

DGP PRODUCTIONS/BOLDER SOUNDS

ACOUSTIC STEEL GUITAR

For the Yamaha MOTIF
XS

OWNER'S MANUAL

INTRODUCTION

Thank you for purchasing the “Acoustic Steel Guitar” library for the Motif XS. This sound library contains over 690 MB of new samples, therefore, you will need at least 1 GB of RAM (DIMM’s modules) installed in your Motif XS. The Motif XS does not ship with any RAM, you will have to purchase and install it yourself. For more information on what type of DIMMs are needed, and how to install them, please refer to page 295 of your Motif XS owner’s manual.

“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 XS’ “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” XS 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 XS 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.

A NOTE ABOUT SHARED SAMPLE DATA

It is recommended that you always load “Acoustic Steel Guitar” as an ALL file. Many of the voices in the library share the same sample data. If you choose to load the individual voices from the library in “Load Voice” mode, one at a time, the Motif XS will always load the associated sample data with each voice, which can result in the same samples being loaded over and over. This will lead to your user RAM getting “filled up” in a hurry, which will result in an overload and the error message “WARNING! SAMPLE MEMORY FULL!”

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 XS” folder and double-click on it to open it.
3. Navigate to the folder called “ACOUSTIC STEEL GUITAR XS ALL File” and double-click to open it.
4. Copy the file called “SteelGtrXS.X0A” 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 XS. You will see a screen message that says “Connecting to USB device...”.

6. Press the FILE button on the front panel of the Motif XS. Use the cursor buttons to move up to the top of the screen so that the “Device” field is highlighted and turns blue-green. If necessary, turn your jog wheel to the right until you see the name of your USB device in the field. This will indicate that your USB device has been selected.
7. Using the cursor buttons, cursor down to the field marked “Type” and make sure it is set to “all”.
8. Press the cursor up button one more time, then use the INC/YES button to select the file name “SteelGuitarXS.X0A.” The name should highlight in blue-green.
9. Press SF2 “LOAD” button. The “SteelGtrXS” library will load 32 voices to Voice User Bank 3. Press the VOICE button, then USER 3 button, then button A1 to begin.

NOTE: When you power off your Motif XS, the sample loaded will be lost. You will have to re-load “SteelGtrXS.X0A” when you power up your Motif XS again.

FROM THE DOWNLOADED ZIP FILE TO USB CD DRIVE:

1. Connect a USB CD-ROM drive to your Motif XS’ “To Device” slot located on the rear panel of the Motif XS. Power up the drive. You will see a message in the XS display that reads “Connecting to USB device...”.
2. Insert a blank CD in your computer’s CD drive. Its icon should appear on your desktop..
3. Navigate to the folder called “ACOUSTIC STEEL GUITAR XS ALL File” and double-click to open it.
4. Copy the file called “SteelGtrXS.X0A” to the CD (by either dragging the file directly to the icon, or going to your file menu and choosing “Copy” and “To” and selecting the CD as your destination).
5. When the file has copied completely to your CD, rename the CD to something you want (like “Motif XS stuff”), properly eject it and insert it in the CD-ROM drive connected to your Motif XS.
6. Press the FILE button on the front panel of the Motif XS. Use the cursor buttons to move up to the top of the screen so that the “Device” field is highlighted and turns blue-green. If necessary, turn your jog wheel to the right until you see the name of your CD in the field. This will indicate that your CD has been selected..
7. Using the cursor buttons, cursor down to the field marked “Type” and make sure it is set to “all”.
8. Press the cursor up button one more time, then use the INC/YES button to select the file name “SteelGtrXS.X0A.” The name should highlight in blue-green.

9. Press SF2 "LOAD" button. The "SteelGtrXS" library will load 32 voices to Voice User Bank 3.
10. Press the VOICE button, then USER 3 button, then button A1 to begin.

NOTE: When you power off your Motif XS, the sample loaded will be lost. You will have to re-load "SteelGtrXS.X0A" when you power up your Motif XS again.

NOTE ON USING A SECOND FOOTSWITCH

You will need a second footswitch, plugged into the Footswitch "Assignable" input on the back of your Motif XS, 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

<http://shop.motifator.com/index.php/motif-xs-accessories.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.

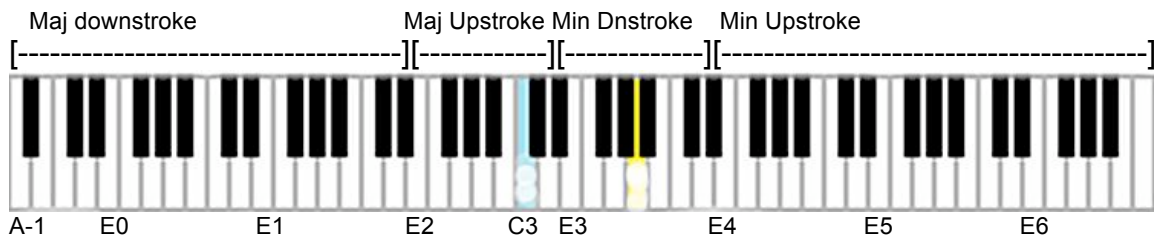
A NOTE ABOUT THE STRUMMED CHORD VOICES:

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.

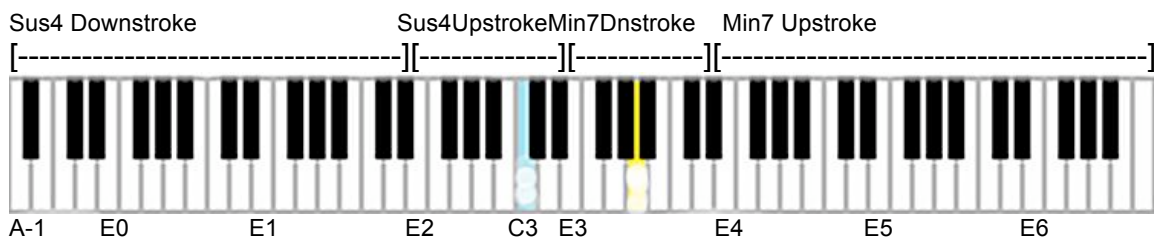
Furthermore, a **B major** played on a guitar, in the first position (Type I) will have different overtones, harmonic content, and resonances than the same chord played in **E major**. In other words, the same type of chord, played on a guitar, will sound different depending on what key the chord is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

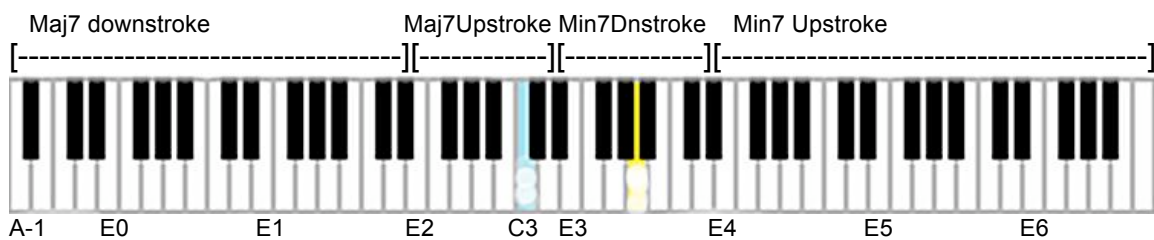
The beauty of using a strummed chord mapping system like this is that you can strum any pattern you want in any tempo and time signature – no need to use an arpeggiator to trigger a “fake strum”.

Controller assignments for this voice.

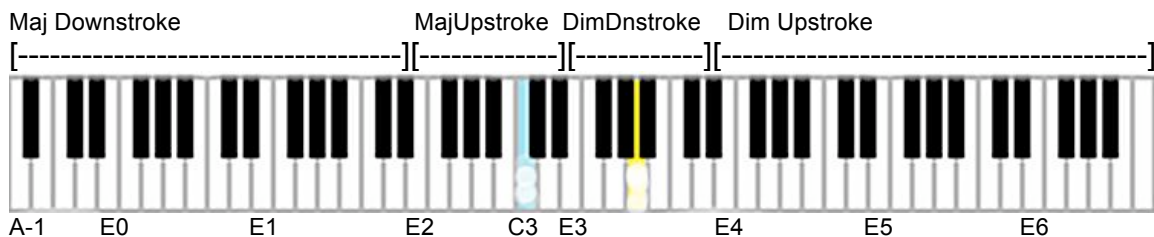
Assignable Knob 1 = midrange EQ control,. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = switches to Sus4 and Minor 7th chord mapping. Ribbon = unassigned.

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**):

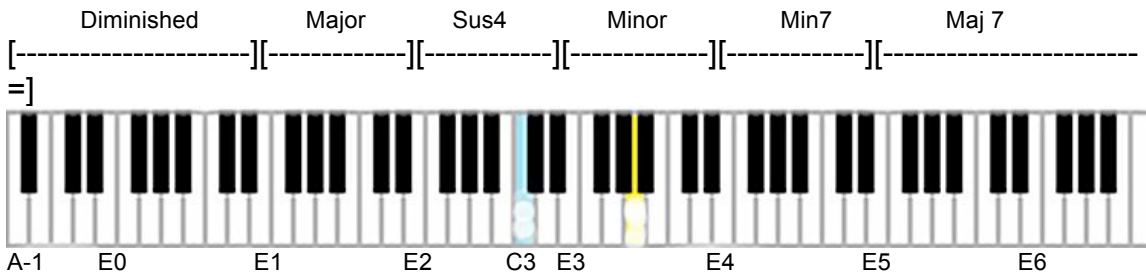


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

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**):



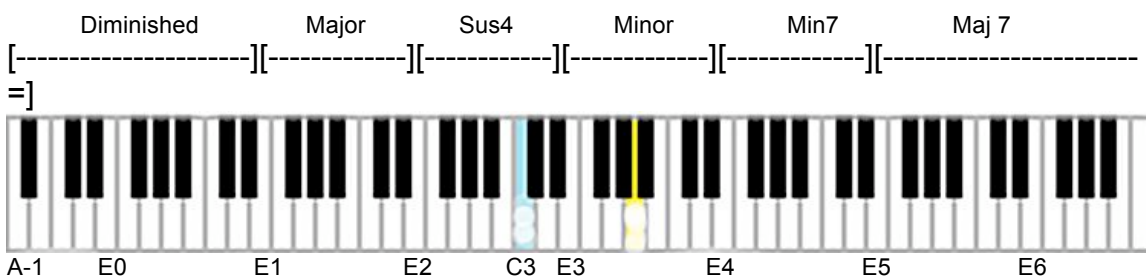
Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

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**):



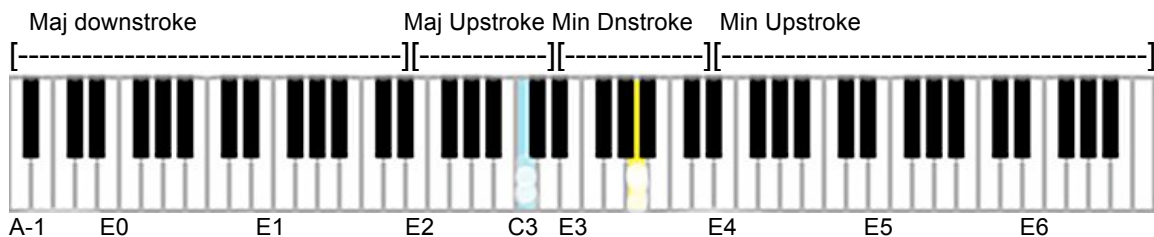
Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

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

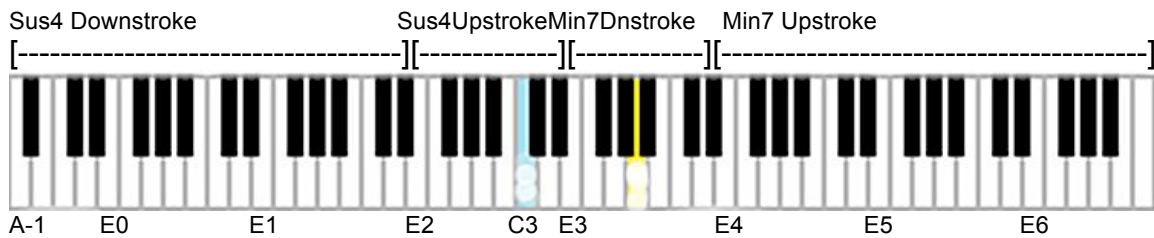
Controller assignments are as follows – Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = adds delay (echo) effect.

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**)

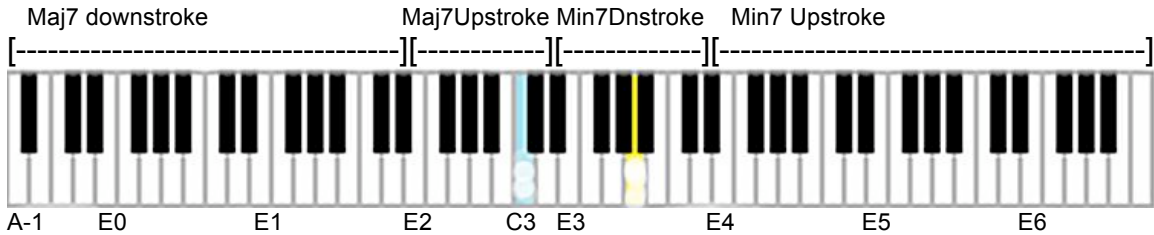


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

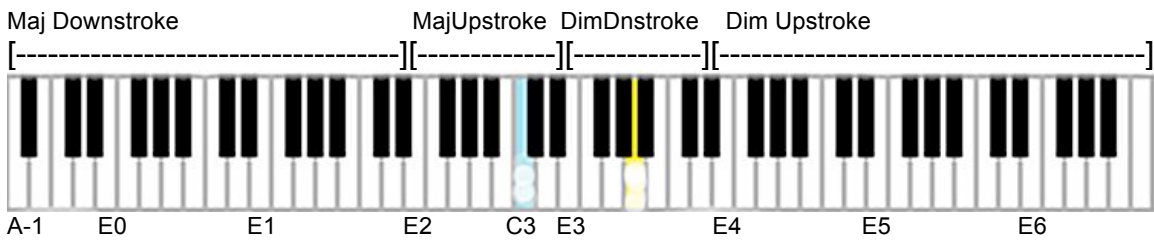
Controller assignments are as follows – Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = switches to Sus4 and Minor 7 chord mapping.

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**):

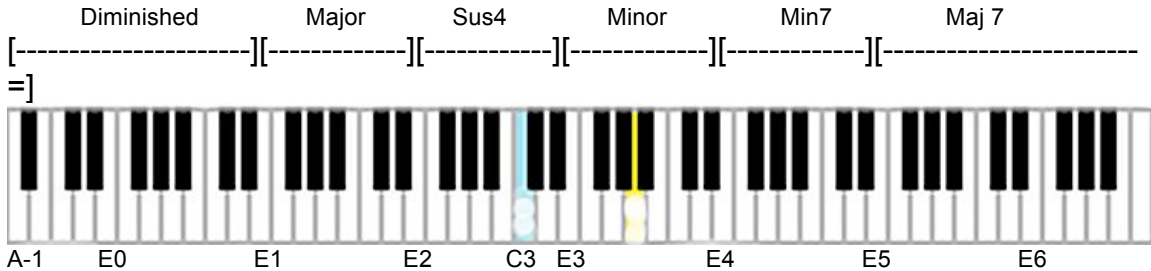


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

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**):



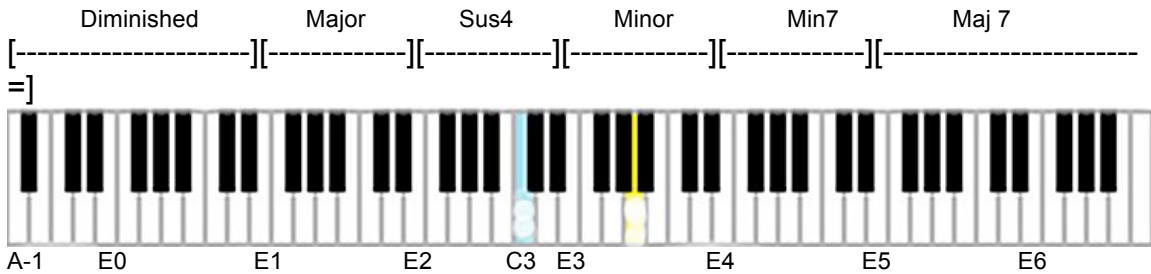
Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

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**):



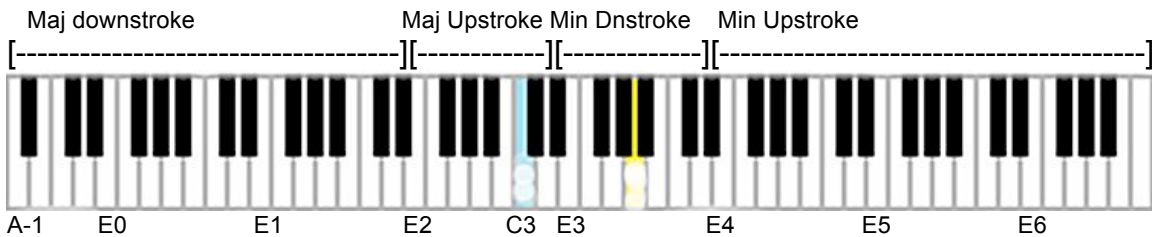
Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

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

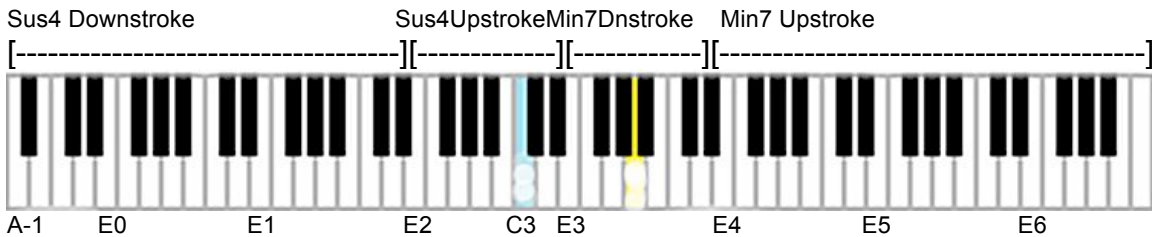
Controller assignments are as follows – Assignable Knob 1 = midrange EQ control. Assignable Knob 2 = treble EQ control. Assignable Function Switch 1 = adds delay (echo) effect.

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**)

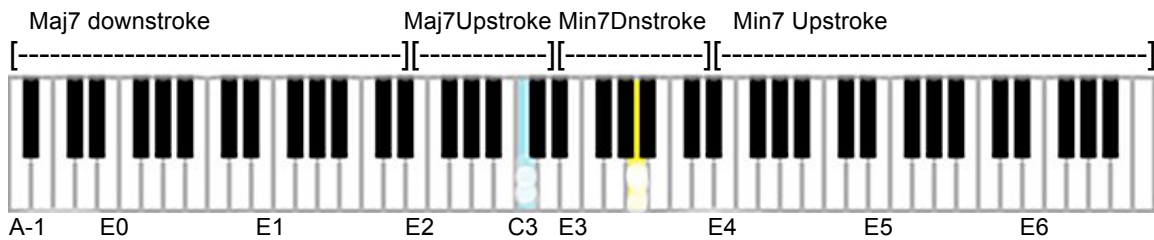


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

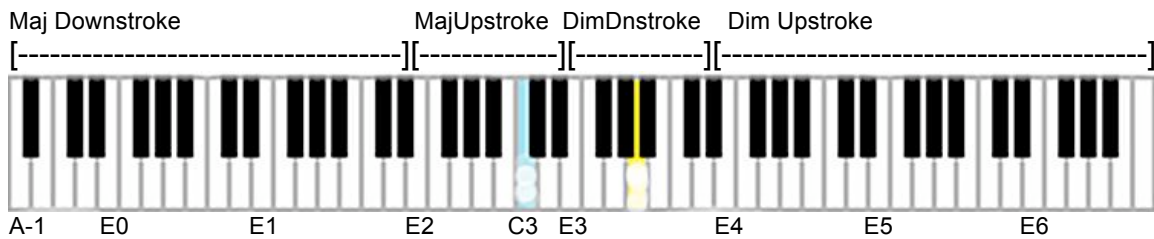
Controller assignments are as follows – Assignable Knob 1 = chorus speed control. Assignable Knob 2 = chorus depth control. Assignable Function Switch 1 = switches to Sus4 and Minor 7 chord mapping.

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**):

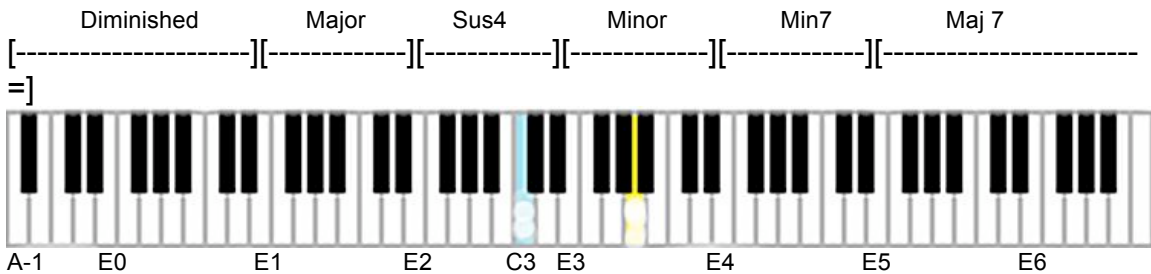


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

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**):



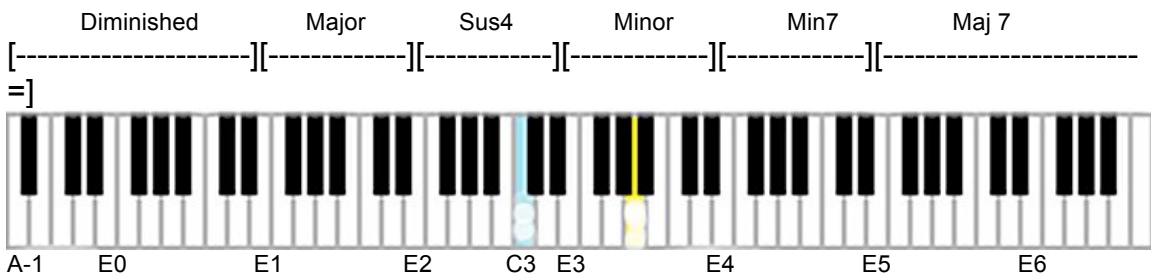
Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

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**):



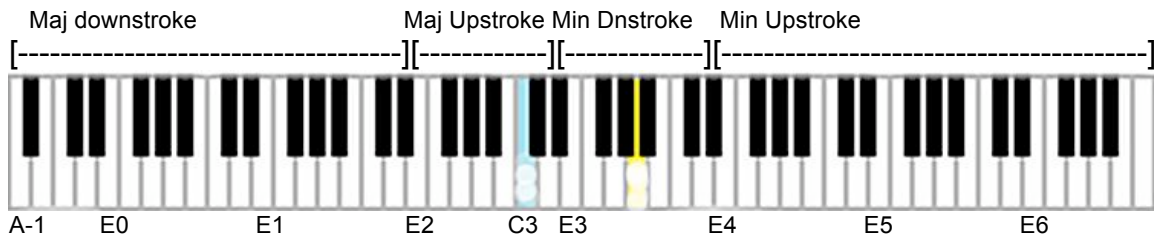
Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

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

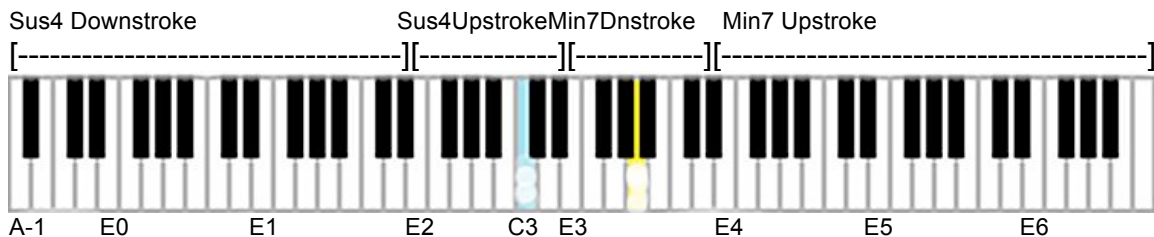
Controller assignments are as follows – Assignable Knob 1 = chorus speed control. Assignable Knob 2 = chorus depth control. Assignable Function Switch 1 = adds delay (echo) effect.

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**)

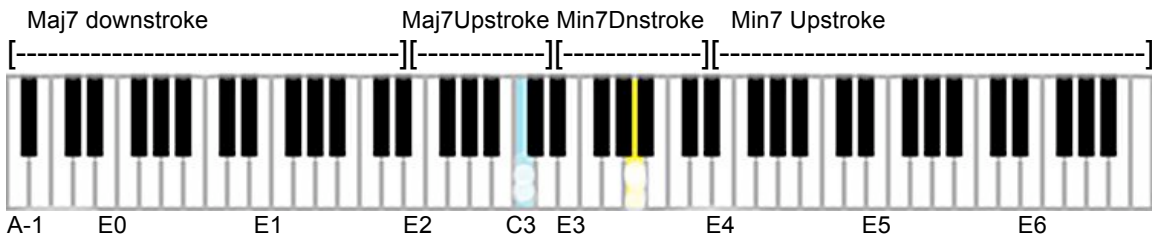


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

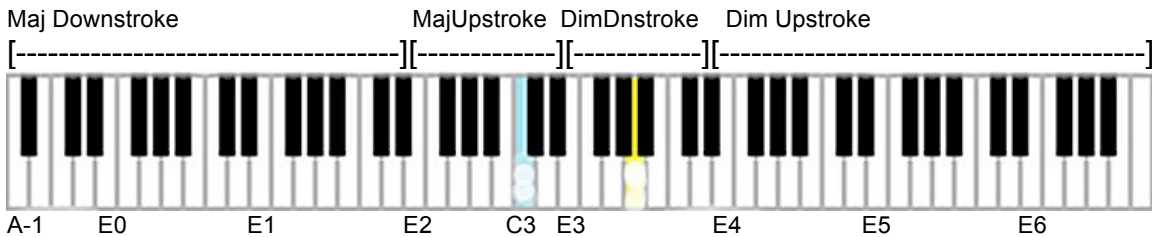
Controller assignments are as follows – Assignable Knob 1 = phaser speed control. Assignable Knob 2 = phaser depth control. Assignable Function Switch 1 = switches to Sus4 and Minor 7 chord mapping.

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**):

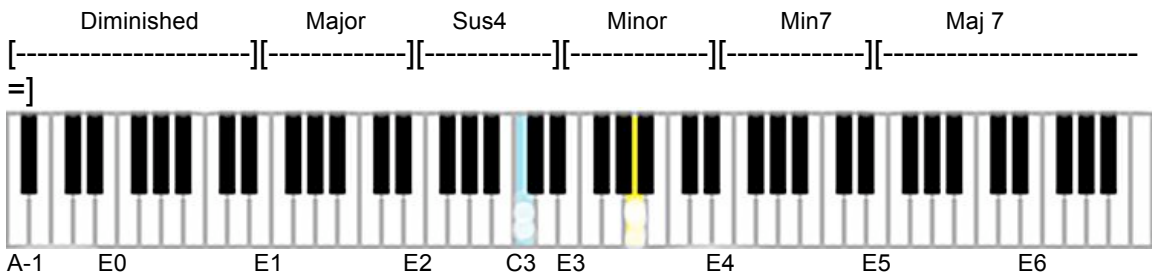


For playing technique, refer to “**HOW TO PLAY THIS VOICE**” section in the description for **B01** above.

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**):



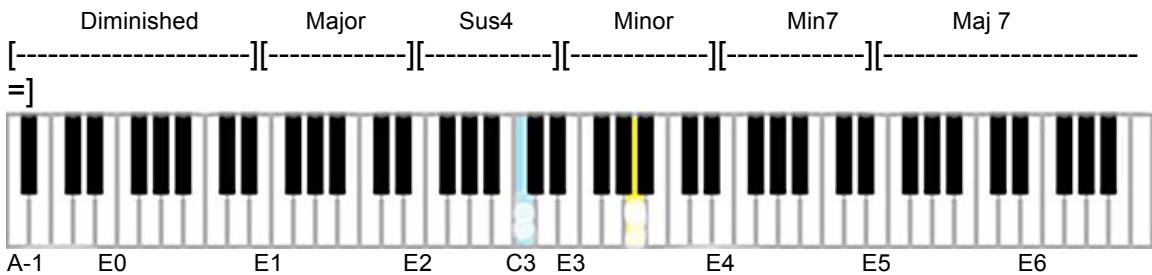
Unlike **B01** and **B02**, hitting Assignable Function Switch 1 does not call up a different set of chords.

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.

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