Unofficial RS7000 FAQ

Yamaha RS7000 Frequently Asked Questions

7 January 2002, Version 0.5

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1 FAQ Stuff

1.1 What about this FAQ?

You're looking at the Unofficial Yamaha RS7000 FAQ, Version 0.5, released 7 January 2002.

Version 0.5 notes:

Welcome to the first edition of the RS FAQ! Most of the material is selection taken from first 2500 messages from the archives of the RS7K mail list (the list is located here: http://groups.yahoo.com/group/RS7000). Note that the FAQ is still very incomplete. In following releases, selections from the rest of the RS7K archive will be added, as well from the www.motifator.com RS7000 archives.

Thanks to Erik Wiese (Ephekt7000) for starting the RS7K mail list and for proof reading the FAQ. Thanks to Tom Finegan (aka aka) to start the idea of an RS FAQ and for proof reading the FAQ.

Cheers, Robert

1.2 Remarks and Contributions

Any comment is welcome. If you didn't (fully) understand an entry, or didn't like the language used, please let us know. If you need a more in−depth explanation on some topic, please let us know. If you liked what you saw, let us know as well. ;)

Contributions to the FAQ are welcome too!

Send your remarks and/or contributions to mailto:robnet@wxs.nl with the text 'RS FAQ' in the subject line.

1.3 How is the FAQ organised?

This FAQ is divided in a number of chapters, each chapter concentrating on a certain topic like MIDI, Sampling, SCSI, etc. Each chapter contains a number of entries. The entry title (the bold text) is the 'question' part, while the entry text holds the 'answer' part. In some situations, where the question part was getting too long for a title (in the table of contents), the question part is rephrased in more words, and directly follows the bold text, prefixed with 'Q:' tag.

The answer part of an entry sometimes holds multiple contributions from several people. Every contribution ends with the author's name in square brackets, as in '[Basil]', when the author was known.

2 General

2.1 What's the latest operating system version?

The latest version is 1.14 (Dec 2001).

2.2 What OS version is used in my RS7k?

With your RS7000 turned off press and hold the PATTERN, PATT CHAIN & UTILITY BUTTONS and turn the power on. You should now be in the RS7000 test screen, next to the heading MAIN ROM is the OS version number. The actual delivered out version is V1.12 The latest version is v1.13, upcoming v1.14, and the RS–community hopes for a v2.x.

2.3 Where can I download the owners manual?

http://www2.yamaha.co.jp/manual/pdf/emi/pdfe/synth/RS7000E1.pdf.

2.4 Any additional documentation available?

Have a look at the power user guide published by Yamaha US at:
http://www.yamaha.com/dmi/products/rs7000/index.htm

The following link brings you to the RS page of the Yamaha Solutions Network, with some nice tips:

http://solutionsnetwork.yamaha.com/knowledge/kpviewerss.asp?Origin=YSNpage&Dest=020359377465738

2.5 Any info about the included memory card and CD–ROM?

http://www2.yamaha.co.jp/manual/pdf/emi/pdfe/synth/RS7000E2.pdf

2.6 Any audio demos available on the net?

Demo styles for download and listen to (Yamaha VQF–Player required)
http://www.yamaha.co.jp/product/syndtm/p/seq_rhy/rs7000/demo.html

3 Peripherals

3.1 Purchasing Compatible SmartMedia Cards

This information applies to the following models:RS7000, CS6R, CS6X, DTXTU (DTXTREME), MOTIF 6, MOTIF 7, MOTIF 8, QY100, S30 and S80. IMPORTANT: The above Yamaha products are designed to work with 3.3V SSFDC Forum compliant SmartMedia cards. The standard SmartMedia card capacities are: 2 MB, 4 MB, 8 MB, 16 MB, 32 MB, 64 MB and 128 MB. Toshiba is a manufacturer of SSFDC Forum compliant SmartMedia cards. Below is a list of part numbers:

- Toshiba 128MB SmartMedia Card; Part # DDSMFLS2−128
- Toshiba 64MB SmartMedia Card; Part # DDSMFLS2−64
- Toshiba 32MB SmartMedia Card; Part # DDSMFLS2−32
- Toshiba 16MB SmartMedia Card; Part # DDSMFLS2−16

SmartMedia Cards can typically be purchased through Yamaha 'Professional Digital Instrument' Dealers. Click here to locate a local Yamaha Dealer. Compatible SmartMedia cards are available online at http://www.MOTIFator.com , a third party support and forum website for users of the Yamaha Motif Music Production Synthesiser. [Yamaha]

I'm using a 64MB ScanDisk card that works fine. [RvdK]

I found this place called PC Connection @pcconnection.com. Their phone # is 800−800−5555. They sell smart media cards and readers. Here are the prices. [Jeff]

3.2 What's the max supported SmartMedia card size?

Currently the 128 MB cards are the largest supported cards. [RvdK]

3.3 Sample RAM Specs

You cannot simply use any type of SIMM, for example old computer SIMMS. Yamaha gear is rather picky about the SIMMs being used. These are the specs specified by Yamaha: 72−pin SIMM x 2. Access time: 70 ns or less, Bit width: x 32 [non parity) or x 36 bit (parity) Fast Page or EDO, JEDEC Standard.

I just ordered from http://oempcworld.com They have a page dedicated to sampler memory, and the prices aren't too bad. Here's the link: http://www.oempcworld.com/generic.html;$sessionid$S4JTM0YAACDWVWGIHUVXBMWYZA4YLPX0?pid=14 [ripe]

just installed 2 x 32 MB SIMMs I bought from http://www.oempcworld.com Tested them and they work just fine. These guys know what samplers are and have a list of SIMMS compatible for each sampler. Paid USD 20.85 per stick, totalling to $53.20, including shipping. Here are the specs:

32M−EDO 32MB 72pin EDO DRAM SIMM 8Mx32 non−parity, tin, 5V, 60ns, 2K, 16C, 1.0"

[RvdK]

3.4 How to check the installed sample RAM?

First, after having installed the SIMMs, power up the RS and press the Shift+Utility buttons. The RS should report 65535KB of free wave memory.

Next, sample a very long, low−noise sound until the RS runs out of free sample memory and stops the sample process. Listen carefully to the sampled sound. It should playback without distortion or other artefacts. [RvdK]

3.5 Does the AEIB1 also work with the RS?

No, the RS only accepts the AEIB2.

3.6 Will the AEIB2 optical outputs work with my MD recorder?

I don't see why not. [RvdK]

4 Structure

4.1 What is a style?

A *style* is a domain for 16 *patterns*. All the patterns within one style share the same voice settings (and the mixer in general), real−time fx settings and also share the user phrases. The above is a very important (and confusing) concept: the voice (sound), mixer settings and real−time fx settings are defined for the style domain, i.e. for all 16 patterns in that style. Also, when you record a new user phrase, say phrase U99 in style 1, that user phrase ONLY LIVES WITHIN STYLE 1, AND NOWHERE ELSE, meaning that U99 in style 2 is something totally else, if not empty. There phrase copy Job allows one to copy a phrase from one style (domain) to another. [RvdK]

4.2 What is a pattern?

A *pattern* is a group of 16 *tracks*, with a certain length. For example, an 8−bar pattern with an intro or a 16−bar pattern with a chorus. A new pattern simply as 16 empty tracks. To add midi data to a pattern, a phrases is assigned to a given track. For example, I could assign the hi−hat loop phrase to track 1, a kick phrase to track 2. I could also *record* a new user phrase on track 10, or assign a previously recorded user phrase to track 4. [RvdK]

4.3 What is a phrase?

A phrase is a piece of single−track midi data. For example, a phrase with a hi−hat loop, a phrase with full drum loop, or a phrase with a keyboard riff. There are preset phrases (in ROM) and user phrases (created by you). [RvdK]

4.4 The Yamaha phrase concept explained

The following section explains the relation between phrases and tracks. Due to the restriction phrase features of the RS (and RM1x), not all of the examples apply for the RS. But it helps understanding the phrase concept, especially for people who never used any of the other (more powerful) Yamaha sequencers.

First some definitions:

- A *phrase* is a piece of (pre−)recorded midi data with a given length.
- A *track* is a logical area representing a sound or midi channel that can contain phrase data. Tracks too have a specific length.
- A *pattern* is a group of parallel tracks, all with the same length.

Note from the definitions above that it doesn't state that the length of a phrase must be identical to the length of the track it is placed on. This is true for all the known Yamaha sequencers. For example, on the RS, a phrase of 2 or 5 bars can be placed on a track of 4 bars.

In the first case (2 bar phrase on 4 bar track, track 1 in the ASCII picture below), the phrase will be automatically repeated up to the end of the track. In the latter case (5 bar phrase on 4 bar track, track 2 in the picture), the phrase will be cut off at the end of the track.

```
   |         |         |         |         |
1:xxxxxxxxxxxxxxxxx

2:yyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyy
```

Give it a try on your RS/RM/QY. Phrase X will be repeated twice per pattern loop, while phrase will be cut off at the end of the pattern loop at the 4th bar.

Now suppose I want phrase X on track 1 to stop after two bars. In other words, suppose I want track 1 to be silent in the last 2 bars of the pattern. On the RS/RM there's not much you can do except record a 4 bar phrase and remove midi event from the last 2 bars. On the QY series of sequencers however you can place rests on the track, similar to placing phrases on it.

```
   |         |         |         |         |
1:xxxxxxxxxxxxxxxxx      R

2:yyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyy
```

In the picture above the R (for Rest) silences phrase X on track 1. It won't repeat until the end of the pattern is reached. The same technique is shown on track 4 of our QY picture: http://www.yamahasynth.com/pro/qy700/image/zu4.gif You can clearly see the rest block symbol on track 4.

One step further, what would happen in the following situation?

```
  |         |         |         |         |
1:xxxxxxxxxxxxxxxxx                 R
2:yyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyy
```

Right, phrase X on track 1 will repeat in the 3rd bar of the track, but on the 4th bar it will be silenced, when it 'hits' the rest placed there. So you would get 3 bars of phrase X and one bar silence.

The next big step is to play will several different phrases on the same track. The QY series of sequencers allow this, while the RS and RM machines are cut down to a simple one−phrase−per−track philosophy. Suppose I introduce another one−bar phrase Z and place it on track 1 like this:

```
  |         |         |         |         |
1:xxxxxxxxxxxxxxxxxx          zzzzzzzzz
2:yyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyy
```

Okay, you should know by know how this will sound. Track 1 will play phrase X, and repeat the first half of the phrase for the 3rd bar. On the 4th bar however, the QY finds a new phrase (Z) and plays that one instead of phrase X.

What you see here is a great concept. You can combine any number of phrases (and rests) on a track. Especially for longer patterns (say 8 bars or longer) this works out great. For example, insert a break phrase in the 8th bar of that repeating drum loop, while the other tracks simply continue with whatever they were doing. Since the QY also uses the phrase database concept, you can re−use every phrase you recorded for that style, and chain them on the same track.

The trick is that in each bar of a given track, you can introduce a new phrase or a rest. For example:

```
  |         |         |         |         |
1:xxxxxxxxxxxxxxxxxx     R     zzzzzzzzz
2:yyyyyyyyyzzzzzzzzzz           yyyyyyyyy
```

Now track 1 plays 2 bars of phrase X, one bar rest and one bar of phrase X. Track 2 plays one bar of phrase Y (still with an original length of 5 bars, but now truncated), two bars of phrase Z (it repeats once in the 3rd bar) and one bar of phrase Y again (phrase Y restarts here).

Btw, you don't have to place a phrase on the first bar on the QY series:

```
  |         |         |         |         |
1:          xxxxxxxxxxxxxxxxxx     R
2:                    yyyyyyyyyyyyyyyyyy
```

Initial silence bars translate to implicit rests, so the above actually reads as:

```
  |         |         |         |         |
1:     R    xxxxxxxxxxxxxxxxxx     R
2:     R              yyyyyyyyyyyyyyyyyy
```

[RvdK]

5 Using the RS

5.1 Can I switch live between Song and Pattern mode?

Not without stopping the RS in between, so you'll need another device to 'cover' the gap while switching. [RvdK]

5.2 Do I need to dedicate one track (of 16) far each drum?

Q: Do I need to dedicate one track (of 16) far each drum, or can i use one track for a whole drum set?

You don't *need* to, but it's a flexible way of handling drum sounds in real time. Since the RS supports real time editing of effect sends, filter, EG, midi delay, etc., at the track level only, this one−drum−part−per−track set−up is the logical result.

But you can do all of the drums on one track. Simply select a drum kit voice and hit the keys. Record the phrase and there you are. Note however that if you want reverb on one part only (e.g. the snare), you will have to extract the snare midi note from the recorded phrase and move it to another track (there's an edit job to do just that).

Yet another alternative is to use the resampling feature of the RS. Create your own sample kit voice with resampled drum parts, each with their own effects/filtering/etc. embedded in the sample. This way, you can play a dry kick and a wet snare on the same track. [RvdK]

5.3 Can I use a single track for chords or multiple drum sounds?

Yes.

5.4 Why use grid edit mode?

On a *pattern based* sequencer, Grid edit mode is perfect for programming drum patterns, just like it is done on drum computers, where you select an instrument (e.g. a hi−hat) and a row of 16 buttons represent the 16th notes of one bar. This allows you you to layer the drum instruments one by one. Too bad that the RS doesn't play the other tracks while in grid edit mode. [RvdK]

5.5 Only drum sounds on the first 8 tracks?

Yes that's how the preset phrases are organised, that doesn't mean that you can't use the first tracks also as synth tracks. This is just a default by Yamaha. You can always copy the whole section (if you want to edit the preset phrases you have to do it anyway...) to another section, and the RS automatically creates user phrases, and those you can copy and change as much as your heart want to. [Tom Finegan]

5.6 Choosing a track for midi in?

Q: I just hooked an external synth up to my RS7000 for the first time and was wondering how you change what track the synth controls. It only seems to be active on track one for me. Any input?

Use the MONITOR (REC) setting in MIDI set–up page 1/2. This way when you select a track, the MIDI IN will be re–channelized to that tracks MIDI settings... except for the MIDI echoing to the wrong output ports, but the internal TG channels work correctly. [ripe]

5.7 Can the RS hold several songs simultaneously?

Yes, the RS can hold 20 songs and 20 pattern chains. Provided you are not running out of sample memory (64MB) or midi event memory (300.000 events), all songs can be played live. There's no way to load a song (with sample data) in the background, while the RS is playing. [RvdK]

5.8 Do I have to name a pattern/song every time when saving?

Yes. The RS doesn't remember the name from the previous save. [RvdK]

You can't select your old pattern. You have to type in the exact name indeed, then the RS ask you, if you want to overwrite it, with "Yes" you do. The programmers of the OS didn't implement anything else, hopefully they are going to fix that in the upcoming OS–update. [Tom Finegan]

5.9 How to create live drum rolls?

You can use the MIDI delay effect for rolls... but you can't start it by hitting a note, you have to program at least one note where you would like the roll to begin (either in grid, step, or realtime record mode). After you have that one note, you can adjust all the roll parameters with the MIDI delay effect... pretty powerful. [ripe]

You could use one of the real−time loop remix roll patterns. [RvdK]

this was one of the first features i was looking for when i was shopping round.....yeah you can roll by using the Arp. button and the keyboard to pick a key..... but usually a roll is used to build up before a section and if your using you r keyboard on the RS, it doesn't let you select other sections to gotoo.....get me?

Its a bit of a let down but nevertheless RS rocks, you can do other things to take the place of that .....basically you can roll each section if you have your section switch thingy set at 16ths and that's usually enough of a roll then grab your master effects d−filter and wind that sucker, turn it off just before you let go of the section or change section.....whew..... ALL LIVE. Pretty coolehy [Ivan]

5.10 How to let the RS wait 1 measure before switching sections?

Q: When switching from pattern to pattern on the pads, it's switching immediately to the next part. It's not waiting till the measure is over, so it sounds jaring when I'm working things out and jamming. How do I get the RS to wait till the measure is over before it moves over to the next part/pattern?

In the Utility screen you'll find a parameter called PATTERN QUANTIZE. Change it to value 1 (for one measure). [RvdK]

5.11 Mute cuts off very sharply

Q: When I mute a track with say a string section or heavy reverb effect it cuts off very sharply. is there a way to alter the release of this so If I mute a track it continues the notes release time to it's natural end ?It's not the sustain or release of the sound as I've tried that. This also happens when un−muting − the note starts immediately instead of waiting for the next note in the sequence. It didn't do this on the RM1x !!!.

Please try to set the Mute Style in Utility Sub mode to Midi instead of Audio and try again. Maybe this works better for you. [RvdK]

5.12 Using the RS live?

Q: What's the 'Live' workflow with the rs7k? Can you take patterns and chain together as a basic song?

Sure. There are 3 basic modes:

1. Pattern Mode: build patterns and play them. Select patterns for playback during play by pressing a button (or with a special sysex midi command)
2. Pattern Chain Mode: chain patterns into a pattern chain, to automate the selection of patterns. Pattern chains can be recorded live or constructed in an editor. Pattern chains can be converted to a Song.
3. Song mode: record and play one huge pattern of max 999 bars.

You *cannot* change between these 3 mode while playing.

Q: But while performing can you hold on a particular pattern if you want to improvise. then continue on with the song when your done?

In Pattern mode this is possible. Simply don't select another pattern until you're done with the current one. [RvdK]

5.13 Can samples be triggered from Song mode?

Yes, just like in Pattern mode. [RvdK]

5.14 Can the RS's mini keyboard be used for external gear?

Yes, you can use the mini keyboard to play external gear through the RS MIDI outputs. [RvdK]

6 How To

6.1 How to build patterns

The idea is that you try to stay within the boundaries of one style. Styles are the numbered thingies. A style has 16 patterns, named A, B, C, etc. Within one style (without messing with Scenes), voices and effects are assigned to tracks. For example, when track 2 has been given a piano voice, track 2 of all patterns of that style have the same piano voice. Same is true for play fx, midi delay, verb, chorus, variation, groove, voice editing.

To keep things as simple as possible for the time being, don't mess around with Scenes for the moment, as these make the handling of the RS very complex, especially for a newbie.

Do what you did, but create your patterns within the same style. Create you first pattern in 1A, copy the tracks to 1B and change pattern B. Continue this way until you have the number of patterns you need.

Note: the Copy Pattern job creates a copy using the *same* phrases, so editing a phrase in the copied pattern (B) also changes the phrase in the original pattern (A). The Copy Track job creates new phrases, but that takes a job for each track. Alternatively, you could copy the phrase to a new user phrase just before you start to edit it. This problem didn't exist in you previous way of working, as user phrases only exist within a style, and you jumped styles between tracks.

Having created the patterns, go the Pattern Chain mode and chain them, either in real−time (using record) or simply by editing the pattern track (hit edit).

Please try this first and please stay away from Scenes until you get this right. [RvdK]

6.2 How to create a drum loop with samples

Yo fellas, I own an sp1200. I bought the RS to use with the SP to produce phat hip hop beats. It took me a while but I figured out how to freak this thing. I decided to write this little step by step guide on how I use it for hip hop. This includes tips I've gotten from other members on this list. Feel free to add anything you feel would enhance my technique.

This will assume that you have a bunch of samples either on a SCSI zip drive or on a SmartMedia card. I have 64 MG of ram and an Iomega Zip drive.

- Press mixer and go to voice select and select common sample. This is where I load my RS up with about 30megs of samples. i.e. hits, loops, cuts, vocals, sax riffs etc.

- Press load and import a bunch of samples into the common sample location. Load up a lot of samples because this will be a kit that we'll have load up every time you turn on your RS.
- Press mixer again. select the sample kit you've just made. It'll be named after the first sample you've imported.
- Press Sample edit. Hit a note. That'll select a sample to edit. edit the sample, get the pitch, volume, and key range tight. repeat this until every sample in the kit is sounding the way you want it to.
- Press save. Go to save ALL. When asked, save the file with the name AUTOLD_1. This will make the sample kit you just made load up every time you turn on the RS. MAKE SURE THE FILE SAVES COMPLETLY!!!
- Turn off the RS and then turn it back on. Select track 1. Go to mixer and you should be able to select that kit.(it'll be named after the first sample that you imported)
- Press record and play put down a simple 4 bar drum pattern. and some hits and bass licks.

Very important:

- Select track 2. go to mixer and select the same sound again. We're going to add a drum loop and make it lock up with our groove. press play on the sequencer. Press a drum loop and see if it is close to the tempo of the sequence. If it's not TURN THE PITCH BEND KNOB. THIS SHOULD SPEED UP AND SLOW DOWN THE PITCH OF THE LOOP.

You can press voice edit 3 time and change the pitch bend range to about +24 this will give you a 2 octave range. (maybe you only want a 1 octave range this is up to you)

- Press start on your sequencer and press the loop and keep turning the pitch bend knob until it locks up. You can keep selecting other tracks and add other sounds and get the pitches and tempos tight on.

This works for drums bass and guitar lick as well. BUTTA!!!!!!! [jeffdaddy2000@yahoo.com]

7 Midi

7.1 Can I use midi files with the RS?

Yes, as well as its own file formats the RS allows you to load and save standard midi files. [Anonymous]

7.2 Why is my sound reset after loading MIDI file?

Q: When I load midi files to my RS and change the instrument they keep changing back?

At the start of the midi file is a program change command telling the RS or any other sequencer what general midi instrument to use on that track. With the appropriate track selected press "edit", you will see all the midi data listed out, right at the start should be one labelled "PC" for program change, highlight this and hit the delete function key, you will now be able to determine the instrument for the track by using the voice sub mode as usual.

7.3 Can my RS control my other synths?

Q: Can my RS control my other synths and sound modules or do I need a software sequencer ?

The RS is a sequencer, sampler and sound module all in one, so you do not need a software sequencer. The RS will control your other synths and samplers. It receives and transmits all forms of midi data (cc's & sys exc.).

7.4 How do I set up a track on the RS to only respond to certain midi channels?

For example, track 2 responding to midi channel 1.

A track does not respond to midi channels. The tone generator does. A track records (receives) and plays back (transmits) midi data. So I'm not really sure what you mean here. Each track of the RS can communicate via a MIDI channel to either the internal tone generator or out via MIDI A and/or MIDI B. For example, Track 2 can transmit on any MIDI channel. As to data coming in the MIDI IN port – part 1 of the mixer receives on channel 1, part 2 on midi channel 2 and so on – that is pretty straight ahead. [Bad Mister]

7.5 Does using the RS to control external gear affect polyphony ?

The polyphony of the RS is the maximum number of notes the machine can play at one time. The RS has a maximum *sequencer* polyphony of 124 notes and a maximum tone generator polyphony of 62 notes. If you are controlling external midi gear then the RS's tone generator is not playing the note, so it will only be using the polyphony of the sequencer (124), and not the tone generator.

7.6 Can a track on the RS be set so that it does not respond to any incoming midi data?

If you are talking about the RS recording data (that is what a track does) you can filter data from being recorded but I think you mean (again, I'm not really sure) "Can the RS tone generator be set to not respond to any incoming midi data". Yes, by placing the RS7000 in ECHO BACK Monitor(REC) mode and muting the track you don't want to hear or by unassigning that track from the internal TG. TG channel =OFF. [Bad Mister]

7.7 Midi Setup On RS7000

About the MIDI set−up on the RS7000 and RM1x: A lot depends on how you have the ECHO BACK parameter set for your system, whether you have a two−way connection to your external controller keyboard, and whether or not you are trying to do something that is at all possible. Here, once and for all, is the skinny on MIDI OUT for both the RM1x and the RS7000.

The key to this issue is the ECHO BACK parameter and the MIDI OUTPUT CHANNEL SETUP parameters. While ECHO BACK is set in Utility (RS7000/RM1x press [UTILITY]x2 MIDI SETUP, Knob 4) and is global, the MIDI OUT Channel arrangement can be customised per Song and per Pattern (From Song or Pattern mode press [SETUP]x4 on the RS, [SETUP]x3 on the RM, for MIDI OUT CHANNEL).

If you wish to use an external controller keyboard that has its own sounds, this should not be a problem. Simply work with "Local" OFF in your controlling keyboard and use the RS7000 (or RM1x) to 'channelize' or route the signal back to your controller's tone engine when you need to. When you don't want to trigger the RS/RM from your external keyboard set the Echo Back function to 'Monitor (Rec)' (this forces the incoming MIDI data to a specific channel in the RS/RM – the parameter is called 'RecM' in the RM1x). By then

setting that channel to OFF, you will mute the RS/RM sound and will hear only the sound in your controller keyboard when you connect ('echo') MIDI A or MIDI B to your controllers tone engine. See details below:

- When Echo Back is set to MONITOR (REC), and the TG MIDI out is set to OFF: The RS/RM keys will not trigger it's own internal sounds. The RS can be set to transmit out MIDI A and /or MIDI B to your controller. Your controller keyboard will not sound it's own internal sounds *unless* you echo the signal back to it via MIDI A or MIDI B. You can select any MIDI channel to echo the signal back by setting the RS/RM MIDI A (or B) to the desired channel. Your controller will not trigger the RS/RM. (And you thought this was not possible)!

- When Echo Back is set to MONITOR (REC), and the TG MIDI out is set to *any MIDI channel*: The RS/RM will trigger its own internal sounds on the selected MIDI channel. The RS/RM can be set to transmit out MIDI A and/or MIDI B. Your controller keyboard will not trigger itself, directly. But you can have signal echoed to it via the MIDI A /MIDI B OUT channel setting. Your controller will trigger the RS/RM on the selected MIDI channel.

- In all other circumstances the RS7000/RM1x tone generator will sound to incoming MIDI data. This is by design, and is outlined in the Owner's Manual. The MIDI Filter has to do with data going or not going to the RS/RM *sequencer* – the incoming MIDI data is not filtered from the tone generator.

- The routing is most flexible. Many new to MIDI, and some veterans, have been confused when it comes to playing a sound in their controller keyboard without having the RS/RM respond. MIDI dictates that all modules on a given channel respond to messages on that channel. Therefore, it will always be true that when you are transmitting from your controller on MIDI channel 1, the connected device will respond in kind. However, if you work with Local OFF in your controller, and 'echo' the signal back through the RS/RM sequencer then it will, logically, follow the dictates of the setting on the MIDI [SETUP] page. You can therefore set–up a scenario where you are playing your controller's internal sounds and not triggering the RS/RM sound. You are re–routing the signal to serve your listening/monitoring needs. Of course, the RS/RM tone generator sounds are set to receive on MIDI channels – this is as it should be –

When you turn off the TG of the RM/RS on a channel the track stops transmitting to the tone generator. You, of course, have the option of sending the track data out via MIDI (A or B in the RS7000).

Hope this clarifies the MIDI OUT "NON–BUG". Please try this out with care. You should be able to set–up just about any scenario, when you master the Local OFF/Echo Back/MIDI OUT Channel set–up parameters. Two more hints: when making setting on the [SETUP] MIDI OUT CHANNEL page ([SETUP]x4 on the RS7000; [SETUP]x3 on the RM1x) make sure you double check which RS/RM track you are making the setting for – you can easily select tracks using the standard Track Select button combinations. When moving between [UTILITY] mode and the SETUP page you will need to select the PATTERN or SONG because the MIDI set–up is stored per song and per pattern.

Here are the other scenarios:

- When Echo Back is OFF and the TG MIDI out channel is set to OFF: The RS/RM will not sound from its own track or keyboard but can be set to transmit out via MIDI A or MIDI B . Your controller keyboard will trigger the RS/RM on the transmit channel set in your controller but will not play its own internal sounds because echo is off.
- When Echo Back is OFF and TG MIDI out is assigned to *any MIDI channel*: The RS/RM will trigger its own internal sounds on the selected MIDI channel. The RS/RM can additionally be set to transmit out via MIDI A or MIDI B, as necessary. Your controller keyboard will trigger the RS/RM sounds on the MIDI transmit channel selected in your controller, but it will not play its own internals, because echo is off.
- When Echo Back is ON* and TG MIDI out is set to OFF: The RS/RM will not sound from its own track or keyboard but can be set to transmit out via MIDI A or MIDI B. Your controller keyboard will trigger itself (because echo back is ON – no other setting is necessary). It will also trigger the RS/RM on the MIDI transmit channel of your controller keyboard.* Means set to: THRU A, THRU B, or THRU A+B; The RM1x refers to this as THRU.
- When Echo Back is ON* and TG MIDI out is set to *any MIDI channel: The RS/RM will trigger its own internal sounds on the selected channel. The RS/RM can be set to transmit out MIDI A and/or MIDI B. Your controller keyboard will trigger itself (because echo back is ON). It will also trigger the RS/RM on the MIDI transmit channel of your controller keyboard. [Bad Mister]

7.8 Does the RS transmit MTC?

No, the RS cannot transmit MTC (MIDI Time Code). It *does* slave to MTC, however, but only in Song mode. [RvdK]

7.9 Does the RS support MTC?

Yes, the RS can be slaved to MTC, but only in Song mode. [RvdK]

7.10 Does the RS support MIDI clock?

Yes, the RS can slave to MIDI clock in both Song and Pattern mode. It can also transmit MIDI clock messages. [RvdK]

7.11 Does the RS support MMC?

Yes, the RS support MMC (MIDI Machine Control). MMC is transmitted when being slaved to MTC.

7.12 What's the difference between MTC and MIDI Clock?

MTC is Midi Time Code, a control signal with absolute time encoded, like SMPTE time code. The slave receiving an MTC signal always knows where it should place the song position pointer in the song, since the playback time is always known (as it is delivered in the MTC signal).

Midi Clock is a control signal that simply emits a certain number of pulses per quarter note. The slave receiving a Midi Clock signal knows that the master is running, and even knows its speed (derived from the interval between the pulses), but doesn't know *where* in the song it should play. At least, not from the Midi Clock signal, as there is no absolute time encoded in the signal. Other Midi messages are used to get this done. [RvdK]

MTC is midi time code, which is pretty much SMPTE, but sent over MIDI cables. MTC contains absolute timing information in the form of hours, mins, secs, and frames. This sync is not related to tempo. MIDI clock is tempo based, sending relative sync messages (relative to the tempo), this is only a clock message that is received at intervals based on the master tempo. [Ripe]

7.13 Midi clock gap when switching styles?

Q: Is there someone who can tell me if it is normal that there is a midi clock gap when switching between 2 styles? (Beat not absolutely continuous)?

This has been discussed on http://www.motifator.com. Indeed, the RS shows a short delay when switching patterns of different styles. The other Yamaha sequencers (RM1x, QY700) also have this problem.

The reasons is that voices, fx settings, realtime play effects, etc. are defined per style. Switching between patterns of the same style is no problem, but switching to a pattern of another style invokes a lot of work for the RS, since the voices of all 16 tracks have to be changed as well as the fx settings and other stuff.

The idea is that you try to keep a song within the same style, but 16 patterns may not be enough for you.

Now the good news: all of the mentioned Yamaha sequencers, including the RS7000 have a switch that, when toggled, fixes the delay problem. Switching between patterns of different styles is done instantly, but at a price: no voice changes, fx changes, etc. The switch for this is in the Utility submode, Midi Setup page, called Voice Setup To TG (page 261 of the manual). [RvdK]

Just like the previous person said, it has basically, "imbedded" program change data. It has to load all those new parameters before it can produce any sound. If you start to get into using a lot of program changes, you'll realise that almost all machines have a slight lag time before they can load their new patch. You just have to find what works best for you in a live situation. A lot of people do different things to get around this. Some people have a sampler they can trigger by hand, or a keyboard where you can drop in a sort of ambient chord, etc... Or another machine on clock with it's own sounds, anyway, this is a universal "problem", any synth has some load/lag time involved. [visualufouria@mail.com]

When changing a pattern chain to a song, you can edit the position of the voice changes in the song tracks. Move them a bit back in time, such that the voice is already selected when the new pattern starts. [RvdK]

7.14 How to record all RS tracks in a sequencer?

To record the RS's 16 midi tracks with an external MIDI sequencer like Cubase or Logic, and have them appear as 16 different tracks there, perform the following steps:

1. Make sure that all RS tracks are given their own unique midi channel number and transmit to MIDI output A.

2. Mute or clear the RS tracks you don't need. Make sure mute mode is set to MIDI mute mode.

3. Connect the RS midi output A to a midi input of your PC/Mac. Connect a midi output of your PC/Mac to the RS midi input.

7.15 What's the midi A/B bug?

A problem, which I think is actually a bug. I have the MIDI echo back set as 'monitor (rec)'. The incoming MIDI is correctly echoed when a track has MIDI A and MIDI B set to a channel, but when you set MIDI A to 'OFF' and have just MIDI B set to a channel, the incoming MIDI will not echo out either of the ports.

If you instead set the MIDI B to 'OFF' and the MIDI A to some channel, MIDI data is sent from BOTH MIDI A and MIDI B! The built in RS7000 keyboard sends data out to the correct port, just the echoed MIDI data is messed up. [ripe]

The scenario you described (Monitor[Rec] and Echo Back B) will be addressed in an OS update. Stay tuned. You are correct: A and B should not be paired when you select to Echo Back A – and obviously B should have some out put when selected. OS updates will be announced here on Motifator.com. soon. [Bad Mister]

This bug should be fixed in OS v1.14. [RvdK]

7.16 Program changes (PC) for external gear?

The PC values that you specify in the phrase (header) or overrule in the RS mixer page only work for the internal TG. These values are *not* sent to external gear, unless you are changing these values manually on the RS. Programmed values are only sent to the internal TG. So to control external gear you'll have to insert a PC MIDI event in the phrase. [RvdK]

I just did another test. Set TG PARAM OUT in the Utility page to OUT A and connected my Waldorf XT to the midi out bus. Changing PC values in the mixer page now directly selects the corresponding patch on the XT. Setting the mixer PC value to Phrase and tagging the phrase with a PC value (in Record Ready mode) doesn't do anything with the XT. Note data is sent, but not the phrase's PC setting.

Back to the mixer page then. I set 2 different PC values in the mixer for track 1 in two different styles. Again, when changing the PC value, the synth reacts immediately (due to the TG PARAM OUT feature being switched on). However, when playing the RS, and changing from one style to the other, no PC changes are transmitted to the synth again (and yes, VOICE SETUP TO TG is switched on).

Concluding, the PC settings programmed in the mixer or tagged to the phrases are NOT transmitted to the midi out bus, so it seems. [RvdK]

7.17 How to make the RS talk with external MIDI gear?

Setting the midi out channel for each track is described in the manual on page 110 (English version). It's done in the set–up menu. [Klaus]

Simply switch on/off the TG, Midi Out A and/or Midi Out B switch for that track in Setup sub mode. Each track's midi can be transmitted to 3 destinations:

- Internal TG
- Midi Out A
- Midi Out B

And each of them can be switched on/off. [RvdK]

8 Record and Edit

8.1 Grid mode and other tracks

Q: Why can't I hear the other tracks when I'm recording in "Grid" mode ?

For some reason only known to the people at Yamaha that's just the way it is. Fortunately you can monitor the other tracks in the other three record modes but yes it suck's and is probably the biggest complaint you can have against the RS.

8.2 Recorded CC data stops playback when I turn the knob!

Q:I've recorded a track with a filter sweep and other CC data (e.g. by recording the knob movements). When playing back the track everything works fine. However, the moment I touch the knob during playback, the corresponding recorded CC data is no longer played. What's the problem?

This is actually in the manual. The moment you take over the control of some parameter with one of the knobs, the given parameter will *only* listen to the real−time controller and no longer to the midi data recorded in the phrase.

Got it, its on page 110 of the manual, the top left box.

To reset the behaviour and have normal midi playback control of the parameter again, you have these 3 options (page 110 of the English manual):

1. Select another section (pattern).
2. Select another style.
3. Stop the machine and press play again.

Option 1 above is probably the best workaround. Although the manual states that you have to select another section to resume normal playback of recorded parameter changes, you can also select the *same* section. [RvdK]

8.3 Changing data in section also changes section B. Why?

Q:When I have a drum pattern on track 1 of section A, can I have a different pattern on track 1 of section B, and so on? Every time I try, it always changes so the most recent pattern I created onto all the track 1's of all the sections.

Looks like you don't understand the user phrase concept yet. My guess is that the same user phrase number is used in both sections (of the same style). You will need to use a different phrase in the other section, as the contents of all user phrases are *shared* within the domain of style (16 sections). This allows you to use a phrase in section D that was originally recorded in section A. [RvdK]

8.4 How do you copy Tracks without creating copies of Phrases?

Q: I was using the Copy Track Job until I realised i was running out of space cause of the new phrase being created.

Use the Copy Pattern job, it simply copies the same phrases to the new pattern. Then use the Copy Phrase job to only change those phrases that need to be replaced. [RvdK]

8.5 How many user phrases do I get?

You get 256 user phrases per style. That is, 256 user phrases for 16 sections (patterns). If you would use a unique use phrase in each track in each pattern, you would need 16x16=256 phrases. [RvdK]

9 Sampling

9.1 Does the RS do multi sampling?

No. You can't map more than one sample to a key (or key range). So it isn't possible to use velocity so select one sample from a set of multi samples.

So you can't play multi−sampled drum kit or piano samples on the RS. The Motif *does* support this, however. [RvdK]

9.2 Can the RS play banks from Akai, Emu or Yamaha A−series?

No, you can't load *banks* or *programs* from these samplers. The reason is that the RS does not support multi sampling. You can load individual samples off Akai and Yamaha A−series disks, however. [RvdK] [verify!]

9.3 How to match the BPM of a sample to the song?

There are several ways to deal with the BPM match problem.

1. First, if you know the actual BPM of the original sample, simply set the RS to that speed and give it a try. Tune it a bit while looping and you're done. This sets the RS to the BMP of the sample, which is the most easy way to start a loop based song.

However, when the sample's tempo doesn't match the song's tempo you need to work a little harder:

2. You could record the drum loop using the Slice+Seq technique, which *slices* you loop into overlapping parts that can be shifted in time afterwards and thus very easily be tuned to you song's tempo (within certain limits). It takes a little time to learn the technique, but it works very well in many cases. For an in−depth article on slicing, read the *Understanding SLICE* article:
   http://www.yamaha.com/dmi/products/rs7000/index.htm

3. As an alternative, you could use the time stretch function and change the drum loop's tempo. Unfortunately, the RS does not display the sample's length in terms of BPM, so you either have to use the trial and error approach (which isn't nice but it works), or you have to do some math.

4. Finally, when dealing with percussive (or other non pitched) loops, you could simply tune the pitch of the loop up or down in real time while the RS is running its pattern until the tempos match. [RvdK]

9.4 Can effect send levels be defined per sample?

No. Effect send levels are defined *per track* on the RS. This means that all samples played back for a given track get the same effect level treatment. For example, when playing a drum sample kit through one track, both the kick and the snare get the same amount of reverb, chorus/delay and variation level, and there's no way to specify the reverb level of the snare alone.

Workarounds are resampling and splitting your sounds over several tracks. [RvdK]

9.5 How many samples can I load into the RS?

The RS holds a maximum of 256 sample *voices*, 128 global sample voices that can be used by all styles and songs, and 128 local sample voices, reachable only from one style.

A sample voice can however be a sample kit voice, comprising a maximum of 128 mono or 64 stereo samples, spread over the keyboard. So the maximum number of samples would thus be 256 * 128. [RvdK]

You get a maximum of 256 sample voices, 128 global voices and 128 local voices. Note that a sample *voice* can be of two types, pitched or kit. One kit type sample voice can hold 128 mono or 64 stereo samples. So there's a max of 256 * 128 separate samples available (all kit sample voices).

Note however that only one voice can be addressed per track, and if this is a sample voice, it's either a pitched or kit voice. In the latter case, you can address a maximum of 128 mono or 64 stereo kit samples from your phrase. [RvdK]

Well, there's the limit of the 64MB of sample ram, which is not too much. But if you don't need pitched samples (the piano type samples spread over the keyboard), then 64 stereo samples (or 128 mono samples) per track is possible, provided the don't consume too much memory. [RvdK]

9.6 Can the sample inputs be used for direct audio mixing?

Yes, the RS sample inputs can be used as a small live mixer. The two inputs can be treated as a stereo signal or two mono signals. The incoming signal(s) can be sent through each of the three effect blocks with a separate send level of reverb, chorus/delay and variation. When configured as two mono inputs, each of the mono inputs has its own set of effect send levels.

The audio is then mixed with the RS signals and sent to the main outputs, where it is also treated with the master effect, if enabled.

All of this can be done in Setup submode, in the A/D Setup pages. [RvdK]

9.7 Does the RS support automatic zero crossing look–up?

No, you will have to find the zero crossing part yourself using the knobs and graphical display. It's not that bad, when adequately zoomed in. [RvdK]

9.8 Does the RS support waveform editing?

Yes, there's a graphical sample trim page with a zoom feature, showing both loop points (for easy matching). See page 241 of the English manual. [RvdK]

9.9 Weird filter behaviour with samples?

Q: Is it me or the filter is really weird with sample sound, with the knob far left with a low pass filter you still hear high sound.

I tried this and found that when changing the filter type, the audio is not changed until the next MIDI event (the one triggering the sample) is encountered. Often, a sample is triggered by only one MIDI event at the start of the phrase, so you'll have to restart from the beginning of the phrase, or wait for the next loop yo hear your changes.

This probably works for other (absolute?) parameters as well. [RvdK]

9.10 Slice + Seq sampling mode. What does it do?

The Slice+Seq sampling method does two important things for you:

1. It slices the sample and spreads the separate slices over the keys of a sample kit voice.

2. It produces a sequence of midi note events in the current track! A new user phrase is created that replaces the track's current phrase.

So you you can simply press Play and here the sliced drum loop play. What you're doing is playback each of the slices triggered from midi notes in the phrase of the current track. You can now change the BPM value and the drum loop will follow the new tempo, in sync.

Also have a look here http://www.yamaha.com/dmi/products/rs7000/index.htm for a document written by Yamaha US describing the whole procedure. [RvdK]

9.11 Is it possible to Slice a sample afterwards?

Yes, the SLICE sample job does exactly the same as the Slice+Seq sample mode. So you can slice your samples anytime. [RvdK]

9.12 Does a loop−remix need more than one sample voice?

Q: I know you can have 128 sample 'voices' in each of the common and local slots, but when a loop is internally 'recycled' does that then use up more than one of the slots? Also would a 'kit' of (say) 20 of my own drum samples use up 1 or 20 of the slots?

You have a max of 128 common and 128 local sample voices available. A sample voice can be either a Pitch voice, or a Kit voice.

A Pitch sample voice is just a single sample spread over the keyboard. A Kit sample voice, however, allows for a max of 128 mono 'instrument' samples, one for each keyboard key, or a max of 64 stereo instrument samples.

So you get 64 stereo samples per sample voice, totalling to 256 * 64 stereo samples, if all sample voices were of the Kit sample voice type.

When doing a loop−remix on a spliced Kit sample voice, some magic is done. How can loop−remix e.g. reverse some of the samples without changing the sample itself (reverse is a sample playback parameter in the sample edit page)? It can't. Same for pitch. During real−time loop remix, the RS builds a new set of instrument samples, based on the original instrument samples (all within a single Kit sample voice), changes parameters like playback mode and pitch, and adds the new samples to the Kit voice. AFAIK, the original instrument samples are also still available in the same Kit voice. [RvdK]

9.13 Time stretching to a specific length?

Q: OK I know that the time stretch is used to extend the sample. So how does one Make the sample line up with the time?

In the A4000 sampler for example, the actual BPM value of a given sample could be calculated and shown. So all you had to do is go to the time−stretch page and dial in the wanted BPM value. The sampler did the rest.

The RS, however, doesn't show a sample's BPM value and also does not allow a sample to be stretched in terms of BPM. Instead, you get a lousy percentage input. So all you can do is get it right with trial an error. Or do some math...

In case of drum loops, you may also try this trick: simply change the pitch (coarse or fine) until the loop feels right. This can be done in real−time.

And there's the slice function of course. [RvdK]

9.14 Problem with TWE and RS via SCSI: 'A3000 not found'

Many people seem to have problems when linking the RS via SCSI to a PC or Mac running the Yamaha TWE (Tiny Wave Editor) software to upload/download samples to/from the PC or Mac. They all get the "A3000 not found" error. Currently there is no solution. [RvdK]

9.15 Can the RS send/receive samples over SCSI?

Yes, the RS supports the SMDI protocol that allows samples to be sent to/from a PC or Mac using a SCSI cable. Any audio editor program that supports SMDI should work. Set the the RS in the SCSI Communication page (press Load 4 times). See page 132 of the English manual.

Note that communication problems have been reported when using Yamaha's TWE application. [RvdK]

9.16 How to erase parts of the sample I don't need?

You should use the EXTRACT sample job for that (page 246 of the English manual). [RvdK]

10 Synth

10.1 How do I switch off the internal synth for a track?

Q: I use a track to control an external synth and don't want to hear the RS's internal tone generator. How do I switch it off for a given track?

To switch off the internal voice generator for a given track you go to the Setup submode and change the per−track routing of the TG and both midi outputs. [RvdK]

10.2 Can I tweak individual drum sounds on one track?

No, unlike the Motif, the RS cannot tweak the individual drum sounds of a drum Kit voice. Settings like filter, EG, and effect sends apply for the voice as a whole, at the track level. You will have to EXTRACT certain drum sounds to other tracks to give them other synth/effect settings. Alternatively, you could resample individual sounds (with effects and other settings included in the sample) and built your own drum kit. [RvdK]

You are right, the only way of making your own kit is to use those all BD, all Snare, all HH kits, tweak them, use them each on a different track, resample the drum loop by using "kit" and voila, you have your own drum kit, that you can tweak again using on different tracks applying FX, resample as kit and so on and so forth. [Tom Finegan]

10.3 Some drum kits ignore my filter settings. Why?

We don't know why, but it looks like some drum kits have preset voice settings that cannot be overruled. Maybe it depends on the OS version, but the following steps illustrate the problem for v1.11. [RvdK]

1. Turn on the RS (track 1 is selected)
2. Set voice to AnlgKit1 126/000/001 (from phrase voice)
3. Grid record 1 bar, 4xsnare
4. Set the filter type to HP (with the filter type button)
5. Tweak the filter and it is still set to LP, i.e. I can't even bypass the LP filter! [crawfish@gmx.net]

10.4 How do I load Common samples?

Q: Every time I import a sample off of my SCSI zip disk it goes to local. How do I import them to Common?

Yeah this had me baffled for a while as well. When either sampling or importing a sample. the sample will turn up wherever you last left the mixer set to. So to load a sample into Local sample 008 – select a blank track, go to the mixer page, select local sample 008 (blank or otherwise) THEN hit sample (or load/import). The sample will load into that place. [Dan]

10.5 Can I control the the filter cut–off with velocity?

No, currently only the amplitude is controlled with velocity. [RvdK]

11 Effects

11.1 How can I use more than one variation effect in a pattern ?

Per pattern or song you only have one variation, one chorus and one reverb effect. The variation patterns are the more interesting but you can still only use one. There is however a way round this and there is a full explanation of this on the tips page.

11.2 All tracks change when I change the variation effect. Why?

Q: Is it me or is my RS7000 broken ? When i select a track and i change the effect on that track, let's say i add the Jump Variation effect, all the other tracks change their effect parameter to the Jump effect. Same thing for Delay and Reverb. Basically, i Can't have 3 effects applied individually to each track. They're applied to all the tracks.

You have a total of four effect units available in the RS: variation, chorus/delay, reverb and the master effect. The current algorithm for the first three effect units is programmed *for all tracks*, *per style*. At the track level, you only program the effect *send levels* for these three effect units. These send levels can be different for each track. So you don't have three effect blocks per track. [Robert]

11.3 Is the polyphony of the RM1x affected by the "play effects" ?

The RM1x's play effects play additional notes around those in a phrase depending on the settings. These additional motes if produced by the tone generator will obviously use tone generator polyphony and the sequencer section polyphony as well.

11.4 Live FX on sample inputs?

Q: Does anyone know if it's possible to route a signal from the sample input jacks through the RS7000 while a song is being played, and hear it mixed in (hopefully via FX) to the master output? i.e. use the RS7000 as a live signal processor for e.g. vocals during song playback.

Yes, this is possible. Use the AD Setup submode page (described on page 108 of the English manual) to route a stereo or (double) mono signal signal through the RS's three effect blocks, with a separate send amount for each of the three effects.

11.5 Can the Master Effect settings be saved/restored?

Yes, save your song as an All file and load the song again using the All+System mode. This technique overwrites your system settings, but that's where the master effect settings are stored. [RvdK]

12 Files

12.1 Can the RS load RM1x patterns?

Yes, RM1x patterns can be *imported,* but with a catch. The RM1x sounds cannot be reproduced on the RS, so when the original pattern triggered the internal RM1x sounds, the pattern will sound different on the RS.

See page 130 of the English manual. [RvdK] [verify]

12.2 Can the RS load RM1x songs?

Yes you can load RM1x songs (i tried it), but you have the same problems as with the RM1x patterns of course. [Tom Finegan]

12.3 How to copy from SmartMedia card to SCSI disk?

Q: how do I copy my RS files stored on SmartMedia card on a SCSI drive, or the other way around?

You could simply load the file in the RS from the card, and save it again on the SCSI disk (or the other way around). You could also buy a SmartMedia card reader (like a floppy drive for SmartMedia cards), connect it to the PC/Mac, load all files in one go and save them on the connected SCSI drive.

Make sure that when copying the files on your PC, that the corresponding .R3A or .R3P (.R3*) files are copied along with the original song (R2A) or pattern (R2P) files. These are optional and separate files with the same base name that hold the sample data (if any).

13 SCSI

13.1 Recommended SCSI devices?

Recommended device list for RS7000:

CD−RW

- Yamaha CRW4416SX ver 1.0 or later
- CRW6416SX ver 1.0 or later
- CRW8424SX ver 1.0 or later
- CRW2100SX ver 1.0 or later
- CRW2200SX
- Plextor PX−W1210TSE

CD−ROM

- Plextor PX−40TSE

Removable Drive

- IOMEGA ZIP 100MB
- IOMEGA ZIP 250MB speed down when using 100MB disk
- IOMEGA JAZ 2GB unable to use 1GB disk
- CASTLEWOOD ORB 2.2GB

I got this list by Yamaha in japan tech support. I have both A5000 and RS7000. Yamaha said no difference between the SCSI cable use for both machine. But, it is possible that RS7000 has different compatibility from A5000's, b/c they hv different electronic design each other. [Daniel]

Note that other devices may also work. [RvdK]

13.2 What about SCSI speed?

Much better than on the Yamaha A series of samplers. I'm told that a hardware redesign was done for the SCSI part of the RS and Motif. [RvdK].

Importing a 31MB Sample from a .WAV−File was about 2 minutes. After that, loading the style which contained the same sample was about 15 seconds, what I found quite good. All done with a 2GB IBM SCSI harddisk. [crawfish@gmx.net]

13.3 What kind of SCSI connector is on the back?

It's a HD50 SCSI II (50 pin high density) connector.

13.4 Why does my 1 GB Jaz drive not work?

The 1GB Jaz is not supported. The 2GB Jaz drive *does* work, however. [RvdK].

13.5 Can the RS access my PC/Mac harddrive?

It depends. Some people report a working set−up, some report crashes. The harddrive must be a SCSI drive, and the RS must be connected to the PC/Mac with a SCSI cable.

The *major* danger is when both the PC and the sampler try to access the drive. Don't let them do that. When the sampler is using the drive, make sure that not a single piece of software on the PC is having access to the drive, including background apps. Even an open window showing the drive's contents is dangerous in some situations. [RvdK]

13.6 Can I send song and pattern files over the SCSI link?

No, if you would use a SCSI−HD with your PC and at the same with the RS, you can destroy the HDD (at least the data on it). AFAIR, you connect the RS to the SCSI−interface (and hopefully don't use any other drive with it...) then with the TWE you can upload and download samples to the RS. For other data than samples, you need an external SCSI drive, like an Iomega Zip, or an external SCSI−HDD.

Or you buy a SmartMedia Card−reader for the USB or Parallel port for the PC and store your data on HD and so forth. [Tom Finegan]

13.7 Will the RS see my computer's IDE drive?

No, the RS can only communicate with SCSI devices. Your IDE drive is using a totally different, and incompatible protocol. [RvdK]

13.8 Can I hook up an external ZIP drive (SCSI) on the RS?

Yes, SCSI ZIP drives work fine with the RS. See the list of supported drives. [RvdK]

Regarding the Zip 250 – you'll have no problems with it. I've been using mine since I got the RS7000. [dlewetag@hotmail.com]

The ZIP 100 MB versions do work perfectly. Also the Magneto Optical 230 MB disks are working. I prefer these as they are much more reliable and also cheaper and faster than Zips. [Leon]

13.9 How do I exchange data between the RS and my PC by SCSI?

1. By using a SCSI drive and exchanging disks between the two platforms.
2. By sending between the two platforms using a SCSI cable, a SCSI card for the PC and a piece of software that supports sample dumps over SCSI, like the TWE editor that comes with the RS. Note that many people report problems with TWE.

You could also use a SmartMedia card reader and exchange your data using SmartMedia cards. [RvdK]

13.10 Do I need a SCSI driver for Windows?

No, you don't need a dedicated driver for windows when connecting the RS to your PC using SCSI. [RvdK]

14 RS Versus Other Gear

14.1 RS Vs Akai MPC series?

Lets put it this way: regardless of the sounds on the Yamaha, the sequencer/sampler combination alone kicks the MPC's ASS. The MPC is literally a drum machine sampler.

Yamaha has the best timing in the business PERIOD. Standard timing resolution on sequencers= 96 ticks per quarter note (tpqn). Yamaha's? 480 tpqn do the math. Its a timing ninja. [Jayson Barrons]

I don't know much about the MPC line of sequencers, but I do know the following:

- The MPC sports 64 or 99 (can't remember) midi tracks per pattern, the RS only 16.
- The MPC3000 has 4 midi outs, if I'm correct, the RS has two, like the MPC2000.
- The RS has a resolution of 480 PPQN, the MPCs have only 96 PPQN.
- The MPCs have these 16 velocity pads used for all kind of input, the RS only has 2, and these are limited in use when compared to the MPC.
- I'm not sure now, but afaik the MPC allows velocity switching of complex (drum) sounds on the same midi key (or pad). The RS does not support velocity switching. [RvdK]

14.2 RS Vs Yamaha A4000/A5000 samplers

I sat with the rep from Yamaha the other day at Sam Ash for about 3 hours going over the RS7000. The RS7000 had many more loop remix options I think it was about 128 most of them sound so much better then the A5000. Other then that, the sampling [of the RS] is pretty basic no multi layer or key mapping. Much only 2 or 3 effects can be used at once... but it did have a sick compression as a master effect. [Dusty]

The RS is *not* compatible with the A5000. You cannot load A5k programs into the RS and play them. The RS also does not support velocity switching or velocity crossfading.

AFAIK, only *samples* from the SU700, A3k, A4k and A5k samplers can be loaded, not *programs*. And programs and samples from the S1000 and S3000 Akai samplers can be loaded. Also .wav and .aif files can be loaded. That's what the manual says on page 117. I hope I'm wrong here, since I still have a couple of Yamaha CDROMs.

Even when programs from A−series samplers CAN be loaded, note the restrictions: there's no velocity switching. So you won't be able to trigger another sample when hitting the key harder. Also, its not possible to have a mix of samples spread over parts of the keyboard: its either one sample spread over the whole keyboard (pitch sample voice), or one sample per key (kit sample voice). Next, the RS does not allow the filter, EG, etc., and effects send settings to be set and the sample level, but only at the track level. So an A5000 program with say 10 samples assigned to midi channel 1 get one single filter, EG, LFO and effect setting, and not one for each sample. [RvdK]

I've tried the RS and luv it! But it also has some weaknesses, 64MB max sampling memory, lesser filters than A4000, no multi−sampling. that is why I'm trying the A4000 now. at $800 only, it was really tempting. I just noticed that A4000 disk filing system is different from PC system. That means, i can't have a common storage of RS and A4000 samples. I have to convert one format to the other. bummer :([viccab]

14.3 RS Vs Emu XL−7

The RS has a sampler. If you don't like the internal sound set, sample away. The RS has plenty of FX, they make anything sound tasty. Try both out, make a self informed decision. no one can tell you what you should buy. [Bryan Rodgers]

14.4 RS Vs Motif

Both the RS and Motif share the same sequencer engine. The RS however has a larger library of preset phrases available (5000+), while the Motif almost has none. The Motif supports velocity switching and sample layering. The RS doesn't. The Motif supports (moderate) tweaking at the sample level, while the RS only supports tweaking at track level (i.e. all samples in a sample kit voice get the same amount of fx sends, EG, filter, etc.). The Motif has less synth voices than the RS, but of much better quality. The RS supports real−time loop remix, which the Motif does not have. The RS is oriented towards the dance market, while the Motif is more of a general usage workstation. The Motif accepts MIDI input while resampling, the RS does not. [Robert]

14.5 RS Vs Korg ES−1

This is MUCH more than the equivalent of 2 Electribes,etc... This does so much more than any of the Electribes. I DO love my es−1 but this is much more professional. The Electribes. only write short 4 measure patterns. They sound great, but don't let you have these long evolving patterns like you can make on a real sequencer. The effects in this machine will

blow your mind. The es–1's reverbs are LITERALLY unusable. It's some sort of slap back delay cranked up, it's not really reverb, all the other effects are great though. Anyway back to the RS, This machine is really capable of doing almost anything you'd want to with it. It not only samples, BUT has tones, basically it's also almost a dedicated synth as well as being a sampler. The only area it's weird on is that when you change to a pattern it does it on the next measure, not like on a drum machine when you change, and it allows you to wait out the whole pattern when it switches. You get used to this and can use it to your advantage to create really broken mixes, it's a great machine. Think of the es–1 as a sampling drum machine, and the RS7000 as a sampling Workstation.
[visualufouria@mail.com]

15 Miscellaneous

15.1 Can the RS be rack mounted?

There are no rack mounting ears available, so it's not very easy. You will have to make some kind of 19" case or cradle and place the RS in the case. [RvdK]

15.2 Does the RS only have 10 section buttons?

Yes, only 10 section buttons [A–J] are available for direct section selection. However, the RS has 16 sections per style, and all of these can be selected using a knob in the main Pattern mode page. This is not as easy as direct buttons, true. [RvdK]

15.3 How to set the RS in Test mode?

Switch off, press Pattern+Pattern Chain+Utility while switching on to enter test mode.

15.4 How do I see what OS version my RS is running?

Enter test mode (see above) to see the OS version.

15.5 Do I see characters/dots running down the screen?

My test machine had it too: actual characters scrolling down the left side of the screen. Many machines have this. Very weird, and although it seems harmless, I think it's a bug of some kind, or a debug feature that wasn't shut off when the machines were shipped. [RvdK]

This bug is already fixed in OS v.1.13 and above. [Tom Finegan]

15.6 Is there a way to directly select the upper 6 sections?

No, not from the RS, that is. The only way to select the upper six sections is by using knob 2 in the main Pattern mode page. The sections can also be selected with a MIDI sysex command, using an external MIDI controller. [RvdK]

To change the Pattern Sections via MIDI, the following system exclusive message must be transmitted to the unit via a keyboard controller or MIDI sequencer.

F0 43 7E 00 ss 7F F7

NOTE: ss is the section number of the pattern and can have a value from 00H to 0FH. (00 = section A, 01 = section B,... 0F = section P) [Yamaha]

[RvdK]

16 Reviews From RS Owners/Testers

16.1 Review (1)

The RS7000 is a bigger and better version of the already reviewed RM1x with the same bad and good points about it, improved of course, e.g. better pattern−chain mode AND...the biggest difference...with a built in sampler, that lacks of some few feature you will find on e.g. the A−series from Yamaha, no multi−samples, no zero crosspoint finder, but...it is still a better sampler than those little phrase samplers from BOSS. Yamaha pretty much ripped the SU700 engine out and put it into the RS. The sequencer taken out of the RM1x supports now the integration of MIDI and Audio in a very easy to handle way. The sampler offers features like ReCycle plus the automatic creation of fitting MIDI−notes, so that you can change the tempo without changing the pitch of the samples. As with the RM1x it takes time to learn the RS7000, just like you have to learn your software sequencer as well. So don't expect to be after one week of testing to be an expert on it and get disappointed and return it. It's a machine to work and learn with. After you mastered that, it gives you a lot to work on your music and assist you doing your music. Ideal for live usage, ideal as a center for your studio at home. If you don't own already a RM1x or if you do own one and you want more sequencing more, or if you want a good hardware−sequencer with sampling abilities, go and check it out.

Comments About the Sounds:

Some people say that the TG (Tone Generator) of the RS only sounds better because of the new master−effect section, well honestly, only if you use the master effect....otherwise the RS does sound better indeed than the RM1x. I guess less compression on the sample plus the DA converting is 24 Bit with 128 times Oversampling. [Tom Finegan]

16.2 Review (2)

just buzzin.....cause mine is doin what I'm telling it to do. Im really digging the fact that you can vary the groove and delay it so it sits n shit....hehe. What else....theres so much goin on for this thing. The remix realtime thingy is awesome ....you just have to watch out when you press remix theres a tiny lag..to reorganize the sequence (i mean tiny)for what it does.....wicked!! The master effects is fuking totally usefull ,helpfull, tweaksville land .....indeedly awsome..... So good before the next section if you can filter,button on/off timing right your laughin..... You can manipulate/prgrm so much with the RS ..... The actuall quality of all effects is bar none(and editability) and the actuall sound of the unit when youve got your samples in there ...fukin hell .....your probably thinkin im goin on a

bit....lol!! But just now starting to actually make MUSIC with it and not trying to find out everything it hasnt got!!!!!!!!!!!! No dis to previous crew tryin to sus the unit out for a certain purpose,, but once you start creatin the shit ..... Its flowin definately musical styleeeeeeeeeee. [Ivan K]

16.3 Tried it a few days ago. Some comments

Overall I liked it a lot. The filters, effects, and sampling were the real selling points for me. I do feel that some of the sounds on board were fairly lame, some were slightly useless, BUT the hi−pass and bandpass filters definitely helped correct a lot of that. Actually some of the stranger sounds, became very usable after filtering with the hi−pass. IF YOU MAKE Drum N Bass, THIS IS A GREAT MACHINE for it. Rephrase: THIS is THE machine for it. I have heard a lot about how the sounds were apparently of a higher sampling rate or whatever, I honestly didn't notice much of a difference in quality for the RM1X. BUT again, the filters let you turn most lame sounds into really usable ones. The drum sounds are nice, mostly RM1X drum voices, but with some new ones not available on it. I didn't try the sampling, but I'm not worried about that, I've read the specs, and possibilities of the sampler on this machine, and I'm sure that it will perform very well. For me the key factor was that the through internal processing, the voices are usable, and allow you the option of using it's TG

substantially, as opposed to using it strictly for it's sequencing/sampling. I will be using this with my MS2000, and I will be getting either a virus rack, or micro Q, and so far, it seems like this should work out to be an extremely lethal combo.

If your questioning getting this, definitely don't hesitate. Forget all the little quirks people post, EVRY machine has it's bugs, and most of the crucial ones will eventually be worked out via OS upgrade. DON'T forget that this has a 200,000 note sequencer, and that gives you WAY more than enough memory for a full sets worth of sequencing. Pretty bad ass.

ALSO, I tried the EMU command stations, and, REALLY liked the sounds. I must admit that I wish the rs7000 had it's internal sample set. The sounds were INCREDIBLE. The filters were buttery smooth. The sounds seemed to be sampled at a much finer resolution than the Yamaha. Here's the rub: it doesn't sample, I should be able to create just as buttery sounds on the 7000 by sampling waves on my synth into 7000, and filtering, LFOing etc... form there. C'est la vie, there will never be that perfect machine. Don't get me wrong the 7k sounded great, but definitely go and give a listen to the emu boxes too, they were really nice. I'm going to try to talk guitar satan into letting me sample some sounds off of it the day I buy it, cash talks, those

clowns will do anything to get their commission out of you, ha ha ha!!
[visualufouria@mail.com]

16.4 Synth sounds (1)

I am not that impressed with RS sounds. What I totally do not like is that RS contains almost a complete XG sound set. If you listen to dry sounds, they are not that impressive, however you can make them way better with effects which are very good on RS. I also think that sound banks organisation is a bit strange. Some sound banks have 128 patches, some have less. It looks like that sound set. was put together in a rush. I do not expect RS7000 to sound like Ex5 or Motif, however 16mb of ROM seems a bit small for machine made in 2001. [Magnet]

How does he (the reviewer) know that the RS has 16MB ROM? Plus the RS doesn't have XG voices not even close to them. I had once a MU90, which has XG−sounds et and the RS is far beyond that and of a much different class than the MU−XG sound set. [Tom Finegan]

16.5 Synth sounds (2)

I have to agree, mind you I've only demo'd it. The sounds dry seemed pretty lifeless. As usual (as with my RM1X) some of the sounds were to bright and digital sounding. The sounds that were to bright, but still typical or generic sounded great with just a lil bandpass, and resonance, or notch filter. The hi pass rules. It had a lot of bite, did wonders for even the cheesiest sounds. The effects added some much needed depth, and overall I found that a lot of the sounds that started out REALLY, and I mean really bad or boring, became more than usable after just filter and lfo, and even more usable with a lil reverb or distortion. This brings me to another point, I never liked the distortion on the RM1X, and unfortunately found the RS dist. a little boring as well. C'est la vie, I've found ways to work around it on my RM and I'm sure I'll do the same here. This would probably work well for resampling though.

This does seem like it's going to be a great machine for Jungle with these different filters. Besides, it seems like you can get away with using a few of the basic necessary string sounds, basic sub basses internally, and use the sampler to sample some of your own sounds. That's really where the beauty lies in this machine, have a few, most likely more like a lot of usable internal sounds, a bank/track of 1 shot "kit" samples, and some sampled/resampled "custom" waves right in 1 machine. [visualufouria@mail.com]

16.6 Effects

Several types: You have your basic delays, stereo, multi−tap etc... and MIDI delay, which basically just regenerates the sequence, over itself. If you play with it, i.e. keep it in the background of your mix, the MIDI delay can sound a lot like real delay. The upside to midi delay is that it's generated by the clock, and it syncs to your sequence right away. Their are also some regular delays as well that will sync to clock, although I've read that they are slightly off. Don't know, I've only demo'd it, I noticed that they did seem a hair off beat, but I'm sure if you fuck with it, you can get right in sync. Anyway, the downside of MIDI delay is that if you have a really full sequence, since the midi delay is actually the sequence being regenerated, at a different volume, etc... it will cut out notes in your sequence. Again though that's only if you have a really full sequence going on. [visualufouria@mail.com]

17 Bug Reports

17.1 Pattern chain problem

Now for the problem with the pattern chain mode I think i found out what went wrong.

The way i worked yesterday:

1. I worked on the pattern track for the first section change, from a to b.
2. I worked on the scene track to mute and unmute a few tracks on section b (didn't have any for a).
3. Came back to work on the pattern track to change from section b to c (at the appropriate measure).
4. Did the same as #2 for section c. I know that REPLACE is the only way to record in this mode (except BPM track) so i made sure that everything was the same in the measures i was reworking on.
5. When i hit playback mode, everything sounded cool except that an extra beat would show up on the BD track and i lost a hit on the HH track.

Now if i could have worked on a job event, i could have added or removed a note to resolve the problem, since there is no job of that sort in the pattern chain mode, well...i could convert the chain to a song and work with the event job there, but you know...

The way i worked today:

1. I tried the same procedure as yesterday with same results.
2. So i tried to make all pattern track changes necessary for the entire chain.
3. Made all the mute, unmute changes on the scene track for all the sections in the chain.
4. I hit playback and voila ! it now sounds fine.

Conclusion (for now) :

You have to record the pattern, the BPM and the scene track for the entire chain separately and in one shot. Then use Pattern Chain editing to make changes if needed.

Unfortunately, i have to right the changes down when working this way. I would have preferred going back and forth between the tracks. The manual i think could be a little bit more detailed about this. [simon leclerc]

17.2 More bugs will be added

More reported bugs will be added to this section in next releases of this FAQ.

18 Feature Requests

18.1 Tx song/style change switch for slave device

[transmit song/style change] ONN / OFF to be placed somewhere in the utility menu. it would make it possible to use more rs7000's (or rm1x's) in a dj like set−up without risking unwanted changes of styles on the slave devices when changing style on the master. In the head of live performance it would be a BIG plus. (just like the BPM hold) [Pman]

18.2 Improve Copy and Move jobs in sample mode

In the [sampling mode] the jobs [copy] and [move] should be improved. Now the range from the source sample when using a sample kit is key number C−2~G8. Please add ALL key numbers. So that if users want to copy or move an entire sample kit it can be done faster than 128 times copy 1 note from the kit. (I found this problem hen I wanted to convert a local sample kit into a common sample kit. Maybe I'm missing another way, but it would still be good to add) [Pman]

18.3 Export of multiple samples

same as above but now in the export sample screen. Why can we only export one note from a sample kit. I want to export the whole kit. [Pman]

18.4 Add new file formats

some file formats added. like common sample pool and styleformat2 which can refer to the common sample pools. don't change the formats in use now as it will cause other problems. just add some file types. and let users choose which formats to use, because Yamaha, face it...the machine has a data management problem. [Pman]

18.5 Fix grid mode

Fix the grid mode. I use a computer to make the score so no problem but hey...when on tour it would be a BIG plus. [Pman]

Grid−mode fix to hear all other tracks. [dayv]

A real grid mode like my old MC303 [Klaus]

18.6 16 section select buttons

The 10 sections button solution is a better way as it is now. because now we gain 16 track mute buttons. So Yamaha good job...but hey I'm used to the rm1x and the 16 sections buttons and want it all. so I am making a RS7000 hardware Aden that adds sections buttons. (and more handy stuff but more on that when ready) [Pman]

Direct access to section 11−16 (for example by pressing shift + A−F) [Klaus]

18.7 Memory upgrade

A memory upgrade would be A HUGE step forward. 64MB can fill up very quickly. I. can remember the add−on kits on my Atari 1024ST which made it possible to get 4x more RAM. (at own risk) same kind of machine...no HDD, firmware like OS, etc. tweakers in the house? [Pman]

18.8 Info screen

On the rm1x when hit the [disk] button 4 times to get into the [delete and info screen] I can see how big/small the styles/files are and how many disk space left etc. I didn't find this info screen on the rs7000. So I have to transfer the all files onto a PC just to check file sizes!!! please make it like it already is on the RM1x.. there is place enough in the [delete] screen. [Pman]

18.9 Append sample job

Please let me be able to copy a sample to the end of itself. So I can turn a one bar loop into a two bar loop. [Cross]

18.10 Save and load drum kits

Being able to save and load drum kits into and from an existing pattern. [Dan Conway]

The option of saving sample kits (for single hits) and groups of span−keyboard samples (for synths), to emulate the current structure of the ROM. [dayv]

18.11 Don't−save−common−samples option

Not saving Common Samples as an option. [Dan Conway]

18.12 Jump parameter for Pattern mode

The Jump parameter to apply also when playing in pattern mode – as on the RM1X. [Dan Conway]

18.13 Pattern quantise

Pattern quantise – Can we have a parameter called ?Length? where the pattern will change when it has got to the end of the pattern. I.e.: if you hit a new pattern button during bar two of an 8 bar pattern, the RS7k will change – after playing bar 8 – please, please, please, please. [Dan Conway]

18.14 Edit value on/off switch

When LED display is set to MEASure – pot twiddling should *not* over–ride this display. Or, better still, a new parameter enabling the over–ride to be turned off for either BPM or MEASure mode. [Dan Conway]

18.15 Same file browser pot in save/load/import screens

The cursor–movement–up–and–down–the–file–listing pot in the save/load/import etc.? functions to be unified so that you use the SAME DAMN POT TO MOVE AROUND IN BOTH SAVING AND LOADING SCREENS – FER KERISAKES!!!!! [Dan Conway]

18.16 Naming kit sample voices

Can we please – somehow– be able to name our drum kits as opposed to them being called whatever the first imported sample is called? And perhaps something to distinguish them from normal samples. [Dan Conway]

18.17 Key shortcut for top–of–page

Can we have a key combination that exits all menus and leaves you at the basic interface screen. I.e.: when editing Filter cut–off (or whatever) using the menu – rather than having to hit <exit> 5 times to get back out of the editor can we hit <shift> <exit> (or whatever) and get there straight away. [Dan Conway]

18.18 Improve Copy Event or Extract Event jobs

Can we either specify the destination *phrase* in 'Copy Event' OR can we specify what bar (measure) the data is to start at (and how many copies) in the destination phrase in 'Extract Event'. [Dan Conway]

18.19 Go to Sample Edit page after Sample Stop

When Sample Stop is hit after taking a sample, it would be better to end up in the sample edit screen than back out in the main page. [Dan Conway]

18.20 Better navigation buttons in Edit page

The buttons needed to navigate the track edit screen are CURSED! Moving away from the 4 directional cursor keys on the RM1X was a BIG mistake. I don?t have the time or energy to sit down and work out a better alternative but if you can?t work out a better way of manipulating data on the screen – please hire me to do it for you? [Dan Conway]

18.21 Improved page navigation

Wherever possible (Util – Midi filter page, for example) can we have SCROLLING – i.e.: either the cursor jumps back to the first parameter from the last – or the screens themselves cycle – a good way of addressing point 18.17. [Dan Conway]

18.22 Sample option in Copy Track job default off

Can the copy Sample parameter in the Copy Track job NOT be on as default. [Dan Conway]

18.23 Fix MIDI out A/B bug [Fixed v1.14]

Fix the MIDI out A/B bug (and all other known bugs) [Klaus]

This bug is reported to be fixed in OS v1.14. [RvdK]

18.24 Tx Program Change on/off switch

Send program change to MIDI out, not only to the internal TG when switching sections/styles [Klaus]

18.25 Jump to section A

Jump to section A when switching to the next style [Klaus]

18.26 Sample Preview page

Sample Preview facility [dayv]

18.27 Record during Play

Record–on–the–fly functionality. pleasepleaseplease. This alone would turn the RS into the live box from hell. [dayv]

18.28 Video + Manual

could we ask for a dedicated video/manual combination in the same vien as 'fast track to cubase VST' instead of that arse of a manual that comes with it ? [Jez]