These warranty provisions are an important part of your purchase. Please read the entire warranty statement in order that you may be familiar with the terms applicable to this warranty. If you have any questions, please contact your certified Grey Matter installer or dealer or contact Grey Matter directly.

CONDITIONS OF WARRANTY

If during the one (1) year period that immediately follows the date of original purchase, your Grey Matter product is found to have a defect in material or crafting, Grey Matter Response, inc. will repair such defect without charge for Grey Matter authorized parts or Grey Matter authorized labor.

LIMITATIONS

This warranty applies only to products that have been installed by a Certified Grey Matter Installer. Please note that Grey Matter is not responsible for any defect or damage that is the result of improper installation.

This warranty is available to the original purchaser only. It is not transferrable. This warranty is valid only if a new Grey Matter product is purchased. Contact Grey Matter directly if you have any questions in this area.

The warranty as stipulated herein is applicable only in the fifty states of the USA and the District of Columbia. It is not applicable in the possessions or territories of the USA or in any other country.

This warranty is the only express warranty which Grey Matter makes in connection with your Grey Matter products. Any implied warranty applicable to the product, including the warranty of merchantability, is limited to the duration of the express warranty.

Grey Matter excludes and shall not be liable in any event for incidental or consequential damages. Some states do not allow limitations on how long an implied warranty may last. Therefore, these limitations and exclusions may not apply to you.

This warranty gives you specific legal rights. You may also have other rights which vary from state to state.

OWNER'S RESPONSIBILITIES

It is vitally important that you read your User's Manual in order that you may be familiar with the proper maintenance and uses of your Grey Matter product. In the unlikely event that your Grey Matter product is defective, it is necessary that you assume certain responsibilities:

1 Return the Owner's Registration card and/or be prepared to provide Proof of Purchase (failure to return Owner's Registration does not affect your warranty, but may be a cause of delay for any Grey Matter technical support.)
2 Notify your Certified Grey Matter Installer of any alleged defect promptly upon discovery.
3 Contact Grey Matter directly for proper repair procedure and the address of your local certified installer.
4 No products can be returned directly to Grey Matter Response, Inc. Units must be checked and returned by a Certified Grey Matter Installer
5 Should the product prove to be defective by Grey Matter, the product will be repaired or replaced and re-installed.

EXCLUSIONS

Grey Matter's warranty does not apply to the following:

1 Products subjected to abnormal strain, neglect, abuse, modification, static charges, strong electromagnetic, magnetic, and radioactive fields, or accidental damage.
2 Products purchased from dealers not authorized to retail Grey Matter products.
3 Products that have not been installed by a Certified Grey Matter Installer.
4 Products whose trademark, name, or identification numbers have been altered or removed.
5 Similar or imitations of Grey Matter products.

If you have unresolved points of concern or in the event that a local dealer or installer is not available, please do not hesitate to contact Grey Matter directly at 15916 Haven Ave. Tinley Park, IL 60477 phone: (312) 349-1889

GREY MATTER

Supplement

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Errata

1 Due to the limited size of the DX's edit buffer, the Edit/Compare feature is deactivated when in the Octal mode. If you need to use this feature, just switch the Voice mode to any other mode than Octal.

2 There are two graphic errors in the User's manual: (a) on page 88, the Step Record screen shows buttons 3&4 as controls for the clock time - you should use the Key Set buttons instead, just as the text that follows on page 89 explains; (b) on page 91, the Edit Song screen shows buttons 3&4 as insert/delete controls for step numbers - you should also use the Key Set buttons here, just as the text on page 91 explains.

3 Contrary to what the User's manual states, you do not have to exit the Edit mode in order to activate a Performance mode. The only time a Performance mode isn't active is in the Track Assign menu and in the Voice Select mode. (To select a stored Performance, you must still exit the Edit mode, press the PERFORMANCE button, and select your stored Performance number.)

E! for the DX7II series User's manual and this Supplemental booklet were printed in the U.S.A.

About the ChordSongs and PlayerSongs

Chords and Player were designed for both solo and group performance situations (and there's nothing stopping you from using them for recording, either.) There are three main points to keep in mind when using the ChordSongs and PlayerSongs:

1 The names which have been given to the Songs are simply there as a general description - a Song like "Dance" doesn't have to be used only for dance music, and a Track labeled as "bass" doesn't have to always be a bass part. You may find a few useful Tracks or even entire Patterns within a Song that might at first seem unlikely.

2 Don't be afraid to manipulate! USE THE TONAL PROCESSOR (change keys by playing different notes in the bottom octave of the keyboard)! Try different voices on the DX or on your MIDI gear. Transpose Tracks. Work with each Track's Velocity Curve/Level to get the most out of E!'s Velocity Processing. Experiment with the differences between Chord Hold On and Off. Have fun!

3 Grey Matter are the last ones in world who would like to see people who enjoy making music be replaced by a box. Chords and Player are only a tool - the rest is all up to you.

ChordSongs

There are 10 ChordSongs, each one having its own particular "voicing style." Each Pattern within a Song is a variation of that style. While the number of Patterns (and the number of Tracks within each Pattern) vary for each Song, you will find that similar parts will remain fairly consistent for most ChordSongs (for example, all "bass" parts are on Track 2, most "piano" parts are on Track 3, etc.) You will also find that there are no parts recorded onto Track1 - this is ENGINE's live play Track, so you can solo along with every ChordSong.

PERFORMANCE #_____ name_____

Patterns used

1	2	3	4	5	6	7	8	9	10	11
12	13	14	15	16	17	18	19	20	21	22
23	24	25	26	27	28	29	30	31	32	

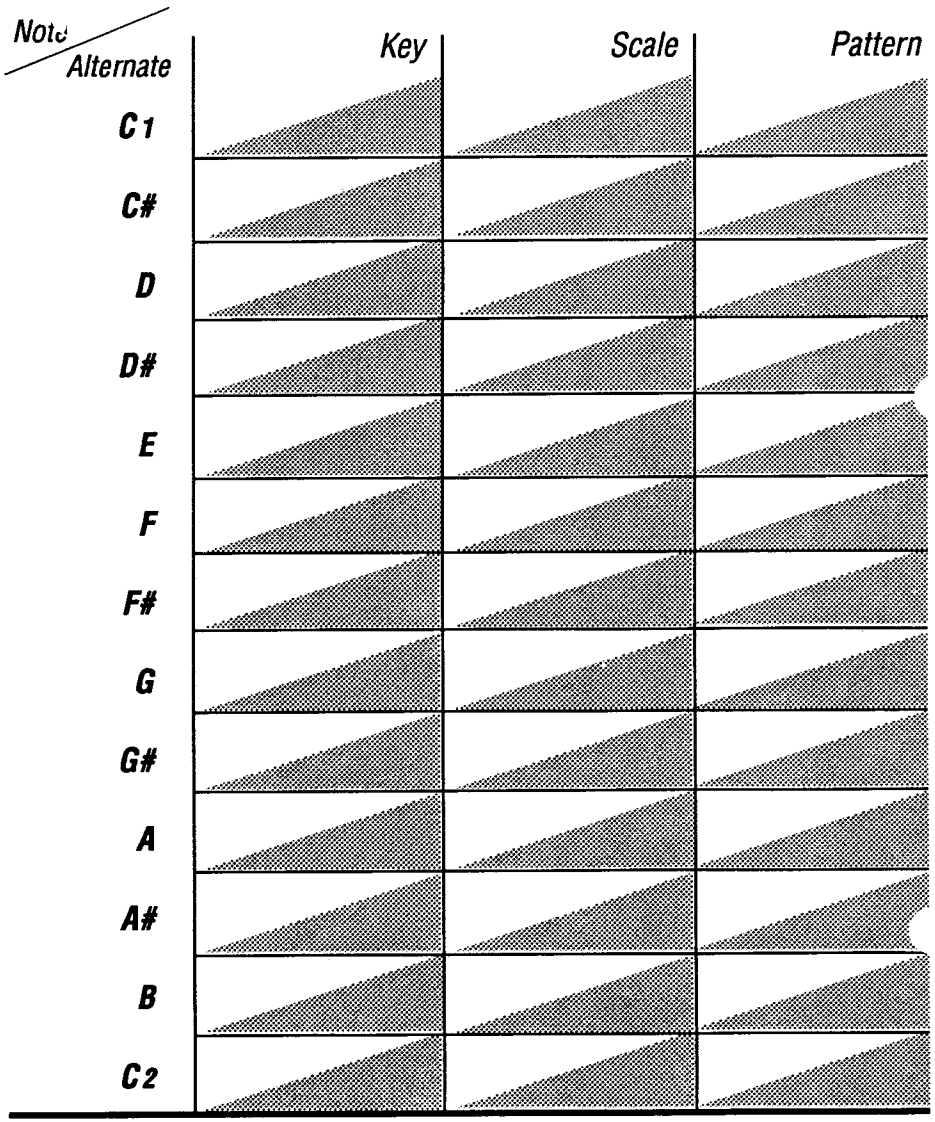
Song

Step 1	2	3	4	5
repeats:	repeats:	repeats:	repeats:	repeats:
6	**7**	**8**	**9**	**10**
repeats:	repeats:	repeats:	repeats:	repeats:
11	**12**	**13**	**14**	**15**
repeats:	repeats:	repeats:	repeats:	repeats:
16	**17**	**18**	**19**	**20**
repeats:	repeats:	repeats:	repeats:	repeats:
21	**22**	**23**	**24**	**25**
repeats:	repeats:	repeats:	repeats:	repeats:

paste together copies for Songs over 25 steps long

PERFORMANCE #_____ name_____

Performance mode (Chords or Player only) | Son



ChordSong 1: Triads

This Song is made up of standard three-note chords in four different styles (Patterns 1 to 4.)

Pattern 1 to Pattern 4

Track 2 only

ChordSong 2: Blues

Pattern 1 to Pattern 2

Track 2 - bass
Track 3 - piano comp.

ChordSong 3: Group Vocal

This Song is made up of 3 typical group vocal harmonies.

Pattern 1 to Pattern 3

Track 2 - contra-bass
Track 3 - bass
Track 4 - tenor
Track 5 - alto
Track 6 - soprano

ChordSong 4: 15-Track

Using this Song, you can play one note each on 15 separate ENGINE Tracks. All of the notes are middle C (C3), so you can use the Transpose parameter to create your own harmonies.

Pattern 1 only

Track 2 to Track 16

ChordSong 5: Club

This Song has 3 Patterns of typical "club music" chords.

Pattern 1 to Pattern 3

Track 2 - bass
Track 3 - piano

ChordSong 6: Orchestral Horns

Pattern 1 to Pattern 4

Track 2 - bass (trombone/tuba)
Track 3 - trombones
Track 4 - french horns

ChordSong 7: Quartal

This Song is made up of chords in the interval of a fourth.

Pattern 1 to Pattern 2

Track 2 - bass
Track 3 - piano

ChordSong 8: Power Brass

Pattern 1 to Pattern 3

Track 2 - bass (trombone/tuba)
Track 3 - trombones
Track 4 - mid-range brass
Track 5 - trumpets

ChordSong 9: Harp

Pattern 1 to Pattern 3

Track 2 - bass
Track 3 - harp

ChordSong 10: String Ensemble

Pattern 1 to Pattern 3

Track 2 - bass violin
Track 3 - cello
Track 4 - viola
Track 5 - violin

PERFORMANCE #_____ name_____

Voice mode | *Total volume*

Voice	Location	Name	Volume	Shift	Micro Tune	Polyphony
A						
B						
C						
D						
E						
F						
G						
H						

Dual detune | *Balance* | *Split point*

DVA | *EG forced damp* | *Micro Tuning preset*

Performance mode settings

PERFORMANCE #_____ name_____

Performance mode	Song	Tempo	Sync

Track	Destination	Transpose	Patch	Curve	Level
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					

Clock out	Chord hold	MIDI In mode	Foot Switch 2

PlayerSongs

There are 9 PlayerSongs, each one having its own particular "style." While the number of Patterns (and the number of Tracks within each Pattern) vary for each Song, you will find that similar parts will remain fairly consistent for most PlayerSongs (for example, all "bass" parts are on Track 2, most "piano" parts are on Track 3, etc.) You will also find that there are no parts recorded onto Track1 - this is ENGINE's live play Track, so you can solo along with every PlayerSong.

In most PlayerSongs, you will find that Dynamic Voice Allocation (DVA) can take of all polyphony needs.

PlayerSong 1: Rhythm box

This Song is made up entirely of 3/4, 4/4, and 5/4 beats, so you can mix Tracks for various rhythms - and every beat is a middle C note (C3), so transposing Tracks is easy. Some simple beats (such as straight 1/4 notes) have been split up onto separate Tracks so that they can be tuned differently ("octave bass", gamelon bells, etc.)

Pattern 1: 3/4 time

Track 2 - downbeat
Track 3, Track 4, & Track 5 - 1/4 note
Track 6 & Track 7 - 1/8 note
Track 8 & Track 9 - 1/16 note
Track 10 to Track 16 - variations

Pattern 2: 4/4 time

Track 2 - downbeat
Track 3 & Track 4 - 1/2 note
Track 5 & Track 6 - 1/4 note
Track 7 & Track 8 - 1/8 note
Track 9 & Track 10 - 1/16 note
Track 11 to Track 16 - variations

Pattern 3: 5/4 time

Track 2 - downbeat
Track 3 & Track 4 - 1/2 note
Track 5 & Track 6 - 1/4 note
Track 7 to Track 12 - variations

PlayerSong 2: Arpeggios

This Song is made up of many different single Track arpeggio Patterns. These arpeggio Patterns come in pairs (arpeggio UP and arpeggio DOWN.) There are a total of 16 Patterns.

UP		DOWN	
Pattern 1,2	***&***	***Pattern 3,4***	***(1 octave)***
Pattern 5,6	***&***	***Pattern 7,8***	***(1 octave rolling)***
Pattern 9,10	***&***	***Pattern 11,12***	***(2 octave)***
Pattern 13,14	***&***	***Pattern 15,16***	***(2 octave rolling)***

PlayerSong 3: Guitar strums

This Song is made of one Track Patterns of "acoustic guitar accompaniment" (or whatever else you decide they're good for.) There are a total of 12 Patterns.

Pattern 1 to Pattern 12
Track 2 - guitar strum

PlayerSong 4: Ballads

The Ballad PlayerSong is made up of 9 Patterns with two Tracks each.

Pattern 1 to Pattern 9
Track 2 - bass
Track 3 - piano

	Voice mode	Total volume
	Octal	99

Voice	Location	Name	Volume	Shift	Micro Tune	Polyphony
A	~~~	~~~~	128	+00	off	---
B	~~~	~~~~	128	+00	off	---
C	~~~	~~~~	128	+00	off	---
D	~~~	~~~~	128	+00	off	---
E						
F						

follow the suggested voicings for each Track of the PlayerSong (Track 2: bass, Track 3: piano, etc.)

leave DVA on (you may want to set some Polyphony - like 4 notes - for the DX Voice on Track 1 so you can solo)

Now, when you activate the Performance mode, the bottom octave of the DX's keyboard will play a PlayerSong using DX Voices A thru D (or whatever MIDI instruments you have chosen.) To begin playing, just press any key in the botton octave of the keyboard. All you have to do is play another note to change the key of the entire PlayerSong. Each Track is even velocity sensitive - you can adjust the Velocity Curve/Level for each Track for more control over the velocity response.

Please remember that each PlayerSong can be manipulated by turning Tracks on and off or by combining the patterns for more complexity (be sure to read the "Using Player" section in the User's Manual and the discussion at the beginning of this booklet for more information.)

To stop Player, simply press the ENGINE Foot Switch or the ENGINE button.

Example 3

In this final example, you will be introduced to Player, one of ENGINE's auto-accompaniment Performance modes. By using the Octal mode again, you can play multi- track patterns without any external instruments (however, if you do have some MIDI instuments, feel free to use them as the Destinations of some Tracks.) Just follow the charts:

choose whatever PlayerSong you want

Performance mode	Song	Tempo	Sync
Player	1~10	175	INT

Track	Destination	Transpose	Patch	Curve	Level
1	DX A	~~~~	----	~~~~	~~~~
2	DX B	~~~~	----		
3	DX C				
4					

use the same Track Assignments as in Example 2

Clock out	Chord hold	MIDI In mode	Foot Switch 2
on	on	normal	ENGINE

turn Clock out ON if you want your MIDI drum machine to play along

PlayerSong 5: Blues

The Bluer Song is your basic 12-bar blues. Patterns 1 and 2 combine for a typical "walking bass", while Pattern 3 can be used as a break.

Pattern 1, Pattern 2, & Pattern 3 (break)

Track 2 - bass
Track 3 - piano
Track 4 - bass drum
Track 7 - snare drum

PlayerSong 6: Dance

The Dance PlayerSong is made up of various bass and rhythmic Patterns (definitely not for the faint-hearted.)

Pattern 1 to Pattern 4

Track 2 - bass
Track 3 - piano
Track 4 - horn hits
Track 5 - bass drum
Track 6 - hi hat

PlayerSong 7: Reggae

This Song is made up of four Patterns in the reggae style.

Pattern 1 to Pattern 4 (break)

Track 2 - bass
Track 3 - piano
Track 4 - rhythm guitar
Track 5 - bass drum
Track 6 - tuned percussion

PlayerSong 8: Pop

This Song is made up of four Patterns with a "contemporary pop" feel.

Pattern 1 to Pattern 4

Track 2 - bass
Track 3 - piano
Track 4 - plucked strings
Track 5 - bass drum
Track 6 - snare drum
Track 7 - hi hat/shaker

PlayerSong 9: Beach Party

The last PlayerSong is a fun one! It's a 60's beach party!

Pattern 1 to Pattern 5 (break)

Track 2 - bass
Track 3 - NONE
Track 4 - organ
Track 5 - bass drum
Track 6 - snare drum
Track 7 - bongo
Track 8 - tambourine (break only)

Performance mode	Song	Tempo	Sync
4Way Layer	----	----	----

Track	Destination	Transpose	Patch	Curve	Level
1	DX A	~~~~	----	~~~~	~~~~
2	DX B	~~~~	----	~~~~	~~~~
3	DX C	~~~~	----	~~~~	~~~~
4	DX D	~~~~	----	~~~~	~~~~

set these parameters to your tastes

Now, when you play this Performance, you will hear Tracks 1-4 layered together. After playing for a while, try experimenting with different Transpositions and Velocity Curves/Levels for each Track, and using the Controller Map under ENGINE button 27.

By carefully choosing your Voices, you can create many different types of sounds: show-stopping solos; rich, realistic acoustics; or subtle atmospherics.

Example 2

In this Example, you'll use the Octal mode along with the 4Way Layer Performance mode create a rich, layered sound. Follow the charts to set up all of the DX voices and then set their ENGINE Track Assignments:

Voice mode	Total volume
Octal	99

Voice	Location	Name	Volume	Shift	Micro Tune	Polyphony
A	E1-15	FullTines	128	+00	off	----
B	~~~	~~~~	128	+00	off	----
C	~~~	~~~~	128	+00	off	----
D	~~~	~~~~	128	+00	off	----

choose whatever Voices you like

for this example, use Dynamic Voice Allocation(DVA) instead of manually set polyphony

more on MIDI input

MIDI data loops

E!'s powerful new MIDI implementation offers features never before available on a MIDI controller. However, these features can sometimes cause a MIDI data loop in MIDI systems where the DX's MIDI Output is eventually sent to the DX's MIDI Input. For the most part, this situation will arise when you connect the DX's MIDI In and MIDI Out to an external sequencer, hoping to use the DX's keyboard in the Octal mode to record new parts while the external sequencer plays the old parts on the DX's synthesizer. To properly use the DX in this situation, you should set the system up for the following:

1 Turn Local control OFF
2 Go to the MIDI 1 button (button 31) and set a MIDI Output channel (1-16)
3 Set ENGINE's MIDI Input mode to Direct (see pages 35 & 36 of the User's Manual.)
4 Set ENGINE so that all Track Destinations are either "OFF", or point to "DX" Voices (NO TRACKS SHOULD GO TO MIDI CHANNELS.)

SE!quencer special feature



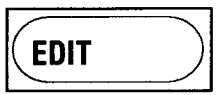
This special SE!quencer feature was not mentioned in the User's Manual: by pressing the SINGLE Voice Mode button, you can instantly switch between the Record Pattern and the Play Pattern mode, making listening to a newly recorded Pattern much more convenient!

Live DX Voice mixdown

You can use the DX Volumes menu in any Performance mode for a live mixdown of all DX Voices. While you are playing a SE!quencer Song, a PlayerSong, or any other Performance, you can mix each Voice live while you play.

All you have to do is press the EDIT button while you are playing your Performance. This will automatically bring up the DX Volumes menu - just move the cursor above each Voice you want to adjust and use the data entry slider to mix the volumes live. You can also edit most of the other ENGINE parameters while still playing a Performance - the only exception is the Track Assign menu, which will stop the Performance.

press



(push the PERFORMANCE button to return to the Performance Play screen.)

DX	>A	>B	>C	>D	>E	>F	>G	>H
Volume	92	128	102	65	128	128	0	128

Performance examples

Here are three examples to help familiarize you with the Performance modes and how they interact with ENGINE's Track Assignments and the Octal mode set-ups. Just follow the ENGINE settings listed in the Performance charts and begin exploring the many uses of E!'s Performance modes (blank Performance charts are at the end of this booklet for your use - feel free to photo-copy them.)

Example 1

Performance mode	Song	Tempo	Sync
Normal 1	----	----	----

Track	Destination	Transpose	Patch	Curve	Level
1	DX	00	----	NORM	05
2	DX	+01	----	NORM	05

remember to use the Key Set buttons to cycle thru the 16 Tracks

Foot Switch 2
ENGINE

You should begin this example by choosing the Single DX Voice mode and then pressing the PERFORMANCE button to make the Normal1 Performance mode active. Assuming that all of your ENGINE settings are correct, you will be able to switch between Tracks 1 and 2 by pressing the ENGINE Foot Switch(2) or the ENGINE button.

Track 1 is the active keyboard Track, and is playing whatever DX Voice you are currently listening to with a transposition value of 00. If you press and hold the ENGINE Foot Switch, Track 2 will become the active keyboard Track. Track 2 is the very same DX Voice, only this time it has been transposed 1 semi-tone up!