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Music Synthesizer

MX88

Piano Touch, Synth Sound and Computer/iOS Connectivity
This second part follows on from part 1 of the last issue of our Music Production Guide. I will not repeat the general introductory paragraphs here. If necessary, please read the paragraphs up to and including "So far so good" again. In this second part we will basically stay with the topic. However, we are now working with Multi Part Performances and their extended possibilities.

Back again to a question I already asked in part 1: Do I take over the Parts contained in the original Performance 1:1 or do I add Parts from other Performances? The answer has consequences for the further workflow.

If you tap an empty Part Slot in an existing Performance using the "+", you get to the [CATEGORY SEARCH] - but with the mode "Part X - Performance Merge" displayed.

As soon as you merge Parts from different Performances together, further questions arise: Which Performance do you start with? Does it make sense in any case to simply start with the Performance you have just chosen - perhaps by chance? Or does it matter which Performance you start with at all?
Perhaps you have already made experiences with your own experiments that are difficult or impossible to classify. Based on the questions, you will probably guess that it is important in any case to know the answers before actually working with the Performance(s). Two criteria play a decisive role here. One criterion is the final result in the sound, the second is the time required for the corresponding adjustments in the Performance Merge.

You will remember that in the last part I put a lot of emphasis on the distinction between the Common and Part areas within a Performance. Since we only worked with one Part and only with the Control Assignment, there were no changes in the sound of the Performance. This changes suddenly when working with Multi Part Performances. Why? The Common area of every Performance also includes the System Effects, the Master Effect, and the Master EQ. These components can have a significant impact on the sound of all Parts in a Performance. As soon as one or more Parts are removed from their Common environment, they can sound considerably different. How big the differences are depends on a relatively large number of factors. A detailed description would take us too far away from the subject. Therefore I recommend to take the issue 08-2017 of our Music Production Guide to hand if necessary. It contains a quite comprehensive article on the Effects in MONTAGE (which now also applies to MODX to a large extent), which also explains the situation from the point of view of "Performance Merge".  

http://www.easysounds.eu/  
MusicProductionGuide_2017_08_EN.pdf

So if the sound has a high priority, so that one or more Parts of the sound should remain exactly unchanged, it should be clear that the corresponding Performance is the starting point for an extended version. On the other hand, a rather complex Control Assignment could be a reason to start with that corresponding Performance in order to save the time required for reprogramming. These are two examples of other possible criteria. It is important that you know the individual source Performances from which you want to create a new variant and extract Parts in advance. Only then can the situation be reliably assessed and an appropriate decision made.

As soon as you add a Part in Performance Merge mode, for example, you no longer have the option of listening to it in its original state. At least not without leaving the Performance that's currently in the Edit Buffer.

The first example is a Split Performance containing a piano for the left hand and an organ for the right. The parameter "Speed Control" for the Rotary Speaker of the organ should be on the Super Knob and thus on the optionally connected FC7.

GROUNDWORK

As just explained, it makes sense to know the Performances individually before we build the new Split variant.

I start with the piano and choose "S700 for MONTAGE".

To quickly find out what this piano sounds like without the Common Effects and the Master EQ, there are switches in [UTILITY] that can be used to quickly disable Effects.

- Press [UTILITY]
- Select the 4th entry "Effect Switch" on the left of the display
- Switch "System FX", "Master FX" and "Master EQ" temporarily to "OFF"
- Play a few notes and toggle the Effect switches a few times if necessary

It is recommended to switch the Knob function from [TONE] to [ASSIGN] in advance and for further
processing. The button is located on the MONTAGE directly to the left of the Super Knob, on the MODX to the left of the row of Knobs.

Now analyse the Control Assignment - if necessary with the knowledge or instructions from part 1 of this workshop. On the Super Knob there is a relatively subtle increase / decrease of the 8 kHz frequency from the Insert A [VCM EQ 501].

For the Part of the right hand I would like to work with ‘The Basics’. Analyse the Common components and the Control Assignment as described above.

On the Super Knob, the ‘Drive’ parameter from Insert A and the Send parameter to Variation are set both in parallel - in this case Delay.

One could talk about the ‘Drive’, but at the latest with the Variation and the corresponding Control Assignment it is clear to me that the basic Performance comes from the piano. Neither do I need the Delay on the organ with the Assignment, nor do I need this Variation Effect for the piano.

**PERFORMANCE MERGE - SPLIT**

So let’s start with the piano.

- Press [CATEGORY SEARCH]
- Select ‘S700 for MONTAGE’ (Main Cat. “Piano”, Sub Cat. “Acoustic”)
- Press [PERFORMANCE HOME]
- Select ‘+’ in the empty Slot for Part 2
- Select „The Basics” (Main Cat. „Organ”, Sub Cat. „Tonewheel”)
- Press [PERFORMANCE HOME]

The following steps are required for a playable Split combination:

- In Part 1 (Piano), select the right Limit of the Split Range (G8)
- Change it to e.g. “B2”
- Change the left Limit from Part 2 to “C3”
- Press [PERFORMANCE HOME]

- In the display, select Part 1 > ‘Edit’
- Select Part Settings > Pitch
- Change "Note Shift" to the value “+12”
- Press [PERFORMANCE HOME]
- Test the combination and adjust the volumes via the Sliders
Save this first result as a new User Performance under a new name, e.g. “S700 & The Basics”.

In the second column of the page menu, select “Control Assign”

Tap on “Auto Select” in the display (green background)

Briefly turn the Super Knob

The display shows the following information:

• Delete the Assignment by selecting “Delete” at the bottom right of the display
• Press [PERFORMANCE HOME]

Save this state by overwriting it with [STORE] > “[Overwrite Current Perf.]”.

The Super Knob should control the “Speed Control” parameter for the Leslie. Before we start the re-Assignment, we need to make some decisions again.

The Super Knob Assignment taken from the piano was set bipolar. The Gain of the Frequency was lowered from the middle position of the Super Knob to the left, raised to the right, and the pre-programmed value remained unchanged in the middle position. The following graphic shows the three main starting positions of the Super Knob and an Assignable Knob as well as the corresponding “Curve Types”. At the same time it shows the corresponding “Polarity” of the Curve.

Another hint: When compiling new Part combinations for a Split Performance, it could happen that you start with the Part(s) for the right side of the Split Point on the basis of the described criteria. For a practical assignment of the Sliders - for example to control the volume - it may be desired to have these Parts also on the left side - i.e. starting with Slider 1. Using the key combination [SHIFT] & [EDIT], Parts can be copied (“Copy”) and exchanged (“Exchange”). Existing Control Assignments are retained using these functions.

CONTROLLER RE-ASSIGNMENT

The added Part 2 (organ) has naturally lost its Assignment to the Super Knob by being removed from its original Common settings. Since I had declared the Assignments dispensable for this example, this is a good starting point for a new Assignment. In my opinion, the existing Assignment of the piano is so discreet that it could also be deleted. This would require the following steps:

• Press [EDIT]
• In the display select “Edit - Common/Audio” and the 4th entry in the side menu “Control”
For the simple assignment of the “Speed Control” to the Super Knob, it makes sense to reset the start position of the Super Knob to zero and to work unipolar to the right, as shown in the previous graphic in the first example.

You can change the start position of the Super Knob (starting from the Performance Home screen) as follows:

- Select “Motion Control” in the display
- Select the penultimate entry of the second column “Super Knob”
- Change the value under “Super Knob” in the upper right corner of the display to “0”
- Press [PERFORMANCE HOME]

Now everything should be prepared for a new Assignment. In this case we can work with the new Quick-Assignment, which was implemented with MONTAGE OS v2.50 and also adopted in MODX OS v1.10. The necessary step sequence is:

- Select Part 2 by tapping in the "Type/Name" field
- Select Edit from the side menu
- Select “Effect” > “Ins A”
- Tap on the entry “Speed Control” (not on “Slow”!)
- Press the [CONTROL ASSIGN] button
- Slightly turn the Super Knob...

... and you get the message “Assignable Knob full.” Of course I did not choose this example randomly, because such a case can occur more often in the regular MONTAGE/MODX everyday life. With [EXIT] (Cancel) you can leave this display.

The error message does not indicate whether there are no further Common or Part Assignable Knobs Assignments available. Since we have deleted all Assignments in the Common area, only the Part area can be considered in this case. As a result, at least one Assignment must be deleted. To do so, follow these steps, starting from the display "Edit - Part 2 - Common”:

- Select entry 5 “Mod Control” in the side menu
- Select "Control Assign" in the second column of the page menu
- Deactivate “Auto Select” if it is active (shown in green)
- Tap into the “Display Filter”
- Turn the data wheel to the right to the end of the list for the entry “All”
- Confirm with [ENTER]

“Page” and “>” are located at the top right of the display. This gives you a rough overview of all Assignments in this Part. There can be up to 16 Assignments in each Part. In this Part with 15 Assignments this was almost exhausted. If you like, you can view the respective Destination by selecting each individual Assignment. In the next step, one of the Assignable Knobs for the connection of the “Speed Control” to the Super Knob should be “freed” from its current Assignment. This can be done relatively quickly with the following steps:

- Activate “Auto Select” again
- Turn Assignable Knob 3
- Select the displayed Assignment 7 and delete it via “Delete”
- Select “Effect” > “Ins A”
- Tap on the entry “Speed Control” (not on “Slow”!)
- Press the [CONTROL ASSIGN] button
- Slightly turn the Super Knob
The Leslie Speed can now be controlled via the Super Knob.

Perhaps you are wondering why I chose Assignable Knob 3 for the re-Assignment. When glancing over all Knob Assignments using "Auto Select", I looked at the Curve Types used and identified the ones assigned to Knob 3 as most suitable. With this kind of re-Assignment the Curve Type, the Polarity and the Ratio of the previous Assignment are taken over at first. Of course, they can be adjusted at any time.

LAYER PERFORMANCE WITH NEW ASSIGNMENTS

The following example is a case from practice, it's the requirement of a participant from one of my workshops. The goal of the newly composed Performance is a piano with a layered pad. The Super Knob (FC7) should control the volume of the pad and open the Filter towards the end of the Super Knob range. The following procedure is possible:

- Press [CATEGORY SEARCH]
- Select “S700 for MONTAGE”. (Main Cat. "Piano", Sub Cat. "Acoustic")
- Press [PERFORMANCE HOME]
- Select “+” in the empty Slot for Part 2
- Select "Ethereal" (Main Cat. "Pad/Choir", Sub Cat. "Warm")
- Press [PERFORMANCE HOME]
- Select the volume fader of Part 2 (Pad) on the display so that it is active
- Tap the fader a second time and enter the value “0” in the number field
- Press the dimmed button [CONTROL ASSIGN]
- Turn the Super Knob briefly

The Assignment works and is shown directly in the display. With the Super Knob at the right stop, you can use the "Ratio" to immediately determine the maximum volume of the pad in relation to the piano. I would probably choose a value between 9 and a maximum of 13, depending on the application.

Now to the Assignment of the Cutoff:
- Select Element 1 ("Elm1") from the bottom of the current display
- Select the third entry "Filter" on the left
- Under "Filter Type", tap on the "Cutoff" parameter
- Press the dimmed button [CONTROL ASSIGN]
- Turn the Super Knob briefly

This Assignment is now also ready for operation. However, there was a requirement to open the Filter only towards the end of the Super Knob range. A linear Curve is currently stored. This already starts from the minimum position with the opening of the Filter. You can use the Curve parameter "Param 1" (to the right of the Ratio) to create a Curve. Depending on your needs and tastes, a value of 9 or 10 would be appropriate.
The start position of the Super Knob was taken over again by the S700 with the value 64. You can select the parameter as described above or simply turn the Super Knob to the zero position and save the Performance with [STORE]. The last value set before saving will be used.

CONCLUDING REMARKS

I leave it at the examples and add some more in a YouTube video.


The principle is always the same. Only with the number of Parts or Control Assignments do the requirements increase slightly. If none of the existing Assignments is required, you could, of course, delete all Assignments and start from scratch.

For example, if you want to edit several Performances that are all for similar needs, you might consider creating a template. This could include your favourite System Effects as well as frequently used Common Assignments. These would then be linked to the Part parameters and the Effect Sends would be set from the Parts. It is also possible to change Part 1 in a Single Part Performance using the Performance-internal Category Search.

Your
Hans-Peter Henkel
This third and last part of the Library Guide deals with the import of Voices and Performances of the Yamaha synthesizers MOTIF XF, MOTIF XS, and MOXF. As in the last episode, the John Melas Waveform Editor plays an important role here, as it allows you to merge the Voice and Performance Banks imported separately on MONTAGE / MODX into a single Library.

This has two decisive advantages: Firstly, only one Library Slot is required and secondly, the Sample Memory is significantly relieved as the Waveform duplicates that inevitably occur during the separate import of Voices and Performances are eliminated.

**SEPARATE VOICE AND PERFORMANCE IMPORT**

The import of Files in the format of MOTIF XF, MOTIF XS, and MOXF must always be done directly on the MONTAGE or MODX in [UTILITY] > [Contents] > [Load]. The import options “Voice” and “Perf” are available at the bottom.

A common import of all Voice and Performance Banks is not planned, because the maximum number of 640 Performances of a MONTAGE / MODX User Bank would not be sufficient.

For the import, you can select either "User File" or "Library File" as "Content Type". I strongly recommend that you always load the Files as User Files first and then save them again in MONTAGE / MODX format -
again as User Files. The additional saving as Library File should be done later so that possible changes and adjustments can be made without having to repeat the import. It is well known that a Library File cannot be changed.

The import as User File is especially important when using the import option "Perf". A later Library import will only work correctly with imported Performances if the MOTIF / MOXF File is first loaded into MONTAGE / MODX as a USER File and only then saved as a Library File. When importing directly as a Library and then importing the Library, the User Performances would still refer to the Waveforms of the first Library, which is unfavorable.

There are good reasons for the above mentioned idea to merge the separately imported Files (Voice / Perf):

Usually only a small part of the imported Voices and Performances belong to the actual Sound Library, if it is not a self-assembled File. For example, if a Sound Library contains 128 Voices, only USER1 (or USER 4) is filled with new content. All other storage locations are occupied by copies of Preset Voices that are not needed, as these are already part of the MONTAGE / MODX Presets (in improved form). The disproportion is even greater with the Performances, because commercial MOTIF / MOXF Soundsets contain an average of 32 Performances. The number of Voices and Performances required after the import therefore clearly speaks against the use of two Library Slots for a single Sound Library.

An even stronger argument might be the used Sample Memory. When imported separately, two Libraries are created with exactly the same User Waveforms and User Arpeggios. A Library import to the device would not help in this respect, since Waveforms already present in the User Bank cannot be included in the duplicate detection.

COMBINING IMPORTED FILES WITH THE WAVEFORM EDITOR

So there is every reason to use the John Melas Waveform Editor to merge the two Libraries created by separately importing Voices and Performances.

Here are the steps to do so - here we use the MOTIF / MOXF Sound Library "Xtasyn" as an example:

• Load the MOTIF XF / MOTIF XS or MOXF File into the MONTAGE / MODX as a User File after selecting the "Voice" import option

• Save the imported User Bank as a new User File in MONTAGE / MODX format. Use the suffix “Voice” in the File name. In my example I use the File name "Xtasyn_Voice". This addition of course refers to the origin in MOTIF / MOXF, because in MONTAGE / MODX the former Voices appear as Performances

• Load the MOTIF XF / MOTIF XS or MOXF File into the MONTAGE / MODX as a User File after selecting the import option "Perf"
• Save the imported User Bank as a new User File in MONTAGE / MODX format. Use the suffix "Perf" in the File name. In my example I use the File name "Xtasyn_Perf"

• In the File with the addition "Perf" (here: "Xtasyn_Perf.X7U") remove the unneeded copies of the Preset Performances. In case of doubt, please refer to the product documentation (Performance List) to find out which Performances belong to the respective Sound Library

• In the case of Xtasyn, these are all Performances from USER1:025. Only the Performances USER:001 to USER:024, which are Multi Part Performances, remain

• Copy the marked Performances with Copy / Paste into the second File with the addition "Perf" (here: "Xtasyn_Perf.X7U"). In the target Library, select the first free Performance storage space, in my example USER1:025. No User Waveforms or Arpeggios are copied during this copy process. The "Duplicate Check" automatically detects that these already exist in the target Library. The Performance memory locations up to USER2:088 are now occupied in the target Library

• In addition to the "Normal Voices", Xtasyn contains a total of ten Drum Kits, which are available in MOTIF / MODX in a separate memory area as User Drum Voices, while in MONTAGE / MODX they appear as Drum Performances in the USER5:009 to USER5:019 range. Mark these Performances in the File with the addition "Voice" (here: "Xtasyn_Voice.X7U")

• In the File with the addition "Voice" (here: "Xtasyn_Voice.X7U") select only the Performances that belong to the actual Sound Library. In case of doubt, please refer to the product documentation (Voice List) to find out which Performances belong to the Sound Library in question. In the case of Xtasyn these are USER1:001 to USER2:064 (Normal Voices)

• Copy the marked Drum Performances with Copy / Paste into the second File with the addition "Perf" (here: "Xtasyn_Perf.X7U"). Select the first free Performance storage space in the target Library, in my example this is the storage space USER2:089 (after the inserted "Normal Voices")

• The File with the addition "Perf" (here: "Xtasyn_Perf.X7U") now contains the merged former MOTIF/MODX Voices and Performances. A look at the status bar shows that the Library now contains a total of 226 Performances, 128 Waveforms (120 MB), and 194 Arpeggios. The number of Waveforms and Arpeggios has not increased during any of the copy operations into the File "Xtasyn_Perf.X7U")

• Save the imported User Bank as a new User File in MONTAGE / MODX format. Use the suffix "Perf" in the File name. In my example I use the File name "Xtasyn_Perf"

• Open the two newly saved User Files in the John Melas Waveform Editor. There you can see that the content of the Section Tabs "Waveforms" and "Arpeggios" is identical in both Files: 128 Waveforms (120 MB) and 194 Arpeggios

• In the File with the addition "Perf" (here: "Xtasyn_Perf.X7U") remove the unneeded copies of the Preset Performances. In case of doubt, please refer to the product documentation (Performance List) to find out which Performances belong to the respective Sound Library

• In the case of Xtasyn, these are all Performances from USER1:025. Only the Performances USER:001 to USER:024, which are Multi Part Performances, remain

• Copy the marked Performances with Copy / Paste into the second File with the addition "Perf" (here: "Xtasyn_Perf.X7U"). In the target Library, select the first free Performance storage space, in my example USER1:025. No User Waveforms or Arpeggios are copied during this copy process. The "Duplicate Check" automatically detects that these already exist in the target Library. The Performance memory locations up to USER2:088 are now occupied in the target Library

• In addition to the "Normal Voices", Xtasyn contains a total of ten Drum Kits, which are available in MOTIF / MODX in a separate memory area as User Drum Voices, while in MONTAGE / MODX they appear as Drum Performances in the USER5:009 to USER5:019 range. Mark these Performances in the File with the addition "Voice" (here: "Xtasyn_Voice.X7U")

• In the File with the addition "Voice" (here: "Xtasyn_Voice.X7U") select only the Performances that belong to the actual Sound Library. In case of doubt, please refer to the product documentation (Voice List) to find out which Performances belong to the Sound Library in question. In the case of Xtasyn these are USER1:001 to USER2:064 (Normal Voices)

• Copy the marked Drum Performances with Copy / Paste into the second File with the addition "Perf" (here: "Xtasyn_Perf.X7U"). Select the first free Performance storage space in the target Library, in my example this is the storage space USER2:089 (after the inserted "Normal Voices")
• Save the final result with a new name (here: "Xtasyn_FinalPerformances") using "File - Save"
• Save the compilation as a Library using "File - Export Library File"

However, you cannot always assume that the new Library is already working perfectly. At least there are no Categories set in the imported MOTIF / MODX Performances yet. These are not taken over, because MONTAGE and MODX use a different Category System than MOTIF / MODX. You can set the missing Performance Categories in the Waveform Editor in the Category Tab.

In addition, there are no Super Knob Assignments in the Performances.

With certain Key Banks of the User Waveforms Samples, it can happen that these are ignored because MONTAGE / MODX does not accept extremely short Samples. Other minor compatibility problems are also possible.

If the Library to be converted is an EASY SOUNDS product, you can consider purchasing the already perfectly processed MONTAGE / MODX version, which often also contains additional complex Multi Part Performances with up to eight Parts, for an upgrade fee of 15.00 EUR.

Peter Krischker

JOHN MELAS WAVEFORM EDITOR

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CREATE YOUR SOUND ANY PLACE, ANY TIME.

#yamahasynths
Electronic dance and pop music mix to form a melange that captivates trend-conscious live keyboard players. With the brilliant production "Melodic Techno", the Yamaha MONTAGE and MODX becomes a technoid monster. This Premium Sound Library offers a top-class content of distinctive sounds and beats.

You might be surprised to ask yourself: How much techno is good for me at all? Well, it's always a question of dose - that's the general answer. As an entry-level drug, the new Library is certainly welcome. You'll soon be able to feel your technoid vein and admire your MONTAGE or MODX in a completely new light. After many established Soundsets across almost all traditional sound genres, "Melodic Techno" finally focuses on the roots of many of today's synthesizer sounds.

It was techno from the early 90s that awakened a new awareness for analog synthesizers. The instruments (especially Roland TR for the drum machines) stayed, but synthesizers sound different - like techno and not like imitated brass or strings again. The techno music is characterised by an aesthetic change in sound and a minimalism with machine-like beats and phrases.

To this day, various currents have established themselves within this genre. One of them is minimal techno, which emerged in the mid-90s. As this term already suggests, it is about uniform "Four to the Floor" beats at a tempo of about 128 bpm. The sounds are repeated permanently and are preferably varied by Filter modulation. Melodic figures do not play a major role in minimal techno. They shape the more current style of melodic techno, which takes up elements and arranging techniques of house and trance.
Melodic Techno presents itself as a colourful playground for electronic dance music. If you want to get a current picture of this very multifaceted music, you should definitely listen to the "Top 100" of Melodic Techno on Beatport (beatport.com). The library "Melodic Techno" is based on these dazzling tracks of successful producers, but without denying you some surprising interpretations. After all, setting up new rules is still more exciting than copying familiar patterns.

THE CONTENT AT A GLANCE

Responsible for this project is Hans-Peter Henkel, whom you hardly have to introduce to all the regular readers of this Music Production Guide. In a six-month creative phase, together with the sound designers Richard P. James, Frank "Xenox" Neumann, Matthias Sauer, and Peter Krischker, he created a respectable work that presents MONTAGE and MODX in a refreshingly electronic and cult manner. A total of 51 User Waveforms, corresponding to 99 MB of Samples, are used to create the technoid sound. The sounds of digital and analog techno synths account for a larger share, as do vocal and drum samples. Of course, the set also benefits from the FM-X Sound Engine of MONTAGE / MODX. The melodic component of this Sound Library is the core of it. For this reason numerous User Arpeggios have been created, which deliver typical techno phrases of successful tracks as well as are tuned to the new synthesizer Waveforms. Not a few of the 256 User Arpeggios have been prepared for single phrases and chordal campings. This enormous array under the hood of MONTAGE / MODX is immediately playable and enjoyable for you as a user with 164 new Performances!

PERFORMANCES FOR THE FAST KICK

In the 32 Multi Part Performances you will encounter at least two different types. The live keyboardist will be delighted with some fantastic jamming templates that will quickly inspire him to produce music, especially thanks to the Arpeggio system. You feel like a DJ in the studio and can let off steam directly on MONTAGE / MODX.

Some of these trendy "Live Jam Performances" have been documented very clearly in the PDF manual. The reading pays off even for people who don't like to read.

If you want to start production directly with your DAW (Cubase, Logic, etc.), you will find four special Performances (MMT DAW Multi 1-4), each consisting of eight Parts. A special feature is the absence of the internal Arpeggiator of MONTAGE / MODX. All Parts - drums, bass, synthesizer - have been recorded directly in the DAW via traditional keyboard play. These entertaining song demos are available as User Auditions. They are also available as Standard MIDI Files. These four Multi Part Performances are a great platform for phrase-strong musicians who feel limited by prefabricated Arpeggiator Patterns. By the way, it's easy to build your own multi-setup from any Single Part Performance by adding more Single Part Performances. You're welcome to do that yourself!

Because the modulation of sounds in techno is a stylistic device, all Performances have been extensively optimised for the use of realtime controllers. The Super Knob and the Assignable Knobs make spontaneous sound changes possible, while with the help of Motion Sequences meticulously programmed, yet emotionally stimulating controller sequences can be used.

TASTER COURSE

When you first get in touch with this Sound Library, you will encounter many Performances that represent a trendy arranger system of drums, bass, synths, vocals, and sound effects. It is rather rare to become rough and hard. Melodic Techno enchants with soothing spherical scenes. A nice airy groove arrangement with playable and decent sounding synths is for example "Straight Forward". You won't find such Presets in the previous Soundsets for MONTAGE/MODX. Digital, crisp, a little cheesy, and always expressive. If you are directly interested in the individual sounds, skip the first Performances. In any case, the Scene buttons should be tried. Here, for example, the Arpeggio Pattern (e.g. Chart Arp AF1/2) or the basic sound (e.g. 4 Friends) will change. With some Performances you will quickly find a nice hookline for your next track. Check out 'Reverse ARP AF1&2' with different Scene settings and Super Knob rides.
If you want to play low frequencies, "Linear Edge Bass" is a good variation. As you'll soon notice, the pads are also recommended for other types of electronic music. The set is as colourful and multi-faceted as the genre "Melodic Techno" itself.

CONCLUSION: TECHNO MACHINE IN A COMFORTABLE XL FORMAT

Never before has a Yamaha synthesizer been so massive technoid. A great variety of different programming styles and striking and inspiring Patterns inspire every stylistically open keyboarder, who has hardly come into contact with techno and related electronic music so far. "Melodic Techno" enables many new approaches, as you can discover in MONTAGE or MODX in the production of techno music. We hope you enjoy your discovery tour!

Matthias Sauer

More information and demos can be found in the EASY SOUNDS Shop: www.easysounds.de

Video MONTAGE / MODX "Melodic Techno" by EASY SOUNDS https://youtu.be/plAtm9a_RsM
YAMAHA EAD10 UPDATE V1.02
WHERE TO FIND AND
HOW TO RUN THE UPDATE

In this tutorial I would like to explain where you can find the most current Firmware Update for the EAD10 and what you should consider during the installation. The Update improves the accuracy of the Click/Metronome and fixes some minor bugs. So it doesn’t hurt to install this update.

IMPORTANT BEFORE STARTING!

Maybe you already have the current Firmware Version on your EAD. You can easily check this: Switch off your EAD, hold down the RECODER button, and switch on the device. The Firmware Version is now shown in the display. If it is 1.00 or 1.01, you can execute the update process.

Store all your data on a USB stick. If you have not made any own settings, you can skip this step. Format a USB stick with the EAD10. But remember: If you format a USB stick, you should not have saved any important data here either, since formatting erases all data on the stick.
FORMATTING:
Menu - File – Enter – Format – Enter – Format – confirm
After formatting, save all your data on your newly formatted stick.

SAVING:
Menu – File – Enter – Save – Enter – Type should be set to "ALL" – Name – enter Name – OK – Save – confirm
Info: "ALL" stands for "ALL DATA", which means that all data and settings including your own Samples/Sounds are stored on the stick in one file. This should be done from time to time as a backup.

THE UPDATE
The following link leads directly to the download of the Update. Confirm the license conditions and click on the download button. The zip file will then be downloaded.

https://uk.yamaha.com/en/support/updates/ead10_firmware.html

This zip file contains the Update file with the extension .PGM as well as instructions in English and Japanese as a PDF file.

After downloading, unzip the ZIP file and copy the file "EAD10_installer.pgm" to the stick that you have formatted with the EAD before. The file should not be saved in subfolders, but on the main level of the stick.

If you want to be absolutely sure that nothing happens to your data backup, use another USB stick, which you also have formatted with the EAD beforehand.

EXECUTING THE UPDATE PROCESS
Switch off the EAD and connect the USB stick to the device. Hold down the "RECORDER" button and turn on the EAD. To start the update, just press the Metronome/Click button in the lower right corner. The EAD10 will now perform the update. You should never switch off the device or remove the USB stick while the device is performing the update. This can damage your EAD. If the following graphic appears in the display, you should switch the device off and on again.

The Update is now complete. That didn't take long, did it? To check the Firmware Version, simply perform the steps I described at the beginning. If everything worked, the EAD will show Boot Version 1.00 and Firmware Version 1.02.

CONCLUSION
Updates are important, there will always be new Pads, Triggers, or other requirements. With the Updates you are always "up to date".

Have fun and till next time

Your 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 offer the opportunity to access all previous issues online. The Music Production Guide Archive is available from everywhere you’ve got connection to the internet.

A simple click on the issue is all you have to do to open and download it as a PDF.

The link to the English editions:

http://www.easysounds.eu/mpghistory/history_en.htm

The link to the German editions:

http://www.easysounds.eu/mpghistory/index.html
ESSENTIAL KNOWLEDGE GUIDE ARCHIVE

By popular request, the Essential Knowledge Guides from previous years are now available for free download from our archives.

Essential Knowledge Guides like these usually appear directly at the launch of an instrument and are intended to present its features and provide basic knowledge on how to use the instrument.

MODX ESSENTIAL KNOWLEDGE GUIDE

MONTAGE ESSENTIAL KNOWLEDGE GUIDE

MX88 ESSENTIAL KNOWLEDGE GUIDE

MX BU/BK ESSENTIAL KNOWLEDGE GUIDE

MOXF ESSENTIAL KNOWLEDGE GUIDE

MOTIF XF ESSENTIAL KNOWLEDGE GUIDE

DTX ESSENTIAL KNOWLEDGE GUIDE
Yamaha offers free additional, yet high-quality content for MX49/61/88 users. It was produced by Yamaha Music Europe in cooperation with EASY SOUNDS.

**LIVE INSTRUMENTS**

“Live Instruments” includes a high-quality collection of sounds of the categories piano, electric piano, clavinet, organ, mellotron, strings, brass section, and synth. So it’s a selection of instruments that all keyboardists in bands require regularly.

- 100 Voices
- 32 Performances, divided into:
  - SPLIT Performances (Instruments & ARP)
  - LIVE Performances (Split & Layer)
  - LIVE Performances (Single)
  - LIVE HYBRID Performances

**PERFORMANCE KIT**

The “Performance Kit” consists of the following components:

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

**VINTAGE SYNTHS FOR MX V2**

The promotional soundset “Vintage Synths for MX V2” was produced by Yamaha Music Europe in cooperation with Cool Webinars. It contains a high-quality compilation of Voices from the Categories Synth Lead, Synth Bass, Organ, Synth Comp, Synth Strings, Pads, and Special Effects. In addition, some of the Performances highly integrate the FM Tone Generator from the iOS App “FM Essential”.

The focus of this soundset is set to Synthesizer Voices. Many Voices include the FM Waveforms that are contained in the ROM of the MX V2. Virtually all Voices have been programmed with only sparingly applied Effects or special Effects to underline the vintage character. Those who want to go the full monty can deactivate the Effects completely with the turn of a Knob in most Voices and Performances.

The promotional soundset contains:

- 110 Voices
- 40 Performances, which contain:
  - 32 FM Essential HYBRID Performances (Split & Layer)
  - 8 SPLIT Performances (Split/Layer & ARP)

To get this free goodies simply write an e-mail with the keyword „MX Goodies“ to:

mxgoodies@easysounds.de

After successful registration you will get an e-mail from EASY SOUNDS containing the download link for the activation of the content.
The free MOX „Sound & Groove Kit“ is available for all registered users of the MOX.

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

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

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

moxgoodies@easysounds.de

EASY SOUNDS SOUNDSETS FOR MOX

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

The following products are available:

• Yamaha MOX „Live Instruments“
• Yamaha MOX „Nature of Chill“
• Yamaha MOX „Dance Pro“
• Yamaha MOX „Phat Analog II“
• 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“

Visit the EASY SOUNDS online shop:

www.easysounds.de
YAMAHA CP1 ARTIST PERFORMANCES

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

A total of 64 Performances were programmed by renowned sound designers Johannes Waehnelt 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.
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.
Yamaha offers another free soundset for the MOTIF / MOXF that is dealing with a truly legendary Yamaha synthesizer: the Virtual Acoustic Synthesizers VP1.

The VP1 sounds brutal. The sound impresses by an amazing vitality, coupled with amazing stereo renderings. There is no doubt that even after almost twenty years the VP1 can sonically compete with current workstations. It was and is a truly remarkable result of exquisite engineering.

The author Prof. Dr. Peter Juung has carefully recorded sounds of the VP1 and created a sound set. The VP1 soundset includes 565MB of sample data. Everything was recorded in stereo and organised in 19 Waveforms, which rely on 536 Keybanks. From these Waveforms 48 Voices whose character was previously only found in the original were programmed exclusively for the MOTIF and MOXF.

The soundset takes us into the magical world of “Physical Modeling” synthesis of the VP1.

The soundset “VP1 MOTIF” can be requested by writing an e-mail with the subject “VP1” to:

vp1@easysounds.de

After successful registration you will get an e-mail from EASY SOUNDS containing the download link for the activation of the content.
In special cases some birthdays are celebrated quite more than a single day - which is also true for the tenth anniversary of the Yamaha MOTIF. Wojtek Olszak pulls that event back into memory with his 10th Anniversary Pack.

This 10th Anniversary Pack uses samples from previously published promotional soundsets, namely:

• Chicks Mark V
• Peter Jung's CS-80
• CF - CP1

The 64 Voices of this pack are roughly divided into the following categories:

• Acoustic Pianos
• E-Pianos / Clavinets
• CS-80 Leads
• CS-80 Brasses
• Pads
• Strings
• Organs
• Miscellaneous

The free soundset “10th Anniversary Pack for MOTIF XF by Wojtek Olszak” can be ordered by writing an e-mail with the subject “10th Anniversary Pack” to:

10th_anni_wo@easysounds.de

Immediately after registration you will receive an e-mail from EASY SOUNDS containing the download link for the activation of the content.
The recent Goodies contained almost exclusively User Voices and Samples. For some time now many users, however, expressed to get new content in the field of Performances and Live Mixings. Yamaha Europe now corresponds to this wish and provides new sound sets: Hybrid Live Performances for MOTIF XF and MOXF.

The following Performance Sets are included in the download:

HYBRID PERFORMER - SET 1
- 32 Performances
- Performance mode
- Programmed by HaPe Henkel and Peter Krischker

HYBRID PERFORMER - SET 2
- 16 Hybrid Live Performances
- Song Mixing mode
- Programmed by HaPe Henkel

HYBRID PERFORMER - SET 3
- 32 Hybrid Live Performances
- Song Mixing mode
- These Performances are based on chart titles using the User Sound Library that has been launched some years ago
- Programmed by Jean Moric Behrends

As you can see above, the first set contains "traditional" Performances.

The sets 2 and 3 on the other hand contain "Hybrid Live Performances", which are very popular among live keyboardists.

Hybrid Live Performances are Mixings at the highest level and with the broadest capabilities. They contain not only complex layer or split programmings, but even allow to switch between sounds without interruption. Many ambitious and professional keyboardist prefer these special Live Performances over traditional Performances with their four different Parts.

A Hybrid Live Performance is created in the Song or Pattern Mixing mode. In contrast to the Performance mode, up to 16 Parts are available here. In a Hybrid Live Performance groups can be formed with different MIDI Receive Channels (Receive Ch.). Thus, within a single Mixing even more than one Performance can be realised. They can be selected by using the TRACK SELECT buttons without having the previous sound cut off.

A common download folder is set up for the three sets of the Hybrid Performer series.

The sets are available for MOTIF XF and MOXF and can be requested by writing an e-mail with the subject "Hybrid" to:

hybridperformer@easysounds.de

After registration you will receive an e-mail containing a download link from EASY SOUNDS with a clearance for the content.
MOTIF XS: 
EUROPEAN LOYALTY PROGRAM AND 
ORIENTAL SOUNDSET

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

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

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

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

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

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

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

sxgoodies@easysounds.de

As soon as the registration process is complete, the MOTIF XS user will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.
S90 XS / S70 XS: SOUNDPACKAGE

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

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

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

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

s90xsgoodies@easysounds.de

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

MOTIF-RACK XS: SOUND & INFOPACKAGE

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

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

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

mrxgoodies@easysounds.de

You will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.
S90 ES, MOTIF-RACK ES, MO6/MO8: SOUND & INFOPACKAGE

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

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

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

popxpanded@easysounds.de

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

TENORI-ON: EUROPEAN VOICE & SAMPLEBANK

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

The downloadable file (48 MB) contains the following:

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

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

tenorion@easysounds.de

You will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.
FREE DRUM KITS FOR DTX900 & DTXTREME III

Yamaha offers free content for DTX900K, DTX950K, and DTXTREME III.

There are five content packages available for download:

• Extra Content 1 - Jazz Kit (4 Drum Kits)
• Extra Content 2 - Rock Kit (13 Drum Kits)
• Extra Content 3 - Electronic Kit (15 Drum Kits)
• Extra Content 4 - Vintage Kit (6 Drum Kits)
• Extra Content 5 - Oak Kit (6 Drum Kits)

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

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

OCEAN WAY DRUMS DTXPANSION KIT

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

The Drum Kits feature a very complex programming containing multiple velocity layers. You can download the file at:

http://www.dtxperience.com/dtxpansion.php
FREE DRUM KITS FOR THE DTX-MULTI 12

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

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

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

File 1 = Acoustic Kits
- Jazz Maple (5 variations)
- Oak X Single (5 variations)
- Vintage (5 variations)
- Rock Single (5 variations)

File 2 = Electronic Kits
- ClassicDance
- Classic RX
- Drum’n’Bass
- HipHop90bpm
- House 128bpm

More information and download links can be found here:
[http://download.yamaha.com](http://download.yamaha.com)

First select your country and then enter DTX-MULTI12 into the search form.
DTX-MULTI 12 SOUNDSET:
„ORIENTAL PERCUSSION“

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

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

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

The download package includes the following:

• 50 Patterns
• 24 Kits
• 132 User Waves (18 MB Samples)

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

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

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

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

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

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

dtxmulti12@easysounds.de

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

MONTAGE “PHAT ANALOG”
Synthleads, pads & more! Timeless Performance Library with a Minimoog emulation (Leadsynths), Jupiter-8 pad and arpeggio sounds, and many more analogue synth sounds based on original samples. The ultimate analogue extension for MONTAGE!

MONTAGE “NATURE OF CHILL”
Exquisite Performance collection for chill out, lounge, ambient, electronic, and related musical styles of popular music. In addition to broad, effective, and atmospheric synthesizer sounds the 164 Performances also include remakes of traditional instrument sounds from the fields of piano, electric piano, and guitar.

MONTAGE “LIVE ORGAN”
“Live Organ” emulates the sound of the legendary Hammond B3. In order to realise the highest possible authenticity and the original Hammond feeling in a way not been seen before, the samples already contain the slow / fast Leslie and the typical Hammond distortion. The internal effects of MONTAGE like Rotary Speaker or Distortion are not required for this type of sampling.

MONTAGE “LIVE INSTRUMENTS”
Performance Library with high-quality sounds of the categories piano, electric piano, clavinet, organ, Mellotron, strings, brass section, synth. Popular selection of instruments that are always required by keyboard players in bands. In addition, the Library contains drum sounds and Arpeggio Performances that offer inspiration and idea material for productions.

MONTAGE “XTASYN”
Up-to-date synth and drum sounds for dance / trance / house / electronica / pop / chill out. Can be used for mainstream chart-oriented productions as well as for progressive dance / trance / techno / electronic tracks.

MONTAGE “PHAT ANALOG II”
Timeless Voice and Sample Library featuring an emulation of popular sounds from Oberheim Synthesizers (OBX, OB8, Matrix12...) and the Jupiter-8. The ultimate analogue extension for MONTAGE! Most of them are polyphonic synth sounds like synthbrass, synthstrings, pads, and synthcomps - but you'll also find leadsynths for synthpop, sequencer and arpeggio sounds, and FX sounds.

MONTAGE “DANCE PRO”
Top-of-the-notch selection of modern, powerful Performances for Dance, Trance, House, Pop, and Electronic. Up-to-date commercial and progressive, highly assertive Dance sound. Innovative “DJ Mix” and “Electronic Mix” Performances for intuitive realtime arranging by using the eight Sliders. Easy Edit with eight Assignable Knobs.

MONTAGE “ORGAN SESSION”
Wonderful smacky organ sounds with concise key click and controllable percussion. Crunchy Hammond sound with adjustable distortion, old-school entertainer organs, sacral drawbar registrations, and cool jazz sounds. Due to the improved distortion and rotary effects, this MONTAGE version of “Organ Session” is even more authentic than the MOTIF version. Use the Sliders to control the drawbars like on a real Hammond.
EASY SOUNDS „Live Organ“
EASY SOUNDS „Energy“
EASY SOUNDS „Dance Pro“
EASY SOUNDS „Evolving Soundscapes“
EASY SOUNDS „Live Instruments“
EASY SOUNDS „Nature of Chill“
EASY SOUNDS „Xtasyn“
EASY SOUNDS „FM Xpanded“
EASY SOUNDS „Phat Analog“
EASY SOUNDS „Phat Analog II“
EASY SOUNDS „Chill Xperience“
EASY SOUNDS „Drum Performer“
EASY SOUNDS „Stage & Studio“
EASY SOUNDS „Dance Xpanded“
EASY SOUNDS „Synth Xtreme“
EASY SOUNDS „Hypnotic Stepz“
EASY SOUNDS „Magical Pads“
EASY SOUNDS „Mystic Spheres“
EASY SOUNDS „Vocoder Dreamz“
EASY SOUNDS „Organ Session“
DCP Productions „Vintage Keys“
DCP Productions „Pulse“
DCP Productions „Axxe“
DCP Productions „Air“
DCP Productions „Studio Drums“

The above soundsets are available for the following devices:

MOTIF XF, MOXF, MOTIF XS, S90 XS, S70 XS, MOX, MOTIF ES, S90 ES, MO6/MO8, MOTIF-RACK XS, MOTIF-RACK ES. Some soundsets are not available in all formats. The most recent soundsets are offered primarily for MOTIF XF, MOXF, and MOTIF XS. Each soundset contains 128 Voices. Depending on the device, additional content such as Performances, Samples, User Arpeggios, and WAV Loops are included.

The soundsets are available from:

EASY SOUNDS – Peter Krischker
vertrieb@easysounds.de
www.easysounds.de
IMPRINT & FURTHER LINKS

IMPORTANT WEBSITES FOR YAMAHA USERS

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

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

American MOTIF support website including message board + KEYFAX webshop + downloads
www.motifator.com

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

John Melas
Editors for Yamaha synthesizers and DTX E-Drums
www.jmelas.gr

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

MUSIC PRODUCTION GUIDE HISTORY

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

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

YAMAHA MUSIC PRODUCTION GUIDE

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The free Music Production Guide contains news, tips & tricks, software offers, and interviews on and around Yamaha synthesizers of the MONTAGE series, MODX series, MOTIF series, MOX/MOXF series, MX series, reface, S series, MO series, MM series, Tenori-On, and for the E-Drums of the DTX and EAD series plus articles about recording, software, and Computer Music Instruments.

You can subscribe or unsubscribe to the free Music Production Guide by sending an informal e-mail to:

motifnews@easysounds.de