

## INDEX

INTRODUCTION	(Page2)
OVERVIEW	(Page2)
HOW IT WORKS	(Page2)
FIRST THINGS FIRST	(Page2)
WHATS ADDED	(Page2)
WORKFLOW AREA	(Page3)
IMPORT FILE WINDOW	(Page3)
DUPLICATES FOUND WINDOW	(Page4)
DUPLICATES LIST	(Page4)
BINARY DUMP	(Page4)
SNAPSHOT EDITOR	(Page4)
Parameters, Softmods	(Page4)
Parameters Values	(Page5)
DIGITAL CONTROLLED OSCILLATOR 1	(Page5)
<b>Octave, Waveform</b>	(Page5)
<b>Pulse Width/Pulse Width Modulation Depth</b>	(Page5)
DIGITAL CONTROLLED OSCILLATOR 2	(Page5)
<b>Octave, Waveform</b>	(Page5)
<b>Interval, Interval Theory</b>	(Page6)
Unison, Minor Third, Major Third	(Page7)
Perfect Fourth, Perfect Fifth	(Page7)
Mode Six	(Page7)
Mode Seven, Mode Eight	(Page8)
<b>Detune</b>	(Page8)
Detune 7, Detune 8	(Page8)
VOLTAGE CONTROL FILTER	(Page9)
<b>Cutoff, Resonance</b>	(Page9)
<b>Keyboard Tracking</b>	(Page9)
<b>Envelope Generator Intensity</b>	(Page9)
ENVELOPE GENERATOR	(Page10)
<b>Attack, Decay, Sustain, Release</b>	(Page10)
VOLTAGE CONTROLLED AMPLIFIER	(Page10)
<b>Mode</b>	(Page11)
Simple Gate, Envelope Generator	(Page11)
MODULATION GENERATOR	(Page11)
<b>Frequency</b>	(Page11)
<b>Delay</b>	(Page11)
<b>Vibrato Depth (Digital Controlled Oscillator)</b>	(Page11)
<b>Cutoff Depth (Voltage Controlled Filter).</b>	(Page11)
EXPORT PATCH SNAPSHOT	(Page12)
Export Item Process	(Page12)
<b>Export Item Window</b>	(Page12)
<b>All Items, Exported Items</b>	(Page12)
Exported Items List	(Page13)
Exported Item	(Page13)
<b>Blank Program</b>	(Page13)
<b>Export Item Warning</b>	(Page13)
<b>Export Item Error</b>	(Page13)

## INTRODUCTION

Thank you for purchasing the SynthTools SoundDiviner Plugin for Korg Poly-61.

This Plugin is designed to work in conjunction with SoundDiviner and will not function as a standalone application. To use this Plugin to its full potential you will also require the original Korg Poly 61 synthesiser but as with other SoundDiviner Plugins this is not its sole purpose.

## OVERVIEW

Plugin Korg Poly-61 is used as both a converter and an editor as well as introducing some new functionality to the original Poly-61 synthesiser. Poly-61 Snapshots can be viewed, imported and exported using File or Tape Interface. Individual patches can be edited using a full range of functions available from the original Korg Poly-61 front panel and managed using the SoundDiviner tools.

## HOW IT WORKS

Snapshots can be made directly from the Korg Poly-61 Tape interface.

Snapshots can be transferred back to the Korg Poly-61 using the Tape interface.

Previously saved or downloaded Snapshots can be imported to increase the patch library collection.

Patch Snapshots can be viewed, organised and named for easy transferral back to the Korg Poly-61.

Patch Snapshots can be edited using all available Korg Poly-61 Parameters including some new ones.

## FIRST THINGS FIRST

It is recommended that you read through this manual and get a good understanding of how Plugin Korg Poly-61 works and interacts with SoundDiviner and the differences between SoundDiviner terminology and the original Korg Poly-61 manual, which you should also have to hand. If you have not already read through the main SoundDiviner manual yet then it's recommended that you do that first but if that seems a bit daunting then it's a good idea to read all the sections related to Tape Interfaces, Tape Snapshots and if required TAPE SNAPSHOTS STEP BY STEP; also the section related to Patch Snapshots as these sections will give you a good understanding of the Poly-61 Plugin.

## WHATS ADDED

Korg Poly-61 will be added to the Plugin list and available for all compatible functions.

### Import File

All compatible ".wav" files can be imported using Poly-61 Plugin and converted to Patch Snapshots.

### Export File

Patch Lists can be created from large libraries and saved as ".wav" files.

### Parse

All previously imported compatible Tape Snapshots can be converted to Patch Snapshots.

### Tape Interface

Patch Snapshots can be imported and lists exported using the Korg Poly-61 Tape Interface.

### Import File Window

Do not import duplicates; used to import any new Presets.

### Snapshot Viewer

The Snapshot Viewer becomes the Snapshot Editor when Patch Snapshots are selected.

### Snapshot Controls

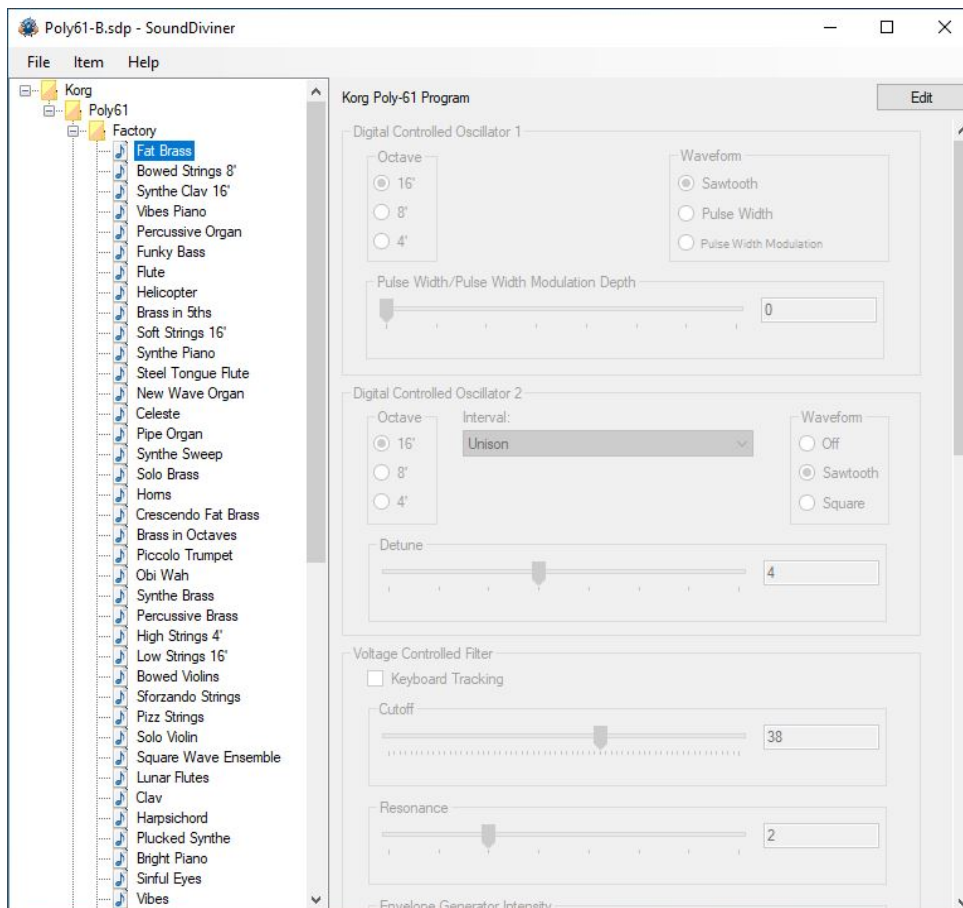
The Edit Control is now available when Patch Snapshots are selected allowing Parameter changes.

### Interval

Poly-61 Parameter Interval has three additional Values.

### Detune

Poly-61 Parameter Detune has two additional Values.



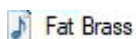
FigureP61a

### WORKFLOW AREA

After importing or converting Tape Snapshots the Workflow Area will now display Patch Folders that contain 64 Patch Snapshots, each one representing a program held within the Korg Poly-61 memory. Patch Snapshot



After importing from File or Tape Interface Patch Snapshots will be named using the program number or Preset number as detailed in the SoundDiviner main manual, but Items can be renamed.



This is program11 from the Korg Poly-61 factory tape, renamed to “Fat Brass” as listed in the original data table and parameter sheets. Selecting a Patch Snapshot enables the Snapshot Area Edit Control.

### IMPORT FILE WINDOW

Available when importing Files or data directly from the Tape Interface (see IMPORT OPTIONS) in the main manual, Poly-61 Plugin will enable the Do Not Import Duplicates check box as listed below.

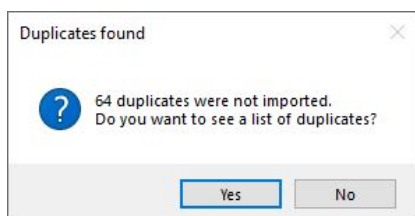


FigureP61b

### Do Not Import Duplicates

Clicking this Tick Box instructs the Import Process to check all of the Patch Snapshots to be imported with the ones current in your SoundDiviner Project and only imports any that are different. Using this Function you can quickly see any new Patch Snapshots as only these are available in the new Patch Folder created using the Name inserted,(see FigureP61b above) .

## DUPLICATES FOUND WINDOW



FigureP61c

The total amount of Duplicates Found in the Import Process will be displayed, see FigureP61c above.

Yes

Click the Yes button to display the list of Duplicates Found, see Duplicate List below.

No

Click the No button if you do not want to see Duplicate List, see below.

## DUPLICATES LIST

A standard Windows text file containing a list of the Duplicate Patch Snapshots Found will be created, passed and automatically displayed in Windows Notepad. Entries will be listed using the full SoundDiviner Project path and Patch Snapshot Name followed by the Preset Number of the Korg Poly-61 program that matched the Patch Snapshot in your SoundDiviner Project, as detailed below.

Example

Korg\Poly61\Factory\Fat Brass = 11

Conclusion

Patch Snapshot “Fat Brass” located in your SDP “Korg\Poly61\Factory\” was Duplicated in the Import Process with the program data located at Korg Poly-61 program number “11”.

## BINARY DUMP



By selecting a Patch Snapshot you can now use (Item – Export – Binary Dump...), to open the Save As Window used to save a Patch Snapshot to a File using the extension “.sdbd\_KP61Prg”. These Files can then be used for importing or shared with other compatible SoundDiviner Poly-61 Plugin users.

## SNAPSHOT EDITOR

After Patch Snapshot selection the Snapshot Viewer becomes the Snapshot Editor see FigureP61a above, click the Edit button on the Control Bar to make Parameter changes unless finalised in which case a copy is required. As the Poly-61 has no real time remote editing, changes will only be audible after exporting back to the synth using the Tape Interface, see EXPORT PATCH SNAPSHOT below.

Parameters

All of the original Korg Poly-61 Parameters are listed below but more details can be found in the original synthesiser manual. All choices and values are the same as the original synthesiser but additional previously unobtainable values have been discovered when implementing the Poly-61 Plugin, only available through the Plugin these changes are called Softmods see below.

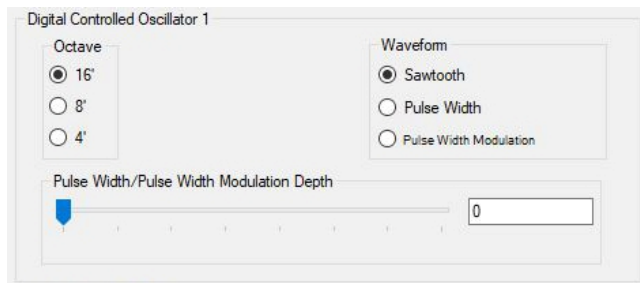
Softmods

Softmods are values that are available to Parameters that were not implemented by the original manufacture for a range of different reasons, some because they have no function and others because the results are the same as a previous value but a few have unlocked new sound capabilities and these have been included, see Digital Controlled Oscillator 2 below for more information. Unlike normal Parameter values Softmods are beyond the available scale and are displayed by the Poly-61 differently depending on the Parameter, these values can be decreased using the Poly-61 front panel control stepping through the range until reaching the original maximum value at which point the Poly-61 will display the highest value available to the scale “5” in the case of Parameter Interval, but you cannot increase the Softmods value or return beyond the original range once entered.

## Parameter Values

All Parameter Values including Softmods will be stored in the selected Patch Snapshot and can be managed using all of the available SoundDiviner tools, once these have been exported to the Poly-61 synthesiser via the Tape Interface they can be modified as usual with the synth front panel apart from Softmods that are limited as detailed above, all values including Softmods can be copied from one Poly-61 program to another for hands on audible editing and then imported back into SoundDiviner for naming and storing in your expanding Patch library.

### DIGITAL CONTROLLED OSCILLATOR 1



FigureP61d

DCO1 is the first of two available Oscillator used to create sound with the Korg Poly-61.

#### Octave

Parameter “11” on the synth front panel, Octave determines the basic pitch range. The smaller the value the higher the pitch of the Oscillator, three choices are available 16’ “foot”, 8’ and 4’.

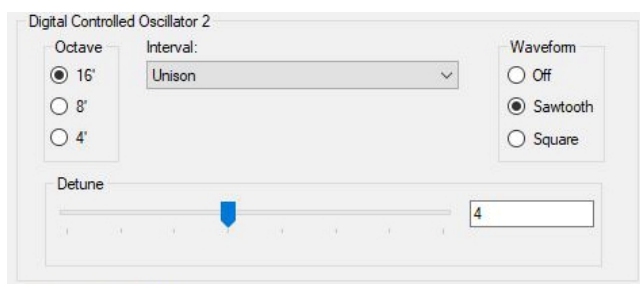
#### Waveform

Parameter “12” on the synth front panel, Waveform determines the Oscillator timbre. Three waveforms are available, “1” Sawtooth, “2” Pulse Width and “3” Pulse Width Modulation.

#### Pulse Width/Pulse Width Modulation Depth

Parameter “13” on the synth front panel, this value ranges from “0-7” and interacts differently depending on the Waveform selected but having no effect on “1” Sawtooth, see FigureP61d above. When Waveform “2” Pulse Width selected; wave shape varies from “0” Square to “7” Narrow Pulse. When Waveform “3” Pulse Width Modulation selected; wave shape start point changes from “0” Square to “7” Wide Pulse, used in conjunction with the Modulation Generator Parameter “61” Frequency, wave shape will change over time from start point shape to Narrow Pulse and back.

### DIGITAL CONTROLLED OSCILLATOR 2



FigureP61e

DCO2 is used along side of DCO1 to produce thicker and richer sounds, previous Interval settings prevented OSC2 from becoming a true Sub Oscillator but this has now been rectified with the new Softmods see Interval below and Detune for additional Softmods.

#### Octave

Parameter “21” on the synth front panel, Octave determines the basic pitch range. The smaller the value the higher the pitch of the Oscillator, three choices are available 16’ “foot”, 8’ and 4’.

#### Waveform

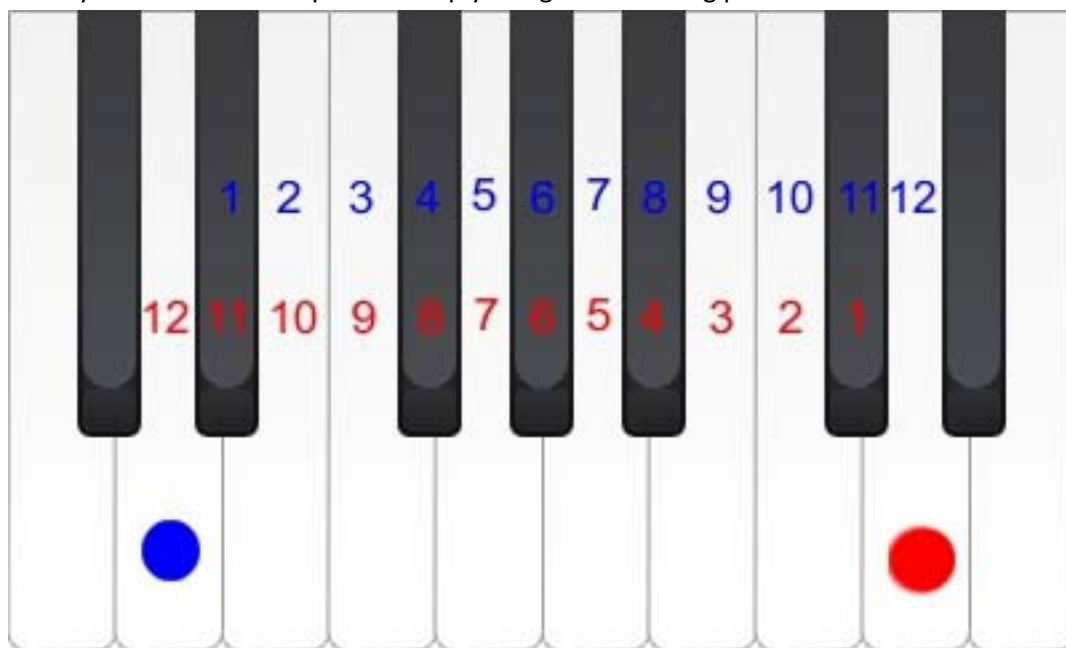
Parameter “22” on the synth front panel, Waveform determines the Oscillator timbre. Three choices are available “1” Off, “2” Sawtooth and “3” Square.

**Interval**

Parameter “23” on the front panel, Interval lets you offset the pitch of DCO2 so it sounds at a constant Interval above DCO1 however changing the Octave value of DCO2 below DCO1 will invert the Interval and this behaviour is not fully described in the original Poly-61 manual just outlined. The original Korg Poly-61 has five choices available from the front control panel but three additional choices were never implemented probably due to the complexity of how they relate to each other and some of the extreme side effects that can occur when using them, but if used correctly some truly new and exciting sounds can be created that were not possible before.

**Interval Theory**

To understand Intervals correctly it is a good idea to understand Interval and Inverted Interval Theory and this can be explained simply using the following picture and table.



FigureP61f

Interval “Ascending Interval”

DCO1=“●” DCO2=“1-12”

Inverted Interval “Inversion”


DCO1=“●” DCO2=“1-12”

Ascending Interval		Inversion	
Route “D3 in FigureP61f ”	●	Route “D3 in FigureP61f”	●
Minor 2 <sup>nd</sup>	1	Major 7 <sup>th</sup>	11
Major 2 <sup>nd</sup>	2	Minor 7 <sup>th</sup>	10
Minor 3 <sup>rd</sup>	3	Major 6 <sup>th</sup>	9
Major 3 <sup>rd</sup>	4	Minor 6 <sup>th</sup>	8
Perfect 4 <sup>th</sup>	5	Perfect 5 <sup>th</sup>	7
Augmented 5 <sup>th</sup>	6	Diminished 4 <sup>th</sup>	6
Perfect 5 <sup>th</sup>	7	Perfect 4 <sup>th</sup>	5
Minor 6 <sup>th</sup>	8	Major 3 <sup>rd</sup>	4
Major 6 <sup>th</sup>	9	Minor 3 <sup>rd</sup>	3
Minor 7 <sup>th</sup>	10	Major 2 <sup>nd</sup>	2
Major 7 <sup>th</sup>	11	Minor 2 <sup>nd</sup>	1
Octave	12	Octave	12

FigureP61g


Remember; the route note changes but the relationship is always equal.

## Unison

Unison 


Value "1" on the Poly-61 screen; Unison sounds DCO1 and DCO2 at the same pitch, by changing the Octave values of either DCO you can make either sound lower by a maximum of two Octaves.

## Minor Third

Minor Third 


Value "-3" on the Poly-61 screen; Minor Third sounds DCO1 at Route and DCO2 three semitones higher "Minor 3<sup>rd</sup>" (see FigureP61f +g above), but only when both DCO Octave values match. When DCO2 Octave is set one value below DCO1 then the Ascending Interval becomes an Inversion creating a "Major 6<sup>th</sup>" and if set two values below it becomes a "Compound Interval 1 Octave + Major 6<sup>th</sup>" or more commonly known a "Major 13<sup>th</sup>" the largest traditional Interval normally recognised by name. When DCO1 Octave value is set one below DCO2 this becomes a "Compound Interval 1 Octave + Minor 3<sup>rd</sup>" or more commonly known a "Minor 10<sup>th</sup>" and when set two values below it becomes a "Compound Interval 2 Octave + Minor 3<sup>rd</sup>" or "Minor 17<sup>th</sup>".

## Major Third

Major Third 


Value "3" on the Poly-61 screen; Major Third sounds DCO1 at Route and DCO2 four semitones higher "Major 3<sup>rd</sup>" (see FigureP61f +g above), but only when both DCO Octave values match. When DCO2 Octave is set one value below DCO1 then the Ascending Interval becomes an Inversion creating a "Minor 6<sup>th</sup>" eight semitones down from DCO1 and if set two values below it becomes a "Minor 13<sup>th</sup>". When DCO1 Octave value is set one below DCO2 this becomes a "Major 10<sup>th</sup>" and when set two values below it becomes a "Compound Interval 2 Octave + Major 3<sup>rd</sup>" or "Major 17<sup>th</sup>".

## Perfect Fourth

Perfect Fourth 


Value "4" on the Poly-61 screen; Perfect Fourth sounds DCO1 at Route and DCO2 five semitones higher "Perfect 4<sup>th</sup>" (see FigureP61f +g above), but only when both DCO Octave values match. When DCO2 Octave is set one value below DCO1 then the Ascending Interval becomes an Inversion creating a "Perfect 5<sup>th</sup>" seven semitones down, when two values below it becomes a "Perfect 12<sup>th</sup>". When DCO1 Octave value is set one below DCO2 this becomes a "Perfect 11<sup>th</sup>" and when set two values below it becomes a "Compound Interval 2 Octave + Perfect 4<sup>th</sup>" or "Perfect 18<sup>th</sup>".

## Perfect Fifth

Perfect Fifth 

Value "5" on the Poly-61 screen; Perfect Fifth sounds DCO1 at Route and DCO2 seven semitones higher "Perfect 5<sup>th</sup>" (see FigureP61f +g above), but only when both DCO's Octave values match. When DCO2 Octave is set one value below DCO1 then the Ascending Interval becomes an Inversion creating a "Perfect 4<sup>th</sup>" five semitones down and if set two values below it becomes a "Perfect 11<sup>th</sup>". When DCO1 Octave value is set one below DCO2 this becomes a "Perfect 12<sup>th</sup>" and when set two values below it becomes a "Compound Interval 2 Octave + Perfect 5<sup>th</sup>" or "Perfect 19<sup>th</sup>".

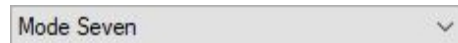
## Mode Six

Mode Six 

Value "\_" on the Poly-61 screen; Mode Six is the 1<sup>st</sup> of the new Softmods and works differently to the five choices before. Mode Six is a true Inversion Perfect 4<sup>th</sup> where DCO1 will always be five semitones above DCO2 no matter what Octave value is used for DCO1, however setting the value of DCO2 one value below DCO1 will create a "Perfect 11<sup>th</sup>" and setting DCO2 two values below DCO1 creates a "Compound Interval 2 octaves + Perfect 4<sup>th</sup>" or "Perfect 18<sup>th</sup>". Taking all this into account when DCO1 is set to value "1" 16' the length of DCO2 will be 32' so changing the Octave of DCO2 down one value will make it 64' and then 128' making middle A=27.5Hz and the lowest C=2.04Hz. As the Korg Poly-61 has no high pass filter these extremely low frequencies are potentially damaging so

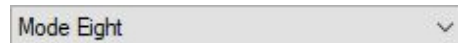
caution should be used especially when playing live into loud speaker systems. Having tested Mode Six the benefits of using DCO2 with the Octave value set to 16' but keeping DCO1 to 4' far outweighed the negative and obviously not so usable sub frequencies that can be generated.

Mode Seven



Value “\_” on the Poly-61 screen but one setting above Mode Six; Mode seven almost did not make it into the list at all due to the unpredictable madness that results from this choice. After testing Mode Seven for some time I have been unable to determine what is actually occurring as the changes are not actually constant across the keyboard range resulting in almost random Intervals creating drastic harmonic changes that are very discordant. Taking this into account some very interesting metallic twisting sounds can be created using this new Mode and for that reason it has been included, but as with Mode six above caution must be taken when utilizing low frequency waves.

Mode Eight



Value “\_” on the Poly-61 screen but one setting above Mode Seven; Mode Eight is different again to any of the previous choices above and works with a new relationship between DCO1 and DCO2. Changing the Octave value of DCO1 still functions as normal but now also changes the Interval between DCO1 and DCO2. DCO1 will always be higher than DCO2 making the Interval an Inversion as detailed above and changing the Octave value of DCO2 increases the pitch distance as normal. There are three Inversions available in Mode Eight the first two are discordant and the last is concordant (see relationships below), a discordant or dissonant Interval is described as unstable when a concordant or consonant Interval is described as stable but dissonance is not an undesirable thing when creating sound or music in that mater as dissonance provides spice to music. Taking this into account some very interesting sounds can be created using Mode Eight but as with Mode six and Seven above caution must be taken when utilizing low frequency waves.

Relationships

DCO1=4'

DCO2=4' : Inversion Major 7<sup>th</sup> - DCO2=8' : Major 14<sup>th</sup> - DCO2=16' : Major 21<sup>st</sup>

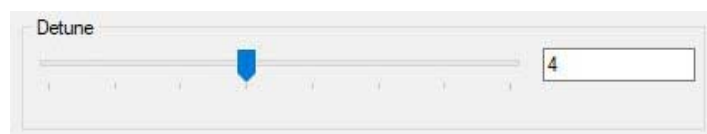
DCO1=8'

DCO2=4' : Inversion Minor 7<sup>th</sup> - DCO2=8' : Minor 14<sup>th</sup> - DCO2=16' : Minor 21<sup>st</sup>

DCO1=16'

DCO2=4' : Inversion Minor 6<sup>th</sup> - DCO2=8' : Minor 14<sup>th</sup> - DCO2=16' : Minor 21<sup>st</sup>

**Detune**



Parameter “24” on the synth front panel, Detune allows the fine pitch adjustment of DCO2 used to create fatter sounds, originally the Korg Poly-61 had six choices available from the front control panel but two additional choices were never implemented as they result in tuning adjustments and not fine pitch adjustments. Taking in to account that “100 cents = 1 semitone”, Detune starts just above zero when using value “1” to around fifty cents at value “6” as detailed in the Poly-61 manual.

Detune 7

Value “7” on the Poly-61 screen but one setting above value “6”, this Softmods value retunes both DCO1 and DCO2 to eighty cents, just shy of the next semitone up in much the same way as the Tune Knob on the Poly6 front panel. At first glance this may seem pointless but this method of tuning has been implemented by guitar players for years and offers some very interesting harmonic characteristics even after returning the Poly-61 to key with the Tuning Knob.

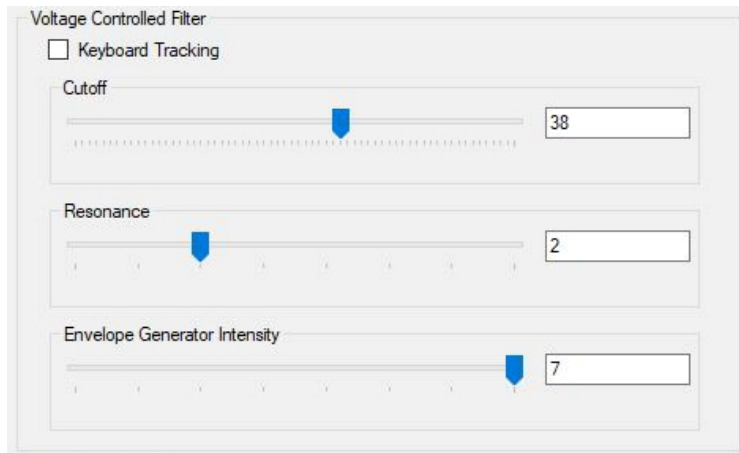
Detune 8

Value “8” on the Poly-61 screen but one setting above value “7”, this Softmods value retunes both



DCO1 and DCO2 to one hundred and ten cents, just above of the next semitone up in much the same way as the Tune Knob on the Poly6 front panel. At first glance this may also seem pointless but this method of tuning has been implemented by guitar players for years and offers some very interesting harmonic characteristics even after returning the Poly-61 to key with the Tuning Knob.

#### VOLTAGE CONTROL FILTER



FigureP61h

The Voltage Control Filter or VCF is used to control the tonal quality or timbre of the sound by removing and emphasising different harmonics in the DCO waveform. The Korg Poly-61 is only supplied with one filter type and this is the more commonly used low pass filter that removes any harmonics above the Cutoff Frequency allowing those below to pass, whilst the Resonance value allows any harmonics at the point of Cutoff to be emphasized as detailed in the Poly-61 manual.

#### Cutoff

Parameter "31" on the synth front panel; Cutoff sets the frequency working point of the low pass filter, when set to "63" maximum all harmonic content will pass creating bright sounds, but when set to "0" minimum almost all of the waveform is filtered out leaving only the lowest frequency content.

#### Resonance

Parameter "32" on the synth front panel; Resonance is used to boost the harmonics at the point of Cutoff and is used to create a range of subtle or dramatic effects, when set to "0" minimum no harmonic boosting occurs and the filter simply acts as a LPF but when set to "7" maximum any harmonics at the Cutoff point are fully boosted creating dramatic and often over exaggerated effects, by adjusting the Resonance you can emphasize just as much as required.

#### Keyboard Tracking

Parameter "33" on the synth front panel; KBD Track as listed in the Poly-61 manual can be switched On "1" or Off "0" represented by a Tick Box in the VCF panel (see FigureP61h above). When Keyboard Tracking is On the Cutoff Frequency rises and falls in exact proportion to the pitch of the notes played on the keyboard allowing the timber to stay the same as the pitch changes as with conventional acoustic instruments, however when Off the Cutoff Frequency is not affected by the keyboard pitch and lower notes will appear brighter than upper notes due to the VCF removing more and more of the harmonics as the pitch of the note rises.

#### Envelope Generator Intensity

Parameter "34" on the synth front panel; EG INT as listed in the Poly-61 manual is used to set how much if any the Envelope Generator is used to control the VCF Cutoff Frequency. When this value is set to "0" the Envelope Generator is not used to control the VCF Cutoff Frequency and the level remains static but when set to "7" the VCF Cutoff Frequency is fully controlled by the Envelope Generator allowing the harmonic content to change over time, by adjusting this value you can reduce the depth of the effect allowing for more subtle harmonic changes.

## ENVELOPE GENERATOR



FigureP61i

The Envelope Generator is used to produce changes to volume, timber or both over time and is used to create movement and expression in the sounds you create, see Poly-61 manual for more details.

**Attack**

Parameter “41” on the synth front panel; Attack is a time value and is used to determine how long it takes for the volume and or the Cutoff Frequency to rise to their maximum level after the key is pressed, when the value is set to “0” the Attack time will be as the key is pressed increasing to around ten seconds when the value is set to “15”, for more details see the Poly-61 manual.

**Decay**

Parameter “42” on the synth front panel; Decay is a time value and is used to determine how long it takes for the volume and or Cutoff Frequency to fall from the maximum level to the Sustain Level, Decay time starts after the Attack time is reached and during the period the key is pressed, when the value is set to “0” the Decay time is instant but increases to around twenty five seconds when set to “15” , for more details see page 38 of the Poly-61 manual.

**Sustain**

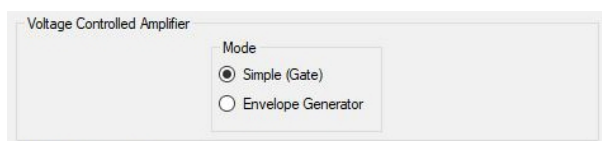
Parameter “43” on the synth front panel; Sustain is a level value and not a time value and is used to determine the level for the volume and or Cutoff Frequency after the Decay time is reached and during the period the key is pressed or Hold remains On, when set to “0” the level will be off but when set to “15” the level will be maximum as reached at Attack end, see Poly-61 manual.

**Release**

Parameter “44” on the synth front panel; Release is a time value and is used to determine how long it takes for the volume or Cutoff Frequency to fade away after you release a key, when set to “0” the Release time will be instant but increases to around twenty eight seconds when set to “15” but this value is extremely logarithmic, when used in conjunction with the Release Pedal you obtain a greater variation of Release times as the Pedal increase the value proportionally.

Remember; when the Envelope level reaches off the key period ends.

## VOLTAGE CONTROLLED AMPLIFIER



FigureP61j

The Voltage Controlled Amplifier or VCA controls the volume of the individual notes, it is used to produce volume changes over time in the same way the VCF can control timbers.

**Mode**

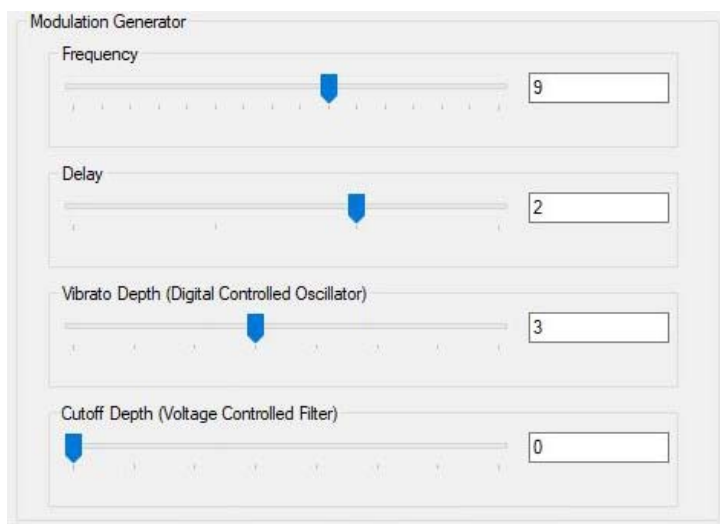
Parameter "51" on the synth front panel; EG Mode as listed in the Poly-61 manual has two Modes of operation see FigureP61j above, Simple Gate or Envelope Generator .

**Simple Gate**

Value "0" from the Poly-61 front panel; Simple Gate is used instead of the Envelope Generator to control the volume of the sound. Simple Gate is a square wave trigger and works as expected, when the key is pressed the volume is instantly set to maximum and remains at this constant level until the key is released and the volume is instantly return to zero or off. If the Release Pedal is connected to the Poly-61 it will have no effect when using this Mode.

**Envelope Generator**

Value "1" from the Poly-61 front panel; Envelope Generator is used to control the volume of the sound over time, see ENVELOPE GENERATOR above or pages 36-38 in the Poly-61 manual.

**MODULATION GENERATOR**

FigureP61j

The Modulation Generator or MG as listed in the Poly-61 manual is a Low Frequency Oscillator or LFO used to create modulation effects. Only one LFO is available to the Korg Poly-61 but it can be used to modulate DCO1 and DCO2 Pitch, DCO1 Pulse Width Modulation and VCF Cutoff Frequency.

**Frequency**

Parameter "61" on the synth front panel; Frequency determines the speed of the LFO, when set to the minimum value "0" the speed will be around 2.5 seconds per cycle (0.4Hz) increasing to a maximum value "15" where the speed will be around 80ms per cycle (12.5Hz).

**Delay**

Parameter "62" on the synth front panel; Delay determines the time if any before the modulation effect starts after the key is pressed, when the value is set to "0" there will be no Delay and the modulation effect is applied as the key is pressed but this increases to a around 1.7 seconds when set to value "3" the maximum setting. Delay has no effect on DCO1 Pulse Width Modulation.

**Vibrato Depth (Digital Controlled Oscillator)**

Parameter "63" on the synth front panel; Vibrato Depth (Digital Controlled Oscillator) or DCO as listed on the synth front panel and in the Poly-61 manual determines the Vibrato Depth, when set to value "0" no effect is applied but this increases to a maximum of "7" full Vibrato effect or pitch modulation as it is more commonly known on other synthesisers.

**Cutoff Depth (Voltage Controlled Filter)**

Parameter "64" on the synth front panel; Cutoff Depth (Voltage Controlled Filter) or VCF as listed on the synth front panel and in the Poly-61 manual determines the Cutoff Depth, when set to value "0" no effect is applied but this increase to a maximum of "7" full effect, listed in the Poly-61 manual as Auto wah or auto variation in tone quality this effect is commonly known as cutoff modulation.

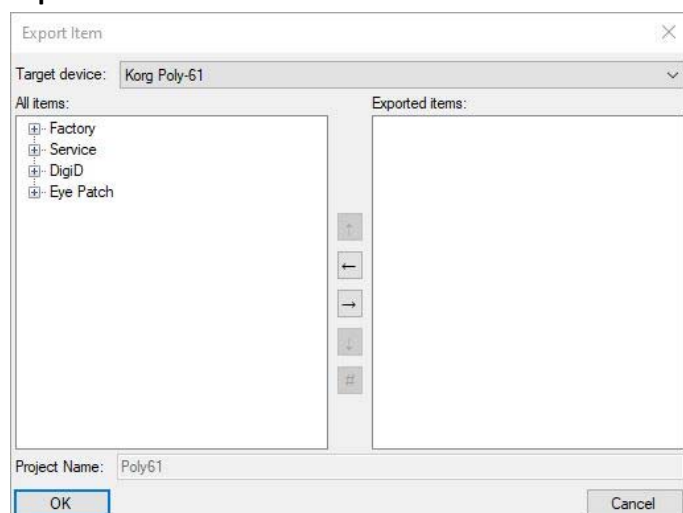
**EXPORT PATCH SNAPSHOT**

Plugin for Korg Poly-61 enables Patch Snapshots to be exported using a range of different functions. Single Patch Snapshots can be exported and saved with the Binary dump function see BINARY DUMP above, or multiple Patch Snapshots can be exported using the SoundDiviner project options as detailed in the main manual, or directly to the Korg Poly-61 using the Export Item Process.

**Export Item Process**

Plugin for Korg Poly-61 gives you the ability to create lists that contain sixty four Patch Snapshots, one for every Preset memory location or program number as detailed in the Poly-61 manual. These lists can then be exported directly to the Korg Poly-61 using the Tape Interface or saved to File.

**Export Item Window**



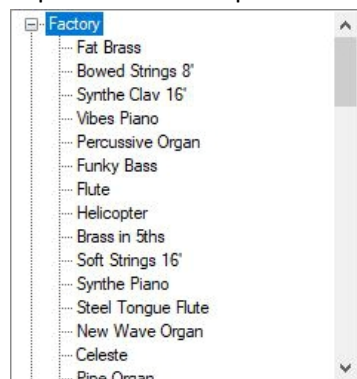
FigureP61k

After selecting a Patch Folder in the Workflow Area (see FigureP61a above), in this example “Factory” all compatible Items within the Parent Folder “Poly61” will be included in the Export Item Window – All Items list (see FigureP61K above). Full details on using the Export Item Window can be found in the main manual but the following is included to help with Korg Poly-61 list building.

**All Items**



Patch Folders can be selected and added to the Exported Items list for quick list creating, or expanded so that specific Patch Snapshots can be selected for compilation list building.

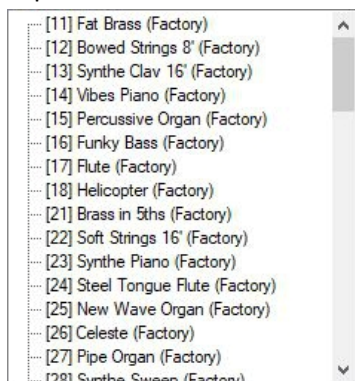


By using the scroll bar, Patch Snapshots can then be selected and added to the Exported Items list in any order you require, filling the Korg Poly-61 program locations from slot “11” to “88”.

**Exported Items**

As you should be fully aware the Korg Poly-61 has sixty four program locations and due to this the Exported Items list can only contain a maximum of sixty four Patch Snapshots; not all of these locations need to be filled as Blank Programs will be used to fill any remaining spaces, for more information on these (see Blank Programs below), however exceeding the Exported Items list will result in warning and or error as detailed below.

### Exported Items List



Items can be selected and moved up or down in the Exported Item List using the Control Buttons automatically changing the Korg Poly-61 program number, as fully detailed in the main manual.

### Exported Item

... [11] Fat Brass (Factory)

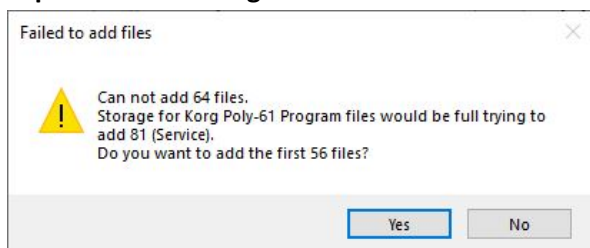
Items will be listed by the Korg Poly-61 program number “Preset Number”, followed by the Patch Name and Patch Folder. Korg Poly-61 only supports Preset Numbers, other information is not stored.

Remember; Do Not Import Duplicates creates lists of Preset Number, Patch and Folder Names.

### Blank Program

Any Preset Numbers that are not used will be filled with Blank Programs; Blank Programs have all Parameter values set to “0” or the first choice in the list, see the bottom row on Poly-61 front panel.

### Export Item Warning



When trying to add more Patch Snapshots to the Export List than there are available Preset spaces will result in the following Warning message Window. Failed to add files; will report how many Patch Snapshots you are attempting to place in the Export List and the total amount that would then be in the Export List, followed by a question “Do you want to add the first XX files”.

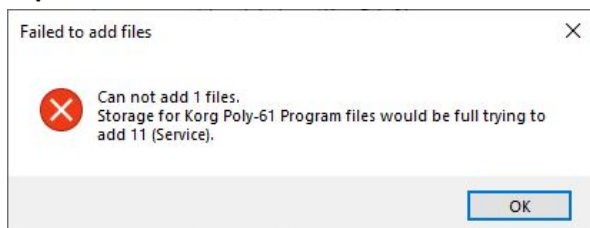
Yes

Click the Yes button to add the first XX files you selected to add to your Export Item List.

No

Click the No button to cancel the selection and not add any files to the Export Item List.

### Export Item Error



When trying to add a Patch Snapshot to an already full Export Item List you will receive an Export Item Error. Failed to add files; Cannot add XX files.

OK

Click the OK Button to acknowledge the Error.