YAMAHA

MUSIC PRODUCTION GUIDE

OFFICIAL NEWS GUIDE FROM YAMAHA & EASY SOUNDS FOR YAMAHA MUSIC PRODUCTION INSTRUMENTS

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Contents

REFACE CS CONTROL SYNTHESIZER

OLIVER PALOTAI
ARTIST INTERVIEW

Hi Oliver, please tell us something about yourself and how you came to the symphonic/prog/power metal band Kamelot.

To give a brief overview of my biography: I was born in the Stuttgart area in Germany, where I live again today. During my musical studies at the Academy of Music in Nuremberg I was already going on tour, especially with various bands from the metal genre. That was a coincidence, since until then I had mostly played jazz and classical music. To date I have been on over twenty world tours and have worked as a musician, orchestrator, and producer on about thirty productions - smaller projects not counted. I play for Kamelot for about ten years now. The initial contact was made by a Booker of my former

band, the formation of the German metal singer Doro Pesch.

In the current Kamelot production "Haven" many orchestral parts are included, especially the title track is a good example. How do you prepare your setup and these sounds for a live gig?

It depends on whether I can bring my MOTIF workstation or whether I need to hire a keyboard at the venue - that is, for example, the case while being on tour in South America or Asia. Then I travel with a laptop and an audio interface and use the hired keyboard just as a masterkeyboard to control my VST instruments. Otherwise, only the MOTIF is on stage.

You have worked with additional sounds from the laptop for a long time. What moved you to dispense the laptop again, in the ideal case?

As already mentioned, I have to use the laptop on tours with many flights, because I never know which keyboard is on site or in what condition it is. And the incredible rise in flight costs now make it impossible to bring your own

instruments on a plane. But otherwise I've completely returned to a live setup without a laptop. The reasons are many: Our crew does not have to deal with additional equipment, there are less risk factors - laptops can crash sometimes, audio interfaces and cables go wrong - I do not have to set up the laptop before the gig, because I usually can not leave it on stage while the support gigs do their show etc. And Metal gigs are very intense, some stages massively conduct shocks, musicians are crashing against your equipment in the darkness, etc. Unlike Laptop & Co. the Yamaha workstations have never let me down in the past 15 years.

Both guitars and keyboards play a great role in your music. Do you specially prepare your sounds, so that they can prevail against the "guitar wall"?

Yes, especially the lead solo sounds must be able to compete with the very loud electric guitars. It is always important to coordinate with our FOH, the live mixing engineer. In general, strings get much more attack than on CD. And the MOTIFs offer a lot of very useful presets.

Do you use any special soundsets or do you program your own sounds?

I start with the standard Presets and then edit them much. Often I adapt the sounds to the daily different venues on the tour. Especially in the US, we sometimes play in large halls, and the next day in larger live bars, as they are common there.

You just have been on tour through the USA to promote your new album, which had an excellent start. Were there any mishaps, "Spinal Tap" moments or travel anecdotes on this tour?

It might sound boring, but everything ran smoothly. We have a long-established crew for years, which reacts very quickly if something goes unscheduled. However, we ran into the Baltimore riots and had to cancel the gig when the audience already stood in front of the stage. We returned three days later and played the concert, but overall it was a queasy feeling.

You currently use the MOXF8 and have also played the other models of the MOTIF series. From your experience: Why the MOTIF series?

First, I need a lot of "natural instrument" sounds: strings, brass, etc. The MOTIFs are undefeated in that branch. Then, I like the simple and well-structured editing features and the excellent keyboards. The latter are very important for me as a pianist. Last, they connect seamlessly with Cubase, my house-and-yard-DAW.

What tips do you have for young keyboardists who are searching for "their" instrument?

Much depends on whether one rather tends to be a "keyboardist" or a "pianist". For me, unweighted keyboards are out of the question, and I need 88 keys. Furthermore, my soundsets are relatively lean. Those who need more tweaking possibilities also need other instruments again. But the MOTIFs and their relatives meet an incredibly broad spectrum. I, for example, have exchanged my big MOTIF XF8 against a MOFX8 for some tours, because some of the features of the XF8 that I need in the studio, I don't need live on stage. And the MOFX8 is just friendlier to your back, since it's half as heavy. The keyboard has not the same standard as that of its big brother, but is still very playable.

Now please assemble your Supergroup of musicians with whom you've always wanted to play.

Oh, I'm already very well served with Kamelot, haha! But Dennis Chambers on drums and Brian Bromberg on double bass were not to be despised.

This year you "celebrate" ten years with Kamelot. What are your plans for 2015?

In September we are again touring in Europe and in November/December in the United States. In addition, we will play on the Loudpark, Japan's largest heavy-Festival. And I have a bunch of productions to do, mix and orchestrate. I can't complain about lack of work, fortunately.

THE SYNTHESIZER IN A BACKPACK FORMAT: REFACE CS

CREATE YOUR SOUND · ANY PLACE ANY TIME

This slogan applies to the Yamaha reface CS more than to any other instrument. With battery operation and built-in speakers, you can experiment with your sounds in the middle of free nature. Or use the time on the train from Hamburg to Munich wisely and with a high fun factor with a reface CS on your lap - or on one of those rare tables. In this case, a pair of headphones would certainly be appropriate, also you have to reckon with prying eyes. How, when, and wherever you might use it, today I like to bring the small but very fine virtual analog synthesizer a little closer to you.

Over the many years in which I have worked with synthesizers, workstations and other sound generators of all kinds, I have developed a certain procedure to get to know a new instrument. In a very early stage this includes an intensive listening to the basic sound - without all modulations and effects! This usually leads to two results: I can evaluate the basic sound quality and get a realistic impression of the raw Waveform material, with which I am going to work when programming sounds.

Given a little time and a benevolent seller, you can do that right in the music store before a possible purchase decision. But even after the purchase it is quite reasonable to examine the basic sound at home or in the studio with considerably more time on your side. However, then the aim is to become better acquainted with the sound, in order to use it a really sense-making way.

But, since the reface CS is definitely not an instrument that could be casually called a "Preset pool", this procedure is particularly important.

In my first encounter with a synthesizer in 1982 I had the good fortune to meet a Moog. Without any prior knowledge I could examine my first synthesizer basics on a Micromoog. At that time, the control knobs were round, tuning stability was a real problem, and terms such as USB or effect section would perhaps have been associated with an episode of Star Trek.

In addition to its professional features and modern technology reface CS is also perfectly suited for newcomers to delve into the very original world of synthesizers. So if you feel like it, I invite you now to a first try-out dive.

If you are a "veteran" in this topic, you might fly over this workshop and possibly pick out some interesting topics. The Oscillator section, the Looper and the "EG Balance Slider" could be such possible topics.

OSCILLATOR SECTION

In the Music Production Guide 2015-05 I had already presented quite a few details of reface CS. Today I want to build on that from a rather practical aspect and complement relevant examples.

The Oscillator Section contains three sliders. The first is for selecting the Waveform. Such an adjustment can be found in any synthesizer capable of generating more than one Waveform.
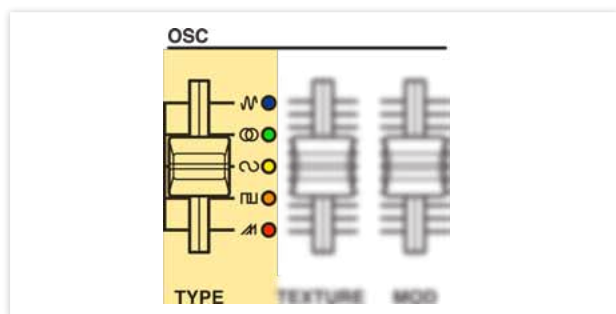

The sliders "TEXTURE" and "MOD", however, combine different functions, each with a special reference to the currently selected Waveform. Here different parameters and their controllers were summarised, in other circumstances considerably more controllers and/or switches would be used for them.

The following table gives an overview of the Waveforms and an impression of how the sliders "TEXTURE" and "MOD" have an impact on the sound.

Multi Saw	TEXTURE	Adds a Sub-Oscillator that is detuned by minus one octave
	MOD	Layers multiple sawtooth waveforms to make a thicker sound. In addition, the detuning of the waveforms is increased, which leads to a more undulating sound
Pulse	TEXTURE	Changes the pitch of the second square wave
	MOD	Changes the pulse width
Oscillator Sync	TEXTURE	Changes the pitch and tone of the second Oscillator
	MOD	Sets the degree to which the second Oscillator is detuned
Ring Modulation	TEXTURE	Changes the pitch of Oscillator 1
	MOD	Changes the pitch of Oscillator 2
Frequency Modulation	TEXTURE	Sets the degree to which modulation is applied
	MOD	Changes the pitch of the modulating Oscillator (OSC2)

In order for this impression to not remain of a theoretical nature, I recommend bringing reface CS in a neutral initial setting, as shown in the following figure:
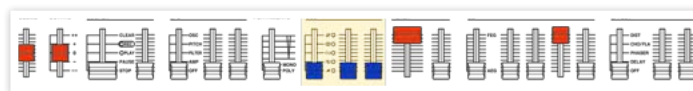

In all following examples, you must play at least one note or chord.

Start with the slider "TEXTURE" and move it slowly upwards. You will hear how a second Oscillator - tuned one octave down - is added to the signal of the first. Turn "TEXTURE" down and repeat the action with the slider "MOD". You may notice how sensitive the sliders react despite their short tracks. The next step is to combine the two sliders "TEXTURE" and "MOD". Try various combinations of slider positions.

Repeat this procedure with the other Waveforms. You'll be amazed of the sonic diversity that is possible with the Oscillator section alone.

FILTER SECTION
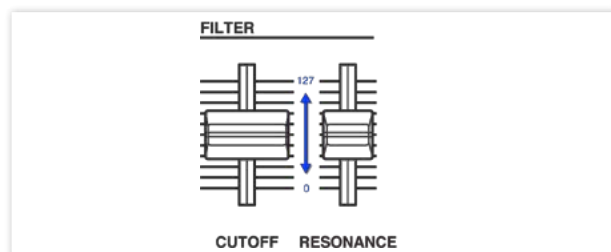
Perhaps you have found a favourite raw signal during your exploration of the Oscillator Waveforms including "TEXTURE" and "MOD". If you want to follow the discovery tour, set the Oscillator section to this position and then begin to slowly turn down the slider with the label "CUTOFF". You will notice how the harmonic content

decreases and the volume of the signal is thereby equally reduced to zero. Slide through the value range of the CUTOFF slider again from minimum to maximum and back until you can once again hear no signal.

Now bring the "RESONANCE" slider to a middle position. Then slowly adjust the CUTOFF back to maximum position. You will notice a significantly different sound in comparison to that of the previous test without RESONANCE. Feel free to experiment with CUTOFF and RESONANCE. However, take care before approaching the maximum level of RESONANCE, you should better reduce the volume to avoid clipping and unnecessary strain to your hearing.

Now try the effect of the Filter section to other settings in the Oscillator section. Since the possible combinations of parameters increases exponentially with any other paragraph of this workshop, I will not repeat this remark. I just assume that your experimentation is awakened and will lead to interesting results.

We are moving to the right on the control panel and approach the …

ENVELOPE GENERATOR (EG)

I would like to skip the first slider of the "EG" section for a moment and instead look at the classic ADSR envelope. The letters below the sliders are abbreviations for the following English words (marked in red) and have the following effects:
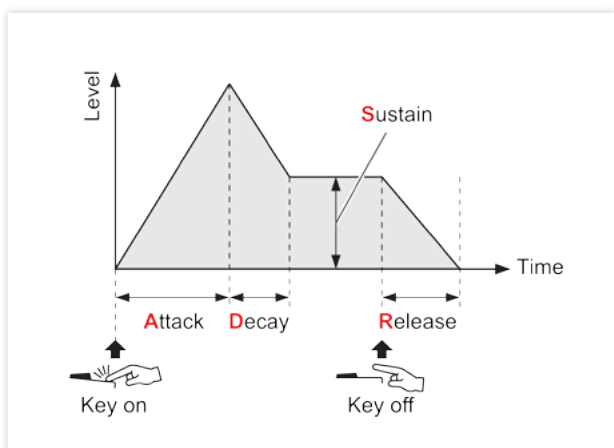

So the curve, which we use in our default setting, looks like this:
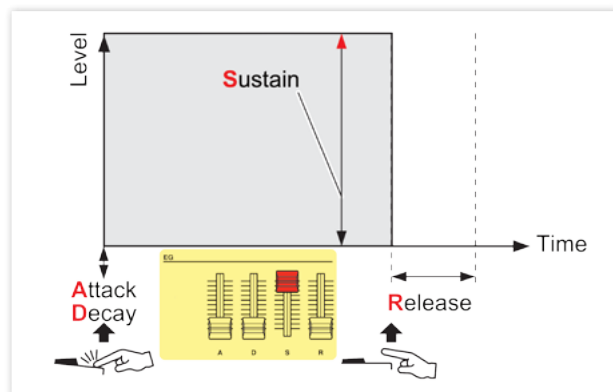
I do not think that further explanations are necessary here. Experiment with the sliders and you will quickly have a safe feeling for the impact of the Envelope on the signal.

Interesting and unusual alike is the first slider (which is why I skipped it first) under "EG" on the control panel, featuring a range from "AEG" to "FEG". In the manual it is called the "EG Balance Slider".
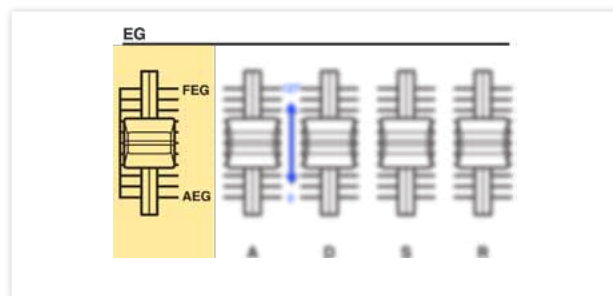
Similar to "TEXTURE" and "MOD" Yamaha has summarised the - usually separate - envelopes for Amplitude (ie the volume) and Filter into one.
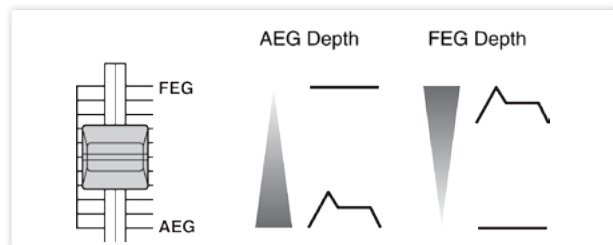
This slider determines how much the Envelope affects the Amplitude or the Filter. The position 0 (AEG) means that the Envelope only affects the Amplitude. The further the slider is moved upwards, the more influence the Envelope has on the Filter. In the middle position the effect on Filter and Amplitude is proportionally the same.

The maximum position (FEG) results in a reducing effect on the Amplitude envelope. However, there is no position in which the Envelope has no influence on the Amplitude.

To get a good idea of the effect of the EC Balance Slider, try the alternative basic setting according to figure #1 (see below).

PORTAMENTO

Due to a better division we make a change of direction on the instruments panel and take a closer look at the Portamento slider to the left of the Oscillator section. This is easy to explain, although it also includes a dual function. It controls the typical Portamento effect - the "gliding" of the pitch of the currently played note to the next note - however, this effect only makes sense with monophonic Voices. Therefore, this slider features six steps, of which the first stage switches from "POLY" (ie the Voice can be played polyphonic) to "MONO" (monophonic). The other five steps determine the speed - in this case equated with the intensity - of the Portamento.

LFO

The LFO can modulate the following four sections:

- *Amplitude (AMP)*
- *Filter*
- *Pitch*
- *Oszillator (OSC)*

The sliders [DEPTH] and [SPEED] control the intensity and the speed of the modulation.

Besides the typical LFO effects you can create interesting sound effects with more extreme settings and skilful Oscillator combinations.

So if you feel like to stand up your motorcycle driving neighbours, you could try out the following example - depending on the size of the machine, you should however provide some amplification (see figure 2).
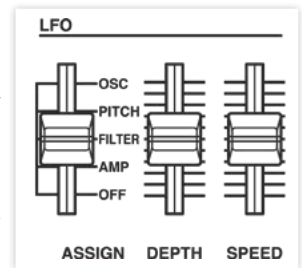
If you set the red sliders and then play the lowest Eb, the engine starts running. With your thumb on the Eb use your left hand to control the Pitch Bend while adjusting the "LFO SPEED" with the right to come up to speed. It might sound something like in this recording:

http://hape13.de/Files/Yamaha/MusicProductionGuide/2015-07/moto.mp3

The good news: there is no helmet law in this experiment.

EFFECT SECTION

On the far right on the control panel are the effects. There are four effect types:

- *Delay*
- *Phaser*
- *Chorus/Flanger*
- *Distortion*

Use the slider [TYPE] to select the desired effect. [DEPTH] determines the effect's intensity (in other contexts this might be called "Wet/Dry"). The function of the [RATE] slider depends on the selected effect, as follows:

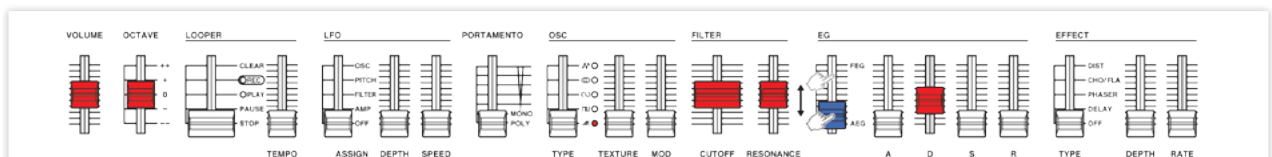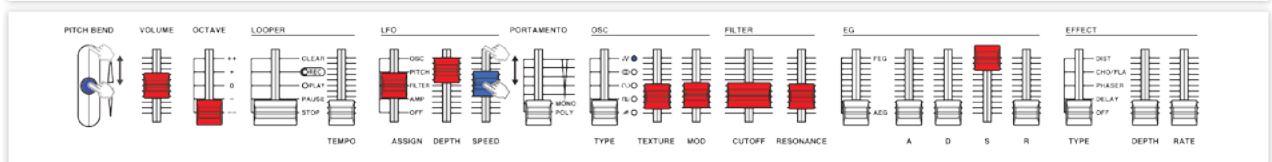| Effect	Function of the [RATE] slider
Delay	Delay Time
Chorus/Flanger & Phaser	Effekt Speed
Distortion	Tone of the Distortion

Figure #1

Figure #2

LOOPER

The Looper provides a basic recording option with a capacity of about 2,000 notes or about 10 minutes of recording time at a tempo of 120 bpm. Although it features an overdubbing function, it can not be a substitution for a DAW, of course.
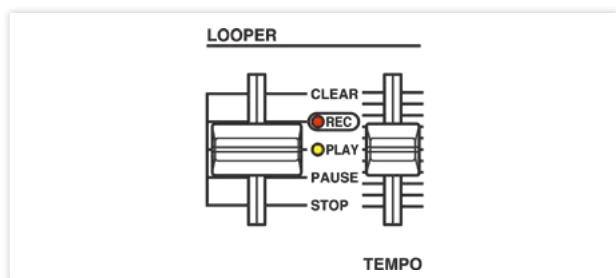
But the following example shows the real fun of the Looper. During our small motorcycle test drive I had pointed out that both hands are needed for certain sound effects which require work on Pitch Bend and sliders. However, we only had to hold one single deep note. But if you have a cool bass line in your mind and want to test it with different parameter settings, the Looper is the tool of choice.

I assume that you have found a rough starting point of the desired bass sound. The following procedure is recommended for the recording of a sequence with the Looper:

- *Move the left slider of the looper to "CLEAR"*
- *Change it to "REC" - the Metronome is activated*
- *Set the desired Tempo*
- *Play your line with one hand on the keyboard while the other hand already holds the left slider to stop the recording*
- *Stop recording right after the last played note by rapidly moving the slider to "STOP"*

Especially the last action is crucial to ensure that the loop runs smooth. Set the slider to "PLAY" to listen to the result. If the recording does not succeed right away, simply try again and repeat. If you are satisfied, you can now tweak your sound while the Looper helps you by freeing up both hands.

I think it really is a lot of fun - like, for example, in this little video that you can view on YouTube:

https://www.youtube.com/watch?v=80PXCXPGzDE

TWO COMPLEMENTARY PRACTICAL TIPS

If you aren't satisfied with the recording even after several attempts, simply reduce the Tempo. Especially the stopping of the recording is more likely to succeed to the point then. For playback, you can raise the Tempo again easily. Furthermore, it is important to consider that the Looper uses the currently set Voice as the Metronome sound. Thus, it is not avisable to have the Portamento slider set to "MONO" while recording. Because due to the fact that either only the sound for the Metronome or for the notes you play can be reproduced, it is impossible to record a halfway grooving phrase. Consequently again: Use "POLY" for the recording; for playback, you can easily switch back to "MONO".

Last-minute message: Since September 2015, a firmware update for reface DX and CS is available. You can find it on the Yamaha reface download page. Besides the possibility to reduce the Pitch Bend Range on reface CS from 12 to 2 semitones, the Looper got two quantisation modes added. Recorded notes can be quantised to 1/16 or 1/8 triplets. Further information is contained in the ZIP file that can be found in the download area. The download includes the installer, a PDF for the installation procedure and another one about the new features.

ANYTHING LEFT?

In another article in this issue the Voice storage facility with the help of the "reface Capture" App is discussed - which applies to all reface models.

I think I have shown you pretty much everything, and also gave away one or the other tip from the "special tricks box". Nevertheless, I am sure that now neither boredom nor ever an end to the variations that are possible with reface CS and its parameters can be foreseen. I hope I could give you many suggestions for your own experiments. Unlock the potential of this instrument and its mobility, and remember: Create your sound • Any Place, Any Time! The slogan says it all.

In this sense,
Your
Hans-Peter Henkel

CREATE YOUR SOUND.
ANY PLACE, ANY TIME

reface YC
COMBO ORGAN

reface DX
FM SYNTHESIZER

reface
reimagined interfaces of classic Yamaha keyboards

reface CS
ANALOG PHYSICAL MODELING SYNTHESIZER
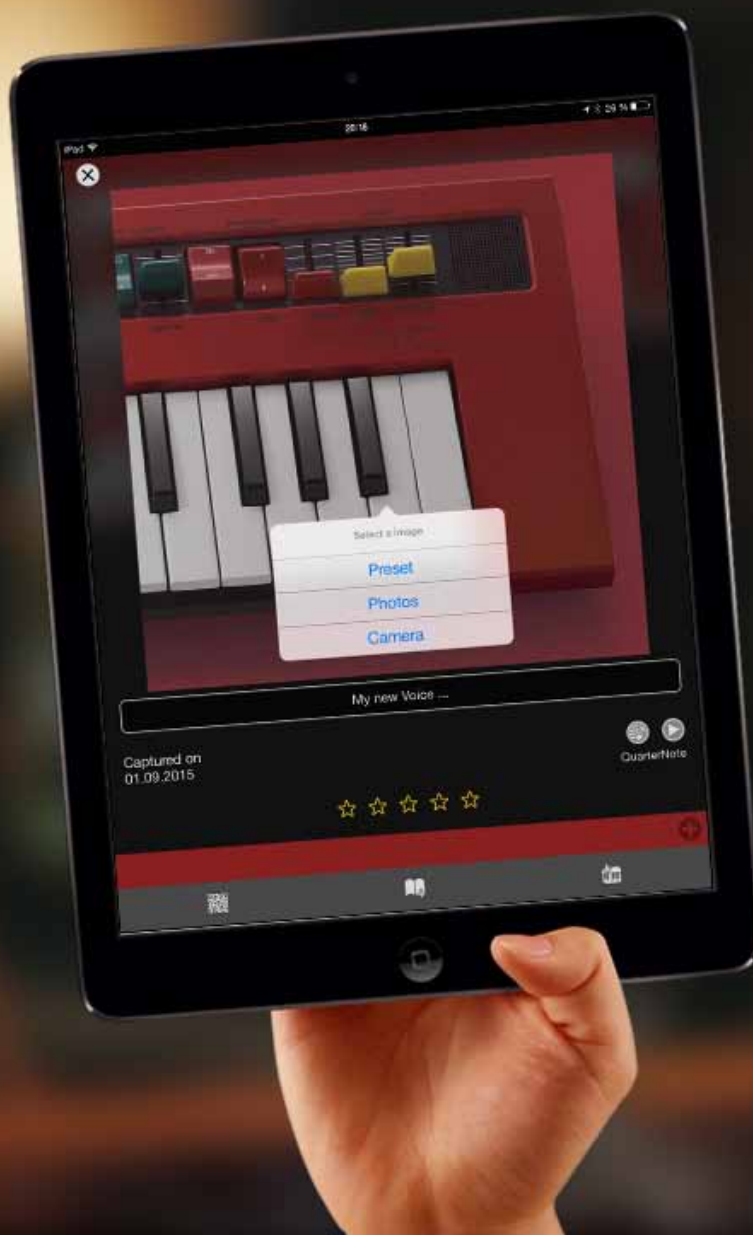
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E-PIANO

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REFACE CAPTURE
CAPTURE YOUR SOUND

reface DX is the only of the four reface models that provides a memory for 32 Voices. However, a cross-model storage for original Voices was created with the iOS App "reface Capture". It supports all models - including reface DX.

reface Capture is available for free from the App Store and runs on iPhone, iPad, and iPod touch (for the exact system requirements please see the constantly updated information in the App Store). For the following text I have used an iPad, however, the described features are the same on all iOS devices.

To connect your instrument and your iPad, you need a USB cable and a Camera Connection Kit. Further information on the connection can be found in the iPhone / iPad Connection Manual.

START

The reface Capture App features an own page for each of the four reface models. You can launch the App while having a reface connected or establish a connection after the App is started. In both cases, the App automatically switches to the page of the detected model after the connection has been successfully made. For the examples below I'm using reface YC, but the functionality is the same for each reface model.

reface Capture provides three main pages per model: "Capture", "Voice", and "Set List". After the first start you are on the "Voice" page.
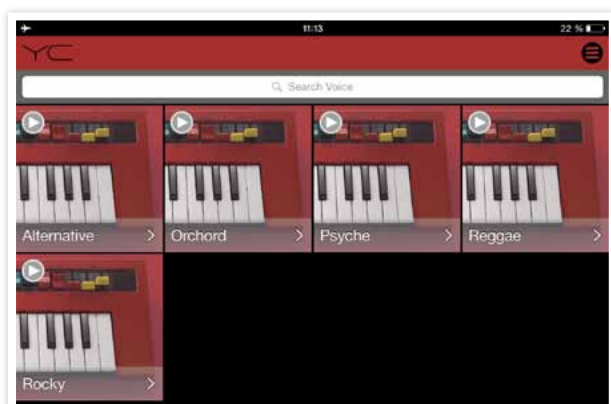

However, for security reasons, I would like to change to the "Capture" page first. I could imagine that you might have experimented on reface before connecting it to the iPad and would like to maintain your current result.

In this case, please switch to the Capture page of the App.
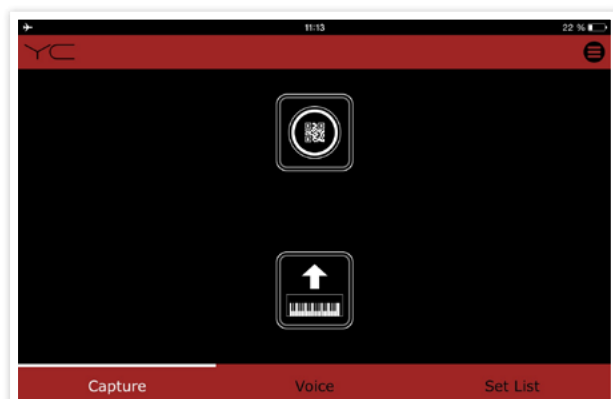
With a tap on the lower icon a bulk dump is triggered on the instrument, which transfers the settings to the Capture App. A dialog box appears that allows you to cancel the operation or save the received Voice.
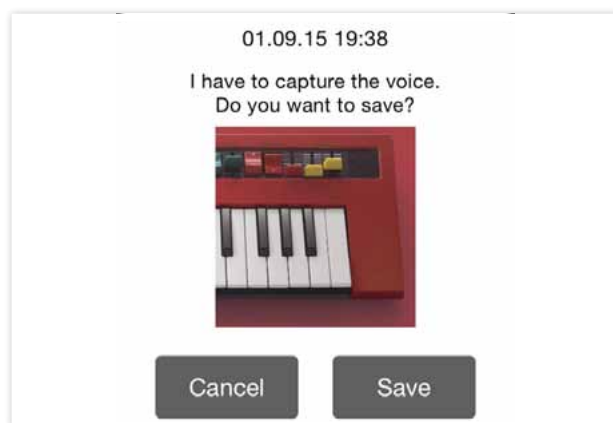
If you select the save operation, you will get a display of the Voice across the entire screen.
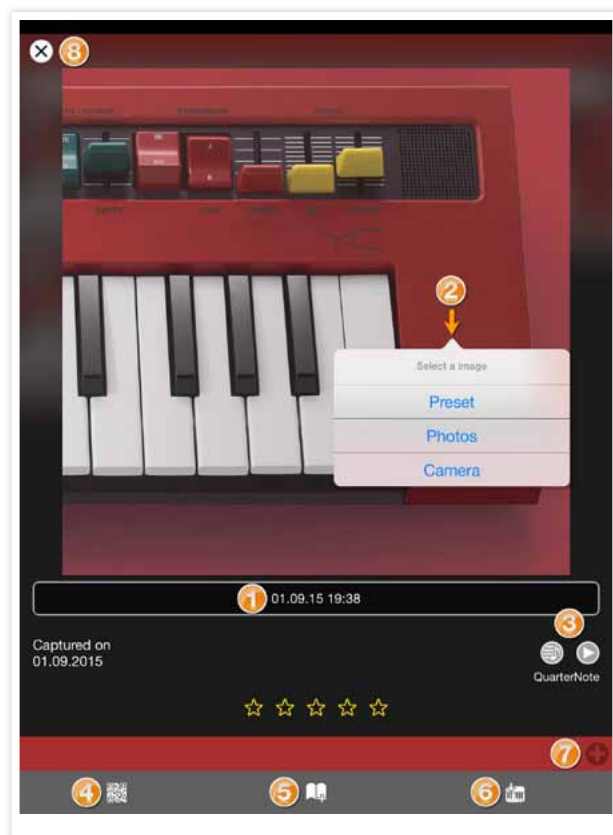
First, the Voice is automatically assigned the date and time of storage as a name. To change this, tap the line that contains the date (1), then enter the desired name in the dialog box, and confirm with "OK". With a tap on the picture (2) you are offered a number of options to replace the picture. In addition to choosing one from the presets you can load an image from the stored photos or make a new one with the built-in camera. Right below the name two icons (3) can be seen. With the playback icon on the right a short MIDI phrase is played.

The left icon - under which the name of the default sequence "Quarter Note" is shown - opens the list of available MIDI phrases, from which one can be selected.
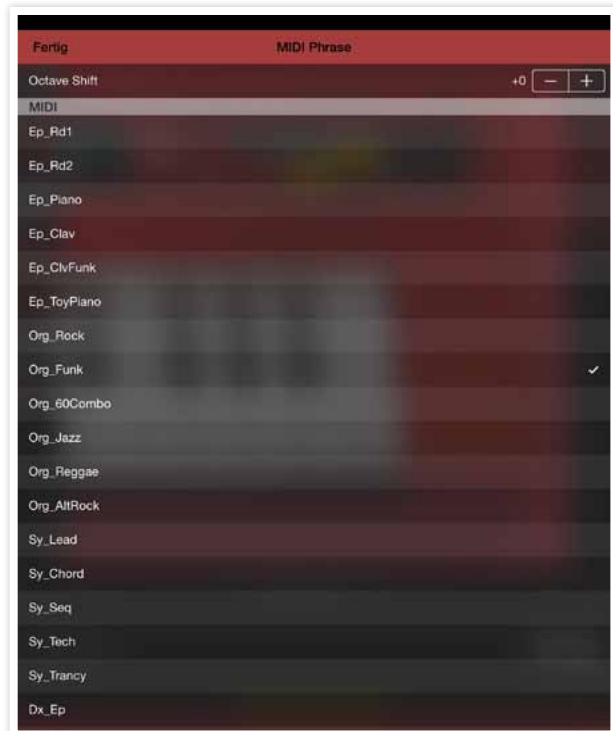
A SHORT HINT ON PHOTOS

After sending a bulk dump from the App to the instrument the Voice is loaded into the instrument. However, there is usually no connection between the current Voice and the settings of the controllers on the control panel. In the event that you want to continue editing a Voice that you loaded from Capture, you could try and tentatively approach the position of each fader, switch, etc. This takes some time and also would not necessarily lead to the same result. On the other hand you could use the camera of the iPad to make a photo of the controllers when saving the Voice in Capture and use this photo for the Voice. With the help of the photo you could at least coarsely reconstruct the Voice.

Of course, you could also use a sheet of paper (see page 19 for a template) and a pen, however, I suspect that this option is hardly used. Here each user is bound to find his own way to deal with the situation.

In addition to its use as a convenient audition phrase you can also use the MIDI phrase to edit the sound on the reface while the iPad is playing a sequence. This may be a small substitute for the missing Looper in reface YC and CP. The stars at the bottom of the screen can be used to rate the Voice.

There are four more symbols at the bottom of the screen. Use the left (4) to generate a QR code. This is then immediately displayed in full page mode. And it can be used directly from that display: Simply use the reface Capture App on a second iPad and its camera to capture (!) that code - it will be detected immediately and the Voice will be imported on demand via a dialog box.

The symbol at the bottom of this screen open the standard iOS share dialog box with its corresponding options.
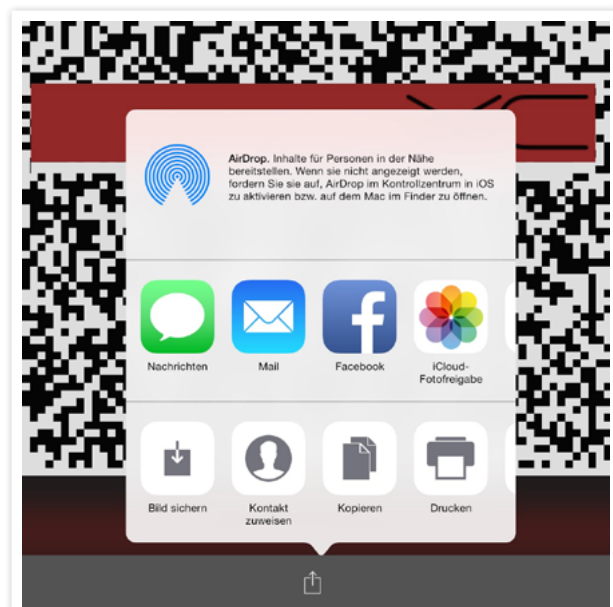
The icon in the middle (5) adds the current Voice to a Set-List (more on that later). The symbol on the bottom right (6) triggers a bulk dump from the App to the instrument.

Somewhat hidden in the lower right, a plus sign (7) can be found. This opens a screen where you can manage Tags. You can create your own Tags and assign several of them for each Voice. These keywords can be used to search for sounds in all reface models known to you reface Capture App.

After editing the Voice incl. the assignment of Tags and the rating you get an appropriate overview.
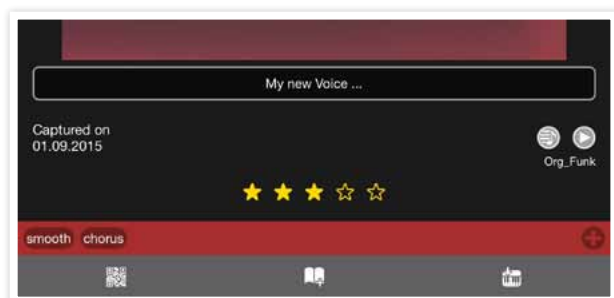
Use the white icon in the top left (8) to close the detailed Voice view and return to the Voice page.

VOICE COLLECTION

The Voice page represents your Voice collection. A small starter set of Voices is included with the App, so you are able to try something. By tapping on one of the Voice icons it is framed white and the corresponding Voice is sent immediately and without further warning to the instrument. Within the icons you can again see the playback button for the MIDI phrase in the top left. The arrow next to the name of the Voice reopens the individual display of the relevant Voice, as described above.
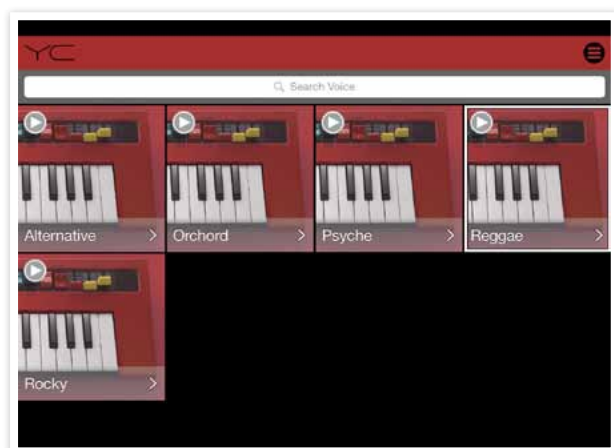
With their intuitive user interfaces all reface models invite for spontaneous experimentation. Since the memory requirements of a Voice is vanishingly small, a large collection of interesting Voices could come about quickly. If you want to work with reface creatively AND productively, it is therefore advisable to work from the outset with both the allocation of Tags as well as the MIDI Phrases.

At the top of the Voice Collection the input field for the Voice search can be found. This allows to filter results even from a large Voice collection so that a clear number of Voices for the desired application becomes available rapidly. The MIDI phrase also helps in the pre-selection. By this you are able to concentrate your search on the iPad, and yet are offered a quick comparison of Voices.

SET LIST

This page also offers a sample Set List containing the Voices that are included with the App. With a simple tap on the Set List, it will be enabled and displayed in detail. A tap on the respective Voice sends the corresponding bulk dump to the instrument. So you can go through the Set List tap by tap. From the active Set List, you can always go to the Voice's detail page by hitting the arrow icon next to the Voice name. Changes you make here are saved in the Voice, it is not possible to store separate edits within a Set List.

As already touched above, it is possible to add a Voice to a Set List or create an all new Set List from the Voice's detail page. A tap on the Book icon at the bottom of the screen opens the Edit page for Set Lists. You get the choice of creating a new Set List, or adding the Voice to an existing one. With the command "+ Create Set List" (1) a dialog box (2) appears, in which you can enter the name for the new Set List. With OK, the Set List is created. In the background, the Voice, from which you have entered the Set List Edit mode, is still active. With a tap on the just created - or existing - Set List, that Voice is added. On the right side a number (3) informs

how often the Voice is used in the Set List. Press "Done" in the top left to exit this page.

After closing the Voice's detail page, you are back in the Set List, which can be edited, too. With a long tap on one of the icons the iOS typical sort mode is started (the icons shake and get a minus sign), in which the order of Voices can be changed by dragging them to the position you want them to have. The minus sign deletes the corresponding Voice from the Set List.
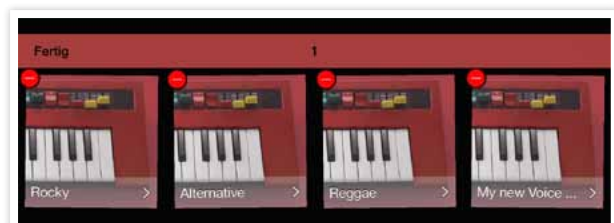
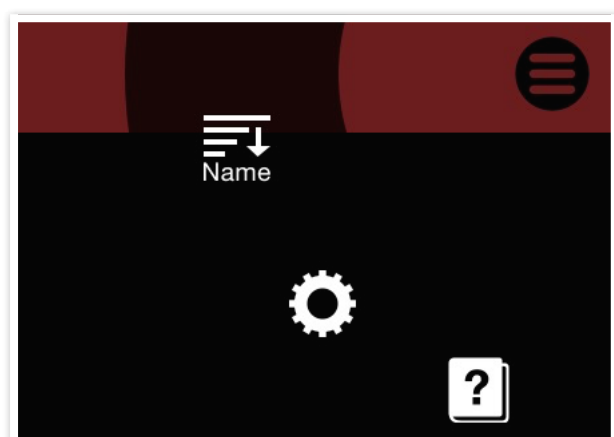# GENERAL AND PRACTICAL TIPS

The currently connected reface model is displayed in the header of reface Capture on the left. Tap directly on the name to select another reface model. This works even if no reface is connected. In the right of the header a small menu is available.

The first menu item changes the sorting criterion of the displayed Voices. You can choose from date (ie the date the Voice was originally stored), name, and rate (your rating in stars). The gear features information about reface Capture and "the fine print". The question mark opens the user's manual of reface Capture.
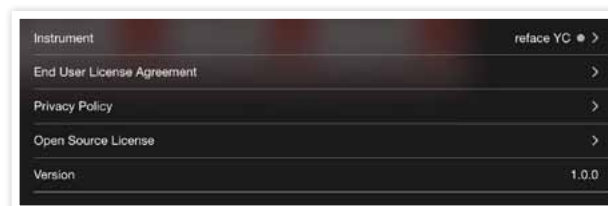
Now the "compulsory exercises" are largely completed. If you want to work intensively with your reface CS, DX, CP, or YC, it may make sense to store a start-up setting in reface Capture for the development of new Voices. For reface CS this could be a particular Oscillator in conjunction with certain Filter and Envelope settings. In the case of reface YC this could be a combination of Vibrato, Vibrato Length, and Distortion you often work with. For reface CP maybe your favorite combination of Chorus and Reverb? Whatever it is, cleverly designed templates can be a real time saver as you do not need to re-create your favorite settings in each case you are going to prgoram a new Voice.

Earlier in this workshop I had written about the possibility to use the icon pictures of the Voices in a meaningful way. Another idea is to use the icons for the work with Set Lists, so that in a live situation you would be able to quickly identify which Voice is needed for which part of your performance. This way you could avoid to have Voices stored in a Set List more than once.

So far for the insight into reface Capture. As always, I hope that there was something in there for you, too.

Your Hans-Peter Henkel

reface CS

Voice Name: _____ Author: _____ Date: _____

VOLUME | OCTAVE | LOOPER | LFO | PORTAMENTO | OSC | FILTER | EG | EFFECT

OCTAVE: ++ + 0 - --
LOOPER: CLEAR · REC · PLAY · PAUSE · STOP — TEMPO
LFO: OSC · PITCH · FILTER · AMP · OFF — ASSIGN DEPTH SPEED
OSC: 1 2 3 4 5 — TYPE TEXTURE MOD
PORTAMENTO: MONO POLY
FILTER: CUTOFF RESONANCE
EG: FEG / AEG — A D S R
EFFECT: DIST · CHO/FLA · PHASER · DELAY · OFF — TYPE DEPTH RATE

reface CS

Voice Name: _____ Author: _____ Date: _____

VOLUME | OCTAVE | LOOPER | LFO | PORTAMENTO | OSC | FILTER | EG | EFFECT

OCTAVE: ++ + 0 - --
LOOPER: CLEAR · REC · PLAY · PAUSE · STOP — TEMPO
LFO: OSC · PITCH · FILTER · AMP · OFF — ASSIGN DEPTH SPEED
OSC: 1 2 3 4 5 — TYPE TEXTURE MOD
PORTAMENTO: MONO POLY
FILTER: CUTOFF RESONANCE
EG: FEG / AEG — A D S R
EFFECT: DIST · CHO/FLA · PHASER · DELAY · OFF — TYPE DEPTH RATE

reface CS

Voice Name: _____ Author: _____ Date: _____

VOLUME | OCTAVE | LOOPER | LFO | PORTAMENTO | OSC | FILTER | EG | EFFECT

OCTAVE: ++ + 0 - --
LOOPER: CLEAR · REC · PLAY · PAUSE · STOP — TEMPO
LFO: OSC · PITCH · FILTER · AMP · OFF — ASSIGN DEPTH SPEED
OSC: 1 2 3 4 5 — TYPE TEXTURE MOD
PORTAMENTO: MONO POLY
FILTER: CUTOFF RESONANCE
EG: FEG / AEG — A D S R
EFFECT: DIST · CHO/FLA · PHASER · DELAY · OFF — TYPE DEPTH RATE

reface CS

Voice Name: _____ Author: _____ Date: _____

VOLUME | OCTAVE | LOOPER | LFO | PORTAMENTO | OSC | FILTER | EG | EFFECT

OCTAVE: ++ + 0 - --
LOOPER: CLEAR · REC · PLAY · PAUSE · STOP — TEMPO
LFO: OSC · PITCH · FILTER · AMP · OFF — ASSIGN DEPTH SPEED
OSC: 1 2 3 4 5 — TYPE TEXTURE MOD
PORTAMENTO: MONO POLY
FILTER: CUTOFF RESONANCE
EG: FEG / AEG — A D S R
EFFECT: DIST · CHO/FLA · PHASER · DELAY · OFF — TYPE DEPTH RATE

NEW PROMOTIONAL DOWNLOAD

„LIVE INSTRUMENTS" FOR MX49/MX61

Like no other manufacturer Yamaha supplies its loyal customers with free and fresh "sound food". This time the MX49/ MX61 - the smaller siblings of the MOTIF series - get a neat sound replenishment.

"Live Instruments" for MX49 / MX61 was produced by Yamaha Music Europe in cooperation with EASY SOUNDS and includes a high-quality collection of sounds of the categories piano, electric piano, clavinet, organ, mellotron, strings, brass section, and synth. So it's a selection of instruments that all keyboardists in bands require regularly.

THE CONTENTS OF THE SOUNDSET

100 VOICES, CAREFULLY ADAPTED FOR THE MX SERIES:

- *Rock & Pop Piano*
- *Electric Piano (Rhodes, DX)*
- *Clavinet*
- *Mellotron*

- *Vintage String Ensemble*
- *Big Brass Section*
- *Distorted Rock Leads*
- *Progressive Analog Lead Synths (Mini Moog Classics / JP-8 Stereo Sync)*
- *Legendary D50 sounds like Fantasy Bell, Staccato Heaven ...*

32 PERFORMANCES, DIVIDED INTO:

- *SPLIT Performances (Instruments & ARP)*
- *LIVE Performances (Split & Layer)*
- *LIVE Performances (Single)*
- *LIVE HYBRID Performances*

The original soundset "Live Instruments" was first published by EASY SOUNDS as a sample-based version for MOTIF XF/XS. Soon I got the chance to convert the soundset in order to use it with MOX6/MOX8, S90/S70 XS, and MOTIF-RACK XS. The biggest challenge was to replace the used samples with the internal ROM Waveforms of the MOTIF series.

In addition, I contributed some of my own Voices and some customised Presets that were prepared for live use. Now that the soundset is very familiar to me I can put my hands on it again.

THE DOWNLOAD

The free soundset "Live Instruments for MX" can be ordered by writing an e-mail with the subject "Live4MX" to: live4mx@easysounds.de

Immediately after registration you will receive an email from EASY SOUNDS containing the download link for the activation of the content.
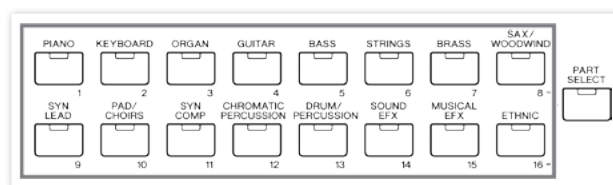
THE VOICES

I've done the conversion of the Voices using the software John Melas Total Librarian. Without the support of this software, this project would never have come into existence because of the disproportion of effort and effect. Since the Total Librarian imports native files of different models, you get good basic material to work with after having transferred the Voices to the MX. Of course, depending on the Voice there are more or few adjustments to make.

First of all, it was my goal to program the Voices that they sound good in a Performance with standardised effect settings. The MX series has - unlike MOTIF and MOX or MOXF - no real Voice mode and only one Insert Effect. I have prepared the Insert Effect for a universal use in various System Effect settings.

On the MX49/MX61 the selection of Voices is exclusively done via Voice Categories and not via Voice Banks. Within the Categories the User Voices always follow the Preset Voices. In the Default mode, which is intended for playing single Voices, you can use the cursor keys (up / down) to toggle between Parts 1 and 2 and thus play two different Voices.

The Default mode for selecting individual Voices can be accessed with the "Quick Reset" function. To do so hold [SHIFT] and press [SELECT]. If you have made individual Voice assignments in the Default mode, you can save them as a new Performance by pressing the [STORE] button.


In addition I had to adjust or replace some Waveforms, as the pool of ROM Waveforms in the MX is reduced in comparison to the larger models. I used the John Melas Voice Editor, which was also indispensable for the task of working on the Voices.

THE PERFORMANCES

The Performance mode of the MX49/MX61 differs substantially from the MOTIF series. In fact, it is more like the Song or Pattern Mixing mode from the larger models. It is always active and provides up to 16 Voices that are available simultaneously, of which two can be played immediately with the keyboard. For quick access to the most important functions of a Performance - Split & Layer - the front panel of the MX series features two corresponding buttons. In general, the first two (of the 16) Parts are linked to these buttons. If neither [SPLIT] nore [LAYER] are active, you can alternately play the Voices of the two Parts on the keyboard in a sort of Single mode. The MX synths support up to two Arpeggio Parts and a Drum Part.

For "Live Instruments" this meant that none of the original Performances could be converted "as is". Therefore, I have only reprogrammed a few 1:1 and furthermore let me get inspired by the possibilities of the MX. Of course I have worked almost exclusively with the 100 User Voices of the set, apart from the Arpeggio Parts.

The Performances are roughly divided into the four areas mentioned above. The "SPLIT Performances (Instruments & ARP)" are Arpeggio-based Performances, each of which contains a Drum Part and two ARPs and a solo Voice. These come pretty close to the classic Performances from the MOTIF series.
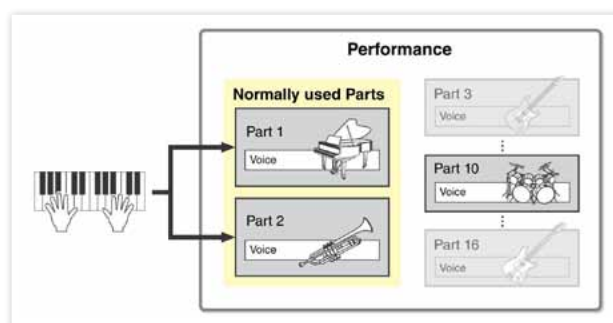
"LIVE Performances (Split & Layer)" include typical Voice combinations that are suitable for a live situation. Typical piano/strings layer combinations are included as well as Split Performances with an area for left-handed accompaniment and solo playing with the right hand.

"LIVE Performances (Single)" utilise specially programmed effect settings for individual Voices, which include both the Insert and the System Effects. This is due to the fact that only one Insert Effect is available.

"LIVE HYBRID Performances" support Splits and Layers by defining specific MIDI channels that are assigned to multiple Parts. After selecting such a Performance the button [PART SELECT] has to be pressed. By activating the different Parts the prepared Voice combinations become playable on the keyboard. Switching between Parts takes place without interrupting the sound. This means that, for example, you can hold a sound with the sustain pedal and make a switchover which becomes active with the next keystroke. For more information and detailed explanations on the subject of Hybrid Live Performances, see the Music Production Guide 01/2015. The Hybrid Live Performances on the memory locations 029-032 are prepared to perform certain songs. They are part of the promotional soundset "Hybrid Performer" for MOTIF XF and MOXF and were adapted to MX49/MX61.

JOHN MELAS TOOLS FOR THE MX SERIES

As mentioned, I have made all the edits with the support of the John Melas Tools. In recent years these have evolved to become an indispensable tool for the entire Yamaha synthesizer product line. And certainly the following formula is right: The smaller the display or user interface on the instrument, the more valuable the work with the JM Tools.

Until this project my knowledge of the MX was rather volatile, I hadn't had the opportunity to get to know it more intensively. However, by now I have learned a great deal not only in this regard, but also concerning the JM software - as always when you are seriously going into detail with something new.

The cooperation of the components Total Librarian, Voice Editor, and Performance Editor is exemplary and so practical that I want to incorporate my experiences from this work in a separate workshop in the next edition of the Music Production Guide.

SO FAR, SO GOOD...

Please do not consider the content of this promotional download as a Preset. In particular, the Performances are excellent as templates for your own creations. Voices can be easily replaced, volume levels adjusted, Split Points moved, Effect settings or controller assignments changed - or use them for other Performances.

But for now I hope you will enjoy exploring the Soundset. I would be delighted if you do use the provided Voices and Performances for your music.

As always, I welcome your feedback to the following e-mail address (which can also be used if you encounter - albeit unlikely, but still possible - a problem): live4mx@hape13.de.

Your

Hans-Peter Henkel

YAMAHA DTX502 SERIES HYBRID KIT WORKSHOP

DTX502 TOUCH APP & HYBRID SETUP

Hybrid drumming is a topic that still puts many drummers with great challenges. Which Module should be used, which Triggers or Pads are the perfect ones and how do you prepare the acoustic drums?

And then there are the many different settings such as Velocity or Crosstalk et al. This can be a bit confusing, especially for e-drum newbies. I like to show you a great innovation from Yamaha, which is very useful when compiling a hybrid kit.

MODULE AND APP

The DTX502 module has been - among others - specifically designed for the use in a hybrid kit. This can be seen from the construction, for example, on the rear side between the connectors enough space has been left to mount the Module to a cymbal stand or a hi-hat machine.

Yamaha has recently launched a new iOS App for the Module that is not only available for free, but also facilitates the work with the DTX502. The App is called DTX502 Touch and can be downloaded from the App Store. Among other things this App has a great feature that simplifies the settings for a hybrid kit.

THE CONNECTION

Once the App has been installed on an iPad (or iPhone), you only have to connect the iPad to the Module. This can be done with an Apple Camera Connection Kit and a standard USB cable or via the iUX-1 from Yamaha. The cable is connected to the USB-to-Host interface of the DTX502 Module.


DRUMS, PADS & TRIGGERS

In a hybrid kit you can mix Pads, Drums, and Triggers as you like to build your own kit. If the acoustic drums are not to be recorded with microphones, they should be dampened a little, which is better for the trigger function.

HYBRID SETUP USING THE DTX502 TOUCH APP

Start the App after you have connected your iPad to the module. Press the Menu button - and choose the sub-item "Hybrid Setup". This starts the Hybrid Setup Wizard to help you through all the necessary settings.
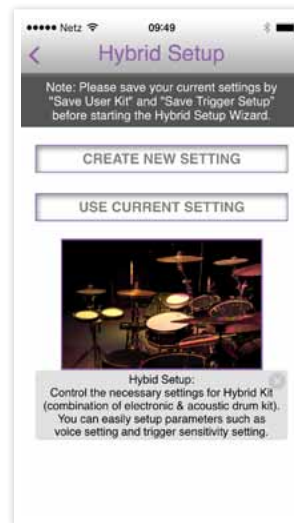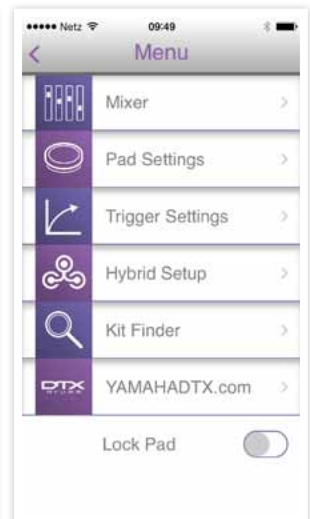

In the first window, the App warns that you are about to overwrite existing settings. So it's important to save your old settings first. Then press the button "Create New Setting" to create a completely new setting.

In the next window the App asks if all desired Pads or Triggers are already connected to the Module. After confirming that, a small additional window opens that asks if you have made the volume settings in regard to external monitors. This is important for the Crosstalk setting. More on that later...
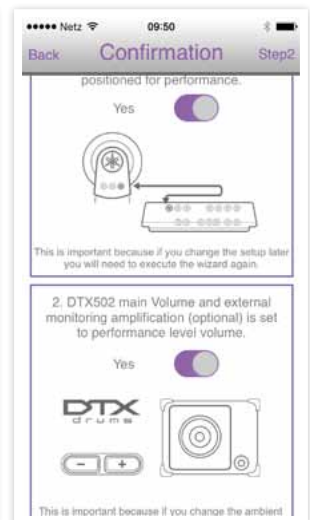
Once you have confirmed this question, the next window opens where all Pad, Trigger, and sound settings can be made. Simply hit a Pad or Trigger on your kit to select it or select a Trigger Input within the App with your finger. For example: I have equipped my acoustic bass drum with a Yamaha DT20 Trigger, so I choose the correct Trigger Type from the "Pad Type" and select a sound from the corresponding Category. I then repeat this with all the other Pads and Triggers.
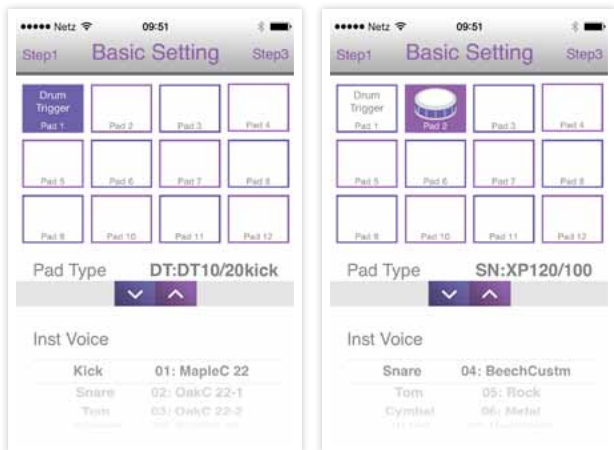
When you select the Pad and Trigger Types the App already sets matching Velocity settings, so everything should work really well. If you have selected all sounds, press "Step3" - that's when the Crosstalk menu appears.

CROSSTALK SETTINGS

A correct Crosstalk setting is important because this setting is to prevent the crosstalk of the various Pads and Triggers. You wouldn't want that the snare is triggered when you play the bass drum, or that a tom is triggered unintentionally. In this window, the App will prompt you to hit each Pad

or Trigger three times and then calculates the best Crosstalk values. As already mentioned above, also the volume of the monitor speakers plays a role - so during setup please play your kit with the volume at which you actually want to play it later, for example, live on stage.

THE FINAL TEST

In the penultimate window the entire kit is to be played in order to check if everything is set to your satisfaction. If you confirm this, you can save your settings in the next window.
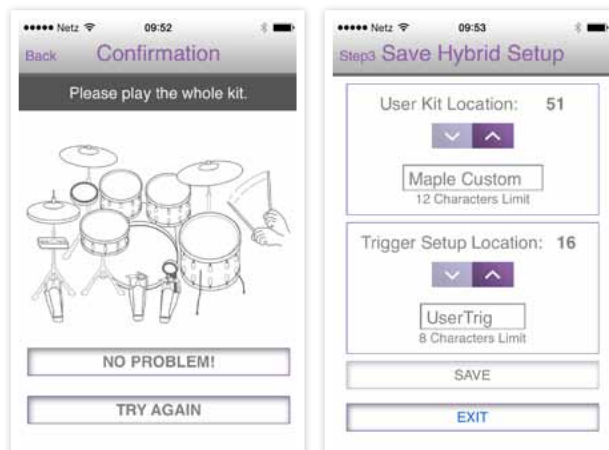
OWN FINE ADJUSTMENTS

Of course you can also use the App to take a dive into the fine settings and change all available settings of the Pads or Triggers that are connected to the DTX502. There are great features in the main menu, such as the "Trigger Settings" menu. Here you can set everything which is important for your drumming, even the Velocity curve.
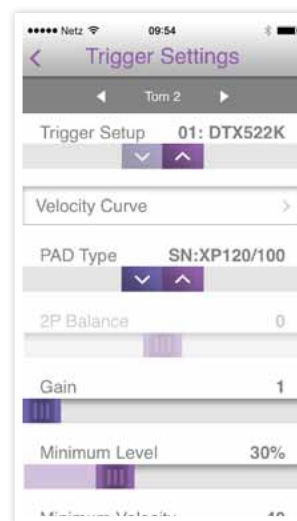
CONCLUSION

The Setup Wizard features are just great. Download the free App and build yourself your dream hybrid kit. Its easy as cake!

Your Ralf Mersch

MUSIC PRODUCTION GUIDES – COMPLETE ARCHIVE ONLINE

On the last page of the Music Production Guide a link can be found to download a zip-file containing all previous editions (in the Box „Music Production Guide History").

In addition, we now offer all readers the opportunity to access all previous issues online. So the Guides archive is available from everywhere you've got connection to the internet.

After entering the access data, simply click on the relevant issue in order to open it for reading.

The link to the German editions:
> http://easysounds.macbay.de/MusicProductionGuides_DE

The link to the English editions:
> http://easysounds.macbay.de/MusicProductionGuides_EN

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MusicProductionGuide_2013_04_EN.pdf	24-Dec-2013 16:03	6.2M	
MusicProductionGuide_2014_01_EN.pdf	27-Jan-2014 14:10	6.7M	

YAMAHA-GOODIE: MX49/MX61 PERFORMANCE KIT

With the „Performance Kit" there is free additional, yet high-quality content available for MX49/MX61 users. It was produced by Yamaha Music Europe in cooperation with EASY SOUNDS.

The "Performance Kit" consists of the following components:

- MX49/MX61 Performance Library
- WAV pool with about 200 WAV files totaling 93 MB (drum loops, vocal and vocoder phrases, sound effects, and atmospheres)
- MIDI loops & arpeggios

To register for this free goodie simply write an e-mail with the keyword „MX49/MX61 Performance Kit" to:

mxgoodies@easysounds.de

As soon as the registration process is complete you will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

MOX „SOUND & GROOVE KIT"

The free MOX „Sound & Groove Kit" is available for all registered users of the MOX.

This soundset includes an „Electronic & Dance" soundlibrary featuring 128 Voices - a selection of the best synth-sounds from the EASY SOUNDS soundlibraries for the MOTIF series.

In addition, the package includes a WAV loop pool with drums, synths, vocals, sound effects, and atmospheres for Cubase AI and other DAWs.

Registration for this goodie is done by writing an informal e-mail with the keyword „MOX" to this e-mail address:

    moxgoodies@easysounds.de

EASY SOUNDS SOUNDSETS FOR MOX

The popular MOTIF soundlibrary from EASY SOUNDS is also available in MOX format.

The following products are available:

  • *Yamaha MOX „Live Instruments"*   • *Yamaha MOX „Stage & Studio"*

  • *Yamaha MOX „Nature of Chill"*   • *Yamaha MOX „Phat Analog"*

  • *Yamaha MOX „Dance Pro"*   • *Yamaha MOX „Organ Session"*

  • *Yamaha MOX „Phat Analog II"*   • *Yamaha MOX „Hypnotic Stepz"*

  • *Yamaha MOX „Xtasyn"*   • *Yamaha MOX „Chill Xperience"*

  • *Yamaha MOX „Synth Xtreme"*   • *Yamaha MOX „Mystic Spheres"*

  • *Yamaha MOX „Magical Pads"*   • *Yamaha MOX „Dance Xpanded"*

Visit the EASY SOUNDS online shop:

    www.easysounds.de

YAMAHA CP1 ARTIST PERFORMANCES

A free soundset in excellent quality is abvailable for every CP1 user.

A total of 64 Performances were programmed by renowned sound designers Johannes Waehneldt and Peter Jung on behalf of Yamaha Music Europe.

The soundset can be requested by sending an e-mail to

cp1goodies@easysounds.de

containing the keyword „CP1 Artist".

You will receive an e-mail from EASY SOUNDS containing a link where the file can be downloaded.

MOTIF XF FLASH MEMORY CONTENT

Yamaha is working with third party software vendors to offer an extensive amount of free and optional Flash Memory content for registered MOTIF XF users.

The flash memory content package „Inspiration In A Flash" make a perfect first stock for a sample-library of up to 2 GB for the non-volatile Flash Memory of the MOTIF XF. This content package contains three new User Voice Banks, 353 User Waveforms, 458 MB of Samples and 12 User Drum Kits. It focusses on the sound categories piano, organ, brass & reeds, pads, synths, oriental instruments and drums.

These Voice Banks can be individually loaded into the volatile SDRAM of the MOTIF XF, if no Flash Memory Module is installed.

The „Symphonic Orchestra Library" features 128 User Voices, 34 User Waveforms and 336 MB Samples (979 Keybanks).

The orchestra library produced by Prof. Dr. Peter Jung (Duisburg-Essen, Germany) is based on recordings that were created over the past five years with the participation of two well-known Central European symphony orchestras.

The recorded sounds are very lively and authentic. Some feature delicate impressions of „disturbances" that are typical for strings, such as the sound of slightly hitting the instrument body with the bow. All recordings were digitally processed on PCs, collaborating with well-known sound designers.

In addition to the orchestra sounds the Voice bank also contains sounds of categories like Electric Organ, Pipe Organ, Acoustic Piano, and Electric Piano.

To be able to load the complete All-file a Flash Expansion Memory Module (512 MB or 1 GB) is required. Single Voices can also be loaded into the SDRAM memory of the MOTIF XF (volatile sample memory).

This free content for the MOTIF XF can be requested by sending an e-mail containing the keywords „MOTIF XF Inspiration & Symphonic" to:

xfgoodies@easysounds.de

The MOTIF XF user will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

MOTIF XS:
EUROPEAN LOYALTY PROGRAM AND
ORIENTAL SOUNDSET

The „European Loyalty Program" offers MOTIF XS users free additional but nonetheless high-class content.

It is mainly a premium Voice and Sample library produced by EASY SOUNDS in collaboration with Yamaha Music Europe which contains the following:

- *The 3-layers Yamaha S700 stereo piano (32 MB compressed)*
- *„Sweet Voices" and choir and scatvoices from the Yamaha Tyros*
- *Best-of compilations of the optional soundsets from EASY SOUNDS*
- *A WAV pool containing 200 WAV files with 93 MB in total*

The MOTIF XS soundset „Oriental Instruments & Percussion" was produced by turkish musicians and contains the following:

- *36 Performances*
- *128 Voices*
- *9 User Drum Voices*
- *113 User Waveforms / 84 MB Samples of oriental instruments*
- *6 Turkish Authentic Micro Tunings*

„Oriental Instruments" is developed for the use in both traditional and modern turkish music and is based on authentic samples of oriental musical instruments. Nonetheless these special oriental instruments can be used in music styles like pop, world, chill out, ambient and whatever you can imagine.

To register for the loyalty program and the oriental soundset simply write an e-mail with the keyword „MOTIF XS Goodies" to:

    sxgoodies@easysounds.de

As soon as the registration process is complete, the MOTIF XS user will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

S90 XS / S70 XS: SOUNDPACKAGE

A free „Soundpackage" with additional high-class content is available for S90 XS / S70 XS users.

This Soundpackage is produced by EASY SOUNDS under contract to Yamaha Music Europe and contains the following:

- *Soundset „Pop & Dance" - 128 professional Voices from the EASY SOUNDS library*
- *Soundset „Vocoder Dreamz" containing 40 VocoderVoices*
- *A WAVpool containing 200 WAV files with a total size of 93 MB*

This free soundpackage can be requested by sending an e-mail containing the keyword „S90 XS / S70 XS Soundpackage" to:

   s90xsgoodies@easysounds.de

You will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

MOTIF-RACK XS: SOUND & INFOPACKAGE

MOTIF-RACK XS users can obtain the free „Sound & Infopackage" that's produced by EASY SOUNDS under contract to Yamaha Music Europe.

The software package contains a Soundset (128 Voices), a WAV pool with 200 loops and audiophrases, a demo song, and a comprehensive guide plus tips & tricks.

This free soundpackage can be requested by sending an e-mail containing the keyword „MOTIF-RACK XS Sound & Infopackage" to:

   mrxgoodies@easysounds.de

You will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

S90 ES, MOTIF-RACK ES, MO6/MO8: SOUND & INFOPACKAGE

Users of the MO6 / MO8, S90 ES, and MOTIF-RACK ES can obtain a free Sound & Infopackage that's produced by EASY SOUNDS under contract to Yamaha Music Europe.

This includes the soundset „Pop Xpanded" with 192 profesional live- and arpeggio-Voices. Furthermore a comprehensive documentation and other useful tips & tricks are included.

This free soundpackage can be requested by sending an e-mail containing the keyword „Pop Xpanded" to:

popxpanded@easysounds.de

You will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

TENORI-ON: EUROPEAN VOICE & SAMPLEBANK

Yamaha Music Europe and EASY SOUNDS provide their free soundlibrary „European Voice & Samplebank" to all Tenori-On users.

The downloadable file (48 MB) contains the following:

- *18 Tenori-On User Voices (Samplings)*
- *4 Tenori-On Demos (AllBlock-Files)*
- *268 Samples in WAV-Format (19 MB)*
- *Comprehensive PDF documentation*

This free sound library can be requested by sending an e-mail containing the keyword „Tenori-On European" to:

tenorion@easysounds.de

You will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

FREE DRUM KITS
FOR DTX900 & DTXTREMEIII

Yamaha offers free content for DTX900K, DTX950K, and DTXTREMEIII.

There are five content packages available for download:

- *Extra Content 1 - Jazz Kit (4 Drum Kits)*

- *Extra Content 2 - Rock Kit (13 Drum Kits)*

- *Extra Content 3 - Electronic Kit (15 Drum Kits)*

- *Extra Content 4 - Vintage Kit (6 Drum Kits)*

- *Extra Content 5 - Oak Kit (6 Drum Kits)*

Altogether there are 44 Drum Kits (containing 150 MB samples) available. For more information and the download links visit
http://de.yamaha.com/de/support/

Go to the Downloads / Driver and Software section and enter the name of your drum kit model.

OCEAN WAY DRUMS DTXPANSION KIT

These three Drum Kits have been produced by Yamaha's sound designer Dave Polich and are based on the sample library from Ocean Way (Sonic Reality).

The Drum Kits feature a very complex programming containing multiple velocity layers. You can download the file at:
http://www.dtxperience.com/dtxpansion.php

FREE DRUM KITS
FOR THE DTX-MULTI 12

Yamaha provides 25 high quality Drum Kits (75 MB) for the DTX-MULTI 12 for free download.

It is the same content that has been available for some time now for DTX900K, DTX950K, and DTXTREMEIII.

Here's an overview of the available Kits, which are divided into two files:

File 1 = Acoustic Kits

- *Jazz Maple (5 variations)*
- *Oak X Single (5 variations)*
- *Vintage (5 variations)*
- *Rock Single (5 variations)*

File 2 = Electronic Kits

- *ClasscDance*
- *Classic RX*
- *Drum'n'Bass*
- *HipHop90bpm*
- *House 128bpm*

More information and download links can be found here:

http://download.yamaha.com

First select your country and then enter DTX-MULTI12 into the search form.

DTX-MULTI 12 SOUNDSET: „ORIENTAL PERCUSSION"

The DTX Electronic Percussion Pad MULTI-12 uses many of the high-end features and sounds from the DTX and MOTIF series and provides an optimum tool for live drumming, productions or rehearsals.

With over 1,200 high-class sounds - including newly-developed drum, percussion and keyboard sounds - the DTX-12 MULTI enriches any musical situation. Up to 200 User Sets can be programmed and added with effects to get ready for every conceivable musical style with the best sounds around. In addition, the large 64MB Flash-ROM Wave-Memory can be filled with additional samples which then can be assigned to the Pads.

Now the soundset „Oriental Percussion" for the DTX-MULTI 12 is available for registered users. It is provided by EASY SOUNDS on behalf of Yamaha Music Europe - free of charge.

The download package includes the following:

• *50 Patterns*

• *24 Kits*

• *132 User Waves (18 MB Samples)*

The soundset has been designed primarily for traditional and modern Turkish music. It's based on authentic samples of oriental percussion instruments.

The oriental instruments are however well suited for use in other music styles such as Pop, World, Chill Out, Ambient, etc.

„Oriental Percussion" was programmed by the Turkish musician and producer Mert Topel.

Since 1990 Mert Topel is working as a musician with nationally and internationally known pop and rock stars such as Tarkan (1993-2008) and many others. Mert recorded several albums as a producer of jazz, fusion, rock bands, and singers like Kirac, Mor ve Otesi, Gülden Goksen, Grizu etc. He also has his own jazz-rock band „Fenomen", which published its first album in 2006 - with very good response from jazz lovers. Another project is a collaboration with Alper Maral in the production of an electro-acoustic-oriented album called „The Voltage Control Project", which appeared in 2010.

The DTX-12 MULTI Patterns produced by Mert Topel should inspire the musician in the first place and serve as basis for his own music productions.

This free soundset can be requested by sending an e-mail containing the keyword „DTX-M12 Oriental" to:

dtxmulti12@easysounds.de

The user will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

CUBASE AI TUTORIAL VIDEOS FOR REGISTERED USERS

Thanks to the cooperation between Yamaha and Steinberg most of the recent instruments and mixing desks from the Yamaha Music Production range have the DAW software Cubase AI included – for those who do not own a DAW software yet this is one good reason more to buy from Yamaha. Even more Cubase AI is a music production tool with functions which were exclusive for high-end studios not very long time ago.

Even better: European customers buying a Yamaha Music Production instrument with included Cubase AI software are qualified to request a free English language tutorial CD from ASK Video containing 23 videos on how to use Cubase AI4.

The CD is English language only and only available as long stocks last. So better be quick – request your CD by sending an e-mail containing the serial number of your Yamaha instrument and your name and address to:

musicproduction@yamaha.de

Important note: This CD-ROM can not be shipped outside Europe!

OPTIONAL SOUNDSETS FOR MOTIF / MOXF / MOX / MO AND S SERIES

"ENERGY"

Sounds for electronic, modern pop, dance, dubstep, electro house, and related styles of music. With Energy important elements of the current electronic music are finally available for the MOTIF. Rapid arpeggios, wobbling synths, electric bass, and drum beats in variable tempos are essential features of this set

"NATURE OF CHILL"

Exquisite Voices and Performances for chill out, lounge, ambient, electronic, and related musical styles of popular music. In addition to broad, effective and atmospheric synthesizer sounds also remakes of traditional instrument sounds from the fields of piano, electric piano and guitar are offered

„LIVE INSTRUMENTS"

Voice and sound collection with high-quality sounds of the categories piano, electric piano, clavinet, organ, Mellotron, strings, brass section, synth. Popular selection of instruments that are always required by keyboard players in bands. In addition, the sound library contains punchy drum sounds and arpeggio Performances that offer inspiration and ample opportunities for improvisation with accompaniment and idea material for productions
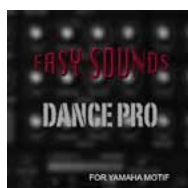
„DANCE PRO"

Top-current, powerful, and assertive dance Voices, programmed by top international sound designers. A special feature are the audio / MIDI arrangements, where synth Voices and drum loops are combined. These arrangements can be used as a starting point for your own dance tracks

„EVOLVING SOUNDSCAPES"

Inspiring collection of atmospheric and dramatic Voices and Performances on the basis of a newly created sample library. High-quality FX, synth and drum samples, pads, and musical effects with impressive atmosphere and motion-rich sound structures, spherical and spectacular sound effects for cinematic and ambient productions

„PHAT ANALOG II"

Timeless Voice and sound collection with an emulation of popular sounds from Oberheim synthesizers (OBX, OB8, Matrix12 ...) and the Jupiter-8. The ultimate analog extension for the MOTIF! Polyphonic synth sounds like synthbrass, synthstrings, pads, and synthcomps are the main content. However, leadsynths for synthpop, sequencer, arpeggio, and FX sounds can also be found in this sound library

„XTASYN"

Up-to-date synth and drum sounds for dance, trance, pop, and electronic. Phat leads & synthcomps, pads, FX. Special attack Waveforms for punchy sounds

„FM XPANDED – VOL. 1: ELECTRIC PIANO & CLAVINET"

Sample-based FM sounds with very high dynamic and authenticity, which are heavily based on classic DX7 sounds, but also offer new and innovative creations

„PHAT ANALOG"

Synthleads, pads & more! Timeless Voice and sample library with a Minimoog emulation (Leadsynths) and JP-8 sounds. The ultimate analogue extension!

„CHILL XPERIENCE"

Soundset for Chill Out, Lounge, Ambient, New Age, Electronic, and related genres. These sounds offer a high level of musical inspiration
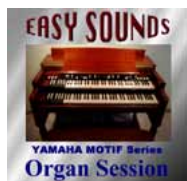
„DRUM PERFORMER"

Lavishly produced 'Real Drums' for extremely realistic sound; dry, fat and punchy. Extreme range of sounds achieved by different recording techniques

„STAGE & STUDIO"

The ultimate top 40 and live set! Contains the most important standard instruments and synth sounds for live musicians. Outstanding performance and power

„ORGAN SESSION"

This set is an impressive emulation of the legendary Hammond B3. Smacky organ sounds with concise key click and controllable percussion. Perfect for Rock, Pop and Jazz

GENERAL INFORMATION

The above soundsets are available for the following devices:

- *MOTIF XF, MOXF, MOTIF XS, MOTIF-RACK XS, S90 XS / S70 XS, MOX,*
  MOTIF ES, MOTIF- RACK ES, S90 ES, MO6, MO8.

- *Some soundsets are not available in allen formats.*
  The most recent soundsets are offered primarily for MOTIF XF, MOXF, and MOTIF XS.

Each soundset contains 128 Voices. Depending on the device, additional content such as Performances, Samples, User Arpeggios, and WAV Loops are included..

Further details can be found on www.easysounds.de

Price per soundset = 35,- EUR

The soundsets are available from:

EASY SOUNDS – Peter Krischker

vertrieb@easysounds.de

http://www.easysounds.de

IMPRINT & FURTHER LINKS

IMPORTANT WEBSITES FOR MOTIF USERS

Official international Yamaha website for synthesizers including a comprehensive download section
www.yamahasynth.com

Official website of Yamaha Music Europe GmbH
www.yamaha-europe.com

American MOTIF support website including message board + KEYFAX webshop + „XSpand Your World" downloads
www.motifator.com

EASY SOUNDS website + webshop sounds and USB sticks for Yamaha synths
www.easysounds.de

John Melas MOTIF Site Editor softwares for the MOTIF series
www.jmelas.gr/motif

Cool Webinars
Support for Yamaha synthesizers and more
www.cool-webinars.com

MUSIC PRODUCTION GUIDE HISTORY

You can download all English editions already published as one single ZIP file using this link to the EASY SOUNDS website:
www.easysounds.eu/NewsGuidesEN.zip

A total summary of all topics ever discussed in the Music Production Guide can be found here:
www.easysounds.eu/mpghistory/history_en.htm

YAMAHA MUSIC PRODUCTION GUIDE

The official News Guide about the Yamaha Music Production product series and Computer Music Instruments

The free Music Production Guide contains news, tips & tricks, software offers, and interviews on and around Yamaha synthesizers of the MOTIF series, S series, MO series, MM series, Tenori-On, and articles about recording, software, and Computer Music Instruments.

You can subscribe or unsubscribe to the free Music Production Guide by sending an informal e-mail to:
motifnews@easysounds.de