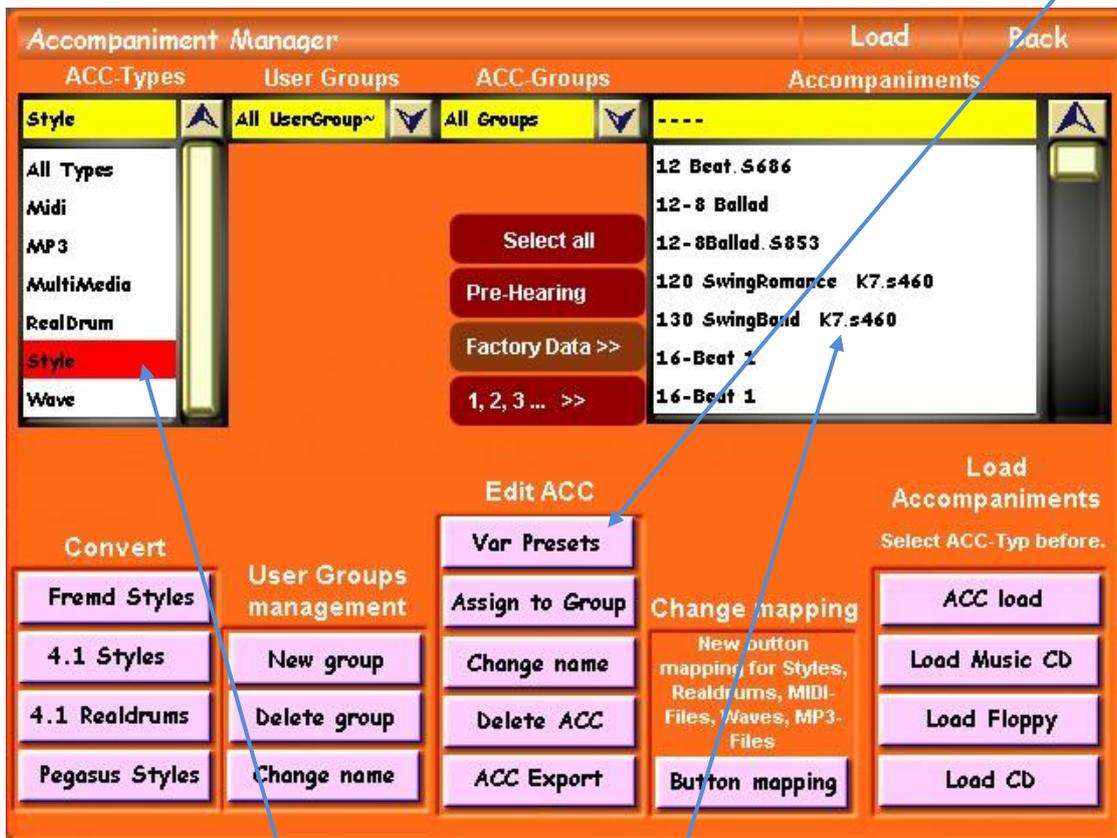




## Wersi One-Touch Settings (OTS)

On the screen "**Accompaniment Manager**", accessed via **Quickload > Styles > Advanced** or via **Settings > OAS Database > ACC Manager**, there is a button called **Var Presets**, standing for Variation Presets, as shown in the screenshot of Accompaniment Manager below.



After selecting **Style** here, select a single style here\*. Touching the **Var Presets** button brings up the following screen.



This function is not covered in any existing English Manual. It tends to work a little like a reverse gear! Normally you would set up a Total Preset with sounds and load a particular Style into it. If you wanted more than one set of sounds for that music, you could set up sequential Total Presets with the same Style but different sounds and switch between them at points in the music.

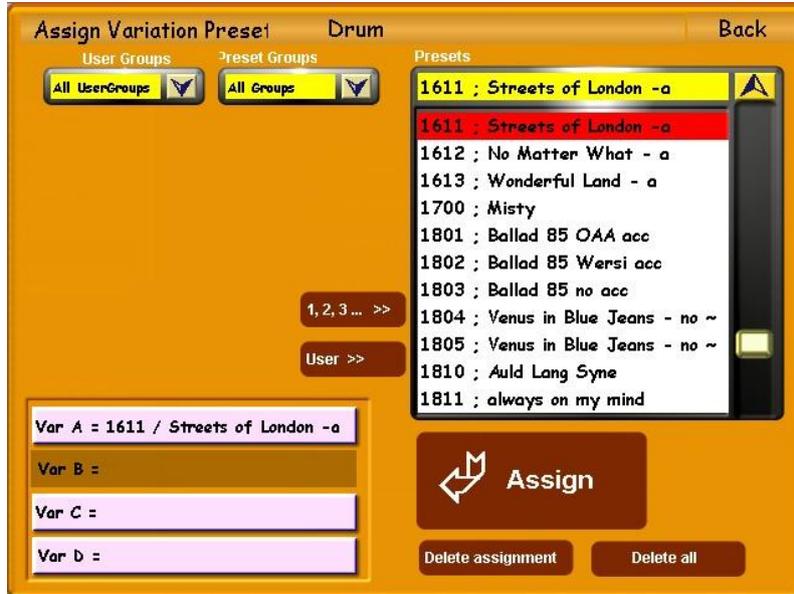
With Variation Presets you set up a Style and assign this Style to up to four Total Presets. These need not be sequential Total Presets in the database. You then change Total Preset, while playing, between any of these four by manually selecting the appropriate Variation button in the Rhythm panel.

The four boxes bottom left in the above screenshot refer to the four Style Variations, A – D. The box top right called "Presets" lists all the Total Presets on your organ, with selectable User or Factory lists.

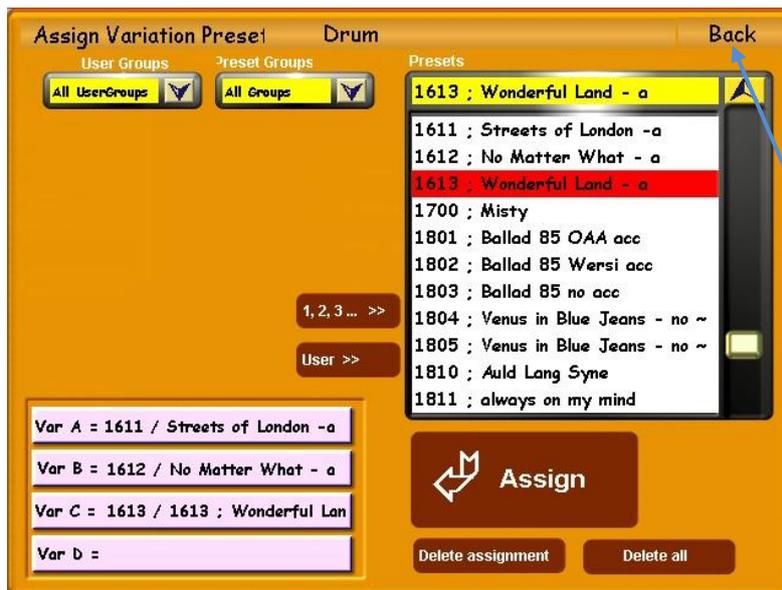
All you have to do is:

- Touch "Var A = box" to highlight it;
- Touch a Total Preset to highlight it;
- Touch the "Assign" panel.

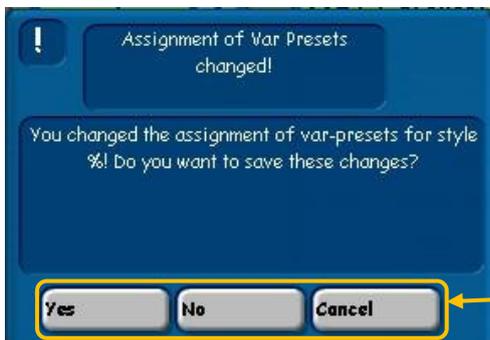
The particular Total Preset is then assigned to Var A, thus:



By repeating this procedure with three further different Total Presets, you can gradually build the Variations up, like this (at stage 3):



One more to go and all four Variations will each be filled with a Total Preset link. Touch **Back** and a window will become overlaid asking if you want to save the change you've just made.



The wording in this panel is a little strange. You changed the assignment of var-presets for this style in the sense that it had no such assignment previously. The style is referred to as style %, not by its actual name. This is a general panel and appears each time at this stage. It therefore labels the style with the wildcard label "%!" Choose the appropriate response, which will be "Yes" if all has gone according to plan.

**\*The Style used above is now a Variation Preset Style. To retain all Styles as originals it is better to copy a Style you wish to become a Var Preset Style and use that copy so you still have the original.**

At this point a consideration of the use of the many slots available within the Total Presets and the Styles User Databases would be in order. However, I'm going to cover that within the body of the rest of this explanation because I'm sure you really want to know what all this has to do with One-Touch Settings.

### One-Touch Settings (OTS)

These are found on the organs/keyboards of many manufacturers but not, as yet, Wersi, other than on the Apollo. The idea is that each Style has a set of four registrations already set up appropriate to the Style. You can cycle through these registrations in any order by pressing the appropriate OTS buttons.

I think you may now begin to see the similarity between these OTS buttons on other organs/keyboards and what they do and the four Style Variation buttons on a Wersi when set up as described on pages 1 and 2. There are, however, some differences and we need to look at the whole arrangement.

I'm going to describe how I've started to set this up on my Verona, though I've never used any OTS before on any instrument because none of my previous instruments had that feature.

1. I've allocated a block of 100 User Total Preset storage slots for OTS Total Presets [0901 – 1000].
2. Working through all the Multiple Total Presets I've set up so far for various songs, they've now each been reduced to 4 TPs.
3. The Styles used for each of these pieces of music have each been copied into a Var Presets block of User Styles slots – actually I've had to use three slots because my Styles User Database is quite full [0471 – 0500, 0571 – 0600, 1861 – 1900].
4. While doing that copying, each copy has been given a new name by which the following can be recognized:

The title of the piece of music it is being used with;  
The original name of the Style;  
The tempo for the music.

Here is an example of how one Style has been dealt with. The piece of music "Don't Cry For Me, Argentina" has the Style called "Dreamer". This is Wersi Style F0235. This Style has been copied into User Style slot 0472 and called "Argentina-Dreamer 85". I think the parts of the name are obvious. It is just important to have the music name first in the new Style name. Try to keep the total number of characters to below 30. The name will appear in a variety of places, one of which has space for showing just the first 20 characters.

Having already reduced "Don't Cry For Me, Argentina" to just four TPs, the Var Preset routine for assigning each TP to one of the Style Variation buttons of the "Argentina-Dreamer 85" Style was completed next. Selecting the first TP [002/U-0016] for "Argentina" produces the following screen:



The final (4<sup>th</sup>) Main Screen [002/U-0019] appears like this, with the left ACC button (now labelled Begleit.) touched to show where the Var Preset Style is located:



This is a Midi-File which provides a totally different rhythm amongst other things!

When normally saving a set of TPs for one song, the first TP would have the boxes for Accompaniment and Volumes ticked on the "Save Total Preset" screen, but the other TPs would not have the Accomp. Box ticked. This makes the organ's response to changing TPs quicker. In the present situation of setting up Variation Presets, doing exactly as just described, ie when the first TP has the new Var Preset Style inserted in ACC slot one, causes that Style to appear in each of the TPs for that song when selected normally, ie via the Total Presets buttons.

If, however, you set up the first TP of a song rather differently and then you do tick the Accomp. And Volumes boxes in the remaining three TPs, normal selection of the TPs by the Total Presets buttons causes the original Style to be selected each time. Here's a screenshot of another piece of music, Gabriel's Oboe, showing a different way of placing the Styles into the ACC set of nine slots.



This time, ACC (Begleit.) slot 1 has the original Sweet Beat [Wersi F0105] Style while slot 2 has the Var Preset version called "Gabriel-Sweet Beat 63". The remaining TPs for this song have all been saved with the Accomp. and Volumes boxes ticked. When selecting, using the Total Preset buttons, the second TP, after TP1 has had the Var Preset Style selected to use (as shown above), that second TP displays the original Sweet Beat, even if the Var Preset version of that Style is in slot 2 of the ACC slots.

To use the Var Presets facility for this music, when TP1 is selected the second ACC slot containing the Var Presets Style version must be touched. Then, to change between the four TPs for this song, the Style Variation buttons are used. Each TP then displays that Var Preset Style name.

This is shown below. Starting from the above screenshot of TP1 with the Var Preset Style highlighted and therefore selected, the left screenshot below shows the result of selecting TP2 with the Total Presets button and the right screenshot shows the result of selecting TP2 with the Var B button in the Rhythm Controls area of the left panel of the instrument.



Don't, however, touch the ACC tab in the TP2 shown to the right above. That would cause the Style to change back to the original Sweet Beat and stop the Variation Presets feature from working. If the Var Preset Style were placed in ACC slot 1 instead of 2, that wouldn't happen. You'd then still have the Var Preset Style selected.

Clearly there are many ways to configure these TPs and a bit of trial and error to see which way you actually prefer is probably necessary.

I can sense you thinking this is all a bit too much. That's probably because you have to set up your own OTS arrangement and therefore a bit of explanation is needed to enable that to happen and that, in turn, requires a bit of work on the user's part. There's no short cut but once it's done.....

Here's the main point. You may have wondered why I allocated a block of 100 User Total Presets to provide OTS, the first of the four stages listed on Page 3. That's because each one of these can act as the OTS starting point by containing up to nine OTS buttons. This process is best demonstrated by an example.

Within this allocation of 100 TPs for an OTS system, blocks are allocated for specific reasons. For example, one block of these TPs is allocated as "Ballad", another "Latin" etc. Within each of these blocks, each TP may be called just Ballad-1 etc or, in one case I have, "Enya", because I like her music and I already have five of her pieces of music set up as 4-way Total Presets.

Each of these TPs is an original "Standard Preset" and no sound has been changed. They're not needed. What is possible, though, is that each of the nine ACC slots can have a Var Preset Style inserted, as shown in the screenshot on Page 6.

The nine ACC slots represent the OTS song selector, or you could have TPs for other specific purposes other than the name of a song. The four Style Variation buttons on the left panel now become your four OTS selector buttons, giving you four different sounds arrangements (registrations) at the touch of one button. You may wonder how this is different from selecting those 4 TPs by the Total Presets selector buttons.

- There's no danger of selecting one which belongs to another song or which might be just a Standard Preset.
- There's no need to remember which and how many Total Preset button numbers belong to the song.
- The style will always be the correct one, regardless of how each TP is saved.



This is the Main Screen for the TP called OTS - 2 : Ballad -1.

The ACC tab has been touched to display the nine ACC slots, four of which (so far) contain Variation Preset Styles. You can see how names greater than 20 characters lose the final ones here and why the song name has to be first in the name.

The Var Preset Style called "Dreamed a Dream-AnaBallad 79" has also been touched - its slot is highlighted and the Style is transferred to the panel above.

The Tempo in that panel is 70 while the Style selected requires 79. This is why the tempo has to be included in the Var Preset Style name. The tempo of the selected style does not transfer.

The next step is the interesting one. Pressing the Var A button in the Rhythm Control panel on the organ changes the screen to the one shown below:



This is the Main Screen for the first TP of the song "I Dreamed a Dream".

The tempo of 70 has been transferred from the OTS TP "OTS - 2 : Ballad -1".

It's incorrect for this song, which is why the tempo is included in the Style name.

A manual adjustment with the Tempo/Data Wheel to make the tempo 79 is easy to do.

The music can now be played. Each time a change of TP is needed the relevant Variation button has to be pressed. Var B gives "I Dreamed a Dream - 2" and so on. This depends upon how the Variation Preset was set up in the first place.

The tempo will stay at 79 throughout.

To change to another piece of music: touch **Quickload > Presets** and select the required OTS TP, touch **ACC**, choose the song and press Var A button.

Organisation is a key to success here. Naming of items and positioning within sections needs some careful thought. You could allocate these Styles to the OTS TPs alphabetically and include in the OTS name the range of letters involved, eg OTS - Ballad 2 - F-J. Notice also that the Var A-D buttons are acquiring multiple uses - each selection also selects that Style Variation. If you change the Style Variation by a foot-switch, the Var button light will change but the TP stays the same. The Var button light will then be indicating the correct Style Variation but the incorrect TP. So long as you are aware of this it doesn't really matter because the screen is telling you what TP you have selected. Add in the use of these same buttons for changing the combination of Phraseloops within a Loop-Preset in the Rhythm Designer and you have quite a lot going on. By linking the Phraseloops to the Sound Effects buttons, independent changes there can easily be made.

It's still early days for me in doing this. I was becoming a little disillusioned in using multiple presets for songs as I haven't found it easy to change TPs smoothly. The above method is actually much easier and also presents lots of other opportunities. If you decide to have a go at this, do let me know how you get on.

Colin

March 2009 [With thanks to Bill Gray for telling me the similarity between Var Presets and OTS in the first place]