

DGP PRODUCTIONS/BOLDER SOUNDS

ACOUSTIC STEEL GUITAR

For the Yamaha MOTIF
XF

OWNER'S MANUAL

INTRODUCTION

Thank you for purchasing the “Acoustic Steel Guitar” library for the Motif XF. This sound library contains over 690 MB of new samples, - therefore you will need a 1GB flashboard installed in your XF in order to use it. 2 GB of flash memory (two 1 GB flashboards) is recommended so you can install other libraries.

Flashboards for your XF can be purchased from the Shop at Motifator.com:
<http://shop.motifator.com/index.php/xf-accessories/1gb-xf-flash-board.html>

“Acoustic Steel Guitar” features a beautifully sampled Santa Cruz steel string acoustic guitar, played with fingerpicks and recorded in stereo at 24-bit 96khz by Dennis Burns of Bolder Sounds.

“Acoustic Steel Guitar” is the first Motif-format library to include voices consisting of samples of strummed guitar chords, along with “single-note” voices. Six different chord types, in both downstroke and upstroke versions, were recorded in all 12 keys, and the samples were mapped and made into voices that allow easy creation of realistic acoustic guitar strumming using just a finger in each hand and the sustain pedal. Assignable Function switches allow you to switch to different sets of chord types in the same voice. Furthermore, the single-note voices include standard, bright, and mellow guitars, guitars with various effects such as chorus, flanger, and phaser, “super-stereo” guitars, 12-string guitar, guitars through amps, and a special voice that features open-string fret buzz. Hooking up a second footswitch to your Motif XF’ “Assignable” Footswitch input enables switching to mono legato mode on all single-note voices. A wide variety of guitar effects sounds, such as fret squeaks, slide notes, fretboard clicks and thumps, choked strings, and harmonics notes are all included, along with EQ and DSP effect controls via the Assignable knobs. You can even use the ribbon to simulate “hammer-on” acoustic guitar technique on many of the voices!

Sound programming of the “Acoustic Steel Guitar” XF library was done by Dave Polich of DCP Productions, a longtime contributor to sounds for the entire Yamaha Motif line.

HOW TO LOAD THE SOUNDS

WARNING – BACK UP YOUR DATA FIRST

BEFORE YOU LOAD “ACOUSTIC STEEL GUITAR”, MAKE SURE YOU HAVE BACKED UP (SAVED) ANY DATA IN YOUR MOTIF XF THAT YOU MAY WANT TO KEEP.

YOU CAN SAVE YOUR DATA IN A VARIETY OF FORMATS ONTO A USB STORAGE DEVICE, OR AS AN EDITOR FILE VIA USB. CONSULT YOUR PRODUCT’S OWNER MANUAL FOR DETAILS ON SAVING/BACKING UP YOUR IMPORTANT DATA SUCH AS SOUNDS, BEATS, SEQUENCES OR SONGS.

FROM THE DOWNLOADED ZIP FILE TO USB DEVICE (JUMP DRIVE or FLASH DRIVE) -

1. Insert your USB device into your computer’s available USB slot. Its icon should appear on your desktop.
2. If it isn’t already open, navigate to the “ACOUSTIC STEEL GUITAR XF” folder and double-click on it to open it.
3. Navigate to the folder called “Acoustic Steel Guitar XF ALL File” and double-click to open it.
4. Copy the file called “SteelGuitarXF.n2.X3A” to your USB device’s icon (by either dragging the file directly to the icon, or going to your file menu and choosing “Copy” and “To” and selecting the USB device as your destination).
5. When the file has copied completely to your USB device, properly eject the USB device and insert it in the slot labeled “TO DEVICE” on the rear panel of your Motif XF. You will see a screen message that says “Connecting to USB device...”.
6. Press the **FILE** button on the front panel of the Motif XF. You should see the field next to “Type” highlighted and it should be set to “all”.
7. Press the cursor up button once, then use the INC/YES button to select the file name “SteelGuitarXF.n2.X3A” The name should highlight.

8. Press the **right cursor button** once, so the “Type” field is highlighted again, then press the **right cursor button again** to move to and highlight the field next to “Load USR”. Use either the **INC/YES button** or the **Data Wheel** to change the field so it reads “FL1” (if you only have one flashboard installed) or “FL1” or “FL2” (if you have 2 flashboards installed – in other words, the samples can be loaded to either of 2 flashboards installed).
9. Press the **SF2 button** (Load). Then press the **INC/YES button** once.
10. The library will start loading. You will first see the onscreen message “Now Loading...” and then shortly after you will see an onscreen message that says “Now Installing to the Flash Expansion Memory Module”. THIS WILL TAKE AWHILE because the samples are being “burned” onto the Flashboard, where they will remain even when you power off your XF. **Do not turn off your XF during this process, even if you think it’s “stuck” – it isn’t. Powering off your XF during the Flash load can result in a corrupted flashboard.**
11. The Flash load process will finish and you will see another “Now Loading”... message onscreen, then the load process will complete.
12. Press the **VOICE** button on the XF, then Press the User 4 bank button, and press **A 1** to select the first voice and begin playing.

FOR MORE DETAILED INFORMATION ON MANAGING AND LOADING XF SOUND LIBRARIES TO FLASHBOARDS, check out the “XF Fully Loaded” video available for purchase and download here:

<http://www.keyfax.com/index.php/motif-xf-fully-loaded-download-only.html>

NOTE ON USING A SECOND FOOTSWITCH

You will need a second footswitch, plugged into the Footswitch “Assignable” input on the back of your Motif XF, in order to enable switching to legato mode on the single-note voices. A Yamaha FC5 pedal is recommended. You can purchase one at most music stores, or online at the Motifator.com shop:

<http://shop.motifator.com/index.php/xf-accessories/fc5-foot-switch-style-sustain-pedal.html>

VOICE DESCRIPTIONS

USER BANK 3, starting with A01:

A01 – Acoustic Steel

Single-note acoustic steel guitar. Range of guitar notes is E1 to E4. Guitar effects range is E-2 to D#1. Harmonic notes range is F4 to E6. Additional noises/fx range from F6 to G#6. Level of key-off fret squeaks can be controlled by moving the **Volume 8 slider** on your XS. Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = Treble EQ control. Assignable Function Switch 1 = enables slide notes. Ribbon enables pitch bend up to simulate hammer-on technique.

A02 – AcousticSteel Bright

Brighter version of acoustic steel guitar. All ranges and controllers same as **A01**.

A03 – Acoustic Steel Solo

Basically the same as **A01**, except that the range of the guitar's "normal notes" extends to the actual range of the acoustic guitar – E1 to B4. This is the voice to use for guitar solos. Pressing Assignable Function Switch 2 enables harmonics in the range of C2 to E6. Additional noises/fx range from C5 to G#6. Level of key-off fret squeaks can be controlled by moving the **Volume 8 slider** on your XS. Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = Treble EQ control. Assignable Function Switch 1 = enables slide notes. Ribbon enables pitch bend up to simulate hammer-on technique.

A04 – Acoustic Mellow

Mellow "darker" acoustic steel string guitar. Ranges and controller assignments same as **A01**.

A05 – Acoustic Chorused

Acoustic steel string guitar with chorus effect. Range of guitar notes is E1 to E4. Guitar effects range is E-2 to D#1. Harmonic notes range is F4 to E6. Additional noises/fx range from F6 to G#6. Level of key-off fret squeaks can be controlled by moving the **Volume 8 slider** on your XS. Assignable Knob 1 = chorus speed control. Assignable Knob 2 = chorus depth control. Assignable Function Switch 1 = enables slide notes. Ribbon enables pitch bend up to simulate hammer-on technique.

A06 – Acoustic W/Flanger

Acoustic guitar with flanger effect. Range of guitar notes is E1 to E4. Guitar effects range is E-2 to D#1. Harmonic notes range is F4 to E6. Additional noises/fx range from F6 to G#6. Level of key-off fret squeaks can be controlled by moving the **Volume 8 slider** on your XS. Assignable Knob 1 = flanger speed control. Assignable Knob 2 = flanger depth control. Assignable Function Switch 1 = enables slide notes. Ribbon enables pitch bend up to simulate hammer-on technique.

A07 – Acoustic W/Phaser

Acoustic guitar with flanger effect. Range of guitar notes is E1 to E4. Guitar effects range is E-2 to D#1. Harmonic notes range is F4 to E6. Additional noises/fx range from F6 to G#6. Level of key-off fret squeaks can be controlled by moving the **Volume 8 slider** on your XS. Assignable Knob 1 = phaser speed control. Assignable Knob 2 = phaser depth control. Assignable Function Switch 1 = enables slide notes. Ribbon enables pitch bend up to simulate hammer-on technique.

A08 - Steel 12-string

Acoustic 12-string steel guitar. Range of guitar notes is E1 to B4. Guitar FX noises range E-2 to D#1. Additional FX noises range from C5 to G8. Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = enables slide notes. No ribbon assignment or harmonics notes on this voice.

A09 – SuperStereoSteel 1

“Super wide stereo” acoustic steel guitar. This voice actually uses mono guitar waveforms in elements panned hard left and hard right. Range of guitar notes is E1 to E4. Guitar effects range is E-2 to D#1. Harmonic notes range is F4 to E6. Additional noises/fx range from F6 to G#6. Level of key-off fret squeaks can be controlled by moving the **Volume 8 slider** on your XS. Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = Treble EQ control. Assignable Function Switch 1 = enables slide notes. Ribbon enables pitch bend up to simulate hammer-on technique.

A10 – SuperStereoSteel 2

Variation of **A09**. Ranges and controllers same as **A09**.

A11 – Double-Tracked Steel

Double-tracked acoustic steel string guitars. Range of guitar notes is E1 to B5. Guitar FX noises range E-2 to D#1. Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = enables slide notes. No harmonics notes for this voice.

A12 – AcousticSteelAmped 1

Acoustic steel-stringed guitar plugged into guitar amp. Range of guitar notes is E1 to E4. Guitar effects range is E-2 to D#1. Harmonic notes range is F4 to E6. Additional noises/fx range from F6 to G#6. Level of key-off fret squeaks can be controlled by moving the **Volume 8 slider** on your XS. Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = Treble EQ control. Assignable Function Switch 1 = enables slide notes. Ribbon enables pitch bend up to simulate hammer-on technique.

A13 – AcousticSteelAmped 2

Variation of **A12**. Different amp sound. Ranges and controller assignments same as **A12**.

A14 – AcousticSteelAmped 3

Variation of **A12**. Different amp sound. Ranges and controller assignments same as **A12**.

A15 – Steel Fret Buzz

Acoustic steel guitar with fret buzz on open strings (E1, A1, D2, and G2). Fret buzz effect occurs only on very hardest velocities of 125-127. Guitar note range E1-B4. No harmonics, slide notes, or assignable Function Switch assignments on this voice. Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = Treble EQ control. Ribbon enables pitch bend up to simulate hammer-on technique.

A16 - Steel Muted Chokes

Voice simulating choked string technique on acoustic steel guitar. Choke range E1-E4. Guitar FX from E-2 to D#1 and F4 to G8. Assignable Knob 1 = brightness control. Assignable Knob 2 = reverb amount. Assignable Function Switch 1 = enables echo effect.

B01 to B16 – Strummed Chords.

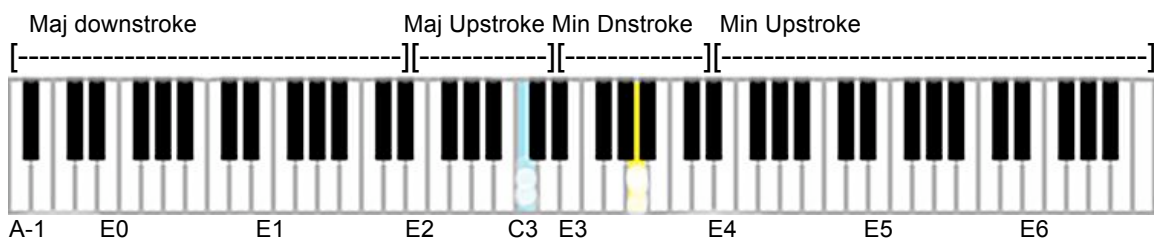
A NOTE ABOUT THE STRUMMED CHORD VOICES:

Each of the chord strums is a sample (recording) of the chord played on the guitar, exactly as the guitarist would form the chord with fingers, ringing out to where it actually stopped sounding (no loops). Guitarists “voice” chords in different keys using different fingering for each chord – not the same as voicing a chord on a piano keyboard. Chord arpeggiators work by triggering a set of notes, stacked very close together, in the exact same order, but they don’t re-voice chords as a guitarist would.

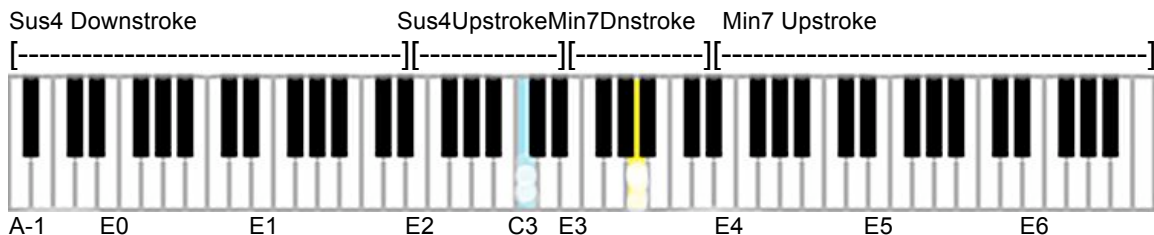
Furthermore, a **B major** played on a guitar, in the first position (Type I) will have different overtones, harmonic content, and resonances than the same chord played in **E major**. In other words, the same type of chord, played on a guitar, will sound different depending on what key the chord is played in.

B01 – Steel Maj/Min Chords

Chord strumming voice. Major and Minor chords are mapped, when Assignable Function Switch 1 is “off”, according to the diagram below (**Diagram 1**):



When Assignable Function Switch 1 is “on”, the chords switch to Sus4 and Minor 7, and are mapped according to this diagram (**Diagram 2**)



HOW TO PLAY THIS VOICE

To play this voice in order to produce authentic “strumming” in the key of E major start by placing the thumb of your left hand on **E1** and the thumb of your right hand on **E2**. Press the sustain pedal and hit **E1** (the **downstroke**), followed by hitting **E2** (the **upstroke**). Always alternate between E1 and E2 – **don’t** play them together at the same time, but rather one **or** the other.

To play this voice in order to produce authentic “strumming” in the key of E **minor**, start by placing the thumb of your left hand on **E3** and the thumb of your right hand on **E4**. Press the sustain pedal and hit **E3** (the **downstroke**), followed by hitting **E4** (the **upstroke**). Always alternate between E3 and E4 – **don’t** play them together at the same time, but rather one **or** the other.

Remember that the major chords are from E1 to D#3, and the minor chords are from E3 to G8. To change the key you are strumming in, simply move to the appropriate key – to strum in **G major**, for example, you would place your left thumb on **G1** and your right thumb on **G2**, depress the sustain pedal, and alternate between hitting **G1** or **G2** (never hitting both simultaneously). To strum in **G minor**, you would place your left thumb on **G3** and your right thumb on G4, then depress the sustain pedal and alternate between **G3** or **G4**, never hitting both simultaneously.

Since the downstrokes and upstrokes for each key are always 1 octave apart, you can also try using your left hand pinky finger for the downstroke key, and your left thumb for the upstroke key one octave above the downstroke key. For your right hand, you could use your right thumb for the downstroke (lower) key and your right pinky finger for the upstroke (upper) key one octave above the downstroke key.

Hitting the Assignable Function Switch 1 switches the keyboard chords to Sus4 and Minor 7, as illustrated in Diagram 2 above. A great number of pop song chord progressions are made up of major, minor, sus4, and minor seventh chords. In fact, many pop songs consist of just major and minor chords. With practice you can develop strumming patterns that incorporate these four chord types in different keys, switching to the Sus4 and Minor Seventh chords by hitting the Assignable Function Switch 1 at the appropriate spot in your song.

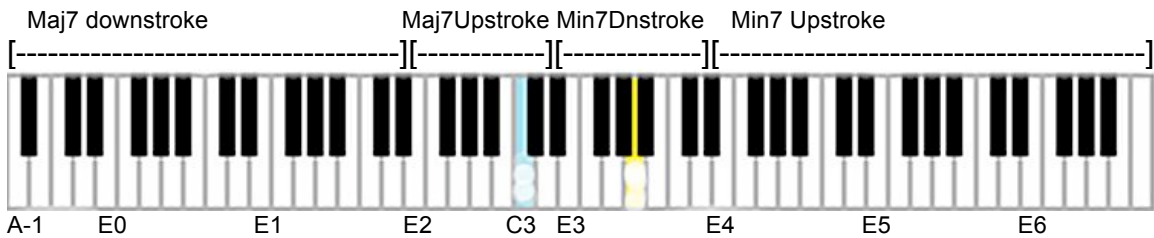
The beauty of using a strummed chord mapping system like this is that you can strum any pattern you want in any tempo and time signature – no need to use an arpeggiator to trigger a “fake strum”.

Controller assignments for this voice.

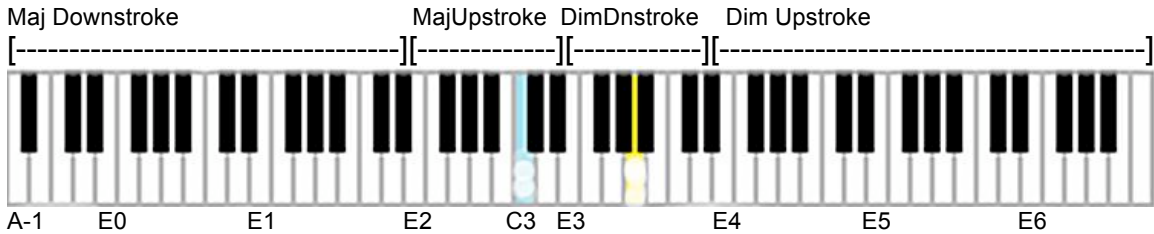
Assignable Knob 1 = midrange EQ control,. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = switches to Sus4 and Minor 7th chord mapping. Ribbon = unassigned.

B02 – Steel Maj7/Min7 Chords

Chord strumming voice. Major 7 and Minor7 chords are mapped, when Assignable Function Switch 1 is “off”, according to the diagram below (**Diagram 3**):



When Assignable Function Switch 1 is “on”, the chords switch to Major and Diminished, and are mapped according to this diagram (**Diagram 4**):

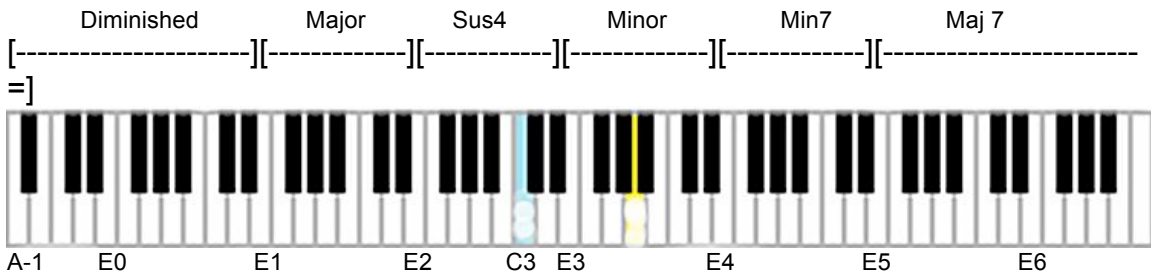


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

Controller assignments are as follows – Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = switches to Major and Diminished chord mapping.

B03 – Steel Downstroke Chords

Chord strumming voice. This voice features just the downstroke chords, in all six types, mapped according to this diagram (**Diagram 5**):



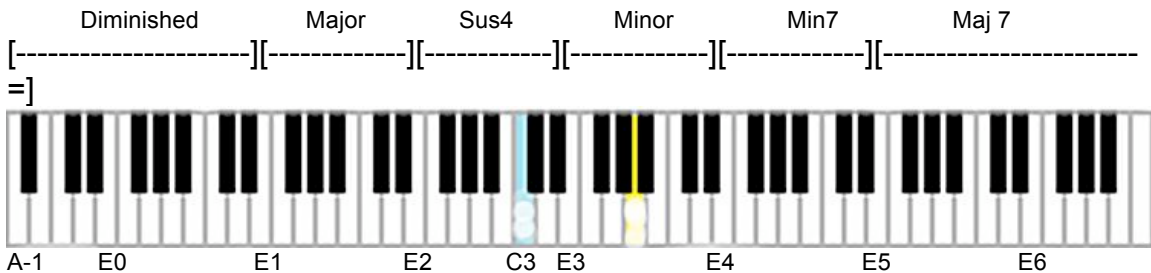
Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

Note: This is a better voice for “fast” or “frantic” strumming (like the Who’s song “Pinball Wizard”).

Controller assignments are as follows – Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = adds delay (echo) effect.

B04 – Steel Upstroke Chords

Chord strumming voice. This voice features just the upstroke chords, in all six types, mapped according to this diagram (**Diagram 6**):



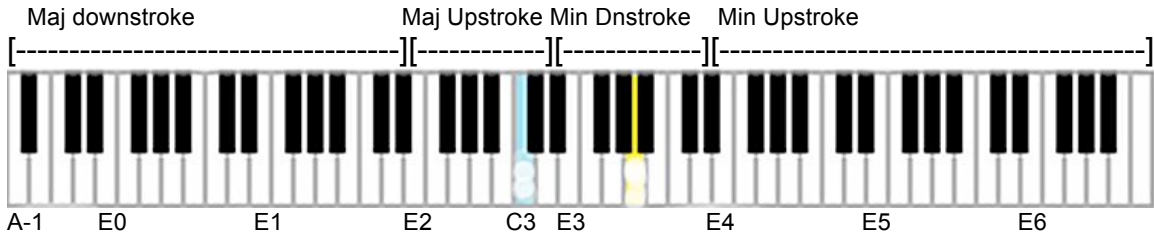
Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

Note: This is a better voice for “fast” or “frantic” strumming (like the Who’s song “Pinball Wizard”).

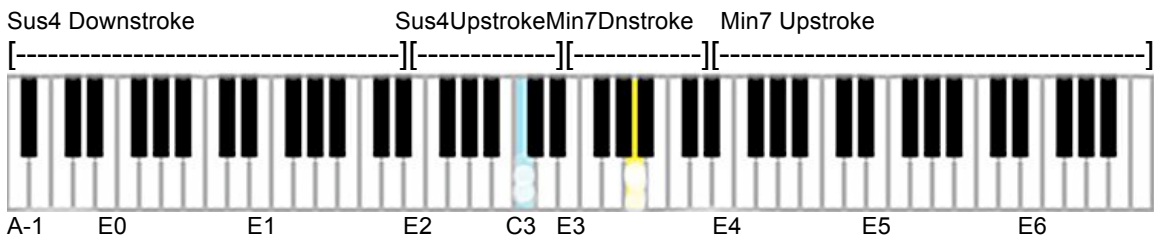
Controller assignments are as follows – Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = adds delay (echo) effect.

B05 – StIMaj/MinChordsComp

Same voice as **B01**, with a compressor effect added. Major and Minor chords are mapped, when Assignable Function Switch 1 is “off”, according to the diagram below (**Diagram 7**):



When Assignable Function Switch 1 is “on”, the chords switch to Sus4 and Minor 7, and are mapped according to this diagram (**Diagram 8**)

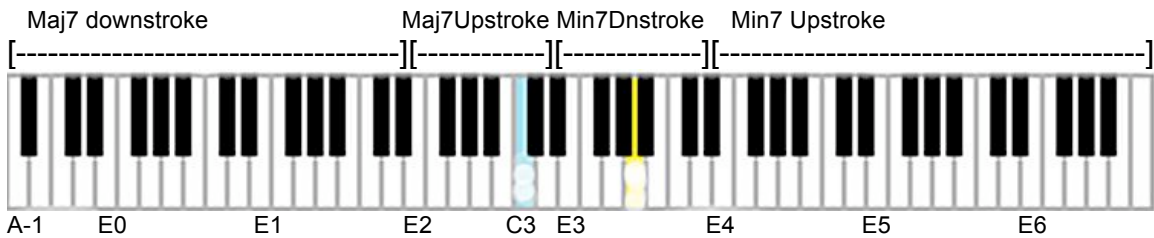


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

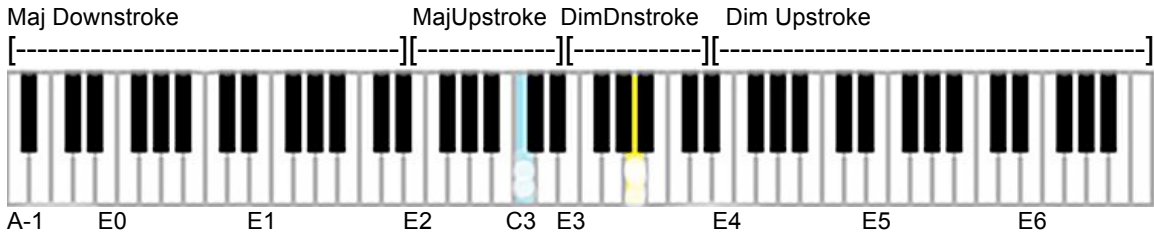
Controller assignments are as follows – Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = switches to Sus4 and Minor 7 chord mapping.

B06 – StIMj7/Mn7ChordsComp

Same voice as **B02**, with a compressor effect added. Major and Minor chords are mapped, when Assignable Function Switch 1 is “off”, according to the diagram below (**Diagram 9**):



When Assignable Function Switch 1 is “on”, the chords switch to major and Diminished, and are mapped according to this diagram (**Diagram 10**):

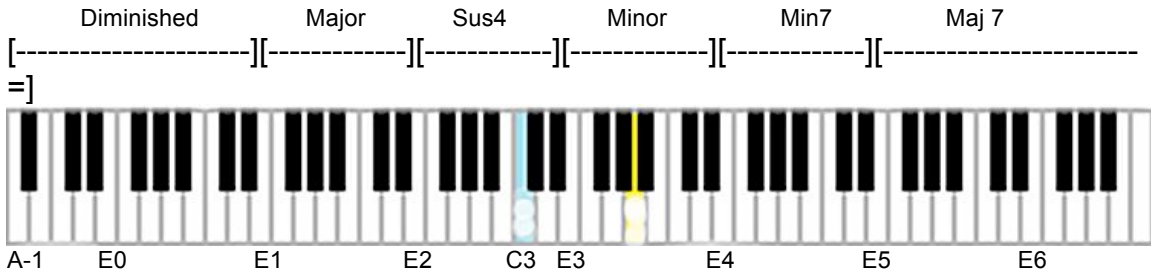


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

Controller assignments are as follows – Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = switches to Major and Diminished chord mapping.

B07 – StlDownstrkeChrdsComp

Same voice as **B03**, with a compressor effect. This voice features just the downstroke chords, in all six types, mapped according to this diagram (**Diagram 11**):

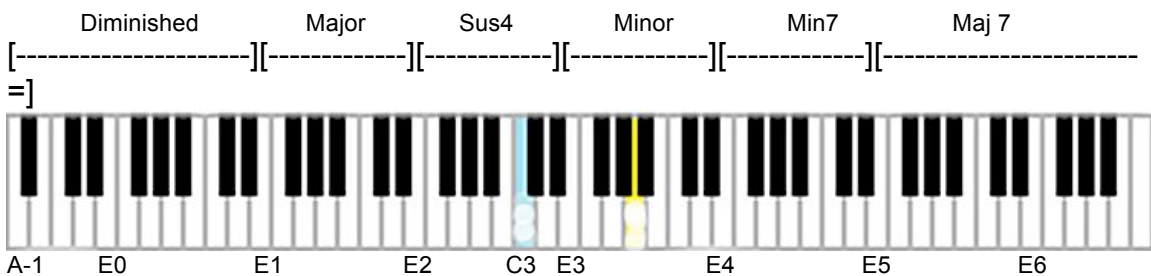


Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

Note: This is a better voice for “fast” or “frantic” strumming. Controller assignments are as follows – Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = adds delay (echo) effect.

B08 – StlUpstrokeChrdsComp

Same voice as **B04**, with a compressor effect. This voice features just the upstroke chords, in all six types, mapped according to this diagram (**Diagram 12**):

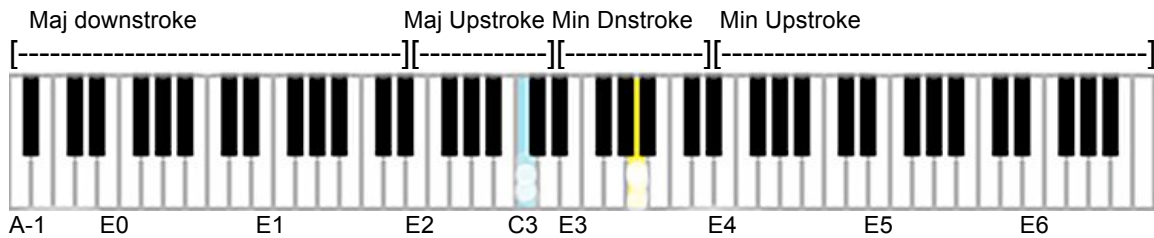


Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

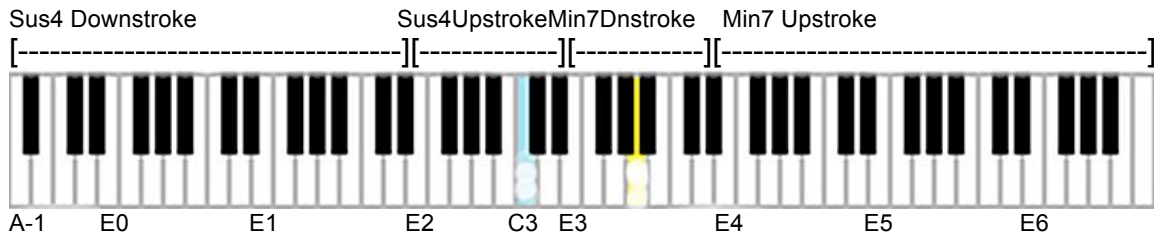
Note: This is a better voice for “fast” or “frantic” strumming. Controller assignments are as follows – Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = adds delay (echo) effect.

B09 – StIMaj/MinChrdsChrus

Same voice as **B01**, with a chorus effect added. Major and Minor chords are mapped, when Assignable Function Switch 1 is “off”, according to the diagram below (**Diagram 13**):



When Assignable Function Switch 1 is “on”, the chords switch to Sus4 and Minor 7, and are mapped according to this diagram (**Diagram 14**)

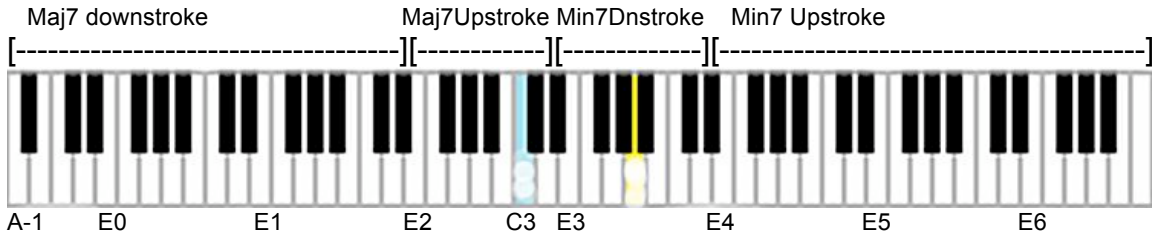


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

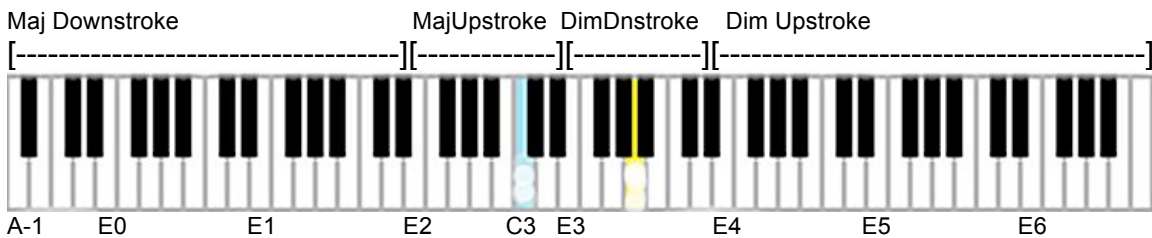
Controller assignments are as follows – Assignable Knob 1 = chorus speed control. Assignable Knob 2 = chorus depth control. Assignable Function Switch 1 = switches to Sus4 and Minor 7 chord mapping.

B10 – StIMj7/Mn7ChrdsChrus

Same voice as **B02**, with a chorus effect added. Major and Minor chords are mapped, when Assignable Function Switch 1 is “off”, according to the diagram below (**Diagram 15**):



When Assignable Function Switch 1 is “on”, the chords switch to major and Diminished, and are mapped according to this diagram (**Diagram 16**):

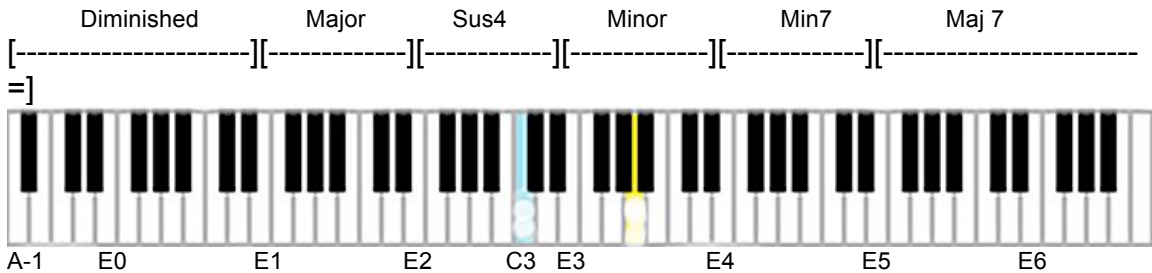


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

Controller assignments are as follows – Assignable Knob 1 = chorus speed control. Assignable Knob 2 = chorus depth control. Assignable Function Switch 1 = switches to Major and Diminished chord mapping.

B11 – StlDnstrokChrdsChrs

Same voice as **B03**, with a chorus effect. This voice features just the downstroke chords, in all six types, mapped according to this diagram (**Diagram 17**):



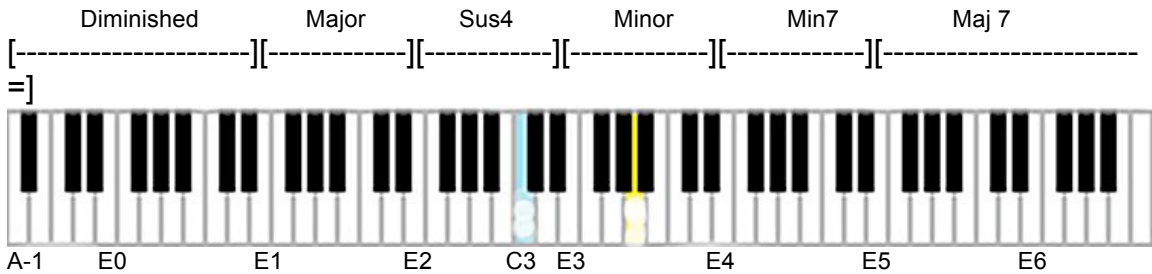
Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

Note: This is a better voice for “fast” or “frantic” strumming.

Controller assignments are as follows – Assignable Knob 1 = chorus speed control. Assignable Knob 2 = chorus depth control. Assignable Function Switch 1 = adds delay (echo) effect.

B12 – StlUpstrokChrdsChrus

Same voice as **B04**, with a chorus effect. This voice features just the upstroke chords, in all six types, mapped according to this diagram (**Diagram 18**):



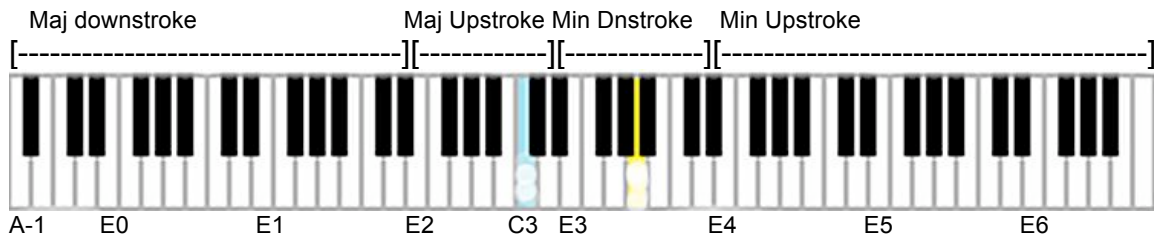
Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

Note: This is a better voice for “fast” or “frantic” strumming.

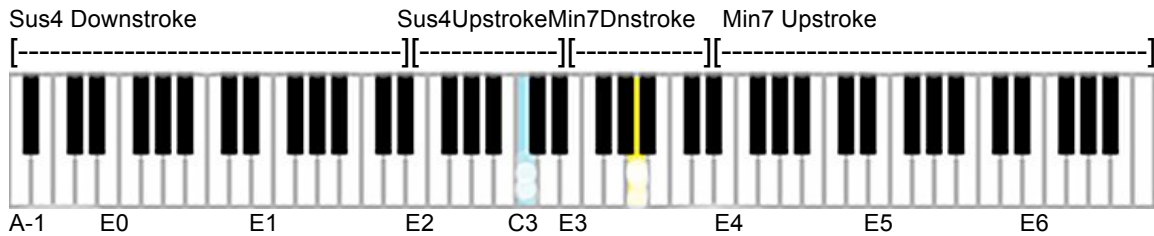
Controller assignments are as follows – Assignable Knob 1 = chorus speed control. Assignable Knob 2 = chorus depth control. Assignable Function Switch 1 = adds delay (echo) effect.

B13 – StIMaj/MinChrdsPhasr

Same voice as **B01**, with a phaser effect added. Major and Minor chords are mapped, when Assignable Function Switch 1 is “off”, according to the diagram below (**Diagram 19**):



When Assignable Function Switch 1 is “on”, the chords switch to Sus4 and Minor 7, and are mapped according to this diagram (**Diagram 20**)

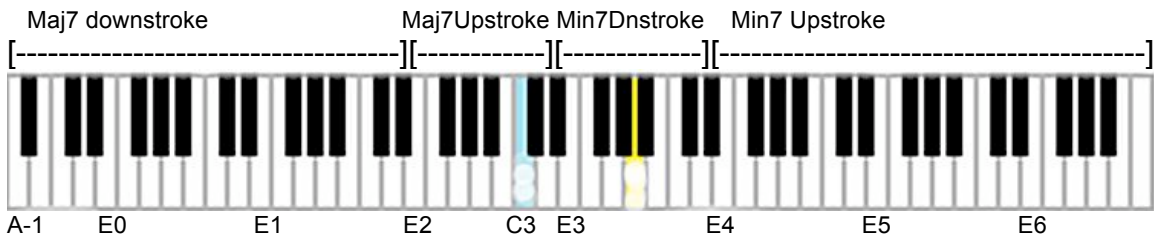


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

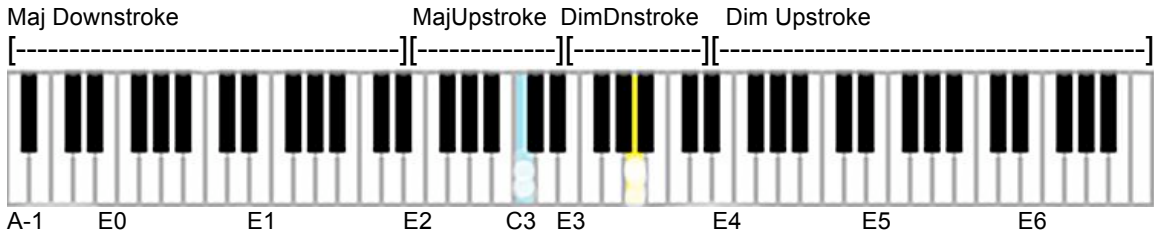
Controller assignments are as follows – Assignable Knob 1 = phaser speed control. Assignable Knob 2 = phaser depth control. Assignable Function Switch 1 = switches to Sus4 and Minor 7 chord mapping.

B14 – StIMj7/Mn7ChrdsPhasr

Same voice as **B02**, with a phaser effect added. Major and Minor chords are mapped, when Assignable Function Switch 1 is “off”, according to the diagram below (**Diagram 21**):



When Assignable Function Switch 1 is “on”, the chords switch to major and Diminished, and are mapped according to this diagram (**Diagram 22**):

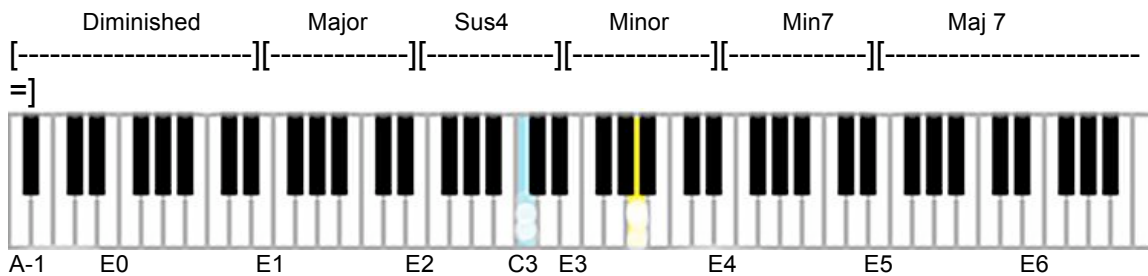


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

Controller assignments are as follows – Assignable Knob 1 = phaser speed control. Assignable Knob 2 = phaser depth control. Assignable Function Switch 1 = switches to Major and Diminished chord mapping.

B15 – StlDnstrokChrdsPhasr

Same voice as **B03**, with a chorus effect. This voice features just the downstroke chords, in all six types, mapped according to this diagram (**Diagram 23**):



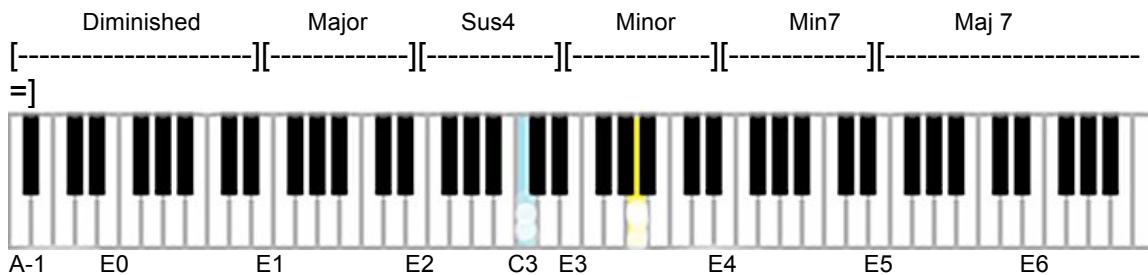
Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

Note: This is a better voice for “fast” or “frantic” strumming.

Controller assignments are as follows – Assignable Knob 1 = phaser speed control. Assignable Knob 2 = phaser depth control. Assignable Function Switch 1 = adds delay (echo) effect.

B16 – StlUpstrokChrdsPhasr

Same voice as **B04**, with a phaser effect. This voice features just the upstroke chords, in all six types, mapped according to this diagram (**Diagram 24**):



Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

Note: This is a better voice for “fast” or “frantic” strumming.

Controller assignments are as follows – Assignable Knob 1 = phaser speed control. Assignable Knob 2 = phaser depth control. Assignable Function Switch 1 = adds delay (echo) effect.

© 2011 Bolder Sounds and DCP Productions.

For more information, visit Bolder Sounds online at:

<http://www.boldersounds.com>

DCP Productions online at:

<http://www.davepolich.com>

Motifator.com:

<http://www.motifator.com/>