

M3 Tips

Bobby Nelson's Tips of
the Month: February '08

KORG

M3
MUSIC WORKSTATION/SAMPLER



Greetings, fellow Earthlings and M3-addicts!

I've cooked-up some inside tips on the mighty M3 – I hope you'll enjoy these "tasty morsels", and that you'll put them to good use!

-Bobby Nelson, Korg USA Technology Product Specialist

Here's what you'll learn in this month's collection of tips:

- ✓ **Using "Copy" commands to quickly-customize sounds to suit your needs**
- ✓ **Secret Weapons to be found in the Control Assign surface!**
- ✓ **Building your own Combinations – quick template tip**
- ✓ **Does a Drum Track always have to be a Drum Track?**
- ✓ **How many M3 Sequencer tracks do you need? More than 16? YOU can DO it!**

Copy oscillators for fun and profit!

You say you'd like to make create some personalized, original sounds; but you're a musician, not an engineer? The M3 can help, thanks to a way-cool 'Copy Oscillator' command. Check it out:

1. Select Program I-A-005, **Attacking Synth**.
2. Press the **PAGE SELECT** switch and touch "**P2 Osc/Pitch**" in the display.
3. Touch the upper right drop-down arrow, and then touch "**Copy Oscillator**". (You can select **OSC 1**, or **OSC 2** of a two-oscillator Program) > Leave "**From:**" parked on **OSC 1**...
4. Select Program I-A-28, **Cross Sweeper**, and change the "**To:**" field to "**OSC 2**"
5. Touch "**OK**" twice, and play. Voila! Press the **COMPARE** switch (it will light) to compare with the original sound > Press **COMPARE** again, and if it's a keeper, touch the upper right drop-down and "**Write Program**" to any empty User Program location!

Note: Anything cool can be shared/copied in similar fashion: Karma...X-Y assignments...effects...

ZAP! A Secret Sound Weapon revealed in TONE ADJUST mode!

Another secret sound weapon in the M3 can be found in the **CONTROL ASSIGN** section. Among the parameters that can be assigned in **TONE ADJUST mode** is “**MS/DK**” (MultiSample or DrumKit). When the associated switch is ON, a hidden sample can be dropped into the current sound. Try it:

1. Select Program **I-A-016, Real Suit E. Piano**.
2. Touch the **Control Surface** tab in the lower right of the display. On this sound, the Control Surface defaults to “**RT Control**”, but that can be readily changed to **Tone Adjust** by either touching the Control Assign popup in the display, or by pressing the **Tone Adjust Look at Switch 5's** assignment, “**1:MS/DK**” (The “1” means that any change here will affect OSC 1).
3. Touch the default value, “**PROG**” (i.e. play what the Program told you to play) > Using the numeric keypad, type in “**26**” and press the **ENTER** switch, or turn the **VALUE DIAL** until you get to “**26**”, and then touch **Switch 5** to turn it **ON** (or press the hardware SWITCH 5). You just added one EP sample from a famous 80's synth to your “Roooooads'-like EP sound! It's very handy to be able to modify a sound this drastically and this easily during a performance.

I want my own Combi, and I want it NOW!

Here's a tip to save time if you like to build Combis from scratch:

Create and save a Combi template, with the MIDI status of a bunch of Timbres (up to 16 now!) already set to **INT** (Internal), and the MIDI channel for these same Timbres set to **Gch** (Global Channel). Now you can use this Combi template as the starting point for every new Combi you create.

Drums is drums in the Drum Track? – is that all there is?

The Drum Track is a cool new feature of the M3, but the Drum track doesn't have to be drums at all: any track you record into the sequencer can be converted to a Drum Track. It could be a **bass line**, a series of **Karma-strummed chords**, etc., up to 32 measures long! Try it, you'll like it!

1. Record a couple measures of a bass riff on a track in the M3's mighty Sequencer.
2. Press the **PAGE SELECT** switch and select “**P10 Pattern/RPPR**” > Touch the upper right dropdown arrow, and then select **Pattern Parameter** > Change **Length** to the number of measures you've just recorded, and then touch **OK**.
3. Touch the cool **Get From Track** command > Verify that the numeric fields are pointing to what you just recorded, and then touch **OK** > Now touch the **Convert to Drum Trk Pattern**, leaving “**Note only**” selected > The M3 defaults to selecting the very last empty user pattern slot; touch **OK**.
4. To use this Pattern in Program Mode, re-save the Program into the Drum Category.
5. To use this Pattern in Combi Mode, press **PAGE SELECT**, select **P1 DT/XY/Ctrl**s, touch the **Drum Track** tab, and in the **Drum Pattern** fields for **Pattern**, point towards **User** and the saved pattern number > Just make sure you have a bass sound assigned to the **same MIDI channel** you used when creating the pattern. That's it!

Gimme mo' tracks!

Speaking of the sequencer, don't slight it as merely a sixteen-track sequencer: How many tracks would you like? Because the M3 can **re-sample** itself, an entire MIDI sequence can be re-sampled as one stereo note event, freeing up fifteen tracks, eight DSP effects, and 118 voices of polyphony!

Again in the sequencer, as you know, touching the **Track** field lets you change the current track to be recorded. You can make this selection with the **VALUE DIAL**, the **VALUE** slider, touching the popup arrow, or typing in the desired track number on the keypad.

The M3 sequencer is 16 tracks plus a Master Track, the 'recording secretary' if you will: it remembers any tempo and time signature changes throughout a song. If the M3's numeric keypad is part of your work flow, typing in the number '17' will jump you right to the M3's Master Track.

For more information, see the *M3 Parameter Guide*, and make sure to visit www.korg.com/m3, <http://www.karma-lab.com> and www.korgforums.com for support, tips and tricks!