

# The Yamaha Club

MAGAZINE



## Introducing PSR-S500

James Woodcock introduces  
Yamaha's new £500 keyboard (page 6)



## Building A Tyros2 Custom System

James Sargeant explains how the  
Regi-stick can help (page 14)



## EL Electone Workshop

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APRIL - MAY 2007



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# welcome

Please send all correspondence for Yamaha Club Magazine to:



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**Additional material is contributed by:**  
Yamaha performers, teachers, technical staff, members and associates of the Yamaha Club. Our thanks to all who have contributed in any way to this issue of the magazine.

**Our thanks to Yamaha-Kemble Music (UK) Ltd. for their continued interest and support.**

## Technical problems..? Don't Get Stuck...

Telephone  
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news from the club



## glyn madden

Hello...

Don't you just love this time of year? Not that we've had a bad winter but Spring is a lovely season. With it comes Easter and if, like me, you're married to a chocoholic you'll doubtless be putting on a few pounds in sympathy... You see, unlike Cath, I can put weight on just looking at our cover picture! Is that fair?

### SmartMedia to XD Card adaptor...

In recent months SmartMedia cards have become almost impossible to get hold of - which has become a cause for some concern amongst our CVP300 series Clavinova and PSR3000 owners. NEWLink have provided a solution with their adaptor that converts the SmartMedia socket on your instrument to accept Standard XD Picture Cards (up to 256 MB). Please see the members' order form for details.

### Chiho's back...

Chiho Sunamoto joins us again for a new series of Easy Beats (page 18). Her six compositions will see us through to this time next year and, as always, a MIDI file backing track / illustration of each piece will be posted on our website for you to download and enjoy.

### Tribute to Margaret Falkner...

James Sargeant wrote the following moving tribute to Margaret Falkner, founder of the Organfax website, who died in February. Originally it appeared on the Club forum but I reproduce it here for those without the benefit of Internet access...

*"It is with sadness that we must mark the passing of Margaret Falkner, known to many as a pivotal figure in the Organ and Keyboard world in the UK. Margaret and her husband Alan were instrumental in the success of Crawley Keyboard Club, having offered their own home as a concert venue during some dark years in the 1980s, through to finding a new 200-seat venue which became renowned amongst concert artists as one of the friendliest and most enjoyable clubs to play.*

*Margaret was always keen to embrace new technology and this led to her creating a website for the club, which ultimately gave birth to the remarkably successful 'Organfax' website in 1999. From just a few introductory pages this has grown to over 1000 accessible pages with over 5000 hits every day.*

*During recent years, Margaret bore her long fight against cancer with the same stoical good humour that typified her attitude to life. She will be remembered by us all as one of our industry's most enthusiastic ambassadors and her loss to the Organ and Keyboard world will be acutely felt by many. I'm sure that all Yamaha Club members will wish to join with all of us at Yamaha in extending our deepest sympathy to Alan and the family and all of Margaret's many friends."*

# we'll send a magazine to your friends

If you have a friend who would benefit from the Yamaha Club Magazine, we'll be happy to send them a copy of our Special Edition - free of charge to anywhere in the UK. Let us have their address details - we'll take care of the rest...

**£22 is all it costs for a full year's UK membership.**

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Yamaha Club is happy to accept payment by most major credit / debit cards and PayPal.



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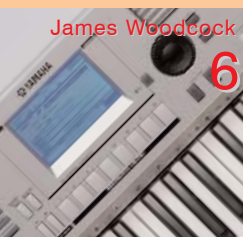
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## on-line

[www.yamaha-club.co.uk](http://www.yamaha-club.co.uk)

Why not visit our website and access our 'Members Only' pages? This is what you do...

1. Go to our main website: [www.yamaha-club.co.uk](http://www.yamaha-club.co.uk) (Don't forget to take a look at our news page for the latest additions)
2. Select **Members Only** from the menu to the left of the screen
3. Enter username **MEMBER** (please *don't* try to enter using your name or membership number); password = **APRIL** (from 1st April)
4. Click **Log In**. The menu will expand to show the new 'Members Only' pages.

**WIN A CD...** Whilst visiting the members only pages, please take part in our Members Survey which provides us with valuable feedback about the current magazine - and you could win a **free CD** too.

## Yamaha's 2007 Collection Stop Press News!

Writing a magazine can be eerily like time travel. Although I received the first news of Yamaha's new products at the end of February - you won't read this until April when much more will probably be known. I suppose this is where we lose out to 'news' items on the Internet but, although we have to go to print with only limited information, Yamaha's Andy Carvill was keen that Yamaha Club members should be amongst the very first to hear the news...



Andy Carvill

The new Yamaha keyboard and digital piano range for 2007 is due to be launched during March at the annual Music Messe in Frankfurt... and what an impressive collection this is! The Music Messe is THE main music industry event in Europe, and is traditionally the venue where forthcoming instruments are showcased for the first time. Whenever possible we (Yamaha UK) try to inform Yamaha Club members about new developments first - so this is what we know at the time of writing.

### Clavinova CVP400 Series

Yamaha Clavinova has become the benchmark by which all digital pianos are judged and the CVP range which, like a portable keyboard, features accompaniment styles and recording facilities, has proved extremely popular in the UK for many years.

I expect the new **CVP400** series to be a huge hit with Yamaha Club members. The range is comprised of five models, although there will be an additional 'top-of-the-range' instrument, known as the **CGP1000**. Whilst the primary focus will still be on the Clavinova's piano sound and 'realistic' keyboard feel (when compared to a real piano) the range will offer improvements in many areas, a major advancement at the top end of the range being the inclusion of Tyros2's 'Super Articulation' voices, giving incredible realism to a selection of on-board voices. We understand that the CGP1000 is to be housed in a beautiful grand piano cabinet incorporating a real piano sound board so as to produce a fantastic piano sound. We're told the lid mechanism will feature an ingenious way of covering the control panel, so the instrument looks exactly like a real grand. The CGP1000 promises to be an outstanding instrument in every way.

### New Digital Pianos

A new 'introductory' digital piano, the **NP30** is also to be unveiled. None of the prices have yet been confirmed but it is expected that the NP30 will offer exceptional value for money with an outstanding piano sample and a 76 note keyboard. Although the keyboard action is not weighted it does have a *graded* action (which means that the keyboard is slightly heavier at the lower end than at the top.) The NP30 will be very easy to carry around and can operate on battery power making it ideal for a host of applications, from use in a church to a caravan based practice instrument.

The concept of easy to use, low cost digital pianos for the novice pianist has

### February / March Survey Winner

Thank you for again your responses to our on-line survey. The winner of our February / March draw is **Martin Moss** a PSR2000 owner from Essex. Martin told us the Keyboard Performer is his favourite part of the magazine - and he receives a copy of Andrew Varley's new CD **My Way** (see page 9) for taking the time to let us know.

We need your feedback to improve our magazine - so, if you would like to take part in the survey for the current magazine, and possibly win a CD, please go to...

**Members Only - Magazine Survey**



really caught on over the last couple of years and the new **YDP30S** will be the latest addition to the successful 'Personal Piano' range. Housed in a contemporary styled cabinet, the YDP30S will offer everything the beginner pianist needs - a great piano sound, a good, weighted keyboard action and the essential extras, such as headphone sockets.

### Low Range PSR Keyboards

There has never been a better time to start playing keyboards... because today's instruments offer better value for money than ever before, lots of features and heaps of built in fun! Four new low priced keyboards have been announced:

- **YPT200**
- **PSR213**
- **PSR313**
- **PSR-EZ200**

With illuminated keys the **PSR-EZ200** is the perfect instrument for absolute beginners. These are linked to hundreds of built in 'lessons' so that if you don't know which key to press the keyboard will show you.

For the parents of any budding drummer the **DD65**, a new digital drum kit, has a volume control and a headphone socket. Perfect!

### Mid Range Keyboards

This is probably the point at which a significant number of Yamaha Club members will start to really take notice because, following the recent introduction of the **PSR-S500** (see pages 6-8), two more 'S' models are on the way... the **S700** and **S900**. These exciting instruments will create new performance standards for mid-range keyboards, offering many features taken directly from the Tyros2. Indeed there are far too many to list in the space available.

Final details of Yamaha's 2007 collection will be announced at the Frankfurt show - when prices will also be confirmed. We'll be able to give a more accurate summary in the next edition - and bring you reviews of the models that are of most interest to Club members in due course.

Andy Carvill



## Introducing the PSR-S500

by James Woodcock

Yamaha's new 'baby' - the PSR-S500 has been attracting quite a bit of attention recently, not least from Yamaha Club members.

One criticism that can sometimes be levelled at the Club is that it often caters to the 'elite' - the lucky owners of flagship models such as Tyros2 and CVP Clavinovas. There's a reason for this of course - these are the instruments most of the members play and own. This may be about to change though with the introduction of PSR-S500 because this keyboard has the specification, and sound, of a much larger instrument. Indeed the new model's ID has already been making its presence felt on our membership database.

With a view to starting a series devoted to the instrument we handed the PSR-S500 over to James Woodcock, editor of the YamahaPKOwner.com website. In return James, who is already a seasoned Tyros2 user, gave us his first impressions.

I've played the Tyros2 for about a year and have to admit that, initially, I was not wildly excited at the prospect of spending some considerable time with a 'baby' keyboard. I've never been involved in sales and don't know a great deal about the smaller instruments in Yamaha's range - so I was wondering how on earth a model costing around £500 would be able to inspire me after the wonders of the flagship.

Very quickly I was amazed to find that the specification of the PSR-S500 has much in common with the top model - mimicking many of the features I take for granted on Tyros2.

### Music to your ears...

Although we often tend to take it for granted, Music Finder lies at the heart of most of Yamaha's high-end keyboard and Clavinova range. This useful feature

provides a database of song titles that, when selected, set up the keyboard with an appropriate sound (voice) and accompaniment (style) for the desired tune.

The PSR-S500 has its own version of Music Finder - called Music Database (MDB)... so there's no reason why you shouldn't be playing within minutes, and using the pick of the instrument's voices and styles. 500 song titles are arranged in categories including Traditional, World, Ballad, Pop Classics, Big Band, Swing, Disco, Dance Floor and many more.

As you become more confident you can (as with Tyros) use the preset settings as a base to work from - before letting your imagination fly to customise them to your own taste. The results of your creativity may then be captured in the Registration Memory.

### Not just another voice in the crowd...



The S500's 283 impressive voices include a mixture of Yamaha's famous Live!, Sweet! And Cool! In addition there's a further 361 voices thanks to the XGlite support and a wide selection of sound effects and drum kits to suit every occasion.

The voices are arranged in instrumental 'families' and, on my initial foray into the Piano section I immediately found the Live! Grand Piano. On pressing the DUAL button, the piano was enhanced by the addition of soothing strings. A preset dual voice has been programmed for each of the voices to add extra colour, or warmth, to the original.

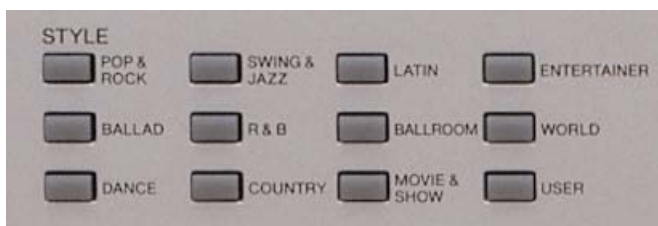
The [O.T.S.] (One Touch Setting) buttons provide four pre-selected voice settings for each of the PSR-S500's 150 accompaniment styles. These settings have been specifically selected to compliment the chosen style - and take all the frustrating guess-work out of mixing sounds and styles together.



An [O.T.S. LINK] button links the One Touch Settings directly to the four style variations available from the panel. Just as on Tyros this changes the melody voice automatically whenever a new style variation is selected... so, as you step up the level of the accompaniment this is reflected in the strength of the melody.

### A High-class keyboard with lots of Style...

Sporting 3 introductions, 4 main variations and 3 endings in the style department, you really are spoilt for choice. I'd have expected a keyboard in this price bracket to offer maybe a couple of variations and an introduction/ending - but the Yamaha designers have excelled themselves here, so you'll enjoy whittling away many happy hours as you explore the 150 styles.



Like the voices, the PSR-S500's accompaniment styles are grouped in categories. Many are clearly based on Tyros2 styles and although some of the accompaniment voices are not available on the PSR-S500, the programmers have done a sterling job emulating the power of the Tyros2 which, for around £500 can't be bad!

### Register this...

Registration Memory buttons are of key importance when using your own creativity to customise a keyboard to your own musical personality. The PSR-S500's eight Registration Memory buttons allow you to save your choice of voice, style and tempo, along with transposer and other settings in a single button... and when you've filled a complete bank of



eight buttons these can be stored before you start work on the next bank.

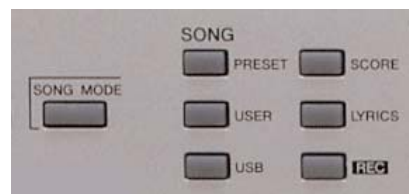
With up to eight banks to go at, this is perfect for the player who likes to tinker with the settings and can inspire him to look beyond what is built into the standard box.

### Going for a Song...

The creativity doesn't stop here because PSR-S500 has a very neat 9-track sequencer (song recorder) so having found the right sound for a piece of music - and learned the notes - you can also record your performance for posterity.

You can choose from a Quick Record function (press 'record' and play...) or a more sophisticated 'Multi' mode to add multi-layered parts.

Unlike the larger keyboards where songs are automatically recorded in MIDI format, the PSR-S500 records in its own format - but completed songs can be quickly converted into SMF (Standard MIDI File) format for playback on other MIDI equipment.



The instrument contains five sample songs and music score and lyrics can be displayed on the monochrome LCD screen.

### Sound as a pound...

Even taking recent technical developments into consideration the speakers on small portable keyboards can sometimes be a bit weak, as the space available is usually very limited. Forget that! This truly is a self contained portable keyboard because the speakers are enormous for an instrument of this size - with impressive bass production and voice presentation. So, you can take it with you, when you want to entertain family and friends, without the fuss of taking extra speakers along for the ride too.

### And finally...

The instrument has limited internal Flash Memory but that needn't stop you as there's a USB to Device port allowing for external storage devices to be connected.

It's very obvious that PSR-S500 belongs to the 'Tyros' family. It's been a long time since I played a keyboard other than the flagship Tyros2 but I have enjoyed the experience thoroughly... and, with Yamaha's announcement that a PSR-S700 and PSR-S900 are to follow, this is just the beginning of an exciting new era for the 'small keyboard'!

Of course, whilst I've made many references to Tyros and am seriously impressed with the S500, you won't actually be getting a Tyros2 if you buy one... but what you do get are some of the great features like Music Database, Registration Memory and an extensive Style selection. For a newcomer to keyboards the PSR-S500 really packs a punch and is big enough to take you to a high level of performance and is sure to encourage personalisation and inventiveness for the new talent on the horizon.



## PSR-S500 Specification

### Keyboard

Type	Organ Style
Number of Keys	61
Touch Response	Yes

### Display

Type	Full Dot LCD
Colour	Monochrome
Size	320 x 240 dots 4.2 inch
Back Light	Yes
Score Display	Yes
Lyrics Display	Yes

### Other Controllers

Pitch Bend	Yes
------------	-----

### Voices

Tone Generation	AWM
Polyphony	32 note
Voices	659 (283 Panel Voices + 361 XGlite Voices + 15 Drum/SFX Kits)
Featured Voices	10 Sweet!, 16 Cool!, 6 Live! Voices

### Compatibility

GM	Yes (System Level 1)
XG lite	Yes
XF	Yes

### Accompaniment Styles

Preset Styles	150
Variations	Intro x 3, Ending x 3, Main x 4, Fill x 4
Fingering	Multi / Full Keyboard
Custom Styles	User Styles Style File Format

### Other Features

One Touch Setting (OTS)	4 for Each Style, with OTS Link
Music Database	Yes

### Songs (Recording)

Number of Songs	5
Number of Channels	9 (8 Melody + 1 Chord)
Song Data Capacity	Maximum number of notes : approximately 10,000 (when only "melody" tracks are recorded) Maximum number of chords : approximately 5,400 (when only "chord" tracks are recorded)

### Songs (Compatible Data Format)

Playback	SMF
Recording	Original File Format (Convertible into SMF)

### Effects (Acoustics)

Reverb	25 Types
Chorus	30 Types
Equalizer	Preset Master EQ x 5

### Effects (Functions)

Dual	Yes
------	-----

### Effects (Accompaniment Style Related)

Auto Harmony	26 Types
--------------	----------

### Functions (Demo/Help)

Demonstration	Yes
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### Functions (Registration Memory)

Number of Buttons	8 (x 8 Banks)
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### Functions (Overall Controls)

Tempo Range	11 - 280
Transpose	-12 to 0, 0 to +12
Tuning	415.3 - 440 - 466.2 Hz

### Miscellaneous

Language for Display	English
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### Storage

Flash Memory	(Internal) 800KB
External Drives	Optional USB Flash Memory (via USB TO DEVICE)

### Connectivity

USB	Yes (TO HOST / TO DEVICE)
Headphones	Yes
AUX Pedal	1Foot Switch
DC In	Yes

### Accessories

Music Rest	Yes
------------	-----

### Bundled Software

CD-ROM	Musicsoft Downloader, USB-MIDI Driver
--------	--

### Amplifiers and Speakers

Amplifiers	12W + 12W
Speakers	12cm x 2 + 3cm x 2

### Power Supply

Power Supply	Adaptor (PA-301/PA-300)
Power Consumption	25W

### Dimensions

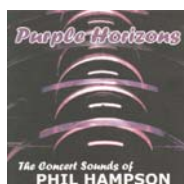
Width	946mm (37-1/4")
Depth	402mm (15-7/8")
Height	130mm (5-1/8")

### Weight

Weight	7.5kg (16lbs., 9oz)
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\* Whilst every effort is made to report keyboard specifications accurately please check with your supplier as specification and appearance is subject to change without prior notice.

# On the Record



## 'Purple Horizons'

Phil Hampson plays Tyros2

Total running time 58:34

For over 40 years Phil Hampson performed as the keyboard half of a duo – although he is an equally competent drummer - and as a professional accompanist for cabaret artists in clubs, hotels and venues in North Wales and the North West. He has played as far afield as France and Switzerland on pipe, electronic single and multi-keyboards and theatre organs. His album, Purple Horizons, is recorded 'live' on Tyros2 - without the aid of any pre-recorded or pre-sequenced accompaniment.

Tracks include: Granada / Lady of Spain ; Chanson D'Amour ; Morgens um Sieben (Last) ; Leaning on a Lamp Post ; Bolero (Ravel) ; Orange Blossom Special ; Moonlight Serenade / Serenade in Blue ; Swingin' Safari ; Petite Waltz (Heynes) ; Love Changes Everything ; I Got Rhythm / Sweet Georgia Brown ; Chorus of the Hebrew Slaves ; Charmaine / Always / True Love ; My Way

\* A track from Phil's album is available to listen to throughout April/May 2007 in the 'Virtual Stage' area of the Yamaha Club website. More information is available from [www.philhampson.org](http://www.philhampson.org)

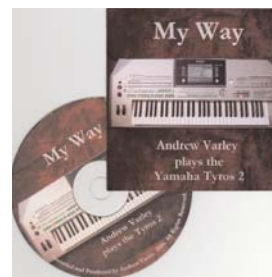
'Purple Horizons' is available from:

Sounds Amazing Ltd., 74 Penrhyn Beach West, Penrhyn Bay, Llandudno, Conwy. LL30 3RA  
Price: £9.95 (+£1.00 p/p)

It's been some time since we included any CD recordings so here are a couple of new albums featuring Tyros2... plus some new MIDI file tracks for our karaoke enthusiasts.

## 'My Way'

Andrew Varley plays Tyros2



Since turning professional Andrew Varley has performed across the UK - playing for dancing and private functions in addition to regular appearances at organ societies and clubs. His career has also brought his music to audiences as far afield as Dublin, Germany, Belgium and Italy.

And when not performing 'live' Andrew's music can be heard on recordings - which have been broadcast by BBC Radio Lancashire, BBC Radio Guernsey, BBC Radio Devon and The Organist Entertains' on BBC Radio 2.

For his latest CD - 'My Way' - Andrew focuses his attention on Yamaha's Tyros2 keyboard to produce an album of 21 tracks featuring a wide range of music encompassing big band, country, ballads (and even an Irish Riverdance!).

Tracks include: A Swinging Safari ; Red Roses For A Blue Lady ; Die Fiserin Vom Bodensee ( The Fishermen of Lake Constance ) ; Cavatina ; Apache ; Exodus ; Walt Disney selection:- Zip-a-Dee-Doo-Daa / When You Wish Upon a Star / Chim Chim Cheree / Beautiful Briny / It's a Small World ; As Time Goes By ; Lord Of The Dance ; Danny Boy ( Londonderry Air ) ; I've Got You Under My Skin ; Twilight Time ; So What's New? ; Always On My Mind ; On The Street Where You Live ; Crazy ; My Way.

'My Way' is available from:

Yamaha Club Ltd., 1 Reynolds Close, Dronfield, Derbyshire. S18 1QP  
Price: £10.95 (+£1.00 p/p)



Available from:

Yamaha Club Ltd., 1 Reynolds Close, Dronfield, Derbyshire. S18 1QP Price: £14.99 (+£1.00 p/p)

## 'Don Williams Vol.1' (Cat. ref: SSP53)

I Recall A Gypsy Woman ; Love Me Tonight ; Some Broken Hearts Never Mend ; We Should Be Together ; I've Been Loved By The Best ; You're My Best Friend ; The Shelter Of Your Eyes ; Tulsa Time

## 'Buddy Holly - Volume 1' (Cat. ref: SSP54)

Baby I Don't Care ; Come Back Baby ; Everyday ; Heartbeat ; Listen To Me ; Peggy Sue ; Raining In My Heart ; Take Your Time

# Keyboard Performer

with Tony Ross



The operating system of TYROS, PSR1/2/3000 keyboards and CVP200/300 Clavinova digital pianos have a great deal in common - so we hope this series will provide a useful workshop for owners of each of these instruments.

## Part 8

### Building a medley of songs

I think it's important to point out right at the start that Music Finder settings vary widely from one instrument to another. My Tyros2, for example, provided a Concert Guitar as the melody voice for the tune *Call Me*. The Clavinova CVP309, however, featured a Tenor Sax for the same tune. Both selections are appropriate and in each case the programmers have played to the strengths of the instrument. You can decide for yourself whether to use your own instrument's Music Finder selections - or follow mine. In either case the process of building a medley will be the same.

#### Song 1

- 1 Begin by going to the Music Finder list and pressing the [SEARCH 1] button (Fig 1).



Fig. 1

- 2 Next, select LATIN from the GENRE list (Fig. 2). It's important to make sure that all the other parameters are set as in fig. 2 to allow for the widest search possible.
- 3 Then press the [START SEARCH] button to display a list of titles based on the Latin genre group... and, having created a specific Latin selection, scan the list for a suitable song title to be the first in the medley.

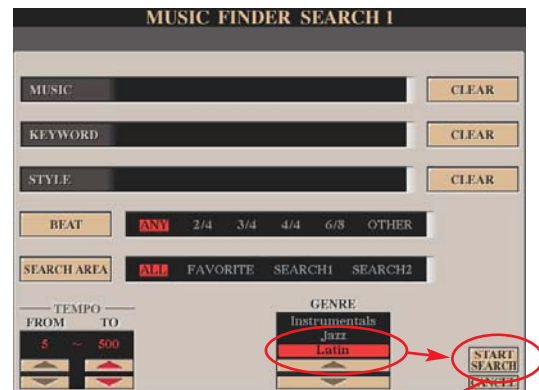


Fig. 2



Fig. 3

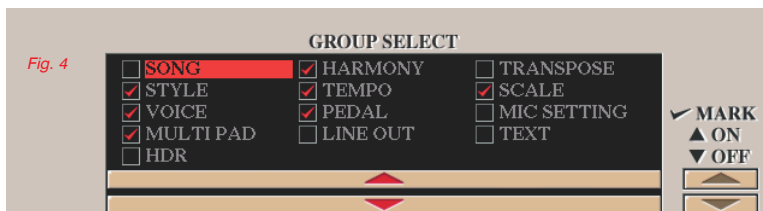
Note: I chose 'Call Me' (Fig. 3) because it's quite an up-tempo little tune - but not so big as to overshadow the tune I have in mind for the final piece.

- 4 Before storing the first setting in the Registration Memory make sure the [INTRO] and [SYNC START] button lamps are switched on.

Note: You can use the Intro pattern suggested by the Music Finder - or choose a different one if you

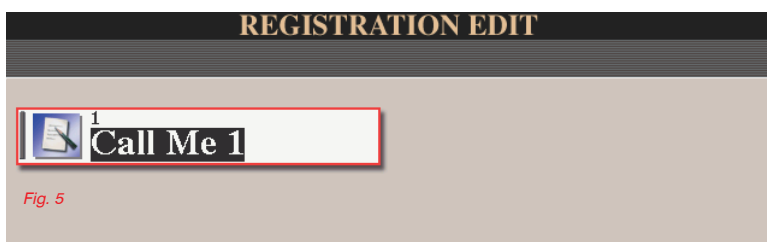
prefer. The Intro will be stored as part of our first setting so that it is automatically switched on every time we select the Registration Button. SYNC Start will ensure that the accompaniment will begin as soon as you press the keys.

- 5 Press the [MEMORY] button. Check the display as you press the [MEMORY] button to make sure that the following parameters are marked... Style ; Voice ; Multipad ; Harmony ; Tempo ; Pedal and Scale (Fig. 4).



*Note: I didn't mark Transpose because I don't want to save this parameter as I often change the transposition during a performance and don't want it to keep re-setting each time I select a Registration memory button.*

- 6 Then, when you're satisfied that the keyboard is set up to the sound you want, press Registration Memory button [1] to store this initial setting for 'Call Me' in the Registration Memory.  
*Note: It's not a bad idea to name each registration as you go along. It's up to you of course, but I have a particularly bad memory and, by the time I've completed the medley, I'm almost sure to have forgotten which piece the first setting was intended for...*
- 7 Press [DIRECT ACCESS] followed by Registration Memory button [1].
- 8 Select [NAME] from the display - and enter the name of the song the registration setting will be used for - 'Call Me 1'. Then press [OK] to confirm the name (Fig. 5).



Now we need to select a sound for the 'chorus' part of the song. The easiest way to do this is to explore the sounds in the four [O.T.S.] buttons.

If you make sure the [O.T.S. LINK] button is switched on you can change both the One Touch Setting and the style's Main Variation at the same time. Try it by pressing each of the [MAIN VARIATION] buttons in turn and playing a few notes on the keyboard.

*Note: I chose Main Variation D for the chorus section because this is the most powerful of the four style variations. The O.T.S. Link brought in O.T.S.4 - a Brass Ensemble voice mix.*

- 9 Before storing this setting in the Registration Memory make sure the Main Variation button [D] lamp is flashing. If it isn't, press the button again.  
*Note: The flashing lamp indicates a drum fill [INTRO] and if you store the setting whilst the lamp is flashing a drum fill will be activated every time the Registration Memory button is selected.*

## Fife Electronic Organ Society 40th Anniversary

The Society has been in existence since 1967 when it was known as Kirkcaldy Hammond Organ Society. In the early 1980s it was decided to change the name to its current title and, at the same time, move its base to Glenwood High School in Glenrothes in an attempt to increase the membership.

This proved to be the right move as the membership has since grown to nearly 250 members - making it by far the largest organ society in Scotland and one of the biggest in the United Kingdom.

Bill McIntosh (of Edinburgh Organ Studios) was a founder member and shared the Chairmanship with Eddie McMahon, giving valuable assistance in a variety of ways. Drew Hutchison, another founder member, is still a member of our society and continues to support us well.

In the 1980s George Wilson took over as Chairman. He put the society on a sound financial footing before being succeeded by Andrew Thomson. We are thankful to all previous chairmen for their leadership and stewardship, all carried out for the benefit of the members.

The aims of the society are to promote and encourage interest in electronic organ and keyboard music and the appreciation thereof! We attempt to do this by way of the concerts and members' playing nights all of which are widely publicised in the local media and on the internet.

We also sponsor annually a hospital radio station (Radio West Fife) which sets aside a special weekly "slot" for a programme featuring organ and keyboard music. In addition we have recently donated over 70 CD's, by top professional artists on the concert circuit, to local care homes and adult disability centres with a view to providing musical stimulus and enjoyment.

Our programme starts in September and continues through to April with one concert every month. We also have two members' playing nights during this time when seven or eight players of varying levels of ability perform for us on their own instruments.

To mark our 40th anniversary a special concert is being held in May 2007 featuring Richard Bower in "KeyKlix".

Bob McInnes (Chairman)

- 10 Press [MEMORY] followed by Registration Memory button [2] to store the setting.
- 11 Next, press [DIRECT ACCESS] followed by Registration Memory button [2] - and name the registration 'Call Me 2'. (Fig. 6)



Fig. 6

For the final setting in this piece let's do a bit of 'mix 'n' match'...

- 12 Press Registration Memory button [2]
- 13 Now select O.T.S. button [1]. On Tyros2 this gives me a jazz organ sound for the right hand. This gives us a great 'new' setting... Main Variation D with O.T.S. 1.

*Note: We're going back to the main theme (or verse) part of the song here and, rather than play the melody 'straight' again, I'm looking for an appropriate sound for a bit of improvisation (jazz). On the CVP309 I found that O.T.S.1 set a piano voice - which is an ideal choice for this piano based instrument.*

As a final touch keyboard players may like to introduce a Multipad based rhythm pattern into the performance at this point. Sorry, this feature isn't available on Clavinovas.



Fig. 7

An appropriate Multipad setting will have been programmed with the O.T.S but, in the case of the Tyros2, this is a strummed guitar pattern - which is

unnecessary in this case because the accompaniment style is also based on a strummed guitar pattern.

You can select a different Multipad set - either by pressing the [SELECT] button (if available) alongside the Multipad buttons, or by pressing [DIRECT ACCESS] followed by one of the Multipad buttons. From this display you can TAB through the pages until you find the 'Shaker & Tamb.' Multipad set (page 10 on the Tyros2 display).

- 14 Store this setting in Registration Memory button [3] and name the registration in the usual way.

### 'Call Me' - Performance notes



Call Me (verse section)



Call Me (chorus section)

When I play the finished performance of *Call Me* the setting in Registration Memory 1 will be used for the first 32 bars (after the intro). During performance make sure the [AUTO FILL IN] button is switched on and, at bar 16, hit the current [MAIN VARIATION] button to insert a drum fill into the piece. Although this is a minor detail, the subtle variation to the drum beat will re-ignite the interest of your audience.

More advanced players may be able to change voice at this point too...

When the programmers originally set the voices for the OTS buttons they made sure that any unused voice sections were provided with sounds that were also appropriate to the style.



Fig. 8

Go back to the MAIN display (Fig. 8) and press Registration Memory button [1]. Now take a look at the screen...

You'll see that all the voices stored in the registration are listed down the right-hand side of the display.

Tyros2 has four voice sections - Right 1, Right 2, Right 3, and Left. The Clavinova has three voice sections.

If you now look at the [PART ON/OFF] buttons, you'll see that only one of the voice sections is actually switched on - Right 1. (Fig. 9)

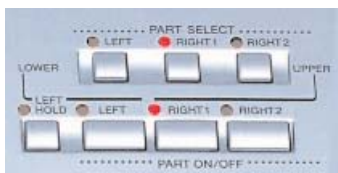


Fig. 9 - Part ON/OFF buttons - PSR3000

This means that we can substitute the currently selected Concert Guitar (in Right 1) with Classical Flute (Right 2) or Saxophone (Right 3).

The voice selection on other models may be different but the principal, and operation, remains the same.

At bar 32 we're ready to move into the 'chorus' section of the song, so press Registration Memory button [2]. The drum fill will be activated automatically (as it was stored as part of the registration) and the sound will change. Most people prefer to use their left hands to change registrations because the auto-accompaniment's memory function will ensure it keeps playing. Be sure to take your *right hand* off the keyboard too at this point or you'll hear a 'glitch' as the melody voices suddenly change.

As we go back into the final verse section it's time to hit the Multipad [1] button - and add a rhythmic 'tambourine' to the rhythm (fig. 7). This has the effect of *lifting* the rhythm up a gear - even though the basic pattern remains the same.

At the end of the piece bring it to a close by pressing an [ENDING] button. I'm looking for a fairly simple ending so I'd choose Ending [1].

## Song 2

Having completed the first song in the medley dive back into the Music Finder in search of song 2... I found a cha-cha called 'In A Little Spanish Town' and, having tried each of my Tyros2's four OTS, I decided to use Main Variation B with OTS 2 - a 'Hammond A-Go-Go' type of sound - for my initial setting (although Music Finder suggested Main Variation C and OTS 3).

- 1 Making sure the [INTRO 3] and [SYNC START] button lamps are switched on store the setting in Registration Memory button [4].
- 2 Press [DIRECT ACCESS] followed by Registration Memory button [4] and give the registration setting a name - e.g. 'Spanish Town 1'.
- 3 Next select Main Variation [B] with OTS 1.
- 4 Switch on the [INTRO 2] button and store the setting in Registration Memory button [5] under the name 'Spanish Town 2'.

### 'In A Little Spanish Town' - Performance notes

Press Registration Memory button [4] as soon as the ending

pattern for *Call Me* has finished. The new Intro will begin as soon as you strike the first chord of the new tune.



In A Little Spanish Town (verse section)

'In A Little Spanish Town' lends itself to the common 'question & answer' kind of phrasing where a rhythmic phrase is played and then repeated with different notes. Pressing the Main Variation button to create a drum fill-in between phrases is an easy and effective way of accenting the separation between the phrases. Another, more difficult but also more satisfying, way is to play the answering phrase using a different setting and you can do this quite easily by switching between two of the Main Variations - making sure the [OTS LINK] button is switched on.

O.T.S 1, 2 and 3 are all organ sounds on Tyros2 so look for a contrast. I used OTS 2 and 3 because OTS 2 produces a fairly straight organ sound whilst OTS 3 has full rotary speaker effect and is coupled to a trumpet. Very 'James Last'.

Use OTS 4 (the sax section) for the smooth chorus part of the song...



In A Little Spanish Town (chorus section)

Play the tune through twice but, as you begin the repeat section, press Registration Memory button [5] to set Intro 2 playing. This will form a 'bridge' between the two parts of the song. This is also a good place to insert a key change. Use the [TRANSCOPE +] button to lift the pitch one semitone just before you start Intro 2.

### Finishing off...

You could finish the medley with a finger twisting up-tempo showpiece such as *Cavaquinho* or *Tico-Tico* - but a loud and brassy *Brazil* or *I Love You (And Don't You Forget It)* will serve just as well. I don't have room here to set all the pieces out in detail but if you follow the method we've been using so far you'll not go far wrong.

Don't forget to save your registrations when you've completed the medley because they're not safe unless you save the whole set to the USER page (or to your hard drive if you have one).

If you're not sure how to do this a worksheet (Fact Sheet 85) is available to download from the Yamaha Club website.

Go to: [www.yamaha-club.co.uk](http://www.yamaha-club.co.uk) - Members Only - Download: Fact Sheets. Look for Fact Sheet 85 - 'Understanding Files & Folders'.

## Exploring the Tyros2

# Regi-stick

with James Sargeant

### Part 2

*Hello all you Regi-stickers... I hope the last edition cleared up some of the more common queries regarding use of the Regi-stick. This time we're going to look in a little more detail at how we can use Regi-stick to form a Tyros2 Custom System.*

#### 1. What exactly is a Custom System?

The Custom System concept allows you to put together a Tyros2 'configuration' to suit your own personal playing preferences. For example, you can add bass pedals, a second manual and even a Leslie speaker.

#### 2. Why would I want to do any of this? Isn't the standard Tyros2 great as it is?

Well, yes it is - but musicians are notorious for always wanting more! Tyros2 as a keyboard is fantastic - and most of us will be perfectly happy doodling away with it as it comes from the box and using the great new Regi-Stick registrations. However, many of us have come to Tyros2 from an organ background - and organ players often miss the flexibility that can only come from playing the bass line manually. In this way you can play traditional organ stylings and beautiful *colla voce* arrangements. Adding a pedalboard lets you achieve this.

If you want to enjoy the traditional feel of a two-manual organ, you can add a lower manual as well as the pedalboard - and now you've created a two-manual Tyros2. And finally for the real organ fans who want the ultimate in sound, you can top the whole lot off with a genuine Leslie speaker to make those gorgeous organ flutes really sing.

#### 3. OK, so where do I start?

Well, first of all you need a Tyros2 and a Regi-Stick! Phone Cathy on (01246) 290454 to order a Regi-stick if you haven't already...

Now comes the fun bit - choosing which parts of the Custom System you want! There are five system combinations:

- Tyros2 with bass pedals
- Tyros2 with lower manual and bass pedals
- Tyros2 with Leslie (no pedals)
- Tyros2 with Leslie and bass pedals
- Tyros2 with Leslie, lower manual and bass pedals

You *could* have the lower manual without the pedalboard - but it wouldn't really make much sense so I'm going to ignore that setup for the purposes of this article! The next step is to purchase the components you need to make up your system.

**Pedals:** Many models of bass pedalboard are available, but the one that reliably works the best (and feels the best) is the *Hammond XPK-100*. The XPK has proved so popular that Hammond have designed a new, improved version, the XPK-200 - we're waiting for final specifications to be confirmed. I'll try to provide further details in the next edition of Yamaha Club Magazine.

**Leslie speakers:** Leslie speakers have been around for years, but it's important to note that you can't use just any old model - currently only the Leslie 21 series is compatible, although we understand that a new Leslie 3300 model will be launched shortly which will also be a perfect match for Tyros2. The Leslie 21 is available in three finishes:

- Leslie 2101 - Black
- Leslie 2102 - Silver (pictured)
- Leslie 2103 - Wine Red

*(this finish is actually very dark and almost a walnut effect)*

Pedalboards and Leslie speakers can be ordered direct from Yamaha Club - call Cathy for details.

**Stands:** If you have the Yamaha L7S stand that was designed for Tyros2, you'll need to use a different keyboard stand if you're going for the bass pedal option. This is because the standard Tyros stand doesn't allow you to place the pedals far enough to the left to give a comfortable playing position. The stand I use is the Quiklok M92L - this is also available with the M2 brackets to allow for use of a second keyboard should you wish...

**Second (lower) keyboard:** There is a variety of options for the lower manual should you wish to make a two-keyboard set up. A standard 61-note option would be the Yamaha PSR-E303 at £149 (the forthcoming PSR-E313 will do just as well), whilst you could add a P70S (£499) or P140S (£925) which gives you a full 88-note weighted lower manual.



#### 4. My 'wish list' is complete. All the component parts have arrived... so how do I put it together and get my system up and running?

The first important thing is to load the correct Regi-Stick set. Use Regi-Stick 3 if you have one keyboard, Regi-Stick 4 if you have the second keyboard as well. (If you have added a Leslie speaker without bass pedals, Regi-Stick 2 is the set to use.) When loading the Regi-Stick make sure that you follow **all** of the loading instructions as without the complete loading of Regi-Stick the Custom System components will not work properly.

The next step is to get everything connected. Set up the stand and if you have one, place your second keyboard on the lower part. Turn the Master Volume control of this keyboard to zero. Tyros2 goes on the top tier - connected to whatever speaker system you normally use. Place the MIDI pedalboard on the floor, to the left of the space underneath the stand. The expression pedal also sits on the floor - to the right of the pedalboard.

You'll need two MIDI leads to connect everything together (or just one if you don't have the lower manual). Tyros2 has two sets of MIDI connections - labelled MIDI A and MIDI B.

Connect MIDI B IN on Tyros2 with MIDI OUT on the pedalboard. If you have a second keyboard, connect MIDI A IN on Tyros2 with MIDI OUT on the keyboard. As neither the lower keyboard nor the pedalboard are going to make any sounds, there is no need to connect any additional audio leads. So... that's the wiring job done.

If you've loaded the Regi-Stick correctly then all the advanced MIDI settings in Tyros2 have already been taken care of. Now all we have to do is find some sounds to play with! From the main Regi-Stick menu, choose the Custom System option. You'll see two options - Swing Organ and Theatre Organ. Select the set you want to try and you'll instantly have eight presets already set up for use with the MIDI pedals.

If you have the Leslie 21 series speaker, you'll need a standard 1/4" jack to jack lead to connect this to the Tyros2. Connect the SUB OUT 1 socket of the Tyros2 to the ROTARY IN socket of the Leslie. You'll also need an FC5 pedal to control the Leslie speed; this plugs in to the SLOW / FAST / STOP socket of the speaker.

Once the Leslie is connected, it's time to get making some noise! From the ORGAN folder of the Regi-Stick, select ROTARY TEMPLATES. You'll now have a whole set of registration banks that automatically send only the organ sounds through the Leslie - whilst all the drums and orchestral sounds come through the Tyros speaker system. It sounds just great - and words really can't describe it. For lovers of organ sounds, I'm sure you'll be in seventh heaven!

#### 5. That was easy enough - but there don't seem to be that many registrations for this setup on the Regi-Stick? How do I make my own settings and get more setups?

Aha! I'm pleased you asked! Next time round we'll be covering the more advanced uses of the system - and showing you how to use our setups as a 'template' for your own custom sounds...

Until then, happy Regi-Stickin'!

## Government petition against new music licensing laws



The screenshot shows the UK Government's E-Petitions website. At the top, there is a navigation menu with links for PRIME MINISTER, GOVERNMENT, NEWSROOM, DOWNING STREET, and BROADCASTS. Below this is a search bar and a 'Help' link. The main content area is titled 'E-Petitions' and features a 'Sign a petition' button. The petition text reads: 'We the undersigned petition the Prime Minister to recognise that music and dance should not be restricted by burdensome licensing regulations. How details: Submitted by Dominic Cronin - Deadline to sign up by: 11 June 2007 - Signatures: 47,697'. Below the text, there is a form for signing the petition, including fields for name, email, and address, and a 'Sign' button.

***"We the undersigned petition the Prime Minister to recognise that music and dance should not be restricted by burdensome licensing regulations."***

*The recently introduced changes in licensing law have produced an environment where music and dance, activities which should be valued and promoted in a civilised society, are instead damaged by inappropriate regulation. We call on the Prime Minister to recognise this situation and take steps to correct it.*

It seems that the petition that was signed by so many Yamaha Club members at Alvaston Hall last year has been 'mislaidd' by The House of Commons. Indeed I have received no confirmation or communication at all. The good news is that all those who are concerned about the restraints of the new legislation - can sign a Government Petition on the Prime Minister's web site direct to Number 10 by logging on to:

<http://petitions.pm.gov.uk/licensing/>

It takes about thirty seconds to complete and everyone who signs will receive an e-mail by return to confirm that their names have been added. The Petition will be available until the closing date of 11th June 2007.

By 20th Feb 10,000 had signed the on-line petition. Today (10th March), the total is 47,708 - and the number is rising by the minute. I have been asked to contact as many people as I can and perhaps, through The Yamaha Club Magazine, you could notify all your members.

I feel we need to keep working on the Government and would appreciate all the help I can get! I am meeting with my MP on the 4th May to share my concerns. He is totally supportive and I hope our meeting will be constructive and purposeful!

June Clark (Yamaha Club member)



# AR Organ Showcase

WITH GLYN MADDEN - PART 13

## The MDR Disk Recorder

When talking, or writing, about AR or EL series organs it's all too easy to gloss over the disk recorder in the belief that everyone uses it all the time and, therefore, no instruction is necessary. I recently visited an AR owner and was surprised to find that, despite having had the instrument for several years, he'd never used the disk recorder at all. In fact he was still using the set of registrations his Yamaha dealer had programmed into the organ's Registration Memory when he'd bought it. I promptly signed him up for a year with Yamaha Club - and promised him I'd cover the topic in the magazine.

M.D.R. stands for Music Disk Recorder... but I think it's fair to say that, for the most part, its primary function is to store registrations.

As the majority of readers will know by now a registration is created when sounds and rhythms are mixed together - usually in preparation for the performance of a piece of music. Once a registration has been made that satisfies the purpose it can be saved - using one of the REGISTRATION MEMORY buttons.



Registration memory buttons

These buttons are located between the upper and lower keyboards. AR100 has 16 Registration Memory buttons whilst the smaller AR80 has 12. Each button can store an entire registration - including information about...

- the voices used on keyboards and pedals - and any individual volume levels and effects.
- the style (rhythm) - including volume levels / balances and which style parts are switched on/off.

There are some parts of the set-up that cannot be stored in the Registration Memory buttons though.

These include...

- the type of reverb used (i.e. church, room or hall).
- transposer settings.
- programmed registration sequences.
- rhythm sequences

Whilst a performance may include many changes of registrations the settings listed above (and others provided in your AR Owner's Manual) are presumed to be set only once for each song. For example, if your performance uses programmed registration changes you'd be unlikely to need more than one sequence for the song.

This is why it's a good idea to save the registrations you use for each song you play on a separate track of the M.D.R. disk drive. But I'm getting ahead of myself...

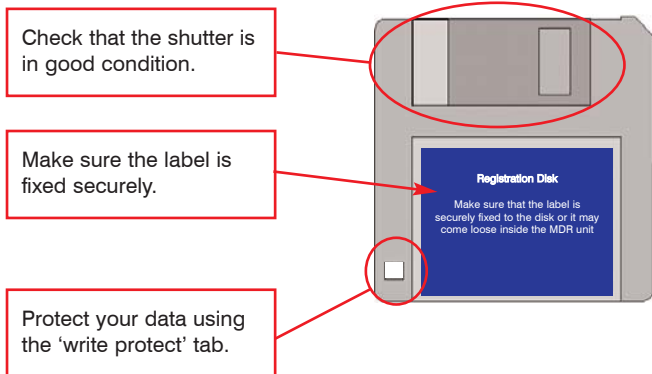
When all 12 (or 16) Registration Memory buttons have been used the contents of the entire set (or 'bank') can be stored on a floppy disk using the Music Disk Recorder. Then, with the registrations safely stored on the disk, the Registration Memory buttons are free to be used again for another song.

## About floppy disks

Technology moves swiftly onwards and what is considered 'cutting edge' today is soon outdated and obsolete. So it is with floppy disks. Once the staple fodder of the computer generation, floppy disks are becoming ever more difficult to get hold of. We're not quite at the 'obsolete' stage yet but new computers no longer have provision for the humble floppy so I guess it won't be long.

The AR organ uses either 3.5" 2DD or 2HD disks. The DD (double density) are now almost impossible to find but, thankfully, there is still a reasonable supply of the HD type. The total capacity of a HD disk is just 1.44 MB - but this is more than you'll need for storing registrations on your AR.

Always check the clip of a floppy disk before using it for the first time. The clip should be flat and should move easily from side to side. A damaged clip can result in the disk getting stuck inside the M.D.R. unit - occasionally resulting in expensive repairs.

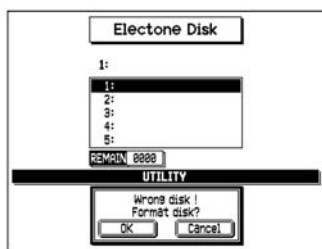


Complications are also occasionally caused by labels coming loose - and sticking to the inside of the M.D.R. unit. Be careful about where you leave your disks. Don't leave them where there is a strong magnetic force, such as on top of a speaker or TV set, as this may erase the data on the disk - losing you hours of hard work in the process.

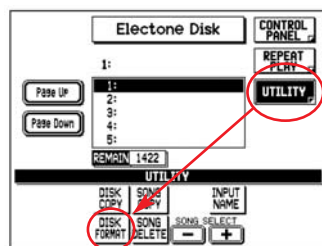
When you have created registrations or performance on a disk protect the data by opening the 'write protect' tab. When the tab is open you'll be able to see through the gap - and the disk is protected against accidentally writing new data to the disk and erasing all your hard work.

### Formatting a disk

A new disk will probably need to be formatted before you use it for the first time. When you insert the disk the AR will tell you if this is the case... Press [OK] and let the instrument do the rest.



You may want to format a disk that has been used before. This will erase all the data on the disk - so only perform a format operation on a used disk if you're sure you won't need the data again.

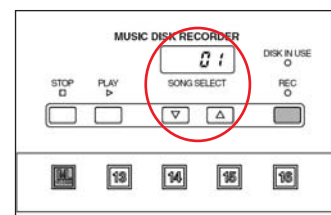


- 1) Press the [DISK] button
- 2) Select [UTILITY], then [DISK FORMAT] from the display.
- 3) At the 'Are you sure?' prompt, press [OK].

### Saving registrations

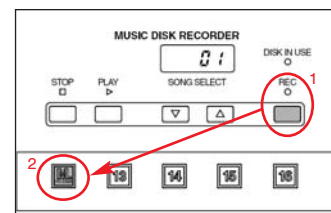
Once the disk is formatted it's ready for storing the contents of your Registration Memory buttons. This is so easy you'll wonder why you didn't do it long ago...

- 1) Insert the disk making sure it clicks securely into place.
- 2) Select a SONG number (1-40) using the [SONG SELECT] buttons.



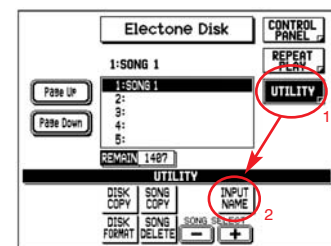
Up to 40 'songs' (or Registration Memory sets) can be stored on one disk.

- 3) Press and hold the [REC] button as you press the [M] button.
- A series of dashes flash across the M.D.R.'s display showing that the registrations are being recorded. When this activity stops the registrations are stored.

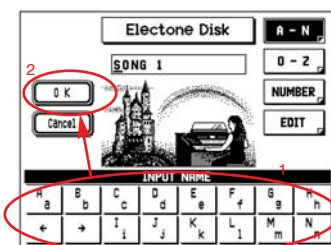


The [M] button is located between the upper and lower keyboards - with the Registration Memory buttons.

- 4) You can give the registration set a name. If the disk window isn't already displayed, press [DISK] - then select [UTILITY] and [INPUT NAME]



- 5) Enter a name using the character buttons provided. The name SONG 1 will have been entered automatically as you saved the registrations.



Use the EDIT page to find controls for 'space', 'delete' and 'insert'.

When you've finished press [OK].

Hold down the [COURSE] button to enter lower case letters.

### Loading registrations

Your entire Registration Memory set is stored on SONG 1 of the disk. You can now use the Registration Memory buttons for new registrations - overwriting the current set. When you want to recall the set you have stored to disk...

- 1) Insert the disk
- 2) Use the [SONG SELECT] buttons to select SONG 1
- 3) Press [PLAY].

The registrations will be re-loaded into the 16 (or 12) Registration Memory buttons ready for use.

# Spring Waltz

Style / Rhythm: English Waltz  
Voice: See registration guide

composed by Chiho Sunamoto  
(c) Copyright 2007 - Chiho Sunamoto

♩ = 87 [ Intro II ]

**1** C G Am Em F C/E D7 G7

C G Am Em F C/E Dm G7 C

**2** Fm Bb7 Eb C7 Fm Bb7 Em7 A7

**3** D A Bm F#m G D/F# E7 A7

D A Bm F#m G

D/F# Em7 A7 D

[ Ending II ]

*"The TV series 'Strictly Come Dancing' has made Ballroom Dancing popular again - and Spring Waltz was inspired by the many dance bands I have heard since living in the UK." - Chiho*

## Registration 1

### Voice

Right 1 Clarinet  
Right 2 Jazz Tenor (sax)  
Right 3 Jazz Tenor (sax)

### Style

English Waltz - Variation B

## Registration 2

### Voice

Right 1 (Golden) Trumpet  
Right 2 (Silver) Trumpet

### Style

English Waltz - Variation C

## Registration 3

### Voice

Right 1 Allegro (strings)  
Right 2 String (mf)

### Style

English Waltz - Variation D

## 'She'

*Penny Weedon plays music inspired by women - on Yamaha Tyros Keyboards*



This album is very different from anything Penny has recorded before. From her concerts on EL organs she is often associated with a classical orchestral style of playing. Here, she uses piano as the solo instrument on every track - using the keyboard to provide some marvellous pop and big band backing styles.

*Royalties from this album are to be donated to Cancer Research UK.*

**Tracks include:** The Lady Is A Tramp ; She's My Lovely ; Woman In Love ; Lady Be Good ; My Mother's Eyes ; Lady In Red ; How To Handle A Woman ; She ; The Girl From Corsica ; The Girl That I Marry ; I've Got A Girl in Kalamazoo ; Girl ; The Girl With Flaxen Hair ; Thank Heaven For Little Girls ; My Lassie Of Old Glasgow Town / I Love A Lassie ; Woman ; Sophisticated Lady ; The Girl From Ipanema ; Three Times A Lady ; When You're In Love With A Beautiful Woman ; Sisters

**SHE is available from:** JPW Distribution, 24 Warden Hill Road, Cheltenham, GL51 3AW  
Tel: 01242 701844 Price: £10 + £1.50 p/p

## Getting Started...

*Not just for beginners!*

This hour long DVD, presented by Yamaha artist Glyn Madden, provides the perfect introduction to today's Yamaha keyboard instruments.

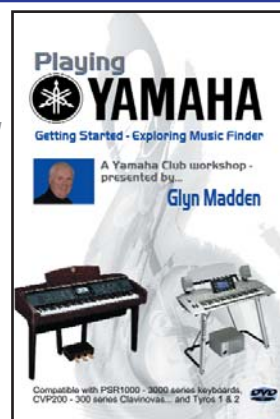
Using Music Finder as his starting point, Glyn shows, step by step, how you can expand this feature to create all the sounds you'll need to produce some great musical arrangements in a wide variety of styles.

Throughout the programme the information is delivered in a clear and straightforward manner and, where it is helpful to the viewer to see the instrument's display, close-up shots of the screen are included.

A number of bonus chapters are also included on the DVD - including a performance by 'cameraman' James Woodcock in which he makes great use of Yamaha's advanced auto-accompaniment 'on bass' method.

### Getting Started is available from:

Yamaha Club Ltd., 1 Reynolds Close, Dronfield, S18 1QP  
Tel: 01246 290454  
UK Price: £16.99 (members) ; £20.99 (non-members)



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# FAQ



## No. 7 - with Steve Marsden

Steve Marsden, Yamaha UK's Technical Support guru spends most of his day on the phone helping customers solve their keyboard problems. Here he answers some frequently asked questions...

**Q: I have about seven pages of registration files on my PSR3000 and about two pages of style files. On trying to save any additional registration files to SmartMedia card or memory stick I get a message telling me that no space is available on the device. If I press FUNCTION - UTILITY - MEDIA, then select CARD and button F (Property) The following is displayed...**

<b>Drive name:</b>	<b>Card</b>
<b>All size:</b>	<b>15.59Mbytes</b>
<b>Free Area</b>	<b>14.69MBytes</b>

**This is surely indicating that there is loads of free space on the card - so why am getting the message that the device is full?**

**I only bought the PSR3000 recently and have been a member of the Club for just a few months but I really look forward to each edition of the magazine.**

**Allan B. Durnford (Bristol)**

**A:** Steve Marsden says... I suspect that you are saving lots of files to your card - without separating them into folders. PSR3000 formats devices using the FAT (File Allocation Table) format. Initial files are written to the Root Directory and space in this directory is limited to about 200 file allocations... at which point the 'full' message is displayed (regardless of whether you have used all the free Mbytes or not).

If, however, you were to create a few folders, and divide the files between them, you would find that you can actually save about 250 files in each folder. So... in theory, the more folders you create the more effectively you can manage the memory space available.

I experimented with the PSR3000 and found that I could save a maximum of 235 files in the Root Directory on the particular instrument I tried. I then created a folder and found that I could store a further 250 files in the folder. The limitation here seemed to be the fact that the instrument only has the capability of displaying 25 pages (with ten files on each page). Having reached the limit in the first folder I then created a second - and stored a further 250 files... and so on.

It's quite possible that these figures will change according to the instrument - so don't expect to find exactly the same result if you own a CVP or PSR1500. The principal, however, remains the same... Make the most effective use of your memory space by distributing the files as equally as possible between several folders. The length of the file name used will also have an effect on the amount of files you are able to save.

### **The FAT Format specification:**

#### **4GB Max File Size**

This is the largest file size that can be created in the FAT format - not a problem as this is massive in keyboard terms. You would be unlikely to create a file anywhere near this size unless you were creating audio files.

#### **4GB Max Volume Size**

4GB is the maximum size allowed for a FAT formatted device.

#### **500 Files Per Folder**

This is the maximum number of files that can be housed in one folder within the FAT format.

### **Technical Help**

For technical help, contact Steve on 0870 444 5575.  
Lines may be busy though, so do be prepared to hold if necessary.



## Windows Vista

The introduction of Microsoft's new operating system, Windows Vista, has been responsible for a sudden rush of calls to the Yamaha helpline...

**Q: I have just upgraded to Windows Vista. Where can I get USB drivers for my keyboard / Clavinova?**

**A:** The latest USB drivers (including Vista 32 & 64bit editions) can be found at [www.global.yamaha.com/download/](http://www.global.yamaha.com/download/)

**Q: Some of my software does not run under Window's Vista. Will there be an update?**

**A:** To find the latest editions of software and to see if there is an available 'Vista' edition of it, please make regular visit to the downloads page at [www.music.yamaha.com](http://www.music.yamaha.com) and select your product.

## USB Device list

We get many phone calls and emails enquiring as to the compatibility of various optional USB memory and storage devices.

In the February / March edition I provided a list of compatible Flash Drives, but I feel a more comprehensive list is called for. To this end I've compiled a list of devices that have been tested with PSR, DGX, Clavinova Tyros and Tyros2.

I didn't feel that four pages comprised of nothing but device 'lists' would be too appealing for the majority of Yamaha Club Magazine readers - so I have produced the list as a Yamaha Club Fact Sheet (pdf format) and you can download it from the Yamaha Club website.

### Download Fact Sheet 116 from...

[www.yamaha-club.co.uk](http://www.yamaha-club.co.uk) - What's New for April/May 2007

### For a printed copy...

Send a stamped, self addressed envelope to the Yamaha Club Office for a printed copy.

*Please mark the envelope Fact Sheet 116 in the top left-hand corner.*



## Final call for our 2007 'Masterclass' days

**Beginners class 6th June 2007**

**With Ryan Edwards**

**Improvers class 7th June 2007**

**With Steve Marsden**

You can book for both days - or either one - depending on what you feel you will achieve from the course. Accommodation is available at the hotel for those who wish to stay over.

**6th June:** This is a 'must' for Yamaha beginners. Yamaha artist Ryan Edwards explains the basic functions of Yamaha keyboards and Clavinovas - including loading/saving registrations (Understanding Files & Folders) and making best use of Music Finder and One Touch Settings.

**Evening:** Enjoy a relaxed evening in the company of Glyn Madden and Ryan Edwards and an informal 'concert'.

**7th June:** Steve Marsden of Yamaha's Technical Support team will join us to guide you through a selection of the more advanced features. You are invited to send in your request for a topic in advance. The most requested will be featured.

**THE VENUE:** We're returning to our regular 'Masterclass' venue - The Red Lion Inn at Todwick, near Sheffield - as our previous guests have been impressed with the level of service and comfort provided by this small hotel.

**THE COST:** The masterclass sessions cost just £50 per day. This includes tea/coffee during the morning and afternoon sessions and a buffet lunch.

**ACCOMMODATION:** Accommodation is optional - but can be booked direct with the hotel for those who wish to stay over night at the Red Lion Inn. A single room is £58.00 per night, a double £75.00 - and prices include breakfast and VAT.

**IS IT SUITABLE FOR ME..?** The content of the masterclass is relevant to owners of the following models...

**Keyboards:** PSR1000 / 1100 / 1500 / 2000 / 2100 / 3000 / Tyros / Tyros2 **Clavinova** CVP200 series instruments (from CVP203 up) / CVP300 series and PF1000

**LIMITED PLACES - BOOK NOW:** As we go to press we have just 12 places left. To make sure your place is reserved, book now by calling Cathy on...

# 01246 290454



# Making music WITH YOUR COMPUTER

## KEYBOARD COACH

Charanga

£29.99 plus £1.49 p/p



In the last issue I wrote about *'Piano Coach Deluxe'* and was really impressed with the response from Yamaha Club members. I mentioned having reviewed *'Keyboard Coach'* several years ago, and have consequently received many requests from members to talk about this again. There are obviously new people who have joined the Club during the past five years who are interested in knowing more about Keyboard Coach. So, I installed the latest version of Keyboard Coach on PC CD-ROM onto my computer, and this is what I think...

It's absolutely great... In actual fact it's given me food for thought about my own teaching of beginners' keyboards! There are points in this tuition package that really made me sit up and take notice, and, when my first pupils start to arrive today, I will be applying quite a few of the ideas I've seen in their lessons.

So what is Keyboard Coach all about? Basically it is designed for the absolute beginner who knows nothing about playing a keyboard, setting up a keyboard, reading music, playing by ear, etc.

The program contains 150 'lessons' covering all sorts of things such as seating position, hand position etc. It explains how to use styles, voices and other facilities... and how to connect the keyboard to your computer (although that's not strictly necessary for this package to work). There's instruction on how to read music, how to count and play in time, how to play right hand tunes - and left hand single finger chords. Keyboard Coach helps develop your ear

(with exercises where you listen to, then copy, the 'teacher'), and develop your coordination... and more.

Yamaha owners have a distinct advantage over those who own other makes as, rather helpfully, Keyboard Coach uses Yamaha keyboards in its illustrations and examples which are provided in high quality video - making it feel as if the teacher is actually in the room with you.

As the music plays the on-screen Keyboard Roll shows you where all the notes are located on your keyboard. You can slow the tempo down to suit your level of performance, and play along with backings - which make learning so much more fun. If you connect your keyboard to your computer, Keyboard Coach will also tell you if the notes you're playing are right, by placing ticks and crosses on your music. This means you can correct any mistakes early and play with total confidence.

The software package gives a recommendation that users are aged from 10 to adult and I would agree with this - as I would consider the content too 'old' for very young children, and not at all patronising to adults.

So... if you know any one who wants to start learning to play an electronic keyboard then this is the computer software package for them!

Charanga produces software covering a range of non-keyboard instruments and, if you've a budding guitarist in the family I can recommend their excellent 'Guitar Coach' and equally good 'Electric Guitar Coach'.

### This is what you will need (System requirements):

- Pentium IBM compatible PC 233MHz or faster
- 256 Colour Monitor supporting 800 x 600 screen resolution or higher
- Windows™ 98/ME/2000/XP operating system
- 16 bit Soundblaster™ compatible sound card
- 8x CD-ROM Drive
- 64Mb RAM

### Keyboard Coach is available from:

1) Many good dealers.

2) Janet's Website [www.themusicpeople.co.uk](http://www.themusicpeople.co.uk)

By phone: 0118 9887444

By cheque for £29.99 plus £1.49 p&p to:

The Music People, 9 Green End Close, Spencers Wood, Reading, Berkshire, RG7 1EH.

# Music For You

Another selection of music arrangements for keyboard, piano and organ players - recommended by Janet Dowsett FLCM LLCM

## 'THE BEST CHORD CHANGES FOR EIGHTY OF THE GREATEST SONGS EVER WRITTEN'

Amazing value - only £9.48 (inc. p/p)

Published by Hal Leonard Europe

I do try to source some unusual books for Yamaha Club members, and am really pleased with myself this month, because I've found a wonderfully unusual book which will appeal to almost everyone. This book has 80 songs, written in treble clef with chord symbols and lyrics. The 'standard' chord symbols are printed in black above the melody as normal. You can use this book very nicely on that level, as a normal (but exceptionally good value) book of music. However, the exciting bit is that alternative, much 'juicier' and more exciting chord symbols have been printed above the standard ones in a red colour. The author of this book - Frank Mantooth - has done all the hard work that pro players do, and has given you professionally altered chords. We know this process as 'chord substitution'. There's an analysis at the start of the book on how the altered chords were selected, so not only does it give you great alternatives, but it can start to teach you to select your own as well.

I am now extremely far behind in sending this article to Glyn, because I've got caught up in playing these great pieces. We now have one copy less to sell, because I've decided to keep one for me!

Titles include: 'All Or Nothing At All', 'Angel Eyes', 'Baby Wont You Please Come Home', 'Bernie's Tune', 'Bluesette', 'Caravan', 'Don't Explain', 'Fly Me To The Moon', 'For All We Know', 'Girl Talk', 'How Insensitive', 'I Left My Heart In San Francisco', 'I Should Care', 'I'll Never Smile Again', 'In A Sentimental Mood', 'Is You Is Or Is You Ain't My Baby', 'It's Impossible', 'The Last Time I Saw Paris', 'Let's Get Away From It All', 'Love Is A Simple Thing', 'Meditation', 'Michelle', 'Moon River', 'Moonglow', 'Moonlight Becomes You', 'A Night In Tunisia', 'Pennies From Heaven', 'People Will Say We're In Love', 'Satin Doll', 'Solitude', 'Strangers In The Night', 'Summer Samba', 'Tangerine', 'Teach Me Tonight', 'That Old Black Magic', 'That's Life', 'Undecided', 'What Kind Of Fool Am I', 'What Now My Love', 'Yesterday', and 40 others!!!!

There are 173 pages, keys range from 1# to 5 b's but the majority of pieces are in easy keys.

## 'FAMILY ORGAN BOOK 7'

(but please read me if you have a keyboard!)

Amazing value - only £4.95 (inc. p/p)

Published by IMP (Very limited stocks)

We have recently sourced another of these amazing value books - originally produced in 1983 by IMP for John Hornby Skewes, and used as a marketing tool for the EKO single keyboard 'organs' that were sold at the time. It's a really good music book with 52 songs, divided into 10 sections - Pop and Standards, Ballads, Gilbert and Sullivan, County and Folk, Classic Themes, Music For Sunday, Christmas Carols, Children's Songs, Party Songs, and Latin. The songs are written with treble clef melody lines and chord symbols, so are not 'organ' but *keyboard* arrangements. Anyway, anybody who can read chord symbols can use this book. Chord diagrams are included at the beginning of every piece, and lyrics are also included. The 80 page book is well laid out, and no page turns are necessary.



Titles include: 'April In Portugal', 'April Showers', 'Big Spender', 'Hello Dolly', 'How Soon', 'I Believe', 'If I Had My Way', 'Manhattan', 'Sonny Boy', 'David Of The White Rock', 'Kashmiri Song', 'I Am A Courtier Grave', 'When I Was A Lad', 'The Bonnets Of The Bonny Dundee', 'Buffalo Gals', 'Golden Slumbers', 'Hearts Of Oak', 'Johnny Todd', 'The Lonesome Road', 'Nine Hundred Miles', 'On The Mountain Stands A Lady', 'Rise, Rise Thou Merry Lark', 'The Sloop John B', 'Some Folks', 'Artist's Life', 'Dance Of The Hours', 'Etude', 'The Kerry Dance', 'The Kiss', 'Musetta's Waltz Song', 'Marche Militaire', 'On Wings Of Song', 'Plaisir D'Amour', 'Polka (Die Fledermaus)', 'Dear Lord And Father Of Mankind', 'Jerusalem', 'Jesu Joy Of Man's Desiring', 'Sheep May Safely Graze', 'I Wonder As I Wander', 'Rocking Carol', 'Song For Christmas', 'When A Child Is Born', 'Kumbaya', 'Oh Where Has My Little Dog Gone?', 'One, Two, Three, Four, Five', 'Boiled Beef And Carrots', 'I'm Forever Blowing Bubbles', 'Ten Green Bottles', 'Tulips From Amsterdam', 'Two Lovely Black Eyes', 'I Came I Say I Conga'd', 'Un Rayo Del Sol (Remember).

Keys range from 2 b's to 1#

## SFX-3 'Beatles Hits'

Non-member website price £11.48 (inc. p/p)

Yamaha Club members price £8.48 (inc.)

Save £3.00 (Limited stocks at this price)

Published by Wise Publications



Many of our customers great get enjoyment from using EZ Play books - the ones that are written with large print, and with the name of the note printed inside the note head. The SFX books are written in a similar style. They are in treble clef, with chord symbols, suggested registrations and a master chord chart in the back of the book. You don't need to consider key signatures, since any notes which need sharps or flats have them written beside them each time. The SFX books are A5 size and are neat to use on any music rest.

This book has 19, written on 48 pages. I've just played through it and find myself quite inspired to produce a Beatles medley for my concerts. In fact, I might just start that when I've finished this review!

Titles include: 'All You Need Is Love', 'And I Love Her', 'Can't Buy Me Love', 'Day Tripper', 'Eleanor Rigby', 'The Fool On The Hill', 'Get Back', 'A Hard Day's Night', 'Hey Jude', 'I Feel Fine', 'I Want To Hold Your Hand', 'I'll Follow The Sun', 'Let It Be', 'Michelle', 'Norwegian Wood', 'Nowhere Man', 'Ob La Di, Ob La Da', 'We Can Work It Out', 'Yesterday'.

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

If the book you want is not available from your local music shop, all of the above can be ordered via mail order. Please send a cheque or postal order payable to The Music People for the price of the book including p&p, or, to view a complete catalogue of available music books, log on to Janet's website at [www.themusicpeople.co.uk](http://www.themusicpeople.co.uk) When ordering from the site, please include your Yamaha Club membership number in answer to the question "how did you find our site", to ensure that we apply the discount to these particular books before posting. (The discount will not show on your automated internet receipt.) Please note that normal website prices apply to books other than the special Yamaha Club Magazine offers.

Janet Dowsett, The Music People, 9 Green End Close, Spencers Wood, Reading, Berkshire, RG7 1EH  
Tel/Fax: 0118 9887444 ; Email: [jan@themusicpeople.co.uk](mailto:jan@themusicpeople.co.uk)



**Part 6: The ups and downs of it all...**  
*Penny Weedon concludes her tour of the EL range by looking at the subject of pitch and tuning.*

Coming to the Yamaha Electone from pipe organs, I was already quite 'tuned in' to footages. But I soon found out that you can do a lot more than switch between 16', 8' and 4' on an EL...

**So what are footages?**

Just to revise the basics, if you look at a church organ you will find pipes of differing lengths, as you will notice from this photo...

- Standard pitch is achieved using pipes that are 8 feet long.
- The notes sound an octave lower through pipes which are 16 feet long.
- They sound an octave higher through pipes which are 4 feet long.



*Organ Pipes © Photographer: James Steidl Agency: Dreamstime.com*

Some pipes are odd lengths, such as 5 1/3', 2 2/3' and 1 3/5' and these produce notes that are at a different pitch altogether. Be careful if you use them alone as you'll get an instant Les Dawson affect. Blending them with 'normal' pitches, however, gives a lovely nasal effect.

If you hold down middle C and then flick through each Organ Flute footage in turn, these are the notes you will hear...



The system of 'footages' has been handed down from pipe organs (both church and theatre) to electronics and was used to form the basis of the Hammond organ drawbar system. Indeed it is still very much in evidence in the orchestral organs and keyboards we use today. We still have all the footages (16', 5 1/3', 8', 4', 2 2/3', 2', 1 3/5', and 1') available for our organ drawbar sounds. However, for the orchestral voices such as strings, flutes and so on we have only 16', 8' and 4' (and 2' appears on the pedals of later ELs only). By adjusting and blending the footages we can achieve a whole kaleidoscope of effects.



*'Footages' shown on Hammond drawbars*

**How we adjust footages on ELs**

- Select a Voice on any section.
- Press the same voice button again to access the Edit Screen.
- Scroll to Page 1.
- Locate the 'Feet' section.
- Use the buttons below the screen to highlight the footage you want.

You will notice a 'Preset' setting in the 'Feet' column. This automatically adjusts the sound to the footage which is most suitable for the instrument you have chosen.

**Transforming instruments**

With so many instrumental sounds on offer, you may think that when you want a cello or piccolo you simply look for a cello or piccolo on your screen and select it. You will certainly not be disappointed if you do this, but you can add extra instruments to your palette if you use the footage controls.

There is only one ready-made cello available on ELs, but if you select any of the violin sounds you can then



'Footages' shown on organ stops - © Photographer: Matthew Gough / Agency: Dreamstime.com

either play them an octave lower or adjust the footage from 8' to 16' and play in the normal place to achieve different cello sounds. Conversely, you can select the cello and raise its footage to achieve an additional violin or viola sound.

Selecting any flute and raising its footage gives you extra piccolos. Likewise, you can lower the footage of the piccolo to achieve another flute sound.

### Avoiding conflicts

Have you ever noticed what an unpleasant sound you get if you put the same instrument on two sections at once? If you haven't tried this yet, put String 2 on Upper Voice 1 and 2, with the footage and panning the same. You will hear the two versions of the sound 'fighting' with one another - 'orrible! You can alleviate the problem by panning one string fully left and the other fully right, but you can solve it completely by setting the footages differently.

If you keep one string at 8' pitch and move the other to 16', you get a lovely massed cello effect. If you mix 8' and 4' you get a high violin effect, superb for Mantovani. And if you mix 16' and 4' you have huge symphonic strings that are wonderful for John Barry (Bond) or John Williams (Jurassic Park) film music.

Putting the same voices on several sections and then making sure they have different footages can produce some rich and exciting results.

### Amazing pedal tricks

We normally think of the pedals as the source of our deep bass lines. However, if you bring the pedal footages up (4' on the earlier ELs, 2' on later ones) you can make the pedals play a high-pitched tune or long note. Say, for example, that you have put Strings 2 on the pedal and raised it to 4' or 2', you can then press the higher C pedal and keep it pressed while you play the opening of "London Pride" in the key of C on the keyboards. Or you could select the celeste or music box on the pedals - then run a rhythm using the 'Custom' auto-bass pattern - and you'll have created a lovely tinkly

counter melody under your piece without playing a note of it with your hands!

### Is this de tune?

It's a fact that so-called 'real' (as opposed to 'electronic') instruments such as trumpets, flutes and violins, are bound to be a bit out of tune. They are affected by the temperature, the humidity and the actions of the player. Even pipe organs and pianos can go out of tune. If you select honky-tonk piano it has been de-tuned for you already, to give it that 'beer in the works' sound.

To lend added realism to your playing it's quite fun to detune the 'soloists' from time to time. For example, select Trumpet 3 from the Lead Voice section, then press the same button again to go to the Edit screen. Use the [PAGE] button to scroll along to Page 3. You can play around with the [TUNE] button to raise the pitch of the trumpet.

This may not be so noticeable whilst the trumpet plays alone, but if you combine the trumpet with another brass instrument on Upper Voice 1 you'll be able to hear that they're not sounding exactly the same pitch. As long as you don't over-egg the pudding and keep the de-tuning within tasteful limits, you will get a much more immediate and 'live' sound.

### Bend it like Bream

If you're lucky enough to have an EL900, you can use the Horizon (Horizontal Touch) control to 'bend' your guitar strings a little. Real guitarists achieve the same effect by pushing the string slightly sideways as they finger it. We can do the same on the EL900 by wiggling the key gently to right on a long note. Be careful that you don't turn the Horizontal Touch level up too far, though, otherwise you'll feel positively green round the gills!

I hope you've enjoyed this exploration of the EL engine room. It has been a pleasure to spend time with you over the past 6 issues.



# 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](mailto:notebook@yamaha-club.co.uk)

## Sequencing Puzzle...

**I often use the step-record feature on my Tyros to sequence a new song in order to learn it. However, when trying to step-record the chords of a 6/8 song, I cannot record in 6/8 timing. I can change the melody tracks to 6/8 but cannot find a way of changing the chord track from 4/4 to 6/8. Is this possible? And if so would you be able to explain how it is done?**

**John Lappage (Kent)**

Yamaha's styles are created using an 'in-house' program called *Stylist*. Although this is quite a sophisticated piece of software it was never intended for public use and, therefore, has never been 'finished' in the way a commercial program would have been.

I don't know whether it's actually possible to program a style in 6/8 using *Stylist* - and I have a feeling that it may not be. From the programmer's point of view this doesn't really matter because a 6/8 pattern can be produced by recording triplet quavers in 2/4 time (or, for that matter, a 12/8 pattern in 4/4). The feel is right - even though the beat counter shows 4 beats to the bar.



12 quavers in 6/8 time - spread across two bars

I can see how this gives you problems when recording in step-time though. The style cannot be forced into a 6/8 time signature - I tried it and it just doesn't work. The only way is to view each 6/8 bar as half a 4/4 bar. Usually quavers are grouped in threes in 6/8 time - so, in your mind, you view them as quaver triplets.



12 triplet quavers in 4/4 time - Each group of three takes the time of 1 crotchet beat.

I have a feeling I'm going to get you all very confused if I try to explain

further (and, to be honest, I don't feel entirely clear myself).

This begs the question - "why does the keyboard have a 6/8 time signature if you can't record in 6/8 time?"

I was beginning to wonder this myself until I remembered the metronome... I set the metronome to a 6/8 time signature (press [Direct Access] + [Metronome]) and recorded a couple of bars of quavers to the metronome's beat. I then played it back using the Score display to view the notes I'd recorded - and they were perfectly displayed in 6/8 time.

With a lot of help from Steve Marsden at Yamaha's Technical Help desk we recorded a '6/8' style and tried to force it to display with a 6/8 time signature. The time signature appeared - but the notes were all out of alignment with the bars and no amount of fiddling solved the problem.

By the way, if you're interested, the time signature of a recording can be altered in the Sys Ex. window of the Song Creator section. (Maybe this will be the theme of a keyboard/Clavinova workshop sometime?)

Sorry John. I'm afraid it looks as though this is something we're just going to have to live with. Maybe, in view of the Score facility, Yamaha will doctor their *Stylist* program one day. It was an interesting exercise though - and at least I've prevented you wasting the rest of your life looking for the answer.

## Regi-stick... and pedals

**Being a PSR3000 owner I am quite envious of my fellow members having fun with their Tyros2 Regi-sticks. Is there any hope for a PSR3000 Regi-stick?**

**Mr. A. B. Durnford (Bristol)**



Naturally everyone wants a Regi-stick for their instrument but don't forget that the PSR3000 has a huge range of preset registrations in the form of One Touch Settings. It's wonderful for today's home players that instruments such as the PSR3000 now offer a feature specification and quality of sound that approaches that of the flagship model, but it's the sheer programmability of the Tyros2 that makes Regi-stick such a useful accessory.

The smaller instruments have nothing like the same level of versatility which is probably, let's face it, why they cost so much less. One of the key things about the Regi-stick is that it provides templates for using Tyros2 in a variety of set-ups that would take the average home player ages to figure out. And this leads us neatly to the next point...

**I have a set of Ketron K8 bass pedals and would be very interested to know if I could use them successfully with my PSR3000. Also owning a two-manual organ with foot pedals it would be great if I could add (on the slow tempo songs) my own bass line when playing the PSR3000.**

Yamaha demonstrator Richard Bower advises... *"The big stumbling block here is that you can't edit the voices in the PSR3000 in order to create specific pedal voices. This means that, although you can connect the pedals in the same way as for Tyros/2 you're limited to the voices that are already housed in the instrument - and "sub bass" is the nearest sound you'll get to an organ-type pedal voice."*

If you do use pedals the best way is to use them to drive the 'on-bass' bass notes of the auto-accompaniment (style) section. Once you stop the accompaniment you will find that the sound allocated to the bass pedals is often quite unsuitable for 'live' performance (a 'MegaVoice' for example). One of the features of the Regi-stick is a library of specific Bass Pedal voices created using the Tyros2 Voice Editing Software - something not available for the smaller instruments.

## Regi-stick - and all that jazz...

**I feel I need to pass on my comments pertaining to CVP300 series Clavinovas. Being the owner of a CVP307 and an amateur jazz addict. I am so disappointed in not having any kind of encouragement from your teaching staff, Tony Pegler being the only one who has offered to play a little improvisation at one of his concert appearances at Alvaston Hall.**

**I enjoy my hobby of playing jazz. I spend thousands of pounds on the instruments I play which include alto saxophone, tenor sax, clarinet and soprano sax. I find that having the piano has been a great help in getting ideas for improvisation and harmony. My wish list for Yamaha would**

**include a CD drive since most recorded music is on CD - especially jazz.**

**At your last Alvaston meeting I was informed that your team was going to produce a Regi-stick for the Clavinova. Is this still on the cards and, if so, how soon?**

**I find the CDs produced by Mr. Simon Smith very difficult and fiddlesome to follow. I would have thought using the 3.5 disks a better option.**

**I really enjoy reading your magazine and I hope my comments maybe helpful in influencing members of your team in knowing what others want to read about since we don't want jazz to die out like it is with the BBC who have taken away Jazz FM. I often wonder if they will try to take off Classic FM.**

**Morris Buckley (email)**

You just can't win can you? One criticism voiced at Alvaston was that all the players played "too many twiddly bits.." I took this to mean that the lady making the comment felt that the music was *too* jazzy. Obviously not jazzy enough for some others though, eh Morris? It just goes to show that you can't please all the people all the time. Anyway, I look forward to hearing the views of other readers in due course...

To be fair, Simon Smith's seven hour audio guides have won him great acclaim from most of his listeners. We sent out a questionnaire with the first 100 we sold and the response was overwhelmingly supportive. Obviously the format isn't going to suit everyone, but your suggestion of using the 3.5 floppy disk instead wouldn't work as it can't hold or play the audio files required to provide the instruction. The ideal way to use the audio guide is to sit at the instrument with a hand-held (Walkman type) CD player. You can then listen and study the instrument at the same time - without having to walk between a static hi-fi unit and the keyboard. I looked on the Internet and found CD players of this type selling for about £10.

The question as to whether a Regi-stick will be produced for other instruments in the range is one frequently being asked

at the moment but, given that Yamaha will be introducing new models in the fairly near future, I think it's unlikely. I should point out that this would never have been a Yamaha Club project - so I'm not sure who suggested it might...

Everyone seems to have caught 'Regi-stick fever' at present but you have a wonderful instrument in the CVP307 - and my best advice would be to simply enjoy playing it.

I bought a CVP309 as soon as the series was introduced and know it quite well by now. Even so, I spent a few nights last month mixing and matching registrations from the OTS and Music Finder to create a whole batch of 'new' settings. Working on them gave me a lot of pleasure (and kept me out of Cath's way for a while!). Using them has since provided even more. You could do just the same...

### Getting Started DVD & Regi-stick...

I purchased the 'Getting Started' DVD at the beginning of the month. Bearing in mind that I am not a video production expert I do not think it could be any better in any respect. The clear, unhurried and friendly presentation of the subject by Glyn Madden made the viewing a pleasant experience. The obvious benefit of having a DVD tutorial, as opposed to a live presentation, is that you can look at it more than once if you need to refresh your memory.

There were two particular things that I noticed during my viewing that are not concerned with the subject matter...

One was that, on several occasions, Glyn held down the keys of some of the left hand chords while playing the melody with the right hand. If, as I believe, no left-hand voice was selected I am wondering what benefit is obtained by doing this.

J. R. Elliott (Norfolk)

You're absolutely right. Because of the instrument's memory

facility there's no benefit to the actual performance of holding down a left-hand chord. The auto-accompaniment (style) will continue regardless. I'm sure it wasn't a conscious decision on my part, but it may have helped avoid confusion in the mind of a novice player. Just 'flicking' at chords (and leaving the memory to do its job) might leave a novice wondering what my left hand was actually doing. Holding the chord down makes this clear.

**The second thing I noticed (and was intrigued by) was that the green indicator lights for the Mic., Song, Style and Voice effects were continually flashing. I am curious to know how the keyboard was set up to cause this - not that I necessarily want to replicate this on my Tyros.**

The flicker is caused by your TV screen re-generating the picture - not by the keyboard lights flashing... so you don't need to worry about it happening on your Tyros.

I now want to mention the Regi-stick. Most of the Ballroom Dance registrations are set 'ready to play' with the [Sync-start] button switched on. Going through the other folders I have found a number of selections that are not. My question is, is this as intended when the Regi-stick was produced?

The registration memory holds whichever parameters are in use when the registration is stored. As I didn't make the Ballroom settings myself I can't say whether the inclusion of Sync-start was intentional or not - but it is certainly possible to store this information by design if it suits your particular registration or playing style. It is equally possible to store a registration with an Intro, Ending, or fill-in pattern ready to play. If you ensure the lamp for the appropriate button is selected as you store the registration the same lamp will be switched on whenever that registration is selected during performance.

### Hope for the future...

This is my Great Grandson, Georgie, who is 22 months old.



As you can see he's playing the best keyboard there is - I only hope he keeps his practice up! Best wishes to you all and many thanks for a great magazine.

Alan Frost (Essex)

### Left out of O.T.S - a response....

I read with great interest the letter from Mr. J. K. Husselby in the Feb/March edition ref O.T.S. I've had a PSR1500 for just over 18 months and my feelings are exactly the same. I cannot see the point if the left-hand doesn't activate when using O.T.S.

I'm afraid I use the O.T.S and Music Finder all the time where applicable. I can only play from 'buskers' books with the melody and chord symbols so it is much easier for me if just one button changes everything.

In my humble opinion it sounds empty with no left-hand voice and I find the auto-accompaniment a bit overpowering. What I do before each session is choose the 'Equinox' sound for the left voice. I used to set it at 60 (volume), but after your suggestion I've reduced this to 50 - and it is better. I also bring the volume of the accompaniment to 70 and activate the [FREEZE] button for the rest of the session.

My greatest wish is for the nice people at Yamaha to introduce a Regi-stick for my model. At 70 I am not a bit interested in 'Pop' and 'Disco'. As I go Ballroom / Latin dancing and belong to North Herts. Organ Society the Regi-stick settings would be

heaven. I'm sure a lot of people around my age would feel the same. Ah well, I suppose one can dream...

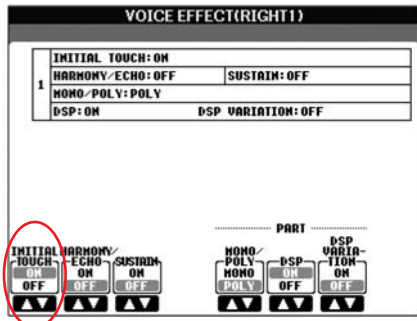
Jack Gray (Beds.)

On the subject of O.T.S., I can't really add to what I wrote in answer to Mr Hüsselby. There was one point I picked up on in your letter though where I may be able to offer some help.

*'I find the auto-accompaniment a bit overpowering.'*

This is a common complaint and is most likely due to the lightness of your touch on the keyboard. Try switching the [TOUCH] button off. Some keyboards have a [TOUCH] button situated sensibly on the panel. I'm afraid someone decided it would be a good idea to place it in a menu on the PSR3000/PSR1500. I don't have much to gripe about with either of these keyboards - but this is a main one!

Thankfully you can still switch the touch sensitivity off - but you must use the [VOICE EFFECT] button to access the display...



Once you've switched the INITIAL TOUCH off, all the notes played by your right hand will sound at the same volume. If this is much louder than the same notes sound when INITIAL TOUCH is switched on your touch is very light.

Touch sensitivity is a great asset to any keyboard player and I'd hate to be without it... so I'd advocate some finger strengthening exercises to help you learn to use it effectively. However, if you're more comfortable without the touch sensitivity, you now know where to switch it off.

You'll find more information this on page 83 of your PSR3000/1500 Owner's Manual.

## AR & EL Compatibility...

I am a Yamaha AR80 owner living in France (moved here from England in 2005). My problem is that there are not many AR organs about these days - especially in France, as the AR was intended for the UK market. If I go to an organ festival (I am still a member of the A.O.E.) and play something in the 'guests entertain' slot, I normally have to use a Yamaha EL series organ. The problem with this is that the ELs don't use the same software coding as the ARs, so my disks won't work and I have to set up new registrations on the EL and make a new registration disk just for the performance.

**Is there any software that can convert AR registration disks so that they will work on an EL?**

George Baldwin (France)

You have my sympathy with this George because the price we inevitably seem to have to pay for advances in technology is a level of incompatibility between the old and the new.

To the best of my knowledge, there has never been a conversion program for transferring registration files from AR to EL. I checked this with Steve Marsden (Yamaha Technical Support) to see if he had any further information but he is of the same opinion.

I suspected this would probably be the case as the two systems are quite different - although the actual panel voices layout appears to be the same on both instruments. I guess the auto-accompaniment is one of the main stumbling blocks - because the AR has a full 'style' system (based on the PSR7000) as opposed to the basic 'rhythm unit' of the EL. Any data created in the AR's style section, therefore, would be discarded by the EL as unreadable.

I know our membership includes some very clever technical bods - so, who knows, perhaps one of them will come up with a solution...

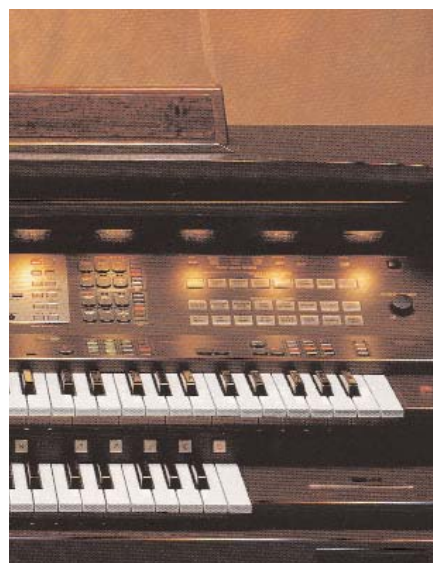
## AR & EL Compatibility...

I enjoyed the 'Keyboard Percussion' article in the AR Showcase series but, unfortunately, it did not give me the effect I have tried for hours to produce. The effect - of a long crescendo cymbal roll rising to a crash - is featured on Glyn Madden's recording of Nimrod (Yamaha Club 10th Anniversary CD). In this instance it is produced from the EL90 organ which has the same rhythm unit as the AR100 (more or less). Is there a chance you could produce a floppy disk with this effect on it?

George Wales (Sunderland)

The rhythm unit on the EL series is, in fact, *completely* different from the AR's 'Style' section, George. The AR's auto-accompaniment owes far more to the flagship keyboard of the day - the PSR7000 - than to any previous organ product. The AR was the first organ to feature 'styles', as such. Never before had a portable keyboard's auto-accompaniment system formed part of a Yamaha Electone's specification.

The reason the AR cannot produce the effect is simply that the superb rolling crescendo cymbal ('Orchestral Cymbal 2' for EL players) isn't featured as one of the style accompaniment voices... and boy did we miss it! The EL had a couple of terrific orchestral cymbal sounds that could be used to accent moments of high drama in a way the AR was never quite able to achieve. Sorry to disappoint you but I never really found out how to compensate for this.



## Clavinova...

Nobody could be seriously disappointed with the Clavinova CVP309. It is a beautiful instrument and a joy to play - and criticising it is a bit like shouting at your mother - but I wonder if it is something of a poor relation in the Yamaha range. It is a contemporary of Tyros, shares a substantial part of the technology, yet fails to benefit from advances like the Regi-stick. It is easy, therefore, to form the impression that because Tyros is, justifiably, riding high there is little enthusiasm for providing enhancements to the CVP range. I freely admit that I am a technological duffer, but could not the same (or similar) software be made available for the CVP - if only on SmartMedia card or floppy disk?



Clavinova CVP309

While banging on my grumpy drum I do find the lack of any form of enhancement for the CVP disappointing. There are some excellent performance disks but not a lot else - and some of these are survivors from past models. I can find almost nothing that has actually been produced specifically for the current range. It may be because the latest instruments have such comprehensive specifications that little extra enhancement is possible without major design - though I can't help recalling the lovely old AR100 for which I had a library of over 100 great floppies (many of the best from Yamaha Club) and could ring the changes with new voices and styles etc. almost limitlessly. Perhaps I was naïve in thinking all instruments would be so well supported...

Tony Swales (Matlock)

Basically you were fortunate to have an AR at the height of its popularity... but I remember that, at the same time as I was producing software for the AR, the Club received plenty of letters from owners of other instruments complaining that the AR was receiving all the attention at the expense of their particular instruments. This, I am afraid, will always be the case - but you are fortunate that, unlike earlier instruments, the CVP309 is provided with access to Yamaha's latest software system - I.D.C. - and I think that, in due course, this will prove to be a great advantage.

## Going for Gold...

How many of our members have invested in a digital keyboard instrument only to find that the technology is too complex for them to master? It's been said before but, in the 21st Century, we've never had it so good! Don't be put off by a box full of microchips... because help is at hand through the Yamaha Club team; there's no age discrimination and, in my experience, it really is painless.

It's a while since Glyn kindly pointed me in the direction of Ryan Edwards for tuition, initially on the CVP309 and, more recently, on Tyros2. Whilst Ryan is well known for his brilliant concert performances his professional skill as a teacher (second to none in my opinion) is, I fear, not as widely recognised. There are many excellent piano teachers around but few who have the necessary skills to guide their pupils through the complexities of a digital keyboard. Ryan certainly has both!

I would advise any Yamaha Club member who, after using the failed principals of 'discovery learning', is on the point of giving up, to stop counting the cost and start seeking the help of a Yamaha professional. The pay-off in the form of increased confidence and ability is most rewarding. **Go for Gold** - you know it makes sense!

Derek Gathercole (N. Yorks)

## www.rayshaw.co.uk

One of Yamaha Club's excellent member players, Ray Shaw, has set up a website to showcase music he has arranged and composed using his Clavinova CVP309.



Ray's arrangement of 'Begin The Beguine' was featured on one of our Club CDs and the new website contains a number of arrangements such as this - plus an information page where Ray can share his knowledge and experience of playing and recording with other players. In future he also hopes to include downloadable piano sheet music for some of the pieces he has composed.

*"It would be great to hear what other members and enthusiasts think of the website if they have time to visit [www.rayshaw.co.uk](http://www.rayshaw.co.uk)"*

## Notebook

Please send your Notebook contributions to...

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In addition to the Notebook section of our magazine an open *FORUM* is accessible from the Yamaha Club's website. [www.yamaha-club.co.uk](http://www.yamaha-club.co.uk)

**Letters & E-mails:** We regret that we are unable to answer your letters and e-mails individually. We simply don't have the staff to deal with this. Please do keep them coming though as a selection is always chosen for the magazine - and your views are often passed forward to relevant departments within Yamaha U.K. for their information. Your contributions are greatly appreciated and we're only sorry we can't publish more.



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