of detailed and authentic sounds, assignable effects, a robust integrated sound system and a solid matching stand into a complete instrument that is both elegant and easy-to-use.



> SUPERIOR SOUNDS

Multi-level stereo sampling ensures accurate and faithful sound reproduction over the piano's entire dynamic range. But piano is just the beginning. Thirty sounds are provided, conveniently organized in three banks of ten. Layer two sounds for even more sonic variety.

> TAKE A STAND

The SP-250 is a complete instrument offering sounds, effects, sound system and pedal all in one. It also includes a sturdy, collapsible stand that fits into a groove on the underside of the keyboard for a solid, secure connection. A matching music rack is also provided.

> SECURE PEDAL

The SP-250's half-damping pedal provides greater nuance of the damper effect, just as on a real grand piano. This unique pedal simply slips over the stand, preventing the pedal from "creeping" forward during performance.

> EFFECTS THAT ENHANCE

A spacious reverb effect and a colorful chorus can add pizzazz, depth and motion to the sound. The effect settings have been optimized for each individual sound, and the depth can be specified or changed to suit the music, the performance, or even the room.

> CALL TO ACTION

Our RH3 graded hammer action provides 88 keys and a life-like grand piano feel for confident, inspiring performances. Three velocity response settings tailor the touch to the performer's own playing style.

> TUNING AND TIMING

For practice and reference, a convenient metronome can be set to different tempos and time signatures. Transpose into different keys at the touch of a button. Historical temperaments add authentic voicing to Baroque and Classical performances.

> BUILT TO SHARE

With two headphone outputs, you can share your music with a friend. Student and teacher can share lessons without disturbing – or being disturbed by – other family members. Use MIDI cables to connect your new SP-250 to your computer or other MIDI devices.

> STEALTH SOUND

Integrated into the SP-250 is a rich, vibrant sound system. Mounted into a bass-reflex chamber is a complete stereo amplifier and speakers. Stereo outputs for connecting to a recorder or stage amplification system are featured on the back panel.



SP-250 AT A GLANCE

Sound Engine: PX dynamic stereo sampling; 60 note polyphony (max)
Keyboard: RH3 Graded Hammer Action; 3 touch curves
Sounds: 30 total; (5 Pianos, 7 Electric Pianos, 3 Church Organs, 3 Jazz Organs, Harpsichord, Marimba, Vibraphone, Acoustic guitar, 3 Strings, 3 Choirs); 30 Demo songs
Effects: Reverb (3 Levels); Chorus (3 Levels)
Sound System: Bass-reflex chamber; 2 co-axial 10cm speakers, 2 11-Watt amplifiers
Connections: Headphone (1/4" Stereo x 2); Line out (1/4" L/Mono, Right); MIDI IN, OUT; Pedal input
Dimensions (W x D x H) in.; Weight: 51 x 15 x 5.5; 41.9 lbs.
Accessories: Half-damping pedal, custom tubular stand, AC adapter, music rack

Read and hear more at:
 > www.korg.com/sp250

C-720, C-520, and C-320

CONCERT PIANOS

THE MODERN ART OF MAKING MUSIC®

The C-520 Concert Piano – and the new flagship C-720 – combine advances in sound, touch and design to create a series of piano instruments that is a feast for all the senses.

Also Available: C-320

Based on the KORG SP-250, the C-320 is housed in a more traditional Concert Piano cabinet, and offers larger 13cm speakers with 20 Watts of power per side. Available in Dark Rosewood or Light Cherry.

> C-320



> C-720



Also Available: C-720

The new flagship C-720 adds a powerfully enhanced 90 Watt bi-amped sound system (featuring 16cm bass speakers) that mounts "spinet-style" to the stand; a true grand piano style soft-landing fallboard (folding key cover); decorative metal accents; and a real wood finish. Available in Wenge (dark espresso).

> THE PIANO EXPERIENCE

Our new PX (Piano eXperience) technology accurately reproduces every dimensional detail of the piano, using multi-velocity stereo samples, key release and damper resonance to create all of the subtle shadings inherent in a superior instrument.

> SOUND SYSTEM

The C-520's two-way stereo sound system features two 13cm woofers, two 3.5cm tweeters, and is powered by 35 Watts per channel. The speakers are housed in a bass-reflex chamber.

> EYE CANDY

Graceful curves, elegant front legs, sliding key cover and a full-size modesty highlight the refined C-520 cabinetry. Even the folding music rack is equipped with page retaining clips.

> POWERFUL PERFORMANCES

Any of the 40 sounds can be played individually. Thirty "Performances" can quickly recall any two sounds – split or layered across the keyboard – plus all effect, pedal, metronome, tuning and transposition settings.

> OUR FINEST KEYBOARD

As on a concert grand piano, the C-520's 88 keys feature a graded hammer action (RH3), getting progressively lighter towards the top end of the keyboard.

> PLAY IT AGAIN

The two-part recorder allows over-dub and play-along options with songs saved internally or to computer via USB. For the student, 185 classical music selections can be played from the recorder's memory, with the right and left hand parts on separate tracks.

> TIME OUT!

The C-520 metronome features both metronome settings and drum groove settings.

> AUTHENTIC PEDALING

The C-520's damper and soft pedals respond to varying degrees of pressure (half-pedaling) for an authentic piano experience. And the sostenuto pedal operates just as on a grand piano. In performance, the pedals can also be assigned to other functions.



> C-520

C-520 AT A GLANCE

Sound Engine: Piano eXperience multi-level stereo sampling; 62 note polyphony (max)
Keyboard: RH3 Graded Hammer Action; 8 touch curves
Sounds: 40 total; (9 Pianos, 8 Electric Pianos, 2 Harpsichords, 2 Clavs, 2 Vibes, Nylon Guitar, 3 Church Organs, 3 Jazz Organs, 3 Strings, 3 Choirs, 4 Basses); 30 Demo songs
Effects: Reverb (8 Types); Chorus (8 Types); Insert 1 & 2 (24 Types); Brilliance
Tuning: Transpose, Fine Tuning, Temperaments (10)
Sound System: Bass-reflex chamber; two co-axial 13cm & two 3.5cm speakers, two 35 Watt amplifiers
Connections: Headphone (1/4" Stereo x 2); Line out (1/4" L/Mono, Right); Line in (1/4" L, R); MIDI IN, OUT; USB to computer.
Dimensions (W x D x H) in.; Weight: 55 x 18.2 x 34.2; 116.9 lbs. (including stand)
 *Available in Dark Rosewood and Dark Cherry

See and hear more at:
 > www.korg.com/C520

Pa800

PROFESSIONAL ARRANGER

THE "WORK-LESS" STATION

For the musician, composer, performer and entertainer, the interactive Pa800 Professional Arranger is the perfect musical partner. Guided by Korg's Real eXperience (RX) technology, the Pa800 combines incredible sound, fully realized musical Styles, state-of-the-art effects, comprehensive sample edit tools, and a sequencer loaded with compositional aids all accessed by a thoughtful and intuitive interface. The Pa800 can quickly transform musical ideas into complete, polished productions.

> STUNNING SOUND

Based on the EDS (Extended Definition Synthesis) engine found in the all-new Korg M3, the Pa800 provides a breathtaking quality of sound never before heard in a professional arranger keyboard. Over 950 fully editable sounds are preloaded for immediate use, along with a full GM soundset and 64 drumkits.

> DO IT WITH STYLE

Styles follow your timing, voice leading and chord changes to create an amazingly defined musical performance. Over 400 musical Styles are preloaded, adding anything from tasteful guitar picking, a tight bass and drum groove, and a powerhouse R & B rhythm section all the way up to a full orchestra!

> ENDLESS POSSIBILITIES

Create your own Styles from scratch or by copying the drums from one Style, bass from another, etc. Each Style features Drums, Percussion, Bass, and up to five additional parts; as well as three intros, four variations, three fills and three endings.

> LESS IS MORE

Harboring unbelievable power, the Pa800 nonetheless features a streamlined, intuitive interface driven by our full-color TouchView display. In performance, switch to the new "easy" mode, displaying only the essential elements with bright, bold icons. On-screen "help" is always one button away!

> EFFECTS EVERYWHERE

Four stereo processors access a treasure trove of effects, from rich reverbs and dazzling delays to guitar modeling effects from Korg's renowned REMS series – even an amazing vocoder.

> HELICON INSIDE

Vocal effects include three-part vocal harmonies, plus TC Helicon powered EQ, compressor, echo and reverbs.

> SOUND SYSTEM INCLUDED!

Cleverly integrated is a rich, warm, stereo sound system. Powered by two 22-Watt amplifiers, the reflex mounted speaker system features two 10cm woofers and two tweeters.

> SOPHISTICATED SAMPLING

Sampling is fully integrated with tools such as loop, normalize and cropping of samples. Time Slicing allows sampled audio grooves to be rhythmically sliced and imported into a Style to create exciting new rhythms.

> FULLY PADDED

Four pads can be assigned to percussion noises, sound effects, or even "mini-sequences" of instrument solos, arpeggios, or backing riffs. There are dozens to choose from, or record your own.



> INSTANT ACCESS

As each Style plays, up to four sounds can be played along in real time, split and layered across the keyboard. Four "Single Touch Settings" (STS) per Style can call up and switch these sounds instantly in performance or as you record to the sequencer.

> BOOK 'EM!

The Songbook feature provides a searchable database for all your songs, settings and more; keeping your settings merged with your repertoire – and all at fingertip control.

> GET CONNECTED

Talk to computers, external drives and other devices via three USB ports (2 Host, 1 Device), including a convenient front panel slot – ideal for USB pen drives.

> NON-STOP ENTERTAINMENT

Two individual sequencers allow one to play while the other loads. Cue the next song and use the DJ-style crossfader to smoothly transition between the two sequencers.

> NO KEYBOARD CHOPS?

With the Backing Sequencer, you can Step Enter all the chord changes for a song, add fills, switch variations, etc., building a complete backing without ever playing the keyboard – a big plus for guitarist, singers, horn players, etc.

> SUPER SEQUENCING

In addition to traditional "track at a time" workstation sequencing, the Backing Sequencer allows you to capture multiple Style driven parts at once. Step Editing allows changing or substituting chords, instantly re-writing all Style tracks in the sequencer.

> PERFORMANCE PIZZAZZ

A four-way joystick, two switches, and a slider provide the tools to spice up your performance by changing effect settings, adding or muting parts, slowing the tempo, etc. An optional five switch pedalboard (EC5) adds even more performance potential.

Pa800 AT A GLANCE

Synthesis Method: Extended Definition Synthesis (XDS)
Polyphony: 120 voice
Effects: 4 Stereo Processors (2 for Styles, 2 for Sounds)
Sounds: 950+ GM soundset (256 user); 64 drumkits (64 user)
Styles: 400+ preloaded; 960 locations
Interface: Color TouchView display; Easy and Advanced modes
Connections: Pedals: damper, assignable, EC5
•Audio In: Balanced TRS 1, 2
•Audio Out: Balanced TRS L/mono, R, 1, 2
•MIDI: In, Out, Thru,
•USB: Host (x2 – one on front); Device
Dimensions (W x D x H) in.: Weight: 43.7 x 13.3 x 7.1; 29.3 lbs.

See and hear much more at:
 > www.korg.com/Pa800

Pa1XPro Elite

PROFESSIONAL ARRANGER

Our flagship arranger – the Pa1XPro – has been upgraded to include the MP3 encoder option and CD-RW drive as standard equipment, at no additional cost. The Pa1XPro Elite provides more hardware and control (internal hard drive, balanced mic input, real-time mixing and drawbar control), more expansion options (PCM expansions, TC Helicon voice modeling/pitch correction) and a 76-note, semi-weighted keyboard. Designed for the professional, the Pa1XPro Elite replaces the internal sound system with a streamlined body that is at home on stage or in the studio. Find out more at www.korg.com/Pa1XPro

> PA1XPRO

> PA50



Pa50

PROFESSIONAL ARRANGER

Benefiting from our leadership position in Professional Arrangers, the Pa50 offers some of our best arranger features – XDS dual sequencer, great Styles, effects – and a TRITON-based sound engine, all delivered at an unbelievably affordable price. Find out more at www.korg.com/Pa50

SOUNDBYTES



ORCHESTRAL FIDELITY

BY LAURA WHITMORE
PHOTO BY HARRY BUTLER

The critically acclaimed Nashville Chamber Orchestra is the first musical project to enjoy the amazingly clear recording quality of the new Korg MR-1000 1-bit Digital Recorder. Founded in 1990 by music director Paul Gambill, the Nashville Chamber Orchestra is lauded as one of America’s premier chamber orchestras. It often commissions new, innovative works and has made a mission of crossing musical boundaries.

Engineer Brian Foraker, who was part of the product beta testing team, brought the MR-1000 to Gary Hedden, staff audio engineer for the Nashville Chamber Orchestra, and the two put it through its paces. It was readily embraced. As Brian tells us, “We did a recording of a rehearsal day and then had Paul come to listen at Gary’s studio. We played the DSD 5.6 MHz and a 24/96K PCM version,

then switched between them. He was amazed at the experience of hearing the NCO like this.”

Gary continues, “I am very familiar with the quality of the NCO, but when I first heard their sound in the new concert hall, my emotions were overcome. It was simply spectacular. I get the same physical reaction from hearing playback of the event from the MR-1000 1-bit recorder. It is stunning.”

Music Director Paul Gambill had this final comment, “Hearing the orchestra recorded on the MR-1000 is like being on the conductor’s podium – it’s that real. Nothing else compares.”

Find out more about this wonderful chamber orchestra at www.nco.org



TREVOR RABIN

WINNING SCORE

Thirteen years ago, as a member of progressive rock band YES, Trevor Rabin had just piloted them through their critically acclaimed album, *Talk*. It is for *90125*, however, the Yes “comeback” album, that Trevor is most lauded.

In 1989 Trevor took a leap of faith and left YES and began a new career as a film composer. With 32 movie scores to date and half of those movies entering the box office at number one, it’s been a successful move. With the release of *Snakes On A Plane*, *The Guardian*, *Flyboys*, and *Gridiron Gang* within one month, Trevor has earned the unique distinction of four movies in the Top Ten Box Office simultaneously.

One keystone throughout Mr. Rabin’s career has been his relationship with Korg. He now relies on

the TRITON as the cornerstone of his studio. “The reason I’ve always gravitated towards Korg,” he states, “is the ability to treat Korg like a horse. Once you get in the saddle and learn how to ride, you can gallop and make it individual. With ease you can get in and manipulate the sounds.”

The addition of a Korg microX to his keyboard arsenal came from a mixing session of *The Guardian*. “It’s great to have it, and it’s in my back pocket all the time now. It sounds fantastic!” he remarks.

Judging by the success of his box office blockbusters so do his film scores! Read much more about Trevor at www.korg.com/trevorrabin and check out www.trevorrabin.net

STARR PARODI

BY LAURA WHITMORE
PHOTO BY RICK SCHMITT

UNCOMMON EXPRESSION

“I did it purely out of the joy of playing,” replies Starr Parodi when asked about her new solo release, *Common Places*. Parodi, perhaps most publicly known for her role as part of “The Posse” on the *Arsenio Hall Show* in the early ‘90s, has just completed this collection of piano pieces that fulfills one of her lifelong ambitions. Starr, along with her husband Jeff Eden Fair, now spends much of her time in their home studio creating music for movies, TV shows and especially movie trailers, including blockbusters like *Mission Impossible 2*, *The Prestige*, *The Covenant*, *United 93* and many more.

While Starr and Jeff are inspired by their beautiful Steinway B, they often look to technology to complete the picture. As Starr remarks, “After I had done the improvisations, Jeff and I came back and applied

some of the effects from the Korg Legacy Collection. All the sounds that could be synthesizers are all piano being put through the Korg plug-ins.” Jeff adds, “Yes, we love the Legacy. When we are looking for something new and different, it is one of the first places we go to.”

Jeff and Starr rely on a variety of Korg keyboards for their soundtrack work. “On top of my TRITON is my Trinity and those are my two controller keyboards,” Starr reveals. “They are hooked up via MIDI to everything else in the room. They are my main keyboards as well as my controller keyboards. They control me mainly!” she laughs.

Read much more about this prolific duo at www.korg.com/starrparodi and check them out at www.parodifair.com



BOOTSY COLLINS

BY HUGH GILMARTIN

DIALING IN THE FUNK

“I like to experiment with the AX3000B. You can mix the Octafuzz with the Echoes or Delays and really create your own sounds. I had to modify my dance steps, as I don’t need all of those extra pedals anymore!” Bootsy laughs. Bootsy Collins has long been known for his playing and tone. That’s why the funk bass maestro stepped up to the plate to take a swing with the AX3000B.

The Cincinnati native kicked off his professional career at age fifteen as a staff musician at King Records. By the time Bootsy was seventeen, he was touring the world, playing bass with the “Godfather of Soul,” James Brown.

Bootsy’s musical path led him to work with a wide variety of artists over the years. He has loaned his bass-a-licious grooves to artists such as Parliament

Funkadelic, Bootsy’s Rubber Band, Deee-Lite, Talking Heads and Fatboy Slim.

Bootsy has quite a studio as well. In addition to the AX3000B, you’ll find an assortment of other Korg gear. “On the keyboard side of things, I have a Karma, a TRITON Extreme and the new RADIAS. The RADIAS is very musician friendly and gives me the analog synth sounds I’ve been looking for,” he explains.

Read more of what Bootsy has to say at www.korg.com/bootsycollins and check out www.bootsycollins.com



TOM COSTER

BY JOE MARRO AND JC COSTA

VITAL INSPIRATION

From the first time Tom Coster pulled himself onto the piano stool and started playing the piano, it was clear he had real musical talent. In 1972, he was asked by Carlos Santana to add his eclectic musical style to the phenomenally successful San Francisco-based band. He later joined former Journey drummer Steve Smith to form the progressive fusion unit Vital Information.

Over the years, Korg keyboards have played a vital role in Tom’s continuing search for new musical expressiveness and new sounds. He currently tours with the CX3, which he loves for its “hybrid organ retro sounds,” and the TRITON Extreme 61. As he points out, “Korg keyboards continue to evolve with more and more fidelity, and better and better sounds.”

Planning to use the OASYS for upcoming projects, Coster feels, “It is a highly evolved keyboard and incredibly valuable to me for movie scoring and that type of project. It will play a significant role on the next Vital Information record.”

All around the world, Tom continues to have a profound impact on his fans’ lives. As he concludes, “The fact that I can go around the world and have people endlessly walk up and tell me how my music has become a part of their lives and touched their hearts, that’s one of the greatest gifts that anyone can give you.”

Read much more about Tom at www.korg.com/tomcoster and check out www.vitalinformation.com



MARION RAVEN

BY STEPHEN GELBER

RAVEN SONG

You have just broken up with a significant other, and your heart bleeds with pain and anguish. You can’t sleep, you can’t eat. What do you do to get over this gut twisting feeling in the pit of your stomach? Well, for Norwegian artist Marion Raven, she opens a notebook, grabs a guitar, and starts writing.

Following the popularity of her EP, *Heads Will Roll*, Marion recently collaborated with musical icon Meatloaf for the first single from *Bat Out of Hell III: The Monster is Loose*, a release of the popular song, “It’s All Coming Back To Me.”

Marion has used her Korg SP250 Digital Piano ever

since her first concert in Norway. As she tells us, “Well I love the SP-250, because it’s light, and me being a small girl traveling the world, it makes it a lot easier for me. I’m a piano player, so I use the piano sounds. It’s great that it has speakers as well, because I always live in hotel rooms everywhere. I can just plug in my keyboard and write songs in the middle of the night without having to bring big speakers for the keyboard.”

Look for a new release from Marion in early 2007. And read more at www.korg.com/marionraven or check out www.marion-raven.com

SOUNDBYTES

MR-1000 & MR-1

1-BIT PROFESSIONAL MOBILE RECORDERS

UNCOMPROMISING, FUTURE-PROOF FIDELITY AT AN UNPRECEDENTED PRICE

Korg's new, super-portable MR Professional Mobile Recorders break new ground by providing high fidelity 1-bit recording technology at unheard of low prices. The hand-held MR-1 provides high quality 1-bit/2.8 MHz recording and playback, while the mobile/tabletop MR-1000 delivers an astonishing 1-bit/5.6 MHz, doubling industry DSD recording quality standards.

MR-1000 AT A GLANCE

Recording Formats: <1-bit audio formats> DSDIFF, DSF, WSD: 2.8224 MHz @ 1-bit, 5.6448 MHz @ 1-bit <PCM audio formats> WAV, BWF: 44.1 kHz @ 16/24-bit, 48 kHz @ 16/24-bit, 88.2 kHz @ 24-bit, 96 kHz @ 24-bit, 176.4 kHz @ 24-bit, 192 kHz @ 24-bit
Number of Tracks: 2 tracks, 2-track recording/playback simultaneously
Input L/R: XLR-3-31 type / 1/4" TRS phone combo jack (balanced)
Output L/R: XLR-3-32 type (balanced), RCA jacks (unbalanced) Headphones: 1/4" stereo phone jack
Internal Hard Disk Drive: 40 GB
Dimensions (W x D x H) in.: Weight: 7.56 x 6.7 x 2.2; 2.20 lbs.
Power Supply: AC adapter, or 8 AA batteries (not included)
Accessories: AC adapter, carrying bag, CD-ROM (AudioGate audio file conversion software)

Find out much more at:
> www.korg.com/MR1000

MR-1 AT A GLANCE

Recording Formats: <1-bit audio formats> DSDIFF, DSF, WSD: 2.8224 MHz @ 1-bit <PCM audio formats> WAV, BWF: 44.1 kHz @ 16/24-bit, 48 kHz @ 16/24-bit, 88.2 kHz @ 24-bit, 96 kHz @ 24-bit, 176.4 kHz @ 24-bit, 192 kHz @ 24-bit
Number of Tracks: 2 tracks, 2-track recording/playback simultaneously
Input L/R: 2 mini phone jacks
Output L/R: stereo mini phone jack; Headphones: stereo mini phone jack
Internal Hard Disk Drive: 20 GB
Power Supply: AC adapter, or internal rechargeable battery (lithium ion polymer)
Dimensions (W x D x H) in.: Weight: 2.52 x 4.72 x 0.94; .44 lbs.
Accessories: AC adapter (also operates as charger), carrying pouch, stereo condenser mic (CM-2M), CD-ROM (AudioGate audio file conversion software)

Find out much more at:
> www.korg.com/MR1

> PRISTINE FIDELITY

1-bit recording is the latest advancement in audio. It offers a frequency response of DC to 100 kHz and dynamic range of 120 dB, exceeding even the best analog tape recording systems, and has already been adopted for use in the critically acclaimed SACD recording format. This uncompromising fidelity, low noise floor, extended dynamic range, lifelike imaging and analog quality depth has been praised by top experts.

> PURE AND SIMPLE

Today's state-of-the-art 24-bit converters already use high-speed 1-bit conversion to capture audio, and then employ real-time decimation and other processes to thin out the datastream into the correct bit depth/sample rate to match the desired format. The beauty of the MR's bitstream format is that it uses the original 1-bit data, without the need for the other processes. What comes in comes out, with no manipulation needed.

> THE 1-BIT ADVANTAGE

In addition to providing the finest audio performance available, the 1-bit format can be readily converted to any of today's multi-bit PCM formats. The critical issue is that you want to be capturing your recordings/mixes in the highest fidelity possible; you can always repurpose it to the format of your current project, but if you haven't recorded it with the best fidelity in the first place, it can never be improved upon.

> REAL WORLD FEATURES

Recording formats include DSDIFF, DSF, and WSD 1-bit formats, as well as multi-bit PCM format (BWF) with resolutions up to 24-bit/192 kHz. Both MR recorders feature an internal hard drive and a USB 2.0 connection for fast and easy file sharing with your computer.

> FREE INTEGRATED SOFTWARE SOLUTION

Korg's innovative AudioGate™ software for Mac® and PC converts 1-bit recordings into WAV and AIFF formats at various bit-rates (and vice versa) and offers real-time conversion and playback of 1-bit files. Free with every MR, AudioGate also offers DC offset removal, gain control, and fade in/out.



> AUDIOGATE SOFTWARE

(New)

> MR-1000



> MR-1000 – FUTURE-PROOF FIDELITY AND PERFORMANCE

The MR-1000 is the perfect tool for professional users recording and archiving their final mixes in the studio, while its compact size and portability make it ideal for location recording. Whatever the use, you get the benefit of capturing it at the new high 5.6 MHz rate.

> SAVE IT RIGHT

Mixing directly to the MR-1000 gives you the superb fidelity of high-rate 1-bit technology, outperforming today's multi-bit formats. The AudioGate software can convert your recording into the mastering format of your choice. And backing up in this highest-spec 1-bit format "future proofs" your mix for potential reuse in the future.

> PRO PERFORMANCE

Quality components ensure the finest audio performance. The MR-1000 uses the highly respected Burr-Brown PCM4202 from Texas Instruments for A/D conversion and the CS4398 from Cirrus Logic for D/A conversion. It features ultra-high quality mic preamps and uses separate power supplies for the digital and analog circuitry, providing an absolutely pristine audio path throughout the signal chain.

ACTUAL SIZE

> MR-1 – SHIRT-POCKET PORTABILITY AND STUNNING FIDELITY

The MR-1 is the ultimate portable 1-bit recorder, perfect for location recording, broadcast journalism, live music performances – even for rehearsals and songwriting sessions.

> STUNNING AUDIO

By recording in 1-bit/2.8 MHz format you are assured that your most important, once-in-a-lifetime moments are captured in stunning detail and ready for whatever the future brings you. And back in the studio it also provides superb final mix and archiving benefits.



Record anywhere thanks to the included high-quality CM-2M stereo condenser mic. Its versatile clip-on design allows you to place it anywhere you need.



> MR-1

D888

DIGITAL RECORDER

EIGHT INPUTS, EIGHT OUTPUTS, EIGHT TRACKS OF RECORDING

For performances, rehearsals, gigs, or spontaneous jam sessions, the D888 delivers truly great-sounding live recordings. With this powerful, portable recorder you can use all eight tracks at once to capture the whole band. When recording shows, the D888's in-line mixer

and reconfigurable outputs can put you in charge of the show, or ensure that the house mix is unaffected. Each track is recorded as a separate WAV file, so once you get back home, you can move your tracks into any recording software using the high-speed USB 2.0 port.



D888 AT A GLANCE

Tracks: 64 plus master track, eight-track simultaneous recording/playback
Recording Format: 44.1kHz, 16-bit, WAV format
Recording Time: 124 hours (single recording: 6 hours)
Mixer: Eight channel inputs (eight-buss)
Songs: 200 (100 mark points per song)
Signal Processing: 40-bit, 44.1 kHz
Effects: Master x1, 11 programs
Display: 160 X 104-dot backlit LCD
Ins & Outs: 8 XLR (phantom)/TRS inputs, monitor out 1 & 2, master out 3 & 4, Ch 5-8 out (unbalanced 1/4"), two quarter-inch stereo headphone jacks, optical S/P DIF out, USB Type B, MIDI out (clock)
Dimensions (W x D x H) in.: 14.76 x 13.03 x 4.33

For more information go to:
 > www.korg.com/D888



> MIC INS

The D888 provides eight balanced XLR and TRS inputs. 48V phantom power is available on all XLRs.

> MIXER STYLE

The interface is similar to an analog mixer, where each channel has its own channel strip, with trim, three-band EQ, effects send and pan controls.

> COMMUNICATION

Tracks can be transferred between the D888 and an editing/recording environment thanks to native WAV format recording. A high-speed USB 2.0 connection moves the data, with the entire hard drive showing up as a mounted disk on your desktop. The MIDI output transmits MIDI timecode, so other devices can sync up to the D888.

> INDIVIDUAL MODE

In Individual mode, each output is directly tied to a particular channel. With the Individual mode off, outputs 1 & 2 become Monitor outputs, while 3 & 4 serve as Master outputs.

> REAL OR VIRTUAL

Eight virtual tracks exist for each track, making a total of 64. You can bounce tracks together digitally and bounce the entire mix down to the stereo master track.

> EFFECTS SET

Eleven effects types are provided for the Master effect. Effects settings are memorized with each song.

> PERFECT TIMING

The metronome can be sent from master and monitor outputs, or just the monitor outs so you can follow a click-track during recording or performance.

> EASY EDITING

Non-destructive editing tools enable you to copy entire sections of the song, swap tracks, or erase. Undo and Redo commands allow you to hear before and after versions of edits.

D3200

DIGITAL RECORDING STUDIO

HIGH QUALITY RECORDING IN AN EASY-TO-USE FORMAT

When it comes to professional results in a compact, self-contained studio, the D3200 delivers like no other, with uncompromising audio clarity. From musical idea to finished CD, all recording, mixing, editing and processing takes place right inside and is saved to the internal hard drive. A full suite of editing tools is provided.



> INPUTS

The D3200 is equipped with eight XLR inputs (each with individual phantom power), eight balanced TRS inputs, optical S/P DIF stereo inputs plus a guitar input. Trim and pad controls provide excellent gain control.

> OUTPUTS

Both digital (S/P DIF) and analog (TRS balanced) Master outputs are provided. The balanced Monitor outputs have a Mute switch and a level control, and are great for isolating a click, setting up a cue mix for overdubs, etc.

> DISPLAY / CLICKPOINT™

The 320 x 240 pixel backlit LCD tilts for easy viewing, using a four level grayscale for clarity. The fingertip ClickPoint moves the cursor and selects display items with intuitive ease.

> KNOB MATRIX

These 16 multi-function knobs provide hardware satisfaction when adjusting EQs, effect parameters, pan, effect sends, using jump or match knob behavior. They also control the Session Drums.

> SESSION DRUMS

Kick-start your recordings by laying down a complete drum track with fills and an ending in real time – with no programming. You can vary the kit, tune the drums, add variable dynamics and humanize the feel, all on the fly.

> DRIVES

With the built-in CD-RW drive, you can make your own finished CDs and back up valuable song data. Inside is a 40 GB hard drive for saving your current projects and recordings.

> AUTOMATED DIGITAL MIXING

Supports both scene and fader automation for that perfect mix. The digital mixer offers powerful EQs, 69-bit digital processing, and up to 11 simultaneous effect processors – eight Insert, two Master and a Final effect.

> DIGITAL CONNECTIVITY

Although self-contained, the D3200 plays well with others. MIDI, USB and S/P DIF optical In and Outs are all provided.

D3200 AT A GLANCE

RECORDER

Recording Format: 24-bit/16-bit uncompressed, 44.1kHz/48kHz
Simultaneous Record Tracks: 14 (12 analog + 2 S/P DIF) @ 16-bit; 12 @ 24-bit
Simultaneous Playback Tracks: 32 @ 16-bit; 16 @ 24-bit

MIXER

Internal Processing: 64-bit (maximum 69-bit)
Automation: 100 Scenes per song (Scene); Dynamic fader automation
EQ:

- Recorder channels 1-24: 4-band parametric with selectable hi/lo shelving
- Recorder channels 25-32: 2-band shelving EQ
- Submixer channels 1-12: 2-band shelving EQ
- Master track: 4-band parametric with selectable hi/lo shelving

EFFECTS

Internal Processing: 56-bit
Simultaneous Effects (max): 8 Insert, 2 Master, Final
Programs: 128 Preset; 128 User; 32 Song

Dimensions (W x D x H) in.: 21.5 x 14.6 x 4.5; 17.2 lbs.
Options: PS-1 Footswitch; EXP-2 Foot controller

To find out a whole lot more go to:
 > www.korg.com/D3200



Scissor Sisters

Super Sisters

By Lisa Savage
Photos by Kevin Tachman

In the relatively short time since the Scissor Sisters first broke onto the New York club scene, with their camp cabaret-style performances and their catchy, kitsch disco tunes, the band has produced two best-selling albums, sold out tour dates around the world and garnered millions of adoring fans, one of whom is one of their greatest influences, Sir Elton John, who recently appeared live with them on stage. Their first major hit was a cover of Pink Floyd's "Comfortably Numb," which was picked up by underground London DJs and came to the attention of producers at Polydor, who signed up the band for an album deal.

In 2004, the band released their eponymously titled debut long-player *Scissor Sisters*, which launched them into the public eye when they scored five Top 20 hits in the UK. Over the last six months, the band has been back in the studio recording a follow-up album, *Ta-Dah*, which is already storming the UK charts, and planning their world tour.

Alongside the regular fivesome line-up of Jake, Ana, Paddy, Del and Babydaddy is now permanent 'Sister,' JJ Garden. Son of ex-Goodie and television doctor Graeme Garden, John Garden (aka JJ) has been playing keyboards for years, working with various artists for gigs and studio sessions, and has been playing keyboards and guitar with Scissor Sisters for two and a half years. Already a permanent fixture in the live set-up, more recently JJ worked with the band in the studio on their new album, adding his keyboard skills and also helping to co-write and arrange some tracks. On the eve of its release, we caught up with JJ to talk keyboards, Korg and *Ta-Dah*.

Read the exclusive interview with JJ Garden and find out what's next for the Scissor Sisters at:
> www.korg.com/scissorsisters

JJ Garden talks about Scissor Sisters' Korg Gear

TRITON Extreme

"All the patch changes come from the TRITON, and the zones are set up to work the MS2000 and microX."

microX

"I'm totally in love with it! It's got some of the warmest, smoothest and fattest sounds I've heard."

Legacy Analog

"Babydaddy had a lot of fun with the Legacy and loves the filters on the MS20FX."

MS2000

"I use this mainly for lead sounds, but it's also great for bells and big pads. I've had it for six years."

SP-200

"I like the SP-200 because of its weighted feel; it sits really well in the middle of the mix out front."



PX4D PERSONAL MULTI-EFFECT PROCESSOR

THE ULTIMATE PRACTICE TOOL FOR GUITAR AND BASS

Packed with authentic amp models, a wealth of effects, rhythms, bass patterns and a phrase trainer, the PDX4 provides an array of advanced sonic tools for practice, performance and recording, all in one compact, easy to operate unit. From high-end tube amps to rare vintage amps and classic favorites, the PX4D's 25 amp types faithfully model the amp sounds that guitarists and bassists seek. Each of the 23 speaker cabinet models was newly created especially for the PX4D. The permutations are limitless — you can even combine a guitar amp with a bass cabinet.

PX4D AT A GLANCE

Effects: 158 types (Max. simultaneous effects: 7)
Number of Programs: User: 100, Preset: 100
Inputs: guitar input (1/4" jack), AUX (mini stereo jack)
Output: line/headphone dual-purpose output (stereo phone jack)
Tuner Section: detection range: 27.5 Hz-2,093 Hz (A0-C7), calibration: A = 438 Hz-445 Hz
Rhythm Section: 40-208 bpm
Includes: strap holder
Power Supply: 4 x AAA alkaline batteries
Dimensions (W x D x H) in.: 2.99 x 4.41 x 1.06
Option: AC adapter

Find audio files, effects listings and more info at:
> www.korg.com/px4d



ACTUAL SIZE

> MASSIVE EFFECTS

In addition to standards such as compressor and wah, there are numerous modeling effects, plus pickup modeling, guitar and bass synths, slow attack effect, feedback effect, fretless bass and much more.

> MULTIPLE PROGRAMS

Utilize the PX4D's effects to the fullest with the generous 100 preset and 100 user programs.

> SUPERB VISIBILITY

A backlit, semitransparent LCD clearly displays effect and program names and icons. A strap holder is also provided so that you can attach it directly to your instrument strap.

> LEARN PHRASES

Record up to 30 seconds from an audio source such as a CD, MD or MP3, and play it back repeatedly (looped) at a slower speed without changing the pitch with the built-in phrase trainer.

> BUILT IN PATTERNS

The 100 built-in rhythm patterns cover a broad range of styles that include rock, jazz, funk, blues and dance music.

> PLAY ALONG

Connect a CD player or another external audio source to the AUX IN jack, and use the Key Transpose function to change the pitch of the song upward or downward by as much as one octave.

> THE BASS-ICS

The PX4D also contains a Bass Cancellor function that erases the bass sound from an external audio source so that you can play and hear your bass along with the song.

PLUG IT IN. PUT IT ON.

The gear on your back is as important as the gear at your fingertips.

Get genuine **KORG** clothing online at www.korgusa.com
(U.S. residents only)



AX3000G

MODELING SIGNAL PROCESSOR

Every guitarist craves a better way to satisfy his hunger for ultimate tone and control. Packed with a treasure trove of tone and a unique Expression Step Sequencer, the AX3000G satiates that need with a powerful multi-effect processor with amazing control.

> AMP MODELS GALORE

The AX3000G packs 72 types of amp models and effect sounds delivered by Korg's world-acclaimed REMS modeling technology.

> EXPRESSIVE POWER

Use the assignable expression pedal to control volume or wah, or tons of other effects that you select.

> SWITCHABLE CONTROL

A multi-function control switch can be used to switch effects blocks on or off, set effect parameters or control ESS.

> EVEN MORE EFFECTS!

The AX3000G includes some funky effects like synth effects that model a guitar synthesizer, an acoustic effect to transform your electric guitar into an electro-acoustic, or Pickup Modeling to transform the tonal character of your pickups.

> VARIETY AND DETAIL

In addition to true-to-life reproductions of a wide array of vintage and modern guitar amps and cabinets, REMS modeling also provides standard effects such as chorus, delay and reverb, in gorgeous detail.

> EASY TO USE, TOO

Select an effect model just by turning the effect select knobs provided for each effect block. Edit each individual effect simply by turning the knobs of the familiar, analogue-style user interface.

The Drive/Amp knob selects from 16 different amp and distortion models.



AX3000G AT A GLANCE

Number of Drive/Amp Types: 16
Number of Cabinet Types: 11
Number of Effects: Pedal: 11, Modulation: 11, Delay: 11, Reverb: 11, Noise Reduction: 1
Number of Programs: 96 (24 Banks x 4 Channels)
Audio Inputs: INPUT (1/4" phone jack), INSERT RETURN (1/4" phone jack), AUX IN (stereo mini-jack)
Audio Output: OUTPUT x 2 (1/4" phone jacks), INSERT SEND (1/4" phone jack), PHONES (stereo mini-jack), LEVEL Knob (adjusts OUTPUT and PHONE), S/P DIF OUT (16-bit, 44.1 kHz optical connector (IEC60958, EIAJ CP-1201))
Tuner: Tuning Range: A0~C7 (27.5 Hz~2093 Hz),
Tuner Calibration: A = 438 Hz~445 Hz
MIDI: IN, OUT
Power Supply: DC9V
Dimensions (W x D x H) in.: 19.69 x 9.49 x 2.83
Included Items: AC adapter

Find audio files, video demos, effects listings and more info at:
 > www.korg.com/ax3000G

AX1500G

MODELING SIGNAL PROCESSOR

The ToneWorks AX1500G is packed with 56 different effects and gives you everything from ultra-realistic models of great stomp boxes, amps and speaker cabinets to essential effects like chorus, reverb, delay, pitch shift and more.



AX3000G AT A GLANCE

Effects: 56 types (maximum simultaneous: 8)
Programs: 96 (48 preset, 48 user)
Inputs: Guitar input (1/4" phone jack), AUX IN (stereo mini-jack)
Outputs: Output x 2 (1/4" phone jacks), Headphone (stereo mini-jack)
Tuner: Auto Chromatic Tuner [Measurement range: 27.5 Hz~2,093 Hz (A0-C7), Calib. A = 438~445 Hz]
Metronome Tempo: bpm = 40-208
Power Supply: DC9V (AC adapter)
Dimensions (W x D x H) in.: 16.54 x 7.43 x 2.57
Accessories: AC adapter

Find audio files, video demos, effects listings and more info at:
 > www.korg.com/ax1500G

AX5G

MODELING SIGNAL PROCESSOR

Looking for just the right sound? Check out the AX5G multi-effect processor. This on-the-floor, foot-switchable unit contains an array of realistic effects powered by Korg's proprietary REMS modeling technology. Want a studio's worth of great amps, cabinets, modulation, and delay/reverb effects and more? An ideal choice for quick rehearsals, warm-ups or even to help pass the time while traveling in the van – with the AX5G you can enjoy great sound wherever you are.

> MORE MODELS

Packed with 57 different realistic modeled effects, the AX5G offers 16 models of a variety of highly coveted amps including hard-to-find tube amps, boutique, as well as classic and modern amps.

> 80 PROGRAMS

Use up to six REMS effects simultaneously, and save your settings as one of 40 different programs. Forty preset programs in a wide range of musical styles are also provided, giving you a total of 80 programs.

> OF COURSE, EFFECTS

Choose from standard effects like comp, wah, delay, reverb, and acoustic simulator, as well as unique choices such as a pickup effect or a drone effect that simulates the sympathetic strings of a sitar.

> LIMITLESS EXPRESSION

The AX5G's expression pedal lets you control volume, wah, or nearly any effect parameter such as the gain of an amp model or the speed of a tremolo or flanger.

AX5G & AX3G AT A GLANCE

Number of Effects: 57 (Pre effects: 10, Drive/Amp models: 16, Cabinet models: 10, Modulation effects: 10, Delay effects: 5, Reverb effects: 5, and Noise Reduction)
Number of Programs: 80 (40 users / 40 presets)
Connections: INPUT (1/4" phone jack), OUTPUT (1/4" stereo phone jack)
Signal Processing: A/D, D/A conversion: 24 bit, sampling frequency: 31.25 kHz
Tuner Function: Detection Range: 27.5 Hz~1,318.5 Hz (A0~E6), Calibration: A = 438~445 Hz
Power Supply: Four alkaline AA batteries
Dimensions (W x D x H) in.: 9.88 x 5.59 x 1.69
Options: EXP-2 Foot Controller, XVP-10 Expression/Volume Pedal, DC9V AC adapter

Find audio files, effects listings and more info at:
 > www.korg.com/AX5G

AX3G

MODELING SIGNAL PROCESSOR

The AX3G packs all the processing power and functionality of the AX5G into a compact pedal processor – all it's missing is the expression pedal. It'll fit just about anywhere!



> FLEXIBLE EDITING

With a simple and intuitive interface, getting the perfect sound is quick and easy. Suitable values are automatically selected when you choose an amp or effect, and there are a wide variety of editable parameters that rival those found on dedicated units.

> SPEEDY CONTROL

The Quick Assign function lets you assign an effect parameter at one touch and adjust the variable range yourself for maximum flexibility.

> KNOBS HELP

The most frequently used main parameters are accessible directly via the knobs. Numerous sub-parameters are also provided so that you can adjust the details of the sound to your taste.

> CABINETS, TOO!

Ten cabinet models ranging from 4x12 stack cabinets to combo cabinets are each realistically reproduced with their own distinctive sonic character.

> AUTO CHROMATIC TUNER

An Auto Chromatic Tuner is included, so in addition to having great tone you'll always be in tune.



AX3000B

BASS MODELING SIGNAL PROCESSOR

TONeworks KNOWS BASS

The AX3000B packs 72 types of amp models and effect sounds created specifically for bass delivered by Korg's world-acclaimed REMS modeling technology.



> 32 PROGRAMS

Try the AX3000B's expertly programmed 32 preset programs or save your own in the 96 user program locations.

> SPECIAL EFFECTS

You'll find unique effects such as a two-octave pitch shifter, a fretless effect, and even a bass synth effect.

> VERY EFFECT-IVE

Pre-effects, cabinets, modulation effects, delay effects, and reverb effects (eleven types each) cover standard effects such as compressor, limiter, wah, flanger, and chorus.

AX3000B AT A GLANCE

Drive/Amp Types: 16
Cabinet Types: 11
Effects: Pedal: 11, Modulation: 11, Delay: 11, Reverb: 11, Noise Reduction: 1
Programs: 96 (24 Banks x 4 Channels)
Audio Inputs: INPUT (1/4"), INSERT RETURN (1/4"), AUX IN (stereo mini-jack)
Audio Output: OUTPUT x 2 (1/4"), INSERT SEND (1/4"), PHONES (stereo mini-jack), LEVEL Knob, S/P DIF OUT (16-bit, 44.1 kHz optical connector)
Built-in tuner
MIDI: IN, OUT
Dimensions (W x D x H) in.: 19.7 x 9.5 x 2.8
Included: AC adapter
Find audio files, video demos, effects listings at:
> www.korg.com/AX3000B

> BASS SPECIFIC

The AX3000B's bass-specific 16 drive/amp models include fat-sounding tube sounds, ultra-low bottom-end, clean sounds, and many more.

> EASY TO USE

Select an effect model just by turning the effect select knobs provided for each effect block. Edit each individual effect simply by turning the knobs!

> EXTERIOR CONTROL

The AX3000B can receive program change messages and can also transmit MIDI messages in response to pedal operations to control other MIDI devices.

> SWITCHABLE CONTROL

A multi-function control switch can be used to switch effects blocks on or off, set effect parameters or control ESS.

> ESS IT

Add some amazingly cool, complex movement to your sound with the unique Expression Step Sequencer (ESS). It automatically controls most effect parameters in a fixed or random step function.

> EXPRESSIVE POWER

Use the assignable expression pedal to control volume or wah, or tons of other effects that you select.

> EDITOR INCLUDED

Special "Sound Editor" editor/librarian software lets you graphically view the many parameters of the AX3000B and easily edit them, as well as save and organize programs.

AX5B & AX3B

BASS MODELING SIGNAL PROCESSORS

The great-sounding, compact and affordable AX3B and AX5B are designed specifically for bass, with 57 of their own specially modeled effects. Sixteen famous bass amp sounds range from vintage to standard models, and every detail of each original amp has been faithfully recreated. All the essential effects, plus a collection of unique bass must-haves are included. The AX5B also has a built-in expression pedal.



> AX3B

> AX5B

AX5B & AX3B AT A GLANCE

Effects: 57
Programs: 80 (40 users / 40 presets)
Connections: INPUT (1/4"), OUTPUT (1/4" stereo)
Signal Processing: A/D, D/A conversion: 24 bit, Sampling frequency: 31.25 kHz
Built-in tuner
Power Supply: Four alkaline AA batteries
Dimensions (W x D x H) in.: <AX3B> 7 x 5.6 x 1.7; <AX5B> 9.9 x 5.6 x 1.7
Options: EXP-2 Foot Controller, XVP-10 Expression/Volume Pedal, DC9V AC adapter

Read and hear more at:
> www.korg.com/AX5B & www.korg.com/AX3B

Pandora PX4A

ACOUSTIC PERSONAL MULTI-EFFECT PROCESSOR

OPTIMIZED FOR ACOUSTIC

Created especially for electric-acoustic players, the PX4A contains 82 effects including Body effects that model the resonances and vibrational character of great acoustic guitars. Aspects such as guitar construction and body size are modeled in painstaking detail.

PX4A AT A GLANCE

Effects: 82 types (Max. simultaneous effects: 8)
Number of Programs: User: 50, Preset: 50
Inputs: guitar input (1/4" jack), AUX (mini stereo jack)
Output: line/headphone dual-purpose output (stereo phone jack)
Built-in Tuner
Rhythm Section: 40-208 bpm
Power Supply: 4x AAA alkaline batteries
Dimensions (W x D x H): 3" x 4.4" x 1"
Strap holder included
Option: AC adapter
Find audio files, effects listings and more info at:
> www.korg.com/PX4A

PX4A EFFECTS:

Dynamics: Comp, Limiter, Exciter
Mic & Body: C-Mic, M-Large, M-Small, G-Large, G-Small, T-Large, Dry, Light, Nylon, Steel, Reso, Banjo, Small
Modulation & Filter: Chorus1-2, 12str, Flang1-2, Phaser 1-2, Trem1-3, At Pan1-2, Rotary, Pitch1-3, Drone1-2, Filter, Filtup 1-2, Filtown1-2, Talk1-2, Random1-2
Delay: Slap1-5, Delay1-5, Ppdly1-5, Echo 1-5, Multi1-5
Reverb: Dryair, Wetair, Room1-2, Plate1-2, Hall1-2, Spring1-2, Bright
Tone
Notch
Noise Reduction

AX3A

ACOUSTIC MODELING SIGNAL PROCESSOR

With the compact, affordable AX3A not only can you make your acoustic-electric guitar sound like a variety of high-end, well-crafted acoustics, you'll be able to bring the output from your piezo pickup to life with a distinctively natural, mellow sound. With loads of amazing-sounding standard and unique effects, the AX3A will make your guitar tone sing.



AX3A AT A GLANCE

Number of Effects: 43
Number of Programs: 80 (40 users / 40 presets)
Connections: INPUT (1/4" phone jack), OUTPUT (1/4" stereo phone jack)
Signal Processing: A/D, D/A conversion: 24 bit, sampling frequency: 31.25 kHz
Built-in tuner
Power Supply: Four AA batteries
Dimensions (W x D x H) in.: 7 x 5.6x 1.7
Options: EXP-2 Foot Controller, XVP-10 Expression/Volume Pedal, DC9V AC adapter

Read and hear more at:
> www.korg.com/AX3A

> LOTS OF SOUNDS

Numerous effects range from standards such as compressor, limiter, echo, delay, reverb, and chorus, through distinctive effects such as a twelve-string effect.

> MORE MICS

The included Mic effects simulate the sense of space and depth achieved by mic'ing an instrument.

> PROGRAM PERFECTION

The PX4A provides 50 user programs and 50 preset programs that cover a broad range of styles, including sounds of famous artists.

> LEARN PHRASES

Record up to 30 seconds from an audio source, and play it back repeatedly at a slower speed without changing the pitch with the built in phrase trainer.

> NOTCH IT UP

The PX4A has a Notch effect that helps to curtail the feedback (howling) that can be a problem for amplified acoustic instruments.

> PIEZO PARTNER

The PX4A's effects add the distinctive warmth of resonating wood that is typical of an acoustic guitar, producing an extremely rich and natural sound.

> PLAY ALONG

Connect a CD player or other audio source to the AUX IN jack, and use the Key Transpose function to change the pitch of the song upward or downward by as much as one octave.

> GUITAR COLLECTION

The PX4A's effects include models for resonator guitar, a newly developed banjo and nylon-string guitar — you can play a wide variety of acoustic sounds using just a single instrument.

> BUILT-IN PATTERNS

The 100 built-in rhythm and bass patterns cover rock, jazz, funk, blues and dance music.

ACTUAL SIZE



CHROMATIC/ORCHESTRAL TUNERS



(New)

LCA-120 CHROMATIC TUNER

- Extra large backlit LCD for excellent visibility
- "Focus Tune" function allows for even more accurate tuning within +/-10 cents
- Sound Level meter visually indicates the volume of a performance
- Korg's own Sound Back mode lets you tune using a reference tone together with the meter (using the optional CM-100L contact microphone)
- Temperament Program function lets you specify the tuning pitch for each note
- A wide tuning range of A0-C8 (88 notes) and adjustable calibration (410 Hz-480 Hz) supports all types of instruments
- Built-in four-octave reference tone
- Indicator marks for perfect major and minor thirds
- Built-in mic for tuning acoustic instruments
- Flip top design protects LCD display
- Dimensions: (W x D x H) in.: 3.98 x 3.31 x 0.81 (folded)



(New)

DT-4 CHROMATIC TUNER

- A compact and unique high-performance chromatic tuner
- Bright LEDs are used to display three types of tuning modes: Strobe, Meter and Mirror
- A wide detection range of A0-C8 (88 notes)
- Calibration range of 410 Hz-480 Hz can be adjusted to support various concert pitches
- Built-in condenser mic lets you tune acoustic instruments
- Dimensions (W x D x H) in.: 2.40 x 2.56 x 0.87

ACTUAL SIZE



CA-30 CHROMATIC TUNER

- Compact chromatic tuner, ideal for brass band or orchestra
- High-precision LCD needle-type meter for stable tuning
- Wide range of pitch detection covers C1-C8
- Calibration function supports a variety of concert pitches
- Built-in high-sensitivity microphone for tuning acoustic instruments
- Reference tone can be produced from an internal speaker (Sound Out) (A4/B4, 12 notes) C4 (261.33 Hz) - C5 (523.25 Hz)
- Marks provided for pure major thirds and minor thirds
- Auto Power Off function conserves battery life
- Memory Backup function
- Dimensions (W x D x H) in.: 4.1 x 2.52 x 0.6



CA-40 CHROMATIC TUNER

- A compact chromatic tuner, ideal for use with brass band or orchestra
- Larger and more easily readable high-precision LCD needle-style meter
- Wide detection range from A0-C8
- Calibration function that accommodates a variety of concert pitches
- Sound Out function that lets you produce a reference tone from the internal speaker
- Equipped with output jack, microphone & folding stand
- Auto Power Off function saves the battery even if you forget to turn off the tuner
- Memory Backup function
- Approximately 85 hours of continuous use
- Dimensions (W x D x H) in.: 3.94 x 2.64 x 0.67

Sharon Isbin

From Rockets to Grammys

By Hugh Gilmartin

"Prior to becoming engrossed with playing classical guitar, I spent much of my time building and launching model rockets. By the time I was fourteen, I had become quite serious about the guitar. At that time, I won a contest, and the award was the privilege to play with the Minnesota Orchestra in front of an audience of 10,000. Upon walking out on stage for these concerts, I realized that performing was even more fun than sending my rockets into space," says Sharon Isbin.

Not only has Sharon become a renowned classical guitarist in her own right, she enjoys collaborating with a cadre of diverse artists, including Steve Vai, Antonio Carlos Jobim and Melissa Etheridge! In 2001, Sharon became the first classical guitarist in 28 years to win a Grammy Award when she was honored for her CD, *Dreams of a World*, as Best Instrumental Soloist. Sharon

has also had four Grammy nominations, most recently, a Latin Grammy nomination for Best Classical Album for her CD with the New York Philharmonic.

A critical part of performing is always having an instrument that is properly and accurately tuned. That is why Sharon relies on the Korg AW-1 Micro Tuner. As she tells us, "The AW-1's ease of use and accuracy is just stunning. Whenever I'm rehearsing, performing or recording, the AW-1 is an indispensable tool. The AW-1 is always clipped onto the headstock of my guitar. I never have to find a quiet environment to tune in, which saves me a great deal of time. And because the Korg AW-1 can be instantly calibrated to any pitch, I can also match European orchestras, which often tune to 441 or 442 hertz tuning instead of the standard 440 used in the United States. It's the only tuner on the market that is so accurate and simple to use. It's a lifesaver!"

To read more about this remarkable artist, go to:
> www.korg.com/sharonisbin

And to keep up with Sharon, including all upcoming performances and recordings, please visit:
> www.sharonisbin.com

Photo by Keith Smith

CHROMATIC/ORCHESTRAL TUNERS



OT-120
ORCHESTRAL TUNER

- Chromatic tuner with a wide, eight octave detection range that supports band and orchestral instruments • Dual display combines a needle-type indicator with an easy to read backlit LCD screen • Sound Back mode plays a reference pitch for the note that's closest to the input pitch. The meter indicates the discrepancy between the input and the correct pitch • Multiple Temperaments support historical tunings • Transpose mode is convenient for wind instruments • Choose from three levels of needle response speed (slow, medium and fast) • Both auto and manual tuning modes are provided • Built-in reference tone plays in a five octave range • Broad range of calibration (349 Hz-499 Hz) • Built-in mic supports acoustic instruments • Energy-saving design for long battery life (approximately 100 hours) • Durable suede-type soft case is included • Dimensions (W x D x H) in.: 2.91 x 1.42 x 4.72

CM-100L
CONTACT MICROPHONE

The CM-100L Contact Microphone is a perfect compliment to any tuner that offers an audio input jack. The mic can be positioned on just about any instrument to get a more sensitive reading, while allowing the tuner to be positioned for easier reading. The jack is a right angled 1/4" male phone connector.

GUITAR & BASS TUNERS



GT-120
GUITAR & BASS TUNER

- Dedicated chromatic tuner for guitar and bass that supports seven-string guitars and six-string basses • Dual display combines a needle-type indicator with an easy-to-read backlit LCD screen • Choose from two tuning modes: Auto or Manual • Built-in reference tone plays in a five octave range • Flat Tunings: 1-4 in half-note steps • Five types of open tunings (D, E, G, A, DADGAD) • Broad range of calibration adjustment (438 Hz-445 Hz) • Built-in mic for tuning acoustic guitars • Long battery life of more than 100 hours, plus a battery status indicator • Durable suede-type soft case is included • Dimensions (W x D x H) in.: 2.91 x 1.42 x 4.72

DT-10BK
DIGITAL TUNER

- Chromatic pedal tuner optimized for guitar and bass players • Bright blue and white LEDs • Cascade cable for powering other 9-volt pedals • Straightforward and durable design built in to a road-ready metal case • 13-point LED-type meter for quick response and accuracy • 16-segment note display for excellent visibility even on dark stages • Seven-semitone flattened tuning mode • Detection range of E0 (20.60 Hz) – C8 (4186 Hz) • Adjustable calibration 438-445 Hz • Two outputs (output and bypass) • Dimensions (W x D x H) in.: 4.09 x 4.69 x 2.01

(New)



GT-4
GUITAR & BASS TUNER

- A compact and unique high-performance dedicated guitar/bass tuner • Choose from three different tuning modes: Strobe, Mirror, and Meter • Quinta-flat tuning mode allows dropped tuning between one and five semitones • Supports seven-string guitars and six-string basses • Built-in condenser mic supports acoustic guitars • Dimensions (W x D x H) in.: 2.40 x 2.56 x 0.87

ACTUAL SIZE



AW-1
MICRO TUNER

- Ultra-compact, ultra-lightweight chromatic tuner you can attach to your wind or string instrument for easy and accurate tuning • Piezo pickup detects vibrations from the attached instrument, or the built-in microphone detects the pitch • Marks to indicate pure major third and minor third intervals • Meter Reverse function lets you invert the display • Adjustable calibration accommodates a wide range of concert pitches • Two clip sizes (Large/Small) are included for use in different situations or for various types of instruments • Memory backup function • Dimensions (W x D x H) in.: 0.98 x 2.17 x 0.35

GUITAR & BASS TUNERS



GA-30
GUITAR & BASS TUNER

- High-precision LCD needle-type meter for stable tuning • Lets you tune up to five semitones flat • Supports seven-string guitar and six-string bass tunings • Supports super-long scale guitars up to five frets longer than conventional guitars • Reference tone can be produced from an internal speaker (Sound Out) • Built-in high-sensitivity microphone for tuning acoustic guitars • Wide detection range (B0-B6) • Auto Power Off function conserves battery life • Convenient tilt slit lets you insert a plastic card for use as a handy stand • Approximately 100 hours of continuous use • Dimensions (W x D x H) in.: 4.1 x 2.52 x 0.6



GA-40
GUITAR & BASS TUNER

- The GA-40 is designed specifically for guitar and bass, with excellent performance and convenient functionality • Large, high-precision meter-type display for stable tuning indication • Quinta-Flat Tuning mode allows dropped tunings from one to five semitones • Supports tuning of seven-string guitars and six-string basses • Sound Out function lets you produce a reference tone from the internal speaker • Equipped with output jack, microphone & folding stand • Auto Power Off function saves the battery even if you forget to turn off the tuner • Memory Backup function • Approximately 85 hours of continuous use • Dimensions (W x D x H) in.: 3.94 x 2.64 x 0.67

GUITAR & BASS TUNERS



> DT-7



> DTR-1000



> DTR-2000

DT-7
GUITAR/BASS CHROMATIC TUNER

- Dedicated super-accurate guitar/bass tuner featuring the "Buzz Feiten Tuning System," a world-wide first!
- Two selectable tuning modes: chromatic (for tuning normally tuned instruments) or Buzz Feiten
- Large LED-type meter and seven-segment note display for excellent visibility
- Buffer amp between the INPUT jack and BYPASS jack eliminates any tonal coloration
- A convenient Sound Out mode
- Wide tuning range [A0 (27.50 Hz) – B7 (3,951.07 Hz)], allows tuning of a wide variety of instruments including five and six-string basses
- Built-in mic for use with acoustic guitar
- Dimensions (W x D x H) in.: 6.65 x 2.48 x 1.71

DTR-2000/1000
DIGITAL RACK TUNERS

- DTR-2000:** Chromatic, guitar (six-string, seven-string)/bass and open modes
- Five types of open tuning (D, E, A, G, DADGAD)
- Three types of display: cents, hertz, or strobe
- Seven-semitone flat tuning mode supports dropped tunings – a worldwide first
- Adjustable calibration of 438-445 Hz (Select either manual or auto)
- Reference pitches can be produced from the Sound jack (C2-C6)
- Two sets of inputs
- Built-in mic supports acoustic guitar tuning
- Illumination function that lights up rack-mounted equipment below
- DTR-1000:** Chromatic tuner that automatically detects the note name and accurate pitch
- Seven-semitone flat tuning support
- Two types of display: cents or strobe
- Adjustable calibration of 438-445 Hz (Manual/Auto)
- Dimensions (W x D x H) in.: 18.94 x 4.45 x 1.81

METRONOMES & RHYTHM TRAINERS



ACTUAL SIZE



ACTUAL SIZE

TM-40
DIGITAL TUNER METRONOME

- Tuner and metronome functions can be used simultaneously or independently
- Large LCD-type needle meter
- LED indicators that show pitch deviation or blink to indicate the tempo
- Wide detection range of C1 (32.70 Hz) – C8 (4186.01 Hz)
- Built-in high-sensitivity mic for tuning acoustic instruments
- Sound Out mode with built-in speaker and selectable reference switch from A5-B4
- Adjustable calibration in a range of 410-480 Hz
- Pure major third and minor third interval markings
- Metronome beat mode with preset tempo and time signature selections
- Thirteen rhythm variations for practicing a wide range of styles
- Two tempo adjustment modes: "full step" and "pendulum step"
- Options: CM-100 contact mic for accurate tuning in noisy environments
- Dimensions (W x D x H) in.: 4.45 x 3.03 x 0.71

MM-1
MICRO METRONOME

- World's smallest, lightest metronome
- Digital accuracy and everything you need for complete rhythm training
- Fits comfortably on your ear. Only you can hear it.
- Set tempo over a range from 40-208 bpm
- 1/4, 2/4, 3/4, 4/4, 5/4, 6/4, 7/4 time signatures, plus duplet, triplet and quadruplet beats
- Long-life lithium battery for cable-free use (battery life 500 hours)
- Dimensions (W x D x H) in.: 0.64 x 1.83 x 0.66

MM-2
METRONOME

- Compact, personal metronome
- 39 tempo steps in a 40-208 bpm range
- 0.2, 3, 4, 5, 6, 7 beats, 8th notes, triplets, 16th notes, +/-2% accuracy
- Easy-to-adjust volume control
- Piezo electric speaker
- Ear hook comfortably fits either ear reducing sound leakage, improves sound quality and stability
- Two interchangeable color caps
- 3V lithium battery (1x CR1216) included
- Dimensions (W x D x H) in.: 3.0 x 0.94 x 1.97

METRONOMES & RHYTHM TRAINERS



(New)

LMA-120
DIGITAL METRONOME

- Digital metronome with an extra large backlit LCD for excellent visibility
- Unique "Conducting Motion" display allows a natural-feeling sense of tempo
- Choose from two types of tempo steps: "Pendulum" or "Full"
- Ten different beats and six different rhythms can be combined
- Tap function lets you set the desired tempo
- The timer/stopwatch function lets you time your practice sessions up to 99 minutes
- You can use the Reference Pitch and Calibration functions to tune your instrument
- Flip top design protects LCD display
- Dimensions (W x D x H) in.: 3.98 x 3.31 x 0.81 (folded)

BTL-1 BEATLAB
DIGITAL METRONOME

- Train with 39 basic rudiments including roll, paradiddle, flam, and ruff
- Sound and LED indicators let you practice right- and left-hand strikes
- Supports triplets and complex rhythms such as five to nine notes per beat
- Program mode allows creations of twenty-four different settings of tempo, beat, and rhythm sound volume
- Chain mode lets you link eight chains, each containing up to sixteen patterns
- Tap Tempo function lets you set the tempo by tapping a button
- Headphone jack and adjustable volume
- Operation and settings are made easy with a familiar layout of sliders and buttons
- Backlight display for excellent visibility
- Battery operation (four AAA alkaline batteries) or optional AC adapter
- Dimensions (W x D x H) in.: 5.59 x 4.09 x 1.10

**MA-30**
DIGITAL METRONOME

- Highly visual liquid crystal pendulum
- Thirteen different rhythms are built-in so you can practice to more than a click track
- Rhythms include duplets, triplets, triplets with inner beats omitted, quadruplets, and quadruplets with inner beats omitted
- Twelve reference pitches, C4-B4
- Adjustable calibration (438-445 Hz)
- Adjustable volume
- Tempo adjusts from 40-208 bpm
- Tap function for setting the tempo
- Earphone jack
- Memory backup function
- Approximately 250 hours of continuous use
- Dimensions (W x D x H) in.: 4.09 x 2.52 x 0.59

**KDM-2**
DIGITAL METRONOME

- Korg's original, cylindrical resonator speaker provides powerful sound, volume and tone
- An LED provides visual confirmation of the tempo
- Newly added beat variations range from basic to sophisticated rhythms
- A total of 19 beat patterns cover your practicing needs in numerous musical styles
- Three different PCM beat sounds (cowbell/agogo bells/clave)
- Tap Tempo function
- An audible Reference tone in a range of C4-B4 is available for tuning
- An encoder-type TEMPO/CALIB dial and switch provide direct access to the desired setting or function
- A large LCD screen makes settings easy to see
- Approximately 120 hours of continuous use
- Dimensions (W x D x H) in.: 4.17 x 1.91 x 4.19