

Mono/Poly



Owner's Manual

E 1

KORG iMono/Poly

4VCO SYNTHESIZER

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Introduction

Thank you for purchasing the iMono/Poly. To fully enjoy your iMono/Poly software synthesizer, please read this Owner's Manual carefully and keep it handy for future reference. Always use this product only as directed.

Main Features

- The iMono/Poly software synthesizer (subsequently called iMono/Poly) completely reproduces the original Mono/Poly synthesizer (subsequently called "the original"), and also adds numerous new functions for even greater sound-creating versatility.
- Using Korg's proprietary CMT (Component Modeling Technology*) which perfectly replicates analog synthesizer circuitry in software, Mono/Poly provides an exact replica of the original, giving you a single screen that contains all of the synth parameters and is designed for superb operability and visibility.
- In addition to completely replicating the original sounds, Mono/Poly is also able to produce up to 32 voices of polyphony and 16 voices in unison mode (a Spread parameter is provided).
- Virtual Patch: You can assign modulation sources such as MG, EG, velocity, and keyboard tracking to control a wide range of the parameters that make up the sound.
- Two built-in effects: Two built-in effects with eighteen effect algorithms are provided. You can use filter or dynamics effects as part of the sound-creating process, or apply effects such as modulation, delay, or reverb to the overall sound.

What is **CMT**?

Korg's **CMT** (Component Modeling Technology) creates virtual instruments that are indistinguishable from the original. CMT takes an organic approach to modeling, reproducing not only the sound but also the character and response curve of each parameter, so that the results are completely faithful to the original model.

CMT's cloning of the entire instrument, based on an intimate knowledge of the original analog circuits, ensures that every nuance is replicated - delivering all the power and subtlety that up until now only true analog synthesis could provide.

Quick Start

Getting ready to play

1. Tap the iMono/Poly icon on the iPad's home screen; the app will start up.
2. Make sure that the iPad's volume is raised, and not muted.
3. When the app has started up, tap the on-screen keyboard; when you hear sound, you're ready to play.



Using headphones or external speakers (amplified speakers) will let you enjoy higher-quality sound.

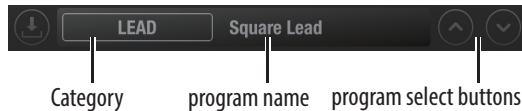


To avoid damaging your hearing or your audio equipment, use caution when setting the volume.

Selecting and playing sounds


Selecting a program

The category and program name of the currently selected program will be shown on the upper part of the program name.



1. Tap the program select buttons (⬆️⬇️⬆️) to the right of the program name to select a program.
You can also select a program from the currently selected bank, by tapping on a program name and choosing the program from the pop-up menu on the panel screen.
Programs can also be selected by bank and category. Refer to "PROGRAM BROWSER" on page 9 for details.
2. Play using the program you selected, by tapping on the keyboard at the bottom of the screen.
Choose from the many programs, to see what kind of sounds are available.

Using the full-size keyboard or a Kaoss Pad to play sounds

1. In addition to the keyboard at the bottom of the screen, this app features a keyboard that can be used for performance. To display the performance keyboard or Kaoss Pad, tap the control switch at the top right-hand corner of the screen.
2. Tap the  (Kaoss Pad) button to display the Kaoss Pad. You can play the Kaoss Pad by tapping on the right-hand pad.

>> For a detailed explanation of how to use the keyboard, refer to "FULL SIZE Keyboard."

>> For a detailed explanation of how to use the Kaoss Pads, refer to “Kaoss pads.”

Editing the sound

1. In the sound list, select the sound that you want to edit.
2. Use the knobs and buttons in the screen to edit the sound.
3. If you want to keep the edited sound, you’ll need to save it.
>> For an explanation, refer to “Saving to internal memory.”

Basic knowledge

This section explains the basic knowledge that you’ll need to use the iMono/Poly.

For general information about synthesizers, sequencers, and music, please refer to other publications or resources on the Web.

1. Selecting the waveform and pitch

The VCO (Voltage Controlled Oscillator) determines the waveform and pitch. Use the WAVEFORM knob to select a waveform, and use the OCTAVE knobs to specify the pitch. The waveforms generated here will be processed by the filter and the other components to create the final sound.

2. Modifying the tone

The VCF (Voltage Controlled Filter) modifies the brightness of the sound by applying filters to the waveform produced by the VCO.

You can use the highPolysix manual pass filter or low-pass filter to make the sound thinner or more mellow.

3. Controlling the volume

The VCA (Voltage Controlled Amplifier) and EG (Envelope Generator) let you specify how the volume will change over time, from the beginning of the note to when it decays to silence. Lengthening the ATTACK TIME will make the note begin slowly, and lengthening the RELEASE TIME will make the note end slowly.

4. Creating time-varying change

In addition to using the EG (Envelope Generator) to vary the volume over time, you can also use it to apply time-varying change to the pitch or tone. For example, you could make the pitch fall when the note begins, or make the tone brighten gradually. In a similar way, you can use the MG (Modulation Generator) to apply cyclical change to the pitch, tone, or volume.

On-Screen Controls



1. SETTINGS button

Here you can control settings such as Bluetooth MIDI, global MIDI channel, etc. (→p.29)

2. INFO button

Tap the INFO button will display the version number of the iMono/Poly for iPad, plus additional instructions on how to use it.

Manual: Displays the Owner's Manual.

FAQ: Displays the KORG App Help Center.



You'll need an Internet connection in order to view the operating manual or the KORG App Help Center.

3. Store button

Displays the store contents available for purchase within the app, including expansion sounds, programs and so on.



In order to view the purchase screen, you must connect to the Internet.

4. FILE button

The FILE button is used to save and load iMono/Poly for iPad file data (Refer to "Saving to internal memory" on page 65).

5. Program Name

This area of the screen displays the name of the currently selected Program. Tap the name to display the program sound. (Refer to "PROGRAM BROWSER" on page 9).

6. Controller switches

These switches select either a keyboard with switchable octave and wheels, or a performance mode that uses kaoss pads.



FULL SIZE Keyboard



BEND (Pitch Bend wheel)

The Bend wheel allows the performer to momentarily increase or decrease the overall pitch of the iMono/Poly.

MG (Modulation wheel)

Use the modulation wheel to modulate the pitch continuously while playing.

OCTAVE - button

Shifts the overall pitch of the keyboard down by one octave.

OCTAVE + button

Shifts the overall pitch of the keyboard up by one octave.

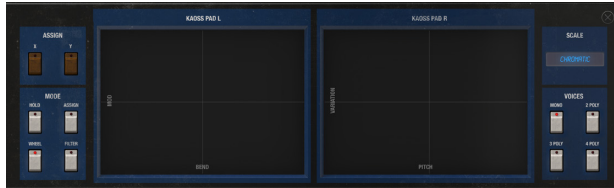


(CLOSE) button

Closes the full size keyboard.



Kaoss pads



Drag across a pad to operate the parameters that are assigned to the X-axis (horizontal direction) and Y-axis (vertical direction). You can use this to play sounds or control parameters. For example, dragging horizontally on the right kaoss pad changes the pitch, and dragging vertically changes the note duration.

ASSIGN X button

Use this button to assign a parameter to the X-axis.

ASSIGN Y button

Use this button to assign a parameter to the Y-axis.

MODE button

[HOLD, ASSIGN, WHEEL, FILTER]

ASSIGN, WHEEL, FILTER: These buttons select which parameters will be controlled by the Kaoss pad L.

HOLD: If this is on, the state controlled by the left-hand pad is maintained even after you release your finger.

KA00SS PAD L

This Kaoss Pad will control the parameters that have been assigned to the X and Y axes.

Use the MODE button to choose the parameters that will be controlled.

KA00SS Pad R

This Kaoss pad is dedicated to controlling the note. Dragging along the X-axis changes the pitch based on the the key and scale that are specified by using the SCALE button. Dragging along the Y-axis changes the inversion when playing chords. This feature has no effect if the VOICES parameter is set to Mono.

SCALE button

Tap here to specify the musical Key (root note) and Scale that will determine what notes are when using the Kaoss pad.(→p.66)

VOICES

[MONO, 2POLY, 3POLY, 4POLY]

Use these buttons to choose the number of notes being played.

MONO: Only single notes are played.

2POLY: Two-note chords are produced; the chord inversion is controlled by the Y-Axis

3POLY: Three-note chords are produced; the chord inversion is controlled by the Y-Axis

4POLY: Four-note chords are produced; the chord inversion is controlled by the Y-Axis.

☒ (CLOSE) button

Closes the Kaoss pad.

7. Page Select switches

Switches between the synth edit, effect and virtual patch pages.



: The effect page is displayed. (Refer to "Program parameters" on page 12)



: The Virtual patch page is displayed. (Refer to "VIRTUAL PATCH" on page 26)

8. Editing area

Here you can edit the parameters that are shown in each edit page.
Tap or drag each controller or parameter to change its value. (→p.12)

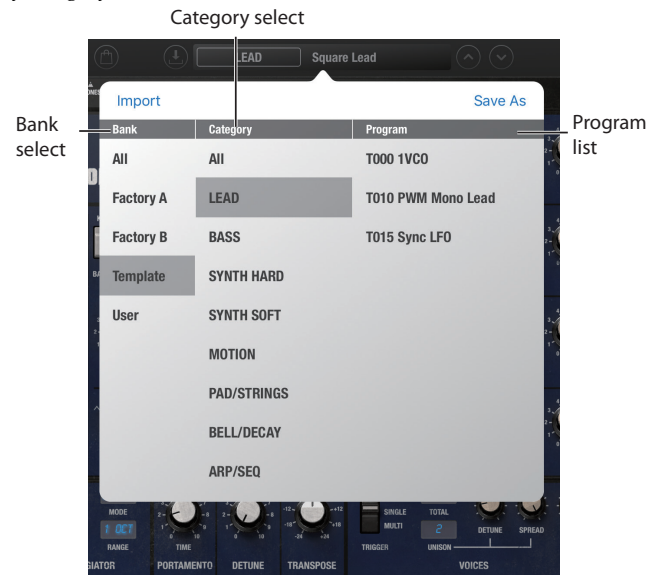
9. Keyboard

Tap the keyboard to play notes. Drag the keyboard to play a glissando.

PROGRAM BROWSER

Using the program browser to select programs

The program browser provides another way for you to select programs. In the program browser you can select programs by bank or by category.



1. Tap the program name.
The program browser will appear.

The bank select area (Bank), category select area (Category), and the program list will all be displayed at once.

- 2.** In the bank select area (Bank), you can specify the desired program bank.

The program list will then show the programs of the bank you specified.

The following banks are available on the iMono/Poly:

All: All programs

Factory: Preset programs

Template: Template programs used to create new programs

User: use this bank to save your edited programs

- 3.** In the category select area (Category), you can specify the desired program category.

The program list will then show the programs of the category you specified.

- 4.** Tap to select a program from the program list.

Tap anywhere on the screen outside of the program browser (within the edit area) to close the program browser.



Double-tap the program name shown in the list to confirm your selection.

Template List

Select Template in bank select (Bank), and select a template program from the Program menu.

1VCO: The most basic program using a single sawtooth wave oscillator.

Air Noise: A program that combines filter self-oscillation with the noise generator.

Bell: A typical bell program that uses four sawtooth wave oscillators.

Brass: A typical synth brass program that uses three oscillators.

Chord: A program using the Chord Memory function (→p.23) to produce a chord when you play a singlenote.

E.Piano: An electric piano program that uses oscillator sync. (→p.17)

Mono Bass: A typical synth bass program that uses one sawtooth wave oscillator.

Mono/Poly Seq: A program using the distinctive Original Poly Mode (→p.17) of the Mono/Poly together with the arpeggiator.

Noise: A basic program using the noise generator. Suitable for wind sounds or sounds such as snare drum.

Organ: An organ program that uses four oscillators, each set to an appropriate pitch.

PWM Mono Lead: A typical synth lead program that uses one pulse-wave oscillator.

Pitch EG: A program that uses an EG to modulate the pitch of a pulse wave, together with the arpeggiator.

Reso Sweep: A program suitable for pad sounds. The filter resonance is set fairly high, and the cutoff frequency is swept.

Snare: A snare drum program that combines a noise waveform with a cross-modulated (→p.17) triangle waveform.

Strings: A typical synth strings program that uses two sawtooth wave and two pulse wave oscillators.

Sync LFO: A basic program using oscillator sync. (→p.17)

Unison Saw:A typical unison program. It uses four sawtooth wave oscillators, with the pitch of each oscillator slightly shifted, and two notes layered.

VCF Sine:A basic program using a self-oscillating filter.

X-Mod EG:A basic program using cross modulation (→p.17).

Zap:A basic program suitable for synth drum or percussion. The filter is made to self-oscillate.

Available Parameters

Program parameters

The edit area lets you view and edit the parameters of a program. Numerous new parameters have been added to the original iMono/Poly design, such as a polyphony setting of up to 32 voices, a unison setting (with Detune and Spread function) of up to 16 voices, MG settings, Arpeggiator synchronization settings, and freely assignable virtual patch settings.

For details on the iMono/Poly's original parameters, refer to the "Mono/Poly Owner's Manual" (PDF) and "Mono/Poly Setting Charts" (PDF) in addition to the explanations on the following pages.

VCO (Voltage Controlled Oscillator) Bank

This section controls the oscillators. The iMono/Poly provides four VCOs. By making more than one VCO play at the same time, you can get an exceptionally thick sound. The maximum polyphony is 32 notes when playing polyphonically, or 16 voices in unison mode.



MASTER

TUNE

[−100.0...0.0...+100.0 cent]

Adjusts the pitch of all of the oscillators in steps of one cent. The range of adjustment is ± 100 cents.

VCO1

WAVEFORM

[TRIANGLE, SAW, PWM, PW]

Selects the waveform of oscillator.

TRIANGLE: Triangle wave has fewer overtones than sawtooth wave or square wave, and is suitable for mild tone such as bass or pads.

SAW: This sawtooth wave is appropriate for creating a wide range of sounds typical of analog synthesizers, including basses and pads.

PWM: Pulse Wave. If you've selected PWM, you can use MG or VCF EG to modulate the pulse width, creating a variety of sounds. As the PWM "PWM SOURCE," select a modulation source (MG1, MG2, VCF EG), use "BIPOLAR" to specify the polarity (+, + −), and use "INTENSITY" to control the maximum pulse width that will be modulated.

PW: Pulse Wave. If you've selected PW, you can use the PW "WIDTH" to control the pulse width.

SEMITONE

[−24...+00...+24]

Adjusts the pitch of the oscillator in step of one semitone (100 cents). The range of adjustments is ± 2 octaves.

LEVEL [0.00...10.00]

Adjusts the output level of the oscillator.

In monophonic mode ("KEY ASSIGN MODE" is UNISON or CHORD), VCO2-4 will be considered as harmonics of VCO1, allowing you to synthesize waveforms that could not have been created using just the waveform selected by "WAVEFORM." If the "KEY ASSIGN MODE" is set to ORIGINAL, it is customary to set the same volume level for all VCOs.

VCO2, VCO3, VCO4

TUNE [-100.0...+0.0...+100.0 cent]

Creates a slight difference in pitch between the four oscillators, making the sound thicker. Higher values will create a greater pitch difference.

WAVEFORM [TRIANGLE, SAW, PWM, PW]

Selects the waveform of oscillator. (→"VCO1")

SEMITONE [-24...+00...+24]

Adjusts the pitch of a single oscillator in step of one semitone (100 cents). The range of adjustments is ± 2 octaves. (→"VCO1")

LEVEL [0.00...10.00]

Adjusts the output level of the oscillator. (→"VCO1")

PITCH CONTROL



PORTAMENTO

Portamento is a function that creates a smooth transition in pitch between one note and the next.

TIME (PORTAMENTO TIME) [0.00...10.00]

Specifies the portamento time. Higher settings will make the pitch change more slowly. Portamento is applied even if you play chords.

DETUNE

DETUNE [0.00...10.00]

Creates a slight difference in pitch between the four oscillators, making the sound thicker. Higher values will create a greater pitch difference.

TRANSPOSE

TRANSPOSE [-24...+0...+24]

Adjusts the pitch of all of the oscillators in steps of one semitone (100 cents). The range of adjustment is ± 2 octaves.

MODULATION



PWM (Pulse Width Modulation)

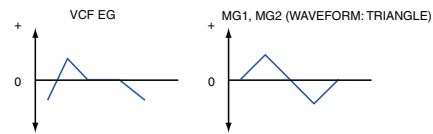
You can set these parameters if the oscillator waveform is set to PWM.

BIPOLAR (PWM SRC Bipolar)

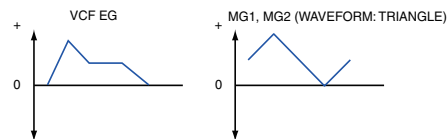
Selects the polarity of the modulation source.

[ON (+-), OFF (+)]

ON (+-): The VCF EG and MG will apply modulation in the “+” and “-” directions.



OFF (+): The VCF EG and MG will apply modulation in only the “+” direction.



PWM SOURCE

Selects the modulation source for pulse width.

VCF EG: VCF EG will modulate the pulse width.

MG1: MG1 will modulate the pulse width.

MG2: MG2 will modulate the pulse width.

[VCF EG, MG1, MG2]

INTENSITY [0.00...10.00]

Specifies the maximum pulse width modulation applied by the source selected by "PWM SOURCE."

If "INTENSITY" is 0, the pulse width will be 50%.

If "BIPOLAR" is ON, raising the "INTENSITY" value can make the pulse width less than 50%, depending on the modulation source.

PW (Pulse Width)

You can set the following parameter if the oscillator waveform is set to PW. If you've set the waveform of two or more VCOs to PW, use "WIDTH" to control the pulse width of each of these VCOs.

WIDTH [0.00...10.00]

Specifies the pulse width. Settings of 0.00 or 10.00 will produce silence.

VCO MODULATION

ON/OFF [ON, OFF]

Switches oscillator modulation on/off.

MOD TYPE (VCO Modulation Type) [SYNC, S&X, X-MOD]

Selects the modulation type.

SYNC: Sync modulation will be applied.

S&X: Sync modulation and cross modulation will be applied.

X-MOD: Cross modulation will be applied.

MOD MODE (VCO Modulation Mode) [SINGLE, DOUBLE]

Specifies how modulation will be applied.

SINGLE: If "MOD TYPE" is SYNC, VCO2-4 will synchronize to the pitch of VCO1. If "MOD TYPE" is X-MOD, the output of VCO1 will modulate VCO2-4.

DOUBLE: If "MOD TYPE" is SYNC, VCO2 will synchronize to the pitch of VCO1, and VCO4 will synchronize to the pitch of VCO3. If "MOD TYPE" is X-MOD, the output of VCO1 will modulate the pitch of VCO2, and the output of VCO3 will modulate the pitch of VCO4.

X-MOD (VCO Cross Modulation Intensity) [0.00...10.00]

Adjusts the depth of cross modulation when "MOD TYPE" is X-MOD.

FREQ MOD (VCO Frequency Modulation Intensity) [0.00...10.00]

Adjusts the depth of modulation. Raising this value will also affect the pitch of VCO2-VCO4 (or VCO2 and VCO4).

BIPOLAR (VCO Frequency Modulation Bipolar) [ON (+-), OFF (+)]

Selects the polarity of the modulation source. (→"BIPOLAR (PWM SRC Bipolar)")

FREQ MOD SOURCE (VCO Frequency Modulation Source Select)

[VCF EG, MG1]

Selects the modulation source applied to VCO2-VCO4 (or VCO2 and VCO4) when "MOD TYPE" is SYNC.

MG1, MG2

(Modulation Generators 1 and 2)

You can use MG1 as the modulation source for PWM, the FREQ MOD SOURCE for VCO MODULATION, or via virtual patch as a modulation source for other parameters. The FREQUENCY knob adjusts the speed of MG1. This speed is indicated by the blinking LED.

You can use MG2 to control the speed of PWM or the arpeggiator. Use the FREQUENCY knob to adjust the speed of MG2. Just as for MG1, the speed is indicated by the blinking LED.

KEY (KEY SYNC)

[ON, OFF]

If this setting is ON, the phase of the MG (Modulation Generator) will be reset at each note-on.

TEMPO (TEMPO SYNC)

[ON, OFF]

Turn this on to synchronize the MG with the tempo set in "Tempo Source".

BASE NOTE

[1/1...1/32]

If "TEMPO SYNC" is ON, one cycle of the MG will equal the note value you select for "BASE NOTE" (at the synchronized tempo) multiplied by the "TIMES" specified by the "FREQUENCY/TIMES" knob.

If "TEMPO SYNC" is OFF, this parameter does nothing.

When "BASE NOTE": 1/4 (♩), then the MG cycle will be:

- ♩ (one beat = one cycle) if "TIMES": 1
- ♪ (two beats = one cycle) if "TIMES": 2

- ♫ (four beats = one cycle) if "TIMES": 4

When "BASE NOTE": 1/16 (♫), then the MG cycle will be:

- ♫ (one beat = four cycles) if "TIMES": 1
- ♪ (one beat = two cycles) if "TIMES": 2
- ♩ (one beat = one cycle) if "TIMES": 4

FREQUENCY/TIMES

[0.00...10.00/01...16]

If "TEMPO SYNC" is ON, this setting specifies the cycle of the MG in conjunction with "BASE NOTE." (→"BASE NOTE").

If "TEMPO SYNC" is OFF, this adjusts the frequency of the MG.

WAVEFORM

[TRIANGLE, SAW DOWN, SAW UP, RECTANGLE, SAMPLE&HOLD]

Selects the MG waveform.

VCF (Voltage Controlled Filter)



VCF

CUTOFF

Adjusts the cutoff frequency of the filter.

[0.00...10.00]

RESONANCE

Boosts the region near the cutoff frequency. When this knob is at or near the maximum setting, the filter will self-oscillate.

[0.00...10.00]

EG INTENSITY

Specifies the depth and direction to which the EG will affect the cutoff frequency.

[-5.00...+0.00...+5.00]

KBD TRACK (Keyboard Track)

[0.0...150.0%]

Adjusts the depth to which the cutoff frequency will change according to the pitch of the note that is input. With a setting of 100, the change in cutoff frequency will be proportionate to the change in pitch.

VCF EG (Voltage Controlled Filter Envelope Generator)

This is an EG with the basic ADSR parameters. It controls the VCF.



If you use virtual patch, this VCF EG can be a modulation source for parameters other than the VCF.

ATTACK (Attack Time)

[0.00...10.00]

Adjusts the time from note-on until the attack level is reached.

DECAY (Decay Time)

[0.00...10.00]

Adjusts the time over which the level changes from the attack level to the sustain level.

SUSTAIN (Sustain Level)

[0.00...10.00]

Adjusts the sustain level.

RELEASE (Release Time)

[0.00...10.00]

Adjusts the time over which the level falls from the sustain level to zero following note-off.

VCA (Voltage Controlled Oscillator)



VCA EG (Voltage Controlled Amplifier Envelope Generator)

This is an EG with the basic ADSR parameters. It controls the VCA.

note If you use virtual patch, this VCA EG can be a modulation source for parameters other than the VCA.

ATTACK (Attack Time) [0.00...10.00]

Adjusts the time from note-on until the attack level is reached.

DECAY (Decay Time) [0.00...10.00]

Adjusts the time over which the level changes from the attack level to the sustain level.

SUSTAIN (Sustain Level) [0.00...10.00]

Adjusts the sustain level.

RELEASE (Release Time) [0.00...10.00]

Adjusts the time over which the level falls from the sustain level to zero following note-off.

NOISE, BEND, OUTPUT



NOISE

LEVEL

[0.00...10.00]

Adjusts the output level of the white noise.

You can use this for a variety of sound shaping situations, such as adding breath noise for a wind instrument sound, or as part of a special effect sound.

BEND

RANGE (Bend Range)

[0.00...24.00]

Specifies the amount of pitch change that will occur when you operate the pitch bend wheel or the pitch bender of a MIDI controller connected to your iPad. This setting specifies the pitch change that will occur when the pitch bender is operated all the way in the positive (+) direction.

OUTPUT

PAN

[L50...CENTER...R50]

Adjusts the panning of the iMono/Poly's output.



This setting won't have any effect if you're using a Mono In–Stereo Out or Mono In–Mono Out effect with a completely “Wet” balance.

VOLUME

[0.00...10.00]

Adjusts the iMono/Poly's output prior to being routed to the effects section..

The setting you make here will determine the input level to the effects.

ARPEGGIATOR



ARPEGGIATOR

Use the MG2 FREQUENCY/TIMES knob to adjust the playback speed of the arpeggiator.

ON/OFF (Arpeggiator ON/OFF Switch) [ON, OFF]
Switches the arpeggiator on/off.

LATCH (Arpeggiator Latch) [ON, OFF]
Specifies whether the arpeggiator will continue playing even after note-off occurs.

MODE (Arpeggiator Mode) [UP/DOWN, DOWN, UP, RANDOM]
Selects the pattern that the arpeggiator will play.
With the RANDOM setting, notes will be played randomly within the performance region specified by "RANGE."

RANGE (Arpeggiator Range) [1OCTAVE, 2OCTAVE, FULL]
Specifies the range in which the arpeggiator will play the pattern.

KEY ASSIGN MODE



KEY ASSIGN MODE

HOLD

If this is ON, notes will be held following note-on.

[ON, OFF]



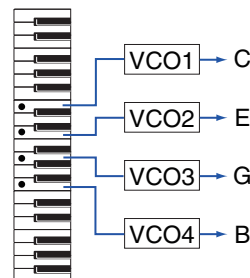
If the arpeggiator is on, Hold will be turned off.

KEY ASSIGN MODE [MONO: CHORD, MONO: UNISON, POLY: ORIGINAL, POLY: POLY]

CHORD (Monophonic mode): Memorizes the chord you are playing, so that you can play that chord in any key by triggering only one note. (→“Using chord memory”)

UNISON (Monophonic mode): Makes the iMono/Poly play in Unison mode.

ORIGINAL (Polyphonic mode): The synthesizer will operate in the same way as when the original Mono/Poly was set to POLY. You can use VCO1–VCO4 to play polyphonically. Since one oscillator will be assigned to each note, you’ll be able to play a maximum of four simultaneous notes.



POLY (Monophonic mode): The synthesizer will play polyphonically. Four oscillators will be assigned to each note. (→ “TOTAL” on page 24)



If either “CHORD,” UNISON,” “ORIGINAL,” or “POLY” is turned on, the others will be turned off.

Using chord memory

1. In “KEY ASSIGN MODE,” turn POLY on.
2. While holding down a chord, press the CHORD button. The chord you’re holding down will be memorized. Now when you play a single note on the keyboard, the intervals of the memorized chord will sound.

note: When the HOLD button is turned on, you can press one key at a time to make a chord.

VOICES



VOICES

TRIGGER MODE

[SINGLE, MULTI (MULTIPLE)]

Specifies whether the note will be retriggered if you play another key before releasing the previous key. This parameter is valid when you're playing monophonically ("KEY ASSIGN MODE" set to UNISON, CHORD, or ORIGINAL); the setting is ignored if you're playing polyphonically.

SINGLE: EG and MG will not be retriggered for the second or any subsequent notes, until all previously held notes have been released.

MULTI: EG and MG will be retriggered each time you play a note.

TOTAL

[1...32]

Specifies the maximum polyphony.

UNISON

[01...16]

Specifies the number of unison voices used when playing polyphonically.



The maximum polyphony when playing polyphonically

depends on "TOTAL" and "UNISON." The actual maximum polyphony will be the "TOTAL" value divided by the "UNISON" value.

DETUNE

[0.00...10.00]

Specifies the detuning (pitch difference) between simultaneously-sounded voices when you use "UNISON" to play multiple voices in unison.

This is also valid if "KEY ASSIGN MODE" is UNISON or CHORD.



This parameter does nothing if "UNISON" is set to 1.00 (a single voice).

SPREAD

[0.00...10.00]

Spreads the voices between the left and right channels when you use "UNISON" to play multiple voices in unison. If the "UNISON" setting is odd-numbered, only one voice will be located in the center.

This is also valid if "KEY ASSIGN MODE" is UNISON or CHORD.

ANALOG

[0.00...10.00]

Controls the amount of randomness applied to the oscillator pitch and the filter cutoff frequency at each note-on.

MASTER OUTPUT



MASTER

VOLUME

[0.00...10.00]

Adjusts the overall output level after the sound has passed through the effects.

VIRTUAL PATCH

Virtual patch is a function that lets you assign modulation sources as MG, EG, velocity, keyboard track to a variety of parameters. For each program you can create up to eight of these combinations.

VIRTUAL PATCH 1...8

SOURCE

[No Assign, Velocity (+)...Noise VGA EG (+-)]

Selects the modulation source. ("Modulation Source List" on page 67)

If you've selected MIDI 1–MIDI 4, you can use the Global parameter "VIRTUAL PATCH CONTROL CHANGE" to specify the MIDI control change numbers.

DESTINATION

[No Assign, VCO Pitch...Panpot]

Selects the parameter that will be the modulation destination. ("Modulation Source List" on page 67)

INTENSITY

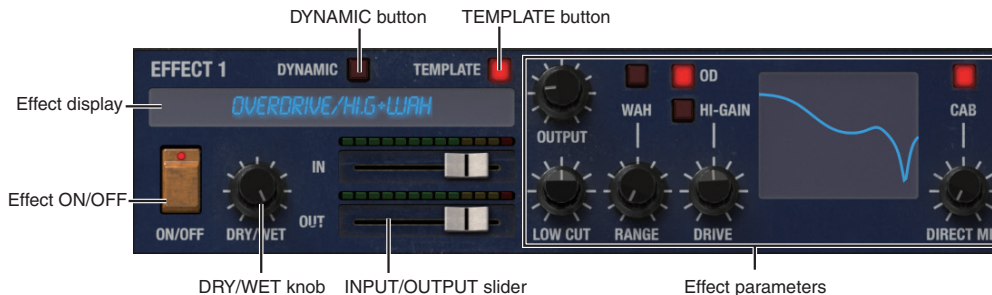
[-10.00...+00.00...+10.00]

Specifies the depth of the modulation produced by the modulation source. If this is set to 0.00, no modulation will occur.



EFFECTS

The iMono/Poly features nineteen built-in effect algorithms, which you can use singularly, or two at a time in any combination.



Effect display

This area shows the effect(s) you are using.

When you tap the effect type name shown in the effect display, a popup menu will appear, allowing you to choose an effect type.

Effect ON/OFF

Switches the effect on/off. If the effect is on, the LED will light

TEMPLATE button

The iMono/Poly's effects provide templates containing preset effect settings. An easy way to make effect settings is to select a template

that is close to the effect sound you want, and then edit it to your taste.

Tap this to access the popup menu, and then select a template.

DRY/WET knob

Adjusts the balance between the effect sound and direct sound. The "DRY/WET" parameter can be controlled by Dynamic Modulation. To specify the dynamic modulation setting, double-tap the knob. Refer to "About the Dynamic Modulation function" on page 31

INPUT slider

Adjusts the input level to the effect. Watch the input level meter located above the slider and listen to the audio output while you adjust this slider.

OUTPUT slider

Adjusts the output level of the effect. Watch the output level meter located above the slider and listen to the audio output while you adjust this slider.




No sound will be output if you set the output level to 0.

Effect parameters

The parameters of the selected effect are shown here. Use the mouse to edit the parameters directly.

For details on the effect parameters and other effect functions, refer to "Effect parameters" on page 31.

Settings

Tap the  (Settings) button to display the settings page. The settings page lets you configure global parameters related to the iMono/Poly overall, such as MIDI settings, MIDI filters, scale settings and so on.

These parameters will automatically be written to memory, and do not need to be manually written.

MIDI Settings

GLOBAL MIDI CHANNEL [Omni, 1...16]
This parameter is used to designate the global MIDI channel.

BLUETOOTH MIDI [(Scan)]
When you press the Search button, the detectable Bluetooth MIDI devices will be searched.

VIRTUAL PATCH CONTROL CHANGE

Here you can select the MIDI control change messages used by the MIDI 1–MIDI 4 modulation sources for virtual patch. If you select MIDI 1–MIDI 4 as a “SOURCE,” the MIDI control change message (CC#) specified here will be used as the modulation source.

SOURCE [None, CC0: Bank Select...CC95: FX 5 Depth]
Select the CC# used for each VIRTUAL PATCH “SOURCE” MIDI 1–4. If you select MIDI 1–4 as a virtual patch “SOURCE,” the CC# you specify here will be the modulation source.

By default, MIDI1 is CC#1: Modulation (+), MIDI2 is CC#2: Breath (+), MIDI3 is CC#16 (+–), and MIDI4 is CC#17 (+–z).

MIDI Filtering

CTRL CHG (Control Change) [OFF, ON]
Disables or enables MIDI control change reception.
OFF: Receives.
ON: Does not receive.

PROG CHG (Program Change) [OFF, ON]
Disables or enables program change reception.
OFF: Receives.
ON: Does not receive.

AFTER TOUCH (After Touch) [OFF, ON]
Disables or enables aftertouch reception.
OFF: Receives.
ON: Does not receive.

TUNING

MASTER TUNE [420.00...460.00 Hz]
This parameter adjusts the overall pitch of the iM1 for iPad in 0.01 Hz steps. The value shown is set as the pitch of the A4 (Concert A) note.

Use Scale

SCALE TYPE [Equal Temp...Pure Minor, User1...User12]

Use this parameter to select the scale type (temperament).

Equal Temp: This is the most commonly used scale. Each semitone is spaced at an equal distance from the others (equal temperament).

Equal Temp Random Pitch: A random pitch deviation is applied to equal temperament each time a note-on occurs.

Pure Major: In this scale, the principle major chords in the selected key will be perfectly harmonious (pure major temperament).

Pure Minor: In this scale, the principle minor chords in the selected key will be perfectly harmonious (pure minor temperament).

User 1–12: You can create twelve of your own customized user scales.

ROOT KEY [C...B]

This parameter specifies the tonic or root key for the scale selected in SCALE TYPE.

USER SCALE [–99...+99 cent]

To create a User Scale, begin by selecting one of the User Scales in SCALE TYPE.

Next, simply adjust the pitch of each note of in the octave. These settings are saved automatically. You can recall your

User Scale at any time by selecting it using the SCALE TYPE parameter.

You can adjust each note of the octave (C-B) in a range of -99 through +99 cents. These adjustments are relative to the equal tempered pitch (0). A setting of +99 raises the pitch approximately one semitone above the standard pitch. A setting of -99 lowers the pitch approximately one semitone below the standard pitch.



You can't make "USER SCALE" settings when "SCALE" is set to Equal Temp, Equal Temp Random Pitch, Pure Major, or Pure Minor.

Tempo Source

Tempo [Tempo: 20.0...400.0 BPM]

This sets the tempo of the iMono/Poly's internal clock.

Effect parameters

About the Dynamic Modulation function

Many effect parameters support Dynamic Modulation, allowing you to control these parameters from a connected external MIDI device while you perform. You can use this to make your performance more expressive. For example you might use aftertouch to control the chorus or flanger LFO speed, or use a CC# to control wah from a MIDI controller.

Of the effect parameters displayed, parameters whose knobs have an indicator on the ring support dynamic modulation. Double-tap one of these knobs to view the dynamic modulation settings.



In most cases, dynamic modulation parameters consist of a “SOURCE” and “AMOUNT” settings. “SOURCE” selects the modulation source. Tap “SOURCE” and choose a source from the menu that appears. “AMOUNT” specifies the amount of effect produced by dynamic modulation.

When the modulation source is at its maximum, the parameter value plus the “AMOUNT” value will be the actual value of the parameter.

For example with settings of “DRY/WET” 10:90, “SOURCE” After Touch, and “AMOUNT” +50, the effect balance is normally 10:90, but the proportion of effect sound will gradually increase as you apply aftertouch. When you are applying the maximum amount of aftertouch, the effect balance will be 60:40.

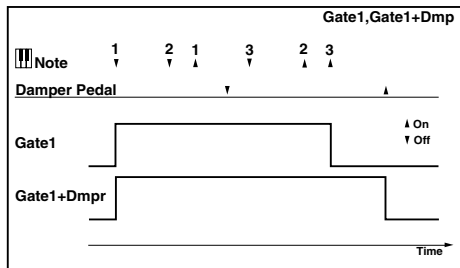
note If you adjust the “AMOUNT” setting while dynamic modulation is being applied, the dynamic modulation effect will not change. The new setting will apply the next time you operate the dynamic modulation source.

note Parameters that support dynamic modulation are indicated by the **D^{mod}** symbol.

DYNAMIC MODULATION SOURCE

The following dynamic modulation sources are available.

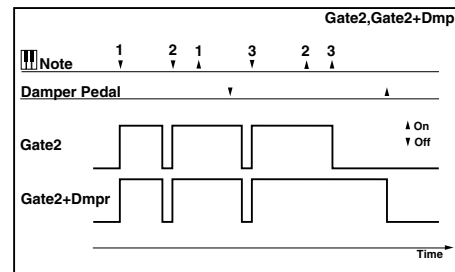
Gate1, Gate1+Dmp (Gate1+Damper)



Gate1 uses note-on/off to control the parameter. The effect will be at maximum while the note is on, and will stop when note-off occurs.

Gate1+Dmp uses note-on/off + damper on/off to control the parameter. Even if note-off is received, the effect will continue at maximum until CC#64 (damper pedal) Off is received.

Gate2, Gate2+Dmp (Gate2+Damper)



Gate2 uses note-on/off (retriggered) to control the parameter.

Gate2+Dmp uses note-on + damper on/off (retriggered) to control the parameter.

These two sources operate in essentially the same way as Gate1 and Gate1+Dmp, but Gate2 and Gate2+Dmp will retrigger the target parameter at every note-on. (Gate1 and Gate1+Dmp retrigger only at the first note-on.)

Note No.

Note number will control the parameter.

Velocity

Velocity will control the parameter.

After T.

Aftertouch (channel pressure) will control the parameter.

Pitch Bend

Pitch bend will control the parameter.

CC#01...CC#95

Use a MIDI control change to control the parameter. You can use the Global parameter VIRTUAL PATCH CONTROL CHANGE to specify the CC#s you want to use and the polarity for each CC#.

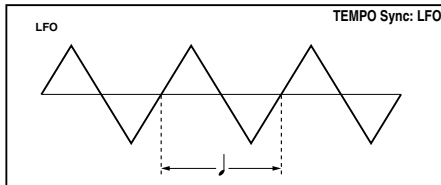
About the TEMPO SYNC function

You can use TEMPO SYNC on effects that have an LFO (Low Frequency Oscillator), such as flanger or LCR BPM Delay. This lets you apply modulation that is synchronized to the tempo, or specify the delay time in terms of a note value so that it will remain synchronized even if you adjust the tempo.

Example 1. LFO

- “TEMPO SYNC”: ON
- “BASE NOTE”: 1/4 (♩)
- “TIMES”: 1

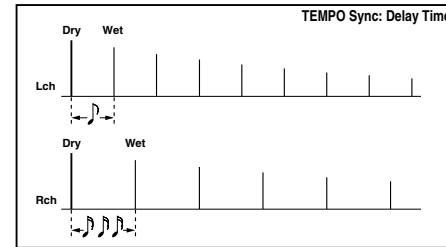
In this example, one cycle of the LFO will be the same length as a quarter note.



Example 2. Delay time

- “L DELAY BASE NOTE”: 1/8 (♩)
- “TIMES”: 1
- “R DELAY BASE NOTE”: 1/16 (♩)
- “TIMES”: 3

In this example, the left channel delay time is set to an eighth note, and the right channel delay time is set to a sixteenth note triplet.



A “T” appended to the note value for “Base Note” indicates a triplet.

00: No Effect

Choose this if you don't want to use an effect. The input will be output without change.

01: Dynamic Compressor

This is a stereo compressor that compresses the input signal, making it more consistent and punchy. It is especially effective when used on piano or drums. Processing is performed in stereo, and you can link the left and right channels or use them independently.



1. EQ-TRIM

[−24.00dB...0.00dB]

Adjusts the input level to the equalizer.

2. EQ-HIGH

[−15.00dB...0.00dB...+15.00dB]

Adjusts the gain of the high-frequency equalizer.

3. EQ-LOW

[−15.00dB...0.00dB...+15.00dB]

Adjusts the gain of the low-frequency equalizer.

4. L/R LINK

[L R, L+R]

Specifies whether the operation of the left and right channels will be linked, or whether they will operate independently.

5. ATTACK

[0.100ms...500.0ms]

Adjusts the strength of the compressor's attack.

6. SENS. (Sensitivity)

[1.0...100.0]

Adjusts the sensitivity.

7. LEVEL

[0.0...100.0]

Adjusts the output level.

When you double-tap the "LEVEL" knob, the following dynamic modulation parameters will appear. (→p.31)

SOURCE

[OFF, Gate1...CC17]

Selects the source that will modulate the output level.

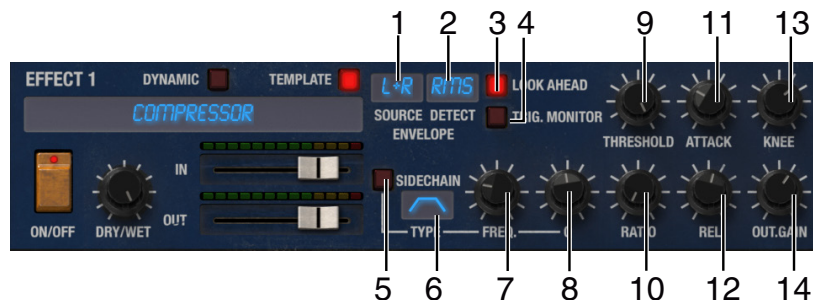
AMOUNT

[-100...+100]

Specifies the amount by which the output level will be modulated.

02: Compressor

This is a stereo compressor that compresses the portion of the sound that exceeds a specified level, preventing unwanted peaks from occurring. By applying a filter to the trigger signal you can freely specify the band to which the compressor responds. The left and right channels can also be linked.



1. SOURCE

Selects the input source whose level will be detected.

[L, R, L R, L+R]

2. DETECT

Selects whether the level will be detected from the peak or from the RMS average.

[PEAK, RMS]

3. LOOK AHEAD

Selects whether level detection will look ahead.

[ON, OFF]

4. TRIG. MONITOR

Switches monitoring between the effect output and the trigger signal.

[ON, OFF]

5. SIDECHAIN

Switches the filter that is applied to the trigger signal.

[ON, OFF]

6. TYPE

Selects the type of filter applied to the trigger signal.

[(LPF), (BPF), (HPF), (BRF)]

7. FREQ (Frequency)

Specifies the center frequency of the filter applied to the trigger signal.

[20.00Hz...12.00kHz]

8. Q

Adjusts the bandwidth of the filter applied to the trigger signal.

[0.500...10.000]

9. THRESHOLD [−40.00dB...0.00dB]

Adjusts the level at which compression will be applied.

10. RATIO [1.000:1... ∞ :1]

Adjusts the compression ratio.

11. ATTACK [0.100ms...500.0ms]

Adjusts the attack time.

12. RELEASE [1.000ms...5000ms]

Adjusts the release time.

13. KNEE [0.00dB...30.00dB]

Adjusts how suddenly the signal will be compressed. Higher settings of this parameter will produce softer compression.

14. OUTPUT GAIN [− ∞ dB...+24.00dB]

Adjusts the output gain.

03: Multi Band Limiter

This is a stereo multi-band limiter that divides the input signal into low, mid, and high-frequency bands, and applies limiting to each band. Since this lets you control the dynamics independently for each frequency band, you can adjust the loudness of the low, mid, and high-frequency bands in a way unlike an equalizer.



- | | | | |
|--|----------------------------|--|----------------------------|
| <p>1. RATIO
Adjusts the compression ratio.</p> | <p>[1.000:1... ∞:1]</p> | <p>5. LOW
Adjusts the trigger signal gain for the low-frequency region.</p> | <p>[−40.00dB...0.00dB]</p> |
| <p>2. THRESHOLD
Adjusts the level at which compression will be applied.</p> | <p>[−40.00dB...0.00dB]</p> | <p>6. MID
Adjusts the trigger signal gain for the mid-frequency region.</p> | <p>[−40.00dB...0.00dB]</p> |
| <p>3. ATTACK
Adjusts the attack time.</p> | <p>[0.100ms...500.0ms]</p> | <p>7. HIGH
Adjusts the trigger signal gain for the high-frequency region.</p> | <p>[−40.00dB...0.00dB]</p> |
| <p>4. RELEASE
Adjusts the release time.</p> | <p>[1.000ms...5000ms]</p> | <p>note If you want to avoid compressing a specific frequency region, lower the setting for that region to a point below the “THRESHOLD” level. With this setting, the limiter for that region will not respond, and compression will not be applied.</p> | |

8. GAIN

[− ∞ dB...+24.000dB]

Adjusts the output gain.

When you double-tap the “GAIN” knob, the following dynamic modulation parameters will appear. (→p.32)

SOURCE

[OFF, Gate1...CC17]

Selects the source that will modulate the output gain.

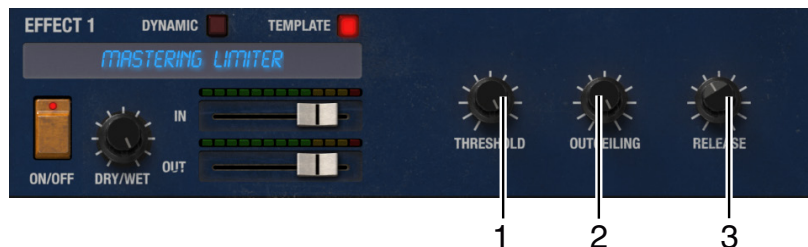
AMOUNT

[−100...+100]

Specifies the amount by which the output gain will be modulated.

04: Mastering Limiter

This is a mastering limiter. You can use it effectively to make the sound subjectively louder, or to adjust the level.



1. THRESHOLD [−30.00dB...0.00dB]

Adjusts the level at which compression will be applied. The output level will automatically increase by the amount of compression.

2. OUTCEILING [−30.00dB...0.00dB]

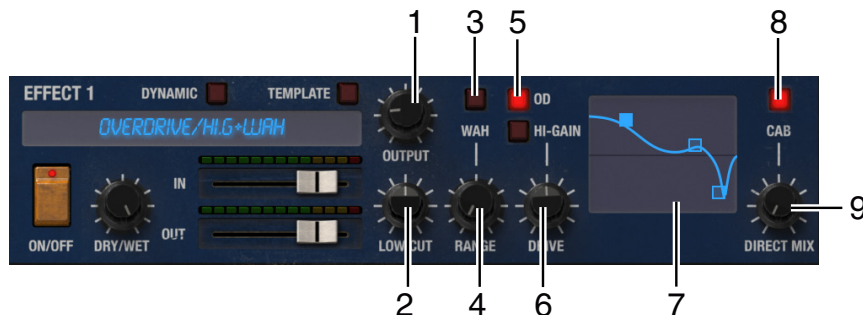
Adjusts the output level.

3. RELEASE [0.010ms...1000.0ms]

Adjusts the release time.

05: OverDrive/Hi. Gain + Wah

This is a distortion effect with two modes; overdrive and high-gain. It provides wah, a three-band equalizer, and an amp simulator to allow for give you a wide range of distortion sounds. This effect is ideal for organ or guitar sounds.



1. OUTPUT

[0.00...50.00]

Adjusts the output level.

“OUTPUT” is the input level to the three-band equalizer. If the signal clips in the three-band equalizer, adjust this “OUTPUT” parameter. When you double-tap the “OUTPUT” knob, the following dynamic modulation parameters will appear. →p.31

SOURCE

[OFF, Gate1...CC17]

Selects the source that will modulate the output level.

AMOUNT

[-100...+100]

Specifies the amount by which the output level will be modulated.

2. LOW CUT

[THRU, 1.0Hz...180.0Hz]

Adjusts the amount of low-frequency cut that is applied at the input to the distortion. You can produce a sharper distortion by cutting the low-frequency before the signal enters the distortion unit.

3. WAH

[ON, OFF]

Switches the wah on/off.

4. RANGE D_{mod}

[0.00...10.00]

Adjusts the range over which the center frequency of the wah will be swept. When you double-tap the "RANGE" knob, the following dynamic modulation parameter will appear. →p.31

SOURCE

[OFF, Gate1...CC17]

Selects the modulation source that will control the wah.

5. TYPE

[O.D. (OVER DRIVE), HI-GAIN]

Switches between overdrive and high-gain distortion.

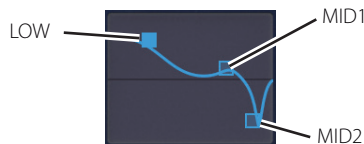
6. DRIVE

[1.0...100.0]

Adjusts the depth of distortion. The depth of distortion is determined by the size of the input signal itself together with this "DRIVE" parameter. Since raising "DRIVE" will increase the overall volume, you'll need to use "OUTPUT" to adjust the volume.

7. 3 Band EQ

This is a three-band EQ with LOW, MID1, and MID2. Set the three points by dragging them. For LOW you can set the frequency and gain, and for MID1 and MID2 you can set the frequency, bandwidth, and gain.



Set the frequency ("FREQ") by dragging a point to left/right, set the gain ("GAIN") by dragging up/down.

LOW

FREQ (Frequency)

[20.00Hz...20.00kHz]

Specifies the center frequency of the low-range equalizer band (shelving type).

GAIN

[−18.0dB...+18.0dB]

Adjusts the gain of the low-range equalizer band.

MID 1

FREQ (Frequency)

[20.00Hz...20.00kHz]

Specifies the center frequency of the MID1 equalizer band (peaking type).

GAIN

[−18.0dB...+18.0dB]

Adjusts the gain of the MID1 equalizer band.

MID 2

FREQ (Frequency)

[20.00Hz...20.00kHz]

Specifies the center frequency of the MID2 equalizer band (peaking type).

GAIN

[−18.0dB...+18.0dB]

Adjusts the gain of the MID2 equalizer band.

8. CABINET

[ON, OFF]

Switches the cabinet simulator on/off.

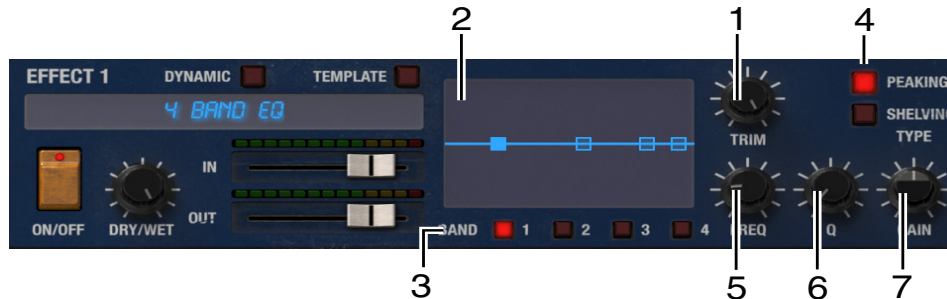
9. DIRECT MIX

[0.00...50.00]

Adjusts the amount of direct sound that is mixed with the distortion.

06: 4 Band EQ

This is a stereo four-band parametric equalizer. Bands 1 and 4 allow you to choose either peaking or shelving types.



1. TRIM

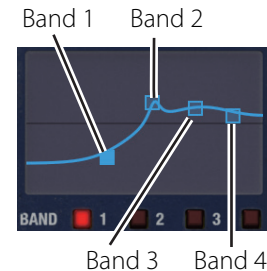
Adjusts the input level.

[−24.00dB...0.00dB]

2. EQ display

Use the mouse to drag the four points that control band 1, band 2, band 3, and band 4.

For each band, you can specify the frequency, bandwidth, and gain. To adjust the parameters of each band, use the mouse to drag the points in the “EQ display” located in the center. Alternatively, you can tap one of the “BAND select” buttons located below the EQ display to select a band, and use the knobs to adjust the parameters of that band.



3. BAND Select

[BAND1, BAND2, BAND3, BAND4]

These buttons select the band adjusted by the knobs located at the right.

4. BAND 1/4 TYPE

[PEAKING, SHELving]

Selects the filter type for band 1 and band 4. This parameter will be displayed and can be selected if band 1 or band 4 are selected in the EQ display "BAND select."

5. FREQ (Frequency)

[20.00Hz...20.00kHz]

Specifies the center frequency of each band.

Use the EQ display or "BAND select" to select a band, and then adjust this parameter.

6. Q

[0.500...10.000]

Adjusts the bandwidth of each band.

Use the EQ display or "BAND select" to select a band, and then adjust this parameter.

7. GAIN

[-18.00dB...0.00dB...+18.00dB]

Adjusts the gain of each band.

Use the EQ display or "BAND select" to select a band, and then adjust this parameter.

07: Exciter/Enhancer

This effect combines an exciter which improves definition of the sound, and an enhancer which adds spaciousness and presence.



1. EQ-TRIM [−24.00dB...0.00dB]

Adjusts the input level to the equalizer.

2. EQ-HIGH [−15.00dB...0.00dB...+15.00dB]

Adjusts the gain of the high-range equalizer.

3. EQ-LOW [−15.00dB...0.00dB...+15.00dB]

Adjusts the gain of the low-range equalizer.

4. POINT D_{mod} [0.00...70.00]

Specifies the frequency region that the exciter will emphasize. As you increase this value, the emphasized frequency region will extend further downward.

When you double-tap the “POINT” knob, the following dynamic modulation parameters will appear. →p.31

SOURCE [OFF, Gate1...CC17]

Selects the source that will modulate the emphasized frequency region.

AMOUNT [−100...+100]

Specifies the amount by which the emphasized frequency region will be modulated.

5. BLEND D_{mod} [−100.0...+100.0]

Adjusts the depth of the exciter effect.

Positive (+) and negative (−) settings produce a different pattern of emphasized frequencies.

When you double-tap the “BLEND” knob, the following dynamic modulation parameters will appear. →p.31

SOURCE [OFF, Gate1...CC17]

Selects the source that will modulate the depth of the exciter effect.

AMOUNT [-100...+100]

Specifies the amount by which the depth of the exciter effect will be modulated.

6. L-DELAY [0.000ms...50.00ms]

Specifies the delay time for the left channel of the exciter. You can control the sense of stereo or the sense of depth by slightly skewing the left and right delay times.

7. R-DELAY [0.000ms...50.00ms]

Specifies the delay time for the right channel of the exciter.

8. DEPTH D^{mod} [0.0...100.0]

Adjusts the depth of the enhancer effect.

When you double-tap the “DEPTH” knob, the following dynamic modulation parameters will appear. →p.31

SOURCE [OFF, Gate1...CC17]

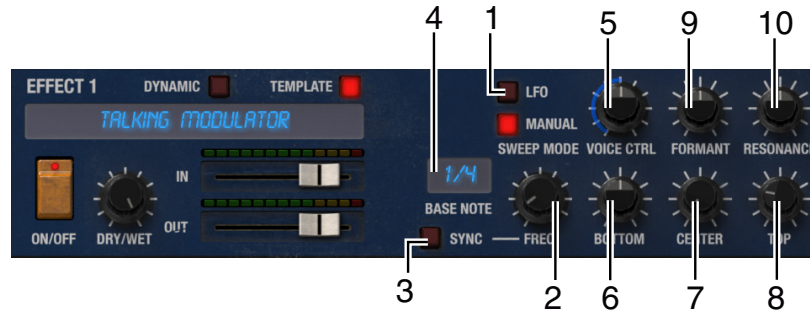
Selects the source that will modulate the depth of the enhancer effect.

AMOUNT [-100...+100]

Specifies the amount by which the depth of the enhancer effect will be modulated.

08: Talking Modulator

This effect applies a vocal element to the input signal. By using dynamic modulation to vary the tone, you can create the impression of a “talking” synthesizer or guitar



1. SWEEP MODE

[LFO, MANUAL]

Selects whether the effect will be controlled by a modulation source or by the LFO.

2. FREQ (Frequency)/TIMES D^{mod}

[0.020Hz...20.000Hz/1...16]

Adjusts the LFO speed.

When you double-tap the “FREQ” knob, the following dynamic modulation parameters will appear. (→p.31)

SOURCE

[OFF, Gate1...CC17]

Selects the source that will modulate the LFO speed.

AMOUNT

[-100...+100]

Specifies the amount by which the LFO speed will be modulated.

3. TEMPO SYNC

[ON, OFF]

If this is OFF, the LFO speed will be the frequency specified by “FREQ”. If this is ON, the LFO speed will be the cycle length specified by the “BASE NOTE” and “FREQ” parameters, relative to the tempo specified by the TEMPO controller in the Performance page.

4. BASE NOTE

[1/16...1/1]

Selects the note value in terms of which the LFO speed will be specified. (→p.33)

5. VOICE CTRL (Voice Control)

[Bottom, 1.0...49.0, Center, 51.0...99.0, Top]

Controls the vocal character.

When you double-tap the "VOICE CTRL" knob, the following dynamic modulation parameter will appear. →p.31

SOURCE

[OFF, Gate1...CC17]

Selects the source that will modulate the vocal character.

6. BOTTOM

[A, I, U, E, O]

Specifies the vowel at the bottom of the control range.

7. CENTER

[A, I, U, E, O]

Specifies the vowel at the center of the control range.

8. TOP

[A, I, U, E, O]

Specifies the vowel at the top of the control range.

Example: if you've set "TOP" to a, "CENTER" to i, and "BOTTOM" to u

With "SWEEP MODE" set to MANUAL, and Pitch Bend assigned as the dynamic modulation source for "VOICE CTRL," moving the pitch bend wheel in the Legacy Cell Performance page from top to bottom will cause the vocal character to shift from "aah" to "eeh" to "ooh".

If you set "SWEEP MODE" to LFO, the LFO will cyclically vary the vocal character through the range "aah," "eeh," "ooh," "eeh," "aah"

...

9. FORMANT

[-100.0...0.0...+100.0]

Adjusts the frequency range at which the effect is applied. Set this to a larger value if you want to apply the effect to higher pitches, or set it to a lower value if you want to apply the effect to lower pitches.

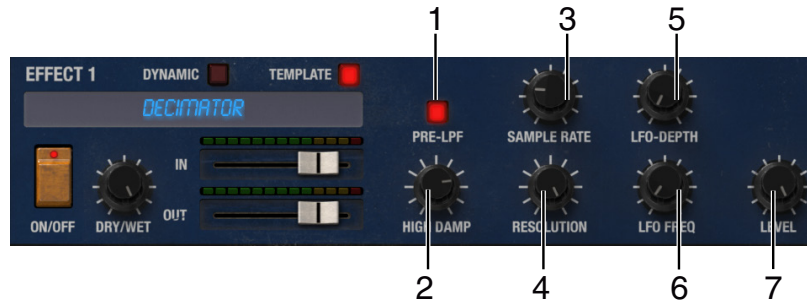
10. RESONANCE

[0.0...100.0]

Adjusts the strength of resonance. Increasing this value will give the sound a more distinctive character.

09: Decimator

This effect lowers the sampling frequency or bit-depth of the data, giving the sound a rougher character reminiscent of an older technology-based sampler. The typical noise of a sampler is also simulated.



1. PRE-LPF

[ON, OFF]

Selects whether the high-frequency aliasing noise produced by down-sampling will be present. On samplers with a low sampling frequency, inputting a high-frequency sound that is too high for the sampler to play back correctly will generate a noise whose pitch is unrelated to the original sound. Turning “PRE-LPF” ON will limit the occurrence of this noise.

If you set “SAMPLE RATE” to about 3 kHz and turn “PRE-LPF” OFF, a ring-modulator-like sound will be produced.

2. HIGH DAMP

[20.00Hz...18.66kHz, Thru]

Adjusts the amount of the high-frequency range that will be cut.

3. SAMPLE RATE D^{mod}

[1.000kHz...48.000kHz]

Specifies the sampling frequency

When you double-tap the “FS” knob, the following dynamic modulation parameters will appear. →p.31

SOURCE

[OFF, Gate1...CC17]

Selects the source that will modulate the sampling frequency.

AMOUNT

[-100...+100]

Specifies the amount by which the sampling frequency will be modulated.

4. RESOLUTION

[4bit...24bit]

Specifies the bit-depth. Lower settings will produce a rougher and more distorted sound. Since this setting will affect the volume, you'll need to use "LEVEL" to re-adjust the volume.

5. LFO-DEPTH D_{mod}

[0.0...100.0]

Adjusts the depth to which the LFO will modulate the sampling frequency.

When you double-tap the "FREQ" knob, the following dynamic modulation parameters will appear. →p.31

SOURCE

[OFF, Gate1...CC17]

Selects the source that will modulate the LFO speed.

AMOUNT

[-100...+100]

Specifies the amount by which the LFO speed will be modulated.

6. LFO-FREQ D_{mod}

[0.020Hz...20.000Hz]

Adjusts the LFO speed.

When you double-tap the "DEPTH" knob, the following dynamic modulation parameters will appear. →p.31

SOURCE

[OFF, Gate1...CC17]

Selects the source that will modulate the LFO modulation depth.

AMOUNT

[-100...+100]

Specifies the amount by which the LFO modulation depth will be modulated.

7. LEVEL D_{mod}

[0.0...100.0]

Adjusts the output level.

When you double-tap the "LEVEL" knob, the following dynamic modulation parameters will appear. →p.31

SOURCE

[OFF, Gate1...CC17]

Selects the source that will modulate the output level.

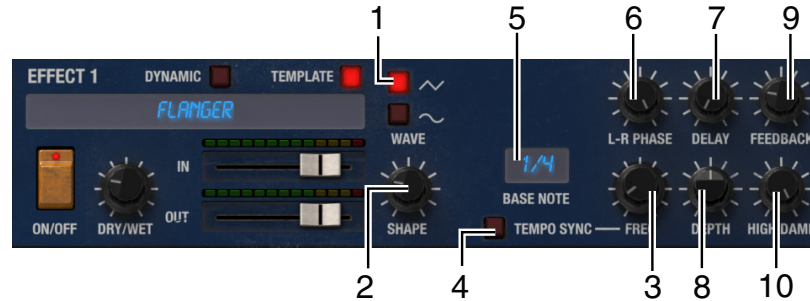
AMOUNT

[-100...+100]

Specifies the amount by which the output level will be modulated.

10: Flanger

This effect adds an intense sensation of modulation and pitch movement. It is effective when applied to sounds that contain a rich overtone structure. This is a stereo effect, and you can skew the LFO between left and right to control the spaciousness of the effect.



1. WAVE

Selects the LFO waveform.

[TRIANGLE, SINE]

2. SHAPE

Specifies the degree to which the LFO waveform will be deformed.

[-100.0...0.0...+100.0]

3. FREQ (Frequency)/TIMES D^{mod}

Adjusts the LFO speed.

[0.020Hz...20.000Hz/1...16]

When you double-tap the “FREQ” knob, the following dynamic modulation parameters will appear. (→p.31)

SOURCE

Selects the source that will modulate the LFO speed.

[OFF, Gate1...CC17]

AMOUNT

Specifies the amount by which the LFO speed will be modulated.

[-100...+100]

4. TEMPO SYNC

If this is OFF, the LFO speed will be the frequency specified by “FREQ”. If this is ON, the LFO speed will be the cycle length specified by the “BASE NOTE” and “FREQ” parameters, relative to the tempo specified by the host application.

[ON, OFF]

5. BASE NOTE [1/16...1/1]

Selects the note value in terms of which the LFO speed will be specified.

6. L-R PHASE [-180.0...0.0...+180.0]

Specifies the phase difference between the left and right LFO.

7. DELAY [0.000ms...50.00ms]

Specifies the delay time from the original sound.

8. DEPTH [0.0...100.0]

Adjusts the LFO modulation depth.

9. FEEDBACK [-100.0...0.0...+100.0]

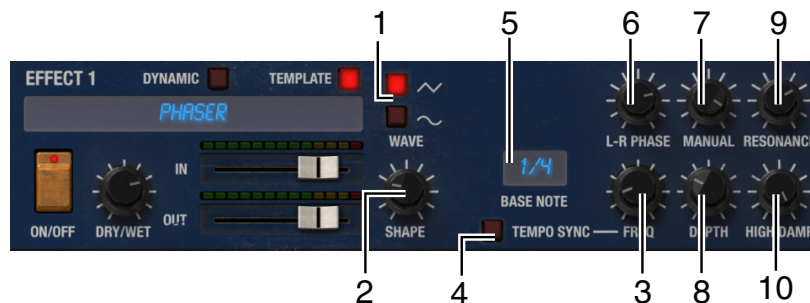
Adjusts the amount of feedback.

10. HIGH DAMP [20.00Hz...18.66kHz, THRU]

Adjusts the amount of high-frequency attenuation for the feedback.

11: Phaser

This is a stereo phaser effect that shifts the phase of the sound to create a sense of modulation. It is particularly effective when applied to electric piano sounds. You can skew the LFO between left and right to control the spaciousness of the effect.



1. WAVE

Selects the LFO waveform.

[TRIANGLE, SINE]

2. SHAPE

Specifies the degree to which the LFO waveform will be deformed.

[−100.0...0.0...100.0]

3. FREQ (Frequency)/TIMES D_{mod}

Adjusts the LFO speed.

[0.020Hz...20.000Hz/1...16]

When you double-tap the “FREQ” knob, the following dynamic modulation parameters will appear. (→p.31)

SOURCE

Selects the source that will modulate the LFO speed.

[OFF, Gate1...CC17]

AMOUNT

Specifies the amount by which the LFO speed will be modulated.

[−100...+100]

4. TEMPO SYNC

If this is OFF, the LFO speed will be the frequency specified by “FREQ”. If this is ON, the LFO speed will be the cycle length specified by the “BASE NOTE” and “FREQ” parameters, relative to the tempo specified

[ON, OFF]

by the host application.

5. BASE NOTE

[1/16...1/1]

Selects the note value in terms of which the LFO speed will be specified. →p.33

6. L-R PHASE

[-180.0...0.0...+180.0]

Specifies the phase difference between the left and right LFO.

7. MANUAL

[0.0...100.0]

Specifies the frequency at which the effect will be applied.

8. DEPTH

[0.0...100.0]

Adjusts the LFO modulation depth.

When you double-tap the “DEPTH” knob, the following dynamic modulation parameters will appear. →p.31

SOURCE

[OFF, Gate1...CC17]

Selects the source that will modulate the LFO modulation depth.

AMOUNT

[-100...+100]

Specifies the amount by which the LFO modulation depth will be modulated.

9. RESONANCE

[-100.0...0.0...+100.0]

Adjusts the amount of resonance. Positive (+) and negative (-) settings will cause the peak to occur in different ways. If you want the overtones to be emphasized when the direct sound and effect sound are mixed, set “RESONANCE” and “DRY/WET” both to positive (+) values or both to negative (-) values.

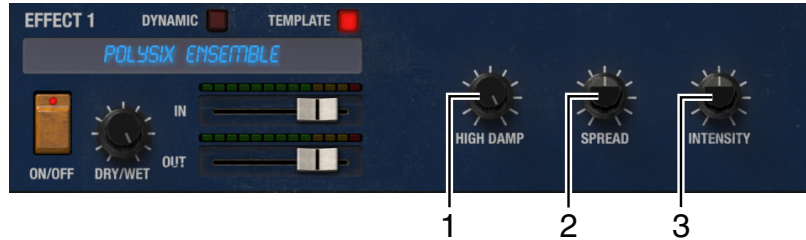
10. HIGH DAMP

[0.00Hz...18.66kHz, THRU]

Adjusts the cutoff frequency for the high-frequency attenuation applied to the resonance.

12: Polysix Ensemble

This simulates the ensemble effect built into the Polysix vintage synthesizer, and produces a rich chorus sound. You can skew the LFO between left and right to control the spaciousness of the effect.



1. HIGH DAMP [20.00Hz...18.66kHz, THRU]

Adjusts the attenuation of the high-frequency region.

2. SPREAD [0.00...10.00]

Adjusts the panning of the effect sound.

3. INTENSITY [0.00...10.00]

Adjusts the depth of the effect.

When you double-tap the “INTENSITY” knob, the following dynamic modulation parameters will appear. →p.31

SOURCE [OFF, Gate1...CC17]

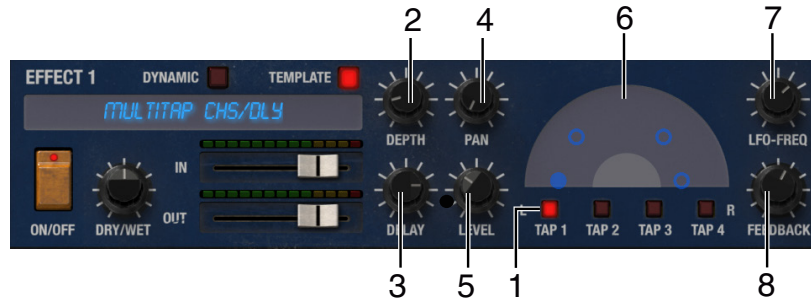
Selects the source that will modulate the effect depth.

AMOUNT [-100...+100]

Specifies the amount by which the effect depth will be modulated.

13: MultiTap Chorus/Delay

This is a tap delay with four choruses of differing LFO phase. By specifying the delay time, modulation depth, output level, and panning independently for each chorus, you can create a complex sense of stereo. You can also fix several of the choruses, and use this as an effect that combines chorus and delay.



1. TAP Select

[TAP1, TAP2, TAP3, TAP4]

Selects the tap delay that you want to adjust. You can set the “DEPTH,” “DELAY,” “PAN,” and “LEVEL” parameters for the selected tap delay.

TAP1: LFO phase = 0 degrees

TAP2: LFO phase = 180 degrees

TAP3: LFO phase = 90 degrees

TAP4: LFO phase = 270 degrees

2. DEPTH

Adjusts the modulation depth of the chorus.

[0.00...30.00]

3. DELAY

Adjusts the delay time.

[1.00ms...570.00ms]

4. PAN

Adjusts the stereo position.

[L6.00...L0.10, CENTER, R0.10...R6.00]

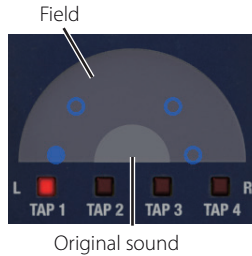
5. LEVEL

Adjusts the output level.

[0.00...30.00]

6. DELAY/PAN display

This area shows the “DELAY” and “PAN” settings for each tap delay in a semi-circular field.



The tap delay settings selected by “TAP select” are indicated by the ● symbol, and the others are indicated by the ○ symbols. As the “DELAY” setting is increased, the ● and ○ symbols will move farther from the original sound (shown in the field as a semicircle). The symbols will be located between left and right according to the “PAN” setting. You can also drag the ○ or ● symbols to set the “DELAY” and “PAN” of the corresponding tap delay.

7. LFO FREQ [0.020Hz...13.000Hz]
Specifies the LFO speed.

8. FEEDBACK D^{mod} [-100.0...0.0...+100.0]
Adjusts the amount of feedback for the TAP1 delay.

When you double-tap the “FEEDBACK” knob, the following dynamic modulation parameters will appear. →p.32

SOURCE [OFF, Gate1...CC17]

Selects the source that will modulate the feedback amount.

AMOUNT [-100...+100]

Specifies the amount by which the feedback amount will be modulated.

14: Stereo/Cross Delay

This is a stereo delay. You can also change the feedback connection and use it as a cross-feedback delay in which the delay sound alternates between left and right.



1. TYPE

Selects either stereo delay or cross-feedback delay.

[STEREO, CROSS]

2. TEMPO SYNC

If this is OFF, the delay time will be specified by "DELAY-L" or "DELAY-R." If this is ON, the delay time will be specified by the "BASE NOTE" and "DELAY-L" or "DELAY-R" parameters, relative to the tempo specified by the host application.

[ON, OFF]

3. BASE NOTE

Selects the note value in terms of which the delay time will be specified.

[1/16...1/1]

4. DELAY-L

Specifies the delay time for the left channel.

[0.0ms...680.0ms]

5. FEEDBACK-L

Adjusts the amount of feedback for the left channel. When you double-tap the "FEEDBACK-L" knob, the following dynamic modulation parameters will appear. (→p.31)

[−100.0...0.0...+100.0]

SOURCE

Selects the source that will modulate the feedback amount.

[OFF, Gate1...CC17]

AMOUNT

Specifies the amount by which the feedback will be modulated.

[−100...+100]

6. DELAY-R [0.0ms...680.0ms]

Specifies the delay time for the right channel.

7. FEEDBACK-R [-100.0...0.0...+100.0]

Adjusts the amount of feedback for the right channel.

When you double-tap the "FEEDBACK-R" knob, the following dynamic modulation parameters will appear. (→p.31)

SOURCE [OFF, Gate1...CC17]

Selects the source that will modulate the feedback amount.

AMOUNT [-100...+100]

Specifies the amount by which the feedback amount will be modulated.

8. INPUT TRIM [0.0...100.0]

Adjusts the input level.

When you double-tap the "INPUT TRIM" knob, the following dynamic modulation parameters will appear. →p.31

SOURCE [OFF, Gate1...CC17]

Selects the source that will modulate the input level.

AMOUNT [-100...+100]

Specifies the amount by which the input level will be modulated.

9. SPREAD [-50.0...0.0...+50.0]

Adjusts the width to which the effect sound will be panned.

10. LOW DAMP [1.00Hz...5.30kHz]

Specifies the cutoff frequency for the low-frequency attenuation.

11. HIGH DAMP [20.00Hz...18.66kHz, THRU]

Specifies the cutoff frequency for the high-frequency attenuation.

The diagram shows the LCR BPM DELAY effect module. The interface includes a display showing "LCR BPM DELAY", a "DYNAMIC" button, a "TEMPLATE" button, and a "BASE TIMES" section with three preset buttons: "1/16", "1/2", and "1/8". Below these are three knobs labeled "LEFT", "CENTER", and "RIGHT". To the left of the knobs are two input/output sections, each with a "DRY/WET" knob and a "LEVEL" knob. The "INPUT TRIM" knob is located below the "LEVEL" knobs. The "FEEDBACK HIGH DAMP" and "SPREAD LOW DAMP" knobs are located to the right of the "LEFT", "CENTER", and "RIGHT" knobs. The numbered callouts point to the following controls:

- 1: INPUT TRIM knob
- 2: LEFT knob
- 3: CENTER knob
- 4: RIGHT knob
- 5: FEEDBACK HIGH DAMP knob
- 6: SPREAD knob
- 7: LOW DAMP knob
- 8: DRY/WET knob (left)

[0.0...100.0]

SOURCE [OFF, Gate1...CC17]

AMOUNT	[-100...+100]
--------	---------------

Specifies the amount by which the input level will be modulated.

Specifies the delay for the left channel tap delay.

BASE [1/16...1/1]

Selects the note value in terms of which the delay time will be specified. →p.33

TIMES [1...16]

Specifies the delay time as a multiple of the above note value.
→p.33

LEVEL [0.00...50.00]

Specifies the effect level for the left channel.

3. CENTER

Specifies the delay for the center channel tap delay.

BASE [1/16...1/1]

Selects the note value in terms of which the delay time will be specified.

TIMES [1...16]

Specifies the delay time as a multiple of the above note value.

LEVEL [0.00...50.00]

Specifies the effect level for the left channel.

4. RIGHT

Specifies the delay for the right channel tap delay.

BASE [1/16...1/1]

Selects the note value in terms of which the delay time will be specified.

TIMES [1...16]

Specifies the delay time as a multiple of the above note value.

LEVEL [0.00...50.00]

Specifies the effect level for the right channel.

5. FEEDBACK

[-100.0...0.0...+100.0]

Adjusts the amount of feedback for the center channel tap delay.

When you double-tap the "FEEDBACK" knob, the following dynamic modulation parameters will appear. →p.31

SOURCE [OFF, Gate1...CC17]

Selects the source that will modulate the feedback amount.

AMOUNT [-100...+100]

Specifies the amount by which the feedback amount will be modulated.

6. SPREAD

[0.00...50.00]

Adjusts the width to which the effect sound will be panned.

7. HIGH DAMP

[20.00Hz...18.66kHz, THRU]

Specifies the cutoff frequency for the high-frequency attenuation.

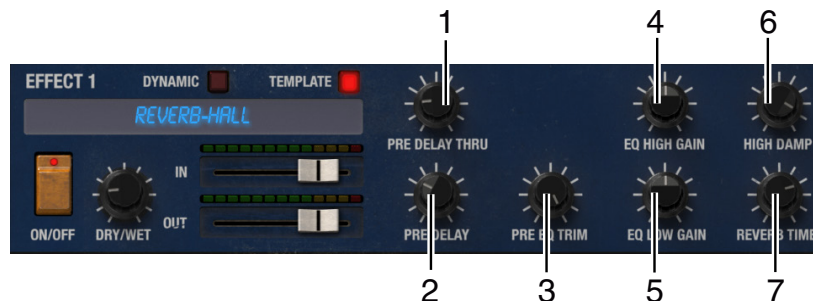
8. LOW DAMP

[1.00Hz...5.30kHz]

Specifies the cutoff frequency for the low-frequency attenuation.

16: Reverb-Hall

This is a hall-type reverb that simulates the reverberation of a mid-sized concert hall or ensemble hall.



1. PRE DELAY THRU

[0.0%...100.0%]

Adjusts the proportion of undelayed sound that will be mixed. This lets you emphasize the attack.

2. PRE DELAY

[0.0ms...200.0ms]

Specifies the delay time that follows the direct sound. This controls the spaciousness of the hall.

3. PRE EQ TRIM

[−24.00dB...0.00dB]

Adjusts the input level to the equalizer.

4. EQ HIGH GAIN

[−15.00dB...0.00dB...+15.00dB]

Adjusts the gain of the high-frequency equalizer.

5. EQ LOW GAIN

[−15.0dB...0.00dB...+15.0dB]

Adjusts the gain of the low-frequency equalizer.

6. HIGH DUMP

[20.00Hz...18.66kHz, THRU]

Specifies the cutoff frequency for the high-frequency attenuation.

7. REVERB TIME

[0.100s...10.000s]

Specifies the reverb time.

17: Reverb-Smooth Hall

This is a hall-type reverb that simulates the reverberation of a large hall or stadium, and features a smooth release. The effect parameters are the same as those offered in the Reverb Hall effect.



18: Reverb-Wet Plate

This is a plate reverb that produces a warm and dense reverberation effect. The effect parameters are the same as those offered in the Reverb Hall effect.



19: Reverb-Dry Plate


This is a plate reverb that produces a dry-sounding (light) reverberation effect. The effect parameters are the same as those offered in the Reverb Hall effect.



Saving and Loading Data

Saving to internal memory

You can save an edited program to the internal memory of iMono/Poly.

 An edited program will be lost if you exit the application without saving. If you want to keep the program, you must save it.

Tap the program name and select “Save As” from the displayed program browser.

Save As: Saves the program with a different name. A new program is created with the name that you enter. The newly created program will be saved in the user-bank.



Loading from internal memory

Tap the program name and select user-bank from the displayed program browser, then tap the program list you wish to load.

Import

This imports data from the KORG Legacy Collection Mono/Poly.



The data imported can be written to the iPad and loaded into the iMono/Poly app, using iTunes software on a computer.

Appendices

Scale List

	Scale Name	Scale [Key C]
1	Chromatic	C, D [♭] , D, E [♭] , E, F, G [♭] , G, A [♭] , A, B [♭] , B
2	Ionian	C, D, E, F, G, A, B
3	Dorian	C, D, E [♭] , F, G, A, B [♭]
4	Phrygian	C, D [♭] , E [♭] , F, G, Ab, B [♭]
5	Lydian	C, D, E, G [♭] , G, A, B
6	Mixolydian	C, D, E, F, G, A, B [♭]
7	Aeolian	C, D, Eb, F, G, Ab, B [♭]
8	Locrian	C, D [♭] , E [♭] , F, Gb, A [♭] , B [♭]
9	minor Harmo	C, D, E [♭] , F, G, A [♭] , B
10	minor Melod	C, D, E [♭] , F, G, A, B
11	Major Blues	C, D, E [♭] , E, G, A
12	minor Blues	C, E [♭] , F, G [♭] , G, B [♭]
13	Diminish	C, D, E [♭] , F, G [♭] , A [♭] , A, B
14	Com.Dim	C, D [♭] , E [♭] , E, G [♭] , G, A, B [♭]
15	Major Penta	C, D, E, G, A
16	minor Penta	C, E [♭] , F, G, B [♭]
17	Raga 1	C, Db, E, F, G, A [♭] , B
18	Raga 2	C, D [♭] , E, G [♭] , G, A, B
19	Raga 3	C, D [♭] , E [♭] , G [♭] , G, A [♭] , B

	Scale Name	Scale [Key C]
20	Arabic	C, D, E, F, G [♭] , A [♭] , Bb
21	Spanish	C, D [♭] , E [♭] , E, F, G, A [♭] , B [♭]
22	Gypsy	C, D, E [♭] , G [♭] , G, Ab, B
23	Egyptian	C, D, F, G, B [♭]
24	Hawaiian	C, D, E [♭] , G, A
25	Bali Pelog	C, D [♭] , E [♭] , G, A [♭]
26	Japanese	C, D [♭] , F, G, A [♭]
27	Ryukyu	C, E, F, G, B
28	Chinese	C, E, G [♭] , G, B
29	Bass Line	C, G, B [♭]
30	Wholetone	C, D, E, G [♭] , A [♭] , B [♭]
31	minor 3rd	C, E [♭] , G [♭] , A
32	Major 3rd	C, E, A [♭]
33	4th	C, F, B [♭]
34	5th	C, G
35	Octave	C

Modulation Source List

Modulation source	Explanation
Velocity (+)	Use velocity to apply modulation in the “+” direction as a value of 0–127.
Velocity (+ –)	Use velocity to apply modulation in the “+/-” direction around a velocity value of 64.
Keyboard Track (+)	Uses keyboard tracking to apply modulation in the “+” direction as a value corresponding to note numbers 0 (C-1)–127 (C8).
Keyboard Track (+ –)	Uses keyboard tracking to apply modulation in the “+/-” direction around note number E4.
After Touch (+)	Uses aftertouch to apply modulation in the “+” direction as a value of 0–127.
After Touch (+ –)	Uses aftertouch to apply modulation in the “+/-” direction around an aftertouch value of 64.
Pitch Bend	Uses pitch bend to apply modulation in the “+/-” direction around the center of the range of movement.
Mod.Wheel (+)	Uses the modulation wheel to apply modulation in the “+” direction as a value of 0–127.
Mod.Wheel (+ –)	Uses the modulation wheel to apply modulation in the “+/-” direction around the center of the range of movement.
MIDI1	Uses the Global parameter VIRTUAL PATCH CONTROL CHANGE “SOURCE 1” to apply modulation.
MIDI2	Uses the Global parameter VIRTUAL PATCH CONTROL CHANGE “SOURCE 2” to apply modulation.
MIDI3	Uses the Global parameter VIRTUAL PATCH CONTROL CHANGE “SOURCE 3” to apply modulation.
MIDI4	Uses the Global parameter VIRTUAL PATCH CONTROL CHANGE “SOURCE 4” to apply modulation.
VCF EG (+)	Uses the VCF EG to apply modulation only in the “+” direction. Refer to "BIPOLAR (PWM SRC Bipolar)" on page 16
VCF EG (+) * Velocity (+)	VCF EG + direction and velocity+ direction
VCF EG (+) * Velocity (+ –)	VCF EG + direction and velocity +/- direction
VCF EG (+) * Keyboard Track (+)	VCF EG + direction and keyboard track + direction
VCF EG (+) * Keyboard Track (+ –)	VCF EG + direction and keyboard track +/- direction
VCF EG (+) * After Touch (+)	VCF EG + direction and after touch + direction

Modulation source	Explanation
VCF EG (+) * After Touch (+ -)	VCF EG + direction and after touch +/- direction
VCF EG (+) * Pitch Bend	VCF EG + direction and pitch bend
VCF EG (+) * Mod.Wheel (+)	VCF EG + direction and modulation wheel + direction
VCF EG (+) * Mod.Wheel (+ -)	VCF EG + direction and modulation wheel +/- direction
VCF EG (+) * MIDI1	VCF EG + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 1"
VCF EG (+) * MIDI2	VCF EG + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 2"
VCF EG (+) * MIDI3	VCF EG + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 3"
VCF EG (+) * MIDI4	VCF EG + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 4"
VCF EG (+ -)	Uses the VCF EG to apply modulation in the "+/-" direction. Refer to "BIPOLAR (PWM SRC Bipolar)" on page 16
VCF EG (+ -) * Velocity (+)	VCF EG +/- direction and velocity + direction
VCF EG (+ -) * Velocity (+ -)	VCF EG +/- direction and velocity +/- direction
VCF EG (+ -) * Keyboard Track (+)	VCF EG +/- direction and keyboard track + direction
VCF EG (+ -) * Keyboard Track (+ -)	VCF EG +/- direction and keyboard track +/- direction
VCF EG (+ -) * After Touch (+)	VCF EG +/- direction and after touch + direction
VCF EG (+ -) * After Touch (+ -)	VCF EG +/- direction and after touch +/- direction
VCF EG (+ -) * Pitch Bend	VCF EG +/- direction and pitch bend
VCF EG (+ -) * Mod.Wheel (+)	VCF EG +/- direction and modulation wheel + direction
VCF EG (+ -) * Mod.Wheel (+ -)	VCF EG +/- direction and modulation wheel +/- direction
VCF EG (+ -) * MIDI1	VCF EG +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 1"
VCF EG (+ -) * MIDI2	VCF EG +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 2"
VCF EG (+ -) * MIDI3	VCF EG +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 3"
VCF EG (+ -) * MIDI4	VCF EG +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 4"
VCA EG (+)	VCA EG + direction. Refer to "BIPOLAR (PWM SRC Bipolar)" on page 16

Modulation source	Explanation
VCA EG (+) * Velocity (+)	VCA EG + direction and velocity + direction
VCA EG (+) * Velocity (+ -)	VCA EG + direction and velocity +/- direction
VCA EG (+) * Keyboard Track (+)	VCA EG + direction and keyboard track + direction
VCA EG (+) * Keyboard Track (+ -)	VCA EG + direction and keyboard track +/- direction
VCA EG (+) * After Touch (+)	VCA EG + direction and after touch + direction
VCA EG (+) * After Touch (+ -)	VCA EG + direction and after touch +/- direction
VCA EG (+) * Pitch Bend	VCA EG + direction and pitch bend
VCA EG (+) * Mod.Wheel (+)	VCA EG + direction and modulation wheel + direction
VCA EG (+) * Mod.Wheel (+ -)	VCA EG + direction and modulation wheel +/- direction
VCA EG (+) * MIDI1	VCA EG + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 1"
VCA EG (+) * MIDI2	VCA EG + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURC E2"
VCA EG (+) * MIDI3	VCA EG + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 3"
VCA EG (+) * MIDI4	VCA EG + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 4"
VCA EG (+ -)	VCA EG +/- direction. Refer to "BIPOLAR (PWM SRC Bipolar)" on page 16
VCA EG (+ -) * Velocity (+)	VCA EG +/- direction and velocity + direction
VCA EG (+ -) * Velocity (+ -)	VCA EG +/- direction and velocity +/- direction
VCA EG (+ -) * Keyboard Track (+)	VCA EG +/- direction and keyboard track + direction
VCA EG (+ -) * Keyboard Track (+ -)	VCA EG +/- direction and keyboard track +/- direction
VCA EG (+ -) * After Touch (+)	VCA EG +/- direction and after touch + direction
VCA EG (+ -) * After Touch (+ -)	VCA EG +/- direction and after touch +/- direction
VCA EG (+ -) * Pitch Bend	VCA EG +/- direction and pitch bend
VCA EG (+ -) * Mod.Wheel (+)	VCA EG +/- direction and modulation wheel + direction
VCA EG (+ -) * Mod.Wheel (+ -)	VCA EG +/- direction and modulation wheel +/- direction
VCA EG (+ -) * MIDI1	VCA EG +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 1"

Modulation source	Explanation
VCA EG (+ -) * MIDI2	VCA EG +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 2"
VCA EG (+ -) * MIDI3	VCA EG +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 3"
VCA EG (+ -) * MIDI4	VCA EG +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 4"
MG1 (+)	MG1 + direction. Refer to "BIPOLAR (PWM SRC Bipolar)" on page 16
MG1 (+) * Velocity (+)	MG1 + direction and velocity + direction
MG1 (+) * Velocity (+ -)	MG1 + direction and velocity +/- direction
MG1 (+) * Keyboard Track (+)	MG1 + direction and keyboard track + direction
MG1 (+) * Keyboard Track (+ -)	MG1 + direction and keyboard track +/- direction
MG1 (+) * After Touch (+)	MG1 + direction and after touch + direction
MG1 (+) * After Touch (+ -)	MG1 + direction and after touch +/- direction
MG1 (+) * Pitch Bend	MG1 + direction and pitch bend
MG1 (+) * Mod.Wheel (+)	MG1 + direction and modulation wheel + direction
MG1 (+) * Mod.Wheel (+ -)	MG1 + direction and modulation wheel +/- direction
MG1 (+) * MIDI1	MG1 + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 1"
MG1 (+) * MIDI2	MG1 + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 2"
MG1 (+) * MIDI3	MG1 + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 3"
MG1 (+) * MIDI4	MG1 + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 4"
MG1 (+) * VCF EG (+)	MG1 + direction and VCF EG + direction
MG1 (+) * VCF EG (+ -)	MG1 + direction and VCF EG +/- direction
MG1 (+) * VCA EG (+)	MG1 + direction and VCA EG + direction
MG1 (+) * VCA EG (+ -)	MG1 + direction and VCA EG +/- direction
MG1 (+ -)	MG1 +/- direction. Refer to "BIPOLAR (PWM SRC Bipolar)" on page 16
MG1 (+ -) * Velocity (+)	MG1 +/- direction and velocity + direction
MG1 (+ -) * Velocity (+ -)	MG1 +/- direction and velocity +/- direction

Modulation source	Explanation
MG1 (+ -) * Keyboard Track (+)	MG1 +/- direction and keyboard track + direction
MG1 (+ -) * Keyboard Track (+ -)	MG1 +/- direction and keyboard track +/- direction
MG1 (+ -) * After Touch (+)	MG1 +/- direction and after touch + direction
MG1 (+ -) * After Touch (+ -)	MG1 +/- direction and after touch +/- direction
MG1 (+ -) * Pitch Bend	MG1 +/- direction and pitch bend
MG1 (+ -) * Mod.Wheel (+)	MG1 +/- direction and modulation wheel + direction
MG1 (+ -) * Mod.Wheel (+ -)	MG1 +/- direction and modulation wheel +/- direction
MG1 (+ -) * MIDI1	MG1 +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 1"
MG1 (+ -) * MIDI2	MG1 +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 2"
MG1 (+ -) * MIDI3	MG1 +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 3"
MG1 (+ -) * MIDI4	MG1 +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 4"
MG1 (+ -) * VCF EG (+)	MG1 +/- direction and VCF EG + direction
MG1 (+ -) * VCF EG (+ -)	MG1 +/- direction and VCF EG +/- direction
MG1 (+ -) * VCA EG (+)	MG1 +/- direction and VCA EG + direction
MG1 (+ -) * VCA EG (+ -)	MG1 +/- direction and VCA EG +/- direction
MG2 (+)	MG2 + direction. Refer to "BIPOLAR (PWM SRC Bipolar)" on page 16
MG2 (+) * Velocity (+)	MG2 + direction and velocity + direction
MG2 (+) * Velocity (+ -)	MG2 + direction and velocity +/- direction
MG2 (+) * Keyboard Track (+)	MG2 + direction and keyboard track + direction
MG2 (+) * Keyboard Track (+ -)	MG2 + direction and keyboard track +/- direction
MG2 (+) * After Touch (+)	MG2 + direction and after touch + direction
MG2 (+) * After Touch (+ -)	MG2 + direction and after touch +/- direction
MG2 (+) * Pitch Bend	MG2 + direction and pitch bend
MG2 (+) * Mod.Wheel (+)	MG2 + direction and modulation wheel + direction

Modulation source	Explanation
MG2 (+) * Mod.Wheel (+ -)	MG2 + direction and modulation wheel +/- direction
MG2 (+) * MIDI1	MG2 + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 1"
MG2 (+) * MIDI2	MG2 + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 2"
MG2 (+) * MIDI3	MG2 + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 3"
MG2 (+) * MIDI4	MG2 + direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 4"
MG2 (+) * VCF EG (+)	MG2 + direction and VCF EG + direction
MG2 (+) * VCF EG (+ -)	MG2 + direction and VCF EG +/- direction
MG2 (+) * VCA EG (+)	MG2 + direction and VCA EG + direction
MG2 (+) * VCA EG (+ -)	MG2 + direction and VCA EG +/- direction
MG2 (+ -)	MG2 +/- direction. Refer to "BIPOLAR (PWM SRC Bipolar)" on page 16
MG2 (+ -) * Velocity (+)	MG2 +/- direction and velocity + direction
MG2 (+ -) * Velocity (+ -)	MG2 +/- direction and velocity +/- direction
MG2 (+ -) * Keyboard Track (+)	MG2 +/- direction and keyboard track + direction
MG2 (+ -) * Keyboard Track (+ -)	MG2 +/- direction and keyboard track +/- direction
MG2 (+ -) * After Touch (+)	MG2 +/- direction and after touch + direction
MG2 (+ -) * After Touch (+ -)	MG2 +/- direction and after touch +/- direction
MG2 (+ -) * Pitch Bend	MG2 +/- direction and pitch bend
MG2 (+ -) * Mod.Wheel (+)	MG2 +/- direction and modulation wheel + direction
MG2 (+ -) * Mod.Wheel (+ -)	MG2 +/- direction and modulation wheel +/- direction
MG2 (+ -) * MIDI1	MG2 +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 1"
MG2 (+ -) * MIDI2	MG2 +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 2"
MG2 (+ -) * MIDI3	MG2 +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 3"
MG2 (+ -) * MIDI4	MG2 +/- direction and Global parameter VIRTUAL PATCH CONTROL CHANGE "SOURCE 4"
MG2 (+ -) * VCF EG (+)	MG2 +/- direction and VCF EG + direction

Modulation source	Explanation
MG2 (+ -) * VCF EG (+ -)	MG2 +/- direction and VCF EG +/- direction
MG2 (+ -) * VCA EG (+)	MG2 +/- direction and VCA EG + direction
MG2 (+ -) * VCA EG (+ -)	MG2 +/- direction and VCA EG +/- direction
Noise	Uses the amplitude of noise to apply modulation in the “+/-” direction.
Noise * Velocity (+)	Noise and velocity + direction
Noise * Velocity (+ -)	Noise and velocity +/- direction
Noise * Keyboard Track (+)	Noise and keyboard track + direction
Noise * Keyboard Track (+ -)	Noise and keyboard track +/- direction
Noise * After Touch (+)	Noise and after touch + direction
Noise * After Touch (+ -)	Noise and after touch +/- direction
Noise * Pitch Bend	Noise and pitch bend
Noise * Mod.Wheel (+)	Noise and modulation wheel + direction
Noise * Mod.Wheel (+ -)	Noise and modulation wheel +/- direction
Noise * MIDI1	Noise and Global parameter VIRTUAL PATCH CONTROL CHANGE “SOURCE 1”
Noise * MIDI2	Noise and Global parameter VIRTUAL PATCH CONTROL CHANGE “SOURCE 2”
Noise * MIDI3	Noise and Global parameter VIRTUAL PATCH CONTROL CHANGE “SOURCE 3”
Noise * MIDI4	Noise and Global parameter VIRTUAL PATCH CONTROL CHANGE “SOURCE 4”
Noise * VCF EG (+)	Noise and VCF EG + direction
Noise * VCF EG (+ -)	Noise and VCF EG +/- direction
Noise * VCA EG (+)	Noise and VCA EG + direction
Noise * VCA EG (+ -)	Noise and VCA EG +/- direction

Specifications

iMono/Poly

- **Maximum polyphony:** 32 notes (depends on the model of iPad)
- **Number of parts:** 1
- **Unison:** user-specifiable number of voices (1-16), Detune, Spread
- **Eight Virtual Patches:** 159 modulation sources (Velocity/KBD Track/After Touch/Pitch Bend/Mod.Wheel/CC#/VCF EG/VCA EG/EG/MG1/MG2/Noise, etc.), 35 destinations (VCO Pitch/VCO Level/Noise Level/VCO PW/VCO PWM Intensity/Portamento Time/Detune/Cutoff/Resonance/EG Intensity/VCA Gain/VCF EG/VCA EG/MG1 Speed/NG2 Speed/VCO Mod X-Mod/VCO Mod Freq Mod/Panpot, etc.)
- Two built-in multi-effect processors
- **Effects:** 18 types
- 128 Programs
- Program Browser and audition function
- Micro Tuning

* Appearance and specifications of this product are subject to change without notice.

Support and service

If you have questions about the product, please contact the Korg distributor for the country in which you purchased it.

Information to provide when contacting us

In order for us to help you, we'll need the following information since product support cannot be provided without it

- Your name
- The name and version of the product (How to check the version)
- The name of the device that you're using
- The version of the operating system
- Your question (provide as much detail as possible)

Before you contact us

- Before you contact us, check whether this manual or KORG app Help Center has an answer for your question.
- Please be aware that we cannot answer questions about products that are not made by Korg, such as basic operation of your hardware device, or general questions about creating songs or sounds.

KORG INC.

4015-2 Yanokuchi, Inagi-City, Tokyo 206-0812 JAPAN

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