

GS1
GS2

**VOICE CARD
PERFORMANCE
NOTES**



YAMAHA

TO THE GS1/2 OWNER: Fold this chart along the dotted lines and insert in your YAMAHA VOICE LIBRARY ALBUM for easy reference.

GENERAL INSTRUCTIONS

To get the best performance and sound from the GS1 and GS2 VOICE CARDS, take care to observe the following basic rules:

1. When using an "existing instrument" type voice, consider how the actual instrument is played--is it bowed, strummed, etc.? Use of an appropriate touch and playing style on the keyboard is vital to the realism of the voice. The touch sensitivity of the keyboard can be used to vary the timbre of the notes played, just as, for example, a trumpet player varies his tone with his lips and wind pressure.
2. Play in a section of the keyboard which approximates the pitch range of the actual instrument. For example, brass sounds should not be played in the extreme upper octaves as this will result in an unrealistic sound.
3. Experiment with the controls. Use of appropriate effects can greatly enhance the realism of the sound.

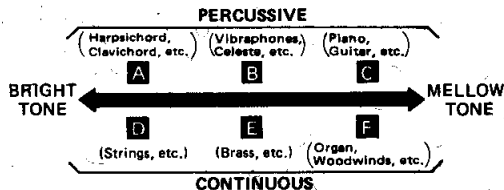
In addition to sustain, for example, use a deep, slow vibrato with the VIBES sound, applying it with the vibrato pedal after the notes are struck. Attention to how the actual instrument is played is the key to choosing and using the best effects.

- Experiment with the controls to create a variety of sounds from any one voice. Try playing each voice with and without ENSEMBLE, varying amounts of sustain or vibrato. Experiment with DETUNE. The three-band equalizer controls can also contribute to a broad range of tonal variations. And, if possible, try to utilize a stereo or dual-channel sound system: (many GS1 voices have true stereo equality with a different "part" of the sound in each channel). Separation of these channels in your sound system will add even more excitement to your performance.

The following charts list the voice classification numbers as printed on your GS VOICE LIBRARY cards. The names associated with each voice are general music instrument suggestions to help you in your initial approach to performance with each voice. Bear in mind, however, that the use of different playing styles, as well as experimentation with various control settings, can yield a vast spectrum of sounds from each voice card.

VOICE CLASSIFICATION

The GS voice cards are labelled with a classification number consisting of a letter and a number: A-2, B-4, etc. The letter designates the sound category into which the voice has been classified, while the number designates a specific voice within the category. Category designations are A, B, C, D, E, F, and G. Categories A, B, and C include the PERCUSSIVE voices: i.e. sounds which begin with a sudden attack followed by a gradual decay in volume. Some examples of percussive sounds are piano, guitar and vibes. Categories D, E, and F include the CONTINUOUS or SUSTAINED voices: i.e. sounds which begin and continue at a relatively continuous volume. Some examples of continuous sounds are organ and strings. Category G is reserved for sounds that are not applicable to any of the above categories. Furthermore, the percussive group categories (A→B→C) and the continuous group categories (D→E→F) taken in alphabetical order represent a tonal range from BRIGHT to MELLOW. Refer to the sound map below for a concise explanation of the above.



GS1 VOICE LIBRARY

No.	Memory Buttons	Voices	Classification	Performance Notes
1	(1)	A-1	Harpichord I	Play with staccato touch, short sustain
2	(2)	A-2	Harpichord II	Vary brightness with quickness of attack
3		A-3	Clavichord I	Use staccato touch
4	(3)	A-4	Clavichord II	Vary brightness and loudness with quickness of attack
5	(4)	B-1	Vibraphones	Use slow, deep, vibrato; sustain
6	(5)	B-2	Celeste	Play in upper octaves
7		B-3	Electronic Piano I	Play with or without Ensemble
8		B-4	Electronic Piano II	
9	(6)	C-1	Acoustic Piano I	Use detune for honky-tonk piano sound.
10		C-2	Acoustic Piano II	
11		C-3	Acoustic Piano III	Boosted mids and highs gives CP-70B sound
12	(7)	C-4	Electric Piano I	Use sustain, vibrato, or tremolo; use after touch for special effects
13		C-5	Electric Piano II	
14	(8)	C-6	Electric Piano III	
15		C-7	Electric Piano IV	Use staccato touch, sustain
16	(9)	D-1	String I	Play with and without Ensemble; use vibrato (delay with pedal action), and volume pedal

No.	Memory Buttons	Voices	Classification	Performance Notes
17		D-2	String II	Use Ensemble
18	(10)	D-3	String Ensemble I	Vary tone with quickness of attack
19		D-4	String Ensemble II	Use Ensemble, sustain
20	(11)	E-1	Brass I	Vary tone with attack, use after touch response
21	(12)	E-2	Brass II	
22		E-3	Brass III	Quick attack gives bright sound in Channel II
23		E-4	Synth Brass I	Vary attack, use after touch
24		E-5	Synth Brass II	
25	(13)	E-6	Synth Brass III	
26		E-7	Synth Brass IV	Vary attack for amount of brass
27	(14)	F-1	Electronic Organ I	Use Ensemble for fast rotating speaker effect; volume pedal
28	(15)	F-2	Electronic Organ II	
29		F-3	Wind	Play in midrange for flute, upper for piccolo
30		F-4	Clarinet	Play in midrange for clarinet, lower for bassoon
31	(16)	F-5	Pipe Organ	Use volume pedal
32		G-1	Steel Drum	Use sustain, detune

* Numbers in brackets () indicate factory pre-programmed voices and the memory buttons to which they have been assigned.

GS2 VOICE LIBRARY

No.	Memory Button	Voice No.	Classification	Performance Notes	
1	(1)	A-1	Harpichord I	Play with staccato touch, short sustain	
2	(2)	A-2	Harpichord II	Vary brightness with quickness of attack	
3		A-3	Harpichord III		
4		A-4	Clavichord I	Use staccato touch	
5	(3)	A-5	Clavichord II	Vary brightness and loudness with quickness of attack	
6		A-6	Percussive Synthesizer		
7	(4)	B-1	Vibraphones	Use slow, deep vibrato sustain	
8		B-2	Xylophone	Use staccato touch, sustain	
9	(5)	B-3	Celeste	Play in upper octaves	
10		B-4	Chimes	Play fifths below middle C	
11	(6)	C-1	Acoustic Piano I	Boosted mids and highs gives realistic CP-70B sound	
12		C-2	Acoustic Piano II		
13		C-3	Acoustic Piano III		
14		C-4	Electronic Piano I		
15	(7)	C-5	Electronic Piano II		Use sustain, vibrato, or tremolo
16	(8)	C-6	Electronic Piano III		
17		C-7	Electronic Piano IV		

No.	Memory Button	Voice No.	Classification	Performance Notes
18	(9)	D-1	String I	Use quick attack for fast-moving solo lines; Ensemble
19		D-2	String II	Use slow attack for Ensemble effects; Ensemble
20	(10)	D-3	String Ensemble	Use Ensemble; vary brightness with attack
21		D-4	Electronic String	
22	(11)	E-1	Brass I	Vary brightness with attack; play in lower octaves
23		E-2	Brass II	
24	(12)	E-3	Brass III	Play in lower range for trombone sound
25		E-4	Synth Brass	Vary attack; play with or without Ensemble
26	(13)	E-5	Brass IV	
27	(14)	F-1	Electronic Organ I	Use Ensemble for fast rotating speaker effect; use volume pedal
28	(15)	F-2	Electronic Organ II	
29	(16)	F-3	Pipe Organ	Use volume pedal
30		F-4	Wind	Play in midrange for flute, upper for piccolo
31		F-5	Clarinet	Play in midrange for clarinet, lower for bassoon
32		G-1	Steel Drum	Play percussively with sustain

* Numbers in brackets () indicate factory pre-programmed voices and the memory buttons to which they have been assigned.