KORG
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SV1
MASTER VOLUME

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WELCOME

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SV-1
Stage Vintage Piano

New Body. Old Soul.

SV-1

Keys:	RH3 Graded Hammer Action (88 or 73)
Engine:	EDS (Enhanced Definition Synthesis); RX (Real eXperience)
Sounds:	36 total; 6 Banks x 6 Variations
Effects:	Equalizer; Pre-FX (x6); Amp Models (x6); Modulation FX (x6); Reverb/Delay (x6)
Valve Reactor:	12AX7 Vacuum Tube (Amp Modeling)
Inputs:	Audio 1/4" (L/Mono, Right); Damper; Footswitch; Footpedal
Outputs:	1/4" (L/Mono, Right); XLR Balanced (Left, Right); Headphone: Stereo 1/4"

Free SV-1 editor / librarian software

The SV-1 contains the most in-demand and soul-satisfying keyboard sounds ever collected in a single instrument. Rediscover decades of hit-making vintage electric pianos, funky clavs, classic and cult-fave organs, string machines and, of course, pianos. The SV-1 delivers breathtaking grands, a real-deal upright, plus hall-of-fame electronic contenders. And the SV-1 doesn't just serve plain vanilla; you'll find multiple signature variations of the essential classics that venture beyond what other products offer, as well as some rare and unique instruments to inspire your performance.

Crafted using Korg's RX (Real eXperience) technology, each sound is a detailed and authentic re-creation, accurately capturing the full range of expression and dynamics of the original. The snap of the tine, the release of the hammer, the click of the contacts—every element has been preserved. By isolating these sonic components, the RX engine allows you to create a sonic signature from showroom-shiny to road-ravaged; adding just the right amount to suit your individual taste.

But for Korg, even that is not enough. The SV-1 also recreates the effect pedals and studio processing that gave these sounds their original luster. The proven, tube-driven (12AX7) Valve Reactor circuit adds warmth and realism to period-accurate amplifier models. Together, the three-band EQ, Pre-FX, Modulation FX and Reverb/Delay add yet another dimension of authenticity to your playing.

Designed with performance in mind, the SV-1 is a pleasure to play. The RH3 Real Weighted Hammer Action is the finest keybed Korg offers, with a solid, responsive feel that inspires confidence. Forget menus. Never mind banks and programs. Stop staring at displays. With the SV-1, the entire front panel is always live, using clearly labeled knobs to dial up the sound you are looking for. Saving your eight Favorite settings for quick recall is as easy as saving a station on your car radio. Reliable and portable, the Korg SV-1 re-creates the look, the feel, and visceral pleasure of performing on a vintage instrument.

WAVEDRUM

Dynamic Percussion Synthesizer

Wait 'til you get your hands on one

The second generation Wavedrum is bursting with power and expression. Combining advanced DSP technology and hundreds of high-quality samples, Wavedrum picks up where trigger-based systems leave off. It comes loaded with stunning acoustic percussion sounds, electronic drum mainstays, robust synth voices, and dynamic effects.

Wavedrum responds instantly to any and all playing styles. From subtly-nuanced tapping and stroking to aggressive, rhythmic assaults, its extreme dynamic range challenges the response of an acoustic instrument. The real drumhead and textured-rim playing surfaces provide a responsive, articulate and natural performance experience, whether using sticks, mallets, brushes, or playing using traditional hand percussion techniques. An acoustic transducer under the head and two on the rim excite the DSP engine with every strike, providing Wavedrum with a natural, musical feel. Combined with hundreds of PCM samples, this technology allows Wavedrum to create unheard of sounds, or accurately represent unique percussion sounds from around the globe.

Wavedrum begins with a foundation of traditional pop/rock drum sounds such as snares, kick drums, tom-toms, and more. Wavedrum also opens new vistas of sound, delivering a wealth of percussion sounds from many eras and cultures around the world and throughout time. These include popular instruments such as cajons, congas and tablas; metallic instruments such as cowbells, and triangles; along with rare ethnic percussion sounds. With Wavedrum, you have instant access to instruments such as the udo, a clay pod percussion instrument; the jegog, a bamboo gamelan marimba from the island of Bali; an African talking drum, gongs, and many other instruments that often require special playing skills. Not strictly limited to percussion sounds, Wavedrum includes stringed instruments such as the sitar, koto, and berimbau as well. For every sound, Wavedrum adds its own new modes of expression, in addition to faithfully re-creating the original sounds.

There are a range of parameters available for editing and tweaking to create new sounds to suit your own music or style of playing. In addition to making changes to pitch, decay time, loudness, and curve (intensity) of the pressure sensor, you can completely alter the sound by, for example, changing the head material parameter from skin to metal, or adding effects such as Reverb and Delay. The combination of DSP and sampled sounds can also be changed to create totally new sounds from scratch. These new programs can be stored in the user area. The Wavedrum also has a Live Mode, which can store up to 12 favorite programs (from the preset or user programs) for instant selection during a performance.

Sure, you can enjoy Wavedrum just by playing the sounds alone, but the dynamic and interactive Wavedrum adds some special features that provide jam-along abilities for fun or practice. Practice your paradiddles or simply wail away along to loop phrases from various musical genres. Using the AUX input, you can mix in the signal from any audio source – CD, MP3 player, or even an additional Wavedrum. The options are endless.

Wavedrum

Engine:	DSP Synthesis (36 Algorithms) PCM (100 Rim Samples + 100 Head Samples)
Programs:	200 total (100 User + 100 Preset); 12 Favorites (Live Mode)
Effects:	Reverb; Delay
Loop Phrases:	100 total; Various Genres & Tempos
Inputs:	1/8" Stereo
Outputs:	1/4" (L/Mono, Right); Headphone 1/8" Stereo

Play to Win M50

Meat & Potatoes are just the Appetizer

Stunning sounds, inspirational effects and intuitive ease-of-use are among the wealth of benefits offered by the M50 Music Workstation. Designed as both a performing instrument and studio solution, the M50 workstation is the M3 XPanded's inner child, unleashed as a seriously portable and affordable instrument. The streamlined, modern design is highlighted by an angled control panel that provides easy viewing in any environment, along with comfortable access to our exclusive full-size TouchView™ interface, available for the first time in a mid-priced instrument.

The M50 shares the same EDS (Enhanced Definition Synthesis) sound engine and effects as the flagship M3 XPanded, delivering a wealth of outstanding sounds and effects. In creating the M50, much attention was paid to the "must-have" meat and potato sounds that most keyboardists demand. First up is a three-stage velocity-switched stereo concert grand piano, featuring damper resonance samples to create an extraordinarily natural sound. A compelling assortment of responsive and authentic vintage electric pianos and clavs are featured as well. Also included are 1960's-era flute and string tape-o-tron instruments, as well as the classic Korg SG-1 Sampling Grand – acclaimed by artists around the world.

But that's just the beginning. All in all, there are over 600 Programs and 384 sixteen-part Combinations created by Korg's renowned international voicing staff, covering all the acoustic, synthetic and imaginative sounds needed to satisfy the modern musician – with room for plenty more. The M50 boasts several advanced sound-shaping features, including low-aliasing oscillators, a powerful filter topology and detailed EGs (envelope generators), plus an edgy drive parameter and AMS (Alternate Modulation Source) Mixers. Simultaneously providing five Insert Effects, two Master Effects and one Total Effect, the M50 offers unprecedented control. An independent three-band EQ is available for each Program, the Drum Track, and each of the 16 Combi-timbres and/or sequencer tracks.

Groove Options

The Drum Track provides hundreds of natural-sounding grooves to jam along to, and to help stimulate the songwriting process. Dual arpeggiators offer nearly 1,000 patterns that can generate everything from simple phrases to complex rhythmic gestures, even fixed note drum and percussion grooves. Two patterns can be used at once (Combination/Sequencer modes) to create complete ensemble backing – especially when used with the Drum Track.

The intuitive sequencer provides all the tools needed to easily capture and shape raw ideas into polished productions. Equipped with 16 MIDI tracks plus a Master track, the high resolution sequencer can store upwards of one hundred songs. For the computer musician, Korg's proprietary M50 Editor/Librarian software is included. In addition to stand-alone operation, the software can also run as a plug-in under any RTAS, VST or Audio Units DAW environment. An SD card slot provides easy and affordable storage of Programs, Combination and sequences, as well as sounds, songs and other data.

Sound and Vision

Korg's proprietary TouchView interface ensures excellent visibility, making it easy to select sounds and adjust parameters. Other performance controls include an assignable joystick, multiple switches and chord triggers. The M50-61 and M50-73 use a new semi-weighted Natural Touch keyboard, while the M50-88 features Korg's top-of-the-line RH3 Real Weighted Hammer Action to accurately simulate the graded feel of an acoustic grand piano. For players on the go, the M50-88 is by far the lightest weight 88-key hammer action keyboard Korg has ever made. Price, performance and portability – that's a winning combination for any musician!

M50

Polyphony:	80 Voice Maximum
Engine:	EDS (Enhanced Definition Synthesis)
Sounds:	608 Programs; 384 Combinations; 32 Drumkits; 256 GM2 Programs; 9 GM2 Drumkits
User Locations:	640 Programs; 512 Combinations, 48 Drumkits
Effects:	5 Insert, 2 Master, 1 Total; 170 Effect Types
Drum Tracks:	1000 user; 671 preset
Sequencer:	16 Track; 128 Songs; 20 Cue Lists; 16 Template Songs; One Touch Record
Outputs:	L/Mono, Right, (1/4" unbalanced)
Digital:	MIDI: In, Out; USB Type B (MIDI)

Includes stand-alone / plug-in software editing package

The Power Station
M3 XPanded

Go ahead. Turn it on. Grab a seat. Now hold on tight. The M3 XPanded Music Workstation/Sampler is the most highly integrated and fully implemented music production and performance instrument on the planet. Unlike other high-end workstations, the M3 XPanded is not a rocket ship or laboratory hardware. No, the M3 XPanded is your collaborator, providing the on-demand musical tools you need to intuitively navigate the short path from inspiration to realization.

The Best Sounds Around

Powered by Korg's EDS (Enhanced Definition Synthesis), the M3 XPanded delivers unparalleled fidelity for superior sound quality. Speaking of sounds, there are thousands of them available on-call, each one meticulously hand-crafted by our renowned international sound design team. Four expansion soundsets including additional PCM samples are included for free to load into RAM memory to increase your sonic palette. Individual Programs can be stacked, split and layered 16 deep to create a Combi. The EDS engine also provides eight studio quality effect processors – five Insert, two Master and one Final – all available simultaneously. Preset and programmable Drum Tracks can jumpstart your creative process. M3 XPanded is also an excellent sampler, supporting WAV, AIFF, AKAI® and SoundFont 2.0 formats. Korg's Open Sampling System allows sampling in any mode.

All Together Now

Superior sequencing starts with must-have innovations to get you started. Song templates, rhythm patterns, One-Touch Record, Cue List, and Tone Adjust editing are Korg innovations designed to enhance your composing skills. Using the M3 XPanded's Piano Roll and Track View screens makes sequence editing easy; many touch-drag operations are included as well.

Grow with the Flow

The M3 XPanded KARMA® functions have been expanded to allowing over 1,000 User locations for KARMA Generated Effects (GEs) created when using Karma-Lab's KARMA M3 software. Speaking of software, the bundled Editor Librarian software runs stand-alone, or appears as a plug-in virtual instrument under any VST, AU, or RTAS host software. Ready to go further? Installing the FireWire option allows the M3 to share multi-channel audio information with your computer using a single cable. This Virtualized Hardware approach provides seamless integration, without overtaxing your host processor. The powerful RADIAS is also available as a user installable option board, adding 24 voices of MMT modeling synthesis. Or add an actual RADIAS module to the 73 and 88-key models for a dual engine production powerhouse!

Multiple Choice

M3 XPanded is available in four formats. First up is the 88-key, featuring our top-of-the-line RH3 Real Weighted Hammer Action keybed, ideal for the piano-based performer. An ultra-responsive synthesizer action is used on the 73-key and 61-key models. The M3-M tabletop module version is also available, easily integrating into a studio, MIDI suite or a multi-instrument live rig.

Mission Control

A great-feeling keyboard is just the beginning. The M3 XPanded also provides an intelligently-arranged multi-function control surface. It includes a four-way joystick, assignable switches and pedal jacks, a ribbon controller, eight dynamic trigger pads, and even a color TouchView™ interface that serves double duty as a KAOSS-derived X-Y controller. With all this versatility, it's easy to think of all the performances you can coax out of your M3 XPanded.

M3 XPanded

Polyphony:	120 Voice Maximum
Engine:	EDS (Enhanced Definition Synthesis)
Sounds:	1216 Programs; 416 Combinations; 32 Drumkits; 256 GM2 Programs; 9 GM2 Drumkits
User Locations:	1664 Programs; 1792 Combinations; 144 Drumkits
Effects:	5 Insert, 2 Master, 1 Total; 170 Effect Types
Sampling:	Open Sampling System; 64 MB/11.5 min. mono; expandable
Drum Tracks:	1000 user; 671 preset
Sequencer:	16 Track; 128 Songs; 20 Cue Lists; 16 Template Songs; In-Track Sampling; One Touch Record
Inputs:	1,2 (1/4" unbalanced); S/P DIF optical
Outputs:	L/Mono, Right, 1,2,3,4 (1/4" unbalanced); S/P DIF optical
Digital:	MIDI: In, Out, Thru; 2 USB Type A; 1 USB Type B (MIDI)

Includes stand-alone / plug-in software editing package

The King of Pop Keyboards

Michael Bearden and the M3 XPanded

If you listen to music, watch TV or go to the movies, you've heard Michael Bearden's work. As a keyboardist, composer, music director – you name it – Michael has worked with a parade of A-List performers, producers, and directors longer than … well, longer than we can list here. Before taking over as the Musical Director for *Lopez Tonight* (and band leader of The Ese Vatos!) on TBS, Bearden was the Musical Director for the Michael Jackson's *This Is It* concert series. After Jackson's untimely death, Bearden served as the musical supervisor, composer, and associate producer of the film version of *This Is It*. A personal friend of the First Lady for some 30 years, Michael was also the principal keyboardist for President Obama's inaugural concert at the Lincoln Memorial. Recently, we were able to speak with Michael Bearden and catch up on his musical activities.

KORG: Michael, you've managed to have a stellar career. When did you know that making music was going to be your calling?
MB: I knew at age two I wanted to play music. I started at age five. I was getting paid to play in front of people at age ten.

KORG: You've worked with many iconic artists over the years – Christina Aguilera, Ricky Martin, Destiny's Child, Jennifer Lopez, Madonna, Whitney Houston, Michael Jackson, Lionel Richie, Babyface, Stevie Wonder, and Aretha Franklin, to name just a few. Have you had any favorites?
MB: I love all the artists I worked with for different reasons. I learned a lot from all of them. I don't really have any favorites. My most recent boss was Michael Jackson. I miss him. I first worked with him in 2001. He probably was the one artist I worked with who has changed me the most. I'll never be the same after working with a genius like him.

KORG: Your newest gig is Musical Director for the new TV show *Lopez Tonight*. Can you tell us how you are enjoying this change of pace?
MB: After MJ passed, I went right into helping to craft the film *This Is It*. It was one of the most difficult projects I've had in my career. Dealing with MJ's departure has been a challenge, but working with George [Lopez] on the show has been a great place for me to deal with all of that.

KORG: How so?
MB: George is a master at what he does, and I didn't really want to go back out on the road and take another MD gig working with another pop star – especially after working with the best in the world. *Lopez Tonight* is a great place for me to play and still be able to show off my MD skills, without having to get on a plane. I LOVE it!

KORG: Michael, I see your Korg M3 XPanded is still with you on *Lopez Tonight*…
MB: The M3 was one of my main keyboards on MJ's *This Is It* tour and is still one of the main go-to keyboards on *Lopez Tonight*. It's very versatile and sounds amazing. We do a variety of music on the show and I need a piece that can cover all the different styles.

KORG: You've also added to the M3 XPanded, right?
MB: The M3 has the RADIAS upgrade [EXB-RADIAS] which helps me with all of the analog type sounds used in more vintage music. My programmers love working on it and are able to get sounds very easily. It's amazing what that board can do, and I'll always have the M3 in my rig somewhere!

We thank Michael for his time, and wish him the best of luck. Be sure and catch Michael and The Ese Vatos band on *Lopez Tonight* airing on TBS.

Photo: Jessica Daschner

	Pa2XPro	Pa800	Pa500	Pa50SD
Keys:	76 semi-weighted; Velocity & Aftertouch	61 synth action; Velocity sensing	61 synth action; Velocity sensing	61 synth action; Velocity sensing
Sounds:	Over 950 total	Over 950 total	Over 880 total	Over 660 total
Styles:	400+ Styles	400+ Styles	320 + Styles	256+ Styles
Synth Engine:	EDS / RX	EDS / RX	EDS / RX	TRITON (HI)
Display:	Color TouchView	Color TouchView	B & W TouchView	Custom LCD
MP3 Recorder:	Standard	Optional	N/A	N/A
Voice Effects:	TC Helicon FX; 3-Part Harmonies	TC Helicon FX; 3-Part Harmonies	N/A	N/A

The Work-less Stations

For years, Korg's Pa Series has defined the interactive workstation category and set the standard for excellence. Tens of thousands of musicians worldwide have chosen to make one of Korg's Pa keyboards their musical partner. The current Pa lineup is powered by the same EDS technology that drives the M3 Xpanded and M50 Performance Workstations. Alone or in a combo setting, the Pa Series offer unprecedented expression and sonic excellence. The combination of breath-taking sound quality, professional features and musical versatility – teamed with our powerful Style engine – provides the perfect instrument to satisfy all of your musical ambitions.

At the heart of all Korg Pa instruments is our powerful Style engine. A Style is basically a collection of drum grooves, bass lines, and other instrumental parts that can be mixed together, transposed, and used as the building blocks for performing a song. Each of the customizable Styles is a self-contained song environment that includes variations, fill-ins, an introduction and an ending - all themed to a particular musical style and genre. In addition to 16-track workstation-style sequencing, Step Edit/Entry and Backing modes are available. Backing mode captures each Style instrument on a separate track and MIDI channel for easy editing. Korg's XDS dual sequence player allows non-stop musical performances.

Pa2XPro / Pa800

The professional Pa2XPro is the Pa flagship. A motorized TouchView display, phantom-powered XLR mic input, vocal processing and harmonies, expandable user sampling, MP3 recording and playback, internal hard drive, digital output, and 76 semi-weighted keys attest to its professional edge.

The Pa800 trades some of these pro features for a pair of internal speakers and a portable, 61-key package. MP3 and hard drive options allow the Pa800 to be customized for more demanding use. The full-color TouchView display and vocal/harmony processing remain.

Both models feature enhanced Score Displays, showing chord names and symbols, lyrics, as well as standard music notation right on the screen. A video output option (VIF4) allows this information to be displayed on an external video monitor – excellent for jamming, karaoke, or worship use.

Korg's RX (Real eXperience) technology allows realistic articulation of acoustic instruments by including samples of neck squeaks, horn falls, string flourishes and other elements. Defined Nuance Control allows the joystick, assignable switches, playing style, pedals, and key dynamics to bring in these elements, providing flawless realism and articulation. These DNC elements avoid the "static" character of so many sample-based keyboards.

Pa500 / Pa500 Oriental

Rounding out the Pa line is the cost-effective Pa500. By casting off luxuries such as sampling, a color screen, vocal processing and other extras, the Pa500 is able to retain much of the sound quality, Style engine and sequencing features of the Pa800 at a much more modest price. We've also introduced the Pa500 Oriental, featuring new sounds and styles designed specifically for playing Middle Eastern music. In addition, the Pa588 – an 88-key version equipped with our renowned RH3 piano action – is available for piano players looking to expand their horizons.

Pa50SD

The Pa50 has been a Korg top-seller for years. Based on the proven TRITON engine, the Pa50 provides quality performance for the seriously budget-minded. The latest version – the Pa50SD – trades in the outmoded floppy drive for more efficient SD card data storage.

The Foo Fighting Wallflower

Rami Jaffee and the SV-1

Rami Jaffee honed his keyboard talents in his native L.A., and quickly became an in-demand session player. After teaming up with Jakob Dylan in the Wallflowers, Rami's experiences led him to establish Trampoline Records with singer Pete Yorn and Marc Dauer – all of whom had been regulars at The Kibitz Room in the back of Cantor's Deli. Rami has also been a member of the Foo Fighters since 2005. Known for his passion for vintage gear, Rami was one of the first in line for the Korg SV-1 Stage Vintage Piano. We talked to Rami recently about his musical life.

KORG: When did you start playing keyboards?
RJ: After a long run of piano lessons, I thought it best to take my Bar Mitzvah money and head to Guitar Center for something more electrifying!! And I haven't got enough of that since.

KORG: Who are some of your keyboard influences?
RJ: My influences are from all over the place. My first and foremost master is Benmont Tench [Tom Petty & the Heartbreakers]. This guy is exactly the best in more ways than one! He's a super talent and can shred the ivories till they explode and you cry, yet his simple choices and melodies fit into songs like a psychedelic Tetris puzzle. I've been chasing his mastery ever since we met 20 years ago.

KORG: Any others?
RJ: Other great players I find myself stealing notes from are Garth Hudson, Richard Manuel, Richard Wright, Al Kooper, Allan Toussaint, Professor Longhair, and some great modern dudes... Zac Rae, Derek Silverman, Ran Pink. It's a good time for keyboard players right now!

KORG: What do you think it is that sets you apart from most contemporary keyboard players?
RJ: It's tough to say. I'm hoping it's the fact that I have this ability to "listen" to all the other parts and players with a deep understanding of where this ship is sailing to. This is not the hardest thing to do, but I can do that by knowing what my sounds are going to do and what they can do, because I've been playing these sounds for years and years. I see lots of players with this potential but the fact that they are still thinking too much about their own sound breaks this talent.

KORG: The past few years have been busy, what with the Foo Fighters and countless other records. What else have you been up to?
RJ: Well, the Foo's have kept me cruising the arena circuit with my head in the clouds, but still give me time to explore other avenues. I have this amazing studio with Ran Pink called Fonogenic Studios in Van Nuys. We're doing everything there. Dave Grohl has come over and we wrote a song for a Sony Playstation game. Macy Gray popped in to write a song with us last month. I did all of the Kristofferson record there with Don Was – and Fall Out Boy's last record!

KORG: An eclectic mix…
RJ: We're all over the map. We don't discriminate. Also, we throw these raging parties there bi-annually and I think we're going to up it to once every few months and turn it into some sort of internet or TV broadcast. We showcase a broad array of talent in a strange setting of lightshows, artists, dancers, taco trucks, bubbles and smoke. And yes, an open bar (duh!). So it's part of my wanting to make this country a better, more artistic place – or what's the point in sticking around, right?

KORG: You were one of the first artists to get your hands on the KORG SV-1 Stage Vintage Piano. Care to share with us a few favorite features?
RJ: As long as you know I grew up in Hollyweird, and image drives my heart and soul (even though you might not think that having a look at me! You can even ask my daughter!), my favorite part of this model [SV-1] is the look. I know I know... shallow dude. Maybe but I'm the dude playing on all these cool records and shows, sorry.

KORG: The design was an important part for us as well. We knew this instrument had to have that vintage vibe. And the sounds, Rami?
RJ: The sounds are awesome and so easy to toggle around between them. I always tell fellow keyboardists who want to get where I am, "Play simpler, dude! Chicks just don't wanna hear you shred your scales, sorry!" And this keyboard's set-up does exactly that. Just by looking down at it, it's kind of telling you just a turn to the left here or to press that button there. All that memory panel/ LCD screen stuff is for... well, not for me. The mindset behind this new keyboard is the one I try to have all the time. Play good, don't overplay, listen to the band and your sound fitting right in with it; and look as good as you can doing it.

KORG: Are you using any other Korg instruments these days?
RJ: I've had a KORG love affair over the last few years only. Until then I was strictly a vintage guy, so the TRITONS of the world never turned me on (though their Wurlis, etc. were good I hear). It started when I picked up the microKORG to pass time on a flight to Brazil. Imagine me on a dark night flight with my light on above, vocoder rockin', and me singing "do u wanna party tonight" vocoder style! I have been using that I'il thing as my Moog sounds ever since on countless records.

KORG: Where else have you used the microKORG?
RJ: I even whipped it out in Toronto, when Taylor Hawkins and I did "YYZ" with Geddy [Lee] and Alex [Lifeson] in front of a sold out arena. The final part is where Geddy usually plays some Oberheim thing. I played him a [microKORG] patch at sound check and it sounded huger than g-d.

KORG: So you love the microKORG; any other Korg gear in the rig?
RJ: I've always had a KORG CX-3 as a backup to my [Hammond] B3, or when I can't get the organ in the door! And I've had a love affair with KAOSS pads since they debuted years ago. The accidents alone are worth the price of admission!

Thanks, Rami! We appreciate your time and wish you all the best.

Photo: Jessica Daschner

Community

Join the Korg Community

Korg is more than just products on a shelf. Korg is a company made up of musicians and music enthusiasts who love music, just like you do. Visit with us online and enjoy the interactive Korg experience – product news, videos, artists, forums and more.

KORG online

Visit: www.korg.com

The definitive source of Korg product information, our website is also the place to search for Korg artist information, interviews, and videos. Visit our What's Hot section for the latest promotions and events, as well as our valuable Learning Center. You can also download manuals and updates, or find a dealer.

YouTube

Search: KorgUSAVideos

Sometimes, seeing is believing. Korg is constantly creating new videos for broadcast on our KorgUSAVideos YouTube channel. Enjoy product introductions, demonstrations, how-to videos, artist videos, and more.

Facebook

Fan: KORG

Facebook is a great place to stay informed, with constant updates for the latest product releases, dealer events and contests. Stop by and brush up on your skills with our our Korg Product Specialist Tip of the Week, showing how to get the most out of your Korg gear.

MySpace

Friend: korgusa

Our multi-media MySpace page is the place to go for videos, the Korg Tip of the Week and the latest on all things Korg.

twitter

Follow: KorgUSA

Don't miss out because you're on the go. Follow KorgUSA and receive up-to-the-minute tweets on your mobile device. We even tweet live from festivals so you're the first to know what's happening.

FORUMS

Forums are the voice – no, the voices – of experience. These online communities allow you to interact with the musicians, artists and producers who use their Korg instruments and musical products to their fullest, day in and day out. Stop in and visit. You can pick-up some tips and pointers, ask questions, or you can share your own insights and help everyone have a better musical experience.

Korg Forums is a great place to keep up with all things Korg.

Karma Lab hosts an informative forum on their website. Karma Lab is home to our friend Stephen Kay, creator of the KARMA technology that super-charges the OASYS, M3, and Karma Music Workstations, and the KARMA software available for the TRITON Series and M50.

Studio Trax provides a special focus on Korg's digital recording products.

Korg enjoys a sustained relationship with these – and other – valuable Web forums; you may even bump into a Korg team member while you're there!

Passion Pit

In the scant year since their debut EP *Chunk of Change* was released, Passion Pit has quickly risen from local favorites in their native Cambridge, Massachusetts, to international acclaim. Their first full-length release, *Manners*, was released in May of 2009. Currently wrapping up the U.S. leg of their tour, Passion Pit members Ayad Al Adhamy and Ian Hultquist spent a few minutes talking to us about their music.

KORG: Passion Pit is a young band. Did both of you begin playing at an early age?
Ian: I started learning the guitar in 7th or 8th grade. I had played alto sax in the school band as a kid, but I wanted to be able to play songs I heard on the radio. I started dabbling on piano and keyboards in college, but it wasn't until starting Passion Pit that I began seriously playing synths.
Ayad: I began playing guitar at 13, and during high school I began my interest in music technology. I then studied Film Scoring and Music synthesis at Berklee College of Music, and I only recently graduated.

KORG: *Manners* has been getting some great attention. Any memorable stories from putting it together?
Ian: I remember the feeling of putting it together. It was an intense 10 weeks of rushing back and forth between Boston and New York almost every week. Mike and Nate were in the studio for the entirety of the recording; the rest of us kind of came and went throughout the recording process.
Ayad: I was still finishing college!

KORG: How would you describe the creative process involved in making music with Passion Pit?
Ayad: Most of it was recorded in small phrases with a lot of layering and looping. Then stuff was cut about for arranging, and then parts where sculpted down to finish the songs. Usually the songs were nearly complete before the vocals were tracked.
Ian: Mike would have a groove or melody in his head and just go from there. It was like making music using building blocks.

KORG: How did Korg come into play while recording the album?
Ayad: A vintage [KORG] MS-20 was used a lot for lead lines, noises, and processing through its excellent filters.
Ian: I think some of the noises you hear at the end of "Folds in Your Hands" are a guitar being mangled by the MS-20.

KORG: You guys have been touring pretty extensively in the U.S., Europe … how has the road been treating you?
Ayad: Pretty well! It is amazing but tiring. We get to visit a lot of cities and meet lots of great people, so it's impossible to complain.

KORG: I understand you've got microKORG XLs out on the road with you. What made you choose them?
Ian: The sound palette really expanded with *Manners*. Before, we never had a real need to use anything other than the synths we already had.
Ayad: I didn't really know much about the microKORG XL before using it, but I think I bought it after maybe 10 minutes of playing with it. It sounds and feels amazing, and the price was amazing.

KORG: Any other Korg gear in your stable?
Ayad: I used to use the Poly800 live, and I also own a Polysix and an EX-800.
Ian: We've had CX-3s make appearances from time to time. My dream is to have a vintage ('80s) CX-3 running through a Leslie...one day.

KORG: Thanks, Ian; thanks Ayad, and great luck with the rest of the tour!

Photo: Elizabeth Weinberg

Piano Performers

For some, there is nothing like sitting down at the piano, with its eighty-eight keys just waiting for you to begin your musical journey, whether it be exploring new directions or revisiting comfortable classics. Korg shares this passion. Our SP Series pianos feature responsive keyboards and well-crafted piano sounds for a rewarding performance experience. 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. Mounted into a bass-reflex chamber is a complete stereo amplifier and speakers. Your new piano can also be connected to a recorder or stage amplification. Choose the new intimate SP-170 or the brawny SP-250; either one is sure to satisfy your piano hunger.

SP-170 Simple by Design

Compact, unobtrusive, and designed for the modern world, the SP-170 Digital Piano solidly delivers the essential elements of a piano: rich, vibrant sounds and an authentic grand piano feel. The SP-170 features a duo of concert grand piano sounds, each lavishly recorded with meticulous care. Numerous velocity layers are used to capture nuances of playing dynamics, allowing the instrument to respond expressively to every delicate touch. In addition, sounds such as electric piano, harpsichord, and organ are also provided, delivering a total of ten premium sounds at your fingertips.

Styled to mimic an acoustic piano, the SP-170 boasts a simple and clean design that eliminates the need for a control panel. In place of knobs, buttons, and switches, the SP-170 relies on the keys themselves to perform these functions. The built-in stereo sound system features two efficient speakers housed in a bass reflex enclosure to deliver powerful sound. You can choose from two colors – chic black and elegant white – to match the décor of any room. The SP-170 is also lightweight and easy to transport, making it an ideal choice for concerts or live use.

SP-250 The Piano Pleaser

Equipped with Korg's finest RH3 piano action, the SP-250 mimics a grand piano's feel with a progressively weighted hammer feel as you move up the keyboard. 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. 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.

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. Use MIDI cables to connect your new SP-250 to your computer or other MIDI devices. A robust sound system is integrated into the SP-250, consisting of a complete stereo amplifier and speakers, mounted in a bass-reflex chamber.

	SP-170	SP-250
Keys:	88 NK; Natural Weighted Hammer Action	88 RH3; Real Weighted Hammer Action
Sounds:	10 Total	30 Total
Effects:	Reverb, Chorus	Reverb, Chorus
Pedals:	Damper	Damper
Stand:	Matching wooden; optional	Collapsible tubular; included
Speakers:	10 cm x 5 cm oval (x 2); Bass reflex chamber	10 cm Dual Cone (x 2); Bass reflex chamber
Amplification:	9 Watts per channel; Stereo	11 Watts per channel; Stereo

Lifestyle Piano

The LP-350 was created to complement your lifestyle, not clutter it. The slim-line cabinet design fits easily into any environment, and two contemporary finishes are available to complement your home décor. When open, the key cover transforms into a stand for holding your sheet music. When not in use, the attractive LP-350 is still a welcome addition to your home, featuring a completely smooth top with no exposed hinges.

Our RH3 graded hammer action is progressively lighter as you move up the keyboard, just as on a fine concert grand. All three pedals are included; the damper and soft pedal feature life-like half-pedaling. Even the key cover is a true slow-closing fallboard, the same type found on a concert grand.

The piano sounds are rich and luxurious, reproducing the entire dynamic range with clarity. Reverb and Chorus effects can be added to any sound, providing warmth, ambience, and motion Electric pianos, clavs and harpsichords, church and jazz organs, mallet percussion, guitar, strings, choirs and lush pads round out the sound offerings. Two sounds can even be layered together.

The LP-350 provides a built-in metronome to keep your timing on the mark. Tuning is adjustable to match another instrument, and you can transpose the LP-350 into any key. Two historical temperaments add authentic voicing to Baroque and Classical performances.

Integrated into the stand is a robust sound system able to deliver a rich, refined sound. For private use, dual headphone outputs allow parent and child, student and teacher, or friends to share the LP-350 together. And of course the LP-350 is equipped with MIDI jacks, providing a convenient access point for connecting to your home computer or other MIDI devices. The LP-350 – the digital piano designed for your modern lifestyle.

LP-350

Keys:	88 RH3 Real Weighted Hammer Action
Sounds:	30
Effects:	Reverb, Chorus
Pedals:	Soft; Sustenuto; Damper
Speakers:	10 cm Full range (x 2); Bass reflex chamber.
Amplification:	11 Watts per channel; Stereo

Piano is Just the Beginning

For the no-compromise pianist who wants to add an extra dimension – or two – to their performance, we created the Pa588. To complement Korg's finest RH3 piano action, we've also equipped the Pa588 with an incredible four-layer stereo piano sound. Additional samples of string resonance, pedal motion, and the hammer-return produce dazzling realism. And then there are the other 800 sounds…

Like all Pa models, the Pa588 features Korg's world-class Style programming. With up to eight parts, four variations, three intros/count-in, three fills/break and three endings, each Style is a complete musical environment for playing a song. Whether you just want a realistic drum track, a backing trio or a full band, nothing stands between you and your professional performance.

Traditional linear 16 track sequencing is enhanced by our unique backing sequencer. The Backing Sequencer recognizes your chords and captures each Style instrument on a separate track and MIDI channel, making it easy to try out different ideas or edit an individual part later. With Step Edit/Entry, you can actually just type in your chord changes from a chart – a handy plus!

Hiding inside is a full stereo sound system with premium speakers in a bass reflex enclosure for the best sound in a small box. The Pa588 is completely self-contained and easily transportable, whether rushing to a gig, jamming with friends, or teaching a new tune to the band. We couldn't fit any more fun in here if we tried.

PA-588

Keys:	88 RH3 Real Weighted Hammer Action
Sounds:	Over 882 total; 334 Styles
Effects:	4 Stereo Processors
Pedals:	Damper (also includes collapsible stand)
Speakers:	10 cm Full range (x 2); Tweeter (x 2)
Amplification:	15 Watts per channel; Stereo

Creating KAOSS

Ten years ago, Korg captivated the world with their award-winning KAOSS pad, instantly elevating the thrill of spontaneous music-making. This revolutionary processor offered a simple but satisfying interface for controlling multiple parameters in realtime, allowing effects and samples to be "played" as part of a performance. The heart of all KAOSS products is the X-Y touchpad. With intuitive fingertip control, each axis controls different musical parameters, responding instantly to the performer's musical will. The KAOSS family quickly grew to include not only effect processors, but DJ mixers, video and audio samplers, and musical instruments as well. This year, we are pleased to introduce the newest edition to the line, the KAOSSILATOR PRO, a landmark instrument for the creative musician.

KAOSSILATOR PRO - The King of KAOSS

KAOSSILATOR PRO takes the KAOSS experience over the top, offering a solid array of innovative and requested features. It provides 200 Programs, with sounds suitable for nearly every musical genre - and some that haven't been created yet! The modeling synthesis has been augmented with PCM samples for improved drum and percussion grooves. Eight Favorite programs are instantly accessible during performance. Musical phrases performed on the KAOSSILATOR PRO can be recorded as a loop. Phrases may also be stacked for unlimited possibilities. Four Loop Recorder Banks (each up to four measures long) allow expressive realtime looping, layering, and DJ-Style remixing. External audio signals can also be recorded as part of any loop, and vocoding has been added, opening entire new avenues of audio processing. Musical enhancements allow the X-Y touchpad to cover the full note range or a single octave for nuanced control. Choose from any of 31 musical scales, and play in any key. The Electribe-inspired and ribbon-controlled Gate Arpeggiator delivers inspired and truly musical results.

Best of all, the KAOSSILATOR PRO plays well with others. Loop data can be stored on convenient SD storage cards and transferred via USB to your computer for further use in your favorite DAW. The KAOSSILATOR PRO also offers full MIDI implementation for extensive control. The illuminated X-Y touchpad provides an exciting visual element, as well as important feedback during performance. The editor/librarian program can be downloaded free of charge from korg.com.

KAOSSILATOR - Pocket KAOSS

KAOSSILATOR opens the door for anyone to create quality phrases and beats. In addition to "theremin-esque" free-form sounds, the key, scale and beat can be set for expressive control. Included are 100 sounds – synths, leads, basses, natural instruments, chorded sounds, sfx, drums and more. Ten drum patterns and 50 gated arpeggiator patterns provide a rhythmic basis for your musical explorations.

Introduced as a companion to the miniKP (see next spread) and sharing the same body style, the KAOSSILATOR Dynamic Phrase Synthesizer combines powerful modeling synthesis with loop-based recording, allowing phrase upon phrase to be stacked up for unlimited groove building. With battery power and shirt-pocket sizing, the KAOSSILATOR takes portability to a whole new level. Available in screaming Yellow or limited edition shocking Pink!

	KAOSSILATOR PRO	KAOSSILATOR
Sound Engine:	Modeling + PCM	Modeling
Programs:	200 total	100 total
Outputs:	RCA stereo pair	RCA stereo pair
Inputs:	Mic (unbalanced ¼"); RCA stereo pair	N/A
MIDI:	USB; In, Out	N/A

The KAOSS effect

Bend the rules. Color outside the lines. Touch your music. The Korg KAOSS family provides free-form, outside-the-box musical expression like no other musical product can. Tap, rub, or slide your finger across the X-Y touchpad and seize control of powerful, on-the-fly effect processing that is uniquely KAOSS. A single touch can twist and tweak multiple parameters, and sometimes multiple effects! Break the chains of knob-at-a-time oppression, and enjoy unfettered effect freedom with the Korg KAOSS line.

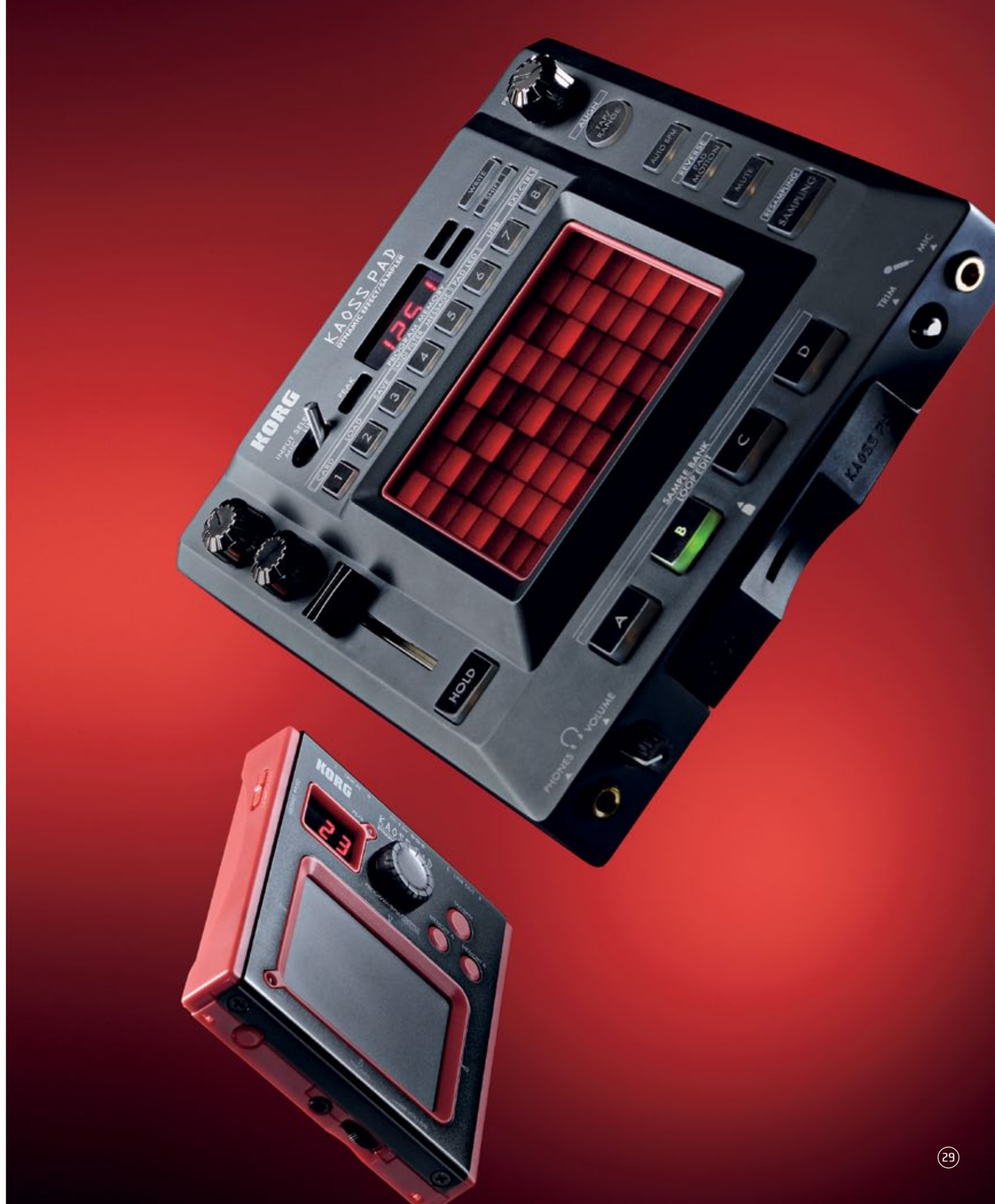
miniKP
Groove on the Move

The miniKP provides 100 top-shelf effects – everything from a simple spring reverb to an advanced audio mangling grain shifter – all under easy-to-use, intuitive X-Y pad touch control. Simply slide your finger around the pad to enjoy dynamic musical control of multiple effect parameters. Many programs feature combinations of effects for even more impressive results. Two Memory buttons store your favorite programs for instant recall. BPM and tempo-based effects can be set by hand, or by using tap-tempo/ auto BPM detection. Settings for in-line or FX loop connections add more versatility. Optional battery power offers on-the-go performance.

KP3
Try a Sample

The KP3 combines powerful effect processing and performance sampling with X-Y touchpad technology to deliver one of the most amazing sound creation and processing instruments ever. The advanced Pad Lighting system shows last position held, playback of finger movement, and can even display custom messages. Designed for performance, the KP3 is packed with a consortium of sound production tools. Create long reverb tails and generate transformer effects with the Mute switch. FX Release softens abrupt program changes for smooth transitions. Pad Hold and Pad Motion allow hands-free KAOSS operation. Tap-tempo and auto-BPM keep everything tight. Both loop and one-shot sampling are available – ideal for live performance. Re-sampling helps you create massive grooves and phrases. Samples are saved to SD card or to computer via USB. Free editing software is available from korg.com/kp3.

	KP3	miniKP
Programs:	128 total	100 Total
Outputs:	RCA stereo pair	RCA stereo pair
Inputs:	Mic (unbalanced ¼"); RCA stereo pair	RCA stereo pair



Swiss Army Sampling

The microSAMPLER is all about sampling, in every creative form. This full-fledged mini-key instrument offers sixteen-voice polyphony, reverse playback, editing operations such as Normalize and Truncate, and a Time Stretch feature that lets you change the tempo without affecting the pitch. Choose a sample rate that exceeds CD clarity or take it way down to add that Lo-Fi vibe. Five distinct sampling methods allow you to work the way you want, to get the results you need. The microSAMPLER offers traditional One-Shot and Loop sampling, plus a number of creative sampling modes – Loop, Key Gate and Auto-Next. Battery power allows go-anywhere sampling safaris. Grab samples using the gooseneck microphone (included), or use the aux inputs to sample from any external source. Caddies molded into the front panel provide a cool place to park your MP3 player.

KAOSS-derived effects offer extended sound sculpting. Pattern sequencing provides the tools for serious beat-building and groove creation. The box-front Natural Touch keyboard is comfortable and velocity-responsive. With its recessed controls, bright LEDs and informative display, the microSAMPLER is fun to use and easy to operate – for beginners or seasoned pros.

microSAMPLER	
Polyphony:	16 Voices
Capacity:	21.33 minutes @ 48 kHz, mono maximum
Structure:	36 Samples per Bank; 8 User Banks, 1 Preset
Effects:	21 Types, KAOSS derived
Patterns:	16 Patterns/16,000 notes per Bank; 8 Banks
Inputs:	1/4" L/Mono, Right (rear); XLR Balanced (top)
Outputs:	Headphone 1/8"; 1/4" L/Mono, Right (rear)
MIDI:	IN; OUT; USB

Free microSAMPLER editor / librarian software

Jumbo Shrimp

For years, the microKORG has been among the world's top-selling synthesizers. Based on the same winning combination of a small footprint, mini-keys, battery-powered portability and huge Korg sound, the microKORG XL is ready to expand your musical vocabulary. The fun factor is huge, too. A gooseneck microphone is included with both models for instant vocoding excitement, right out of the box!

microKORG XL
Neo-Vintage Synth Power

The microKORG XL carries a proud pedigree. The MMT (Multi Modeling Technology) sound engine is descended from the RADIAS/R3 synthesizers, while the dual effects processors come down from the famous KAOSS line. The microKORG XL offers remarkable playability. The black key/white key proportions have been adjusted for easier chording; the key response has been improved for rapid-fire soloing, and they look wicked cool. With six-pattern arpeggiation, microKORG XL packs a powerful sonic punch.

The microKORG XL's sound-bending vocoder adds vocal characteristics to any sound, from talking instruments to vintage Sci-Fi robots. Our unique Formant Hold allows you to freeze the vocal input for continuous vocoder effects. Three performance edit knobs offer fast, effective editing. Download the free editing software and manage sounds on your computer via USB!

microKORG
The Uncompromising Original

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

With the selectable-step arpeggiator, individual steps can be turned on or off for diverse rhythmic patterns. The vocoder provides exciting talking music effects; vocal formants can be captured and played across the keyboard. In performance, the five edit knobs default to cutoff, resonance, etc. for on the fly tweaking. In Edit mode, they provide direct access to every microKORG parameter.

	microKORG	microKORG XL
Polyphony:	4 Voice Maximum	8 Voice Maximum
Keys:	37 synth action; with velocity	37 Natural Touch keys; with velocity
Engine:	Analog Modeling	MMT (Multi Modeling Technology)
Sounds:	128 Programs; Layering	128 Programs; Split and Layering
Effects:	Delay (3 Types); Modulation (3 Types)	2 Master Effects (17 Types)
Vocoder:	8 Band w/variable level & pan; Formant Shift; Formant Freeze	16 Bands w/variable level & pan; Formant Shift; Formant Freeze

Includes free sound editing software

nanoSERIES

Slim-line Studio USB Controllers

These USB-powered, slim-line controllers are designed to make the most of your valuable studio space, and are small enough to take with you on any musical journey. Place them in front of your laptop, rest them on your workstation, park them on a recording console – or anywhere else you need versatile control over your DAW, virtual instrument, effect or DJ software. Small in size, all three members of the nanoSERIES go HUGE when it comes to functionality, and their intuitive layouts provide extremely easy operation for any user. Select the one – or two, or three – that are right for you. Download the free KORG KONTROL editor software and tons of software templates at www.korg.com/nanoseries.

nanoKEY

Pick out a tune, lay down some chords, or take a solo – nanoKEY does it all. Octave Up and Octave Down controls provide the 25 velocity-sensing keys with unrestricted access to the entire MIDI note range. Add inspired expression using the Pitch Up, Pitch Down and Mod (modulation) buttons. For the ambitious performer, the keys can switch between MIDI notes and CC messages at the touch of a button.

nanoPAD

Twelve great-feeling pads are the centerpiece of the nanoPAD. The pads can transmit control change (CC) messages, making this a great interface for soloing, muting mixer tracks, turning objects on and off, or triggering clips during gigs. The Chord Trigger function allows users to enter chords onto a single pad. The X-Y touchpad delivers realistic flams and rolls when working with drum samples, or realtime control over multiple MIDI parameters.

nanoKONTROL

No more mixing by mouse! The nanoKONTROL boasts nine faders, nine knobs, 18 switches, and four programmable scenes, all easy to customize. The switches can even be set to transmit MIDI notes. In total, you can transmit 168 different MIDI CC messages. The dedicated transport section offers six buttons can that can transmit MIDI CC data or MMC messages such as start, stop, loop, or record directly to your DAW software. nanoKONTROL also directly maps to Apple's Logic and Garageband! Simply download the iControl patch at korg.com/nano.

Beat it!

padKONTROL MIDI Studio Controller

Adding another dimension beyond traditional keyboard control, the padKONTROL is the most expressive and versatile pad controller ever! In addition to accessing drum sounds and samples, the padKONTROL can also control soft synths and effects, trigger loops and video clips, and even act as transport controls for DAW software programs. Combining an X-Y touchpad, 16 illuminated trigger pads, assignable knobs and a footswitch input, the padKONTROL provides unsurpassed, evocative control. The pads themselves are firm and delightfully responsive, inspiring you to play with confidence. Each pad can be individually assigned a note number or MIDI Controller on a specific MIDI channel. Eight different dynamic curves are available for each pad, or you can set each pad to its own fixed level.

The X-Y pad adds real-time control of both flam and roll timing and dynamics. With an optional footswitch, you can use a pedal to play the kick drum parts.

But the real fun of the padKONTROL is in the playing. The pads feel great, and large non-skid feet keep the padKONTROL. Various illumination modes allow the padKONTROL to look good as you play – and even when you don't! USB power allows the padKONTROL to travel with you, wherever your music takes you. Download the free editor and tons of software control templates at www.korg.com/padkontrol. K

padKONTROL

Pads:	16 illuminated pads with velocity
Controllers:	X-Y Touchpad; 2 Knobs; Footswitch Input
Scenes:	16 internal scenes; load scene sets via software
Power:	USB bus power, optional AC adapter

Includes software package for assigning controllers and saving scenes.

	EMX-1	ESX-1
Engine:	MMT (Multi Modeling Technology) + PCM	SAMPLING
Samples:	207 Drum; 76 Synth (Preset)	100 Mono, 128 Stereo; 285 Seconds Max.
Parts:	5 Synth + Accent; 9 Drum + Accent	2 Keyboard; 9 Drum + Accent; 2 Stretch; 1 Slice; 1 Audio In
Effects:	3 Processors; 16 Types; Chainable	3 Processors; 16 Types; Chainable
Patterns:	256 Patterns; 24 Motion Sequences	256 Patterns; 24 Motion Sequences
Songs:	64 Songs	64 Songs
Audio Outs:	L/Mono, Right; Individual 3, 4	L/Mono, Right; Individual 3, 4
Audio Ins:	Mono	Stereo

Moving Music Forward

The Korg ELECTRIBES achieved instant popularity by combining interactive, pattern-based programming with unique sound generation. Illuminated step keys, flexible pattern recording options and a wealth of dedicated knobs team up in an intuitive and easy-to-use interface. Our unique Motion Sequencing captures and replays your inspired knob tweaks, adding an extra performance dimension, and a full complement of editable effects really bring the sound to life. Tap-tempo and MIDI/Beat sync keep everything moving in-step for non-stop music. Build pattern sets for live performances, or program entire songs, drum grooves and dynamic backing tracks. Our adjustable Valve Force circuit features a pair of 12AX7 vacuum tubes to add grind, snarl, warmth and edge to your sound. Oh, and wait until you try the powerful ribbon-driven arpeggiator – we're talkin' dazzling production dexterity!

ELECTRIBE•MX (EMX1)

Extremely powerful, the EMX-1 is based on the MMT (Multi Modeling Technology) engine that drives our popular RADIAS, R3 and microKORG XL. Mixing in a boatload of PCM samples, the EMX-1 delivers an armada of sound-shaping potential.

ELECTRIBE•SX (ESX-1)

Sample based rather than synth based, the ELECTRIBE•SX (ESX-1) includes a wide variety of samples, plus you can create or import your own. Samples can be defined as Drum Parts (one shot); Keyboard Parts (tuned) and Stretch Parts for capturing and manipulating grooves. Sample Slicing lets you chop a sample and mute segments of it in time with the music, further adding to the sonic possibilities.

It's no secret that many Korg synthesizers from yesteryear are still highly coveted by collectors today. Virtual instruments have become a popular alternative to searching out and restoring these classic hardware instruments. As the original manufacturer, Korg is uniquely qualified to recreate our vintage analog and early digital synthesizers as software instruments. We have the technical know-how, the original circuit diagrams, and access to all of the original sound data, which allows the Korg Legacy Collection to stand head and shoulders above other virtual instruments. In creating the Legacy Collection software, Korg has remained faithful to the original instruments, while providing musically significant upgrades – increased polyphony, external timing options, and our MDE-X enhanced studio-quality digital effects. Whether you choose the Analog Edition or the Digital Edition, each is designed to run as a stand-alone program, or as a VST, AU or RTAS Plug-in, making the Legacy Collection compatible with nearly all DAW software studio packages.

Legacy Collection Software

Legacy Collection Analog Edition 2007 (KLC-AE07) The classic sounds of the MS-20, PolySix and Mono/Poly are reborn. Korg's proprietary Component Modeling Technology (CMT) recreates the original circuit path and analog signal flow, to provide results that are completely faithful to the original hardware. The Legacy Cell can host any mix & match pair of MS-20 and PolySix and two MDE-X effects as a single entity. As a bonus, the MS-20FX allows external audio signals to be processed by the MS-20's snarling filters.

Legacy Collection Digital Edition (KLC-DE) Korg classics continued into the digital age, and the KLC-DE delivers two of the most revered. First up is the M1 – the keyboard that defined the "workstation" category, eventually selling in excess of 100,000 units. Also featured is the WAVESTATION, the instrument that introduced Wave Sequencing and Vector Synthesis to a waiting world. The M1 contains the M1EX data, plus data from all of the 19 original ROM cards, as well as the T SERIES preload data. That's over 3,000 sounds, right out of the box. Data from all six WAVESTATION ROM cards is also provided.

SOS

SOUND on SOUND Unlimited Track Recorder

CREATIVITY WITHOUT LIMITATIONS

We're ready when you're ready. Battery powered and pocket-size portable, the new SOUND on SOUND Unlimited Track Recorder from Korg is eager to capture all of your inspired moments – any time, any place. Completely self contained, the SOS contains a high-quality stereo microphone and a built-in speaker. But most importantly, with the Korg SOS, you'll never run out of tracks. Each take or overdub is recorded as an individual CD-quality 16-bit / 44.1 kHz WAV file, and saved directly to a microSD or microSDHD card. Accurate BWF (Broadcast Wave Format) timing information is embedded in each track, meaning all tracks will automatically line up when imported into a computer-based DAW system. So build your ideas freely and flexibly, without ever worrying about setting up a track or pausing to fumble with technology while inspiration strikes.

But of course there's more. The SOS contains 100 effect programs derived from Korg's acclaimed REMS modeling system, divided into Guitar & Bass, Microphone, and Master categories. A variety of built-in tuners keep everything in tune, and dozens of internal rhythm patterns help lock down the timing for polished results. Record in Loop or Linear modes, and use Sound Stretch to alter the playback speed without affecting pitch. Despite this rich list of features, the backlit touchscreen display offers extreme ease of use. The compact design allows tabletop or handheld operation. K

SOS

Recording:	200 Songs; Unlimited Tracks; 100 minutes per GB (approx.)
Effects:	100 (Guitar/Bass: 36; Mic: 25; Master: 30; Touch: 9)
Rhythms:	50; 30 – 240 BPM
Tuners:	Chromatic; Guitar; Bass
Inputs:	Instrument: Balanced 1/4"; Aux Stereo 1/8"; Mic 1/8" (Low/Med/High level)
Outputs:	Headphone 1/8"

Free Korg Audio Utility CD creation and format conversion software

Capture & Archive

Korg has captured the world's attention with their MR Series of DSD recorders. By combining the highest quality recording standards, the finest digital components, generous internal hard drives, and a brilliant interface, the portable MR-1000 Mobile Recorder and the rackmount MR-2000S Studio Recorder deliver outstanding audio results with effortless ease.

The respected and established SACD (Super Audio Compact Disc) format features 1-bit/2.8224 MHz DSD recording. Our MR-Series double that sampling rate to a staggering 5.6448 MHz. That's Megahertz – millions of samples per second! At such accelerated sampling rates, the entire sound stage is faithfully captured, even during the softest passages. DSD recording of this caliber reproduces startling transients, and delivers a spectacularly clean, natural, and breath-taking audio experience.

If you incorporate analog processing or consoles in your productions, the MRs are the perfect tool for capturing your final mix in all its sonic glory "out of the box." Archiving your recordings in this superior format is the digital equivalent of an analog safety master; new masters can be created natively in whatever format you desire, providing a true future-proof archive. Of course, the MR-Series recorders are also fully capable of recording whichever single-bit (WSD, DSDIFF, DSF) or multi-bit (16-bit/24-bit; 44.1 kHz up to 192 kHz) format you desire – including BWF (Broadcast WAV) formats.

Every MR Series recorder includes the latest version of Korg's exclusive AudioGate file format conversion software with newly refined conversion algorithms that deliver exceptional results. In addition, AudioGate provides useful tools for treating and working with files, plus support for importing new file formats - AAC, Apple Lossless, FLAC, WMA and even MP3. AudioGate can also burn audio CD's or the new DSD disc format. The USB 2.0 connection offers a direct connection to your computer – and the AudioGate software.

MR-1000 Professional Mobile Recorder Powered by batteries or AC power, the MR-1000 is the ideal on-the-go capture recorder. Premium microphone preamps, available phantom power, and switchable limiters offer care-free recordings. A padded shoulder bag is provided for use in the field.

MR-2000S Professional Studio Recorder The single rackspace MR-2000S offers professional metering. The analog inputs feature a selectable -12dB, -14dB -16 dB, -18dB or -20 dB reference level, insuring the proper match with nearly any audio source. You can even sync multiple MR-2000S Studio Recorders, creating a fantastic multi-track live sound recording rig! K

	MR-1000	MR-2000S
Analog Ins:	Balanced XLR + 1/4" Combo jacks	Balanced XLR; unbalanced RCA
Analog Outs:	Balanced XLR; unbalanced RCA	Balanced XLR; unbalanced RCA
Digital I/O:	N/A	S/P DIF Co-axial (Multi-bit operation only)
USB:	High-Speed 2.0 for data sharing	High-Speed 2.0 for data sharing
Metering:	Backlit LCD Display	Dual 24-stage level/peak LED Meters

MMT Synthesis

Our Multi Modeling Technology (MMT) synth engine exceeds common analog expectations and rapidly takes off for uncharted territories. The oscillator algorithms cover everything from familiar analog synthesizer waves to unique digital waveforms and even live audio input. The dual multi-mode resonant filters can be configured in series, parallel or individual, allowing each oscillator to have its own dedicated filter. The classic ADSR envelope design has been enhanced with five different attack and release curves; three envelopes are offered per voice. With Korg's Waveshaping circuit, Punch and Drive controls lends an aggressive edge to your sound. Two LFOs with six waveform choices can be used to apply cyclic modulation to synth parameters.

For each timbre you can apply a two-band EQ and two Insert effects. There's also a Master effect that lets you apply Reverb or Delay etc. to the entire program. Delay times can be synchronized with the arpeggiator or a MIDI clock. R3 Programs consist of two timbres; RADIAS Programs can include up to four timbres. The Modulation Sequencer can apply a time-varying change to a specific parameter. One Mod Sequencer per timbre is provided on the R3; the RADIAS offers three Mod Sequencers per timbre. Advanced vocoding – microphone included – is an important part of the R3 / RADIAS sound. Formant Motion, Formant Shift, and Formant Hold extend new vocoding possibilities.

R3

Delivering thick, gutsy, and crisp analog sounds, the R3 is a great choice that will satisfy both professionals and beginners. Scribble-strip LCD screens display the current parameters assigned to the performance knobs for flawless editing.

RADIAS

RADIAS is available as a rack/module, or equipped with a matching keyboard that allows the RADIAS to be played with the panel up or down for easy access. The addition of drum kits, step sequencing and advanced arpeggiation transform the RADIAS into a complete production studio. RADIAS offers a live front panel for the serious knob-tweaker. K

Sonic Frontiers

	R3	RADIAS
Polyphony:	8 Voice Maximum	24 Voice Maximum
Keys:	37 synth action; with velocity	49 synth action; with velocity
Engine:	MMT (Multi Modeling Technology)	MMT (Multi Modeling Technology)
Sounds:	128 Programs	256 Programs
Effects:	2 per Timbre (x2); 1 Master per Program	2 per Timbre (x4); 1 Master per Program
Vocoder:	16 Bands w/variable level & pan	16 Bands w/variable level & pan

Studio Solutions

D3200 Studio Centerpiece

The first in its class to provide up to 32 tracks of playback and up to 12 tracks of simultaneous recording, the affordable D3200 is all the studio you need, delivering consistently high-quality results and uncompromising audio clarity. All the recording, processing, and mixing takes place right inside and is saved to the internal hard drive. Track and song editing tools let you craft your ideas into reality, and the internal CD burner provides you with the finished goods. Intuitive ease-of-use is one of the hallmarks of Korg recorders, and the D3200 is no exception. The innovative Knob Matrix keeps 16 multi-function realtime controllers close at hand, in a focused 4 x 4 arrangement. Session Drums – another Korg exclusive – is your on-call drummer. The D3200's digital mixer provides eleven effect processors, scene automation, plus dynamic fader and pan automation for remembering and recalling your every move.

D888 Studio to Go

For performances, rehearsals, gigs, or spontaneous jam sessions, the D888 can record eight tracks at once to deliver truly great-sounding live recordings. 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 you can move your tracks into any recording software using the high-speed USB 2.0 port. As with a traditional analog mixer, each channel has its own channel strip, complete with trim, 3-band EQ, effect send, and pan controls. This allows a quick check of the current mixer settings by simply glancing at the knobs. Both XLR and TRS balanced inputs are provided, and phantom power is available. The on-board effect offers eleven different effect types. K

	D3200	D888
Simultaneous Record Tracks:	12	8
1/4" Line inputs:	12	8
Phantom Powered XLR inputs:	8	8
Bit Depth:	16 / 24-bit	16-bit
Sample Rate:	44.1 / 48 kHz	44.1 kHz

Free Yourself

Wi-Tune
Advanced Wireless Chromatic Tuner

Long the leader in tuner technology, Korg is once again on the forefront with the all new Wi-Tune, the wireless tuner solution. Say goodbye to fumbling around and switching cables live. The Korg Wireless Tuning System™ changes everything, providing an always-on tuning system that won't get in the way of your playing.

Simply attach the clip-on transmitter module to your instrument and turn it on. The Wi-Tune will pick up the signal and show your current tuning in the large, backlit display. The Wi-Tune can also be used as a traditional tuner using the built-in microphone. In addition to tuning visually, the Wi-Tune can generate reference tones for tuning by ear. The Wi-Tune features a folding stand for easy-to-read visibility. Accurate to within ± 1 cent, it offers a wide detection range from A0 – C8. Be the first to experience the freedom of wireless tuning!

AW-2
Universal Chromatic Tuner

The AW-2 is a highly accurate (± 1 cent) and easy-to-read tuner. Relying on either piezo-electric vibrations or the built-in microphone, the AW-2 is reliable in any musical environment. It clips on to your instrument (two different size clips are included) and provides immediate tuning information – without interfering with your playing. A wide detection range (A0 – C8) and broad calibration (410 Hz – 480 Hz) provide flawless results with nearly any instrument.

The AW-2 features a unique double ball-joint mounting, which assures the best visibility in any environment. The display is backlit and reversible, and indicates pure thirds (major and minor) for exceptional instrumental harmonies. Energy saving "Auto" mode extends battery life by idling the display lighting when not in use. Also available in White.

AW-2G
Clip-on Guitar Tuner

Using the same tuner module as the AW-2, the AW-2G forgoes the two universal mounting clips in favor of a single clip designed to attach directly to the headstock of any guitar or bass – even when tapered. Also available in White.

The World's Favorite Tuners

Advanced features, reliability, and accuracy have made Korg tuners the worldwide favorite – and the affordable new CA-1 and GA-1 tuners are no exception. Their large LCD display features an easy-to-read analog-style needle, with additional Sharp and Flat LED indicators. In addition to the built-in microphone, which is ideal for acoustic tuning, a ¼" instrument input is also provided. Korg's unique "Tilt-Slit" body design allows the CA-1 to sit upright for easy viewing, by placing a coin into the back panel slit. One of our most popular features is the Sound Out mode, providing an audio reference tone for tuning by ear. Calibration settings (from 410 Hz to 480 Hz) are conveniently saved, even with the power off. And speaking of power, both the CA-1 and GA-1 are equipped with a battery-saving auto-off feature. The convenient size allows the CA-1 or GA-1 to fit into nearly any instrument case.

CA-1 Chromatic Tuner

The CA-1 is a full featured chromatic tuner in a convenient, ultra-compact body. Ideal for orchestral and brass band instruments, the CA-1 features indicators for musically pure major and minor thirds, as well as a Wide (C1 – C8) detection range.

GA-1 Guitar & Bass Tuner

Accommodating modern seven-string guitars, six-string basses and Quinta Flat (five step) lowered tunings, the ultra-affordable GA-1 packs basic features and convenient tuning functions into a compact body.

Experience the Darkside

When it comes to high-visibility, easy-to-read metering, no other pedal tuner even comes close. These rugged and reliable chromatic tuners feature diecast aluminum bodies, and the illuminated surface design provides optimal viewing in any environment, from shredding on a darkened stage to strumming in the sun. Each is equipped with multiple metering modes so you can choose the one that suits you best. The pitchblack and pitchblack+ sound as good as they look; a true bypass keeps your tone intact when the tuner is disengaged. The wide detection range (E0 to C8) and calibration range (436 Hz to 445 Hz) accommodate nearly any instrument. Power can be provided by a single 9 Volt battery. When used with the optional AC adapter, the pitchblack and pitchblack+ become a welcome addition to any pedalboard, offering cascade power (9V, 200 mA) to run your other devices.

pitchblack

Choose from Meter, Full Strobe, Half Strobe and Mirror display modes to match your tuning style. The compact design is compatible with many pedalboards.

pitchblack+

Accurate to ± 0.1 cents, pitchblack+ is the perfect tuner for the modern musician. The dual input allows two instruments to be connected at once, and each one can retain its own calibration, flat settings, tuner mode, etc. This versatility enables quick switching between guitar and bass, six- and seven-string guitars, standard and altered tunings, and more. In addition to the Meter, Full Strobe, Half Strobe and Mirror display modes, pitchblack+ adds two additional dual-meter Focus modes for increased accuracy. Highly versatile, the pitchblack+ supports six-string basses, seven-string guitars, open tunings (E/A/D/G), DADGAD, and flat tunings up to seven semitones down. Best of all, you can even save up to five custom tuning settings.

pitchblack & pitchblack+

Tuner Type:	Chromatic
Detection Range:	E0 – C8
Calibration Range:	436 -445 Hz
Power:	9 Volt; optional AC

Hands-On Music Making

What if the shortest path from musical ambition to musical results didn't include years of keyboard lessons? For over a decade, Korg's KAOSS products and Electribe instruments have allowed musicians of all stripes and types to explore new avenues of music making. And the year 2009 saw the return of the WAVEDRUM, a new and improved model following 15 years after the original.

So what is it that the WAVEDRUM, KAOSS and Electribe instruments share? The answer is a total disregard for keyboard dexterity. This may seem odd at first, as Korg is often recognized first as a keyboard company. But in fact, our first product was actually a rhythm machine. As a company, part of our makeup and part of our drive is to use the latest technologies to design the finest electronic musical instruments that allow musicians to sound their very best and enjoy creating music, regardless of their keyboard proficiency. Here at Korg, we believe music should be inclusive. We have honed our technological innovations to welcome a wide array of music-makers into our musical family.

Too often, innovation can be misguided–not so with Korg. While the first KAOSS pad may have seemed novel to the casual observer, the new KAOSSILATOR PRO marks our sixth KAOSS pad musical device. Eight instruments have worn the Electribe name. This year, as we mentioned, also marks the return of the WAVEDRUM. These instruments have been embraced by musicians who are keyboardists and non-keyboardists alike, helping to blur the boundaries between the instrumentalist, the DJ, the performer, and the entertainer.

And if you're a non-keyboardist ready to try your hand at a keyboard, we'll be there too. A great starting point is our microKORG, which has been on the world's top-seller list since 2002. Its powerful sounds are instantly rewarding, and the diminutive keys offer little intimidation for the novice player. So be bold. Dig in. There's a Korg that's right for you, regardless of where you are on your musical journey. K

Brian London

Manning the microKEYS on the Big Stage!

Brian London began his musical odyssey at an early age. A gifted and dedicated performer, Brian polished his art in his native North Carolina and Chicago before heading to Los Angeles. Once in L.A., his talents brought him to the forefront, working with artists such as Salt-N-Pepa; Katy Perry; Hurricane Chris; Lupe Fiasco; and Lady Gaga. When we spoke with Brian, he was getting ready for rehearsals with Rihanna, whose fourth album *Rated R* was just released.

KORG: Tell us about your musical background?
BL: My technique and background is all Classical training and the different eras, Baroque, Romantic, New Age and Classical, not in its respective order of time. I have been playing for 20 years, so since I was four, I began lessons with one of the greatest pianists I've ever had the opportunity to train under. After every lesson, I would ask him to play the piece for the next week. He found out that I would never read the music and simply play exactly what he played, so I would never practice, until he found out I was doing that a month later!

KORG: So you were simply remembering what he played, and doing it all by ear? How did he react?
BL: When I was 13, he weaned me into playing a various churches, so he gave me two churches to play per month, plus rehearsals, which was totally new for me. So after breaking me from playing by ear, I had to completely learn to rely on my ear again, after years of not doing that. Switching genres of music, especially from classical to gospel is probably one of the hardest things any musician will have to encounter. So I started playing for churches until I was 21, and played three to four churches a month.

KORG: Did you continue your musical training after high school?
BL: After high school, I attended North Carolina Agricultural and Technical State University and double majored in Piano and Vocal Classical performance. I ended up testing out of every music theory and sight singing and ear training piece, so they just stuck me in some random classes, but with an added benefit of private vocal and piano lessons, which was unheard of from any freshman. I eventually transferred from there to Columbia College Chicago and majored in Musical Theater with a concentration in music, and stayed in the private lessons there as well.

KORG: How did you come to live in L.A.?
BL: Three years later I moved to Los Angeles to pursue dreams of touring, producing and writing. The first artist I played for was Hurricane Chris "A Bay Bay." We did one TV show. I thought that was the best thing ever! Then I kept working, paying dues and taking any gig I could to get my name out and trying to refrain from playing at church, because I felt that playing at churches would put a label on you, that you can only play that music and any deviation of it, which would be R&B and Hip/Hop. I thought I was better than just two genres of music, so I stopped playing for churches when I moved to L.A.

KORG: Brian, when we last spoke, you were touring with Lady Gaga. Now you are about to head out with Rihanna. What else have you been up to?
BL: Well before I landed the Rihanna gig I was playing for Lady Gaga, and before that Katy Perry, so I feel very blessed to have had consistent work. On my down time I have been creating sounds for some of my work on the production side, as well as working with a couple of new up and coming artists and producers like Bruno and Phil, also known as the Smeezingtons, or just Bruno Mars.

KORG: How would you describe your role in Rihanna's band?
BL: I am the secondary keyboard player, which means most of the stuff I would normally play on a gig is already covered by Kevin [Hastings], the other keyboard player. So it was a challenge for me to hear and listen for other parts in the record.

KORG: Does that make it easier or harder for you?
BL: Secondary keyboards are often more work because you have to learn your parts plus the primary parts, in case something happens to their gear during the show.

KORG: How is your live rig shaping up for the Rihanna tour?
BL: I am using the [Korg] RADIAS–my all in one synth, the [Korg] R3 and the [Korg] microSAMPLER – which makes it easy because the sound editors have the same interface for every keyboard, so loading sounds into rented gear is a breeze.

KORG: You were one of the first artists to get your hands on the KORG microSAMPLER. Can you share with us a few favorite features?
BL: First off, I absolutely love this new instrument. It's small and compact, but the way the keys are designed gives you the ability to play it live. My favorite feature on it is the ability to time stretch the sample without having to change the pitch, or changing pitch without having to change the tempo of the sample. A lot of producers and DJs will appreciate both of those features.

KORG: And how does the microSAMPLER help you on this tour?
BL: The microSAMPLER really helps because some songs require the use of sampling parts from the record. With the microSAMPLER, I can basically plug my iPod to the gear and hit record. From there using the microSAMPLER, I can trim both ends of the sample, loop it, add effects, change the pitch, and if it's a percussive instrument, I can change the tempo depending on how I want to use the sample.

KORG: Great stuff, Brian, and good luck with the tour! Hope to catch up with you again soon. K

Photo: Jessica Daschner

X50

X is for XHILARATION

Korg has placed their world-famous TRITON sound engine into a sleek, stealthy body to create the portable and affordable X50 Music Synthesizer. From the tightest studio to the smallest stage, the lean and mean X50 provides enormous audio firepower. Packed with hundreds of editable sounds, you can seize the right one instantly using Korg's time-saving Category Search and Audition Riffs. In addition to spectacular single Programs and astounding eight-part Combis, we've added 16-part Multis, transforming the X50 into a multitimbral sound module for your computer-based sequencing. Programmable poly-arpeggiators keep the sound jumping; Pitch Bend and Mod wheels offer extended performance control. Back home, the X50 provides a convenient USB connection to your computer. K

X50

Keys:	61 synth action; with velocity
Engine:	TRITON (HI Hyper Integrated)
Sounds:	Programs; 384 Combis; 128 Multis
Effects:	4 (1 Insert; 2 Master; 1 Total)

Includes stand-alone / plug-in software editing package

Taking Top Honors

Jason Rosen of Honor Society

Photo: Ashley Myers - Brooks Institute © 2009

Even before their first full album was released, rock & soul band Honor Society was already gaining wide acclaim for two soundtrack contributions: "Where Are You Now" from the movie *Bandslam*, and a cover of The Cars' "Magic" from The *Wizards of Waverly Place*. More recently, Honor Society tore up the Kinks' classic "You Really Got Me" with Alvin and the Chipmunks on the soundtrack album to *The Squeakquel*. Some of you have even caught their version of "White Christmas" on the Target / iTunes exclusive *All Wrapped Up Volume 2* last Christmas.

Honor Society was created when the club band Airborne – comprised of Jason Rosen, Michael Bruno, and Andrew Lee – were joined by former Jonas Brothers' drummer Alexander Noyes. Released in September of 2009, Honor Society's first full-length album, *Fashionably Late*, debuted at #18 on the Billboard Top 200 Chart. The band worked with producer John Fields, who is well known for his work with Switchfoot and Jimmy Eat World. Despite the catchy pop melodies, there is a musical maturity behind the band's sound.

Keyboardist/guitarist Jason Rosen, who is a graduate of the Berklee College of Music, recently spent time with us to discuss the band, music, and his Korg keyboards.

KORG: Hi Jason. You play both guitar and keyboards in the band. What was your first instrument?

JR: I started playing keyboards when I was six years old. My grandmother bought my family an upright piano that sat in our living room. I immediately began playing it every day. I eventually took more formal piano lessons and got my first synthesizer soon after. I used to make up songs with the pre-set drum patterns and arpeggios. I would spend hours jamming out and playing on these battery-operated synths.

KORG: Honor Society seems to have some roots in both pop and soul music. Who are some of your favorite bands?

JR: My all time favorite band is the Beatles. Their songwriting and vocal harmonies are a huge influence on me. Michael Jackson and Prince are also big influences on me – and also Honor Society.

KORG: As a keyboard player, who would you cite as your keyboard heroes?

JR: My all time favorite keyboard player is Stevie Wonder. He played almost orchestral arrangements on the keyboard, many times with busy left hand patterns, unlike anyone else out there. Other keyboard player influences are Rick Wakeman from Yes, [the late] Richard Wright from Pink Floyd, and Keith Emerson from Emerson, Lake & Palmer.

KORG: When we last talked, you were still on the road in support of Fashionably Late. What keyboards are you playing live?

JR: My touring rig consists of the M50 and a microKORG XL. These two keyboards are all I need to get the variety of sounds and textures for the set. The M50 I program with all the songs in sequence, and I have tweaked the sounds to my exact specifications, so they sound just as I want them to.

KORG: What drew you to the M50?

JR: I knew the M50 could deliver the wide range of sounds needed for the Honor Society material. We have songs that require hard edged, punchy synth lead lines. There are also songs that employ lush, full sounding synth pads. There are also a few ballads that require a superb, real-sounding piano. For all these songs in our live set I knew the M50 was the only way to go. So I chose the M50, and it's been delivering the sonic goods every time!

KORG: Was it difficult to get the sounds you wanted from the M50?

JR: Editing sounds is simple; often I will tweak and edit the factory sounds, which on some keyboards is complex and time consuming. On the M50 you can easily affect all parameters of the sound and save it to the memory by pushing a few buttons. It's so easy to program your own signature sounds, and you can even save them to an SD card to take with you.

KORG: Anything else that you enjoy about the M50?

JR: The physical layout. Performing live, you need to be able to see what's on the screen at all times. It's easy to see the M50's display, it is curved towards your eye level, and the touch screen makes it easy to be able to find what you're looking for without much effort. Lit-up buttons also make it easy to see what sound is on at all times.

KORG: Well, Jason, thanks so much for your time, and for your kind words about your Korg keyboards. We look forward to hearing more from Honor Society. K

Didi Gutman
of Brazilian Girls

The band Brazilian Girls took shape back in 2003 at the club Nublu in New York City, where their weekly gigs and jams were the genesis of their self-titled debut album. The band and the album title were tongue-in-cheek; none of the members are from Brazil, and only one is a girl – she of mixed Italian and German descent. Nevertheless, with three albums to their credit, the band has become more and more popular for their driving electronic dance music. Incorporating traditional rhythms and multiple languages, the Brazilian Girls have a near universal appeal. Keyboardist and programmer Didi Gutman recently sat with us to talk about his musical development, Brazilian Girls, and his other side projects.

KORG: Hi Didi, thanks for speaking with us. Can you tell us a little about how you got started musically?
DG: Listening to bands like Led Zeppelin, Pink Floyd, the Beatles, etc. when I was about eight or nine. Nestor, my older brother, was a big influence. We had a guitar and we made drums out of cookie jars…

KORG: So how did that experience get you on the road to synthesizers, dance and electronica?
DG: Growing up in Argentina, I learned English by reading *Keyboard* magazine. I fantasized about having synths like the Korgs I was seeing people use, or that I saw in the advertisements. When I was finally able to get a Poly800 [Korg's groundbreaking synthesizer from 1983], I was in heaven.

KORG: Brazilian Girls has made three albums, including the GRAMMY® nominated *New York City*. Does the band have a set way of working in the studio, or is each album approached differently?
DG: It's always different ...the only typical thing is chaos.

KORG: *New York City* has been out for a while, and recently its "Losing Myself" was re-released with David Byrne contributing. Had he already heard the Brazilian Girls' covers of "Crosseyed and Painless"?
DG: Actually, he hadn't. We know David because of Mauro Refosco from Forro in the Dark, who plays percussion in his band. What a great artist David Byrne, such an honor…

KORG: Any other memorable stories from putting *New York City* together?
DG: Many. Recording "Berlin" with some of New York's finest musicians from the downtown scene [including Kenny Wollesen and the Himalayas] was a blast.

KORG: Along with your DJ'ing gigs, I hear you're doing a new project with Brazilian Girls drummer Aaron Johnston?
DG: Correct, it's coming along. We need to find a name for the project! It's a live dance electronica sort of thing. I think Aaron is the best drummer in the world. When it comes to locking to loops, he is the tightest.

KORG: Didi, you've been using a mix of Korg gear. Why did you choose the Korg nanoSERIES?
DG: Because I travel a lot, and I don't like carrying around a lot of weight. For me, it's perfect!

KORG: Any favorite features or functions?
DG: Not really, just really simple and nice. I especially love the keyboard; its sensitivity works fine for me.

KORG: Which other Korg products have you been using lately?
DG: When I was in Chicago with Aaron for a Lollapalooza closing party, the X-50 was the only keyboard I brought with me. I like the sounds and the fact that I can control Reason through the USB port. In the future, I would like to get some vintage monophonic Korgs.

KORG: Is there any type of product you'd like to see Korg come out with?
DG: I wouldn't really know. It's nice to be surprised by keyboards that bring new sounds to the creative palette. Korg has been and still is the finest of quality in sound. K

NEW BODY OLD SOUL

SV-1
Stage Vintage Piano

The SV-1 captures the hippest, in-demand keyboard sounds in one instrument. Decades of electro-mechanical, transistorized, tape-driven, analog, and digital legends, joined by a collection of rich acoustic pianos. Twist a knob to unleash the swirl and warmth of vintage effects and tube-driven amp models. It's all there, reproduced with stunning realism.

It may be an old soul, but it's a totally new stage.

info at korg.com/sv1

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