

# Contents

## Section 1: Overview

- [1.1 Introduction To The Quick Guide](#)
- [1.2 Specification Overview](#)
- [1.3 Front Panel Layout](#)
- [1.4 Data Entry](#)
- [1.5 The Mini Keyboard](#)

## Section 2: A Closer Look

- [2.1 Playing The Demo Songs](#)
- [2.2 Play Modes](#)
- [2.3 Other Modes](#)

## Section 3: Laying Down The Groove

- [3.1 A World Of Riffs - The Phrase Database](#)
- [3.2 First Steps - Finding A Start Phrase](#)
- [3.3 Nice Phrase, Shame About The Voice - Swapping Sounds](#)
- [3.4 Custom Drum Sounds - Making a personal Drum Kit](#)
- [3.5 Getting Hip with Drum Tables -  
Changing & Deleting Kit Sounds](#)
- [3.6 Whacky Drum Ideas! - Experimenting with Transpose](#)
- [3.7 Slave To The Rhythm? -  
Getting into Groove Templates & Quantize](#)
- [3.8 Sweetening the Tone - All about Voice Edit](#)
- [3.9 Borrowing Ideas & Miscellaneous Useful Tips!](#)

## Section 4: Assembling A Complete Song

- [4.1 Adding Patterns](#)
- [4.2 Adding The Chord/Tempo Tracks](#)
- [4.3 Adding Melody Lines](#)
- [4.4 Adding Realtime Control Data](#)

## Section 5: Song Mixing & Effects Settings

- [5.1 General Effects Management](#)
- [5.2 "Remixing" A Song](#)
- [5.3 Muting & Soloing](#)
- [5.4 Basic Volume & Pan Setup](#)
- [5.5 Adding Effects to individual Drums](#)
- [5.6 Effects Changes Per Pattern](#)
- [5.7 Tips & Tricks](#)
- [5.8 Voice Editing](#)
- [5.9 Going Further...Towards the Power User](#)

[Appendix A: QY700 Job List](#)

[Appendix B: About Yamaha XG](#)

[Appendix C: QY Troubleshooting](#)

[Appendix D: Glossary](#)

[Appendix E: Finale](#)


[Appendix F: QY Software Support](#)

## Section 1: Overview

### 1.1 Introduction To The Quick Guide


Welcome...

This guide booklet and associated disk is designed to equip new QY700 owners with all the basic information needed to get up and running fast and familiarise with the fundamental operations of your machine. Additionally, a host of tips are included throughout as to how to get the most from your QY.

Look out for the "" logo as you read through.

The Quick Guide concept aims to act as a handy supplement to your QY700 owner's manual. It is a compact knowledge resource covering the QY essentials in brief from basic playback procedures and feature explanations through to starting to sketch out your own compositions and the programming techniques required. If you are completely a novice user, then it is advisable to go through the sections in order and familiarise yourself with the basic procedures before progressing to the more advanced options. If you are already a familiar user, feel free to dip into the sections as you need them and take advantage of the TIPS!

The demo disk includes example songs and patterns to illustrate QY700 programming techniques and is referenced at different points in the text. Look

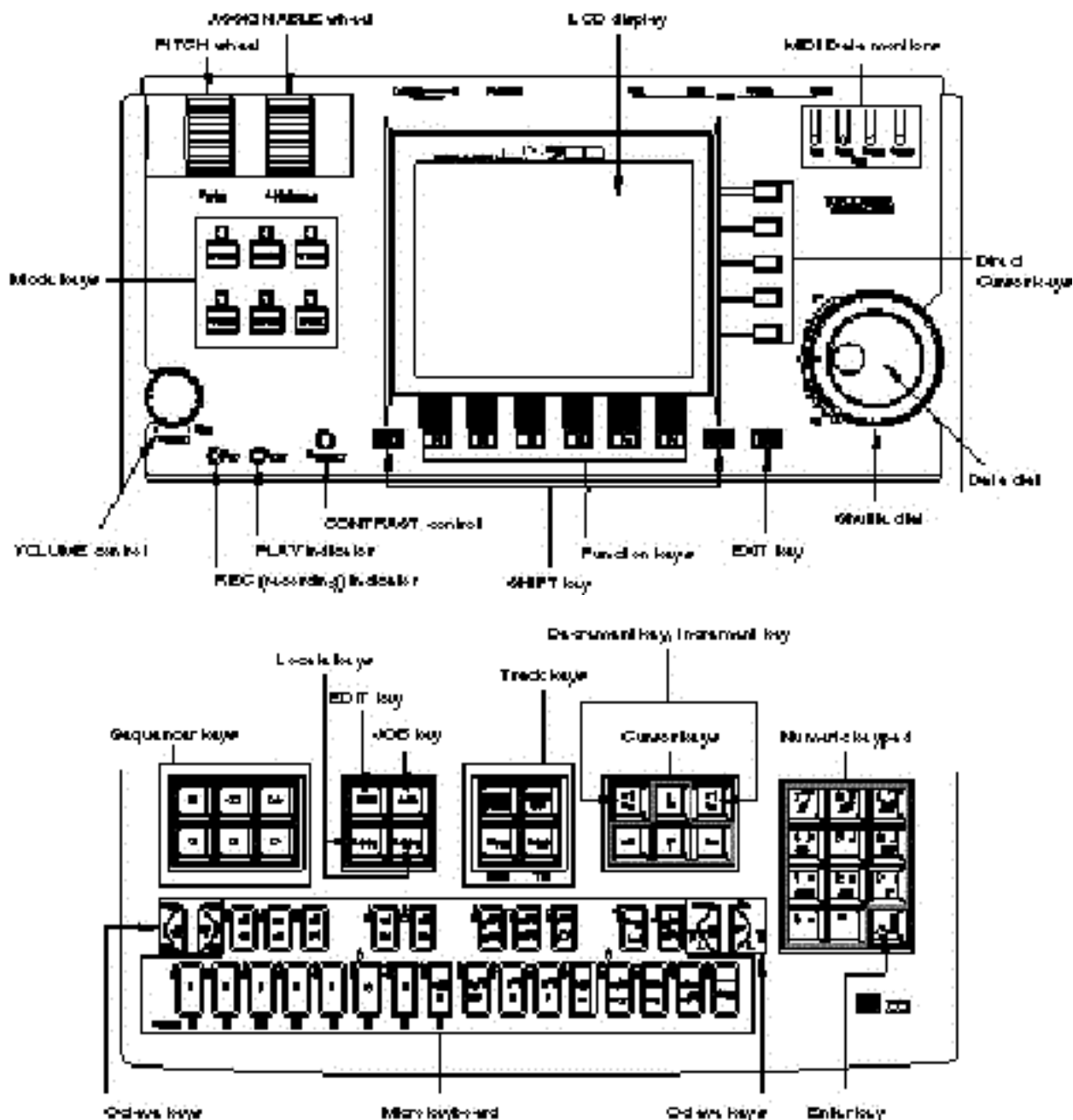
out for the "" logo when a section has an example to be loaded in.

At the back of the booklet, you will find a series of reference appendices with a glossary summarising and defining QY terminology, a little basic troubleshooting, and some useful supplemental XG information. Have fun!

### 1.2 Specification Overview

- 20 Songs each with 32 Sequencer Tracks + 16 Pattern tracks + Tempo Track + Chord Track
- 480 XG Voices with on board XG parameter editing
- 11 Preset Drum Voices, 2 User Drum Voices with complete drum editing per Song
- Over 3800 Preset Phrases, 99 User Phrases per Style (up to 256 bars long)
- Multiple meters (in 16/8/4 time)
- Full Track <-> MIDI Channel/Port Mapping for both sequencer and accompaniment tracks
- Drum Transposition Table
- Large Graphical Display with Mixer Overview
- Play Effects: Groove Templates, Quantize, Groove Timing, Groove Gate time, Groove Velocity, Clock Shift, Gate time, Velocity Rate, Velocity Offset, Drum Table, Transpose, Inversion Transpose, Open Harmony.

### 1.3 Front Panel Layout



The QY700 has some 52 function buttons in addition to the mini keyboard with its 30 associated buttons. What may seem initially somewhat bewildering, quickly becomes familiar when you realise that the function buttons are arranged in specific groups to make their actions clearer. On the top left of the QY700, there are the six main "modal" buttons with an indicator LED which select the area you want to work in (eg. SONG or PATTERN) and also offer a direct route to setup functions (UTILITY), voice editing (VOICE), effect setup and editing (EFFECT) and disk operations such as save and load (DISK).

The 6 transport buttons are located below the volume wheel on the left side of the QY700 and control the playback/recording of your song or pattern. The top row from left to right are "TOP" "REWIND", and "FAST FORWARD". The bottom row are "RECORD", "STOP" and "PLAY". Additionally the outer wheel of the jog/shuttle dial can be used in play mode to shuttle through the song at high speed and/or at half speed.

The locate buttons (loc 1 and LOC2) sit beneath the EDIT and JOB buttons next

to the sequencer transport controls. These can be used to recall user-defined locate points within a song.

## **1.4 Data Entry**

The QY700 has an initially daunting array of buttons for specialised tasks, but for data entry, these can be sub-divided into several types and often represent different ways of achieving the same thing. This allows you to develop your own working techniques as you become more proficient with QY and get faster at moving around the interface. Some users naturally steer towards the data entry wheel, but remember you can always enter values directly by typing them on the keypad. Sometimes this can actually be faster!

### **1.4.1 The Soft Keys**

The 6 soft keys (or Function keys) F1-F6 have localised functions depending on which edit screen you are looking at. They can also be used to store your most commonly used edit jobs by holding SHIFT and pressing a soft key when in JOB mode.

### **1.4.2 The Numeric Key Pad**

The key pad can be used for direct numeric entry (for example for selecting a particular edit job from a list) or when in step-time recording can be used for entering note types and velocity information.

### **1.4.3 The Cursor Keys and Inc/Dec Keys**

The cursor keys are used to navigate around the LCD screen, whilst the increment decrement (Yes/No) keys are used to either (i) change a data value or (ii) respond to a question from the QY, such as Are You Sure?

### **1.4.4 The Jog/Shuttle Wheel**

The new rotary double wheel on the right of the QY has several functions. The inner wheel is a data entry wheel to be used whilst editing, and the outer wheel can be used to jog the sequencer backwards or forward whilst in play.

## **1.5 The Mini Keyboard**

The miniature 2 octave keyboard on the QY700 has several functions depending on which edit mode you are currently using. In general use it duplicates the function of a MIDI keyboard by sending note information to the tone generator and you can use the octave shift buttons to transpose its effective range. However, it is also used to enter chord types into the chord track when editing the chord track, and the first 8 buttons on the bottom row (labelled A-H beneath the buttons) are used to select the Sections when in Pattern and Song Mode. To the top-left of each button is also an alphanumeric symbol since the mini-keyboard can be used to name Songs/Patterns etc.

## **Section 2: A Closer Look**

### **2.1 Playing The Demo Songs**

There are 2 demo songs included on the accompanying disk. To get an idea of what QY700 pattern assembly and XG song files are all about, let's kick off by playing each of the demo's. (Demo 1 called "QY SHOK (MID)" is an XG demo using the sequence tracks in Song Mode and Demo 2 called "QY ABC+SOLOS" is a QY phrase/pattern demo using onboard Phrases and overdubbed lead parts).



For any users that need a brain refresh, we'll outline the loading procedure in detail below.

### 2.1.1 Disk Loading

Insert the floppy disk which accompanies this booklet into your QY drive on the right hand side of the unit (main label upwards, shutter towards the QY). Then press the DISK button located at the end of the second row of three buttons on the top left of the QY.

- Press F2 the soft-button for "Load" located beneath the LCD.
- Press the soft-button for "All Data", top button on the right of the LCD.
- Locate the file called "ALL-DATA.Q7A".
- Then hit the enter button (at the bottom right of the ten-key pad).
- The QY will ask "Are You Sure?" (Y/N). Hit "+1/INC" to go ahead and load.

### 2.1.2 Play Procedure

Once the data has loaded, select Song Mode by pressing the SONG button. Make sure you are on the correct Song by checking the Song Number/ Name at the top of the LCD. Then make sure the volume is turned up and fire away, hit that play button!

## 2.2 Play Modes

Before diving into some examples of how to use QY700, it's useful to summarise the main modes of the machine to get an overview of how it works. The QY700 has 2 main modes of operation as represented by the top left row of buttons on the facia. These are SONG and PATTERN mode.

### 2.2.1 Pattern

Pattern mode uses 16-pattern tracks (8 visible at a time on the LCD) where we can assemble ready-made Phrases from the QY700 phrase database by chaining them together, or record new Phrases into one of the 99 available user memories per Style (displayed as US \_001 to US \_099). We'll consider how to make the most of this mode in Section 3.

### 2.2.2 Song

Song mode can be used in three main ways:

(i) as a regular 32 track sequencer with all the conventional editing and recording or SMF playback options, or

(ii) as a pattern sequencer with chord track, where you type in or play the chord changes and the QY generates realtime auto-accompaniment using the patterns you have assembled from the Phrase database, and

(iii) as a hybrid accompaniment/sequencing system where the backing may be generated, but the lead solo voices are recorded/overdubbed on one of the sequencer tracks. (The third method was used to assemble the demo which accompanies the booklet). We'll take a tour of song mode in Section 4.

## 2.3 Other Modes

### 2.3.1 Utility

As you might expect, utility mode is where all the system/MIDI setup takes

Zone settings for auto-accompaniment. Have a quick browse through now to familiarise yourself with the types of functions available.

### 2.3.2 Disk

The disk mode groups all the LOAD/SAVE and data management functions for the different types of file that the QY supports. (NB. Song E-SEQ is Yamaha's own sequence file format compatible with older generations of Yamaha products such as SY99 and QX3).

### 2.3.3 Effect

QY700 has 3 digital effects which can be user configured. See Section 5 for more details.

## Section 3: Laying Down The Groove

In this Section, we'll go through the whole process of assembling a song from a basic groove upwards, examining the different functions of the QY700 that we'll need as they arise. By dealing with the QY700 functions in this sort of creative musical context (in combination with the musical examples on the demo disk) you will get both a clearer picture of how the QY700 works and a complete grounding in the basic use of the QY700. Novice users are advised to advance through the following sections in order, but more established users can feel free to skip sections they are already familiar with and move on to later sections.

### 3.1 A World Of Riffs - The Phrase Database

After switching on QY700 to begin programming, the first visiting place should be the Phrase Database within Pattern Mode. This database contains over 3800 MIDI data "samples" with bass grooves/drum loops/funky guitars etc. These miniature musical fragments are known as Phrases in the QY700. The Phrases are grouped by category in a database divided into 16-beat, 8-beat and 3/4 time musical fragments. The list below explains the meaning of the two-letter prefixes which are used to specify musical instrument categories held in the database. Of course, it is important to remember that although the MIDI Phrases have been designed to work with certain instrument categories. However, you, the user, are free to assign them to whatever sounds you please, transpose, and requantize them using groove templates, so for example, you can experiment with using guitar riffs with synth sounds or brass if you want! (We'll look at these possibilities in some detail in section 3.4 onwards).

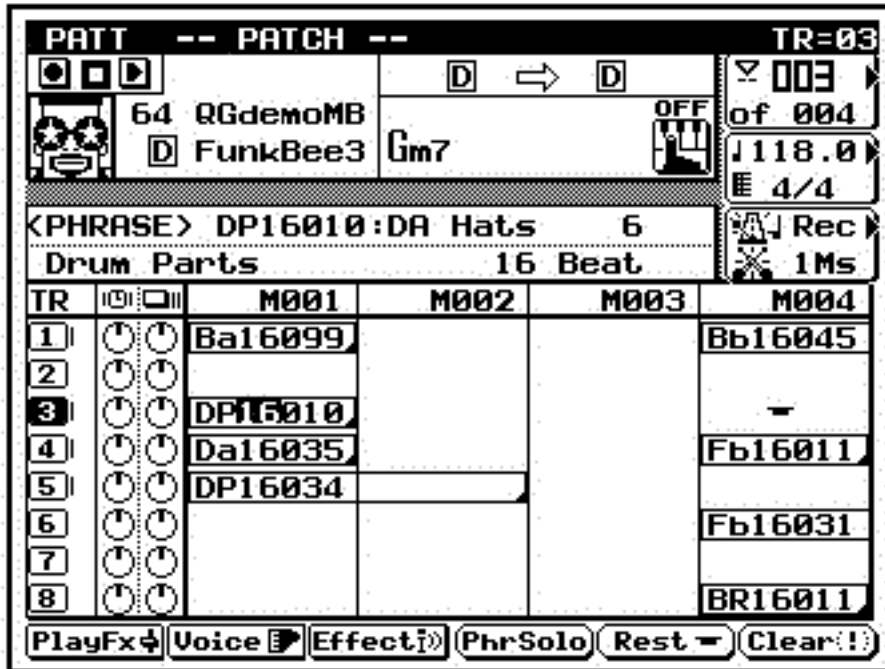
Da = Drums (a)	GC = Guitar Chord
Db = Drums (b)	GA = Guitar Arpeggio
Fa = Fills (a)	GR = Guitar Riff
Fb = Fills (b)	KC = Keyboard Chord
Fc = Fills (c)	KA = Keyboard Arpeggio
DP = Drum Parts	KR = Keyboard Riff
(eg. Kick only or Hi-Hats only)	PD = Pad
PC = Percussion	BR = Brass
PF = Percussion Fill	SE = Sound Effect
Ba = Bass (a)	US = User Phrase (1-99)
Bb = Bass (b)	

### 3.2 First Steps - Finding A Start Phrase

To start scanning through phrases, first simply hit the PATTERN button and select an empty pattern (say no. 2) by positioning the cursor on the Pattern Number to the right of the friendly icon in the top left of the LCD. Secondly, move the cursor down so it sits on one of the 16 pattern tracks. (You will notice that the word <PHRASE> pops up on the LCD when you reach one of the tracks). Then press the PLAY button and either start scrolling using the data wheel or move the cursor onto a different bar number before scrolling. After

selecting a category, you must then cursor right to select the type of beat you want (8 or 16 beat or 3/4), and cursor right again to select the Phrase number you want. A more detailed explanation of the phrase will pop up next to <PHRASE> in the LCD.

(See shot below).



**TIP:** By default the patterns only have 4 bars but you can use up to 256 bars in a pattern. If you want to adjust the number of bars, simply press the button at the top right hand side of the LCD twice so that the number of bars is reverse highlighted. You can then type in the number of bars you want using the keypad. NB. You can only do this whilst the sequencer is stopped!

**TIP:** Phrases will repeat continuously until the end of the current section (set as a bar length) unless you insert a rest (using F5) to disable the phrase for a particular bar.

**TIP:** Use the Phrase Solo button "PhrSolo" on F4 to continuously cycle around and hear just the currently selected phrase. This is the fastest way to check out Phrases.

Example:

Just so you've got the hang of things, try finding the Harp Glissandi that is classed in the Special Effects category. It is stored in the database as "SE16006".

SE16006 = SE (Sound Effect) 16 (16 Beat) 06 (No.6, b# Dream 4).

Got it? OK, you can start assembling some song ideas. Let's go back to the Drum category and get a basic groove to work on.

### 3.3 Nice Phrase, Shame About The Voice - Swapping Sounds

The simplest alteration you can make to a phrase is to change the voice that it uses thereby changing its overall sound character whilst retaining the same musical phrasing.

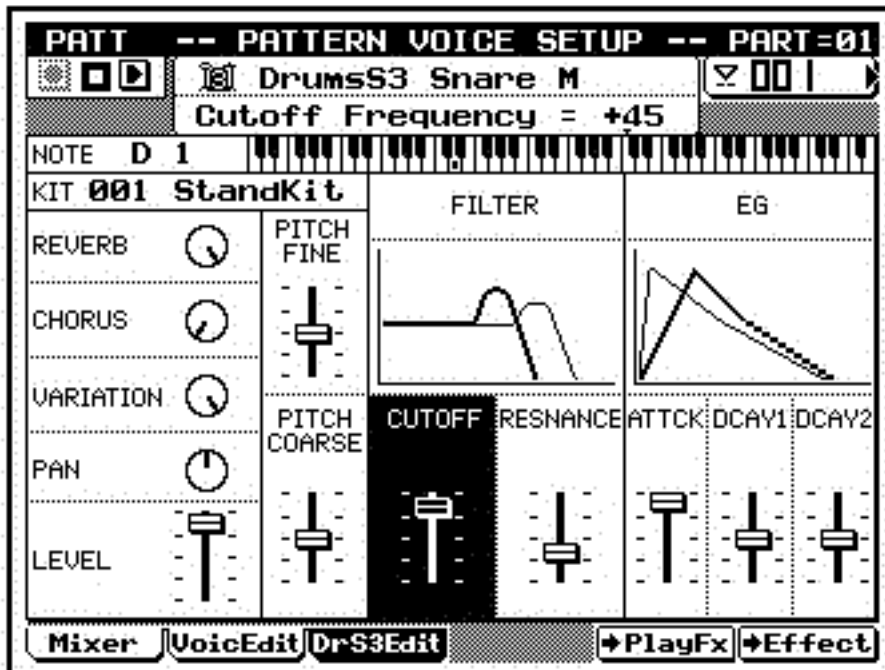
To do this, press F2 whilst in pattern mode. You will find that the tracks can be in one of two modes (Phrase or Pattern). In "Phrase", you let the QY recall its preferred setting for a particular Phrase. In "Pattern", you the user can choose whatever voice you like to assign to the phrase. To change voices you will need to cursor down to the voice category and select the appropriate category (the miniature icon will change). Then cursor down again to try different voices within this category. As you dial through voices you will see the full names appear at the top of the LCD.

### 3.4 Custom Drum Sounds - Making a personal Drum Kit

The Drum Kits, although useful, are generalised, and often you may find that you want to retune an individual drum, change its panning position, its relative amplitude in the kit or change the effects amount on an individual drum. All this can be achieved by using the user-programmable kit setup called cryptically "DrS3Edit".

However finding this function is not immediately obvious, since you must first make it appear! To create this button, you must first allocate your drum track to "Pattern" in the VOICE SEL. in the PATTERN VOICE SETUP page (remember you get to this by hitting F2 "Voice" from the normal PATTERN page). When you change the voice mode to Pattern, you override QY700's default selection and can select the drum 3 category on the VOICE CAT. line. When you have done this correctly the "DrS3Edit" parameter will appear above F3 in the LCD.

When "DrS3Edit" is available as an option, you can then hit F3 to get a complete overview of parameters for every drum which you can then change. Individual drums can be selected using the rubber keyboard and the octave shift keys. Drum pitches/levels and filter/envelope responses can be fine tuned to get exactly the tone you want.



### 3.5 Getting Hip with Drum Tables - Changing & Deleting Kit Sounds

Often you may assemble a groove that you basically like but for one or two of the kit sounds which you might want to change or just lose completely. The old fashioned way to do this is by event editing the MIDI data to transpose or delete individual events. QY700 fortunately has a much faster and more elegant solution to this problem in the form of the "Drum Table" (incidentally there are 8 of them in QY700!) Essentially, the Drum Table is simply an automatic event mapper, so you can swap say all Snares whatever note they occur on for a single new snare, or simply delete an event entirely by mapping it to a null location shown as "\_\_ \_\_" in the LCD. Example: Fal6036 (DA Rap 4)

To try remapping, let's select a Rap Groove in pattern mode. Select PATTERN mode and an empty pattern, cursor down to track 1 and select a drum pattern using the data wheel. Why not try Fal6036 (DA Rap 4) which has a nasty scratch in it! Let's then change the kick drum and remove the scratch. From the Phrase Select page, we have to hit "PlayFx" and choose "Transport" (F3) and move the cursor to DR TABLE on the track you are using (Select Drum Table 1). Then hit "DrTabEdit" (F4). Move the cursor to an empty location. OK, we can first take out the scratch. Since there is no other percussion, this is easy, simply map "All Perc" to a null location "\_\_ \_\_". As soon as you do this, the scratch disappears from the mix. You can reinstate it simply by reselecting "All Perc" and hitting "Clear!" (F1). Secondly, let's change the kick drum for something different. Simply map "All Kick" to a new drum of your choice.



To quickly A/B your editing, you can "EXIT" back to the PLAY EFFECT page and move the cursor to the "P.FX THRU" line for the track you are working on. Then press inc/dec to hear the original groove compared to the Drum Table processed version (A small "T" will appear to indicate that the Play FX are being bypassed).

### **3.6 Whacky Drum Ideas! - Experimenting with Transpose**

Some of the best grooves can be accidental! Selecting a drum part and then transposing it using the TRANPOSE function on the PLAY EFFECT page can yield a whole array of weird and wonderful rhythms, varying from the outrageous to the hip and beyond to the utterly useless. Spend some time experimenting with this to see just how simple it is to come up with unusual percussion tracks without hours of programming!

### **3.7 Slave To The Rhythm? - Getting into Groove Templates & Quantize**

We have already looked at changing the actual individual drum parameters and the possibilities of drum mapping and transpose. However, QY700 also has another set of functions which can change the overall feel or timing of a groove and change its emphasis. Slave to the rhythm, you aren't. With Groove Quantize, Groove Templates and Groove Velocity/Gate time control, you are completely free to transform any of the existing phrases into something radically different!

#### **3.7.1 Preset**

Groove Templates shift the timing of the preset phrase rhythms in a totally non-destructive way, allowing you to take a basic rhythm and transform it into something much hipper. There are 100 groove templates ready made for you to experiment with (1-100) and one User template (US) located after Template 100. These are recalled simply by choosing a track and going to the TEMPLATE line and turning it on.

You can get a graphical idea of what the template is doing by hitting F4 (GroView). The Groove Template interacts with all the other Groove parameters. QNT VALUE (Quantize) STRENGTH, TIMING, GATETIME and VELOCITY.



A prepared example pattern called "QY Exam1" (Pattern No.1) is included in the all data load. Select section A (drums only) and try altering the quantize template via the (select "Play FX' and then F1 "Groove" to see the vital parameters).

### 3.7.2 User

When you select the US location, you are free to design your own template and shift all the elements of the rhythm backwards or forwards by a specific number of clocks. To do this, select the GrovView mode and you can simply scroll the cursor directly onto the grid and use the data-entry dial to select the number of clocks you want to push/pull a particular event.

## 3.8 Sweetening the Tone - All about Voice Edit

Once the groove is down, then you are going to want to look at Bass lines and other accompaniment such as keyboards and guitars. QY700 has such a diverse range of Phrases that you are pretty likely to be able to find something close to what you are looking for unless you have extremely offbeat tastes! Therefore, normally the next step is to hone the outline you have into what you actually want, and often this means revoicing and "tweaking" the voice tone to sit with the musical picture you are trying to paint.

Fortunately, XG provides a standardised set of voice editing parameters which allow each voice to be individually tailored without delving into any complex synthesizer programming. (See also Section 5.8 for more details)

To check out the idea of adding patterns and voicing at this stage, try adding the extra sections in (B thru H) of our example Pattern to get an idea of how you can build up an arrangement. If you look at the Voice Edit parameters (for example on track 7), you will find that the filter cutoff frequency has been modified for this sound.

## 3.9 Borrowing Ideas & Miscellaneous Useful Tips!

Until you get the hang of writing in your own phrases into the user phrase memories, (or if you don't have the time or the inspiration) there is another option; borrowing phrases from the database and editing them. This is also very handy for taking a Phrase that is pretty close to what you want bar a couple of notes that may not suit the masterpiece you had in mind! Use the Phrase COPY function to find the source Phrase you want and then simply select a user phrase memory location. After copying, you can now edit the phrase to your hearts content in either "Graphic" or "Event List" display mode.

Also remember, since the QY supports both the Yamaha XG and GM standards, Midi Files can be loaded and played directly using only the QY700. The QY supports both Type 0 (single track) and Type 1 (multi-track) formats. This means you can take great advantage of the many new MIDI "Phrase" or "Lick" or "Riff" libraries that are being made available by third-party software companies in SMF (Standard MIDI File) format.



Use the Phrase Solo button to isolate and scroll through alternative phrases whilst you are looking for a particular part. This will mute all the other parts temporarily and continually loop around the selected phrase.



Use the Scale time playback parameter to change 8-Beat into 16-Beat rhythms and vice versa. This vastly increases the flexibility of the phrase database.



The Beat Shift function is really useful to get unusual syncopated choppy rhythm guitar parts by offsetting +05 for example. (NB. Scale Time and Beat Shift are set globally for each track and apply to all sections.

Be sure that you want this to effect the selected track in all sections if you turn it on!)



The pattern length can be up to 256 bars long, so you can live in the pattern mode permanently instead of the song mode if you prefer to work in this way for composition.



Use the Drum Table to remap or remove parts of a drum phrase to change the overall feel. You can then turn a Da or Db groove into a DP and isolate just the drum element you want.



You can store your most frequently used pattern edit jobs on soft-keys F1-F6 by selecting the edit job you want from the list and pressing SHIFT and the function key of your choice.



Press and hold SHIFT and then either Loc 1 or Loc2 while a song/ pattern is playing to store a particular location on the fly.

## Section 4: Assembling A Complete Song

Song mode can be used for straightforward MIDI sequencing without auto-accompaniment (on Tracks 1-32) and in fact has many of the functions of the most sophisticated computer sequencers. However, where QY comes into its own is in the combination of auto-accompaniment and user-added overdubbed parts. Patterns and chords can be assembled using the PATTERN and CHORD tracks, and overdubbed parts can be added on tracks 1-32 in conventional form. Select the SONG mode on your QY, and scroll to an empty song. Work through points 4.1-4.4 below to try out your own song assembly.

### 4.1 Adding Patterns

Select the pattern block in the Song Mode display (remember you have to scroll through all the 32 sequencer tracks first, although you can use Shift+Track Up/Down key to skip the tracks.) When the pattern track is highlighted, hit EDIT for an overview of how patterns are mapped out within a song. We can also hit the REC key to select REPLACE, Punch or Step Rec and then hit PLAY to record not only in 32 tracks but also Chord and Tempo tracks. Dial-in some of the patterns you created in Section 3, and arrange them over say a 32-bar sequence.



There is no need to enter the Style name each time if you are using sections within a single style. QY700 will perform better if you enter the Style name just once at the top and leave out the Style name from the Style column for the remaining section changes. Of course, if you want to call a section from a different Style, you will then have to enter the new Style name.



If you want patterns to recall the FX and voicing setup and override the song FX setup, you can turn the PATT SETUP function ON. (It defaults to off). However, since there is a great deal of data that is recalled, use this function carefully. It can result in timing delays if you try and repeatedly recall patterns from different Styles.

### 4.2 Adding The Chord/Tempo Tracks

OK, so once we have our basic pattern arrangement entered, we can shoot in some chords. The chords are entered on the CHORD track. Once selected, hit EDIT for chord entry mode, select a bar position for the chord change and use the mini keyboard to program a chord/chord type.

It's even possible to use more advanced chord types with a pedal bass or slash chords which can be entered by first entering your main chord type in the usual way and then holding one of the diamond shaped buttons (to the left of the mini keyboard) and entering another note. You will see the LCD display to show a mini secondary note beneath the main chord type (eg. BbM7 on G). Go on try out this feature and find those stretched jazz chords.

The tempo track works in much the same way as the chord track, allowing you to specify tempo changes at any point throughout the song. Simply use F6 (Insert) to add a tempo control event, dial-in the tempo you want and hit the enter button. To get rid of it, simply select the event and hit F5 (Delete). Try out some subtle tempo changes to lift your song.

### 4.3 Adding Melody Lines

Once you have a structure, some chords and a tempo, then it's time to add a melody on one of the sequencer tracks. Select a free track and hit the RECORD transport button. A number of record options will pop-up in the LCD (REPLACE / OVERDUB / PUNCH or STEP). Normally you'll want to be in realtime REPLACE mode which is the default. This mode simply replaces any existing data on the track. OVERDUB merges new data with any existing track data. PUNCH allows you to punch-in/out over a specified section, and STEP allows step-time note editing for score entry or parts that may be too tricky to play. Check out these different recording modes to familiarise yourself with the options.



If you have a foot switch, you can configure it to START/STOP recording by setting the FOOT SWITCH response under UTILITY, F1 (System).

### 4.4 Adding Realtime Control Data

The QY's wheels can be defined to send out a variety of different controller messages by selecting F1 (System) under UTILITY mode. These can be recorded in the sequencer and used to add some icing on the cake for your voices.



If you use controller numbers 71 thru 74, you can control your voices in realtime and record dynamic sonic effects such as filter/resonance sweeps! Try experimenting with the Brightness (Filter Cutoff) and Harmonic Content (Resonance) controllers mapped to each of the wheels and see how they interact.



If you set for example the Pitch Wheel to controller 7 (Volume) and set record mode to OVERDUB, you can do an automated mix of each track in your sequence. QY700 will faithfully show all the automated fader movements in the VOICE display like a professional automated console.



When adding realtime controllers, you can set a LOOP (by pressing the second-key down on the right of the LCD when in Song mode) and rehearse the effect you're trying to add or continually replace it until you get what you want.

## Section 5: Song Mixing & Effects Settings

Once the song has been musically sketched out and structured, the image of the song can be transformed and polished in the final mix by adding effects,

panning and balancing, and revoicing using the XG voice-editing parameters. In this Section, we'll work through all the features you'll need to familiarise with in order to get the most out of your songs.

## 5.1 General Effects Management

The QY700 has three high quality effects simultaneously available. These can be recalled and edited by the user, and are saved with all their modified parameters as part of an XG header. There is complete flexibility for routing to the FX section from the mixer since each mixer channel has its own send amount to each of the 3 effects. This means the user can set precisely the amount of for example reverb for each voice used in a pattern or song.

### 5.1.1 How Are The Effects Organized?

The effects are organized into 3 categories. Effect 1 is the Reverb Effect which has the following programs available: NO EFFECT, HALL 1, HALL 2, ROOM 1, ROOM 2, ROOM 3, STAGE 1, STAGE 2, PLATE, WHITEROOM, TUNNEL, BASEMENT.

Effect 2 is the Modulation/Delay Effect which has the following programs available: NO EFFECT, CHORUS 1, CHORUS 2, CHORUS 3, CHORUS 4, CELESTE 1, CELESTE 2, CELESTE 3, CELESTE 4, FLANGER 1, FLANGER 2, FLANGER 3.

Effect 3 is known as the Variation Effect and has all the different FX types including all the following programs: NO EFFECT, HALL1 ,HALL 2, ROOM 1, ROOM 2, ROOM 3, STAGE 1, STAGE 2, PLATE, DELAY LCR, DELAY L, R, ECHO, CROSSDELAY, ER1, ER2, GATE REV, REVERSE GATE, KARAOKE 1, KARAOKE 2, KARAOKE 3, THRU, CHORUS 1, CHORUS 2, CHORUS 3, CHORUS 4, CELESTE 1, CELESTE 2, CELESTE 3, CELESTE 4, FLANGER 1, FLANGER 2, FLANGER 3, SYMPHONIC, ROTARY SP, TREMELO, AUTO PAN, PHASER 1, PHASER 2, DISTORTION, OVERDRIVE, AMP SIM, 3-BAND-EQ, 2-BAND EQ, AUTO WAH.

### 5.1.2 How can I allocate FX to Voices?

To allocate an effect to a particular voice simply select the effect you want under the Effect Section (hit the EFFECT button to the left of the LCD), and then route the voice to the effect by going back to VOICE and using the cursor to set a send level to the effect for a particular channel.

### 5.1.3 What is "Connect" For?

The "Connect" option in the FX section simply arranges the variation effect to have its own send level for each mixer channel (System Mode) or on/off per channel (Insertion Mode). Additionally, system mode allows the variation effect to be sent to the chorus and reverb sections.

## 5.2 "Remixing" A Song

The final mix of your Song is the chance to get all the elements in place, get it all balanced and placed in the stereo field and positioned in terms of depth using the effects section. QY emulates a mixing console with its one page "virtual console" display complete with channel strips, metering, FX sends and even moving faders. All this is accessed in VOICE mode. Press the "VOICE" button to enter this mode.

## 5.3 Muting & Soloing

When mixing your completed song, its essential to be able to focus in on individual elements of the whole sound picture so they can be accurately balanced, positioned and generally fine tuned as you work towards a completed mix. In order to do this, the QY700 provides dedicated buttons for MUTE (to turn off an individual track) and SOLO (to isolate only one track and silence the rest). To use these functions, simply select the track that you wish to apply the operation using the cursor keys and press either the MUTE or SOLO

button. You will see that a miniature "M" or "S" track status display appears.

## 5.4 Basic Volume & Pan Setup

The VOICE button (situated beneath the SONG button) to the left of the LCD, gives you access to the basic mix parameters. If you select soft-button F1 (Mixer) the QY700 shows a full graphic overview of a mix console showing tracks 1-16 and 17-32 (using F6 to shift pages). Each console strip has the following functions from top to bottom:

- Part No. (Part No. Label)
- Velo Meter (Velocity Meter to show active data on the track)
- Voice Cat (Voice Category, eg. SFX, Keyboards)
- Program (Actual Program type and number)
- Bank (Bank No.)
- Reverb (Send Level to Reverb)
- Chorus (Send Level to Chorus)
- Variation (Send Level to variation effect)
- Pan (For spatial positioning in the stereo field)
- Volume (For master track volume)
- Expression (For crescendo/decrescendo/swell effects up to the master volume level)

## 5.5 Adding Effects to individual Drums

In order to apply effects to individual drums rather than globally to the whole drum kit, you have to use the user drum voices (DrS1 and DrS2). When in VOICE "Mixer" mode and you select a channel which has a drum voice, an extra parameter will pop up under function key F4. Press this to see the drum editing parameters.

You will find that the first 3 parameters on the left-hand side offer individual effects send amounts for each drum. To edit, simply choose the drum you want to work on (using the rubber keyboard and the octave shift buttons to find the drum you want), and then adjust the FX send amount to taste.

## 5.6 Effects Changes Per Pattern

It is possible to have FX parameters dynamically changing throughout a Song or Pattern. Normally, this will involve changing the send levels throughout a mix. This can be achieved using XG controller numbers as follows.

(See Appendix on XG)

91 = Reverb Send Level

93 = Modulation Send Level

94 = Variation Send Level (Only if Connection = -SYSTEM)

## 5.7 Tips & Tricks

### 5.7.1 Improving Guitar Sounds

Sampled guitar sounds generally suffer from thinness or artificial transposition because of the static formants. However, the amp-simulator (in the Variation Effect) can be used to "smear" the guitar sound and render it somewhat more like the real thing!

### 5.7.2 Dirty Sounds!

If you want to add some "grit" or "grain" to a Song or particular sound, the Amp Simulator is also a useful way of applying a specialised EQ.

The "Tube" setting for the Amp Simulator gives a mild distortion, and with

frequency roll off, can be used to achieve a sort of "Sixties" sound. Try it out on your drum grooves to get a more "trashy" compressed/ downsampled sound.

### 5.7.3 Boosting the output

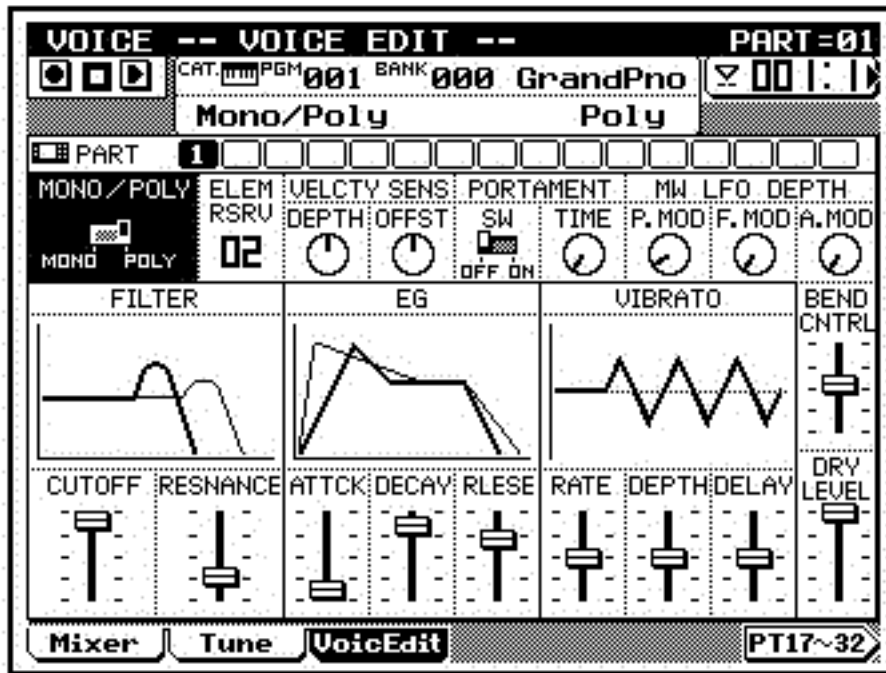
Occasionally you may find some sounds that have the sort of tone you want but simply not enough power in relation to other sounds you are using. Rather than increasing all the note velocities to try and get more power, you can use either the overdrive or distortion effects with the drive level turned all the way down. This basically turns the effects section into a boost control with frequency bands. Go to the "Effect" section and try this out.

## 5.8 Voice Editing

The XG format provides for all the essential controls over a sounds key sonic ingredients. These will be familiar to anyone who has a basic knowledge of synthesizers In voice edit mode, the following sound manipulation parameters are available:

Cutoff Filter	Cutoff frequency.
Resonance Filter	Resonant frequency.
Attack Amplitude	Envelope attack rate (Transient).
Decay Amplitude	Envelope decay rate.
Release Amplitude	Envelope release rate.
Vibrato Rate	FLO (Low Frequency Oscillator) speed.
Vibrato Depth	LFO depth.
Vibrato Delay	LFO delay before starting.
Mono/Poly voice mode.	Single Note or polyphonic (many note).
Element Reserve	No. of parts to hold for dynamic voice allocation.
Velocity Depth	Response to keyboard velocity.
Velocity Offset	Fixed offset to increase/reduce loudness.
Portamento On/Off	Pitch glide on/off.
Portamento Time	Pitch glide rate.
Pitch Modulation	Depth Amount of LFO routed to pitch (vibrato FX).
Filter Modulation	Depth Amount of LFO routed to the filter (wah FX).
Amplitude Modulation	Depth Amount of LFO routed to the amplifier (tremelo FX).

Using these parameters, there is plenty of scope to "tweak" a sound to taste by adjusting its overall brightness or harmonic content and amplitude contour with the envelope parameters. This simplified parameter editing gives rapid access to the key parameters without having to learn a sophisticated programming technique or sound architecture as required by many synthesizers and samplers. The user benefits by being able to make fast musically useful changes to both Voices and Drum-Kits from a single edit screen. In many ways, this screen represents the heart of XG - the ability to simply change an existing sound and recall it without needing to learn a completely new language.



## 5.9 Going Further...Towards the Power User

Well, if you've persevered through the sections and arrived at this point, you will have tried out most of the key functions and features of the QY700. However, now that you're comfortable with the world of QY and ABC, there are a couple of extra interesting areas to explore on your own.

### 5.9.1 Inversion Transpose

Apart from straight transposition and drum mapping using drum tables (which we looked at in Section 3.5/3.6), there are other more advanced types of transposition which we can use in QY700. For chordal parts, we can utilise the Inversion Transpose which let's us change the voicing of a particular chord. For example, in the case of a MAJOR chord we can choose to voice the chord in the conventional first position with the root note at the bottom (ie. ROOT-THIRD-FIFTH or 1-3-5), but we can also voice 3-5-1 or 5-1-3. This option greatly expands the usefulness of phrases with chords, since we can specify the type of voicing we actually want. This is particularly relevant to changing keyboard voicings to suit guitar sounds and in general rearrangement that can be considered part of the whole remixing process.

### 5.9.2 Open Harmony

Going another step further, you can control exactly how the notes are harmonised and the spread/density of the voicing! You can move away from "classic" close-voiced keyboard chords to more unusual note formations. Select

this is another world to explore...



As you use more of the functions of the QY and build more sophisticated patterns with realtime control, you will use more of the memory of the QY700. In normal use, you don't really have to be aware of any memory constraints but power users will want to keep an eye on this. In order to check the memory used on the QY700, hold down both the OCT UP/OCT DOWN keys at the right of the mini rubber keyboard. A memory readout will pop up on the screen.

## Appendix A: QY700 Job List

### Song Edit

00	Undo/Redo	Undo or Redo the last edit operation.
01	Quantize	Correct the timing of a particular track.
02	Modify Velocity	Change the note velocities.
03	Modify Gate Time	Change the Gate Time (Duration) of notes.
04	Crescendo	Create an automatic crescendo or decrescendo.
05	Transpose	Change a single or range of notes to a new pitch in semitones.
06	Shift Note	Change a single note to a new pitch (via note name).
07	Shift Clock	Slip a track backward or forwards in time.
08	Chord Sort	Rearrange the notes of a chord to list high-to-low or low-to-high.
09	Chord Separate	De-flam a chord by a set number of clock ticks (arpeggiation).
10	Shift Event	Change one type of event data into another.
11	Copy Event	Copy a group of events between tracks or songs.
12	Erase Event	Erase a group of events on a specified track.
13	Extract Event	Remove an event in a particular time or note range.
14	Thin Out	Reduce the density of controller/pitch bend data in a track.
15	Time Stretch	Shorten or lengthen a specified section (Min 50%, Max 200%).
16	Create Measure	Insert a new measure or measures at a specified location.
17	Delete Measure	Remove a measure at a specified time and re-splice the track.
18	Copy Track	Copy a complete track to another track or another song.
19	Mix Track	Merge Two specified tracks down to 1 destination track.
20	Clear Track	Clear either event data, play effects or voice data (or all).
21	Expand Backing	Inserts real note data specified in pattern/chord in track 17-32.
22	Normalize Play Effect	Superimposes the play effect settings onto the original data.
23	Copy Song	Copy a complete song into a new song location.
24	Clear Song	Delete a song from a song location.
25	Song Name	Name a song using the letters on the rubber keyboard.

### Pattern Edit

00	Undo/Redo	Undo or Redo the last edit operation.
01	Quantize	Correct the timing of a particular track.
02	Modify Velocity	Change the note velocities.
03	Modify Gate Time	Change the Gate Time (Duration) of notes.
04	Crescendo	Create an automatic crescendo or decrescendo.
05	Transpose	Change a single or range of notes to a new pitch in semitones.

06	Shift Note	Change a single note to a new pitch (via note name).
07	Shift Clock	Slip a track backward or forwards in time.
08	Chord Sort	Rearrange the notes of a chord to list high-to-low or low-to-high.
09	Chord Separate	De-flam a chord by a set number of clock ticks (arpeggiation).
10	Shift Event	Change one type of event data into another.
11	Copy Event	Copy a group of events between tracks or songs.
12	Erase Event	Erase a group of events on a specified track.
13	Extract Event	Remove an event in a particular time or note range.
14	Thin Out	Reduce the density of controller/pitch bend data in a track.
15	Time Stretch	Shorten or lengthen a specified section (Min 50%, Max 200%).
16	Copy Phrase	Copy a phrase into User RAM for editing.
17	Mix Phrase	Copy a phrase and mix it with another one.
18	Append Phrase	Add a phrase to the end of an existing phrase.
19	Split Phrase	Extract part of a phrase from an existing phrase.
20	Get Phrase	Take some data from a song and place it in a phrase.
21	Put Phrase	Take data from a phrase and put it into a song.
22	Clear Phrase	Remove a particular phrase number.
23	Phrase Name	Enter a name for a new phrase.
24	Clear Track	Erase either a patch/play effect/voice or all from a track.
25	Copy Pattern	Copy either part or all of a pattern to another style.
26	Append Pattern	Add a pattern to the end of an existing pattern.
27	Split Pattern	Extract part of a pattern from an existing pattern.
28	Clear Pattern	Erase a Style (either one or all sections).
29	Pattern Name	Name a Pattern.
30	Style Icon	Select an icon from the database to give your Style an image!

## Appendix B: About Yamaha XG

### (1) XG Definition & Concept

The XG format designed by Yamaha is an extension of GM (General MIDI) data format for consistent and portable musical data across different sound generating devices. XG means literally "eXtended GM" and it maintains the universality and compatibility of the MIDI and GM standards while significantly increasing the range of expressiveness. It is designed to ensure data continuity, and to provide equipment manufacturers with considerable flexibility in designing machines that satisfy its requirements.

Specifically, the XG format does the following:

- ù Enables production of extremely expressive sound data
- ù Significantly expands available voice types and variations
- ù Supports future compatibility of sound data among musical instruments, computers, and other devices
- ù Ensures that data will remain fully usable well into the future
- ù Supports standardized handling of new types of effects-inclusive data (such as karaoke data)

The XG format is founded on the following three principles:

- ù Compatibility
- ù Scalability

## ù Expandability

### 1. Compatibility

Any XG machine, regardless of model or manufacturer, will provide faithful reproduction of any XG sound data. Because the XG format maintains downward compatibility with the GM format, XG machines will also provide correct reproduction of GM sound data.

### 2. Scalability

Although the XG format provides detailed and extensive specification of voice sets and voice changes, it does not require XG machines to support the full range of functions. Designers are free to develop a wide range of products to meet various cost and performance objectives. Each XG machine will replay XG data in accordance with the machine's level of sophistication. If a model does not support a variation voice, it will automatically play the corresponding basic voice instead. If a model includes a graphic equalizer, it can take full advantage of graphic equalizer functions so as to control frequency characteristics to best suit the musical genre being played - from lively rock to soothing classical.

### 3. Expandability

The XG format remains open to enhancements and extensions that will allow it to remain in step with future product developments.

#### (2) XG Drum Map

\*\*\* IMAGE NOT AVAILABLE IN THE WEB VERSION

#### (3) XG FX MAP

##### (A) REVERB TYPE

TYPE MSB		TYPE LSB			
DEC	HEX	0	1	2...	8
0	0	NO EFFECT			
1	1	HALL1	HALL2		
2	2	ROOM1	ROOM2	ROOM3	
3	3	STAGE1 ú	STAGE2		
4	4	PLATE			
5	5	NO EFFECT			
:	:	:			
15	F	NO EFFECT			
16	10	WHITE ROOM*			
17	11	TUNNEL*			
18	12	CANYON**			
19	13	BASEMENT*			
20	14	NO EFFECT			
:	:	:			
127	7F	NO EFFECT			

##### (B) CHORUS TYPE

TYPE MSB		TYPE LSB			
DEC	HEX	0	1	2...	8
0	0	NO EFFECT			
1	1	NO EFFECT			
:	:	:			
64	40	NO EFFECT			
65	41	CHORUS1	CHORUS2	CHORUS3	CHORUS4
66	42	CELESTE1	CELESTE2	CELESTE3	CELESTE4
67	43	FLANGER1	FLANGER2	FLANGER3	
68	44	SYMPHONIC**			
69	45	NO EFFECT			
:	:	:			

```

71      47      NO EFFECT
72      48      PHASER**
73      49      NO EFFECT
:       :       :
127     7F      NO EFFECT

```

(C) VARIATION TYPE (0 ~ 63)

TYPE MSB		TYPE LSB				
DEC	HEX	0	1	2...	8	
0	0	NO EFFECT				
1	1	HALL1	HALL2			
2	2	ROOM1	ROOM2	ROOM3		
3	3	STAGE1	STAGE2			
4	4	PLATE				
5	5	DELAY L,C,R				
6	6	DELAY L,R				
7	7	ECHO				
8	8	CROSS DELAY				
9	9	ER1	ER2			
10	A	GATE REVERB				
11	B	REVERSE GATE				
12	C	NO EFFECT or THRU				
:	:	:				
19	13	NO EFFECT or THRU				
20	14	KARAOKE1*	KARAOKE2*	KARAOKE3*		
21	15	NO EFFECT or THRU				
:	:	:				
63	3F	NO EFFECT or THRU				

\* Optional effects

\*\* Not available on QY700

(4) New MIDI control messages  
not available under GM format

Cntrl#	Parameter/Hex	Data Range
Bank Select	0	Bank Select MSB 0: Normal 64:SFX voice 126:SFX, 127: Drum
	32	Bank Select LSB 0 to 127
Portamento Time	5	Portamento Time 0 to 127

Sets the pitch change speed used when Portamento is ON. Has no affect on portamento control. A value of 0 produces the shortest portamento time; value 127 selects the longest time.

Portamento 65 (41H) 0 to 127 (0-63:Off 64-127:On)

If multipart parameter "Rcv PORTAMENTO" is OFF, the part ignores this message.

Sostenuto 66 (42H) 0 to 127 (0-63:Off 64-127:On)

Soft Pedal 67 (43H) 0 to 127 (0-63:Off 64-127:On)

Harmonic Content 71 (47H) 0 to 127 (0:-64 64:+0 127:+63)

Applies adjustment to the resonance value set by the voice. This parameter specifies relative change, with value 64 producing zero adjustment.

As values get higher the sound becomes increasingly eccentric. Note that for some voices the effective parameter range is narrower than the legal parameter range.

Release Time 72 (48H) 0 to 127 (0:-64 64:+0 127:+63)

Applies adjustment to the envelope release time set by the voice. This

parameter specifies relative change, with value 64 producing zero adjustment. For some voices the effective parameter range is narrower than the legal parameter range.

Attack Time            73            (49H)    0 to 127 (0:-64 64:+0 127:+63)

Applies adjustment to the envelope attack time set by the voice. This parameter specifies relative change, with value 64 producing zero adjustment. For some voices the effective parameter range is narrower than the legal parameter range.

Brightness            74            (4AH)    0 to 127 (0:-64 64:+0 127:+63)

Applies adjustment to the filter cutoff frequency set by the voice. This parameter specifies relative change, with value 64 producing zero adjustment. For some voices the effective parameter range is narrower than the legal parameter range.

Portamento Control            84            (54H)    0 to 127

Portamento Time is always 0.

FX Send Level 1 (Reverb)            91            (5BH)    0 to 127

Adjusts the reverb send level.

FX Send Level 2 (Chorus)            93            (5DH)    0 to 127

Adjusts the chorus send level.

FX Send Level 3 (Variation)            94            (5EH)    0 to 127

Adjusts the variation effect send level.  
Effective only if "Variation Connection = System".

NRPN Part Para Control  
    98        NRPN LSB            0 to 127  
    99        NRPN MSB          0 to 127

If multipart parameter "Rcv NRPN" is OFF, the part ignores this message. First send the NRPN MSB and LSB to select the control parameter, then set the value by Data Entry. Once you have selected an NRPN on a given channel, the channel will apply subsequent Data Entry to the selected parameter. After making the necessary settings you should set RPN to Null to reduce the risk of operational errors.

All Sound Off    120            (78H)    0

Switches off sound from all parts. Does not reset the settings established by Channel Messages.

## Appendix C: QY Troubleshooting

[1] Problems getting to the CHORD and PATTERN tracks?

In Song Mode, you must first scroll through all 32 Song Tracks before using the Right cursor key or the Track Up key before you can reach the Pattern or Chord tracks. We can use the Shift + Track Up key as a shortcut.

[2] Problems with XG Headers?

The QY700 will insert a correctly formatted XG header into a MIDI File if you select the XG HEADR option when you save a Standard MIDI File. However, if you later try to "update" this header (say after changing a few parameters in the mixer) a second header will be inserted before the original header. Therefore

if you wish to "update" a header, you must first delete the original header data from the Song Edit Mode.

[3] No Effects Send 3?

Remember that the FX System can work in either System or Insertion Mode. Only System mode gives 3 true FX sends per channel. In Insertion mode the effect is simply on/off per channel. If you were wondering why the mixer looks different, this will explain it!

[4] Slow Styles/Glitching at the start?

If you are in Song mode and are essentially using sections from a single Style. Do not enter the Style number each time when assembling your Pattern Track. This tends to slow the QY-700 down in playback. (NB. At the head of the 1st bar you may insert a blank Section of a same Style which is used in the 2nd bar to avoid a "glitch" when the XG parameters are recalled to setup the song.)

[5] Can't change sections in Pattern Mode?

In order to change sections in realtime using the 8 Section change buttons A-H, the cursor marker has to be sitting on the Section Label or the Style number at the top left of the LCD. If the cursor marker is left on a Phrase name in the tracks window, you cannot change sections!

[6] Trying to change the length of a pattern without success?

You cannot scroll to that parameter! Firstly, the sequencer has to be stopped. Then press the button to the top right of the LCD twice. You can then type in the number of bars you want using the keypad.

[7] Can't find "DrS3Edit" in Pattern Mode?

You must first change from PHRASE to PATTERN under VOICE SEL. Then Under VOICE CAT. choose kit 3. You will then see the DrS3 Edit option pop-up on the LCD above F3.

## **Appendix D: Glossary**

ABC (Auto Bass Chord) - Yamaha's advanced automatic accompaniment system for real-time reharmonizing as you play.

AWM - Advanced Wave Memory. Yamaha's proprietary tone generation technology based on sample playback.

DC-Direct Current. The QY-700 uses Yamaha's PA-5B AC adaptor.

DR Table - Drum Transposition table for remapping or silencing individual drum parts.

ESEQ - Yamaha's sequencer format, as used on older Yamaha products such as SY77/QX3.

Fingered Chord Zone - The keyboard zone that is "active" ie. able to sensing user entered chords and change the accompaniment.

FX - Effects Processor, ie. section that provides a range of reverberation, modulation & distortion effects. QY700 has 3 simultaneous effects available.

MIDI - Acronym for Musical Instrument Digital Interface.

MTC - Acronym for MIDI Time Code. A synchronisation format with embedded hours/minutes/ seconds and frames.

Phrase - A musical riff! The QY has 3876 preset phrases and 99 user phrases per Style.

Pattern - A collection of phrases which together form part of a song.

Play FX - A set of parameters that can be superimposed on the original MIDI data to add more musically interesting variations to the original data.

Section - A collection of patterns which form part of a Style. The QY-700 has 8 Sections: A to H.

SMF - Standard MIDI File, Type 0 (which is single-track) or Type 1 (which is multi-track).

Song - A collection of sequencer tracks and pattern tracks which are controlled by chord and temp tracks.

Style - A combination of 8 Sections (A to H) which interact to form all the basic elements of a particular musical style.

Sync - Short for synchronisation. QY700 offers both internal sync and external MIDI Clock and MIDI Time Code sync.

Tempo Track - Controls the speed (in Beats Per Minute (BPM) of the whole song.

Voice Edit - The sounds of the QY700 can be edited using the specialised XG sound editing parameters which include for example access to attack/release/filter cutoff & resonance.

XG - Yamaha's extension of the General MIDI (GM) sound set and controller definitions. XG means literally eXtended GM.

XG Header - A setup bar containing all the data used in the song to set up the voices, the mix and the effects in the QY700. The XG header is essential to be able to play back an XG compatible MIDI File on different XG products such as the Yamaha MU-50 and MU-80.

## **Appendix E: Finale**

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Thanks to all the following QY and XG sensei for their effervescent advice and critique; Paul Ellis (Yamaha R&D, London), Graham Lee, Kevin Mitton (Yamaha MusicSoft Europe Ltd.) & Nate Tschetter (Yamaha SDO, Los Angeles). Thanks also to Tommy Kamisasa and Geoff Yonemoto for their support in London, and Keisuke Suzuki / the QY team at Yamaha HQ, Hamamatsu.

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References:

- [1] Yamaha XG Format Specifications v1.23 c1995 Yamaha Corporation.
- [2] Yamaha XG Specifications v1.09 c1995 Yamaha Corporation.
- [3] QY700 Prototype Manual c1996 Yamaha Corporation.

Internet:

Yamaha can be reached via the Internet at a number of sites worldwide. Check out these sites for more information on Yamaha products, XG and the QY700.

Yamaha Official Main International Sites  
<http://www.yamaha.co.uk/>  
<http://www.yamaha.co.jp/>

<http://www.yamaha.com/>  
<http://www.yesba.com/yesba/worldwide.html>  
Mike Barnes, June 1996.

## Appendix F: QY Software Support

Quick Guide Data Disk Contents... All File: "ALL-DATA.Q7A"

- A. For Section 2: 2 Demo Songs
  - ù1ù Demo 1 - XG Song "QY SHOK (MID)"
  - ù2ù Demo 2 - QY ABC Song including custom patterns "QY ABC+SOLOS"
  
- B. For Section 3: Phrase/Pattern Assembly
  - ù3ù Dialling/Arranging Phrases (Select STYLE 01 "QY EXAM1")
  - ù4ù XG/Drum Voicing
  - ù5ù Drum Tables/Groove Template
  
- C. For Section 4: Song Assembly
  - ù6ù 8 Bar Groove (See STYLE 64, used in Song Demo2)
  - ù7ù Assembling The Pattern
  - ù8ù Adding The Chords/Adding The Melody
  
- D. For Section 5: Remixing
  - ù9ù Effects Setup Example/Drum FX Example (See Song 2)
  - ù10ù XG Voicing Parameters

## Yamaha XG Software Support Disks

XG Song Library - MIDI never sounded so real!

EMS XG101	New Romantics
EMS XG102	Motown Gold
EMS XG103	Country & Western Bonanza
EMS XG104	The Best Of Diana Ross
EMS XG105	Screen Themes- John Williams
EMS XG106	Jazz Funk Vol.1
EMS XG107	Good Vibrations - The Best Of The Beach Boys
EMS XG108	The Great Musicals
EMS XG109	Classical Masterpieces Vol.1
EMS XG110	The Best Of The Eurythmics
EMS XG111	Soft Rock Collection
EMS XG112	Soft Reggae
EMS XG113	Souled Out
EMS XG114	Hard'n'Heavy
EMS XG115	Simply Red
EMS XG116	Bacharach & David
EMS XG117	Sting
EMS XG118	Electro Pop
EMS XG119	Simon & Garfunkel
EMS XG120	Disco Nights
XG Hyper Grooves - 320 new phrases per disk	
EMS XG201	Dance
EMS XG202	Jazz & Fusion
EMS XG203	Rock & Pop
EMS XG204	Latin
EMS XG205	Dance II

Contact your local dealer for more details.