Frequently Asked Questions
PSRs & Tyros

Compiled by from private notes and responses to email queries and forum posts
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Also see:
Yamaha's FAQ
http://faq.yamaha.com/us/en/category
Video Instruction Websites
https://www.youtube.com/watch?v=A7QycCyOOG4
https://www.youtube.com/results?search_query=PSR+recording
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CHORDS

A.1. The difference between XF Chords and Step Chord Events

The PSRs/Tyros records "XF Chord Events" when chords are played while doing a Quick Record. A midi that has been recorded in real time using Quick Record has both the Chord Events and the midi note events. When a file is played on a PSR/Tyros, it reports the chord in the score and chord displays on the screen. It also triggers the PSR Vocal Harmony with the specified chord and is required to trigger the Performance Assistance Technology(P.A.T).

Non Yamaha devices do not respond to XF Chord Events.

You can generate XF Chord Events in an existing midi song by using the PC program PSRUTI (www.heikoplate.de/hpmusic.htm). It will analyze your midi and incorporate XF chords based upon the midi notes in one or more midi channels. You can also use the PC program MixMaster (http://psrtutorial.com/MB/bedesem.html) to enter or edit Yamaha Chord Events.

"Step Chords" are different from the Chord Events. They are added to a midi song file by the Step Record function on the CHD page of the Song Creator and the PC program MixMaster. If you view a Step Record file that contains step chord events in most midi programs, you will not see anything because the Step Editor places the Single Step Chords at the end of file after the last valid midi event.

The function in Song Creator that converts the Single Step Chords to a series of midi notes is called Expand. It creates the individual midi notes on the channels controlled by the accompaniment. These notes appear on the Channel pages. The notes are regenerated each time you depress Expand. If you edit the Single Step Chords, or want to change the style that is used, you must Expand to create a new accompaniment. XF Chord Events are also created when a Step Record file is expanded. Thus, a midi made by Expanding Single Step Chords will have all the same characteristics of a midi recorded in real time plus the ability to edit and recreate the accompaniment.

Note that when you play the midi in Sound Creator, what you hear depends upon what page you are on. If you are on the CHD page, the Single Step Chords will play; on the Channel page, the midi notes will play. If you play the midi without being in Sound Creator, the midi notes are played.

The Expand process also creates Meta Chord Events that correspond to the Single Step Chords. Thus, a midi made by Expanding Single Step Chords will have all the same characteristics of a midi recorded in real time plus the ability to edit and recreate the accompaniment.

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A.2. How to use a midi file to control the style accompaniment

A) Load a file that contains Yamaha XF Chord Events (you see the chords on the screen as

the midi plays). See A1.

Select a style. Do not turn on the ACMP button.

Depress Play, then depress Start/ Stop then immediately Sync Start in the style section.

Note: Since the midi player is busy playing the file, you cannot record in the instrument using this method.

B) Load a midi song, select a style that you want to use, and turn Acmp On. Then go to Vocal Harmony/ Mic Settings and select Mode=Chord and a chord source. For PSR midis channel 13, Chord 1, is usually good. (For other midis, look at the voice assignments in Mixing Console and pick either a piano or guitar or vocal assignment.)

These settings look at the notes on ch 13 as if they were being played live by the left hand, and thus it triggers the style that you have selected. Exit from Mic Setting (Important!), hit Play midi and then depress Acmp Start.

Note that there is a separate channel setting for the source of Vocal Harmony. Also, since the midi player is busy playing the file, you cannot record in the instrument using this method.

C) Play a midi externally. The PSRs can use midi data entering via the midi data input to determine what chord is played by the accompaniment section. To set this up, go to Function/Utility/Midi/All Parts/Edit/ Chord tabs and select the midi channel that will have the note data to be analyzed for triggering chords.

Select a style. To Play only, with Accompaniment On, start the midi and then hit style Start.

To record the midi and accompaniment, select a style. .Then turn on ACMP and Style Synch/Start blinking.

Now press the REC and PLAY buttons to arm for recording. Turn off the REC for channels 1 through 8.

Press the MIDI start button to start the song playing. The style will start when it detects chords from the song and the style parts will be recorded to the MIDI. (Bill Grosse)

D) Use MixMaster to make a style accompaniment file that can be played on the PC or in the instrument. See MixMaster's Appendix J for details

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A.3.   The many uses of the word Chord as used in the PSRs

1) This can refer to notes in a midi that form a chord (e.g. C-E-G plays a chord, but the instrument does not show this as text).

2) It can refer to a Yamaha Chord Event. These are placed in a midi, in addition to the notes themselves, when you do a Quick Record. You can also add these events using PSRUTI and XGWorks. These events, which only Yamaha instruments understand, can be used to control vocal harmony, trigger the accompaniment, etc.

3) It is the word used to name two of the channels in a style: i.e. Chord 1[ch 12] and Chord 2[ch 13]). At some point the instruments began to refer to data on midi channel 12 as the style part Chord 1. In fact, you could put anything on channel 12 but no one usually does because a bass line etc would just confuse the matter even more. Chord 1 & 2 have nothing to do with chords that you record, or Chord Events. They are simply the names Yamaha gives to midi channels used for styles.

4) Song Creator allows the user to enter chords in two ways: as midi notes (i.e. 1 above) or in Step Chord mode as text identifiers (e.g."Cm7"). The latter are placed in a hidden part of the midi. When you depress the Expand button in SongCreator, it translates these text chords into actual notes and Yamaha Chord Events. The Step Chords remain in the file and it can be expanded at any time with a different style.

4) If you have created a midi in Quick Record Mode, then the midi has Yamaha Chord Events and chord notes. If you used a style, then it likely has note data on channels 12 &13 too. The only way to change the chord at a particular measure is to change all the note data on every channel and the Yamaha Chord Events to match. Since the midi was not made in Step mode (and not expanded) there are no Chords to edit in Song Creator.

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A.4. How to use Band In A Box chords to play PSR/Tyros styles

1)   Using the Yamaha Model UX16 (USB with Midi In and Midi Out Cable), connect the Midi Out to Midi In (on Tyros A) and Midi In to Midi Out (on Tyros A).

2)   Open a Midi File in BIAB.

3)   Mute Bass, Piano, Drums, Guitar, Strings, Melody and Thru (To mute Right Click Mouse on each of the above icons and select Mute) Do not touch Combo & Solist Icons.

4)   Select "OPT " – Preferences – Midi Driver and select the Yamaha driver for both Midi Input Driver as well as Midi Output Driver) and Press OK.

5)   Click on Count-In/Met and "Uncheck Mark " Lead-in drum count if drums muted/disabled.

6)   Select "Output Channel " and click on "Vocalist " then press OK.

7)   Above the box "Output channels during lead in " you will see "# ticks before chord change to output (120=1 beat) the default is set to "40 ". Change this default to "0 " and Press OK. Press OK again and you are done with the set up on the BIAB program.

8)   On your instrument, set Function/Midi/Clock Ext.A/Edit Tab to Chord Detect and put a tick mark on channel 5.

9)   Select a style and Intro III and Main Variation "C ". Please note I leave blank measures in the BIAB Midi File for the length of the PSR/Tyros Intro and at the end of the song enough 8 blank bars fit the Ending I want to use.

10)   Press ' SYNC START ' and press " REC " (to record the song).

11)   Now press Play button on BIAB which will trigger the SYNC START on the instrument to record the song.

12) After the end of the song Press Start/Stop button on instrument and Stop button on BIAB.

13)   Save the song.
 (Rocco on PSR Tutorial)

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A.5. How to see what chords are being played by a midi on the PC

The PSR/Tyros' can analyze chords for midi data received. On Function/Midi go to the Chord page and identify the midi channel to look on. For PSR midis, ch 12 or 13 are usually good choices. The result of the analysis will display as the midi is played.

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STYLES

B.1.   Why parts of a homemade style might play in the wrong octave

The octave range is controlled by the style's CASM. Chords with roots higher than HiKey will be shifted down an octave, unless limited by LoLimit.

For example, if a style's Casm is programmed with LoLimit C0 and HiKey is D#, then chords C, C#, D, D# will play in the second octave and chords E and higher in the first octave. If LoLimit is set to something in the second octave (Yamaha uses HiKey D# and LoLimit E2 for bass), then all notes will be forced to be higher than LoLimit even when HiKey would specify that they be lower.

You can edit the CASM of Style File Format 1 files in CasmEdit and CasmEditor. For SFF2 files, use Style Magic (http://www.jososoft.dk/yamaha/software.htm). Raising LoLimit to the minimum octave or perhaps changing HiKey will likely fix the problem.

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B.2.   How to make styles that change based upon chord types

These settings are determined by the style's CASM section.

In a simple case, both Channel 1 & 12 may be assigned to Channel 12 (Chord1). Channel 12's Chord Enable settings allow only major chords and Channel 1's allows only minor chords. When you specify a major chord in the left hand, Channel 12's midi sequence will play and when you specify a minor, channel 1's midi sequence will play.

If you want to examine and change this for yourself, look at the CASM CasmEditor, CASM Edit, or StyleMagic. (http://www.jososoft.dk/yamaha/software.htm)You will see that several source channels are directed to a single destination channel, and that the Chord Enable/mute settings do not overlap.

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B.3.   How to edit a style Sonar or other midi sequencers

You can load the style files into Cakewalk simply by renaming the file with the extension .mid. This will allow a style to load into Cakewalk, but in the process, part of the style, called the Casm, is eliminated. If you modify the style, then save and reload it to the PSR, it generally will not work properly.

To edit a style in Cakewalk without losing the Casm, use MixMaster available at http://psrtutorial.com/MB/bedesem.html , StyleSplit&Splice at http://www.jososoft.dk/yamaha/ . or OneManBand (http://www.1manband.nl/omb.htm)**.**

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B.4.   How to make a style smaller

The easiest way is to eliminate one or more of the bigger sections, usually Intro C and/or Ending C. You can use the programs StyleRemixer, at http://www.jososoft.dk/yamaha/ or MixMaster (http://psrtutorial.com/MB/bedesem.html).

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B.5.   What programs are available for making styles from midis

There are programs available for doing this job. Links to all are available at:
http://www.jososoft.dk/yamaha/ .

Midi2Style is free and easy to use. It makes most of the decisions for you.

CasmEdit is free, and operates like a spreadsheet. It requires more knowledge on how to make styles, but you can do anything.

StyleWorks is not free, but does a lot of the work for you.

One Man Band is a PSR style based real-time arranger and style editor that also makes styles from midi files.

MixMaster supports cutting and pasting midi patterns into a existing style or a style template. Changes to the Casm must be made in CasmEdit, CasmEditor or the instrument's StyleCreator.

StyleMagic is not free, but it can create styles in both Casm formats. It has gotten good reviews.

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B.6.   What sections must be included in a style

All styles should have a Main A. Some PSRs will not load them otherwise. Generally a style should include at least Main A, Intro A, Ending A and Fill AA.

For additional information see: Style Files - Introduction and Details available at
(http://www.wierzba.homepage.t-online.de/stylefiles.htm)

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B.7.   How to make new styles from existing styles

To paste style parts (Bass, chord 1, etc) between styles (including a new style), use the Assembly function in StyleCreator.

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B.8.   How to make copies of preset styles

Depress the Style Button then the style or style group you wish to copy (e.g. Pop &   Rock). Select Copy, Depress All, then OK

Depress Next until you get to your media, then Paste.
Audio styles can only be saved in the User area.

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B.9.   What are the differences between style file Formats

Later SSF1 and SFF2 styles(Tyros 3+,PSR-S910/S710+) use the higher quality Megavoices that include effects.

SFF2 styles have a different Casm that, in some styles, specifies a different method of playing guitar strums and arpeggios where the midi note patterns identify the fret and

string rather than just the note.

SFF1 styles will load into a SFF2 instrument (and be converted to SFF2, but no guitar conversions are made), but SFF2 files will not load into SFF1 instruments.

There is no identification in a filename to show format. To identify files without loading them into an instrument, use the PC programs

MidiPlayer or MixMaster (http://psrtutorial.com/MB/bedesem.html)
PSR Style Database (http://www.psrtutorial.com/util/index.html)
Style Format Finder (http://psrtutorial.com/util/sorensonStyle.html).

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B.10.   How to upgrade old styles to new styles

StyleMagic is not free, but it can create styles in both Casm formats. It has gotten good reviews. http://www.jososoft.dk/yamaha/

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B.11.   How to create meaningful names for "Numbered Styles"

Styles saved by early PSRs may have names such as S_00101.sty. You can use the program or MixMaster (http://psrtutorial.com/MB/bedesem.html) to examine the file in ListView to see if its name is identified as a text event.

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B.12.   Why can't some style parts be edited in the instrument

Yamaha has turned editing off for these parts.

A style consists of source tracks that are redirected in the instrument to destination tracks that correspond to the accompaniment parts. For instance, if a style's CASM shows that track 12 has a destination of 11 and track 11 has a destination of 11, then these two midi data streams will be combined in the PSR to play on channel 11 or bass part. In the PSR, if a destination channel has only one source channel, you can edit the data if the editable flag is "yes". However, sometimes if more than one channel is involved, then the instrument does not allow editing.

You can change the setting in Style Unlocker (http://psrtutorial.com/util/sorensonStyle.html.)

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B.13.   How to Solo a Style Part

To hear just one part (e.g. the bass), depress On/Off and then depress *and hold* the button below the screen that corresponds to the part that you are interested in.

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B.14.   How to convert a midi or style to use MegaVoices

Use the program MegaEnhancer for midis and see **H.5. How to make MegaEnhancer work with styles**.

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B.15.   How to determine which instrument & style was used for a song

There is a sysex command inside a midi made using a PSR's quick record. Midi Database, MidiPlayer and MixMaster have facilities for translating this command to the instrument(s) and stylename.(http://www.jososoft.dk/yamaha/software.htm)

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B.16.   What do the style extensions stand for

sty= normal style
pst= pianist (solo piano)
pcs= piano combo
sst=session
prs=pro
bcs=basic
fps=free play

These extensions simply control the screen icon displayed. They can be changed to .sty (required for use in older instruments) will no ill effects.

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B.17.   How to replace a style intro

This is easily done in style assembly.

Firstly select the two styles you will be working with. Check that the intro you are copying has the same amount of bars. If not you will need to change this.

Select the style you want to work on. Press digital record and select Style.

Now select, for example, Intro three. Check the bars if you need to alter, then do so and press Execute.

Tab to next page Assembly. Press Rhy1 twice and tab to user. Select the style you are copying from and Exit.

You will now see the name of that style on Rhy1. Press Rhy2 twice and do the same. Continue like this until you have copied all parts. You may want to then change the voices or the volume etc. When happy with it Name it and Save it. (Eileen)

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B.18.   How to make style on a keyboard

A number of years ago (pre Tyros), Simon Williams posted a message with his steps to make a style on the instrument. Here it is:

"Assuming you are creating a style from scratch, first delete all the tracks from each part of the style. Now let's choose main A for example.....

Turn on the metronome; else you will get totally lost when it comes to keeping within each bar and getting your patterns to play in time!

Choose one of the rhythm tracks and select a suitable drum kit. Note that if you change the voice usually the reverb will be set back to zero, so you will get a very dry sound. You may like to call up the reverb setting and set it to about 30, or to save time store the drum kit

voice in one of the registrations with this setting.

Start recording of the style and listen to the metronome for a few bars to get a feel for the tempo, also note the bar (measure) number as it records and when the "loop" begins again. Now try putting down a simple closed hihat sound (usually f# in the 2nd or 3rd octave assuming you haven't transposed) on each beat - Make sure you stop playing as soon as you reach the end of the loop... the pattern will continue playing in a loop.
Now you can overdub a kick drum say on each 1/2 a bar, again be sure to begin playing at the beginning of the loop and stop playing the keys once it hits the end of the loop (else you will end up with "double" notes)
You can then add a snare if you like on every other note against the kick, now you have a simple 8 beat.

Next move to say CHORD 1 track....

I then usually think about the main chord voice, say for example a piano... You need to think of the rhythm of the piano as it will play in the style and then once the loop begins record a CM7 chord in that rhythm... again stop at the end of the "loop". If you make a mistake, you need to stop the style record and delete the track, and then repeat... it often takes a few goes to get it right.

Bass line next, choose a nice bass voice (I like the dark fingered bass in the XG section) and again on the start of the loop play a SIMPLE bassline, in C though.

You can then continue adding pads, perhaps some twiddly phrases and so on. This is just the main section A, then there's sections B, C and D, oh and then the intros, endings and fills. Some tips for the other bits....

Intros - Generally you can improvise around on these quite a bit, though keep to the Key of C... Any notes can be used, in fact the intros and endings can incorporate short melodies like mini songs, but should always finish in a way that they naturally progress into a C chord...

Endings - again lots of scope for improvisation and ad-libs but remember that the last notes in the ending are just that, so wind things down!

Fills - very difficult to do, only 1 bar to play with and should ideally form a bridge between each section of the style. Again must be CM7.

Some "techniques" useful for style recording....

Since you have to record your pads and chords in CM7 for most parts in the style, try some "open" chords i.e. miss out the middle notes or simplify the chords using just 2 notes...

For a nice Celtic pad sound, try playing an open chord of E and G - missing out the root

Quantizing the drum sounds and percussion can help to tighten the style as it loops, but avoid quantizing other instruments too much as the style will sound machine like.

XG voices are always best to use for compatibility but may require transposing down 1 octave to match the range of the panel sounds, especially for the bass voices.

On the 740 and other keyboards that allow access to the registrations during style record (sadly not the 9000!), keep your voices and settings in the registration memories for each track of the style - it makes recording each part much easier than having to set up voice, level, effects each time.

Avoid adding intricate or strong melodies in the style, such as the phrases... they will dictate the use of the style too much in playback.

Since the style is a "backing" to your performance, use the mixer and effects settings to keep the rhythm instruments "back" in the mix, unless you deliberately want particular voices in the style to stand out strong."

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B.19. What is a Casm

The CASM is a part of a style file that tells the PSR how to process the file. It provides information on what track(s) should be played as specific parts (e.g. Bass), the key, and a number of settings that can alter the sound during playback. You can see what the CASM looks like with the PC program StyleDump, MidiPlayer, MixMaster, CasmEditor, CasmEdit, StyleMagic, OneManBand or partially in your StyleCreator on the instrument.

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B.20. How to adjust the volume of a style Fill In section

Select the style.

Goto to StyleCreator and depress Exit and select the section.

Depress the Mixing Console button until the style page appears

Depress Sync Start then a section button (e.g. Intro I). A little popup menu will appear that has all the section choices.

Edit the volume of the instrument that you want to adjust using the sliders.

When finished, goto StyleCreator and Save the style.

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B.22. How to make a style, playing with a midi, continue after the midi finishes.

When a midi and style are playing at the same time, the style finishes at the end of the midi. To make the style continue longer, alter the End instruction in the Sysex channel using the Song Creator. (EdB and tyrosurus)

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B.23. Where should voice changes be located in a style file

Voice changes that occur in the first measure will apply to all style sections where no other voice changes are specified. Voice changes within a style section (i.e. after its Marker event) will only apply to that section.

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B.24. What is a Break and how is it different from a Fill In

A Break is identified in a style file as the marker "Fill In BA". It otherwise is the same as other fill in sections. However, the PSR may treat it differently when it plays it back.

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B.25. Style playback seems to 'jump' when OTS is changed

Check the setting of Function/ Style Setting/ OTS Timing.

B.26.   New! How to make a library of style sections/parts

Section(Intro A, Main A, etc) or part (Bass, Rhythm, etc) clips are easy to create and save for many files at a time using MixMaster's ClipperView (http://psrtutorial.com/MB/bedesem.html).

B.27.   Why do styles sound funny when played on my PC

1. Styles often have two or more tracks that are intended to play separately when different chord types (e.g. major vs. minor) are keyed. When you just play the style, all tracks sound at the same time.

2. Styles often use different keys for the different tracks. When played directly, several keys may be playing at once.

3. The drum track on channel 9 will reproduce on the PC using the piano voice.

4. Some modern SFF2 styles use a different notation for guitar parts that are only reproduced in the instrument.

B.28.   How to change the voices in a style in the PSR/Tyros

1) Depress Mixing Console until you get to the style page, select a part (e.g. Bass), and then the button for the instrument icon. Select a new instrument. Do for all parts that you want to change.

2) Depress Digital Recording/ StyleCreator/ then the Next button and Save.

B.29.   How to change the voices in a style on the PC

There are a number of programs available including MidiPlayer, StyleRevoice, MixMaster and PSRUTI. See: http://www.psrtutorial.com/util/index.html

B.30.   How to disable chord following for a style track on the PC

A style track will bypass the chords only if NTT is set to "bypass" and NTR is set to "Fixed". Use CasmEdit /CasmEditor (SFF1) or StyleMagic(SFF2). See: http://www.jososoft.dk/yamaha/software.htm

B.31.   How to mute an instrument part using a registration or a custom style

To use a registration to mute a part:

1) Load the style
2) Depress On-Off keyboard button until the screen says Style
3) Depress the button at the bottom of screen to turn off a part

4) Depress Memory and Registration button

Using Mixing Console to edit a style to mute a part:

1) Load the style
2) Depress Mixing Console until it displays the style page
3) Depress J (on Tyros) and the button below the screen to turn volume of the part to 0
4) Depress Digital/Recording/ Style Creator then Next and Save

Using Song Creator:

To mute a style part using Song Creator, the only way is to hold down DELETE button whilst pressing that style part, which then deletes that part. You can now save the style into USER without that style part being active. (Graham)

B.32. What controller events may be in the setup and pattern sections of a style

Setup= 1st measure; source pattern =Main A etc

Event	Initial Setup	Source Pattern
Note Off	—	OK
Note On	—	OK
Program Change	OK	OK
Pitch Bend	OK	OK
Control#0 (Bank Select MSB)	OK	OK
Control#1 (Modulation)	OK	OK
Control#6 (Data Entry MSB)	OK	—
Control#7 (Master Volume)	OK	OK
Control#10 (Panpot)	OK	OK
Control#11 (Expression)	OK	OK
Control#32 (Bank Select LSB)	OK	OK
Control#38 (Data Entry LSB)	OK	—
Control#71 (Harmonic Content)	OK	OK
Control#72 (Release Time)	OK	—
Control#73 (Attack Time)	OK	—
Control#74 (Brightness)	OK	OK
Control#84 (Portamento Control)	—	OK
Control#91 (Reverb Send Level)	OK	OK
Control#93 (Chorus Send Level)	OK	OK
Control#94 (Variation Send Level)	OK	OK
Control#98 (NRPN LSB)	OK	—
Control#99 (NRPN MSB)	OK	—
Control#100 (RPN LSB)	OK	—
Control#101 (RPN MSB)	OK	—

B.33. Why the Left voice does not play even when it is enabled

Sometimes you can get the PSR into a state where, when using a factory style with ACMP and OTS on, nothing plays from left hand section except the ACMP.

It sometimes it is caused by the split point settings if the style split point is lower than the left split point. Try F#2 F#2 G2.

B.34.   How does a style respond differently to the chord played

A style is just a set of midi patterns with each section (Main A, etc) delineated by midi markers events (like a mini song that is triggered when you push the button on the keyboard).

Within each section, you can have up to 16 midi tracks, one each per the available midi channels.

The Casm section determines which tracks in a section are triggered by various types of chords. You can set it up so that the Intro section has separate patterns for major, minor, aug, diminished, etc.

Within each section there are 8 possible targets (Sub Rhythm, Rhythm, Bass, Chord 1, Chord 2, Pad, Phrase 1 &2). That implies that you could have two per, but they seldom do, since Rhythm etc do not seem to require it. There is not any limitation and a section (e.g. Intro) with only one part (e.g. Chord 1) could have 16 tracks that play as triggered by chords or even the scale notes played.

Most modern factory styles use separate tracks for major and minor chords, at least for the Main sections. To see what is there, just open a style in MixMaster, CasmEdit, CasmEditor or StyleMagic. Use CasmEdit, CasmEditor to edit SFF1 or StyleMagic for SFF2 files. (http://www.jososoft.dk/yamaha/software.htm)

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B.35.   Why do the accompaniment chords play when no style is running

The instrument has a feature known as Stop Accompaniment (Function/Style Setting). When Syncro Start is off and Stop Acmp is on Fixed, you hear the same Finger Bass for all the styles. When it is on Style, then the bass is the bass of the style you're playing and you can change it via Mixing Console. When it's on OFF you hear no bass and no chord. You can also use this to change the chord played by a Multipad or use it to trigger harmony for the right hand voices.

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B.36.   Where is step by step information on making styles

See the style creation course at http://www.jososoft.dk/yamaha/articles/style_1.htm
See also StyleMagic's manual (http://www.midisoft.pl/en/).

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B.37.   How to permanently change a style's tempo

Load the style, and then depress Digital Recording/ StyleCreator/ Basic tab.

Tab to Basic Page, Select Tempo with the buttons on the left and then adjust the tempo with the button on the bottom of the screen. Depress Save.

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B.38.   What are the settings for style files and the Casm

Technical information on Yamaha style files is available here:
http://www.wierzba.homepage.t-online.de/stylefiles.htm

B.39.   How to maintain Channel On-Off settings when a style is changed

Go to Function/ Style Setting/ Part On-Off and select Hold.

B.40.   How to change a style's beat from 4/4 to 6/8

To change from 4/4 to 6/8, the settings in Digital Recording/StyleCreator/ Groove use the settings: Original Beat:16   Beat converter:12 (Ian MacNeil)

B.41.   How to copy all four OTS from one style to another

You can transfer 4 OTS by saving each in a registration and then in Function/Freeze, check all but the Voice box. Load your style, depress the keyboard Freeze button, and then Reg1, Mem +OTS!, Reg 2, Mem + OTS 2...; Save after the 4th OTS.

Alternatively, use OTS Editor http://www.jososoft.dk/yamaha/software/otseditor/index.htm .

B.42.   How to play just the bass line from a style

1) Load the style
2) Push On/Off until the style parts show across the bottom of the display.
3) Press and HOLD the Bass button below until it says Solo.

Now only this part will play.

To save a version of a style with just the Bass part, start Mixing Console and depress the button until the style page appears. Turn the volume down for all but the bass. Digital Recording/StyleCreator/ assembly tab and depress Save.

B.43.   How to convert styles from one format to the other

SFF2 to SFF1: Format converters at: http://www.jososoft.dk/yamaha/software/sf2c/index.htm

SFF1 to SFF2: Load the style in to a instruments that supports SFF2 and save.

B.44.   Programs that eliminate MegaVoices from styles or midis

Styles and Midis: MidiPlayer
http://psrtutorial.com/MB/midiplayer.html

MIDI files: MIDI Mega Voice Cleaner
http://www.jososoft.dk/yamaha/software/nomegainmidi/index.htm

Style Files: Style Old Format Converter

http://www.jososoft.dk/yamaha/software/sremix/index.htm

B.45.   How to identify duplicate styles

Try the programs Style Database http://www.wierzba.homepage.t-online.de/   or Style Duplicates
Manager http://www.jososoft.dk/yamaha/software/sdm/index.htm

B.46.   How to make a style with several time signatures

See the Style tempo editors available at http://www.jososoft.dk/yamaha/software.htm

B.47.   How to transpose a style or a multipad

In PadMaker-Midi, select a pad(channel), and depress Note Data and transpose the notes or
in MixMaster, open the file, select ListView/Process Events/Transpose Channel.
(http://psrtutorial.com/MB/bedesem.html)

B.48.   New! How to alter the sound of individual drum notes in a style

The kit, voice, controller settings (pan, volume, pitch, effects, etc) and note assignments for
drum notes can be altered in MixMaster/Drum Edit View.
http://psrtutorial.com/MB/mixMaster.html

B.49.   Why a style sometime sounds terrible when some chords are keyed

There are two common problems that cause styles to play funny:

1) The Casm has been removed, usually by editing the file in a sequencer. This causes
tracks to play out of key and several tracks, designed to play in response to specific chord
types, e.g. major, minor, aug, play at the same time

2) The style was created disregarding the scale and tone rules. Chord and pad parts only
allow C E G B while Bass and Phrase can have C D E G A B. Often, problem styles often
include F. When played, there are unexpected results.

B.50.   How to play other bass notes using a style

To walk the base, select AI fingering.

Then play a chord in any inversion. This will play the bass as per the style.
To change the bass note to your choice, play the root on the top and the bass note on the
bottom.

You can continue the "two finger" bass change until the basic chord is altered.

B.53. How to save an OTS voice

If you encounter an OTS voice that you want to use elsewhere, this is how to save it.

If the voice is one of those created by selecting an OTS, then select the R-L on the OTS screen, depress voice select (the button you press to change say R1), depress Voice Set, then Save, select the destination and then Save.

B.55. Using styles for solos and variety

If you want to give a boost to a style it's not always necessary to resort to pads, and not possible if you really need on/off control via a registration.

Use the style instead! The subtleties of the riffs of individual style patterns are often lost in the general background and their potential for acting as in situ "boosters"(like pads) is not usually realized.

In principle, play the style you'd like to use (trying variations CD and possibly B) and turn up the volume on parts which may be of interest, one at a time until you hear a riff and a level you can use. Then save that modified style to a reg. button (along with any melody voice or other changes you want to apply). Repeat with other riffs to other buttons. Now, whenever a boost or mood change is needed press one of those buttons.

Here are some ideas:

Hoedown Style:

> Set phr2 vol. up to 127 - now you get to hear the banjo
>
> Set phr1   to 115 - hear the fiddle
>
> Set chd2 to 110 - bring up the strumming guitar

By going through the reg buttons in turn you can "feature" the different instruments giving a lot more variation to your songs than just using the straight style.

In addition as you make chord changes you can now hear them being reflected strongly by those voices (banjo, fiddle) in the style- an extra dimension you may not get with the default settings.

For quick access to the Style Volume screen press Direct Access followed by one of the style intro buttons. (John on YamahaPKOwner Forum)

B.57. Improving drums in styles

Go into the Mixer and just bring up the harmonic content level of Rhythm 1 and 2.

Also try panning Rhythm 1 to the full left and Rhythm 2 slightly to the right. You can also adjust the EQ if you need a brighter sound or apply a little delay on Rhythm 1 on some styles. (from Phil on the net)

B.58.   Eliminating the "scratch" sound in a style

This is caused by a scratch sound (midi note #17 or 18 being used in the rhythm 1 or rhythm 2 patterns. To remove:

Method 1 Using MixMaster (http://psrtutorial.com/MB/bedesem.html)
Open the style and depress Drum Edit View. In Instrument Setting Events modify the volume event or Insert a volume event for the offending note using a value =0. Save the file.

Method 2 Using the instrument
Depress Mixing Console until you see the Style Page. Change the drum kit for the rhythm parts that have the scratch to Studio Kit. Then save as a user style. (Eileen on YamahaPKOwner Forum)

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B.59.   How to change voices when a style variation is changed

You can use either a registration or a user style.

The differences:

A registration is a snapshot of the instrument settings that are in effect when you depress the Memory + a Reg button. Each Reg bank is saved as a file and has room for 8 separate registration 'snapshots'.

A registration can load styles and these can be either Preset or User styles (including those made by changing an OTS). What a registration saves is determined by checking the boxes that display by depressing the Memory button by itself.

A registration takes about 10% of the storage space of a style and loads/changes faster.

OTS is similar to a registration in so far as the right /Left voices (that is, it does not save any changes in the style voices, which can be done via a separate procedure). To save an OTS, depress the Memory button and while holding one of the OTS buttons. This modifies the currently loaded style, and changing an OTS will respond by asking you if you want to save the style. If you want, you can change all four OTS and then save the style.

An OTS can be selected manually, or by changing the variation with the OTS Link button =On. Variation Main A will select OTS 1, variation Main B selects OTS 2, etc

The two methods of selecting a new variation with some of the voice settings changed:

1) Load a style, change the voices as you want them and save the OTS that corresponds to the variation that you want to use them with. Then with the OTS Link =On, just change the variation and the correct set of voices will be active. Be sure to save the Style.

2) Load a style, select a variation and change the voices. Depress Memory and a registration button. Select another variation, change the voices as you want them and depress Memory and a different registration button. Now to do what you want, you just depress the corresponding registration button. Note that you can give a description to each registration button so you will know what it does, e.g. Main A/ Organ, Main B/ Guitar, etc. Remember to save the registration.

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B.60.   How to organize a large collection of styles

With Peter Wierzba's PSR Style & Midi Database programs you can:

Catalog style and midi files.
Search for certain files according various criteria.
Quickly process with 50000 or more files.
Have fully automatic database handling.
Store user defined data.
Allow manual cataloguing of the files.
Files can be copied, moved, renamed.
Data lists can be printed and exported.
Display and filter duplicate files.
Use an external player and editor programs for playing/manipulating the files.

See: http://www.wierzba.homepage.t-online.de/psd/psdmain.htm

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B.62.   How to get more punch out of styles in the Tyros 3 & 4

How about checking the two DSP's that are for styles only.

There are three new reverb's for drums and you can EQ and compress the drums with DSP's.

Try this:
1. Load the style you want to adjust.
2. Start just the rhythm playing and go to Mixing Console and Tab to Effect Page Press button (F) Type.
3. Button (1) down to DSP 8.
4. Button (2) to RHY1 or 2 depending on drum you want to change.
5. Button (5) down to EQ/ENHANCER.
6. Button (7) and try all of these for the one you like best.
7. Press button (F) Parameter and play with the parameters a bit for the sound you want.

You might even try the WAH categories as the sound is surprising.
You can switch back and forth between RHY1 and RHY2 to see which one is most affected.
And, you can assign DSP9 to the other Rhythm part.

Also, don't forget that the main system Chorus now has nearly all the effects available in addition to chorus. (from Bill G)

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B.63.   How to set different volumes for instrument and drum parts

MixMaster's MultiProcess View allows adjusting volumes in both manual and batch modes. (http://psrtutorial.com/MB/bedesem.html)

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B.64.   How to determine the length of style sections in the instrument

In StyleCreator/Basic tab, select the section and note the pattern length.

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B.65.   How to create 7/8 and other time signatures

In the instrument: Start by loading a style or style template file with the desired time signature. Style templates are available at http://psrtutorial.com/MB/zips/StyleTemplates.zip

In MixMaster, use File/ Library View to load a style template.

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B.66.   How to play only rhythm using a style

If you are playing chords with your left hand and have a style playing, then if you press any 3 notes a semitone apart on the left hand side, the accompaniment will stop except for the drums.

Alternatively, use the ACMP button at far left. Turn it off and you will hear rhythm only.

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B.68.   How to increase the volume of a Break or Fill section of a style

Select your style.

Go to digital record and select the style.

Press the Exit button once. You will now see section and pattern length. On section tab down until you find the first break you want to alter.

Now press Mixing consol and select style volume page. Adjust the volume to where you want it. Now move onto the next fill and do the same.

When you have finished just save the style as a user style. Your style will play with the original volume but when you hit Fill or Break you will hear an increase in the sound. (Eileen)

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B.69.   How to mix time signatures in a style

StyleTimeEditor is made to do this. See http://www.jososoft.dk/yamaha/software/stytime/index.htm

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B.70.   How to View or modify OTS settings

In the instrument, select the OTS and then depress MixingConsole/Panel and tab through the settings and note the values.

On the PC, use the OTS programs at http://www.jososoft.dk/yamaha/software.htm

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B.72.   How to use the Style Assembly function in Style Creator

I have been asked how this is done a few times and thought you may like to try it out as a means of giving you new styles

This is a really easy thing to do, but as with everything, you need to get used to doing it a few times.

Firstly, select the two styles you are going to work on. I always find it best to save both to the user section which I call my work bench.

Load the style you want to alter and press Digital Recording and then style. Press Exit once to give you the view of the parts. Select the part you want to alter. If it is Intro three then select it.

Now tab to Assembly page. You will see that the Channel Box does not alter when you select Rhythm one or two. This is because you can't put a drum track on any other part. You will see that when you select Instrument parts that these can be moved to other sections i.e. chord, phase, pad parts. If you wanted to take a Piano part from Chord one on one style and put it on Pad on another style this is where you do it in this section.

If you just want to do a straight copy from one part to another, then select the part from the style, shall we say Intro two. Now, in the section box, select the part you want to copy from. If it is Ending two, then select it. Take a note of the number of bars. If you are going to copy a four bar pattern into a Two bar one you will need to set the right amount first. Do this on the basic page.

Now Press Rhythm two again and it will go to the user section. Press the style you are copying from. Then Press Exit to bring you back to the assembly page. That is your first track copied.

Continue in this way until you have done all the parts.

Now you can listen to it. If you want to make any changes to volume or panning, etc., press mixing console and adjust as you listen.   When you are happy with it then save it.
(Eileen)

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B.73.   How to use the Groove function to create a swing version of a waltz style

For example, any regular waltz, e.g. the English Waltz, can be "Grooved" to yield a pretty good swing waltz by the following:

Select the style and depress Digital Recording/StyleCreator and Tab to Groove.
Press any Style Variation button in the Instrument Style Control Section, then in the opening SECTION screen on the lower right, highlight ALL and press OK.
Move the Highlight under SWING to "C".
Press Execute, the Save.

To alter a swing or jazz waltz (e.g. CountryWatlz) repeat the above, starting with selecting CountryWaltz, and choose 12 Beat in the Original Beat, and "8" in the Beat Converter.
(Ian)

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B.74.   How to play styles with a no intro or a short intro

Any style variation starts with a fill in if "Auto Fill In" is enabled and you select one of the style variations. That is true even before you start playing. If you want to start the style with no intro and no fill in, disable "Auto Fill In", or depress the button for the selected variation once again.
(Kurt)

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B.75.   How to change an icon on a user made style

Tab to the media location and select the style. Then depress Name, OK and depress the Icon button. (Eileen)

B.76.   How to change the octave of the OTS selected voices.

Depress Mixing Console/Panel Page/Tune tab and change the octave settings, then hold down the Memory button while depressing the OTS button you which to change.

Save the file as prompted.

B.78.   How to increase Break volume

If you follow this procedure: select the Break in Style Creator, (you may have to press Exit first to get access to the Selection screen) then go to the Style parts in mixing console and raise the Rhythm levels any changes you make will affect the Break part only. The true Rhythm section remains unaffected and you could even reduce those levels if it helps provide a bigger differential for the Break.

Having raised Break levels as above you could go further- still with Break selected in Style Creator:

1) Select the Mixing Console Filter tab raise Harmonic content to maximum.
2) Go to EQ tab and raise High and low EQ.

I suggest you set the above parameters while the style is off, then audition the style by pushing the Start button. If you set parameters while the style is playing the settings continuously cycle zero to maximum, which can be annoying and not straightforward to correct.

Another idea: go to Voice, try different drum kits and choose a more "strident" one if preferred.

To go even further, select an effect for DSP1 . (John)

B.79.   How to make a fill in longer than one measure

By definition the length of Fill In parts must be 1 measure long. To create a Fill In (Break) of any length use one of the Intro parts (which can be any length) instead.

When playing we have to think ahead, as an Intro part will start AFTER the current measure, while a normal Fill part will be run IMMEDIATELY when the Fill button is pressed. After the intro the keyboard will resume playing the same Main part as were used when the Intro was called. (Jorgen)

B.80.   How to convert all sections using Groove

When you go into the groove section press variation A, select ALL, and press OK. Now all the buttons in that section will be orange. When you choose your groove it will include all

sections of the style and not just one. (From Eileen)

B.81.   New! How to edit a style's drum kit

In MixMaster (http://psrtutorial.com/MB/bedesem.html) open the style and Drum Edit View.

B.82.   Why Ethereal styles sometimes play a different pattern

This is not a bug in the PSR/Tyros. It is a characteristic of the style.

It happens if you double click a variation while another variation is playing.

If you examine the style (which often has channels with a single note playing for 127 beats, or 32 measures), if the style variations are played in order, Main A-B-C-D, the problem does not happen. This is because the tracks that are being reused in the next pattern always start 16 ticks late, while those that were not used by the previous variation have a 0 tick delay.

This implies that issuing a style variation change forces a note off to the used channels and that the subsequent note-on must be delayed in order for the note off to complete. When the style variations are played out of the A-D order, it is possible that a track that was not being used indeed will be, and the 0 tick delay needs to be increased.

If the tick delay in increased to 60 for all tracks and the problem is eliminated. Since the style has a resolution of 1920 ticks per quarter note, this delay of 1/128 of a beat late(or 125 milliseconds at the 96 BPM tempo) is not detectable .

B.83.   How to fix 'dropouts' in some OTS voices

Usually, dropouts are caused by OTS settings that were created on an instrument that does not have aftertouch (e.g. PSR-S910, S900, PSR-3000) when the voice is played on an instrument that does (e.g. the Tyros series).

Try changing the OTS by substituting the same named voices on the Tyros in place of the ones that are there. (Ian)

B.84.   Triggering Intros and Endings

Almost all intros and endings are programmed to play properly when you use the major chord of the key of the song. If the song is written in the key of C, you need to use C major to trigger both the intro and the ending. (Fred)

B.85.   How to control when variations are switched

You can select when the changes take effect. You can set it to wait until the beginning of the next bar or to take effect straight away.

I have mine set to change at the beginning of the next bar.

To change settings push the Function Button, then button "C" Style Settings. At the bottom of the screen you will see next to button 2 OTS Link Timing - Push button 2 to change. (Bill)

B.85. How to list all the instruments used in the OTS for a set of styles

"OTS Viewer" software at http://www.jososoft.dk/yamaha/software/otsviewer/index.htm
will list voices and multipads in the OTS section of all style files in a folder; and if desired the subfolders to this folder.

The program will generate one HTML page per folder showing the style data.

B.86. How to keep the Left voice on when playing factory styles

In instrument before the PSR-S970, the left hand voice is part of the style group. You need to freeze the style to preserve the left hand. (Fred)

B.87. How to prevent tempo changes when I change styles

Press Function, then Style Setting, then set Tempo to Hold. (DonM)

B.88. How to make a style, playing with a midi, continue after the midi ends.

When a midi and style are playing at the same time, the style finishes at the end of the midi. To make the style continue longer, alter the End instruction in the Sysex channel using the Song Creator. (Ed B and tyrosurus)

B.89. Problems that can be from editing style files

Cutting and pasting of style files requires care and understanding. While it is true that style tracks generally contain midi patterns, there are complications:

1) In styles with Casm format SFF2 (i.e. recent instruments), some of the best guitar tracks do not contain notes but references to guitar chords and fingering. The interpretation of these tracks is provided by a separate section in the style called the Casm.

2) Style files often contain several tracks that only respond to specific chords (maj , min etc). The setting for these assignments is in the Casm. If you move the data, you must change the Casm too..

3) Intros/ endings are usually in a different key from the many of the other variations. You need to change the casm if you move tracks between variations.

4) Styles have certain restrictions on the notes that are allowed in certain variations. Chord1 for instance only allows CEGB, while Phrase 1 allows more notes. Moving a Chord 1 clip to Phrase 1 might be ok, but not the other way around.

More data on style files and the complications (limited event types etc) is available here:

http://www.wierzba.homepage.t-online.de/stylefiles.htm . Editors for style files is available here: http://www.midisoft.pl/en/ and http://www.jososoft.dk/yamaha/ (Michael)

B.90. How to change style Intros

Firstly select the style you want to copy to, At this point I find it easier to save it to my user section, You will see why as we go along.

Now select the style that you are going to copy the Intro from and save to the user section. This now will make it quicker for you to find once we start.

Start the Intro you want to move playing and make a note of how many bars long it is, Now select the style you are going to alter and Press Mixing console to show style parts and make a note of the drum kits used and the voices as you will want to keep most of these the same,

Press Digital record and select Style, Press the Exit button once to show you the Section and Pattern length's, Using Lower Button No3 tab down to Intro 1.You will see it is set to one, Use Bottom Button 5 and tab to the amount of bars you need for your new Intro and the press Execute, Now press Button F, REC CH and delete any tracks that have been used.

Now tab to Assembly page, Here you will see all the parts, Press Rhythm1 and now at the bottom of the page you will see Section which will be on Intro one, You must change this to Intro Three as this is what you want to copy Now press Rhythm 1 again this will take you to the User page where you will see the style you want to copy from, Select it and then press Exit,

You will now see the drum part has the name of the copied style. Press Rhythm 2 and set on intro three as before, Press Rhythm 2 again, Select your style from user and press Exit, Continue this way until all tracks have been copied.

Now Tab back to Basic Page and Press Button F, REC CH Now you can change the voices if you require by pressing the top button under each voice and selecting the voice you want, Press play and listen to it, Then Press Mixing Console and select style parts,

You can now alter Volume and Pan, Tab to effects and you can add Re verb and DSP to parts, When you are happy with it SAVE IT, and give it a new name so you will know it, I always save mine into a folder on my hard drive, You can then clear them from your user section ready for the next one.

Of course you can use this method for copying just one part from one style to another to, Say you wanted to copy a piano part then it is done the same way. (Eileen)

B.91. How to make the ending of a style sound a bit longer

Some methods:

1. You can hit the ending button twice which will cause the ending to change tempo to a ritardandro. This can be nice in a ballad. I also use the fade out sometimes in combination with some of those below.

2. You can play your own ending instead of the style and there is a variety of these always ending with a final cadence (I V pattern).

3. In a dance piece you can add in a single instrument such as bass with a real rhythmic

pattern or a drum flourish which can sound great.

4. You can use a multi-pad instead of the style.

5. Another is to stick in "shave and a haircut" as an added ending; not always appropriate, but it may bring a smile if not used to often. (Ed B)

B.92.   How to record a chord sequence and use that to try different styles

1. Select the style to record.
2. Record the style using your choice of chords.
3. Press the song Stop and Stop buttons together - song button is flashing.
4. Select the new style to try and press the style start button.

The song will start with the new style playing using the song chords you played.
 You can select new styles while the song is playing and they will switch while the song is playing - so you could record your sequence repeatedly for a number of bars and try several style for a before and after comparison.
It will even follow the change from one Main Section to another AND... Auto Fill and Ending. (Bill G)

Also... you just need to turn down the volume on the Song in the Balance page of the Mixing Console. (Joe H) and you also have the option to turn off any of the 16 channels(Bill G)

B.93.   On what beat do sections start?

I have a Tyros4 but I assume that all the recent Yamaha MOTL and TOTL boards are the same in this respect. However, the audio drum parts used in the 950's 'Audio plus' styles may affect this issue on your keyboard, in which case the following may not apply!

Endings seem to synchronize to the start of a bar. If you trigger an ending just before the beat counter changes to1, then it will begin immediately and you get the full ending. If you trigger it when the counter is still showing 1, it starts straight away but you may miss the initial notes. On any other beat count, then it will wait until beat 1 of the next bar with the main variation continuing until the ending starts.

Having said that, for an ending with just a single chord starting right at the beginning, if I press the ending button just as the beat counter changes from 1 to 2, I can start the ending too late for the chord to sound, but it still stops the main variation! So the timing is fairly critical.

Note that Endings 2 and 3 will just play the ending pattern, but Ending 1 will always play a Fill along with the main variation before the ending pattern starts. You can't turn this off, but if you find a pattern in Ending 1 that you want to use without the initial Fill, you can copy the pattern to either ending 2 or 3 using the STYLE ASSEMBLY function of the STYLE CREATOR.

Fills play as soon as triggered, playing what is left of the fill pattern depending on when they are triggered. So if the fill pattern has notes extending over all four beats of the bar, you can effectively get four 'variations' depending on when during the bar you press the button.   A good way to see (hear!) this is to choose a style and variation with a distinctive fill, slow the tempo down if necessary and turn the RHY1 and RHY2 channels up in the MIXING CONSOLE (STYLE PART) page. Start the style playing with the MAIN page open and press the fill button on different beats of a bar to check out the differences.

The Break seems to need to be triggered exactly on the start of the bar to get the full break pattern and interrupt the variation. Otherwise you seem to get the remainder of the break pattern but without interrupting the variation.

Break seems to be the most critical of the three functions in terms of timing, but in all cases, to get the complete pattern you seem to need to trigger just before the beat counter changes to 1. (Ian)

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B.94.   How to change the volume of one style section

If you want to permanently change the volume on an Intro or Ending you can do that rather simply in Style Creator.

Load the style, start Style Creator, Tab over to Assembly select the Ending Section using the Style buttons and confirm in Style Creator. Now go to the Mixing Console and adjust the volume on the parts that are too loud. Now save the style with Style Creator.

What you have done here is edit the volume for only the Section of your choosing instead of "globally". (Joe H)

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B.95.   How to create a Rit (Ritardando) ending for a style

Press the ending button twice and it happens automatically. (Gary)
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B.96.   Why Music Finder Programs might not display the style used

The Yamaha command that the PSR/Tyros includes to indicate the instrument & style is only recorded when Quick Record is used.

Even then, if the file is later saved in a non Yamaha friendly sequencer/editor/player, 'sequencer specific' commands (e.g. instrument & style, chord events) may be removed.

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B.97.   New! Is it possible to create style while t5 is connected to Cubase?

I gave my new Cubase Style Template a trial run to modify an existing style. I created a style from a MIDI song file a short while back. It wasn't really usable because some of the style part motifs were wrong for background accompaniment. So I played the style turning off the Parts that didn't sound good and found Multi Pads that would work in their place.

Here's the process I used:

1. Loaded the 4 Multi Pads one at a time into StyleMagic and stripped-out all MP Tags and Text Events and save as MIDI Clips.

2. Booted Cubase and loaded my Style Template.

3. Imported the MIDI Clips one at a time and copied them to the appropriate Style Sections and Parts / Channels, then deleted the Clip track

4. Exported the Cubase "New Style" as a MIDI file name Mains B, C, D Chord 1 & End3 Pad

5. Loaded the "New Style" into StyleMagic to create the CASM and saved

6. Loaded the "New Style" onto my S910 USB drive

7. Loaded the "In My Eyes" style and started Style Creator

8. Using Style Assembly, I copied the new style Parts to In My Eyes and renamed it "Vision Dance"
(Joe H)

B.98. New! Video on how to make a style in Style creator

https://www.youtube.com/watch?v=rVVfyNKZ6PM
(Fred S)

B.99. New! Sustained Notes in a Style

You can manage the sustain settings in styles using MixMaster working this way - depending on the track(s) you want to manage you must repeat the action for each track.

Go to Slnt of each track:
Insert control 64 for the sustain with a value e.g. 120
Insert control 72 for the release time with a value e.g. 110

Now you have set sustain for the whole style on the track(s) you like to manage - but keep in mind that sustain (64) and release time (72) always go together otherwise you don't hear any difference.
(Piet)

MIDIS & SONGS

C.1. Why do midis made on a PSR sound terrible when played on a PC

Most often, the problem is due to Yamaha's use of Channel 9 for the sub rhythm. On non-XG sound cards, this channel plays as a piano.

C.2. How to configure the Score Display

When in Score display, you have to select which track (s) you want to view in the score display by pressing button 8 setup. Then on the left side of the display you select the track for left and right display. Usually the left channel will display the bass clef and the right the treble.

You may have to set these for each song because the settings are normally default to "Auto" and like that box of chocolates, you never know what you are going to get.

(Bill Grosse)

C.3.   How to Quick Record a song on PSRs/Tyros

1) In the Song section (top left), depress Top and Rec at the same time.
2) Depress Rec and Extra Tracks and Track 1 at the same time. This will allow you to record the accompaniment and the right hand part. With Tyros, just depress Rec.
3) Start playing.
4) Depress Rec when finished
5) Depress Top to rewind and Play to hear your recording
6) To save, Depress Rec and Top again. The PSR will ask you if you want to save the file.

C.5.   How to convert a Midi Type 1 file into Midi Type 0

You can convert files with:

Your instrument (load and save to a new name)

With MidiPlayer, PSRUTI, MixMaster. Load and save, or use Batch, where available, for multiple files at once.

A PC sequencer (select type 0 midi file as output)

C.6.   How to play a medley of midi songs on PSR/Tyros

Depress Function/Song/Chain or Repeat.

Alternatively, use MedleyView in MixMaster (http://psrtutorial.com/MB/bedesem.html) to make a combined midi for your instrument (the maximum that will load in the PSR/Tyros is 300kB) or play an unlimited number of midis sequentially from the PC.

C.7.   New! Why does accompaniment sometimes start when I play a midi song

The accompaniment start sysex (F0 43 60 7A F7) is at the beginning of the midi file. You can use MixMaster ListView to locate and delete the command.

C.8.   How to play PSR-9000 midis on later instruments

Later instruments sometimes sound strange when playing PSR-9000 Midi Files that contain aftertouch events. The PSR-2000 and the PSR-740 seem to play these midi files without any problem.

The problems disappear if channel aftertouch amplitude sysex events are disabled or removed, or all aftertouch midi events are removed.

MidiPlayer and MixMaster can remove these events from a midi file.

C.9. How to change voices, volumes, etc in a recorded midi song

The following is true for Midi Type 0 songs only. Midi Type 1 files (commercial files are often of this type) will load and play, but cannot be edited. You must convert the midi to type 0 first. One easy way of doing this is to load the midi and then, in Song Creator, save it to a new file name. The load the saved file.

The Mixing Console can be used to change voices, effects etc of a midi file that is loaded (via depressing the Song button and then selecting a song) for playback, but it does not store any of these changes in the song itself.

To do that, you have to open the song in Song Creator (load for playback then Digital Recording/Song Creator), depress Next to the Channel Tab, and button B to the fifth item, Setup. There you will see a list of items that can be recorded to the beginning of the song when you depress the Execute button that is shown on the screen.

First, make sure that Voices, effects, etc are all checked, and then, while still in Song Creator, depress the Mixing Console button and make your changes.

Depress TOP in the Song control area to ensure that the midi is at the beginning, or forward/reverse to a location where you want the changes to take effect.

Then use the Exit button to 'back out' of Mixing Console and return to Song Creator. Now depress the Execute button, and it should tell you that it is recording your changes.

Depress Save to save the edited song.

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C.10. New! How to make a recorded song remember right hand voices

Some users would like to play along with a midi and use voices determined in advance. The easiest way to do this is have the midi song recall all the right hand settings when the midi is loaded. Just load the song, make any changes desired to the voice or effects and save the setup as a registration.

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C.11. How to transpose the key while recording a midi

If you want to transpose the key while recording a song, change the Transpose Assign setting to Keyboard in Function/Controller/Keyboard/Panel Tab.

While playing you can then shift the key by tapping the Transpose button or selecting transpose values with registrations.

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C.12. Tips for making pitch bends

(i) Always set pitch bend range to 2 semitones

(ii) Good expressive effect for sax and brass voices is to "bend up" to the attack of a note. This is done by pulling back the pitch bend wheel just before the end of a bar and then simultaneously hitting the next note and releasing the pitch bend wheel. With practice, you can vary the speed of releasing the wheel and the exact position of when you hit the note.

(iii) I always tend to "bend up" to notes, as you know where you are going to end up! For example in a guitar solo I emphasize the first note in a bar by hitting it early (in the

previous bar but with the pitch bend wheel pulled back and then bend up to the point in time where the note should begin... make sense   Sometimes I will bend up or in country sounds; I apply a very light touch on the bend wheel to guitar sounds to chorus them. (Simon Williams)

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C.13.   Is there a "rallentando" feature in the PSRs/Tyros ?

Yamaha for some reason call this feature ritartando, though it is basically the same thing as rallentando, a "slowing down" of the style as it ends. To achieve this effect, simply press the ending button twice in succession when you want the song to end. This will slow the style down and any other tracks playing along with it.

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C.14.   How to make a registration remember Intros and Endings.

The 'secret': last action you must perform before saving to registration buttons 1 – 8 is to press either the intro or ending buttons. For example:

1) Pick a style.
2) From main screen press [e] then [d] to choose Intro or [e] then [e] to choose Ending.
3) Press an Intro or Ending button in accompaniment section
4) Hold down memory button and press memory bank 1 - 8.
5) This should save your intro or ending in that bank.
6) Save to a reg file.
(Tim Lawrence)

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C.15.   How well will midi files play on the PSR/Tyros

How well a midi plays depends on which sound device they were made on or for.

1) "General Midi" midi files will play, but they will not use the better XG or "panel" voices.

2) Midis developed for sound cards such as Sound Blaster and other sound cards with special voice banks will not play properly. The midi Bank Select Events often specify voices which to not exist on the PSRs and which are not translated when the midi is loaded.

3) Midis made for XG sound sources will play properly.

4) Midis made on some Yamaha synths will not play properly if the voice used does not exist on you instrument.

The programs MidiPlayer, MixMaster (http://psrtutorial.com/MB/bedesem.html) and PSRUTI (http://psrtutorial.com/util/plate.html)will process almost all midis and convert them for use with your choice of panel or XG voices.

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C.16.   Can I use channel 10 for non-rhythm voices

It will not work to put anything else on channel 10 but percussion. Sound sources just ignore other voice specifications. Sometimes the early midis did not specify a voice for channel 10. Channel 9 can be redefined in the PSR, but not channel 10.

C.17.   Can I use a midi file to setup keyboard voices

The loaded midi is separate from the midi recording function and cannot transfer settings displayed in the Mixing Console/Song to Mixing Console/Panel.

The best technique is to view the midi in the Mixing Console (song 1-8, 9-16) and copy down the voice, effect and EQ setting. Then use these in the Mixing Console during Quick or MultiRecord to set up your right and left hand parts.

C.18.   How can I transpose a midi file to go along with sheet music

Go to Function/Controller/ Keyboard/ scroll to Transpose and set it to Song to transpose the midi to the key of the sheet music.

C.19.   What are the differences between Midi Type 0-1-2 files ?

"Format 0 MIDI files consist of a header-chunk and a single track-chunk. The single track chunk will contain all the note and tempo information.

Format 1 MIDI files consist of a header-chunk and one or more track-chunks, with all tracks being played simultaneously. The first track of a Format 1 file is special, and is also known as the 'Tempo Map'. It should contain all meta-events of the types Time Signature, and Set Tempo. The meta-events Sequence/Track Name, Sequence Number, Marker, and SMPTE Offset should also be on the first track of a Format 1 file.

Format 2 MIDI files consist of a header-chunk and one or more track-chunks, where each track represents an independent sequence." Notice that Midi specification don't associate midi track with midi channel.
(From the midi specifications courtesy of Mike Baranow)

C.20.   How do I set the Song Position Points

You can make four of these directly on the Tyros by using the SP1, SP2, SP3, and SP4 buttons.

Just start the file playing, then press the button twice quickly where you want to place the marker. A dialog window will appear confirming the marker has been set. To go back to that measure, just press the button once.

If you re-save the file, the markers will be saved with the file. (Craig)

On the PC, you can use MixMaster/ListView/Insert PSR Control Command/Song Position Pointer. (http://psrtutorial.com/MB/bedesem.html)

C.21.   How to place Variation Changes in a pre recorded midi

- Find a track the midi is not using

- Pres REC button and then the number of the unused track
- Choose Midi in the menu on screen
- Start recording
- Follow the song and press Main variation A,B,C or D as you needed
- When you are finished, press Digital Recording/Song Creator and Save the file
- Now you have a song that is changing the main variation by itself.

  (Morten Ihler Madsen)

On the PC, you can use MixMaster/ListView/Insert PSR Control Command/ ACMP Section. (http://psrtutorial.com/MB/bedesem.html)

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C.22. **How to edit Song Position Events.**

The sysex page of the Song Creator allows you to delete, cut, copy and paste song position events (at least it does in T2, so it is likely in T1/3000).

On the PC, you can use MixMaster/ListView. Just right click on the event and select Edit Selected Event.(http://psrtutorial.com/MB/bedesem.html)

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C.23. **How to edit chord errors in a PSR/Tyros recorded midi**

When you Multi Record with accompaniment styles, the only way to edit chord mistakes is to record over the file or edit each note in Song Creator, 1-8 page , a sequencer or a editor such as MixMaster . Editing tracks (made so easily with a style in live recording) is time consuming since so many tracks are involved.

Quick Recorded midis may be changed by re-recording using the method described in topic A2(C).

Step Recorded midis (made with Song Creator/Chord Page; MixMaster /Step Record View) allow you the change the chords later, but it is a lot more effort to create initially. See topic A1.

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C.24. **How to transpose individual channels of a midi in the PSR**

Load the midi, go to Song Creator/Channel page/ Channel Transpose.

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C.25. **How to save the transpose setting in a Quick Recorded midi**

Set Function/Controller/Keyboard /Transpose = keyboard.

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C.26. **How to use an external device to play along with a PSR.**

To output midi data for use with an external tone generator without also reproducing it on the PSR, fool the PSR by setting the MSB bank select to some illegal value. The PSR will ignore the track.

It translates bank specifications ONLY when a valid MSB is used. If the MSB does not exist, it ignores the voice.

That is, something other than: 0 (preset, XG and GM), 8 (megavoices), 64 (sound effects), 120 (drum kit of GM2), 121 (GM2), 126 (SFX kit), or 127 (drum kit).

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C.27.   How to record a medley of songs.

A) Record the first song. At the end of the song press the record button again to stop the recording. DO NOT press the 'TOP' button or 'NEW SONG' combination.

Now, set up the keyboard for the next song (style, voices, tempo, etc.), then press the REC button and tracks as you would for any recording. Start playing song number 2. It will add it right onto the end of the first recording. The only 'space' recorded will be from the time you stopped playing the first song until you pressed the REC button to stop that recording. (There is a place on the screen where you can actually watch the bar and beat counting up while the recording is still taking place. You will notice that it stops when you press REC to stop the recording, but it does not go back to 1 - 1. The next song will start at whatever the screen says - such as bar 72, beat 1 if the count is being shown as 72 - 1.)

You can keep adding more songs the same way for as long as it has memory enough to hold them. How many minutes will depend on how complex the style is and whether you have harmony/echo on, etc., because the midi file being created has to have codes for every note/drum beat being turned on and off and how loud they are. (Phil Hall)

B) After you have finished and saved the first song of the medley, using the FF button move the song to the end of the song.

Now load the style for the next song and set it up ready to play, tempo, right hand voices, etc.

Set the style Sync/Start blinking and press the REC and Play buttons to get the record blinking.

As soon as you start to play the new song will be added to the first.

Now after you finish the second song, go to Song Creator and SAVE the song.

Then add the next song.

There is a limit on how many songs you can add to your medley and that is due to the memory size of your keyboard. (From Bill G)

C) Use MixMaster MedleyView/ SaveAsMidi .(http://psrtutorial.com/MB/bedesem.html)

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C.29.   How to change volume events in the Song Creator

In SongCreator/1-16 tab, select your channel, Filter=All On, Exit and edit the value following the CTRL 7 event. To change the volume at other locations, insert an event where you want the volume change, then edit it to be Ctrl 7, followed by the volume, 0-127.

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C.30.   What does the midi event setting XG on or GM on control ?

The PSRs can operate in two voice modes: XG or GM. Gm emulates a player that does not have any XG voices and DSP effects.

When you select GM On, you are turning XG =Off. The MSB and LSB Bank Select Messages for Channel 10 and NRPN messages (Vibrato, EQ and Drum effect messages) are ignored. All XG DSP settings are set to the 'null state' so the instrument acts as if no DSP is available.

Turning XG on enables the DSP, EQ and Drum settings and sets up default multipart values.

C.32.   How to turn Vocal Harmony On-Off in a midi

On the PC, you can use MixMaster/ListView/Insert PSR Control Command/Vocal Harmony On-Off. (http://psrtutorial.com/MB/bedesem.html)

C.33.   How to midi events control volume in recorded midi

The sysex event Master Volume will lower the volume of the entire midi. It cannot increase the volumes that are determined by other volume events

Main Volume (Controller 7) events are used to set the volume of a designated midi channel.

Expression (Controller 11) events are used to set the volume over a short time interval of a designated midi channel, e.g. the drawbar organ volume generally over short interval.

Volume is also influenced by the velocity value in an individual note event. This setting specified how 'hard' or fast the note is turned on. Velocity also affects character of the sound.

There are programs which alter midi volumes and velocities. PSRUTI provides adjustment of the Master Volume event or allows volumes to be adjusted by expression. MidiPlayer will automatically scale all channel volumes to arrive at a typical average volume (similar to what Master Volume would do), in addition to allowing individual volume adjustments.

MixMaster allow you to edit, insert or live record Master, Main Volume or Expression events. Processing functions include Fade Volume In/Out, Custom Fade In/Out, Scale Volumes, Scale Volumes of Selected Events, Change Velocity of Selected Notes.

C.34.   How to adjust the tempo of a midi

Method 1

1. Load the song ready to play in the keyboard.
2. open Song Creator.
3. Tab to SYS/EX. page.
4. Now you can press first button (C) or Button (A) to scroll to the top of the file.
5. Now you want to use button (B) to scroll down one line at a time looking for the word TEMPO and just to the right of the word is tempo at that point in the song.
6. Using Button (E) you move the highlight to the number and use the Data Entry Wheel to dial in the desired tempo.

7. Continue using Button (B) down through the song until all the Tempo entries have been displayed and altered to suit.
8. Now use must SAVE the song to incorporate these changes.

Method 2

1. Load the song.
2. Go to Song Creator.
3. Tab to SYS/EX. page.
4. Press Button (H) Filter.
5. Press Button (H) All ON
6. Press Button (J) Invert.
7. Using Numbered buttons 2 or 3 and 4 or 5 Move the highlight to Tempo and use Button 6 or 7 to put a check mark in the Tempo box.
8. Press Exit once and now only the Tempo entries are shown.
9. Make the changes you want.
10. SAVE the song.

In MixMaster (http://psrtutorial.com/MB/bedesem.html) load the file, click on the ▲ below the Play Control Bar's Tempo box to edit, insert or delete tempo events.

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C.35.   How to delete bars in a recorded midi

1) Load the song and play a little of it to be sure it is the one you want to modify.

2) Press the "Digital Recording" button and then "Song Creator" button [A]

3) Under the "rec mode" tab, you will see "rec start".   Set this to "Punch in at......". Set "rec end" to "replace all"

4) Press the "fast forward >>" button until you get to the bar where you want the song to finish.

5) Press "REC" only and all 16 channels should already be set to REC - If not set to REC by holding the REC button and set each channel to REC.

6) Press "Play" and then "Stop" IMMEDIATELY afterwards.

7) Save the song to make the changes permanent.

This way you never have to leave the Song Creator window until you are finished with the changes. (Bill G)

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C.36.   How to delete fade out in a recorded midi

The fade out is produced by midi volume events that specify lower and lower volumes. The way to eliminate the fade effect is to simply delete all the volume events during the interval concerned.

In MixMaster, select List View, uncheck Controller and select Main Volume from the box below it, and then depress Update. Now only volume event will be displayed . At the end of the midi you will see the fade out volume events. Select these and then Edit /Delete Selected Events.

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C.37.   How to edit Sysex voices and chords in some Yamaha midi files

Yamaha sets voices in some of the midis they sell by using sysex and not program change events, and using an alternate XF format for chord events. Most midi editors do not see these events.

To convert the voicing events, Load the file into the PC program PSRUTI (http://www.heikoplate.de/mambo/index.php option=com_content&task=blogcategory&id=67&Itemid=44) and Optimize XG, then Save.

To convert chord events, load the midi into the PSR and then open Song Creator and Save the midi to a new name. That will convert any chord events sysex XF format.

C.39.   How to eliminate the delayed start on a retake of a Quick Record

When you're recording a song/midi using a style And...you make a boo-boo… you restart, right But the style doesn't start until about a second later...

The workaround is to depress the REC and the Stop button together.
(Michael Shaw)

C.42.   How to try out different styles with a Quick Recorded song

A) Load the song - then using the channel On/OFF buttons, turn off channel 9 through 16.

Now load the style you want to hear play with the song and start the song playing and start the style playing with any variation. You do not need to turn on the ACMP button.

While the song is playing, you can select any style you want and it will play with the song using the recorded chords of the song. You can even turn off channels 1 through 8 and hear just the style parts; this allows making adjustment to the style voices and volumes.

(From Mark I on PK Owners)

B) Select an appropriate style (same time signature - 4/4, 3/4, 6/8 etc.), select the midi song, and press the start and play/pause buttons at the same time.

Then in the style section, press the SYNC start button. This seems to sync both the midi file song and your chosen style rhythm and both follow the tempo from the song file. Pressing any key on the keyboard triggers play with both the song and style in sync.
(Bill G)

C.44.   How to specify a user voice in a pre-recorded song

Only the Record function (along with Right -Left voices) on the instrument uses the true user voice file.

To work around this, set up a MultiRecord on a spare channel with your User Voice and record one note.

Then use a sequencer or midi editor such as MixMaster to copy the note events after measure 1 from the pre-recorded channel to the multi-recorded channel and delete the one note you made in the recording.

(Michael Bedesem and Mike Head)

C.45.   What is the maximum number of characters allowed in a midi song name

Anything over 42 will not show the display.

(From Al on PKOwners forum)

C.46.   How to avoid timing problems when multi track recording on a Tyros

 Set the Function/Utility/HD sleep time to Never.

C.47.   How to make the Vocal Harmonizer work with a pre recorded midi

The PSR/Tyros will respond to live chords, XF chords recorded in the midi, or chords detected in a midi being input from another device.

You want the second option: chords recorded in the midi. Chord events are only recorded when the midi is made using Quick Record, but not in Multi Record. Except for some midis (XF) purchased from Yamaha, few commercial songs include chords. And, even if they are in the original file, editing in most midi sequencers will remove them.

The solution for a song without chords is to add them using PSRUTI (http://www.heikoplate.de/mambo/index.php option=com_content&task=blogcategory&id=67&Itemid=44). It is easy. Start the program, load your midi, click Compute Chords, check a track that you feel reflects the chords (or select ALL) and click Ok and Save.

C.50.   How to delete measure at the end of a midi

To remove unwanted bars at end of song:

1. Load the song.
2. Use the "FF" button to move the song to the bar after where you want the song to end.
3. Press "REC" and "Start" together.
4. With the REC and Play button both blinking press the 'Start" button and after it blinks green once, press stop.
5. Now "Save" the song.
If you made no other changes to the song you won't have to use the "Execute" part of Song Creator. (Bill G)

C.51.   How to add a pause at the end of a midi

If you create an event at some later time, and the SongCreator will automatically extend the end statement.

In Channel 1-6, go to the end of the file. Depress StepRec on the right of the screen, increase the measure value, then hit a note (e.g. middle C) on the keyboard. This will create a note event at the time you selected, and the end will shift accordingly.

Now that note will sound at that time, so to make it so you cannot hear it, depress the Exit button to get back to the 1-16 Tab. The note just added should be selected.

Use the screen button at the bottom left to move over to the entry after the note (e.g. C4). This is the velocity setting and it is a number like 64, 82, etc.

Use the Data Entry rockers at the bottom to make it "1".
Then Save your file.

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C.52.   Method to create a multi-style midi using a sequencer

You can use your external sequencer to get infinite control over styles. First record the 'Chord Detect' to your DAW. These should be clean whole note chords or the exact length you want for that chord 1/4, 1/2 etc, (no glitches, ornaments, or comping)

Next you want to play these from your sequencer and assign that track to Tyros chord detect channel. I prefer to use the same chord assignment as T4 to keep track of things easier. So I assign the chords from DAW to MIDI 2. Turn on 'ext sync' on T4 MIDI System page.

When you have this done, your external sequencer will take the place of what your left hand usually does.

An easy way to do this is to set T4 to external sync. On MIDI Transmit page, send upper and lower kbd parts. Put sequencer into record and play song on Tyros.
When you are done, you should have a track with 2 midi channels on it. Take MIDI channel 2, clean it up (remove grace notes, glitches, quantize to a proper value, so T4 is easily able to detect chord.

This will allow you to record different styles, using overdubs on sequencer. You can overdub each instrument with a different style or styles. For instance, I first record the song, with a basic style, next I overdub individual parts again. I create REGS which play only a bass part. Only the bass transmits, the other instruments are being played back from sequencer. The REG can have up to 8 different styles called up (multiply by VAR A - D and you get 32 unique bass riffs available). Thus the bass part can be changing every measure if you want. Often just using a different style, and selecting order of VARS, are sufficient to create a nice unique part.

T4 Style generator uses MIDI channels 9-16, By recording them and setting up proper program #'s you can 'move' the style part to another MIDI channel and record additional parts.

This is a complicated process and will take a while to master, but be patient, break it down to single tasks, so you understand. I kept notes of everything I tried, and with time, developed a good working process. Due to all the variables available, each person will create a work flow that works best for them. If you check some of my music uploads, you can hear the results. You can make the process as simple or complex as you feel comfortable with. (Mark Styles on PSR Tutorial)

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C.53.   Eliminating confusion over the source of the Lyric name

The data which is displayed in the Lyric Tab is a midi Song Track Name. But if this is followed by a Yamaha XF Lyric Event that identifies this as a header. When the midi reads

this, it overwrites whatever is in the Song Track Name.

If you delete XF events in MixMaster's Full List View then whatever you edit in as the title will appear.

C.54.   What does the Expression Control do?

This is a percentage of Volume (i.e., as set by Volume Controller). In other words, Expression divides the current volume into 16,384 steps (or 128 if 8-bit instead of 14-bit resolution is used). Volume Controller is used to set the overall volume of the entire musical part (on a given channel), whereas Expression is used for doing crescendos and decrescendos. By having both a master Volume and sub-Volume (i.e., Expression), it makes possible to do crescendos and decrescendos without having to do algebraic calculations to maintain the relative balance between instruments. When Expression is at 100% (i.e., the maximum of 0x3FFF), then the volume represents the true setting of Volume Controller. Lower values of Expression begin to subtract from the volume. When Expression is 0% (i.e., 0x0000), then volume is off. When Expression is 50% (i.e., 0x1FFF), then the volume is cut in half.

Here's how Expression is typically used. Let's assume only the coarse adjust is used (i.e., #11) and therefore only 128 steps are possible. Set the Expression for every MIDI channel to one initial value, for example 100. This gives you some leeway to increase the expression percentage (i.e., up to 127 which is 100%) or decrease it. Now, set the channel (i.e., instrument) "mix" using Volume Controllers. Maybe you'll want the drums louder than the piano, so the former has a Volume Controller value of 110 whereas the latter has a value of 90, for example. Now if, at some point, you want to drop the volumes of both instruments to half of their current Main Volumes, then send Expression values of 64 (i.e., 64 represents a 50% volume percentage since 64 is half of 128 steps). This would result in the drums now having an effective volume of 55 and the piano having an effective volume of 45. If you wanted to drop the volumes to 25% of their current Main Volumes, then send Expression values of 32. This would result in the drums now having an effective volume of approximately 27 and the piano having an effective volume of approximately 22. And yet, you haven't had to change their Volume settings, and therefore still maintain that relative mix between the two instruments. So think of Volume Controllers as being the individual faders upon a mixing console. You set up the instrumental balance (i.e., mix) using these values. Then you use Expression Controllers as "group faders", whereby you can increase or decrease the volumes of one or more tracks without upsetting the relative balance between them.
(From http://home.roadrunner.com/~jgglatt/tech/midispec.htm)

C.55.   Audio recording of vocals

The Tyros 4 audio recorder has two modes, so called 'simple' and 'multi track'

The 'simple' mode just records a single stereo track, which is recorded as a 16 bit 44.1 kHz pcm Wave file with the file extension '.wav'. The T4 can play back external audio files in this format and also mp3 files, but it can't record in mp3.

The simple audio mode is no use to you if you want to add vocals using the T4.

The multi track mode records to a stereo main track plus one sub-track which can then be recorded separately and then merged (bounced) with the main track. This is the mode that you need to use to add your vocals.

Unfortunately the multi track mode only records and plays back in a proprietary Yamaha format (.aud), which can only be played back on the T4. However you can convert an external wave or mp3 file on USB into the .aud format using the T4. See page 81 (of the English edition) of the Tyros 4 Owner's Manual for details of this. The instructions for using the multi track recording mode start on page 77. There is more information about editing the recording in section 7 of the Reference Manual.

Once you have your original backing file saved on the T4 internal HDD in the .aud format, you can then use the audio recorder to add the vocals to the sub track. You can correct mistakes without having to repeat the whole track using punch in/out, but the editing functions are much more limited than on an external recorder, or software such as Audacity. When you are happy with the results, you can convert the completed .aud file, into a stereo wave file to use with external players, computers etc.

I personally would try the Audacity or other DAW approach, since it allows much more flexible editing, and you can store multiple takes of your vocals before finally selecting the best one to work on further, and finally mix down with your instrument track to stereo. But if you would rather try to do it on the T4, then the above is one way to do it. (Ian)

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C.56.   New! How to add one bar of silence within a playing

Hit your sync button with your left hand; Hit your key again it will start. (Paula)

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C.57.   New! How to change L-R voices while playing along with midi file

1. Load the song and set to the beginning.
2. Select the voices you wish for all 4 parts(3 parts for PSR's).
3. Go to Song Creator(SC) and tab to the Channel page and Button "B" down to line 5.
4. Put a check mark in the Keyboard Voice Box and Press Button "D" Execute.
5. Now exit back to main Display and move the song to the bar number where you want to change the voices.
6. Select the new voices for this section.
7. Go back to SC tab to Channel page and you will see that all boxes are grayed out except the keyboard voices and the Execute button is active, just press the execute button.
8. Now repeat steps 5 through 7 for each of the next changes until you are done with the voice settings.
9. Now set the song back to the beginning.(Bill G)

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C.58.   New! How to arrange the order of songs in a folder

Begin each line with a number in sequence, using leading and trailing zeros. For example:

010 Amazing
020 Sleepy
030 Romeo
040 Dream etc.

This way you can add up to 9 files between items later one - e.g. "035 Yesterday" - or reorder the files without having to renumber other files! (jorgen)

C.59.   New! How to quantize a midi

A) Your keyboard has a Quantize function for MIDI songs which is found on the CHANNEL page of SONG CREATOR.

The function works on a single channel at a time which can be selected from the display which opens when option 1: QUANTIZE on the Channel page is selected.

When you have set the various parameters, just press EXECUTE (D button) to carry out the quantization. You can listen to the results without leaving the screen and if you don't like them, you can UNDO them and try again with different parameters. However you can only use the UNDO before you leave the page or change channel!

You can read about the functions on the Channel display on page 61 of the downloadable 'PSR-S950 Reference Manual', with the specific parameters involved in Quantization on page 62.

Remember to SAVE your edited song once you have finished!
(Ian)

B) In MixMaster, Open the file, depress ListView/Process Events Chords& Lyrics or ListView/Note Editing Quantize Notes menu items. SaveAs the file.

C.60.   New! How to copy (clone) a track in a midi file

Open Song Creator and tab to the CHANNEL page.
Select option 3: MIX.
Now set Source1 to the channel that you want to copy from.
Set Source2 to 'Copy' (which is at the bottom of the list).
Set Destination to the channel that you want to copy to.
Press EXECUTE.
The whole channel is copied including the current voice which you can then change as required.(Ian)

If you prefer to do it on the PC using MixMaster, Open your midi, click Channel View, click the channel number you want to copy, and then select Copy or Move.

You can see the moved data in ListView or NoteView. (Michael)

MULTIPADS

D.1.   Which multipad files work on which instruments

Files from instruments up through the Tyros 1 or made using the PadMaker program will work on all instruments. Pads from the Tyros 2 and Tyros 3/4 will not work on earlier instruments.

D.3.   Can a Multipad use more than one instrument ?

Since the multipads are Type 1 midis, they only have one track (one voice at a time), but there is no limit on changing the instrument with program change commands. You can start off with one voice and change it to another at any time.

D.5.   Can effects be recorded with multipads ?

1) If the multipad is recorded with R1 that has a DSP (e.g. Wah or a reverb effect other than the system reverb), the effect will not be recorded.

2) If the multipad is recorded with R1 System Reverb=0 then no reverb will be recorded and the Multipad Reverb control in the Mixing Console will be inactive.

3) If the multipad is recorded with R1 System Reverb > 0 then the effect is recorded and reverb can be adjusted later in the Mixing Console.

D.6.   Why a Multipad sometimes does not play a styles tempo

Actually it works perfectly when you start the multipad *after* have defined the tempo. It does not work, however, if you start the multi pad with a tempo, then you start the style with another tempo. In this case, the multipad keeps the original tempo and the style has another one. (Renato)

D.7.   What determines whether the Multipad changes when a style is selected

The multipad setting for a style is built into the OTS. The OTS Link must be on for it to change with the style.

D.9.   How to make a pad from other pads in the PSR

Depress the screen Pad button and select the Pad that you want to copy a pad from.

Depress the Edit button at the bottom of the screen and select 1-4 and then Copy. Depress Exit.

Select the Pad you want to paste into, depress Edit, select the target pad (1-4) and depress Paste at the bottom of the screen.

Depress Exit and then Yes to Save the pad.

D.10. How to make a pads from styles, pads or midis on the PC

PadMaker is a PC program that provides tools for selecting style parts, copying them to a new four track multipad, and editing the voice and other characteristics.

PadMaker-Midi does a similar job starting with midi or pad files.

For both programs see: http://psrtutorial.com/MB/bedesem.html

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D.11. What is Multi Pad Sync-Start Function ?

If you hold down the Select button while pushing the pad you want to play, the pad light will blink, and when you start the style, the pad will start with the accompaniment.

Otherwise, depressing the pad button will start the pad immediately.

You can ensure that the sync-start setting is saved in a registration by before you do the reg save, make sure you have your pad sync selected. The light will flash. Create the registration, save it, then save the bank.

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D.12. How to stop one pad when more than one are playing

Hold down the Stop button then depress the pad you want to terminate. Only that pad pattern will stop.

Depressing the Stop button by itself will halt all pads.

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D.13. How to convert pads to use Megavoices

If you change the extension of a pad to .mid, MegaEnhancer will process it. After saving, it will be in midi type 1 format with a .mid extension; to function in a PSR, a pad must be midi type 1 and have a .pad extension.

To correct these problems, change the extension back to .pad, load it into MixMaster or MidiPlayer (http://psrtutorial.com/MB/bedesem.html) and save it.

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D.14. How to change the time signature while step editing multipads

You do this with the value of the notes you use at the bottom of the page.(Eileen)

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D.15. How to change the volume of a recorded multipad.

You need to go to Multi Pad Creator, select Edit and raise the volume there, and then resave. (Eileen)

Alternatively you can use the program MidiPlayer, MixMaster or PadMaker-Midi. Load the pad, move Volume the sliders, depress set and save the file.

D.16. What is the text data in multipads

Factory pads have text events such as I1T068, I2T068, I3T068, I4T068 that hold information about the image attached to the MultiPad. E.g. "IyS375": "I" indicates image; "y" is the MultiPad number; and "S375" is a reference to the image. (Jorgen)

D.17   Changing the multipad loaded by a style

The multipad is stored with the OTS. To change:

Load the style
Depress OTS 1, load the new multipad, hold Memory and Depress OTS 1
Depress OTS 2, load the new multipad, hold Memory and Depress OTS 2
etc, etc.

Save your style.

D.18. How to save the multipad volume change

A registration will save the pad volume.

Otherwise you can use Multipad Creator, edit tab. Go to filter and select AllOn. Then exit. You should see a volume event that you can edit.

D.19. How to change the multipad voice

Load your pad into the instrument. Then select Digital Recording/Multipad Creator.

Choose the pad you want to change, and then depress the Edit tab.

On the right hand side, depress filter then AllOn, then Exit. You should see the midi commands.

You will need to change the Bank MSB, Bank LSB and Program numbers to those of the new voice. You can get these numbers from the Instruments Data Manual under Voice List.

Do the other pads if desired, and then Save the edited pad to a new file name.

If you want to do this on the computer, use PadMaker-Midi (http://psrtutorial.com/MB/bedesem.html)

D.18. Where can I learn about using/editing multipads

Multipads can add spice to an arrangement They can be used to add various melodic and rhythmic sequences in an arrangement. The riffs, the form of arpeggios, drums, and guitar can add variety and interest.

There are 4 multipads available at a time and these can be played together. Some of the pads will play once and stop others will loop and will follow the chords played. There are sound effects, guitars, sax bass all available.

You can make your own using the keyboard pad creator or an external program available at http://psrtutorial.com/MB/bedesem.html .

You can even use pads by themselves as an accompaniment with the ACMP turned on and the style turned off, or if you use the left hand voice on hold you can play guitar by using a strumming guitar pad.

You can use them in an introduction or an ending either alone, or with some segment of the built in ending.

Multi-pads are part of the One Touch Setting in the style and can be changed in the style either on the keyboard, or a registration or in a program such as http://www.jososoft.dk/yamaha/software/otseditor/index.html

The later Tyros and PSR 950 and later can trigger an audio file. Some of the earlier keyboards cannot sync/start a multipad with a registration so you have to play them manually and stopping is similarly a problem. However there is a way around this with a stop multipad which you can trigger by a registration. (Ed B)

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D.19. How to turn a single Multipad off during play

If you carefully press just the MP STOP button when pads are playing, it is only when you release it that all the pads stop.

This allows you to press and hold the STOP button down, and then press one or more of the pad buttons, and just those pad/s will stop when you release the STOP button; the rest will keep playing. (Ian)

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D.20. How to edit Pads in MultiPad Creator

Many existing Multi Pads will have both 'chord match' and 'repeat' enabled.   However if you open the Multi Pad Creator and select 'New Bank' to start from scratch, 'chord match' and 'repeat' will be set to OFF for all four pads. However you can change these settings at any time, even for an existing pad.

'Chord Match' will make the pad follow the chords that you trigger with your left hand assuming that you have recorded it within certain constraints. If you can't manage to get the effect that you want, you can also choose to record the pad in the key that you want to play your song and turn off 'chord match'.

This will mean that the pad will play exactly what you recorded whatever chord you play, so obviously you must play in the same key that it was recorded in for it to sound correct. This will allow you to use any notes when recording the pad, including those which are not allowed for a chord matched pad.

'Repeat' simply plays the pad and continually repeats it from the beginning until you stop it. This requires that you think about the timing of the end of the pad so that there is a smooth transition back to the beginning.

If you are new to using and making MPs then you will find information in the Reference Manual for your instrument available at http://www.yamaha.co.jp/manual/english/index.php.

The best thing to do is look at this while you have the Multi Pad Creator open with an existing MP loaded. If you Tab to the EDIT page you will see the MIDI code for the selected pad. To make sure that you see all of the code, press 'FILTER' (H button on my T4) then 'ALL ON'. This ensures that there are no types of event filtered out in the event list.   Press 'EXIT' to return to the event list.

You will now see a list of all the MIDI events for that pad and you can move up and down in the list using the A and B buttons.   One of the events near the top of the list sets the voice that the pad uses. This actually comprises three lines that define Control Change messages for the voice bank MSB (Most Significant Byte) and LSB (Least Significant Byte) and finally a Program Change message for the actual program number of the voice. Edit these if you want to change the voice selected when you first recorded the pad.

Note that each pad in a bank only uses one MIDI channel. This means that you can only have one voice playing in a pad at any one time. However, you can change the voice part way through the pad if you want to by editing the pad after recording. (Ian)

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D.19. New! How to lock a Multipad

A) On my Tyros4 this can be done by selecting MULTI PAD as one of the FREEZE groups and turning the FREEZE button on. The manual makes it sound as if this function only works when using registrations, but it also works when selecting different style variations, and even when manually loading different styles.

I would expect that this would also work on other keyboards.

On a 950 you would press [FUNCTION] > REGIST SEQUENCE/FREEZE/VOICE SET > Tab to FREEZE, then check the MULTI PAD box in the group list. Now turn on the FREEZE button on the keyboard. Even with the FREEZE button on, you can still manually select a different MULTI PAD. (Ian)

B) As mentioned above, you can freeze multipads so that the OTS buttons won't change them. However, this may not be an ideal solution in all circumstances. A more permanent solution would be to re-memorize the OTS settings of your user style. The steps are:

1. Load your style.
2. Load OTS1
3. Load your multipad
4. Memorize OTS1 (Memory>OTS1)
5. Repeat 2-4 for OTS2 through 4.
6. Save the style (under either the old name or a new name, whichever you prefer).

Now when you load an OTS of the style, it will load the multipad you've saved with it.
(Fred)

VOICES

E.1.   What voices should be used for styles and midis distributed to other users

For distribution of midis to non PSR users, use GM voices.

For PSR users, while XG voices guarantee the widest compatibility, panel voices have the advantage of built in effects and a generally higher quality.

The panel voice assignments of the PSRs/Tyros are very similar and often identical. If you use the common panel bank (LSB =112), any reasonably modern PSR should not have a problem. When an instrument encounters it does not have (sweet voices are a good example), most PSRs will substitute something very similar, at worst a XG voice. Generally, it is preferable to use Panel voices wherever they sound the best.

Voices with non zero MSB Blank Select values (the first three digits in a 9-digit voice number) often will be left blank if the voice does not exist on the instrument.

E.2.   How Do I Select XG and Panel Voices in Cakewalk

First, obtain the Cakewalk Instrument Definition file for your instrument(See H.3):

To install an ins file:

> Open Cakewalk.
> Click Tools/Instruments (Options/Instruments in Sonar 3), then depress the Define button.
> Click the Import button, then go to the folder where the ins file is stored, and select it. Click Open
> In the "Pick One or more Instrument.." screen, click the ins file (select it). Click OK (*This is where most people go wrong*)
> Click Close and Close again to get back to track view.

With instrument definitions installed, click on Tools/Instruments, select all channels in the left hand box and then click the name of your instrument in the right box, and then OK.

Back in track view, double click the bank box for the track that you wish to modify. Make sure that the bank select method is Normal. The instruments are organized into banks. Panel voices often are in Bank 112. Midi voices are Bank 0, special effects are in Bank 16128, and drums are in Bank 16256, the last one in the list. Individual instruments are selected in the patch box.

To change the bank without instrument definitions, in the Track View, double click on the bank box. Then enter the bank number determined by the formula 128* MSB + LSB. Place the program number in the patch box.

Important note: When Panel voices are selected in the instrument, they automatically set up DSP effects. This is NOT true when Panel voices are selected in a sequencer of PC program.

For many Panel voices, the difference might not be material, but beware. Voices such a WahGuitar will not sound correctly!

E.3.   Where are the XG / GM Voices in PSRs/Tyros ?

Depress the Up button at the bottom of the screen until you are at the highest level and then go to the last page. XG voices are accessible via a button on the right of the screen.

E.4.   What is the difference between the voice types ?

In a midi or style, a program change number without any prior Bank Select events, defines GM voices. These are the most general voices, and will be recognized by all sound cards and midi players.

When Yamaha wanted more voices than GM, they created then by preceding a program change number event by two additional commands: MSB Bank Select and LSB Bank Select. These bank select events can be anywhere in the midi as long as they occur before the program change event. Yamaha defined MSB =0 and LSB=0 as their GM voices.

You will encounter the LSB, MSB and program change numbers in the manual's Voice List or in a sequencer program. To see them in the PSR/Tyros voice display box, set Display Voice Numbers to On in Function/Utility/Config2.

Voice Type	MSB/LSB Range	Comments
GM	None	
XG		
GM subset	MSB=0, LSB=0	
Ensemble	MSB=9, 109	
Expansion	MSB-062,063	
Drums	MSB=127, LSB=0 MSB=126, LSB=0	
Non Drums	MSB=0, LSB <102	
Sound Effects	MSB=64,126, LSB=0	
Panel	MSB=0, LSB>101	
Organ Flute Organ World	MSB=0; LSB=126;PC=17 MSB=10	Flute settings in the midi data
SA, Cool!, Regular	MSB=104; MSB=8, LSB>8	
Megavoices	MSB=8, LSB<9	

Voices with the same LSB setting are said to belong to the same voice Bank and often share specific characteristics. Bank 112 is the most general Preset/Panel voice bank and generally includes one voice for each of the program change numbers. This means that the easiest way to change GM/XG voices to panel voices (i.e. without looking up voice numbers in the manual) is to change the MSB to 112.

Unlike XG (and the imbedded GM) voices, Panel /Preset voices also set up effects, but only when specified via front panel operations on the instrument! Panel voices selected by a sequencer or other PC program will select the voice but not the associate DSP effects. The difference can be material.

E.5.   I seem to have lost my touch sensitivity, what could be wrong

Under Function/Controller/ Keyboard is a slider for Touch Off Level. Set it to about 95.

E.6.   How to use Harmony without playing style accompaniment

If you turn on the Left hand voice and play chords, harmony will work with Accompaniment off.

E.9.   Why Custom or User Voices do not sound the same when specified in a midi

Voices can be referenced with midi commands inserted into a midi, but they will not play properly.

This is due to the way that instrument deals with Preset Voices. When you select a Preset Voice, it also 'loads' effects and other settings. It does this by including the midi commands specifying these settings into the working area for the selection. User Voices are also made by changing the sound of internal voices with effects and other commands.

However, when a voice is specified in the midi using Bank Select values, etc, these settings, which are in addition to the voice parameters, are not included. The workaround is to use the PSRUTI Voicefile revoicing to define the voice(http://psrtutorial.com/util/plate.html).

E.10.   How to reproduce the sound of the voice demos or from a midi song file

Start a Quick Record and then press the Demo button for the voice. This will record the setup and the demo. You can then look at the midi to determine the settings.

E.11.   Tyros 2 Voices, Voice Creator, PC Custom Voice Editor, Voice Set Editor, etc

There are several types of voices available in the Tyros2:

Preset Voice Bank/ Panel/XG/GM/GM2/OrganFlutes Voices: These are built-in voice files. They are voices are organized into banks such as Brass, Strings, etc.

You can edit a built-in voice or organ flute voice to create your own versions.

Use VoiceSet to change the DSP, octave & harmony settings. The edits should be given new voice names, may be saved anywhere, and easily exchanged between instruments.

Use the Organ Flute Footage Edit to create new organ voices: These are defined by files with the extension .org. As with User Voices, these files can be located anywhere and easily exchanged.

Preset Voice Bank/ Custom Voices: These are voice files (extension .TVN, .UVN) that have been loaded on to the Tyros hard drive, or definition files, created by the PC Custom Voice Editor, combining up to 8 of built-in voice, and/or installed voice files.

Custom Voices are accessed by the Custom Voice Bank containing 128 voices, each element of which contains the path to a .custom voice file that is stored on the hard disk. The Custom Voice Bank is maintained during power off.

The Custom Voice Bank may be edited by the Voice Creator and, if required, saved as a Custom Voice Library file and reloaded. Multiple library files exist as a way of allowing user access to more than 128 voices, and permitting voices to be grouped by use (e.g. GIG type, music genre, song project).

The Tyros Voice Creator is used to create and edit the Custom Voice Bank. Note that some instrument model may have different procedures.

> Wave Import creates a custom voice file from one or more .wav or .aif sample waveforms located on USB or placed on the hard disk via the HD Storage mode. Once the file is made, the wav/aif files can be removed.
>
> Custom Voice Bank Edit allows copying, deleting or renaming entries in the current custom voice bank, and monitoring the status of the RAM voice memory. You cannot add entries, change the custom file references or manipulate files (move, delete, etc) with this function.
>
> Individual Load allows adding a new entry to the Custom Voice bank. The custom file should be previously installed on the hard disk via the Wave Import function or transfer by HD Storage Mode.
>
> If you choose to load a file from the USB, then the current version of the Custom Voice Bank will always look for the file there and it will fail to load on power up if the USB memory is not installed or the file is missing from the media. Loading the TVN file via the HD Storage mode is recommended.
>
> Library Save saves all or individual items of the current Custom Voice Bank to a TVI library file. You have the option of saving just the path, or the path and the custom files. Save just the path to use a single version of the custom file on your HD. Saving both to the USB is one way to export a custom file (the other is to use HD Storage Mode to copy the file), or to make a duplicate copy of the Custom Voice Bank and all related files (this can be large!)
>
> Library Load allows you to replace current Custom Voice Bank entries with ones contained in a TVI library file. You have the option of replacing all or just individual entries.
>
> Custom Voice Edit Via PC This program is does everything that Voice Set does plus it allows you to make a voice by combining one or more Preset or Custom Voices that already exist on the Tyros. Start the PC Voice Editor on the PC and use this button only if the Voice Editor screen does not appear on the Tyros. The last step in this program is to save the file defining the edits (it does not contain any large sample files) on the HD and make an entry into the current Custom Voice Bank.

Suggested Hard Disk Voice File Folders (This may be different for some instruments)

> **Waveform Files** (for wav and aif transfers via HD Storage Mode for later use by Voice Creator/ File Import)

Custom Voices (for saving TVN files created by Voice Creator/ File Import or for transfer of externally created TVN files via HD Storage Mode and installation by Voice Creator/ Individual Load)

TVI Library Files (for saving Custom Voice Banks with or without the associated TVN files)

Voice Edits (the .vce, .liv(live), .swv(sweet), .clv, etc. files created by VoiceSet, and the .org files created by the Footing Editor).

PC Voice Editor Files(for saving the edits of built in voices (.cnv) , or TVN voices (.cwn) created by the PC Voice Editor)

How To Instructions

How to load a custom file to the Custom Voice Bank. Use HD Storage to move the file to the Custom Voices folder. Install in current bank with Voice Creator/ Individual Load.

How to load a wav file to the Custom Voice Bank. Use HD Storage to move the file to the Waveform Files folder. Install in current bank with Voice Creator/ Wave Import.

How to export a Custom Voice. Copy the file from the Custom Voices folder with HD Storage Mode.

E.12. Why all organ flutes have the same

The voice has the same number because it is the same voice sample. The different effects are achieved by a special DSP that somehow emulates the effect of the various stops on the organ. These settings are contained in one sysex event (see Organ Flute Data Bulk Dump in your manual) that has the form:

F0 43 73 01 06 0B 00 00 01 06 0n Data check sum F7

If you save any Organ Flute to media and look at it with a program such as Casm Edit (for some reason the recent version of Style Dump is missing it), you will find this command where the Data portion instructs the PSR how to process the basic sound.

Your next question is probably " If they have the same number, then why do they sound different (and, when saved, show that they have different settings)." Here is why:

When you click on any Panel Voice, you really are activating a small midi file (the same one you get if you Save a voice). This midi loads the basic sample and then, using midi commands, edits the DSP, EQ or other settings necessary to achieve the desired sound. When you create a User Voice (using Voice Set on T2, Voice Creator on T1) you are simply creating this little midi file.

In the case of the Organ Flutes, clicking on the voice name executes whatever file was associated with this name and edits it accordingly.

The big disadvantage of this clever method is that you can never refer to a User Voice by its number and be assured of getting the same result as if you had made the assignment in the keyboard.

If you try to specify one using a PC program, all you will get is the basic sample plus whatever DSP and EQ was last selected. This is often not a big problem where similar voices are involved, but it fails completely for Organ Flutes.

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E.13. What does DSP do ?

Tables in the manuals give descriptions of the effects. For example:

HALL1: Reverb simulating the acoustics of a hall.

ROOM1: Reverb simulating the acoustics of a room.

STAGE1: Reverb suitable for a solo instrument.

Plate: Reverb simulating a plate reverb unit.

WHITE ROOM: A unique short reverb with a bit of initial delay.

TUNNEL: Simulates a cylindrical space expanding to left and right.

CANYON: A hypothetical acoustic space which extends without limit.

BASEMENT: A bit of initial delay followed by reverb with a unique resonance.

LARGE HALL: Reverb simulating the acoustics of a hall.

WARM ROOM: Reverb simulating the acoustics of a warm room.

WOODY ROOM: Reverb simulating the acoustics of a woody room.

RICH PLATE: Reverb simulating a rich plate reverb unit.

CHORUS1: Conventional chorus program with rich, warm chorusing.

CELESTE1: A 3-phase LFO adds modulation and spaciousness to the sound.

FLANGER1: Creates a sound reminiscent of a jet airplane.

SYMPHONIC1: Adds more stages to the modulation of Celeste.

PHASER1: Cyclically modulates the phase to add modulation to the sound.

ENS DETUNE (EnsembleDetune): Chorus effect without modulation, created by adding a slightly pitch-shifted sound.

ROTARY: Simulates a rotary speaker.

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E.15. How to transpose just one of the right hand voices

Use the Mixing Console/Panel View. You can depress Quick Access and an octave button to get there easily.

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E.16. Why Aftertouch may not work with some voices

When you depress the keys of the PSR/Tyros, it senses the velocity (really the pressure).

If, at the end of the initial keystroke, if you have not exceeded the maximum pressure range, and this is followed by a delay of some milliseconds, and then additional pressure is exerted, aftertouch is triggered. That is, aftertouch requires sensing additional pressure a short delay after the original key stroke.

Historically, after touch effects have been applied to voices such as strings. Normal methods of playing with such voices are not dynamic, i.e. you do not pounce on the keys while playing a string part. As a consequence, it is likely always some range left in the sensor. Hence, when you pressed a little harder, after touch is triggered and the effect worked.

Many users have changed the Initial Touch to Soft 1 or Soft 2 and are playing more dynamically in order to trigger the SA voice effects. Unfortunately, this may make it more difficult to get aftertouch effects from voices such as RockSax2. If you play the voice aggressively to get the velocity expression on the attack, there is nothing left in the velocity/pressure range in order to trigger the after touch. Playing a voice like this with moderate attack velocity and then applying pressure after a short delay works every time.

E.18. How to avoid the long Custom Voice Loading time in Tyros 2

1) Push Cancel when the load starts (Eileen L)

2) If you want a fast loading time, and seldom use the Custom Voices, then one technique is to create an empty Library file and use it for normal activities and only load the one with the working voices when needed. Here is how:

a) In Voice Creator, use Voice Bank Edit and delete all entries.
b) Use Save Library file to save this with a new name. I called mine Empty.
c) Load "Empty". Now when the machine is powered up, it will not load any voices.

When you need custom voices, Load your previous library file.

E.19. What do voice extensions stand for ?

VCE : Normal Voice Files
LIV : Live Voices
ORG : Organ Flutes
SWV : Sweet Voices
MGV : Mega Voices
SAR : S.Art Voices
CLV : Cool Voices
LDR : Live Drum kits
DRM : Drum Kits

The Following are the Voices in the Custom bank [These are the Links to Voice Links to the Main Custom Voices(the Tvn-Voices)] :

CVN : Custom Voices
CVD : Custom Drums

The Following are the Voices which are loaded in the Custom bank (These are the Main Custom Voices) :
CVN: Custom Individual Voice for Tyros 1
CV0: Purchased Voice from Yamaha
CV1: Purchased Voice Edit from Yamaha
TVN : Custom Individual Voice for Tyros 2
UVN: Custom Individual Voice for Tyros 3

TVD : Custom Drum Voice

TVI : Custom Voice Library Voice
(from Cloyd D'mello)

E.20. What is the difference between elements and waves ?

A voice is made up of up to 8 elements, each of which can have many waves.

Elements are components of voices that can be played together (e.g. Piano & Strings). Both sound when a note is depressed. With waves, only one plays for any specific note. Once a wave is mapped to a note (or a range of notes), the note is no longer available. Setting up separate elements makes possible mixing waves.

E.21. Why does my voice category light blink when I depress it ?

The setting Function/Config2/Voice Category is set on Open Only. Change to the Open & Select for the normal behavior.

E.22. How to change the tune used to demo a voice

The Icon you choose will determine the short tune used for the Voice Demo button. So, if you want to use a different demo tune for a voice, just choose the icon that gives you the tune you want (Bill G)

E.24. How to access Tyros Custom Voices from BIAB

When you use BIAB to access those voices, you must make sure the voices you want are loaded into the appropriate Custom Voice locations on the Tyros. Then you access those voices using the following code scheme.

The Tyros Custom Voice are accessed from BIAB by using Control Change MSB = (3FH) 63; Control Change LSB = (00H) 0; and Program Change = (00H) to (7FH) 0 - 127. For the Custom Drums use Control Change MSB = (3EH) 62 ; Control Change LSB = (00H) 0; Program Change (00H) to (0AH) - 0 - 10.

For example you would set MSB = 63 (3FH) LSB = 0 (00H) and Program = 0 (00H) for Custom Voice number 1.
(Bill Grosse)

E.25. How to change a voice and not change all parameters

If you go to Function/VoiceSet, you will see several options that either allow or deny a new voice to determine the Effects, EQ, or Harmony.

Perhaps turning off one or more of these might accomplish what you require.

E.26. How to trigger a bass MegaVoice slide effect

1.Direct access+pitch bend.

2.Set R1 (or r2) octave to +2 value (bass voices are typically set to -2).

The Pull off's are set on the second last octave following the above procedure, i.e. from C6 to G#6.

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E.27. How to eliminate the pause when voices are changed with a reg or OTS

There is one effective solution to the problem, but it only works if you use two single voices per piece.

Set Right 1 to Voice 1, and Right 2 to Voice 2. Then I make two registrations: In one I mute Right 2, and in the second I mute Right 1. Now, if I change between these two registration settings (I effectively change from Voice 1 to Voice 2), there are no glitches, because deep within both voices are actually processed at once... I know, not a really elegant solution, and it only works for two voices, but I thought I might mention it anyway.
(Ben)

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E.28. Why keyboard voices can be different from what is in the registration.

A registration can contain a song name and the song file can contain revoicing of the R1-2 etc that is added to the song when you Execute in Song Creator with the Keyboard Voices item checked.

When you select a registration it loads the keyboard voices in the registration and then the song file, which overwrites the first set of voices.

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E.29. How to copy the voices used in a recorded midi to a sequencer

You can do this by doing a bulk dump. See Heiko's article at:
http://www.heikoplate.de/mambo/index.php option=com_content&task=view&id=431&Itemid=63 .

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E.30. What do the Initial Touch settings do ?

There is no real definition of hard1 versus soft2 etc in the manual, other than the impression that it compensates for a touch of this description.

But in voice edit, there are two parameters, offset and depth. These are the voice parameters that are probably set by the choice that you make.

Note that if you use voice edit to make a version of the voice, *you* can determine where to place them to suit the music; for some applications this might be better than accepting the choice offered by the initial touch settings. There may be a combination which does not modify the volume so dramatically, or one which fits the music or your style better.

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E.31. How to change a voice later in a midi file

One way to do this is when you are recording the midi. Use previously stored registrations or one of the OTS setups of the style to change the voice as you record. This will accurately change the voice including DSP, EQ and other settings.

Alternatively, use a program such as MixMaster ListView/Insert Voice. (http://psrtutorial.com/MB/bedesem.html)

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E.32. What happened to the chords in my midi ?

If you loaded and saved the midi in a sequencer, most likely they have been removed. Many sequencers (except XGWorks) removes XF chord events and other "sequencer specific sysex".

This is also true of midi editors that are not Yamaha friendly. Fortunately there some that are, including CasmEdit, those on http://www.jososoft.dk/yamaha/software.htm and MixMaster and MidiPlayer .

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E.33. Where are the sound effect voices (e.g. water sounds) in my instrument ?

They are in the GM voices. Select a voice as usual and depress Up, Page 2, GM & XG, Page 2 and Sound Effects.

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E.34. How to change individual drum sounds.

It is possible to change the characteristics of individual drum sounds with midi commands. The full list of commands is in the MidiParmeter Change Table (Drum Setup) section of the data manual and includes items such as:

Pitch coarse
Pitch fine
Level
Pan
Reverb
Chorus
Variation
Low pass filter
Cutoff frequency
Resonance
E.g. attack rate
E.g. decay1 & 2

You can easily add or edit such events in MixMaster's Drum Edit View . See:
http://psrtutorial.com/MB/mixMaster.html

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E.35. How to remove the mod wheel from controlling volume of T3 preset organ voices

From the Main display:

1. Press the [ORGAN] button
2. Select Organ-a-Gogo
3. Press [5^] button (Voice Set)
4. Tab over to the 'Controller' tab
5. Adjust the 'Amplitude' parameter to 64
6. Press the [**I**] button to go to the 'Save' page
NOTE: The default destination will be "User", which is fine. Change it to HD or USB if desired.
7. Press [6v] to go into Save mode
8. Change the name if desired
9. Press the [8^] button to finish
(Steve Deming, Yamaha)

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E.36. How to switch off the distortion on some voices (e.g. T3 Whiter Bars)

Switch off the distortion effect by depressing the DSP button in the Voice Effect section.

If this does not achieve what you want, try this from Gino:

"I found if I reduced reduce the bass on the mixer, the sound is clear. After further experimentation I came up with something: If you go to Organ flutes, a window comes up with the Organ draw bars, on the left upper side of the window, you have a switch, with two Organ types Sine and Vintage, you can hear the Sine Organs are much cleaner, the Vintage organs have that rotor sound in the lower frequencies that is disturbing to my ears."

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E.37. How to add a Custom Voice to a recorded midi

If it is T2 or T3 and the voice is loaded in to the Custom Voice area (using Voice Creator), then in Mixing Console, select Preset and then the up arrow to get to the Custom Voice or Expansion Voice area.

It is not possible to revoice a midi to use a voice edit located in the User area. You can achieve the same thing by adding the midi commands that edit the voice to the midi itself. It is a bit of work in a sequencer (copy and paste from the User vce file). Alternatively, PSRUTI has a function called VoiceFile Revoicing. Normally one uses the Preset files for this function, but you can use voice edits as well.

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E.38. The SA2 button stays on after the foot is depressed.

When the footswitch is depressed and the SA2 effect (button) begins flashing and stays on, it is due to the polarity of the foot pedal being reversed.

Set the polarity for it so that it is not constantly on.
(Craig)

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E.39. Sources of non Yamaha Custom Voices for the Tyros

Sources include:

PEMO http://www.orgel-studio.de/.

KR Musicsoft http://www.kr-musicsoft.de/.

World of Keys http://www.worldofkey.de/.

Irish Acts http://www.irishacts.com/ezypal/index.php.

Total Transformation http://www.totaltransformation.co.uk/.

 (Craig)

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E.44. How to prevent R3 being muted when R1 and R2 are turned on

Make sure the split point for R is set just above S+L (e.g. B2 vs. Bb2).

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E.46. Why voices with echo/harmony sound cut off

Usually it's associated with the Touch Limit in the Harmony Screen being set "too high" - which is designed to disable Harmony when notes are played at lower velocities.

Make sure TL is set at zero so it doesn't interfere.

Using the Full Keyboard Fingerings (including AI) can result in a patchy effect.

Also Single Fingered while not becoming patchy can result in some harmonies which are less "desirable". (John)

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E.47.   How to insure a voice is not interrupted when changing registrations.

If your registration is changing the keyboard voice for R1, then R1 continues to play, but with a new attack at the time of the registration change.

If the registration changes the sound by enabling R2 with a different voice, then the voice on R1 sustains without any change until the key is released.

To avoid interrupting a voice that is sounding, always assign a voice change to another right hand voice.

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E.48.   Sound effects for Tyros

You can use the midi SFX, or WAV SFX Files (there are loads free on the Web but I bought about 100,000 for $10 or something ridiculous).

Because the Tyros will play wave files, you can import them onto your HD where you can use them 3 ways:

1 - If it's a song (perhaps originally an MP3) then you can have the original artist performing it. Just select it in your HDD Recorder and press Play.
2 - Record it as a Voice (using Digital Voice Creator) then, say you allocate it to Middle C, if

you play it higher you can get a 'Chipmunk Effect' or if lower a longer, slower deeper note.

3- and my favorite - record the SFX Voices onto Multipads and you can save that MP to appear within a particular Registration. (Freddie on PKOwners forum)

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E.49.   Hints on editing the piano voice

One of the great things about owning a Yamaha instrument is that you have the ability to customize many of the features to your own liking. The Voice Set editor lets you do just that with any of the on board sounds, including the slightly harder to find XG based ones. They can then be stored in the User Drive ready for use at any time. A lot has been said about the Piano voice on the Tyros, but if like me you desire something a little less thin, you can create the perfect Piano sound for you!

Firstly select right one voice button and now select Grand Piano. At the bottom of the screen you will see voice set. Push the upper button five. The first page is common settings. Here you can alter volume, touch sense, octave, mono/poly and portamento. As I play up the keyboard and also like a nice rich sound, I take it down an octave but this is a matter of choice.

Tab to the next page Controller here you will see that you can set modulation and after touch. I am not going to alter anything here. Tab to next page Sound. Here we can alter all sorts of things but for this exercise I am just going to alter the brightness and raise it to six. If you look above this you will see a button marked compare so you can listen to the voice as it was and as it is now so far.

Tab to the next page Effects. First is reverb depth, now this is a matter of choice but as I don't know how to use a sustain pedal correctly, but I don't want the Piano to sound to staccato, I set the reverb to about fifty on hall three and DSP depth to thirty five.

The last thing I set is the DSP. Again this is a matter of choice. I will set it at Delay and choose Tempo Delay.

Tab to the last page Harmony. Here you can choose what harmony you want your Piano to have when button is selected. I would usually set it to block. Just to check the sound you have just created you can push the compare button and hear how the sound was and how it is now. (From Eileen on CraftyMusic forum)

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E.50. How to edit a SA voice.

You can't edit many of the Voice Set functions with SA2 voices in the normal way because they may be grayed out. But they can be edited (in Voice Set) in an abnormal way.

For instance, I sometimes use a faster vib, even though grayed out, to give a useful change of character to the clarinet and sax. The way you can do it is to load a "normal" live, sweet or cool voice, say into R1, then alter its Voice Set parameters to what you want.

Now disable Voice Set on R1. (Function/Regist Sequence/Freeze/ Voice Set) & load, say, the SA2 sax. If you go to Voice Set now you may still see grayed out settings but the latter should have changed to the values that you entered earlier. Don't forget to re-enable R1's Voice Set before moving on!

I've just checked - and you can set the SA2 sax. for example to mono in this way.
(John Vernon)

E.51. Effects on the PSR & Tyros.

These instruments offer a great variety of effects, but they can be complicated to assign. See Tyros 5 diagram from the Reference Manual below.
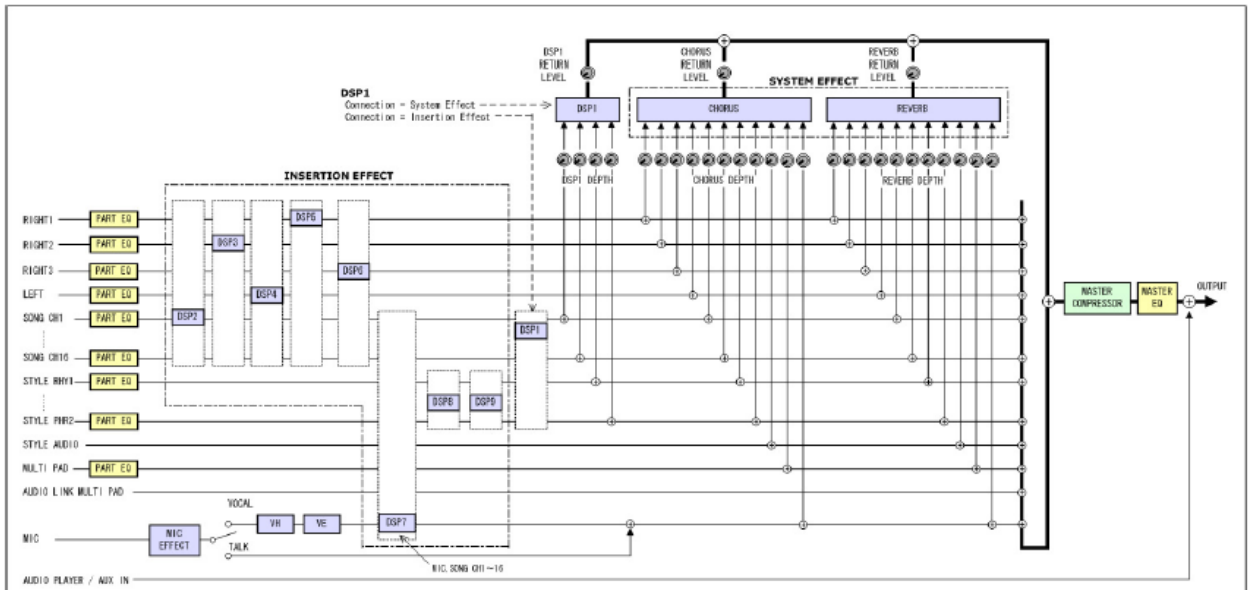
The PSR has many effect functions(or blocks). All models have Reverb, Chorus, and some number of DSPs.

Let's take the easy ones first. Reverb and Chorus are available to all keyboard sources, the 16 song channels and the 16 keyboard channels (R1-3, L, MP 1-4 , Style 9-16). You just have to assign how much effect you want. Note that recent instruments have some very powerful and creative Reverb & Chorus effects, many of which are almost never used by casual players. This is unfortunate since they are so easy to access and control in the Mixing Console.

The next most general effect is called DSP1 or Variation. It can be used like Reverb/Chorus and assigned to work with all sources (i.e. called the variation system effect), or it can be available to just one channel (in this case called an DSP1 insertion effect). The front panel button allows the users to switch the effect on or off during live play (not possible with Reverb or chorus or other DSPs). The button is sometimes used to allow organ players the ability to add rotary sounds or change speeds during live play.

The other DSPs: The Tyros series has the most, with one dedicated to the mic and two to just the styles. But every PSR/Tyros has some. These are insertion effects; that means that they are assigned to one channel only and generally come with pre- assigned settings (that can be changed if needed). The functions available are the same as DSP1 in insertion mode.

The big problem with the DSPs is that there are not enough of them. The song player has 16 channels, but there are not enough non-variation DSPs to go around (in truth, it is unusual that one is needed for every channel). But this does make DSP assignments complicated, and it has caused much frustration with some users.

If you look in your Data Manual, you may discover the issue can be even more complicated: Chorus can also send part of its output back though reverb. And DSP1 can do the same to both Reverb and Chorus. Fortunately, with all the effects available, this is seldom needed today.

E.52. How to control sustain for the Left voices.

To use your pedal to do the sustaining, press Direct Access and depress the sustain pedal. At the bottom of the Controller/Sustain screen that comes up you can choose which parts are affected - including the Left, which by default is set to "off". (John Vernon)

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E.53. How to trigger effects with SA voices.

On the voice selection screen, depress the Info button at the bottom to learn how to create effects while playing.

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E.54. How to change a voice's modulation speed

The modulation speed is a property of each voice. You can change it with "Voice Set".

To change it for the Right1 voice: [F] -> [6 up] -> Tab to "SOUND" -> Change "VIBRATO"SPEED".

Your changes will get lost if you select another voice. But you can save your changes in a registration or a user voice. (Kurt)

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E.55. How to make a Custom Voice more legato

To cut down the attack of the voice so it starts more "smoothly", there are various ways of doing it. Whether you are considering a normal or custom voice the simplest way is probably to edit the Attack parameter in Voice Set's Sound Tab (rather than use the PC Voice Editor). If you raise it significantly by say 10 or even more you should hear a reduction in Attack and choose a value which suits what you want. You can then save the "New" voice within Voice Set as a User Voice which will link to your Custom voice and apply your new edits to it. (Note: changing delay values in Voice Set don't seem to have much effect on most voices).

Alternatively if you prefer the edits to be saved directly into the Custom voice (uvn) file you should load your custom voice into R1, push Voice Creator /Wave Import, select Voice Set from there, and put in the above values you need. Push Exit to get back to the Save icon and push Save, in which case you get the custom voice file saving option and the option to assign it to a position in the custom bank.

More complicated, you can load your voice into the PC Voice Editor and edit the attack, delays, alter how the attack is affected by velocity etc. etc. In fact you can edit the whole Envelope for each element if you want by going to the AMP EG tab for each. (John Vernon)

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E.56. How to adjust sustain (introduced by the Sustain button)

You can alter the amount for individual voices by going into Voice Set / Effect/EQ tab and altering Panel Sustain.

If you want to keep the voice separately as a User push Save in Voice set. Alternatively if you are compiling a Registration the sustain will be saved with the voice (as long as voice is ticked when memorizing the settings, followed by Saving the Reg.) (John)

E.57. What is a CVN file ?

This a voice edit made on a Tyros UVN file.

E.58. Custom drum kit capacity on Tyros

At any point in time, a max of 16 custom drum kits can be stored in the memory.

You can obviously store more in your HD, but to load them in memory for playing, you have to unload others. Actually, there are two limitations on this - the first is 1024 MB and the second is number of slots available in the preset memory for Custom Drumkits. (Anand)

E.59. Why a voice effect may not sound

For you to hear an effect from a voice such as Trumpet Fall, Initial Touch under the Voice Effect section of the keyboard must be switched on.

E.60. How to modify a voice for a mono sound system

In my case I use the PSR-3000, which by today's standards, is somewhat antiquated. Fortunately, the onboard keyboard programs remained pretty much unchanged, so the following instructions should apply to all keyboards since the inception of the PSR-3000.

The problem is not limited to just Yamaha's Grand Piano voice--it applies to all voices that use complex, stereo sampling. The Grand Piano voice, however, provides a classic example, particularly when the keyboard's audio output is fired into a mono sound system. The piano tends to sound somewhat thin and tinny. The option is to purchase a full, stereo sound system, which in my case would amount to a pair of Bose L1s, or modify an existing, mono, piano voice. Obviously, the second option is far less expensive. So, here we go:

1. Select a piano voice from the GM & XG or GM piano voices. You'll find them by pressing any voice button, such as piano, then press UP. You'll usually find the GM & XG and GM voices on the 2nd page of voices.

2. Select the Grand Piano and press Exit until you get back to the keyboard's Main Screen. Keep in mind that this is the same procedure for every voice you wish to modify, therefore if you were going to modify a steel guitar, you would take the same steps.

3. After exiting to the main screen, press the Sound Creator button. In some of the newer keyboards this particular program may have to be accessed by going through the Digital Recording page.

4. When the Sound Creator program opens you will see Sound Creator: Grand Piano at the top of the page. Just beneath that line you will see a series of tabs you can work with: Common, Controller, Sound, Effect/EQ, Harmony. All of these pages provide you with an enormous amount of editing capability for nearly all the sound parameters.

5. As you work your way through the editing tools, you can compare your results to the original voice by merely pressing the "D" button next to the black box that saysCOMPARE.

6. On the Effects/EQ Page there are three levels of effects that can be accessed by scrolling up or down using the "A" and "B" buttons on the upper left side of the display. The tools on this page are very powerful and it's here where you can be very creative. Again, using the Compare button allows you to hear the results of your modifications.

7. When you've finished modifying the voice, you must now save it to a specific location used for USER voices. User voices are those that you can readily access during a performance, the location of which varies between keyboard models. In the case of the PSR-3000, there is a USER VOICE button on the right side of the keyboard where you find all of the other preset voices. The SAVE button is next to the "I" button on the right side of the display. Press SAVE, then select where you wish the voice to be saved by using the TAB Button. It can be saved in the keyboard's onboard memory in the USER area, or you can save it to your Smart Media or USB Thumb drive, or all three. After selecting the area to store the file, Press SAVE at the bottom of the screen, then provide the sound with a name and press OK. The file is now saved to that location.

Accessing those modified voices during a performance is relatively quick and easy. Again, the PSR-3000 has a User Voice button where I store my modified voices, which provides instant access to those modified voices.

Lets assume that you are planning on playing a song that has the normal, stereo, grand piano voice. That voice will be displayed in the R1 location on the keyboard's main screen. Merely press the button next to R1, which on the PSR-3000 is the "F" Button, then tab to USER and select the modified Grand Piano--it's that easy. (Gary)

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E.61. A video on Voice Editing

Here is YouTube production that demonstrates all of the Voice Edit steps of the edited Cassotto sound I've used in the song; Nostalgia - Francis Goya.

The registration and edited Cassotto sound is available for download on my personal website (under the YouTube section).

High quality video: http://www.youtube.com/watch?v=VUOvfXp8EoA&hd=1

Normal/low quality video: http://www.youtube.com/watch?v=VUOvfXp8EoA (robbiedoesNL)

Note: If you depress the Video button above the video screen you can see all Robbie's videos, many with PSR editing information .

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E.62. How to sustain a sound such as applause

Select the sound, go to Voice Set, go to "sound" tab, and elevate the "release" setting. This way, it doesn't stop abruptly. Rather, it will gradually fade out, based on how high value you set. Then, save as user voice.

If desired, the applause effect can be added to a multi pad by recording that sound in multi pad creator.

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E.63. Sustain no work?

One user observed: "Only the XG and GM voices sustain indefinitely. Even the Live or S.A. organ and string sounds will decay. I'm sure I'll get used to it, I guess I'll have to play more legato."

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E.64. How to add Leslie effect to pipe organ voices

The reason why DSP Variation doesn't change the Leslie speed for the Pipe Organ is that Yamaha didn't program a DSP for the Pipe Organ sound to simulate a Leslie speaker.

To change that:

1) Select Pipe Organ for Right 1.
2) Depress "Direct Access" and then "DSP".
3) "Right 1" should be highlighted and "Hall 5" selected.
4) Depress "F" (= "Type")
5) Depress "5 down" or "6 down" to select the category "Rotary SP".
6) Select the type of rotary speaker of your choice with "7" and "8".
(Kurt)

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E.65. How to eliminate a hum sound when changing voices

You need to lift of playing briefly when changing voices.
(Graham)

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E.66. How to change the DSP for panel voices

Based on Tyros', usually for assigning DSP's to panel voices it's simpler to use Voice Set Effect/EQ tab and go down to highlight DSP.

As usual you can switch which voice you are looking at (R1,R2,R3,Left) by lighting up the Part Select panel buttons. Let's say it's R1.

At bottom left of screen you can see the category and the next box to the right shows the type of DSP currently selected for R1. The DSP panel button needs to be pushed on (if not already on) while R1 is selected to hear the R1 effects. (Note if you want to see if DSP is on or off for the other voices you'd need to Part Select them in turn and check the DSP panel light.

You can now change to different default DSP categories and types and audition the effects. The default settings may not be sufficient and a "Variation" is available, but only for one parameter which is specified at bottom right. To activate and change the settings, turn on the Variation panel button (or turn Variation on in the bottom of screen next to the Type box).

All these settings can be saved as a user voice or directly into OTS's and Registrations (memorizing the latter with Voice ticked). Often these changes may be sufficient to get what is wanted but if more extensive DSP edits are required these need to be done in Mixing Console.

To have something to work with, let's load S.Art BigBandTrumpet into R1. Push DSP Panel button (PB) on -it's off by default.

Go to the Effect tab in MC and push Type (button F).Scroll down the Block column until the Part column highlights Right1. In my case Block shows DSP5** is assigned to R1 producing

HM Enhance2 from the category EQ/Enhancer(Your DSP number may be different although the effects should be identical).

Turn off DSP panel button (Part col. shows off). Play the voice, it's a straight trumpet (with shake). Turn DSP PB on. It's now a muted trumpet. Turn Variation PB on. It's still muted but more strident. That's one of the things this particular effect and it's Variation do to Trumpets and Brass - although not always.

To see (and/or edit) the settings push Parameter -button F. This effect only has 5 editable settings including the Variation parameter, but most Effects have many more to play with and in a minority of cases (IMO) it may be worthwhile to fine tune them.

These parameter changes don't save automatically to user voices, OTS's or Regs. After pushing Save - button I - you will get a list of USER files from which you can select one, rename it and save your settings. It will now appear in the selectable list of effects just like any other DSP with the exception that it will be lost if you reset the keyboard. To back them up go to Function/System Reset/ and save a User Effect File.

Going back to MixConsole (Effect tab push Type), in Ty4 DSP8 and 9 are reserved for style voices. I have not found a way of turning variation on for these, so if more of a boost is required than the default settings I believe you'd need to edit the parameters then save as a USER as described above.

The same comments would apply to use of DSP1, whether system or insertion. The latter can be specified by changing the Connection setting in the DSP1 MC Parameter screen. Note it becomes available for Song channels when in insert mode.

It's also worth checking preset voices to see what useful DSP's Yamaha may have snuck in on some of them - just waiting to be turned on as with the trumpet above.   (John Vernon)

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E.67. How to record using the Wah effect

Sometimes, changing the effect to the Wah is heard in live play, but not in a recording.

To record the Wah set it up using Voice Set. And while in Voice Set you may wish to go to the common Tab and raise the Volume since the Wah effect results in a significant volume reduction compared with other effects. (John)

E.68. How to Lock Voice Effects when changing voices

Push Direct Access followed by a Part Select button.

On the screen that appears scroll to R1,2 or 3 Or Left. Then turn off the boxes that are at the bottom of the screen.

From now on any voice that you manually load will adopt the voice settings of that part allowing you to quickly audition complicated edits across a range of voices.

Note this does not apply to voices that are brought in via OTS's or registrations. They will continue to load with their OTS/Reg settings. (John)

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E.69. How to change volume on individual layers of a UVN

Normally, I'd edit at element level using the Ty4 PC Voice Editor (the software and manual come on disc with Ty4 if you haven't already installed it).

Once it's running, go to Library in the main menu, choose Custom Normal so you can scroll through your custom bank to choose the UVN you want by clicking on it.

You should now get a Window showing properties of your UVN including elements EL1, EL2 etc. You could change the volumes here if you wish by altering the rotary icons to the right of EL1,2.... or if you want to see better what you are doing select an element by clicking on the blue bar alongside EL1,2......this brings up another Window.

Click on the blue bar labeled Detail and you'll get yet another window with properties including Volume itemized. Set the volume and repeat all the above for the other elements.

Once done and it sounds OK select Edit/Store in the main window menu and store it back to your custom bank- maybe to a different position with a slightly different name in case of mistakes. (John)

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E.69. How to save and recall User Voices on the Tyros 5

 After editing using Voice Set, press save, name your new voice, then save to user section.

To access these voices you must press Expansion/user button and tab to user. There you will find your voices. (Eileen)

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E.70.   New! Trouble changing voices in Cakewalk's Sonar

Cakewalk displays voice changes in measure 1 in the Track View boxes and voice changes in following measures in the List View. You need to look in both places.

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E.71.   New! How to set a voice to 1/3 octave

You can experiment with the auto harmony. There isn't one that gives a true third, the closest is a fifth, but nevertheless most of them give professional sounding alternatives using one RH finger, especially with Horns if appropriate chords are held in the left hand. The fifth gives a good fanfare reminiscent of those old jousting films, Ivanhoe, Henry V[th] ..
(John)

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E.72.   New! How to change sound/instrument in a midi file

Load the song and press the MIXING CONSOLE button enough times to open the MIXING CONSOLE (SONG CH 9-16) page.
Identify which channel the drums are using (normally 10). If necessary also check channels 1 to 8 by changing the page to display these channels.

The various settings for each of the eight channels displayed at a time are on three rows across the screen.

To change the voice, highlight the VOICE row by pressing button C or H.

Now press the 1 to 8 button under the screen corresponding with the drum channel.

This will open the Voice selection screen at the current voice being used.

If necessary, navigate to the page containing the kit that you want to use and select the kit.

The T4 panel and expansion (custom) voices are at the top level of the VOICE folders, so if necessary press 'UP' (upper 8 button) to move up through the levels to the top level, which is shown as VOICE at the bottom left of the display.

Once you have selected the voice you may want to change the level, so press the E or J button to highlight the VOLUME row and adjust accordingly.

You can play the song as you make the changes if you want.

You must now save the changes that you have made using SONG CREATOR.

Press the STOP button in the Song Player controls to return the song to the beginning.
Open SONG CREATOR and tab to the CHANNEL page.

Select option 5 SETUP using the A and B buttons.

Make sure that the SELECT list that appears at the bottom of the screen has at least VOICE checked. (Note KEYBOARD VOICE refers to the Left and Right main keyboard voice parts).

To include the current settings from the Mixing Console in the song press EXECUTE (button D) and the settings in the groups checked in the SELECT list will be written to the song.

Finally save the edited song (button I).
(Ian)

CONTROLS & MISC

F.1. How do I reset my PSR/Tyros

Occasionally (e.g. sometimes after playing midis of unknown origin) the instrument may sound a little strange. Usually this can be corrected by a system reset initiated by holding down the topmost white key while turning on the power. Other reset options can be found on at Function/Utility/System Reset Tab.

F.3. Why does my PSR/Tyros have two midi ports

Instruments use two midi ports to access 32 channels of midi.

F.4. Where are the Save and other controls in later PSRs and Tyros

In earlier units (<PSR-2000), the commands were all action oriented (load, save, etc.).

With newer instruments controls have an object focus. First you must select the thing you wish to operate on (song, style, multipads) using the display controls, and then all the things (actions, mostly) that you can do with then become visible.

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F.5.   Hints on getting started with PSR/Tyros

Depress Exit repeatedly to get back to the main (top level) menu.

To do any action (load, save, etc), first select the Object of the action (style, Multi pad etc) on the Main menu. Pick the actions from the screen options.

Always save a registration after you set it, otherwise it will be lost when you turn off the instrument or load another registration.

Depress Mixing Console repeatedly to cycle between Style, Panel and Song. You have to use Song or Style Creator to save any changes made in Mixing Console to a song or style.

To record a song, depress Rec & Top together and then Rec and Then Play. To stop recording, depress Stop and Rec again. The easiest way to save a song you just recorded is to press Rec & Top together.

By default, changing styles will cause the split point and fingering mode to change. (Click Direct Access & Accompaniment to modify). To prevent this, go to Function/Utility/Config 1/Parameter Lock and place a checkmark beside Split Point and Fingering.

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F.6.   How can I keep keyboard settings (e.g. split point) from changing

Depress Function/Utility/ Config 1 and scroll down to Parameter Lock. In Tyros, there are settings for:

- Fingering type
- Split Point
- Master Eq (the only one that is on by default, I am not sure why)
- Reverb Type
- Rev+ Chorus + DSP return level
- Mic settings

Checking these boxes means that the only way that they are changed is manually via the menus. No longer will changing styles switch the split point, fingering, etc! Caution: the lock setting applies to changes that might be made by Registrations. If you want the Registration to change DSP settings, be sure to leave it unlocked.

The PSR-2000 has fewer entries (and does not have some of the annoying changes either).

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F.7.   My instrument is acting strangely. What could be wrong?

After effect from midi Songs There are many midi songs available on the net and from commercial suppliers that have been tailored for specific sound cards or instruments. These may contain effect, lyric and control commands which can confuse Yamaha instruments or leave them in a strange state. To correct, restart the instrument by turning the power off and on. If this does not work, do a system reset by holding down the top most white key why turning on the power.

Interaction with open computer programs. This can occur if your instrument is connected to the PC via Midi, and a sequencer, Band In A Box or other program that can receive and send commands is running. For example, selecting a style on the Tyros with OTS Link Off can cause the right hand voices to changes. This happens because changing settings generates a series of midi commands that are sent to the PC, received, processed and retransmitted to the instrument. Closing the PC program or turning off the midi retransmission (called Midi Thru or Echo by some programs) eliminates the strange behavior.

F.8. How do I check which OS is on my keyboard

To check the Tyros OS version:

1) Depress Function /Utility /Owner tab

2) Hold down the Owner Name button for 5 seconds and then the OS version will appear.

F.9. Pausing the instrument accompaniment in Tyros

With Tyros, you have to be in Fingered mode in order that holding down any three adjacent keys will play just the drums alone.

If you play 4 keys, the lowest will be a bass note along with the drums. See: **F.18.**

F.10. How do I access *all* song effects on the Tyros/PSR

There are two types of DSPs on these instruments: 1) System, a common effect that can get input from any of the 16 midi channels based upon the amount selected by the effect slider, and 2) Insertion, an effect which is applied to a single channel only, and in a fixed amount set by the instrument (the slider is inactive)

By default, the song DSP is set to insertion DSP 1, Delay LR, Part=Off. If you want to apply an effect to just one part, depress Mixing Consol button until you get to Song 1-8 or Song 9-16, tab to Effect, depress the Type screen button, and use the screen buttons at the bottom to select a channel and the effect desired. Since the effect amount is fixed, the sliders remain grayed out. If you want to assign an effect to more than one channel, use the screen buttons to select another DSP and change the part to the new channel.

To use a system effect with a midi, in Mixing Console, tab to Effect, depress the Type screen button, and the Parameter screen button. And then you must do something that is not so obvious! Depress the Parameter button (4 or 5 at bottom of screen) until the next to last entry. You will notice that there are several "hidden" parameters, one of which selects whether the effect is System or Insertion. Change the entry to System, depress exit to go back to the Type and select an effect. When you have done this, depress Exit again and you will see that the effect sliders are now active.

F.11. Assigning Song (Style or Voice) Buttons

There are 6 Song button on the main panel (next to the Preset Styles). You can use these to access a directory or a file directly with one button depress.

To set a target, depress Song and then the TOP of button 8 (View) to change from the direct view (10 songs only) to number input mode. Go to the file or directory that you are interested in and then depress the screen Memory button and one of the 6 Song buttons.

The numeric display shows 16 songs on a screen, and you can advance by 16 with the buttons to the right of the screen. I do not think there is any limit < 250 (I saved 56 to one folder and it was OK). You can select song by scrolling the screen 16 files at a time or directly by number.

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F.12. Location of instrument storage capacity and other characteristics

Look in the Specification section at the very end of your Operators Manual available here: http://www.yamaha.co.jp/manual/english/index.php

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F.13. How do I tell if Tyros/PSR will remember specific settings

Consult the Parameter Chart in the manual. Items that are stored will show an "O" in the appropriate column. (The identification of this "O" was omitted in the some manuals).

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F.14. How do I initiate the test mode

When your Tyros is switched off, press C#2,F2,G#2 and then turn power ON. You will now see a test screen. You can scroll through the tests using the Tempo +/- buttons. Press start/stop (style control) to start a test. To get out of this mode, switch the keyboard off and then back on again.

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F.15. How can I get Tyros to remember tempo changes

There are two ways of changing style tempo on Tyros.

1) Load the style and use the tempo buttons to make your selection. The depress Digital Recording/ StyleCreator and then Next to the first page that gives a Save button. Click Save and go from there.

2) Load the style and go to the Digital Recording/Style Creator and change the tempo there. Then Next to a page that has Save (if it is not available) and save.

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F.16. Viewing the channels that display in the Score window

While in the SCORE window, press SET UP. You can then select whichever tracks you like for left and right channels by pressing the 1 & 2 buttons, then depress OK. (From Will at SVPworld Forum)
In Score display, you have to select which track (s) you want to view by pressing button 8 setup. Then, on the left side of the display you select the track for left and right display. Usually the left channel will display the bass clef and the right the treble.

You may have to set these for each song because the settings are normally default to "Auto" and you never know what you are going to get. (Bill G)

F.17. How to determine the capacity and used User, HD and USB space

Depress the style or midi screen button, then tab to the storage area, depress View at bottom of screen and then properties.

F.18. How to trigger rhythm solo or cymbal then bass solo

If you are in Fingered (or AI Fingered) Mode and hold three adjacent keys down with the left hand, only the rhythms part of the accompaniment will sound.
If you are holding a root note below any three adjacent notes, then a cymbal will sound and the bass part will solo.

F.19. Why the accompaniment occasionally play a single note base line

This occurs when you key in a chord containing both the root and a full octave above it, for example C Chord: C E G C. The effect varies depending upon the style but usually it plays just the root. (From George).

F.20. How can two PSR's be set up in a Master/Slave organization

There are two arrangements for linking two PSRs via midi:

1) Play on one PSR and use the second as a tone generator. In this case, the accompaniment and voice selection is done on the PSR that you play (Master), but the Slave generates the sound. Connect the Midi Out of the Master to the Midi In of the Slave. Set both instruments to Function/Midi/All Parts.

2) Play on one PSR (the Master) and but use the accompaniment styles and voices that are selected on the second PSR (the Slave). Connect the Midi Out of the Master to the Midi In of the Slave. Use Function/Midi All Parts and Edit to set the transmit of the Master to transmit Lower on a specific channel, e.g. 16. Set the transmit characteristics of the other channels (9-15) to Off. Set transmit clock to on. On the Slave, use Function/Midi All Parts and Edit to set root and chord recognition to the channel selected for the Lower data (e.g. 16).

F.21. What is the difference between the fingering options?

There are seven types of fingering available on the Tyros.
1. Single Fingering If you do not have any knowledge of how to play a chord, then this is the simplest! Rather than have to use 3, 4 or more fingers to play a chord, you can use one finger to play full major chords in any key. Press any single key in the accompaniment section and get a corresponding major chord in that key. To get a minor chord e.g. Cm, ALSO press the nearest black key to the left and to get a 7th e.g. C7, ALSO press the nearest white key to the left of the main key. For a minor seventh e.g. Cm7, simply press the nearest black and white keys to the left of the main key, i.e. a total of 3 keys.

2. Fingered mode Here you can play your own chords using at least 3 fingers as you would on a piano. The keyboard recognizes most chord variations, see accompanying Tyros literature or the Tyros's on screen chord tutor.

3. Fingered on bass Basically the same as above, you play your own chords using several fingers, but the bass line in the accompaniment will take the lowest note in the chord you play as its root... this allows you to play slash chords or "on bass" chords, i.e. playing for example a C bass with an F chord by ensuring the lowest note of the chord is a C.

4. Multi Finger Probably the best choice if you do not know all chords, since you can play single finger chords AND also finger chords yourself!   If you play a single key or add notes to the left as in single fingering, you get automatically generated chords. On the other hand, if you play a full chord with several fingers, the tyros will recognize it also. A combination therefore of single finger and fingered modes 1 and 2.

5. AI Fingered This one often confuses people! It's almost identical to "2. Fingered", the only difference is that unlike fingered mode, you can play less than the required 3 notes to create a chord (once you have played at least one full (complete) chord and the keyboard makes assumptions from the last chord you played on how it should complete the structure of the chord... this makes it easier to take your left hand from the keyboard to operate the accompaniment during a song. So if you played F (F A C) you could then change to Fm simply by playing F and Ab (the Tyros adds the C). Try it! It also makes it easy to walk down through chord sequences by just changing the position of one or two fingers in the accompaniment.

6. Full Keyboard Handy if you do not want the keyboard split into two! Allows you to use the entire keyboard for your selected voice, for example piano and the tyros will detect which chords you play from your left and right hands to trigger the accompaniment. Probably a good choice for pianists, but be warned as it can get confused if you don't always play chords but melody lines on the keyboard! Also, it recognizes chords from the notes you play in your left and right hands separately.

7. AI Full Keyboard Essentially this mode is supposed to overcome the problem of using Full Keyboard mode when you don't play chords i.e. you play single melody lines, arpeggios and other techniques in between. It is essentially a combination of full keyboard mode with AI fingering as opposed to the previous mode, which relies on a combination of fingered mode and full keyboard. So, putting that in plain English, the accompaniment is based on chord recognition from the previously played chord if your playing has less than 3 notes to identify a chord from (see AI fingered mode). Since it works according to the previous chord you play (when you don't fully finger the next chord in your performance), it might not always suit every song.

The advantages of these last two modes (full keyboard) is that you get the entire keyboard to play on using both hands if you are a pianist, and the tyros will attempt to add an accompaniment by examining what you play. The downside is that it has to make a lot of assumptions on what you play, and those assumptions are not always correct!

 If you need to ensure your chord changes in the accompaniment are always right but you don't need to play the full keyboard with both hands as a pianist, then choose something like Fingered (if you know chords), Single Finger if you don't know any chords, Multi Finger if you only know a few. If you want additionally to vary the bass root from the chord root note (slash chords) then try Fingered On Bass. If you want to play like a pianist with both hands and want the Tyros to add a backing, try the full fingered modes.

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F.22. How to make the PSR/Tyros play bass like an organ with a floor pedal

To set the foot pedal, depress Function (left of screen), then Controller , select Pedal tab with the Next button (to right above screen) if necessary, then use button 1 below screen to scroll down to the Bass Hold setting. Check that the pedal polarity is as you want and that is it!

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F.23. What is the "S###" data in the style file names?

This item, e.g. S660, in the file name specifies the icon used in the display window.

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F.25. Saving Mic Settings

1) Setup the instrument so that the only way Mic settings can be changed is manually, i.e. not by a song or style. To do this: Function/Utility/Config1 Tab and scroll down using buttons on left to parameter lock. Make sure that Mic (and other settings you want to 'lock' until you change them) is checked. Depress the Exit button to get back to the main menu.

This setting is saved in the Setup file that is loaded every time you start your machine. If you do a system reset, then this file will generally revert to the factory default and you will have to make the changes again or load a Setup file that you have stored with your settings. To save such a file, after making your changes go to Function/Utility/System Reset and using the buttons on the right side of screen, depress system setup, then Next to User (or HD or Floppy), then Save, and then use a new file name. Do not take the default, as it will only confuse you later. To load a file, go to Function/Utility/Reset and then Next to the location of the file and double depress the button next to the file name.

2) To set the Mic reverb setting to 0, depress Mic Settings/Talk Settings Tab and set reverb depth =0. Depress Exit repeatedly to get back to the Main menu (otherwise, the setting is not stored in the setup file!). This setting should be there until you change it or do a system reset.

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F.26. How to save edits to the Midi Setup

After making changes in Function/Midi/ Edit, Exit to the Midi Preset window and then Next to the User area. A save command will appear.

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F.27. How to save a chord/midi/ style setup where the chord triggers the style.

1) Depress Memory and make sure the Mic settings are set.

2) Select a midi and a style and the settings you want in the Vocal Harmony section using the Mic button.

3) Record a registration and Save the bank.

When ready to use this setup:

1) Recall the registration bank and depress the desired registration. That should bring up the style and the midi.

2) Now the un-obvious part: Depress the Vocal Harmony Mic button and then depress the registration again. This will bring up the Mic settings. I have no idea why the extra registration depress is required. But it works!

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F.28. How to turn off effects.

1) Press [FUNCTION]
2) Press [E] (Reg.Sequence/Freeze/Voice Set)

3) Press [NEXT] twice (Voice Set)
4) Uncheck ''Effect'' for <R1> or any/all voice sections (according to your needs)
5) Press the [DSP] button to turn Off DSP

Now when you change voices, the DSP will not turn on.

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F.29. How to prevent triggering a style when playing a midi with chord source

Set the accompaniment split point to C1 (lowest key). Leave the left split point where you want it. This allows playing the left and right voices along with the accompaniment triggered by XF or other chord source.

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F.30. Why does a string part sometimes play with accompaniment off ?

When accompaniment is turned on, but not playing, the left hand plays what sounds like a string voice. This is determined by the Stop Accompaniment being set to Fixed at Function/Utility /Style Setting. When set to Off, no sound is heard from the left hand. When set to Style, a sound derived from the style voices is heard.

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F.31. How to disable controller data when interfacing to a PC

When you turn Local off, you disconnect the keyboard from the tone generator, so that you don't trigger notes twice. But when you're using the Mixing Console [to send setup data], you're no longer dealing with Note data, you're dealing with Control Change data. You'll need to disconnect that loop too. If you can't filter it in your software, you can set the Receive filter to ignore control changes. That will stop the problem, but of course, after you finish what you're doing with the mixing console, you'll want the control data that you've recorded to affect the Tyros, so make a note to turn it back on when you're done. (From Yamaha)

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F.32. How do I to switch off midi song channels while a song is playing

There are two options:

1) Depress Channel On/Off then song tab and use the toggle buttons at the bottom of the screen to disable any specific channel. You cannot save this configuration.

2) Depress the Mixing Console button to the Song pages and use the slider to turn down the volume of a channel. To save this configuration, go to Digital Recording/Song Creator/ Setup and depress Execute, then Save.

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F.34. Using Mixing Console to set up voices for sequencer recording

When recording from the PSR to an external sequencer, Yamaha recommends using the Mixing Console to setup voices, effects, etc. Then open the midi in the sequencer and multi track record to measures after the setup commands put there by the PSR. For this to work, you must have at least some note data in the track before you edit the setup in the Mixing Console. You cannot 'setup' and empty track. Ensure this by Quick Recording one note in each channel, 1 to 16.

After editing each track in the Mixing Console, depress Top, Open Sound Creator, depress Next to the Channel Tab, and button B to the fifth item, Setup. There you will see a list of items that can be recorded to the song any time that you depress the Execute button that is shown on the screen.

First, make sure that Voices, effects, etc are all checked, and then depress the Execute button, and it should tell you that it is recording your changes.
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F.35. Why are the boxes in Song Creator/ Channel/ Setup sometimes grayed out

The section is grayed out if you are not at the beginning of the midi. Hit Top and it will appear!

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F.36. How to add GM and XG voice changes using Song Creator

On the Channel page, select a measure location, hit Ins to insert an event, then scroll up and sideways to the Note field and use the data entry to change this to Prog. Then move to the right and select a midi program change number.

It also allows you to enter controller events so that you can specify XG voices. In this case, before the Prog event, create a Ctrl event with first data word to the right= 0 (MSB Bank Select) and then 0. Then another Ctrl event with the first data word =32 (LSB Bank Select) and then the Bank number that you want.

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F.37. Where is the Harmony/Echo On-Off control on the PSR-3000

It is in the "Voice Effect", the button is at the right hand side at the end of the second row of the Voices. It also controls DSP On/Off, Sustain, Touch, and Mono/Poly.

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F.38. How to remove empty measure at the end of a recording.

This will remove bars from the end of the measure (bar) selected to the current end of the song.

1. Use FF to move to the Bar for song end.
2. Press Rec.
4. Play one note
5. Press Stop and Play together.
6. Press Stop.

Don't forget to save the song after the changes.
(Bill Grosse)

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F.39. How to control the vocal harmonizer with a foot pedal.

The following SysEx messages programmed into a remote midi foot controller trigger the Vocal Harmonizer on/off. This includes turning on/off the vocalizer's green status indicator light as well. (From Gary)

F0 43 10 4C 04 00 0C 7F F7 (Vocalizer off)

F0 43 10 4C 04 00 0C 40 F7 (Vocalizer ON)

F.40. How to create Megavoices guitar effects with the keyboard.

1. Select a mega guitar voice, e.g. distortion.
2. Select 'Upper Octave +'
3. Play the highest C note for slide effect
4. Press 'transpose+' five times.
5. You will now get five different guitar effects on the upper five notes.
    (Rick & Glidem on Svpworld forum)

If you want to record the effects in a Multipad, then use the Mixing Console to transpose:

E.g. Set the Distortion MegaVoice as R1.

In Mixing Console/Panel pages/Tune set the Octave for R1= +1.

You can now record the Multipad using the effects.

F.41. How to save vocal harmony settings.

There are two possible methods: 1) Saving and recalling via Function/Utility/User Effects and 2) Saving a registration with the mic setting checked (if it alone is checked, it will not change other items and can be used for special mic effects during a performance). (Gary and Valhal)

F.42. How to keep my instrument from making a hissing sound

Make sure the mic gain is turned down. Of course, if you have the master volume control cranked full blast, then you'll get that with any kb. (Scott Langholff)

F.43. How to prevent loss of pedal and mic settings when power is turned off

Mic and pedal settings are not be saved unless you save the information to a registration. Most of us do this and name the registration SETUP or something similar. Then, when the keyboard is first turned on, the very first thing you do is select that registration and the mic and pedal settings are recalled at the touch of a button. (travlin'easy).

F.44. How to change transpose while a midi is playing

You can do it with the front panel Transpose rocker, but it is easy to make a mistake. Here is another way:

- Depress Memory and enable Tune/Tran; uncheck all other items
- Create a registration bank named Transpose and with button 1 = +1, button 2 = +2 , etc.
- Set Transpose Setting in Function /Controller = Master.

F.45. My PSR is acting strangely. What did I do wrong ?

Strange PSR behavior may have many causes:

Non PSR Midis If you play midis that were developed for specific sound cards, they might use some of the same commands but in different ways and thus can leave the instrument in a strange state. Good practice is for every midi to initialize all commands, but with so many possibilities, this is often impossible. It does not happen very often and a system reset is by far the quickest and most effective cure.

Custom Voices I have noticed that working with the Custom Voices can also produce unstable setups. This is not something that most of us do every day, and again, when in doubt, just do the quick system reset.

Sequencer feedback. Very often, users open a sequencer program and forget to turn off Echo at the PSR or PC. This means that commands bounce back and forth. I suspect that occasionally one side or the other corrupts one of the echoes and that can lead to a strange state. I have never been able to reproduce this behavior, but when Echo is off, my system is more stable.

Foreign files. A lot of people want to use registration files that were developed for other instruments. While this seldom creates any problems, the potential is there to set up unusual conditions. The registration file has the ability to determine almost every characteristic of a PSR. Remember that Yamaha does not release information on the definitions and when they change or how. So any converted registrations have the potential to do something unintended. I have never seen an example of this, but the potential is there.

Given its complexity, the PSR/Tyros is an exceedingly stable instrument. Mine will go for many days or even weeks. But occasionally, most times from causes unknown (including my grandchildren that think that the Tyros is some fantastic Star Wars console and push all the buttons as no engineer might never have anticipated), I have to just hold the rightmost white key while turning on the power. I would do it all the time except it resets the settings that I make in the Parameter Lock section of Function/Config 1.

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F.46. How to record just the chord events along with the right /left parts

Do a Multi Record but only set the R-L voices to record (ch 1-4). The style chord events are sysex and will be recorded even if the channels controlled are not.

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F.48 How to determine when the Tyros folder sizes are near the limit

Use the program HDCheck (http://psrtutorial.com/MB/bedesem.html). It will report all the file sizes and give you the option of splitting any folder into two.

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F.49. How to control Vocal Harmony

When you turn on Tyros, the Vocal Harmony light is always lit. To make it default to "off", many users create a registration called Setup and start it every time they turn on the instrument. There a number of other settings that often are put in this registration to ensure a known state after startup.

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F.50. How to access 32 channels of midi on Tyros.

The instrument makes use of two midi ports called Midi A and Midi B. Both can support 16 channels. Midi A will transmit via USB 0-1 and the Midi A midi port. Midi B only transmits from the Midi B midi port and not USB.

At the computer, data from the instrument is accessible via Yamaha 0-1 In USB driver and the Midi A and Midi B ports(assuming you have a midi interface that installed that supports these).

You can receive data from the computer on Yamaha 0-1 USB out (midi A), Yamaha 0-2 USB out (midi B) or the Midi A and Midi B midi data ports.

I.e. you can send and receive 32 channels at once only via the midi data ports. If you use USB, you can transmit 16 channels and receive 32. This is not really a problem since most recording applications are done in layers and you can redirect the 16 USB channels to Midi B tracks at the sequencer.

If you go to Function/Midi/Edit/Transmit or Receive, you will see that you can select the 16 midi A channels or the 16 Midi B channels. This is where you assign the data that is sent or received from the computer. You will note that under Receive, Midi A can be directed to any of the 16 song channels or any of the 16 keyboard channels; Midi B can only be used with Keyboard channels. Thus you really do not have a 32 channel recording/playback device; to do this you need two instruments.

On the computer side, e.g. Sonar, select the in/out assignments in Tools/Midi.

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F.53. How to set up the limits of pitch bend

The setting for the pitch bend range is on the Mixing Console/Panel page/Tune tab

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F.54. How to delete WAV songs on the Tyros Hard Disk Recorder

Load any other song and then delete the one you want. You cannot delete the loaded song.

Alternatively, turn on the instrument, go to the HD recorder and push Delete first. (Eileen on Yamaha PKOwner forum)

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F.55. Tips and tricks for better performances.

1. Playing any three adjacent notes simultaneously in the style control end of the keyboard stops all style sections except rhythm - an interesting effect at the right moment in some songs.

2. Hitting the button of the main section which is playing at any time brings in the fill.

3. The real usefulness of these above two is that when used together you get a great style break and fill in on the drums with no other instruments which work on many songs as a bridge. i.e. hit the three notes together, then immediately hit the main section button to activate the drum fill. On many styles this is very effective.

4. Synch stop can be left on but only activated when you want it by setting a time window which then lets you play normally, but actuate it with a staccato chord. Unlike the three button stop above which keeps the beat going, synch stop stops not just the style but the beat, so it's

great for the free tempo lead or vocal sections in a song. Hitting a chord brings the style right back on the first beat of the bar.

 5. If you really want to get clever combine the synch stop with 1 and 2. Now you can have a free tempo section, then a great drum riff bringing you right back into the full accompaniment.

6. Yamaha provides us with a lot of chord fingering options for different skill levels but you have to use fingered on bass for control of the bass line which is essential for breaking up repetition, and playing chromatic bass lines. Also it provides subtle harmony variations, - some things just don't sound right with the chord root as the bass. One warning though, the keyboard does not recognize every chord correctly without the bass root, for example using a G bass with and F chord - but since these are usually passing notes, and the bass dominates the harmony the listener hears- the chord approximation is usually unnoticed. Fingered on bass also allows another unusual option where hitting two notes one octave apart changes to a 'chordless' pattern. This is something which only sounds right in limited situations, but is another trick up your sleeve to break up patterns.

7. Many instruments need an element of note bending and sliding for that authentic sound, - guitar, sax, trombone, harmonica, for examples. Set up an expression pedal on pitch bend for live playing of these sounds. The pedal should be set to 2 note range, + polarity and so that full down is full pitch. Then you just back off the pedal a little just as you hit the note and press it down to bend it to full pitch. You can also get a tremolo effect on long notes by moving the pedal up and down, and on sax or harmonica sound it can be effective on long notes to bend the note a little down and back up as it is being held. Use these effects sparingly or it gets to sound a bit cheesy. I know this sounds difficult, but it really isn't for seasoned keyboard players, just a few minutes practice can make it second nature. (Posted by Mike[mikf] on the PSRTutotial forum0 .

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F.56. Why instruments do not display some files

The length of the filename must be under 42 characters for it to be displayed.

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F.57. Why do voices and styles sometimes change as a midi plays?

The PSR/Tyros consist of several midi engines that can play singly or simultaneously: a 16 channel midi song, an 8 channel style, a 4 channel multipad, and a 4 channel keyboard (3 R, 1 L). Each engine has its own setup, for example as defined by midi, styles, multi and voice files respectively.

But there are cases where one engine can be programmed by another. The style file can have an OTS section that, when executed, sets up the keyboard voices. For a midi song file, if it was created by a Quick Record, then it includes a command that indicates the model number and the style (preset only) that is loaded. When this midi is loaded into the same model of instrument, the command changes the style selected. Many midis you play may have the command, but if it was created on a different model, it will not execute.

The loaded midi always has the commands that define the voices used in the midi song player. You can see these and how they change by looking at the Control Panel/song page while the midi is playing.

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F.58. Why my instrument always shows a chord with a /C in the bass

Normal cause of /C regardless of the chord keyed is that the MIDI template is incorrect and has been set to MIDI Pedals.

Go to Function / MIDI and set to All Parts.
(Steve on yamaha PKOwners forum)

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F.59. How to select the accompaniment variation from a playing midi

Add an ACMP Section command to the midi in MixMaster/List view/Insert PSR Control Commands.

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F.61. How to send multiple midi commands to a remote instrument

You can use multi pads to send a series of midi commands (e.g. Bank Select and Program Change commands in this example) to a remote device connected via midi.

Make a user multi in Digital Recording/ Multipad Creator / New Bank. In Edit (set Filter to All On) use Step record to add some events and then edit them to be Ctrl 0=0, Ctrl 32= 8 or 113 and prog =1 or 33 to select the voice you need. You might need to have one note event (I did not check this but it is possible). If so set its velocity =0 so it will not sound.

The Multipad midi assignment is made in Function/ Midi/Edit/ Transmit.

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F.62. How to add fader changes to a recorded midi

To record the fader changes, you have to use Song Creator. The changes are not entered in real time, but the volume will change as the file is played.

Load your song then depress Digital Recording/SongCreator/1-16 page.

Depress Filter and select ALL On. Exit to 1-16 page.

Select a channel (1-16) and then, at the measure location you want to make a change, insert a ctrl event, value = 7 in the next column to the right, followed by the volume amount 0-127 in the next column.

When done adding volume events, Save your midi.

Alternatively, you can use a PC midi editor such as MixMaster/MixerView.

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F.63. How to reverse the left and right hands on the PSR.

1) Enable Right 1 and Left

2) Connect Midi Out to Midi In

3) In Function/Split Point set Acmp=C1 and Left =C3

4) In Function/Midi/Edit/ Receive set Ch1 part = Off and Ch3 Part = Right 1; others can stay as Song

5) In Function/Midi/Edit/ Chord Detect set Ch1 part =On

6) In Function/Midi/Edit/ System set Local =Off for all Right/Left voices

7) Turn Acmp (accompaniment) On using the button on the keyboard

This will direct the Right 1 (Ch 1, right hand) data to the accompaniment section and trigger the current style while the Left data (channel 3, left hand) is used to drive the Right 1. You can change the Right 1 voice and style as you normally would.

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F.66. What does P.A.T do

If you load and play a song *that has XF chords* (e.g. the ones in the Preset Area, quick records made on the instrument, XF files downloaded from Yamaha, or standard midi files that have XF Chords added by the program PSRUTI), and P.A.T. is enabled you can play along with the song using the right hand and it will select only the notes that sound well with the song.

E.g. you cannot play a wrong note.

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F.69. How to change R1 from a midi playing on a remote instrument

Use the midi channels to send the voice changes for the T2 R1-2-3/L1 keyboard voices. To do so, you will need to change the Function/Midi/AllParts/Edit/Receive for the 4 tracks used in the source from Song ch X to Right 1 etc.

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F.69. How to save a midi setup

This is not saved automatically with other setup data (e.g. split point).

Go to Function/Midi and Tab to the User area. If there are already are 10 items, delete one you do not use and then depress and save.

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F.70. How to stop sending track data over midi

In function/Midi/Edit/Transmit, scroll down to the channels you want to inhibit (e.g. channel 9 & 10 for rhythm if you have a live drummer). Set to Off.

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F.71. How to set Vocal Harmony On Off in a midi

To have VH, the XG System must be On. The sysex for this is F0 43 10 4C 00 00 7E 00 F7. It can appear anywhere before the VH command. No channel is required. As this command takes some time to execute in some PSRs, it is best if it is placed in the beginning of the midi. If the midi was made on the PSR, the command is probably already there.

Then use the sysex F0 43 10 4C 04 00 0C 40 F7 to turn the VH on, or F0 43 10 4C 04 00 0C 7F F7 to turn it off. No channel is needed.

To add a sysex using Casm Edit:

* Open the midi and click a line near where you want the sysex.

* Click Insert and select Event Type F0 System Exclusive Event. Place the sysex command after the F0 (e.g. 43 10 4C 04 00 0C 40 F7) in Hex Data then click OK.

* You can adjust the position in time by double clicking the MBT setting of the line and changing the time in ticks

F.73. How to create custom drums on the Tyros

There are two ways:

1) Create a Custom Voice from sample data that has waveforms for each drum instrument on a single note

2) Use the Tyros PC Voice Editor software that came with your instrument to edit one of the preset drum voices or a custom drum voice.

F.74. How many files can you have on a USB flash drive

In the root drive, the limit is 70, even if it is a hard drive with 160 Gig.

But you can have 200 sub-folders in each of those 70.

It is a limitation imposed by the keyboard operating system.
(Bill G on PsrTutorial forum)

F.75. How to control song channel brightness on instrument

You can do this in the Mixing Console/Song Pages/ Filter.

F.77. How to turn off the midi of the master keyboard in a two keyboard stack

You can disable the midi out with one button depress by setting up a registration with the keyboard as normal (call it ON).

Then make a registration with all Channel On-Offs set to Off, and R1-3 & L1 turned Off using the Voice buttons(call it OFF).

When you want to disable the T2's midi output, depress the OFF, and use ON to turn it on.

F.78. How to use SongCreator to edit consecutive events

Multiselect can be used to edit groups of consecutive events, as stated in the owner's manual. The problem is the manual does not explain how to do it!

This is the method I use...

1. I Select the list of consecutive events I want to edit, using multiselect.
2. The last event selected (top or bottom of the group) will have a particular item highlighted.
3. If this is not the variable I want to edit, I use the left / right buttons until the relevant variable is highlighted.
3. I then change the variable by the required amount.
4. Then, if the top member of the list is highlighted, I press the up button. If the lowest member is highlighted I press the down arrow.
The change is then applied to each event in the selected group.
(There may well be other ways of achieving the same effect but this is the way I have found works for me!)

To make all values the same, the only way I have found is to first increase / decrease them to 127 / 0,

So if for example you want to make the velocity of a group of events the same...

...select the group, highlight the lowest velocity in the group and increase this to 127. (or take the highest and reduce it to 0).
press the up or down button as described above.
All events in the group will now have the same velocity (0 or 127).
Reselecting the group and changing the velocity by the required amount will achieve your goal.
(drh on YamahPkowners forum)

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F.79. How to delete part of a midi on the instrument

1) Load the song and play a little of it to be sure it is the one you want to modify.

2) Press the "Digital Recording" button and then "Song Creator" button [A]

3) Under the "rec mode" tab, you will see "rec start".   Set this to "Punch in at......"where you want to end the song. Set "rec end" to "replace all"

4) Press the "fast forward >>" button until you get to the bar where you want the song to finish

5) Press "REC" only and all 16 channels should already be set to REC - If not set to REC.

6) Press "Play" and then "Stop" IMMEDIATELY afterwards.

7) Save the song to make the changes permanent.

This way you never have to leave the Song Creator window until you are finished with the changes.
(Bill on PSRTutorial)

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F.80. How to make the PSR remember Left =On

Make up Reg Bank/s with your favorite voices, Put a style you would not normally use, into the User. If fussy, rename it ZZZZZ or something stupid.

With Left Voice on, and Hold, Link the Bank/s to this style, then delete the style. Use the Bank/s with any style, OTS Off!!

Left will always be on, switch Variations, even style, all OK.
(Walter On svpworld forum)

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F.81. How to play a CD/Ipod through the PSR

The devices use various audio formats. Later instruments can play these if they are converted to wave or MP3 format..

For all instruments you can connect the headphone output of a CD player or IPod to the LineIn/mic input.

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F.82. How to edit chords in a Quick Record midi

The MixMaster/Lyric View or List View can do this. See: http://psrtutorial.com/MB/bedesem.html

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F.83. Where are keyboard settings saved ?

PSR Parameters	Setting are saved in:
Foot pedal parameters	*Registrations, except polarity is in Setup*
Harmony parameters	*On-off in registrations and Ots*
EQ	*Setup*
Compressor	*User Effect*
Mic settings	*Registrations*
Auto revoice	*Setup*
Vocal Harmony	*Setup*

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F.85. How do PSRs identify storage areas

Letter designation in files:
Preset: None
USER: C
Hard Drive Partitions: E to H
USB Stick: I
Floppy: D

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F.86. In the Text Display, some lyrics do not show up

Lyrics can be in either midi lyric or midi text format. When in Text Display, select between Lyrics and Text at bottom left of the display to see if they show up.
(Bill G on PSRTutorial)

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F.87. How to set a specific voice as the default after power on

Many users create a startup registration that they run immediate after power on to set the instrument into known state.

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F.88. How to stop AC hum when using an external amplifier.

Use a grounded to two prong adopter to reverse the polarity.

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F.89. How to select Tyros 3 compressor settings.

The T3 gives you a choice of compressor types, e.g. Basic, TRS, Live , etc. Each of these choices sets some parameters internally. The controls allow you to modify the Threshold, Ratio and Gain over a +- range from the undisclosed settings that are built in.

1. You must be sure to turn the CMP switch "on" using button G.

2. Set you Master Volume to a comfortable listening level, select any style you like, and then start it playing.

3. After that, you must then go in to the controls on the bottom of the screen.

4. Start with the "Threshold Offset" control and try -10 first. You should then begin to see the top meter called "Gain Reduction" beginning to show a little green bar appearing at the right of the meter screen. If you do not see the little green bar appearing, there is no compressor effect and you should then try Threshold Offset -20.

5. If the green meter bar is appearing on the left, then adjust Ratio Offset to +3 or +4 , whatever it takes for the softest sounds of the style to become more pronounced, louder and easier to hear. Once you achieve than, go to step 6.

6. Use the Gain Offset control and turn it up or down to assure the overall volume of the keyboard is maintained at that comfortable listening level you selected in step 2. The keyboard should not sound a lot louder. Of course, if you dial up the Gain Offset, this functions as another volume control, making the whole thing sound louder.

(from Steve Deming, Yamaha, and submitted by Tom G to PSRTutorial Forum)

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F.93. How to make a Playlist function in the PSR

Go to your Midi songs. Create a folder (lower 7 on T3) and give it a name "Playlist"

Select first song....edit name by putting an A in front of it. Copy and paste to folder. Next song.....give it a B ....copy and paste. So on until enough songs in playlist.

When ready to play songs go to Function.....song settings....G to All and H to All.

Go to first song in folder, highlight and play......it will play through the list until stopped.

You can just put them in a folder without any order or select random play if you wish.

 (from Neville on Yamaha PKOwners forum)

F.95. One way to display Text/Chords without using a midi file

The Tyros is able to display text, with chords and lyrics, and they do not have to be associated with a midi file. This allows creating a "PSR fake book".

To test it (and being too lazy to type in lyrics and chords), I took a midi file that I got off the net that had lyrics, and opened it in PSRUTI, clicked Compute Chords, selected the channel with the highest number and OK. This added XF chords to the midi that already has lyric events.

I saved this file and opened it in MixMaster, clicked Lyric View. This displays both chords and text. I did a File/SaveAs RTF file from this View. Since the instrument only accepts text files, I used my PC (for example, MS Word) to converted it to a .txt file.

I then went to the Tyros, depressed the Lyrics/ Text button under the song controls, and loaded the file using the Text File screen button.

To change Font, depress the third button from the left. To scroll the page, use the > at the top right corner.

F.96. How to play a CD file on the TYROS

To play a CD file, first convert it to .wav format. Then put it on a media stick, and in the HD section, press Select.

On the screen, press Change Menu and Wave Import, then go to the USB and select your file.

You could also transfer the file to the hard disk using Storage Mode and import it from there.

F.97. How to recall an audio and text file together

A Registration will store/recall your Text file and an Audio file if they are saved on the HD.

Be sure to depress the Memory button and make sure HDR and Text are checked.

The files names that are saved are those in the Text File and Audio File locations.

F.99. Linking to a text file

Create your txt file - save to USB stick - insert into Tyros.

Press Lyrics/Text button then tab to USB, where any txt files will be shown.

Press copy - select txt file - then tab to HD and save into a folder. If you intend to use a lot of txt files (e.g. words or words and chord symbols to songs) then create a folder on your HD called 'Words'   with sub folders perhaps alphabetically.

Select your registration bank (from the HD) and press the 1st registration button. Then press Lyrics/Text button and tab to the saved txt file on your HD.

Save the 1st registration button. If you have used more than one registration button for your tune, clear the txt file before saving any subsequent buttons. This allows you to 'turn' pages without the first page being brought up again, when you press the other registration button.

(from John on YamahaPKOwners forum)

F.102. How voice effects are set

The Panel voice is defined by a voice file that is a midi file that has commands that specifies the basic sample plus DSP, EQ etc. Voice files are 'run' by selecting the voice using the R1 buttons. You can view this voice file by selecting a voice and then saving it to USB and examining it in a midi editor such as MixMaster.

An OTS setup saves similar information but it may not be the same. The OTS is a snapshot of the keyboard (R1 R2 L settings etc) at the time that the OTS was stored. Any changes made to DSP etc that were done after the voice file was run will be included. This information is saved in a section of a style, and it in turn is 'run' when the OTS button is depressed or Auto Link is On and a style variation is selected.

When AutoLink is enabled and style is selected manually, the current variation button (Main B etc) determines which OTS is selected. When AutoLink is on and a style is selected via music finder, the variation selected by the Section setting of the entry determines the OTS.

I do not know exactly when the arranger records the keyboard setting when in record, i.e. when a button is pushed or when recording starts, but either way, it is the current settings, determined by the last panel or OTS selected. Normally, the DSP used in recording is included in the midi.

An exception to this is where you make a MultiRecord where you exceed the number of available DSPs on your instrument.

F.103. Sources of distortion

Distortion while playing is usually initiated by:

Loading midi files that were designed for sound cards.

Using a registration that was developed on another keyboard and translated.

Playing a midi file that has unusual keyboard settings in the file.

Playing the instrument after playing a file from a sequencer that might leave it in an unanticipated state.

The modulation wheel is not at the minimum level.

All causes, except the modulation wheel, may be corrected by a system setup reset (Hold down the rightmost white key while turning on the power... hold until the message appears).

If a system reset does not work, then check the modulation wheel, remove all midi inputs and outputs, remove all pedals, and repeat the reset.

F.104. Sources of 'slurring' when a changing chords

Yamaha arrangers have very quick-acting chord recognition. Think of it like a hair-trigger. Yammies begin resolving the chord as soon as you press a key, and will actually sound the chord within 10 milliseconds (0.010 seconds).

Now here is the problem with that: In any chord fingering mode EXCEPT Fingered, pressing only one or two keys in the chord recognition area will cause a chord to be recognized and sounded. But if you intended to play a 3-note chord and don't get all three notes down within .01 seconds of each other, you will actually hear TWO chords. The first one is a false chord based on the first note (or two notes). The second one is your intended chord based on all 3 notes, including the key you pressed a fraction of a second later. Yamaha has a great trick; they use the XG portamento control to "bend" the tones in the first chord until they match the intended chord. This happens quickly, and makes things very forgiving if you are a little late on the beat when a style is running. But the pitch bend is quite noticeable, especially when you are playing a left-hand voice rich in harmonics.

What I am describing is easily proved because when it occurs, it will impart false notes (or even false chords) into the score viewer. Try a quick record at a tempo > 200 bpm. Use AI Fingered, and quickly alternate back and forth between C major (G2+C3+E3) and E-flat 6th (Eb2+Bb2+C3). Then slow the tempo to about 50 for playback. Watch the chord display on the main screen fumble around as it interprets the keys you pressed. Then look at the score or track data and you will find dissonant notes of a very short duration corresponding to the unintended chords.

There are some things you can do to minimize this problem:

-Play in Fingered mode, or Fingered On Bass. These modes require at least 3 notes to signal a chord.

-Make sure you lift between chord changes. If you press new note(s) before you release all of the old ones, you may signal an unintended chord.

-Press the keys firmly and quickly. (This is more difficult on the PSRs because there is no tactile cue when the key makes contact, i.e., spongy, soft bottom.)

-Get the bass note / root down first. If it reads the third before the bass, it will resound the bass note with a noticeable pitch bend.

-Reduce the brightness and resonance of the left-hand (chord) part to make the harmonics associated with the false tones less noticeable.

-Leave the mod wheel all the way off (same reason as above).

-Choose a "dark" voice for the left pa-rt (same reason as above). Unfortunately many "good" voices are not usable.

-Increase the attack time or delay of the left-hand voice. The false notes will die away before they ever reach an audible volume. You sacrifice some expressiveness and "punch" from your LH.

-If you are making a professional recording, step record your chords in advance.

(Ted S.)

F.105. How to eliminate a growling sound when the Left voice is not set to On

Check what the Fingering is set at. (Direct Access followed by the ACMP button)

If it's set to a Full keyboard mode by mistake the R1 & 2 right hand voices will continue to sound down into the left side and become a growl. As you've found out this can be prevented by putting the Left voice on, but the better solution is usually to select Fingered or AIFingered mode.

(from John on Yamaha PKOwners forum)

F.107. The difference between OTS and Registrations

A registration is a snapshot of most of the instrument (but not midi setup and some system setup items), whereas OTS concerns itself with voices.

You can see the specifics in the Parameter Chart in the Data manual. Some examples of what is in a Reg but not in OTS:

Channel On-Off
Text file in score display
Style settings(e.g. style touch on)
Split point
Chord fingering
Initial touch On-Off
Panel Sustain
Mic setup
VH setup
Style/Song Volumes
Non R/L Pan, Brightness, Harmonic, EQ settings
Transpose
Tempo
Non R/L DSP-Effect settings
Tuning
Foot Pedal

F.108. What does Freeze do?

Freeze lets you select groups of parameters that, if they are stored in a registration (as determined by the check boxes that appear when you depress the Memory button), then they will NOT be changed when a registration is loaded.

The Freeze settings are accessible via the Function button.

F.109. How to find the items downloaded from the IDE

Depress Function/Utility/Reset Tab /MusicFinder Files/ and tab to the hard drive and look in the folder Downloads/001.

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F.110. How to provide a metronome output for a live drummer

In the Tyros, the metronome can be assigned to a sub out on Mixing Console/Line out page.

This is an audio output and you might have to buffer it for use with headphones.

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F.112. How to record a PAT performance

To record while playing a midi in P.A.T. mode, use multi track recording.

Load the midi and use the light flashing in Channel On-Off to find an empty track.

Depress Rec and while holding it, select the channel on the screen. It should say Rec. While holding there should be a popup menu of what to record. Select Right 1 etc.

Press Play and record your part. When done, depress Stop. To save, depress Rec and Stop and it should prompt you to save, or select Digital Recording/Song Creator and depress Save.

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F.113. How to format PSR/Tyros text files

Use Text Formatter available at: http://www.jososoft.dk/yamaha/software/textformat/index.htm

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F.116. How to set the octave of right/left voices to -2 or +2.

Depress Mixing Console until it displays the Panel Page, and tab to Tune. Select the Octave button then use the button below the voice to change the value.

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F.117. How to view the score of Intros and Endings.

Change the track to one of the 9 through 16 channels while you looking at the display in Score view.

You have the press the number (*) button and then over on the right side you will see for left and right the channels you can select.

All style notes will be on channels 9 through 16 "ONLY".
(Bill Grosse)

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F.118. How to avoid getting Memory Full in recording

After multiple takes, the PSR reports memory full.

Neville on yamahapkowner.com responded, "After a take that you are not happy with, are you pressing Record and Stop together   This brings up a window asking if you want to save it. You then say NO which empties the midi recording area and you can start again."

It appears that without doing a Rec +Stop, the memory area is not cleared.

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F.119. How to use the Hard Disk in recording

Here are some instructions that were given to me by Eileen Lowrey.

First record your song to MIDI. Then you can check all the balances via the mixing console and save them.

Now you can play it into the Hard Disc Recorder. What I do is Select New Audio & name the song. Now push the settings button. Page One Record Mode and put it to " NORMAL RECORD ".

Scroll to next page where you will see the balance control. You can now push play on the MIDI recorder and as the song plays watch the balance, Keep it below the RED. If it is too loud you can either drop the song volume which is usually 100. If is still peeking you can adjust the volume on the Hard Disk.

When you are happy with it you can now record. Bring your recording back to the beginning. Now on the Hard Disk Recorder Press "PLAY/Pause", Count One,Two,Three, then push "Play/Pause" on the MIDI Recorder. The song is now recording.

When finished push "STOP". You can now play and listen to your recording, if you are happy with it press save.
(Matrix)

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F.120. Definition of PSR files

Midi = a song. It has up to 16 different instruments. If made using a style on the Tyros, 8 of these instruments are created by the style.

Style = a special type of midi file that responds to chords played with the left hand. Called accompaniment, it is like having a band to play along with.

Registration= snapshot of the instrument settings when you create the registration. Eight registrations are grouped into a bank and the bank may be saved.

Voice= special type of midi file that edits the voices stored in the Tyros RAM.

Pad= special type of midi file that plays a patter when initiated. The pattern may play once or repeat. These are grouped in banks of four.

OTS= the right hand voice setting that are saved as part of a style. If OTS link button is On, then when the style section (Main A, Ending C, etc) is changed, the voices are automatically changed by the ITS.

Musicfinder= a listing of up to 2500 song names and recommended styles, tempo, starting

section. The tyros comes with encrypted names but you can get a corrected file off the web site.

Midi Setup and Effect files= specialized files that can store custom user settings for these facilities.

OS= the operating system of the instrument. These are occasionally updated by Yamaha.

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F.122. Using the Chord Note Only Harmony setting

When you use the Chord Only setting is only generates a right hand chord when you play one of the notes in that chord.

For instance if you are playing a C chord in your left hand, then the right hand chords will only play on C E and G. All other notes will not produce a chord.

This can be quite effective in certain songs and gives you breaks such as players who finger the right hand chords achieve.

(From Eileen on Yamaha PKOwners forum)

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F.124. How to determine version number of the operating system

Press the Function/Utility, then tab to Owner. Hold down on the "I" button next to Owner Name and the operating system version number will appear on the screen.

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F.125 Is there a quick way of copying from User to the Hard Drive

Make a folder on your Hard drive. Go to your user section where your files are. Press COPY and then ALL and then OK.

Now tab to your hard drive find the folder you made. Open it and then press Paste.
(From Eileen on PKOwners forum)

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F.126. What is Diatonic Math in transpose?

There are two different kinds of transposition, depending on whether one is measuring intervals according to the chromatic scale or some other scale.

In chromatic transposition one shifts every pitch in a collection of notes by a fixed number of semitones. For instance, if one transposes the pitches C4-E4-G4 upwards by four semitones, one obtains the pitches E4-G4-B4.

In scalar transposition, sometimes called diatonic transposition, one shifts every pitch in a collection by a fixed number of scale steps relative to some scale. For example, if one transposes the pitches C4-E4-G4 up by two steps relative to the familiar C major scale, one obtains the pitches E4-G4-B4. If one transposes the same pitches up by two steps relative to the F major scale, one obtains instead E4-G4-B♭4

(From Jim in PKOwners forum)

F.128. Can I connect using both Midi and USB I/O?

Yes, if you use MidiA in from USB and Midi B in from the midi connector.

F.129. What are the PSR/Tyros controller codes

Control events are found in all midi based files, and in the PSR/Tyros can be edited in any of the "Creator Programs" using the Edit tab. They are assigned to individual midi channels, and as with note events, can be executed at any time and will take effect immediately.
CC codes
73-Attack Time
32-Bank Select Lsb; Used to voice selection
0-Bank Select Msb: Used in voice selection
74-Brightness
93-Chorus Send Level; determines the amount of Chorus effect
75-Decay Time
11-Expression
71-Harmonic Content
7- Main Volume; controls the channel's output volume
1-Modulation
124-Omni Off
126-Omni On
10-Panpot; determines the position in the stereo field
65-Portamento
 5-Portamento Time
84-Portamento Control
72-Release Time
91-Reverb Send Level; determines the amount of Reverb effect
67-Soft Pedal
66-Sostenuto
64-Sustain
94-Variation Send Level; determines the amount of DSP1 effect; used most often in styles
78-Vibrato Delay
77-Vibrato Depth
76-Vibrato Rate

A caution from John Vernon regarding volume control codes in non PSR midis: Some commercial midi files and/or GM sound devices used cc11 not cc7 to control volume. If you find that cc7s are not having the desired effect or that there are undesirable volume changes without any visible cc7s, look for cc11s.

To see how these commands are used in a midi or style file, open the file in MixMaster's ListView or in Controller View, which displays changes graphically.

F.131. Advice on fingering

Here is my advice on settings.
Single finger - a very simple method for learners. If you know how to play at least 3 finger chords ignore this.

Multi fingered - can recognize both fingered (below) and single fingered, so a good choice for medium level players who may still not be absolutely confident in the LH chording.

Fingered - the standard method where the keyboard plays the chord you play. The more notes you play the more sophisticated the chord recognition. This method is best for pretty good players who play the LH chords quite well. It will play the chord on root no matter which order you play the voices (see below).

AI Fingered (Artificial Intelligence Fingered) - will respond to less than 3 notes and use Artificial Intelligence to try to pick the right chord based on what has been played already i.e. it guesses the chord sequence. It doesn't always get it right, but quite a good method for the player who has not yet got full confidence in chording.

Fingered on bass - gives control not just of the chord but the inversion. Basically the above chords will always put the bass on the root (1st inversion) but this setting will reproduce the inversion you play. So generally this is a more sophisticated method for good players who are confident in their chording and want to play bass runs, chord inversions and sophisticated chords.

All of the above methods work below the split point only, so they are not affected by what you play in your RH above the split.

Full Keyboard - now the keyboard will respond to all the notes played on the keyboard to select chords for accompaniment. This is the best setting for good piano players whose chording is often controlled by both hands on the keyboard.

AI Full keyboard - now the AI also uses RH notes and past chord sequence to estimate the chord. Quite good for medium level players playing piano across the whole keyboard. (Mikf)

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F.132. How to go return to a Main variation when an Intro is playing

Just press the variation key you were in. The ending may still finish the bar it is in before the variation picks back up.
(Bill G)

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F.133. How to improve the results while using Performance Assistance (PAT)

The OTS should be turned off and one touch settings should not be used. Only voices that come direct from the R-L voice section. Piano works the best. Set Function/StyleSetting/Chord Fingering to Full Keyboard.
(Greg)

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F.134. What to do if the USB memory is not visible

If you select a file type(e.g. Styles) and then insert the USB memory, The USB tab does not automatically appear at the top of the screen. To fix, depress Exit and the style button again.

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F.136. What to do when the name display is too short.

Press VIEW (over the top of FOLDER - and I imagine it's the same on all PSR/Tyros models) to get into the extended view mode where you can see much more of the file name and about a dozen + of them at a time.

(From John Vernon on PKOwners forum)

F.137. What to do if you can't see the HD in Storage mode in Vista/Win 7.

Apparently, if another device is connected and by coincidence uses the same drive letter, the latter can end up being "lost" and no longer assigned to the HD. So although the Mass Storage Device is working OK, you can't access it in Win Explorer.

My solution: Open Control Panel. Go through Administrative Tools to Computer Management. Under Storage, click on Disk Management. Locate the USB drive and assign a drive letter to it by right clicking. Choose a letter that is not in use or likely to be in use in the future (e.g. T) (John V)

F.138. Moving a single audio recording to the USB in Tyros 4

In the Simple Record, the T4 saves the song as a .wav file. To move it to the USB, depress the Select to get to the Simple Screen, select the file, depress copy then move to the USB and Paste.

F.139. How to return to the main instrument screen

Depress Direct Access and Next together.

F.140. What is Stop Accompaniment.

When auto accompaniment is turned on and Synchro Start is off, you can play chords in the left-hand (accompaniment) section of the keyboard with the style stopped, and still hear the accompaniment chord. In this condition—called "Stop Accompaniment"—any valid chord fingerings are recognized and the chord root/type are shown in the LCD. Since the instrument properly recognizes the chord, you can also use the Chord Match function with the Multi Pads or the Harmony effect without having to play back a style.

From the Function/StyleSettings screen you can determine whether the chord played in the chord section will sound or not in the Stop Accompaniment status.
• OFF.................................The chord played in the chord section will not sound.
• STYLE.............................The chord played in the chord section will sound via the voices for the Pad part and the Bass channel of the selected style.
• FIXED ....The chord played in the chord section will sound via the certain voice regardless of the selected style.

F.141. Why do I hear a clicking sound when I play or record a voice

You most probably have used a Mega Voice. In Mega Voices notes above C6 are not "real" notes, but more like "effect" notes: strum, fret noise, click etc.

If this is the case you have to select a not Mega Voice to avoid this problem.
(Jorgen)

F.141. What is the size and format of a PSR's wallpaper?

The picture must be 320 X 240 Bit Map (BMP).
(Bill Grosse)

F.142. How many USB's devices can an instrument access ?

Up to two USB storage devices can be connected to the[USB TO DEVICE] terminal. (If necessary, use a USB hub. The number of USB storage devices that can be used simultaneously with musical instruments even when a USB hub is used is a maximum of two.) The instrument can recognize up to four drives in one USB storage device.

Note that if two USBs are connected, the back one will always be USB1.

(Tyros 4 manual and John on the forum)

F.143. How to see files after connecting USB media

After connecting the USB to the instrument, depress Exit to get back to the main screen and then select the file type (styles, midi, pad) that you are interested in. The files should now display.

F.144. The keyboard goes marginally quieter when I sing louder

Check the Mixing Console/ CMP tab and make sure the master compressor is switched off.

(Derek on milesmusic group)

F.145. How to save the current system setup file

To save the current System Setup file, go to Function/Utility/System Reset Tab and click the System Setup button (F).

Tab to User and depress Save to a new Name (e.g. My Setup).

When you need it (after a system setup reset), go to Function/Utility/System Reset Tab and click the System Setup button (F) and then Tab to User and select My Setup.

F.146. Why adjusting tempo changes midi and style, not just the style

Work-Around: On my T4, I found that I had the behavior of the tempo of both the style and the midi moving together whenever I saved a registration with the Sync Start button NOT On. Therefore, before making a registration, insure the Synch Start is On.

Fix: I also found that I could fix and existing registration by depressing the registration, setting the Sync Start button to On, making sure the midi and style tempos were where I wanted, and holding Memory while depressing the Reg button to write over the existing registration.
(unknown)

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F.147. How to select several events in PSR 'Creators'

For instance, select a MIDI Song and open up the Digital Recording and select SongCreator.

Go to any channel with Data.

Press and hold Multi Select button and scroll down the data with downward arrow button. Multiple data lines are selected.

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F.148. One way to create a drummer's click track on Tyros

If you want to save the style and midi tracks for backing, you can make a pad with a hi hat (or other instrument) do this.

A multipad will track the tempo of the loaded style, and you can assign the pad to a sub out in the Mixing Console/Line Out page so it will only be available to the drummer. You will need a line out to headphone amp, perhaps: http://www.sweetwater.com/store/detail/HA400/.

You can create the pad by adding a click track MixMaster. Load the Pad Template.pad from the template folder, open NoteView and Insert/Click Track to the channel where you want the track (pad 1 = ch 1). Then and change the voice to a drum voice or other appropriate instrument.

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F.149. Portamento Mode on TYROS

On the Tyros, Portamento has always been enabled on normal voices when set to mono, but it's only audible once the Portamento Time has been set long enough to become noticeable.

How obvious it becomes also depends on the changing note intervals used (e.g. when playing a melody) so it can be quite a variable effect with normal (mono) playing and can sound a bit wayward.

The greater the interval the longer it takes for the frequency to change from the current note to that of a subsequent note.

If the voice is switched back to Poly, Portamento is off.
(John Vernon)

Fulltime Portamento acts even when you hit the keys staccato. But the Fingered Portamento works only when you play smoothly and legato. (Pianist)

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F.150. How to convert a midi to WAV on the keyboard

If your instrument supports audio recording, simply turn on the audio recorder and then play your midi song file. It will be recorded as a WAV file. When the midi is done playing, turn off the audio recorder.

Your owner's manual and reference manual provide instructions on how to do that.

Also, here's the link to the PSR Tutorial lesson on how to do record MIDI to WAV on the T3. It's basically the same for the S710. http://psrtutorial.com/lessons/playing/rec/30WAVT3.html

Because there is no hard disk in the S710, the WAV file in this instrument must be recorded to a USB thumb drive.

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F.151. How to mute some octaves on Tyros

In Voice Creator on the PC, depress the blue El1 button and then drag the filled in box on the Note Limit axis in the OSC section to the right.

You will need to do this for all the elements if there is more than one.

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F.152. New! How to capture the PSRS-970/Tyros4-5 screen

Instead of sending Sysex from a sequencer to copy the screen, you can start up instrument so that you can copy the currently displayed screen to a USB each time that you press Registration button 8.

On the Tyros keyboards, starting with the power off, you need to make sure that a USB device is plugged in, hold down the 3rd and 4th voice buttons from the left on the top row plus the 1st button on the left of the second row, then turn on the power.

On an S970 this equates to the Strings and Choir & Pad on the top row, and the E.Piano on the second row.

Once enabled, each time that you press Reg. #8 the screen is copied and you should hear a tinkling sound to confirm that it has worked. Do not remove the USB until you have finished your screen copying or you will need to which off and restart the keyboard as above. The function is disabled when you turn off the power.

The file produced is a Bitmap image '.bmp' and on my T4 is automatically sequentially named CAPT0000, CAPT0001, CAPT0002 and so on.
(Ian)

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F.154. How to set the Fadeout Hold time

Go to Function / Utility / Config 1

You can set the following:

1. Fade In Time
2. Fade Out Time
3. Fade Out Hold Time (When the fadeout has reach zero volume... this parameter determines

how long Volume = Zero is held before returning to normal volume levels again)
(Joe H)

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F.155. How to setup text files

1. Create the file on your PC using Notepad (or the Mac equivalent).
2. Transfer the file to your keyboard.
3. Load the registration you want to use.
4. Press the Lyrics/Text button. Ensure that "LYRICS" is displayed on the lower left (when you see "Lyrics" it means you are displaying a text file. I can explain only what, not why). If it says "TEXT", press the 1 button to switch.
5. Press the 5 button labeled "Text File". Navigate to the file you transferred in.
6. After you select the file, it should be displayed on your screen.
7. Press the 3 button to change fonts or text size.
8. Memorize the registration that's to hold this text file. Make sure the Text box is checked.
(Fred)

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F.156. How to avoid "Driver in Use" when recording a WAV

The problem is fragmentation on the USB memory stick.

The solution is simple, just defragment the USB drive. Just plug the drive into the PC and defragment it.
(Royce)

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F.157. How to adjust the base/treble for the keyboard

The master compressor allows setting the level for low, mid and high separately.

The master equalizer has 5 bands, two are shelving, as known from the treble and bass knobs on Hi-Fi systems. But you can decide, from what frequency it will work.

If you have bigger speakers and you miss the ultralow bottom, set the lowest frequency below 80 Hz and boost a bit. For smaller speakers set the lowest frequency between 80 and 120 Hz. If they are pretty small, cut the lowest frequencies at 60 Hz and boost 150 Hz with the second band.

If you use the equalizer to correct the sound to your room, first try to boost the unwanted things, so you discover the frequency, you have to discriminate. The same, if you miss frequencies, try to cut it, you will notice, when the unwanted becomes more noticeable.

Don't expect too much from equalizers. Sometimes you may get instead more brilliance and boom, a kind of distortion and roaring bass. In this case, an enhancer as the SPL Vitalizer may do, what you want.

If some Tyros 4 sounds doesn't please you, you could use the built in 2 band part EQ and the DSP effect "3 band EQ, with parametric mid band. (Ronny F)

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F.158. The component parts of a PSR/Tyros

PSR/Tyros can be confusing because there really is no overview that explains its component parts.

Yamaha arranger products are a collection of electronic devices controlled by a built in pc.

The sound source devices included in the Tyros 4 include

1) A 16 channel midi player that is dedicated to playing or recording songs.

2) A 8 channel midi player/recorder that is used to play or record prerecorded patterns called style accompaniments (often thought of as a built-in-band) based upon commands received from the left side of the physical keyboard.

3) A 4 channel midi player/recorder that is used to play prerecorded midi patterns called muti pads (for example arpeggios) based upon start-stop actions by the operator and commands received from the left side of the physical keyboard.

4) A 4 channel keyboard player that can layer this number of different instruments and play single or multiple notes based upon commands received from the right side of the physical keyboard.

5) A 2 channel audio recorder/player that accept audio signals from the above sources and the keyboard's analog input.

In midi, channel refers to a sequence of digital commands in the midi format that are turned into sound when the sequence is played on a midi player. The sound used by the player is specified by the midi commands in the sequence.

Usually, a midi channel does not change sounds that often because the convention in making patterns usually dedicates a channel to a sound or instrument (bass part, string part). One exception might be a guitar part where the instrument might change to mimic what happens when the 'player' uses a foot pedal to change the characteristics of the sound.

In audio, channel refers to a recorded audio signal that is the reproduction of the total sound sent to a recorder.

While all these devices can operate (e.g. play sounds) independently, this would be just a sonic mess and, in use, these devices are used in a coordinated manner.

For example, some users play along with a backing midi, i.e. they play one or more sounds on the keyboard while a pre recorded midi is playing in the song player.

More typically, the style player is used to generate an accompaniment controlled by chords played on the left of the keyboard, while the keyboard player is used to play melody by notes played by the right hand.

If desired, this 'performance' can be saved by using the 16 channel midi player as a recorder at the same time.

To make an audio file, any or all of the midi players can be played while the audio recorder is in record mode. (Michael)

F.159. How to change the action of the Tyros Assign slider

The Assign Slider can be assigned to different functions from the Function/Controller/Slider tab page. (Michael)

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F.160. How to delete files and registrations

To delete one file or selected files:
1. Press the registration button [J]
2. Press Delete [5 down]
3. Select the file(s) you want deleted
4. Press OK [7 down]
5. Select Yes or Yes All

A registration = one button
A file = a registration bank = all 8 buttons

To clear one button:
1. Load the registration
2. Press the registration button [J]
3. Press Edit [8 down]
4. Press Delete [5 button]
5. Select the registration you want deleted (A through J buttons)
6. Press OK [7 button]
7. Select Yes
8. Save the registration
(Fred)

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F.161. How to change Metronome volume

The Metronome volume is in the utility menu instead of the mixing menu. (From SingHiFi)

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F.162. How to play a mp3 file and record at same time

You can do this on your keyboard, but only if the file is in the Tyros4 '.aud' Multi Track recording format.

The good news is that '.wav' or 'mp3' files', which the T4 regards as 'simple' audio recordings, can be converted into an '.aud' Multi Track recording by the keyboard, and then you can use all the Multi Track editing functions, including recording to a sub track while the main track is playing, 'bouncing' the sub track to the main track, and finally producing a stereo '.wav' file of the combined recording using the 'mixdown' function.

You would need to use other software on your computer to convert this back to an mp3, but such software is freely available on the internet. I use the free version of NCH's 'Switch Sound File Converter' to do this, but be vigilant if you install this, or you will also install a whole suite of other programs that you probably don't want!

You can read about the conversion of '.wav' or 'mp3' to '.aud ' on page 81 of the Tyros4 Owner's Manual, and details of Multi Track recording on page 77. Further details of editing Multi Track recordings are available from page 87 onwards of the Tyros4 Reference Manual, which if necessary can be downloaded from this link by entering 'Tyros4' in the search box ...

http://www.yamaha.co.jp/manual/english/result.php
(Ian)

F.163. Why sometimes the Right 3 voice does not sound when enabled

That usually happens because the R3 split point has moved and left a gap between itself and the Style and Left split points. Make sure the R3 split is butted up against the other right hand voices with no gap, (even a semitone gap is significant) and it should work as you want. If you want to prevent registrations from moving it, set it as you want then go to Parameter Lock and put a tick in Split Point. (John)

F.164. How to copy an audio recording to a USB stick

Push the Select button at bottom right of the Audio section till you see the HD and USB tabs at top right of screen. (Normally this requires 2 button pushes if you haven't already been there.)

Highlight HD1 tab, navigate to your file, push copy, highlight the file, push OK.

Highlight USB tab, navigate to the required folder and push Paste.

F.165. How to return to previously indicated voice display

For instance, instead of pressing the EXIT after selecting a Voice... just press the SAME Style button you pressed before selecting the Voice. It will take you right back to the last style you selected before selecting the Voice. (Joe H)

F.166. USB behavior when no hub is connected

If there are devices in both front and rear USB sockets when the power is turned on, the rear one is always assigned USB1 and the front as USB2.

It seems that the first socket used during or after the power is turned on becomes the 'primary' socket (for want of a better term) until the power is turned off.

If there is no device connected to either socket when the power is turned on, the first socket that you connect to will be regarded as the 'primary' socket.

If there is a device in just one of the sockets when you power up, this will be regarded as the 'primary' socket.

If there are devices in both sockets when powered up, the rear will always be regarded as the 'primary' socket.

If a file selection screen is already open, then to see the effects of the following actions you will need to 'refresh' the screen, either by pressing both TAB buttons together, or closing the current screen and then re entering it.

Once the 'primary' socket has been set, any device connected to it will be displayed as USB1.

If only one socket contains a device, it will be USB1 whichever socket it is connected to.

If a device is connected to the other socket while the 'primary' socket contains a device, the device in the second socket will be USB2.

If you remove the device from the 'primary' socket while there is a device in the second socket, the second one changes from USB2 to USB1.

If you then reconnect a device to 'primary' socket, it becomes USB1 and the other socket becomes USB2 again.

If you use several different USB sticks, although the keyboard will not display the name that you can give a device using your computer, you can add an empty folder, which you can name accordingly and should help you to positively identify the device in the displays. If you include a couple of symbol characters such as underscores (_) at the beginning of the name, this should ensure that it will appear at the top of the listing in any Yamaha keyboard file selection screen, whichever 'VIEW' you are using.

Unfortunately this won't be used by the keyboard, so if you memorize registrations using files saved on USB, you will need to be aware of this, and make sure that when you use such registrations, the current USB assignment for the device containing the files is the same as when you memorized them. (Ian)

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F.167. How to disable the Tyros 5 Auto Shut Off

Easy way to eliminate the auto shut off: Pg. 17 Owner's Manual. Hold down lowest key while powering on and you will get this brief message: Auto power off disabled. (Lloyd)

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F.168. File Name size considerations

The total length of file names that the Yamaha OS will display is 50 characters.

However, this includes the file extension which must be present and uses four characters '.sty' for example. This leaves 46 characters. Plus, all Yamaha preset files and edits of them will contain a reference to the Icon displayed on the screen with the file. This uses five characters '.S123'. The icon reference is not essential and need not be included or can be removed from non-preset files. The display will then use a default icon.

If the Icon reference is included, then there are only 41 characters remaining that can be used for the actual name.

Even this can be too much since, although the OS will display such files, many of the various displays truncate the displayed name and can make it difficult to identify similarly named files.

However if you use the alternate list VIEW, you can press the PROPERTY button and see the complete name, including Icon reference if present, and the final extension.

A further 'complication' on the Tyros involves the names of UVN expansion voices.

Although such files with long names are displayed and can be selected in the screens that load them to the expansion voice bank, and you can seemingly load them with long names, only the first 16 characters of the name are displayed in the selection screen.

However these first 16 characters appear to be all that the OS uses to identify the voice in the

Custom Voice Bank, and if you attempt to load another voice whose name differs only after the first 16 characters, the OS tells you in no uncertain terms that the same voice is already loaded and won't do it! It is easy enough to rename the voice and keep the OS happy, but Yamaha does not exactly shout about this 'anomaly' in the manuals. (Ian)

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F.170. How to take screen shots in Tyros 4 & 5

Switch off your keyboard.
Stuck in an USB stick in front right.

Turn power on while pressing bass, organ and strings buttons same time.
Now regist button feeds your USB stick with bmp screenshots until you switch off your keyboard.

Press registration no. 8 to shoot a photo.
(Heidrun)

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F.171. How to recover lost drum/bass parts in Tyros 4

Go to Mixing Console and select the Style page.

Select a drum kit. Try it by hitting all the variations etc. If you are happy with it go to Digital Recording/ Style Creator. Press exit once to show the save page and press save. The whole style will now have the drums. (Eileen)

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F.172. What do All and Main/Fill do in Style Creator/ Style Assembly

When you press one of the Style Section buttons, you get a pop up.

In the pop up you get more options like 'Main/Fill' which will select All the Mains (A,B,C and D) and the Fill.

Or if you select 'All' from the display, all sections (Intro, Mains, etc) are selected, which would allow the copying of all sections at once.

(Robert- PAC Division Applications Specialist, Yamaha Customer Support)

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F.173. How to ensure that Transpose functions while recording

Go to the Tune tab of Mixing Console and look at bottom left where the Transpose modes are so you can check they are all are set as they should be.

Before starting to record, make sure that Song and Master sliders are at zero and Keyboard is set to where you want to start at for the song, e.g. zero.

Start playing and recording as a test, and change the keyboard transpose when you want. Then check the recording.

You should find when you play back that the changes you heard while playing are reflected in the recording. (This is how it happens on Tyros for midi and audio recording. I assumed the 910 behaves similarly.)

If you prefer to use the transpose panel button to make the changes, Transpose Assign needs to be set to "Keyboard" in Function/Controller/Keyboard/Panel Tab. You can check what happens in the Mixing Console Tune screen when you push the Panel Transpose button. Only the Keyboard setting should change (Song and Master should remain at zero). (John)

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F.174. How to prevent panel voices from changing when selecting midis

You can choose to have the midi file set the panel voices or not when saving a song.

Go to Song Creator/Channel tab and scroll down to Setup. If Keyboard Voice is ticked (in the lower half of the black box at the bottom of the screen), that causes the file to set the panel voices. If so, try un-ticking it, push Execute and Save the file again to a new name in case of problems .(John)

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F.175. How to play using Slashed Chords

If you want to play so called slashed chords (i.e. dictate where the bass note goes), use Fingered on bass or AIFingered, which gives you a combined option, depending on how you play.

For example:
a. use normal Fingering mode if you play 3 and 4 note chords, or
b. use just 2 fingers to direct the bass note to where you want it play to accompany an already chosen chord.

Say you want chord F to be playing while the bass walks down from F to C.
1) Play a normal F chord FAC (or a 4 note chord) and release. The style keeps playing F riffs and the bass autoplays F as expected.
2) Now Play simultaneously F plus the adjacent E. You hear the bass change to E (and part of the riff might switch to E too,).
3) Now play F plus Eb. Bass is now Eb and the riff goes back to pure "F".
4) Now repeat until the bass walk is completed and you come to the F chord over a C bass.

Revert to 3-4 note LH fingering when ready. (When the bass was at Db note the riff notes temporarily changed to Db). If you want the main part of the riff to stop sounding while the bass walks down, just use 1 finger (on E,Eb,D etc.).

If you occasionally need the option to control bass, then because of the interchangeability of modes it might make sense to use AI all the time rather than Fingered. The only reason I don't is that I invariably use left hand voices, sometimes with 1 or 2 note embellishments and I don't want AI changing the chords when it encounters them. (John)

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F.176. New! How to use a file to control external voice generators/instruments

If you use a program such as MixMaster to change the MSB of the channel voice assignment to one that is not used in the PSR/Tyros (e.g. 115) and then load and play the file in the Tyros 5, the local sound will not be heard. (Michael)

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F.177. New! How to assign System/Insertion command on the instrument

1. Pull up your song
2. Press the [Mixing Console] button until at Song Ch-1-8 (or 9-16)
3. Press [Tab] button until in 'Effect' page/display
4. Press the [F] 'Type' button
5. Press [H] 'Detail' button
6. Press [5] (down) button until at 'Connection'
(Robert in Yamaha Customer Service)

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F.178. New! Instrument Techniques for Arrangers

Notes on: Playing a particular instrument.

In the selection of instrumentation one consideration is the range of the instrument. Always stay within the range or it will not sound realistic, if realism is your goal. However it is okay to just use the sound and not strive for realism. It depends on your musical objectives. Styles have these limits built in to their algorithms.

Know the instrument that you are emulating. Woodwinds can generally execute fast arpeggiation comfortably. Brass instruments find this difficult. The oboe on its high end is shrill whereas the flute handles this with ease. A layered oboe and flute can provide a pleasing sound orchestrally. All of the wind instruments including the accordion need to play allowing time for the player to take a breath to make it real. In simulating the accordion you need to allow time for the bellows to expand and compress. It is best to play full phrases similar to how you would sing it to create a realistic simulation. Pitch bending can be used to simulate the bending used by brass players. Saxophonists find it easy to play softly in their upper register whereas trumpets have a hard time controlling dynamics in the upper register of the instrument. In all these cases the keyboard does not care it will play the notes but if you want to be realistic adhere to the limitations of the instrument. The portamento effect can be used with violins, brass and woodwinds to give a legato effect.

Voices may be tuned to provide different sounds or even created if you are into sound design. There are many voices available some which add very enriched sounds. Fundamentally there are two types of voices on the keyboard polyphonic and monophonic. Polyphonic voices are piano, organ, choir, strings and some pads. Monophonic are voices such as sax, flute, piccolo, trumpet etc. The instrument has an option to select monophonic when you are using this type of voice and choosing this allows a portamento feature to be used which is great to simulate the playing of a sax or other solo instrument. It provides a legato effect moving smoothly from note to note this can be demonstrated by selecting mono for say the voice Oxgen in the synth category turn off the ACMP and press C1 and then C6. You will hear the portamento effect. The portamento effect only works in the monophonic mode. An OTS variation can be set for this while other voices play normally.
Effects.

Harmony echo and voice layering can give you a thicker sound and increase the timbre. Experiment with these to get the sound quality that appeal to you. This is more of an art than any specific formula; however keep in mind the polyphonic monophonic nature of the instrument you are playing. You can also use the left voice capability to add another voice for a short sequence for variety and interest. Layering can be done with Right 1 and 2 or right 3 (3 rd voice only on the Tyros) giving variety to an arrangement. In the harmony \echo section which you can access by pushing Direct Access and then the Harmony Echo button. You have many options. One is to select the right hand part to which you want to apply the harmony. For example if you wish to have a flute voice layered with string ensemble you could select R2 to apply the harmony /echo. There are many other options available with this function that can be used for example apply only with a chord to create various effects.

Guitars use open voicing and roll chords to create a guitar like strum. Pitch bend is a real technique that is touched on further on. Also use glide with pedal steel to create authentic sound. Fret noise is built in to some of the guitar voices . To get the whine inherent in some RIFFs use an Aloha Guitar on R1 and a Steel on R2

Organs/Bagpipes have unique characteristics. For example the Hammond B3 organ does not have a sustain pedal so do not use the pedal to produce legato you will have to play smoothly if you want to simulate this instrument effectively. Bagpipes are another case. There are two parts to the bagpipe the drone and the chantor. The drone plays a constant note written as an A but is actually a Bb and the chantor covers the mixolodian scale. Bagpipe music has so much ornamentation because the bagpipes cannot really play any repeated notes. The sound is continuous. Thus, the rapid ornaments are a way of separating notes at the same pitch. You also, obviously, not have any sort of rest in a musical phrase since the sound is continuous. A good piper will be able to squeeze the last bit of air out of his instrument so that the final note ends with neither a swell in the sound nor that god-awful "animal being squashed sound. Organ flute footage can be adjusted similar to a real organ on many Yamaha arranger keyboards.

For harp pedaling, think of the harps strings as the white notes on a piano keyboard. The pedals correspond to each note - A,B,C,D,E,F,G and raises each note a half step up or a half step down. You can use slight pauses to emulate this pedaling. Only four fingers are used on each hand: no pinky! Therefore, the maximum reach in each hand is the interval of a 10th. the natural sound of the harp is a sostenuto, with the plucking action creating a tone that rings until it decays completely or the string is plucked again. The only way to achieve a staccato-like effect is to muffle the strings with the finger or hand immediately after playing, so do not use staccato notes on fast-moving passages, or with large leaps between the notes or chords. Whatever legato the harpist produces is achieved by phrasing and careful placing. The above is to create realism it's okay to just use the sound in an arrangement

Accordion bellows allow accordionists to make dramatic or subtle changes in volume to create a unique tonal sound. All expression is done through the bellows. In playing authentically, one needs to use the phrasing to allow time for the bellows to change direction There are various types. The largest the piano accordion has a piano like keyboard on the right and a small sequence of bass buttons on the left side. There are other smaller accordions, melodeon, concertino, and bandoneon each with their own unique playing characteristics and sounds. The voices on the keyboard are very good samples and played right can sound authentic.

The mouth organ sometimes works well layered with a fiddle and playing the odd second to create the mouth organ sound.

Pitch Bend: You can use a glide pedal for pitch bend which may be much easier than the wheel. It's set so that flat down is full pitch and left that way most of the time. The direction of the bend is set so that backing off drops the note and pushing down raises it. When you want to use pitch bend back off the pedal about half way - just less than a semitone- just a fraction before you hit the note then push to flat to bend it up to pitch. This gives a very realistic effect for guitar, sax or trombone. Another effect from this position is to move the pedal up and down to simulate a tremolo arm a la Hank Marvin, or for a harmonica wah wah sound. (Mike F. February 20, 2010)

Super Articulation Voices: Many of the arrangers have super articulation with certain voices which allows one to add a degree of realism to playing. Information is available on each individual voice as to the effect available at the bottom of the screen on voice selection. Some effects have to do with style of play and others with additional effects, for example the breath on a sax voice. As a general rule use the breath effect sparingly so that is seen as realistic but

not an out of breath musician. All can raise the level of the realism in an arrangement. On the trumpet if you play notes legato the "super articulation" feature joins notes together smoothly.

Strings: Keyboard players tend to play chords in close inversions. Real strings are sometimes written in close inversions, but when keyboard players play string samples in this way, it sounds like a keyboard. If you play the string parts in open inversions, it sounds more like real strings and less like a keyboard player.

In most string arranging, each section plays the same note. For example, the cellos play the root of the chord, the violas the fifth, the second violins the third, and the first violins the root again, or a sixth, seventh, or ninth. The violas are tuned a fifth below the violins, the cellos are an octave below the violas, and the contrabass is a sixth below the cellos. Therefore, when the ensemble plays a chord, the notes will tend to be spread out across the range of the orchestra in open inversions. Another useful technique to give a lush sound to strings is to use the sustain pedal. Usually you would think to use only on the piano voice. However it has been suggested that sales people use this trick to create a lush string sound. It also may help other voices. Experiment!

Vibraphone: Vibraphone players play with two mallets, and with four mallets. However many players switch between two, three and four mallets. Those using four frequently play 3rds or octaves depending on the demands of the music. Two mallet players usually focus on the melody and are used to reinforce the melody. The 4 mallet player is frequently part of the accompaniment typically substituting for piano or guitar, and providing accompaniment for other soloists in addition to soloing themselves.

There are pedals on the vibraphone. The mallet dampening techniques "are to the vibist as garlic and fresh basil are to the Northern Italian chef and contribute significantly to expressive four-mallet playing.

There are also other special techniques:

Pitch bending: This technique allows the pitch of a ringing bar to be smoothly lowered, or "bent", downward, by a half-step or so. To do this, the player replaces one of the normal mallets with a hard-headed mallet such as a hard rubber or plastic xylophone mallet. The player presses the special mallet onto a ringing bar at the nodal point, and then slides the mallet out towards the middle or edge of the bar. This causes the mallet to start vibrating with the bar, adding its weight to the system and slowing the vibration.

Bowing: In addition to striking the bars with mallets, the bars can be made to sound by drawing the bow of a string instrument along the edges.

Five or six mallets: In order to achieve greater density of sound and richer chord voicings, some vibraphonists have experimented with three mallets per hand.

Harmonics: It is also possible to play harmonics on the vibraphone. This is achieved by placing one mallet in the centre of the bar in an almost vertical position, while the other mallet strikes the bar over one of the nodes. When the second mallet strikes the bar the first mallet is removed. The strongest harmonic is the first partial which on the vibraphone is 2 octaves above the fundamental.

Summary

One of the best ways to improve realism in your music is to play the instrument the way you think it should sound. You need to listen to the actual playing of the real instrument in order to simulate it authentically.
Ed B

F.179. New! Instrument Related Abbreviations

The following is what I've managed to glean from searching the internet and this forum, and I can't guarantee that it's accurate (including some non-Tyros file extensions).

BUP - backup file for PSR-E series keyboards, containing song recordings, registrations, styles, and panel settings
CWN - file containing custom parameters for a UVN voice?
DLL - Dynamic Linked Library - a collection of related software routines that are contained within a single file
LIV - a Yamaha Live! voice file
RGT - a registration file
STY - a style file
TVD - a Tyros 2 custom drum kit voice file
TVN - a Tyros 2 custom voice file
USR - a User file for PSR-E433 containing song recordings, registrations, and styles
UVD - a Tyros 3 custom drum kit voice file
UVI - a Tyros 3 custom voice file?
UVN - a Tyros 3 custom voice file
VCE - a Yamaha voice file
VST - stands for Virtual Studio Technology - an interface standard for applying effects and filters to audio signals, typically available as DLL "plug-in" files for use in DAWs
VSTi - a VST virtual instrument, such as a piano, organ, guitar, synthesizer, etc., typically available as a DLL "plug-in" file for use in DAWs (jgriffin)

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F.180. New! Instrument Related Abbreviations

4 short instructional video clips from Yamaha:

Tyros 5 Cross Fader https://www.youtube.com/watch?v=-ckQbrNSdsg

Tyros 5 Pitch Shift https://www.youtube.com/watch?v=N1WkPBjo7Hs

Tyros 5 Audio Multi Pads https://www.youtube.com/watch?v=c4aJEgTNlfE

Tyros 5 Time Stretch https://www.youtube.com/watch?v=lnW8I_Iy91I
(Michael Rideout)

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F.181. New! About the 6-8 and other beats in the PSR/Tyros

6/8 is not 150% of 4/4. 6/8 is duple time - 2 beats to the bar, while 4/4 is quadruple time i.e. 4 beats to the bar.

So a 6/8 bar is half the length of a 4/4 bar not 150%. 12/8 is also quadruple time so it is exactly the same length of bar as 4/4, while 2/4 would be half the length, and same as 6/8.

If you think about it you could just write a 2/4 piece in 4/4 and it would be the same but with half the number of bars. So why would you write a piece in 12/8 or 6/8 rather than 4/4 or 2/4.

There can be a couple of reasons, but mainly convention and the feel of the music. Tempo is unrelated because tempo is set in beats per minute. So a 6/8 piece with 120 beats per minute has exactly the same tempo as a 4/4 piece at 120 bpm.

Scottish country dance musicians for example move back and forward seamlessly between 6/8 and 4/4 without changing tempo, it just changes 'feel' for the dancers but not the dance timing.

The reason for all these different time signatures for duplex and quadruple time is more about writing and reading convenience, convention and imparting 'feel' information to the musician than mathematical correctness because basically they are all mathematically interchangeable.

This is why you can devise all of these styles quite correctly from 4/4. The feel is built into the style and imparted by the labeling that Yamaha use. The fact that they reference 4/4 is really not as 'incorrect' as you believe. They could do it differently, and it might have some advantages and seem more consistent but it's not completely 'wrong' either.
(Mike)

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MUSICFINDER

G.1.   What programs are available editing MusicFinder files?

There are three programs that support PSR/CVP/Tyros Music Finder Database files. All run on a PC. You do not need a PSR of any vintage to use them to view, sort, print or edit music finder files.

MDB Editor is available at: http://www.jososoft.dk/yamaha/software/mdbedit/index.htm .
Music Finder File Manager is available at: http://www.jososoft.dk/yamaha/software/mffm/index.htm
MusicFinderView is available at: http://psrtutorial.com/MB/bedesem.html .

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G.2.   How to save a MusicFinder File

Open the music finder and click the Files button at the bottom. Depress Copy and tab to the desired location and then Paste.

Alternatively, use Function/Utility/Reset and depress the MusicFinder button on the *right* side of the screen. Tab to the location (E.g. User , USB) and use the Save button.

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G.3.   How to get results from keyword searches of the music finder

To recall keywords, you have to search for text that is there. Try some of these :

* 20, 30, 40, 50, 60, 70 80, 90

* ballad, boy bands, flower power, duets, tv, movie, Liverpool, musical, opera, Sheffield, pub songs, hymns, comedy, bossa nova, unplugged, waltz

* standard, traditional, classical, children's, western, cowboy,

* Swedish, Germany, Italian, Irish, Holland, Dutch, American, Spain, Spanish, Greek, Greece, euro, English, Italy

* guitar, pan flute, panflute, accordion, clarinet, saxophone, piano, trumpet

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G.4. How to clear the factory music finder so I can save all my own entries

One method is to load a blank database. One for most instruments is included with the program MusicFinderView, available at: http://psrtutorial.com/MB/bedesem.html. The blank database has to be specific for the instrument.

Alternatively, you can load your existing database into MusicFinderView and simply delete the items that you do not want.

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G.5. How to return to where you last were in the MusicFinder

The 'trick' is to leave it by hitting *any other button except Exit*, and return to it by pressing Exit.

For instance, use the MusicFinder button go to MusicFinder, select a song, press enter and then depress the voice selection button above R1, Mixing Console etc. Note: you cannot get back to the Main Menu this way!

After you have finished with this setup, then press Exit to get back to the MusicFinder. You will be at exactly the place you were when you left. Do not press the MusicFinder button unless you want to start back at the beginning.

It sounds a bit confusing, but it is simple. Just think of the MusicFinder button as a "start MusicFinder command". As long as you do not hit that button to get back, you will be OK.

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G.6. How to install a music finder file

Open the music finder and click the Files button at the bottom. Tab to the desired location and double click the desired item..

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G.7. How to add custom entries made in a factory mfd file to a corrected file

This is for the user who wants to transfer records made to a factory file with bad names to a corrected music finder file.

1) Save the mfd to USB storage.

2) Open this mfd in MusicFinderView after selecting Option "Allow User Styles", check the user entry, and save it as a music finder file using Checked Records Only.

3) Open this music finder file in MusicFinderView and check that it had the correct user entry; then save it as a delimited file.

4) Open a corrected music finder file in MusicFinderView and import the delimited txt file with the user entry.

5) Save and load this file into your PSR/Tyros.

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G.8. What is the mfd (MusicFinder) ?

The mfd is a listing that associates style, tempo, starting intro and next section values (which do program the instrument) and song names, genre, time signature and keywords, which are just text and do nothing to the instrument's setup.

The mfd is stored in the instrument in the form of database records which are a part of the style. When you do a factory restore, it scans all the Preset styles and rebuilds the listing.

If you add a style to the user area that has a database record included, then this data is added to the current listing. If you add a data base record using the edit function in the PSR, then the data is added to whichever style you specify.

You definitely do not have to keep the "factory" or default entries. The easiest way to create custom lists is with the programs MusicFinderView or the MDB Editor. While it is technically possible to reference styles in the user area, it is not recommended. That is because there have been reports of the internal numbers changing as files are added or deleted from the user area. When this happens, the MFD that is on the computer will not be updated and errors can result.

If you want to use user styles, then add the mfd record for these in the instrument. This will cause the data to be included with the user style. This style can be saved outside the PSR and it will automatically be added to the mfd listing whenever the style is reloaded.

G.9. How to order a MFD

Using the MusicFinderView program load and save the file as a delimited file.

Then open the file in Excel or wherever (see the manual for settings [the field type should be Text] that may be important) and sort/adjust the records as you desire. Then Save it to a new name.

Then in MFV, open a Blank mfd for your instrument (it is in the C:\Program Files\MusicFinderView folder) and then use the Import menu item to bring in the delimited file that you sorted/fixed.

Do a Save As/ Music Finder file.

G.11. How to use a PC based music finder file to program your PSR/Tyros

You can use the PC program MusicFinderView to program an instrument connected via midi with the style, tempo, starting and subsequent section data. First select the midi driver by selecting the Setup/ MidiDevice menu item. Then highlight a music finder entry and depress the Actions/Set PSR button. A single note is played to indicate that the process is complete.

G.12. Where to find MusicFinder files with non cryptic song names

For factory and user files: http://psrtutorial.com/sty/OF/musicfinder.html

G.13. How to identify which music finder is loaded

Make an entry into each file with the filename preceded by AAA. E.g. AAA-Factory Default, AAA-My Favorites, AAA-Christmas, etc

The AAA will force this entry to the beginning of the list.

G.14. How is the OTS link controlled by the MusicFinder

Depressing the MusicFinder button turns on the OTS link. Thus it is automatically selected on for the first musicfinder selection.

If you turn it off after the first song, it will stay off as long as you remain in the MusicFinder. To remain in the MF, just do not hit exit. E.g., when you need to change a style, depress a style category button and then exit from it to go back to the MF, etc.

G.15. How to Freeze the Right voices when playing songs from the Music Finder

1) Select the voices for R1 and R2 and set the volumes of these voices.

2) Depress the button [Direct Access] and then the button [Freeze]. Make sure that only "Voice" and "Harmony" are ticked. Then depress the button [Exit].

3) Depress [Freeze] so that the light of this button is on.

Now you can select every record of the Music Finder without any change of the voices R1 and R2 and their volumes.
(Kurt)

G.16. How to add to the Music Finder

Press the Music Finder button, then press EDIT.

Next, press the "C" button on the left side of the display, which will take you to the Music Finder Style File Select page. Tab to USER, which is where you will find your saved User Style. (For the S910 and later, you can use styles stored on the USB or HD)

Select the user style you wish to use for a particular song and press EXIT once. The selected style should appear in the style section of the MFD edit page.

Now, select the tempo, intro and variation you wish to use for that style by using buttons 1, 2 and 4 at the bottom of the display.

Now, press the "A" button at the upper left corner of the display, enter the song title using the 1 through 8 buttons at the bottom of the display.

After selecting all the parameters, press OK, and when asked if you wish to create this record select YES. (Gary)

G.17. How to install MusicFinderView in Windows 8

If you encounter problems, try this:

Rrestart windows (Start/Restart in Win 7).

2) Turn off your antivirus program.

3) Create the folder C:/MfdTemp on your computer, move the downloaded zip to this location, unzip and double click Setup.exe.

4) Turn on your antivirus program. (Michael)

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OTHER

H.25. How to use Proteus VX as a sound module for Yamaha styles.

1. Yamaha styles call for voices that belong to particular bank and a voice number, as most know.
Drum kits are no different. Yamaha has most Drum Kits in Bank:127. They have other fewer ones, like ArabicKit in Bank:126 or so. But even that could work with this method or variation, if so desired. Drum Kit with Program number = 0 is the most used, probably. It is called in Yamaha "Standard DrumKit-1". (In Yamaha territory, number 1 is often used instead of the number 0).

2. The MIDI way to call a voice is by the sequence of three statements: [CC-0 and its value], [CC-32 and its value], and [PrgNumber and its value]. Thus, Controller-0 and its value, Controller-32 and its value relate to the "bank" number. Now, how they relate is part of the issue.

However, CC-0 is said to carry the value of the MSB, while CC-32 is said to carry the LSB of the bank; while Prg-Value determines the actual voice in that bank.

3. The "conventional formula" to calculate the bank number from that information is:
BankNumber = (Value of CC-0 * 128) + Value of CC-32.
Cakewalk puts the formula as BankNumber = [MSB * 128] + [LSB]

4. When I saw the actual MIDI data that a Yamaha style sends to call for a DrumKit, it sends for DrumKit1 the following values: [CC-0 = 127], [CC-32 = 0], and [Prg = 0]. Therefore, by that "conventional" formula, the Yamaha bank number for Drum kits is actually 16256 and NOT 127, as viewed in Yamaha territory.

Yamaha XG sound modules obviously do not use that formula nor care for it.
But others do, such as Cakewalk, and, as found (though not documented) Proteus VX ALSO uses that formula.

5. When we say "uses that formula" it means that the Proteus VX sound module is PROGRAMMED to figure out a Bank Number and pick a voice with that BankNumber and Prog number (not just as we use the formula to "know" for whatever reason).

6. However voices in Proteus VX CAN NOT take the value calculated of "16256" because the range of values that it accepts is (0 - 128). And THAT's because many sound module makers assume that 128 banks was more than enough. Yamaha uses another formula (or just picks the value of CC-0 as the Bank number and their XG sound modules are programmed to be OK).

Now, in practical terms:

7. THERE IS NO WAY that a voice in Proteus can take the value 16256 for bank number, and we don't want change that value in the style (but it can be done but is not too practical to change every style. It's best if the sound module "is compatible").

8. We set Proteus VX to play in the Stand-Alone mode and we use MIDI-Yoke and MIDI-Ox for that. How-to and why may vary, and that's a separate issue.

9. We then pick a Drum-Kit of Proteus VX and assign it a Bank value of 127 and a Prog value of 0. So that for the chosen Proteus VX drum kit we have Bank:127 and Prog:0. We chose the DrumKit by audition so that it sound as close to StanardKit-1. Personally, by audition, I chose Proteus VX DrumKit-3 to match Yamaha StandardKit-1. But anyone can be chosen.

10. Now, because Proteus VX plays through MIDI-Yoke and MIDI-Ox connections, we create a MIDI-map in the MIDI-Ox facility. There are other way, but the easiest so far, that works, was to have a MIDI-map that:
For Channel-10, when CC-0 value is 127 it gets changed to 0
For Channel-10, when CC-32 value is 0   it gets changed to 127
(the patch or Prg number is not touched at all).

11. In actual way, in MIDI-Ox, the MIDI-map looks like this:

```
Inputs                    Outputs
----------------------------------------------------------
10 Ctrl  0    0  *  127  |  * *    * *  *    0
10 Ctrl  0   32  *    0  |  * *    * *  *  127
----------------------------------------------------------
```

Of course there may be better ways of mapping the idea. But this one is OK here for now.

12. Now, for DrumKits other than Yamaha StandardKit-1, go ahead and assign them Bank:127 and a Prog:value so that Prog:value number is the same as that of the Yamaha-Kit that you want to match. Example: DrumKit-2 would be Bank:127 Prg:2; RoomKit would be Bank:127 Prog:3, and so forth. But you do only the ones you want to, and this can best be done on an as need, on-going basis, rather than want to define all drum kits a-priori.

13. DrumKits of Proteus VX are best chosen by audition. Also, the same voice or drumkit can be in a proteus-vx set more than once, as long as they have a different value for Bank: and/or Prog:number. This means that Proteus Kit-03 can have more than one identity if so wished. Many, many styles can be matched by maybe four or so kits, unless one plays many genders of music.

14. It's also possible to make a MIDI-map that no matter what drum prog number is called, Proteus VX always responds with a single kit (a-la GM). With such map, for instance, one could have a kit with Prg:0 be the only one that plays all styles.

15. Keep in mind that, depending where one looks, Yamaha voices and drum kit numbers may be 0 or 1 for the Prog. Number.

16. A good way to see a Style's voice numbers, and DrumKit number and MSB and LSB is using "Style Revoicer", a free software found in the web (Highly recommended) for this and other things.

17. Be aware that perfect-matches of voices of sound modules are not the norm, and even more so, for drum-kits. You have to audition and decide.

18. But this ideas can be good for those, for example, who want to play drums only with ProteusVX since some sound modules can have weak sounding drums. VX drums are SAMPLED, by the way. The actual sounds can additionally be tweaked with effects, filters, and so forth, in Proteus VX.

19. Of course, some of these ideas can also apply to modules other than VX that are not XG compatible, even possibly drum machines, other brand modules such as Roland, Korg, or whatever, with the proper variations of course.

20. (You can audition DrumKits while a style is playing ProteusVX by putting any Kit (no matter what its Prog or bank number is, into Channel-10, with mouse and clicks). That way you can assign drumkits to match AFTER audition). It is VERY easy to change Bank and Prog numbers in Proteus VX for voices and drums. VX is totally interactive in real time, and as you all know, a Style keeps playing and playing by itself once it's going, till stopped.

Note: If you want to assign voices other than drum kits in Proteus VX, the BankNumber to put in Proteus VX is the value of the LSB of the Yamaha style. You can see that value when the Style is inspected with the Style Revoicer software mentioned above.

Also, some of the things here may or may not apply to styles from the newer more sophisticated Tyros, similar, and beyond that may use special banks or techniques. (Babotas)

H.26. Yamaha's Copyright

As defined by Yamaha's chief corporate legal counsel and their USA attorney, Yamaha will not extend their copyright claim to include your use of any of their copyrighted styles in your personal musical creations. So if you create a big hit song using one of their styles, Yamaha will not sue you.

If another keyboard manufacturer incorporated Yamaha's styles in their arranger, Yamaha would use their copyright to sue them and enjoin them from that practice. Yamaha has asserted its' copyright ownership to inhibit the exchange (some of their newer internal styles and styles they sell individually and in packages) and publication of styles on the web.

(From Bob Gelman on the Yahoo song/ styles group)

H.27. What is a good notation program

MuseScore2,Finale, Notation Musician, Notation Composer, Anvil Studio and a few more; I keep returning to MuseScore2, which is free. Anvil Studio is free also but to be able to print a lead sheet or score you will need to purchase the add on. (Roger Brenizer)

H.28. When using a sequencer, why do some midis play only a piano

Some midis use sysex events instead of program change events to change voices. Many programs do not recognize these and treat the file if it had no voice assignments, which defaults to the piano voice.

To convert the file, load the midi into the PSR/Tyros, and save it to a new filename.

H.29. How to edit NRPN's

NRPN stands for "Non Registered Parameter Number" as opposed to RPN for "Registered Parameter Number." RPN are those numbers identified by the MIDI Standard that will evoke the same response from every MIDI device designed to use them. NRPN numbers, on the other hand, can be used for any purpose a manufacturer wants in their devices. This can be a problem when the numbers of one manufacturer are used in a MIDI file run on another manufacturers MIDI device. All sorts of problems can crop up, such as locking up the

keyboard, strange sound settings or crazy undesired responses to button pushes on the keyboard. To learn more about dealing with NRPN's, go to
http://psrtutorial.com/music/articles/howToNRPN.html
(Bill Grosse)

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H.30. PC programs for midi/audio files

Wav to MP3: http://www.nch.com.au/switch/index.html

Midi to Wav: http://www.midi2wav.com/

Audio recording/editing: http://audacity.sourceforge.net/

All types: http://www.jososoft.dk/yamaha/music_2.htm

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H.31. Using the PSR with a PC Sequencer.

1) Install the USB driver. Get it and instructions from:
http://music.yamaha.com/products/downloads.html
productId=574052&hierarchy_id=20021_20023_16277

2) In Function/Midi, select All Parts. This sends the keyboard midi data(Right/ Left voices, Pads, Arrangement) out to the sequencer and accepts the sequencer's output as inputs to the 16 channel midi player. You can see the channel numbers for the keyboard data by selecting the Transmit tab in Function/Midi/ All Parts/Edit.

3) If you are getting double(or more) notes, it is because the data you are sending to the sequencer is being sent out back to the PSR. To prevent this, set local to Off in Function/Midi/All Parts/Edit/System tab.

4) Now comes the hard part. When you play a right hand voice, it does not send the Yamaha voice specifications (Voice, effects, etc) ahead of the data. If you use the sequencer to specify the voice (using the MSB & LSB Bank select and Program Change numbers (note that the program change numbers in the manual is one larger than what you have to send to the PSR, i.e. Acoustic piano is Program Change =000, but it will be listed as 001 in the manual), you will select the voice but not any effects. Thus this sound maybe different from the voice you play on the PSR directly. Here are several possible solutions:

a) Make a template midi on the PSR by doing a Multi Record with the channels/voices you intend to use with at least one note in all channels. Then load this as the starting midi for the sequencer. This midi will have all the voices set properly. In the sequencer, you can move this data, minus the recorded notes, to measure one of your midi and it will serve as a setup midi. If the sequencer insists on sending its own voice setup data, place this data at the end of the measure.

b) Before recording a channel, record the voice specifications. You can do this by starting the sequencer and selecting the voice (it has to be different from what is there) or executing a Registration that has the voice data included; this is quicker and less prone to error.

c) You can try to record a bulk dump of the voice and effect data. This is messy. See:
http://www.heikoplate.de/mambo/index.php
option=com_content&task=view&id=431&Itemid=63

d) You can try to setup the voices and effects in the sequencer. The voice, reverb, chorus and variation (system effect) are easy. Controlling the Yamaha DSPs is not. Since the PSR does not have a DSP for each midi channel, the instrument assigns them. You will need to do something similar from the sequencer. In addition, many of the preset voices use other commands to modify the sound. These can be viewed and replicated, but it is a lot of work.

5) There is one other setting that you might need to adjust. That is the source of the midi clock. This might need selection in the sequencer and the PSR in Function/Midi/ All Parts/Edit/ System tab. I would not worry about it to start.

If you are new to recording, you might want to investigate the Quick Record and Multi Record facilities first before you get involved with all the above issues. The PSR's Song Creator is quite powerful, and you will spend a lot more time making music.

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H.32. Setting up MFC10 with TYROS 3

MFC10 setup:

1) Set the 2 switches in the back of MFC10 to 'NORMAL' and 'MIDI'.

2) To RESET MFC10 use STEP "A". IF YOU HAVE DATA TO KEEP USE STEP "B".

Step "A": PRESS [MEMORY EDIT AND FC EDIT] SIMULTANEOUSLY WHILE PRESSING START. HOLD UNTIL SCREEN FINISHES (ABOUT 5 SECONDS).

Step "B" TURN ON THE MFC-10 TURN (F) BUTTON ON!

3) Connect cable from Tyros 'MIDI B OUT' to the MFC10 'MIDI IN'. Disconnect cable from Tyros 'MIDI B IN'.

Setting up Tyros3 MIDI Template for MFC10:

4) Turn ON the TYROS > Function > 'MIDI' > 'All Parts' > Edit / choose settings for Pedal 1 and the ten (F) function buttons.

5) Disconnect cable from Tyros 'MIDI B OUT' to the MFC10 'MIDI IN'. Connect cable from MFC10 'MIDI OUT' to Tyros 'MIDI B IN'.

6) Press 'I': Send MFC10 SETUP

7) Press EXIT > press TAB go to USER > EDIT > and SAVE template under new name.

(Johannes)

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H.33. Why using a registration to setup voices in a sequencer does not work

When a registration button is pushed, the registration only outputs the instrument settings *that have changed*. It is not a full listing of the keyboard settings.

In contrast, when a midi is recorded on the instrument, the instrument records all the keyboard settings in measure 1, and echos them in the midi output, when the Stop & Rec buttons are pressed.

So if you record on Sonar and at the same time record on the instrument and always push Stop & Rec at the beginning after starting Sonar, you will be OK.

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H.34. Where to get Yamaha manuals, catalogs and software

Most recent products have three manuals: Operators Manual, Reference Manual and a Data List Manual.

Get them all here: http://www.yamaha.co.jp/manual/english/index.php.

H.35. Where find tutorial videos

This is a list compiled by Joe Waters with many hours of videos - also for some other Yamaha keyboards: http://psrtutorial.com/lessons/demos/index.html
(Kurt)

Here is a playlist with tutorial videos for the PSR-S910:
http://www.youtube.com/playlist?list=PLEBB905350E75D99B&feature=plcp

Also some searches:
http://www.youtube.com/results?search_query=PSR+Tutorial&oq=PSR+Tutorial&gs_l=youtube.12...196054.200409.0.202736.12.12.0.0.0.0.109.943.11j1.12.0...0.0...1ac.ZSbX75mGjho

http://www.youtube.com/results?search_query=Tyros+Tutorial&oq=Tyros+Tutorial&gs_l=youtube.12..0.6542.7564.0.10315.5.5.0.0.0.0.89.379.5.5.0...0.0...1ac.jBoGC5piW0c

H.36. How to connect Tyros to Apple's Logic Pro X

First you need to sync the two machines together.. Make Logic the master, and Tyros the slave.. In this mode the Tyros will not play unless Logic is sending out a midi clock. Go to midi sync pages in Logic, make sure it sees Tyros (digital port 1 and 2).. Use port 1.. Next you go to Tyros and set it up to receive Midi Logic's midi clock.. I use the USB clock, but should make no difference. I use the same channel configurations as Tyros for simplicity, channel 1 melody, channel 2 left hand chord track, MIDI 3 and 4 for more right hands, 5-8 for Multipads. 9-16 just as the rhythm section on Tyros.. You have to assign Logic's chord track (midi 2) to Tyros Chord detect page, channel 2... if you have a bass part in Logic, you can also set bass detect to MIDI channel 11.. This will result in a similar bass line but with some extra grace notes. I usually do not bother with this.

It's true you could make tyros the master/Logic the slave, but the above procedure gives you much more maneuvering room.. I don't bother with MIDItime-Code, because I don't think Tyros is capable of responding to it.

If you are only going to record the Tyros live, that is left, right hand and the 8 rhythm parts, set Tyros MIDI receive panel. Make Logic's parts 9 - 16 go to their corresponding generation channels: percussion 9, drums 10, bass 11, chord 1 and 2 to track 12 and 13.

The beauty of this method is, that when you call up the proper patch, the sounds will have their proper DSP effects assigned correctly. Problem is you only have 8 rhythm tracks.

If you want to get more ambitious. Assign all of Logic's tracks to Tyros SONG channel.. This way, it will be just like Tyros is reading from its own sequencer.. Here's where the drag part comes in. Tyros only created 11 DSP effects and only DSP blocks 2 - 9 can go to a SONG channel. DSP effect block 7 is the only DSP that can work on the mike..

To get a consistent sound you are going to have to look at the DSPs for some of the rhythm instruments (say Phrase 1) which would normally be played back from Logic on MIDI channel 15..

You must look at the dsp effect, and the parameters used and manually set that up for the proper Tyros SONG channel (midi 15) to get the same affect back. Unfortunately, the DSPs are only saved for Tyros Style generator, and not the SONG channels. Tyros also has the annoying habit of 'seizing' a dsp block when it needs one.. If DSP 5 is doing a fuzz tone effect, but it's not currently used and a new part comes up that needs a DSP, it will appropriate it.

Thus you've lost your fuzz guitar effect.

If you are adept at Sysex, you can create the proper Sysex string and embed it into logics sequence, and that will set the effect up.. That was beyond my scope of understanding so I just take notes, and manually duplicate them to the proper Tyros SONG channel.

Now the NEAT part comes.. You have Logic playing the song thru Tyros SONG channels.. You now have available to you the 8 rhythm generators again. I usually over dub only one part at a time. I sort thru the styles, turn only one rhythm generator playing (and it's MIDI transmit turned on). I now audition different styles listening while Logic plays, and the Tyros is generating the bass in real time. I store the style in the memory registration. This ends up giving you 8 registrations by the 4 mains - so basically you could create a bass part with 32 different riffs in it. Usually 4 - 8 is sufficient... I save everything in User memory, styles used in songs, registrations, and eventually copy that over to a USB drive should I wish to rework the song a year later.

With Logic, I label everything too… Bass part region will have style name patch # etc. I use a desktop picture app to take snapshots, it's easier than keeping notes..

When you get to drums you can overdub the same way, plus if you time it right, you can play the fill of section D with the main of Section B.

Currently I am playing with the concept of two different Chord Detect parts.. The original track should be triads or 4 note chords, the 2nd track, can have passing chords (1/4 1/8 note parts). Or you can build new chords off the 3rd, 5th, or 6th, of the Chord Detect track 1.. This will require a lot more work.. I do have to spend time in Logic's score editor, 'fixing' clashing note.

I learnt and make extensive use of Logic's score editor.. Not only do you hear the music, you see it.. It starts to become 2nd nature to take a motif from one instrument, move it to a 2nd instrument, create a harmony, or move it later in time, and move the necessary offending notes, to make it fit.

You can also get more than 16 tracks by sending to Tyros Port B. But there are no Tyros front panel settings for these, so you must totally send them by a control sequence. I have 16, each pulling up a generic instrument for each MIDI channel. So when I'm done, Logic contains everything to set up Tyros. I put the control sequencers in measure. Stagger them slightly too Sysex runs many times faster than a midi note, if you have too many Sysex commands sent at the same time, the instrument will not properly load. On the Tyros front panel, this will result in a plain piano Icon.

Starting and stopping Logic a lot with these control sequences, can occasionally confuse the Tyros. Use Logic's, 'reset' all notes'. If there are still hanging notes, or Tyros is responding wrong, power off and on. I have on occasion, had Tyros 'kill' a channel'. That is Logic is sending data on a certain midi channel. Tyros front panel shows data is being received, but you hear no notes. Power off/on will fix it.

After a while, you can start splicing different intro's and outro's to your song. You must recalculate what the Tyros is using for its intro chord, and sometimes adapt you first control chord..then leave 3 or 7 blocks empty so the intro can play out..Later I look what the intro did.. From a piano or guitar, I create the number of chords and fill that into a 2nd control track. That's in case I want to add more into an intro, and have it follow the song.

Tyros intros and endings are entire up to 8 layer sequencers, they are based and triggered by one chord, usually the tonic. But you can do interesting things by triggering the intro or outro with a chord other than the tonic.

I have a bunch of songs in the performer section. and in some of my posts in the song section (in forums) I explained what I was doing. (Mark Styles)

H.37. How to restore instrument sound after playing a file in Sonar

After exiting Sonar, Tyros 5 mutes all sounds. No sounds at all from the keyboard.

Solve that problem by going to Function/Midi-and pressing the A Button=all Parts. (Dušan)

H.38. How to restore the midi driver in Windows

See : http://www.jososoft.dk/yamaha/articles/software_2.htm (Jørgen)

H.39. How to scroll thru pages in your pdf sheet music with only the foot pedal

The PC program OpenText (http://psrtutorial.com/MB/opentext.html) in combination with registrations/banks can be used to do this.

-Add a book and create the midi files for the book using OpenText.
The created midi files will look like this: Pg 1 name of the book.mid, Pg 2 name of the book.mid, Pg 3 name of the book.mid, etc.

- Set your pdf reader to always display 2 pages at once in full screen.
- Open the book in your pdf reader and use it to rename the midi files and give them a proper name.
- After you have decided which midi files are needed to display all the pages of the song(s), the obsolete midis can be deleted.

To elaborate on the delete part:
Let's say your book contains only 1 song using 3 pages. Midifile01 will shows page 1 and 2, midfile03 will show page 3 (and 4). Midifile02 therefore will not be needed to display the entire song and thus can be deleted.

The example song "Listen to me" uses 3 pages but only uses 2 midis. I named those files : 001a-ListenToMe.mid, 001b-ListenToMe.mid, where the leading 001- means it's the first song of the book and the a and b are included because you can't have two equally named files.

- Create a registration for the song as you see fit and make sure the first registration button points to 001a-Listen To me.mid
- Change the song to 001b-ListenToMe.mid (points to page 3 en 4) under the next registration button (leave the other settings as they are or change as you see fit.

With this arrangement, you could use a single registration file to display 16 pages of a book by simply tapping the foot pedal or registration buttons.

If you never use (fake)books but only have single pdf's for each song and don't want to add them all as separate books, merge the files into a larger pdf file and add that file as a book.

(Peter)

H.40. How to record a PC track in Style Creator

I.e.: Is it possible to create style while the instrument is connected to Cubase?

In Function/Midi/ AllParts/ Edit/ Receive : Change Port 1/ Ch 10 Part to Left.

Start Style Creator, depress Sync Start and then Play a midi track on the PC.

Depressed Style Start/Stop, tab to Assembly and save the style to a new name. (Michael)

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H.41. New! How to restore operation after exiting Sonar

In Sonar, under Options/ Global/ there is the item "Unload Synth on Disconnect".

Removing the check-mark seems to eliminate the problem when Cakewalk is closed. (Michael)

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REGIST1RATIONS

J.2. How to name a Registration on the PSR

Hold down Direct Access and then depress one of the registration buttons, or when at the registration screen, depress the Edit button. There you will see a Name button. This will allow you to change the name of the individual registration.

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J.4. How to manage registrations on a PC

See the registration file tools at:

http://psrtutorial.com/util/best.html

http://psrtutorial.com/util/winther.html

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J.5. How to control the Left voice and other registration settings

The data stored in a registration or 'freezed' is controlled by checking subgroups in the Freeze and Memory screens. Unfortunately, some of the parameters are assigned to unlikely subgroups.

To determine the subgroup scan the Freeze Group column Parameter Chart in the Data List Manual for your instrument, available here: http://www.yamaha.co.jp/manual/english/index.php.

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J.7. How to save a new or blank registration

The easiest way to save new registrations is to make a "blank" registration that you can recall at any time that you need to start a new one. Here is a way to do this. Just turn on your PSR, then immediately save a registration bank and call it EMPTY or Blank. (from Craig)

Or, Turn your keyboard off, then whilst holding down the top B note, turn it on. You now have a blank bank. (Eileen on Yamaha PKOwners)

Or, load any registration. Then, while holding Direct Access, click one of the registration buttons and click Delete and then All and then OK. Then save it as Blank or Empty or your choice. When you want a clean registration, just load this one.

J.9. How to save variation changes to a registration and have fills work

When you make a registration that changes the variation (E.g. from Main A to Main B), the fill in does not play as it does when you do this manually.

To get the fill in as well, press the main section button twice so that it flashes, then save to a registration button. (from Mike Lamb)

J.11. How to copy a single registration

Load the Reg you want to Copy, activate by pressing the appropriate Memory Button.

It now shows on the display. Then Load the bank you want to put it into, but do not press any Memory Button.

The original Reg. is still active in the instrument so, just press Memory and the number button where you want it. Remember to save the Bank!! (Al on Yamaha PKOwners forum)

J.12. Where can I find a midi definition of the registration events

There is no master list of the parameters that can be in a registration. However, you can get an idea of their scope by consulting the Parameter List in the Data Manual.

The only way to identify the registration code is to compare a registration with the parameter changed and one without in a hex editor. It is not in midi event format.

It is **very** time consuming.

J.14. Eliminating the pause between registration changes

The delay is due to the PSR needing time to change the effects. If you use the same effect or turn off DSP you may find the problem is eliminated.

Voices, excluding DSP, can be changed very quickly. The only way to prevent the DSP from changing is to select a voice that does not have as different DSP. In the PSR, all XG voices do not have DSP.

Note that you can still keep Reverb, Chorus, Brightness etc changes in your registration.

J.15. Recovering from "Registration Backup Memory Full".

I use registrations a great deal, and I frequently get the message: "Registration Backup Memory full..... any changes will not be stored in memory".

When I get this message, I just perform a Save operation on that registration. Then I'm able to carry on without any further problems.

Based on this experience, I assume that the error message comes up when the temporary memory is full, but then the Save operation transfers the data from the temporary memory to the permanent memory---similar to a computer transferring data from the RAM to the hard drive. This action empties the temporary memory and allows the system to continue operating as planned.
(Neal)

J.19. What is the difference between a Registration and a Gig Disk

A registration is basically a snapshot of the keyboard when the button was pushed. It saves more things than a Gig Disk (user style). See the "0's" in Style and Reg columns of the Parameter Chart of the data manual.

A registration has 8 banks that you can access under one name with each registration having its own name. Each registration can use a different style if desired. A user style allows only one style and four OTS that cannot be named.

Registrations can be switched with the foot pedal.

A registration takes up 90% less space in the user drive, memory stick or hard drive.

Gig disks can be moved more easily between instruments.

User styles in the User Area can be accessed from the MusicFinder. Some users use the music finder to organize their gigs.

J.20. How to edit a registration

You edit a registration in the instrument by simply overwriting it.

If you want to edit song names and other items, use a PC program

J.22. Overview of registrations

Registrations are among the powerful tools available on your keyboard. They are capable of storing an enormous number of command functions and use very little space. They can be stored in the keyboard's onboard memory, a floppy disk, a USB drive, and if available on your model of keyboard, on an internal hard disk drive.

WHAT IS A REGISTRATION

Much of the confusion pertaining to registrations centers on the difference between a Registration, and a Registration Bank. Yes, there is a difference.

A Registration is the command information stored under one (1) Registration Memory button.

A Registration Bank is the command information stored under eight registration Memory Buttons.

WHAT COMMANDS OR INFORMATION CAN BE SAVED IN A REGISTRATION

There are 10 commands that can be saved to most PSR series of keyboards, and 11 in some Tyros series keyboards. The list includes:

1. Song (midi file link)
2. Style (onboard or User)
3. Voice (onboard or User instrument voice(s))
4. Multi-Pad (onboard or User)
5. Harmony (Instrument voice(s))
6. Tempo (style)
7. Pedal (functions you wish your foot pedals to perform when activated.)
8. Transpose (Master, Song, or Keyboard)
9. Scale (tuning scale of keyboard)
10. Mic Setting (All microphone settings)

HOW DO I SELECT THE INFORMATION TO BE SAVED

Press the Memory button on the right side of the keyboard. This will open the Registration Memory Contents Page. All of the above command functions are listed on this page. They are activated by placing a check mark or tick on the box next to each of the commands. This is done by scrolling through the lost using the Data Entry Wheel, or press the bottom of the #2 thru #7 buttons at the bottom of the display, then using the top (On) or bottom (off) of the #8 button to select or deselect the command function(s).

Once the appropriate boxes have been selected, the next step is to select the location where you wish the command information saved. This can be any one (1) of the eight Registration Memory buttons, which is saved by merely pressing the button. Keep in mind, however, the information is only saved temporarily–IT IS NOT PERMANENT YET!

The permanent save is not activated until you perform the following steps:

1. From the keyboard's Main Screen, Press the "J" button on the lower right side of the display. This will open the Registration Bank Page.

2. Press the TAB button and tab to the location where you wish to store the information, User, Card, USB, HD1, etc...

3. Press the Save Button (bottom of the #6 button) and a screen will open that allows you to Name the Registration Bank.

4. Using the #1 thru #9 buttons at the bottom of the display, provide the registration bank with a name. The name you provide the Registration Bank will depend upon whether you wish to use a single button for each song, or you wish to use all eight buttons for a single song. This procedure will be explained in more detail in the ensuing text. At this juncture, if you are new to creating registrations, or having some difficulty, I suggest naming each button with a Song Title. This can be changed at any time without losing the stored information.

5. After naming the Registration Bank, press OK and the information is Permanently Stored.

CREATING A NEW REGISTRATION BANK:

I suggest creating a special registration bank that will be used just to create a new bank of registrations, one where every page is blank and awaiting information. This is easily accomplished by performing the following steps:

1. From the keyboard's Main Page, Press the "J" button, which opens the Registration Bank Page.

2. Select any previous registration by pressing the button next to that registration.

3. Press the Save button at the bottom of the screen (bottom of #6).

4. When the Registration Bank page's naming feature opens at the bottom of the display, hold down the DELETE button until the name is erased, then using buttons #1 thru #8 RENAME the registration bank as NEW, and press OK,

5. After renaming the bank, it will be highlighted on the Registration Bank Page. At this point, press the EDIT (bottom of #8 on most keyboards), which will display in information on each of the eight individual registrations. All of the information from the previous registration bank will be on that page.

6. Press the DELETE button (bottom of #5 on most keyboards), select ALL, and press OK. This will temporarily remove all of the information from the current registration bank. IT WILL NOT have any effect on the previous registration bank, which is STILL stored under its original name.

7. After deleting the information on the NEW registration bank, press the UP button, which will return you to the Registration Bank screen, then press the Save button at the bottom of the screen, followed by the OK button. A message box will open telling you that registration already exists and ask if you wish to overwrite the registration. Select YES and the NEW registration will be overwritten. Now you have a blank slate to create new registrations from.

CREATE A STARTUP REGISTRATION.

A Startup Registration is one that instantly recalls pertinent commands that will be used every time you turn on the keyboard. This is among the easiest to create, yet it can be the most important registrations. It will essentially tell the keyboard how you wish your foot pedals to operate and specialized settings for the keyboard's onboard vocal processor.

1. From the keyboard's Main Screen, press the "J" button and when the Registration Bank page opens select the NEW registration.

2. Press the Save button at the bottom of the screen.

3. When the naming feature opens at the bottom of the screen, hold down the Delete button until NEW is gone, then rename the Registration Bank to STARTUP and press OK. Now exit to the main screen.

4. Press the MEMORY button, which will open the Registration Memory Contents page.

5. UNCHECK every box on the Registration Memory Contents page OTHER THAN Pedal and Mic Settings–these two must remain checked. Then exit to the main screen.

6. Press the keyboard's DIRECT ACCESS button, then step on one of your foot pedals. (Be sure the pedal(s) are connected to the appropriate jacks.) This will open the CONTROLLER page, which will allow you to assign the functions you wish your pedals to perform. Once the functions have been selected, exit to the keyboard's main screen.

7. Press the keyboard's Mic Setting/Vocal Harmony button. This will allow you to select the type of vocal harmony you wish, and also select individual mic settings that are best suited for

your mic and singing voice. After adjusting all of these parameters, exit to the keyboard's main screen.

8. Press the MEMORY button, followed by the #1 Registration Memory button. NOTE: The only information (commands) that will be saved in this registration is PEDAL and MIC SETTING!

9. Press the "J" button, which will open the Registration Bank page, press SAVE, OK and when asked if you wish to overwrite the existing file, select YES.

10. Press the MEMORY button and when the Registration Memory Contents page opens, UNCHECK the MIC and PEDAL BOXES, and recheck all of the other boxes. Now, exit to the main screen.

This will allow you to create subsequent registrations without affecting any of your mic or pedal settings.

Additionally, upon turning on the keyboard, the very first registration you should select is the STARTUP registration. This will instantly activate all of your specialized mic and pedal settings. NOTE: Be sure to press the #1 Registration Button or the information will not be retrieved and features will not be activated. You would be amazed at the number of individuals that forget to press that single button.

CREATE A REGISTRATION BANK FOR EIGHT SONGS.

There are two, time-tested methods of creating registrations banks, both of which are used by professional entertainers throughout the world. Each has its own merits, and each is very effective at eliminating dead time between songs. The first, creating a single registration for each song, for a total of eight songs per registration bank.

The second is to create an entire bank for each song. There are a huge number of options available for each method, and it would be impossible to cover all of them without writing an entire book on registration creation. Therefore, the following is merely a starting point, guidelines that will, hopefully, make creating registrations and registrations banks easier.

1. Press the "J" button, and when the Registration Bank page opens select NEW.

2. Using the steps outlined above for renaming the registration bank, rename it to a specific music genre. For starters let's rename it to "COUNTRY1", press OK and exit to the main screen.

3. Now, select a Country style from the style section of the keyboard. Country Pop would be a good one for a song I have in mind, City Of New Orleans by Willie Nelson. After the style has been selected, the keyboard should revert to the main screen.

4. Now, select the Intro, tempo, and variation.

5. Select the various voices you wish to use, Right1, Right2, Right3, Left. You can also tune each of those voices using the Mixing Console.

6. If you use the transpose feature, select the half-step you wish to use for that particular song.

7. Be sure the accompaniment, Auto Fill In, OTS Link, Variation and Sync Start lights are on, and the Start/Stop light is flashing.

8. Press the Memory button, which opens the Registration Memory Contents Page. Every box other than Mic Setting and Pedal should have a check mark (tick).

9. Press the #1 Registration Memory button. The button should turn red.

10. Press the "J" button on the lower right corner of the display, which will open the Registration Bank page.

11. Press the Edit button (bottom of the #8 on most keyboards), which opens the Registration Edit page.

12. Press Name followed by OK.

13. When the naming feature box opens, rename the first registration to City Of New Orleans, then press OK, followed by the UP button, which will take you back to the Registration Bank page.

14. Now, press Save, OK and when you see the message the file exist and do you wish to overwrite, select YES!

After filling each of the eight registrations with songs, you now have instant access to those songs. Of course, after a while you may not remember what songs are in the Country1 Registration Bank. However, this is not a problem because you can access the bank on the fly and by merely pressing the Edit button on the lower right corner of the display you can quickly see what songs are contained within that bank. Then, when you are finished with the song you are playing and singing, you can press the button next to the displayed song and all of the information you saved will be instantly recalled. As soon as you press a key, the keyboard will fire up with the correct style, intro, tempo, variation, right hand voice(s) and left hand voice.

Now, if you wish to create another Country registration bank, merely press the "J" button again, select NEW, rename it to Country2, and you're ready to go.

OPTION #2 - CREATING A REGISTRATION BANK FOR A SINGLE SONG.

This particular option is not much different than using a single button for each song, but it does have one advantage. Every song will be in alphabetical order, with 10 songs displayed on a page. Again, we'll use the same song, "City Of New Orleans" by Willie Nelson, for demonstration purposes. The difference is that we will use the entire bank of eight buttons for this one song. Keep in mind that registrations DO NOT take up a huge amount of space; therefore, you do not need a massive amount of storage space to hold a huge number of registrations.

1. Follow steps 1 thru 7 above to set up the keyboard for the song.

2. Press the Memory button, followed by the #1 Registration Memory button.

3. Press the Memory button, and UNCHECK every box other than VOICE and STYLE, then exit to the main screen.

4. Now, select new Right1, Right2 and Left voices that you feel would add variety and enhance the song.

5. Press the Memory button, followed by the #2 button. This will add those new voices, while at the same time not have any effect on the performance while you are playing. You can add as many registrations as you feel necessary to switch variations and voices during the performance.

6. Keeping track of the changes you made is easy. Just name the changes you made using the Edit button.

7. Press the "J" button, then save the ENTIRE bank as City Of New Orleans.

Some folks like to use folders to save their registrations, which is OK if you have lots of time–

most performers DO NOT. If you decide to use folders, I suggest naming them alphabetically, such as A thru C, then placing all the registrations (songs) beginning with the letters A thru C in that folder. Keep in mind that it is not necessary to use folders–it's just another option.

I hope this will help Yamaha arranger keyboard users in creating and modifying new and existing registrations.

(Gary Diamond)

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J.23. How to see all 8 registrations at once and with left hand control

Whenever you want to select a registration from a display of a loaded reg bank, press Edit at the bottom of the screen. You will now see the eight registration names.

To name them as you store them, after holding down Memory plus a reg button, depress the Edit button at the bottom of the screen. (Eileen)

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J.24. Why you can't save midi changes in a registration

The problem is that you are trying to edit a midi song using a registration. Registrations are a *snapshot of the instrument settings* and do not change the internal settings of the midi file.

If the setting you want to change is part of the midi file(e.g. the voice used), then you must change the setting in the midi file. A registration only remember the settings of the instrument which includes the keyboard (left right voices, note key settings such as touch), a 16 ch midi player, a 4 channel multipad player and a 8 channel style player. The 'players' are all driven by files while the keyboard is driven by the note keys and other buttons.

Some settings occur in both places. Obviously a midi has a built in tempo (that displays when you load the file) but you can change this by editing the tempo of the instrument's midi player, a setting which is saved in the registration. Likewise, the key of a midi is set by the notes used in a midi (there is a 'key" setting in the midi, but this is for information only- changing it does not shift the notes) , but you can change the key during playback by shifting the tuning of the midi player with the transpose button.

In your data manual there is a Parameter Chart that list the things that you can set in a registration (all the items with an "O" in the column).

You can change many of the items in the files driving the midi file by using the Mixing Console. Depressing the button repeatedly cycles between Panel(keyboard), Style and Song(1-8) and Song (8-16) setups. After making a change to a midi file in Mixing Console, depress digital recording/Song Creator, goto to the Channel Tab/ Setup item and make sure the thing you want to store is checked, then depress Execute then Save.

Alternatively, you can load the song and go to SongCreator and edit the file there or in a PC program such as MixMaster. But Mixing Console is easier to use for the things that can be done there.

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J.26. How to delete registrations in a registration bank

Press both registration select buttons together. Then press the Edit button [8] on screen and delete from there. (Ronnie)

J.27. How to incorporate a break start in a registration

Make sure the Break button is flashing when you memorize the registration. (Fred)

J.28. Updated! How to select a registration in the "VIEW" mode

Simply scroll using the Jog wheel until the one you want is highlighted then push the enter Button.

You can use the Regist Bank Plus and Minus buttons to move up and down one at a time. (Bill G)

And if you title them with leading & trailing numbers, they will be at the beginning of the listing and adjacent and in order, e.g. 1-Joytotheworld 1, 1-Joytotheworld 2. This is also a good way to access more than 8 registrations if needed.
(Michael)

J.29. New! Midi Commands to load a Registration

There a very interesting thread on this subject available at:
http://www.psrtutorial.com/forum/index.php?topic=28641.msg210787#msg210787
(Michael)