MUSIC PRODUCTION GUIDE

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The OS Updates to Version 3.0 for MONTAGE and 2.0 for MODX are among the most comprehensive since the release of the MONTAGE series. For this reason, we have decided to publish a Quick Guide in two parts. This second part describes only the new Pattern Sequencer. The first part - found in the previous Music Production Guide 2019/07 - summarised the additional new features.

However, the actual update process is not part of this Guide. Please simply follow the instructions included with the Update.

„YOU ASKED, WE LISTENED!“

Surveys as well as numerous requests from the relevant communities revealed that the very popular Pattern Sequencer from the MOTIF series was missed by many users. This Operating System Update for MONTAGE and MODX is a response to the wish for an implementation into the current synthesizer series.

In fact, a relationship to the Pattern Sequencer of the MOTIF series is clearly recognisable. This has the advantage that those, who are familiar with the previous version, will find their way around relatively quickly. Powerful CPUs, the new user interface, the touch screen, and other new features of the MONTAGE/ MODX series offer modern environmental conditions the current Pattern Sequencer benefits enormously from. This also applies to the new workflow, which enables intuitive and optimised working.

OVERVIEW

Before getting into details, here are the most important key data of the Pattern Sequencer:

• 128 memory slots for Patterns (in addition to 128 Songs)
• 16 Tracks
• 8 Scenes (Partial Patterns, formerly: „Sections“) per Track, linked to Performance Scenes
• 256 bars per Scene
• Batch processing for Quantization, Velocity, Gate Time, Transpose, and more
• MIDI file import/export per Scene
• Export as User Arp
• Linking Scenes to a „Pattern Chain“ > conversion to a Song
• Play Effects
GETTING STARTED

Five Demo Patterns have been programmed for the Pattern Sequencer. Since there are no "Preset Patterns", these Demos are not automatically available in memory after the OS Update. To load them, the memory must be initialised.

- [UTILITY] > Settings > System > "Initialize All Data" #1

If the [PLAY] button of the transport group is pressed after initialisation from the Performance Home screen, the Pattern Play Mode is activated. The automatically selected Pattern is number 6, which is the first empty Pattern after the Demos. The selected Performance remains active.

If the "Pattern Name" is highlighted, the Demo Patterns 1 to 5 can be selected using the [DEC/NO] / [INC/YES] buttons or the Data Wheel and subsequently started with the [PLAY] button. When a Demo Pattern is selected, the associated Preset Performance is automatically loaded.

- The upper Part of the Pattern Play screen contains some information (black background) that cannot be changed via the touch screen. #2
  - "Time Signature" (1)
  - "Position" (2) (black background)
  - "Scene" (3)
  - "Performance Name" (4)

In addition, there is access to some playback functions.

- "Position" (5) - sets the Start Position within the selected Scene
- "Length" (6) - determines the played length in bars
- "Key On Start" (7) triggers the start ("Play") by playing a key on the keyboard
- "Tempo" (8) determines the Tempo in bpm

In the lower area of the screen in Pattern Play Mode, there is limited access to the current Performance with the familiar editing options. A small square next to a Part Number indicates that that Part contains MIDI data. #3
In Pattern Play Mode, the Performance Scene buttons are directly linked to the Patterns. If the Scene is changed while the Pattern is playing, the Pattern changes with the next full bar. The Performances of the Demo Patterns are all prepared in a way that Part 1 ("Kbd Ctrl" = active) is available for solo playing. All other Parts contain MIDI data in at least one Scene.

**AUTO CONNECT**

With the Pattern Sequencer comes an optimisation that also affects the Song area. The connection between a Song and a Performance was previously made on the „Play/Rec“ screen using the „Store Song & Perf Settings“ button and always had to be done manually. The Update brings a considerable improvement in this workflow.

The „Play/Rec“ screen is accessible in three ways:
- Performance Home > „Play/Rec“ (1)
- [PLAY] (hardware button) (2)
- [RECORD] (hardware button) (3) 

In each of the three cases, the same screen will appear after the instrument is restarted in the new Pattern Mode. Otherwise, depending on the last selected Mode, MIDI (Song), Audio, or Pattern.

The first and second of the above actions enter Play Mode, while the [RECORD] button immediately arms the Record Mode and provides special recording settings. If an empty Pattern is selected in Play Mode, the Store Pattern & Perf Settings button will also appear.

This could be used to link the currently loaded Performance, which is shown at the top right (highlighted in black), to an empty Pattern.

A new symbol indicates that there is still no connection between the Pattern and the Performance. 

However, as soon as a recording is made, the connection is established automatically. The symbol changes and signals the link, the button „Store Pattern & Perf Settings“ is no longer displayed.

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YAMAHA
This makes sense, because as a rule it is a certain Performance with its contained Parts that is the basis for exactly this recording. If an existing recording is to be combined with another Performance, the desired Performance must be selected first. After switching to Play Mode, the Performance can then be linked to any available Pattern. This also applies to Songs.

**SILENCE PLEASE: WE'RE RECORDING!**

A recording can be started directly from the Pattern Play screen or the Performance Home screen. However, there is an elementary difference. If you press the [RECORD] button from the Pattern screen, the recording is made into the currently active Pattern. Irrespective of whether it already contains data or not. If you want to record something new, you should load an empty Pattern or delete one first. With the „Replace“ Record Mode, data can also be overwritten in the currently active Pattern.

If you activate the recording from the Performance Home screen, the first empty Pattern is automatically selected.

I would like to start with an example that describes the simple recording process. Basically, the process can be demonstrated and reproduced with any Performance. For the following example, however, I chose a specific Performance that seems particularly suitable for the introduction and the description of a suitable workflow and the integration of an additional feature.

If you want to follow the example, please select the Preset Performance „Sentimental Boy“ (Category „MusicalFX“ > „Ambient“). It is a Split Performance that provides three Arpeggio Parts (1, 3, and 3) and a pad on Part 4 to the left of the Split Point B2/C3. Part 5 is an FM-X lead sound that can be played to the right of the Split Point. #7

The assignment of the Scenes is ideal for a Pattern recording. Starting with Scene 1, the selection of Parts and Arpeggios results in a slight increase in intensity up to the last Scene. My goal for this example is to record an accompaniment you can then improvise on with the solo Part. If you want to follow the example:

- Press the [RECORD] button (you will be taken to the first free memory location „00x: NewPattern“)
- The name of the Performance is displayed in the upper right corner, the Tempo is adopted from the Performance
- The [RECORD] button flashes red to indicate that the instrument is ready to record #8

Only when the recording standby function is activated, some parameters relating to the recording process become visible. It is possible to change the Time Signature (1) and the Position (2) from which the recording should start. Next to the Tempo is „Rec Quantize“ (3). This makes it possible to select a Quantization value for the recording. However, Quantization can also be done after recording using the corresponding Job. „Loop On/Off“ (4) determines whether the recording should be done in a Loop or be stopped automatically after the value set under „Length“ has elapsed.

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![Sentimental Boy Performance Home Screen](image1)

![Sentimental Boy Pattern Screen](image2)
With „Key On Start“ the recording is started via the keyboard, but the selected Count-In remains active. If you would like to make some default settings in this respect, you can do so quickly using the „Click Settings“ shortcut in the upper right corner. #9

If you like, familiarise yourself with the Performance before starting the recording. Then:

- If necessary, switch the Arpeggio off and on again using the [ARP ON/OFF] button
- Choose Scene 1 and the number of bars you want to record for a kind of intro
- Deactivate „Loop“
- Start the recording by pressing the [PLAY] button and play to the left of the Split Point B2/C3 - play whichever you consider suitable for an intro
- The recording stops automatically after the set number of bars has elapsed
- Deactivate the Arpeggio using the [ARP ON/OFF] button
- Press the button combination [SHIFT] & [Scene 1] (display shows: „Scene stored“)* #10
- Press the [PLAY] button and listen to the result

*The Arpeggio for this Scene was disabled after the recording. However, this is not a parameter of the Pattern Sequencer, but of the Performance. To keep that setting for the Scene permanently, the switch position must be saved with the Scene.

If you are not satisfied with the result of the recording, it can be repeated directly. After activating the recording standby via the [RECORD] button, you are given the option to switch between the Recording Modes „Replace“ and „Overdub“ in the upper right corner of the display. With „Replace“ the complete recording is replaced, with „Overdub“ you can add further recordings to the existing one. All Parts under Keyboard Control (Kbd Ctrl) are recorded. #11

Now on to the recording of the next Scene.
- Press the button [Scene 2]
- For „Length“ select 4 bars
- Repeat the steps for recording as described for Scene 1

Repeat the steps for recording as described for Scene 1

For further use in connection with the imported Patterns, the Performance has to be saved in an adjusted variation. For example, the recorded Arpeggios should not be re-triggered by the Arpeggiator while playing. Currently, the small blue flag next to the name of the Performance indicates that it has been changed. #12
You should now save the Performance so that its current state is preserved.
- Press [STORE]
- Touch “[Store As New Performance] on the display
- Assign a new name or add a suffix to the existing name #13

You will return to the Pattern screen.
The first recordings have been completed. So far we have mainly recorded Arpeggio data and the pad. However, the Performance offers room for three more Parts under Keyboard Control.

**CREATIVE WORKFLOW**

In a creative process, intuitive working is particularly in demand. When implementing the Pattern Sequencer, the developers definitely wrote this down in their planning manual. The most important Performance components can be accessed directly from the Pattern screen. The next step is to add a bass to the Performance.

- Tap on the “+” in Part 6
- Under „Bank/Favorite“, select „Preset“

- Under „Attributes“ choose „Single“
- Select the Main Category „Bass“ > Sub-Category „Synth“ > „Dark Bass“ #14

At the bottom left of the display, you can mute all other Parts via „Mute / Solo“ to hear the bass alone.
- After selecting the bass, press [ENTER]

In this case, the bass Part should be recorded without Arpeggio. After loading the bass Part, it is still in the „Arp On“ state.

- Switch the bass to „Arp Off“
- Disable Keyboard Control for all Parts except bass
- Select Part 6 so that it appears with a frame #15
- Press the [PLAY] button to adjust the Volume of the Parts in relation to each other (previously [Part CONTROL]) #16
- Then press the button [RECORD]
- Activate „Loop“
- Leave „Rec Quantize“ in the „Off“ position
- Start the recording with the [PLAY] button and play your bass line
- At the end of the four bars, do not press [STOP], but press the [RECORD] button again
This pauses recording, but the Loop continues to play in Recording Standby Mode. In this state, the recording can be controlled and the Volume of the Parts can be adjusted again. The Recording Standby can also be used, for example, to try something from a technical point of view.

In addition, however, it is even possible to edit the recording within certain limits! In the display a button „Hold [SHIFT] + key to erase“ appears.

This allows you to delete individual notes, for instance when you’ve played false ones. To do this, hold the [SHIFT] button directly before the note in question sounds and play the note again. In the next pass of the Loop it can be recorded again after the recording has been reactivated with the [RECORD] button. This allows you to hold and delete several notes of the Loop at the same time. This also works during active recording. #17

Suppose you want to re-record the entire Loop.

- Stop the recording
- Tap on „Edit / Job“ in the upper right corner of the display or press the [EDIT] button
- Tap on „Undo Media Record“ (the last recording will be deleted without confirmation) #18

This screen gives you an overview of which Scenes have already recordings on which Parts. In addition, MIDI files can be directly imported or exported here. I’ll come back to this later.

But first I would like to add another Part to the Performance. An enrichment are of course some drums. The nice thing about the Pattern-based Sequencer is that we can decide for each Scene which instruments should be active for the Pattern or solo play.

For adding a drum Part, „Rhythm Pattern“ is also an excellent choice in the recording situation. The function that can be accessed using the [RHYTHM PATTERN] button on the MODX control panel has been set to the button combination [SHIFT] & [CONTROL ASSIGN] on the MONTAGE with the OS Update.

- Press the buttons [SHIFT] & [CONTROL ASSIGN] („Category Search“ is activated - limited to the Category „Dr/ Pc“ (Drums and Percussion))
- Enter the term „chill“ in the search field
- Tap on the „Chill Out Kit“
- Play a note on the keyboard (the drum groove will start) #19
Here you have the direct possibility to call up all Scenes and listen to the Arpeggios assigned to the drum kit. Even various changes are possible here. However, I would like to limit myself to the selection of the kit.

- Leave the screen with [EXIT]
- Deactivate Keyboard Control for the bass Part
- Select the drum Part (7)
- Press the [RECORD] button
- Deactivate „Loop“
- Start the recording with the [PLAY] button and play any note on the keyboard after the count-in

The recording stops automatically after bar 4. Now, for the actual use of Performance and Pattern you have to make the following final settings:

- Deactivate Keyboard Control for Part 7 (drums)
- Activate Keyboard Control for Part 5 (Solo Part, Synth Lead)
- Save the Performance via [STORE] („Overwrite...“)

Currently the Split Point for the solo Part is still valid. If necessary, it can be adjusted from the Performance Home screen or deleted by activating the entire keyboard range. Afterwards, the Performance must of course be saved again. Press the [PLAY] button or the „Play / Rec“ button on the display to return to the Pattern screen.

From here you can go on to the...

**POST-PROCESSING**

Here’s a reminder: The [EDIT] button leads - depending on the current screen - either to the Edit Mode for the Performance or the Patterns. As the name of the button on the Pattern screen „Edit / Job“ indicates, you can also use it to select the so-called Jobs that allow batch processing of the recorded data. The first time you call it up, the „Overview“ screen appears. #20

**JOB: „NOTE“**

„Note“ is the first Job that can be selected on the left of the display. When selected, a second menu column is displayed offering the corresponding functions.

#21

The upper Part of the display is almost identical for all functions and concerns the area of the Pattern to be processed. „Track“ provides access to either a single Track or all Tracks. Under „Scene“ the currently selected Scene to be edited is displayed, you can change it via the display as well as the [Scene] buttons.

The two lines below determine the start and end of the editing, divided into „Measure“ = bar, „Beat“ = count time and „Clock“ = the smallest unit (480th of the beat). In the bottom line of the display, parameters for the type of editing are defined. „Execute“ executes the Job according to the set parameters.
I deliberately limit myself here to the most important features for a practical approach and will therefore not describe all individual functions. The Supplementary Manual for this Update contains a short description of each function. In principle, the respective procedures are always the same.

An example: The „Velocity“ sub-menu allows you to edit the Velocity values of the recordings. In addition to the Percentage change and the option to set a fixed value via „Set All“, the combination of „Offset“ and „Ratio“ allows, for example, a kind of compression of the Velocity range.

**#22/#23**
Assume you have recorded the bass without Arpeggio and Recording Quantization and want it to be quantized via the Job.

The procedure is as follows:

- Press [EDIT] (alternatively „Edit / Job“ in the screen)
- Select „Note“ from the menu on the left
- Select Track and Scene for the bass you want to quantize
- Specify a range - e.g. start „001 | 01 | 000“ to end „005 | 01 | 000“
- Select a suitable Quantization value, e.g. „120“
- If necessary, limit the Quantization Intensity via „Strength“, e.g. to 50%
- Press „Execute“

**IMPORTANT!** There is only one „Undo“ after the execution of a Job. However, this is not found on the respective Job screen, but under „Overview“. **#24**

After „Undoing“ a „Redo“ and thus a fast A/B comparison is possible. Nevertheless, you should keep in mind the difference to computer software, where several steps can be undone.
In order to test the effect of Quantization extensively in advance, there is - assuming some “space” in the Pattern memory - a secure workaround that leads us to the next Menu item:

**JOB: „TRACK“**

In this Job there are extensive possibilities to copy, exchange, merge, or separate recorded data. If there is still a free Scene on the Track of the material to be quantized, the current Scene can be copied to a free one.

A suitable Quantization value could then be tried out with the copy without having to worry about accidentally triggering a function twice. Of course, this also applies to any other processing. As long as the original Scene or a backup stored in whatever way is available as the source, this process could be repeated at will until the result meets expectations. #25

**JOB: „SONG“**

Behind this menu item is a kind of exchange platform between Songs and Patterns. Here the term „Phrase“ is used for a section.

„Get Phrase“ copies the area defined by the limits „Start“ and „End“ (top right) from the Song selected under „Song Name“ to the specified target Track of the selected Pattern in the selected Scene („Scene“). #26

„Put Phrase“ triggers a copy in exactly the opposite direction. Since the length of the Scenes is predetermined, only the start bar („Measure“) can be set next to the destination Track in the Song. However, the length of a Scene can also be set at any time in Pattern Play Mode. Any existing data on the target area will of course be overwritten. So you should do your calculations before the action, because there is only one step back (Undo). #27
JOB: „CHAIN“

The Job „Chain“ offers what you might expect from a „Song“. In this dialog the Scenes of a Pattern can be „chained“ in any order and length. A two-column table supports the process with a small line calculation. The table is empty at first and contains a Plus sign in the right column under „Scene“. #28

With a tap on the Plus sign Scene 1 is inserted on bar 1 („Measure“). At the same time, mental arithmetic is spared at the bottom of the black info field under „Length“. The length of the currently used Scene(s) is automatically added according to the start positions. By tapping on the „+“ the next line is used and can be provided with new start positions and Scenes.

The following example screenshots illustrate the principle. Here, only 4-bar Scenes were used. #29

Scene 1 and 2 are played once each. The next start position after the existing Chain is displayed under „Length“. #30

Scene 2 starts in bar 9. Accordingly, Scene 1 is played up to and including bar 8 - that is, twice. #31

In this example Scene 1 and 2 are played twice, Scene 3 is played once. Under „Length“ the next free start position appears.

You do not necessarily have to work with the regular lengths of the Scenes. If you enter the corresponding „Measure“, for instance only the first bar or a Part of a Scene can be played.
The Pattern Chain can be played at any time during editing to test its behaviour. Any start position can be entered in the „Position“ field at the bottom of the display. Once the editing of the Chain is complete, „End“ is entered in the last line of the „Scene“ column by selecting the next step beyond Scene 8 to the right with the Data Wheel or the [+/−] buttons. At the same time, the value on the left of the line under „Measure“ is used as the last bar for the Chain. #32

Finally, the „Convert to Song“ button is used to convert the Chain into a Song. A dialog box asks for the target memory location and „Convert“ is used for the final conversion. The name of the Pattern and the link to the Performance are taken over. #33

JOB: „USER ARP“
This Job already existed in the same form since MONTAGE OS v1.20 under the term „Put Track to Arpeggio“ from the Song Recorder. It is therefore not described in detail here.

JOB: „PLAY FX“
This area is a „playground“ that invites you to experiment. It is divided into two screens, „Play FX 1 and 2“. The first screen contains Quantization-relevant parameters, while the second screen contains various Playback Effects with different Targets. Here, too, the parameters and their effects are adequately described in the Supplementary Manual. Their effects must be tested on suitable material anyway. #34/#35
This Job not only allows you to playback a Pattern while adjusting the parameters, but requires it. While the Pattern is running, all parameters can be changed as desired. The original MIDI data remains untouched for the time being. The Playback Effects are not saved. By selecting another Pattern, everything is initialised. However, the Effects can be written to the MIDI data and thus fixed. This is done via the „Normalize Play FX“ button at the bottom of the display. #36

Here you have to consider:
• Normalization takes place per Track, not for individual Scenes
• There is - as mentioned several times - only one Undo
• The entry of the „Length“ in the display „Play FX“ is also only a playback parameter

If you consider these criteria, you can have fun and develop something new. Drum Arpeggios in particular can be transformed into completely new variations with just a few tweaks. This is designed to be very intuitive and creative, so that some DAWs can’t even come close to this discipline.

As with the other Jobs, it’s better to start with a copy before important data is irretrievably lost! You can copy a Track if you have at least one free one available. Or copy a complete Pattern for attempts via the „Track“ Job. Or use the possibilities described in the next paragraph.

**MIDI EXPORT AND IMPORT**

The two buttons „Save As .mid File“ and „Load .mid File“ are located on the „Overview“ screen in Pattern Edit Mode. #37

They work as expected. However, it is important to remember that the currently active Scene is always used as Target or Source. It is not possible to export several Scenes together into one MIDI file or to split a MIDI file into several Scenes directly when importing.

For the export of a Pattern that is arranged from several Scenes, the conversion into a Song would have to be done first via “Pattern Chain“. Conversely, it would also be possible to import a MIDI file as a Song and use the „Get Phrase“ Job to import it into individual Scenes of a Pattern. However, this only works with individual Tracks (Track by Track), not as a whole. The Jobs „Copy“ and „Exchange“ could also be used. However, working with a DAW is recommended in such cases.

Cubase AI is included with every MONTAGE / MODX. It is therefore the tool of choice for detailed editing of individual notes and MIDI events as well as for arranging Scenes. For example, after conversion to a Song, the VST plug-in „MONTAGE Connect“ could be used to import recorded data from multiple Scenes into Cubase. But even the export/import of MIDI files from individual Scenes for editing in Cubase via a USB data storage device is fast and uncomplicated.
SUMMARY

The Pattern Sequencer is a perfect addition to the MONTAGE and MODX series. Musical ideas can now be captured on a Pattern basis in a short period of time based on the inspiring Preset Performances. Regardless of whether Parts are controlled by Arpeggios or you want to build your own beats. Data exchange between the Sequencer and a DAW for detail editing is child's play. The Playback Effects (Play FX) invite you to „bend“ existing MIDI data and lead to results that manually can only be achieved with much more time and excellent musical knowledge.

In addition, the Pattern Sequencer offers a flexibility for live Performance that would simply be impossible with fixed Song sequences. In combination with other new features that make working with Scenes even more flexible, such as the ability to save the Super Knob Link as well as the status of „Keyboard Control“ per Scene (both features are covered in the second part of this Essential Knowledge Guide), and the Motion Control Synthesis Engine can prepare really exciting live performances.
The Effects „Mini Filter“ and „Mini Booster“, which were added with the Operating System Updates MONTAGE 3.0 and MODX 2.0, are based on a complex component modeling.

In contrast to the new „Wave Folder“, which explicitly wants to sound digital, Virtual Circuitry Modeling (VCM) not only transfers circuits of real hardware schematically into the digital world, but also measures component by component and includes them in the algorithm in the respective interactions with the circuit environment including level and frequency-dependent non-linearities. In this way, the resulting sound of an analog original can be approached much more closely.

MINI FILTER

Of course, the Mini Filter has the classic Cascade Filter with a slope of 24 dB per octave in mind, but it has been extended in functionality compared to the analog model. Five parameters are offered: the Filter Cutoff Frequency, the Filter Resonance, which reaches up to self-oscillation, but also a controllable Dry/Wet mixing ratio between the unprocessed and the processed signal as well as the Input and Output Levels. The advantages of VCM are also directly noticeable at the adjustable Input Level, since - as in the original - the Filter can be saturated by high levels (up to +24 dB), which results not only in tonal differences, but also influences the Resonance.

The resulting level jumps can be compensated by counterbalancing the Output Level.

The Mini Filter offers the modes Retro, Standard, and Modern, which differ primarily in the transition to the Resonance emphasis. The Modern type is particularly bold in its approach. In addition, the Mini Filter can be configured as a Low or High Pass Filter in any operating mode. The Effect is available in the two Insert Slots of the Parts as well as in the Variation and Master FX. The Mini Filter can also be used in combination with the A/D Input, of course in stereo.

MINI FILTER, MINI BOOSTER, AND WAVE FOLDER

UPDATES MONTAGE 3.0 / MODX 2.0
Typically, Filters are part of a synthesizer voice. They may act polyphonically and depending on the corresponding modulators. In contrast, the Effects presented here lie behind the actual sound generation of the synthesizer voice and thus have an overall effect on the combined signals of the Elements and Parts or even the entire Performance. There are also no Envelopes available apart from the Envelope Follower of the A/D Input. Nevertheless, the new addition offers a real added value, because the Mini Filter can generally be used for characteristic sound transformation of the corresponding signals.

To get started, select a bass sound (a Part, e.g. „FM Pick Bass“) and add the Mini Filter as an Insert Effect at Part level. #1

A synthesizer Filter only begins to live through its dynamic operation. It is therefore useful to assign the Effect to variable Controllers such as Assignable Knobs. Also the Modulation Wheel, an Expression Pedal, the Ribbon Controller, and the Aftertouch are rewarding modulation sources in addition to, as already mentioned, the Envelope Followers. All five parameters can be addressed in variable intensity. At this point it also pays off that MONTAGE and MODX can address several Target Parameters simultaneously with individual intensity. This allows you to significantly change the Cutoff Frequency while using the Modulation Wheel, but only slightly change the Resonance, for example. #2

Instead of manual Controllers, you can of course also animate the Mini Filter using a Part LFO or even a Motion Sequence. The modulation then follows a predefined pattern - synchronised to the Tempo of the Performance if necessary. #3

#1 The Mini Filter can be placed in the Insert of a Part in a meaningful way

#2 Each parameter can be controlled via Assignable Controllers

#3 An LFO provides cyclic Filter modulations and thus for automatic sound movements
The Mini Filter is an advantage even if you are already working with a Filter provided by MONTAGE and MODX for both AWM and FM Parts. One example would be the new Preset „Ozone Cleaner“, which uses Low Pass filtering, which can be dynamically modified in this Performance using the Modulation Wheel. In addition, the Mini Filter is also used here as an additional component.

It works as a High Pass Filter in the Insert and is animated via a Motion Sequence. The level of modulation added in this way allows complex results in combination with the Modulation Wheel.

**TIP:**

By using the Mini Filter twice in the Inserts and configuring it once as a High Pass and once as a Low Pass, you get a variable Bandpass Filter with two Resonance peaks.

You can adjust both Filters individually, but you can also address several parameters, such as the Cutoff Frequencies, to the same Controller. You can even perform this control in the opposite direction by setting the Modulation Intensity for one of the Filters to a negative value. #4

**MINI BOOSTER**

The second VCM Effect is called Mini Booster. It adds a variable, frequency-specific saturation to the sound. In a way, it is a counter-project to a precise, sound-neutral Equalizer. The Mini Booster wants to create character. This Effect is adjustable in the parameters Frequency, Resonance, Gain, and in the Input and Output Levels. #5

Like the Mini Filter, the five parameters are integrated into the Modulation structure of MONTAGE and MODX and can therefore be addressed to Controllers. In fact, however, the strengths of this Effect lie more in static sound colouration, which fuses with the signal like an Overdrive, Equalizer, or Compressor. In this case you have the possibility to add a (virtual) analog colour to basses, solo sounds, but also to polyphonic sounds, and drum grooves. „Natural sounds“ and especially the digital sounds of the FM-X synthesis are given a patina that can be infinitely adjusted in the „dirt“ and midrange spectrum, while maintaining a rounded tuning in the high frequencies.

#4 You get a variable Bandpass by using two serially connected Mini Filters in the Inserts

#5 The Mini Booster provides distinctive sound colouration and saturation at Part level
The third new addition to the Effects is also to be found in the Misc Category. The Wave Folder allows signals to be provided with a special form of digital distortion. Frequencies above a Threshold Level are mirrored/folded back into the signal. This results in a drastic form of distortion that can be switched between Soft and Hard modes in this Effect type. In addition, there is an LFO that reaches far into the audio range and can therefore cause sound distortion.

Use the Performance from the last example ("80's Drummer") and select Misc/Wave Folder under Performance/Edit/Effect/Master FX. There are a number of Presets to choose from, please try "SEQ+LFO 03" as a start.

Now experiment with the different parameters. The intensity of the distortion can be controlled via the Hard or Soft (Fold Type) mode, the Fold Threshold and the Dry/Wet Mixing Ratio.

For example, try out how the Mini Booster affects the Performance "FM Octaves" when used as a Master Insert. Switch to Performance Edit/Effect/Master FX and replace the existing Compressor with the VCM Mini Booster from the Misc Category. Select the Preset "1970s Low Boost". Use the Effect switch to explore the effect of the Booster.

As another example try the Performance "80's Drummer" and add the Mini Booster as Master FX. In this case, select Preset "1970s High Boost" and set Texture to Modern. Compared to the original you will hear a clear change in the high frequencies, which leads to more bite and assertiveness. Play with the other parameters and switch the Effect on and off again for comparison.
The LFO section animates the result so that the Effect does not have to be static. Increase the LFO speed to the range above 100 Hz and turn the value higher and higher. Especially at high modulation intensities (LFO Depth), you will notice that cyclic modulation increasingly gives way to a general sound alienation, just as you know it from FM. #8

Have fun experimenting!

Ulf Kaiser
intuitive FM synthesizer reface DX

polyphonic control synthesizer reface CS

YAMAHA

reface

CREATE YOUR SOUND ANY PLACE, ANY TIME.

#yamahasynths
The App „Rec’n’Share“ caused a lot of enthusiasm in the scene, but so far it was only available for iOS.

In principle everyone can use it, but if you want to enjoy the full scope of the App, you need a Yamaha EAD10 or an E-Drum-Kit of the DTX402 series. It is a great free tool for practicing and recording as well as for fast video creation.

Many teachers also use this App with an EAD10, more about that later.
THE CONNECTION

To connect your instrument to a tablet or smartphone you need a standard USB cable and the appropriate USB adapter from the manufacturer. Since there are many manufacturers of Android devices, I cannot list all adapters here. Just as a tip: Do not use non-original adapters. It is far more possible that they don't work with your device, in the end you buy twice.

WHAT CAN THE APP DO?

I use the App primarily with an EAD10 to practice. I load a song from my iTunes library or from my Dropbox into the App. #1/#2

Then there are numerous functions available. First, the App automatically generates a Click Track to the song. #3

The Click can be changed in its accentuation and of course also in its volume. Since you don't have to use the Click, you can simply turn it off. The App can play the song slower and faster and in very good quality. In this way, students have the opportunity to practice fast songs slowly. #4
One of the best functions is the Cycle function. With this function, you can use points A and B to define a section of the song that is always repeated in a loop. Who doesn't know the annoying situation that you always have to rewind to the right position when practicing difficult passages - and you still have to find it. The Cycle function makes a lot of things easier here.

It is important to „own“ the music. The App does not work with streaming services such as Spotify for licensing reasons.

**RECORDING FUNCTIONS**

Rec'n'Share lets you record your drum performance, whether you’re playing to a song or just soloing. This works in conjunction with an EAD10 or DTX402 Kit. The App only records videos when the Android device is connected to one of the instruments. After recording, the entire video track can be mixed to make the video perfect. The video can then be uploaded to social media channels: Instagram, Facebook, YouTube... #5

Tip: I would immediately set the camera setting to „High“. All you have to do is press the Settings button and change the Video Quality at the top of the screen. #6
ALSO PERFECT FOR LESSONS

The App is not only good for practicing songs. For example, when I record the performance of my students, I can easily send the video by email. The students already have it before they get home. Or I send the students an exercise and they see exactly how to practice it. You can also involve the parents and use the video function to document the progress their children are making.


BOTTOM LINE

Rec'n'Share is simply the best App for Android and iOS in the E-Drum area at the moment. Try it out, it's free and you can use many functions even if you don't have a connection to one of the mentioned instruments.

See you soon
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
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 GOODIES FOR MX49/61/88

LIVE INSTRUMENTS PERFORMANCE KIT VINTAGE SYNTHS

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 these 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 Waehneldt and Peter Jung on behalf of Yamaha Music Europe. The soundset can be requested by sending an e-mail to cp1goodies@easysounds.de containing the keyword „CP1 Artist“. You will receive an e-mail from EASY SOUNDS containing a link where the file can be downloaded.
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“ makes 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 focuses 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@eaysounds.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 VP1 uses „Physical Modeling“. With the help of a physical model, e.g. of a stringed instrument, you can get an actual sound by setting the parameter values. The excitement, e.g. a pick or a bow brings virtual kinetic energy into the model, which is made to audible sound by the model.

A sound generated with the „Physical Modeling“ synthesis is not a simple snapshot that does not change like with pure sampling. Rather than that, the „physical modeling“ sound, by varying the parameter values, can be dynamically changed using the numerous performance functions of the VP1.

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/](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).

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:
„ORIENTAL PERCUSSION“

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

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

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

The download package includes the following:
- 50 Patterns
- 24 Kits
- 132 User Waves (18 MB Samples)

The soundset has been designed primarily for traditional and modern Turkish music. It's based on authentic samples of oriental percussion instruments. The oriental instruments are however well suited for use in other music styles such as Pop, World, Chill Out, Ambient, etc.

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

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.

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.

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 / elektronic 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!

MONTAGE „DANCE PRO“

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. Use the Sliders to control the drawbars like on a real Hammond.
OPTIONAL SOUNDSETS FOR
MOTIF / MOXF / MOX, AND S SERIES

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](http://www.yamahasynth.com)

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

- American MOTIF support website including message board + KEYFAX webshop + downloads
  
  [www.motifator.com](http://www.motifator.com)

- EASY SOUNDS website + webshop sounds and USB sticks for Yamaha synths
  
  [www.easysounds.eu](http://www.easysounds.eu)

- John Melas - Editors for Yamaha synthesizers and DTX E-Drums
  
  [www.jmelas.gr](http://www.jmelas.gr)

- Cool Webinars - Support for Yamaha synthesizers and more
  
  [www.cool-webinars.com](http://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](http://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](http://www.easysounds.eu/mpghistory/history_en.htm)

**YAMAHA MUSIC PRODUCTION GUIDE**

The official News Guide about the Yamaha Music Production product series and Computer Music Instruments is distributed as a free PDF since November 2006.

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- Layout: Robert Möller, Björn Meyer

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