YAMAHA®

Voice Data Demosoft Version 2.1

WX7
WIND MIDI CONTROLLER

and the

TX81Z
FM TONE GENERATOR

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 TX81Z FM Tone Generators. Version 2.1 contains the original demosoft voices and performances as well as newer set of voices and performances. The package consists of the following:

- 2 banks of 32 new custom FM voices for the TX81Z
- w banks of 24 new custom performances utilizing those 32 voices

This demosoft package uses the following instrumentation:

- WX7 and a
- TX81Z.

A note about audio mixers: We suggest the use of an audio mixer whenever using the TX81Z and/or effects devices. This is to insure total flexibility when dealing with different input/output levels as well as maintaining the true stereo output of the TX81Z.

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 sending breath control data.

DX7 II settings

2. Set the DX7 II FD to transmit MIDI bulk data.

   a. press **EDIT** once

   b. press button **32** until until ">Device number" appears in the DX7 II's LCD

   c. if the device number shown is not equal to 1, then use the **+1/-1** keys to set the device number to 1

TX81Z settings

3. Set the TX81Z to receive MIDI bulk data.

   a. Set the TX81Z to receive on MIDI channel 1.

      1. press **PLAY/PERFORM** so that the top line of the TX81Z LCD reads "PLAY SINGLE "

      2. press **UTILITY** once

      3. locate the Midi Control sub-menu by using the ⟸⟹ keys until the bottom line of the LCD reads "Midi Control? "

      4. press **YES** once so that the bottom line of the LCD reads "Basic Rcv.Ch=** " where ** denotes a value from 1 to 16

      5. use the **+1/-1** keys to set the basic receive channel to 1

      6. press the **+1** key 7 (seven) times so that the bottom line of the LCD reads " Exclusive:*** " where *** is either "on" or "off"

      7. use the **+1/-1** keys so that the LCD reads " Exclusive:on "

TX81Z memory protect

   b. Turn memory protect OFF on the TX81Z.

      1. press the **PLAY/PERFORM** button until the top line of the LCD reads "PLAY SINGLE"

      2. press the **UTILITY** button once

      3. locate the memory protect sub-menu by using the ⟸⟹ keys until the bottom line of the LCD reads "Mem Protect:on "

      4. press the **DEC** key once to set memory protect off

TX81Z voice data

4. Send MIDI bulk data to the TX81Z.

   a. Load the voice data from the DX7 II FD into the TX81Z.

      1. press **EDIT** on the DX7 II FD once
      2. press button **16** until the LCD reads `Disk MDR`
      3. LCD will read "`Set disk and press [yes]`"
      4. place disk in internal disk drive and press **YES**
      5. press **+1** until file number 1 or 4 is displayed (named VOICES1 or VOICES2)
      6. press ⇒ twice to select the Disk MDR Out function
      7. press **YES** twice to send the data to the TX81Z
      8. voice data transfer will now take place and the TX81Z's LCD will read "`Midi received`"

TX81Z performance data

   b. Load the performance data from the DX7 II FD into the TX81Z.

      1. press **+1** until file number 2 or 5 is displayed (named PERFS1 or PERFS2)
      2. press ⇒ twice to select the Disk MDR Out function
      3. press **YES** twice to send the data to the TX81Z
      4. voice data transfer will now take place and the TX81Z's LCD will read "`Midi received`"

TX81Z setup data

   c. Load the setup data from the DX7 II FD into the TX81Z.

      1. press **+1** until file number 3 or 6 is displayed (named ALS1 or ALS2)
      2. press ⇒ twice to select the Disk MDR Out function
      3. press **YES** twice to send the data to the TX81Z
      4. voice data transfer will now take place and the TX81Z's LCD will read "`Midi received`"

Reset the TX81Z Exclusive On/Off Status

1. This step is required in order for the TX81Z to transmit MIDI program change messages when memories are selected via its from panel.

   a. Set the TX81Z exclusive to OFF.

      1. press **PLAY/PERFORM** so that the top line of the TX81Z LCD reads "PLAY SINGLE "
      2. press **UTILITY** once
      3. locate the Midi Control sub-menu by using the ⟸⟹ keys until the bottom line of the LCD reads "Midi Control? "
      4. press **YES** once
      5. press the **+1** key 8 (eight) times so that the bottom line of the LCD reads " Exclusive:*** " where *** is either "on" or "off"
      6. use the **+1/-1** keys so that the LCD reads " Exclusive:off "

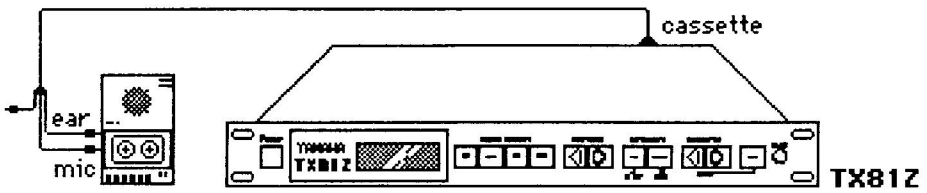
Cassette Loading Instructions

How to load the data from the data cassette into the TX81Z

Bulk Data Transfer: Cassette Tape → TX81Z

Equipment Connections

1. Hook-up:



a. TX81Z cassette connector ↔ cassette recorder*.
red - mike input
white - monitor or earphone output

*Cassette recorders made for computers (such as the Radio Shack CCR-82 Computer Cassette Recorder) work best.

2. Tape Transfer:

a. Locate the data you wish to load.

1. Rewind or fast-forward to the appropriate part of the tape.

b. Turn memory protect OFF on the TX81Z.

1. Press **UTILITY** once.

2. Use the **PARAMETER** ⟸⟹ keys until the TX81Z's LCD display reads "Mem Protect:on ".

3. Press **DEC** (**-1** button). The TX81Z will read "Mem Protect:off ".

c. Enter Cassette Control mode of the TX81Z.

1. Press **PARAMETER** ⇒ until the TX81Z LCD reads:
"Cass. Control ? "

2. Press **INC** (**+1** button). The TX81Z's LCD display will read "Save32Voice?(TX)".

d. Select type of data to load.

– To load voice data, press the **PARAMETER** ⇒ key until the LCD reads "Load 32 Voice? ".

Press **INC** (**+1** button). The LCD should read "Load all ready?".

– To load performance data, press the **PARAMETER** ⇒ key until the LCD reads "Load 24 Perfrm? ".

Press **INC** (**+1** button). The LCD should read "Load all ready?".

– To load system setup data, press the **PARAMETER** ⇒ key until the LCD reads "Load Setup? (AL)".

Press INC (**+1** button). The LCD should read "Load ready? ".

– To load system parameter data, press the **PARAMETER** ⇐⇒ keys until the LCD reads "Load Setup? (AL)".

Press **DEC** (**-1** button). The LCD should read "Load Setup? (SY)".

Press **INC** (**+1** button). The LCD should read "Load ready? ".

e. Do transfer.

1. Press **INC** (**+1** button).

– When loading voice data, the TX81Z's LCD will read:

" Tape to INT XX "

where XX denotes the voice number being loaded from the tape. The number in XX will automatically increment from 1 to 32 as the data is being loaded.

– When loading performance data, the TX81Z's LCD will read:

" Tape to PFM XX "

where XX denotes the performance number being loaded from the tape. The number in XX will automatically increment from 1 to 24 as the data is being loaded.

– When loading system setup data, the TX81Z's LCD will read:

" Tape to ALL ".

The top right characters of the LCD will change from "(PC)" to "(EF)" to "(MC)" as the data for the program change table, effect settings and microtunings are loaded.

– When loading system parameter data, the TX81Z's LCD will read:

" Tape to SYS ".

2. Press the PLAY button on the cassette recorder. The load will take about 20-45 seconds depending on which type of data is being loaded.

Note: *the system setup data is actually three sets of data. When loading system setup data be sure not to stop the the cassette player until all three sets of data have been loaded. This is noted by the "Load completed" message in the LCD display when all three sets have been loaded.*

f. Check transfer.

When everything loads properly, the TX81Z LCD will display " Load Completed ". If there is an error, the TX81Z LCD will display " Tape to INT ERR". Adjust the volume up or down and try again.

g. Repeat steps d through f until all data from the set is loaded.

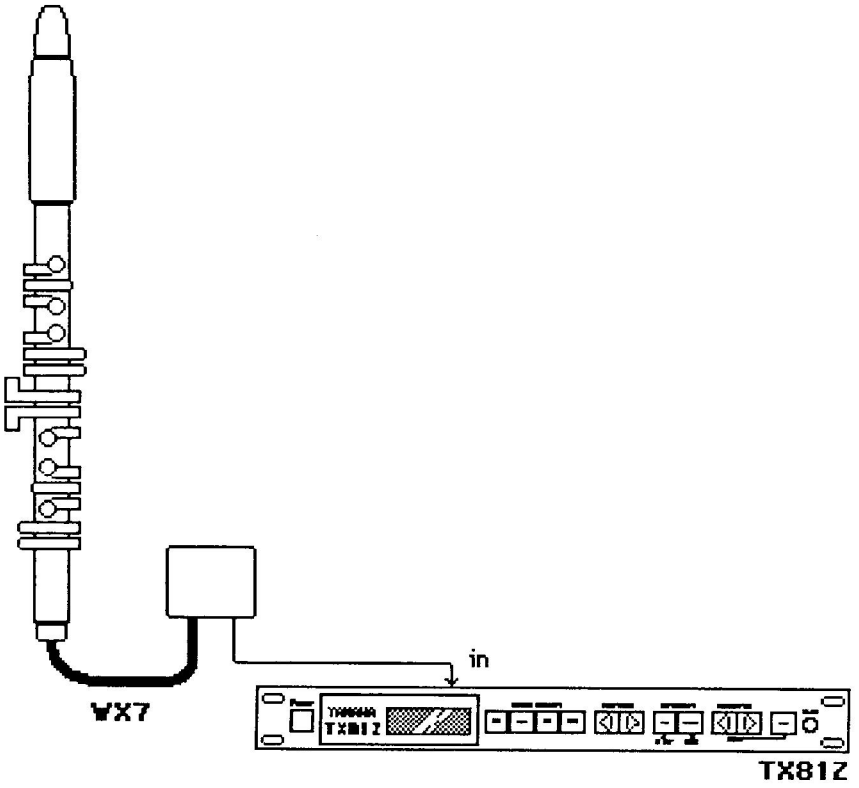
It is necessary to load the voice, performance and system setup data together in sets in order to properly demonstrate the demosoft data.

3 Equipment Setup

Equipment Setup Instructions

1. Make MIDI connections.

   a. WX7 MIDI out → TX81Z MIDI in



Audio Setup Instructions

1. Make audio connections.

   a. Connect TX81Z outputs I and II → mixer inputs.

WX7 Setup Instructions

Setting up the WX7 for loose lip mode.

a. Power down the WX-7 power pack.

b. Set all dip switches to the off or left position.

c. Turn dip switch #8 on (to the right) and power up the power pack.

1. Select voice #5 on the TX81Z "TPT 1.1"
2. Turn wind zero fully counter clockwise. a C# will sound with no keys depressed.
3. Turn lip zero fully clockwise.
4. Turn lip zero counter clockwise; stop turning when the pitch goes up. Turn clockwise so the pitch stabilizes at C#.

   Note: this sets the smallest possible dead zone. any lip pressure will cause the pitch to go up. if your playing style puts some pressure on the reed, put the mouthpiece in your mouth and apply your normal lip pressure. notice that the change in pitch.

5. Turn lip zero clockwise until there is no difference between the continuos C# and your normal lip pressure. You have just set your dead zone.
6. Adjust lip gain to set the amount of pitch bend available by lip pressure. Fully clockwise is maximum lip gain.
7. Turn wind zero clockwise to end the continuous tone and to set your desired threshold. If you normally use strong wind pressure, turn the trim pot more clockwise. If you use lighter pressure, turn counter clockwise.

Setting Up the WX7 in Tight Lip Mode.

a. Power down the WX-7 power pack.

b. Set all dip switches to the off or left position.

c. Power up and preset lip zero fully clockwise, and lip gain fully counter clockwise.

1. Select voice #5 on the TX-81Z "TPT 1.1"

2. Turn on a pitch reference, such as a DX-7 or a tuner.

3. Play a concert G on your tuning source and a G on your WX-7. playing a G allows you to hold the WX-7 with your left hand and adjust the trim pot with your right hand.

4. With the desired lip pressure on the reed, adjust lip zero until you are in tune.

5. Adjust lip gain to a proper pitch bend depth so vibrato is easily obtained with a comfortable lip movement.

6. Because these two controls are interactive, it will be necessary to go back to lip zero and tune to concert pitch again. At this point you may want to tweak lip gain to achieve a comfortable dead zone.

4 Playing the Voices/Performances

Selecting Memories

Selecting memory locations is accomplished by pressing the **DEC** and **INC** buttons on the TX81Z. You will notice that for each memory location, the following will occur:

- a new TX81Z 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 will cause the held notes to not be heard in the new voice or performance.

When trying the performances, make sure dip switch #6 is on. (DUAL PLAY no breath mode) This will insure that you will hear all the notes if the performance is set to both MIDI Channels.

If your WX7 is set to transmit aftertouch, you must set the TX81Z accordingly.

a. Set the TX81Z to receive aftertouch.

1. Press PLAY/PERFORM So the LCD reads "PLAY SINGLE"
2. Press UTILITY once.
3. Locate the Midi Control sub-menu by using the < > keys until the LCD reads "Midi Control ?"
4. Press YES once and use the > until the LCD reads "A. Touch>BC: off "
5. Use the +1 key to set the TX-81Z to receive Aftertouch.

1 MIDI ' dMini

An analog-ish lead voice with a 7+ octave range.

2 AddFltPad

This is a pad type of voice that has a recorder quality up high. Also note that additional harmonics are added to cause a "swelling" effect the longer the note(s) are held.

3 ClickPad

This voice has two distinct components. First a click sound somewhat like percussion in a Hammond organ voice, second, an electronic chorusy kind of struck sound. This voice is used in performance number 3.

4 DI-10Guitr

This voice has a delayed harmonics effect. It may be used with a distortion pedal such as the Yamaha DI-10M II or the REX50 which has digital distortion programs.

5 Trumpt1.1

This voice is useful for the full brass range, from Tuba to Piccolo Trumpet. Notice the effect that portamento has when slurring notes.

6 Full Hn

This is a French Horn voice with a usable range that extends quite low into the Tuba range.

7 ValveBone

A solo voice with a pronounced "valve sound" that sounds like a valve trombone. Adding fingered portamento can cause this voices to sound more like a slide trombone.

8 WX7 Juiced

This voice has a strong low range and a distinctive solo sound in the higher range.

9 BrassyStrg

This voice can be used as a solo voice and for performance pads; it maintains both string and brass qualities throughout the range.

10 NuAgeJzGtr

This voice leans towards a "tapped" sound more than a "picked" sound. Almost constant articulation is recommended to maintain the tapped/picked sound.

11 WXyPad1

Used in performance 12. This voice has no pitch bend range assigned to it for pitch stability when being used as a pad in dual play mode.

12 WXWoodFlut

The "chiffy" attack in this voice is heard with each new note played, it is not required to tongue the note in order to hear the breathy attack.

13 WXBrthPad

Used in performance number 5. It has no pitch bend and a slow attack rate and a very breathy quality.

14 Soprano 62

Concert range for the soprano sax is $A^{b}2$ to E4; try transposing this voice to the key of B^{b}, using the B^{b} transpose DIP switch on the WX7.

15 SoloString

This is a full range string voice that sounds like a violin in the high register, with the extreme high notes sounding like harmonics on a violin..

16 WX Barry

Baritone sax concert range is C1 to $A^{b}3$; below C1 this voice sounds like a Bass Sax. Try transposing to the key of E^{b}, using the E^{b} transpose DIP switch on the WX7.

17 AceJazzBs

This voice leans towards the electric "jazz bass" sound and is not breath -sensitive.

18 WXmonica

This voice is a "Blues Harp"; try downward lip bends and minor 3rd tremolos with this voice. Full breath pressure will cause this voice to drop in pitch slightly, like a real harmonica.

19 SlvrLining

This voice is used in performance numbers 20 & 22; it has a unique delayed harmonic effect.

20 FngrUpBas

This voice is a pizzicato acoustic Bass; it is very velocity (tongue) sensitive. This voice is also not breath-sensitive.

21 WXResoBs

This voice has a dual octave sound; similar to a keyboard bass. This voice is not breath-sensitive.

22 MilkBottle

This voice has a hollow quality; used in performance number 5. When played in the top octaves of the WX7, this voice sounds like a penny whistle.

23 Brs'n'Rosn

This voice combines a brass and string sound. Playing with a strong attack causes it to become brassy; playing with a soft attack, the string sound is clearly heard.

24 HarmoPad

This voice is used in performance number s 6, 19 and 20.

25 WXMaleVc

This pad voice is used in performance number 6.

26 Brs'n'Wood

Breath and velocity control the brass sound in this voice.

27 Mild Dist

This voice is a lead sound; breath controls the degree of distortion.

28 Piccolo

Stronger articulation accentuates the "chiff" of the attack.

29 Style-ish

This voice is somewhat like a mellow horn lead sound on an analog synth.

30 BCStrngPad

This voice is used in performance numbers 21 and 22.

31 SynthyLead

A cutting, bright lead sound.

32 WXBrthOrgan

This pad voice is used in performance number 1.

1 81Zpolytpt

A bright solo and lead trumpet voice.

2 MllwFrHrn

A mellow French horn voice with Tuba and Trumpet sounds found in the top and bottom octaves.

3 Frugalhorn

A solo brass voice that has a Tuba quality in the lowest octaves.

4 MultiBrass

This voice covers the entire range of the brass section.

5 Lip Attack

This voice adds a unique attack to brass and horn performances.

6 DynamicRng

Breath Pressure alters the timbre in this solo voice.

7 Wood Tone

A woodwind voice that starts in the contra- bassoon range and goes thru the clarinet family up to the piccolo.

8 N2TheWoods

This voice has many timbres thru the range, making it very effective for use in performances.

9 Reed+Reed

The Bassoon is the main feature of this woodwind voice.

10 Iset Wind

A lead voice with a detuned, dual Oscillator effect.

11 Eng. Horn+

The Oboe timbre appears in the top range of this expressive voice.

12 MovieFlute

A strong " Shakahachi " attack is heard with this voice when using full breath pressure or a strong tongue attack.

13 Flute

This voice has a dark quality with a touch of breath noise added.

14 BrethFlute

The Breathy sound is more pronounced in this voice, which has some vibrato added.

15 Reed Thang

A very expressive lead voice that has Bari and Bass sax in the low range, a funky solo sound in the next two octaves, and a flute sound in the highest octaves.

16 SynthySax

A lead voice that's darker thru the entire range than the previous voice.

17 BluesyLead

This voice is very breath sensitive, in both timbre and volume.

18 Grt Lead 1

This voice has a warm, analog quality throughout it's 7 octave range.

19 Pwr'd One

Breath controls the amount of distortion in this searing lead voice.

20 X-lead

A reedy, analog voice with some sax-like qualities.

21 ???? Lead

Brass and jazz guitar come to mind in describing this solo voice.

22 Mutedlctrc

Steady articulation is recommended for this guitar voice to insure a picked sound.

23 GutString

Again, steady articulation is necessary for this acoustic guitar voice, which is velocity sensitive.

24 TremoloAir

A componet voice used in "breathy" performances, such as #19 "Shak Attak" and #20 "Airy Flute"

25 Strgs-spd

The first of a two-part scomposite strings voice. This voice contains the brightness and high speed tremelo.

26 Strgs-body

The second of a two-part scomposite strings voice. This voice contains the body and a lower speed tremelo.

27 HugeMiniBs

This bass voice has a pizzacato quality when tongued, and a mini-moog quality when slurred.

28 Only 4 ops

A slap effect is heard in this bass voice with strong tongueing and breath.

29 WindBelTon

This single voice has 3 componets: a flute sound, a bell sound, and a woody sound down low.

30 L/A Palms

This voice is representative of many keyboard-oriented sounds currently being used today. We thought that these sounds should be available to WX7 players too...

31 Atmosphere

Another 3 componet single voice: Harmonica, flute, and bells. This voice is most effective in the third and fourth octaves.

32 AngelicPd1

The bell componet of this pad voice sounds an interval of a fifth. Steady articulation is recommended.

Set 1
Performance Notes

1 NewAgeOrch

This performance uses dual play -no breath mode; Trumpet 1.1 (on MIDI channel 1) is the solo voice which can be played over a "sus chord" pad which is set to sustain on MIDI channel 2. Different values of note shifting are applied to selected instruments in the performance to cause the chordal effect.

2 Blo'Rythm

(Dual Play mode) This performance sounds like a synth horn section. If dual play (use breath) mode is used, the voices assigned to MIDI channel 2 will be fixed at the selected pitches when the hold key is depressed. All voices are affected by breath pressure in this mode.

3 ElcPadnSax

(Dual Play mode) This performance sounds like a solo soprano sax over percussive, synthy keyboard pads.

4 Bass'n'Sop

(Dual Play mode) This performance uses soprano sax over jazz bass; the bass note can be held and sustained using dual play - no breath mode.

5 Choir Pad

Dual Play (no breath) mode. The solo voice is in the middle of the "choir" in this performance. This is a soft, mellow performance whose voices all have slow attack times.

6 Ensemble

(Dual Play mode) This performance uses a polychord for the pad sound, with a brass sound as the solo voice.

7 PurpleFaze

A guitar lead performance where breath controls the amount of distortion; an outboard distortion effects device can be added to enhance the distorted guitar quality of this performance. Using the Follow mode, try setting an interval of a 5th, then playing in the lower registers to emulate guitar power chords, or play in the higher registers for a parallel 5th lead line.

8 9th Tower

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

9 13th Tower

Similar to performance 8 but the top 2 trumpets are on the solo channel, in harmony.

10 m9 Tower

Similar to performance 8, but with a "minor chord" voicing.

11 Auto Comp

(Dual Play mode) This performance uses the chord effect and has a different 4 note chord for every chromatic note; the solo voices are in unison with the top chord note.

12 5th'n'4ths

[Dual Play - No Breath mode] The intervals can be changed (using note-shift) for different chordal effects. Both the held and solo voice notes are two note intervals which can be played in different ranges for many chords.

13 PicknWhstl

This performance uses a unison solo sound and requires almost constant articulation to emulate the guitar "picking".

14 Mor' Basses

Several Bass voices add weight to this performance. Try double-tonguing this voice for a rapid "sequenced" sound.

15 MpireTheme

[Dual Play - No Breath mode] This performance has the held note voices in 5ths; the solo voices can dictate the chord "flavor" by playing the 3rd of the chord.

16 AnalogLead

A single lead voice is used 4 times on the same MIDI channel. Instrument detuning adds to the "fatness" of this performance.

17 JAZZ Bass

This performance uses two different bass sounds to create a new, composite bass voice.

18 13 oz. Bari

This performance utilizes the soprano saxophone voice note-shifted down two octaves to enhance the baritone saxophone sound to create a fuller composite voice.

19 BlueVelvet

[Dual Play - No Breath mode] This performance has a solo string voice playing over a mellow sounding "major chord" pad.

12 Wwiiddee..

Wide detuning gives this lead performance a very big analog sound.

13 LctroJzGtr

Try using follow mode with the second note following 1 octave above for a 12 string effect. As with most guitar voices, steady tongueing is necessary.

14 Harp'nFlgl

Try playing with steady articulation to emulate the plucked sound of the harp; or play rapid scales to simulate a glissando. A long reverb effect will help.

15 PartShells

This voice is comprised of a number of "partial" style component voices, thusly the name given to this performance. Add effects and heavy reverb as desired for more variations.

16 I Love L/A

A linear/algorithmic performance. Try using follow mode with an interval of a fourth or fifth to make this sound even bigger.

17 Windsong

A lead performance featuring flutes, air and bells.

18 Windy Gtr

The acoustic guitar combined with one of the flute voices.

19 Shak Attak

Try using breath attack to play the flute voices and use the tongue to bring in the sharp shakahachi attack.

20 Airy Flute

A combine of flute and breath sounds.

21 Du Bois

This performance uses reed and wood voices to create a 7 octave woodwind collage.

22 WdHrn+Stg

The english horn and the darker string voice are used together for a unique orchestral soli sound.

23 Hi Strng

Use breath attacks to play these strings; notice the sound in the violin harmonics range.

24 RosinStrng

Again, use breath attacks to play these strings. Notice the range extends to the low end of the bass viol.

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