YAMAHA

MUSIC PRODUCTION GUIDE

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

03|2013

Contents

MUSIC PRODUCTION SYNTHESIZER

moXF8

MOXF – A UNIVERSE OF SOUNDS FROM A DECADE OF MOTIFS

A UNIVERSE OF SOUNDS FROM A DECADE OF MOTIFS

With a powerful update Yamaha has taken the MOX series to a new level. The latest MOTIF XF technology has been used to expand the MOX with more sounds, more effects, and even a flash-board option.

Because of the compatibility with data from the MOTIF XF and MOX series the MOXF can draw on a great library of sounds and samples plus third-party offers in a large number. The MOXF combines extensibility, easy transportability and compatibility with a lot of other instruments - at a very moderate price. Thus the MOXF series brings MOTIF XF power to live performances as well as music production purposes for a whole new generation of young musicians and those young at heart.
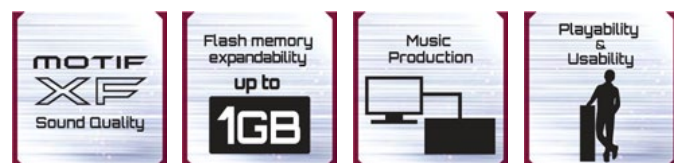
SOUND ENGINE FROM THE MOTIF XF

The MOXF offers a broad range of Voices, such as pianos, electric pianos, strings, brass and orchestra instruments, guitars, basses, drums, and many variations of traditional and modern synthesizer sounds. A special feature are the convincing reproductions of two Yamaha grand pianos (CFIIIS and S6), like they are only to be expected from a manufacturer of acoustic pianos. With a Wave-ROM expanded to 741 MB the MOXF offers 136 new Voices, including the new S6 piano, keyboard sounds like clavinets, organs, accordions, and Voices from a broad stylistic spectrum from classical to hip-hop.

VCM EFFECTS

Yamaha's proprietary VCM technology (Virtual Circuitry Modeling) lifts effects such as vintage EQs, compressors, and phaser effects to a very high standard. This technology enables Yamaha to greatly increase the quality of the sounds in the MOXF by simulating analog effects into the detail of their components. The MOXF offers high quality effects that otherwise are only found in large digital recording consoles, such as the award winning REV-X reverb from the SPX2000. In the insert path, these effects can be applied to up to eight Parts.

It is also possible to connect a microphone and use the vocoder effect to add amazing effects and interesting harmonies to your voice.

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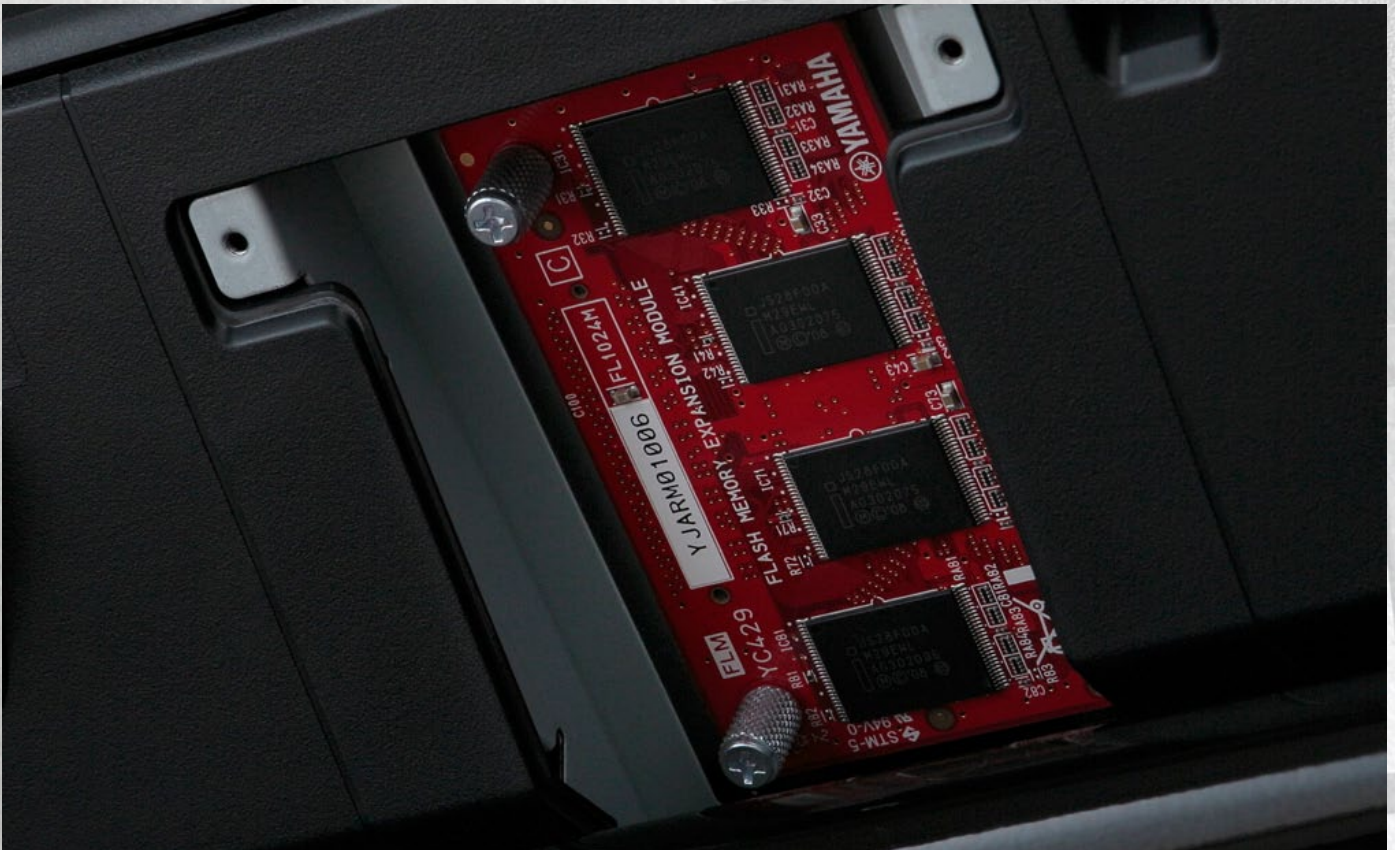
EXPANDABLE WITH FLASH MEMORY

The MOXF is compatible with the entire sound content developed for MOTIF XF and MOX. An optional Flash Board allows you to load additional samples up to a maximum total capacity of 1 GB. By this it is possible to customize the Wave Memory of the MOXF according to individual points of view. There are Promotion soundsets like „Inspiration In A Flash" and „CP1 Piano" as well as third-party libraries available in large numbers.

FLASH MEMORY CONTENT 4 FREE

Comprised of three user banks this soundset contains a wide range of Voices, such as the very popular S700 piano from the S90ES, organs, ethnic sounds, Sweet Voices, etc. - based on approximately 480 MB of Waveforms.

The popular piano sound from the Yamaha CP1 was specifically modified for the MOTIF XF and MOXF. With this promotion set the Voices from the flagship Stage Piano are now available for MOXF users. In particular, this promotional set is very useful for the MOXF8 and its 88-key GHS keyboard.

CONCLUSION

The MOXF sets a new standard in its price segment. The offer is completed with the new DAW software Cubase AI7. Thus the MOXF is not only a great extensible live instrument, but can also serve as a central workstation for recording studios. In the next issue we will take a closer look on the new features, especially the flash option.

	MOXF6/MOXF8	MOX6/MOX8	MOTIF XF6/7/8
Wave-ROM	741 MB	355 MB	741 MB
Waveforms	3.977	2.076	3.977
Presets (Voices)	1.152	1.024	1.024
Drum-Kits	72	64	64
Polyphonie	128 Noten	64 Noten	128 Noten
Arpeggio (Preset)	7.981 Typen	6.720 Typen	7.881 Typen

TECHNICAL SPECIFICATIONS

Keyboard	MOXF8	88 keys, GHS keyboard (Initial Touch)
	MOXF6	61 keys, Semi-weighted keyboard (Initial Touch)

Tone Generator block	Tone Generator	AWM2, with Expanded Articulation
	Polyphony	128 notes
	Multi-timbral Capacity	16 parts (Internal), A/D input part
	Wave	741MB (when converted to 16-bit linear format) 3,977 waveforms
	Voices	Preset: 1,152 Normal Voices + 72 Drum Kits GM: 128 Normal Voices + 1 Drum Kit User: 384 Normal Voices + 32 Drum Kits
	Performance	User: 256 (up to 4 parts)
	Filter	18 types
	Effect System	Reverb x 9 types, Chorus x 22 types Insertion (A, B) x 54 types x 8 parts Vocoder x 1 (uses both Insertion Effect A and B blocks) Master Effect x 9 types, Master EQ (5 bands) Part EQ (3 bands, stereo)

Sequencer block	Note Capacity	Approx. 226,000 notes
	Note Resolution	480 ppq (parts per quarter note)
	Tempo (BPM)	5 – 300
	Recording type	Real time replace, Real time overdub (with the exception of the Pattern Chain) Real timepunch in/out (Song only) Step (with the exception of the Pattern Chain)

Sequencer block	Tracks	Song: 16 Sequence Tracks (Loop on/off can be set for each Track) Tempo Track, Scene Track Pattern: 16 Phrase Tracks Pattern Chain: Pattern Track, Tempo Track, Scene Track
	Arpeggio	Preset: 7,981 types User: 256 types (MIDI Sync, MIDI transmit/receive channel, Velocity Limit, and Note Limit can be set. 4 Arpeggio parts can be played simultaneously.)
	Sequence Format	Original format, SMF format 0, 1 (Format 1 load only)

Others	Master	User: 128 (Each master includes Master keyboard settings with 4 Zones, Assignable Knob settings, Program Change table.)
	Controllers	Pitch Bend wheel, Modulation wheel, Assignable Knob x 8 [DATA] dial x 1, Assignable Function buttons x 2
	Connectors	OUTPUT [L/MONO]/[R] (standard phone jack) A/D INPUT [L]/[R] (standard phone jack) [PHONES] (standard stereo phone jack) [FOOT CONTROLLER], FOOT SWITCH [ASSIGNABLE]/[SUSTAIN], MIDI [IN]/[OUT]/[THRU] USB [TO HOST]/[TO DEVICE], DC IN
	Dimensions, Weight	MOXF8 : 1,320 (W) x 405 (D) x 168 (H) mm, 14.9kg
		MOXF6 : 1,030 (W) x 358 (D) x 125 (H) mm, 7.1kg
	Accessories	AC adaptor (PA-150 or an equivalent recommended by Yamaha), USB cable, Owner's Manual, Online Manual CD-ROM x 1 (containing Reference Manual, Synthesizer Parameter Manual, and Data List), CUBASE AI DOWNLOAD INFORMATION

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CP4 STAGE –
FOR EVERY STAGE
SIMPLY THE BEST

With the new CP4 STAGE and CP40 STAGE, Yamaha has achieved to develop an instrument which is easier and especially more intuitive to use compared to its predecessor model CP5

It is conceived to be very clear and well-structured, all of its main functions are within reach. Yamaha has been able to focus only on the essential and have everything else tucked away to the side. It is more compact and considerably shorter than the previous model CP5. The keyboard with its 88 keys, of course, has still the default width, but since both wheel controllers were located above the keyboard the CP4 could be

constructed shorter. Which in my eyes is a full success, not least because this saves material and thus weight. The user interface of CP4 is excellent and makes a solid impression with quality controls.

Also successful are the three lighted buttons for SPLIT, LAYER, and MAIN on the left side of the panel. These give you immediate access to the appropriate functions while seeing which one is currently active. Also, parameter changes can be done by simply using the sliders. The blue illuminated display in the center of the CP4 shows everything in detail - if any slider is touched, the corresponding parameter immediately show up. When selecting SPLIT or LAYER for example you can monitor the added sound.

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Yamaha has limited the recording functions to audio recordings, but this is totally enough for today's standards. So whenever you need a piano recording for practicing songs, that's easily done.

The sounds are great and can be played very well on the wooden keyboard with synthetic ivory keytops. The Yamaha grand pianos CFX, CFIIIS, and S6 are excellent and can be edited using the „Spectral Component Modeling" technology. There are also sounds of CP80, various Rhodes and Wurlitzer electric pianos and many extra sounds in the pad and bass category. Overall this is a good mix for stage piano users.

When unpacking you immediately realise that it is surprisingly easy to get the CP4 STAGE out of the box. The weight was properly reduced, which those people will like that travel a lot. The connections are kept minimalistic. The special highlight are the XLR audio outputs. MIDI In and MIDI Out, MIDI-to-Host and -to-Device provide sufficient control connections. Connectors for sustain (half-pedal capability) and foot controller are also available.

In terms of shape and quality the CP4 STAGE focuses on the essentials of a stage piano. In my opinion it is a successful, intuitive and above all easy-to-use instrument for today's stage and studio use.

Adrian Zalten

NEW: MOTIF / MOX SOUND LIBRARY „NATURE OF CHILL"

Four years after the release of the highly successful sound library „Chill Xperience" EASY SOUNDS has now released a new chill-out-oriented product for the MOTIF series.

„Nature of Chill" is now available for MOTIF XF, MOTIF XS, MOX6/8 and MOTIF-RACK XS. Even for the brand new MOXF the soundset will be available shortly.

The sound library has been programmed by a German sound designer team, which includes Matthias Sauer (App Sound), Hans-Peter Henkel (aka hape 13), Tasmodia and Peter Krischker (Easy Sounds).

Like the penultimate soundset „Dance Pro" the new „Nature of Chill" comes without additional samples. The internal Preset Waveforms provide more than enough options for a high-quality soundset for Chill Out, which is a symbiosis of traditional and electronical instruments. The sounds of this soundset are thus identical in all versions for the various Yamaha synths. Sample-RAM - which is often already filled to the brim - is not required.

The Voices and Performances of „Nature of Chill" are not just for Chill Out, but also for Lounge, Ambient, Electronic and other popular musical styles.

In addition to broad, effect-laden and atmospheric synthesizer sounds the 128 Voices also include remakes of traditional instrument sounds from the fields of piano, electric piano, and guitar. Contemporary programming techniques such as gating and wobbling were used, too.

The absolute highlight of the soundset are the 32 Performances, in which drum grooves, arpeggios, atmospheres, synth leads and keyboard sounds are combined into extremely inspiring and superbly playable sound structures.

Let yourself be enchanted by the wonderful sounds of the soundset and immerse yourself into the world of „Nature of Chill".

The contents von „Nature of Chill":

- • 128 Synth Voices (USER 1)
- • 4 Drum Voices (USER DR)
- • 32 Performances (USER 1)

More information about „Nature of Chill" and an extensive selection of mp3 demos and videos can be found here:

http://www.easysounds.de/

http://www.youtube.com/user/motifnews/videos

EASY SOUNDS

EVOLVING SOUNDSCAPES

FOR YAMAHA MOTIF
Deep & Epic Scenes

MOTIF XS/XF: EXPLORING SOUND: „EVOLVING SOUNDSCAPES"

WORKSHOP SERIES FOR YAMAHA MOTIF USERS

A current sample package demonstrates that the Yamaha MOTIF not only inspires for live gigs, but also in the creative studio environment: „Evolving Soundscapes" impressively equips MOTIF XS and XF with pads, effects, bass, drums, and many spherical sound collages. In this episode of the workshop „Exploring Sound", we outline how to produce a downbeat track with this new sound content. My result can be heard and seen on YouTube.

The title „Evolving Soundscapes" itself feels epic and mysterious. When playing the 128 Voices and 32 Performances mostly ad hoc concrete ideas for songs arise. The currently coveted wobble bass sounds haven't been available in any soundset for the Yamaha MOTIF yet. So prepare to be overwhelmed by many dynamic new sound elements, based on 128 MB of new Samples and 128 User Waveforms which are animated by 200 User Arpegggios. Although there are loads of sound effects, you get enough substance for serious composing. Load the ALL file „Evolving Soundscapes.X0A" and get to know the first 128 Voices. By the way: The second file „Evolving_Arps.X0G" is only needed, if you want to load single Voices.

MOTIF AND DIGITAL AUDIO WORKSTATION

Unlike the previous workshops we'll do the MIDI sequencing and audio recording within a DAW. You are welcome to use any arbitrary program - Cubase, Logic or any other software. We do not go into the Sequencer program itself, but give only technical information that you absolutely need to know.

First, connect the MOTIF and your computer via MIDI cables in both directions. It is important that you disconnect the internal tone generation from the MOTIF's keyboard. You can do this using „MIDI Local Off": Press the Utility button, then press F5 (Control) and SF2 (MIDI). The parameter „Local Control" is listed in the Switch section, so set it to „off". This will avoid the unpleasant „flanging" effect when you play the internal sounds of the MOTIF via a MIDI loop.

The 32 Performances provide good starting points for your own music. Play some of these combinations of up to four individual Voices of the soundset and get motivated for fresh deeds.

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Don't work in Performance mode, but use the possibilities of the Song mode. With a simple trick (JOB), you can copy the data of the Performance to the chosen Song memory and enhance the Performance by more Voices. Here's how: In the Sequencer area of the MOTIF press the SONG button and then the MIXING button. Here in the Song Mixing the Voices for the Song production are put together, with Track 1 being assigned to MIDI channel 1 up to Track 16 being assigned to channel 16.

First initialise the Song: Press the JOB button, then tap F1 Init and confirm by using Enter. Now press F3 Copy and select the useful function „Copy Performance" by pressing the button SF3. Copy all of the settings (Voices, Effects, EQ) of the desired Performance in one go to the first four Tracks of the empty Song Mixing. Now the Performance that inspires you for your musical idea can be played in the Song Mixing mode just like in the MOTIF's Performance mode.

Alternatively, you can work with „Performance Recording": Simply press the Record button while being in the Performance mode. In the now apparent display activate the switch „KeyOn" and look for an empty Song as recording destination. Now all Performance settings and Arpeggio data are transmitted in one go to the Song mode. This procedure records the Arpeggio Patterns and is of course only useful if you already know the chord structure of the Song.

The advantage of producing in the Song Mixing mode is that you can easily replace sounds and try things before you start the actual audio recording in the DAW. By the way, with the MOTIF XF it is possible to record the resulting sound using the free app „Cloud Audio Recorder" and transfer it to SoundCloud or other apps over Wi-Fi.
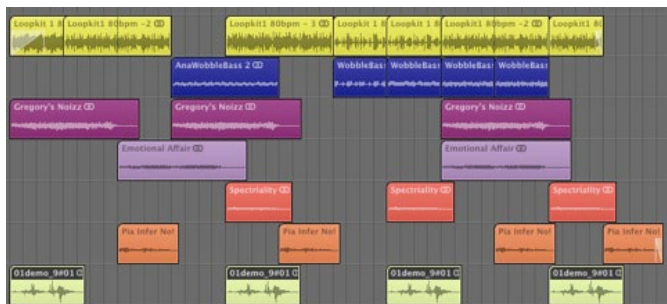
Individually recorded Voices were edited and combined in a DAW as audio files - the demo for Evolving Soundscapes, which can be found on YouTube, was created this way

When working with a DAW, there is a even faster way: Audio montage is a very music-friendly approach to song production. First you record on a MIDI track, edit the recording in an editor like the piano roll, and then record the final phrase as an audio track. These steps are repeated with other Voices or Performances, resulting in multiple audio tracks. The Song comes into existence like a mosaic made of many individual components - the individual audio files. The arrangement and mixing of the Song is easily conducted within the DAW. However, there are a few things to consider when recording the Voices. You should first set the Song's tempo. If you start with a drum

Arpeggio that you like, you should adopt the Arp's tempo and adjust the tempo of all other Voices accordingly. For an individual mixing within your DAW, you should turn off the reverb effect on the MOTIF and use a reverb plug-in of the DAW. This allows you to fine tune the intensity of reverb for each track. Another little tip: Please DO NOT delete the MIDI sequence that led to the audio recordings. You might need these MIDI notes again at a later point of the production.

Now to the question how to proceed with an audio montage using „Evolving Soundscapes". The User Voice 097 inspired me for the rhythmic backing. As the name „8Z_Loopkit 01 80bpm" suggests, the Song tempo is to be set to 80 bpm. We now record this groove with its five different Arpeggio types (Arp 1-5 or buttons SF1 to 5). Generally it is advisable to record more bars than it may seem to be needed - you can still cut the audio file later as you like. Watch out: The selected Voice „8Z_Loopkit 01 80bpm" not only offers a drum groove, but also sets a root note with a chord: My Song will have a key of F sharp minor.

The second sound is a Voice for the bass: The User Voice 085 „AnaWobbleBass1 AF1 & 2" with its rhythmic Arp-LFO-modulations makes a moving four-bar bass line, which consists of the notes F#, D, and B. Since the track is to show many sounds of the MOTIF, I like to feature an alternative: User Voice 070 „WobbleBassLoop2 AF" brings in some dirt and is to replace the clean sounding analog synth bass of User Voice 085 in the harder middle part of the arrangement. After drum groove and bass are recorded, you should arrange a rough outline of the Song in the Arrange window of your DAW.

Now it's time to lay down some chords. The warm-crisp choir sound of User Voice 008 „Gregory's Noizz" and the User Voice 001 „Emotional Affair" (which by the way is very versatile) are my perfect choice for that. For the middle and end part a suitable third pad is found with the powerful User Voice 020 „Big Epic Pad". Additional atmo-sounds are important: User Voice 057 „Mystic Winds MW" supports the intro and other parts with a mystical mood. For the short theme melodic sounds are needed. User Voice 033 „Pia Infer No!" is nice for that, it's a piano that can be very expressively modulated using the mod wheel and aftertouch. For the unimpressive return of the theme, the universally playable User Voice 36 „Spectriality" is used. In the dubstep oriented middle part User Voice 039 „Jungle Blipsal" provides driving percussive elements.
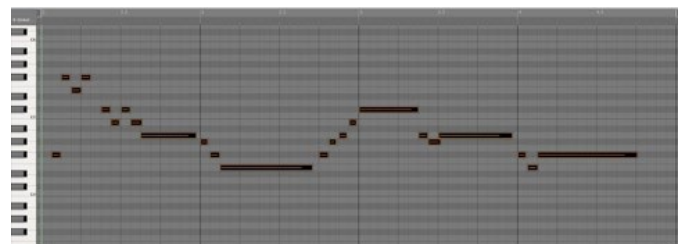
You can rebuild the demo Song for Evolving Soundscapes with the help of three different files, which are providing the bass line, chords, and the theme as MIDI sequences

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One last tip is „neutralising": From time to time it is good to take simple bread and butter sounds from the Presets or other sound-sets. Most of the Voices and Performances of „Evolving Sounds-capes" are very emotional and meaningful for themselves already. To demonstrate the soundset, only Voices from the User Bank and no external effects were used. If you want to reconstruct the Song, you will find three MIDI files (theme, chords, and bass) for download at

http://www.app-sound.com/Hardware.html

So far for different insights into song production with „Evolving Soundscapes". With this soundset you can upgrade your MOTIF with high-profile cinematic sounds and especially with synths for dubstep and other trendy styles of electronic music. Have fun while producing!

Matthias Sauer

www.app-sound.com

LINKS

Video: www.youtube.com/user/motifnews

*Sound-Produkt: www.easysounds.de*

TIP: APP FOR VISUAL EFFECTS

You want to upload your MOTIF production results on YouTube or Vimeo, but need some material for the visual representation to accompany the music? Here's a hint: Before looking for holiday pictures in your albums, take an Apple iPad and install the free App „Visual Performer" by Yamaha.

Originally designed for live performances, this iOS App can also contribute in the production of movies.

The application is self-explanatory. If you have questions, simply refer to the manual which can be found within the App (System menu). Select some images and animate them via sound or simply by finger movements on the touch screen. Additional images are available for small money (2.69 Euros). Watch the Song's video of this workshop episode on the „Motifnews" YouTube channel to see an example of what this App can achieve.
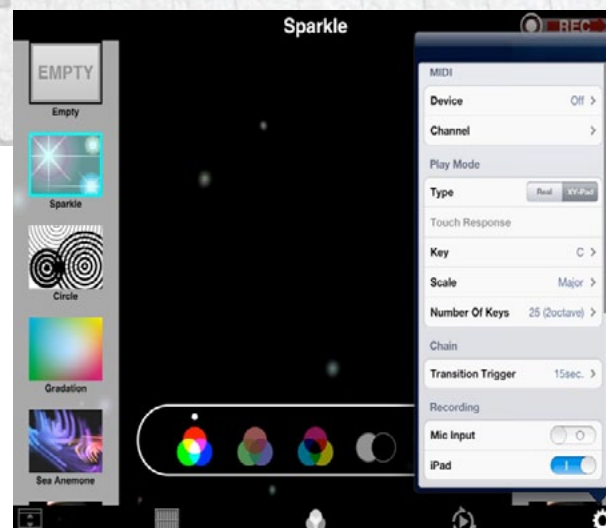
Eye-candy: „Visual Performer" from Yamaha helps for easy visual representation of music using an iPad

GOOD KARMA FOR MOTIF USERS (PART 2)

Following part 1 of this workshop, I'll delve one level deeper into the KARMA MOTIF software and introduce you to some details.

A BRIEF OVERVIEW

The approach to a new software such as KARMA MOTIF is certainly very different from user to user. For example, one could spend quite a few hours reading tutorials before pressing the first key. In turn, it is not forbidden to make the first steps with a new product completely intuitive.

The use of KARMA MOTIF offers a wide range of possibilities. They start by „jamming just for fun" to using it live on stage to doing experimental compositions and productions - everything is possible. I will still try to describe the expanded possibilities under different aspects without losing myself in the absolute depths of the parameter jungle.

PERSONAL PREFERENCES

KARMA MOTIF comes with 64 Performances, with the same number of Song Mixings in the MOTIF XS/XF. One of the first steps - the customisation of a Performance to your own taste - already presupposes a consideration: Should/must the adaption be made in the MOTIF or in KARMA? KARMA generates MIDI events, so much is known. These include the note events with which the musical content is generated. But: Via MIDI, you have access to all Mixing and Voice parameters, so that it is not immediately obvious, at which point an intervention is useful. A second consideration relates to the trigger of parameter changes. Of course you can set and store everything in the software on the computer. However, some adjustments are possible from the Remote mode of the MOTIF. I will try to get a nice approach to that subject.

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Fairly simple, yet very effective, is the adjustment of the volume levels between the Modules. Reminder: In most Performances six Modules generate arpeggios, drum grooves, breaks etc., two Parts (Keyboard 1 & 2) are reserved for your live performance on the keyboard left and right of the Split Point. In KARMA a mixer window is available, which depicts eight faders for the Modules/Parts and a master fader for the overall level of the Performance. The eight Module/Part faders are accessible from the MOTIF's Remote mode using the the volume Sliders 1-8. Unusual but very nice is the parallel assignment of the MOTIF's Knobs for fine tuning the volume.

The next - unexpectedly powerful - tool is the RTC area (RTC = Real Time Control). Two small buttons next to the faders decide on the mix- or RTC-view and thus the assignment of the faders - including the MOTIF Remote mode.

I will come back to RTC later.

SCENE CHANGING

A „Scene" in KARMA could also be referred to as a snapshot. In a Scene you can save a specified range of parameters within a Performance. The different Scenes are accessed and edited in the Scene Matrix.

All settings in the Mix and RTC area described in the section above can be stored in a Scene. Each Performance includes 32 Scenes. In principle, each Scene divides into six Layers, there is one Layer per Module below the Master. As said in the first part of this workshop, the factory Performances usually feature different variants in the first

eight Scenes. In these basic Scenes all Modules follow the Master Scene with the same Layer number 1-6. However, it is possible to, for example, assign Scene 1 to the Drum Layer in Master Scene 4. The following graphs illustrate the situation, one shows the Scene Matrix as overview, the other a separate Scene Matrix view.

Summary: Mix and Mutes, RTC parameters and different assignmentsof Layer Scenes - all this is stored in Master Scenes within a Performance! At this point you get an idea of the variants that are possible only by a meaningful use of the 32 Scenes.

UNDER RTCONTROL

It would exceed the size of this magazine to describe the functions and effects of the RTC parameters in detail. But to give you a rough idea, I give you a list of some of the programmable functions: Rhythm (swing rate, complexity, note length), velocity, time signature, pitch, Phrase choice, panorama... All these parameters act on the Modules, each one playing one GE (Generated Effect). Each GE itself can be influenced by these parameters in its appropriate edit mode. From this parent RTC view the parameters of all active GE's are influenced in the same ratio.

I strongly recommend to intensively try the effects of the parameters that are accessible via the RTC view. Eight faders and buttons are available for this. It is not required to study the help file. You will
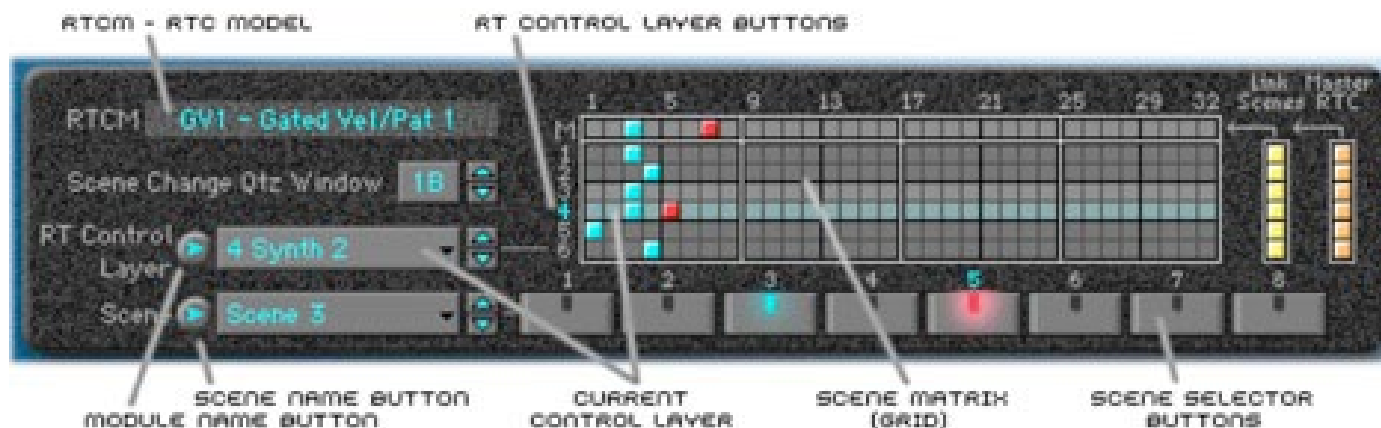
immediately and intuitively get a sense of the largely impressive effects of the control options. I assert that it is possible to alienate a Performance compared to its original to the point of being completely unrecognizable just by using RTC.

A small example: The term Wavesequencing is generally not clearly defined. One form of Wavesequencing is to play different samples (Waves) in a so-called chain. KARMA offers this option, since some GE's are able to change the Waveforms within a Voice by using system exclusive messages. Up to 32 Waveforms can be used here, divided into two phases of 16 Waveforms. That's enough theory at this point, for good reason. In order to give life to the subject, I have produced a short YouTube video. It's definitely not about musical content. It demonstrates the Wavesequencing feature with intrusions using RTControl on only one (!) active KARMA module - with a drum track added as a reference. I assume that this clearly demonstrates the capacity of KARMA across the borders of musical mainstream. Is important to consider at this point, that KARMA only provides MIDI data - the actual sound is generated by the Yamaha MOTIF! Now click on the link to the video and enjoy!

http://www.youtube.com/watch?v=olta3JA0Sy4

TASKWORK FOR CHORDS

I already mentioned the 16 Chord Triggers from the Remote mode in the last part of this workshop. In most factory Performances only eight of these are used, the remaining Triggers can be used to control the MOTIF Arps. However, it is really very easy to assign your own chords to the Triggers. You can enter up to eight notes per chord directly in the software or record them from the keyboard. The chord assignment works best, if you play your chord, hold it with the sustain pedal, and then confirm the assignment to the respective Trigger in KARMA by using the „Assign" button. Since jazz is one of my favorite styles of music, I wanted to know how KARMA responds to typical jazz voicings. I am very positively surprised by the accuracy the chord recognition works.

This way, complex chord progressions that are not playable without intensive training, can be set up in a few minutes and tested in conjunction with the corresponding Performance.

STORING? YES, PLEASE!

You get an idea of the achievable diversity with KARMA. You might question yourself where to put all that potential. As an attentive reader you have already registered that in almost each of the 64 Performances there are 24 Scenes free for your own versions. One Performance Bank contains 128 memory locations. So there are 64 Performance memory locations free for your own Performances. Of course, you can create further Performance Banks. The entire memory contents of KARMA is held in a KDF file. The number of storable KDF files can be described as almost unlimited due to the low memory requirements per file in relation to today's popular hard disk sizes.

WHERE THE MUSIC PLAYS!

This brings me to another important aspect. During my visit with him Stephen Kay called the interaction between KARMA and the MOTIF as a marriage. I think that's a beautiful picture. Therefore, it is time to rediscover the „spouse", which we know very well, in this new context. As described above, the entire sound production takes place in the MOTIF. The 64 Performances contain a lot of Mix and User Voices which were especially prepared for the use with KARMA and have been programmed with great attention to detail. But Preset Voices are also used. Basically, nothing speaks against exchanging the Voices to adjust KARMA Performances to your own sound ideas. Just have in mind that many Voices are provided with a tempo synced delay. The Voices that were specially adapted to individual Performances were mostly stored as Mixing Voices in the respective Song Mixings. The memory for Mixing Voices is almost completely exhausted. Own variants must therefore be stored in the user memory. The MOTIF's All file for KARMA contains 54 User

Voices, which are also used by KARMA Performances. So even in the MOTIF XS with its three USR Banks there is more than enough space for further User Voices. For example, many of the soundsets from EASY SOUNDS - also those that are based on samples - are suited to enrich KARMA.

There is one Song Mixing for each Performance. You can edit it with the help of the Yamaha Editor in parallel to KARMA. Since all 64 Songs are occupied, nothing can be stored without overwriting the original version. I have therefore been thinking about a solution and came to this: The Pattern Mixings can also be controlled by KARMA. The Yamaha Editor allows you to synchronize the received data from the Song mode back to the Pattern mode of the MOTIF. With this method, additional 64 Performances of your own variants can be stored, which corresponds to the number of Performances in one KARMA bank. A detailed description of the procedure can be found in the KARMA MOTIF forum subfolder „Tip Of The Day", available in English:

http://www.karma-lab.com/forum/showthread.php?t=19434

If you use the Yamaha Editor in parallel with KARMA you can also identify the amount of controller commands KARMA uses. Some sliders and knobs, for example panorama, filters, and more move as if by magic when a Performance is active.

IS THIS THE END?

Not at all! However, this is not true for this workshop. There are so many more exciting topics to describe, such as the GE's. But doing so would neither fit in this magazin, nor in my time frame. On the other hand, there would be maybe less for you to discover. From my personal point of view there are two important strengths in the „marriage" between KARMA and the Yamaha MOTIF XS/XF. You could describe them as lightness and depth. I'd mentally set them each at the end of a very broad, high-quality spectrum. There is this very intuitive and quick access to musical results that are really fun. The depth is given by the - also considered individually - powerful potential of the „spouses" and the combination of them! I'm sure that there is something for everyone inbetween the two end points of this spectrum.

Have fun exploring!

Yours Hans-Peter Henkel

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www.cool-webinars.com

YAMAHA SYNTH GUIDE

PART 8: THE PERFORMANCE MODE

This Synth Guide is a workshop series which introduces you to the basic concepts of synthesizers and workstations with special reference to the Yamaha MOTIF series.

A special feature of the MOTIF series is the continuity in its sound architecture and operation. So if you have once understood the device's concept you can apply this knowledge on the following models.

The following devices are primarily considered:

- *MOTIF XF*
- *MOTIF XS*
- *MOX*
- *MOTIF-RACK XS*
- *S90 XS*

However, owners of older models such as the MOTIF „Classic" or the MOTIF ES can also benefit from this workshop series, since, as stated above, the basic sound architecture is unchanged throughout the complete MOTIF series (including S- and MO-series).

This episode is all about the Performance mode, both in terms of its different applications and device typical deviations.

HOW DID THE PERFORMANCE MODE GOT ITS NAME?

In the MOTIF Music Production Guide 02-2012 the basic concepts have already been explained. The Performance mode was also discussed in that part. According to a great internet portal, the term „Performance" has many explanations. Our particular application is probably pretty close to the artistic performance, without that we necessarily have to involve artistic standards. But with the help of a Performance of the instruments described here you can simply „perform" your music. The following will describe the preconditions which are to be established to do so. The key advantage of a Performance is to have direct access to as many controls and parameters during live playing, without having to go into deeper menu structures. This results in a limitation right at the beginning: There is no Performance mode in the MOTIF-RACK XS.

PERFORMANCE PLAY MODE

Performances are organised into User Banks of 128 storage locations. None of the instruments mentioned here feature Performances as Presets. So if you adjust a Performance according to your wishes, you are forced to overwrite an existing Performance. If you do not want to lose the original, it makes sense to watch out for potential „free" memory locations when exploring the factory Performances.

Of course, if necessary every instrument can be restored to its factory settings by doing a factory reset.

No rule without exception: On the S70/90 XS the fourth Performance User Bank is empty at default to immediately provide free memory slots for your own creations. The Performance storage capacity varies from instrument to instrument:

- *MOTIF XS – 3 User-Banks*
- *MOTIF XF – 4 User-Banks*
- *S70 XS / S90 XS – 4 User-Banks*
- *MOX6 / MOX8 – 2 User-Banks*

As already mentioned, the Performance Play mode is ideal for a typical live situation. Whether as a solo artist or in a band context. In a normal Performance four Voices can be combined. It is possible to set up Layers (one sound above the other), Splits, or Velocity Switches and Velocity Crossfades. Many Performances use arpeggios for rythmical accompaniment.

◈ YAMAHA

SO YOU DO NOT LOSE TRACK

The display - here of the MOTIF XF as an example - gives comprehensive information about the structure and thus the possibilities of the currently selected Performance. The overview display can roughly be divided into five areas. Area 1 provides information on the name and the memory location of the Performance and its musical style. The areas 2 and 3 show at a glance how many active Voices are included and what type they are. In addition, the areas 3 and 4 reflect values of the shown parameters in real time and react to the movements of the faders and knobs. In area 5, the five ARP types can be selected (buttons SF1-SF5). The buttons [F1] to [F6] are used to select other screen contents.

Using the [SF6] button it is possible to set the tempo using the tap function.

Area 4 shows which parameters are accessible by the respective knobs. However, the detail shown represents only one of the possibilities. With the help of the [SELECTED PART CONTROL] and [MULTI PART CONTROL] buttons next to the knobs, more parameter sets can be called. The screenshot below shows a summary of these parameters.

The title above the respective parameter string is of crucial importance. It indicates whether the knobs affect all (COMMON) or just individual Parts (1-4) of the Performance. So far this reference is only set by the parameters that are associated to the buttons mentioned above.

EVERYTHING UNDER CONTROL

But there is another important button in this context. It's called [PERFORMANCE CONTROL] and is found to the right of the numeric keys of the program selection. By activating this button, the number buttons 1-16 are assigned to the functions specified under them. Each based on the Performance`s Parts 1-4.
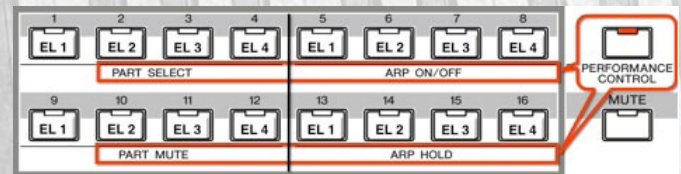
Performance Control could almost be counted as a sub-mode of the Performance Play mode. Use the buttons 5-8 to switch the arpeggios for each Part on or off, independently from the stored status. The buttons 9-12 can mute the individual Parts. The buttons 13-16 determine whether the Arpeggio assigned to the Part continue to play after releasing the notes of the keyboard (Hold) or not.

We have deliberately placed the buttons 1-4 at the end of this description. Regarding the parameter mapping in terms of affecting (COMMON) or (Part 1-4) as described above, the operating concept is continued here consistently. To the left of the numeric buttons you can find the [COMMON] button (which you should already know from the Voice mode), which is activated after the first selection of a Performance. If [PERFORMANCE CONTROL] is active (!) you can switch from [COMMON] to the single Parts by using number buttons 1-4, to have access to the same parameters shown in area 4 of the Performance Play screen (Cutoff, Reso ...) - but now they don´t affect all Parts of the Performance (Common), but explicitly the currently selected Part.

SHORT RÉSUMÉ?

In short, we are still in the Performance Play mode. Nevertheless, access to switch Parts, to control the Arpeggios and a large number of parameters is guaranteed. The latter both for the overall Performance, as well as each individual Part. Plenty of options to add rich variety to your personal presentation way beyond the musical content and your playing technique.

And of course it is OK to use these parameter ontrolling possibilities as shortcuts to adapt a Performance to your needs. For the largest part of the editing process you would naturally use the Performance Edit mode, which is described in the following. However, you are also able to store the changes made directly from within the Play mode by hitting the [STORE] button.

A SMOOTH TRANSITION...

... to the Performance Edit mode takes place through the function buttons F1-6. While still in the Play mode you can use the button [F2] to get an overview of how the Parts are distributed over the keyboard. Moreover, you can select other Voices here and influence the keyboard zones, too.

[F3] (EG) shows the same as area 4 in the first image, while [F4] (Arpeggio) is the counterpart of [F2], but for the Arpeggios. You select and activate Arpeggios for the five variants that are available. The selection of Arpeggios, as usual, is possible using the Data Entry button and the dial. With several thousand Arpeggios it is also very useful to use the [CATEGORY SEARCH] function to select them from a list view.

The function key [F6] (Effect) switches into the Performance Common Edit mode. Like in the Voice mode you can select System Effects and adjust their levels as well as toggle the Insert Effects for the Voices on or off [SF2]. In addition, each System Effect (Reverb/Chorus) has its own Edit Page [SF3/4] for the fine-tuning of the effect settings.

PERFORMANCE EDIT MODE

The Performance Common Edit mode is exhausted with the effect settings. All other parameters are related to a Part. By pressing the [EDIT] button you can switch from Common Edit to Part Edit and a specific Part. Doing so assigns other functions to the Function buttons below the display.

The [F1] button opens the display that is showing the parameters which are relevant for the Voice of a Part. Here you can select a Voice and set its Volume, Pan, transposition (Note Shift) and detuning. Using the Velocity and Note Limit parameters you can determine the corresponding zones the Part responds to. So, here the limits are to be set if you want to distribute the Voices in splits over the keyboard. The option „Param. with Voice" (on/off) decides whether various parameters of the original Voice are valid or not. This relates to the EG, Filter, Note Shift and more. The Subfunction button [SF2] calls up all relevant output parameters, including the Effect Level for the System Effects and the activation/deactivation of the Insert Effect. „Other" [SF3] lets you set the Pitch Bend Range and a Velocity Curve to adapt your playing on the keyboard to the individual Part.

Use [F2] and [F3] to reach all parameters relating to the Arpeggios, from the choice to the definition of the Key Range, Tempo, etc. to specific settings concerning the Quantization. [SF1] to [SF5] are, like in the Performance Play mode, used to select the five ARP variations. Settings for the Envelope (EG) and the Equalizer (EQ) are available using the buttons [F4] and [F5]. The last page of the Part Edit section is [F6] and contains all controller assignments for the Part. You can selectively switch controllers so that the Part - as you wish - either responds to them or not.

In Split Performances two (or more) Parts are set to work independently in different keyboard Zones. Originally, the controllers (modulation and pitch bend wheel, sustain pedal, ribbon controller, etc.) are assigned to control all four Parts. However, this can lead to unwanted side effects.

Here are four examples with standard combinations:

(1) „Rhodes-Strings": The electric piano is to be played the left hand and held sustained with the pedal, but not the strings. Disable „Sustain" for the strings Part on the corresponding display page

(2) „Bass-Piano": The bass sound should not be blurred by the pedal - turn „Sustain" off for the bass Part

(3) „Pad-Lead": The pitch bending for the lead Voice should not affect the pad sound. So „Pitch Bend" should be switched off for the synthpad Part

(4) „Piano-Pad": The foot controller (FC7) should only control the volume of the pad Part. Disable „Expression" for the piano Part

However, it is not the objective of this synth guide to explain each parameter in detail here.

CREATIVE CORNER

A special highlight is the ability to record complete Arpeggio arrangements with a push of a button directly from the Performance mode. This procedure is called „Direct Performance Recording". The actual recording is done in the Song or Pattern mode. All Voice and Arpeggio settings are automatically copied from the Performance. It is therefore not required to make various settings in advance in the Song or Pattern mode to keep hold of spontaneous musical ideas on the basis of the many inspiring Performances.

„Performance Recording" in single steps:

- *Enter Performance mode*
- *Select the Performance USR1 - 012 (A12) „Double Dip the Funk"*
- *Press the [RECORD] button to open the „Performance Rec Setup" display"*
- *Select „Song" as Sequencer Mode*
- *Activate „Key On Start Switch". An arrow appears next to the keyboard symbol. The recording is started as soon as the first note is played*
- *Play your chord progression and/or melody, without pressing the [PLAY] button beforehand (you can add a metronome click using [F5])*
- *Stop the recording*
- *Enter the Song mode*
- *Press [PLAY] to start the playback of your Song*

All Performance settings are automatically copied to the destination Song during recording. After the recording a complete Song with four Tracks/Parts including the Mixing settings is available as a result. The same procedure is applied with a „Pattern" as destination. In particular, when a musical idea is still unfinished both technically and in terms of arrangement, the Pattern destination is the more correct choice. This way you can record small takes of only several bars and arrange these Patterns in any order later. Finally, the result of that arranging process can then be copied into a Song using a Job.

PERFORMANCE CREATOR

The S70/S90 XS introduced the Performance Creator, which was also adopted in the MOX. It's purpose is the easy and fast configuration of typical Performance requirements, such as layering and splitting sounds across the keyboard. Inbetween the buttons for the different modes and the bank selection the three buttons for the Performance Creator are located. Some practical examples should help to fully understand the function. Following the order of the buttons from left to right we begin with [LAYER]. In a Performance, it is possible to layer up to four Voices on top of each other.

The starting point of the following examples - on the MOX - is the Voice mode. First, we want to remind you of the [CATEGORY SEARCH] function again. Using the [INC]/[DEC] buttons or [DIAL] wheel you can navigate through the Categories, but the quickest way is the direct selection via the keypad. Below the buttons [A] to [H] the different Instrument Categories are listed in two lines. The second line is activated by pressing the appropriate button twice. Thus, there are 16 Categories of instruments from „Piano" to „Ethnic" available.

Of course, you are totally free to choose which Voices you want use for your layers. However, for the rest of this first example it would be advantageous to choose at least Voices from the Categories that are used in this example. So if you want to reconstruct the following example, follow these steps:

For Part 1 (P1):

- *Enter [VOICE] mode*
- *Press [CATEGORY SEARCH] and then [B] (KEYBOARD)*
- *Use the cursor [►] to call up the list view*
- *Select PRE1 B07 – „R&B Soft" ([INC] or [DIAL])*
- *Press [ENTER]*

Pressing the [LAYER] button, the following actions are triggered at the same time: The mode automatically changes from Voice to Performance, the [LAYER] and [CATEGORY SEARCH] buttons will flash and the display will change to the Voice selection for the layer. The instrument „recommends" a Category, in this example „Strings". The first Preset Voice from that Category is automatically layered together with the electric piano sound across the entire keyboard. However, we want to use a pad sound for this example:

For Part 2 (P2):

- *Press [LAYER]*
- *Main: Press [B] two times to select (PADS)*
- *Use the cursor [▼] to select „Sub"*
- *Press INC twice to select <WARM>*
- *Use the cursor [►] to call up the list view*
- *Select PRE5 H13 „Nu WarmPad" ([INC] or [DIAL])*
- *Press [ENTER]*

The display changes to the „New Performance" that you just have created, without trying an Edit mode for that. Now you have the option to save this new Performance using a different name. Any adjustments, for example the Volume of Parts can be achieved

without invoking the Edit mode. Simply enable [PERFORMANCE CONTROL], select Part 2 using [PART SELECT] and press the button left of the top row of the „ASSIGNABLE KNOBS" until the LED for „TONE 3" is lit. As soon as you move the first Knob for „VOLUME", the display automatically switches to the appropriate display.

PERFORM NOW!

At this point it is time to close once again and spend time making music with the instrument. We hope to have brought you closer to the Performance mode. It is very versatile to use, for live situations, using Arpeggios as a creative pool and as the basis for music production. It's always a good idea to analyse the existing factory Performances for learning purposes. They are suitable as starting points for your own Performances, so you can avoid a start „from scratch" from an initialized Performance.

Have fun exploring!

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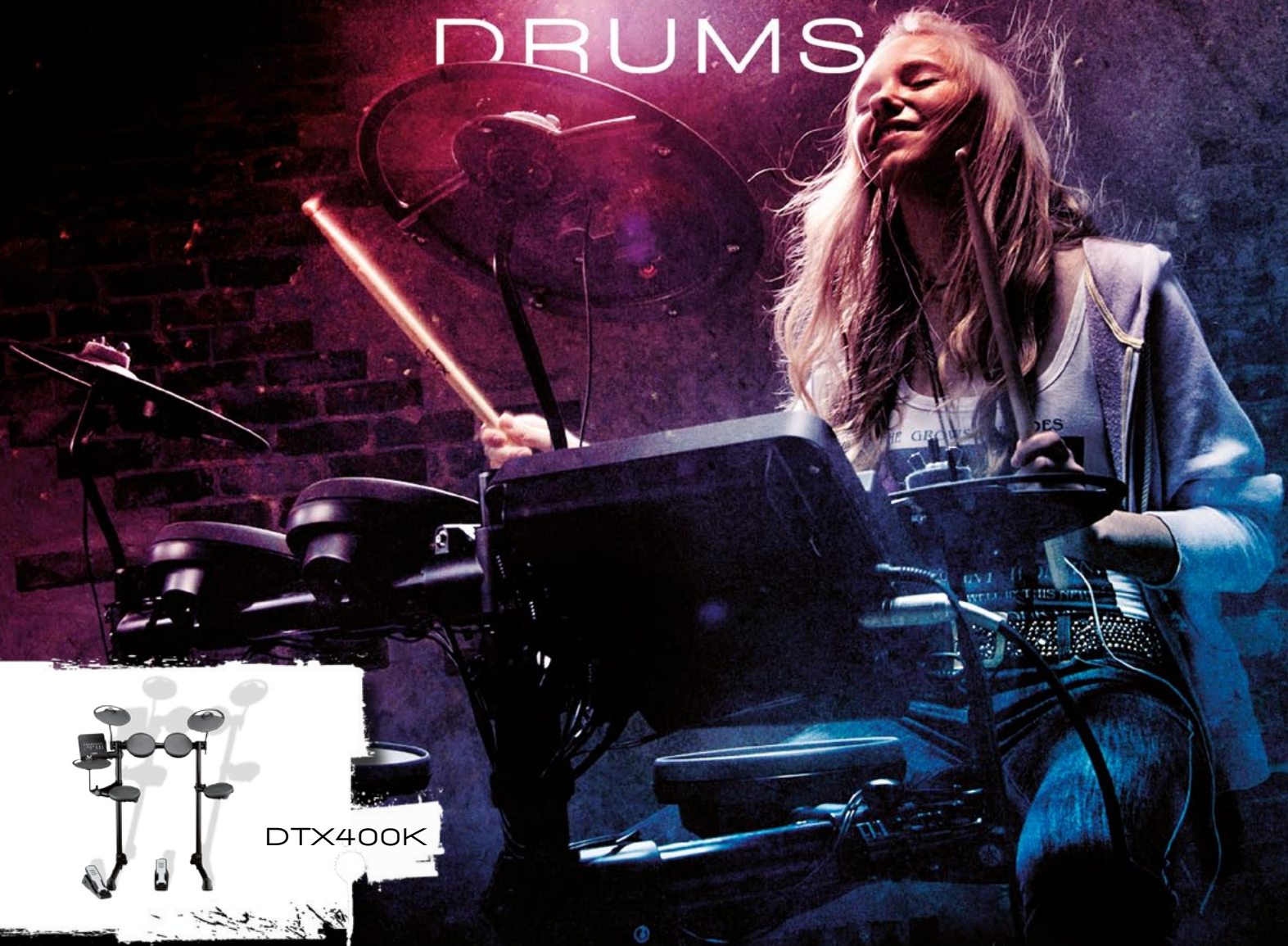
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✿YAMAHA

THIS IS IT...

SOUNDTEST YAMAHA DTX502 E-DRUM-MODULE

It's always hard to write or talk about sounds. But the new DTX502 series sounds so good that I just can not help but write about it. I recommend that - after reading this text - you sit down on one of the four DTX502 drum kits to experience the sounds live and for yourself. Whether you listen to the module with a headphone or a PA, it will convince you.

As already mentioned, there are four new DTX drum kits: DTX522k, DTX532k, DTX542k, and DTX562k. Since I have a DTX542k for testing and demonstration, I of course will refer to that kit. However, the DTX502 module is the same for all DTX kits mentioned above.

The module features 691 drum and percussion sounds and 128 keyboard sounds. After switching on a well-known friend appears, the „Maple Custom". This set is one of Yamaha's Acoustic Series. Yamaha has recorded almost all of their own acoustic sets, so us e-drummers can play these fantastic sets with the electronic drum modules.

The following acoustic sets are included in the DTX502 module:

- *Maple Custom*
- *Oak Custom*
- *Birch Custom*
- *Beech Custom*

As I struck the snare pad for the first time, I was absolutely amazed. Yamaha's „Anti Machine Gunning" function was also implemented in the DTX502. This function has nothing to do with warfare, its name refers to earlier times of e-drums, when they often sounded like a machine gun in certain conditions and had only little dynamic levels. However, now the sound that is output from the module is slighty changed with each hit on the pad - resulting in a real feel, rolls and diddles sound absolutely realistic. Together with a superb dynamic this function let's the drummer's heart beat wild. The pads can even be played with the fingers - unbelievable...!

Many drummers from all over the world were involved in the planning of the DTX502 module. There was a lot of talk about sound, design, and functionality. The result is a full success.

◈ YAMAHA

For example, there is a collaboration with BFD, a well known company that manufactures VST drum plug-ins and samples. They provided a fresh wind in terms of sound design.

So if you scroll through the drum kits using the dial come very quickly completely new kits appear on the display. It begins with the drum kit #2 „Modern Rock". This kit not only has great effects, the sounds also have enormous pressure and punch. I was immediately convinced of this fat bass drum sound.

The third kit „Elect Dub 1" continued with new great electronic sounds! I was very excited about the new drum kits and sounds in the new Yamaha DTX502 module. So I took the manual and opened page 83: Here all drum kits are listed. There are some friends, but even more new kits.

1 Maple Custom	9 Metal Kit	17 Legend RX	34 ButiqHipHop2
2 Modern Rock	10 Percs Master	18 Funk Master	35 Hexagon
3 Elect Dub1	11 Oak Custom	19 70s NY	36 Beat Box8
4 Bop Kit	12 Birch Custom	20 Jazz Kit	37 Beat Box9
5 Vintage 50s	13 Beech Custom	21 Acid Jazz	38 MG Kit
6 Funk Kit	14 Vintage 70s	22 Deep Brush	39 Deep Kit
7 Trance PWR	15 Garage Punk	23 Reggae Kit	40 Vocal Drums
8 Big Kit	16 Hard Rock	24 Elect Dub2	41 Drum Corps
		25 Weapon X Dub	42 Orchestra
		26 Electro Pop	43 Cuban
		27 Gate Kit	44 Brazil
		28 Digi Rock	45 Africa
		29 DNB	46 Arabic
		30 Chill Out	47 Indian Pop
		31 Izzle's R&B1	48 China
		32 Izzle's R&B2	49 Japan
		33 ButiqHipHop1	50 GM Kit

Last year many drummers have asked for new electronic sounds. Yamaha responded to that wish and added new sounds for Dub, Chill, DnB, Hip Hop, Trance & Dance. Even the Songs (playalongs) have been extended by many new Songs from these styles. With the new sounds you can really play any style of music.

After trying all the kits with headphones on, I had to connect the DTX502 to a proper PA to hear its sound aloud. I had a Yamaha DXR system with two DXS15 subwoofers, DXR12 tops and a MGP16 as a mixer. Kudos to my neighbours for not calling the police, for the DTX502 really rocks while playing it loud. All sounds were clean

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and „real" in a neat volume. By „real" I mean that they sound like „real" drum sounds and not like over-compressed computer sounds.

There are 50 User Drum Kits that you can use for self-programmed Drum Kits. More than enough to set up your own Kits and edit all the sounds for your needs. Numerous effects, a mixer and a master EQ are also available to make additional settings.

So my conclusion is clear: Kudos to all involved. The Yamaha DTX502 sounds great, just as it comes out of the package.

Simply unpack, connect, drum and have fun!

Have fun testing

Yours
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

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YAMAHA

cool webinars

COOL WEBINARS – FREE DEMO WEBINAR!

The summer of 2013, in which the first announcements about „Webinars for Yamaha synthesizers" were published here, is coming to an end. I hope that the holidays have provided sufficient recovery, so that the head is freed for new ideas.

I have an interesting offer for ambitious users of the Yamaha synthesizers MOTIF XF, MOTIF XS, MOX, and S70/90 XS. In December 2013 I will be offering a free „taster Webinar". Thematically, it will be about the selection of the correct Yamaha software editor for particular applications. The editor of these instruments is now available in three different versions. I have found that there are some uncertainties in selecting the appropriate option - I want to help here with this event. I am also convinced that the Yamaha Editors are generally underestimated. Therefore, the webinar also gives a broad overview of how to work with these excellent tools. I would like to take this opportunity to demonstrate the possibilities of the technology behind Webinars in the context of Yamaha synthesizers and appropriate softwares.

Depending on interest this free webinar will have at least one appointment in German and English. The estimated duration of the event will be about 30 minutes. The only requirement to attend one of these events is to register in the distribution of the Cool Webinars newsletters:

http://cool-webinars.com/newsletter/

By using the newsletter, registered subscribers will get appropriate information about scheduled events.

I would appreciate great interest and wish an exciting autumn 2013 to you all.

Yours Hans-Peter Henkel (alias hape13)

Cool Webinars Website:

www.cool-webinars.com

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 and 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.

✹YAMAHA

NEW YAMAHA GOODIE:
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 will be available shortly in the MOX format.

The following products are in preparation:

- *Yamaha MOX „Xtasyn"*
- *Yamaha MOX „Synth Xtreme"*
- *Yamaha MOX „Magical Pads"*
- *Yamaha MOX „Stage & Studio"*
- *Yamaha MOX „Phat Analog"*
- *Yamaha MOX „Organ Session"*
- *Yamaha MOX „Hypnotic Stepz"*
- *Yamaha MOX „Chill Xperience"*
- *Yamaha MOX „Mystic Spheres"*
- *Yamaha MOX „Dance Xpanded"*

◆ YAMAHA

EUROPE.YAMAHA.COM

YAMAHA CP 1 ARTIST PERFORMANCES

A free soundset available 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 new choir and scatvoices from the Yamaha Tyros*
- *Best-of compilations of 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:

   xsgoodies@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 Vocoder-Voices*
- *The WAV pool contains 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:

   s90sxgoodies@easysounds.de

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

YAMAHA

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 audio-phrases, 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:

   mrxsgoodies@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-sounds. Furthermore a comprehensive documentation and other useful files are included.

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

   popxpanded@esaysounds.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 downloading:

- *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://dtxdrums.yamaha.com

Go to the Downloads / Driver and Software section.

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.

❀ YAMAHA

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 brand new 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. Right now his band is working on a second album. Another project is a collaboration with Alper Maral in the production of an electro-acoustic-oriented album called „The Voltage Control Project", which appears 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.

FREE TUTORIAL DVD
FOR MOTIF XS / XF USERS
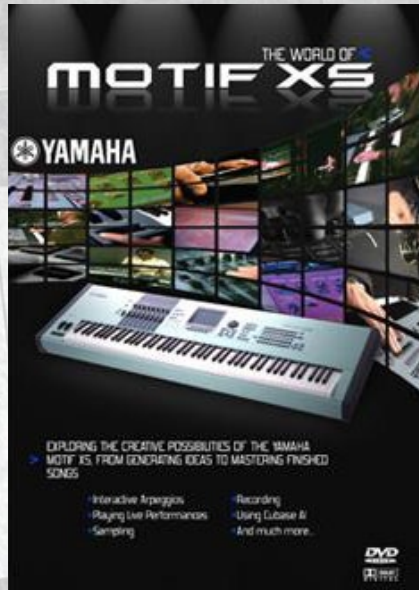
The free tutorial DVD „The World of MOTIF XS" (English language) is available for all registered european MOTIF XS and MOTIF XF users.

The DVD procures comprehensive instructions on how to use a MOTIF XS in a music production environment. The running time of over 3 hours covers deep insights in topics like interactive Arpeggios, live performances, sampling, recording sessions, Cubase AI and much more.

Although the instructions refer to the MOTIF XS, this DVD is of interest for MOTIF XF users, because the XS' operation is substantially the same concept.

To request this DVD simply write an e-mail to:

musicproduction@yamaha.de

Please give your name, address, serial number of your MOTIF XS or MOTIF XF, and the keyword „The World of MOTIF XS" - even if you already are a registered MOTIF XS user.

Important note: This DVD can not be shipped outside Europe!

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

MOTIF XS users can order this CD in combination with the tutorial DVD „The World of MOTIF XS".

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

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OPTIONAL SOUND SETS FOR MOTIF-SERIES / S-SERIES / MO

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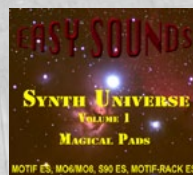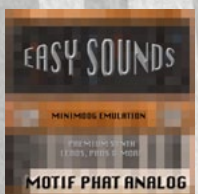
„FM XPANDED – VOL. 1: ELECTRIC PIANO & CLAVINET"

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

„DANCE XPANDED"

Sounds for Dance, Trance, Electronic, Chill Out, Pop. The Voices include atmospheres, pads, leads, synth basses, chord synths, gated pads, and arpsounds

„SYNTH XTREME"

Offers a vast range of fat, analogue synth sounds of the highest quality. Suitable for Trance, Electronic, Techno, and many other genres of trendy pop music

„HYPNOTIC STEPZ"

For users having a penchant for step-sequencers and analogue synth sounds. Synth sounds, drums and sequences are impressively combined

„MAGICAL PADS"

Provides warm, analogue pad sounds with huge atmosphere. Refined with sweeps, swells, synthbrasses, atmo-sounds, and musical sound effects

„MYSTIC SPHERES"

The ultimate Ambient + Electronic set. It contains atmospheres, pads, sound effects, spacy synth leads, trance sounds, vocal pads, and analogue vintage sounds

„VOCODER DREAMZ"

Combines vocoder Voices, vocal phrase kits, and drum loop kits. The vocal phrases and drum loops are controlled by User Arpeggios. Its speciality is the vocoder choirs

„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 sound sets are available for the following devices:

- *MOTIF XF, MOTIF XS, MOTIF ES, MOTIF-RACK XS, MOTIF-RACK ES, S90 XS, S70 XS, S90 ES, MO6, MO8*
- *The sound sets 'FM Xpanded', Drum Performer and 'Vocoder Dreamz' are available exclusively for MOTIF XS and MOTIF XF*

Each sound set 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
http://www.yamahasynth.com

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

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

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

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

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:
http://www.easysounds.eu/NewsGuides.zip

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