

Voice Data

1: Acoustic 1

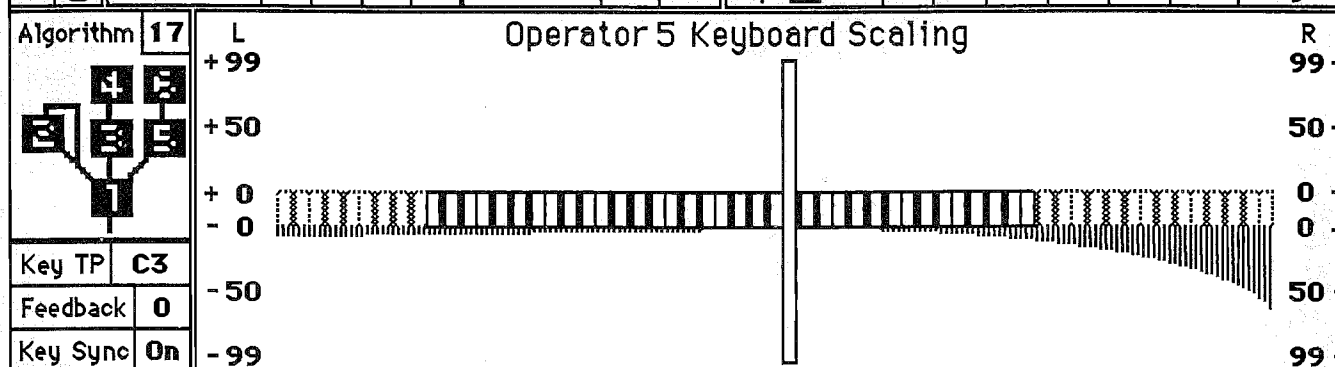
1: ACOUSTIC 1												DX7 II Voices: Power Play DX												Ch 1	
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Mod <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>									
EGRate	95	99	28	67	99	56	99	78	99	99	99	99	60	99	99	27	99	50	42	53	99	46	41	63	
EGLev	99	99	0	0	99	0	0	70	99	99	99	99	99	0	0	63	99	89	0	0	99	74	0	0	
Scaling	0 G3 0			57 C2 0			0 C4 34			99 C3 32			7 C4 69			99 C5 0									
Curve	-Lin		-Lin		-Lin		-Lin		-Lin		-Exp		-Lin		-Exp		-Exp		-Lin						
Output Level	99 Vel RSc AM			71 Vel RSc AM			78 Vel RSc AM			99 Vel RSc AM			66 Vel RSc AM			83 Vel RSc AM									
	3	3	0	4	5	0	2	0	0	4	7	0	0	2	0	4	4	0							
Freq	M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det									
	r	1.	00	0	r	15.	15	0	r	.	50	0	r	17.	88	0	r	6.	00	0	r	16.	00	0	
Pitch Rate	99	99	99	99	Range		Vel RSc		LFO Wave		Spd	Del	PMD	AMD	PMS	Sync	Mode								
EG Lev	50	50	50	50	8 Oct		Off 0				0	0	0	0	1	On	Single								
Algorithm	17																								
<p>Operator 2 Keyboard Scaling</p> <p>L: +99, +50, +0, -0, -50, -99</p> <p>R: 99, 50, 0, 0, 50, 99</p>																									
Key TP	C3																								
Feedback	7																								
Key Sync	On																								
Key mode				Range Step Mode				Pitch Bend Mode																	
Polyphonic				Pitch bend 3 0 Normal				Normal				Key On													
Unison detune 0				Time Step Mode																					
Random pitch 2				Portamento 0 0 Retain																					
				Pmod Amod EGbias Pbias				Pmod Amod EGbias Vol CS1																	
Aftertouch				0 0 0 0				Foot control 1				0 0 0 0 Off													
Breath control				0 0 0 0				Foot control 2				0 0 0 0													
Modulation wheel				0 0 0				MIDI IN control				0 0 0 0													

This is a very bright steel string guitar voice with a lot of "pick" in the attack. It's a great sound by itself, but it also works well in the dual mode doubled with other guitar versions (or itself). It sounds great with dovetail voicings and the finger picking and strumming examples in this book.

- Loudness and tone color change with velocity.
- OP 4 delivers most of the pick sound.
- Random pitch adds motion to the voice (especially when you play unison tune arpeggios and alternate chord parts).

2: Roundwound

2: ROUNDWOUND												DX7 II Voices: Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Mod <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>								
EGRate	95	99	28	67	99	99	81	99	99	99	99	99	99	61	28	99	99	50	42	53	99	99	19	63
EGLev	99	99	0	0	99	99	99	99	99	99	99	99	99	21	11	0	99	89	0	0	99	74	0	0
Scaling	0	G3	0		0	C4	0		0	C4	34		77	E3	0		7	C4	69		98	C5	0	
Curve	-Lin	-Lin			-Lin	-Lin			-Lin	-Exp			-Exp	-Lin			-Lin	-Exp			-Exp	-Lin		
Output Level	99 Vel RSc AM			53 Vel RSc AM			78 Vel RSc AM			44 Vel RSc AM			66 Vel RSc AM			82 Vel RSc AM								
	1	3	0	0	0	0	2	0	0	0	0	0	0	2	0	0	2	0	0	2	0			
Freq	M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det								
	r	1.	00	0	r	1.	00	0	r	.	50	0	r	17.	34	0	r	6.	00	0	r	4.	00	0
Pitch Rate	99	99	99	99	Range		Vel RSc		LFO Wave		Spd	Del	PMD	AMD	PMS	Sync	Mode							
EG Lev	50	50	50	50	8	Oct	Off	0		0	0	0	0	0	1	On	Single							



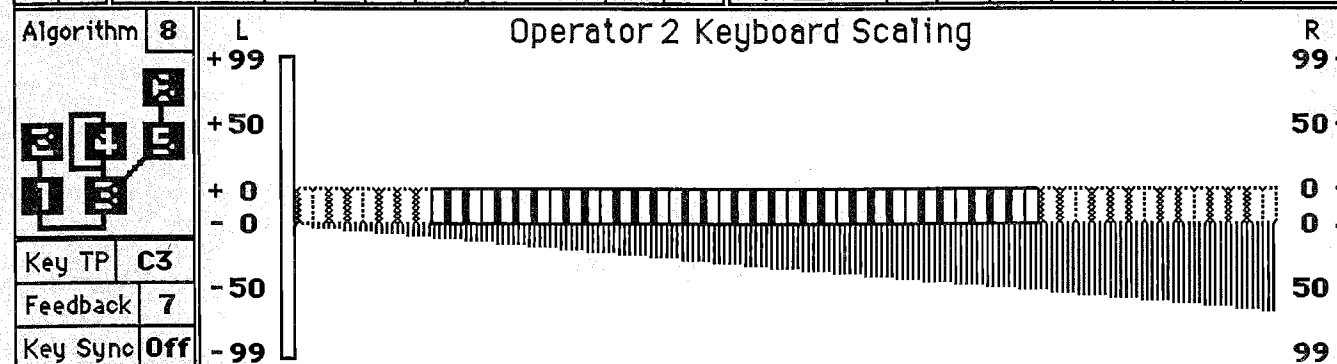
Key mode		Range		Step	Mode	Pitch Bend Mode								
Polyphonic		Pitch bend		3	0	Normal								
Unison detune 0		Portamento		0	0	Key On								
Random pitch 1		Pmod		Amod	EGbias	Pbias	Pmod				Amod	EGbias	Vol	CS1
Aftertouch		0	0	0	0	Foot control 1		0	0	0	0	0	Off	
Breath control		0	0	0	0	Foot control 2		0	0	0	0			
Modulation wheel		0	0	0		MIDI IN control		0	0	0	0			

Another steel string guitar. Not as bright as Acoustic 1, and with less pick sound. A great source for clean electric guitar and bass parts.

- Velocity brings out the octave harmonic.
- OP 1 rate scaling makes the attacks more percussive as you play higher on the keyboard
- Doubled with itself (dual mode) you can create a rich stereo chorus effect. (Performance 17: Roundwound Chorus)

5: Press Me 0

5: Press Me 0												DX7 II Voices: Power Play DX												Ch 1				
On/Off	1 Car <input checked="" type="checkbox"/>				2 Mod <input checked="" type="checkbox"/>				3 Car <input checked="" type="checkbox"/>				4 Mod <input checked="" type="checkbox"/>				5 Mod <input checked="" type="checkbox"/>				6 Mod <input checked="" type="checkbox"/>							
EGRate	74	85	27	70	91	25	39	60	78	87	22	75	81	87	22	75	81	87	22	75	99	57	99	75				
EGLev	99	95	0	0	99	86	0	0	99	92	0	0	99	92	0	0	99	92	0	0	99	0	0	0				
Scaling	0 A-1 0				0 A-1 65				9 G2 0				0 A-1 14				0 A-1 15				53 C3 20							
Curve	-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin					
Output Level	99	Vel	RSc	AM	93	Vel	RSc	AM	99	Vel	RSc	AM	89	Vel	RSc	AM	99	Vel	RSc	AM	57	Vel	RSc	AM	3	Vel	RSc	AM
Freq	M Coar Fine Det				M Coar Fine Det				M Coar Fine Det				M Coar Fine Det				M Coar Fine Det				M Coar Fine Det							
	r	1.	00	0	r	3.	00	0	r	1.	01	-7	r	3.	00	0	r	3.	00	0	r	12.	00	0				
Pitch Rate	75	80	75	60	Range Vel RSc				LFO Wave Spd Del PMD AMD PMS Sync Mode																			
EG Lev	50	50	50	50	8 Oct	Off	0						0	99	1	3	3	On	Single									



Key mode		Range		Step	Mode	After Touch Pitch Bias						
Polyphonic		Pitch bend		2	0	High						
Unison detune 0		Portamento		Time		-50						
Random pitch 1				0	0	+50						
		Pmod Amod EGBias Pbias				Pmod Amod EGBias Vol CS1						
Aftertouch		0	0	0	-7	Foot control 1		0	0	0	0	Off
Breath control		0	0	0	0	Foot control 2		0	0	0	0	
Modulation wheel		0	0	0		MIDI IN control		0	0	0	0	

A variation of the basic DX "jazz guitar" voice. Modified to add after touch pitch bending. This voice sounds good by itself, but it really shines when doubled with Press Me 1 or Tremolo 8vb.

- OP 3 is detuned to add some chorusing
- Random pitch adds motion to unison tuning and dual mode performance setups.
- After touch pulls the pitch flat about a semitone. When doubled with Press Me 1, a flanging effect will be heard as the pitch drops.

6: Press Me 1

6: Press Me 1												DX7 II Voices: Power Play DX												Ch 1	
On/Off	1 Car <input checked="" type="checkbox"/>				2 Mod <input checked="" type="checkbox"/>				3 Car <input checked="" type="checkbox"/>				4 Mod <input checked="" type="checkbox"/>				5 Mod <input checked="" type="checkbox"/>				6 Mod <input checked="" type="checkbox"/>				
EGRate	74	85	27	70	91	25	39	60	78	87	22	75	81	87	22	75	81	87	22	75	99	57	99	75	
EGLev	99	95	0	0	99	86	0	0	99	92	0	0	99	92	0	0	99	92	0	0	99	0	0	0	
Scaling	0 A-1 0				0 A-1 65				9 G2 0				0 A-1 14				0 A-1 15				53 C3 20				
Curve	-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin				
Output Level	99 Vel RSc AM				93 Vel RSc AM				99 Vel RSc AM				89 Vel RSc AM				99 Vel RSc AM				57 Vel RSc AM				
Level	5	4	0	0	7	2	0	0	7	3	0	0	4	4	0	0	7	4	0	0	6	0	3	3	
Freq	M Coar Fine Det				M Coar Fine Det				M Coar Fine Det				M Coar Fine Det				M Coar Fine Det				M Coar Fine Det				
	r	1.	00	0	r	3.	00	0	r	1.	01	-7	r	3.	00	0	r	3.	00	0	r	12.	00	0	
Pitch Rate	75	80	75	60	Range Vel RSc				LFO Wave Spd Del PMD AMD PMS Sync Mode																
EG Lev	50	50	50	50	8 Oct	Off	0					0	99	1	3	3	0n	Single							
Algorithm	Operator 2 Keyboard Scaling																								
Key TP	C3																								
Feedback	7																								
Key Sync	Off																								

Key mode		Range Step Mode			After Touch Pitch Bias							
Polyphonic		Pitch bend	<input type="checkbox"/>	2	0	High		-50 +50				
Unison detune	0	Time Step Mode										
Random pitch	0	Portamento	<input type="checkbox"/>	0	0	Retain						
Pmod Amod EGBias Pbias		Pmod Amod EGBias Vol CS1										
Aftertouch	<input type="checkbox"/>	0	0	0	-5	Foot control 1	<input type="checkbox"/>	0	0	0	0	Off
Breath control	<input type="checkbox"/>	0	0	0	0	Foot control 2	<input type="checkbox"/>	0	0	0	0	
Modulation wheel	<input type="checkbox"/>	0	0	0		MIDI IN control	<input type="checkbox"/>	0	0	0	0	

This is a variation of Press Me 0 used to create a stereo flanging effect controlled by after touch. (You can try it out by setting up performance 4: Jazz Pressure Flange.)

- Random pitch is set to 0. When doubled with Press Me 0, every note played will have a slightly different detune amount. This produces a subtle chorus effect that changes with every key played. (It sounds great in stereo.)
- After touch Pbias is set to a *different* value than Press Me 0. This makes pressure bending go out of tune when the two sounds are doubled. The wider the bend the more detuning. The result is a flanging effect that deepens with the amount of pressure.

7: Verb Pad

7: Verb Pad
DX7 II Voices: Power Play DX
Ch 1

On/Off	1 Car <input checked="" type="checkbox"/>	2 Mod <input checked="" type="checkbox"/>	3 Car <input checked="" type="checkbox"/>	4 Mod <input checked="" type="checkbox"/>	5 Mod <input checked="" type="checkbox"/>	6 Mod <input checked="" type="checkbox"/>
EGRate	63 56 0 43	56 39 23 30	97 47 10 40	56 74 10 29	76 73 10 20	72 76 10 24
EGLev	99 98 32 0	98 96 95 0	73 99 0 0	99 97 36 0	99 92 0 0	99 92 0 0
Scaling	0 G3 7	3 G3 1	0 G3 0	0 G3 2	0 A-1 0	0 A-1 0
Curve	-Lin -Lin	+Lin +Lin	-Lin -Lin	-Lin -Lin	-Lin -Exp	-Lin -Lin
Output Level	99 Vel RSc AM 1 0 0	80 Vel RSc AM 1 0 0	94 Vel RSc AM 1 0 0	90 Vel RSc AM 2 0 0	66 Vel RSc AM 1 0 0	79 Vel RSc AM 1 0 0
Freq	M Coar Fine Det f 1.6 22 0	M Coar Fine Det r 1. 00 -2	M Coar Fine Det f 1.0 00 +6	M Coar Fine Det r 1. 00 +7	M Coar Fine Det r 1. 02 +6	M Coar Fine Det r 4. 00 +4
Pitch Rate	94 67 95 60	Range Vel RSc		LFO Wave	Spd Del PMD AMD PMS Sync Mode	
EG Lev	50 50 50 50	8 Oct	Off 0		31 9 15 0 2 Off Multi	

Algorithm **2**

Key TP **C3**

Feedback **7**

Key Sync **Off**

Operator 1 Envelope

Op 3 Oscillator Mode

Key mode	Polyphonic	Pitch bend	2 0 Normal	Random Pitch Fluctuation	
Unison detune	0	Portamento	0 0 Retain		
Random pitch	2				

	Pmod	Amod	EGbias	Pbias		Pmod	Amod	EGbias	Vol	CS1
Aftertouch		0	0	0	0	FC	0	0	0	Off
Breath control		0	0	0	0	FC	0	0	0	
Modulation wheel		0	0	0			0	0	0	0

Here's a lush brass/string voice with lots of sustain. Unlike a lot of pads, this one has a quick attack and plenty of velocity dynamics. I use it by itself (doubled and detuned) and also with other voices to simulate very smooth *velocity controlled* reverb. Performance 7: Verb Fanfare shows off this effect.

- Fixed tuning of OPs 1 and 3 are essential for the chorusing effects in this voice.
- The LFO's multi mode and sync off settings also contribute to the chorus effect.
- Velocity control of all OPs makes the voice very responsive to keyboard dynamics. When you use this voice to simulate reverb, the depth and brightness of the reverb will change with velocity.

8: Fanfare

8: Fanfare												DX7 II Voices: Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Mod <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>								
EGRate	64	24	12	64	55	34	50	64	46	53	16	56	52	49	28	50	48	58	41	50	70	87	77	70
EGLev	99	93	96	0	99	97	97	0	99	95	94	0	99	93	71	0	99	88	0	0	99	57	10	0
Scaling	0 A-1 0			0 A*3 25			0 A-1 0			0 A-1 0			0 A-1 0			0 A-1 0								
Curve	-Lin		-Lin	-Lin		-Lin	-Lin		-Lin	-Lin		-Lin	-Lin		-Lin	-Lin		-Lin						
Output Level	99		Vel RSc AM	78		Vel RSc AM	81		Vel RSc AM	76		Vel RSc AM	67		Vel RSc AM	61		Vel RSc AM						
	0	2	0	0	2	0	0	2	0	4	3	0	0	0	0	6	2	0						
Freq	M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det								
	r	1.	00	-6	r	1.	00	+1	r	1.	00	+1	r	1.	00	-6	r	4.	92	0	f	46	77	-6
Pitch Rate	94	67	95	60	Range		Vel RSc	LFO Wave Spd Del PMD AMD PMS Sync Mode																
EG Lev	53	50	50	50	8 Oct	Off	0		20	0	0	0	1	Off	Multi									

Algorithm **18** Pitch Envelope

Op 6 Keyboard Rate Scaling

Key TP **C3**

Feedback **7**

Key Sync **On**

Key mode **Polyphonic**

Pitch bend **3 0 Key On**

Unison detune **0**

Random pitch **1**

Portamento **0 0 Retain**

Pmod Amod Egbias Pbias

Aftertouch		43	0	0	0
Breath control		0	0	0	0
Modulation wheel		0	0	0	

Foot control 1 **FC** 0 0 0 0 0

Foot control 2 **FC** 0 0 0 0 0

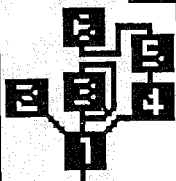

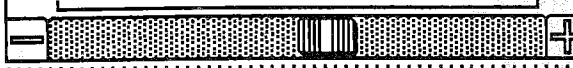









MIDI IN control **FC** 0 0 0 0 0

Random Pitch Fluctuation

This is an aggressive brass voice. The higher you play, the more edge on the sound. Be sure to try this one doubled with Verb Pad. It's a killer! This voice is half of performance 6: Fanfare Key On/Pedal, which demonstrates key on pyramid bending. Be sure to experiment with the bender and foot pedal.

- Rate scaling is used to tighten up the envelopes as you play higher notes.
- OPs 4-6 add some buzz when you really hit the keys.
- The pitch EG adds a slight bump to each attack.
- After touch brings in LFO vibrato.
- Key on pitch bend mode lets you selectively bend notes a minor third.

9: F-fare Ped

9: F-farePed										DX7 II Voices: Power Play DX										Ch 1																			
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Mod <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>																							
EGRate	64	24	12	64	55	34	50	64	46	53	16	56	52	49	28	50	48	58	41	50	70	87	77	70															
EGLev	99	93	96	0	99	97	97	0	99	95	94	0	99	93	71	0	99	88	0	0	99	57	10	0															
Scaling	0	A-1	0		0	A*3	25		0	A-1	0		0	A-1	0		0	A-1	0		0	A-1	0																
Curve	-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin																				
Output Level	99			78			81			76			67			61																							
Freq	r 1. 00 -6			r 1. 00 +1			r 1. 00 +1			r 1. 00 -6			r 4. 92 0			f 46 77 -6																							
Pitch Rate	94	67	95	60	Range		Vel RSc		LFO Wave		Spd	Del	PMD	AMD	PMS	Sync	Mode																						
EG Lev	53	50	50	50	8 Oct	Off	0			<input type="checkbox"/>		<input type="checkbox"/>	0	0	0	0	4	On	Single																				
Algorithm	18										Pitch Envelope										Pitch Modulation Sens																		
										99										0										7									
										75																													
										50																													
										25																													
										0																													
Key TP	C3																																						
Feedback	7																																						
Key Sync	On																																						
Key mode										Range Step Mode										Foot Control 1 Pitch Mod																			
Polyphonic										Pitch bend  7 0 Key On																													
Unison detune 0										Time Step Mode																													
Random pitch 0										Portamento  0 0 Retain																													
										Pmod Amod EGBias Pbias										Pmod Amod EGBias Vol CS1																			
Aftertouch  0 0 0 0										Foot control 1  78 0 0 0 Off																													
Breath control  0 0 0 0										Foot control 2  0 0 0 0																													
Modulation wheel  0 0 0 0										MIDI IN control  0 0 0 0																													

Here's the other half to performance 6. It's the same sound as Fanfare, but it has different pitch bending options. You can bend flat a whole step with the pedal, and the pitch wheel bends a fifth.

- Yes, you can do pitch bend with the pedal. The LFO and pedal settings of this patch show you how.
- Key on pitch bend mode lets you selectively bend notes a fifth.
- When doubled with Fanfare, you can do unison bends (of chords or single notes) with the pedal. The wheel let's you bend diatonic thirds against sustained tones. (Example 60).

10: Fiddle 1

10: Fiddle 1												DX7 II Voices: Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Car <input checked="" type="checkbox"/>			4 Mod <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>								
EGRate	47	22	18	54	99	16	13	38	51	18	17	52	59	26	0	51	99	50	64	48	47	42	50	53
EGLev	97	97	86	0	99	98	98	0	99	90	85	0	99	98	90	0	99	85	83	0	99	99	99	0
Scaling	0 A-1 0			2 C3 8			0 A-1 0			8 C3 24			0 D*3 9			14 G3 0								
Curve	-Lin		-Lin		+Lin		-Lin		-Lin		-Lin		+Lin		-Lin		-Lin		-Lin					
Output Level	99 Vel RSc AM			76 Vel RSc AM			99 Vel RSc AM			82 Vel RSc AM			87 Vel RSc AM			40 Vel RSc AM								
	0	1	0	0	1	0	2	3	0	0	3	0	3	2	0	3	0	0						
Freq	M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det								
	r	1.	00	0	r	1.	00	+3	r	3.	00	0	r	1.	00	0	r	4.	00	+1	f	7.5	86	+5
Pitch Rate	88	99	66	0	Range Vel RSc			LFO Wave Spd Del PMD AMD PMS Sync Mode																
EG Lev	48	50	50	50	8 Oct	On	1		31	35	1	0	1	On	Single									

Algorithm 2 Pitch Envelope

Key TP C3
Feedback 7
Key Sync Off

Key mode	Range Step Mode			Random Pitch Fluctuation								
Polyphonic	Pitch bend		2	0	Normal	0	7					
Unison detune 0	Time Step Mode			Random Pitch Fluctuation								
Random pitch 1	Portamento		0	0	Retain							
Pmod Amod Egbias Pbias			Pmod Amod Egbias Vol CS1									
Aftertouch		45	0	0	0	Foot control 1		0	0	0	0	Off
Breath control		0	0	0	0	Foot control 2		0	0	0	0	
Modulation wheel		0	0	0		MIDI IN control		0	0	0	0	

This is half of the violin sound I use in performances 8 and 10 (Bowed Strings and Fiddle Split). It's not meant to be used alone, it works with Bowed Vln to produce a bright bowed solo string sound.

- The pitch EG puts a slight slur on the attack of each note.
- Pitch EG rate scaling makes the depth of the slur velocity sensitive.
- LFO vibrato is pressure controlled. There is no vibrato at all, unless you use after touch.
- The LFO's single mode (with sync on) is used to create a single instrument sound (one violin instead of a whole string section).

11: Duke Synth

11: DukeSynth
DX7 II Voices: Power Play DX
Ch 1

On/Off	1 Car <input checked="" type="checkbox"/>	2 Mod <input checked="" type="checkbox"/>	3 Mod <input checked="" type="checkbox"/>	4 Mod <input checked="" type="checkbox"/>	5 Mod <input checked="" type="checkbox"/>	6 Mod <input checked="" type="checkbox"/>
EGRate	99 85 27 71	99 74 0 0	99 77 26 23	99 31 17 30	75 85 26 75	98 2 26 27
EGLev	99 97 71 0	99 99 99 0	99 72 0 0	99 75 0 0	99 99 99 0	98 0 0 0
Scaling	0 A-1 0	0 D3 0	0 A-1 0	0 F6 0	99 B4 99	0 C0 0
Curve	-Lin +Lin	-Lin -Exp	-Lin -Exp	+Lin -Exp	-Lin +Lin	-Lin +Exp
Output Level	99 <input type="checkbox"/> Vel <input type="checkbox"/> RSc <input type="checkbox"/> AM	97 <input type="checkbox"/> Vel <input type="checkbox"/> RSc <input type="checkbox"/> AM	85 <input type="checkbox"/> Vel <input type="checkbox"/> RSc <input type="checkbox"/> AM	94 <input type="checkbox"/> Vel <input type="checkbox"/> RSc <input type="checkbox"/> AM	53 <input type="checkbox"/> Vel <input type="checkbox"/> RSc <input type="checkbox"/> AM	63 <input type="checkbox"/> Vel <input type="checkbox"/> RSc <input type="checkbox"/> AM
Freq	M Coar Fine Det	M Coar Fine Det	M Coar Fine Det	M Coar Fine Det	M Coar Fine Det	M Coar Fine Det
	r . 50 0	r . 50 +3	r . 99 -3	r . 99 0	r 1. 00 0	r . 99 0

	Pitch Rate	99 98 75 60	Range	Vel RSc	LFO Wave	Spd Del	PMD	AMD	PMS	Sync	Mode
	EG Lev	50 50 50 50	8 Oct	Off 0		33	0	0	0	2	Off Multi

Algorithm **16**

Key TP **C3**

Feedback **1**

Key Sync **On**

Operator 1 Envelope

Op 2 Mod Sens Amplitude

0 7

Key mode	Polyphonic	Pitch bend	2 0 Normal	Foot Control 1 EG Bias	0 99
Unison detune	0	Portamento	0 0 Retain		
Random pitch	0	Pmod Amod Egbias Pbias		Foot control 1	0 0 99 0 Off
Aftertouch	67 0 0 0	Foot control 2	0 0 0 0	MIDI IN control	0 0 0 0
Breath control	0 0 0 0				
Modulation wheel	0 0 0				

George Duke played some incredibly expressive solos with his Arp Odyssey using pitch bend and the VCF pedal together. Here's a DX7 II version of the same sound. The pedal will produce the same kind of wah effect George used, and the voice's basic timbre is similar to his original Odyssey patch. I've also made the voice velocity sensitive as well. By the way, this voice sounds great clean with a little reverb, but it's also a killer with some tube amp-style distortion. Play your favorite blues licks with this one — clean, or dirty!

- Foot pedal control of OP 2's EG bias produces the wah effect.
- Rate scaling keeps the voice punchy when you play high notes.
- After touch controls vibrato depth.

12: Bowed Vln

12: Bowed Vln												DX7 II Voices: Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Mod <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>								
EGRate	50	36	32	44	68	76	15	42	90	45	34	32	96	48	31	53	91	83	36	32	53	63	31	54
EGLev	94	98	97	0	83	91	91	0	94	97	99	0	91	94	95	0	97	92	85	0	72	90	90	0
Scaling	0 A-1 0			0 D4 0			0 F*3 29			0 A-1 0			44 A2 36			0 B3 1								
Curve	-Lin		-Lin		-Lin		-Lin		+Lin		-Lin		-Lin		-Lin		+Lin		-Lin					
Output Level	99			82			72			82			81			93								
Freq	f 2.3 44 0			r 1. 00 -1			f 1.2 30 -7			r 2. 00 -1			f 3.2 36 -1			r 5. 00 -5								
Pitch Rate	94	75	95	63	Range		Vel	RSc	LFO Wave		Spd	Del	PMD	AMD	PMS	Sync	Mode							
EG Lev	50	47	50	50	8 Oct	Off	4		38	34	40	0	1	On	Multi									
Algorithm	17												Pitch Envelope				LFO Pitch Mod Depth							
Key TP	C3																							
Feedback	7																							
Key Sync	Off																							

Key mode		Range Step Mode			Foot Control 1 Use As CS1							
Polyphonic		Pitch bend		2	0	Normal						
Unison detune	0	Time Step Mode			Off On							
Random pitch	0	Portamento		0	0	Retain						
Pmod Amod Egbias Pbias		Foot control 1										
Aftertouch		0	0	0	0	FC	0	0	0	0	On	
Breath control		0	0	0	0	FC	0	0	0	0		
Modulation wheel		0	0	0		MIDI IN control		0	0	0	0	

The second half of my favorite string performance setups, this voice can also be used by itself. The sound has a quick attack so you can play rapid string or fiddle passages. (Examples 23, 24, and 35). I've tried to create a violin/fiddle patch that can stand on its own as a solo instrument, not hide in the background as an ambiguous string section. Setup up performances 8 and 10 and you'll see what I mean.

- The pitch EG puts a velocity controlled slur on each attack.
- Rate scaling of all OPs tightens up the attack and release as you play higher keys.
- Note that the foot pedal is set to CS1 On. In the performances, this is linked to vibrato depth. You can use your foot to phrase vibrato with the melody. Controlling LFO depth this way (as opposed to simply using Pmod) keeps the LFO delay setting active.

13: Hi-Bender

13: Hi-Bender													DX7 II Voices: Power Play DX				Ch 1							
On/Off	1 Car <input checked="" type="checkbox"/>				2 Mod <input checked="" type="checkbox"/>				3 Mod <input checked="" type="checkbox"/>				4 Mod <input checked="" type="checkbox"/>				5 Mod <input checked="" type="checkbox"/>				6 Mod <input checked="" type="checkbox"/>			
EGRate	99	93	24	70	91	25	39	60	79	0	22	75	81	87	22	75	81	87	22	75	97	70	99	75
EGLev	99	92	69	0	99	86	0	0	89	99	0	0	99	92	0	0	99	92	0	0	96	1	0	0
Scaling	0	A-1	0		0	A-1	65		9	G2	0		0	A-1	14		0	A-1	15		22	63	14	
Curve	-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin			
Output Level	99 Vel RSc AM				99 Vel RSc AM				91 Vel RSc AM				90 Vel RSc AM				95 Vel RSc AM				96 Vel RSc AM			
		3	4	0		2	7	0		0	3	0		4	4	0		7	4	0		4	1	0
Freq	M Coar Fine Det				M Coar Fine Det				M Coar Fine Det				M Coar Fine Det				M Coar Fine Det				M Coar Fine Det			
	r	1.	00	0	r	3.	00	+4	r	1.	00	-1	r	3.	00	0	r	3.	00	0	r	6.	00	0
Pitch Rate	75	80	75	60	Range Vel RSc				LFO Wave Spd Del PMD AMD PMS Sync Mode															
EG Lev	50	50	50	50	8 Oct	Off	0		35	0	1	3	3	Off	Single									

Algorithm 16 Pitch Envelope

Key TP C2
Feedback 7
Key Sync On

Key mode		Range Step Mode			Foot Control 1 Volume							
Polyphonic		Pitch bend		2	0	High			0 99			
Unison detune	0	Time Step Mode			+							
Random pitch	2	Portamento		0	0	Follow						
Pmod Amod Egbias Pbias		Pmod Amod Egbias Vol CS1										
Aftertouch		0	0	0	-10	Foot control 1		0	0	0	40	Off
Breath control		0	0	0	0	Foot control 2		0	0	0	0	
Modulation wheel		0	0	0		MIDI IN control		0	0	0	0	

The sound of this voice was inspired by playing around with a pedal-steel. Although its not meant to duplicate that steel sound exactly, it does have some of the same elements; Long sustain, pedal controlled volume, you can bend the top note in a chord without bending the others (a signature steel technique), and after touch lets you slide all notes together. Listen to a note as it rings out. You'll hear string harmonics fading in and out, similar to ringing notes on a pedal steel or electric guitar. Performance 15: Hi Key Pedal Steel, is a stereo chorus version of this voice.

- The foot pedal is patched into control volume.
- After touch lets you play whammy bar or slide style pitch bends.
- High key bending let's you bend the top note in chords for pedal steel-like bending.

14: Fretless A

14: Fretless A DX7 II Voices: Power Play DX Ch 1

On/Off	1 Car <input checked="" type="checkbox"/>	2 Mod <input checked="" type="checkbox"/>	3 Mod <input checked="" type="checkbox"/>	4 Mod <input checked="" type="checkbox"/>	5 Mod <input checked="" type="checkbox"/>	6 Mod <input checked="" type="checkbox"/>
EGRate	99 99 28 55	38 36 15 70	97 35 22 50	66 92 22 50	71 26 70 50	4 3 20 70
EGLev	99 99 6 0	85 0 0 0	99 86 86 0	53 61 62 0	83 49 0 0	84 22 0 0
Scaling	0 A-1 0	0 A-1 0	0 A-1 0	0 A-1 0	0 A-1 0	0 A-1 0
Curve	-Lin -Lin	-Lin -Lin	-Lin -Lin	-Lin -Lin	-Lin -Lin	-Lin -Lin
Output Level	99 Vel RSc AM 4 2 0	92 Vel RSc AM 1 2 0	80 Vel RSc AM 1 1 0	87 Vel RSc AM 0 2 0	95 Vel RSc AM 0 5 0	66 Vel RSc AM 0 7 0
Freq	M Coar Fine Det r 1. 00 0	M Coar Fine Det r 1. 00 0	M Coar Fine Det r . 50 0	M Coar Fine Det r . 50 0	M Coar Fine Det r 1. 50 0	M Coar Fine Det r . 50 0
Pitch Rate	43 90 86 64	Range Vel RSc		LFO Wave	Spd Del PMD AMD PMS Sync Mode	
EG Lev	50 50 50 50	2 Oct	On 0		28 50 99 0 1 Off Single	

Algorithm 18 Pitch Envelope LFO Pitch Mod Depth

Key TP C3 Feedback 4 Key Sync On

Key mode	Polyphonic	Pitch bend	2 0 Normal	Foot Control 1 Use As CS1	Off On
Unison detune	0	Portamento	0 0 Retain		
Random pitch	0				
		Pmod Amod EGbias Pbias		Foot control 1	FC 0 0 0 0 On
Aftertouch	0 0 0 -10			Foot control 2	FC 0 0 0 0
Breath control	0 0 0 0			MIDI IN control	0 0 0 0
Modulation wheel	0 0 0				

This is half of my favorite bass setup, performance 30: Fretless split. This voice provides the body and LFO vibrato for held tones. After touch and the wheel let me slide pitches on the "neck."

- Rate scaling keeps the sound tight for higher notes.
- The foot pedal is patched to CS1. I use this to control the vibrato depth with the pedal from the performance mode. Doing it this way, keeps the LFO delay setting active. (You don't want to hear vibrato on the attack of a bass note.)
- After touch controls Pbias for whole step pitch bends.
- Velocity control of OPs 1,2,3, 5, and 6 makes the voice very responsive to keyboard dynamics (great for thumb-popping).

15: Fretless B

15: Fretless B												DX7 II Voices: Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Car <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>								
EGRate	84	24	14	62	99	99	99	99	77	99	47	74	84	29	20	83	99	99	39	57	99	99	99	99
EGLev	99	81	2	0	99	99	99	99	99	99	31	0	99	21	0	1	99	66	85	71	99	99	99	99
Scaling	0 C4 0			8 E4 0			0 C0 55			99 C4 0			93 C4 62			0 C3 0								
Curve	+Lin		-Lin		+Lin		-Lin		+Lin		-Exp		+Lin		-Lin		+Exp		-Lin		-Exp		-Lin	
Output Level	99 Vel RSc AM			69 Vel RSc AM			91 Vel RSc AM			99 Vel RSc AM			93 Vel RSc AM			0 Vel RSc AM								
Freq	r . 99 +4			r . 50 +4			r 2. 00 0			r 1. 00 -7			r . 50 0			r . 50 0								
Pitch Rate	99 99 99 99				Range		Vel RSc		LFO Wave		Spd Del		PMD AMD		PMS Sync		Mode							
EG Lev	50 50 50 50				8 Oct		Off 0		[Waveform]		27 50 55		0 0		On		Single							

Algorithm 10 Pitch Envelope

Op 1 Key Velocity Sens

Key TP C3

Feedback 0

Key Sync On

Key mode		Range Step Mode		After Touch Pitch Bias	
Polyphonic		Pitch bend 2 0 Normal		-50 +50	
Unison detune 0		Time Step Mode		[Graph]	
Random pitch 0		Portamento 0 0 Retain			
		Pmod Amod Egbias Pbias		Pmod Amod Egbias Vol CS1	
Aftertouch [Icon] 0 0 0 -10		Foot control 1 [Icon] 0 0 0 0 Off			
Breath control [Icon] 0 0 0 0		Foot control 2 [Icon] 0 0 0 0			
Modulation wheel [Icon] 0 0 0		MIDI IN control [Icon] 0 0 0 0			

Here's part two of my fretless bass performance. This puts punch into the attacks and holds a steady pitch against Fretless A's vibrato. When you use these voices together, be sure to listen to them in stereo as well as mono. Be sure to take advantage of unison tuning techniques with this setup (Example 28). If you want to play bass lines à la Jaco, you'll need to split the part between two hands.

- Rate scaling keeps the sound tight for higher notes.
- Velocity control of OPs 1, 3, 4, and 5 makes the voice responsive to keyboard dynamics.
- After touch controls Pbias for whole step bends.

16: Bent Brass

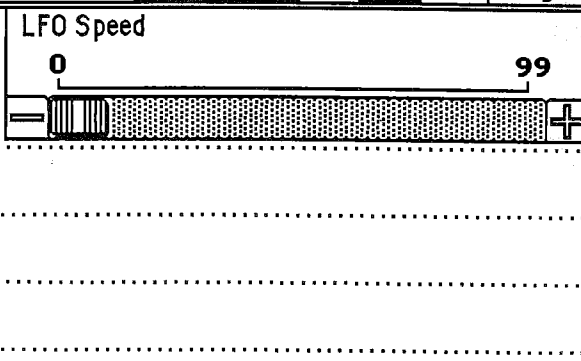
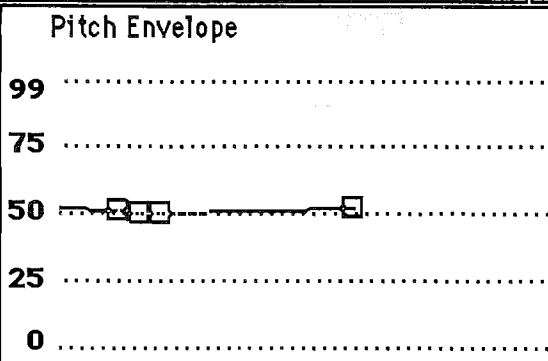
16: BENT BRASS												DX7 II Voices: Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>				3 Mod <input checked="" type="checkbox"/>				4 Mod <input checked="" type="checkbox"/>				5 Mod <input checked="" type="checkbox"/>				6 Mod <input checked="" type="checkbox"/>				
EGRate	55	24	19	55	37	34	15	70	51	35	22	50	66	92	22	50	48	55	22	50	77	56	20	70
EGLev	99	86	86	0	85	0	0	0	99	86	86	0	53	61	62	0	98	61	62	0	99	0	0	0
Scaling	0 A-1 0			0 A-1 0				0 A-1 0				0 A-1 0				0 A-1 0								
Curve	-Lin -Lin			-Lin -Lin				-Lin -Lin				-Lin -Lin				-Lin -Lin								
Output Level	99 Vel RSc AM 2 2 0			71 Vel RSc AM 1 2 0				82 Vel RSc AM 3 0 0				92 Vel RSc AM 2 0 0				70 Vel RSc AM 0 0 0				79 Vel RSc AM 0 7 0				
Freq	M Coar Fine Det r 1. 00 0			M Coar Fine Det r 1. 00 0				M Coar Fine Det r 1. 00 0				M Coar Fine Det r 1. 00 0				M Coar Fine Det r 3. 18 -1				M Coar Fine Det r 8. 47 0				
Pitch Rate	85 99 99 34			Range Vel RSc				LFO Wave				Spd Del PMD AMD PMS Sync Mode												
EG Lev	51 50 50 52			8 Oct Off 0				[Waveform]				0 0 0 0 6 On Single												

Algorithm **18**

Key TP **C3**

Feedback **7**

Key Sync **On**



Key mode		Range Step Mode			Pitch Bend Mode				
Polyphonic		Pitch bend 2 0 Key On			Normal Key On				
Unison detune	0	Time Step Mode							
Random pitch	0	Portamento 0 0 Retain							
Pmod Amod Egbias Pbias		Pmod Amod Egbias Vol CS1							
Aftertouch	0 0 0 -7	Foot control 1 99 0 0 0 Off							
Breath control	0 0 0 0	Foot control 2 0 0 0 0							
Modulation wheel	0 0 0	MIDI IN control 0 0 0 0							

This is punchy brass choir that you can pitch bend with the pedal. So go ahead and play some two handed chords and bend away. I've set this one up to contrast Dirty Bone in performance 18: Bones Key On Bend. It has a not-so-subtle pitch bump on each release (from the pitch EG). You can tone that down, if you want to, by changing the pitch EG's range setting.

- The foot pedal is patched for bending by controlling LFO depth. This works if the LFO speed and rate are set to 0.
- After touch controls Pbias for pressure vibrato and slide effects.
- Key on bend mode is great for pyramid bending.

17: Dirty Bone

17: DIRTY BONE												DX7 II Voices: Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Mod <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>								
EGRate	55	24	19	55	37	34	15	70	51	35	22	50	66	92	22	50	48	52	22	50	77	56	20	70
EGLev	99	86	86	0	85	0	0	0	99	86	86	0	53	61	62	0	98	61	62	0	99	0	0	0
Scaling	0	A-1	0	0	0	A-1	0	0	0	A-1	0	0	0	A-1	0	0	0	G2	28	0	0	A-1	0	0
Curve	-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Exp		-Lin		-Lin		-Exp					
Output Level	99			71			78			92			80			79								
Freq	r 1.00 0			r 1.00 0			r 1.00 0			r 1.00 0			r 3.18 -1			r 8.47 0								
Pitch Rate	96	67	95	60	Range		Vel RSc		LFO Wave		Spd	DeI	PMD	AMD	PMS	Sync	Mode							
EG Lev	46	50	50	50	2 Oct		Off 7		[Square]		0	0	0	0	6	On	Single							

Algorithm 18 Pitch Envelope

LFO Pitch Mod Depth

Key TP C3

Feedback 7

Key Sync On

Key mode	Polyphonic			Pitch bend		2	0	Key On	Foot Control 1 Pitch Mod	[Slider 0-99]				
Unison detune	0			Portamento		0	0	Retain						
Random pitch	1			Pmod	Amod	EGbias	Pbias	Foot control 1	FC	99	0	0	0	Off
Aftertouch		0	0	0	-7	Foot control 2	FC	0	0	0	0			
Breath control		0	0	0	0	MIDI IN control		0	0	0	0			
Modulation wheel		0	0	0										

I use this voice for solo trombone as well as brass choirs. It's very similar to Bent Brass, except the pitch bump is more subtle and there's a bit of velocity controlled growl on the attacks. The foot pedal can act as a trombone slide for long slides and spills. After touch works great for pressure controlled vibrato.

- The foot pedal is patched for bending by controlling LFO depth. This works if LFO speed and rate are set to 0.
- After touch controls Pbias for pressure vibrato and slide effects.
- Key on bend mode is great for pyramid bending.

18: Feedback Gtr

18: FeedBk GTR												DX7 II Voices: Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>				2 Mod <input checked="" type="checkbox"/>				3 Mod <input checked="" type="checkbox"/>				4 Mod <input checked="" type="checkbox"/>				5 Mod <input checked="" type="checkbox"/>				6 Mod <input checked="" type="checkbox"/>			
EGRate	74	70	26	70	91	25	39	60	78	82	23	75	81	87	22	75	81	87	22	75	99	57	99	75
EGLev	99	92	90	0	99	86	0	0	99	92	1	0	99	92	0	0	99	92	0	0	99	0	0	0
Scaling	0	A-1	0		0	A-1	65		9	62	0		0	A-1	14		0	A-1	15		26	C3	20	
Curve	-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin					
Output Level	99	Vel	RSc	AM	99	Vel	RSc	AM	92	Vel	RSc	AM	90	Vel	RSc	AM	92	Vel	RSc	AM	80	Vel	RSc	AM
		3	4	0		2	7	0		4	3	0		4	4	0		7	4	0		5	0	0
Freq	M Coar Fine Det				M Coar Fine Det				M Coar Fine Det				M Coar Fine Det				M Coar Fine Det							
	r	3	00	0	r	3	00	0	r	1	00	0	r	3	00	0	r	1	00	0	r	12	00	0
Pitch Rate	75	80	75	60	Range		Vel RSc		LFO Wave		Spd	Del	PMD	AMD	PMS	Sync	Mode							
EG Lev	50	50	50	50	8 Oct	Off	0				35	0	1	3	3	Off	Single							

Algorithm **16**

Key TP **C2**

Feedback **7**

Key Sync **On**

Pitch Envelope

Op 5 Coarse Frequency

.50 **31.00**

Key mode		Range Step Mode			Pitch Bend Mode								
Polyphonic		Pitch bend		2	0	Low		Normal			Key On		
Unison detune	0	Time Step Mode			Pitch Bend Mode								
Random pitch	0	Portamento		0	0	Retain							
Pmod Amod EGbias Pbias		Pmod Amod EGbias Vol CS1											
Aftertouch		0	0	0	-11	Foot control 1		0	0	0	0	Off	
Breath control		0	0	0	0	Foot control 2		0	0	0	0		
Modulation wheel		0	0	0		MIDI IN control		0	0	0	0		

Another favorite of mine. Play a note and hold it, and the tone fades smoothly from a rich lead timbre to a pure feedback note a 12th above the held note. It's a sound that just screams for some whammy bar-style dive bombing. I've set that up for you too. Use after touch for those whammy bar effects. The bend mode is set to low key so you can play Hendrix style unison bends. Crank this one through a tube amp with overdrive if you want to go the whole nine yards!

- The coarse tuning of OP 1 sets the pitch of the feedback tone. Try it at settings of 1, 2, 3, and 4.
- Rate 3 of OPs 2-6 control the fade in time of the feed back note. The lower these values, the longer the fade in time.
- Level 3 of OPs 2, 3, and 5 control the mix between the original tone and the feedback tone. When they're set for 0, the original tone will fade out completely. Higher settings will leave some of the original tone under the feedback sound.

19: Conga Bongo

19: CongaBongo												DX7 II Voices: Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Car <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>								
EGRate	93	79	53	44	84	43	17	29	79	99	17	26	94	71	46	57	74	70	71	40	99	74	82	38
EGLev	52	99	4	3	99	75	0	0	97	75	0	0	99	90	0	0	99	90	0	0	71	93	0	39
Scaling	0 A-1 0			0 A-1 0			0 A-1 0			0 A-1 0			0 F*2 0			0 C*2 0								
Curve	-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin					
Output Level	99 Vel RSc AM			70 Vel RSc AM			94 Vel RSc AM			99 Vel RSc AM			81 Vel RSc AM			91 Vel RSc AM								
Freq	M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det								
	r . 70 0			r . 89 0			r . 88 0			f 72 4.4 0			f 50 1.2 0			r 1. 57 0								
Pitch Rate	51 43 15 99				Range		Vel RSc		LFO Wave				Spd Del		PMD		AMD		PMS		Sync Mode			
EG Lev	50 50 50 50				.5 Oct		On 2						0 0 0 0		3		On		Single					
Algorithm	4				Pitch Envelope				LFO Speed															
					99 0																			
	75 99																							
	50 0																							
	25 0																							
	0 0																							
Key TP	C3																							
Feedback	6																							
Key Sync	On																							
Key mode		Polyphonic		Pitch bend		2 0 Normal		Foot Control 1 Pitch Mod																
Unison detune		0		Portamento		0 0 Retain																		
Random pitch		0																						
				Pmod Amod Egbias Pbias				Foot control 1				Pmod Amod Egbias Vol CS1												
Aftertouch		0 0 0 0						99 0 0 0 0																
Breath control		0 0 0 0						0 0 0 0																
Modulation wheel		0 0 0						0 0 0 0																

The name says it all. Here's your basic conga/bongo voice, with some nice performance touches. You can play two basic articulations. Like a real conga, this voice will ring if you slap the keys and choke if you hold the key down. The foot pedal lets you bend the pitch (or retune the drums) as you're playing. Of course, the voice also responds to velocity too. Check out performance 27: Percussion Split for stereo percussion.

- Rate scaling changes the sound from conga envelopes to bongo envelopes as you play up the keyboard.
- The foot pedal is patched to control pitch bending via the LFO.
- Rates 2 and 3 of OP 1 set the "choke" (how quickly the sound fades if you keep a key down).
- Rate 4 of OP 1 sets the "ring" (how long the sound sustains after a key is released).

20: Hollow Guitar


20: Hollow GTR												DX7 II Voices: Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Mod <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>								
EGRate	99	64	27	70	91	25	39	60	99	70	27	75	81	87	22	75	81	87	22	75	99	57	99	75
EGLev	99	91	2	0	99	86	0	0	99	95	74	0	99	92	0	0	99	92	0	0	99	0	0	0
Scaling	0 A-1 0			0 A-1 65			0 G2 0			0 A-1 14			0 A-1 15			26 23 29								
Curve	-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin					
Output Level	99 Vel RSc AM			99 Vel RSc AM			85 Vel RSc AM			90 Vel RSc AM			92 Vel RSc AM			80 Vel RSc AM								
	3	3	0	2	7	0	0	3	0	4	4	0	7	4	0	5	0	0						
Freq	M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det								
	r	1.	50	0	r	1.	50	0	r	.	50	0	r	1.	50	0	r	.	50	0	r	6.	00	0
Pitch Rate	75			80 75 60			Range Vel RSc			LFO Wave Spd Del PMD AMD PMS Sync Mode														
EG Lev	50	50	50	50	8 Oct			Off	0		35	0	1	3	3	Off	Single							
Algorithm	16 Pitch Envelope												Op 6 Key Velocity Sens											
Key TP	C3																							
Feedback	7																							
Key Sync	On																							

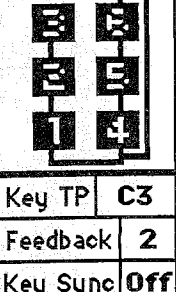
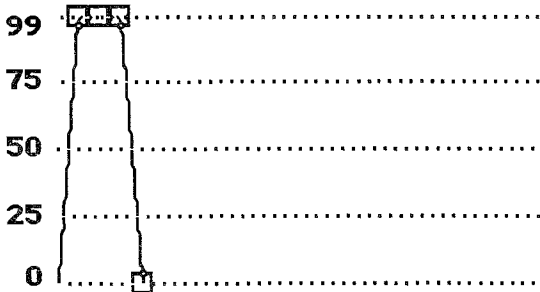
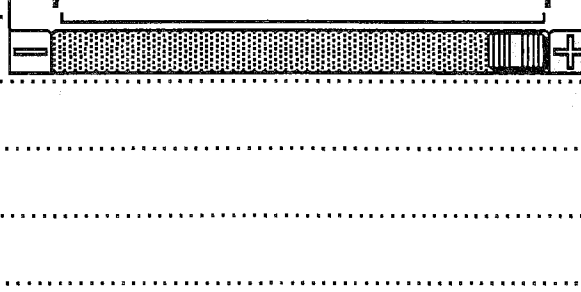
Key mode		Range Step Mode		Random Pitch Fluctuation								
Polyphonic		3 0 Normal										
Unison detune	0	Time Step Mode										
Random pitch	2	0 0 Retain										
		Pmod Amod EGBias Pbias				Pmod Amod EGBias Vol CS1						
Aftertouch		0	0	0	-11	Foot control 1		0	0	0	0	Off
Breath control		0	0	0	0	Foot control 2		0	0	0	0	
Modulation wheel		0	0	0		MIDI IN control		0	0	0	0	










An electric guitar-like voice with a subtle "twang" on each note. The timbre change makes it sound particularly good with held tones, so I use it for playing pyramids and finger picking parts. Its a good lead sound too. After touch controls pitch bend for vibrato and whammy bar articulations. It sounds fine on its own and you can double it in the dual mode for a nice stereo chorus effect. (The whammy bar stuff sounds especially good with this voice when its doubled.)

- Rate scaling keeps the envelope tight for higher notes.
- Velocity settings make the voice very responsive to keyboard dynamics.
- Random pitch gives the voice motion for unison tuning and dual mode performances.

21: Heavy Mentl

21: HEAVYMENTL												DX7 II Voices: Power Play DX				Ch 1						
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Car <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>						
EGRate	99 99 99 99			99 99 99 99			99 70 28 99			99 99 99 99			99 99 99 99			99 99 31 99						
EGLev	99 99 99 0			99 99 99 0			99 80 56 0			99 99 99 0			99 99 99 0			99 99 0 0						
Scaling	0 A-1 0			0 A-1 0			0 A-1 0			0 A-1 0			0 A-1 0			0 A-1 0						
Curve	-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin		-Lin					
Output Level	99 Vel RSc AM			91 Vel RSc AM			99 Vel RSc AM			99 Vel RSc AM			91 Vel RSc AM			82 Vel RSc AM						
	0 0 0			0 0 0			0 0 7			0 0 0			0 0 0			0 0 7						
Freq	M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det						
	1.0 00 0			2. 00 +4			1. 50 +5			1.0 00 0			2. 00 0			1. 50 0						
Pitch Rate	99 99 99 99				Range		Vel RSc		LFO Wave		Spd Del		PMD		AMD		PMS		Sync		Mode	
EG Lev	50 50 50 50				8 Oct		Off 0				30 69 38		0		1		Off		Multi			

Algorithm	4		Operator 1 Envelope				Op 4 Oscillator Mode			
	99									
Key TP	C3									
Feedback	2									
Key Sync	Off									

Key mode		Range Step		Mode		Foot Control 1 EG Bias							
Polyphonic		Pitch bend 		3 0		Key On							
Unison detune 0		Time Step		Mode									
Random pitch 1		Portamento 		0 0		Retain							
		Pmod Amod		EGbias Pbias		Foot control 1							
Aftertouch 		0 0		0 -10									
Breath control 		0 0		0 0		Foot control 2							
Modulation wheel 		0 0		0 0									
						MIDI IN control							
													

What can I say about this sound? You'll probably either love it or hate it. It's not the kind of sound you can be neutral about. I love it! It's a huge distortion sound that has feedback. Just play a fifth on the bottom of the keyboard and hang on. It'll knock you out (or over)! I've set the bend mode so you can experiment with key on bending (try pyramid bends and unison bend chords). After touch is setup up for pitch bending and wang bar effects. Performance 31: Heavy Feedback Split uses this voice in the dual mode with a unison tune scale. The resulting stereo sound is really something you've got to hear.

- The fixed tuning of OPs 1 and 4 create a chorus effect.
- The tuning of OPs 3 and 6 create the "distortion" effect.
- The foot pedal is patched to EGbias of OPs 3 and 6 to allow you to alter the distortion as you play.
- Using the LFO in the multi mode with sync off enhances the chorus effect of the feedback tones.

22: Verb Brazz

22: VERB BRAZZ												DX7 II Voices: Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Car <input checked="" type="checkbox"/>			4 Mod <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>								
EGRate	75	99	99	60	75	43	22	73	68	66	26	42	99	42	25	42	99	99	99	20	99	99	99	99
EGLev	99	99	99	0	70	99	82	0	99	89	0	0	99	78	0	0	99	99	99	0	99	99	0	0
Scaling	0 A-1 0			0 A-1 0			0 C3 0			0 A-1 0			0 A-1 0			0 A-1 0								
Curve	-Lin		-Lin	-Lin		-Lin	-Lin		-Lin	-Lin		-Lin	-Lin		-Lin	-Lin		-Lin						
Output Level	99 Vel RSc AM			76 Vel RSc AM			99 Vel RSc AM			99 Vel RSc AM			79 Vel RSc AM			71 Vel RSc AM								
	0	0	0	2	0	0	4	2	0	0	0	0	0	0	0	0	0	0						
Freq	M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det								
	r	.	50	0	r	.	50	0	1	1.6	22	0	1	1.2	02	0	r	.	50	0	r	.	50	0
Pitch Rate	99	99	99	99	Range		Vel	RSc	LFO Wave		Spd	Del	PMD	AMD	PMS	Sync	Mode							
EG Lev	50	50	50	50	8	Oct	Off	0		0	0	0	0	1	On	Single								


Algorithm	9	Pitch Envelope		Op 3 Oscillator Mode	
	99				
	75				
	50				
	25				
	0				
Key TP	C4				
Feedback	7				
Key Sync	On				

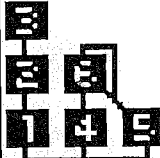
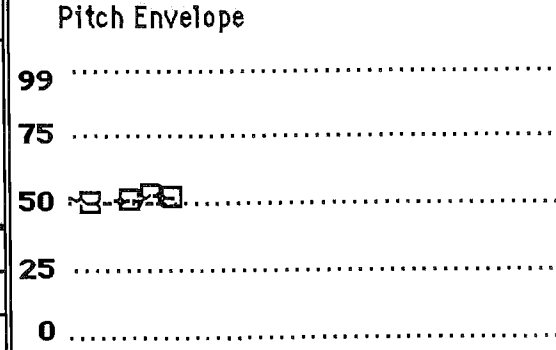

VERB BRAZZ - Voice Effects												Ch 1			
Key mode		Range			Step		Mode		After Touch Pitch Bias						
Polyphonic		Pitch bend		2	0	Normal		-50 +50							
Unison detune		Portamento		0	0	Retain									
Random pitch		Pmod		Amod	EGbias	Pbias	Pmod					Amod	EGbias	Vol	CS1
Aftertouch			0	0	0	-8	Foot control 1			0	0	0	0	0	Off
Breath control			0	0	0	0	Foot control 2			0	0	0	0		
Modulation wheel			0	0	0		MIDI IN control			0	0	0	0		








A brass voice with its own built in reverb. Both the brass sound and the reverb are velocity sensitive. After touch controls pitch for pressure controlled vibrato effects. An expressive mellow brass patch that works well by itself or doubled with other voices.

- OPs 1 and 2 create the brass sound.
- OPs 3 - 6 create the reverb effect.
- After touch controls Pbias for pressure bending and vibrato.

23: Cajun Sqz

23: Cajun Sqz												DX7 II Voices: Power Play DX				Ch 1				
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Car <input checked="" type="checkbox"/>			5 Car <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>				
EGRate	66 99 99 99			66 99 99 99			66 99 99 99			66 99 99 99			66 39 99 99			67 28 99 99				
EGLev	99 99 99 0			99 99 99 0			99 99 99 0			99 99 99 0			99 99 99 0			99 99 99 0				
Scaling	0 A-1 99			99 A-1 10			0 A-1 0			0 A-1 99			0 A-1 0			15 A*1 0				
Curve	+Lin		+Lin		-Lin		-Lin		+Lin		+Lin		+Lin		+Lin		+Lin		-Lin	
Output Level	99 Vel RSc AM			89 Vel RSc AM			75 Vel RSc AM			99 Vel RSc AM			99 Vel RSc AM			74 Vel RSc AM				
Level	0 0 2			0 0 5			0 0 6			0 0 2			0 0 0			0 0 0				
Freq	M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det				
	r 2. 00 0			r 4. 00 0			r 2. 00 0			r 1. 00 0			r 1. 00 0			r 1. 00 0				
Pitch Rate	99 92 99 99				Range Vel RSc				LFO Wave Spd Del PMD AMD PMS Sync Mode											
EG Lev	50 51 53 52				2 Oct On 1				 34 39 0 20 0 On Single											

Algorithm	19	Pitch Envelope	LFO Amplitude Mod Depth
			
Key TP	C3		
Feedback	7		
Key Sync	On		

Key mode	Polyphonic			Pitch bend		2	0	Normal	Foot Control 1 Volume						
Unison detune	0			Portamento		0	0	Retain							
Random pitch	1														
		Pmod	Amod	EGbias	Pbias				Foot control 1	FC	0	0	0	36	Off
Aftertouch		0	0	0	0				Foot control 2	FC	0	0	0	0	
Breath control		0	0	0	0				MIDI IN control		0	0	0	0	
Modulation wheel		0	89	0											

To hear this voice at its best, setup performance 22: Cajun Squeeze Box. The performance doubles the sound in the dual mode (listen in stereo), controls detune and tremolo effects with CS1 and CS2, and setups up a unison tuning. Play some alternating chords on the split keyboard to hear a squeeze box that can rock.

- The foot pedal is used to control volume.
- Tremolo is controlled by CS1 in the performance mode.
- Random pitch adds motion when the voice is doubled.

24: Blues Harp

24: BluesHarp												DX7 II Voices : Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Car <input checked="" type="checkbox"/>			5 Car <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>								
EGRate	66	99	99	99	66	99	99	99	66	99	99	99	66	99	99	99	66	39	99	99	67	28	99	99
EGLev	99	99	99	0	99	99	99	0	99	99	99	0	99	99	99	0	99	99	99	0	99	99	99	0
Scaling	0	A-1	99	99	A-1	10	0	A-1	0	0	A-1	99	0	A-1	0	15	A*1	0						
Curve	+Lin		+Lin		-Lin		-Lin		+Lin		+Lin		+Lin		+Lin		+Lin		-Lin					
Output Level	99			89			75			99			99			74								
Freq	r 2. 00 0			r 1. 00 0			r 2. 00 0			r 1. 00 0			r 1. 00 0			r 1. 00 0								
Pitch Rate	99	99	99	99	Range		Vel	RSc	LFO Wave		Spd	De1	PMD	AMD	PMS	Sync	Mode							
EG Lev	50	50	50	50	8 Oct		Off	0			34	63	0	12	0	On	Single							
Algorithm	19											Pitch Envelope												
												LFO Amplitude Mod Depth												
Key TP	C4																							
Feedback	7																							
Key Sync	On																							

Key mode		Range Step Mode			Foot Control 1 Ampl Mod								
Polyphonic		Pitch bend		2	0	Normal							
Unison detune	0	Time Step Mode											
Random pitch	2	Portamento		0	0	Retain							
		Pmod Amod EGbias Pbias			Foot control 1				Pmod Amod EGbias Vol CS1				
Aftertouch		0	0	0	0	FC	0	99	0	10	Off		
Breath control		0	0	0	0	FC	0	0	0	0			
Modulation wheel		0	89	0		MIDI IN control		0	0	0	0		

This voice works best in the performance mode, where two critical parameters can be adjusted with CS1 and CS2 as you play. In performance 20: Blues Harp, CS1 controls LFO speed and CS2 controls feedback. The voice is somewhat darker than the typical DX harmonica sound. The mod wheel and foot pedal control tremolo depth. The foot pedal also gooses the volume a bit. This sound will get you in the ball park for blues harp, but to do it right, you have to use the bender properly. Listen to some good harp players to hear how they phrase bending. Also, I've found that a little distortion with this sound really helps — especially if you want to sound like your playing the harp crammed up to one of those old vintage "bullet" microphones.

- LFO Amd provides the tremolo.
- In the performance mode, you can adjust the LFO rate from 0 to 99. This will give you a full range of tremolo effects from manual control (with the pedal) to rapid LFO tremolo, to a growl (LFO rate at (99)).

25: Tremolo Gtr

25: TremoloGtr DX7 II Voices : Power Play DX Ch 1									
On/Off	1 Car <input checked="" type="checkbox"/>	2 Mod <input checked="" type="checkbox"/>	3 Mod <input checked="" type="checkbox"/>	4 Mod <input checked="" type="checkbox"/>	5 Mod <input checked="" type="checkbox"/>	6 Mod <input checked="" type="checkbox"/>			
EGRate	99 28 99 87	99 35 99 99	99 67 99 99	99 35 99 99	99 99 99 99	99 99 99 99			
EGLev	99 0 0 0	99 0 0 0	99 99 99 0	95 0 0 0	99 0 0 0	99 99 99 0			
Scaling	0 A-1 0	0 E3 26	0 E3 0	8 A3 45	0 E3 20	0 F1 24			
Curve	-Lin -Lin	-Exp -Lin	-Lin -Lin	+Lin -Lin	-Lin -Lin	+Lin +Lin			
Output Level	94 Vel RSc AM 5 3 4	71 Vel RSc AM 6 2 0	77 Vel RSc AM 3 7 0	74 Vel RSc AM 7 7 0	99 Vel RSc AM 7 7 0	0 Vel RSc AM 0 0 0			
Freq	M Coar Fine Det r 1. 00 -2	M Coar Fine Det r 3. 00 0	M Coar Fine Det r . 50 0	M Coar Fine Det r 6. 00 0	M Coar Fine Det r 1. 00 0	M Coar Fine Det r 1. 00 +7			
Pitch Rate	99 99 99 99	Range Vel RSc		LFO Wave	Spd Del PMD AMD PMS Sync	Mode			
EG Lev	50 50 50 50	8 Oct	Off 0		29 0 0 0	2 Off Multi			
Algorithm	16	Operator 1 Envelope				Op 5 Keyboard Rate Scaling			
Key TP	C4								
Feedback	0								
Key Sync	Off								
Key mode		Range Step Mode		After Touch Pitch Bias					
Polyphonic		Pitch bend 2 0 Normal							
Unison detune	0	Time Step Mode							
Random pitch	1	Portamento 0 0 Retain							
		Pmod Amod EGBias Pbias		Pmod Amod EGBias Vol CS1					
Aftertouch	0 0 0 -6	Foot control 1 20 50 0 27 Off							
Breath control	0 0 0 0	Foot control 2 0 0 0 0							
Modulation wheel	0 0 0	MIDI IN control 0 0 0 0							

A clean electric guitar (sounds like an old hollow body down low on the keyboard). I've setup up the pedal to bring in a sweet tremolo effect. After touch pitch bending (of course) and lots of velocity response make this a very expressive voice. I like it alone, or doubled with itself or other guitar voices. Like all guitar voices, it sounds best when you run it through the same effects and amp you'd run a guitar through for a given tune. It's transposed to C4, so it can't be used with the same unison tune scales as my other guitars (they're tuned to C3). I've also included a voice called Tremolo 8vb. That voice is identical, except it's been revoiced to sound exactly the same with the transpose value set to C3.

- Rate scaling keeps the envelopes tight as you play higher notes.
- Velocity settings of OPs 1-5 make the responsive to keyboard dynamics.
- The foot pedal controls the tremolo effect, which is a combination of LFO vibrato (Pmod), and LFO tremolo (Amod). Also, the pedal boosts the overall volume as tremolo is added (Vol).

26: Tremolo 8vb

26: Tremolo8vb DX7 II Voices: Power Play DX Ch 1											
On/Off	1 Car <input checked="" type="checkbox"/>	2 Mod <input checked="" type="checkbox"/>	3 Mod <input checked="" type="checkbox"/>	4 Mod <input checked="" type="checkbox"/>	5 Mod <input checked="" type="checkbox"/>	6 Mod <input checked="" type="checkbox"/>					
EGRate	99 28 99 87	99 35 99 99	99 67 99 99	99 35 99 99	99 99 99 99	99 99 99 99					
EGLev	99 0 0 0	99 0 0 0	99 99 99 0	95 0 0 0	99 0 0 0	99 99 99 0					
Scaling	0 A4 22	0 E3 14	0 E3 0	8 C*3 24	0 E3 20	0 F1 24					
Curve	-Lin -Lin	-Exp -Lin	-Lin -Lin	+Lin +Lin	-Lin -Lin	+Lin +Lin					
Output Level	94 Vel RSc AM 5 4 4	71 Vel RSc AM 6 2 0	77 Vel RSc AM 3 1 0	74 Vel RSc AM 7 7 0	99 Vel RSc AM 7 7 0	0 Vel RSc AM 0 0 0					
Freq	M Coar Fine Det r 2. 00 -2	M Coar Fine Det r 6. 00 0	M Coar Fine Det r 1. 00 0	M Coar Fine Det r 12. 00 0	M Coar Fine Det r 2. 00 0	M Coar Fine Det r 2. 00 +7					
Pitch Rate	99 99 99 99	Range Vel RSc		LFO Wave	Spd Del PMD AMD PMS Sync Mode						
EG Lev	50 50 50 50	8 Oct	Off 0		29 0 0 0 2 Off Multi						
Algorithm	16	Operator 1 Envelope			Op 5 Keyboard Rate Scaling						
Key TP	C3										
Feedback	0										
Key Sync	Off										
Key mode	Polyphonic	Pitch bend	2 0	High	After Touch Pitch Bias						
Unison detune	0	Time Step Mode									
Random pitch	1	Portamento	0 0	Retain							
Aftertouch	0 0 0 -6	Pmod Amod EGBias Pbias		Foot control 1	20 50 0 27 Off						
Breath control	0 0 0 0			Foot control 2	0 0 0 0						
Modulation wheel	0 0 0			MIDI IN control	0 0 0 0						

Here's Tremolo Gtr revoiced to be used with C3 unison tunings. Listen to this one doubled with Press Me 1 in performances 23 and 25, Jazz Tremolo Pedal and Jazz Tremolo Split. These are my favorite finger picking and dovetail performances for guitar parts. By playing with the balance of the two voices I can get varieties of either acoustic or electric guitars.

27: Flute

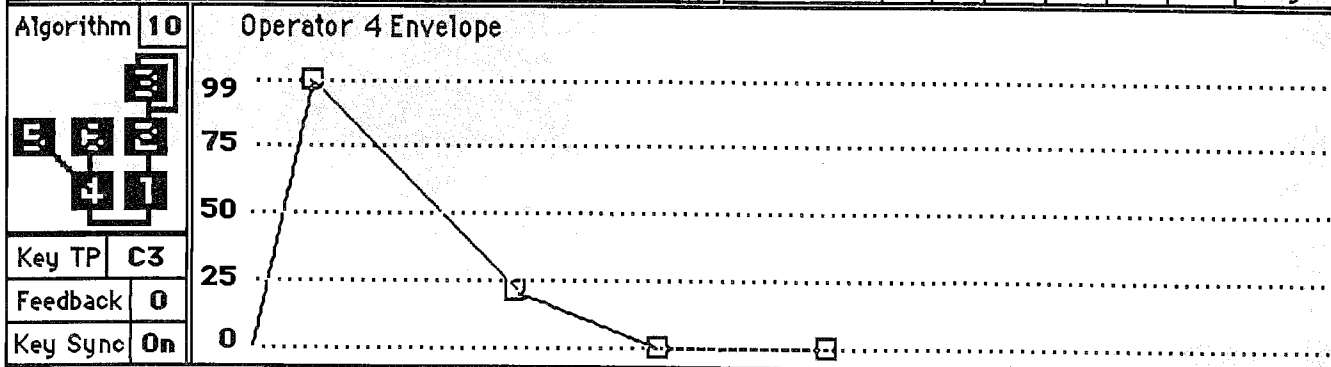
27: FLUTE												DX7 II Voices: Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Mod <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>								
EGRate	52	11	4	58	94	62	54	47	94	56	64	46	95	32	29	42	50	11	5	34	54	16	5	39
EGLev	93	99	94	0	99	83	0	0	99	94	0	0	99	86	0	0	94	99	96	0	92	99	98	0
Scaling	0 A-1 0			0 A-1 10			53 B3 0			0 A-1 9			0 G0 25			0 G0 18								
Curve	-Lin -Lin			-Lin -Lin			-Lin -Exp			-Lin -Lin			-Lin -Exp			-Lin -Exp								
Output Level	99 Vel RSc AM			96 Vel RSc AM			80 Vel RSc AM			91 Vel RSc AM			78 Vel RSc AM			67 Vel RSc AM								
Level	3 2 7			2 4 0			2 3 0			2 4 7			0 2 7			1 2 7								
Freq	M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det			M Coar Fine Det								
	r 1. 00 0			r 1. 77 0			r 1. 65 0			r 1. 14 0			r 1. 00 0			r 1. 80 0								
Pitch Rate	94	95	95	60	Range		Vel RSc		LFO Wave		Spd	Del	PMD	AMD	PMS	Sync	Mode							
EG Lev	50	50	50	50	8 Oct		Off 0				28	50	5	54	1	Off	Single							
Algorithm	16 Pitch Envelope												Op 6 Mod Sens Amplitude											
	99 75 50 ---[]---[]---[]---[] 25 0																							
Key TP	C3																							
Feedback	0																							
Key Sync	Off																							
Key mode	Polyphonic			Pitch bend 2 0 Normal			Time Step Mode			After Touch Ampl Mod														
Unison detune	0			Portamento 0 0 Retain																				
Random pitch	0																							
Aftertouch		0	45	0	0	Foot control 1				0	0	0	0	0	Off									
Breath control		0	0	0	0	Foot control 2				0	0	0	0	0										
Modulation wheel		0	0	0	0	MIDI IN control				0	0	0	0	0										

A variation of the basic DX flute voice. It's a great sound to use with diatonic harmony tunings; either doubled with itself, or with other voices. Performance 24: Wind and Duke Harmony, harmonizes the flute with the Duke Synth voice (in the Phrygian mode).

- Amd controls the tremolo depth.
- In the performance mode tremolo depth can be controlled from CS1 or CS2 with the LFO amplitude Mod depth parameter. This will keep the LFO delay parameter active.
- Rate scaling keeps the envelopes tight for those high notes.
- Velocity settings make the voice responsive to keyboard dynamics.

28: Sitar Key On

28: SitarKeyOn												DX7 II Voices : Power Play DX				Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Mod <input checked="" type="checkbox"/>			4 Car <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>								
EGRate	69	38	14	39	99	99	32	99	77	99	48	74	84	30	53	43	99	99	39	32	99	99	99	35
EGLev	99	21	0	0	99	99	91	99	99	99	31	0	99	21	0	0	99	66	93	71	99	99	99	99
Sealing	0	C4	0		0	E4	0		0	C3	0		0	C4	0		0	C4	0		0	C3	0	
Curve	+Lin -Lin		+Lin -Lin		-Exp -Exp		+Lin -Lin		+Exp -Lin		-Exp -Lin													
Output Level	75 Vel RSc AM			99 Vel RSc AM			67 Vel RSc AM			99 Vel RSc AM			99 Vel RSc AM											
Freq	r . 99 +4			r 1. 00 +4			r 1. 00 0			r 1. 00 -7			r 1. 00 0			r 11. 00 0								
Pitch Rate	99	99	99	99	Range		Vel RSc		LFO Wave		Spd	Del	PMD	AMD	PMS	Sync	Mode							
EG Lev	50	50	50	50	8 Oct		Off 0				0	0	0	0	4	On	Single							



Key mode	Range Step Mode			After Touch Pitch Bias								
Polyphonic	Pitch bend		2	0	Key On		-50 +50					
Unison detune 0	Time Step Mode			= +								
Random pitch 2	Portamento		0	0	Retain		Pmod Amod EGbias Vol CS1					
Aftertouch	0	0	0	-5	Foot control 1			0	0	0	0	Off
Breath control	0	0	0	0	Foot control 2			0	0	0	0	
Modulation wheel	0	0	0		MIDI IN control			0	0	0	0	

Another favorite of mine. A very authentic sitar, complete with all the twang and ring of the real thing. What really makes it work though, is random pitch, key on bending, and after touch pitch bending. Hold down the sustain pedal and play some key on bend licks. Be sure to check out the stereo version in performance 32: Dual Sitar.

- Velocity settings increase the "string buzz" as you play harder.
- Random pitch creates chorusing on repeated notes (drones).
- Key on bending lets you bend notes your holding down against ringing notes (like a real sitar).
- After touch controls Pbias for pressure vibrato and pitch bending.

29: Steely Drum

29: SteelyDrum												DX7 II Voices: Power Play DX				● Ch 1								
On/Off	1 Car <input checked="" type="checkbox"/>			2 Mod <input checked="" type="checkbox"/>			3 Car <input checked="" type="checkbox"/>			4 Mod <input checked="" type="checkbox"/>			5 Mod <input checked="" type="checkbox"/>			6 Mod <input checked="" type="checkbox"/>								
EGRate	99	78	40	30	67	31	7	25	99	44	25	37	99	52	80	32	90	87	10	28	72	99	10	32
EGLev	98	98	37	0	99	92	28	0	99	26	0	0	99	69	12	0	95	46	0	0	99	0	0	0
Scaling	0 B7 0			0 E: 0			0 A-1 0			0 B7 0			0 A-1 0			0 A-1 0								
Curve	-Lin -Lin			-Lin -Lin			-Lin -Lin			-Lin -Lin			-Lin -Lin			-Lin -Lin								
Output Level	92 Vel RSc AM 3 2 0			94 Vel RSc AM 4 2 0			92 Vel RSc AM 3 1 0			88 Vel RSc AM 3 2 0			84 Vel RSc AM 2 0 0			70 Vel RSc AM 0 0 7								
Freq	M Coar Fine Det r 10. 00 0			M Coar Fine Det r 2. 02 -5			M Coar Fine Det r 1. 00 +6			M Coar Fine Det r 5.2 48 0			M Coar Fine Det r 89 1.3 0			M Coar Fine Det r 8. 00 0								
Pitch Rate	99	99	98	99	Range		Vel RSc		LFO Wave		Spd	Del	PMD	AMD	PMS	Sync	Mode							
EG Lev	50	50	50	50	8 Oct		Off 7				30	81	0	37	0	On	Single							

Algorithm	2	Operator 4 Envelope	Op 4 Oscillator Mode
Key TP	C3		
Feedback	0		
Key Sync	On		

Key mode		Range Step Mode		Random Pitch Fluctuation		
Polyphonic		Pitch bend	2	0	Normal	
Unison detune	0	Time Step Mode				
Random pitch	3	Portamento	0	0	Retain	
		Pmod Amod EGbias Pbias		Pmod Amod EGbias Vol CS1		
Aftertouch	0	0	0	0	0	Off
Breath control	0	0	0	0	0	
Modulation wheel	0	0	0			
		Foot control 1	0	0	0	0
		Foot control 2	0	0	0	0
		MIDI IN control	0	0	0	0

This is a somewhat radical rendition of steel drums. I've put in lots of detuning to get the sound of many sets of pans instead of just one. The voice is very responsive to dynamics. It is meant to be played from the performance mode, where it can be doubled and played with unison or harmony tunings. Performance 28: Steel Drum Choir uses a unison tuning. Play octave rolls in each hand for the sound of a big steel drum ensemble.

- The fixed tuning of OPs 1, 4, and 5 puts the "wobble" into the voice.
- Random pitch creates chorusing on repeated or double notes.
- Rate scaling makes the envelopes more percussive for the higher notes.
- Velocity settings make the voice responsive to keyboard dynamics.

