YAMAHA

Voice Data Demosoft

WX7
WIND MIDI CONTROLLER

and the

6-OPERATOR FM TONE GENERATORS including the

DX7 II FD/D, TX802 and the DX7 Mk I

Contents

1 | Introduction

Introduction

This package of demosoft voice and performance data and supporting documentation is intended for owners of WX7 Wind to MIDI controllers and one of Yamaha's six-operator FM Tone Generators. The package consists of the following:

- 64 new custom FM voices for the 6-operator tone generators which are divided as follows;

    - 32 voices that are compatible with any of the 6-operator FM devices

    - 32 voices that are compatible with the newer series of 6-operator FM devices (such as the DX7 II FD/D and the TX802) utilizing new FM parameters such as fractional scaling

        - 16 of which use the new Unison key modes which are specifically for the DX7 II FD/D devices.

    Any of these 32 voices may be loaded into the original DX7, however the new voice parameters will be ignored by the DX7. In the case of some voices, the results may still be useful and musical.

    In the event that a voice for the newer FM devices does not work well with the original DX7, many times the voice can be made "fully compatible" through some editing of operator scalings.

    There is only one voice in the entire set that is specifically for one instrument (MutedTrpt) which can only be played through the DX7 II FD/D because of the extreme effect that the DX7 II's unison voice mode has towards the unique timbre of this voice.

- 32 new custom performances for the TX802 utilizing these voices
- 32 new custom performances for the DX7 II FD/D utilizing these voices

- effects data settings for an optional REV5 that have been created specifically with these voices and performances in mind.

Keyboard players who don't have a WX7 may also find this data useful as well as any of the voices/performances may be played by any MIDI device capable of sending breath control or aftertouch data data.

2 Loading Instructions for the TX802, DX7 II FD,DX7 and optional REV5

Loading data from the disk

The DX7 II FD's Disk MDR Feature.

The DX7 II FD features the ability to save and load system exclusive data bulks via it's internal 3 1/2" disk drive through it's MDR (MIDI Data Recorder) function. The disk supplied with this package is intended to be used this way.

Here is a list of the files on the disk.

Disk MDR

#	FILENAME	DESCRIPTION
1.	TX802sys	System setup data for the TX802.
2.	TX802vc	Voice and function data for the TX802.
3.	TX802frc	Fractional scaling data for the TX802.
4.	TX802prf	Performance memory data for the TX802.
5.	DX7MkIA	1st bank voices for the original DX7.
6.	DX7MkIB	2nd bank voices for the original DX7.
7.	REV5wTX	REV5 effect data for use with the TX802.
8.	REV5wDX	REV5 effect data for use with the DX7 II FD.

Disk INT

#	FILENAME	DESCRIPTION
1.	DX7IIFD	Voice, Performance and Sys data for DX7 II FD/D.

Disk CRT

#	FILENAME	DESCRIPTION
1.	DX7IIfrc	Fractional Scaling data for DX7 II FD/D voices.

**Equipment
Connections
for Loading
the TX802
Voice and
Performance
data**

1.   Make MIDI connections.

    a.   DX7 II FD MIDI OUT → TX802 MIDI IN.
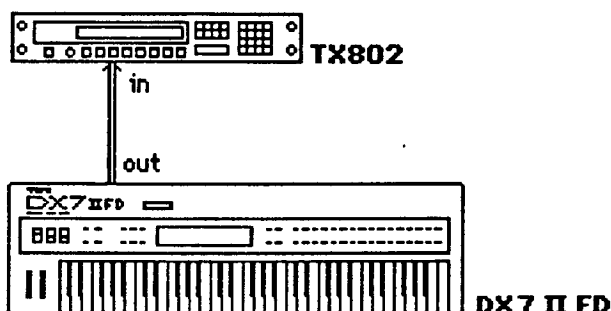
*DX7 II Sys Ex
Device number*

2.   Set the DX7 II FD System Exclusive parameters.

    a.   Set device number to 1.

       - press the **EDIT** button once
       - press button **32** until the LCD reads
           ">Device number"
       - use the **-1** button to set the device number to a value of 1.

*TX802
parameters*

3.   Send data to TX802.

    a.   Turn memory protect OFF on the TX802.

       - press the **SYSTEM SETUP** button once
       - press the **PARAMETER SELECT 8** button once
       - press the **NO** button once

*TX802
System Setup
Data*

    b.   Load the system setup data from the DX7 II FD into the TX802.

       - press **SYSTEM SETUP** on the TX802
       - press button **4** until LCD reads
          System exclusive device number
       - press **-1** button until LCD reads 1
       - press **EDIT** on the DX7 II FD
       - press button **16** until LCD reads Disk MDR
       - LCD will read "Set disk and press [yes]"
       - place disk in internal disk drive and press **YES**
       - press **+1** until file number 1 is displayed (named TX802sys)
       - press ⇒ twice to select the Disk MDR Out function
       - press **YES** twice to send the data to the TX802
       - the system setup data transfer will now take place

TX802 voices	c. Load the voice and voice effect data into the TX802.

    -   press **EDIT** on the DX7 II FD
    -   press button **16** until LCD reads `Disk MDR`
    -   LCD will read "`Set disk and press [yes]`"
    -   place disk in internal disk drive and press **YES**
    -   press **+1** until file number 2 is displayed (named TX802vc)
    -   press ⇒ twice to select the Disk MDR Out function
    -   press **YES** twice to send the data to the TX802
    -   voice data and voice function data transfer will now take place

Format fractionals cartridge

d.   Format cartridge for fractional scaling data.

    -   place RAM4 cartridge in TX802 cartridge slot
    -   press **UTILITY** on the TX802
    -   press button **4** repeatedly until LCD reads
         `Format cartridge to Frac scaling`
    -   press **YES** twice
    -   the cartridge is now formatted

TX802 fractional scaling

e.   Load the fractional scaling data into the TX802.

    -   press **EDIT** on the DX7 II FD
    -   press button **16** until LCD reads `Disk MDR`
    -   LCD will read "`Set disk and press [yes]`"
    -   place disk in internal disk drive and press **YES**
    -   press **+1** until file number 3 is displayed (named TX802frc)
    -   press ⇒ twice to select the Disk MDR Out function
    -   press **YES** twice to send the data to the TX802
    -   voice data and voice function data transfer will now take place

TX802 performances

f.   Load the performance memory data into the TX802.

    -   press **EDIT** on the DX7 II FD
    -   press button **16** until LCD reads `Disk MDR`
    -   LCD will read "`Set disk and press [yes]`"
    -   place disk in internal disk drive and press **YES**
    -   press **+1** until file number 4 is displayed (named TX802prf)
    -   press ⇒ twice to select the Disk MDR Out function
    -   press **YES** twice to send the data to the TX802
    -   the performance memory data transfer will now take place

DX7 II FD *Memory* *protect*	4. Load the DX7 II FD/D data (if using DX7 II FD/D). a. Turn the DX7 II FD's memory protect off.

         - press **EDIT** on the DX7 II FD
         - press button **14** until LCD reads
             `Memory protect >INT >CRT`
         - press ⇒ once
         - press **-1** once
         - press ⇒ once
         - press **-1** once

DX7 II FD
Internal
Memory

   b.   Load the DX7 II FD's Internal Memory.

         - press **EDIT** on the DX7 II FD
         - press button **16** until LCD reads `Disk INT`
         - LCD will read "`Set disk and press [yes]`"
         - place disk in internal disk drive and press **YES**
         - press **+1** until file number 1 is displayed (named DX7IIFD)
         - press ⇒ twice to select the Disk Load function
         - press **NO** once
         - press **YES** once to load the data into the DX7 II's memory
         - the voice and performance data will now load into memory.

DX7 II FD
Cartridge
Format

   c.   Format a RAM4 cartridge for fractional scalings.

         - place a RAM4 cartridge in the DX7 II FD/D's cartridge slot
         - press **EDIT** on the DX7 II FD
         - press button **15** until LCD reads `Cartridge`
                                     `Fractional SC.`
         - press **-1** until file bank number displayed is set to 1
         - press ⇒ once to select the format function
         - press **YES** repeatedly until the display reads
             `"** Completed!"`

DX7 II FD
Fractional
Scalings

   d.   Load the DX7 II FD's Fractional Scalings.

         - press **EDIT** on the DX7 II FD
         - press button **16** until LCD reads `Disk CRT`
         - LCD will read "`Set disk and press [yes]`"
         - place disk in internal disk drive and press **YES**
         - press **+1** until file number 1 is displayed (named DX7IIfrc)
         - press ⇒ twice to select the Disk Load function
         - press **YES** three times to load the data to the cartridge

5. Load the DX7 Mark I with data.

    a.   Connect the DX7 II FD/D MIDI out to the DX7 Mk I MIDI in.

    b.   Turn the DX7 's memory protect off and set MIDI parameters.

- press **MEMORY PROTECT INTERNAL** on the DX7
- press **NO**
- press **FUNCTION** on the DX7 .
- press button **8**
- press **-1** until the MIDI channel is set to 1.
- press button **8**
- press **YES** once so that the DX7 will receive sys ex data

    c.   Select and send bank of data to DX7.

- press **EDIT** on the DX7 II FD
- press button **16** until LCD reads Disk MDR
- LCD will read "Set disk and press [yes]"
- place disk in internal disk drive and press **YES**
- press **+1** until file number 5 or 6 is displayed (named DX7Mk1A or DX7Mk1B depending on bank selected)

Note: *File number 5 (named DX7Mk1A) contains voices that are directly compatible with the original DX7. File number 6 contains voices that may need some editing to be used with the DX7 Mk I as these voices were intended for the new generation of 6-operator FM tone generators.*

- press ⇒ twice to select the Disk MDR Out function
- press **YES** twice to send the data to the DX7
- the voice data transfer will now take place.

Note: *The DX7's function data parameters will automatically be set so that both MIDI breath control and aftertouch messages may be used to affect EG Biasing (necessary for wind control of FM voices).*

REV5 data | 6. Send bulk data to the REV5.

    a. power up the REV5

    b. Connect the DX7 II FD/D MIDI out to the REV5 MIDI in.

    c. Make sure that the REV5 set set to MIDI channel 1 .

       - Press **UTILITY** until the top line of the display reads
    "MIDI CONTROL".

       - Use the ⇑⇓ keys to set the bank to bank A. The display should
    read "BANK:A".

       - Press the **LEVEL** key once to move the cursor to the right.

       - Use the ⇑⇓ keys to set the channel number to 1. The display
    should read "ch=1".

    d. Send the data.

       - on the DX7 II FD, press **+1** until file number you need is
    displayed (named REV5wTX or REV5wDX depending on
    whether you are using a TX802 or a DX7 II FD/D)

       - press ⇒ twice to select the Disk MDR Out function

       - press **YES** twice to send the data to the REV5

3 Equipment Setup

1. Make MIDI connections (please see sample system setup diagrams)

   a. WX7 MIDI out → TX802 MIDI in

   b. TX802 MIDI thru → REV5 MIDI in
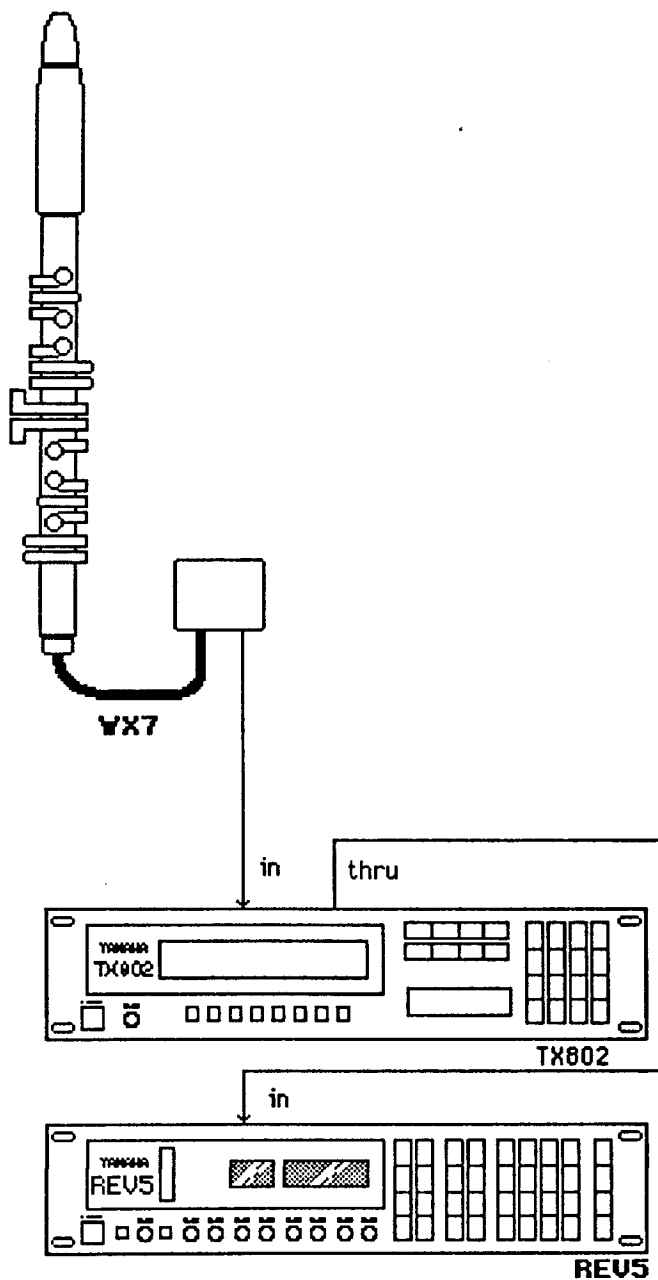
REV5 settings

5. Setting up the REV5 MIDI parameters

   a. power up the REV5

   b. Make sure that the REV5 set set to MIDI channel 1 .

      1. Press **UTILITY** until the top line of the display reads "MIDI CONTROL".

      2. Use the ⇑⇓ keys to set the bank to bank A. The display should read "BANK:A".

      3. Press the **LEVEL** key once to move the cursor to the right.

      4. Use the ⇑⇓ keys to set the channel number to 1. The display should read "ch=1".

**Audio
Setup
Instructions**

1. Make audio connections (please see sample system setup diagram)

   a. Connect TX802 mixed outputs I and II → MV802 channels 1 and 2
      If you are using a DX7 II FD/D, please substitute outputs I and II
      with A and B.

   b. Connect MV802 aux 1 send → REV5 mono input

   c. Connect REV5 L and R outputs to MV802 aux return 1
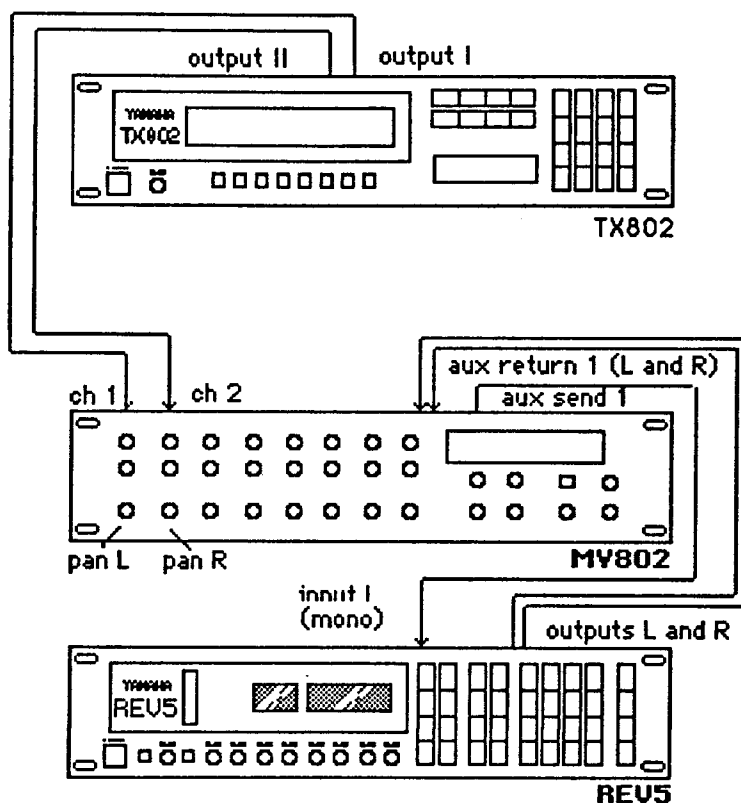
Note: The MV802 mixer in this setup may be omitted. To omit the
   MV802, please connect the I and II outputs of the TX802 into the
   REV5's inputs, then connect the REV5's outputs into your
   amplification system. Use the REV5's mixing control located on the
   front panel to balance the dry signal with the effects.

4 Playing the Voices/Performances

Selecting Memories	Selecting memory locations is accomplished by pressing the **DEC** and **INC** buttons on the TX802 once in Performance play mode. To enter this mode, simply press **PERFORM SELECT** on the front panel of the TX802 (if using DX7 II FD/D, press **PERFORMANCE**). You will notice that for each memory location, the following will occur: • a new TX802 performance memory will be recalled
Voicing Concepts	Voices with a "pad" affixed in their voice name are usually intended for the dual play mode feature of the WX7. These pad voices assigned to MIDI channel number 2 in performances are sustained (using no breath mode) or attacked (use breath mode) along with the solo voice on MIDI channel number 1.
Playing Concepts	When changing the DIP switches in the WX7, we recommend that you turn the power switch on the WX7 battery pack off, then on again after making the change in DIP switch settings. This insures that the WX7's internal microprocessor recognizes the changes to the DIP switches. If you are using a keyboard with your WX7 as one of your tone sources, and wish to play the keyboard after playing the WX7, it may be necessary to reset the pitch bender on the keyboard before playing it. This insures that pitch bend information that was sent from the WX7 is no longer affecting notes played from the keyboard.
Using HOLD modes	When selecting a new voice or performance, make certain that any notes being held in NORMAL, DUAL PLAY (no breath) or DUAL (use breath) modes are released prior to selecting the new voice or performance. Failure to release the held notes could cause the held notes to not be heard in the new voice or performance.

1   Lyle May Like It....

This performance uses 2 single voices spread over the eight tone generators to create a rich analog lead voice.

2   5 Man section

[Dual Play - Use breath mode] The voices on MIDI channel 2 are a mix of different horn sounds which are note-shifted to sound a 9 th chord. Depress the hold key on the desired note to fix the chord in place; the lead trumpet on MIDI channel 1 is free to play over the "section".

3   NAMM ' 88 FM Strings

This performance uses two string voices and four tone generators to create a "string section" sound ". Try playing legato lines using "breath attacks" to simulate string phrasing.

4   Chorusy Brass Horn

This horn section can be used in an orchestral fashion or as as a lead voice. Try varying breath amounts and tongue attacks to control the timbre of the sound.

5   Flute w/ Breathing

A flute voice is combined with a special breath voice to create a more realistic solo flute. A piccolo sound is present in the very top octave.

6   English Hrn etc. etc.

The concert range of the English horn starts at E 2; This performance has a unique sound below that range, somewhat like a bassoon.

7   Nylon String Guitar

This performance uses two acoustic guitar voices, one with "string and fret"noise as part of the sound. Constant breath and some tongueing are necessary with this velocity-sensitive voice.

8   Brass over Bass

[Dual Play- no breath mode] This performance uses a brass section voiced on a minor 9 chord with acoustic bass on the bottom. Try depressing the hold key to use the bass voice (on MIDI channel 1) as the solo voice. If you have a MFC -2 Midi Foot Controller, set parameter 1 to 3 and press the hold pedal before playing. The bass note will sound; let up the hold pedal and the horns will sound instantly.

9   Clarinet

Two clarinet voices are combined with a breath voice to create a more realistic voice, which has the bass clarinet present in the bottom octaves.

10   Round Lead

Two voices use all eight tone generators in this performance to create a rich analog type sound . It can be used as an orchestral / brass voice or for a lead sound.

11   4ths Ld- Dual Chstack

[Dual Play mode] The voice used in this performance has a 4th interval built-in; the last four tone generators are note-shifted up a 4th again and are on MIDI channel 2. Try using use -breath mode to fix one "stack" in place, then play different notes to create new chords.

12   8bit Sampled Strings

This performance uses two string voices and detuning across the tone generators to make a large "section". Stronger tongueing will affect the "bowing" sound; the range extends from the bottom of the bass viol to the harmonics of the violin.

13   Dirty / Funky Guitar

A lead guitar with an "overdriven" sound quality. Using the follow mode, try setting an interval of a 5th, the playing in the lower register to emulate power chords; or play in the high register for a parallel 5th lead line.

14   Hi altitude

[Dual Play -no breath mode] A choir and a breathy pad voice form an ethereal accompaniment for the french horn -like solo voice. Try using a "lydian" scale for the solo line.

15   Strings and Chorale

Try using hold mode with this performance. Play a note and press the hold button, this note will sound with every new note played. Light attacks and slight breath crescendos will add realism to this performance.

16   Pop Muzak bass

Try double-tongueing with this performance to imitate a rapid sequenced bass line.

17   #5 RICO Section

[Dual Play mode] This is a sax section voiced on a 9th chord; the top sax is on MIDI Channel 1. Try using both dual play modes, or with an MFC- 2 MIDI foot controller, set to parameter 1=1. Press the hold petal before playing to solo the lead voice; then let up the hold petal to bring in the entire "section".

18   Yo' "babe" horns

This performance uses a mix of horn voices and guitar voices to create a large unison horn section.

19   Clicky Minimoog Type

This is a "lead" performance with one voice spread over all eight tone generators using performance detuning. Breath Pressure controls the timbre of this voice, much like the filter on an analog synthesizer.

20   4 Horns Plus 9

A "raised 9" voicing is used in this performance.

21   Sound Track Mania

[Dual Play - no breath mode] This performance uses a widely-voiced "sus chord" pad. Even though the solo voices on MIDI Channel 1 are of the reed family, try using the solo voice as a bass note under the pad.

22   Electronic Saxophone

Five saxophone- like voices are used in this performance to create a power solo "sax" voice. Breath pressure controls the amount of "raspiness" and tongueing force (velocity) controls the distortion.of the sound.

23   Pizzicato Strings

This performance's voices are not breath sensitive. Tongueing force controls the loudness of the plucked string .Constant tongueing is recommended to maintain the pizzicato effect.

24   WX Kik-Snr-StereoTms

This performance has three drum sounds spread over about an octaveand a half. Without an octave key on, low C to D is the bass drum. Continuing upward, D# to F is the snare Drum., with F# to G one octave higher being the toms. Try double and triple tongueing for rapid "strokes".

25 Melancholy Music 1

[Dual Play- no breath mode] Two string voices solo on top of a sus-chord pad voicing; try using a b 7 scale (mixolydian mode) for the solo voice.

26 Melancholy Music 2

[Dual Play- no breath mode] This performance uses a solo flute voice over an orchestral pad, which has a minor chord voicing. Try using different minor scales for playing the solo voice.

27 Clarinet over maj7

[Dual Play- no breath mode] A solo clarinet plays over a string section. Try using the lydian mode (# 4) scale for the solo voice.

28 IIm7 to V

[Dual Play -use breath mode] This is a performance pad with two chord types. Play a note then press the hold key. This fixes the chord in place except for the fifth tone generator, which has the 7th of the II mi 7 chord. Then play a half step lower to bring in the 3rd of the V chord.

29 Flourish Brass

[Dual Play mode] Different brass voices are note-shifted to sound in fifths in this performance. Play a note and press the hold key; then try different notes with the solo voices to create four note chords.

30 Harmonic Convergence

[Dual Play -no breath mode] This performance has flute and trumpet voices soloing over a breathy "sus-chord" pad. Try playing the solo voices in the extreme top and bottom ranges of the WX-7 .

31 Soundtrack Too...

[Dual Play- no breath mode] A rich analog-type voice solos over a major chord voiced in the string pad.

32 Wind Group

[Dual Play- no breath mode] Oboe and flute make up the solo voice in this Performance. Other woodwind voices are note-shifted to form a "sus 9" chord on MIDI Channel 2.

1   Namm '88 Strings

A full range string section voice; try using breath attacks to simulate bowing.

2   More Strings

Similar to performance 1, tongueing force will add "bite" to the bowing in this performance.

3   Mellow Horns

A French horn voice in the middle of the WX-7 range, try playing down an octave for a tuba- like sound.

4   Nylon String Guitar

Constant tongueing and/or steady breath support is needed for this velocity-sensitive performance.

5   WX SuperBass 1&2

Strong tongueing will bring out the " snap " in this Electric bass performance.

6   Avocado Pitz

Strong attacks will cause a more pronounced pizzicato sound in this string performance.

7   Date to the Movies

The attack is slightly delayed in this "pad" , which also has detuning.

8   Volume Pedal'd Strat

Use breath attacks to simulate the volume pedal effect ; also try follow mode set to a 5th interval.

9   WX FM Kik-Snr-Toms

This performance has three drum sounds spread over about an octave and a half. Without an octave key on, low C to D is the bass drum. Continuing upward, D# to F is the snare Drum., with F# to G one octave higher being the toms. Try double and triple tongueing for rapid "strokes".

10   Analog Lead 1

This lead performance is very breath and velocity-sensitive; many timbres can be created.

11   Clicky Mini Lead

Breath pressure contols the timbre of this performance, much like the filter on an analog synthesizer.

12   Blowin' Brass

This is a lead performance which is very breath sensitive.

13   Octave Brass

This is like the performance above, with a one octave spread between voices.

14   Uptight Bass

Steady breath-pressure and/or tongueing is needed to play this velocity sensitive performance.

15   Breathy Bell Pad

Varying attacks and breath pressure help control the unique sound of this performance.

16   High Solo String

Some vibrato is present in this string performance, try playing in the bottom register of the WX-7 for a different bass sound.

17   Muted Trumpet

This trumpet has a harmon mute-type sound, try in the exteme bottom octave for a power tuba effect.

18   Lyle May Like It

A very analog sounding lead performance.

19   Dual Ch. Stak'd 4ths

Use the follow mode on the WX-7 to create four note chords; for example, play a note and press the hold key. Then play a note a major 3rd higher. This voices a major 7th chord.

20   ATTACK!!! Brass

This is a very breath-sesitive lead brass performance, with a six octave range.

21 Bassoon

This performance extends into the oboe range, In the first octave a contra-bassoon is sounded.

22 Oboe

This performance also extends quite low, into the english horn range and into an alternate bassoon voice.

23 Dual Ch. Bone & Tpt

The valve' bone voice adds to the richness of the trumpet voice, it also fattens up the sound in the lower register.

24 Elctc Soprano Sax

Try using the Bb transposition dip switch on the WX-7 for this performance.

25 Bari and Bass Bottom

This performance is good for a lead line or a more " bass " type use.

26 Flute w/FM Breath

This is a lyrical lead performance, a piccolo sound is heard in the very top octave.

27 Nu Age Electro Harp

Tongue each note for a plucked sound , or slur very rapidly for a glissando effect.

28 Analog Lead Too..

This lead performance is very breath sensitive, and playable over the entire 7 octave range of the WX-7.

29 Distorted Lead

A very powerful lead performance with a click in the sound for built-in articulation.

30 Piccolo

This performance extends down to the bottom of the flute range, and almost to the top of the Canine hearing range in the very top octave.

31 Articulated Bows

This performance is breath and veloocity (tongue) sensitive. Use the tongue to accentuate the bowing, and legato breath attacks for smooth phrasing.

32 Clarinet

The bass clarinet sound is also present in the lowest range of this Performance.

5 Supporting Documentation

Suggested SPX90 II Settings For Use With The TX802 Performances

Performance		SPX90 II Memory
1	Lyle May Like It...	3
2	5 man section	16
3	NAMM '88 Strings	1
4	Chorusy Brass Horn	2
5	Flute w/Breathing	2
6	English Hrn etc. etc.	1
7	Nylon String Guitar	2
8	Brass over Bass	2
9	Clarinet	4
10	Round Lead	4
11	4hs Ld-Dual Ch Stack	2
12	8bit Sampled Strings	1
13	Dirty / Funky Guitar	17
14	Hi altititue	1
15	Strings and Chorale	1
16	Pop Muzak bass	5
17	#5 RICO Section	2
18	Yo' "babe" horns	16
19	Clicky Minimoog type	7
20	4 Horns Plus 9	2
21	Soundtrack Mania	3
22	Electronic Saxophone	6
23	Pizzicato Strings	8
24	WX Kik-Snr-Stereo Tms	17
25	Melencholy Music 1	1
26	Melencholy Music 2	1
27	Clarinet over maj7	1
28	IImi7 to V	2
29	Flourish Brass	3
30	Harmonic Convergence	1
31	Soundtrack Too...	2
32	Wind Group	2

Suggested SPX90 II Settings For Use With The DX7 II FD/D Performances

Performance		SPX90 II Memory
1	NAMM ' 88 Strings	1
2	More Strings	1
3	Mellow Horns	3
4	Nylon String Guitar	2
5	WX Super Bass 1 & 2	16
6	Avocado Pitz	8
7	Date to the Movies	1
8	Volume Pedal'd Strat	3
9	WX Kik-Snr-Toms	17
10	Analog Lead 1	4
11	Clicky Mini Lead	7
12	Blowin' Brass	1
13	Octave Brass	2
14	Uptight Bass	2
15	Breathy Bell Pad	8
16	High Solo String	1
17	Muted Trumpet	2
18	Lyle May Like It	3
19	Dual Ch. Stak'd 4ths	2
20	ATTACK!!! Brass	2
21	Bassoon	4
22	Oboe	4
23	Dual Ch. Bone &Tpt	2
24	Elctc Soprano Sax	4
25	Bari and Bass Bottom	17
26	Flute w/FM Breath	2
27	NuAge Electrc Harp	2
28	Analog Lead Too...	2
29	Distorted Lead	7
30	Piccolo	2
31	Articulated Bows	1
32	Clarinet	4