

YAMAHA

MEASURE

004

TEMPO

100

MUSIC SEQUENCER

QY8

MEASURE

04

TEMPO

100

C

M7

OWNER'S MANUAL

L3

SPECIAL MESSAGE SECTION

This product utilizes batteries or an external power supply (adapter). **DO NOT** connect this product to any power supply or adapter other than one described in the manual, on the name plate, or specifically recommended by Yamaha.

WARNING: Do not place this product in a position where anyone could walk on, trip over, or roll anything over power or connecting cords of any kind. The use of an extension cord is not recommended! If you must use an extension cord, the minimum wire size for a 25' cord (or less) is 18 AWG. **NOTE:** The smaller the AWG number, the larger the current handling capacity. For longer extension cords, consult a local electrician.

This Product should be used only with the components supplied or; a cart, rack, or stand that is recommended by Yamaha. If a cart, etc., is used, please observe all safety markings and instructions that accompany the accessory product.

SPECIFICATIONS SUBJECT TO CHANGE: The information contained in this manual is believed to be correct at the time of printing. However, Yamaha reserves the right to change or modify any of the specifications without notice or obligation to update existing units.

This product, either alone or in combination with an amplifier and headphones or speaker/s, may be capable of producing sound levels that could cause permanent hearing loss. **DO NOT** operate for long

periods of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist. **IMPORTANT:** The louder the sound, the shorter the time period before damage occurs.

Some Yamaha products may have benches and/or accessory mounting fixtures that are either supplied with the product or as optional accessories. Some of these items are designed to be dealer assembled or installed. Please make sure that benches are stable and any optional fixtures (where applicable) are well secured **BEFORE** using. Benches supplied by Yamaha are designed for seating only. No other uses are recommended.

NOTICE: Service charges incurred due to lack of knowledge relating to how a function or effect works (when the unit is operating as designed) are not covered by the manufacturer's warranty, and are therefore the owners responsibility. Please study this manual carefully and consult your dealer before requesting service.

ENVIRONMENTAL ISSUES: Yamaha strives to produce products that are both user safe and environmentally friendly. We sincerely believe that our products and the production methods used to produce them, meet these goals. In keeping with both the letter and the spirit of the law, we want you to be aware of the following:

Battery Notice: This product MAY contain a small non-rechargeable battery which (if applicable) is soldered in place. The average life span of this type of battery is approximately five years. When replacement becomes necessary, contact a qualified service representative to perform the replacement.

This Product may also use "household" type batteries. Some of these may be rechargeable. Make sure that the battery being charged is a rechargeable type and that the charger is intended for the battery being charged.

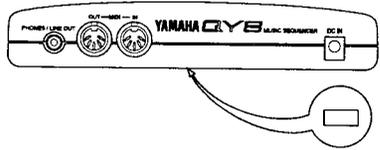
When installing batteries, do not mix old batteries with new, or with batteries of a different type. Batteries **MUST** be installed correctly. Mismatches or incorrect installation may result in overheating and battery case rupture.

Warning: Do not attempt to disassemble, or incinerate any battery. Keep all batteries away from children. Dispose of used batteries promptly and as regulated by the laws in your area.

Note: Check with any retailer of household type batteries in your area for battery disposal information.

Disposal Notice: Should this Product become damaged beyond repair, or for some reason its useful life is considered to be at an end, please observe all local, state, and federal regulations that relate to the disposal of products that contain lead, batteries, plastics, etc. If your dealer is unable to assist you, Please contact Yamaha directly.

NAME PLATE LOCATION: The name Plate is located on the bottom of the product. The model number, serial number, power requirements, etc., are located on this plate. You should record the model number, serial number, and the date of purchase in the spaces provided below and retain this manual as a permanent record of your purchase.



Model _____

Serial No. _____

Purchase Date _____

PLEASE KEEP THIS MANUAL

Dette apparat overholder det gældende EF-direktiv vedrørende radiostøj.

Cet appareil est conforme aux prescriptions de la directive communautaire 87/308/CEE.

Diese Geräte entsprechen der EG-Richtlinie 82/499/EWG und/oder 87/308/EWG.

This product complies with the radio frequency interference requirements of the Council Directive 82/499/EEC and/or 87/308/EEC.

Questo apparecchio è conforme al D.M.13 aprile 1989 (Direttiva CEE/87/308) sulla soppressione dei radiodisturbi.

Este producto está de acuerdo con los requisitos sobre interferencias de radio frecuencia fijados por el Consejo Directivo 87/308/CEE.

YAMAHA CORPORATION

Bescheinigung des Importeurs

Hiermit wird bescheinigt, daß der/die/das

Music Sequencer Typ: QY8

(Gerät, typ, Bezeichnung)

in Übereinstimmung mit den Bestimmungen der

VERFÜGUNG 1046/84

(Amtsblattverfügung)

funkentstört ist.

Der Deutschen Bundespost wurde das Inverkehrbringen dieses Gerätes angezeigt und die Berechtigung zur Überprüfung der Serie auf Einhaltung der Bestimmungen eingeräumt.

Yamaha Europa GmbH

Name des Importeurs.

* Dies bezieht sich nur auf die von der YAMAHA EUROPA GmbH vertriebenen Produkte.

ADVARSEL!

Lithiumbatteri—Eksplussionsfare ved fejlagtig håndtering. Udskiftning må kun ske med batteri af samme fabrikat og type. Levér det brugte batteri tilbage til leverandoren.

VARNING

Explosionsfara vid felaktigt batteribyte. Använd samma batterityp eller en ekvivalent typ som rekommenderas av apparattillverkaren. Kassera använt batteri enligt fabrikantens instruktion.

VAROITUS

Paristo voi räjähtää, jos se on virheellisesti asennettu. Vaihda paristo ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävitä käytetty paristo valmistajan ohjeiden mukaisesti.

FCC INFORMATION (U.S.A)

1. IMPORTANT NOTICE : DO NOT MODIFY THIS UNIT!

This product, when installed as indicated in the instructions contained in this manual, meets FCC requirements. Modifications not expressly approved by Yamaha may void your authority, granted by the FCC, to use the product.

2. IMPORTANT: When connecting this product to accessories and/or another product use only high quality shielded cables. Cable/s supplied with this product MUST be used. Follow all installation instructions. Failure to follow instructions could void your FCC authorization to use this product in the USA.

3. NOTE: This product has been tested and found to comply with the requirements listed in FCC Regulations, Part 15 for Class "B" digital devices. Compliance with these requirements provides a reasonable level of assurance that your use of this product in a residential environment will not result in harmful interference with other electronic devices. This equipment generates/uses radio frequencies and, if not installed and used according to the instructions found in the user's manual, may cause interference harmful to the operation of other electronic devices. Compliance with FCC regulations does not guarantee that interference will not occur in all installations. If this product is found to be the source of interference, which can be determined by turning the unit "OFF" and "ON", please try to eliminate the problem by using one of the following measures:

Relocate either this product or the device that is being affected by the interference.

Utilize power outlets that are on different branch (circuit breaker or fuse) circuits or install AC line filter/s.

In the case of radio or TV interference, relocate/reorient the antenna. If the antenna lead-in is 300 ohm ribbon lead, change the lead-in to co-axial type cable.

If these corrective measures do not produce satisfactory results, please contact your local retailer authorized to distribute this type of product. If you can not locate the appropriate retailer, please contact Yamaha Corporation of America, Electronic Service Division, 6600 Orangethorpe Ave, Buena Park, CA 90620

* The above statements apply ONLY to those products distributed by Yamaha Corporation of America or its subsidiaries.

CANADA

THIS DIGITAL APPARATUS DOES NOT EXCEED THE "CLASS B" LIMITS FOR RADIO NOISE EMISSIONS FROM DIGITAL APPARATUS SET OUT IN THE RADIO INTERFERENCE REGULATION OF THE CANADIAN DEPARTMENT OF COMMUNICATIONS.

LE PRESENT APPAREIL NUMERIQUE N'EMET PAS DE BRUITS RADIOELECTRIQUES DEPASSANT LES LIMITES APPLICABLES AUX APPAREILS NUMERIQUES DE LA "CLASSE B" PRESCRITES DANS LE REGLEMENT SUR LE BROUILLAGE RADIOELECTRIQUE EDICTE PAR LE MINISTERE DES COMMUNICATIONS DU CANADA.

* This applies only to products distributed by Yamaha Canada Music LTD.

Precautions

Your QY8 will give you years of reliable service if you follow the simple rules given below:

■ Location

Do not expose the instrument to the following conditions to avoid deformation, discoloration, or more serious damage.

- Direct sunlight (e.g. near a window).
- High temperatures (e.g. near a heat source, outside, or in a car during the daytime).
- Excessive humidity.
- Excessive dust.
- Strong vibration.

■ Power Supply

- Turn the power switch OFF when the instrument is not in use.
- If you use an AC power adaptor — the QY8 requires an optional Yamaha PA-1B or PA-3 AC Power Adaptor — unplug the adaptor from the AC outlet if the instrument is not to be used for an extended period of time.
- Unplug the AC power adaptor during electric storms.
- Avoid plugging an AC power adaptor used with the QY8 into the same AC outlet as appliances with high power consumption, such as electric heaters or ovens. Also avoid using multi-plug adaptors since these can result in reduced sound quality and possibly damage.

■ Turn Power OFF When Making Connections

- To avoid damage to the instrument and other devices to which it is connected (a sound system, for example), turn the power switches of all related devices OFF prior to connecting or disconnecting audio and MIDI cables.

■ Handling and Transport

- Never apply excessive force to the controls, connectors or other parts of the instrument.
- Always unplug cables by gripping the plug firmly, not by pulling on the cable.
- Disconnect all cables before moving the instrument.
- Physical shocks caused by dropping, bumping, or placing heavy objects on the instrument can result in scratches and more serious damage.

■ **Cleaning**

- Clean the cabinet and panel with a dry soft cloth.
- A slightly damp cloth may be used to remove stubborn grime and dirt.
- Never use cleaners such as alcohol or thinner.
- Avoid placing vinyl objects on top of the instrument (vinyl can stick to and discolor the surface).

You may notice one or more fine diagonal lines on the panel of your QY8. These are unavoidable in the manufacturing process and are not scratches or defects in the product.

■ **Electrical Interference**

- This instrument contains digital circuitry and may cause interference if placed too close to radio or television receivers. If this occurs, move the instrument further away from the affected equipment.

■ **Data Backup**

- The QY8 contains a special long-life battery that retains the contents of its internal RAM memory even when the power is turned OFF. The backup battery should last for several years. To ensure reliable operation we recommend that you have the backup battery replaced by qualified Yamaha service personnel approximately once every 5 years. **DO NOT ATTEMPT TO REPLACE THE BACKUP BATTERY YOURSELF!**
- Internal memory data can be corrupted due to incorrect operation. We recommend that you use the QY8 Data Out function (see page 61 for details) to transfer important data to a MIDI data recorder such as the Yamaha MDF2 MIDI Data Filer for safe long-term storage. Yamaha cannot be held responsible for data loss caused by battery failure or improper operation of the QY8!

■ **Service and Modification**

- The QY8 contains no user serviceable parts. Opening it or tampering with it in anyway can lead to irreparable damage and possibly electric shock. Refer all servicing to qualified YAMAHA personnel.

YAMAHA is not responsible for damage caused by improper handling or operation.

About This Manual

The following simple icons are used throughout this manual to draw attention to important points and information where necessary. The icons also make it easier to differentiate between information that you should read immediately and information that can be skipped until later, hopefully helping you to become familiar with the QY8 in the quickest, most efficient manner possible.



This icon warns of possible hardware damage, software malfunction, or any other serious problem that may occur due to improper operation or set up.



This icon marks information that you must read — i.e. important steps or procedures that are essential for proper, efficient, or easy operation.



The magnifying-glass icon indicates information that may not be essential for general operation, but is a more detailed explanation of a feature, a description of the principle involved, etc. You can skip this information if full details are not required immediately.



Suggestions as to how a feature or function can be applied musically are identified by this icon.



Hints or ideas that are not specifically musical but may make operation easier or more interesting are marked by the light-bulb icon.

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1

The QY8: What It Is & What It Can Do

What It Is ...

The QY8 is an easy-to-use music production tool with tone generator, sequencer, and auto-accompaniment (including drum machine) capability all integrated with a user-friendly control interface. In short, it provides everything you need to create great-sounding accompaniments or complete songs. It may be convenient to think of the QY8 as a 4-part auto-accompaniment machine plus a 4-part sequencer that lets you record different parts of a musical composition one at a time, and then play them back all together. The QY8 has an internal memory that will hold up to 20 complete songs. For extra storage capacity you can use the Data Out utility to transmit the song data to a MIDI data recorder such as the Yamaha MDF2 (➤ page 61).

■ Voices

The QY8's internal AWM tone generator provides 40 top-quality voices plus a complete drum kit with different drum and percussion instruments assigned to different notes. You can assign any of these voices to the QY8's four sequencer parts (➤ page 37), or play them directly from an external keyboard or other MIDI controller via the MIDI interface (➤ page 43).

■ Accompaniment

With the QY8 accompaniments are produced by specifying a sequence of “styles” and chord changes rather than by recording individual notes (↪ page 26). The QY8 has 50 preset styles (each with 6 variations) that you can simply select and use to create accompaniments in a wide variety of musical idioms (↪ page 18). Accompaniments consist of four “parts”: the chord 1 and chord 2 parts, a bass part, and a drum part. The four parts can be independently muted so you can use the entire accompaniment, any combination of parts, or only a single part, as required. The accompaniment parts feature Yamaha’s advanced ABC (Auto Bass Chord) auto-accompaniment system so you can create even complex accompaniments with a minimum of effort.

■ The Sequencer Parts

In addition to the accompaniment parts the QY8 has 4 sequencer-like “parts” to which you can individually assign any of the 40 internal voices (or drum kit if desired), and record just about anything you like either via the QY8 controls (↪ page 36) or an external keyboard connected to the QY8 MIDI IN connector (↪ page 43).

What It Can Do ...

Here are a few ideas on how you can use the QY8. There's no way we can cover all possibilities, but the ideas presented might help to spark some new and interesting applications.

■ A Super Practice Tool

Create accompaniments that you can practice with on your guitar, keyboard, or any other instrument (vocals too, of course). That way you have the advantage of practicing with a bass line and chords instead of just a metronome or drum machine (↪ page 26).

■ Compose & Arrange

The QY8's outstanding voices and versatile sequencing capability make it an excellent tool for trying out musical ideas and arrangements. It's also a great way to present you ideas to others (↪ page 36).

■ Use It As a Drum Machine

Use the drum parts of the preset accompaniment styles, or the drum kit voice to record on the sequencer parts if you want to create original rhythm patterns (↪ page 37).

■ Use It As a Tone Generator

The QY8's AWM tone generator is in no way a compromise. You get outstanding AWM sound quality that's on a par with some of the finest full-size synthesizers. You can select and play the QY8 voices remotely from just about any MIDI keyboard, computer, or other controller (↪ page 66).

■ Add ABC Capability to Your MIDI Keyboard

Use the QY8 as an "ABC expander" for your MIDI keyboard. Auto-accompaniment can makes playing at home more fun, and it can be a tremendous sound-booster at 1-performer live gigs (↪ page 67).

2

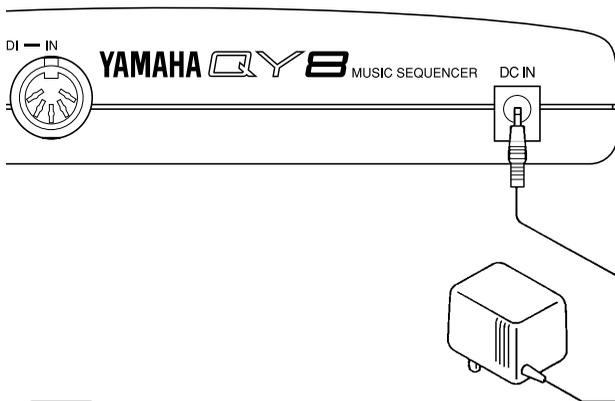
Setting Up: Power & Connections

Power Supply

Your QY8 will run either from an optional AC adaptor or batteries. Follow the instructions below according to the power source you intend to use.

■ Using a Power Adaptor

Plug the DC output cable from a Yamaha PA-1B or PA-3 AC Adaptor (available from your Yamaha dealer) into the DC IN jack on the rear panel, then plug the adaptor into a convenient wall AC power outlet.



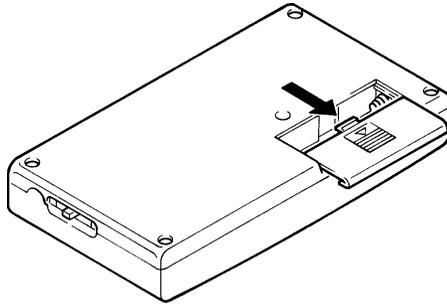
- **Do not attempt to use an AC adaptor other than the Yamaha PA-1B or PA-3. The use of an incompatible adaptor may cause irreparable damage to the QY8, and might pose a serious shock hazard!**
- **Be sure to unplug the AC adaptor from the AC mains socket when the QY8 is not in use.**

■ Using Batteries

Six 1.5V AA size (SUM-3 or R6P) or equivalent manganese or alkaline batteries must first be installed in the battery compartment.

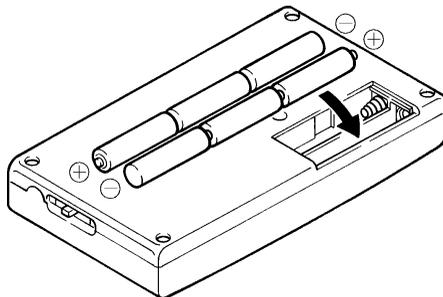
1. Open Battery Compartment Cover

Open the battery compartment cover — located on the instrument's bottom panel — by pressing down on the grooved section of the cover and sliding in the direction of the arrow, as shown in the illustration.



2. Insert Batteries

Insert the six batteries, being careful to follow the polarity markings on the bottom case.

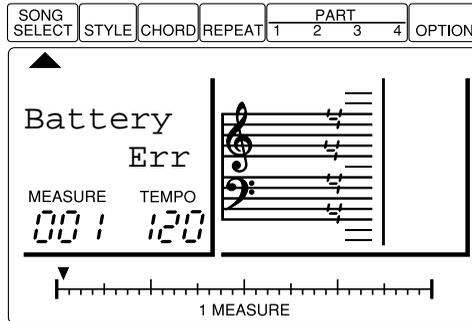


3. Replace Cover

Replace the compartment cover, making sure that it locks firmly in place.

■ When to Replace the Batteries

When the batteries run down and are no longer able to operate the QY8, the sound may become distorted and the following display will appear:



When this display appears, replace the batteries with a complete set of six new batteries. NEVER mix old and new batteries or different types of batteries!

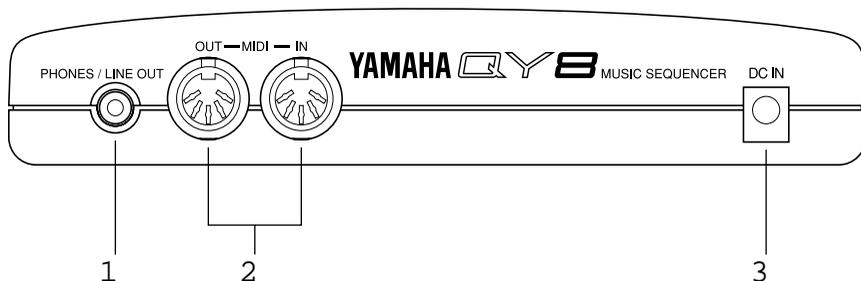


To prevent possible damage due to battery leakage, remove the batteries from the instrument if it is not to be used for an extended period of time.

Setting Up Your System

What you will connect the QY8 to, and what you will connect to the QY8, will depend entirely on your individual requirements, and it would be impossible to cover all possibilities here. A few examples are provided below to help you get started.

■ The Connectors



① PHONES/LINE OUT Jack

Any pair of stereo headphones with a miniature stereo phone plug can be plugged in here for convenient monitoring. This connector also delivers a stereo output signal from the QY8 for connection to a stereo sound system (see “Audio Connections,” below). The output level is adjusted via the VOLUME control on the right side panel.

② MIDI IN & OUT Connectors

If you plan to use a MIDI keyboard or other instrument to play and program the QY8, it should be connected to QY8 MIDI IN connector (see “MIDI Connections,” below). The MIDI OUT connector can be connected to an external tone generator if you want to drive external voices from the QY8 sequencer, or a MIDI data recorder such as the Yamaha MDF2 if you want to store your songs to floppy disk (➤ page 61).

③ DC IN Jack

This jack is only used when you are powering the QY8 from an optional AC adaptor instead of batteries. The DC output cable from an optional Yamaha PA-1B or PA-3 AC Power Adaptor is plugged in here.



The batteries are automatically disconnected when a plug is inserted into the DC IN jack.

■ Audio Connections

The simplest way to monitor the QY8 sound is via a pair of stereo headphones (miniature stereo phone plug type) plugged into the PHONES/LINE OUT jack. If you want to use an external stereo sound system, however, use the PHONES/LINE OUT jack and a “Y” cable (miniature stereo phone plug to dual RCA pin plugs — available from many audio and musical instrument dealers).



Make sure that both the QY8 and your sound system are turned OFF when making connections.

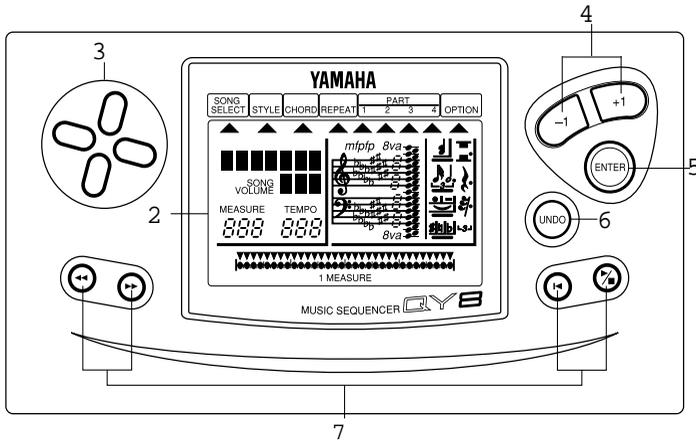
■ MIDI Connections

Although the QY8 can be programmed without a keyboard, an external MIDI keyboard connected to the QY8 MIDI IN connector provides the added advantages of standard keyboard format and key velocity sensitivity (if your keyboard has a velocity-sensitive keyboard). Connect the MIDI OUT connector of the keyboard to the MIDI IN connector of the QY8, and make sure that your keyboard is set to transmit on the appropriate MIDI channel. (See pages 43, 66)

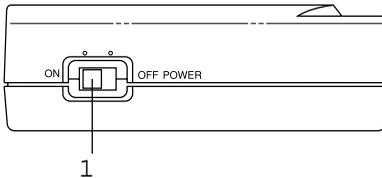
3

Getting to Know the QY8: How the Controls Work

The QY8 has fairly simple, consistent control interface that, once understood, makes operation fast and easy, no matter what operation you are performing. If you read through this section carefully you should have no problem accessing and operating the QY8's many advanced features.



Left Side Panel



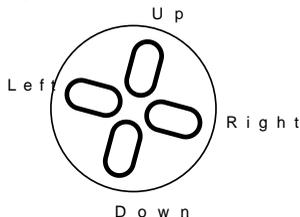
① POWER Switch

Slide to the “ON” position to turn the QY8 on, and to the “OFF” position to turn it off.

② LCD Display

This large multi-function liquid crystal display panel shows all parameters you need to operate the QY8 with optimum ease and efficiency.

③ Cursor Buttons



These 4 buttons move the “cursor” around the display screen, selecting the various parameters that are available for editing (the selected parameter or symbol will flash).

④ [-1] and [+1] Buttons

These buttons are used to edit (change the value of) the parameter at which the cursor is currently located. The [-1] button decrements (decreases stepwise) the value of the selected parameter, while the [+1] button increments (increases stepwise) the parameter. Press either button briefly to decrement or increment the parameter by one, or hold the button for continuous decrementing or incrementing in the specified direction. When programming the QY8 sequencer parts, the [-1] and [+1] are also used to select the musical symbols required for note programming (note length, sharps and flats, etc.).

⑤ [ENTER] Button

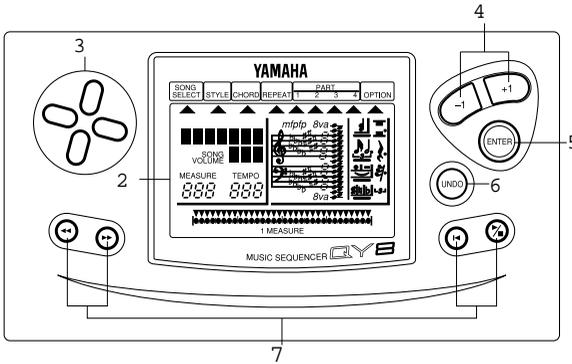
The [ENTER] button is used to “enter” styles, chords, and repeats when creating accompaniments, and to enter notes and rests when recording the sequencer parts. It is also used to execute the QY8’s “option” functions.

⑥ [UNDO] Button

This button provides “insurance” against mistakes. As it’s name implies, it will “undo” any operation if pressed immediately after performing that operation. If you accidentally clear a song that you wanted to keep, for example, the [UNDO] button will undo the clear operation and restore your data — but only if pressed immediately after the clear operation. If pressed a second time, it will also “redo” the preceding operation.

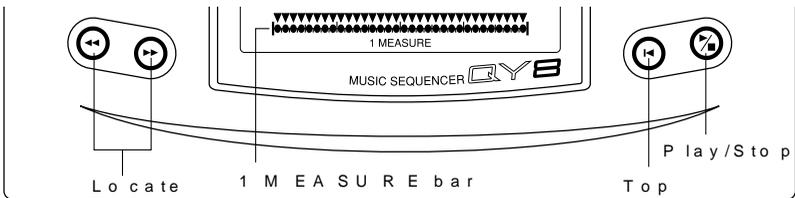
The undo function requires a considerable amount of memory, so it can be turned on if needed or off when you need to conserve memory via the Undo/Redo On/Off function (➤ page 64).

Getting to Know the QY8: How the Controls Work



⑦ Sequencer Buttons

The sequencer buttons control playback of the accompaniment and sequencer parts (also real-time recording of the sequencer parts), and allow you to locate a specific measure and beat within a song. Their layout and functions are similar to the transport controls on a tape recorder.

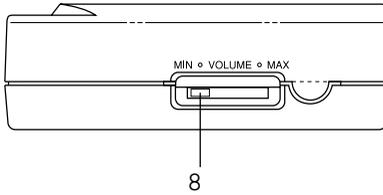


Play/Stop: Starts and stops playback. If playback is stopped somewhere in the middle of a song, pressing this button again will cause playback to continue from the point at which it was stopped.

Top: Press this button to go directly to the “top” of the song: i.e. the first beat of the first measure.

Locate: These buttons step backward and forward through the song, measure by measure or beat by beat, depending on the selected parameter, allowing you to locate any point for programming or playback. Hold either button for “fast forward” or “rewind” operation in the specified direction. The current location within the song is indicated by the MEASURE number and 1 MEASURE bar on the display. The pointer above the 1 MEASURE bar points to the current beat within the current bar (the smallest divisions on the 1 MEASURE bar correspond to 32nd-notes).

Right Side Panel



⑧ VOLUME Control

The VOLUME control adjusts the volume of the sound delivered via the PHONES/LINE OUT jack. Slide the control toward “MAX.” to increase the volume or toward “MIN.” to decrease the volume.



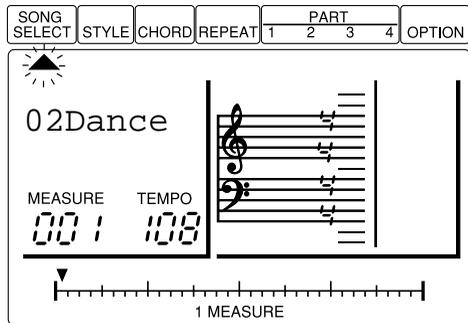
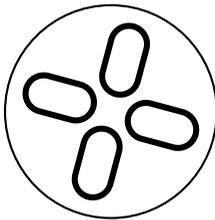
Set the VOLUME control to “MIN.” when connecting the QY8 to a sound system for the first time, then gradually raise the volume level until the required listening level is reached. This simple precaution can prevent unexpectedly high volume levels from damaging your speaker system (and maybe even your ears!).

Play the Demo

Now that you're set up and are basically familiar with the controls, try playing the built-in demonstration to hear what the QY8 can do.

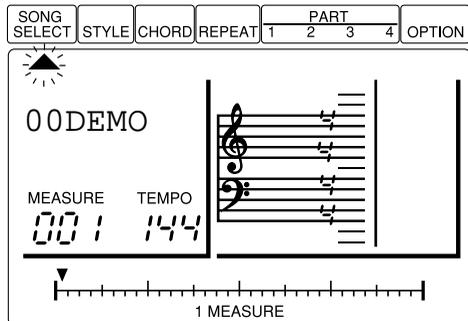
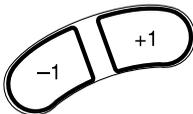
1. Select the SONG SELECT Mode

Use the cursor buttons to move the cursor to the SONG SELECT pointer (▲). The song select pointer should flash.



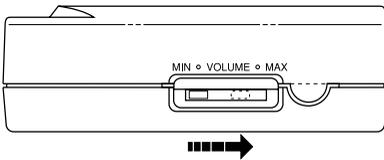
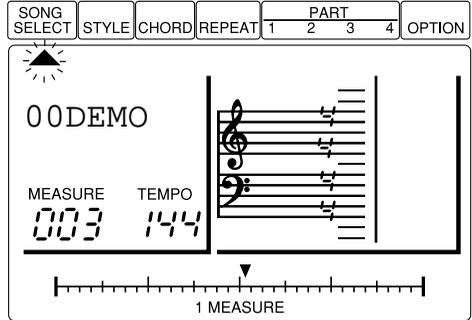
2. Select the Demo Song

Use the [-1] and [+1] buttons to select song number "00Demo".



3. Start Playback

Press the [▶/■] button to start playback — the demo will playback repeatedly until stopped. You may need to adjust the VOLUME control to set a comfortable listening level.



If you attempt to move the cursor when the demo song is selected, the “SngDEMO Err” error message will appear on the display. No other parameters can be accessed or changed while the demo song is selected.

4. Stop Playback

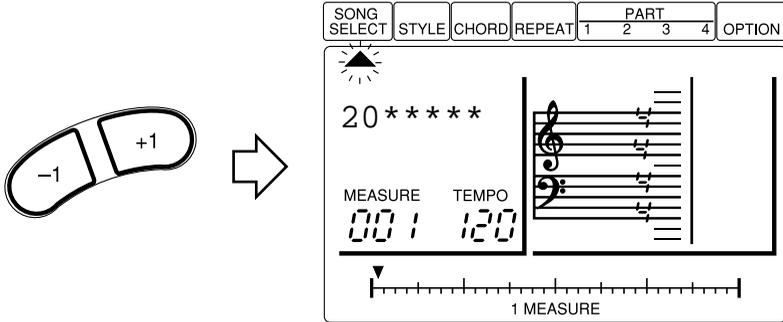
Press the [▶/■] button to stop playback when you’re done.



Press the [◀] button after stopping playback to go back to the beginning of the first measure.

5. Exit

Use the [-1] and [+1] buttons to select a song number other than “00” to exit from the demo mode.



Play the Initial Song Data

Songs 1 through 15 initially contain a variety of accompaniments and chord progressions in a range of musical styles. These are provided as examples of the types of accompaniment that the QY8 can produce.



Songs 16 through 20 contain only the default style.

1. Select a Song

Use the [-1] and [+1] buttons to select a song number between 1 and 15.

2. Start/Stop Playback As Required

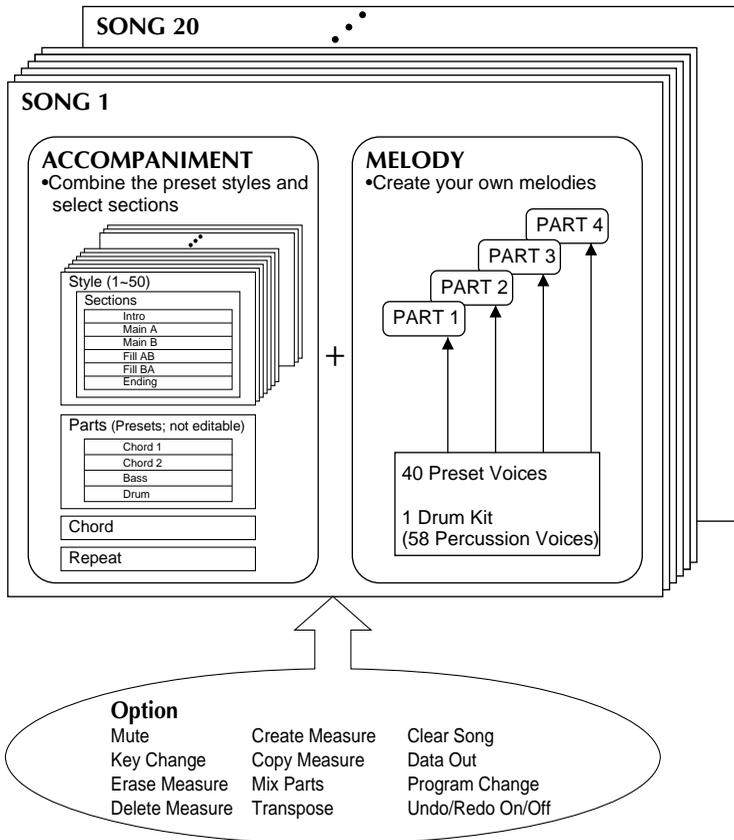
Playback can be started and stopped as described in the preceding section.

4

The Basics: The Elements That Make Up a Song

A QY8 “SONG” consists of two main sections:

- 1: An accompaniment created using pre-programmed “styles”. You specify chord changes and repeats as required.
- 2: Four “parts” (similar to sequencer tracks) on which you can record melody lines, counter lines, or just about anything you like using the QY8 voices.



The “Option Functions” shown in the diagram are described in chapter 7 (page 47).

Styles

Styles are pre-programmed basic accompaniment patterns which include two chord parts, a bass part, and a rhythm part. The QY8 has 50 basic styles, each with six “sections” — an introduction, main pattern A (usually a good choice for the “verse” of a song), main pattern B (a good choice for the “bridge” or “chorus”), a fill-in leading from main pattern A to B, a fill-in leading from main pattern B to A, and an ending.

■ Try Out the QY8 Styles

1. Select a Song Number

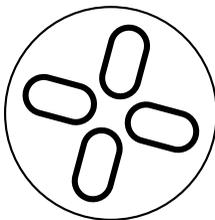
Move the cursor to the SONG SELECT pointer (▲) and use the [-1] and [+1] buttons to select a song number between 16 and 20.



Songs 1 through 15 initially contain a variety of accompaniments and chord progressions in a range of musical styles. If you select one of these songs and try changing styles the style you enter will automatically be changed when the next pre-programmed style change is encountered. It is important, therefore, to select an “empty” song (16 through 20) for this exercise. The pre-programmed data in songs 1 through 15 can be cleared by using the “Clear Song” function described on page 60.

2. Select the Style Entry Mode

Move the cursor to the STYLE pointer (▲) to select the style entry mode.



| | | | | | | | | |
|----------------|-------|-------|--------|------|---|---|---|--------|
| SONG SELECT | STYLE | CHORD | REPEAT | PART | | | | OPTION |
| | | | | 1 | 2 | 3 | 4 | |

▲

01Disco

MA

MEASURE TEMPO

001 120

▼

1 MEASURE

3. Select a Style

Move the cursor down to the style name and use the [-1] and [+1] buttons to select a style (it is also possible to select a style while the cursor is positioned at the STYLE pointer).



- Normally the currently set tempo is retained when you change styles. To select a style and call its default tempo, hold the up cursor button while selecting the style.
- A complete list of the QY8 styles is given in the Appendix on page 73.

4. Start Playback



Press the [▶/■] button to start playback.



Note that the “MEASURE” number on the display advances as each measure is played. In this mode playback will continue up to measure number “299” and then stop automatically.

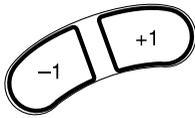
5. Select a Section

While the style is playing move the cursor down to the section abbreviation and use the [-1] and [+1] buttons to select a different section. The selected section will begin playing from the top of the next measure. Although the actual contents of each section are different for each style, the basics are as follows:

| Abbreviation | Section |
|--------------|--|
| I t r | Introduction. 2 ... 5 measures long. Goes to main section “A” when finished. |
| M A | Main section “A”. 2 ... 4 measures long. Will repeat until another section is entered. |
| M B | Main section “B”. 2 ... 4 measures long. Will repeat until another section is entered. |
| F A B | A fill-in leading from section “A” to “B”. One measure long. Will always go to main section “B” when finished. |

The Basics: The Elements That Make Up a Song

| Abbreviation | Section |
|--------------|---|
| F B A | A fill-in leading from section “B” to “A”. One measure long. Will always go to main section “A” when finished. |
| End | Ending. 2 ... 4 measures long. Playback stops when the ending section finishes unless a different section is entered in the measure immediately following the ending. |



| | | | | | |
|----------------|-------|-------|--------|-----------------|--------|
| SONG SELECT | STYLE | CHORD | REPEAT | PART 1 2 3 4 | OPTION |
|----------------|-------|-------|--------|-----------------|--------|

03House

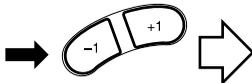
- F B A

MEASURE TEMPO

008 120

6. Try Out Different Styles and Sections

You can move the cursor up or down to the style name or section abbreviation and select different styles and sections while the QY8 plays. In all cases the selected style or section will begin playback from the top of the next measure.



| | | | | | |
|----------------|-------|-------|--------|-----------------|--------|
| SONG SELECT | STYLE | CHORD | REPEAT | PART 1 2 3 4 | OPTION |
|----------------|-------|-------|--------|-----------------|--------|

05Funk

M B

MEASURE TEMPO

041 120



If you move the cursor to the TEMPO parameter you can use the [-1] and [+1] buttons to set the playback tempo to anywhere from 30 to 250 beats per minute. The 1 MEASURE pointer will jump from beat to beat in time with the selected tempo.

7. Stop Playback

Press the [▶/■] button to stop playback when you're done.

■ Setting the Style Volume

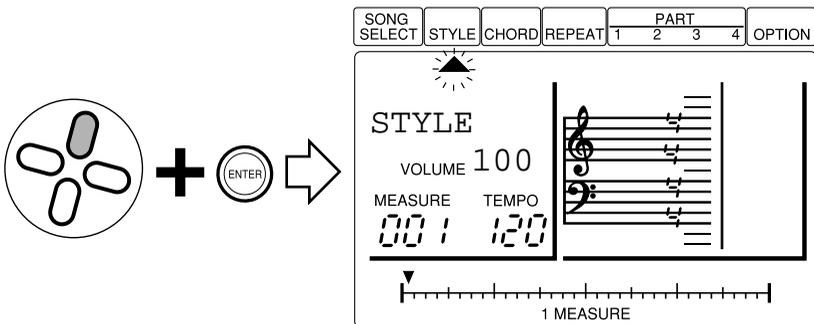
The volume of the styles used in the current song can be set as follows to match the volume levels of Parts 1 through 4.

1. Select the Style Entry Mode

Move the cursor to the STYLE pointer (▲) to select the style entry mode.

2. Select the Style Volume Parameter

Press the [ENTER] button while holding the up cursor button. The style volume value will appear on the display.



3. Set the Volume

Use the [-1] and [+1] buttons to set the volume as required (you can do this while the cursor is located at the STYLE pointer or at the VOLUME parameter). The volume range is from 0 to 127. A setting of “0” produces no sound, while “127” produces maximum volume. The default volume setting is “100”.

4. Exit

Move the cursor to the STYLE pointer and press [ENTER] or any cursor button to return to the normal style entry mode.

Chords

The QY8 features a sophisticated ABC (Auto Bass Chord) system that automatically re-harmonizes the chord and bass tracks to match chords you specify. This makes creating complete accompaniment tracks fast and easy ... just enter the required styles and sections, then specify the appropriate chord changes.

Chords are specified via “root”, “type” and “on-bass” parameters. The root is the actual chord name — e.g. C, G, or Ab. Since there are 12 notes in the western musical scale, you have a choice of 12 chord roots: C through B. The chord types include minor, major, seventh, etc. The QY8 provides a selection of 25 chord types (listed below). “On-bass” lets you specify a different note than the chord root to be played by the bass — e.g. “CM7 on G” is a C major seventh chord with G played in the bass.

Chord Type (Key of C)

— Nm♯C|

| | | | | |
|--------------------------------------|--|--|---|--|
| <p>blank (M) Major</p> | <p>m Minor</p> | <p>7 Seventh</p> | <p>m7 Minor seventh</p> | <p>M7 Major seventh</p> |
| <p>mM7 Minor major seventh</p> | <p>7sus4 Seventh suspended fourth</p> | <p>sus4 Suspended fourth</p> | <p>dim Diminished</p> | <p>6 Sixth</p> |
| <p>m6 Minor sixth</p> | <p>aug Augmented</p> | <p>(9) Added ninth</p> | <p>m(9) Minor added ninth</p> | <p>7(9) Seventh ninth</p> |
| <p>M7(9) Major seventh ninth</p> | <p>m7(9) Minor seventh ninth</p> | <p>7aug Seventh augmented</p> | <p>m7b5 Minor seventh flatted fifth</p> | <p>7(b9) Seventh flatted ninth</p> |
| <p>7(♯9) Seventh sharp ninth</p> | <p>7(♯11) Seventh added sharp eleventh</p> | <p>m7(11) Minor seventh added eleventh</p> | <p>7(13) Seventh added thirteenth</p> | <p>7(b13) Seventh added flatted thirteenth</p> |

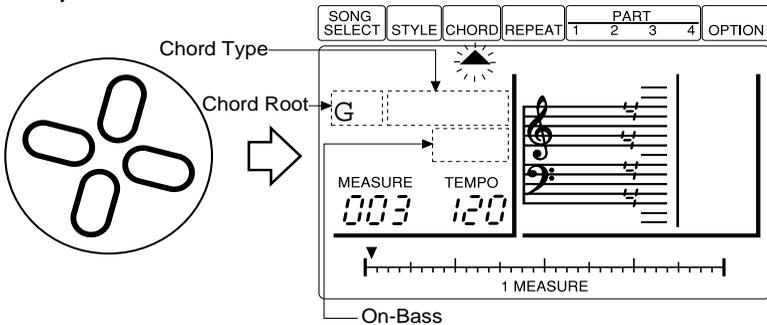
■ Try Out the QY8 Chords

1. Play a Style

Select a style and start playback as described in the preceding section.

2. Select the Chord Entry Mode

Move the cursor to the CHORD pointer (▲) to select the chord entry mode.



3. Select a Chord Root

Move the cursor down to the chord root and use the [-1] and [+1] buttons to select different chords.

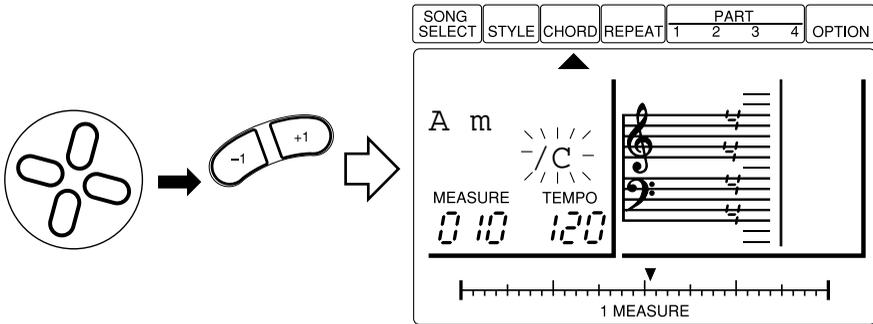
4. Select a Chord Type

Move the cursor to the chord type and use the [-1] and [+1] buttons to try out the different chord types.

5. Change the Bass Note

Move the cursor down to the on-bass parameter and use the [-1] and [+1] buttons to hear the effect of different on-bass settings.

The Basics: The Elements That Make Up a Song



The on-bass setting is automatically cancelled whenever you change the chord root or type.

6. Stop Playback

Press the [▶/■] button to stop playback when you're done.

The Sequencer Parts

The QY8's internal AWM tone generator provides 40 top-quality voices plus a complete drum kit with different drum and percussion instruments assigned to different notes. You can assign any of these voices to the QY8's four sequencer parts to create melody lines, harmony lines, or other musical elements to go along with the accompaniment.



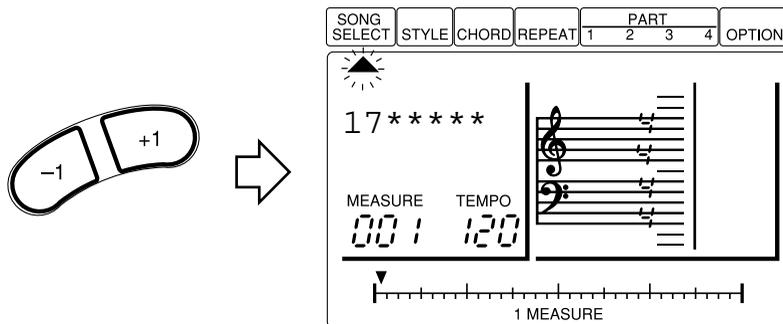
See the Appendix (📖 page 71) for a complete list of the QY8 voices.

5 Creating an Accompaniment

Creating a complete accompaniment that can be used on its own, or as the basis for a complete song, is a simple process: specify the appropriate style/section changes, chord changes, and repeats.

1. Select a Song Number

- 1-1. Position the cursor at the SONG SELECT pointer (▲) to select the song selection mode.
- 1-2. Use the [-1] and [+1] buttons to select the song number you want to record (1 ... 20).



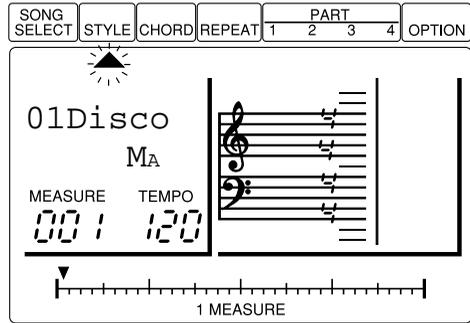
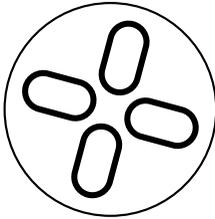
Songs 01 through 15 initially contain a variety of accompaniments and chord progressions in a range of musical styles. These are provided as examples of the types of accompaniment that the QY8 can produce.



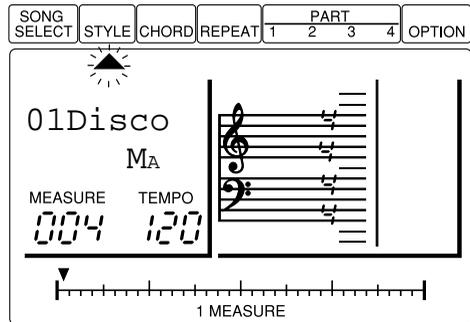
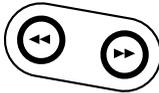
If the song number you select contains previous data that you no longer need — i.e. you want to record a new song from “scratch” — use the Clear Song function described on page 60 to clear the previous data before recording.

2. Enter the Styles

2-1. Move the cursor to the STYLE pointer (▲) to select the style entry mode.



2-2. Use the [◀◀] and [▶▶] buttons to locate the measure at which you want to enter the first style change, as indicated by the MEASURE number.



Only one style or section change can be entered per measure, and it will always fall on the first beat of the selected measure.

2-3. Select the desired style and section (move the cursor to the style name or section abbreviation and use the [-1] and [+1] buttons to select).

ltr = Introduction.

MA = Main section "A".

Creating an Accompaniment

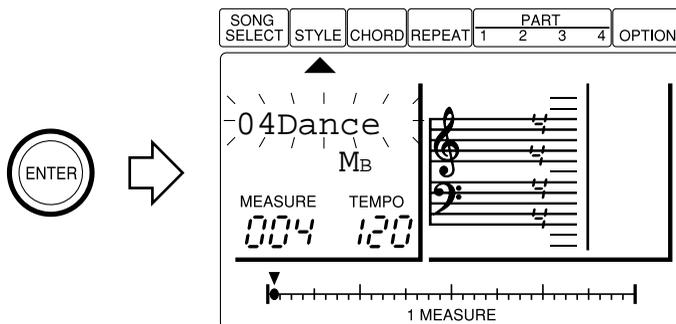
M_B = Main section “B”.

F_{AB} = A fill-in leading from section “A” to “B”.

F_{BA} = A fill-in leading from section “B” to “A”.

End = Ending.

- 2-4. Press [ENTER] to enter the selected style/section at the current location. A dot will appear on the 1 MEASURE bar to indicate that a style change has been entered at that location.



- 2-5. Repeat steps 2-2 through 2-4 until all required style and section changes have been entered.



The cursor must be located at the style or section name on the display in order to enter a style or section change.



Style number “51” is a blank style that lets you insert silent “breaks” in your songs, or create completely blank accompaniments when you only want to use the QY8 sequencer parts.

Deleting Style & Section Changes

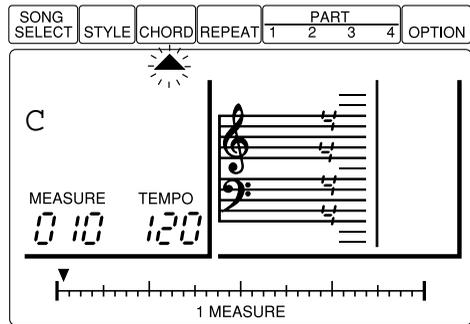
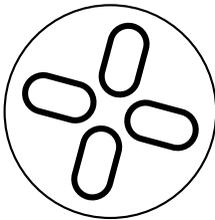
To delete a style or section change, move the cursor to the dot on the 1 MEASURE bar corresponding to the change you want to delete, then press the [ENTER] button. An alternative method is to use the [◀◀] and [▶▶] buttons to locate the measure containing the style to be deleted, select the “blank” style (indicated by a row of flashing blocks), and press [ENTER].



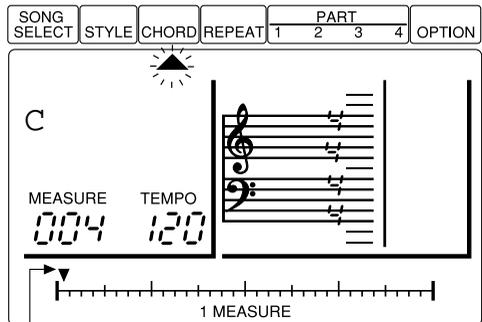
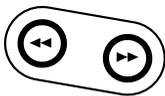
In addition to deleting mistakes as described above, you can use the **[UNDO]** button to undo the last operation performed — i.e. a mistaken style entry.

3. Enter the Chord Changes

- 3-1. Move the cursor to the CHORD pointer (▲) to select the chord entry mode.



- 3-2. Use the [◀▶] and [▶▶] buttons to locate the measure and beat at which you want to enter the first chord change, as indicated by the MEASURE number and 1 MEASURE bar on the display.



The pointer above the 1 MEASURE bar on the display indicates the current location within the current measure. The smallest divisions on the bar correspond to 32nd notes.

Creating an Accompaniment



- In the chord entry mode the [◀◀] and [▶▶] buttons step backward or forward in eighth-note increments when the cursor is located at the 1 MEASURE pointer, and in quarter-note increments when the cursor is in any other position. The [◀◀] and [▶▶] buttons step backward or forward in one-measure increments when the cursor is located at the CHORD pointer.
- Chords can be entered on any eighth-note division of any measure.

- 3-3. Select the desired chord root, type, and “on bass” note if necessary (move the cursor to the appropriate section of the display and use the [-1] and [+1] buttons to select).



On-bass settings are automatically cancelled whenever you change a different chord root or type.

- 3-4. Press [ENTER] to enter the selected chord at the current location. A dot will appear on the 1 MEASURE bar to indicate that a chord has been entered at that location.



| | | | | | | | | |
|----------------|-------|-------|--------|------|---|---|---|--------|
| SONG SELECT | STYLE | CHORD | REPEAT | PART | | | | OPTION |
| | | | | 1 | 2 | 3 | 4 | |

1 MEASURE

- 3-5. Repeat steps 3-2 through 3-4 until all required chord changes have been entered.



The cursor must be located at the chord root or type (or on-bass parameter) on the display in order to enter a chord change.



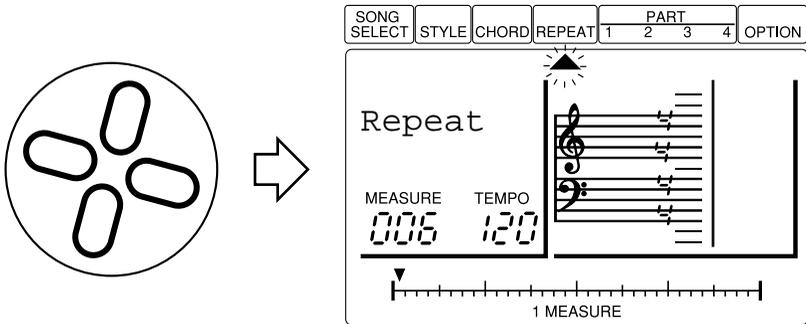
The “blank” chord root can not be selected during playback.

Deleting Chord Changes

To delete a chord change, move the cursor to the dot on the 1 MEASURE bar corresponding to the change you want to delete, then press the [ENTER] button. An alternative method is to use the [◀◀] and [▶▶] buttons to locate the chord to be deleted, select the “blank” chord (indicated by a row of flashing blocks), and press [ENTER].

4. Enter an End Mark and Repeats

4-1. Move the cursor to the REPEAT pointer (▲) to select the repeat entry mode. Five different types of repeats can be entered at appropriate points to control the flow of your song: start repeat, end/number of repeats, first ending, second ending, and end song (listed below).



4-2. Use the [◀◀] and [▶▶] buttons to locate the measure at which you want to enter an end mark or repeat, as indicated by the MEASURE number on the display.



End marks and repeats will always be entered either at the beginning or end of the selected measure (see below).

4-3. Select the desired end mark or repeat (move the cursor to the repeat parameter — a row of flashing blocks will appear — and use the [-1] and [+1] buttons to select).

Creating an Accompaniment

| | |
|------------|---|
| : | Start repeat. Marks the beginning of a section of the song which is to be repeated. <u>Must</u> be used in conjunction with an end repeat (:) mark, or first ending (£-1) and second ending (: 02) marks. Automatically entered at the beginning of the current measure when the [ENTER] button is pressed. |
| : x02 | End repeat and number of repeats. Marks the end of a section of the song which is to be repeated. <u>Must</u> be used in conjunction with a preceding start repeat (:) mark. The “x02” parameter can be set to specify any number of repeats from 2 to 99. When “X02” is selected, for example, the section of the song between the “ :” and “: ” marks is played twice (repeated once), then the song continues until the next repeat section or the end of the song. Automatically entered at the end of the current measure when the [ENTER] button is pressed. |
| j-1 | First ending. Used in conjunction with the second ending mark (: j-02), below, and the start repeat mark (:), above. The first time this mark is encountered the section following it up to the second ending mark (: j-02) is played through normally, then playback returns to the preceding start repeat mark (:). The second time the first ending mark (j-1) is encountered the section between it and the second ending mark (: £-02) is skipped and playback continues from the measure following the second ending mark. Automatically entered at the beginning of the current measure when the [ENTER] button is pressed. |
| : j-2 | Second ending. See first ending, above. |
| | End song. Marks the end of the song. Playback will stop at this point even if other data is recorded after it. The end of song mark does not have to be used with any other repeat marks. Automatically entered at the top of the current measure when the [ENTER] button is pressed (i.e. the song actually ends after the preceding measure). |

- 4-4. Press [ENTER] to enter the selected end mark or repeat at the current measure. A dot will appear on the 1 MEASURE bar to indicate that an end mark or repeat has been entered at that location.
- 4-5. Repeat steps 4-2 through 4-4 until all required repeats have been entered.

Deleting Repeats

To delete a repeat, move the cursor to the dot on the 1 MEASURE bar corresponding to the change you want to delete, then press the [ENTER] button. An alternative method is to use the [◀◀] and [▶▶] buttons to locate the measure containing the repeat to be deleted, select the “blank” repeat (indicated by a row of flashing blocks), and press [ENTER].



- Improperly used repeats (e.g. :|| without a corresponding ||: mark) will be ignored.
- You cannot enter repeats within repeats (i.e. “nested” repeats).



The copy and delete functions described in chapter 7 (pages 54, 51) can make the process of creating songs faster and more efficient.

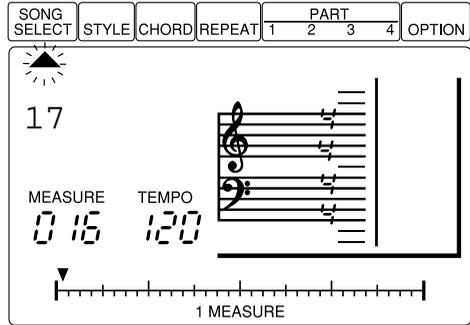
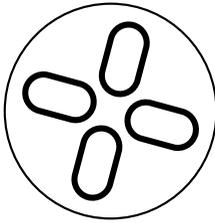


Depending on the amount of data you have recorded, it may not be possible to fully record all 20 available songs. If you run out of memory during recording, the “MemFull” error message will appear on the display. If this happens use the Clear Song function described on page 60 to clear unwanted song data. You might also want to use an optional Yamaha MDF2 MIDI Data Filer to save your important song data to floppy disk for later loading and use.

5. Play Back and Check Out Your Song

- 5-1. Move the cursor to the SONG SELECT pointer (▲) to select the song select mode.

Creating an Accompaniment



- 5-2. Press [◀] to make sure you start at the first measure of the song, then press [▶/■] to start playback. If you've entered an end mark or ending section, playback will stop automatically. Otherwise, press the [▶/■] to stop playback at any time.

■ Entering a Song Name

When you've created a satisfactory accompaniment you might want to give your song an original name:



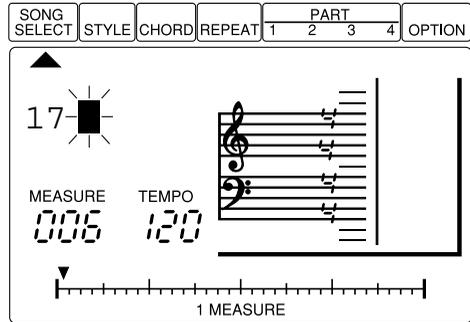
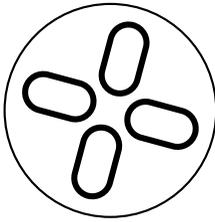
Song names can be up to 5 characters long.

1. Select **SONG SELECT**

Move the cursor to the **SONG SELECT** pointer (▲) to select the song select mode.

2. Move to the **Song Name**

Move the cursor down to the song number, and then to the right to the song name. The first character of the song name will flash.



3. Select a Character

Use the [-1] and [+1] buttons to select the first character for the song name. The available characters are listed below:



4. Move to the Next Character & Repeat

Move the cursor to the next character position and repeat the selection process. Continue until the entire song name has been entered.



- When a song has been cleared (see the Song Clear function, page 60) the song name appears as a series of asterisks. These will change to all spaces as soon as any data is entered in the song.
- The style names cannot be changed.

6

Programming the Sequencer Parts

Once you've created an accompaniment, you might like to add a melody line and other parts that will finish off your composition. Melody lines and other musical elements can be recorded using the QY8's four "parts", as described below. It's also possible to use only the four parts, without an accompaniment.

1. Locate the Start Point

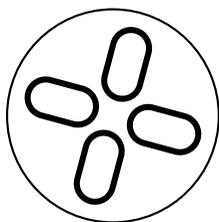
Use the [⏮] button to go to the top of the song, or use the [⏪] and [⏩] buttons to locate the measure from which you want to start recording.



In the part programming mode the [⏪] and [⏩] buttons step backward or forward in 32nd-note increments when the cursor is located at the 1 MEASURE pointer, and in increments corresponding to the currently selected note length when the cursor is located at any other part parameter. When the cursor is located at the PART pointer the [⏪] and [⏩] buttons step backward or forward in 1-measure increments.

2. Select a Part

Move the cursor to the PART 1, 2, 3, or 4 pointer (▲) to select the part you want to program.



| | | | | | | | | |
|----------------|-------|-------|--------|------|---|---|---|--------|
| SONG SELECT | STYLE | CHORD | REPEAT | PART | | | | OPTION |
| | | | | 1 | 2 | 3 | 4 | |

01Piano
VOLUME 100
MEASURE 001 TEMPO 120
mf
▲
1 MEASURE

3. Assign a Voice to the Selected Part

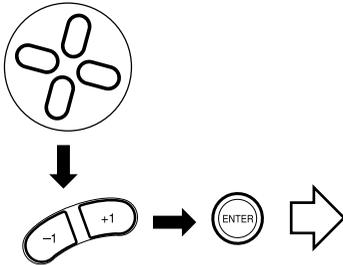
With the cursor either at the PART pointer or the voice name, use the [-1] and [+1] buttons to select the voice you want to use for the selected part.



- You can also set the volume of the selected part by moving the cursor to the VOLUME parameter below the voice name and using the [-1] and [+1] buttons to set a value between 0 (no sound) and 127 (maximum volume). This is a good way to balance the volumes of the various voices used for the four parts.
- Complete lists of the QY8 voices and drum instruments are provided in the “Appendix” on pages 71, 72.
- To create a drum part select voice number “41” and enter the notes corresponding to the drum instruments you want to use. Refer to the voice list on page 72 for drum-to-note assignments.

4. Set a Key Signature

Move the cursor to the key signature on the display “score”, use the [-1] and [+1] buttons to select the key you want to use for your song, then press [ENTER] to actually enter the selected key signature.



| | | | | | | | | |
|-------------|-------|-------|--------|------|---|---|---|--------|
| SONG SELECT | STYLE | CHORD | REPEAT | PART | | | | OPTION |
| | | | | 1 | 2 | 3 | 4 | |

35SyCmp

VOLUME 100

MEASURE 001 TEMPO 120

1 MEASURE

Key Signature List

| | | | | | | | |
|----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| C | G | D | A | E | B | F# | C# |
| | | | | | | | |
| F | Bb | Eb | Ab | Db | Gb | Cb | |
| | | | | | | | |



- The key signature set for any one part applies to all other parts as well.
- If you have already created an accompaniment as described in the preceding section, the key signature you select should naturally be appropriate for your accompaniment.
- If you skip this step the key of C is automatically selected.

5. Select a Time Signature

Move the cursor to the time signature on the display “score”, use the [-1] and [+1] buttons to select the time signature you want to use for your song, then press [ENTER] to actually enter the selected time signature.

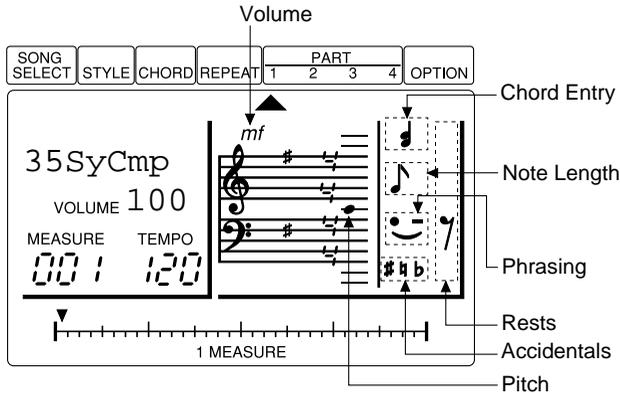
| | |
|---------------|---------------------------------------|
| $\frac{2}{4}$ | Two quarter-note beats per measure. |
| $\frac{3}{4}$ | Three quarter-note beats per measure. |
| $\frac{4}{4}$ | Four quarter-note beats per measure. |
| $\frac{6}{8}$ | Six eighth-note beats per measure. |



- If you have already created an accompaniment as described in the preceding section, the time signature you select should naturally be the same as that of your accompaniment.
- The time signature set for any one part applies to all other parts as well.
- When a time signature that does not require the entire length of the 1 MEASURE bar is selected (3/4, for example), the unused portion at the end of the bar is marked by highlighted pointers.
- If you skip this step the 4/4 time signature is automatically selected.

6. Enter the Required Notes and Rests

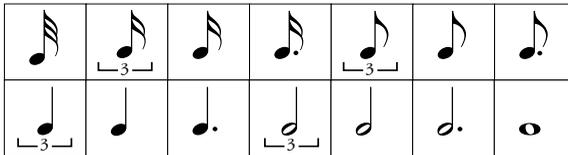
A number of parameters are used to define each note you enter (described below). When you've set all the required parameters for your next note, press [ENTER] to actually enter the note (or rest). The 1 MEASURE pointer will advance by a corresponding amount to the next note/rest location.



Note Length

To specify the length of the next note to be entered, move the cursor to the note length symbols on the display (the bar under the note length symbols will flash), use the [-1] and [+1] buttons to select the note length you want to enter.

List of Note Lengths



The length of any note entered can be extended by pressing the [▶▶] button the required number of times while still holding [ENTER] button. The length of the note is extended by the currently selected note length each time the [▶▶] button is pressed. For example: if the 8th-note length is selected an 8th note will initially be entered when you press the [ENTER] button; this will then be extended to a quarter note if you press the [▶▶] button (while still holding [ENTER]), and then to a dotted quarter note if you press [▶▶] a second time, and so on.

Pitch

To specify the pitch of the next note to be entered, move the cursor to the pitch symbols on the display score (the dot on the score will flash), use the [-1] and [+1] buttons to select the pitch you want to enter, then press [ENTER] to actually enter the selected note. If you select a pitch that is above the score lines shown on the display “8va” (meaning “octave”) will appear above the score indicating that the actual pitch of the note will be an octave above that shown on the display. If you go even higher “8va” will flash to indicate that the actual pitch of the note is two octaves above that shown on the display. The same applies to notes below the lowest line on the score: “8va” will appear below the score.

Volume

To specify the volume of the next note to be entered, move the cursor to the volume symbol on the display score (the volume symbol will flash), use the [-1] and [+1] buttons to select the volume you want to enter.

| | |
|-----------|--------------|
| π | Very soft. |
| <i>p</i> | Soft. |
| <i>mp</i> | Medium soft. |
| <i>mf</i> | Medium loud. |
| <i>f</i> | Loud. |
| <i>ff</i> | Very loud. |

Accidentals

To specify an accidental (see “DETAIL” below) for the next note to be entered, move the cursor to the accidental symbols on the display (the bar under the accidental symbols will flash), use the [-1] and [+1] buttons to select the accidental you want to enter. A bracket will appear around the selected accidental.

| | | |
|---|-----------------|--|
| # | Sharp. | Raises the pitch of the note by a semitone. |
| ♮ | Natural. | Returns a sharped or flatted note to its normal pitch. |
| ♭ | Flat. | Lowers the pitch of the note by a semitone. |



An “accidental” is a sharp or flat that is not specified by the key signature of the song. Accidentals only apply to a single note.

Phrasing

To specify a phrasing mark for the next note to be entered, move the cursor to the phrasing symbols on the display (the bar under the phrasing symbols will flash), use the [-1] and [+1] buttons to select the phrasing you want to enter. A bracket will appear around the selected phrasing symbol. The second note has to be sequentially entered.

| | | |
|---|------------------|---|
| • | Staccato. | Shortens the note. |
| – | Tenuto. | Lengthens the note. |
| ☾ | Slur/tie. | Lengthens the note to the point that it produces a slur when the notes are of different pitch, or a tie when the notes are of the same pitch. |



- When the second note of a tie pair is entered, no dot will appear on the 1 MEASURE bar.
- The tenuto and slur phrasing marks have essentially the same effect. To produce a slur effect with two notes of the same pitch use the tenuto phrasing mark.
- The volume setting for the first note will automatically be set to the second note.

Rests

Move the cursor to the rest symbols on the display (the currently selected rest will flash), use the [-1] and [+1] buttons to select the rest you want to enter.

Programming the Sequencer Parts

List of Rest Lengths

| | | | | | | |
|--|--|--|--|--|--|--|
| | | | | | | |
| | | | | | | |



The length of rests can be extended in the same way as notes — the amount the rest is extended is determined by the currently selected note length (see Note Length, above).

Chords

To enter more than one note on the same beat in order to produce intervals or chords, move the cursor to the chord symbols on the display (the bar under the chord symbol will flash), press the [-1] or [+1] button to turn chord entry on or off. A bracket will appear around the chord symbol when chord entry is on, and you can enter several notes on the same beat, one after another, without the QY8 automatically advancing to the next note location. Turn chord entry off when you want to go on to the next note.



The parameters for the highest note in a chord are shown on the display when the 1 MEASURE bar pointer is located at the chord.



Several notes can be entered at the same location even if the chord entry mode is not selected: enter the first note, move the location pointer back to that note, then enter the next note, and so on.



In some cases the data shown on the display may not correspond exactly with the data that was entered. (Refer to the “Troubleshooting” on page 74.)

7. Repeat Until Done

Continue entering notes/rests until the part is finished, then go on and record the remaining parts, as necessary.

Deleting Notes

To delete a note, move the cursor to the dot on the 1 MEASURE bar corresponding to the note you want to delete, then press the [ENTER] button. An alternative method is to move the cursor to the appropriate pitch symbol on the display and press [ENTER] (the 1 MEASURE bar pointer must also be located at the note you want to delete).



In addition to deleting mistakes as described above, you can use the [UNDO] button to undo the last operation performed — i.e. a mistaken style entry.

Entering Notes Via an External Keyboard

It is also possible to step-enter notes from an external keyboard connected to the QY8 MIDI IN connector. The UNDO function, however, is not available in this case.



Depending on the amount of data you have recorded, it may not be possible to fully record all 20 available songs. If you run out of memory during recording, the “MemFull” error message will appear on the display. If this happens use the Clear Song function described on page 60 to clear unwanted song data. You might also want to use an optional Yamaha MDF2 MIDI Data Filer to save your important song data to floppy disk for later loading and use.



The copy and delete functions described in chapter 7 (pages 54, 51) can make the process of creating songs faster and more efficient.

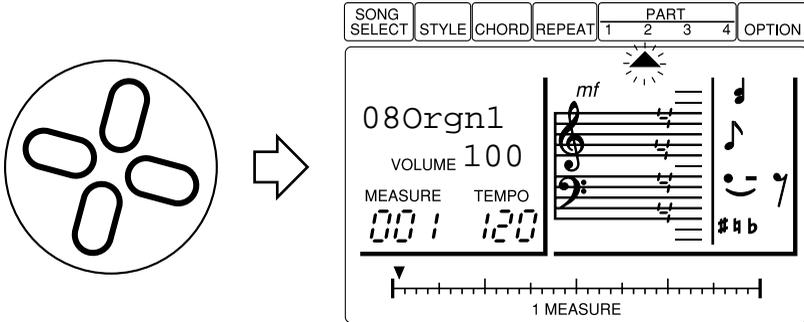
■ Real-time Part Recording

If you have a MIDI keyboard or other controller connected to the QY8 MIDI IN connector, you can record the sequencer parts in “real time” — i.e. what you play on the keyboard/controller is directly recorded to the part, in the same way you’d record on a tape recorder. This means you don’t have to individually program each note, and the spontaneity of your performance is preserved (including mistakes!).

Programming the Sequencer Parts

1. Select a Part

Move the cursor to the pointer (▲) of the part you intend to record.



The diagram illustrates the process of selecting a part. On the left, a circular icon contains four pill-shaped buttons. An arrow points from this icon to a sequencer screen. The screen displays the following information:

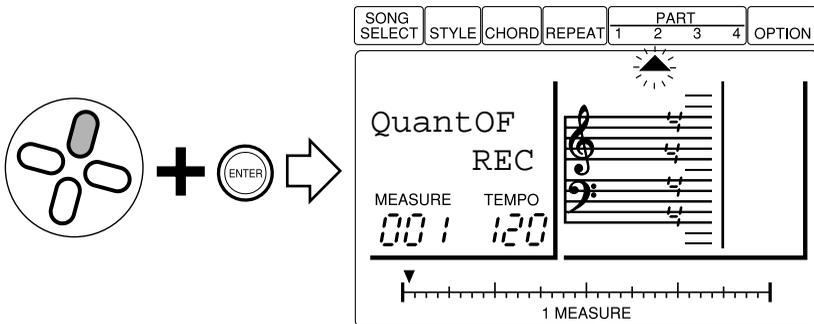
| | | | | | | | |
|-------------|-------|-------|--------|------|---|---|--------|
| SONG SELECT | STYLE | CHORD | REPEAT | PART | | | OPTION |
| | | | | 1 | 2 | 3 | 4 |

08Orgn1
VOLUME 100
MEASURE 001 TEMPO 120

The musical staff shows a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. A cursor (▲) is positioned above the first measure. The screen also shows a measure counter at the bottom labeled "1 MEASURE".

2. Engage the Real Time Record Mode

Press [ENTER] while holding the cursor up button to engage the real time record mode. The following display will appear:



The diagram illustrates the process of engaging the real time record mode. On the left, the circular icon from the previous step is shown with one pill-shaped button highlighted in grey. A plus sign (+) and an 'ENTER' button icon are shown next to it. An arrow points from this combination to a sequencer screen. The screen displays the following information:

| | | | | | | | |
|-------------|-------|-------|--------|------|---|---|--------|
| SONG SELECT | STYLE | CHORD | REPEAT | PART | | | OPTION |
| | | | | 1 | 2 | 3 | 4 |

QuantOF
REC
MEASURE 001 TEMPO 120

The musical staff shows a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. A cursor (▲) is positioned above the first measure. The screen also shows a measure counter at the bottom labeled "1 MEASURE".



You can exit from the real time record mode without recording by simply pressing the [ENTER] button.

3. Set a Quantization Value, If Required

Quantization helps to produce a “tight” recording by automatically aligning notes to the nearest specified beat as you record. To set a quantization value, move the cursor down to the quantization parameter and use the [-1] and [+1] buttons to set as required. No quantization is applied when set to “OF”. Other settings align recorded notes to the nearest corresponding beat.

Programming the Sequencer Parts

The diagram illustrates the process of programming a sequencer part. On the left, a button with a minus sign (-) and a plus sign (+) is shown. An arrow points from this button to a sequencer screen. The screen displays the following information: 'Quant' (Quantize), 'REC' (Record), 'MEASURE 001', and 'TEMPO 120'. Below this information is a musical staff with a treble clef and a 4/4 time signature. A ruler below the staff is labeled '1 MEASURE'.

Quantize Values

A row of musical notes representing different quantize values: 1/8, 1/4, 1/2, 3/4, and 'OF (off)'. The notes are shown as eighth notes, quarter notes, and half notes, with a 3/4 time signature indicated above them.

One measure of 8th notes before quantization After quantization

The diagram shows a sequence of 8th notes before and after quantization. The 'Before' sequence shows notes that are not perfectly aligned with the 8th note beats, while the 'After' sequence shows notes that are perfectly aligned.



Always use a quantize value that is at least as short as the shortest notes in the part to be quantized. If you set the quantize value to 8th notes but actually record 16th notes, for example, some of the 16th notes will be aligned with the 8th note beats, thus ruining the track.

4. Select the Start Measure, If Necessary

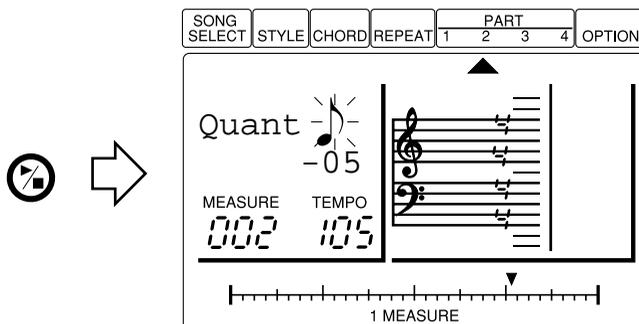
If necessary, use the [◀◀] and [▶▶] buttons to select the measure you want to start recording from.

5. Set the Record Tempo

Move the cursor to the TEMPO parameter and set a tempo that will be comfortable to record at.

6. Start Recording

Press the [▶/■] button to begin recording. The metronome will sound and you'll be given a two-measure count-in prior to the first measure actually recorded. The count-in is also indicated by negative numbers below the quantize parameter. If you're recording in 4/4 time, for example, the count-in will run from beat "-08" to "-01", then recording will begin from the specified measure number. Play the required material on your keyboard/controller when recording begins.



7. Stop Recording When Done

Press the [▶/■] button to stop recording when you're done. The real time record mode will automatically be exited.



If the part selected for recording contains previously-recorded data, the old data will be erased and replaced by the new data. If you want record several separate parts to the same part (using the same voice, of course), use the "Mix part" function (page 57) to combine separately recorded parts.

7

The Option Functions

The QY8 provides a range of “option” functions that perform a variety of important tasks. Most of these functions apply to the currently selected song, so be sure that the appropriate song is selected before calling and executing the option functions.



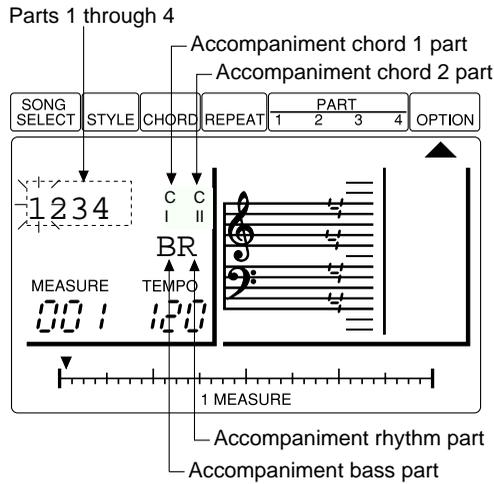
Only the Mute and Key Change functions can be selected and used during song playback.

Mute

This function makes it possible to individually mute (turn off) any of the QY8 accompaniment or sequencer parts.

1. With the cursor at the OPTION pointer use the [-1] and [+1] buttons to select “Mute” on the display.
2. Press [ENTER] to call the Mute parameters (the last-selected parameter will be automatically selected).

The Option Functions



3. Use the cursor buttons to select the part you want to mute: “1” ... “4” are sequencer parts 1 through 4; “CI” and “CII” are accompaniment chord parts 1 and 2, “B” is the bass part, and “R” is the rhythm part.
4. Use the [-1] and [+1] buttons to turn the selected part off or on, respectively. An asterisk “*” appears when the part is muted.
5. Move the cursor up to the OPTION pointer to exit.

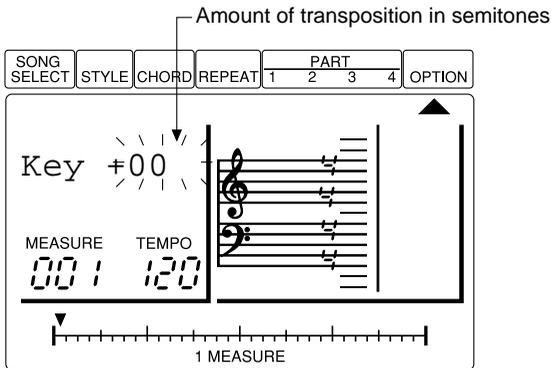


The mute function is a great way to control the “arrangement” of your accompaniment or complete song. If you only want bass and drum accompaniment, for example, mute the accompaniment chord 1 and chord 2 parts. To use the QY8 as a drum machine, mute the chord and bass parts.

Key Change

Transposes the accompaniment and parts up or down by the specified number of semitones. Minus (-) values transpose down while plus (+) values transpose up. The maximum key change range is from -12 (down one octave) to +12 (up one octave).

1. With the cursor at the OPTION pointer use the [-1] and [+1] buttons to select “KeyChng” on the display.
2. Press [ENTER] to call the Key Change parameter, then use the [-1] and [+1] buttons to set as required.



3. Press the cursor up button to exit.

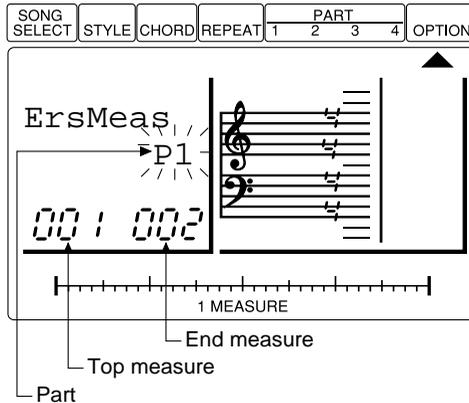


This function makes it simple to shift an entire song to a different key ... to match the range of a vocalist or make it easier to play along with, for example. Use the Transpose function described on page 59 if you want to transpose individual parts.

Erase Measure

Erases all data from the specified measure or range of measures in the specified part. An erase operation leaves the specified measures intact but blank.

1. With the cursor at the OPTION pointer use the [-1] and [+1] buttons to select “ErsMeas” on the display.
2. Press [ENTER] to call the Erase Measure parameters (the part parameter will be automatically selected).



3. Use the [-1] and [+1] buttons to select the part from which you want to erase one or more measures: “P1” ... “P4” are parts 1 through 4; “CHD” is the accompaniment chord track.
4. Move the cursor down to the top measure parameter and use the [-1] and [+1] buttons to select the first measure in the range you want to erase.

5. Move the cursor across to the end measure parameter and use the [-1] and [+1] buttons to select the last measure in the range you want to erase (this should be the same as the top measure if you only want to erase one measure).
6. Press [ENTER] to erase the specified measures. “Completed” will appear briefly on the display and the Erase Measure function will automatically be exited when the specified data has been erased. You can exit without executing the Erase Measure function by moving the cursor up to the OPTION pointer.



Unlike the Delete Measure job, the Erase Measure job erases the data from the specified measures only in the specified part. Also, the data is erased but the measures remain intact (i.e. the subsequent measures are not moved back). After an erase operation you can record new material in the resulting blank measures as required.



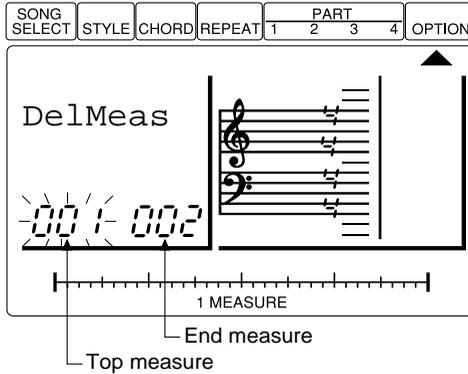
Use the [UNDO] key immediately after executing the Erase Measure function if you accidentally erase the wrong measures.

Delete Measure

Deletes the specified range of measures from all parts simultaneously.

1. With the cursor at the OPTION pointer use the [-1] and [+1] buttons to select “DelMeas” on the display.
2. Press [ENTER] to call the Delete Measure parameters (the top measure parameter will be automatically selected).

The Option Functions



3. Use the [-1] and [+1] buttons to select the top measure in the range you want to delete.
4. Move the cursor across to the end measure parameter and use the [-1] and [+1] buttons to select the last measure in the range you want to delete (this should be the same as the top measure if you only want to delete one measure).
5. Press [ENTER] to delete the specified measures. “Completed” will appear briefly on the display and the Delete Measure function will automatically be exited when the specified data has been erased. You can exit without executing the Delete Measure function by moving the cursor up to the OPTION pointer.



Delete Measure is a great way to completely cut out unwanted data from the song. It's important to remember, however, that a delete operation affects all parts simultaneously, and that measures following the deleted range are moved back to take the place of the deleted measures.

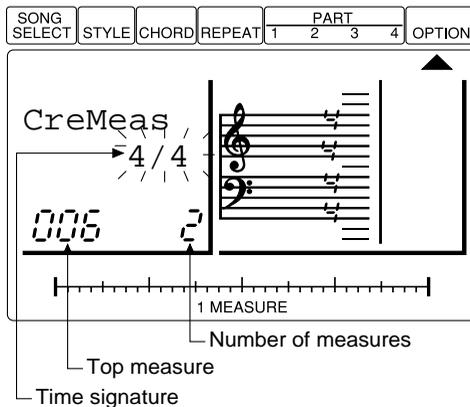


Use the [UNDO] key immediately after executing the Delete Measure function if you accidentally delete the wrong measures.

Create Measure

Creates a specified number of blank measures having the specified time signature for all tracks. The created measures are inserted at a specified measure number, and all subsequent measures are moved forward to make room.

1. With the cursor at the OPTION pointer use the [-1] and [+1] buttons to select “CreMeas” on the display.
2. Press [ENTER] to call the Create Measure parameters (the time signature parameter will be automatically selected).



3. Use the [-1] and [+1] buttons to select the time signature for the measures to be created: 2/4, 3/4, 4/4, or 6/8.
4. Move the cursor down to the measure parameter and use the [-1] and [+1] buttons to select the measure at which the new measures are to be created.

The Option Functions

5. Move the cursor across to the number of measures parameter and use the [-1] and [+1] buttons to specify the number of measures you want to create (1 ... 99).
6. Press [ENTER] to create the specified measures. “Completed” will appear briefly on the display and the Create Measure function will automatically be exited when the specified number of blank measures have been created. You can exit without executing the Create Measure function by moving the cursor up to the OPTION pointer.



Use create measure when you want to add new material somewhere in the middle of data you've already recorded, without erasing the existing data. First create the required measures, then either copy the data from existing measures using the Copy Measure function, or record new data as required.

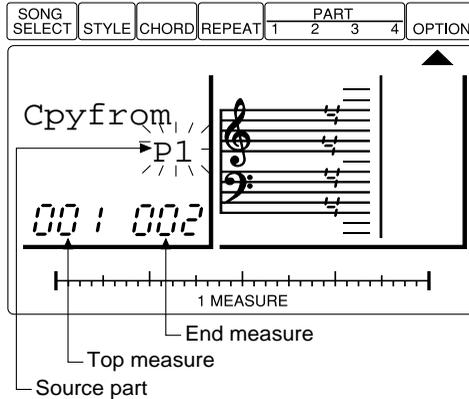


Use the [UNDO] key immediately after executing the Create Measure function if you accidentally create measures in the wrong place.

Copy Measure

Copies a specified range of measures from one track to the specified measure in another track. This operation overwrites the data from the beginning of the specified destination measure with the data from the source measure. Previous data in the overwritten measures is therefore lost.

1. With the cursor at the OPTION pointer use the [-1] and [+1] buttons to select “CpyMeas” on the display.
2. Press [ENTER] to call the first Copy Measure parameters (the copy-from part parameter will be automatically selected).



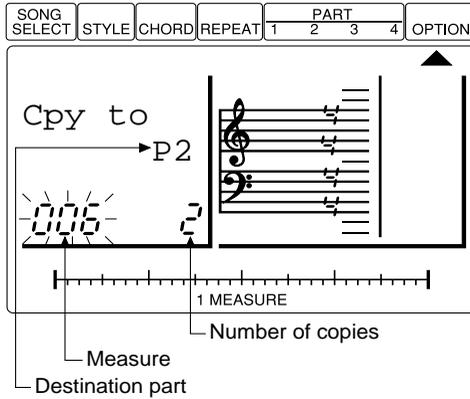
3. Use the [-1] and [+1] buttons to select the part from which you want to copy data: “P1” ... “P4” are parts 1 through 4; “CHD” is the accompaniment chord track, “ALL” is all accompaniment and sequencer parts.

4. Move the cursor down to the top measure parameter and use the [-1] and [+1] buttons to select the first measure in the range you want to copy from.

5. Move the cursor across to the end measure parameter and use the [-1] and [+1] buttons to select the last measure in the range you want to copy from (this should be the same as the top measure if you only want to copy one measure).

6. Press [ENTER] to call the second Copy measure parameters and move the cursor to the copy-to part parameter.

The Option Functions



7. Use the [-1] and [+1] buttons to select the part to which you want to copy the specified “copy-from” data: “P1” ... “P4” are parts 1 through 4.



The copy-to part parameter will automatically be selected if “ALL” or “CHD” was selected for the copy-from parameter.

8. Move the cursor down to the measure parameter and use the [-1] and [+1] buttons to select the measure to which you want to copy the data.
9. Move the cursor across to the number of copies parameter and use the [-1] and [+1] buttons to specify the number of times the data is to be copied (1 ... 99).
10. Press [ENTER] to copy the specified data. “Completed” will appear briefly on the display and the Copy Measure function will automatically be exited when the specified data has been copied. You can exit without executing the Copy Measure function by moving the cursor up to the OPTION pointer.



The Copy Measure job makes it easy to use phrases or even complete sections (an entire chorus, for example) in more than one place in a song. You can copy a phrase played by one voice, and have it repeated by a different voice later in the song. You can always edit the copied sections to create variations.

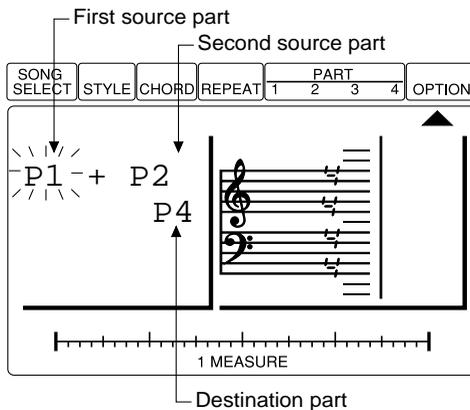


Use the **[UNDO]** key immediately after executing the Copy Measure function if you accidentally copy the wrong measures or copy to the wrong location.

Mix Part

Combines the data contained in two specified source parts and places the result in a third destination part. The destination part can be the same as either of the source parts.

1. With the cursor at the **OPTION** pointer use the **[-1]** and **[+1]** buttons to select “MixPart” on the display.
2. Press **[ENTER]** to call the Mix Part parameters (the first source part parameter will be automatically selected).



The Option Functions

3. Use the [-1] and [+1] buttons to select the first source part to be mixed: “P1” ... “P4” are parts 1 through 4.

4. Move the cursor across to the second source part parameter and use the [-1] and [+1] buttons to select the second source part to be mixed.

5. Move the cursor down to the destination part parameter and use the [-1] and [+1] buttons to select the part to which the mixed source parts are to be copied.

6. Press [ENTER] to mix and copy the specified parts. “Completed” will appear briefly on the display and the Mix Part function will automatically be exited when the specified data has been mixed and copied. You can exit without executing the Mix Part function by moving the cursor up to the OPTION pointer.



In many situations you may want to “overdub,” or add new material to a single part without deleting the previous material. This is dangerous, however, since you can ruin one or more layers of good material by making a mistake during a later overdub. The QY8 eliminates this possibility by allowing only “replace” recording (i.e. all material recorded to a part erases and replaces any previous material on that track). In order to record more than one layer of material to a single part (using the same voice, of course), first record the layers on separate parts, then after ensuring that there are no mistakes, use the Mix Part job to combine these separate parts onto a single part.

Please note that if both source part are set to the same part number, the data from that part will simply be copied to the destination part.

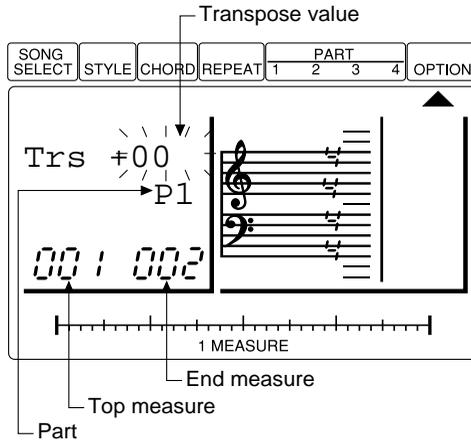


Use the [UNDO] key immediately after executing the Mix Part function if you accidentally mix the wrong parts or copy them to the wrong part.

Transpose

Individually transposes the specified range of measures within the specified part up or down by the specified number of semitones. Minus (-) values transpose down while plus (+) values transpose up. The maximum transpose range is from -12 (down one octave) to +12 (up one octave).

1. With the cursor at the OPTION pointer use the [-1] and [+1] buttons to select "Trans." on the display.
2. Press [ENTER] to call the Transpose parameters (the part parameter will be automatically selected).



3. Use the [-1] and [+1] buttons to select the part you want to transpose: "P1" ... "P4" are parts 1 through 4.
4. Move the cursor up to the transpose value, and use the [-1] and [+1] buttons to set the required amount of transposition.

The Option Functions

5. Move the cursor down to the top measure parameter and use the [-1] and [+1] buttons to select the first measure in the range you want to transpose.
6. Move the cursor across to the end measure parameter and use the [-1] and [+1] buttons to select the last measure in the range you want to transpose.
7. Press [ENTER] to transpose the specified measures. “Completed” will appear briefly on the display and the Transpose function will automatically be exited when the specified data has been transposed. You can exit without executing the Transpose function by moving the cursor up to the OPTION pointer.

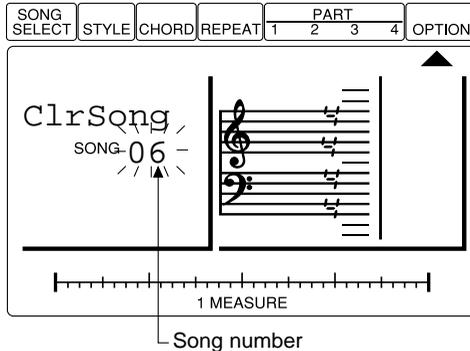


Unlike the Key Change function, Transpose can be used to individually change the pitch of each part to create harmony effects between parts.

Clear Song

Completely clears the specified song.

1. With the cursor at the OPTION pointer use the [-1] and [+1] buttons to select “ClrSong” on the display.
2. Press [ENTER] to call the Clear Song parameter (the currently selected song number will be automatically selected).



3. Use the [-1] and [+1] buttons to select the number of the song to be cleared.
4. Press [ENTER] to clear the specified song. “Completed” will appear briefly on the display and the Clear Song function will automatically be exited when the specified song has been cleared. You can exit without executing the Clear Song function by moving the cursor up to the OPTION pointer.



Use the [UNDO] key immediately after executing the Clear Song function if you accidentally clear the wrong song.

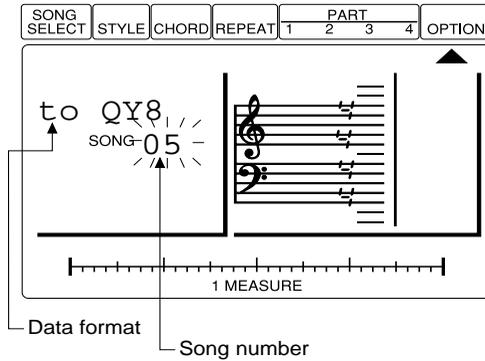
Data Out

Although the QY8 has memory for 20 songs, you might want to save your song data to an external device to allow greater storage capacity or simply to protect your data from accidental erasure or corruption. An ideal storage device for use with the QY8 is the Yamaha MDF2 MIDI Data Filer.

1. To save data from the QY8 to the MDF2, first connect the QY8 MIDI OUT to the MDF2 MIDI IN via a MIDI cable, and prepare the MDF2 for reception (refer to the MDF2 operation manual).

The Option Functions

2. With the cursor at the OPTION pointer use the [-1] and [+1] buttons to select “DataOut” on the display.
3. Press [ENTER] to call the Data Out parameters (the currently selected song number will be automatically selected).



4. Use the [-1] and [+1] buttons to select the number of the song to be transmitted (“ALL” transmits all 20 songs).



- If you will be transferring data in QY8 format, there’s no need to change the “to QY8” parameter. If you want to send data to the Yamaha QY20 Music Sequencer, or save it in a format that can be loaded by the QY20, move the cursor to the “to QY8” parameter and use the [-1] or [+1] button to change it to “to QY20”.
- Although the QY8 can send data to the QY20, data from the QY20 cannot be received or used by the QY8.

5. Press [ENTER] to transmit the specified song(s). “Completed” will appear briefly on the display and the Data Out function will automatically be exited when the specified data has been transmitted. You can exit without executing the Data Out function by moving the cursor up to the OPTION pointer.

■ Reception of Song Data

If the cursor is located at the SONG SELECT pointer, a blank song is selected, and no other operation is currently in progress (recording, for example) the QY8 will automatically receive bulk song data transmitted from the MDF2 (or another QY8). To receive bulk data make sure that the MIDI OUT of the MDF2 (or other device) is connected to the MIDI IN of the QY8.



The QY8 will also receive bulk data from the Yamaha QY10 Music Sequencer.

Program Change

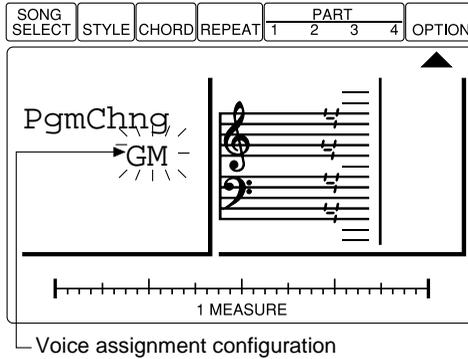
Normally the QY8 uses its own internal voice assignments. The Program Change function can be used to switch to a voice assignment configuration which can be used with General MIDI data — e.g. when the QY8 is used with an external General-MIDI standard tone generator or sequencer/music computer.



The QY8 does not have the full complement of General MIDI voices, so some voices may sound different than when played back on fully General MIDI compatible devices, and voices not available on the QY8 will not sound at all.

1. With the cursor at the OPTION pointer use the [-1] and [+1] buttons to select “PgmChng” on the display.
2. Press [ENTER] to call the Program Change parameter.

The Option Functions



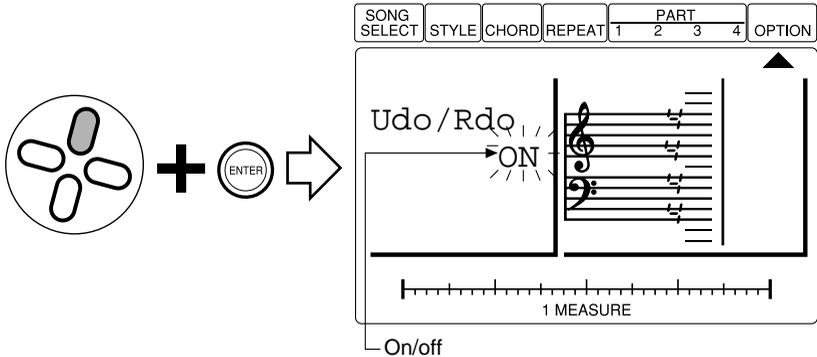
3. Use the [-1] and [+1] buttons to select “GM” for General MIDI voice assignments, or “Nml” for the standard QY8 voice assignments.
4. Move the cursor back to the OPTION pointer to exit.

Undo/Redo On/Off

The QY8 Undo/Redo function requires a significant amount of memory when used with the option functions or during real-time recording. This function makes it possible to turn the Undo/Redo function off for those operations (Undo/Redo still works for standard data entry procedures), thereby increasing the amount of memory available for recording data.

1. With the cursor at the OPTION pointer, press [ENTER] while holding the up cursor button. “Udo/Rdo” will appear on the display.

The Option Functions



2. Move the cursor down to the On/Off parameter.
3. Use the [-1] and [+1] buttons to turn the Undo/Redo function on or off as required.
4. Exit by either pressing [ENTER] while holding the up cursor button, or by pressing the left or right cursor button.

8

The QY8 As a Tone Generator/ABC Expander

In addition to being played from its internal sequencer, the QY8 can be controlled from an external keyboard, sequencer, or music computer.

As a Tone generator Module

Used as a tone generator module, the QY8 allows 8 different voices to be played via different MIDI channels. 4 of the voices — the voices used by the sequencer parts — are assignable as described on page 37. The remaining 4 — those used by the accompaniment parts — are determined by the currently selected style. Each of the QY8 parts is controlled by a different MIDI channel, as listed below.

| MIDI Channel | Voice |
|--------------|------------------------|
| 1 | Sequencer track PART 1 |
| 2 | Sequencer track PART 2 |
| 3 | Sequencer track PART 3 |
| 4 | Sequencer track PART 4 |
| 5 | Accompaniment Chord 1 |
| 6 | Accompaniment Chord 2 |
| 7 | Accompaniment Bass |
| 10 | Accompaniment Rhythm |

■ Example: Play the PART 1 Voice

1. Connect a MIDI Keyboard

In order to directly play the QY8 voices you'll need to connect a MIDI keyboard or other MIDI controller to the QY8 MIDI IN connector.



Make sure you're MIDI keyboard or controller is set to transmit on MIDI channel 1.

2. Select PART 1

Move the cursor to the PART 1 pointer (▲).

3. Select a Voice & Play

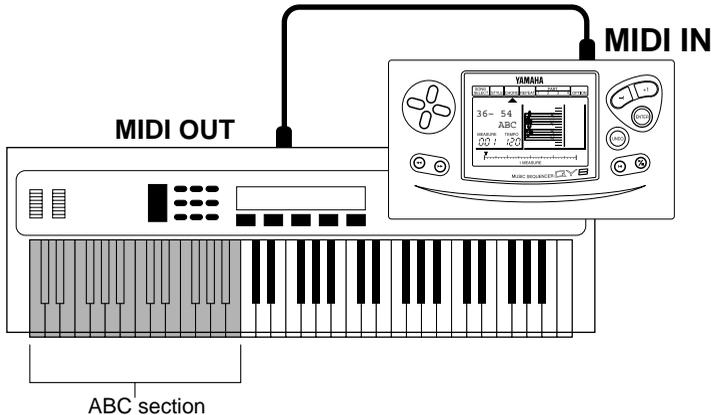
Use the [-1] and [+1] buttons to select different voices and try playing them via your keyboard or controller. Note that when you select the “41Drums” voice different notes on your keyboard/controller will play different drums and rhythm instruments.



Since the QY8 also recognizes MIDI program change messages, you should be able to switch voices by pressing the corresponding voice number buttons on your keyboard.

As an ABC Expander

The QY8's advanced ABC system can also be controlled from an external keyboard, making it useful as an ABC expander module. Use the “ABC Zone” function described below to specify the range of notes in which you want the QY8 ABC system to recognize chords. Then you can change accompaniment chords during song playback simply by playing the appropriate chord in the specified section of the keyboard.



■ ABC Zone

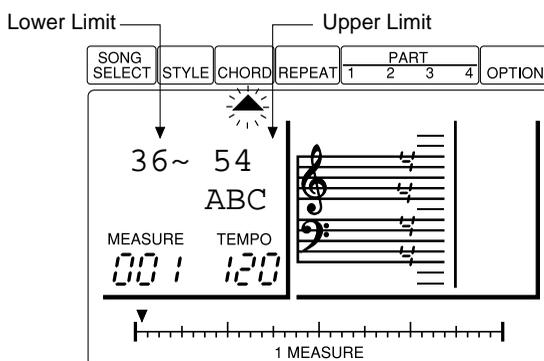
This utility function sets the range of notes in which chords played on an external MIDI keyboard will be recognized by the QY8 ABC system.

1. Select the Chord Entry Mode

Move the cursor to the CHORD pointer (▲) to select the chord entry mode.

2. Select the ABC Zone Parameter

Press the [ENTER] button while holding the up cursor button. The ABC zone parameters will appear on the display.



3. Set the Lower Limit

Use the [-1] and [+1] buttons to select the note number which is to be the lowest note in the ABC range. The available range is from “00” (corresponding to C-2) to “127” (G8).

4. Set the Upper Limit

Move the cursor across to the upper limit parameter and use the [-1] and [+1] buttons to select the note number which is to be the highest note in the ABC range.



- The lower limit parameter cannot be set to a higher note number than the upper limit parameter, and the upper limit parameter cannot be set to a lower note number than the lower limit parameter.
- When this function is used individual notes will not sound below the specified upper limit note.
- On-bass notes will sound below the lower limit note.

5. Exit

Move the cursor up to the CHORD pointer and press [ENTER] or one of the cursor buttons to return to the normal chord entry mode.

6. Play

Chords played within the specified ABC range will be recognized by the ABC system and the accompaniment chord will change accordingly during song playback.



This capability can also be used when entering chords for the QY8's accompaniment parts.

Appendix

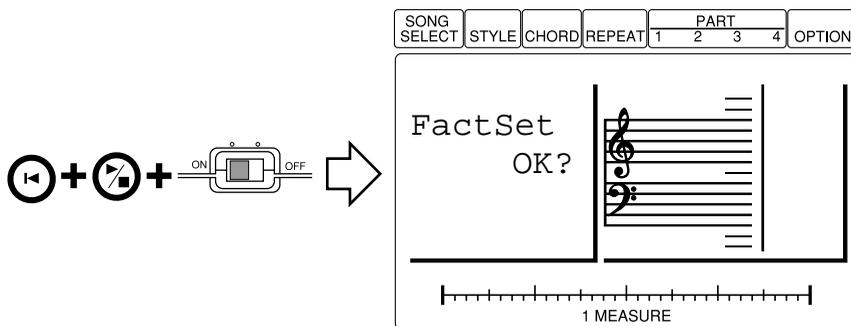
Total Reset Procedure

The following procedure can be used to reset ALL QY8 parameters to their initial default settings, and clear ALL songs you have made.



Be sure to save data you want to keep to a MIDI data storage device such as the Yamaha MDF2 MIDI Data Filer before carrying out the total reset procedure.

1. Turn the QY8 power OFF.
2. Turn the power back ON while holding the **[▶/■]** and **[◀]** buttons. “FactSet OK?” will appear on the display.



3. Press **[+1]** key to reset or **[-1]** key to cancel. If you choose to reset, “FACTORY SET” will appear briefly on the display before the normal SONG SELECT display.

Voice List & Polyphony Information

The QY8 has 28-note “polyphony.” This simply means that it can produce a maximum of 28 notes at the same time. If the maximum polyphony is exceeded — this includes all notes on the accompaniment and melody tracks — some of the notes will be truncated and will therefore not sound.

Voice List

| Voice No. | Display Name | Voice Name | GM PC | Voice No. | Display Name | Voice Name | GM PC |
|-----------|--------------|------------------------|-------|-----------|--------------|-------------------|-------|
| 01 | Piano | Acoustic Grand piano | 1 | 22 | SyBa2 | Synth bass 2 | 40 |
| 02 | ElPn1 | E.Piano 1 | 5 | 23 | Strg1 | String Ensemble 1 | 49 |
| 03 | ElPn2 | E.Piano 2 | 6 | 24 | Strg2 | String Ensemble 2 | 50 |
| 04 | Clavi | Clavinet | 8 | 25 | Trmpt | Trumpet | 57 |
| 05 | Vibes | Vibraphone | 12 | 26 | Trmbn | Trombone | 58 |
| 06 | Mrmba | Marimba | 13 | 27 | Brass | Brass section | 62 |
| 07 | Xylo | Xylophone | 14 | 28 | SyBrs | Synth Brass | 63 |
| 08 | Orgn1 | Drawber Organ | 17 | 29 | Sax | Tenor sax | 67 |
| 09 | Orgn2 | Rock Organ | 19 | 30 | Flute | Flute | 74 |
| 10 | Acord | Accordion | 22 | 31 | Lead1 | Synth Lead 1 | 82 |
| 11 | Harmo | Harmonica | 23 | 32 | Lead2 | Synth Lead 2 | 88 |
| 12 | StGtr | Acoustic Steel guitar | 26 | 33 | Pad1 | Synth Pad 1 | 83 |
| 13 | JzGtr | Electric Jazz guitar | 27 | 34 | Pad2 | Synth Pad 2 | 94 |
| 14 | ClGtr | Electric Clean guitar | 28 | 35 | SyCmp | Synth Comp | 85 |
| 15 | MtGtr | Electric muted guitar | 29 | 36 | BwBel | Bowed bell | 93 |
| 16 | DsGtr | Distortion guitar | 31 | 37 | PcCmp | Perc Comp | 101 |
| 17 | WdBas | Acoustic bass | 33 | 38 | Cryst | Crystal | 99 |
| 18 | FnBas | Electric bass fingered | 34 | 39 | Sweep | Sweep | 96 |
| 19 | PcBas | Electric bass picked | 35 | 40 | Banjo | Banjo | 106 |
| 20 | SlBas | Slap bass | 37 | 41 | Drums | Drum set | |
| 21 | SyBa1 | Synth bass 1 | 39 | | | | |

When PgmChng is engaged, GM PC (program change) numbers are available.

Appendix

Drum Set (Voice Number 41)

| Note No. | Note | Voice Name | GM N | Note No. | Note | Voice Name | GM N |
|----------|------|----------------|------|----------|------|--------------------|------|
| 24 | C0 | | | 62 | D3 | Mute Hi Conga | 62 |
| 25 | C#0 | Brush Swish | 25 | 63 | D#3 | OpenHi Conga | 63 |
| 26 | D0 | Brush Roll | 26 | 64 | E3 | Low Conga | 64 |
| 27 | D#0 | Brush Slap | 27 | 65 | F3 | High Timbale | 65 |
| 28 | E0 | | | 66 | F#3 | Low Timbale | 66 |
| 29 | F0 | | | 67 | G3 | High Agogo | 67 |
| 30 | F#0 | | | 68 | G#3 | Low Agogo | 68 |
| 31 | G0 | | | 69 | A3 | Cabassa | 69 |
| 32 | G#0 | Stick | 32 | 70 | A#3 | Maracas | 70 |
| 33 | A0 | | | 71 | B3 | | |
| 34 | A#0 | | | 72 | C4 | | |
| 35 | B0 | Bass Drum Soft | 35 | 73 | C#4 | | |
| 36 | C1 | Bass Drum Hard | 36 | 74 | D4 | | |
| 37 | C#1 | Side Stick | 37 | 75 | D#4 | Claves | 75 |
| 38 | D1 | Snare Drum 1 | 38 | 76 | E4 | Hi Wood Block | 76 |
| 39 | D#1 | Hand Clap | 39 | 77 | F4 | Low Wood Block | 77 |
| 40 | E1 | Snare Drum 2 | 40 | 78 | F#4 | | |
| 41 | F1 | Low Floor Tom | 41 | 79 | G4 | | |
| 42 | F#1 | Closed Hi Hat | 42 | 80 | G#4 | | |
| 43 | G1 | High Floor Tom | 43 | 81 | A4 | | |
| 44 | G#1 | Pedal Hi-Hat | 44 | 82 | A#4 | Shaker | 82 |
| 45 | A1 | Low Tom | 45 | 83 | B4 | | |
| 46 | A#1 | Open Hi-Hat | 46 | 84 | C5 | | |
| 47 | B1 | Low-Mid Tom | 47 | 85 | C#5 | Power Rim Snare | 40 |
| 48 | C2 | Hi Mid Tom | 48 | 86 | D5 | Gated Bass Drum | 36 |
| 49 | C#2 | Crash Cymbal 1 | 49 | 87 | D#5 | Power Snare | 38 |
| 50 | D2 | High Tom | 50 | 88 | E5 | Analog Bass Drum 1 | 35 |
| 51 | D#2 | Ride Cymbal 1 | 51 | 89 | F5 | Analog Bass Drum 2 | 36 |
| 52 | E2 | Chinese Cymbal | 52 | 90 | F#5 | Analog Snare 1 | 38 |
| 53 | F2 | Ride Cymbal 2 | 53 | 91 | G5 | Analog Snare 2 | 40 |
| 54 | F#2 | Tambourine | 54 | 92 | G#5 | Analog CHH | 42 |
| 55 | G2 | Splash Cymbal | 55 | 93 | A5 | Analog OHH | 46 |
| 56 | G#2 | Cowbell | 56 | 94 | A#5 | Analog Low Tom | 47 |
| 57 | A2 | Crash Cymbal 2 | 57 | 95 | B5 | Analog Mid Tom | 48 |
| 58 | A#2 | VibraSlap | 58 | 96 | C6 | Analog High Tom | 50 |
| 59 | B2 | Ride Cymbal 3 | 59 | 97 | C#6 | Cymbal SFX | 57 |
| 60 | C3 | Hi Bongo | 60 | 98 | D6 | Reverse Cymbal | 98 |
| 61 | C#3 | Low Bongo | 61 | | | | |

When PgmChng is engaged, GM N (note) numbers are available.

Style List

| Number | Category | Name | LCD | Time Signature | Tempo | Song Number |
|--------|----------------|----------------|-------|----------------|-------|-------------|
| 01 | Dance & Funk | Disco | Disco | 4/4 | 120 | 01 |
| 02 | | Euro Beat | Euro | 4/4 | 136 | — |
| 03 | | House | House | 4/4 | 118 | — |
| 04 | | Dance Shuffle | Dance | 4/4 | 108 | 02 |
| 05 | | Funk Shuffle | Funk | 4/4 | 100 | — |
| 06 | | Soul Ballad | SolBl | 4/4 | 90 | — |
| 07 | Rock1 | Piano Ballad | PnoBl | 4/4 | 76 | — |
| 08 | | Analog Ballad | AnaBl | 4/4 | 100 | — |
| 09 | | Folk Ballad | Folk | 4/4 | 100 | 03 |
| 10 | | 16Beat Ballad | FnkBl | 4/4 | 64 | — |
| 11 | | 8Beat Pop1 | Pop1 | 4/4 | 112 | — |
| 12 | | 8Beat Pop2 | Pop2 | 4/4 | 160 | — |
| 13 | | 8Beat Pop3 | Pop3 | 4/4 | 120 | — |
| 14 | | 8Beat Pop4 | Pop4 | 4/4 | 125 | — |
| 15 | | 16Beat Pop | Pop5 | 4/4 | 106 | — |
| 16 | | 24Beat Pop | Pop6 | 4/4 | 100 | 04 |
| 17 | | 8Beat Rock | Rock | 4/4 | 138 | — |
| 18 | | Hard Rock | HrdRk | 4/4 | 148 | — |
| 19 | Rhythm & Blues | R & B | R&B | 4/4 | 126 | — |
| 20 | | Soul Rock | SolRk | 4/4 | 104 | 05 |
| 21 | | Motown Shuffle | R&BSf | 4/4 | 192 | — |
| 22 | | Gospel | Gospl | 6/8 | 60 | — |
| 23 | | Slow Rock | SlwRk | 4/4 | 67 | 06 |
| 24 | | Blues Boogie | Blues | 4/4 | 122 | 07 |
| 25 | Rock 2 | Pop Shuffle | PopSf | 4/4 | 152 | — |
| 26 | | Rock Shuffle | RokSf | 4/4 | 150 | — |
| 27 | | Boogie Woogie | Boogi | 4/4 | 160 | — |
| 28 | | Rock'n' Roll | R&R | 4/4 | 180 | 08 |
| 29 | Jazz & Swing | Swing | Swing | 4/4 | 214 | 09 |
| 30 | | Slow Swing | SlwSw | 4/4 | 102 | 10 |
| 31 | | Swing Waltz | SwWlz | 3/4 | 180 | — |
| 32 | | Dixieland | Dixie | 4/4 | 112 | 11 |
| 33 | | Slow Fox | SlFox | 4/4 | 108 | — |
| 34 | Latin | BossaNova | Bossa | 4/4 | 120 | 12 |
| 35 | | Salsa | Salsa | 4/4 | 185 | — |
| 36 | | Mambo | Mambo | 4/4 | 134 | — |
| 37 | | Rhumba | Rumba | 4/4 | 116 | — |
| 38 | | Tango | Tango | 4/4 | 132 | — |
| 39 | | Samba | Samba | 4/4 | 108 | 13 |
| 40 | Caribbean | Reggae | Regae | 4/4 | 152 | — |
| 41 | Country& Woud | Country Ballad | CntBl | 4/4 | 100 | — |
| 42 | | Country Rock | CntRk | 4/4 | 134 | — |
| 43 | | Bluegrass | Grass | 4/4 | 120 | — |
| 44 | | Lambada | Lambd | 4/4 | 116 | — |
| 45 | | Enka | Enka | 4/4 | 80 | 14 |
| 46 | March & Waltz | March 1 | Mrch1 | 4/4 | 118 | 15 |
| 47 | | March 2 | Mrch2 | 4/4 | 123 | — |
| 48 | | Polka | Polka | 4/4 | 126 | — |
| 49 | | Waltz | Waltz | 3/4 | 180 | — |
| 50 | New Age | New Age | NewAg | 4/4 | 80 | — |
| 51 | Blank | Blank | Blank | 4/4 | 120 | — |

Troubleshooting

If something doesn't seem to be working right, please check the following points before assuming that your QY8 is faulty.

| Symptom | Causes |
|---|---|
| Power won't turn on. | If you are using an AC adaptor, is the adaptor properly plugged into both the AC outlet and the QY8? See page 5. |
| | If you are using batteries, is a fresh set of batteries properly installed in the battery compartment? See page 6. |
| No sound. | Is the volume control set to an appropriate level? See page 13. |
| | Are the volume parameters for each track set to appropriate levels? See pages 21, 37. |
| | Are the parts muted? See page 47. |
| | Is the style "51Blank" selected? |
| Wrong pitch. | Is the transpose parameter set to the normal value "0"? See pages 49, 59. |
| Notes are cut off or omitted. | Is the maximum polyphony of the QY8 being exceeded? The QY8 can play no more than 28 notes at once. |
| Playback doesn't begin when the  key is pressed. | You may have selected an Option function other than Mute and Key Change. |
| Playback stops in the middle of a song. | Have you inserted an end mark in the song? See page 31. |
| | Have you inserted an ending section of a style in the middle of the song? See page 20. |
| | Playback will stop automatically when measure number 299 is reached. |
| The sound doesn't correspond to what you played. | Have you entered a chord change? See page 29. |
| ABC doesn't work. | Are the ABC Zone high and low limits set to appropriate notes? See page 67. |
| | Is the cursor placed at a location other than the Chord display? See page 67. |
| Bulk data not received. | Is the SONG SELECT display selected? |
| | If you are receiving a 1-song bulk dump, is the currently selected song empty and therefore available to receive the data? |
| | Bulk data cannot be received during song playback. |
| No dot appears on the 1 MEASURE display even though a note has been entered. | This can occur when you enter tied notes — the second note in the tied pair will not appear. |
| Playback is in 4/4 time even though a 3/4 style is selected. | The song time signature does not change according to the selected style. The time signature must be changed in the PART mode. |
| A note you have entered does not appear as the same note on the display. | In some cases the QY8 automatically replaces certain note with its equivalent. Refer to the following list: |

Display Data Which may Not Be the Same as When Entered

| Pitch | Accidentals (#, b) may change according to the selected key signature. If, for example, D _b is entered in a # key signature, it will be changed to C#. | | | | |
|--|---|---------------------|-------------------------------|--------------|---------------------|
| Note Length | A slur will be displayed where tenuto was entered. | | | | |
| | <p>Note lengths entered as listed below will be displayed as shown in the right column:</p> <p>32nd note slur → 32nd note 16th note triplet, staccato → 32nd note 16th note triplet, slur → 16th note triplet 16th note, staccato → 16th note triplet Dotted 16th note, staccato → 16th note 8th note triplet, staccato → 16th note 8th note, staccato → 8th note triplet 8th note triplet, slur → Dotted 16th note Quarter note triplet, staccato → Dotted 16th note, slur</p> | | | | |
| <p>When notes are entered using ties or real-time recording, the precise corresponding note length may not be available. In such cases the nearest note length will be displayed as shown below:</p> | | | | | |
| | | | | | |
| Note shown on the LCD | Actual value | Range of the values | Note shown on the LCD | Actual value | Range of the values |
| 32nd note, staccato | 1 | 1 | Dotted Quarter note, staccato | 18 | 18 |
| 32nd note | 2 | 2 | Quarter note | 19 | 19-22 |
| 16th note triplet | 3 | 3 | Quarter note slur | 23 | 23 |
| 16th note | 4 | 4 | Half note, staccato | 24 | 24 |
| 16th note slur | 5 | 5 | Half note triplet | 25 | 25,26 |
| 8th note triplet | 6 | 6 | Dotted Quarter note | 28 | 27-31 |
| Dotted 16th note | 7 | 7 | Half note triplet, slur | 32 | 32 |
| Dotted 16th note, slur | 8 | 8 | Dotted Quarter note, slur | 35 | 33-35 |
| 8th note | 9 | 9 | Dotted half note, staccato | 36 | 36 |
| Dotted 8th note, staccato | 10 | 10 | Half note | 38 | 37-42 |
| 8th note slur | 11 | 11 | Half note slur | 47 | 43-47 |
| Quarter note triplet | 12 | 12 | Whole note, staccato | 48 | 48-51 |
| Quarter note, staccato | 13 | 13 | Dotted half note | 57 | 52-65 |
| Dotted 8th note | 14 | 14 | Dotted half note, slur | 71 | 66-72 |
| Quarter note triplet, slur | 15 | 15 | Whole note | 76 | 73-89 |
| Half note triplet, staccato | 16 | 16 | Whole note slur | 95 | 90- |
| Dotted 8th note, slur | 17 | 17 | | | |

Error Messages

Errors do occur from time to time, and when they do the QY8 will usually display a message that indicates what type of problem has occurred so you can rectify it and return to normal operation as quickly as possible.

Battery Err

The battery voltage is too low for proper operation. Replace the old batteries with a set of new ones. Internal data will be retained while the batteries are replaced.

MemFull Err

The QY8 memory is full or almost full and the specified operation cannot be performed. Delete unwanted song to make more memory available.

SngDEMO Err

You have attempted to select a different mode during demo song playback. No other mode can be selected until the other song is selected.

IIlInpu Err

This error appears if you attempt to enter a value that is out of range or otherwise unacceptable in the current situation.

Empty Err

An operation has been specified where no data exists.

DataExi Err

A 1-song bulk dump has been received but the currently selected song already contains data so the received data was not loaded.

IIIData Err

Unrecognizable bulk data has been received by the QY8. Make sure that all bulk data sent to the QY8 conforms with QY8 MIDI specifications.

BulkIgn Err

Bulk data was transmitted to the QY8 while it was in a mode in which bulk data reception is not possible. The QY8 can only receive bulk data while the cursor is located at the SONG SELECT pointer.

BufFull Err

Too much MIDI data is being received by the QY8 at one time. Reduce the amount of data that is being sent to the QY8.

MidiDat Err

An error has been detected in the MIDI data received by the QY8. Check all relevant settings, then try receiving the data again.

ChkSum Err

An error has been detected in a MIDI bulk dump received by the QY8. Check all relevant settings, then try receiving the data again.

TimeOut Err

If a MIDI bulk dump is not completely received, this error message will appear after a short period of time.

Specifications

[Sequencer]

| | |
|----------------------------|--|
| Songs | 1-20, Demo ×1 |
| Song Play | Start/Stop, Top, Forward, Rewind; Parameters; Song Name, Tempo, Measure, 1MEASURE |
| Sequence Tracks | Part1-4 (Parameters: Key Signature, Time Signature, Pitch, Note Length, Volume, Chord, Phrasing, Accidentals, Rests) |
| Accompaniment Track | |
| 4 preset parts | Rhythm, Bass, Chord 1, 2 |
| Style | 1-51 presets (1 Blank) ×6 sections (Intro., Main A, Main B, Fill AB, Fill BA, Ending) |
| Chord | 25 types with On Bass, ABC Zone |
| Repeat | 5 types |
| Record | |
| Mode | Step, Realtime |
| Data Capacity | 20 songs (ca. 6,400 notes) |
| Note Resolution | 24 clocks per quarter note |
| Option Functions | Mute, Key Change, Erase Measure, Delete Measure, Create Measure, Copy Measure, Mix Part, Transpose, Clear Song, Data Out, Program Change, Undo/Redo On/Off |
| Polyphony | 28 notes |

[Tone Generator]

| | |
|---------------------------|--------------------------------|
| Type | AWM (Advanced Wave Memory) |
| Max. Polyphony | 28 notes |
| Multi-timbre Parts | 16 (with dynamic allocation) |
| Preset Voices | 40 pitched voices 58 sounds |

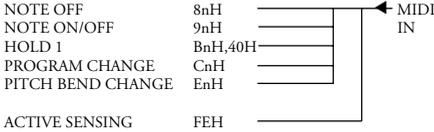
| | |
|-------------------------|---|
| Controls | Power On/Off, Volume, Cursor ×4, [+1] [-1], ENTER, UNDO, [▶/■], [◀], [◀◀], [▶▶] |
| Display | Custom LCD (w/o back light) 71 × 41.9 mm |
| Connectors | PHONES/LINE OUT, DC IN (for PA-1B or PA-3), MIDI IN/ OUT |
| Output Impedance | 47 Ω |
| Power Supply | Six 1.5V AA (SUM-3 or R6P), or optional PA-1B or PA-3 AC adaptor |
| Dimensions | 188 mm (W) × 104 mm (D) × 33.5 mm (H) (7-3/8" × 4-1/8" × 1-1/3") |
| Weight | 370 g (13 oz) [w/o batteries] |

Specifications and descriptions in this Owner's Manual are for information purposes only. Yamaha Corp. reserves the right to change or modify products or specifications at any time without prior notice. Since specifications, equipment or options may not be the same in every locale, please check with your Yamaha dealer.

MIDI Data Format

[Tone Generator Section]

(1) RECEIVE FLOW



(2) RECEIVE DATA

(2-1) CHANNEL VOICE MESSAGES

* Reception is always "omni on" in the record mode.

(2-1-1) NOTE OFF

STATUS 1000nnnn (8nH) n=0-6, 9 VOICE CHANNEL NUMBER
 NOTE NUMBER 0kkkkkkk k=0 (C-2)-127(G8)
 VELOCITY 0vvvvvv Ignored

(2-1-2) NOTE ON/OFF

STATUS 1001nnnn (9nH) n=0-6, 9 VOICE CHANNEL NUMBER
 NOTE NUMBER 0kkkkkkk k=0 (C-2)-127(G8)
 VELOCITY 0vvvvvv (v≠0) NOTE ON (v=0) NOTE OFF

(2-1-3) CONTROL CHANGE

STATUS 1011nnnn (BnH) n=0-6 VOICE CHANNEL NUMBER
 Control number 01000000 sustain switch
 Control value 0vvvvvvv v=0-63: OFF, 64-127: ON

(2-1-4) PROGRAM CHANGE

STATUS 1100nnnn (CnH) n=0-6, 9 VOICE CHANNEL NUMBER
 Program number 0ppppppp p=0-127

(2-1-5) PITCH BEND CHANGE

STATUS 1110nnnn (EnH) n=0-6 VOICE CHANNEL NUMBER
 LSB 0vvvvvv PITCH BEND CHANGE LSB
 MSB 0vvvvvv PITCH BEND CHANGE MSB
 Only the MSB data is used during reception.

(2-2) SYSTEM REAL TIME MESSAGES

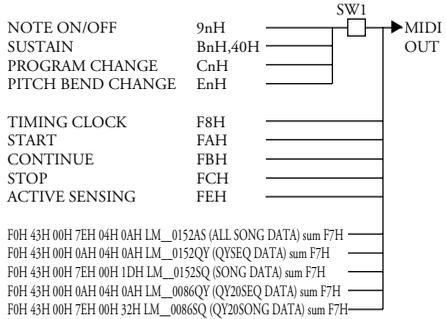
(2-2-1) ACTIVE SENSING

STATUS 11111110 (FEH)

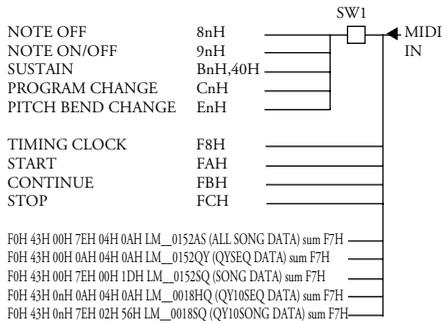
Sensing begins as soon as this code is received. Thereafter, if no status or data is received for more than approximately 360 milliseconds the MIDI receive buffer is cleared and all currently playing notes — and the sustain switch — are forced off. Further, all control parameters are reset to their default values.

[Sequencer Section]

(1) TRANSMIT FLOW



(2) RECEIVE FLOW



SW1 MIDI Transmit Channel
 The transmit channel is preset for each track (0 ... 6, 9)

(3) TRANSMIT/RECEIVE DATA

(3-1) CHANNEL VOICE MESSAGE

Transmission occurs only during recording or playback. Transmission occurs on the channels preset for each track (0 ... 6, 9). Reception occurs only during recording. Reception always occurs on all channels.
 * Reception is always "omni on" in the record mode.

(3-1-1) NOTE OFF

STATUS 1000nnnn (8nH) n=0-6, 9 VOICE CHANNEL NUMBER
 NOTE NUMBER 0kkkkkkk k=0 (C-2)-127(G8)
 VELOCITY 0vvvvvv Ignored
 Reception only. Converted to 9nH kkH 00H for transmission.

(3-1-2) NOTE ON/OFF

STATUS 1001nnnn (9nH) n=0-6, 9 VOICE CHANNEL NUMBER
 NOTE NUMBER 0kkkkkkk k=0 (C-2)-127(G8)
 VELOCITY 0vvvvvv (v≠0) NOTE ON (v=0) NOTE OFF

(3-1-3) CONTROL CHANGE

STATUS 1011nnnn (BnH) n=0-6,9 VOICE CHANNEL NUMBER
 Control number 01000000 SUSTAIN SWITCH
 Control value 0vvvvvvv v=0-63: OFF, 64-127: ON

(3-1-4) PROGRAM CHANGE

STATUS 1100nnnn (CnH) n=0-6,9 VOICE CHANNEL NUMBER
 Program number Oppppppp p=0-127

(3-2) SYSTEM REAL TIME MESSAGE

TIMING CLOCK STATUS 11111000 (F8H) Not received.
 START STATUS 11111010 (FAH) (FAH)
 CONTINUE STATUS 11111011 (FBH) (FBH)
 STOP STATUS 11111100 (FCH) (FCH)
 ACTIVE SENSING STATUS 11111110 (FEH) (FEH)
 Transmitted approximately every 230 milliseconds.

(3-3) SYSTEM EXCLUSIVE MESSAGE

Reception occurs only in the SONG SELECT mode.

(3-3-1) BULK DUMP

(i) ALL DATA, SONG DATA

STATUS 11110000 (F0H)
 IDENTIFICATION 01000011 (43H)
 SUB STATUS 00000000 (00H)
 FORMAT NUMBER 01111110 (7EH)
 BYTE COUNT(MSB) 0bbbbbb
 BYTE COUNT(LSB) 0bbbbbb
 CLASSIFICATION 01001100 (4CH) ASCIIL
 NAME 01001101 (4DH) ASCIIM
 00100000 (20H) ASCIIL_ data byte
 00100000 (20H) ASCIIM_ data byte
 DATA FORMAT 00110000 (30H) ASCIIO
 NAME 00110001 (31H) ASCII1
 00110101 (35H) ASCII5
 00110010 (32H) ASCII2
 0mmmmmmm ASCII
 0mmmmmmm ASCII
 DATA 0ddddd
 0ddddd
 0ddddd
 CHECK SUM 0eeeeeee 2's complement of 7 bits sum of all data bytes
 EOX 11110111 (F7H)

| Type | b | m | Reference |
|---------------|---------|----|-----------|
| ALL SONG DATA | 04H 0AH | AS | Chart 2 |
| SONG DATA | 00H 1DH | SQ | |

(ii) QYSEQ DATA

STATUS 11110000 (F0H)
 IDENTIFICATION 01000011 (43H)
 SUB STATUS 00000000 (00H)
 FORMAT NUMBER 00001010 (0AH)
 BYTE COUNT(MSB) 0bbbbbb
 BYTE COUNT(LSB) 0bbbbbb
 CLASSIFICATION 01001100 (4CH) ASCIIL
 NAME 01001101 (4DH) ASCIIM
 00100000 (20H) ASCIIL_ data byte
 00100000 (20H) ASCIIM_ data byte
 DATA FORMAT 00110000 (30H) ASCIIO
 NAME 00110001 (31H) ASCII1
 00110101 (35H) ASCII5
 00110010 (32H) ASCII2
 0mmmmmmm ASCII
 0mmmmmmm ASCII
 DATA 0ddddd
 0ddddd
 CHECK SUM 0eeeeeee 2's complement of 7 bits sum of all data bytes
 EOX 11110111 (F7H)

| Type | b | m |
|------------|---------|----|
| QYSEQ DATA | 04H 0AH | QY |

In addition to the two types of bulk data listed in (i) and (ii), QY10 song bulk data can be received, and QY20 song bulk data can be transmitted.

When song or QSEQ data is received, the data is loaded into the currently selected song only if that song is empty.

When an "all data" reception occurs, all data in the QY8 memory is cleared and replaced by the received data.

Transmission occurs when the OPTION mode DataOut function is executed.

The data transmitted according to the selected DataOut parameter are listed below:

(1) QY 1 song out

When "1 song" is selected and the song number is specified, the following data is transmitted in sequence when the bulk dump is initiated:

1. QYSEQ DATA
2. SONG DATA

No transmission occurs if the specified song number is empty.

The QYSEQ track data begins with F0H mnH.

(QY8 : mn=6*X+Y, X=song number, Y=track number)

(QY20 : mn=5*X+Y, X=song number, Y=track number)

(2) QY all out

When "ALL" is selected the following data is transmitted when the bulk dump is initiated:

1. ALL DATA

The following items are included:

- 1) The sequencer song data form songs 1 through 20. (chart 2)
- 2) The sequencer setup data (chart 1).
- 3) The QY sequence data for songs 1 through 20.

No transmission occurs if song numbers 1 through 20 are all empty.

(Chart 1) SEQUENCER SETUP DATA

| No. | function | value | note |
|-----|---------------------|-------|--------|
| 0 | Transpose | 0-24 | -12-12 |
| 1 | ABC Note limit low | 0-127 | C-2-G8 |
| 2 | ABC Note limit high | 0-127 | C-2-G8 |

(Chart 2) SEQUENCER SONG DATA

| No. | function | value | note |
|-----|---------------------|-----------|-------------------------------|
| 0 | song name 1 | h'20-h'7F | ascii code |
| 1 | song name 2 | h'20-h'7F | ascii code |
| 2 | song name 3 | h'20-h'7F | ascii code |
| 3 | song name 4 | h'20-h'7F | ascii code |
| 4 | song name 5 | h'20-h'7F | ascii code |
| 5 | part 1 voice number | 0-40 | 0-39 : normal voice |
| 6 | part 2 voice number | 0-40 | 40 : drum voice |
| 7 | part 3 voice number | 0-40 | |
| 8 | part 4 voice number | 0-40 | |
| 9 | part 1 volume | 0-127 | |
| 10 | part 2 volume | 0-127 | |
| 11 | part 3 volume | 0-127 | |
| 12 | part 4 volume | 0-127 | |
| 13 | style volume | 0-127 | |
| 14 | reserved | | |
| 15 | tempo 1 | 20-127 | 30 ... 250 are transmitted as |
| 16 | tempo 2 | 20-127 | 2-byte ascii code. |
| 17 | pattern number | 0-50 | |
| 18 | section number | 0-5 | Intro, A, B, AB, BA, Ending |

| Function ... | Transmitted | Recognized | Remarks |
|-------------------------------|------------------------------|---------------------|-----------|
| Basic Default Channel Changed | 1 - 7,10 x | 1 - 7,10 *1 x | memorized |
| Mode Default Messages Altered | 3 x ***** | 3 x x | |
| Note Number : True voice | 0 - 127 ***** | 0 - 127 0 - 127 | |
| Velocity Note ON Note OFF | o 9nH, v=1-127 x 9nH, v=0 | o 9nH, v=1-127 x | |
| After Touch Key's Ch's | x x | x x | |
| Pitch Bender | o | o 0-2 semi | |
| Control Change | 0-63 64 65-120 x | x o x | Sustain |

| | | | |
|---------------------|-----------|-----------|----------------|
| Prog | 0 0 - 127 | 0 0 - 127 | |
| Change : True # | ***** | | |
| System Exclusive | 0 | 0 | song data etc. |
| System : Song Pos. | x | x | |
| : Song Sel. | x | x | |
| Common : Tune | x | x | |
| System :Clock | 0 | x | |
| Real Time :Commands | 0 | 0 | |
| Aux :Local ON/OFF | x | x | |
| :All Notes OFF | x | x | |
| Mes- :Active Sense | 0 | 0 | |
| sages:Reset | x | x | |

Note: *1 = If REC mode, receives all channels.

| | | |
|-------------------------|-------------------------|---------|
| Mode 1 : OMNI ON, POLY | Mode 2 : OMNI ON, MONO | o : Yes |
| Mode 3 : OMNI OFF, POLY | Mode 4 : OMNI OFF, MONO | x : N |

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