MUSIC WORKSTATION
01/WFD·**01/W**
Quick Guide

KORG

Using the Effects

To get the best out of the built - in effect system, you need
to fully understand the 3 types of effect placement and to
be able to select the most suitable effect for the current
Combination.

SERIAL
Effect 1 and Effect 2 are serially routed. Inputs A and B
send signals to both Effect 1 and Effect 2 and become
stereo outputs at 1/L and 2/R. Inputs at C and D only go
through Effect 2 and directly out to outputs 3 and 4.

PARALLEL 1
Besides being able to use Effect 1 and Effect 2 as separate
effect processors, this setting is capable of sending signals
from Effect 2 to Outputs 1/L and 2/R as well as sending
Inputs A and B to Outputs 1/L and 2/R and sending Inputs
C and D to Outputs 3 and 4.
PARALLEL 2

In addition to sending parallel outputs as in PARALLEL 1, this setting is capable of sending signals from Effect 2 to Effect 1 and making mixed outputs at Outputs 1/L and 2/R. For example, a strings sound at Inputs A and B goes through a Reverb at Effect 1 only, but a guitar sound at Inputs C and D goes through a Chorus at Effect 2 and then goes through the Reverb at Effect 1. This operation can be done in SERIAL placement but the major difference between SERIAL and this PARALLEL 2 is that this setting is also capable of separately sending outputs from Effect 2 to Outputs 3 and 4.

Recording with a Sequencer

The 01/WFD-01/W is built in with a 16 - track sequencer to allow complete self - production of your original songs with multi - timbral instrumentation. This section describes some of the easy and effective ways to enjoy sequencer recording. Before starting a recording, you should decide on the following important points.

1 Choosing a Recording Mode

In the 01/WFD-01/W one of the following three modes can be selected for making each track of a song.

•Real Time Recording
This mode is good for preserving musical feel or for those who are used to playing the keyboard.

•Step Recording
Since data for each note can be specified mostly by numeric value, this is useful for recording phrases that are difficult to play by hand.

•Pattern Method
Each track of a song can be made by combining several patterns that are separately recorded. This is especially useful for repeating patterns such as a drum part.
Select the best recording method for the nature of each part.

2 Determining a Quantizing Resolution

The quantizing function automatically corrects the timing of all notes played in Real Time recording to a selected beat length. When the resolution is set to Hi, all notes will be recorded at the selected basic resolution for each song (a quarter - note = 96 or 48).

Selecting Programs for each Track

The 01/WFD-01/W can provide a maximum of 16 programs by assigning a separate program to each of 16 tracks (within the maximum number of voices, 32). Be sure to make an advance plan for track structure.

4 Selecting Panpot and Volume for each Track

This is important for mixing each track. While you are selecting panpot and volume, you may want to plan for effect settings also.

The points discussed above will provide easy and effective recording with the least time and effort. Now you can make any kind of songs up to your creativity because you now know all the basics of the sequencer's operation.

Recording a Rhythm and Melody

On the next few pages are guide procedures for recording a song with keyboard, guitar, bass and drum tracks. A sample song chart is illustrated as below.

• Make sure you number each of drum patterns (POO-P02) ,beforehand.

1 Selecting Song Tracks and Programs

Page "0" is used for selection of programs to Tracks 1 - 16. Quantize works after recording each track. For the sample song keyboard, guitar, bass and drums are recorded for Tracks 1 - 4, respectively. Select programs by shifting the cursor to each track on the screen.

```
SONG1 New Song        ▶REC Mode

A01  A14  A16  A98  A00  A00  A00  A00
               PLAY
A00  A00  A00  A00  A00  A00  A00  A00

SNG1 Tr03 M005  4/4  OVWR
♩=120:MAN Q:HI M:ON  Edit:PRG
```

Press the START/STOP key after pressing the
REC/WRITE key. Recording starts after the selected
number of lead – in measures. Pressing the START/STOP
key again stops the recording.

```
SONG1 New Song        ▶ 99% Free

A01  A14  A16  A98  A00  A00  A00  A00
             REC PLAY
A00  A00  A00  A00  A00  A00  A00  A00

SNG1 Tr03 M002  4/4  OVWR
♩=120:MAN Q:HI M:ON  Edit:PRG
```

A recorded song can be played back immediately by
pressing the START/STOP key.

```
SONG1 New Song        ▶ 99% Free

A01  A14  A16  A98  A00  A00  A00  A00
             PLAY PLAY
A00  A00  A00  A00  A00  A00  A00  A00

SNG1 Tr03 M003  4/4  OVWR
♩=120:MAN Q:HI M:ON  Edit:PRG
```

Next, record the keyboard and melody parts by Real Time
Recording.

⑤ **Setting Monitor Tracks ON/OFF**

While recording is continued, any of the song data can be
monitored whenever necessary by setting PLAY/MUTE on
page 0.

```
SONG1 New Song        ▶A14:E Guitar &

A01  A14  A16  A98  A00  A00  A00  A00
PLAY PLAY PLAY PLAY
A00  A00  A00  A00  A00  A00  A00  A00

SNG1 Tr02 M001  4/4  OVWR
♩=120:MAN Q:HI M:ON  Edit:PRG
```

⑥ **Correcting track data by Auto Punch IN/OUT**

If the 3rd through the 4th measure of the keyboard track
needs to be corrected for example, Auto Punch IN/OUT
can be used to re – record only the specified measures in
stead of recording from the beginning again. This can be
done by selecting Auto Punch IN for the recording mode.

Set the recording mode as AUTP first and select Track 1,
then set both the punch in measure and the punch – out
measure.

```
SONG1 New Song        ▶Punch Out Bar

A01  A14  A16  A98  A00  A00  A00  A00
PLAY PLAY PLAY PLAY
A00  A00  A00  A00  A00  A00  A00  A00

SNG1 Tr01 M003  4/4  AUTP:003➔004
♩=120:MAN Q:HI M:ON  Edit:PRG
```

※Before recording, call up the Song parameter on page "0" and select a song to be recorded. If data already exists in the selected song, call up the Erase Song parameter on page "5" to erase the data.

```
SONG1 P5:EDIT SONG
┌─────────────────────┬──────────────────────┐
│ Step Recording      │ Bounce Track         │
│ Create CTRL Data    │ Copy Track           │
│ Event Edit          │▶Erase Song           │
│ Erase Track         │ Append Song          │
└─────────────────────┴──────────────────────┘
       SONG1                        [ERASE]
```

②Checking Programs on Each Track

When the program for each track is selected, check the sound on each track by playing the keys.

```
SONG1 New Song            ▶Track
┌─────┬─────┬─────┬─────┬─────┬─────┬─────┬─────┐
│ A01 │ A14 │ A16 │ A98 │ A00 │ A00 │ A00 │ A00 │
├─────┼─────┼─────┼─────┼─────┼─────┼─────┼─────┤
│ A00 │ A00 │ A00 │ A00 │ A00 │ A00 │ A00 │ A00 │
└─────┴─────┴─────┴─────┴─────┴─────┴─────┴─────┘
SNG1 Trk04 M001  4/4  OVWR
♩=120:MAN Q:HI M:OFF Edit:PRG
```

③Recording a Drum Part with Patterns

Since the drums part in the sample song consists of 3 patterns, create patterns 1 – 3 by the Pattern method and combine them. To create each pattern, use Pattern Real Time Recording and Pattern Step Recording on page 7. The figure below illustrates making P00 – P02 by Real Time Recording.

```
SONG1 P7:PATTERN         ▶Pattern Number
┌─────────────────────┬──────────────────────┐
│▶Real Time Rec       │ Erase Pattern        │
│ Step Recording      │ Get From Track       │
│ Event Edit          │ Bounce Pattern       │
│ Pattern Parameter   │ Copy Pattern         │
└─────────────────────┴──────────────────────┘
 P00   ♩=120 M-- Hi       MM:OFF
```

Arrange the created patterns on Track 4 by using Put/Cop Pattern.

```
SONG1 P6:EDIT MEAS       ▶Dest Track
┌─────────────────────┬──────────────────────┐
│ Quantize            │ Erase Measure        │
│ Shift Note          │ Copy Measure         │
│ Modify Velocity     │ Insert Measure       │
│ Delete Measure      │▶Put/Copy Pattern     │
└─────────────────────┴──────────────────────┘
 Pat00 ──▶ Trk04 M001      [PUT][CPY]
```

④Recording a Bass Part by Real Time Recording

Check the following parameters before recording

·Setting a Lead – in measure

Call up the Metronome L.in parameter on page 9 and se the number of lead – in measures to either 1 or 2.

·Setting a Quantize Resolution

Set a resolution at Q: on page 0.

When the above parameters are set properly with Track selected, go back to page 0 and start recording. Sele Overwrite for the recording mode.

Select the number of measure(s) between the starting measure for play – back and the punch – in measure by setting the Location Measure.

```
SONG1 New Song          ▶Measure

A01  A14  A16  A98   A00  A00  A00  A00
[PLAY][PLAY][PLAY][PLAY]
A00  A00  A00  A00   A00  A00  A00  A00

SNG1 Tr01 M002  4/4  AUTP:003→004
♩=120:MAN Q:HI M:ON  Edit:PRG
```

Start recording and play along with the monitoring tracks, then only the specified measure will be re – recorded.

A sample MIDI system around 01WFD·01/W

The 01/WFD·01/W is built in with a complete MIDI system architecture. However, this can be further expanded to more sophisticated MIDI system by adding external MIDI sound sources such as the Wavestation and the S3.