

CREATING A NEW STYLE FOR THE KETRON SD7

It is possible to create a new style for the KETRON SD7 electronic keyboard (OS 1.0) by first creating a professional standard Midifile using an external PC sequencer (such as Cubase, Sonar, Logic ... etc) and then importing this file into the instrument to be used as a style.

This tutorial covers the phases, formats and procedures needed to create a new style for the SD7.

UNDERSTANDING THE KETRON STYLE FORMAT

KETRON styles are composed of the following parts:- 4 Arrangements (A, B, C & D), 4 Fill ins, 4 Breaks, 3 Intros and 3 Endings. In order to create a style, you will need to implement in one Standard Midifile (format 0) all the parts mentioned above, separated by special markers.

Here are the rules that govern each of the style's parts:-

4 Arrangers (A, B, C & D):- This can vary between 2 – 16 measures max, however, the standard length is usually 8 measures long.

4 Fill ins (A, B, C & D):- Each fill in is associated with it's respective Arranger part (so Fill A is associated with Arranger A .. etc) and is a maximum of 1 measure long.

4 Breaks (A, B, C & D):- Each break is associated with it's respective Arranger part (so Break A is associated with Arranger A .. etc) and is a maximum of 1 measure long.

Intro/Ending:- The length of the 3 Intros and 3 Endings varies depending on the style and is at the discretion of the user. In each of these however, if you want to maintain the format used by the factory style, please proceed as follows:-

Intro1:- The shortest intro phrase, usually just 1 measure long.

End 1:- Immediate ending in general of about 2-3 measures long – depending on the style and BPM of music.

Intro2:- Usually just 2 measures long, recorded in the key of « C major or C minor » with no chord changes and no melody line(s).

End2:- Just 2 measures recorded in the key of « C major or C minor » with not chord changes and no melody line(s).

Intro3 – End 3:- Written in the key of « C major and Cminor » but with free harmonic chord changes within and may include melody line(s).

Each section within the Midifile has to be characterized by a marker which must have

the following categorical names (corresponding to the style part and chord format – Maj = Major; MIN=Minor ; SEV=Seventh) :-

ARRA_MAJ	FILA_MAJ BRKA_MAJ	INT1_MAJ END1_MAJ
ARRB_MAJ	FILB_MAJ BRKB_MAJ	INT2_MAJ END2_MAJ
ARRC_MAJ	FILC_MAJ BRKC_MAJ	INT3_MAJ END3_MAJ
ARRD_MAJ	FILD_MAJ BRKD_MAJ	

ARRA_MIN	FILA_MIN BRKA_MIN	INT1_MIN END1_MIN
ARRB_MIN	FILB_MIN BRKB_MIN	INT2_MIN END2_MIN
ARRC_MIN	FILC_MIN BRKC_MIN	INT3_MIN END3_MIN
ARRD_MIN	FILD_MIN BRKD_MIN	

ARRA_SEV	FILA_SEV BRKA_SEV	INT1_SEV END1_SEV
ARRB_SEV	FILB_SEV BRKB_SEV	INT2_SEV END2_SEV
ARRC_SEV	FILC_SEV BRKC_SEV	INT3_SEV END3_SEV
ARRD_SEV	FILD_SEV BRKD_SEV	

The marker has to be positioned exactly at the beginning of the measure and precede every other event of that section. The control change (volume, pan, reverb, chorus and exchange programs) must be positioned exactly at the beginning of the measure and precede every other type of event notes and continuous control (modulation, Pitch Bend, etc.)

The first measure of the Midi file must have only one marker on the first tick. The marker must have the following name “Audya Style 1.0”.

You can now start recording the events/notes of the style from the second measure.

The sequence order of the Midi parts of each section and of the marker is at the discretion of the user. (Ex. ARRA_MAJ, INT3_MIN, FILLC_MAJ, etc.). There is no fixed order to arrange these parts, as they will automatically be assigned to the appropriate style parts in the SD7.

All sections and related markers should be written back to back - without leaving any empty measures or spaces within the midifile.

STYLE PARTS AND RELATED MIDI CHANNELS

In each section, it is possible to program the midi parts associated with each part. Here are the recommended style parts, midi channels and instruments to use:-

Style Part	Midi Ch.	Instrument	Note(s)
DRUM1	Ch 10	Drum Set	
DRUM2	Ch 9	Groove	
BASS	Ch 5	Bass	
CHORD1	Ch. 6	El Piano / Ac Piano	(suggested)
CHORD2	Ch. 7	Ac Gtr / El Gtr	(suggested)
CHORD3	Ch. 8	Strings / Pad	(suggested)
CHORD4	Ch. 11	Synth	(suggested)
CHORD5	Ch. 12	Lead	(suggested)

To get you up to speed quickly, we have attached to this tutorial a sample midifile (70's POP.mid) which you can use as a template to start. This is a template of an existing style in the SD7 so you can see how we programmed it.

By loading and opening this file in your sequencer, you will be able to immediately realize the structure and different sections used to create this Ketron style.

You can then replace the parts and notes of this template with yours utilizing your sequencer.

It is very important that you also comply with the following rules:-

- 1) The Arrangement parts (A-D), Fill ins and Breaks must be programmed in « C Major ». With built in Chord algorithms, the SD7 can then automatically generate all other chords played on the arranger so long as this structure is correct.
- 2) The following Midi events and controls can be used within the Midifile:-

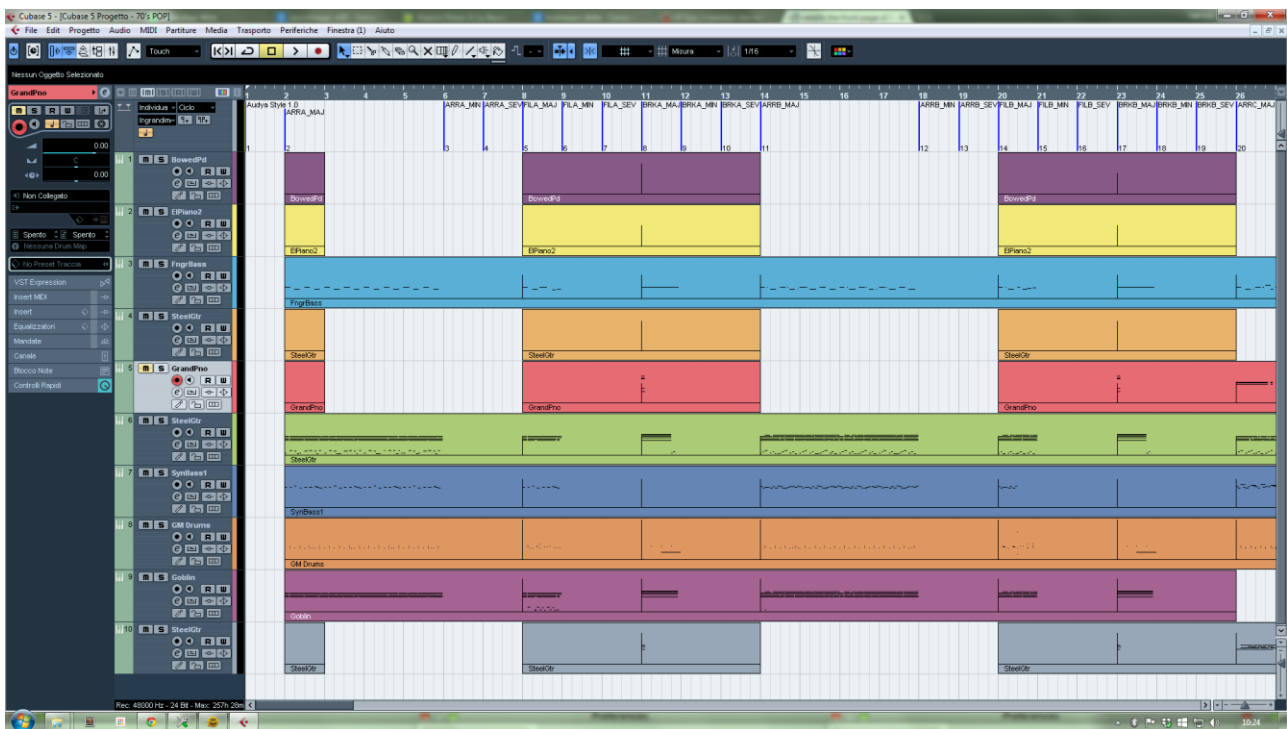
Note On/Off, Bend, Modulation, Sustain, Expression, Pan Pot, Rev, Chorus, Wha-Wha (On: CC 86 value 127 – Off CC 86 value 0. Chorus CC 85 - 0 to 127), Portamento On/Off (On: CC 65 value 127, Off CC 85 value 0), Portamento Time CC 5 valule 0 to 127, Tempo Track (BPM).

3) The Midifile must be saved in Midi format 0 (zero) plus contain sub division markers and must have a resolution of 480 TPQ.

4) Never program double notes within the midifile at the same time on the same track.

5) All midi events within a section and marker should not over ride/overlay the next marker.

6) Do not write control change or pitch bend events on the same note neither during note on or off.

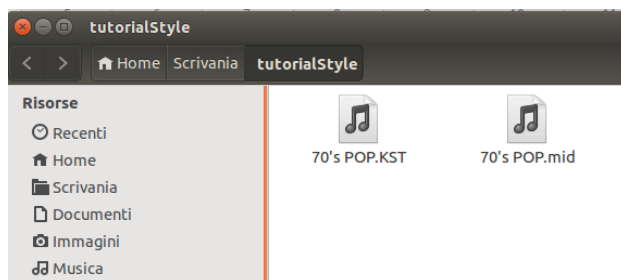


Screen showing example of the Midifile "70's POP.mid" using Cubase

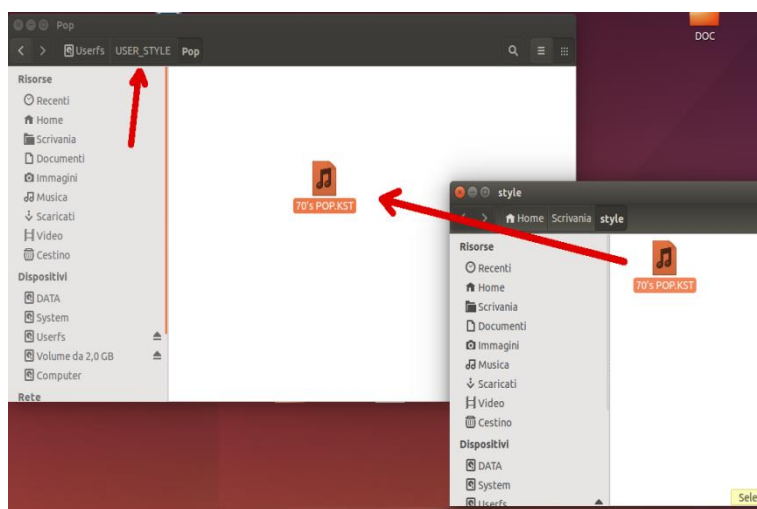
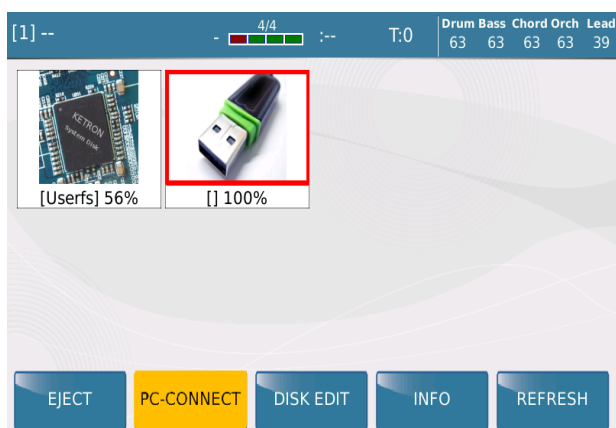
Once you have completed recording the Midifile, you can now transfer it into the SD7 for use as a style. The SD7 also provides you with more tools to further enhance your new style, giving you the possibility to add say Audio Drums, or using the Style Modeling tool, grants access to hundreds of professional style parts such as bass. Chords, grooves etc.

CONVERTING THE MIDIFILE CREATED (SMF) INTO A SD7 STYLE (.KST)

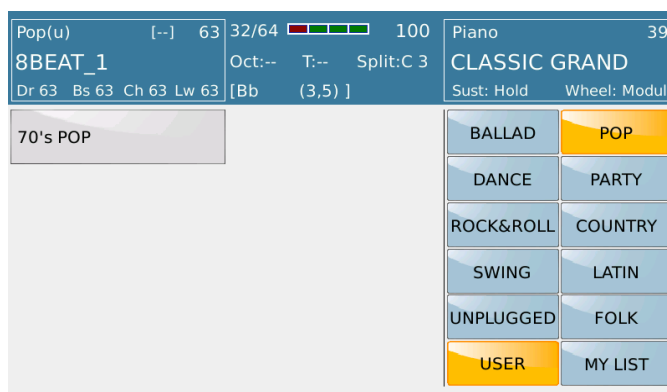
After saving the Midifile as type/format 0, simply rename the midifile with the new extension *.KST (example 70's POP.KST)[– where KST = Ketron Style].



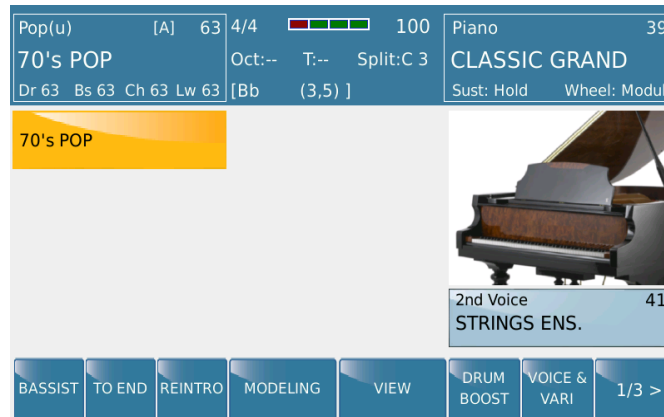
Connect the SD7 via USB to your computer and transfer the *.KST file into any of the USER STYLE sub folders (Pop, Dance, Ballad ... etc). For this example, we will copy the file into the POP sub-folder.



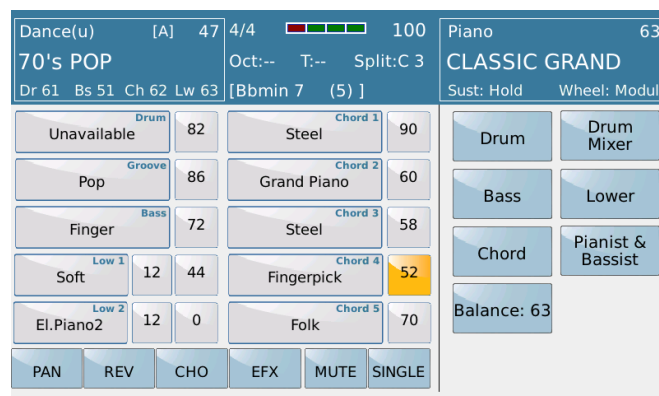
Disconnect the SD7 from your computer and go on the keyboard – press the **STYLE** button (on) and Touch the **USER** style icon on the screen. Now, touch the style group you copied your new style into (in this case **Pop**).



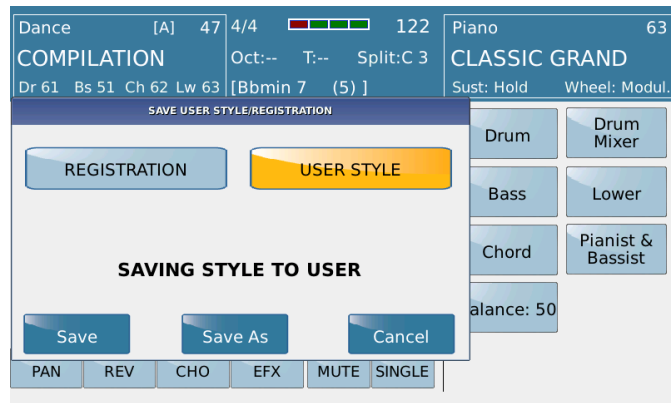
The SD7 will now load the style (*KST) and automatically assign all the style parts, relative effects ... etc as needed by the style to the relative style buttons (Intro, Arranger A-D, Fill Ins .. etc).



You can further enhance the style by going to style view (touch **VIEW**) from where you will have access to the individual style components (Drum, Bass, Chords .. etc) from which you can modify the volume, program change, effects, pan and other style parameters such as parallel/close chord modes, retrigger .. etc for each style part.



Once complete with adjustments, press the **SAVE** button and save your finished style (as noted in the user manual).



As mentioned earlier, it is also possible to further enhance or modify the style using the new Style Modeling feature too.