

Ketron Event keyboard programming format

Instructions and operating rules of User Real Chord

1) The Real Chord in the Event works and we manage it in the same way as the Real Drum works, which here (in the Event) and also in the older SD9/90/60 models has exactly the same way of operation.

That is, each folder represents and contains all the wav elements (loops) that each separate rhythmic pattern needs.

But the essential differences between Real Chord and Real Drum are the following:

A) Real Drum contains only Drum & Percussion wav loops, while Real Chord requires loops from chords which can come from any instrument, eg Guitar, El. Guitar, Mandolin, a whole mix of instruments and anything else we can imagine.

B) In Real Drum we cannot have multiple rhythmic pattern changes in each Variation (ARR) while in Real Chord (as well as in Real Bass) we can have a completely different pattern in each Variation. That is, while in each style we can have up to one Real Drum, in the case of Real Chord, we can have another Real Chord in each variation.

Also, we should emphasize that Real Chord, as well as Real Bass and Real Drum, do not require Ram to load, but play directly from the SSD (Real Time Streaming) where they are

automatically synchronized with the midi clock.

2) Each wav loop represents one chord, recorded by the respective instrument.

The Sample Rate should be **16bit/44khz** in stereo or mono format.

In order for the system to recognize the chords we play in the Event, each wav loop must have a name based on the chord it is recorded on.

For example, to a C major we should give the name **MAJ_C.wav**, to D minor **MIN_D.wav** and so on. So the first part of the name is based on the tonality of the chord (major, minor, etc) and the letter denotes the key/chord).

In the last list, all 13 different chords supported by Real Chord are described in detail, as well as the name of each individual chord. For African and Carribean music, not all 13 must be recorded as music from these parts of the world are predominantly written in major and minor chords.

3) In each folder there should be the name of the rhythmic pattern it contains, as well as (at the end of the name) the number of the original Tempo bpm that it was recorded on e.g.

CHAKA-CHA_95 (*will be the Guitar folder name and in it, we will place all the individual guitar wave files that were created in a specific pattern*). If there are more than one pattern that was recorded, then the files that were created with another pattern for this same style will be in another folder called **CHAKA-CHA-B_95**

As you can see, when we have two or more identical rhythmic patterns but with some variations, it would be good to separate them with capital letters and not with numbers so as not to confuse the system e.g. **CHAKA-CHA-A_95, CHAKA-CHA-B_95.**

Here I give you some complete examples of REAL CHORD FOLDER names:

BALLAD_A_80, BALLAD_B_80, POP_A_100, POP_B_100, SAMBA_A_90, SAMBA_B_90, and so on.

4) It is not necessary to record all 13 different chords for a User Real Chord to work. For example we can only record Major, Minor, 7, m7 (as is the case for African or Caribbean music for an example).

Of course, in this case the system will only play these chords, (in Real Chord) but with a smart combination with midi this "gap" or missing files can be covered.

5) It is necessary to have the dashes (#) in all the sharp or flat chords because the system does not transpose so the wav loops from the dashes must also be present. Of course, if we don't want to record them, we can easily Audio Transpose (Pitch shift) the pure major recorded notes in the DAW we work on (Cubase, Logic, Reaper, etc.).

For example, we can transpose a C major through Pitch Shift to create C#major and then make it an audio export, thus creating the wav files of the tracks.

6) Along with all the chords we can also include some chord sequence progressions which will have the role of INTRO and ENDING (just as you create intros and endings of an actual song – with chord progressions etc C – F – G).

In these files we can include some sequence of orchestrated chords with chord progressions, as well as include some solo musical phrases from any instrument we wish, in the mix of wav loops. When there is INTRO and ENDING in the User Real Chord then the system automatically places them in INTRO3 and END3.

In this case (INTRO & ENDING) it is possible to only have two chord versions and these are Major and Minor wav loops.

7) When the process is complete and we have the User Real Chord rhythmic pattern ready, we don't need to do anything other than copy it to the Event keyboard.

THE FOLLOWING IS A DETAILED CHART WITH ALL THE GUITAR CHORD NAMES

NOTE: For each different chord I have also put the basic notes that make it up, in C key so that there is no confusion as to which chord we are talking about.

Ketron Event

REAL GUITAR CHORD FULL NAME

Major (C-E-G)

MAJ_C

MAJ_C#

MAJ_D

MAJ_D#

MAJ_E

MAJ_F

MAJ_F#

MAJ_G

MAJ_G#

MAJ_A

MAJ_A#

MAJ_B

Minor (C-Eb-G)

MIN_C

MIN_C#

MIN_D

MIN_D#

MIN_E

MIN_F

MIN_F#

MIN_G

MIN_G#

MIN_A

MIN_A#

MIN_B

7th (C-E-G-Bb)

7TH_C

7TH_C#

7TH_D

7TH_D#

7TH_E

7TH_F

7TH_F#

7TH_G

7TH_G#

7TH_A

7TH_A#

7TH_B

min7 (C-Eb-G-Bb)

MI7_C

MI7_C#

MI7_D

MI7_D#

MI7_E

MI7_F

MI7_F#

MI7_G

MI7_G#

MI7_A

MI7_A#

MI7_B

6th (C-E-G-A)

6TH_C

6TH_C#

6TH_D

6TH_D#

6TH_E

6TH_F

6TH_F#

6TH_G

6TH_G#

6TH_A

6TH_A#

6TH_B

min6 (C-Eb-G-A)

MI6_C

MI6_C#

MI6_D

MI6_D#

MI6_E

MI6_F

MI6_F#

MI6_G

MI6_G#

MI6_A

MI6_A#

MI6_B

7) M7 (C-E-G-B)

AUG_C

AUG_C#

AUG_D

AUG_D#

AUG_E

AUG_F

AUG_F#

AUG_G

AUG_G#

AUG_A

AUG_A#

AUG_B

Add9 (C-E-G-D)

AD9_C

AD9_C#

AD9_D

AD9_D#

AD9_E

AD9_F

AD9_F#

AD9_G

AD9_G#

AD9_A

AD9_A#

AD9_B

min9 (C-Eb-G-Bb-D)

MI9_C

MI9_C#

MI9_D

MI9_D#

MI9_E

MI9_F

MI9_F#

MI9_G

MI9_G#

MI9_A

MI9_A#

MI9_B

Sus4 (C-F-G)

SUS_C

SUS_C#

SUS_D

SUS_D#

SUS_E

SUS_F

SUS_F#

SUS_G

SUS_G#

SUS_A

SUS_A#

SUS_B

Dim (C-Eb-Gb)

DIM_C

DIM_C#

DIM_D

DIM_D#

DIM_E

DIM_F

DIM_F#

DIM_G

DIM_G#

DIM_A

DIM_A#

DIM_B

AUG (C-E-G#)

5AU_C

5AU_C#

5AU_D

5AU_D#

5AU_E

5AU_F

5AU_F#

5AU_G

5AU_G#

5AU_A

5AU_A#

5AU_B

b5th (C-E-F#)

5BE_C

5BE_C#

5BE_D

5BE_D#

5BE_E

5BE_F

5BE_F#

5BE_G

5BE_G#

5BE_A

5BE_A#

5BE_B

INTRO3 & END3 NAME (with chord progressions)

INTRO_3_MAJOR

IN_MAJ_C

IN_MAJ_C#

IN_MAJ_D

IN_MAJ_D#

IN_MAJ_E

IN_MAJ_F

IN_MAJ_F#

IN_MAJ_G

IN_MAJ_G#

IN_MAJ_A

IN_MAJ_A#

IN_MAJ_B

INTRO 3 MINOR

IN_MIN_C

IN_MIN_C#

IN_MIN_D

IN_MIN_D#

IN_MIN_E

IN_MIN_F

IN_MIN_F#

IN_MIN_G

IN_MIN_G#

IN_MIN_A

IN_MIN_A#

IN_MIN_B

END 3 MAJOR

EN_MAJ_C

EN_MAJ_C#

EN_MAJ_D

EN_MAJ_D#

EN_MAJ_E

EN_MAJ_F

EN_MAJ_F#

EN_MAJ_G

EN_MAJ_G#

EN_MAJ_A

EN_MAJ_A#

EN_MAJ_B

END 3 MINOR

EN_MIN_C

EN_MIN_C#

EN_MIN_D

EN_MIN_D#

EN_MIN_E

EN_MIN_F

EN_MIN_F#

EN_MIN_G

EN_MIN_G#

EN_MIN_A

EN_MIN_A#

EN_MIN_B