

# Synthe-gration Soundcheck

Teo Vincent of Givnology.ca  
on Dual Yamaha DX-100  
Synthesizers, Customized  
Sounds & Original, Wildly  
Creative Arrangements.

Vivaldi•Bach•Handel•Scarlatti•  
Albéniz•Debussy•da Motta•  
Beethoven•Haydn•Mozart

1	Concerto In G Major, Andante Pizzicato, RV 532, Antonio Vivaldi	1:58
2	Concerto for 2 Violins in D Minor, BWV 1043, II: Largo ma non tanto, Bach	1:15
3	Water Music, HWV 348, VI: Air in F Major, Presto George Frederic Handel Halle, Brandenburg Feb 2...	1:45
4	Keyboard Sonata in D Minor, K.001, Giuseppe Domenico Scarlatti, Naples, Italy, Oct 26 1685 - Madri...	1:18
5	España, Op.165, II. Tango in D Major, Isaac Albéniz, Camprodon, Spain, May 29 1860 – May 18 1909	2:20
6	Petit Negre, Cakewalk pour piano (1909) L114, Allegro giusto très rythmé, Claude Debussy, Saint-Ge...	0:34
7	3 Scenas Portuguezas No. 1, Cantiga d'Amour, Op. 9, José Vianna da Motta, Apr 22 1868 - Jun 1 1948	1:44
8	Minuet In G, Ludwig van Beethoven, Bonn, Electorate of Cologne, a princi-pality of the Holy Roman...	1:26
9	Minuet In G, Orch. Bass, Beethoven	1:15
10	Piano Sonatas, Hoboken XIV, No. 12 Sonata In A Major Menuet And Trio, Hob XVI:12, Joseph Haydn	2:39
11	Orchestral Version of Piano Sonatas, Hoboken XIV, No. 12 Sonata In A Major Menuet And Trio, Hob...	2:45
12	Nanner Mozart Notebook, Allegretto No. 41	2:08
13	Sonata in E, K 380, Scarlatti	5:26
14	Spanish Romance (Wah-wah), IFS 85, Josep Macari Ferran Sorts i Muntades Fernando Sor, Barcelo...	0:46
15	El Arreglito, Cancion Habanera, Sebastián Iradier Salaverri, Yradier, Lanciego, Provence of Álave (B...	4:21
16	Carmen GB9 ; WD 31, Interlude Entr'acte before Act IV "Aragonaise", Georges Bizet 1838-1875	1:42
17	Violin Concerto No. 5 in A Major, Adagio, K.219, Wolfgang Amadeus Mozart	2:13
18	Air in G minor, HWV 467, Lentement, Handel	1:25
19	Keyboard Sonata in E Major, K.531, Scarlatti	3:48
20	Keyboard Sonata in A Major, K.208, Scarlatti	2:09
21	Keyboard Sonata in G Minor, K.426, Scarlatti	5:21
22	Violin Concerto No. 5 in A Major, Adagio, K.219, Wolfgang Amadeus Mozart	1:27
23	Spanish Romance, IFS 85, Josep Macari Ferran Sorts i Muntades Fernando Sor, Barcelona, Spain,...	1:37
24	El Arreglito, Cancion Habanera (Wah-wah bass!), Sebastián Iradier Salaverri, Yradier	2:03
25	España, Op.165, II. Tango in D Major, Isaac Albéniz, Camprodon, Spain, May 29 1860 – May 18 1909	2:09
26	España, Op.165, II. Tango in D Major (IMPROVISATIONS), Isaac Albéniz	0:51
27	Brandenburg Concerto No.2 in F Major, BWV 1047, II Andante, JSBach	5:18
28	Harpichord Version Brandenburg Concerto No.2 in F Major, BWV 1047, II Andante, JSBach	1:07
29	Orchestral Suite, HWV 452, I: Alemende, Handel	3:53
30	Minuet In G, Orch. Bass, Beethoven	1:16
31	El Arreglito, Cancion Habanera (Wah-wah bass!), Sebastián Iradier Salaverri, Yradier	2:39
32	Bist du bei mir, BWV 508, JSBach aria from Diomedes by Gottfried Heinrich Stöölzel	2:10
33	Air in G minor, HWV 467, Lentement, Handel	0:52
34	We Made It! Teo Vincent Jamming 2019 0327	1:23
35	Orchestral Suite No.3 in D Major, BWV 1068, II: Air in D, Adagio, Johann Sebastian Bach Eisenach,...	2:08



**Soundcheck** means wild experiments of patches, octaves, pedals & arrangements. Short clips can be used for jingles, beds & soundtracks!

My 1st piano teacher Ed Bogus loaned me an electric piano, that was great. I remember an organ sound I would use sustain and get so lost in overlapping notes, wow I got my bad mood out then! Later I had a foot pedal pumped organ, you could hear the squeak.. At 1 point I had a Farfisa Combo Compact, a famous old sound – it had a knee controller to make it brighter! My first experience with a Hohner D6 Clavinet was (*The Monkeys* ) **Peter Tork's**, he was my piano teacher in my early teens in Venice, California. I remember buying a wah-wah pedal, connecting it and having a blast!

**On the Yamaha DX-100 synthesizer there is a breath controller jack.** It uses a mouthpiece to make saxophone type sounds have more realistic, expressive sound. Instead I adapted a foot pedal and customized the sounds myself, making wah-wah a feature of my own customized sounds! I have a few patches with wah-wah and I often use different Is for left and right keyboards at the same time - I might have better bass and the other better top notes. Using y-jacks I have the wah-wah pedal go into both keyboards most of the time. Sometimes I have it go into only 1 keyboard. Another y-jack has the sustain pedal go into both keyboards. Sometimes I take it out of 1 or the other keyboard.

The combinations of which patch on which keyboard, whether or not the modulation / breath controller is controlled by the foot pedal and also which keyboard might have sustain pedal operating is a fun challenge! Who knows, 1 day maybe 2 wah-wah foot pedals at the same time? 2 sustain pedals too? Use them by moving knees left or right, or waving an arm or something?

**Romantic Piano** doesn't really belong on synthesizers, all that *piano* and *forte* meaning dynamics, that is best on the piano, so sorry, likely no Chopin on the Freeboards! Harpsichords do not have any piano or forte, so music from that era goes well on synthesizers. Forms like minuet from that era go well on them too. Since Latin music - Salsa and Caribbean World Music is my specialty, I put on synthesizers also, because I have so much tempo! Often in those cases I will have TUMBAO meaning bass patterns based on drum patterns in the left on staccato sounds, no sustain usually, and more sustaining sounds on the right to accent the combination of opposite sound types, therefore filling up the sonic space.

When playing music in Trios I would sometimes read the melody and chords from a "Fake Book" or score and come up with the left hand accompaniment on the spot. Now I do that with modifying octaves to fit on these keyboards or transposing the keyboards up or down for the best combinations. I could use many more pre-programmed sounds by having the Yamaha DX-100 synthesizers play through MIDI cables and have the sounds come out of other sound units, but that is another whole project! When I do that, I can often play drum patches on both, soloing over *Guaguano* or other basic percussion patterns, then play **drums and bass at the same time**, then bass and piano so there is another world coming in that setup!

I may never decide totally on what sounds to use for songs, sometimes I want a more natural sound, sometimes a sound with a more specific effect like tine type of attack or slow strings like sustain. The keyboards have nice vibrato that I can set the delay, amount and speed of, so when I feel emotional I can amp up the wildly moody vibrations - weird vibes man!

Hopefully I have been tasteful enough, playing proper sounds for the composition and style, and also wild enough to be interesting and unique. *May I let the music flow correctly, being genuine to its origins and routes.*

Yamaha DX21 / DX27 / DX100 Bank

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 02 MonoBass1 110 Harpscrd3L 118 Fantasy  
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 04 MinuetLow3 112 FANTASY 120 Strings 1  
 05 MinuetLow2 113 ICARUSO 121 Strings1+  
 06 EClavWah1 114 MinuetLow 122 String Sec  
 07 WahRhodes 115 <<Bass.8>> 123 StringsBas  
 08 Tines-Wah 116 Theater 124 Rich Strg1