



## **Reincarnation Volume 0**

**(6 Free Bonus Combis)**

# **USER'S GUIDE**

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Reincarnation Volume 0  
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Revision Date – 10/07/2003

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**Karma Lab**

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## Welcome

Welcome to Reincarnation Vol. 0 – the prequel. This set of free bonus Combis is meant to inspire you and your music. In addition, this collection serves as a small taste of the 64 Combis available in [Reincarnation Vol. 1](#).

As always, I will be available at the [Karma Lab Forum](#) to respond to your comments and questions.

Enjoy!

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## Important Notes

Reincarnation Volume 0 (“RV0”) is a *Combi data* only Collection (no new *Program data* is included). Each Combi relies on the Korg Karma Factory PRELOAD Program Data residing in Program Banks A, B and E to sound and play as intended. If you are not sure what’s in your Karma, you should back it up first to a floppy, and then reload the Factory PRELOAD data from the original floppy before loading this collection.

## Installation

### [A] Preparing the files:

On the download page, there will be 2 different files available - one for Windows users (.zip), and one for Mac Users (.sit.hqx). Download the one that is appropriate for your system:

Rein0.zip

for Windows Users

Rein0.sit

for Mac Users

These files are compressed folders - you will need a decompression utility to open them. It is likely you already have experience doing this. The Windows standard is “Winzip,” while the Mac standard is “Stuff-it.” However, both Windows and Mac users can use Stuff-it Expander (free) to decompress the appropriate file. If you need a decompression utility, visit the following links for the latest free download versions of Stuff-it Expander:

Mac:

<http://www.stuffit.com/expander/macindex.html>

Windows:

<http://www.stuffit.com/expander/winindex.html>

After decompressing the appropriate file according to the instructions of whatever decompression utility you are using, you will have a folder on your hard drive named “Reincarnation Volume 0.” The contents of the folder are as follows:

REIN0_C.PCG	Karma Combi data for loading into the C Bank (6 Combis)
REIN0_D.PCG	Karma Combi data for loading into the D Bank (6 Combis)
REIN0_F.PCG	Karma Combi data for loading into the F Bank (6 Combis)
Reincarnation0_Guide.pdf	This User’s Guide and Installation Instructions
Reincarnation0.kdf	KARMA MW format data

### [B] Creating the floppy disk(s):

Now you need to put the required files onto floppy disk(s) for loading into your Karma (or you can send via SysEx if you have the KARMA MW software – see [C] below):

- Format a new HD floppy on your Karma Music Workstation, using Disk Mode (1.3) [Utility]. Press [F8] UTILITY and select “Format.” Press F8 (OK) again - you can use the “Quick Format” option. Press F8 (OK) again.
- After the disk(s) are formatted and ejected from the Karma, insert them into your computer. Copy (click and drag) the following three files from your computer to the floppy:

REIN0\_C.PCG

REIN0\_D.PCG

REIN0\_F.PCG

### [C] Loading the data into the Karma:

- 1) As explained above, all of the Chemistry Collections expect the Factory Preload data for Program Banks A, B and E to be in the unit. If you are not sure what’s in there, please reload the Factory Preload disk first, after backing up your data.

- 2) Decide which Combi bank you want to load RV0 into (C, D or F). \*
- 3) Insert the floppy in the Karma, and go to Disk Mode (1.1) [Load]. If you want the data loaded into Combi Bank C, cursor to the file containing the “\_C” at the end of the name, i.e. REIN0\_C.PCG. If you want the data loaded into Combi Bank D, cursor to the file containing the “\_D” at the end of the name, etc.
- 4) After the correct file is highlighted, press [F8] UTILITY and cursor to “Load selected.” Press F8 two more times to load the selected file. It is not necessary to checkmark any other options in the dialogs for loading other files. (The file you are loading contains nothing but a single bank of Combis, either C Bank, D Bank or F Bank. They can be loaded directly as explained here without affecting Factory Preload Banks A, B or E.)

*\* Note that any bank of Combis can be loaded into any other bank of Combis, by using the [OPEN] button. This allows you to navigate down through the folder until you see the actual Bank of Combis. Then you can highlight it and choose “Load Selected” whereupon you will be asked to choose a destination bank. However, for ease of loading, the Reincarnation Data has been provided in three different banks although the contents of each are identical.*

*Detailed instructions on how to load individual Combis and/or banks of Combis can be found in section 7 of the Karma Keyboard FAQ available from Karma Lab at:*

<http://www.karma-lab.com/Files/KarmaKeyboardFAQ.pdf>

[D] Sending the PCG Data to the Karma (via SysEx transmission from KARMA MW):

- 1) With KARMA MW running, from the “SysEx” Menu, choose “Send Performances...” Select the “Bank Of Performances” tab.
- 2) Choose which bank you want to load the Combis into into, i.e. Bank C, D or F. For example, switch the source to “Rein Vol. 0 – C Bank” and the Destination to “Bank C”.
- 3) Click the “OK” button (green checkmark) to send the bank to the Karma and close the dialog.

To send into a different Combi Bank than C, D or F, first you must change the Bank numbering inside the Performance Bank.

- 1) For example, double-click the “Rein Vol. 0 - C Bank” row in the KDF Window, which will open the Performance Bank Display.
- 2) Change the “Bank Type” menu in the upper right corner to the desired bank (for example, Combi E) and answer “OK” to the warning dialog asking you if you want to renumber the bank.
- 3) Then re-open the “Send Performances...” dialog and send the renumbered bank to the destination bank that matches what you changed it to (i.e. Combi E).

## Getting Started

By default, all Reincarnation Combis are set to Scene 1 with the KARMA Function on. Therefore, to begin experimenting with a new Combi, simply start by hitting Chord Trigger (CT) 1. In most cases, the chord will invoke all 4 KARMA Modules to give you the “full sound”.

Note, however, that while invoking CT 1 from pure silence will give you a feel for the Combi, it may also cause a bit of a shock (especially in those Techno/Hardcore Combis). In other words, it's important to keep in mind that the CT 1/Scene 1 combination may usually be much closer to the musical climax of the Combi, rather than the intro. Therefore, your next step might be to try Scene 2, which is usually less complex than Scene 1. Finally, try muting the individual Modules using the JS or Realtime Knobs(B) (see Realtime Mixing for more details) in order to get a better feel for each of the musical components.

### Key Zones & Triggering

Most of the Reincarnation Combis use the following easy-to-remember key zoning: KARMA “action” (e.g., drum beat, bass line, etc) on the lower 2 octaves, lead timbre(s) on the upper 3 octaves. In some cases, one of the KARMA Modules (e.g., gated synth pad or arpeggio) is moved to the upper 3 octaves. In still others, the zoning uses a completely different layout in order to support a specific playing style. In all cases, however, the zoning is completely documented along with each Combi so there's no guessing involved.

In most Combis, the Trigger Mode of the KARMA “action” on the lower octaves will be set to 1<sup>st</sup>. In non-Karma speak, this means that the drum beat, bass line, and any other KARMA effects will all start simultaneously when you play the first key and will remain playing (without restarting) regardless of what you play afterwards. In some Combis, however, the Modules are set to be triggered on **Any** key which means they will “restart” with every note that you play. This mode has the advantage of allowing you to play some more interesting rhythms; however, it's also possible to get out-of-sync if you're not careful. Fortunately, you'll have a choice in most cases since many of the Combis that use the Any mode also have a KARMA Switch assigned to Note Trigger Mode (so you can change to 1<sup>st</sup> if you prefer). If not, the fix is still easy: go to (6.2-2) [K Mdl] [Parm2], and set the Note Trigger Parameter to “1st” for any Modules that are not already set that way. Use [F6] and [F7] to step through the four Modules. Alternately, if you are using KARMA MW/TRITON Software, this can be seen in the Performance Editor, Trigger Panel.

### KARMA Knobs & Switches

The latter part of this document contains all of the KARMA Knob & Switch assignments for each Combi. In addition, many of the more complex parameters are described in detail.

A few tips with regard to KARMA Knobs & Switches:

- **Drum parameters** – most Combis in this collection use the “standard” of placing the drum-related parameters on the second row of knobs (Knob 5+)
- **K.RTC** – when experimenting with the KARMA controls, it's most helpful to be on the K.RTC screen (F5 on the Karma Workstation).

- **Reset to default** – a handy feature of the Karma Workstation is the ability to reset a particular KARMA Knob back to its default (or “stored”) value by holding down ENTER and turning the knob. In addition, you can set an entire Scene back to its default by holding ENTER and clicking the Scene button.
- **Understanding KARMA** – finally, there are a handful of KARMA parameters that you will find used over and over again (e.g., repeat repetitions, rhythm randomize, velocity accents). By experimenting, you'll soon discover how these affect each Combi. However, a little time spent understanding the technical details behind these terms will go a long, long way.

### Joystick (JS)

The Joystick (JS) assignments are an important aspect of the Reincarnation Combis. The JS has 4 main directions: **JS +Y** (up), **JS -Y** (down), **JS -X** (left), **JS +X** (right). Moving the JS in any of these directions will affect either the overall Combi, or one or more related timbres depending on the design of the Combi. In general, the JS assignments fall into one of the following categories:

- **break/variation** – usually involves multiple, simultaneous “changes” (e.g., mute bass, transpose arpeggio & alter drum rhythm). Often, these assignments are given descriptive names so it becomes easier to remember what they sound like.
- **mute** – mutes a single module (e.g., drums)
- **pitch-bend** – pitch-bend on lead timbre(s); applies to JS X only

Here's a sample of what the JS assignments for a Combi might look like:

JS +Y: “Big Break” – bend the drums; randomize gated synth;  
add repetitions to bass; mute arpeggio  
JS -Y: mute drums  
JS -X: mute arpeggio (*toggle*)  
JS +X: mute gated synth (*toggle*)

Notice that JS +Y invokes a break/variation on the Combi, while JS -Y, JS -X, and JS +X all mute individual modules. Also notice that the JS X assignments are marked with “(*toggle*)”. In most cases, JS changes are assigned as Momentary which means that the change will be invoked when the JS is moved to a particular position and the Combi will return to “normal” when the JS is released. For example, using the sample above, the drums will mute when the JS is held in the -Y position, and will return to the mix when the JS is released. On the other hand, changes that are assigned as Toggle work in two, independent steps. For example, to mute the arpeggio, you would move the JS in the -X direction. You can then release the JS and the arpeggio will remain muted. To un-mute the arpeggio, move the JS back to the -X position.

Here are a few more JS-related tips:

- **Use the diagonals** – it's easy to forget that the JS can move diagonally. You can get a lot more mileage out of a Combi, especially the ones that use 4 breaks/variations, by moving the JS outside the normal X/Y directions.
- **Lock the JS** – in most cases, the Realtime Switches (above the JS) will allow you to lock the JS into position. This can be very useful, for example, when muting a particular Module for an extended period of time.

- **Multiple locks** – while it's not necessarily intuitive, the JS can be locked into 2 different positions at once (if the Switches are assigned to support it). This feature includes the ability to lock JS -Y and JS +Y into place at the same time.

## Realtime Mixing

In general, the Reincarnation Combis are designed to allow you to mute and/or fade most Modules/timbres via the Realtime Knobs (B), Joystick, and KARMA Knobs.

In nearly all Combis, Realtime Knob 1B (above the Joystick) is assigned to Volume (CC#07). This knob will allow you to fade in/out one or more key timbres (e.g., drums). In addition, Realtime Knob 2B is often assigned to Expression (CC#11) which serves as a second fader. When possible, a third knob is also used to control volume, by varying the levels of one or more of the Insert Effects (IFX).








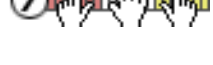


Often, individual KARMA Modules can be muted with the Joystick. In most cases, the Realtime Switches (above the JS) can be used to lock the JS in place so that you can return to playing with both hands while the Module(s) remains muted.

Finally, certain Combis will allow you to mute and/or fade individual timbres or drum sounds via the KARMA Knobs and switches. Look for Switches marked as "Module Run" in order to mute a particular effect. In addition, look for Knobs marked "Kick/Snare Level", "HiHats/Cym Level", or "Percussion Level" to fade individual drum sounds.

Note, too, that you always have the option of using the Combi's "built-in" Mixer by pressing the F3 key (from the Combi's main screen).

## How To Play – Key Zones and Technique

Basically, the Combis in this collection fit one of 10 different ways of playing from the keyboard, as illustrated below:

	Full Keyboard (no Split) Play single notes in LH, chords in RH
	Split Keyboard Play chords in LH, chords/notes in RH
	Split Keyboard Play single notes in LH, chords in RH
	Split Keyboard Play chords in LH, single notes in RH.
	Split Keyboard Play single notes in LH, single notes in RH.
	3-Way Split Keyboard Play single notes in lowest zone and chords in next zone to control KARMA, chords in top zone for soloing
	3-Way Split Keyboard Play single notes in lowest zone and chords in next zone to control KARMA, single notes in top zone for soloing
	3-Way Split Keyboard Play single notes in lowest zone and single notes in next zone to control KARMA, chords in top zone for soloing
	3-Way Split Keyboard Play single notes in lowest zone and next zone to control KARMA, single notes in top zone for soloing
	Multi-Zone Split Keyboard Multiple zones trigger different modules

*Note: the actual location of zones and split points varies from Combi to Combi.*

You will find one of these diagrams at the beginning of each Combi's description, giving you a basic idea of how it is to be played. Of course, you can experiment with your own playing styles!

Note: depending on the type of sounds layered across the keyboard (mono/poly) and their pitch ranges, "single notes" can also mean octaves, or fifths, or harmonies, etc. The diagrams basically show where chords should be played to control KARMA, and where you should "solo" or play lead melodies. For example, in many Combis it may not be obvious that you need to play a chord in the LH, because single notes will also trigger the sounds; but often a 3 note chord is necessary to actually give the generated notes their proper "tonality" (major, minor, diminished, etc.)

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## Reincarnation Volume 0 – Voice Name List (In Order)

	<u>Name</u>	<u>Style Category</u>	<u>Combi Category</u>
000	AlleyKat	Industrial	LeadSpits
001	Sweet Drift	New Age	Pads
002	Immerzion3030	House	BassSpits
003	Crystal Midnight	Drum'n'Bass	LeadSpits
004	Shred	Electro	BassSpits
005	Tabla-fuzion	World	World

## 000: Alleykat

### Industrial

LeadSplits

116 bpm



“Alleykat” features the **Cat Lead (E099)** synth on the upper octaves, which is fed through a Talking Modulator for a subtle “meow” effect. Be sure to experiment with the portamento on the lead synth – turn it on/off via Realtime SW 1 (on by default, but you must play overlapping notes) and set the amount of portamento via Realtime Knob 3B. You can also make the cat “meow” by playing with Realtime Knob 4B.

The lower 2 octaves trigger a heavy, industrial groove featuring two drums kits, the bass, and a gated synth pad. To mute the bass and pad for a quick drum break, use JS +Y. The break on JS–Y features an alternative drum groove and also morphs the gated pad into a bell-like timbre for a whole new sound. You can lock this break in place with Realtime SW 2. You can fade the drums on Realtime Knob 1B and the bass on Realtime Knob 2B. KARMA Knob 2 can be used to remove the gated choir in the far left position as the durations get shorter and shorter, to let the bass and drums take over.

Scene 2 provides a break down to the heavy groove, with the bass pattern gaining melodic activity due to KARMA Switch 2, and revealing some pitch bending due to the lengthening of the durations on KARMA Knob 3.

#### KARMA Modules

A: drums 1	C: bass
B: gated pad	D: drums 2

#### KARMA Knobs & Switches

KB 1	bass & gated pad	rhythm randomize
KB 2	gated pad	duration %
KB 3	bass	duration %
KB 4	bass	velocity accents
KB 5	drums 1 & 2	kick/snare level
KB 6	drums 2	hihats/cymbals level
KB 7	drums 1 & 2	note randomize
KB 8	drums 1 & 2	repeat repetitions
SW 1	gated pad	rhythm multiplier
SW 2	bass	note pattern

#### Realtime Knobs(B), Switches & Joystick

Knob 1: Volume – fade drums  
 Knob 2: Expression – fade bass  
 Knob 3: Porta.Time – portamento time on lead synth  
 Knob 4: MIDI CC#16 – “meow” on lead synth

SW 1: Porta.SW – toggle portamento on lead synth  
 SW 2: JS +Y Lock

JS +Y: drum solo  
 JS –Y: “Alley Break” – alternate drum groove and gated synth  
 JS –X: pitch-bend down on lead synth  
 JS +X: pitch-bend up on lead synth

## 001: Sweet Drift

### New-Age

Pads

71 bpm



“Sweet Drift” is a peaceful melodic experience featuring two independent pads—each with its own set of timbres and its own “pad holder” GE. By default, both the low pad (lower 2 octaves, best played with single notes or open 5ths) and the high pad (upper 3 octaves) are programmed to hold your chords until you release all the keys and play a new chord. You can use JS +Y to stop the high pad and JS–Y to stop the low pad (use the keyboard to begin playing again). Alternatively, you can play “Sweet Drift” in a more traditional keyboard style by turning off the note latch on both pads. To do so, turn KARMA Knob 8 to the far left.

Layered on top of the upper pad, you’ll find a bassoon timbre that blends well into the mix. However, you’ll get a lot more mileage out of this combi if you experiment with fading the bassoon (Realtime Knob 1B) for a pure pad timbre and then reversing the effect by fading only the pad (Realtime Knob 2B) in order to solo with the bassoon.

“Sweet Drift” also provides its own percussion track with plenty of variation on KARMA Knobs 5, 6, & 7. You can mute the drums at any time using KARMA SW1. You’ll also hear a “sweet” percussive harp pattern that moves along to the percussion. The harp pattern is triggered along with the low pad in the lower 2 octaves and can be toggled on/off using KARMA Switch 2.

#### KARMA Modules

A: harp	C: high pad
B: low pad	D: percussion

#### KARMA Knobs & Switches

KB 1	harp	rhythm multiplier
KB 2	harp	velocity randomize
KB 3	harp	note inversion
KB 4	harp	note range
KB 5	percussion	pattern select – choose from 1 of 7 different patterns
KB 6	percussion	velocity accents
KB 7	percussion	repeat repetitions
KB 8	both pads	note latch on/off – left for <b>off</b> , right for <b>on</b>
SW 1	percussion	module run
SW 2	harp	module run

#### Realtime Knobs(B), Switches & Joystick

Knob 1: Volume – fade the bassoon for pure, sustained pad effect

Knob 2: Expression – fade upper pad from mix; allows for soloing with bassoon timbre

Knob 3: FX Ctrl 1 (reversed) – tremolo depth on bassoon

Knob 4: FX Ctrl 2 (reversed) – wet/dry mix on harp delay effect

SW 1: SW 1 Mod.CC#80 – alternate modulation on some pad timbres

SW 2: SW 2 Mod. CC#81 – toggles Auto Pan effect on upper pad; **on** by default

JS +Y: stops the high pad; use keyboard to retrigger notes

JS –Y: stops the low pad; use keyboard to retrigger notes

JS –X: pitch-bend down on the bassoon

JS +X: pitch-bend up on the bassoon



## 002: Immerzion3030

House

BassSplits

120 bpm



“Immerzion3030” features **Digi Syn Bass 2 (GE597)** which is matched up with **30303 Mega Bass (A038)** to provide a TB-303-like bass line. A choppy house beat is then layered on top of the bass. These modules are triggered on the lower 2 octaves (as demonstrated by Chord Triggers 3 & 4), along with a gated techno organ and a pad. For some interesting effects, try playing with the duration on KARMA Knob 2. You’ll hear simultaneous changes in both the bass line as well as the gated organ. The gated organ (KARMA Knobs 3 & 4) can be turned off with the JS +X (*toggle*). Note that all the rhythm modules have their Note Trigger Modes set to “AKR,” so that you can repeatedly retrigger the groove in sampler-like fashion when desired, by releasing all notes first.

As Chord Triggers 1 & 2 demonstrate, the RH area triggers a pad and an arpeggio with lots of delay. You can control the amount of delay using the Value Slider (MIDI #18). By default, the arpeggio is configured with note latch off so that it will only sound while you are holding the keys. To turn on the note latch, use KARMA SW 2 (as demonstrated by Scene 2). You can also add pitch-bending to the drums with KARMA Switch 1, as Scene 2 also demonstrates.

Experiment with the 303 bass line timbre using Realtime Knobs 3B & 4B – just be careful of that resonance!

*Tip: Since Chord Triggers 1 & 2 trigger the RH, and 3 & 4 trigger the LH, press 1 & 3 at the same time, or 2 & 4.*

### KARMA Modules

A: drums	C: arp
B: bass	D: gated organ

### KARMA Knobs & Switches

KB 1	bass	rhythm randomize
KB 2	bass & organ	duration %
KB 3	organ	velocity pattern
KB 4	organ	velocity accents
KB 5	drums	kick/snare level
KB 6	drums	hihats level
KB 7	drums	note randomize
KB 8	arp	note range
SW 1	drums	bend on/off
SW 2	arp	note latch on/off

### Realtime Knobs(B), Switches & Joystick

Knob 1: Volume – fade RH pad  
 Knob 2: FX Ctrl 1 (reversed) – fade bass and kick  
 Knob 3: Flt Cutoff – filter cutoff on bass  
 Knob 4: Flt Reso – filter resonance on bass

SW 1: JS +Y Lock  
 SW 2: JS -Y Lock

JS +Y: mute bass; add repeat to drums  
 JS -Y: mute drums; affect velocities on bass  
 JS -X: toggle RH arpeggio on/off (*toggle*)  
 JS +X: toggle LH organ on/off (*toggle*)

Slider: **lower** position for arpeggio delay; **upper** position for no delay

## 003: Crystal Midnight

Drum’n’Bass

LeadSplits

88 bpm



“Crystal Midnight” features a distinctive lead on the upper octaves provided by **PedalSteelGuitar (B094)**. The lead timbre is layered on top of a **StereoRez Sweep (E030)** synth and is processed by a St. Random Filter that can be tweaked using Realtime Knob 4B. Try using Realtime Knob 3B to affect the Release value on the guitar.

In addition to sounding a synth pad, the LH area (lower 2 octaves) triggers all the KARMA magic: a slow-motion drum’n’bass groove, pulsating bass line, a gated synth pattern, and an ethereal **Tinklin’ Pad (A030)** that moves around in the treble range. Use Realtime Knob 1B & 2B to fade the bass and drums respectively. The gated synth can be turned on/off using KARMA SW 2.

Scene 1 provides a full sound, while Scene 2 breaks down the mix by pulling back the hi hats, simplifying the bass line, and letting up a bit on the gated synth. You’ll also hear some more of the **Tinklin’ Pad (A030)** due to KARMA Knob 4.

### KARMA Modules

A: bass	C: tinklin’ pad
B: drums	D: gated synth

### KARMA Knobs & Switches

KB 1	bass	rhythm complexity
KB 2	bass	velocity level
KB 3	gated synth	velocity pattern
KB 4	tinklin’ pad	repeat repetitions
KB 5	drums	kick/snare level
KB 6	drums	hihats level
KB 7	drums	note randomize
KB 8	drums	repeat repetitions
SW 1	drums	velocity randomize
SW 2	gated synth	module run

### Realtime Knobs(B), Switches & Joystick

Knob 1: Volume – fade bass  
 Knob 2: Expression – fade drums  
 Knob 3: F/A Release – release value on steel guitar  
 Knob 4: Knob Mod.4 – w/d mix on St. Random Filter (MFX1)

SW 1: SW1 Mod.CC#80 – alternate modulation on several timbres  
 SW 2: JS +Y Lock

JS +Y: mute drums; transpose gated synth +1 octave  
 JS -Y: new drum groove via drum transpose  
 JS -X: pitch-bend down on steel guitar  
 JS +X: pitch-bend up on steel guitar

## 004: Shred

Electro

BassSplits

115 bpm



“Shred” combines a trance-like bass & “vocoded” synth to a no-frills (in Scene 1, anyway) NuPop drum beat. In addition, a simple electric guitar strum enhances the rhythm. The drums & bass are triggered on the lower 2 octaves while the guitar/vocoder pad is triggered on the upper 3 octaves. You can trigger the right and left hands separately when starting from a reset of the KARMA On/Off Switch – try starting with just the RH. Note that you can repeatedly retrigger the RH to play guitar chords. Since you’ll also be playing the synth on the upper octaves, you may end up with the guitar being out-of-sync with the drums & bass depending on the rhythm you play. In that case, just play the synth on the beat to bring it back in sync.

The main attraction in the “Shred” is the unique synth pad courtesy of the Vocoder (IFX2) effect (be sure to hold the RH or the Chord Trigger buttons long enough to let it fade in!). The high resonance *The Avenger (E095)* synth-effect timbre is driven by *Gong Roller (GE891)* and is used as the modulator for the Vocoder. The *Slow Choir ST (B011)* timbre is used as the carrier. The modulator is always mixed through a bit, so you’ll hear it as soon as you strike a key in the upper 3 octaves. You’ll hear the modulated voice pad as long as you hold down a key. By using Realtime Knob 4B, you can control the mix level of the Vocoder. Turn it left for its full effect and right to remove it completely. You can turn off the latch on the synth modulator using KARMA Switch 2 so that The Avenger won’t be heard unless you are holding a key. And speaking of latching, the damper pedal can be used to sustain the choir/vocoder pad.

### KARMA Modules

A: synth modulator	C: bass
B: drums	D: guitar

### KARMA Knobs & Switches

KB 1	bass	velocity accents
KB 2	bass	duration %
KB 3	synth modulator	note randomize
KB 4	guitar	repeat repetitions
KB 5	drums	note randomize
KB 6	drums	velocity level
KB 7	drums	repeat repetitions
KB 8	guitar	duration randomize
SW 1	synth modulator	fx/ctrl envelope on/off
SW 2	drums	fx/ctrl envelope on/off

### Realtime Knobs(B), Switches & Joystick

Knob 1: Volume – fade drums  
 Knob 2: Expression – fade guitar  
 Knob 3: FX Ctrl 1 – remove delay on guitar  
 Knob 4: Knob Mod.4 – control vocoder mix level; **left** for full vocoder effect; **right** for no vocoder (i.e., pure choir timbre)

SW 1: JS –Y Lock  
 SW 2: JS X Lock

JS +Y: “Bendy Guitar” – bend guitar; transpose drums  
 JS –Y: mute drums  
 JS –X: “Bendy Drums” – bend drums; mute bass  
 JS +X: “Simplicity” – simplify drums; mute guitar

## 005: Tabla-fuzion

World

World

92 bpm



A fusion of tablas and hip hop drums make “Tabla-fuzion” a groovin’ World beat Combi. The lower 2 octaves trigger the drums as well as pulsating digi synth bass. The entire keyboard can be used to solo on a sitar. In addition, the upper 3 octaves layer a subtle voice pad underneath the sitar.

Most of the controls in this Combi are designed to allow you to experiment with the drums and percussion. You can fade various tabla sounds using KARMA Knobs 2-4. You can then add new percussion via JS+Y & JS-Y. You can even hear both joystick variations at the same time by first locking JS +Y in place via Realtime SW 1, and then JS –Y in place using SW 2. And use Realtime Knob 1B & 2B to fade the hip hop kit and bass respectively. Knob 3B will fade the tablas and the snare, leaving the bass and kick exposed, while Knob 4B removes the sitars on both LH and RH areas.

Scene 1 provides a full percussive sound whereas Scene 2 tones down the percussion and adds sweeping pitch bend to the drums via KARMA Switch 2 while darkening it using KARMA Knob 7.

Finally, try bending the sitar with a little After Touch.

### KARMA Modules

A: tablas 1	C: bass
B: tablas 2	D: hip hop kit

### KARMA Knobs & Switches

KB 1	<i>all modules</i>	swing %
KB 2	tablas 1 & 2	percussion level – low/mid-range tablas & caxixi
KB 3	tablas 1 & 2	percussion level – mid-range tablas
KB 4	tablas 1 & 2	percussion level – upper-range tablas
KB 5	tablas 1 & 2	note randomize
KB 6	bass	rhythm randomize
KB 7	hip hop kit	fx/ctrl fixed/pattern – controls LPF Cutoff and LPF Res/Cut on hip hop kit; turn <b>full right</b> for sweeping effect pattern.
KB 8	hip hop kit	repeat repetitions
SW 1	<i>all modules</i>	note trigger mode – <b>off</b> to retrigger rhythm on every note; <b>on</b> to trigger on 1 <sup>st</sup> note only
SW 2	hip hop kit	bend on/off

### Realtime Knobs(B), Switches & Joystick

Knob 1: Volume – fade hip hop kit  
 Knob 2: Expression – fade bass  
 Knob 3: FX Ctrl 2 – fade tablas and snare (reversed)  
 Knob 4: FX Ctrl 1 – fade sitar timbres; exposes pure pad timbre on upper octaves

SW 1: JS +Y Lock  
 SW 2: JS –Y Lock

JS +Y: alternate percussion #1 – adds finger cymbal  
 JS –Y: alternate percussion #2 – adds sleigh bell  
 JS –X: pitch-bend down on sitar  
 JS +X: pitch-bend up on sitar