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DRUMMER
HANS VAN DEN HURK
MOX - PROFESSIONAL PORTABLE WORKSTATIONS

For the past decade MOTIF has been the go-to workstation for top artists, musicians and producers alike offering the best in sound quality, performance features and computer integration. Now Yamaha are delighted to offer pure MOTIF DNA in a lightweight, feature heavy, yet affordable range of products.

Developed to meet the demands of the modern musician for both stage and studio, MOX combines the respected MOTIF XS sound engine, a USB controller keyboard and advanced multi-channel USB audio/MIDI computer integration into one convenient package.

- A single USB cable lets you integrate Audio and MIDI with your computer. MOX features a 4-in 2-out USB audio interface so you can play, record, mix and edit the sounds of MOX together with VSTi’s on your MAC or PC. At the touch of a button MOX becomes an advanced remote controller for your computer software - such as Cubase AI, Yamaha's new YC-3B Organ emulation VSTi or Steinberg’s Prologue VA soft synth - all bundled with MOX.

- Light in weight yet heavy in features - MOX sets a new standard in powerful, portable and affordable music production workstations.

WWW.YAMAHASYNTH.COM
Mostly fans of funky jazz should know the Dutchman Hans van den Hurk, because he and his band Seven Eleven are playing on events like North Sea Jazz. Since this year the Yamaha endorser is hitting on his round pads for the “Night of the Proms” tour - but this time the pads are electronic and trigger a DTX950k.

Hi Hans, tell us about your recent activities: What are you up to at the moment?

Well, at this moment I’m on tour with “Night of the Proms” (www.notp.com). We did shows in Belgium and the Netherlands, and now we tour Germany and Luxembourg. It’s an amazing show in which we play with a rock band and a complete symphonic orchestra. We only play in large venues with + 10,000 people capacity etc.

In this tour I have the honor to play with Seal, Chic, James Blunt, John Miles, Alison Moyet, Angie Stone, Mick Hucknall and in Germany Stanfour as well!

Furthermore I’m working with “Seven Eleven” on our upcoming CD, Seven Eleven is my “hobby” band in which we play our own repertoire of Funk music, mixed with hiphop and jazz. (See www.seveneleven.nl)

The upcoming album “Back To The Source” will feature Louis Johnson (Michael Jackson/Brothers Johnson) amongst others. This is a fun project in which I can groove all night long.

Besides all this I work at the Rock Academy, which is a conservatory for pop music at the Fontys University of Applied Sciences. I teach drums there, and I’m in the management.

How did it develop, changing from acoustic to electronic drums?

When I was first contacted by the Proms management this autumn, I was told that I had to use electronic drums, mainly to avoid mixing problems with the orchestra or big Plexiglas shields around the kit which would affect the light show. Therefore I contacted Yamaha for the DTX kit, being a Yamaha acoustic drums endorser.

Despite the samples sounding great right away, it took a few moments getting used to the playability. An electronic drum kit responds different from an acoustic one no matter which brand or model. Tweaking the sensitivity/velocity of the pads made a big difference and as I started playing with it. I also edited the samples and added some new ones. This has made me feel comfortable and now I’m very happy with it, and so is our front of house mixer!

Where do you see the major advantages of using Electronic Drums on Stage?

Probably the best thing about it is that I can use the sound of several drum kits during
one show. When we do Angie Stone I use a contemporary kit with a tight 20” kick and high pitched snare and toms. With James Blunt I use a tuned down (!) 24” kick and tuned down snare for a large vintage sound. So with every artist it’s possible to switch from one set to another by only pressing a button.

The second huge advantage is that the sound is very controlled, we don’t have problems with microphone placing or acoustics, it just sounds great every night!

Further advantage is that the acoustic sound level of the drums on stage is reduced so there’s no problem amplifying the clarinets and oboes without me having to play in a Plexiglas cage.

How are the reactions from other musicians you share the stage with?

They are enthusiastic! On the last tour there were some problems with latency, dynamic playing and timing with the click track. As everybody uses in-ear monitoring it’s very important that everything sounds and feels tight. Using this set up took care of that! It’s a great band to play in, so I’m really happy everything worked out.

Which Drummers and which sounds have influenced you most?

Wow, it’s difficult, because I’m influenced by good music in the first place. But to name some drummers I think play fantastic: Steve Gadd, Steve Jordan, Questlove, Adam Deitch, Keith Carlock, Vinnie Colaiuta, Clyde Stubblefield, Peter Erskine, Elvin Jones, David Garibaldi...

Which drum kits from the DTX900 do you use?

I use different samples from many kits.

Do you utilize your own samples in the DTX?

Yes, but only one kick and one snare. These are the samples one of the artists used on the latest cd, they’ve sent them to me as .wav and .aiff file. I took a USB stick, loaded them into the DTX module and everything worked out fine!

Did you make any modifications to the kits you used for “Night of the proms”?

Yes. I mainly use the internal Voices, but edited most of them. Tuning, decay, amount of snares “ringing”, everything. I think this is possible because the source samples are so strong they keep working if you tweak them... I also edited the triggering, velocity curves and sensitivity to make it feel more like my acoustic kit as much as possible and adjust it to the surrounding of our band.

Have there been any “Spinal Tap”-moments on this tour? If so, please tell us about it.

Well, unfortunately for good stories, this production exists more than 25 years now, so the whole production, lights, sound, rigging, catering, transport, everything is extremely professional, so technically nothing much happened yet.

It only gets exciting when an artist doesn’t
realize that we’re on click track, with percussion loops and video in sync, and an orchestra that reads music, guided only by a conductor. If you’d like to add eight extra bars for audience participation, or make a small mistake leaving out a chorus, you’re going to feel being run over by a train, because we don’t stop for anything...

It’s best not to state here which artists tried this, but it happened more than once...

Tell us about your plans for 2012!

Well, at the end of 2012 we’ll be touring with Night of the Proms again! Then we add, besides Belgium, Holland, Luxemburg and Germany, some Scandinavian cities to the tour list.

In summer I’ll be doing festivals with Dutch band Het Goede Doel.

But 2012 will start (besides some live jobs as a session player) with the release of the Seven Eleven album, and hopefully a club tour and some festivals to promote it!

I’m looking forward to it not to say the least because then I can take my new Yamaha PHX drums for a spin!
The John Melas Total Librarian for XS series is a complete librarian solution for the Yamaha MOTIF XF, MOTIF XS, S90 XS/S70 XS, MOTIF-RACK XS and MOX synthesizers. It’s a librarian for Voices, Performances, Multis and Masters which helps you organize your sound collection in a convenient way.

It’s also a complete editing environment since it integrates with all the different XS series editors: Voice Editor, Drum Kit Editor, Performance Editor, Mix Editor, and Master Editor.

The main reasons Total Librarian was developed and is appreciated are:

- It helps you to backup your sounds and recall them easily, without using an USB stick. For example you can use Total Librarian to save a single Performance including the User Voices it uses and send it to a friend.
- It helps you auditioning the sounds of a sound collection
- It helps you to reorder your sounds via drag and drop. This feature is fantastic for live players who want to reorganize their setlists!
- It helps you to combine Voices, Performances, Multis*, or Masters from different files to create your own “favorites” collections
- And last but not least it can convert sounds from different XS series synths! This feature is particularly nice for the MOX, which cannot directly load any XS series files!

**TOTAL LIBRARIAN FILES**

Total Librarian introduces two proprietary file formats: “Total Library Files” and “Voice Files”. It allows an unlimited number of files to be opened simultaneously.

**Voice Files:**

These files can hold an unlimited number of Normal Voices and Drum Kits. They serve as Voice “pools” from which you can select the Voices to be sent to Total Library files or to the synth. The support of comments for each Voice makes it very easy to find a particular Voice.

**Total Library Files:**

These files can hold all the User Banks of your synth. They support User Voices, User Drum Kits, Performances, Multis*, and Masters. Their capacity is limited to the capacity of the synth’s memory, because they are designed to have the exactly same structure.

To create a new Total Library File select File → New Total Library from the main menu. An empty file will be created.

To receive sounds from your synthesizer, you have to select Edit → Receive All from the main menu. The User slots of the file will be filled with the Voices, Performances, Multis*, and Masters of your synth.

*: Multis are supported for S90 XS/S70 XS and MOTIF-RACK XS only
Due to the architecture of the MOTIFs, Performances, Multis*, and Masters are not independent, but may point to other user created data. For example, a Master may point to a Performance which may point to four User Voices. Total Librarian is aware of these connections between Patches and keeps those dependencies intact whatever you do with the Patches.

You can check the dependencies by just moving the mouse cursor over a Patch:

As we can see in the screenshot, the Performance “Piano Electro” uses two User Voices and is used by one Master. Total Librarian uses the Dependency Tracker in almost every of its Patch manipulation functions.

**PATCH RECEIVE / TRANSMIT**

If you want to transmit the Performance “Piano Electro” to the synth, right click on it and select “Transmit”.

To also transmit the User Voices it uses, select “Transmit Child Patches”.

The same applies when you receive: You can receive the “child” Patches of a Performance (the User Voices it uses) by selecting the “Receive Child Patches” command.

**PATCH SORTING**

As said above, Patches can be sorted by name, category, and comment. Click on the corresponding header of the Patch List to perform the sorting.

So if you are sorting Voices used by Performances, the Performances will be updated automatically – thanks to the Dependency Tracker.

**PATCH REORDERING**

Total Librarian supports very easy Patch reordering using drag and drop. This is a very valuable feature for live players whose setlists are constantly changing from gig to gig!

Simply select the Patches you want (multiple selections are supported) and drag them to a new place. Save the library file and transmit the Patches to the synth. Dependency Tracker is always watching!
PATCH MOVING BETWEEN BANKS

Dependency Tracker is present even if you want to move a Voice to a different Bank. This is more tricky to perform than simple drag’n’drop reordering. The Copy/Swap command combination must be used.

Select one (or more) Voice, right click and select “Copy”. Select the destination location, i.e. User Bank 2, slot 1 (A01), right click and select “Swap”. Now the Voice(s) has changed position with the one residing in the destination you selected and thanks to the Dependency Tracker the Performances that use the Voices have been updated automatically!

PATCH COPYING TO NEW FILE

When you copy a Patch to a new file, dependencies are again recognized by Total Librarian. Right click on a Performance and select “Copy”. Create a new Total Library File (File → New Total Library) right click i.e. on Performance Bank 1, slot 1 (A01), and click “Paste”.

Total Librarian will copy your Performance and will also ask if you want to copy the User Voices it uses to the new file. Click on “Yes”. Now your new file contains the Performance and the User Voices it uses. If you transmit the file to the synth (menu Edit → Transmit All) you will be able to hear the Performance correctly on the MOTIF.

IMPORT AND CONVERT NATIVE FILES

Total Librarian not only can receive Patches from the synth but it can also import them from the native files of the XS/XF series synths. Since version 1.8.5 Total Librarian supports all XS/XF series synth formats:

- MOTIF XS (X0A, X0V, X0E)
- MOTIF-RACK XS (X1E)
- S90 XS/S70 XS (X2A, X2V)
- MOTIF XF (X3A, X3V)
- MOX (X4A, X4V)

This feature is particularly perfect for the MOX which itself cannot import sounds from any XS series files! Now thanks to Total Librarian, MOX users are able to load XS sounds - vice versa, the users of the other XS/XF series synths are able to load MOX files!

The importing function is quite straightforward. For example: To import a MOTIF XS All-file (*.X0A) into the MOX the following steps are needed:

- Open MOX Total Librarian
- Create a new Total Library (File → New Total Library)
- Import the MOTIF XS native file you want (File → Import Native File)
- Transmit the imported data to the MOX (Edit → Transmit All)

You will then be able to play your XS Patches on your MOX! However, there are some restrictions: Since the MOX does not support sampling, User Voices from the XS containing samples are not available on the MOX as you might expect them.

FAQ

1. How do I connect the Total Librarian to the MOTIF?

First you need to connect the MOTIF to the computer (PC or Mac) via USB or Firewire using the corresponding Yamaha driver you can download from here:

www.yamahasynth.com/downloads
Make sure your MOTIF is set up to communicate via USB or FireWire:

- On the MOTIF XS: Press [UTILITY]
- Press [F5] CONTROL
- Press [SF2] MIDI
- Make sure MIDI IN/OUT is set to USB or FireWire

Then use the Autoconnect feature of Total Librarian: From the Main Menu select MIDI → Autoconnect. Alternatively you can select the MIDI ports manually by selecting Setup → MIDI Setup from the Main Menu.

As soon the connection is established you will see a confirmation message in the status bar of Total Librarian saying that your synth is connected!

2. Do I need to be connected to work with my files?

Your synthesizer only needs to be connected if you want to audition or receive/transmit Patches to/from the MOTIF. You don’t need to be connected to the synth if you just want to reorder Patches or combine different Patches from different files, import a native file, or rename your Patches etc.

3. What about arpeggios and samples?

Total Librarian does not manipulate, receive, or save User Arpeggios or Sample data. This information resides only in the native files of the MOTIFs and is not transmittable via MIDI. To manipulate Arpeggio and Sample data please consider the Waveform Editor:

www.jmelas.gr/motif/wave.php

4. Where can I download or buy the Total Librarian?

Total Librarian is part of the XS Tools Complete Pack and you can download the demo here:

www.jmelas.gr/motif/products.php

The restriction of the demo version is that it cannot transmit Patches to the synth. You can buy it separately for 35 EUR or included in the Complete Pack (a complete editor/librarian suite) for 95 EUR here:

www.jmelas.gr/motif/bundle_ord.php

5. Who is the author of Total Librarian?

Total Librarian was developed by the 3rd-party Greek software engineer John Melas, who is also a performing amateur musician and wanted to have a great tool for organizing his sounds and setlists!

John’s passion is to write powerful yet easy to use software. He sees Total Librarian as an indispensable tool for the studio and performing musician. John hopes that it will help you to get the most out of your XS series synths!
For the past 20 years, Yamaha releases free Quick Guides to their respective new synthesizers, tone generators, and workstations.

For several years, the Quick Guides are integral parts of the Music Production Guides (until August 2010 „MOTIF News Guide“).

Since those guides and workshops were mostly based on a specific model, we will try and start a new concept in this series.

Ten years ago, the first synthesizer of the very popular MOTIF series was introduced. With the MOTIF 6 / 7 / 8 (or MOTIF „Classic“) began a success story that was most recently continued with the MOTIF XF models and the MOX.

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.

Considering this we had the idea of a universal „Yamaha Synth Guide“, which covers all eligible topics in a series and one by one.

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).

The workshop also wants to enable newcomers to the world of the MOTIF series to step beyond the basic operation. One goal is to use the enormous potential of the instruments and to optimize the workflow.

Let’s start with some basic definitions. The variety of instruments that are played with a keyboard is very broad. The question is: What is a „keyboard“, what is a „workstation“? Where does a „stage piano“ begin, at which point is the term „master keyboard“ no longer applicable? What is referred as „analog“ or „digital“? What instrument is called „ROMpler“ (Wave-ROM player) and how does it differ from a synthesizer? There are many questions like these - we want to bring some clarity to the confusion.

The Synthesizer
For centuries the sound generation of musical instruments based on natural materials, such as wood, metal, natural furs, skins, or gut. The extended possibilities of an alternative sound generation arose with the electricity. Robert Moog is regarded as a pioneer and inventor of the first synthesizer, having constructed the first electronic analog synthesizer in the mid-sixties of the last century.

A trip into the detailed distinction between analog and digital technology would at this point deviate too far from the real issue. So - at the time of the first synthesizer the analog technology was the only available. Analog technology results in almost infinitely variable signals. In contrast, the signal of the digital technology is always divided into steps, each representing a fixed value of the total possible value range.
The first synthesizers were monophonic only, meaning they could always produce only one tone at a time. They were also built modularly. The sound generation was done by at least one oscillator, additional modules for the modulation of the sound were such as filters and envelope generators. All these terms are currently in our technical language, too. We will return to these in detail later.

The distinction between analog and digital not only occurs in the signal generation, but also in the operation of electronic musical instruments. Traditional synthesizers from the early days were operated analogous. They had rotary or sliding controls (potentiometers) to alter values, the modules were connected using cables. Modern digital equipment operation can be done with the help of push buttons to change values, and knobs and faders work digitally, allowing changes within the given value range only at fixed levels. However, today, every hybrid is possible. There are units with a combination of sound generation to operation in all variants: Analog/analog, digital/digital, analog/digital, and digital/analog.

Going back to history. A major advance was the polyphony. The „Polymoog“ had six voices and no longer consisted of modules. But it was not affordable for the „average musician“ from a house with average income. In a price list from the early 80s the instrument was listed with about 16.000 DM (sorry, I can’t figure the equivalent in your whatever currency in the early 80s. In 1982 one US-Dollar was worth about 2,40 Deutschmark. However, a new car like the middle class Mercedes Benz 190 or W201 costed about 26.000 DM in 1982).

A milestone in the development of the polyphonic synthesizer was the Yamaha CS-80, which came on the market in 1977. Unlike the Polymoog or other polyphonic synthesizers from this time, the CS80 no longer based on organ technology.

„The sound engine of the CS80 based on the analog subtractive synthesis, its 16 oscillators could generate two independent sounds with eight voices each, which then could be mixed. The other sound shaping was done by a resonant envelope-controlled high- and low-pass filter (12dB/octave), a LFO (sine, sawtooth) and a ring modulator … “

(translated from: http://de.wikipedia.org/wiki/Yamaha_CS-80)

Thanks to the almost unlimited availability of media and information any interested reader can find much more comprehensive information about the development of electronic instruments and different forms of synthesis.

For we want to make a time jump to the here and now. What is it that justifies the term „synthesizer“? To get to the point: A very clear line can barely be drawn.

Let us first consider the core of the question: the basis of sound generation. Before the era of sampling the sound of every synthesizer was produced by at least one oscillator. Today the vast majority of sound generation is based on samples.
Now, a sample - in contrast to an oscillator - can already include all possible modulations and effects etc. So a machine that plays back ready-made samples is sufficient to generate sound. Such equipment is called a sample player, ROM sample player, or in short „Rompler”. Only the possibility of actual sound processing, for example using filters, envelopes, LFOs, etc. allows the comparison to the original synthesizer.

Whether the - as an example - sine wave is generated directly from an oscillator or is the result of playing back a sample can be neglected at least for the terminology. It is obvious that a saxophone sample should in principle sound like a saxophone without any processing. But it is this sample that may result in sounds, that can’t be achieved with a traditional oscillator (or only with much effort), if it is processed by the modulation capabilities of a synthesizer.

Keeping that in mind we can make absolutely clear that the sound generation in each of the instruments discussed in this workshop series can definitely be called a synthesizer.

A closer look at the Yamaha editor software shows the vast variety of parameters that each of the up to eight Parts (similar to oscillators) within a Voice offers to process and modulate a signal. Both the presets as well as the „sample-free” versions of used to create extremely complex sounds with - to express it traditionally - up to 128 oscillators. I’m not sure if Mr. Moog has dared to have this vision at his time.

So the preliminary summary is: Every instrument from the MOTIF / S / MO / MOX series includes a full-fledged synthesizer.

**THE WORKSTATION AND SAMPLING**

Taken literally, one might translate the term workstation to perhaps as a „machine doing the main workload“. If you enter the term in Wikipedia, you get the explanation of a powerful computer system.

Strictly speaking the workstation for us musicians is both. Modern electronic instruments are specialized computers that are restricted to musical applications. They become a „machine“ by the enhancing combination of applications that go beyond just playing sounds. In principle, one can see it again as a modular system, only within a single unit.

An important component which elevates a synthesizer to a workstation is a recording and playback ability. So a built-in sequencer has probably the widest distribution for that purpose.

In earlier times generally available as a standalone device, the sequencer is used in a workstation for recording and editing your own performance and playing back pre-produced audio or MIDI data.

A workstation’s sequencer can record multiple tracks, extensively edit the recorded data, delete or add individual data, resolve the recordings in pattern or song structures and much more. Even the integration of audio data is possible.

The latter leads us to another option of the workstation: sampling.

Samplers were also separate devices in the past. They were used for recording, editing and playing back audio data, but not in the style of a tape recorder. The audio data was cut into small individual samples, then edited and prepared to be played with a keyboard or the pads of a drum machine.

For the proper processing of the recorded audio data (graphical representation of the waveforms) the first samplers had their own monitors or at least a monitor connector. Many modern workstations, including the MOTIF series from „classic“ to XF, feature a full-fledged sampler, which can perform all necessary edits directly on the instrument.

Additional options of a workstation - but not limited to - can be master keyboard functions, that make it possible to control multiple instruments and expanders from a single keyboard.

The remote control of a computer software such as Cubase can be part of a workstation, too. (A brief glance here: Softwares such as Cubase, Logic, Ableton Live, ProTools and many more are often referred to as a DAW = „Digital Audio Workstation“ - so here’s this term, too.)

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The MOTIF XF is the current top model of the MOTIF-series

Optional soundsets include plenty of great examples.

The ability to play 16 Voices in parallel has not necessarily to be used as a multi-mode for working with MIDI files. It can also be
THE SOUND MODULE

This term is mostly used for the keyboard-less versions of a synthesizer, sampler, or even a workstation. Only the development of the MIDI protocol, including its interface, made it possible to "outsource" the tone generation of an electronic instrument into a separate unit. A good example is the milestone-synthesizer Yamaha DX7.

Some time after the introduction of the DX7 in 1983 the TX-816 was introduced, being a 19" expander, which could accommodate up to eight TF-1 modules. Each of these modules corresponded to the full tone generation of a DX7. However, this system was not available for those with a small budget. The first expander sound modules were in their majority determined on a particular instrument. For example there were expanders used exclusively for piano, organ, or drum sounds. Only in the course of time many keyboard versions were offered in a 19" rack version, too.

A typical application of sound modules has been playing back standard MIDI files of different formats, like GM, GS, and XG. For Yamaha’s advanced XG standard, there were some models of the MU series. The most current sound module covered with this guide is the MOTIF-RACK XS.

As already indicated, the diversity of the electronic musical instruments currently on the market rarely allows an unambiguous classification. In some contexts, for example the term "keyboard" alone means the arranger or entertainer keyboard. There are of course some "hybrids", like arranger workstations, stage pianos, performance synthesizer, home keyboards. There is no end in sight.

For the instruments with which we want to deal in this workshop, in any case the term synthesizer shall fit. Apart from the MOTIF-RACK XS the term workstation is applicable, too.

COMING NEXT

In the next part of this workshop series we will discuss the history of the MOTIF series. In addition to describing the development from the MOTIF „Classic“ to the XF, we will also discuss the compatibility of the devices with each other and give advice on upgrading.

Published in 1983, the Yamaha DX7 turned the synthesizer world upside down and even pushed legends like Moog synthesizers or Oberheim to the background

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With this third episode on the topic MOTIF and iPad I would like to introduce the Voice Editor Essential to you. In the last issue a wired connection between the instrument and the iPad was used. In addition to the Voice editor I like to use the wireless Wi-Fi connection.

The following paragraphs apply to all apps described in Music Production Guide 07/2011, but exclusively in connection with a MOTIF XF running firmware version 1.20 and higher.

ASSUMING ...

If you have not installed the required firmware update for your MOTIF XF yet, this would be the perfect moment.

ATTENTION: Prior to each update please do a complete backup of your data by creating an ALL file including the Waveforms (FL1 and FL2 „with sample”) on an USB stick, which you then also backup on the hard disk of your computer.

Then format an USB stick with at least 256 MB capacity directly on the instrument.

[FILE] → [F3] Format → [ENTER]

Please copy the update file you downloaded earlier from www.yamahasynth.com onto this USB stick - there should be no further data on the stick.

Please make sure that the power supply is not interrupted and of course don’t turn off the instrument in any case during the update process.

If necessary turn the MOTIF off now to start the update, connect the prepared USB stick to the MOTIF and turn it on again while holding the two buttons [CURSOR UP] and [UTILITY] pressed down simultaneously. After startup, the logo „MOTIF XF“ will appear in the display, the update process begins with searching the file on the stick. The display will show the message „Searching for the firmware updater, indicating ...... %“.

The process itself will take several minutes and ends automatically with the message „Finish. Please turn off.“. So turn off the MOTIF, remove the USB stick from the port, and check the successful update after switching the MOTIF on again using the key combination [UTILITY] → [UTILITY]+[CURSOR UP]+[F1].

A compatible USB WiFi adapter is required for a wireless connection. A list of successfully tested WiFi adapters can be found at http://download.yamaha.com/file/48197

There are different methods to establish a wireless connection. For some types of connections extensive knowledge about computer networks are needed that cannot be provided as part of this guide. For this reason, we will restrict ourselves to the direct connection (Ad-Hoc connection) between the instrument and the iPad.

RADIO OPERATOR

First, please connect the USB WiFi adapter to the „USB TO DEVICE“ port.
You can also use an USB hub (USB signal distributor) to be able to connect additional USB devices such as USB sticks, too.

On the MOTIF XF you have to make the following settings to prepare a wireless connection:

**UTILITY SETTINGS**

**MOTIF XF:**
- Press [UTILITY] button
- Press [F1] (General)
- Press [SF3] (Network) - activate with [ENTER]
- Navigate with cursor [▼►] and [INC / DEC] to make the following settings:
  - Interface
    - „Device“ to „wireless“
  - Navigate with cursor [▼]
  - Confirm „Wireless Settings“ with [ENTER]
  - Configuration Mode → „ad hoc“
  - Security → „off“
  - Confirm Settings with → [ENTER]

**WIRELESS-NETWORK-SETTINGS MOTIF XF:**
- Navigate with cursor [▼►] and [INC / DEC] and make the following settings:
  - „Configuration Mode“ to „ad hoc“
  - Navigate with cursor [▼]
  - Set „Security“ to „off“
  - Confirm the settings with [ENTER]

It will take a few seconds to enable the new settings, once done the message „Completed“ appears in the display. Now everything is prepared for a connection. Finally, you need to enable the network operation as the basic connection method of the MOTIF.

**UTILITY-SETTINGS ON THE MOTIF XF:**
- Press [UTILITY]
- Press [F5] (Control)
- Press [SF2] (MIDI)
- Navigate with cursor [▼►] and [INC / DEC] and make the following settings:
  - Interface
  - Set „MIDI In / Out“ to „network“

There are also some settings required on the iPad to be able to connect to the MOTIF. Open the program „Settings“ and follow these steps:

[General] → [Network] → [Wi-Fi]

Establish a connection to „MOTIF_XF ...“ by tapping on the entry.

Now start the app you want to work with. Here some small adjustments to the connection configuration are required, too. Please tap on the gear-wheel in the top right of the display to call up the menu with the parameters. The further steps and settings are as follows:

*MIDI Type*: „wireless“ → [Model Select]: „MOTIF_XF...“ → [Wireless MIDI Port]: „MOTIF_XF...“

If the pairing was successful, the MIDI IN LED at the top right of the display starts to light up green. You can now start to actually work with the app. If you want to work with multiple apps in parallel and have already configured their connection settings properly, you can toggle between apps. The Wi-Fi connection will be automatically set up when the app is started.

One tip for a fast toggling between applications: Do a “double click“ on the home button to shift the whole screen of the iPad a row up. Below the dock all apps are listed that were not explicitly terminated, but run in the background. On the far left the most recently used application is displayed. So you can toggle very quickly between two or more programs by double clicking on the home button and selecting the icons located on the left.

This part is generally valid for all Yamaha iPad apps, with the exception of the Set List Editor. In the following parts of detailed program descriptions a wired or wireless connection between the instrument and the iPad is assumed.

**VOICE EDITOR**

**ESSENTIAL - AT FIRST GLANCE**

The aim of the editor-app is a fast and comfortable adjusting of the parameters using the appealing graphical interface combined with touch screen operation. It offers a very intuitive and completely risk-free work, unless you press the [STORE] button on the instrument.
There are virtual switches and buttons, sliding and rotary controls (faders / knobs), and display fields that contain text or numeric values. Especially with the knobs it is sometimes difficult to set a precise value. Therefore a tip on the value opens an additional horizontal fader, ready to use for accurately setting the value.

In the top left the buttons labeled „RECEIVE“ and „TRANSMIT“ can be found. With „RECEIVE“ the settings of the current Voice in the MOTIF are loaded into the program, but without the name of the Voice.

All the available apps are designed to extend the existing possibilities of the instruments and the available editors by more than an alternative way to access parameters. Through direct and intuitive access, not least via the XY control field, you can quickly create new variants of a Voice and save them in the app, independently from the memory contents of the instrument.

Tapping on the „RECEIVE“ button will ask you in return: „Confirmation - Are you sure?“ If you confirm by tapping on „Yes“, the currently selected memory location of the app will be overwritten with the current data of the instrument. There is no undo! So if you have already worked with the application and don’t want to lose the current settings, you should first select a free memory slot in the program.

Right after the data transfer it is advisable to assign a unique name to the selected memory slot, so you can be sure to not accidentally overwrite anything important in the first time hands on.

First select a free memory slot in the app, for instance by tapping on the plus or minus button next to the field containing the program’s name.

You can also tap directly on the name to get a list view, from which you can make your selection. Enter a new name by tapping on the small blue arrow from the above list view and replacing the existing name (initialized setup) in the box that opens. Below the memory selection you’ll find the buttons „VOICE“, „DRUM“, and „PROGRAM SELECT“.

For this example „VOICE“ should be active. Tap on „PROGRAM SELECT“. Here you are able to select a Voice from the instrument’s memory. You can use the Bank-oriented display or have the Voices sorted by „CATEGORY“.

If you want to follow the coming steps, please select a Voice from the main category „Pads“, sub-category „Warm“. By tapping on an entry in the list the Voice is automatically selected in the instrument and can be played immediately. I want to prepare a Voice for a Piano-/E-Piano sound layer. For example, the Voices from the preset memory PRE4:032 to 046 in that category are basically suitable for layers, 039 best illustrates the desired effect.

If you now make a change to the parameters, they will be sent immediately. You can tell that by the yellow „E“ on the top right of the display on the MOTIF, like when you are working directly on the instrument. These transfers only affect the edit buffer. All changes are only saved in the user memory by performing the [STORE] operation.

Quite centrally at the top there’s a typical choice of storage locations. You can change the memory location by tapping on the plus and minus buttons or by tapping on the field containing the name to get a list of choices. When selecting a new memory location, the content is not sent immediately, you have to use the „TRANSMIT“ function. There are 50 memory locations to provide you with your unique settings and names. At this point, maybe a little bit of interpretation to the operation is advisable.

If you are not sure whether the settings in the current memory slot are important or not, you can simply transmit them to the MOTIF without the risk to overwrite anything there.

Apart from selective edits the Voice Editor Essential provides a wonderful opportunity to create interesting variations of a Voice or bring multiple Voices into line in a certain area. To interrupt the dry text at this point, here’s a simple practical example.
All these Voices respond to the use of the sustain pedal with heavy overlays. After you have made your choice, press the „CLOSE“ button in the top right.

Play a few notes using the sustain pedal to hear the overlays. Then select the tab „FADE CONTROL“, which is located below the tempo display. The display screen changes and you will find sliders for filter, resonance, and the amplitude and filter envelope generators. Reduce the parameter „AEG DECAY“ by up to -64, depending on your taste, and in parallel test the behavior of the Voice by playing with the sustain pedal depressed. If you are satisfied with the result and want to save the changes you could create a User Voice by pressing the MOTIF’s „STORE“ button. But consider the possibility to first try different settings by storing them in different memory slots in the app. By simply changing these slots you can experience and compare the effects on the instrument before finally storing the best possible setting in the MOTIF.

A FEW THOUGHTS…

Here are the different methods with or without using the „TRANSMIT“ and „RECEIVE“ buttons to compare them again: By selecting a Voice using „PROGRAM SELECT“ only the referencing memory location in the tone generator is activated. It is the „RECEIVE“ function that loads the corresponding parameters into the iPad app. So this is the right way if you want to edit and store all parameters of a Voice in the iPad. However, it may also happen that you want to specifically change a certain parameter in several Voices. In this case, you would do it without sending and receiving all parameter sets. You simply select the Voice on the instrument, change the appropriate parameter to the desired value using the app, and then store the made change in the instrument. Select the next Voice, do the change, and store the Voice on the instrument. It’s a very quick way for selective adjustments.

For a fine-tuning of Voices you might take „snapshots“ of slightly different parameter setting in successive memory locations of the app and compare them by transmitting them one at a time to the instruments. The result is a significantly expanded COMPARE functionality, or you might consider using it as a multiple UNDO.

WHAT ELSE IS THERE?

The Voice Editor Essential includes many more possibilities. To present them all in detail is beyond the scope of this article. Since on one hand the app can be used immediately and very intuitively, and on the other hand it newly visualizes features familiar from the instrument to operate them by the touch screen, I would like to explain some of the other features in a brief overview.

With the tab „ARP/KBD Control“ you get a comfortable access to the arpeggios. Scrolling in long lists is designed to be easy and quick, it also benefits from the category sorting. The „Effect“ and „EQ“ tab allow what you would expect from them. You have access to the circuitry of the effects, Send and Return levels and Pan positions. By tapping on the respective buttons „CHORUS“ and „REVERB“ you are able to select effect types and edit their parameters in detail. By typing in the name fields „TYPE“, „CATEGORY“, and „PRESET“ a clear selection list view is opened.

The „EQ“ is also designed really appealing. Of course, the setting of frequencies, gain, and Q-factor is possible using the corresponding controls. The real fun however is to directly tap into the XY area to move the colored points for „LOW“, „MID“, and „HIGH“. Doing so you are able to adjust frequency and gain in one go. With a two-finger gesture - which in other apps is typically used to zoom in and zoom out of images, texts, etc. - you can adjust the Q-factor of the EQ band: Contraction increases the Q-factor and vice versa.
The tab „XY CONTROL“ contains a reduced version of the XY pad from the separately available app „Faders & XY pad“. From a list of 21 controller numbers you can simultaneously assign five to the blue ball in the XY pad. The ball can then be moved over the field to change the assigned controllers in relation to the position. The direction of parameters can be inverted with a switch. You can also „snip“ the ball to get random controller motions. By adjusting the „BALL MOTION TIME“ you can influence the duration of the movement. The minimum value (blue marker on the left) stops the ball at the position you release it. The maximum value results in an endless continuous movement. You can stop the ball and reset it to the central zero-position by using the „RESET“ button.

I would be happy if this article has sparked your interest or encouraged you to experiment. I hope you enjoy this new form of Voice editing.

Don’t miss the next episode, until then I remain with best regards,

Hans-Peter Henkel

hp@hape13.de

www.hape13.de
CP & S-SERIES TRADE-UP PROGRAMME

Exchange your old digital or acoustic piano for a beautiful new Yamaha CP Stage Piano or a S-series synthesizer and receive up to 1,000 EUR off the price.

Qualifying consumer-exchanged instruments are as follows: Digital Pianos, Stage Pianos, Acoustic Pianos & Grand Pianos. The instrument taken must have a weighted keyboard with 88 keys.

The total amount of trade-in value towards a CP1 is not to exceed 1,000 EUR. Towards a CP5 or a S90 XS the trade-in value is 300 EUR max. For a CP50 or S70 XS the value is 200 EUR max. The total part-exchange price offered will be at the discretion of your Yamaha Dealer.

The Yamaha Trade-Up Programme cannot be combined with other promotions.

Ask your Yamaha dealer for the exact conditions.

The promotion period starts on 1 November 2011 and ends on 31 March 2012.

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FEEL REAL!

YAMAHA DTX ELECTRONIC DRUMS: THE ONE TO BEAT!

THE FULL LINE UP FOR REAL DRUMMERS

YAMAHA DTX DRUMS – THE SOUND AND FEEL FOR REAL DRUMMERS

- Yamaha quality, sound and versatility for any budget and any musical style
- Top series with a whole lot of additional features: fantastic feel through Textured Cellular Silicone Heads
- Extremely silent play
- Yamaha synth technology for superior sound
- Hardware and rack systems used by international top drummers: thousands of set-up possibilities
- Recording function
- USB sampling
- Practise control
- And many, many more features that make DTX the serious choice for passionate drummers

NEW DTX SILICONE PADS

- Textured foamed silicone
- Extremely realistic feel

DTXDRUMS.YAMAHA.COM
DTX-Workshop: Setting Up Hi-Hat and Cymbal Pads

In this DTX workshop I want to get across to you how to best set up and align Yamaha cymbal and hi-hat pads. Because this will result in maximum performance and absolute fun. Here we go!

Tip: Did you know that our cymbal pads can be played on the DTX700 & 900 even if you hold them choked? Try and grab a cymbal pad, hold it and strike it with the stick... then comes the aha effect!

Setting up Cymbal Pads

1. Please remove the wing nut, the two cymbal felts, and the plastic cymbal holder.

2. Attach the cymbal lock to the bottom of the bracket and tighten the screw lightly with a drumkey. The lock is securely tightened after the final alignment of the cymbal.

3. Now screw the plastic holder back on the cymbal bracket and put a small cymbal felt on it. The second felt is obsolete and is replaced by the larger one later.

4. Now place the cymbal on the pad holder.

5. Place the big felt on top of the cymbal and pad holder and tighten the cymbal with the wing nut.

6. Now align the cymbal and properly tighten the screw on the cymbal lock.

7. The cymbal pad works best in the area of the logo (see marking). That’s why the lock is so important, it ensures the cymbal pad is always in the optimal playing position.
1. Remove the top hi-hat holder and the cymbal felt. Both are no longer needed.

2. Now place the lower part of the hi-hat controller on the hi-hat stand. The soft foam underside replaces the cymbal felt. The large contact surface is facing up.

3. Now remove all the parts from the hi-hat pad holder except the last felt.

4. Insert the hi-hat pad holder from below into the cymbal pad.

5. Now assemble all the pieces back together in the correct order and then tighten the screws. Important! After you have tightened all the pieces, properly tighten the square screw with a drumkey.

6. Now you can put the hi-hat pad with its attached holder onto the hi-hat machine. The hi-hat rod should be tightened so it can’t rotate. The perfect playing position on the hi-hat pad is in the area of the logo. So turn the hi-hat pad to the correct playing position.

7. Set the desired distance from the lower contact surface and firmly tighten the wing nut of the hi-hat pad holder.

Now have fun with your perfectly set up cymbal pads!

Yours Ralf Mersch
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

Login:

Name: musicpro
Password: guide
The free MOX „Sound & Groove Kit“ is now 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:

motifnews@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“
A free soundset available in excellent quality is now available 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 motifnews@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.

In addition you are automatically registered for the free subscription of the monthly Music Production Guide.
Yamaha is working with third party software vendors (KEYFAX, EASY SOUNDS, DSF, SONIC REALITY) to offer an extensive amount of free and optional Flash Memory content.

From the first day of delivery all registered MOTIF XF users will have access to a free download file containing a first stock of Samples to build their own expandable sample library for the non-volatile Flash Memory of their MOTIF XF.

This Content Package contains three new User Voice Banks, 353 User Waveforms, 458 MB of Samples and 12 User Drum Kits (Oriental Drums & Percussion).

Here is an overview of the Voice Banks contained in the Flash Memory Content Package:

**USER VOICE BANK 1 – FACTORY CONTENT**

Contains the same content of the new MOTIF XF Factory Bank. That’s why no additional Flash Memory content is added to this Bank.

**USER VOICE BANK 2 – YAMAHA BANK**

A selection of additional Voices from the Yamaha Library: S700 piano, organs, brass & reeds, sweet voices, pads.

**USER VOICE BANK 3 – THIRD PARTY BANK**

Organs, synth leads, synth comps, synth strings, pads, atmospheres... A Voice selection from the sound libraries of DCP PRODUCTIONS and EASY SOUNDS. This Bank for instance includes 32 Voices from the EASY SOUNDS Libraries „Organ Session” and „Phat Analog” each.

**USER VOICE BANK 4 – ORIENTAL INSTRUMENTS**

128 Oriental instrument Voices, with micro-tuning, mainly programmed by the Turkish musician Mert Topel. If you want to play these Voices with a „normal” tone scale, go to VOICE - EDIT - COMMON EDIT - F1 General - SF2 Play Mode and set the parameters Bank to „pre” and Tuning Number to „1”.

**USER DRUM VOICE BANK**

The User Drum Voice Bank features twelve new Drumkits (Acoustic Drums, Oriental Percussion, Hip Hop, House...)

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

It is also recommended to load the Voice Banks into the SDRAM for a quick audition of the material before loading them into the Flash Memory.

This free Flash Memory Content can be requested by sending an e-mail containing the keywords „MOTIF XF Flash Content” to:

motifnews@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.

In addition you are automatically registered for the free monthly Music Production Guide.
The „European Loyalty Program” offers MOTIF XS users free additional but nonetheless high-class content.

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

- The 3-layers Yamaha S700 stereo piano (32 MB compressed) of the Yamaha S90 ES which is known as the ultimate piano sound from Yamaha synths. The Piano is featured in different variations (e.g. Brite, Dark, Ballad Stack)
- „Sweet Voices” from the Yamaha Tyros (Trumpet, Trombone, Saxophone, Panflute...)
- New Choir and Scatvoices
- Best-of compilations of optional soundsets from EASY SOUNDS (synths, pads & atmospheres, organs...)
- Best-of compilation of the Xpanded series from Yamaha Europe (converted from MOTIF ES)
- A WAV pool containing 200 WAV files with 93 MB in total. These are drum loops, vocal and vocoder phrases, sound effects, and atmospheres

Furthermore the Loyalty Program contains a comprehensive MOTIF XS Quick Guide in PDF format. This Quick Guide is compiled of all XS articles and workshops from the MOTIF News Guide.

To register for the Loyalty program simply write an e-mail with the keyword „MOTIF XS Loyalty Program” to:

motifnews@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. The size of the download file is 221 MB.

In addition you are automatically registered for the free monthly Music Production Guide. Alternatively the „European Loyalty Content Package” can be delivered on an USB memory stick, which must be ordered for a reasonable price from www.easysounds.de in addition to the e-mail procedure mentioned above. Remember to add the keyword „MOTIF XS Loyalty Program” to your USB memory stick order.

Already registered MOTIF XS users can request an update by sending an e-mail to:

motifnews@easysounds.de
MOTIF XS SOUNDSET: “ORIENTAL INSTRUMENTS & PERCUSSION”

MOTIF XS users can enjoy a free soundset: „Oriental Instruments & Percussion“ can be downloaded from Yamaha Music Europe in cooperation with EASY SOUNDS.

The soundset contains the following:
- 36 Performances
- 128 Voices
- 9 User Drum Voices
- 113 User Waveforms of oriental instruments
- 84 MB Samples
- 6 Turkish Authentic Micro Tunings

„Oriental Instruments“ has been produced by turkish musicians and is developed for the use in both traditional and modern turkish music.

Authentic samples of oriental musical instruments plus the most popular turkish Micro Tunings are the basic building blocks of this soundset.

Nonetheless these special oriental instruments can be used in music styles like pop, world, chill out, ambient and whatever you can imagine.

The 128 Voices and 36 Performances are mostly built from the new User Waveforms and Samples. Some Voices are modified Preset Voices.

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

motifnews@easysounds.de

The MOTIF XS user will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded. The size of the download file is 66 MB.

In addition you are automatically registered for the free monthly Music Production Guide.

Alternatively the „European Loyalty Content Package“ can be delivered on an USB memory stick, which must be ordered for a reasonable price from www.easysounds.de in addition to the e-mail procedure mentioned above. Remember to add the keyword „Oriental Instruments“ to your USB memory stick order.

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:

POP & DANCE
This Voice Bank features 128 professional User Voices compiled from popular EASY SOUNDS libraries for the MOTIF XS and the MOTIF ES Xpanded series from Yamaha Europe converted for the S90 XS / S70 XS.

The set „Pop & Dance“ contains Voices from these EASY SOUNDS soundsets:
- Chill Xperience
- Dance Xpanded
- Magical Pads
- Mystic Spheres
- Stage & Studio
- Synth Xtreme

VOCODER DREAMZ
The S90 XS / S70 XS version of „Vocoder Dreamz“ features 40 Vocoder Voices and a comprehensive manual on how to use them with the S90 XS Vocoder. The User Voice Bank is divided as follows:
- 1 – 16 Vocoder Voices (Vocoder + Pad/Atmo/Synth)
- 17 – 36 Vocoder Voices (Basic Type)
- 37 – 40 Vocoder Voices (LFO-Type)

WAV-POOL
The WAV pool contains 200 WAV files with a total size of 93 MB. These are drum loops, vocoder phrases, sound effects, and atmos.

NEWS GUIDES
All already published editions of the „Music Production Guide“ are included in PDF format.

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

motifnews@easysounds.de

You will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded. The size of the download file is 136 MB.

In addition you are automatically registered for the free monthly Music Production Guide.

Alternatively the Soundpackage can be delivered on an USB memory stick, which must be ordered for a reasonable price from www.easysounds.de in addition to the e-mail procedure mentioned above. Remember to add the keyword „S90 XS / S70 XS Soundpackage“ to your USB memory stick order.
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 the following:
- Soundset „POP & DANCE” with 128 professional Voices
- WAV-Pool with 200 loops and audio-phrases
- Demo song
- PDF file of 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:

motifnews@easysounds.de

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

The size of the download file is 125 MB.

In addition you are automatically registered for the free monthly Music Production Guide.

S90 ES, MOTIF-RACK ES, MO:
SOUNDLIBRARIES

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 professional live- and arpeggio-sounds. For details on this soundset see the box to the right. Furthermore a comprehensive documentation of the soundset, Quick Guides, demo-sounds, and other useful files are included.

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

motifnews@easysounds.de

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

The size of the download file is 13 MB.

In addition you are automatically registered for the free monthly Music Production Guide.

User Voice Bank 1 is identical to „Arp Xpanded” and features 128 Voice based on 106 new User Arpeggio Phrases. (In the MOTIF-RACK ES version the Arpeggiator is deactivated, since the RACK has no User Arpeggios.)

Voices 1 – 64 of the User Voice Bank 2 are identical to the 64 „Live-Voices” of „Live Xpanded”. These are keyboard and synth sounds which are specially programmed for pop, rock, dance, and live entertainment.

The Voices 65 – 128 of the User Voice Bank 2 are compiled by the best synthesizer sounds of the factory preset sounds from the MOTIF ES and MOTIF-RACK ES.
MM6 / MM8: SOFTWARE-PACKAGE „LIVE & STUDIO”

Users of the MM6 and MM8 can obtain the free software package „Live & Studio” that’s produced by EASY SOUNDS under contract to Yamaha Music Europe.

The software package contains the following:

- MM6 / MM8 Live Performance Bank
- Song templates
- Demo song with audio and MIDI tracks for Cubase, Logic, Standard MIDI File)
- WAV loop pool for Cubase + Logic (drums, synths, vocals, effects, atmos)
- MM6 / MM8 Quick Guide

The 64 Performances for the MM6 are more suitable for live music than the more pattern orientated factory Performances.

The Song templates contain setup data in formats for Cubase, Logic, and standard MIDI file (SMF). They feature SysEx events, Bank Select, Program Change, and Controller events which set the effects and sounds of the MM6 / MM8 to be controlled in „PC-Mode” with 16 MIDI channels (multimode).

The demo songs combine MIDI and audio tracks. The MIDI tracks control the MM6 / MM8. The audio tracks are used to play back samples from the included „WAV pool”.

The free software package can be requested by sending an e-mail containing the keyword „MM6 / MM8 Live & Studio” to:

motifnews@easysounds.de

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

The User Voices feature multiple drum kits, sound effects, vocal / vocoder kits, and synth sounds. Here’s an overview of the User Voices:

- BA_MiniSquare.tnw
- FX_Amio.tnw
- BA_Xbass.tnw
- FX_Long.tnw
- CO_CombKit1.tnw
- FX_Short.tnw
- CO_CombKit2.tnw
- SQ_DarkUni.tnw
- DR_AnalogKit1.tnw
- SQ_Xsynth.tnw
- DR_AnalogKit2.tnw
- VO_VocalsFemale.tnw
- DR_BreakKit.tnw
- VO_VocalsMale.tnw
- DR_XdrumAdd.tnw
- VO_VocoderFemale.tnw
- DR_XdrumBasic.tnw
- VO_VocoderMale.tnw

The samples used in the Voices are also provided as WAV files. Hence you can use the downloadable Tenori-On User Voice Manager to individually re-map the drum and FX kits. This way you can modify the supplied kits or combine new ones from the scratch.

The User Voices „CO_CombKit1” and „CO_CombKit2” demonstrate how the sounds can be combined in a creative way. They use samples from different sample directories. Combining sounds really widens the sound variety enormously.

So if you want to set up your own kits from the WAV files you first should audition the samples using a file player, sampler, or audio sequencer. Then simply drag and drop the samples you want to use into the Voice Manager software.

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

motifnews@easysounds.de

You will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded. The size of the download file is 49 MB.

In addition you are automatically registered for the free monthly Music Production Guide.
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
- ClassicDance
- 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 SOUNDFSET: „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:

motifnews@easysounds.de

The user will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded. The size of the download file is 24 MB.

In addition you are automatically registered for the free monthly Music Production Guide.

Alternatively the Soundpackage can be delivered on an USB memory stick, which must be ordered for a reasonable price from www.easysounds.de in addition to the e-mail procedure mentioned above. Remember to add the keyword „DTX-M12 Oriental“ to your USB memory stick order.
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 DVD can not be shipped outside Europe!
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 & synthcomp, 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_E.zip

YAMAHA MUSIC PRODUCTION GUIDE

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The free Music Production Guide is published monthly and 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.

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