YAMAHA DX7 DIGITAL PROGRAMMABLE ALGORITHM SYNTHESIZER

VOICE LIBRARY
with

PERFORMANCE NOTES

You are encouraged to experiment with each voice in order to achieve the best sound. We have left many standard voices without performance recommendations, due to the possibility of your editing or changing to suit your own taste. Where necessary though, we have included some performance suggestions to enhance the sound as programmed by Yamaha Programmers.

1. NORMAL SYSTEM SETTING

First of all, we recommend that the FUNCTION parameters are set as a "NORMAL" system setting as follows:

parameters / functions	RANGE	PITCH	AMPLI-TUDE	EG BIAS	Notes
MODULATION WHEEL	60 – 80	ON	OFF	OFF	This setting is for vibrato.
FOOT CONTROL	99	OFF	OFF	OFF	For some sounds the Foot Controller will function like a "wah" pedal with the EG BIAS on.
BREATH CONTROL	99	OFF	OFF	OFF	Using the BC1 Breather Controller with the EG BIAS on, you can get the same effect as the FOOT CONTROL.
AFTER TOUCH	99	OFF	OFF	OFF	Same effect as the MODULATION WHEEL with the PITCH on.

- POLY/MONO & PORTAMENTO
  - POLY/MONO ..... POLY
  - PORTAMENTO MODE ..... FOLLOW
  - PORTAMENTO TIME 0
  - *Some voices like bass or lead sounds are better played in a following setting:
  - POLY/MONO ..... MONO
  - PORTAMENTO MODE..... FINGERED
  - PORTAMENTO TIME ..... 50 – 60
- PITCH BEND
  - RANGE 7
  - STEP 0

2. PERFORMANCE NOTES

ROM-1 A MASTER GROUP

No.	Voice Name	Performance Notes
1	BRASS 1	Very touch sensitive.
2	BRASS 2	Normal.
3	BRASS 3	Normal.
4	STRINGS 1	Touch sensitive but otherwise normal.
5	STRINGS 2	Normal.
6	STRINGS 3	Hard bowed sound. Staccato playing preferred.
7	ORCHESTRA	Normal.
8	PIANO 1	Normal.
9	PIANO 2	Sound like bottom-end of grand piano so large chords sound best.
10	PIANO 3	Honkey-tonk piano.
11	ELECTRIC PIANO 1	Normal.
12	GUITAR 1	Jazz Guitar
13	GUITAR 2	May be more effective used in MONO mode with some FINGERED porta-mento.
14	SYNTH LEAD 1	Fat synth lead sound. Better in MONO mode with some portamento.
15	BASS 1	Better in MONO mode with some portamento.
16	BASS 2	Better in MONO mode with some portamento.
17	ELECTRONIC ORGAN 1	Normal.
18	PIPE ORGAN 1	Normal.
19	HARPSI-CHORD 1	Normal.
20	CLAV 1	Very touch sensitive.
21	VIBE 1	Normal.
22	MARIMBA	Normal. Play staccato.
23	KOTO	Normal. Play Japanese scale for better feel.
24	FLUTE 1	Normal. May be better in MONO mode.
25	ORCHESTRA & CHIME	Play lightly and staccato to hear the chimes only. Play full chords for orchestra.
26	TUBULAR BELLS	Normal.
27	STEEL DRUM	Normal.
28	TIMPANI	Best drum sounds are around middle C. Hold note down for damped drum. Play staccato for drum "ring".
29	REFEREE'S WHISTLE	Normal. Same whistle with any key.
30	HUMAN VOICE 1	Normal. Slow attack so wait for sound to come in.
31	TRAIN	Be sure that all EG BIAS controls are turned OFF, otherwise you won't hear the steam train. The alternative is to use BC1 with BREATH CONTROL EG BIAS on to bring in steam sound. Play middle C and F sharp above for whistle. Bell can be played anywhere on top octave. Gets quieter toward middle of keyboard.
32	TAKE OFF	Normal. Hold sustain pedal and play note(s), then release sustain pedal and sound "takes off".

ROM-1 B KEYBOARD & PLUCKED SOUNDS GROUP

No.	Voice Name	Performance Notes
1	PIANO 4	Normal.
2	PIANO 5	Normal. Softer, upright-type sound.
3	ELECTRIC PIANO 2	"Dirtier" electric piano sound.
4	ELECTRIC PIANO 3	Normal.
5	ELECTRIC PIANO 4	Normal.
6	PIANO IN 5TH	Normal. Bell-like effect.

7	CELESTE	Normal.
8	TOY PIANO	Better in high octaves.
9	HARPSI-CHORD 2	Normal.
10	HARPSI-CHORD 3	Normal.
11	CLAV 2	Heavy touch sensitivity.
12	CLAV 3	Like ensemble clav.
13	ELECTRONIC ORGAN 2	Normal.
14	ELECTRONIC ORGAN 3	Heavy touch sensitivity.
15	ELECTRONIC ORGAN 4	Some touch sensitivity.
16	ELECTRONIC ORGAN 5	60's organ sound.
17	PIPE ORGAN 2	Small pipes sound.
18	PIPE ORGAN 3	Normal.
19	PIPE ORGAN 4	Larger pipes sound.
20	CALIOPE	Normal.
21	ACCORDION	Normal.
22	SITAR	Normal.
23	GUITAR 3	Spanish guitar sound.
24	GUITAR 4	Folk guitar sound.
25	GUITAR 5	12 string guitar sound. Use sustain pedal.
26	GUITAR 6	Short plucked effect. More like balalaika sound.
27	LUTE	Normal.
28	BANJO	Staccato playing best.
29	HARP 1	Normal.
30	HARP 2	Normal. Like Celtic harp.
31	BASS 3	Fretless bass sound. Should be played in MONO mode with some FINGERED portamento.
32	BASS 4	Wooden bass sound.

ROM-2 A ORCHESTRAL & PERCUSSIVE SOUNDS GROUP

No.	Voice Name	Performance Notes
1	PICCOLO	Normal.
2	FLUTE 2	Normal.
3	OBOE	Normal.
4	CLARINET	Normal.
5	SAXOPHONE (BC1)	Blow to express saxophone using BC1. EG BIAS on. Use MODULATION WHEEL for vibrato. Saxophone can be played without using BC1 by turning BREATH CONTROL EG BIAS off.
6	BASSOON	Normal.
7	STRINGS 4	2-octave strings.
8	STRINGS 5	Very slow attack.
9	STRINGS 6	Normal. Heavy touch sensitivity.
10	STRINGS 7	Strings in 5th.
11	STRINGS 8	Pizzicato strings. "Pluck" notes.
12	BRASS 4	Ensemble-like brass sound.
13	BRASS 5	Brass in 5th.
14	BRASS 6 (BC1)	Same as SAXOPHONE (BC1).
15	BRASS 7	Good for solo trombone sound in MONO mode with some FINGERED portamento.
16	BRASS 8	Tuba sound.
17	RECORDER	Nice sound if just two lines—melody and counter melody—are played.
18	HARMONICA 1	Normal.
19	HARMONICA 2 (BC1)	Express harmonica using BC1 with BREATH CONTROL EG BIAS on. You get some tremolo.
20	HUMAN VOICE 2	Normal.
21	HUMAN VOICE 3	Slow-attack voice.
22	GLOCKEN-SPIEL	Normal.
23	VIBE 2	Normal.
24	XYLOPHONE	Normal.
25	CHIMES	Triplet sound for each note played.
26	GONG 1	Full gong sound with sustain pedal. Play harder for louder gong.
27	GONG 2	Smaller gong sound. Sustain pedal not needed.
28	BELLS	Play octave above middle C.
29	COWBELL	Normal. Play percussively.
30	BLOCK	Normal. Play percussively.
31	FLEXATONE	Touch any note very quickly.
32	LOG DRUM	Normal. Play percussively.

ROM-2 B SYNTH, COMPLEX & EFFECTS SOUNDS GROUP

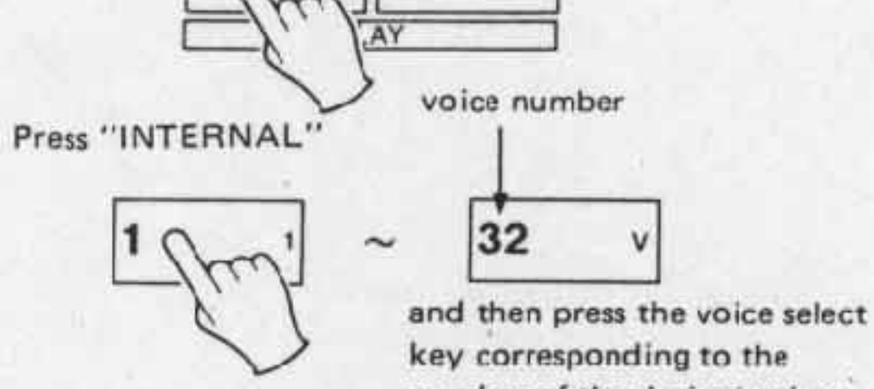
No.	Voice Name	Performance Notes
1	SYNTH LEAD 2	These voices would benefit from being played in MONO mode with FINGERED portamento and TIME around 40 or 50.
2	SYNTH LEAD 3	
3	SYNTH LEAD 4	
4	SYNTH LEAD 5	
5	SYNTH CLAV 1	Normal.
6	SYNTH CLAV 2	Normal.
7	SYNTH CLAV 3	Breath Controller or Foot Controller brings in sample/hold effect with EG BIAS on.
8	SYNTH PIANO	Normal.
9	SYNTH BRASS1	Normal.
10	SYNTH BRASS 2	Normal.
11	SYNTH ORGAN 1	Normal.
12	SYNTH ORGAN 2	Long envelope. Notes must be sustained to hear full effect.
13	SYNTH VOX	Similar to human whistle. Better played in upper octaves.
14	SYNTH ORCHESTRA	Normal strings with voice-like sounds in background.
15	SYNTH BASS 1	May be better in MONO mode, but quite ok in normal.
16	SYNTH BASS 2	Same as SYNTH BASS 1.
17	HARP&FLUTE	Pluck quickly to hear only harp. Sustain to bring out flute.
18	BELL&FLUTE	Normal.
19	ELECTRIC PIANO& BRASS (BC1)	Be sure that all EG BIAS controls are turned off, or use BC1 with BREATH CONTROL EG BIAS on to bring in brass sound. Brass can be brought in even after piano fades out.
20	TUBULAR EXPANSION	Hold note for expanded tubular bell.
21	CHIME & STRINGS	Ghostly sound. Hold note for string sound.
22	BASS DRUM & SNARE	Bass drum at bottom end of keyboard, snare at top.
23	SHIMMER	Normal.
24	EVOLUTION	Hold chord to hear sound grow.
25	WATER GARDEN	Hold sustain pedal and play few notes--wait for more notes.
26	WASP STING	Normal. Play quick notes. Notes can be held for arrival of wasp army.
27	LASER GUN	Hit any note. Hold several notes at bottom of keyboard for more action.
28	DESCENT	Use sustain pedal and "tap" a group of notes.
29	OCTAVE WAR	Normal.
30	GRAND PRIX	Normal. Use sustain pedal. Tap some notes—one after the other—around middle of keyboard to hear racing cars start up. Release sustain pedal to stop sound.
31	ST. HELENS	Once started sound builds up and becomes very loud. For explosion after build-up press preset key 32. ST. HELENS sound can only be stopped by switching to another preset.
32	EXPLOSION	Tap notes lightly. Different sound depending on how notes are played.

3. HOW TO PLAY PRE-PROGRAMMED VOICES

• Playing the Internal Voices

The DX7 has 32 internal voices, any one of which can be selected simply by pressing the INTERNAL key in the MEMORY SELECT group, and then by pressing the appropriate VOICE SELECT key.

Each VOICE SELECT key has a large numeral that corresponds to the voice number at its left edge.



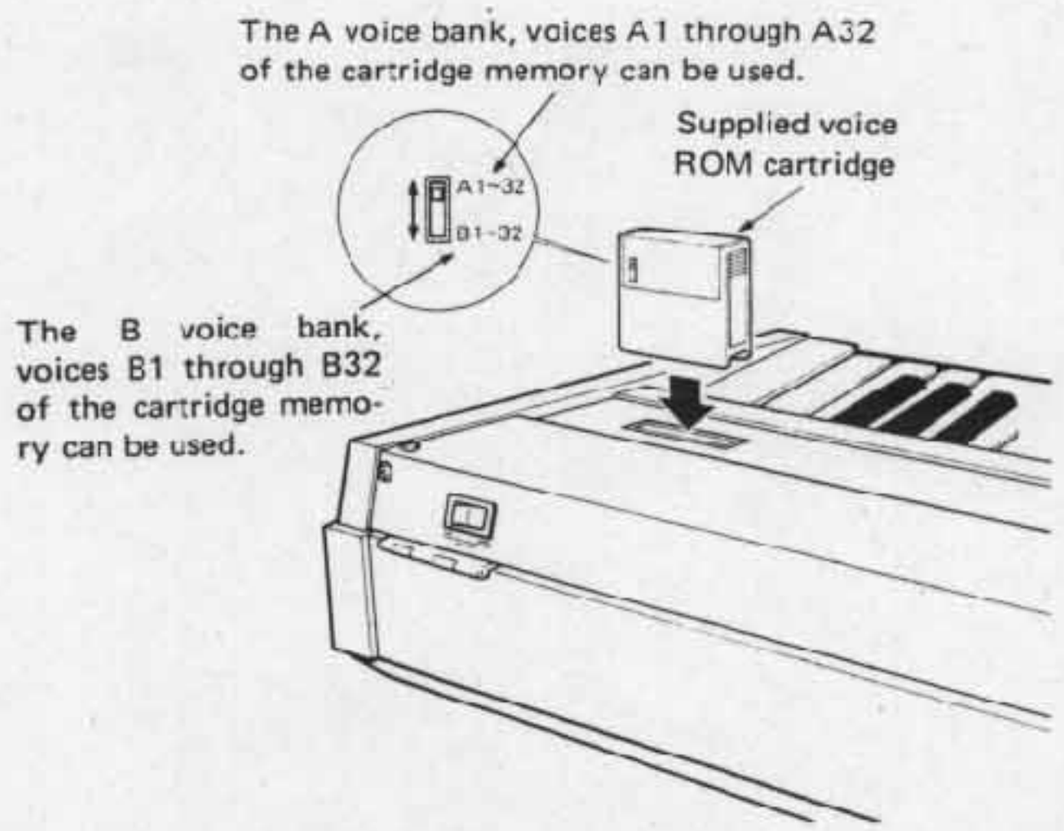
• Playing the Cartridge Voices

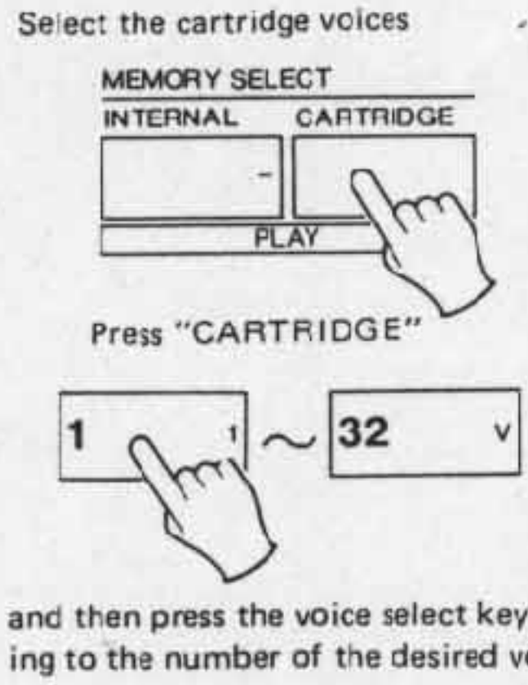
An extra 64 voices can be added to the available selection simply by plugging in one of the supplied external voice cartridges.

Insert a cartridge as shown in the figure.

Select the cartridge voices by first pressing the CARTRIDGE key in the MEMORY SELECT group, and then select the desired voice by pressing the appropriate VOICE SELECT key, just as in internal voice selection.

Selection of cartridge voice groups A1 – A32 and B1 – B32 is accomplished using the selector switch on the cartridge.





and then press the voice select key corresponding to the number of the desired voice.

YAMAHA

OMD-71A 86100.5 Printed in Japan

YAMAHA DX7 DIGITAL PROGRAMMABLE ALGORITHM SYNTHESIZER

VOICE LIBRARY
with

PERFORMANCE NOTES

You are encouraged to experiment with each voice in order to achieve the best sound. We have left many standard voices without performance recommendations, due to the possibility of your editing or changing to suit your own taste. Where necessary though, we have included some performance suggestions to enhance the sound as programmed by Yamaha Programmers.

1. NORMAL SYSTEM SETTING

First of all, we recommend that the FUNCTION parameters are set as a "NORMAL" system setting as follows:

parameters / functions	RANGE	PITCH	AMPLI-TUDE	EG BIAS	Notes
MODULATION WHEEL	60 – 80	ON	OFF	OFF	This setting is for vibrato.
FOOT CONTROL	99	OFF	OFF	OFF	For some sounds the Foot Controller will function like a "wah" pedal with the EG BIAS on.
BREATH CONTROL	99	OFF	OFF	OFF	Using the BC1 Breather Controller with the EG BIAS on, you can get the same effect as the FOOT CONTROL.
AFTER TOUCH	99	OFF	OFF	OFF	Same effect as the MODULATiON WHEEL with the PITCH on.

- POLY/MONO & PORTAMENTO

  POLY/MONO ..... POLY
  PORTAMENTO MODE ..... FOLLOW
  PORTAMENTO TIME 0

  * Some voices like bass or lead sounds are better played in a following setting:

  POLY/MONO ..... MONO
  PORTAMENTO MODE..... FINGERED
  PORTAMENTO TIME ..... 50 – 60

- PITCH BEND

  RANGE 7
  STEP 0

2. PERFORMANCE NOTES

ROM-3A MASTER GROUP

No.	Voice Name	Performance Notes
1	FLUTE 1	Try in MONO mode.
2	HARPSICORD 1	Normal.
3	STRING ENSEMBLE	Normal.
4	BRIGHT BOWED CELLO	Play staccato, or hold for delayed vibrato.
5	BRASS HORNS	Normal.
6	BRIGHT TRUMPETS	Very touch sensitive.
7	MARIMBA	Play staccato, hard mallet percussive style.
8	ELECTRIC PIANO 1	Normal.
9	ACOUSTIC PIANO 1	Normal.
10	PIPE ORGAN 1	Normal.
11	ELECTRIC ORGAN 1	Normal.
12	ELECTRIC BASS 1	Try in MONO mode.
13	CLAV 1	Very touch sensitive.
14	HARMONICA	Normal.
15	JAZZ GUITAR 1	Try FINGERED portamento.
16	PERCUSSIVE SYNTH 1	Try in MONO mode.
17	SAXOPHONE 1 (BC1)	BC BIAS on, try wheels.
18	FRETLESS BASS 1	Try in MONO mode with FINGERED portamento.
19	HARP 1	Normal.
20	TIMPANI	Try around middle C, hold note for damp effect, try octaves.
21	DOUBLE HEAVEY METAL	Try wheels, try portamento.
22	STEEL DRUM	Normal.
23	SYNTH LEAD 1	Try in MONO mode with FINGERED portamento.
24	VOCAL ENSEMBLE (BC1)	BC BIAS on.
25	CLAV ENSEMBLE 1	Normal.
26	LASER SWEEPS	Tap any note, try holding many notes, release for lift off effect.
27	TUBULAR ERUPUTION	Hold notes for expanded bells.
28	GRAND PRIX	Use sustain pedal, tap notes around middle C for race car start.
29	REFREE'S WHISTLE	Any notes.
30	TRAIN/ WHISTLE/ BELL	All EG BIAS off, play middle C & F# above for whistle, bell on top.
31	BRASS & SAMPLE/ HOLD	Hold notes for sample effect.
32	TAKE OFF	Play many notes, hold sustain pedal, then release for take off.

ROM-3B KEYBOARD & PLUCKED SOUNDS GROUP

No.	Voice Name	Performance Notes
1	ACOUSTIC PIANO 2	Normal.
2	ELECTRIC GRAND 1	Large chords in middle octaves sound best.
3	ELECTRIC GRAND 2	Try octaves in bass section.
4	HONKY TONK PIANO	Normal.
5	ELECTRIC PIANO 2	Normal, dirtier sound.

6	ELECTRIC PIANO 3	Normal, very clear.
7	ELECTRIC PIANO 4	Normal.
8	CELESTE	Normal.
9	FUNK CLAV	Very touch sensitive.
10	CLAV ENSEMBLE 2	Normal.
11	PERCUSSIVE CLAV 2	Very touch sensitive.
12	HARPSICORD 2	Normal.
13	ELECTRIC ORGAN 2	Normal.
14	ELECTRIC ORGAN 3	Touch sensitive percussion.
15	"60"S ORGAN	Normal.
16	PIPE ORGAN 2	Short pipe footages.
17	PIPE ORGAN 3	Long pipe footages.
18	CALIOPE	Normal.
19	ACCORDION	Normal.
20	TOY PIANO	Best in upper octaves.
21	SITAR	Try sustain pedal.
22	KOTO	Use Japanese scales for best feel.
23	JAZZ GUITAR 2	Try in MONO mode with some portamento.
24	SPANISH GUITAR	Normal.
25	FOLK GUITAR	Normal.
26	LUTE	Normal.
27	BANJO	Staccato plying style.
28	CLASSIC GUITAR	Try sustain pedal.
29	HARP 2	Like celtic harp.
30	ELECTRIC BASS 2	Try in MONO mode with some portamento.
31	FRETLESS BASS 2	Try in MONO mode with FINGERED portamento.
32	PLUCKED BASS	Try in MONO mode with FINGERED portamento.

ROM-4A ORCHESTRAL & PERCUSSIVE SOUNDS GROUP

No.	Voice Name	Performance Notes
1	PICCOLO	Normal.
2	FLUTE 2	Normal.
3	OBOE	Normal.
4	CLARINET	Normal.
5	BASSOON	Normal.
6	PAN FLUTE	Normal.
7	LEAD BRASS	Try in MONO mode.
8.	HORNS	Normal.
9	SOLO TROMBONE	Try in MONO mode with FINGERED portamento.
10	BRASS (BC1)	BC BIAS on for tremolo.
11	BRASS IN 5ths	Normal.
12	SYNTH BRASS	Normal.
13	STRING QUARTET	Normal.
14	STRING ENSEMBLE 2	Normal.
15	VIOLA SECTION	Use lower octaves, try MONO mode.
16	STRINGS LOW	Normal.
17	HIGH STRINGS	Normal.
18	FIZZICATO STRINGS	Play staccato style
19	STRING CRESCENDO	Hold notes down for effect.
20	STRINGS IN 5ths	Normal.
21	BELLS	Use higher octaves for best results.
22	TUBULAR BELLS	Try sustain pedal with many notes.
23	RECORDERS	Play melody & counter melody styles.
24	CHIMES	Play slowly, note triplet on each note played.
25	HUMAN VOICE	Hold chord down for delayed rise.
26	XLYOPHONE	Play staccato style.
27	COWBELL	Use middle octaves.
28	BLOCK	Play percussive style.
29	FLEXATONE	Touch any note, then try holding notes down.
30	LOG DRUM	Try lower octaves.
31	GLOCKEN-SPIEL	Try higher octaves.
32	VIBE	Use sustain pedal, try MOD wheel for tremolo.

ROM-4B COMPLEX SOUND & EFFECTS GROUP

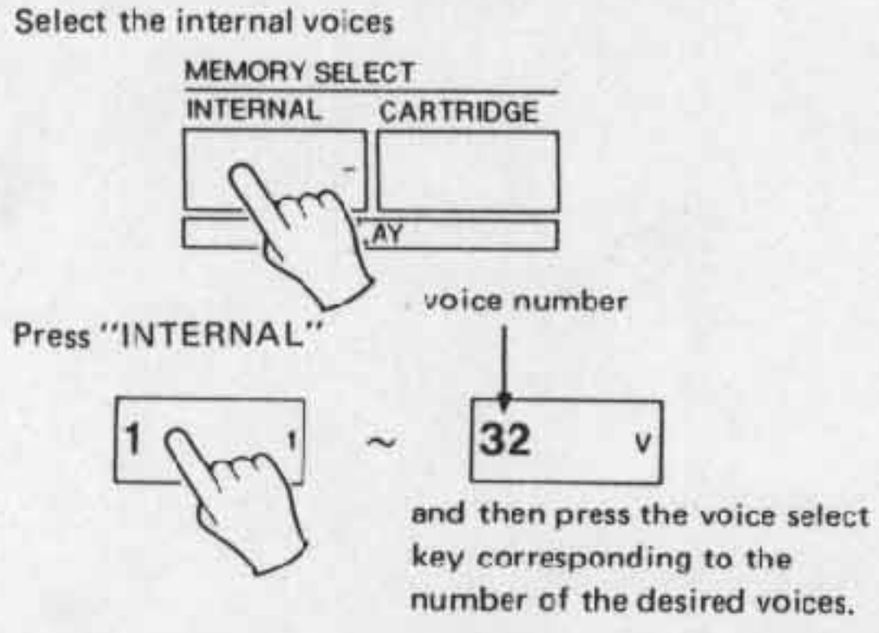
No.	Voice Name	Performance Notes
1	CLAV & ELEC-TRIC PIANO	Normal.
2	PERCUSSIVE BRASS	Very touch sensitive.
3	PERCUSSIVE SYNTH 2	Try BC for vibrato.
4	HARPSICORD & STRINGS	Hold notes for full strings.
5	CHIMES & STRINGS	Hold notes for full strings.
6	HARP & FLUTE	Normal.
7	BELL & FLUTE	Normal.
8	STRINGS & CHIMES	Note cello on lower octaves.
9	STRINGS & MARIMBA	Hold notes on higher octaves.
10	STRINGS & PIZZ. STRING	PIZZ. on higher octaves.
11	ORCHESTRA	Brass attack on lower octaves, hold for delayed vibrato.
12	LEAD GUITAR	Try in MONO mode & wheels.
13	PIANO & BRASS	Normal.
14	PIANO & CHIMES	Normal.
15	BASS DRUM & SNARE	Bass on lower octaves, snare on higher octaves.
16	E. PIANO & BRASS (BC1)	Brass on BC, BC BIAS on.
17	ORGAN & BRASS (BC1)	Brass on BC, BC BIAS on.
18	CLAV & BRASS (BC1)	Brass on BC, BC BLAS on.
19	WHISTLES	Normal.
20	FILTER SWEEP	Hold notes down for effect.
21	FUNK RISE	Hold notes down for rise.
22	WILD BOAR	Try wheels.
23	SHIMMER	Try sustain pedal.
24	EVOLUTION	Hold notes down as sound expands, try sustain pedal.
25	WATER GARDEN	Use sustain pedal, play many notes.
26	WASP STING	Play quick notes, hold for incomming swarm.
27	MUTI-NOTE	Play single notes.
28	DESCENT	Use sustain pedal, tap many notes.
29	OCTAVE WAR	Sample & hold effect, try sustain pedal.
30	GOTCHA	Hold notes till sound cycle is complete.
31	ST. HELENS	Builds up, then switch to voice 32.
32	EXPLOSION	Play many in any octaves.

3. HOW TO PLAY PRE-PROGRAMMED VOICES

• Playing the Internal Voices

The DX7 has 32 internal voices, any one of which can be selected simply by pressing the INTERNAL key in the MEMORY SELECT group, and then by pressing the appropriate VOICE SELECT key.

Each VOICE SELECT key has a large numeral that corresponds to the voice number at its left edge.



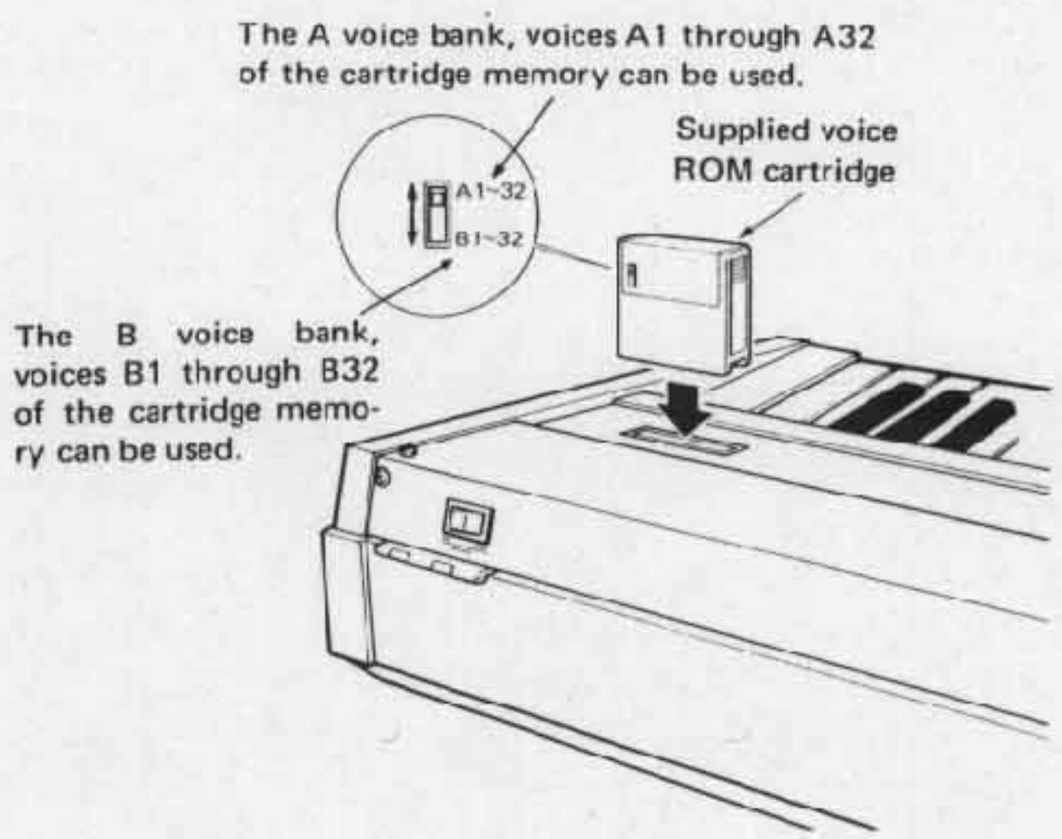
• Playing the Cartridge Voices

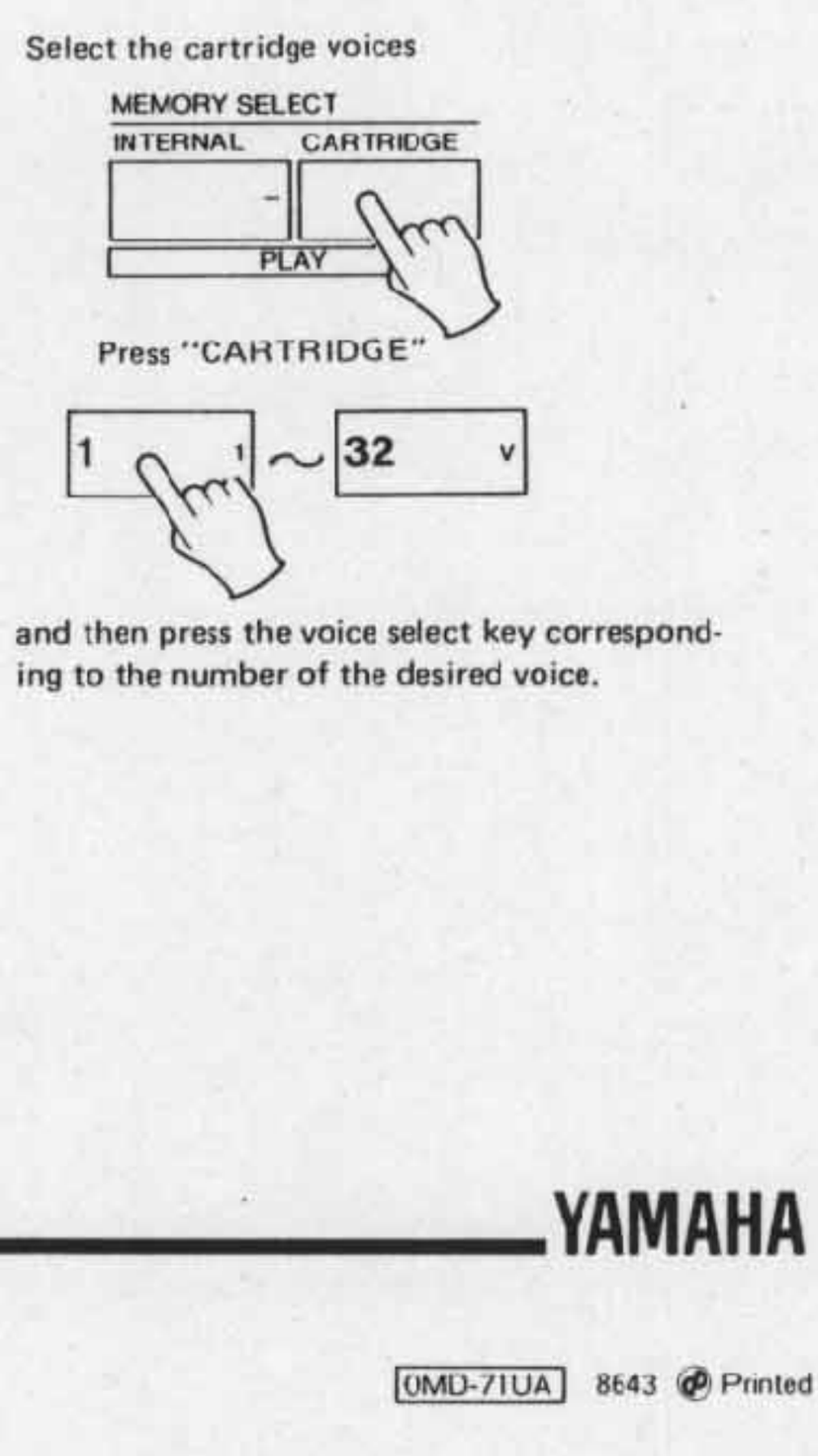
An extra 64 voices can be added to the available selection simply by plugging in one of the supplied external voice cartridges.

Insert a cartridge as shown in the figure.

Select the cartridge voices by first pressing the CARTRIDGE key in the MEMORY SELECT group, and then select the desired voice by pressing the appropriate VOICE SELECT key, just as in internal voice selection.

Selection of cartridge voice groups A1 – A32 and B1 – B32 is accomplished using the selector switch on the cartridge.





YAMAHA

UMD-71UA 8643 Printed in Japan