



The OpenArt Arranger (OAA)

Article 1 : Overview

The **OAA** has several sections. These are:

1. **Harmony Recognition**
2. **Chord Control**
3. **Remote Octave**
4. **The Style Editor**
5. **Style Compose**
6. **Style Record**

In addition, various screens of the OAS-7 itself are changed by having the OAA activated. Future articles in this series will look in depth at each of the above sections. For now, let's briefly see what is possible in each section.

1. Harmony Recognition

Under the **Accompaniments** tab, there is a new section called **Style Player**. This is the gateway to an extended selection of harmony recognitions. For those who prefer to play on the Lower Manual using one-finger harmony, the concept here will be familiar. It is the range of chords which can be selected (using Chord Control) together with different ways of managing how the Lower Manual is played which are different and extended.

There are three types of playing method employed : **1 Finger Mode ; Multi-finger Mode ; Special Mode**.

Each of these has three variations. For example, Special Mode has : **Piano Mode ; Pedal Harmony ; Organist Mode**.

2. Chord Control

This section is related to the previous one by providing the user with an automatic selection of the appropriate chord if the user can name the chord required by the music (most popular music provides this information). The user does not need to know the theory of music harmony to interpret, for example, what notes are needed to produce a 7th with a flattened fifth. This name appears in a drop-down list (though called "diminished fifth") and is just selected; the software does the rest.

The way of selecting the key to press to obtain such a chord is related to the next section, **Remote Octave**. Essentially, up to 12 chords can be saved in a **Chord Preset**. This would probably be more than sufficient for most pieces of music. Currently you can save up to 40 such Chord Presets. You can then play these more advanced chords by using the **Remote Octave** feature, rather than the more usual simple chords you may have been used to being restricted to in the past when playing one-finger style.

3. Remote Octave

This section allows the user to assign an octave of keys anywhere on either keyboard or the pedalboard to a specific function. The 12 notes within that octave then act like additional switches instead of producing any sounds. All you have to know is which key does what!

Selection of Sound Banks, Accompaniment Banks, Sound Effects are just some of the possibilities. As described above under **Chord Control**, selecting **Harmony Input** allows a **Chord Control Preset** to distribute its 12 harmonies in sequence to the 12 keys in the Remote Octave.

4. The Style Editor

The OAS itself has a Style Editor. This has been considerably extended in the OAA to enable such editing to occur separately to each section of a style. You can therefore have the Intros, Fills, Mains and Endings all having different instruments playing, should you wish!

The **Harmony Recognition** facility reappears here so that whatever keys the one-finger user plays to select the appropriate harmonies are also recognized by the style. This section has considerable power and edited styles can, of course, be saved as user styles (up to 2000).

5. Style-Compose

This section is a sequencer which can be programmed with a full accompaniment for a particular piece of music using a step-write method. The tempo, harmony sequence, sequence of Intro/Main/Fill/Ending parts etc can all be set up in advance. All the player has to do, after such programming and saving of the **Style-Compose Preset** (190 places available) is to start the sequence going and play the piece of music, being sure to keep up with the sequence and not try to extemporize anywhere! It provides the advantage of allowing free counterpoint on the Lower Manual without compromising the harmony selection by the style from the notes played.

6. Style Record

This section allows the user to write a new rhythm and style using a step-write or play method. There is, as yet, no documentation on how to use this section. I cannot say any more about it at this stage, therefore, until I've investigated it thoroughly.

The OAA has one other very important feature as well. You can import into it any Yamaha-format style and this will be adapted by the software to play with Wersi sounds and Drumsets. Saving of these styles is into the user section (the same section used by **Style Editor**). Indeed, this is quite possibly the major use to which the software would be put initially. My own list of styles increased by 1200 in this way!

Future articles under this OAA heading will look more closely at each of the above areas in turn. I hope you have been sufficiently intrigued by this Overview to read those articles as they appear.

If you already have the OAA activated, I hope these articles will stimulate discussion and, perhaps, enable a greater understanding of the use of the OAA amongst WersiClub International members.

If you have not yet ventured into purchasing the OAA, I hope these articles will give you a greater insight into its capabilities and thus enable you to make a decision whether to purchase or not, based on knowledge.

Colin
March, 2008