

# How Do I Do That?

Everything you need to know about your



## Technics KN6500 and KN6000



## KN7000 UPDATE

- **Creating Pads**
- **Creating Sounds**
- **Creating Patterns**
- **Recording Songs**
- **Editing**
- **Multitracking**
- **Making Midi Files**
- **Saving and Loading**
- **Modifying Screens**

45 subjects - plus much more...

### Upgrade Information



## HOW DO I PROGRAM PERFORMANCE PADS?

There are various ways to put new patterns in the performance pads apart from playing them live in real time. Here are some:

**Initialise / Menu / Composer / Easy Composer.**

**Accomp 1 / Latin / Select VARI 12**

Part	Style	VARI
Accomp 1	Latin	12
Accomp 5	8 Beat	1

**Accomp 5 / 8 Beat / Confirm VARI 1**

Press **SET** / Rhythm **Stop**.

These **accomp** tracks of 4 measure patterns are now stored in **composer A1**.

**Easy Record / OK / Synchro On.**

Press **C** in the **Left** hand, below the **split**.

After **Measure = 9** press **REC STOP** in the screen.

**REC STOP**

The pattern is now programmed to start in the **sequencer**.

**Exit / Exit / Copy & Paste / APC to SMF Convert.**

**Track 9** Set to **Accomp 1** in **APC/Pad**.

	Part	Data	APC/Pad
TR9	Part 5		Accomp 1
TR10	Part 6		Accomp 5

**Track 10** Set to **Accomp 5** in **APC/Pad**.

Press **CONVERT**. Wait until the playback stops.

The **2 tracks** we are interested in have now been rendered out to separate tracks, containing all the individual notes of the tracks.

**Exit / Exit / Record & Edit / Note Edit / Track 10 (Part 6).**

With the **MEASure** switch go up to **measure 6**. Now **Cursor** along with the right hand switch from **measure 6**.

A **G2** will be highlighted, press the **Note** switch **12** steps up to change this to **G3**.

**Cursor** one click right.

An **E3** is highlighted, change to **E4**, **12** steps up on **Note** as before.

**Cursor** right again, the next note in the chord is a **C**, leave this note alone.

You have raised the pitch of this chord by inversion to make the track play differently in the second 4 measures compared to the first 4 measures, using the **piano roll display**.

PERFORMANCE PAD EDITING *continued*

Exit / Menu / Menu / Performance Pads / SEQ to PAD Copy.

Last Measure / set to 8 / User Bank / change to C / confirm Pad 1.

Part 1 set to Track 9 / Part 2 set to Track 10. Press OK.

Sequencer (Song 1)		→	Performance Pad		
First Measure	Last Measure		User Bank: C	Part	Track
1	8	Transpose	Part 1	9	
		0	Part 2	10	
				Pad: 1	

You have copied the 2 sequencer tracks into **performance pad C1**. Because the tracks were in C major already (the default **APC** Programming mode), no transposition was required. An **8 measure** pattern has been copied.

Exit / Recording Bank C / Pad 1 / Play Setting / set Start to SYNCHRO set Loop to ON.

Exit / Press Part 2 / SOLO.

There is a nasty glitch in the strings at the end of **measure 8**.

Stop the pattern playing / Step Record.

Press Cursor right once and **Expression 90** appears, press **ERS** to erase this.

Exit / Press Start.

The glitch has gone, now we have a clean loop. Stop the playback.

Part Setting / Part 2 / set Balance to - 60 / set Pan to Left 25.

Change to Part 1, set the Balance of Part 1 to 0, Pan to Right 40.

Part	Balance	Pan
Part 1	0	R40
Part 2	- 60	L25

Exit / Menu OFF and Sequencer Play OFF.

MSA ON / Latin & World (6000 – Latin) / Beguine / Variation 1

Perform Pad Auto Setting OFF / Bank / Page 3 / User Bank 3

Play a chord, listen for 4 measures and then press **Pad 1** on **beat 1**. Rather nice, I think... You have set the **pad** to start in synchronisation with the first beat of the measure, and set it to loop until you press **Pad Stop**. You have **erased** an expression command, which would otherwise have caused a step in the string playback when looped. Then you have **balanced** the two tracks internally in the **pad**. Then you have **panned** a track to a more suitable position in the stereo stage.

*PERFORMANCE PAD EDITING continued*

The result of the original KN6000/6500 Pad is in floppy File 8, play a few chords and try Pad 1 with panel memories 1 to 4. The result on the KN7000 is in floppy File 17 for comparison.

A second pad by a different route:

**Load file 5 from the floppy - Manhattan Jazz Select Variation 3.**

**Easy Rec / OK.** Press **C** in the **left** hand below the **split**.



After **Measure = 9** press **REC STOP** in the screen.

**Menu / Menu / Sequencer / Copy & Paste / APC to SMF Convert**

Track 9 set to **Accomp 2** in **APC/Pad**.

Track 10 set to **Accomp 3** in **APC/Pad**.

	Part	Data	APC/Pad
TR9	Part 5		Accomp 2
TR10	Part 6		Accomp 3
TR11	Part 7		Accomp 4

Track 11 set to **Accomp 4** in **APC/Pad**.

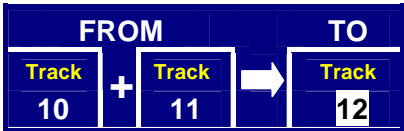
Press **CONVERT**. Wait until the playback stops.

We have rendered **3 tracks** from this **accompaniment** into their individual notes.

But, hold on... there are only **2 tracks** available in the pads....

**Exit / Track Merge / FROM Track 10 + Track 11 ➡ TO Track 12 / OK.**

Now we have **2 tracks**.



**Exit / Exit / Exit / Performance Pads / Seq to Pad Copy.**

**Last Measure / set to 8 / User Bank / C / set to Pad 2.**

**Part 1 set to Track 9 / Part 2 set to Track 12.** Press **OK**.

Sequencer (Song 1)		➡	Performance Pad	
First Measure	Last Measure		User Bank: C	Part
1	8	Transpose	Part 1	9
		0	Part 2	12

**Exit / C / Pad 2 / Play Setting / set Start to SYNCHRO / set Loop to ON.**

**Exit / Part 2 / Step Record / Stop** the rhythm.

**Cursor right** should highlight **Expression=98**.

**ERS** erase this then **Exit**.



PERFORMANCE PAD EDITING *continued*

**Menu OFF / Sequencer Play OFF / Performance Pad Auto Setting OFF.**

**Ballad / Rock Ballad / Press and hold One Touch Play.**

Play a chord in the **left** hand, listen to 4 measures then press **Pad 2**.

The result is in floppy File 18.

This accompaniment is just too good not to use elsewhere.

Now you can it play at any tempo with any chord and any suitable pattern you like.

So far we have used **parts** from within one **easy record** pattern, and from within one preset **rhythm group** pattern.

What do you do if you want to use one track from style A and combine it with another track from a completely different style B in the **Pad**?

**Easy Record** into **Song 1** with Style A in C major.

**Easy Record** into **Song 2** with Style B in C major.



(using the **Song Select** switch on the **Easy Record** page)

Then in **Sequencer / Copy & Paste / Track Copy** you can **copy** any track from one song into any track from another song (you can have 10 songs simultaneously in the **sequencer**).

Thus, **copy** the Style B track from Song 2 into a spare track in Song 1, and then do the **Sequencer To Pad Copy** from the relevant **parts**.

We have used **parts** from the **easy composer**, there are 1,282 to choose from, including drums.

Then we utilised patterns from the **accompaniment parts** of a preset **rhythm group** pattern; with **880 (KN6000 – 800) variations** each with **2 to 5 accomp parts** and drums extra, there are plenty to choose from, even with any **easy composer** duplications.

Alternatively, any **custom** pattern, or any pattern off **floppy** including **style conversions** could be used.

On the other hand, any section of a **midi** file could be used (just transpose to C major in the **sequencer**, or transpose the key, for the correct number of steps to C, in the **Sequencer to Pad Copy** page).

**Copying** one **accompaniment** track to **pad 5** or **6** enables you to program a chord progression in the **pad**, to give your **left** hand a rest while the **pad** runs the **Auto Play Chord**, and you can jam with the **right** hand. Let's look at this next...

## HOW DO I PROGRAM AUTO PLAY CHORD PATTERNS?

The **Performance Pads** have a function available in **Pads 5** and **6** to program chord progressions to actually take over the **Auto Play Chord** while the **pad** is active.

You can therefore easily program a middle 8 or a 12 bar blues to play automatically from the **pad**, giving your **left** hand a rest in the meantime. You then have time to concentrate on suitable riffs in the **right** hand while the chords play automatically.

**Pad 5** triggers major progressions, while **Pad 6** has been designated for minor chord progressions. The normal two track arrangement of the pads is therefore split into a melody track and a chord control track here.

**16 measures** of purely chord progression can be put in the **pad**; although **Part 1** is available for a pattern, you need not actually have any pattern in it, if you wish. Then these measures can be set to silently loop a chord progression of any style while you play in the **right** hand.

As an example:



**Initialise / Menu / Pads / C / Pad 5 / Clear The Pad.**

Set the **measure** field to **4**. Press **OK**.

**Part 1 / Stop** the rhythm / **Chord Step Record**.

Play a **C major** in the **left** below the **split**, and press **OK**.

You have an **event asterisk** for this chord.

Inputting here could not be simpler, **cursor** to the position you want to change chord, play the chord in the left hand and press **OK**. Any mistakes - **cursor** to the place and **erase** with the **ERS** switch.

So **Cursor down** to the start of **measure 2**, and play **A minor**. Press **OK**.

**Cursor down** to the start of **measure 3** and play **D minor**, **OK**.

**Cursor down** to the start of **measure 4** and play **G7**, **OK**.

**Exit / Exit / Play Setting / set Start to SYNCHRO / set Loop to ON.**

**Exit / Menu OFF / Pad Auto Setting OFF.**

Now choose any preset style, press and hold **One Touch Play**.

Play any major chord.

Press **Pad 5**. The result is in floppy File 20.

Measure	Time Signature
4	4/4 (enable)

## AUTO PLAY CHORD PATTERNS *continued*

The chord progression plays transposed to whichever chord you started in.

If you try playing a minor chord, it will be changed to the major, which is why **Pad 6** has been designed for minor chord progressions.

For **Pad 5** you must always program in C major, thus generally ending up in G7. For **Pad 6** you program in C minor.

The blue book give the progressions for the preset **pads**. This is ideal for useful ideas for programming your own **pad** progressions, if you are not quite up to the rigours of the circle of fifths!

This is one method of automatically taking over the **APC**. Here is another:

You have a personal style already selected.

Press **Easy Record / OK / Synchro ON**.

Play **C major, A minor, D minor, G7** for **1 measure** each for a total of **4 measures**.

Press **REC STOP** in the screen any time after **measure 5**.

If necessary repeat these steps at a slower tempo until it sounds OK.

**Exit / Exit / Copy & Paste / APC to SMF Convert**.

Setup **Track 9** through to **Track 16**

with **Drum 1, Drum 2, Bass, Accomp 1** through to **Accomp 5** in the **APC/Pad** column.

	Part	Data	APC / PAD
TR9	Part 5		Drum 1
TR10	Part 6		Drum 2
TR11	Part 7		Bass
TR12	Part 8		Accomp 1
TR13	Part 9		Accomp 2
TR14	Part 11		Accomp 3
TR15	Part 12		Accomp 4
TR16	Part 13		Accomp 5

Press **CONVERT** and wait until the playback stops.

*AUTO PLAY CHORD PATTERNS continued*

**Menu / Menu / Composer / Seq To Composer Copy.**

Set **Last Measure** to 4.

From **Drum 1** down to **Accomp 5** set **Track 9, 10, 11, 12, 13, 14, 15** and **16**.

Sequencer (Song 1)		→	Composer		Part	Track
First Measure	Last Measure		Transpose	Memory: A	Vari 1 Pattern	Drum 1
1	4	0		Drum 2		10
				Bass		11
				Accomp 1	12	
				Accomp 2	13	
				Accomp 3	14	
				Accomp 4	15	
				Accomp 5	16	

Press **OK**.

**Menu OFF / Sequencer Play OFF.**

**Synchro ON** and play any major chord.

The result is similar to the **pad** progression. Here you would simply switch from a normal composer to a chord progression composer and then back again to a normal pattern. Do not change chords in the left hand while the chord progression composer is playing. The chord changes are calculated from a base of C major in the composer. The transposition from whichever starting chord you have played is therefore correctly calculated from that starting chord in the programming. You can play from any major starting chord. This type of chord progression composer is the same type as the soloist pattern (variation 5) of the Technote Americana disks.

In the **pad**, you can **loop** the progression in **Play Setting**, or have only single play.

In the **composer**, the progression will obviously **loop** until you select another pattern.

The **pad** will work with any pattern.

The **composer** has more internal editing features available with **DSPs** should you wish to apply them to particular tracks in a chord progression pattern.

Both methods have advantages in different applications. Overall the **pad** method is so easy to set up; a result can be achieved literally in seconds.



## AUTO PLAY CHORD PATTERNS *continued*

Therefore, if you want to learn a melody in the right hand, this is an excellent practise method. Put the chord progression of the verse in **Pad 5** of **User Bank 1**, the chorus in **Pad 5** of **User Bank 2** and the middle 8 in **Pad 5** of **User Bank 3**.

Use **Pad 6** for minor tunes. 



6  
SOLO

**Clear The Pad**, then simply set the number of **measures** required in the **Pad Recording** screen and remember to **OK** them in the screen. Press **Part 1**, **Stop** the playback and go into **Chord Step Record** to input your chords. The input even works with **One Finger** chord. If you want the chords to **loop**, set this in **Play Setting**. Put each **bank** into a **panel memory**, with a suitable style **variation** and **registration** if you wish. Then simply use the **panel memory** to change **Performance Pad Bank** from verse to chorus to middle 8, hit **Pad 5** and practise away. Make sure that on **page 2** of **panel memory expand mode filter**, the **Pad Bank** is switched **ON** (see page 12).

Instead of clearing **Part 1**, an even easier way to play a chord progression from a preset **Pad 5** or **6** without playing the pattern is to simply mute the **Pad Volume** slider in the display by pressing both up and down buttons together. The pattern is muted but the chord progression still plays normally controlling the rhythm.

Exactly the same function could be achieved in the **sequencer** with a little more effort but more accuracy. Here you would **step record** a chord track and then **loop** the playback with the **cycle** function on the **playback** page.

**Pads 5** and **6** have the chord progression feature leaving one track free for melody, whereas the other **pads** have two track capabilities.

If you want more than one melody track with a solo **pad**, **copy** and **APC to SMF convert** to the **sequencer**, then use the **track merge** function in the **sequencer** to combine two tracks into one. Now assign voices to the **measures** in **step record** as described in the **Vocal Pad Pattern** (see page 58). This way several voices can be used for different phrases within one track.

Conversely, if you do not wish to use the chord progression feature at all, and want six standard performance pads per **bank** instead of the usual four; simply **erase** all **chord** information in the **chord step recording** display of **pad 5** and **6**.

These **performance pads** then play normally, exactly as the other four, so this trick enables you to have six normal pads per **user bank**, and cuts down on the **bank** changing required.

You have seen a very small part of the advanced editing features in the **sequencer**, **composer** and **pads**. Many other machines have various forms of editing built in, but I have yet to find another easy play general arranger keyboard that combines the ease of use and the wide ranging scope available in this one.

## ***CODA***

Way back in the days of “state of the art” 4 operator FM synthesis Technics launched a keyboard with ***sampled*** sounds called the **KN800**. I well remember just how good the piano, trumpet and strings sounded compared to the keyboards that I had owned up until that time. The biggest frustration was the small display that entailed switching back and forth in step record to see the entire measure!

This particular problem was solved with the **KN1000**, which had a double width display (which hinged upwards for better visibility) and better ***samples*** too. In many ways this keyboard set the overall ergonomic design of those to follow, and can be accepted as a clear forebear to the **6500/6000**.

The ergonomics of easy play arranger keyboards was then completely re-defined by the **KN2000** with a groundbreaking display that even today, a decade later, other keyboards seek to emulate.

An even larger screen and better ***samples*** came with the **KN3000**, which introduced some excellent new features and professional editing functions.

The **KN5000** then burst into colour with a superb amplifier-5 speaker system to show the sound to its best advantage.

The strange thing is that each keyboard seemed fine at the time, yet each replacement managed to sound better. This trend continues even today, with the new **6500** and **EW65 soloist *samples*** improving considerably on the original **6000** equivalents.

Long may this continue as the cost of memory and processor power reduces in real terms every year.

I have answered many questions about these keyboards on the KN6000 Internet Forum. After many hints, I agreed to this collection, which should answer most of the common and frequent queries. In addition there are some interesting more advanced lessons.

This is for all the genuine people who were sincere enough to take the trouble to thank me both on the forum and in private mails, and Walt for his encouragement - not forgetting Phil Leader and the Technics design team for a truly musically inspiring product!

**original internet articles by Alec Pagida 2001.**

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