Tyros 10th Anniversary
Special limited edition Tyros4 is introduced

4-page souvenir pull-out section inside!

April - May 2012

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How time flies when you’re having fun! I was amazed when I realised that the Tyros brand is now 10 years old. It seems incredible that it’s been the star of the show for such a long time - especially as we still frequently refer to its ‘files and folders’ system as “the new operating system”.

Tyros is, without doubt, the most successful arranger keyboard brand in the world and, speaking personally, I know my own home-studio would much the poorer without it. I have no idea for how long Yamaha’s flagship models will continue to bear the Tyros name but, with a 10 year legacy, its longevity and popularity rivals that of any of the great ‘classic’ instruments from the past.

Overflowing with readers letters

I’ve been rather overwhelmed with letters for this issue - so I apologise if yours isn’t included. It rather feels as though everybody’s been hibernating through the winter and now, with the onset of the milder spring weather, they’ve suddenly awakened bursting with renewed energy. Maybe this is a sign that the lighter evenings are having a positive effect on our spirits and that we’re looking towards the coming months with a renewed optimism. If so.... great!

Tyros 10th Anniversary Tour

The big news is, of course, that Yamaha is celebrating 10 years of the ‘Tyros’ brand. Naturally, the company wants to do something a bit special to mark the occasion and, as you’ll already have gathered, it has produced a limited number of ‘Special Edition’ Tyros4 models. As these rather collectable items might be quickly snapped up by keyboard fans you may like to see and hear one in action before they disappear - so Yamaha has helpfully arranged a tour featuring two of its top UK players, Richard Bower and Ian House.

Our centre pages are devoted to a four page pull-out Tyros Souvenir complete with a list of all the tour dates and venues to help you track down the nearest place to catch the 10th Anniversary Tour in your area.

Yamaha Club Weekend at Hellidon Lakes

Sue tells us that bookings are going well for the Yamaha Club Weekend in October - and it seems that people are keen to visit the new venue at Hellidon Lakes. Catherine and I are looking forward to the move and we have a superb line up of top players already booked to entertain our guests. To reserve a place and join us at this year’s event give Sue or Betty a call on 01780 782093.

Easter closing

The Yamaha Club office will be closed between 6th-9th April for the Easter holiday - but we’ll be back here at 10am as usual on Tuesday 10th. Catherine will possibly be feeling a little under the weather though because, having given up chocolate for Lent, she may have over-indulged on the Easter eggs!
1. Go to our main website: www.yamaha-club.co.uk
   Don’t forget to check our ‘Home’ page for links to items associated with this edition of Yamaha Club Magazine
2. To access the Members Area select Members Area from the menu tabs at the top of the screen.
3. Enter the current password: LAKES (effective from 1st April 2012. This password is case sensitive so enter it exactly as shown here.)
4. Click SUBMIT
5. Select a link to our archive or other protected pages.
Touring Intelligence in Portable Loudspeakers

Yamaha’s UK keyboard demonstrators recently attended a weekend exhibition where the company’s new lightweight (but extremely powerful) DXR speakers had been used to amplify the Tyros arranger keyboard for the first time.

The demonstrators were unanimous in the opinion that the new system produced the best sound by far and this, it appears, had been agreed by all who heard or tried it.

As a consequence the compact and light DXR speakers will be used on the forthcoming Tyros 10th Anniversary Tour (see page 20 for tour dates) - so you’ll be able to judge for yourself.

Compact and lightweight, yet sturdy and offering superb high definition sound quality, the Yamaha DXR series speakers provide a level of versatility and value unmatched by any speakers in their class today.

They are perfectly suited to a wide range of applications - whether used for front of house sound, as monitors, or as simple amplification for a vocalist or keyboard player.

Every detail of their versatile design is geared toward consistent performance at maximum output for extreme durations. The DXR Series is comprised of four full-range 1100W loudspeakers - DXR8, DXR10, DXR12, and DXR15.

With the perfect balance of raw power and innovative speaker technologies, you can depend on the DXR speakers to deliver the full power of your performance at prices that everyone can afford.

Yamaha says...

“Ever since we first started developing professional audio equipment in the 1960’s, we’ve made it our goal to stay at the forefront of the technology curve. Drawing on decades of experience as a true industry innovator, we don’t merely utilise cutting-edge technologies... we create them. With the express purpose of making the most powerful and reliable high-resolution speakers possible, we assembled a specialised team of Yamaha’s most skilled engineers to examine, and improve on, every detail of loudspeaker design.

This passion for innovation served as the impetus for an intensive collaboration with loudspeaker giant NEXO, bringing their insight and expertise as an industry leader in touring-grade sound reinforcement to the development of our DXR Series speakers. As a result of working closely with NEXO’s engineers at their state-of-the-art facility, our team adopted a new approach to some crucial aspects of these speakers’ design. The detailed analysis of the transducers, thorough testing of the enclosures’ acoustic properties and optimised limiter setting all contributed to higher SPL delivered with stunning clarity and an unsurpassed level of reliability.

By incorporating touring-grade technology into these speakers, we’ve succeeded in creating the most powerful and dependable high-performance, active loudspeakers... ever.”

To find out more visit www.yamahaproaudio.com

Coffee Time Quiz - No. 27 - by Beverley Coombes

All creatures great and small - these songs all have an animal in the title...

1. This Bob Marley song, only released after his death, was about black US cavalry soldiers.
2. This crazy song from the Osmonds was about air pollution.
3. The title track of this Peter Sellers comedy was sung by Tom Jones.
4. Elvis was cryin’ all the time to this 1956 blues number.
5. This Beatles song from the Abbey Road album described a strange garden.
6. Duran Duran must have been famished when they wrote this 1982 hit.
7. Chas & Dave didn’t stop talking in this 1980 hit.
8. Simon Smith had an amazing one, according to the Alan Price Set.
10. This song about a sleepy jungle animal featured in a popular musical.

Oops... sorry!

I have to begin with an apology. My maths, or concentration (or both) let me down in my introduction to Regi-Stick in the last issue when I told you that the latest version, the RS4, has 600 full registration settings divided into 60 music categories. Several of you were quick to point out that 60 banks of 8 registrations actually adds up to a grand total of 480... not 600.

I often forget that, whilst ten banks of registrations are displayed to each page view, there are just eight (not ten) actual registration settings to each bank. I’m sorry for any confusion this may have caused. I’ll try to do better from now on!

I’ve explained some of the basic features of the Regi-Stick and, as I left you, we’d opened the ‘Auto Bass’ folder to access the registrations inside. If you read the ‘Notebook’ section (pages 30-34) you’ll see that we’ve had several letters asking for the song titles suggested by the ‘cryptic’ registration titles to be explained more clearly. I’ll try to include more of these as we go through the series but many of the titles are just the same as those suggested by James Sargeant in his series about Regi-Stick Plus between October 2007 - April 2008. You can still find the complete series in the archive (in the members’ area of the Yamaha Club website).

Today I want to begin to explore a Regi-Stick set-up that incorporates a set of MIDI bass pedals.

Using a Tyros keyboard with MIDI pedals

This is a big subject that will take some time to cover. The instructions provided with the Regi-Stick are, in my opinion, pretty clear and accurate but they leave many questions unanswered. The reason for this has much to do with Tyros being such a clever and versatile instrument. Too versatile perhaps, some would argue, for the needs of the majority of users. That’s as may be but this is an instrument that can be customised in any number of ways (with the addition of numerous hardware and software packages) - and keyboard owners seldom tire of tweaking and adding new sounds to their instruments.

The simple fact is that the more this is done, the more complicated it becomes for anyone to write about a generic ‘Tyros keyboard’ - because each owner soon creates his own, slightly different, version. This has a knock-on effect in that the messages and prompts displayed on the instrument’s screen also differ from one owner’s instrument to another depending on what ‘problems’ the instrument detects during any procedure we ask it to do.

The information sheet that accompanies the Regi-Stick can only give an outline of the procedure you’ll need to follow in order to add MIDI pedals to your Tyros system. It assumes that the keyboard is ‘new/clean’ and doesn’t already have any other software packages installed.

What I want to do today is to begin to re-visit the instructions but, with the benefit of more page space, offer a few ‘trouble-shooting’ tips along the way.

Don’t forget that I’m using a Tyros4 (as I no longer have the earlier models) so you may find some differences between this and the earlier versions. Essentially, though, the system is much the same so you should be able to follow the important parts of the workshop whichever Tyros model, and Regi-Stick you have.

The ‘bits and pieces’ (equipment).

You will need a MIDI pedalboard, a MIDI lead, a stand - and your Regi-Stick Plus, RS3 or RS4.

Bass pedals: I don’t think it really matters which make of MIDI bass pedals you choose. Generally, as in most things, the build quality tends to be...
reflected in the price of course. For several years I’ve used the Hammond XPK-100 pedals (pictured) as they are solidly built and can withstand a great deal of wear and tear. Recently, though, I’ve changed to the Roland PK5 and, so far, I’d have absolutely no hesitation in recommending either brand with equal confidence.

**MIDI Leads:** You’ll only need one MIDI lead for this project. If you haven’t used MIDI cables before, though, be aware that although a MIDI plug looks much the same as a 5-pin DIN plug it is not the same - so be sure to purchase the genuine thing.

**Stands:** There are any number of keyboard stands to choose from. The main consideration is the space afforded by the stand for the MIDI bass pedals to be positioned correctly. Yamaha’s standard L7 stand, for example, doesn’t give enough room for the pedals to placed far enough to the left to accommodate the normal ‘organ’ playing position. ‘X’ type stands are more or less out of the question too because, when they are lowered to the correct height for a ‘seated’ player, the space between the floor and the stand’s cross bar tends not to be sufficient to position the pedals.

**Preparing the keyboard - Installing the pedal voices**

Having accumulated all the bits and pieces we need we’d better prepare the keyboard with the bass voices required for the MIDI pedals to produce ‘playable’ sounds.

Most of the bass sounds we hear when we play a Tyros keyboard are generated by the bass voice set for the currently selected style. These are not ideal for live play however because many are of the ‘MegaVoice’ variety and, as such, are designed specifically with the programmer, rather than the live player, in mind. Unfortunately the Tyros’ specification doesn’t include any ready-made bass voices that are ideal for use in a ‘live bass’ situation and the only way to create them is to start editing voices to add the necessary elements (such as sustain etc.) to the sound. Happily, the Regi-Stick comes with a ready-to-use MIDI bass template and a library of edited bass voices that are just right for the job.

**How to install the Custom Voices**

1. Switch on the Tyros keyboard and insert the Regi-Stick in the USB port.
2. Press the [VOICE CREATOR] button on the panel....

![Fig.1: Voice Creator - Library Load](image)

... and select LIBRARY LOAD (fig.1) from the screen.

3. Tab to the USB page (fig.2) to view the content of your Regi-Stick. This should reveal the three main folders we looked at in part 1 / fig.1. These are labelled ‘1 Kbd & Peds’, ‘2 Kbd & Peds’ and ‘Auto Bass’.

![Fig.2: USB page - RS4 Pedal 30](image)

This time you will also see another file which, depending on the Regi-Stick type you’re using, will be named either ‘Pedal 10’ (Regi-Stick Plus), ‘RS3 Pedal 20’ (RS3) or ‘RS4 Pedal 30’ (RS4).

**Note:** The name of this file will vary according to the version of Regi-Stick you’re using. Mine, as you can see, gives the name of the Regi-Stick... ‘RS4’ and the number of sounds contained in the pedal voice library (i.e. 30).

4. Select the file using the adjacent button (fig.2).

**Trouble-shooting:** At this point you may be interrupted by an on-screen prompt warning you that... “Pedal 8 Long will be replaced by Pedal 8 Long” should you continue. This message is telling you that the data you are trying to install is already installed in the instrument. This may be because you previously installed an earlier version of the Regi-Stick - or that you’ve taken over the keyboard from someone else who did. It may be that you’ve already performed this procedure without realising it was completed successfully.

Whatever the reason, we’d better do it now - so select YES ALL to continue.

**Note:** I choose YES ALL because from experience I know that if I just press YES the single ‘Pedal 8 Long’ voice mentioned in the prompt will be replaced... and another message will appear asking for permission to replace the next voice. Selecting YES ALL will prevent me having to give the instrument separate permissions to overwrite each of the thirty voices.

![Fig.2: USB page - RS4 Pedal 30](image)

**Trouble-shooting:** You may get a prompt along the lines of “Voice is 148 file(s). Are you sure you want to Library Load the voices?”

This warning message refers to the number of voice element files contained in the library you are importing and it usually appears if existing voices have been stored in memory locations that are required by the new ones.
The decision you now have to make is made much easier if you own the original software for the sample data that is to be overwritten. If, on the other hand, you ‘inherited’ the data because it was already installed in a previously owned instrument, be careful because it may be overwritten and you might not be able to replace the voices without purchasing a new copy of the original software.

If you’re happy to continue select [OK] to continue. Once all the voices have been installed the screen reverts to the main VOICE CREATOR page.

5 Press the [EXPANSION] button on the keyboard’s VOICE panel to see the new voices you have loaded (fig.3).

Note: Tyros2 has a button labelled ‘CUSTOM VOICE’. This was changed to EXPANSION when the Tyros3 was introduced. Both give access to voices imported from the Regi-Stick.

Trouble-shooting: The [EXPANSION] voice category houses several folders. If, when you press the [EXPANSION] button you don’t see a page similar to the one above - with 10 voices (beginning with ‘Pedal 8’ Med’, ‘Ped 8’ Long’, etc.) it maybe because you’ve landed in the wrong folder.

Check the bottom right-hand corner of the display to see if an [UP] button is visible (as in fig.3) and, if it is, press the adjacent button below the screen to step outside the current folder. Any sub-folders in the Expansion Voice category should now be displayed (fig.4).

Creating a Voice Library on the Tyros’ hard drive

Having done this we can now be satisfied that everything is working as it should and that the pedal voices have been recognised and assigned to locations within the keyboard.

At the moment, though, you will need to plug your Regi-Stick into the USB port every time you want to use the pedal voices because although they have been assigned to locations the voice data itself has not been transferred to the keyboard and remains on the stick.

The best way to use voice data with a Tyros keyboard is, whenever possible, to create the voice library on the instrument’s hard drive. If you do this you won’t need the USB stick and the voices will load into the correct locations from the hard drive automatically whenever the instrument is switched on.

1 Press the [VOICE CREATOR] button on the keyboard’s panel. Then select LIBRARY SAVE from the display (fig.5).

2 Choose SAVE at the bottom of the screen and...

These sub folders are designed to hold (a) Custom Voices - such as the ones we’re now wanting to access, (b) Custom Drums and (c) Premium Voices - Yamaha’s own downloadable voice samples.

Select the one labelled ‘Custom Voice’ using the adjacent button... and you should now be able to see the pedal voices we’ve loaded into the instrument from the Regi-Stick (fig.3).
A wide selection of quality used instruments in stock - Roland, Technics, Yamaha. I would be happy to help on any purchase of any instrument. All instruments come with twelve months guarantee, parts and labour and free delivery in the UK.

Wanted - Organs, Keyboards and electronic Pianos - Good price paid

**ORGANS**
- Hammond XE200 in mahogany - £4000
- Yamaha AR100 - £1,700
  Complete with disks, stool and manual
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  Complete with disks, stool and manual
- Orla GT9000 DLX2 Mint condition - £4,500
- Orla GT5000 Mint condition - £1,000
- Orla Sport - £1,500
- Roland AT100 - £3,000
- Yamaha EL70 Mint condition - £300
- Yamaha EL90 Mint condition - £1,000
- Technics GA1 Mint condition - £800
- Technics GA3 - £1,500

**KEYBOARDS**
- Yamaha Tyros2 Mint condition - £1,200
  Complete with speakers
- Yamaha Tyros3 with speaker system - £1,800
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- Yamaha S710 plus L7 stand and stool - £390
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...select/highlight all the files you want to save to the hard drive as part of your new library. You can choose each file individually from the screen (fig.7) or you can take the easy option and press the [ALL] button.

Trouble-shooting: There are pro’s and con’s whether you choose to select the files individually or simply gather the whole lot in one go.
If you select the files individually be sure not to miss any. Check all the pages - and tab to the Custom Drum pages too (fig.8) because the RS4 includes some ‘tweaked’ drum kits here that must also be included.

If you gather all the files using the [ALL] button you won’t miss any - but all the empty locations will also be stored as part of the library. This might be a problem later because any voices you subsequently store in these locations will be overwritten each time this library is re-loaded.

3 Press [OK] to confirm your selection (fig.7) and then tab to the HD page and press SAVE (fig.9).
4 Enter a name for the new library in the text box (fig.10).
   Note: You may find that the name of the library is entered by default (e.g. RS4 Pedal 30). You can decide whether to use this name or select one of your own.

5 Press [OK] to confirm and the save process will begin. A message reminds you that the files will be saved to the same location - which is fine, so press [OK] again to continue.

Trouble-shooting: If another message appears warning that the library file will be overwritten (fig.11) this will be because the file has already been saved previously. Select [YES] and carry on...

6 Finally, and this may take some time, a progress bar will show you that the save process is complete. The pedal voices are now installed on the hard drive and we’re ready to connect the MIDI pedals to the keyboard. But this will have to wait until next time.
Find your way around your keyboard or Clavinova with the help of one of the Yamaha Club’s range of tutorial DVDs.

Each tutorial focuses on a specific area of the instrument - such as the Music Finder (and how to build registration settings), the ‘Files and Folders’ operating system (essential for every Yamaha keyboard/Clavinova player), the ‘Song Creator’ (sequencer or music recorder).

Because these features work in the same way on each instrument in the range the tutorials are a valuable asset for all Yamaha players.

See members order form for all current titles in the series £22.99 each (Members prices apply)

Coming soon - ‘Tips From The Top’ Volume 2

Yamaha Club Tutorial DVDs

“Essential viewing for every Yamaha keyboard and Clavinova player”

Richard Bower will be giving us more of his song suggestions for the RS4 as we progress through the series and I’ll include as many as I can fit in each time. Don’t forget that James Sargeant’s series about Regi-Stick Plus is in the archive and that should provide you with plenty of ideas to be going on with meanwhile.

Klaus - Nice ‘n’ Easy

for Tyros4 only

Price: £34.99 online at www.ttt-sounds.com

This software package, the latest to be released by Total Transformation Technology has 180 registration settings in the style of European organ star Klaus Wunderlich.

With no sampled voices to import the software requires no Flash Memory Module to be installed in the Tyros4.

Supplied on USB stick it’s simply a matter of plug in and play.

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Registration name | Song suggestion
--- | ---
Ballad 1 | Tenor Whisper Careless Whisper
 | Roger’s Farewell The Last Farewell
 | Karen & Richard Goodbye To Love
 | Goodbye Guitar Goody To Love (guitar solo)
 | Klaus’s Way My Way (verse)
 | Klaus To Last My Way (chorus)
 | Whitney’s EP Saving All My Love For You
 | Annie’s Flute Annie’s Song

Ballad 2 | Chicago Ballad If You Leave Me Now
 | Hard To Say Hard To Say I’m Sorry
 | Charity Single You’re The Inspiration
 | End Of World End Of The World
 | Bonnie Ballad Total Eclipse Of The Heart
 | Wonderful Eric Wonderful Tonight
 | Our Song? Your Song
 | Cornwall AM A Morning In Cornwall

Ballad 3 | Coloured Wind Colours Of The Wind
 | Movie Orchestra Colours Of The Wind
 | Red Lady Lady In Red
 | Dancing With Me Lady In Red
 | All By Celine All By Myself
 | My Orchestra All By Myself
 | Happy Days Happy Days Are Here Again
 | Again Are Here Happy Days Are Here Again

Ballad 4 | A Child’s Born When A Child Is Born
 | Big DX Ballad When A Child Is Born
 | Richard & Karen I Won’t Last A Day Without You
 | Solo Soprano I Won’t Last A Day Without You
 | Phil’s In The Air In The Air Tonight
 | Big Drums In The Air Tonight
 | Piano Chillout Weather Storm
 | Chilled Guitar Cafe Del Mar

Richard Bower will be giving us more of his song suggestions for the RS4 as we progress through the series and I’ll include as many as I can fit in each time. Don’t forget that James Sargeant’s series about Regi-Stick Plus is in the archive and that should provide you with plenty of ideas to be going on with meanwhile.
"Hello again. Today, in this series of six pieces inspired by my great nephews and nieces, I'm featuring another of the boys. He's completely obsessed with cars, lorries, diggers etc. and I'm convinced he'll end up running his own haulage firm!"

Penny Weedon

5: Mini Stobart

Not only does he love his toys to bits, but he parks them in perfect straight lines when he's finished playing with them. I recently remarked that he's a "mini Stobart", and just the rhythm of that phrase sparked the whole of today's piece. I thought about the sound of a hooter first, and that made me think of Tijuana Taxi. Rushing to the Tyros, I used the Music Finder to conjure up the appropriate sound.

Performance notes

I suggest that the verse be played on just a solo trumpet (variation C with Voices 2 and 3 switched off), then switch all three voices back on to the full Tijuana brass sound for the chorus. The registration change will need to be pretty swift - less time than it takes to shift up a gear - so if you have a kick switch for registration changes it will come in very useful here.

Intro 2 on our Tyros sets the scene perfectly, and I use it again, between verse 1 and 2, as well. To round the piece off, I play the chorus twice, then hit Intro 2 again followed by Ending 2. And there you are - neatly parked!

You will notice that I suggest pressing and holding the break button through the last phrase. Once you have keyed the G chord, you can free up your left hand to do this.

The double notes are entirely optional. If you prefer to play singles, just play the top one of each pair and switch on Harmony to get a similar effect.

Pianissimo

A new CD from Penny Weedon

Featuring the piano and 'virtual orchestra' sound of the Yamaha Tyros4

Sit back and relax as Penny Weedon plays the piano for you in a programme of beautiful and relaxing melodies - to the breathtakingly life-like orchestral accompaniment of the Yamaha Tyros4.

CD Duration: 64 mins. Available from Yamaha Club - price £11.95 (inc. p/p)

All sounds are produced by the Tyros4 arranger keyboard.

Tracks include:

So Deep is the Night ; Pianissimo ; Music of the Night ; Starry Starry Night (Vincent) ; On This Night of a Thousand Stars ; Stairway to the Stars ; Stella By Starlight ; Quiet Night of Quiet Stars ; Dreaming (Traumerei) ; Dream On Little Dreamer, Dream On ; That Darn Dream ; In the Wee Small Hours of the Morning Dancing in the Dark ; Two Sleepy People ; Lullabies and Evensong ; Lullaby of Birdland ; There's a Kind of Hush ; Whispering Grass / Whispering ; Speak Softly Love ; Softly as I Leave You

MIDI and Audio files

You can download Penny's MIDI file performance of 'Mini Stobart' and a backing track from the Yamaha Club website. As always, we've included a 'full' MIDI version, a 'minus melody' MIDI version and an audio version (in MP3 format) so you can listen to a demonstration of how Penny's performance originally sounded regardless of the instrument you own.

'Mini Stobart' - Chord charts

(given in alphabetical order)
Mini Stobart

Suggested voice(s): Trumpet / Brass Ensemble at “Add Brass”
Suggested style: Tijuana (200 bpm)

Penny Weedon

INTRO II

G

Jack, he loves his lor-ries, he’s cra-zy a-bout cars.
Jack has got a dig-ger, a trac-tor and a crane,

D7

Since he was a ba-by, he’s played with them for hours,
lined up in a gar-age to keep them safe from rain.

C

Parks them rea-ly ti-dy, all lined up in a row.
Ev-ery day he drives them all round his bed-room floor,

G D7 G G7

When I watch him play-ing I can see where this will go. He’s a mi-ni
Parks them in a ti-dy line, then drives them round some more.

C D G

Sto-bart, a dinky D H L who drives his

ded-dy well from A to B. He’s a mi-ni

C D G D7

Sto-bart, but then one day of course he’ll grow like Par-cell-force.

G

But till that day he’ll still be Jack who likes to sit here on my knee.

Press and hold Break

Copyright (c) 2012 - Penny Weedon
Hello again. As I write my article for the April/May edition the weather has changed again and it’s a warm sunny afternoon in February. So, here’s hoping that it’s set fair for a while and that temperatures are still as mild by the time you read this. Meanwhile, I’ve chosen something nice and simple to show you this month.

One Touch Settings

I’m sure you all know by now how the One Touch Settings (OTS) work in your keyboard but, in case some new-comers have joined us, let me remind you...

Every accompaniment style on a CVP Clavinova, Tyros keyboard (and most of the other Yamaha keyboards too) has four MAIN variations - A, B, C and D.

Every accompaniment style also has four One Touch Settings to set up the right-hand (melody) part of the instrument to a sound that’s appropriate to the style.

A link between the MAIN VARIATIONS and the OTS can be activated so that a new OTS will be called up each time the accompaniment steps up (or down) a gear between the A, B, C and D variations.

So... when the [OTS LINK] button is switched on, pressing the MAIN VARIATION A button will automatically call up OTS1. Changing to variation B causes OTS2 to be selected. Variation C is linked to OTS3 and switching to variation 4 calls up OTS4.

Note: The OTS LINK button is automatically selected whenever the Music Finder feature is used.

The best of both worlds...

The link system works really well and helps add tonal variety into everything you play. But what happens if you discover that you don’t like some of the One Touch Settings as much as you like the others?

By combining the benefits of both the Registration Memory and the OTS buttons you may find a solution that allows you to pick and choose from all your favourites. This is what you need to do...

1. Begin by choosing one of your favourite styles. I started with the lovely English Waltz located in the Ballroom category. For the purpose of this exercise it might be best if you do the same for now.

2. Try out the four MAIN VARIATIONS, A, B, C, and D to see which you like best and, if the [OTS LINK] button is switched on, make a note of any One Touch Settings that you particularly like - and, of course, any that you don’t.

Note: If the OTS button isn’t active you can either switch it on - or, if you prefer, select the OTS buttons manually by pressing each button in turn and listen to the sound it produces.

I used a CVP509 as I wrote this article but Glyn will illustrate it with images from the Tyros4. This doesn’t matter because, as we frequently point out, they all work in the same way. You may, however, find that your One Touch Settings are voiced differently from the ones I describe in the CVP509. Actually this doesn’t matter either because when you use this method for your own settings it will be your favourites (from your instrument) that you select.

3. Having listened to the style variations and the OTS for the English Waltz style I preferred the voices used in OTS3 (Trumpet) and OTS4 (Strings).

I also decided that I liked to use MAIN VARIATION C along with OTS3 - and I stored this setting in the REGISTRATION MEMORY buttons by pressing [MEMORY] followed by Registration button [1].

Note: As you press the MEMORY button check the screen because you can see here which elements of the setting are being saved. (Fig. 1)

Fig.1: Check that the elements shown here are ticked in your screen
4 Next I called up MAIN VARIATION D. Normally, with the OTS LINK button active, this would automatically link to OTS4 but I manually selected OTS 2 instead (because I prefer this mix) and stored the complete setting in Registration button [2].

5 With two registration settings in the bag it’s time to look for another style where a couple of favourite One Touch Settings might be found. I turned to my old favourite, the Organ Bossa (located in the Latin style category).

6 I liked the mix of MAIN VARIATION C with OTS1 (Electric Piano) and, as before I pressed [MEMORY] - this time followed by Registration button [3] - to store the setting in the Registration Memory.

7 I also liked MAIN VARIATION D with OTS3 (Organ Flutes) and I stored that combination in Registration button [4].

8 The Chillout Cafe style, housed in the Ballad category, is another of my favourite styles and I opted to mix the MAIN VARIATION C with OTS1 (Piano) - storing this in Registration button [5].

9 Next I called up the style’s MAIN VARIATION D and matched it with OTS 2 (Harp & Synth Pad) before assigning the setting to Registration button [6].

10 I then called up Motor City (another favourite style) from the R&B category and mixed the MAIN VARIATION B with OTS1 (Harmonica). I stored this in Registration button [7].

11 Last, but not least, I selected the style’s MAIN VARIATION A and called up OTS2 (Funky E.Piano) and saved the mix in Registration button 8.

Making the most of the system’s versatility

I had now created a bank of eight Registration Memory buttons containing some of my favourite styles - together with their associated One Touch Settings. (Fig.2)

There are several ways these settings can be used, and here we discover how versatile the Yamaha system really is.

(a) I can use the REGISTRATION MEMORY buttons to instantly recall eight complete settings - including the mix of style variation and right hand sound that I like most.

(b) Or... I can call up any style from any category of the accompaniment STYLE panel and, with the help of the FREEZE feature, combine this style with my collection of
favourite right hand (melody) voices from the Registration Memory settings. Interested? Here’s what you need to do...

1 Press [DIRECT ACCESS] immediately followed by the FREEZE button. (Fig.3)

2 The display that appears now is very similar to the one that we visited earlier (fig.1) when the MEMORY button was pressed.

Earlier we used that display to mark the elements of the registration we wanted to save. Now we need to mark the elements we want to hold, unchanged, when the Registration Memory buttons are pressed.

3 By marking the STYLE and TEMPO boxes with a tick any style we choose from the panel will be held in place (together with the chosen tempo) whenever the FREEZE button is switched on - regardless of whether a Registration memory button containing a different style is called up.

4 Select the Pop Rumba style from the LATIN category and press each of the four One Touch Setting buttons in turn as you listen to the sounds they provide.

5 Now, having set the Freeze parameters as in fig.3, press [FREEZE] - switching the feature on.

6 If you start the accompaniment playing you will find that you can move freely between the four One Touch Setting buttons and the eight buttons of the Registration Memory.

   This will give you a choice of the best of the sounds provided by the OTS for the selected style and your panel of eight favourites. Moreover the style and tempo will remain constant throughout.

7 Finally don’t forget to save this bank of registrations as covered in previous articles. It will come in handy with my article in the next issue.

---

Roger’s Music Ltd
10th Anniversary Limited Edition Tyros4
NOW IN STOCK!!

Free Delivery ; Free Seminars ; Free Regi-stick ; Free Yamaha Club Membership ; Free Matching L7 Stand

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Fig.3: The FREEZE setting page
My Tyros Story...

Tyros represents 10 years of evolution and has become the standard by which all other digital workstations are measured, and I’m proud to have been at the forefront of the development. Each Tyros model is truly a quest for excellence with each model breaking new grounds in live play technology.

Back in 2001 a group of musicians and engineers from all corners of the globe got together in Dusseldorf with nothing other than a whiteboard and a huge dose of enthusiasm to change the face of digital workstations. In that meeting MegaVoice (MV) was sketched out. In Tyros1 MV guitars/basses brought a new level of realism to Styles but the MV was not playable from the keys. Making MV playable was the biggest request from our customers, and so the challenge was set for Tyros2.

With our advanced technologies we were able to introduce Super Articulation which made the MV samples available to play without having to learn any new playing techniques, a favourite being the Nylon Guitar which features random fret noises, slides and hammer-ons, just by playing the keyboard naturally. A truly amazing playing experience!

However the next step would turn out to be even bigger with a complete redesign of the panel, screen and, of course, the content. MV in Styles was improved with the introduction of ‘real’ Guitar voicing and more powerful DSP effects. For the player we introduced a brand new state of the art technology: Super Articulation 2. This stitches together thousands of individual sliced-up samples in real-time depending on how and what you play on the keyboard. I’m always staggered at how effortlessly Tyros morphs these sound bites together.

The sonic power of Tyros4 would be the biggest of all the improvements. Memory was doubled giving us the luxury to explore new sound avenues enabling us to capture more of the ambience in the recordings. When you hear the sounds you are not only listening to the recording of the instrument, but also the room or hall in which it was recorded. The next challenge was building a vocal story around the new Vocal Harmony 2 technology. VH2 can benefit even the most modest of singers, but we really wanted to bring that vocal story to the keys.

To achieve this we combined all our voice technologies, but to bring it to life we needed to find the best vocalists, and for that we travelled far and wide. The dynamic range of the Pop Vocals needed four of the world’s finest session singers. We chose singers who had experience in working with some of the top artists of all time and who could give us the control required for the gruelling task. We used a studio in London taking two weeks to record the raw material using mics costing over £8,000 each. The session was split into three blocks with two-day rests in between; nevertheless their vocal cords were at breaking point.

A Gospel choir was more difficult to find as there are so many amateur groups available. We needed top-end singers and the only place to find them would be the USA. Actually that wasn’t the case as we were fortunate to find a group in Holland. In fact our Gospel vocals were recorded in Rotterdam. All the great vocal licks that play from the Multi-pads were also from that session.

Next we required something to fit the classical genre. We opted for an all-male choir as the sound is the most pure. For the men we travelled to Germany which is the home of some of the greatest choirs. To fill the sopranos we needed a boys’ choir and one of the finest in Europe was a group in Estonia. They had won many awards so it was an absolute must to capture their sound. And what a sound we captured, including the immense church ambience, making it one of the most beautiful sounds on our current Tyros. Selecting these voices and just playing simple chords and melodies can be another very special moment.

Throughout the Tyros journey I have been fortunate enough to work with some of the most talented musicians on the planet and I’m very much looking forward to the next chapter.

MARTIN HARRIS
Manager, Content Group, R&D London
Planning for the first generation Tyros began in 2001, and in the fall of 2002 it was completed and was put on the market. I’d like to first talk about the very early life of Tyros.

Tyros began life as a design

Conventionally, product planning in the past determined what type of functions to install and what kind of user interface to provide, and that was followed by the design work. However, in the case of Tyros, we started with the design. While on an airplane returning from a market survey in Europe, I wrote down some ideas in a memo book. I wonder now what kind of design it would have taken if the functionality were the primary focus. The keyboard needs to be as light as possible, and has to look “sexy” and attractive. Soon after returning to Japan, I went to the design laboratory where I told the designers my ideas and showed them my own crude drawings. In less than a week they had completed a design drawing. I fell in love with the design at first sight, and came up with the concept. That was, in simple words, to make a beautiful design and sound that “gives goose bumps.”

Sound is to musical instruments what flavour is to food

Metaphorically, if the design of a musical instrument were the facade of a restaurant, the sound of that instrument would be the flavour of that restaurant’s food. If the food of a restaurant doesn’t taste good I think no one would go there twice no matter how beautiful the exterior. The same applies to a musical instrument; People fall in love with a musical instrument that has great sound, but they don’t want to look at or touch one which has bad sound. My desire was to startle customers with sound which would give them goose bumps. As a result of discussions about these desires and concerns with the staff in charge of sound designing, someone suggested going all out to achieve the sound which faithfully reproduces an acoustic instrument performance. “Going all out” was the important point. For example, we did not merely sample only one kind of sound of an acoustic musical instrument, we sampled all styles of play. We sampled not only performance sound, but even extraneous noises produced by playing the instrument. We exhaustively pursued the reproduction of reality.

Listening to the opinions of users and the views of shop personnel at events

When planning Tyros I spent about three months in Europe - which is our major market - to hear various comments about products from users and from shop staff. They all enthusiastically told me their views, which included some things I did not like to hear, but they became the energy driving the development of Tyros. It was a great help in all situations to be able to see the faces of users and those of the shop staff who sell the product; and this, in fact, may be the foundation of product development.

The Future of Tyros

The Tyros 4, which is the fourth since the first Tyros, has greatly advanced the ideals I visualised ten years ago. Not only has technology advanced, but musical instrument makers have generously applied innovations and knowledge. However, the basic concept I articulated ten years ago, to make a beautiful design and sound that “gives goose bumps” has been handed down through successive models, and this will probably not change in the future. The common thread weaving through and providing the foundation of this product is that of the passionate views of many customers and shop staff. Tyros will certainly continue to evolve to respond to their feelings and desires.

SHINICHI ITO

Shinichi Ito joined Yamaha in 1986. He developed synthesizers and portable keyboards in his role as a software engineer. Since 1995, he has been in charge of keyboard product planning. In 2008 he transferred to England and is now director of the R&D centre in London.
Announcing...
THE YAMAHA TYROS 10th ANNIVERSARY SPECIAL EDITION MODEL

Since 2002 one instrument has dominated the world of keyboards: Yamaha's Tyros. The first Tyros set completely new standards in keyboard technology and the latest Tyros4 does everything that the previous models could do plus a whole lot more...

In celebration of this achievement Yamaha will release a special limited-edition Tyros4 10th Anniversary model on March 21st.

So what makes this instrument even more special than the standard model?

- One difference is immediately obvious; for the first time, Tyros has been given a spectacular black finish giving the instrument a completely new appearance. It also features a special 10th Anniversary panel design and, of course, a matching black speaker system.
- Inside there's additional memory to accommodate the new voicing packs and the Vintage Keys pack is already installed to give you a vast new range of classic keyboard sounds.
- Owners will also receive a special commemorative certificate to mark this unique milestone.

“Yamaha wanted to do something really unique to celebrate the first ten years of the Tyros phenomenon” said Robert Webster, Sales and Marketing Director at Yamaha UK. “The current Tyros4 model will be with us for some time yet but we couldn't let this moment go by without doing something special.”

Where to see the Tyros4 10th Anniversary Special Edition

You can see the special edition model at a series of Tyros4 events throughout the UK during the Spring. Each event features Tyros specialists, Richard Bower and Ian House, and offers a variety of ways to experience the instrument for yourself. As well as a special evening concert, there will be seminars for Tyros beginners, advanced users and players who want to upgrade from a previous Tyros model or other make of keyboard. There’s also the opportunity to have a one-to-one session with Richard or Ian.

The schedule for each day is as follows:

11:00am - 12:00 noon
Tyros 4 Introduction with Ian House

12:15pm - 1:15pm
Upgrading from a Tyros 1, 2 or 3 with Richard Bower

1:30pm - 2:30pm
Upgrading from another make of keyboard with Ian House

2:45pm - 3:45pm
Tyros 4 Advanced with Richard Bower

7:30pm  TYROS4 ANNIVERSARY CONCERT
featuring Richard Bower and Ian House

You can also book a personal session with Richard or Ian to discover the magical world of Tyros for yourself, either on the day of the concert or on the following day. There's also help and advice for owners on using their earlier model Tyros registrations in the new Tyros4.

Details of the Tyros4 Anniversary Tour are provided on page 20. Places are strictly limited so please call your nearest Tyros Anniversary dealer to book a session or to reserve your concert tickets. Join the party and celebrate - Happy Birthday Tyros!

What the players say...

Peter Baartmans
Worldwide Demonstrator, Entertainer and Artist

“A cup of coffee is usually the start of my daily life and on the next thing is switching on my Tyros. Making music is the most important thing of my life. I love to play, arrange, program and compose music. Tyros is the perfect instrument to do all this, and its sound inspires me to create great music. I can’t imagine my life without Tyros... and coffee, of course!”

Joachim Wolf
Demonstrator, Entertainer, Programmer & Musical Director for German TV

“Even during the programming of the on-board data I recognised the musical potential of Tyros. The quality of sound amazed me from the very beginning. For ten years Tyros is my instrument: alone, together with the band and of course, in the studio as well. I can’t remember how many hours I’ve spent with Tyros and I enjoyed every single one.”

Richard Bower
Artist, Programmer

“I am honoured to have been a part of the Tyros story for the last 10 years. From the first moment, this amazing range has inspired and excited me. When I play Tyros I know that my audiences are listening to the best sounding keyboard around. When my audience looks happy because they are enjoying the great sounds, it makes me happy too. This happiness infuses my music. This is the Tyros effect.”

C-M Carlsson
Piano Bar Artist & Music Director for Danish National TV

“Since the time of the KX8 and the DX7 I have been privileged to perform with Yamaha instruments and Pro Audio equipment. Both live and in studio sessions my Tyros4 takes my artistic expression to perfection. That is why I use my Tyros daily and when I went on a world tour recently, it was one of my obvious travel-companions.”

Glyn Madden
Editor of Yamaha Club Magazine (UK)

“As editor of Yamaha Club Magazine I can tell you that almost 70% of all our readers now own a Tyros keyboard. Tyros4 is by far the most popular instrument of the day and, speaking as a musician, it also plays a valuable role both on stage and in the studio where it gives me the most realistic instrumental sounds imaginable for recordings.”

Jean Martyn
Artist, finalist in Britain’s Got Talent TV show 2011

“My concerts feature many musical styles and no other instrument offers me the versatility and sound quality of Tyros. Being a finalist on “Britain’s Got Talent” in 2011, many people are hearing Tyros for the first time at my shows and there’s always a huge level of interest in the keyboard. Like them, I never fail to be amazed at the sounds of this incredible Instrument.”

Marc Prevot
Artist

“For my wife Evelyne, I accompany Pierre Lemarchal, who continues the tradition of French traditional song during charity concerts against cystic fibrosis, this terrible disease which brought down in 2007 his talented son Gregory, at the height of his glory. As a Tyros lover since its origin, I make all my arrangements on different models of Tyros. On stage, no less than 4 Tyros are present!”

Mauro Di Ruscio
Demonstrator, Entertainer & Keyboard Artist

“Thanks to Tyros4, I can do my job (musician) easier and better than before. High sound quality and many professional functions are available in one instrument. With Tyros4 I can play any kind of music.”

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<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Address/Contact Information</th>
<th>Time</th>
<th>Event Description</th>
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<tr>
<td>Thursday 29th March</td>
<td>Romford</td>
<td>54 North Street, Romford, Essex RM1 1BH</td>
<td>10:00am - 4:00pm</td>
<td>Presentations in the store</td>
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<tr>
<td>Monday 2nd April</td>
<td>Peterborough</td>
<td>14 Riverside Centre, Peterborough, Cambs. PE1 1EL</td>
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<td>Presentations in the store</td>
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<td>Tuesday 8th May</td>
<td>Bolton</td>
<td>29-31 Goodwin Street, Bolton, Lancashire BL1 1UN</td>
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<td>946-950 Backpool Road, Preston, Lancashire PR2 1XH</td>
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<td>8/9 White Lion Walk, Banbury, Oxfordshire OX16 5UD</td>
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<td>Edinburgh</td>
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<td>Unit 7 Narvik Way, Tyne Tunnel Trade Park North Shields, Tyne &amp; Wear NE29 7DE</td>
<td>10:00am - 4:00pm</td>
<td>Presentations at The Sea Hotel, Sea Road, South Shields, Tyne &amp; Wear NE33 2LD</td>
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<tr>
<td>Tuesday 29th May</td>
<td>Lincoln</td>
<td>161-162 High Street, Lincoln LN5 7AF</td>
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<tr>
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<td>Chester</td>
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<td>10:00am - 4:00pm</td>
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</tr>
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</table>

*Note: Some dates and locations may not be applicable.*
Music For You

Selected by Janet Dowsett FLCM LLCM

Easiest Keyboard Collection - Bumper Chart Hits (Published by Wise Publications)
Website price £16.68; Yamaha Club Members price £14.99 inc p&p. (Save 10% on the entire price!)
Limited stocks at this price (please phone for stock availability before sending cheques).

I’m delighted to bring you news of a brand new book for keyboard players written with a treble clef melody line, chord symbols, lyrics and registration suggestions. Diagrams at the start of each song show you how to play the chords needed for that song. This selection of music is ideal for anyone who wants to add some up to date music to their collection and, with 50 songs on 112 pages it is exceptional value for money too.


Big Note Classic Rodgers & Hammerstein (Published by Hal Leonard)
Website price £10.68; Yamaha Club Members price £9.59 inc p&p. (Save 10% on the entire price!)
Limited stocks at this price (please phone for stock availability before sending cheques).

This can’t be more of a contrast to the previous book! It has large print so is very easy to read (it does not have the letter names written in the note-heads like EZ Play books, but does have the same sized print.) The pieces are written on two staves - treble and bass clefs for the pianist, but also includes chord symbols for keyboard players. Lyrics and fingering suggestions are included. It is most unusual to find this sized print for piano (with chord symbols) so I am delighted to be able to offer it to you. There are 80 pages and 21 songs.


Piano Favorites 101 - A Collection of 50 Best Loved Piano Pieces (Published by Yamaha)
Website price £12.98; Yamaha Club Members price £7.49 inc p&p. (Save over 40% on the entire price!)
Limited stocks at this price (please phone for stock availability before sending cheques).

There simply couldn’t be more of a contrast between the three books on offer this issue! This is a Yamaha publication written for the piano with no chord symbols. The print is very clear indeed. The book has 50 pieces, mainly by ‘proper’ piano composers such as Beethoven, Chopin, Schubert, Mozart and so on. These pieces have the original notes - they are not simplified arrangements, so you can get your teeth stuck into the real thing. The book also includes simpler (though not simple!) arrangements of traditional songs such as ‘Muss Ich Denn’, ‘The Londonderry Air’, ‘I Dream Of Jeannie’ and so on as well as three pieces arranged for piano duet. There are 200 pages of pure joy for the pianist. We have secured some copies at an extremely good price for Yamaha Club Members but when these have gone there will not be any more!

Songlist: ‘Fur Elise’ (Beethoven), Waltzes No’s 6 Op 64 and 7 Op 64-2 (Chopin), ‘Arabesque 1’ (Debussy), ‘Impromptu Op 90-2’ (Schubert), ‘Melody In F’ (Rubinstein), ‘Liebestraume Nr 3’ (Liszt) and many, many more.

TO ORDER: Books are subject to availability, and prices are subject to change.

PLEASE ORDER DIRECT FROM THE MUSIC PEOPLE - NOT FROM THE YAMAHA CLUB

Send a cheque or postal order payable to The Music People for the price of the book including p&p, or telephone with your credit/debit card details or order On-line at www.themusicpeople.co.uk (Include your Club membership number when asked ‘how did you find our site’, to ensure that the discount is applied before posting. The discount will not show on your automated internet acknowledgment, but will show on your receipt after posting.) Normal website prices apply to books other than the special Yamaha Club Magazine offers.

The Music People, 9 Green End Close, Spencers Wood, Reading, Berkshire, RG7 1EH
Tel/Fax: 0118 9887444; e-mail: jan@themusicpeople.co.uk

APRIL / MAY 2012
Jimmy Smith was originally a pianist who got to grips with the organ whilst playing in church. There’s a great story about his first encounter with a Hammond organ that tells how, being unsure which drawbars to pull out, Jimmy decided on the first three (16’, 5 1/3’ and 8’). He switched on the chorus vibrato (which was a thinner than the usual tremolo)... and stayed with that setting for his entire career!

Thankfully there’s a bit more to it than that - and “Hey Presto!”, Sounds For Keys have sampled a selection of tonewheel Hammond drawbar settings. Each sample is, in effect, a preset registration that’s geared to the modern jazz styling we’ve come to associate with the godfather of the jazz organ... Jimmy Smith.

Here, then, are a few of my favourites from this software collection.

Using the samples to build registrations:

Whilst I was testing out the SFK ‘Jimmy Smith’ sounds I used them in conjunction with sounds from my Tyros system - using the existing organ voices for the left hand voice part and, as my system also includes MIDI bass pedals, I called up the ‘Pedal Pick medium’ bass voice from the Regi-Stick. The various elements complemented each other very well and, to complete the picture, I selected rhythms from the Tyros’ panel to complete registrations for some of my favourite swing numbers such as ‘I’ve Got the World on a String’ and ‘It Had To Be You’.

Here’s an example of a registration setting...

Note: Although the ‘Jimmy Smith’ package is compatible with Tyros2, 3 or 4, the appropriate DIMMs or Flash Memory Module must be installed.
‘SFK JSmith 4’ is the same drawbar combination but this time recorded through a Leslie speaker with fast tremolo.

**Reverb:**

Whilst reverb settings are called up automatically as each sample is selected, you can set your own if you prefer in the ‘Effects’ page of the keyboard’s Mixing Console. Don’t forget that any changes you make will need to be stored, together with your choice of accompaniment style and left hand voice in the Registration Memory.

‘SFK JSmith S6’ is another of my favourites and is a typical 16’ & 1’ setting which sounds really effective when playing chords with the right hand and creating a wobble from thumb on lowest note and shaking the other four notes of the chord. Once again a magic sound (and it works even better after a few whiskeys!)

For a full drawbar combination try ‘SFK JSmith 2’. Mixed without the addition of harmonic drawbars this setting makes a good, fat, filling organ sound - more akin to that produced by Hammond players in the UK such as Jerry Allen, Harold Smart... and yours truly.

Procol Harum fans are sure to enjoy ‘SFK JSmith 5’ which includes a slow Leslie speaker effect - just perfect for ‘A Whiter Shade Of Pale’.

‘SFK JSmith 7, 8, & 9’ are great combinations for those who want to play hard rock pieces - complete with the overdrive sound that conjures up images of speaker valves being worked overtime.

Finally there’s ‘SFK JSmith 10’ which brings the collection to a ripping close with a great big ‘full drawbars out’ sound that would cut through anything! Personally I’d have liked this registration to have been recorded through a Leslie speaker, but maybe they’re saving that for another release.

**And finally...**

“In summing up I give these samples a big “thumbs up” and say that if you are into the Hammond organ sound then this pack is a must.”

Howard Beaumont

To order:
Sounds For Keys ‘Jimmy Smith’ is available for Tyros2, Tyros3 and Tyros4 from Yamaha Club. Price £69 (incl. p/p). DIMMs or Flash Memory Module must be installed

Pre-owned out of print music is our speciality. Free searches for your hard to find pieces are undertaken as promptly as possible. The lists can only tell part of the contents of my stock so please ask if you can’t find what you are looking for.

About thirty years ago Jean Billington discovered that there was a demand for sheet music that was out-of-print and either not available or only as part of a book or publisher’s archive.

Since that time Jean has been buying music that the owner no longer has need of and recording the details on a database. The business is strictly by mail order.

The arrangement of the database that Bygone Tunes uses can satisfy the needs of various interests e.g. vocalists, instrumentalists or researchers and collectors.

Every endeavour is undertaken to achieve satisfaction.

**If you’re looking for a piece of out of print music contact:**

Bygone Tunes by post at: 19 Churchside, New Longton, Preston, Lancs. PR4 4LU England
Or by email at: jean@bygonetunes.com
A few years ago Hugh Wallington, a Yamaha Club member and dedicated AR enthusiast, formed a ‘club within a club’ when he set up an Internet based resource especially for AR owners. Now, with a wealth of material to draw on, Hugh opens the door to his AR-Group and invites us inside to browse amongst the treasures on offer...

**Starting from Scratch with the Yamaha AR Organ - by Peter Anderson** *(edited by Glyn Madden)*

8: Styles

STYLES enable you to add rhythm and/or an accompaniment orchestration to your playing.

The AR’s 10 ‘style’ buttons - each representing a category of music (e.g. Latin, ‘Ballroom, Ballad etc.) - are located in the STYLE Section to the left of the upper keyboard. (See the diagram on page 27.)

As one of these buttons is pressed the central LCD displays a selection of 16 accompaniment styles from within the chosen category. On pressing, for example, the [LATIN] style button you will be offered styles such as ‘Beguine’, ‘Rhumba’, ‘Cha Cha Cha’, ‘Bossa Nova’ etc. The AR organ comes with a total of 160 ready to use styles to choose from.

Like most electronic keyboards, Clavinovas and organs the AR caters to a wide range of playing abilities and even absolute beginners can start making great sounding music straight away using the AUTO BASS CHORD (A.B.C.) feature that is found to the top right hand side of the panel. (See the diagram on page 27.)

The five buttons in this section are labelled ‘Off’, ‘Single Finger’, ‘Fingered Chord’, ‘Custom A.B.C.’ and ‘Memory’. Let’s take a look at what they do...

**OFF:** When the A.B.C. is switched off we have to play the organ in the traditional way - using both keyboards and the bass pedals to produce the sound.

**SINGLE FINGER:** This feature lets a beginner play full three note major chords - just by pressing a single note on the lower keyboard. When the feature was introduced on the earliest Yamaha organs the bass pedals were used as triggers to transform the major chord into a minor, 7th or minor 7th. When single keyboards came into being the system had to change as the instrument had no bass pedals - and the current method was adopted. Even so, the system allows a reasonable selection of three and four note chords to be played based on the ‘Single Finger’ principle. When the Single Finger mode is selected notes played on the pedalboard do not sound - regardless of the volume setting. Instead the organ produces the correct bass note automatically based on the chord being played.

**FINGERED CHORD:** When this mode is selected the instrument automatically generates a bass and chord pattern appropriate to the selected style. A far greater range of chords is achievable than when using the Single Finger option but, as before, the bass pedal notes are automatically based on the chord being played - and cannot be played from the pedalboard.

**CUSTOM A.B.C.:** This mode was originally included to provide non-organ players with an introduction to playing the bass pedals. Although, like the ‘Single Finger’ and ‘Fingered Chord’ modes, the instrument generates an automatic chord and bass pattern to suit the chosen style, the bass note is determined by the note played by the left foot on the pedalboard.

In practice this works well for the novice organ player because they hear a professional sounding bass line whilst actually playing a simple root chord note. It also gives more advanced players the opportunity to direct the bass notes to the ones they want the instrument to play. In this way ‘on-bass’ chords (e.g. ‘C/Bb’ - a C major chord on a Bb bass) can be created whilst taking full benefit of the clever bass voice programming that quickly started to appear in the automatic accompaniments.

**MEMORY:** The final button in the A.B.C. section gives you the option to keep the bass and/or chord accompaniment playing - even after you’ve released the keys. This is yet another valuable aid for the novice...
<table>
<thead>
<tr>
<th>A.B.C. Mode</th>
<th>Accompaniment</th>
<th>Memory Setting</th>
<th>What effect does this have?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Off</strong></td>
<td>Automatic chord accompaniment only: When A.B.C. is Off there is no automatic bass accompaniment - so you must use the pedalboard to play the bass notes</td>
<td>OFF OFF</td>
<td>When the lower keyboard keys are released the automatic chord accompaniment stops but the rhythm continues.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>OFF ON</td>
<td>When the lower keyboard keys are released the automatic chord accompaniment and the rhythm continue to play.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ON ON</td>
<td>When the lower keyboard keys are released the automatic chord accompaniment stops but the rhythm continue to play. Notes played on the pedalboard are held.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ON ON</td>
<td>When the lower keyboard keys are released the automatic chord accompaniment and rhythm continue to play. Notes played on the pedalboard are held.</td>
</tr>
<tr>
<td><strong>Fingered Chord</strong></td>
<td>Full automatic chord and bass accompaniment is triggered from the notes played on the lower keyboard. Playing the pedalboard will have no effect.</td>
<td>OFF OFF</td>
<td>When the lower keyboard keys are released the automatic chord and rhythm accompaniment stops. Note: When the ‘START’ LED is on the rhythm only continues to play.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>OFF ON</td>
<td>When the lower keyboard keys are released only the automatic bass accompaniment stops.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ON ON</td>
<td>When the lower keyboard keys are released only the automatic chord accompaniment stops.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ON ON</td>
<td>When the lower keyboard keys are released the automatic chord and rhythm accompaniment continues to play.</td>
</tr>
<tr>
<td><strong>Single Finger</strong></td>
<td>Full automatic chord and bass accompaniment is triggered by playing ‘single-finger’ chords on the lower keyboard. Playing the pedalboard will have no effect. Note: The term ‘Single Finger’ is not quite accurate today as the system has evolved to include minor and 7th chords. However, each chord type can be triggered using a maximum of three notes played simultaneously on the lower keyboard.</td>
<td>OFF OFF</td>
<td>When the lower keyboard keys are released the automatic chord and rhythm accompaniment stops. Note: When the ‘START’ LED is on the rhythm only continues to play.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ON OFF</td>
<td>When the lower keyboard keys are released only the automatic bass accompaniment stops.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>OFF ON</td>
<td>When the lower keyboard keys are released only the automatic chord accompaniment stops.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ON ON</td>
<td>When the lower keyboard keys are released the automatic chord and rhythm accompaniment continues to play.</td>
</tr>
<tr>
<td><strong>Custom A.B.C.</strong></td>
<td>Automatic chord accompaniment is triggered from the notes played on the lower keyboard. Bass note patterns are generated by playing the pedalboard. The notes generated are based on the notes of the chord and the pedal being played.</td>
<td>OFF OFF</td>
<td>When both the lower keyboard keys and bass pedals are released the automatic chord and rhythm accompaniment stops. Note: When the ‘START’ LED is on the rhythm only continues to play.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ON OFF</td>
<td>When the bass pedals are released only the automatic bass accompaniment stops.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>OFF ON</td>
<td>When the lower keyboard keys are released only the automatic chord accompaniment stops.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ON ON</td>
<td>When the lower keyboard keys and/or bass pedals are released the automatic bass and chord accompaniment continues to play.</td>
</tr>
</tbody>
</table>
player because it affords him the time to look for the notes of the next chord in an arrangement without disrupting the flow of the music as he does so.

When the [FINGERED CHORD] button is selected in the A.B.C. section the ‘Auto Bass Chord’ page is displayed in the LCD.

Now you can use the DATA CONTROL buttons to select the [LOWER] and/or [PEDAL] options for the memory function. When selected, the box is highlighted and the memory function is switched ON for the corresponding keyboard and/or pedalboard. The chart on page 25 gives more detailed information about what happens when the memory function is used.

Before you start to play you should check the volume and tempo settings for your chosen accompaniment style.

**Volume:** The style’s volume controls are located immediately to the right of the Style section. The ‘RHYTHM’ level adjusts the volume of the drum sounds whilst the ‘BASS/CHORD’ control is used to vary the volume of the bass and chord accompaniment parts. Both controls have 8 volume settings - from ‘0’ (no sound) to a maximum of 7 (at full volume).

The levels can be more finely adjusted from the Style Menu page, which is viewed by pressing the CONDITION button that appears whenever a style is called up.

**Tempo:** Each accompaniment style has a default tempo which has been locked in by the style’s programmer during production as being the ‘ideal’ speed for the style. The default tempo is set automatically whenever the style is called up - but can be adjusted using the TEMPO buttons (see the diagram on page 27) to suit the needs of a particular performance. The default tempo can, however, be recalled at any time by pressing both the TEMPO buttons at once.

The current tempo, which can be adjusted through a range from 40 to 240 beats per minute, is viewed in the BAR/BEAT display whenever the style is not playing. A small red lamp above the display flashes on each beat to indicate the tempo until the style begins to play... from which point it flashes once at the first beat of each bar.

Once a style is playing the BAR/BEAT display changes to show the Bar/Beat position within the song - unless the tempo is changed during the performance when it reverts momentarily to show the newly selected tempo.
The Accompaniment Control section

The ACCOMPANIMENT CONTROL buttons are located to the left of the lower keyboard. They are used to start and stop the rhythm and/or accompaniment and to switch between the various parts of the style.

Start: For a straightforward ‘start’ press the START button. The style’s rhythm begins to play immediately - without bass or chord accompaniment. To stop the rhythm press the START button again.

Now select [MEMORY] and [FINGERED CHORD] from the AUTO BASS CORD section and press [START] again. Play a chord on the lower keyboard to hear the bass and chord accompaniment parts with the rhythm. Stop the style by pressing [START] again.

Synchro Start: When [SYNCHRO START] is selected the accompaniment only begins when you play a note on the lower keyboard. This is useful when playing a tune that has a few lead notes in the melody before the accompaniment begins. (Example: ‘And I Love You So’)

Intro: Start your performance with a pre-programmed introduction that is tailored to the style you’ve chosen. Each style has two different INTRO variations so choose the one most suited to your music - then press [START].

Main A: The MAIN A button generates a fairly light accompaniment. This section can be selected either manually or automatically following the use of the INTRO A button.

Main B: The style generated when [MAIN B] is selected is generally stronger than Main A and features more instruments and a heavier drum beat. Again, the Main B section can be selected either manually or automatically following the use of [INTRO B].

Fill In: The FILL TO A and FILL TO B buttons play a one bar fill-in pattern before continuing with either the Main A or Main B sections.

Depending on which buttons you select you can change the pattern from one variation to the other (i.e. Main A - Fill - Main B... or vice versa).

Alternatively you might use the fill-in to provide a one bar variation before returning to the same pattern (i.e. Main A - Fill - Main A or Main B - Fill - Main B).

Ending: If you press the ENDING button while the style is playing, a professionally pre-programmed ending pattern will be played before the accompaniment stops. If you press [ENDING] just before the end of the bar the AR will seamlessly finish the piece for you.. then stop automatically.

In conclusion:

Start the accompaniment style playing again and re-visit the Style Menu page. Experiment by adjusting the volumes and balances of the parts and investigate the content of ACCOMP PART thoroughly. This will help you create greater variation with your AR organ - without getting into the realms of programming. We’ll keep that for later!
Steve Selwood's A-Z of keyboard terminology continues with the letter 'K'...

K

**Kit Edit**  
(See also: Accompaniment, Style)

Where the 'Kit Edit' feature is included as part of an instrument’s specification the drum sounds within the accompaniment style can be edited and revoiced. If, for example, the snare drum featured in the accompaniment style you’re currently using is not to your taste it can be exchanged with any other snare drum sample (or any other percussion sound) from within the instrument’s library. Rhythm patterns revoiced in this way can be used within performances and saved as new style data.

**Knee Lever**  
(See also: Electone, Sustain, Sustain pedal, Damper pedal)

A knee lever, usually found tucked away below the lower manual of a Yamaha Electone organ, can be used to operate the sustain feature - in much the same way as a keyboard player or pianist operates the sustain from a footswitch or damper pedal. The benefit of this is that the performer can continue to play with both hands (and both feet if necessary) whilst controlling the length of the sustain.

Other features that have also been assigned to the knee lever at various times in the Electone's history include 'Reverb' and 'Melody On Chord' but sustain has remained its favoured and primary function.

L

**L.A.N.**  
(See also: IDC, LAN Cable connection)

A LAN (Local Area Network) is computer terminology that refers to a computer network that can link several computers including musical instruments together within a small geographical area such as a house, school or other small premises.

The main purpose of a LAN is to provide fast transfer of data between devices. Connection between devices in the LAN is usually made by cable however it is also possible to make connections without wires by using a wireless device that uses radio frequencies to communicate data transfer. If a wireless device is used the LAN becomes a WLAN (Wireless Local Area Network).

**L.A.N. Cable Connection**  
(See also: IDC, LAN Cable connection)

A standard RJ-45 type cable called an Ethernet cable (left) is used to connect computer equipment with Yamaha keyboard Instruments. The cable has an RJ-45 style plug on either end. One end connects to the LAN terminal found on the rear or underside of Yamaha instruments whilst the other plugs into a spare port on a modem or router which is connected to the Internet.

**Language**  
(See also: Utility, Owner)

Because Yamaha Keyboards are available throughout the world the language used to display messages, file names and character input can be changed as appropriate to the local area.

When, for example, 'French' is selected from the list, on-screen messages appear in that language.
LCD
(See also: Screen)

Today’s electronic musical instruments often rely heavily on information being clearly displayed on a central screen. The liquid crystal display (LCD) technology used by Yamaha for this purpose is commonly found in computer monitors and televisions and replaces the old cathode ray tubes.

As well as providing a clear and precise display LCDs have the added benefits of being both energy efficient and not suffering ‘image burn’ if a picture is displayed, unchanged, on the screen for long periods.

The thin transparent film that protects the screen of a new instruments during shipping should, ideally, be removed before use.

Lead In
(See also: Electone, Intro, Tempo)

As the drummer in a live band will often provide a count-in to set the tempo for a performance, the rhythm section of some Yamaha Electone models features a ‘cue’ or lead in facility.

By holding down [INTRO] and pressing the rhythm START button a one bar measure is automatically played with a click on each beat before the main intro starts to give the player time to adjust to the tempo and flow of the rhythm before starting to play.

Left Hold
(See also: Hold)

Using the [LEFT HOLD] feature causes notes played via the ‘Left’ voice part to play continuously - even after the keys have been released. This is often helpful in maintaining a smooth accompaniment whilst the left hand is occupied making voice or balance changes on the panel.

Note: Sustained sounds such as strings play continuously whilst decay type voices (e.g. piano) die away more slowly - as if the sustain pedal had been pressed.

Library Edit
(See also: Voice Library, Library Load/Save)

Library Edit allows you to arrange the voices in the sample library of instruments such as Tyros 2, 3, 4 etc. Voices can be moved, renamed, copied and deleted as required.

Note: DIMMs or a Flash memory Module must be installed in the instrument before a Voice Library can be created or edited.

Library Load/Save
(See also: Library Edit, Voice Library)

New sounds can be imported into an instrument such as Tyros 2, 3, 4 etc in the form of sampled voice data. These sounds are produced by Yamaha and third party software companies and often take the form of a ‘library’, or collection, of voices based on a similar theme (e.g. theatre organs, choirs etc.).

When [LIBRARY LOAD] is used to import the sounds the entire collection is loaded into the instrument’s memory in one operation and is stored collectively as a ‘library’ within the instrument.

Note: DIMMs or a Flash memory Module must be installed in the instrument before sampled voice data can be imported.

License Key
(See also: I.D.C., Premium Content, Premium Voices, Premium Styles)

Each Yamaha keyboard has a unique serial number. When ‘Premium Content’ is purchased - such as the style and voice packs that are available from the Yamaha website - a license key, or special code, may be required to ‘unlock’ the data before it can be used. The key is specific to the instrument’s serial number and helps Yamaha protect its data against software piracy.

Line In
(See also: Aux In, Input Level)

You can connect an external device (such as a second keyboard, CD player or tone generator) to the instrument’s ‘Line In’ or ‘Aux IN’ jacks thus letting you play the sound of the external device through the instrument’s sound system.

Line Out
(See also: Aux Out)

You can connect the instrument to an external sound system using the Aux Out jacks when you need to amplify the sound (or distribute it over a wider area).

Loop Playback
(See also: Song, Song Position Markers, Jump Markers, Song Player)

When Song Position Markers are used to provide quick access to specific points in a ‘Song’ performance a loop can be created between two markers so that the designated section of the song between the markers is played repeatedly. This can be very useful for those times when a player wants to practise a specific section of a song.
Notebook

Yamaha Club members should send letters, e-mails etc. to the club office, marked ‘Notebook’. We apologise if your letter isn’t included - but we try to print as many as we can.

We regret that we cannot reply individually to letters and e-mails although if you phone us we are happy to help where we can.

E-mail: notebook@yamaha-club.co.uk

Left hand volumes

I would like to say thank you for the wonderful article on big bands in ‘Keyboard Magic’. Being 81 years old, and still trying to get some tunes out of my Tyros3, I was very pleased with myself for following your instructions right through! The sounds bring back memories of Ted Heath, Joe Loss - and even further back to Henry Hall.

If I can sort out some sounds for my left hand to match the big band sound in my rights I’ll be very pleased.

Dennis Pearson

Like you, I love the sounds (and music) of the big band era - and I'm glad you were able to follow the workshop successfully. It's always good to hear that my ideas have actually worked out as planned!

Getting a balance between the right and left hand parts is basically down to trial and error because everyone seems to have a different view of what suits them best.

When playing a keyboard or Clavinova the accompaniment part is usually provided by the style - and the overall volume of this can be adjusted in the Balance area of the display. This, however, turns all the parts of the accompaniment up, or down, in equal measure.

For a finer level of control the Volume page of the Mixing Console is a good place to head for - as, by repeatedly pressing the MIXING CONSOLE button, the volume controllers for each of the eight parts of the style can be displayed - and adjusted to suit.

Naturally the levels you set will need to be stored, together with the right-hand sounds, as part of a registration in the Registration Memory because, unless you do this, the style volumes will simply return to normal when the style is next selected.

Left hand volumes

In the Mixing Console each part of the accompaniment can be adjusted independently - so you could, for example, reduce the volume of the bass part alone.

Keyboards and Clavinovas also have a ‘Left’ voice part and although this is often ignored, a voice can be selected from the panel for the left hand. The danger here is that the accompaniment can become a bit ‘over-full’ if you use a left hand voice plus all the style parts - so you may like to thin out the style parts using the CHANNEL ON/OFF buttons to switch off parts of the accompaniment style that you think are surplus to requirement.

The ‘Left’ voice part also has its own volume controller in the Balance area of the Main display so you can adjust the level of this to match the volume you have set for your style parts.

The volume of the LEFT voice is adjusted here.

In the Mixing Console each part of the accompaniment can be adjusted independently - so you could, for example, reduce the volume of the bass part alone.

Use the Channel On/Off buttons to ‘thin’ out the accompaniment in order to make room for a voice in the ‘LEFT’ voice part.

The entire accompaniment style volume is adjusted here.

The volume of the LEFT voice is adjusted here.
I don’t have access to the internet at home and so, having read the very useless manual for my Tyros3, I decided to take advantage of the service offered by my local library. After entering the required information I found to my dismay that access to the Yamaha website was “denied”. I consulted the library assistant who told me that Yamaha was at fault as it appeared they had “blocked” access to their site.

My opinion is that, whilst Yamaha is entitled to do this if it so wishes, a manual should then be provided with the instrument that is at least worthy of the name. I am now trying to make use of my new keyboard’s facilities with only a smattering of the knowledge required - and I’m feeling that it was a big mistake to swap my AR100 for the Tyros3.

Can someone at Yamaha please tell me how someone without access to the internet is supposed to get the instruction necessary to make use of the assets I am told this keyboard has to offer. At 90 years old I have no wish to spend £15 a month for the rare occasion that I would use the Internet - and I feel that Yamaha should at least provide adequate instructions in some other form with their keyboards.

George Wales (Tyne & Wear)

We are sorry to hear that one of our Tyros owners has been inconvenienced by this situation. The basic manual supplied covers the key features of the instrument and for some users, this will prove sufficient. Therefore, from a “green” perspective, we make the more detailed option available as a download so that users can access the relevant parts of the manual that they require, either on screen or to print out.

However, should a UK Tyros user not have access to the Internet, we will always be delighted supply a printed copy of the manual on request and at no charge.

Richard Ashby
Marketing & Product Manager, Electronic Keyboard Division, Yamaha Music Europe GmbH (UK)
Scottish dance styles wanted for PSR9000

I am the owner of a Yamaha PSR-9000 (v2) keyboard. Being Scottish and a former accordion player I enjoy playing Scottish dance music e.g. reels, jigs, waltzes etc.

I am unhappy with the accompaniment section for this type of music. Is there a disk suitable for the above requirements?

I await your response.

Harry McTimpany (Ayrshire)

Perhaps our readers will be able to help with this because, although I still think of the PSR-9000 (and, in particular its ‘Pro’ companion) as being amongst the all-time Yamaha ‘classics’, it’s been such a long time since it was current that it’s hard to remember what style software was available for it.

The only style disk I can think of is Disk No. 5 from the Yamaha ‘PowerStyles’ collection - which includes just two Scottish styles...

(i) Gay Gordons 2/4
(ii) Ceilidh

The disk, which also includes Slow Waltz, Slow Foxtrot, Quickstep, and Jive styles, is still available via Yamaha Club at £14.99 (or £11.99 for Yamaha Club members).

Regi-Stick song suggestions

I purchased a Regi-Stick RS3 at Pakefield last September but couldn't understand how to use it. After reading your article in the February/March edition, however, I am now familiar with it and am getting some great results. The RS3 contains some really fabulous mixtures of sounds and rhythms - so thank you so much for your help. At the moment I am putting my own choice of songs to each registration as I am unable to decipher the scrambled versions that come with the stick. Perhaps you could explain these for us in future editions.

Mick Sayers (South Oxfordshire)

I've been a member of Yamaha Club for many years having joined after seeing you demonstrate the Tyros (1) at Northampton. It was because of your in-depth knowledge that I made the change from Technics to Tyros and I have since had three Tyros keyboards.

Perhaps, as was done for the original Regi-Stick, you could include an article explaining some of the song suggestions contained in the registration titles on the RS4 Regi-Stick. Thanks again - and long live the Yamaha Club!

Alan Berwick (Northants)

I purchased a Regi-Stick RS4. I am very pleased with it as it has some great sounds and represents good value for money in these days of rising costs. Just one slight problem... the cryptic titles. I know they have to do it that way to comply with the law but it would be nice if you could provide a list of the song names they refer to.

Colin Petcher

I wonder if there is a list of songs that can be played for each of the registrations in the Regi-Stick RS3 (for Tyros3) as I find the hints a bit too cryptic for me.

John King

The article on the Regi-Stick in our February/March edition has certainly stirred a good many of our readers into action. These are just a few of the emails, phone messages (and a couple of letters that even arrived by post) all requesting the same thing. It’s okay... I’ve got the message and help is on its way! I should, however, point out (for the benefit of anyone who, like Colin Petcher, thinks that the Regi-Stick’s cryptic titles are due in some way to the copyright law) that this is not the case. Whilst it is true that the titles in the original Music Finder lists were presented in cryptic form for this reason, we are told that this is because the Music Finder list is packaged with the instrument - which is then distributed all over the world to countries with widely differing regulations.

Our Regi-Stick, on the other hand, is locally produced and the titles only follow the ‘cryptic’ format because that is the way they were presented in the registration menu of the AR series organ - which was the registration database that formed the template for the Regi-Stick’s format.

I hope you’ll find the Regi-Stick series helpful and, with Richard Bower’s help, I hope to be able to provide you with song suggestions for all the settings. Meanwhile, as many will be in common with those suggested in the series James Sargeant wrote for owners of the Regi-Stick Plus, (published October 2007 - April 2008), you might like to check these out in the online archive that is housed in the members’ area of the Yamaha Club website.
Sequtron sequencing software

Whilst surfing the internet recently I discovered a new piece of sequencing software called the ‘Sequtron’. There is a free limited edition of the downloadable program which is very different from other sequencers I’ve come across as it makes little use of the mouse or computer keyboard. Almost everything is done from the MIDI keyboard.

A key on the MIDI keyboard (the bottom one, for example) is assigned as a command key. Pressing this enables you to then use other keys to select track numbers etc. Once the ‘Play’ or ‘Record’ command takes effect all the keys revert to normal except the command key.

I’ve found the software’s developer, Phil Tipping, to be very helpful indeed. In addition there is a good ‘help’ file and lots of useful videos on-line. If any readers are interested they can see the Sequtron software in action on You Tube.

Arthur Stevens (email)

Thanks for this introduction to the Sequtron software Arthur. It sounds as though you’re having plenty of fun with it and, having watched a couple of the demos on You Tube, I can quite understand why.

Whilst I didn’t come away with the impression that this program is going to appeal to any serious music programmer, the Sequtron looks like a user friendly little program that (based on the limited time I spent watching the demos) I thought would be great for creating multi-tracked jam-track loops to play along to.

In the clips I watched the software was being used in conjunction with a small Yamaha QY-100 pocket sized synth module which has a ‘keyboard’ section made up of tiny buttons - so I guess that a standard MIDI keyboard would be much easier to work with.

The demonstration is presented in real time and is accompanied by an on-screen text commentary that keeps you informed about what’s happening at each stage of the video.

The ‘warts and all’ format of the demonstration is quite entertaining as the ‘imperfections’ in the recording are ironed out ‘live’ to show you how corrections and ‘re-takes’ can be achieved.

To see the demonstration clip illustrated above go to You Tube and enter ‘Yamaha QY-100 + Sequtron’ in the You Tube search box.
Formatting a USB device

Having recently purchased the RS4 Regi-Stick for Tyros4 the earlier ‘Classic’, ‘Plus’ and ‘RS3’ Regi-Sticks are all now surplus to requirements. Is it possible to clear the contents of these so that they may be used as ordinary memory sticks and, if so, can you explain how this is achieved please?

Albert Nicholson (Cheshire)

Hello Albert. The best way to ‘clean’ a USB device such as a Regi-Stick will be to format it. This erases everything from the stick and leaves it completely empty and ready to use as a new (blank) USB stick. To format a USB stick in your keyboard or Clavinova insert the stick in the USB port and press the [FUNCTION] button on the panel. Then...

1) Select [UTILITY] from the screen
2) Tab to the MEDIA page and select USB1 from the Device List.
3) Then, select [FORMAT]
4) At the prompt... select [YES] to begin formatting the USB device.

Using Yamaha HS8 Electone with Roland BK-7M

In the February / March edition Suffolk based member John Bradley was considering using the Roland BK-7M Backing Module with his HS8 Electone. In response to his dilemma another member has written to share his experience of the match...

“Six months ago I bought a Roland BK-7M Backing Module to use with my HS8 Electone. The unit can be MIDI’d to almost any other MIDI instrument and readers may be interested to hear that it has made the HS8 very usable as, before, I had to use an MDR disk unit to stop the rhythm changing when using the preset pistons (i.e. Registration Memory buttons). If your readers would like further details they can contact me via the Yamaha Club office.”

Harold Richardson (Nuneaton)

Thanks for taking the trouble to write with your findings Harold. This little add-on from Roland has prompted quite a lot of interest from our members - but it’s difficult to give an informed opinion on how well units like this are received until we hear the first hand experiences of our members.

We’d still be interested to hear from anyone who has been successful (or otherwise) in connecting the BK-7M unit to a Clavinova or a Tyros keyboard as the majority of the enquiries we receive come from owners of this kind of instrument.

Generally the unit seems to have been found to work well with ‘organ’ type instruments - where it can give an older instrument just the boost it needs to bring its voicing and drum sounds into line with modern keyboard technology.

Roland BK-7M
Yamaha Club members advertise FREE - Non-members £12 per entry

E-mail: shop@yamaha-club.co.uk

**Software & Accessories**

**Keyboards**

Yamaha Tyros3 - £1,495
Ken Higgs (Herts.) 01992 468910
Very good condition. C/w speakers, FC-7 volume pedal, sustain switch and carry bag.

Yamaha Tyros3 - £1,400
Mr. D. Baber (Cornwall) 01209 218200
Fitted with DIMMs & T.T.T. custom voices. Home use only. As new. C/w TRS-MSC2 speakers.

**Organs**

Roland Atelier 500 organ - £7,800
Mrs Jean Hall (Derbyshire) 01332 512228
In pristine condition as new. Not used due to illness. Prestige Roland models with matching bench and full owner’s manual. Can be seen anytime. Collection or transport arranged on discussion.

Yamaha EL90 Electone organ - £600 o.n.o.
Mrs. Hough (Berks.) 01344 620666
Very good condition. C/w adjustable bench and software. Buyer to collect.

Yamaha AR80 Electone organ - £900 o.n.o.
John Crockford (Bognor Regis) 01243 268149
e-mail: john.crockford3@blinternet.com

Roland Atelier AT80S organ - £2,250
Mr. F. Matthews (Leics.) 01509 505665
e-mail: stewart.mayes@virginmedia.com
This instrument was built for the American market. Play and enjoy the rich sounds from this lovely organ. Can deliver within 50 mile radius.

Yamaha AR100 Electone organ - £450
Stewart Mayes (Notts.) 07772 623892
e-mail: stewart.mayes@virginmedia.com
In superb condition. C/w matching bench, loads of disks and 3 tutorial DVDs. Could deliver.

Yamaha US-1 organ - £450
Harold Richardson (Warks.) 02476 747175
Well looked after. In very good condition. C/w bench, manual and many original disks. Can deliver at an agreed cost. Please contact for further details.

Allen Renaissance R211 theatre organ - £7000
Adrian Wyld (Worcs.) 01243 268149
e-mail: john.crockford3@blinternet.com
Excellent condition. Illuminated horseshoe console, 2 manuals, full 32note pedalboard. C/w Allen MDS Expander II

Yamaha EL900 Electone organ - £1,995
Ken Higgs (Herts.) 01992 468910
Black finish - in very good condition. C/w disks and manual.

**Wanted**

Help needed
Mrs. J. Tracey (Shrewsbury) 07779 902768
Looking for someone in the Shrewsbury area that has a similar instrument to Tyros3 and is willing to offer help and advice.

Original XG Song Disk for AR80/100
Mr. R. Billett (Gloucs.) 01594 822126
Can anyone supply an original (or copy) of the XG song disk that was supplied with the AR organ?

**Software & Tutorial CDs - various**

Ken Higgs (Herts.) 01992 468910
Simon Smith’s Yamaha CVP300 Series Made Easy tutorial CD set - £30 (+p/p)

Software for AR100/80 - £4 each disk
Mr. H. Watson (Norfolk) 01263 710099
e-mail: howard@hwwal2a.co.uk
Registration and performance disks for AR100/80 - mainly from Yamaha Club with a few from Strawberry Music. All in original cases. Please phone or email for details.

PSR-S700 / PSR-S900 Made Easy - £30
John Clavey (Norfolk) 01263 710099
e-mail: john@sapphire-solutions.co.uk
Simon Smith’s tutorial disk set for the S700/900 keyboards.

Software - various
Mrs. J. A. Hall (S.Yorks.) 01302 886107
For Tyros3: Ballroom Favourites (volumes 1&2) styles and registrations by Strawberry Music - £20 each
For AR100/80: ‘Jazz Jazzin’, ‘Latin Holiday’ complete registrations by Yamaha Club - £5.50 each
For PSR9000: Complete Keyboard Player ‘Backup Data Disks’ YC071 & YC072 - £5.50 each.

Regi-Stick for PSR-S900 - £15
Mr. G. Howe (Linca.) 01406 365356
C/w instructions.

**Organs / Hybrids**

Oria Tradicional - £1,500 o.n.o.
Leigh Willbram (Staffs.) 07515 520220
e-mail: enq@jazzhooves.com
Brand new. RRP £3999

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Let’s Celebrate!

2012
Tyros Anniversary Special Edition

Thank you!
To mark the 10th anniversary of Tyros, Yamaha’s most successful arranger keyboard ever, we have produced this stunning Special Edition model, limited to just 2,500 instruments worldwide. It’s our way of saying “thank you” to the huge family of professionals and enthusiasts who have made Tyros what it is today.

Complete with...
A Yamaha Special Edition Certificate of Authenticity
Black TRS-M504B Speaker System
Flash Memory Expansion Module “FL1024M” including Premium Pack “Vintage Keyboard”

See this issue for details of the 10th Anniversary UK Tour

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