

YAMAHA

DX27
DX27S

DIGITAL PROGRAMMABLE ALGORITHM SYNTHESIZER
SYNTHÉTISEUR NUMÉRIQUE À ALGORITHMES
PROGRAMMABLES

DIGITAL PROGRAMMIERBARER ALGORITHMUS
SYNTHESIZER

OWNER'S MANUAL
MANUEL D'UTILISATION
BEDIENUNGSANLEITUNG

CONGRATULATIONS!

Your Yamaha DX27/27S Digital Programmable Algorithm Synthesizer incorporates state-of-the-art digital FM tone generation technology, providing extraordinarily vibrant, rich voices and outstanding playability. The DX27/27S has a programmable 24-voice INTERNAL memory (RAM) from which any voice can be selected at the touch of a button, two 96-voice PRESET ROM memories (a total of 192 fine preset voices!), a 96-voice BANK memory that permits storage of PRESET voices in any configuration for one-touch selection, and a cassette interface that permits unlimited storage of FM voices. Of course, the DX27/27S is fully programmable, allowing you to create your own FM voices or sound effects. Broad MIDI compatibility is also provided so the DX27/27S can control or be controlled via other MIDI-compatible music equipment.

Additionally, the DX27S features a built-in stereo amplifier and speaker system so you can simply switch-on and play!

To ensure that you gain maximum benefit from all the performance and flexibility provided by the DX27/27S, we urge you to read this owner's manual thoroughly while actually trying out all of the available functions.

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PRECAUTIONS

1. Location

Avoid locations exposed to direct sunlight or other sources of heat. Also avoid locations subject to vibration, excessive dust, cold or moisture.

2. Cleaning

Do not attempt to clean the exterior with chemical solvents, this may damage the finish. Clean with a soft, dry cloth.

3. Service and Modifications

Do not open the DX27/27S or attempt to make your own repairs or modifications to any part of the instrument. Such actions may not only result in electrical shock or damage, but will also void the product warranty. Refer all servicing to a qualified Yamaha service center.

4. Relocation

When moving the instrument be sure to unplug the AC mains cord as well as all other connecting cables.

5. Handling

Avoid applying excessive force to switches and slide controls, dropping or rough handling. The DX27/27S is ruggedly constructed using reliable solid-state circuitry, but it is still a fine instrument and should be treated with care.

6. Electrical Storms (Lightning)

Digital circuitry, such as that used in the DX27/27S, is sensitive to voltage spikes and surges. Because of this, the DX27/27S should be turned off and unplugged from the AC power outlet in the event of an electrical storm.

7. Electromagnetic Fields

Digital circuitry is also sensitive to electromagnetic fields such as those produced by television sets, radio receivers, transmitters, transceivers, etc. The DX27/27S should be kept several feet away from any such sources in order to prevent possible random malfunctions.

CHAPTER I: SETTING UP

1. Audio Outputs

The DX27 has a single monaural audio OUTPUT jack. The line-level signal from this jack can be fed to an instrument amplifier, sound reinforcement mixing console or recording console.

The DX27S has dual audio outputs: OUTPUT I and OUTPUT II. Since the DX27S features a true stereo Chorus effect, these outputs should be connected to separate channels of a stereo sound system to get the best chorus sound. OUTPUT I can be used as a monaural output if desired. Of course, there's no need to use the audio outputs at all if you will be using the DX27S internal speaker and amplifier system.

2. Speaker Switch (DX27S only)

The SPEAKER switch on the DX27S rear panel turns the internal speaker system on or off. Although this switch may be OFF when external amplification is used, make sure it is ON if you intend to use the internal amplifier and speaker system.

3. Optional Foot Switch

The FOOT SW phone jack is for an optional footswitch. It accepts a Yamaha FC-4 or FC-5 footswitch or equivalent for portamento/sustain control; press for sustain or portamento release to damp or turn portamento off.

4. Optional Foot Controller (DX27S only)

An optional Yamaha FC7 Foot Controller can be connected to the DX27S rear-panel FOOT VOL jack to provide foot volume control.

5. Optional BC-1 Breath Controller

Yamaha's unique BC-1 breath controller is plugged into the mini-jack on the rear panel.

6. Headphones

The PHONES jack accepts any standard pair of stereo headphones. The audio signal is sent to the headphones in mono (DX27) or in stereo (DX27S). Headphone volume is controlled by the VOLUME control on the top panel.

7. MIDI Terminals

These terminals are used when connecting the DX27/27S to other MIDI (Musical Instrument Digital Interface) compatible equipment such as digital sequence recorders, modular FM voice generators, drum machines, etc. The MIDI OUT terminal transmits MIDI data from the DX27/27S to other MIDI equipment. The MIDI OUT terminal will normally be connected to the MIDI IN terminal of the receiving equipment. The MIDI IN terminal receives MIDI data from external MIDI equipment such as a digital sequence recorder, music computer or modular FM voice generator. The DX27/27S's MIDI IN terminal will normally be connected to the MIDI OUT terminal of the transmitting equipment. The MIDI THRU terminal re-transmits the data received at the MIDI IN terminal. Thus, data received via the DX27/27S MIDI IN terminal can be simultaneously sent to other MIDI equipment.

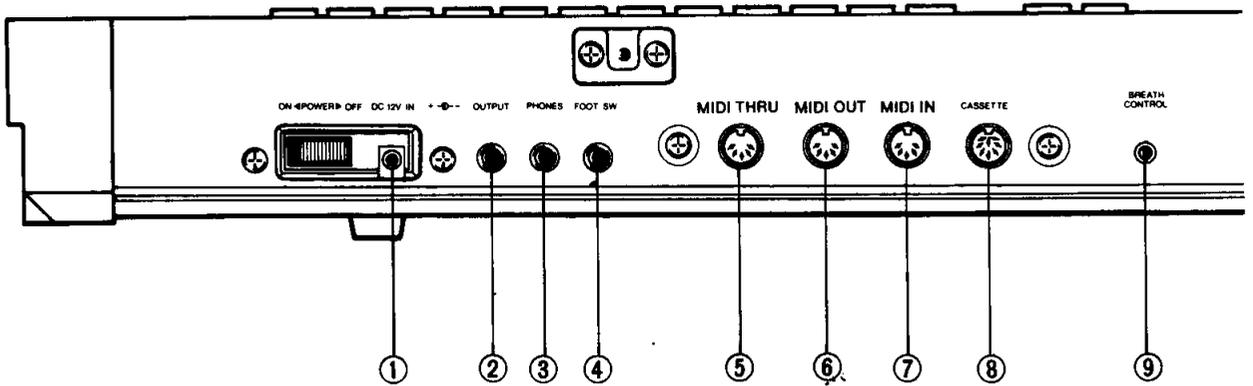
8. Cassette

The DIN connector end of the supplied cassette cable is plugged into the DX27/27S CASSETTE connector. The three plugs on the other end of the cable should be connected to a cassette data recorder (the kind normally used with personal

Move the cursor to the next character position and enter the next character as described above. When your new ID message is complete, simply press any button other than the KEY SHIFT, DATA ENTRY, STORE or FUNCTION buttons to enter the normal operation mode. The new ID message you have entered will now be displayed every time you turn the instrument ON.

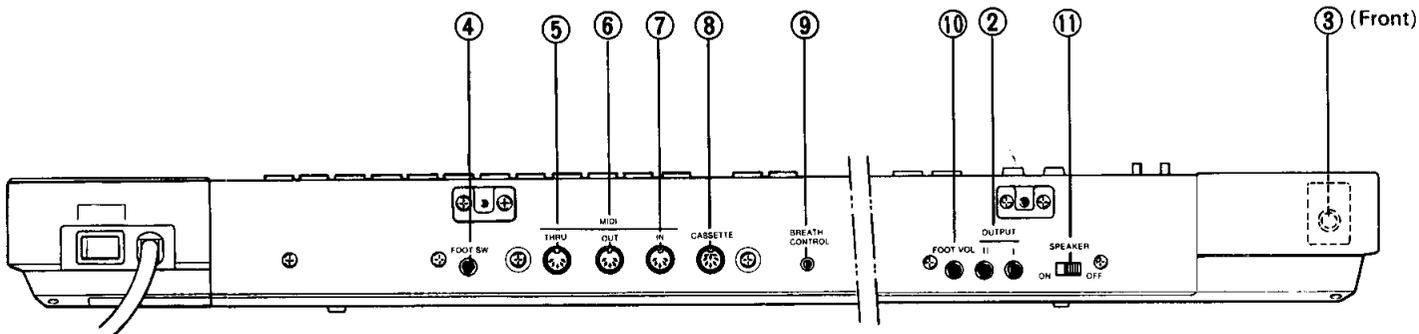
DX27/27S CONNECTIONS

DX27

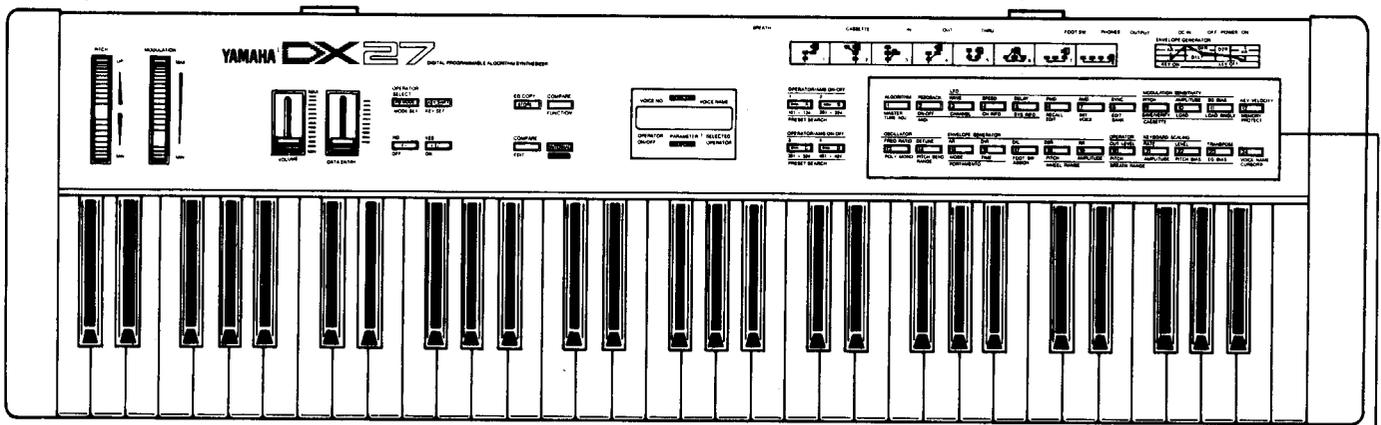


- | | | |
|--------------------------------|---|-------------------------|
| ① AC ADAPTOR (PA-1210) | ④ ON/OFF FOOTSWITCH | ⑧ BLACK (not used) |
| ② MIXER OR STEREO SOUND SYSTEM | ⑤ DIRECT OUTPUT OF SIGNAL RECEIVED AT MIDI IN | WHITE (EAR) |
| ③ STEREO OR MONO HEAD-PHONES | ⑥ TO MIDI EQUIPMENT | RED (MIC) |
| | ⑦ FROM MIDI EQUIPMENT | ⑨ BC1 BREATH CONTROLLER |
| | | ⑩ FOOT VOL |
| | | ⑪ SPEAKER |

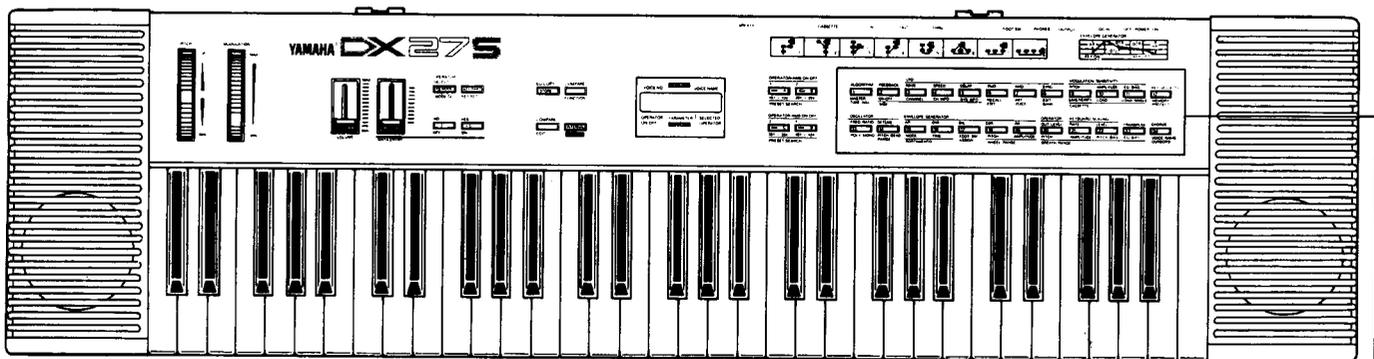
DX27S



CHAPTER II: PLAYING THE DX27/27S



LFO			MODULATION SENSITIVITY								
ALGORITHM	FEEDBACK	WAVE	SPEED	DELAY	PMD	AMD	SYNC	PITCH	AMPLITUDE	EG BIAS	KEY VELOCITY
1	2	3	4	5	6	7	8	9	10	11	12
MASTER TUNE ADJ	ON-OFF MIDI	CHANNEL	CH INFO	SYS INFO	RECALL EDIT	INIT VOICE	EDIT BANK	SAVE/VERIFY CASSETTE	LOAD	LOAD SINGLE	MEMORY PROTECT
OSCILLATOR		ENVELOPE GENERATOR					OPERATOR		KEYBOARD SCALING		
FREQ RATIO	DETUNE	AR	D1R	D1L	D2R	RR	OUT LEVEL	RATE	LEVEL	TRANSPOSE	
13	14	15	16	17	18	19	20	21	22	23	24
POLY/MONO	PITCH BEND RANGE	MODE	TIME	FOOT SW ASSIGN	PITCH WHEEL RANGE	AMPLITUDE	PITCH BREATH RANGE	AMPLITUDE	PITCH BIAS	EG BIAS	VOICE NAME CURSOR



LFO			MODULATION SENSITIVITY								
ALGORITHM	FEEDBACK	WAVE	SPEED	DELAY	PMD	AMD	SYNC	PITCH	AMPLITUDE	EG BIAS	KEY VELOCITY
1	2	3	4	5	6	7	8	9	10	11	12
MASTER TUNE ADJ	ON-OFF MIDI	CHANNEL	CH INFO	SYS INFO	RECALL EDIT	INIT VOICE	EDIT BANK	SAVE/VERIFY CASSETTE	LOAD	LOAD SINGLE	MEMORY PROTECT
OSCILLATOR		ENVELOPE GENERATOR					OPERATOR		KEYBOARD SCALING		
FREQ RATIO	DETUNE	AR	D1R	D1L	D2R	RR	OUT LEVEL	RATE	LEVEL	TRANSPOSE	CHORUS
13	14	15	16	17	18	19	20	21	22	23	24
POLY/MONO	PITCH BEND RANGE	MODE	TIME	FOOT SW/FOOT VOL	PITCH WHEEL RANGE	AMPLITUDE	PITCH BREATH RANGE	AMPLITUDE	PITCH BIAS	EG BIAS	VOICE NAME CURSOR

1. DX27/27S Voice Memory Configuration

The DX27/27S has three different voice memories which serve different purposes. They are:

The 24-voice INTERNAL memory.

This voice memory is used for quick selection of voices for performance, and it is to this memory that original voices you have edited or programmed are initially stored. Cassette LOAD and STORE operations are also carried out to and from the 24-voice INTERNAL memory. Voices from the 192-voice PRESET memory may also be stored in the INTERNAL memory.

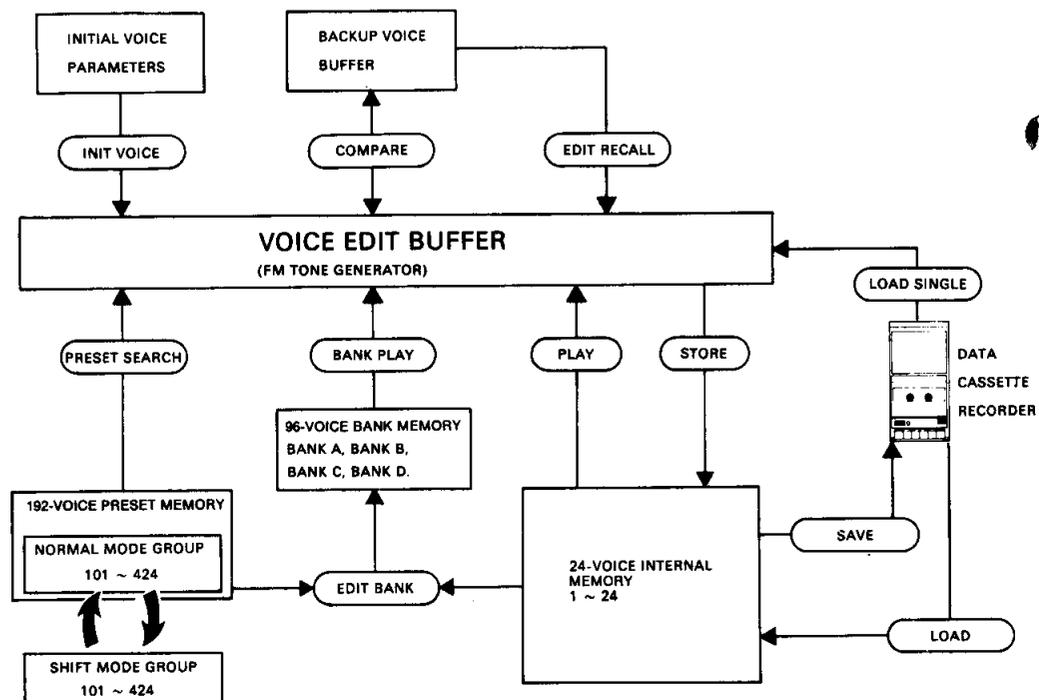
The 96-voice BANK memory (4 BANKS x 24 voices each).

The BANK memory incorporates four 24-voice BANKS—A, B, C and D. The BANK is most useful for storing groups of voices you have arranged for specific purposes. The different banks may be programmed with different voice groups you need for different "sets" in a performance, or you can categorize your voices into BANKs (i.e. piano-type voices in one bank, brass in another, etc.), or any combination you like. The BANK can be loaded with voices from the PRESET memory (described below) or from the INTERNAL memory using the EDIT BANK function.

The 192-voice PRESET memory.

This is a read-only memory which contains 192 FM voices. These are organized into two groups of 96 voices each. The first group is accessible in the NORMAL mode, while the second group is accessed in the SHIFT mode (these modes will be described below). These voices may be selected and stored in the BANK or INTERNAL memories as desired. They can also be directly accessed and played using the PRESET SEARCH function.

The chart below shows the overall DX27/27S voice memory configuration. The VOICE EDIT BUFFER is a special memory into which a voice is placed when selected. Whether a voice is selected from the INTERNAL memory, the BANK memory, or the PRESET memory, it is placed in the VOICE EDIT BUFFER where it can be played, edited, stored in another memory location or saved on cassette.



NOTE:

The voices in the PRESET memory are numbered as follows: each group of 96 voices—the NORMAL group and the SHIFT group—is further subdivided into four groups of 24 voices each (101–124, 201–224, 301–324, and 401–424). Thus you have NORMAL group voices 101–424, and SHIFT group voices 101–424.

2. The INTERNAL PLAY Mode

To access the 24-voice INTERNAL memory, enter the INTERNAL PLAY mode by pressing the INTERNAL PLAY button. Next, select a voice from the INTERNAL memory by pressing the corresponding voice selector button (1–24). At this point, the LCD display will indicate the voice number and voice name. These are preceded by a "P," indicating that the INTERNAL PLAY mode has been selected.



P 1 Ivory Ebony

In this mode, you can play any of the voices currently in the DX27/27S's 24-voice INTERNAL memory individually.

3. The BANK PLAY Mode

The BANK PLAY mode enables you to access the 96 BANK memory locations. These initially contain the first group of 96 voices from the 192-voice PRESET ROM. By using the SHIFT mode, however, you can also access the second group of presets while in the BANK PLAY mode. Later, you can store any voices you like in any order in any of the BANKS.

While in the INTERNAL PLAY mode, press any of the BANK buttons; BANK A–BANK D. This will select the appropriate BANK, and the 24 voices in that bank can be selected by pressing any of the DX27/27S's 24 voice buttons.

PA 2 Uprt piano

The SHIFT Mode

By entering the DX27/27S SHIFT mode while in BANK PLAY, the correspondingly numbered voice from the second (SHIFT) group of preset voices will be selected. Note that in the BANK PLAY mode this only applies to voices which have been stored in the BANK memory from the 192-voice PRESET memory. Voices stored in the BANK from the 24-voice INTERNAL memory will not change when the SHIFT mode is selected.

To enter the SHIFT mode, hold down the INTERNAL PLAY button and press the +1 button. To return to the NORMAL mode hold down the INTERNAL PLAY button and press the -1 button.



4. The 192-Voice PRESET Memory

The DX27/27S comes with 192 different pre-programmed voices in an internal ROM (Read Only Memory). These voices can be loaded individually into the DX27/27S's selectable 24-voice INTERNAL memory, or into any location in the DX27/27S BANK memory.

THE 192 PRESET ROM VOICES NORMAL MODE VOICES

Group 1		Group 2		Group 3		Group 4	
01 IvoryEbony	Piano	01 Solid Bass	Bass	01 Easy Synth	Comping	01 Glocken	Percussion II
02 Uprt piano		02 SyntheBass		02 Easy Clav		02 Hamarimba	
03 HonkeyTonk		03 Mono Bass		03 >>WOW<<		03 SteelDrums	
04 Elec Grand		04 Elec Bass		04 Metal Keys		04 Tube Bells	
05 Pianobells		05 Fretless		05 PickPluck		05 Templegong	
06 Acous Elec		06 Horns		06 S/H Synth		06 Good Vibes	
07 OldElectro	u P	07 Flugelhorn	Brass	07 HeavySynth	Lead Synth	07 Racing Car	Effects I
08 NewElectro		08 Hard Brass		08 Harmosolo		08 Helicopter	
09 High Tines		09 Power Brass		09 Feed Lead		09 Alarm Call	
10 Wood Piano		10 BCLTrumpet		10 Mono Lead		10 Dopplar FX	
11 Vibrabelle		11 Strings		11 Lyrtsyn		11 Storm Wind	
12 Pianobrass		12 Silk Cello		12 Schmooh		12 Birds	
13 Jazz Organ	Organ	13 Orchestra	Strings	13 Claranette	Lead Acoustic	13 Hole in 1	Effects II
14 Ham(n)Eggs		14 SoloViolin		14 Pan Floot		14 <<Smash>>	
15 Club Organ		15 Box Cello		15 Lead Reed		15 FM SQUARE	
16 <6 Tease>		16 Richstring		15 Mono Sax		16 FM PULSE	
17 GentlePipe		17 5th String		17 FluteWood		17 FMSAWTOOTH	
18 Full Ranks		18 Harpsi low		18 <BC1> Sax		18 LFO NOISE	
19 Plukguitar	Plucked Strings	19 Harpsi Hi	Other KBD	19 BCL Hrmnce	Percussion I	19 PINK NOISE	Effects II
20 Soft Harp		20 Fuzz Clav		20 Timpani		20 Windbells	
21 Jazz Guit		21 Clear Clav		21 xyloshare		21 Synvox	
22 Old Banjo		22 Squeezebox		22 Synballs		22 Whistling	
23 Kotokoto		23 Celeste		23 Clockwerks		23 Voices	
24 Folk Guit		24 Circustime		24 HeiferBell		24 Mars to ??	

SHIFT MODE VOICES

Group 1		Group 2		Group 3		Group 4	
01	Piano 1	01	Clickorgan	01	Rich Strg 1	01	Snare Bass
02	Piano 2	02	Drawbars	02	Rich Strg 2	02	SnareDrum 1
03	Piano 3	03	Guitar 2	03	Rich Strg 3	03	SnareDrum 2
04	Piano Vel	04	Fuzz Guit	04	Pizzicato	04	Tom Toms
05	Henkeyton2	05	Brit Guitar	05	Harpicord 1	05	SteelDrum 2
06	Deep Grand	06	Zither	06	Harpicord 2	06	Synth Perc
07	PhaseGrand	07	Harp 1	07	Clav 1	07	Xylophone 1
08	Left Hand	08	Lute	08	Clav 2	08	Xylophone 2
09	Elec Grnd 2	09	Sitar	09	Mute Clav 1	09	Marimba
10	E Grnd Vel	10	SynthBass 1	10	Mute Clav 2	10	Mamarimba
11	E Piano 1	11	SynthBass 2	11	LeadSynth 1	11	Glocken 2
12	E Piano 2	12	Pluck Bass	12	Cheeky	12	Vibe
13	E Piano 3	13	Flap Bass	13	RubberBand	13	TublarBell
14	E P String	14	Uprt Bass	14	Hollowlead	14	BellsBells
15	Hard Tines	15	Brass 1	15	Huff Talk	15	Wild War II
16	PercoPiano	16	Brass 2	16	Harmonica 1	16	YS 11
17	Organ 1	17	Brass 3	17	Harmonica 2	17	Wave
18	Organ 2	18	Brass 4	18	Horn	18	Winds
19	Elec organ	19	Brass 5	19	Flute 1	19	Shogakko
20	16 8 4 2 F	20	Brass 6	20	Flute 2	20	Fantasy
21	Theater	21	Brass 7	21	Oboe	21	SpaceChime
22	Small Pipe	22	Strings 1	22	Trombone	22	Ghosties
23	Mid Pipe	23	Strings 2	23	BC1 Horns	23	Space Talk
24	Big Pipe	24	Strings 3	24	Bassoon	24	Zing Plop

The PRESET voice can also be accessed directly and played using the PRESET SEARCH function.

PRESET SEARCH

This function allows you to directly access the voices in the PRESET memory in the order they appear in the PRESET memory.

PRESET SEARCH is accessed in the FUNCTION mode. To enter the FUNCTION mode, press the FUNCTION button. Then press any of the PRESET SEARCH selectors to access the corresponding voices (these are the same as the BANK A–D selectors used in the BANK PLAY mode). In the NORMAL (NON-SHIFT) mode, the PRESET SEARCH selectors call PRESET voice groups 101–124, 201–224, 301–324, and 401–424 from the NORMAL preset voice group. In the SHIFT mode (described previously in "The BANK PLAY Mode"), the correspondingly numbered voices from the SHIFT preset voice group are selected. The 24 voices in each group are selected by pressing the corresponding voice selector. After selecting PRESET SEARCH 101–124, for example, the LCD will appear as follows:

F301 Easy Synth

"F" indicates that you are in the FUNCTION mode PRESET SEARCH function. This function lets you review the voices in the PRESET memory. It is also possible to store a voice selected in this mode into any of the 24-voice INTERNAL memory locations by using the STORE function described later in this manual.

CHAPTER III: THE FUNCTION MODE

The FUNCTION mode permits access to four groups of functions: tuning functions, MIDI functions, memory management functions, and performance functions. In this chapter, we'll describe each of these functions; what they do and how they are programmed.

1. Accessing the FUNCTION Mode

The FUNCTION mode is selected by pressing the FUNCTION button. Individual parameters to be programmed are then called by pressing the appropriate voice button. Note that when the FUNCTION mode is active, pressing a voice button calls the corresponding FUNCTION parameters, not the corresponding voice. The available functions are printed in brown below each voice button. Two additional functions, the MODE SET and KEY SET buttons are NOT included among the voice buttons; these function buttons are located immediately above the DATA ENTRY -1 and +1 buttons.

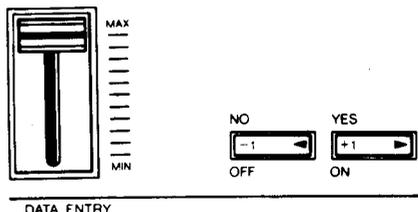
When the FUNCTION mode is selected, the LCD should look something like this.

The image shows a rectangular LCD display with a dark background and light-colored text. The text reads "F N. Tune = 0". The "F" is in the first character position, "N." is in the second, "Tune" is in the third, and "= 0" is in the fourth.

The "F" in the first character position of the LCD indicates that the FUNCTION mode is active. Following the "F" is the name of the selected function and its current data. In the example above, the MASTER TUNE function is selected (press the 1 button), and the data is currently set at 0.

2. Entering Function Data

Once the desired function has been selected, its value can be changed by using either the linear DATA ENTRY slider located to the left of the panel, or the adjacent -1/+1 buttons.



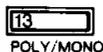
Moving the DATA ENTRY slider away from you increases the value of the selected parameter, and moving the control towards you decreases the data value. Pressing the -1 button decreases the value of the selected parameter by one, and pressing the +1 button increases the value by one. While the DATA ENTRY slider is valuable for quickly approaching the desired value of parameters that have a large data range, the +1 and -1 buttons permit precise step-wise location of a specific value. The switches are also easier to use with parameters that only have two values (i.e. ON or OFF). In some cases, you will be required to answer YES or NO to prompts that appear on the LCD display. The -1/+1 buttons are used for this purpose.

3. The Performance Parameters

"Performance parameters" are programmable parameters which pertain mainly to real-time performance effects, such as how the Pitch Bend and Modulation Wheels affect the sound. After a function is selected using the corresponding button, it can be incremented by continuing to press the same button.

* Note that performance parameters 13 through 24 can be set differently for each individual voice. Once you have changed any of these function parameters for a particular voice, you can save your new settings with the INTERNAL voice by using the STORE function. (see *CHAPTER IV: VOICE PROGRAMMING*, 4. Storing Voice Data).

13: POLY/MONO



This function selects either the POLY or MONO output mode. Voices programmed with the POLY mode will let you play up to 8 notes. In the MONO mode, the DX27/27S acts as monophonic keyboard.

Once the POLY/MONO function is selected, subsequent presses of button #13 will alternate between the POLY and MONO modes. The DATA ENTRY buttons can also be used; the -1 button selects POLY and the +1 button selects MONO.

14: PITCH BEND RANGE



This function sets the pitch range of the Pitch Bend Wheel located at the upper left of the DX27/27S panel. The Pitch Bend Wheel automatically centers at normal pitch. Moving the Wheel upward (away from the player) will raise the pitch, and moving it downward (toward the player) will lower the pitch. These pitch bend directions can also be reversed by holding down the PITCH B MODE button while switching the DX27/27S power ON. This provides the same depth of effect but in the opposite direction of wheel movement. This can be useful in performance situations.

The data range is from 0 to 12. At 0, the Pitch Bend Wheel is off and will have no effect. Each increment between 1 and 12 represents a semitone (i.e. the pitch variation between any white key and a black key immediately next to it). Thus, if this function is set to 12, maximum travel of the Pitch Bend Wheel either above or below its center position will produce a one-octave pitch variation.

The DATA ENTRY slider and -1/+1 buttons can be used to enter the data. Once the PITCH BEND RANGE function is called, subsequent presses of button #14 will increment (increase) the data value.

P B MODE: MODE SET



This function button, located immediately above the DATA ENTRY -1 button, offers a choice of three Pitch Bend Wheel modes: Low, High and Kon. In the Low mode, the Pitch Bend Wheel affects only the lowest note played on the keyboard. In other words, if a chord is played, the Pitch Bend Wheel will affect only the pitch of the lowest note in the chord—this makes it possible to produce some interesting effects. The High mode is just the opposite, only the highest note played will be affected by the Pitch Bend Wheel. In the Kon (Key on) mode, all notes played are affected by the Pitch Bend Wheel.

The DATA ENTRY slider, the -1/+1 buttons and the PB MODE button can be used to select the desired mode.

NOTE:

The PB MODE parameter is NOT individually programmable for each voice.
--

15: PORTAMENTO MODE

Two different portamento modes are available: Full Time Portamento and Fingered Portamento. When the POLY/MONO function (button #13) is set to POLY, only the Full Time Portamento mode is accessible. In the MONO mode, however, you have a choice between the Full Time and Fingered portamento modes.

- (1) "Full T. Porta" (MONO and POLY modes): A conventional portamento effect in which portamento occurs whenever a new note is played.
- (2) "Fingered Porta" (MONO mode): Portamento only occurs if the previously played note is held while the next note is played. This mode is useful in recreating the effect of guitar string bending techniques, acoustic bass or bass guitar slide effects, etc. If you lift your hand off the DX27/27S keyboard between notes, there will be no portamento effect.

Once the PORTAMENTO MODE function is called, subsequent presses of button #15 will alternate between the two available portamento modes (provided that the MONO mode is selected). The DATA ENTRY slider and -1/+1 buttons can also be used to select the desired portamento mode.

16: PORTAMENTO TIME

This function sets the speed of the portamento effect.

The data range is from 0 to 99. At 0, the portamento is off. A setting of 99 will produce the longest portamento effect.

Data can be entered using the DATA ENTRY slider and -1/+1 buttons. Once the PORTAMENTO TIME function has been called, subsequent presses of button #16 (PORTAMENTO TIME) will increment the data value.

17: FOOT SWITCH ASSIGN (DX27)

Note that the operation of button #17 differs slightly on the DX27 and DX27S. On the DX27 it determines whether the Yamaha FC4 or FC5 footswitch plugged into the rear panel FOOT SW jack will function as a SUSTAIN or PORTAMENTO pedal. The desired mode is selected using the +1/-1 buttons. When PORTAMENTO is selected, the footswitch can be used to turn the PORTAMENTO effect ON or OFF: press ON, release OFF. The PORTAMENTO effect parameters must be set using the PORTAMENTO MODE and PORTAMENTO TIME buttons (#15 and #16). In the SUSTAIN mode, the footswitch will sustain notes to the limit set by the envelope generator's D2R parameter (see *CHAPTER IV: ENVELOPE GENERATOR*, 18: D2R) when it is set to a rate other than 0, even after the keys have been released. If the EG D2R parameter is set to 0, then the D1L level will be held until the footswitch is released.

17: FOOT SWIFoot VOL (DX27S)

17

FOOT SW/
FOOT VOL

This function sets the operation of an FC4 or FC5 footswitch connected to the rear-panel FOOT SW jack, and an FC7 foot controller connected to the rear-panel FOOT VOL jack. Successive presses on the #17 button alternate between FOOT SW or FOOT VOL programming.

In the FOOT SW mode you can select either SUSTAIN or PORTAMENTO, setting the footswitch to turn the selected effect ON and OFF. The PORTAMENTO function parameters can be adjusted using the PORTAMENTO MODE and PORTAMENTO TIME buttons (#15 and #16, respectively). When SUSTAIN is selected the footswitch will sustain notes played to the limit set by the ENVELOPE GENERATOR's D2R parameter (see *CHAPTER IV: ENVELOPE GENERATOR*, 18: D2R) when it is set to a rate other than 0. If the D2R parameter is set to 0, then the D1L level will be maintained until the footswitch is released.

In the FOOT VOL mode the data entry controls can be used to select a value from 0 to 99. The value selected sets the minimum volume level produced with the FC7 foot controller connected to the FOOT VOL jack in the minimum position. If set to 0, the foot controller will produce no change in volume (volume will always be maximum). At 99, maximum volume variation will be produced—from no output at the minimum foot controller position to maximum volume.

18: MODULATION WHEEL RANGE, PITCH

18

PITCH
WHEEL RANGE

As you move the DX27/27S Modulation Wheel away from you, an increasing amount of LFO (Low Frequency Oscillator) modulation is applied to the selected voice. The LFO modulation can be made to modulate the pitch of the voice, producing a range of vibrato type effects. The WHEEL RANGE, PITCH function is used to set the maximum depth of pitch modulation which can be applied using the Modulation Wheel. The actual effect produced depends on the settings of the LFO parameters (these will be discussed in *CHAPTER IV: VOICE PROGRAMMING*). Note, however, that the appropriate voice PITCH MODULATION SENSITIVITY parameter must be set to a value higher than 0 for pitch modulation to be effective. (The voice PITCH MODULATION SENSITIVITY parameter will also be discussed in *CHAPTER IV*.) The data range is from 0 to 99. At 0, pitch modulation is OFF, and moving the Modulation Wheel will cause no pitch modulation to be applied to the voice. A setting of 99 will produce the greatest possible pitch modulation depth.

Data is entered using the DATA ENTRY slider or buttons. Once this function is called, subsequent presses of button #18 will increment the data value.

NOTE:

Modulation Wheel control direction is reversed along with the Pitch Bend Wheel when the PITCH B MODE SET button is pressed while turning on the power to the DX27/27S.

19: MODULATION WHEEL RANGE, AMPLITUDE



The LFO modulation can also be made to modulate the amplitude (level) of specified voice elements (operators), producing a range of tremolo or timbre modulation (wah-wah) type effects. The WHEEL RANGE; AMPLITUDE function is used to set the maximum depth of amplitude modulation that can be applied by using the Modulation Wheel. The actual effect produced depends on the settings of the LFO parameters (discussed in *CHAPTER IV: VOICE PROGRAMMING*). The appropriate voice AMPLITUDE MODULATION SENSITIVITY parameter must be set to a value higher than 0 for amplitude modulation to be effective. (The voice AMPLITUDE MODULATION SENSITIVITY parameter will also be discussed in *CHAPTER IV*.)

The data range is from 0 to 99. At 0, amplitude modulation is OFF, and moving the Modulation Wheel will cause no amplitude modulation to be applied to the voice. A setting of 99 produces the greatest possible amplitude modulation depth.

Data is entered using the DATA ENTRY slider or buttons. Once this function is called, subsequent presses of button #19 will increment the data value.

The Yamaha Breath Controller

The optional Yamaha BC-1 Breath Controller is a unique way of adding musical expression as you play the DX27/27S keyboard. The BC-1 is held in the mouth just like the mouthpiece of a wind instrument. Blowing harder or softer into the BC-1 mouthpiece produces a corresponding effect. The Breath Controller can be used to apply varying amounts of pitch or amplitude LFO modulation, just like the Modulation Wheel. In addition, it can be set up to directly affect the pitch, amplitude or timbre in response to breath pressure. When used to directly affect amplitude (EG BIAS), for example, the Breath Controller can be used to add realistic tonguing effects to brass and other wind instrument sounds.

The four BREATH parameters listed below determine just how the Breath Controller will affect the DX27/27S's sound. These parameters may be set individually, or combined for more complex effects.

20: BREATH RANGE, PITCH



This function is used to set the maximum depth of the LFO pitch modulation that can be applied by using the Breath Controller. The actual effect produced depends on the settings of the LFO parameters (discussed in *CHAPTER IV: VOICE PROGRAMMING*). Note, however, that the appropriate voice PITCH MODULATION SENSITIVITY parameter must be set to a value higher than 0 for pitch modulation to be effective. (The voice PITCH MODULATION SENSITIVITY parameter will be discussed in *CHAPTER IV: VOICE PROGRAMMING*.)

The data range is from 0 to 99. At 0, the pitch modulation is OFF, and applying breath pressure to the Breath Controller will have no effect. A setting of 99 will produce the greatest possible pitch modulation depth.

Data is entered using the DATA ENTRY slider and -1/+1 buttons. Once this function is called, subsequent presses of button #20 will increment the data value.

21: BREATH RANGE, AMPLITUDE



This function is used to set the maximum depth of the LFO amplitude modulation that can be applied by using the Breath Controller. It works exactly like the previous instructions for setting the LFO pitch modulation (20: BREATH RANGE, PITCH) except that this function affects amplitude.

22: BREATH RANGE, PITCH BIAS



This function uses the breath pressure applied to the BC-1 Breath Controller to directly control the pitch of the voice. In other words, the LFO has no effect. Only your breath pressure directly affects the pitch of the voice.

The data range is from 0 to 99. At 50, pitch bias is OFF. A setting of 99 will allow the Breath Controller to raise the pitch 4-octaves, and a setting of 0 will allow it to lower the pitch 4-octaves.

Data is entered using the DATA ENTRY slider and -1/+1 buttons. Once this function is called, subsequent presses of button #22 will increment the data value.

23: BREATH RANGE, EG BIAS



This function uses the breath pressure applied to the BC-1 Breath Controller to directly control the amplitude or timbre of the voice, according to settings of the corresponding voice parameters which will be covered in *CHAPTER IV*. The LFO has no effect—only your breath pressure directly affects the amplitude or timbre of the voice.

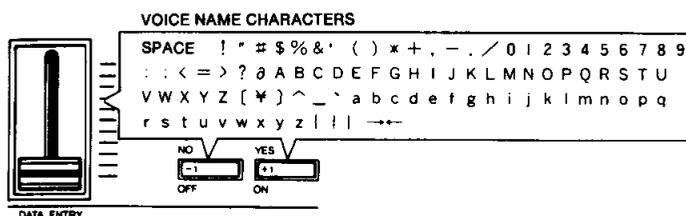
The data range is from 0 to 99. At 0, EG bias is OFF. A setting of 99 allows the greatest amplitude or timbre variation to be produced by the Breath Controller.

Data is entered by using the DATA ENTRY slider and -1/+1 buttons. Once this function is called, subsequent presses of button #23 will increment the data value.

24: VOICE NAME



This function moves the LCD cursor from left to right, allowing you to name any new voice or sound you have created before storing it. When button #24 is pressed, the cursor flashes over the first letter in the name of the voice presently occupying a space in the INTERNAL memory. The DATA ENTRY slider or -1/+1 buttons are used to move through the selectable characters (A to Z) and symbols, while subsequent presses of the the VOICE NAME CURSOR button will move the LCD cursor to the immediate right.



KEY SET



During either of the normal DX27/27S play modes, pressing the KEY SHIFT button instantly transposes the pitch of the entire DX27/27S keyboard up or down to the key that was programmed using this function. When KEY SHIFT is engaged, the letter "K" will appear as the first character in the LCD display until the KEY SHIFT button is pressed again, returning the keyboard to normal pitch.

To set or program the key that the DX27/27S will transpose to when the KEY SHIFT button is pressed in either play mode, enter the FUNCTION mode and press KEY SET.

The transpose range for the KEY SHIFT function is up or down two octaves. The data range is from -24 to +24, with 0 corresponding to standard keyboard pitch. Each increment corresponds to a shift in pitch of one semitone—a setting of 2 would raise the pitch of the entire keyboard up a whole step.

Immediately after calling the KEY SET function, data can be entered simply by pressing any key on the keyboard. The pressed key then assumes the pitch of C3, and all other keys are adjusted accordingly. Pressing the A2 key, for example, will produce a setting of -3. Pressing the C5 key, will result in a setting of +24. Subsequent changes can be made using the DATA ENTRY slider or -1/+1 buttons, or you can continue to select new keys from the keyboard provided that you press the KEY SET button first each time.

NOTE:

The KEY SET function is not individually programmable for each voice.

4. Tuning Functions

1: MASTER TUNE ADJ



This is the DX27/27S MASTER TUNE function. All voices are affected simultaneously.

The programmable data range is from -64 to +63. When set at 0, the pitch of the A3 key is the standard 440 Hz. At the lowest setting (-64), the overall pitch of the keyboard is 100 cents (1 semitone) lower than standard pitch. At the highest setting (+63), the overall pitch of the keyboard is 100 cents higher than standard pitch.

Use the DATA ENTRY slider or -1/+1 buttons to enter the data for this parameter. Once the MASTER TUNE function is called, subsequent presses of button #1 will increment the data value.

5. Memory Management Functions

The Memory Management functions include functions for loading voices from the DX27/27S's 192-voice PRESET memory, for storing and loading the 24 INTERNAL memory voices to and from cassette tape, initializing the voice memory, recalling voice data from a special "safety" buffer memory, and turning the DX27/27S memory write/protect function ON and OFF.

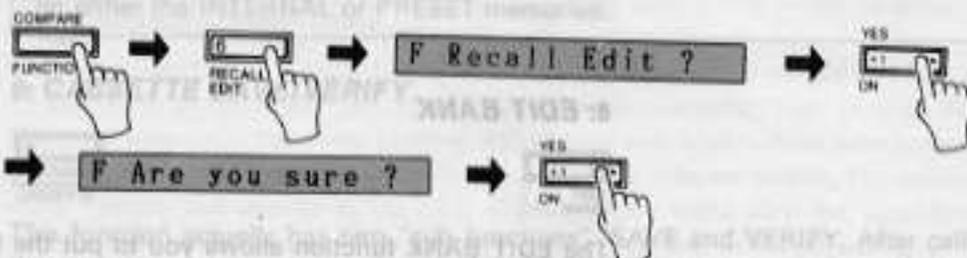
6: RECALL EDIT



In addition to the voice edit buffer, the DX27/27S has a special edit recall buffer memory which maintains the last edited voice data. If after editing or creating a

new voice, you inadvertently call new data into the voice edit buffer (by pressing one of the voice selector buttons) before storing the edited voice data, the voice in the edit buffer that you had spent so much time editing will be replaced with the new data. If you only make the mistake once, you can recover the edited data from the backup voice buffer and put it back into the voice edit buffer by using this function.

To do this, first press the FUNCTION button, and then the RECALL EDIT button. The LCD will read "Recall Edit ?" Confirm your intention to recall the data into the voice edit buffer by pressing the +1 button. The DX27/27S will again respond, this time with "Are you sure ?" Press the +1 button again to actually execute the recall edit function. The EDIT mode will then be entered, and the voice edit buffer will contain the data called from the backup voice buffer. Pressing another function button, the PLAY mode button, or the EDIT mode button during the above process will abort the RECALL EDIT function.



7: INIT VOICE



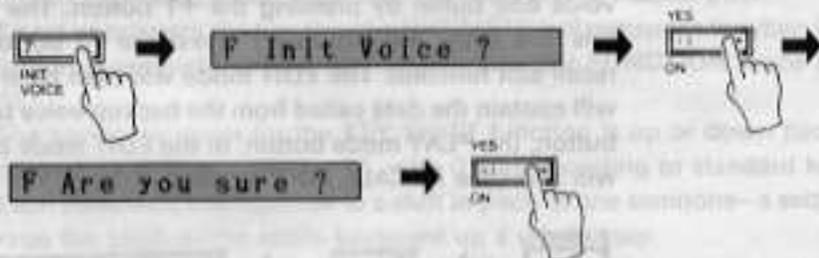
This function sets all voice parameters in the voice edit buffer to their "initialized" values, permitting voice programming from an effectively neutral set of values—a "clean slate."

ALGORITHM	FEEDBACK	WAVE	SPEED	DELAY	PKG	AMP	SYNC	PITCH	AMPLITUDE	EQ BIAS	REF VELOCITY
1	2	3	4	5	6	7	8	9	10	11	12
1	0	triangl	35	0	0	0	off	6	0	0	0

OF	PITCH RANGE	LE TUNE	AR	DR	DR	DR	PER	OUT LEVEL	RATE	LEVEL	TRANSPOR	CONTRAS
13	14	15	16	17	18	19	20	21	22	23	24	
1	1.00	0	31	31	15	0	15	0	0	0	C3	(off)
2	1.00	0	31	31	15	0	15	0	0	0		
3	1.00	0	31	31	15	0	15	0	0	0		
4	1.00	0	31	31	15	0	15	90	0	0		

() = DX27S only

When this function is called, the LCD will read "Init Voice?" Confirm your intention to initialize the voice edit buffer by pressing the +1 button. The DX27/27S will then ask you to reconfirm your intention to initialize the voice with "Are you sure?" Press the +1 button again to actually execute the initialize operation. Once executed, the DX27/27S will automatically enter the EDIT mode, ready for voice programming. Pressing another function button, the PLAY mode button, or the EDIT mode button prior to the final step in the above process will abort the voice initialize function.



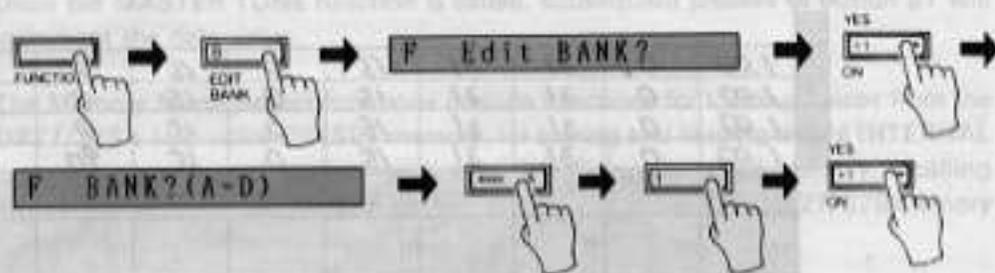
8: EDIT BANK



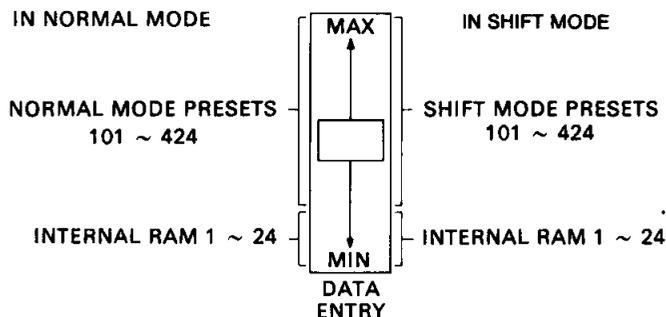
The EDIT BANK function allows you to put the PRESET voices (normal or shift mode) and the 24 INTERNAL memory voices into any of the 96 BANK memory locations, in any order you desire. In PRESET memory, the voices are immovable. If, for example, you want to have 10 specific voices all in consecutive memory locations (for convenience and for ease of selection during a performance) you could use the EDIT BANK function to place your 10 voices in locations 1–10 in BANK A.

The DX27/27S has 4 banks of 24 voices in the BANK memory. This means that you can have 4 personally-arranged 24-voice groups to choose from (i.e., a separate BANK for each set in a performance).

To enter the EDIT BANK function, press the FUNCTION button followed by the EDIT BANK button. The LCD will respond with "Edit BANK?" Reaffirm your intention to complete the process by pressing the +1 button. The LCD will again respond, this time with "BANK? (A-D)." Select a BANK for editing, and then the button corresponding to the voice you want to change. Now, select a new voice for that position by using the DATA ENTRY slider or the -1/+1 buttons. You can change as many of the voices as you like. When you're finished, press the INTERNAL PLAY button to exit the EDIT BANK function.



The following diagram shows approximately where in the DATA ENTRY control range the INTERNAL and PRESET voices are located.



NOTE:

The BANK memories are not actually loaded with the voice data, but the voice number. Thus, when a BANK memory location is selected, the voice corresponding to the voice number stored in that location is called from its memory in either the INTERNAL or PRESET memories.

9: CASSETTE SAVE/VERIFY



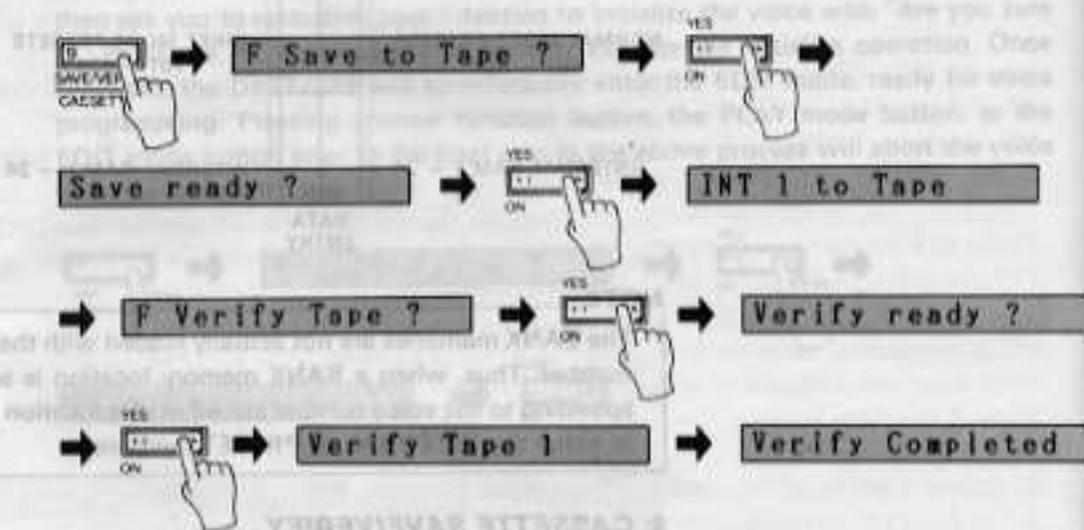
This function actually has two "sub-functions": SAVE and VERIFY. After calling this function, subsequent presses of button #9 alternates between the SAVE and VERIFY sub-functions. Normally, however, you will start with the SAVE function, which saves the entire contents of the DX27/27S's INTERNAL voice memory onto cassette tape. The VERIFY function is then used to compare the data saved on cassette with the data still in INTERNAL memory, to make sure that no errors occurred in the SAVE process.

Before using this function, make sure that an appropriate data cassette recorder is properly connected to the DX27/27S, as described in *CHAPTER I: SETTING UP*.

When this function is initially called, the LCD will read "Save to Tape ?" Confirm your intention to save the contents of the 24 voices to cassette tape by pressing the +1 button. The display will then read "Save ready?" At this point, make sure that the cassette recorder is set up properly with a suitable blank tape, and then set up the recorder to begin recording. To perform the actual save operation, press the +1 button. (Pressing the -1 button prior to the final step in the above process will abort the CASSETTE SAVE function.) As the DX27/27S saves each voice to tape, the LCD display will indicate the voice number being saved.

When all 24 voices have been saved, the DX27/27S will automatically go into the VERIFY mode, so that you can make sure that the data was recorded properly.

Stop the cassette recorder. The LCD will now read "Verify Tape ?" To verify, first rewind the tape to the beginning of the data just saved, and then press the +1 button in response to the "Verify Tape ?" display showing. The display will now read "Verify ready?" Press the +1 button to confirm and then start the cassette recorder (playing). The DX27/27S will now read in each voice from the cassette tape, and compare it with the corresponding voice data in the INTERNAL voice memory, while the LCD indicates the verification process. If the cassette and INTERNAL data matches, the display will read "Verify Completed." You can then enter any of the PLAY modes by simply pressing the corresponding mode selector button. If an error is encountered, this will be displayed on the LCD. If this happens, go back and try the SAVE process—followed by the VERIFY process—one more time. If the error persists, then you may have to carefully adjust the record and/or playback level of the cassette recorder, or use a higher quality recorder or tape. Be sure to check that all cassette connections are set up properly.



10: LOAD



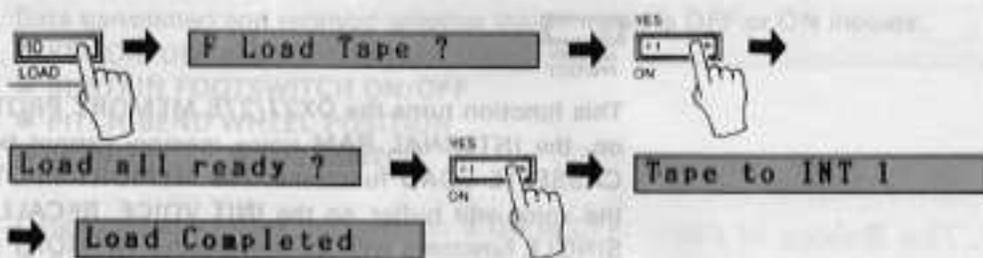
This function loads a complete set of 24 voices from cassette tape into the DX27/27S's INTERNAL voice memory. Before using this function make sure that all cassette connections have been set up properly, as described in *CHAPTER 1: SETTING UP*. Also make sure that the DX27/27S's MEMORY PROTECT function (12) is OFF.

When this function is initially called, the LCD will read "Load Tape ?" Confirm your intention to load a complete set of 24 voices from cassette tape into the RAM voice memory (remember, this will erase any voices previously in the INTERNAL voice memory) by pressing the +1 button. The LCD will now read "Load all ready ?" At this point, make sure the appropriate cassette tape is loaded into the recorder and is rewound to the beginning of the desired voice data. To execute the load, press the DATA ENTRY YES button again and start the cassette recorder (playing). (Pressing the -1 button prior to the final step in the above process will abort the CASSETTE LOAD function.) The DX27/27S will indicate each voice on the LCD as it is loaded. When the load function is completed, the LCD will read "Load Completed."

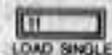
Stop the cassette recorder and turn the DX27/27S's MEMORY PROTECT function back ON. The LOAD function can be interrupted at any time by pressing the -1 button. This can, however, result in incomplete data loading, possibly causing "garbled" voice data to appear in one memory location.

NOTE:

Be sure to turn the MEMORY PROTECT function back ON after a successful LOAD operation.



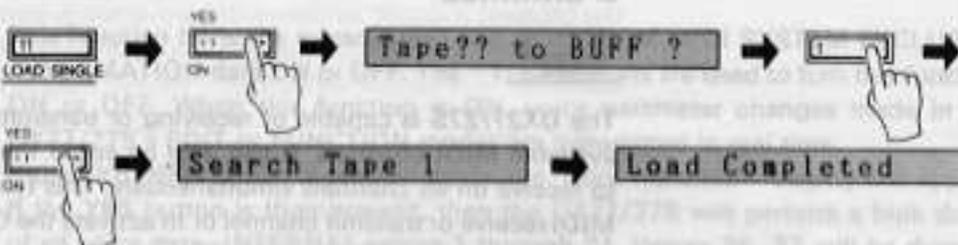
11: LOAD SINGLE



This function allows you to load a single voice from a previously saved 24-voice cassette file into the DX27/27S's voice edit buffer, after which it can be stored in any voice location using the STORE function.

When this function is initially called, the LCD will read "Load Single ?" Press the +1 button to go on to the next step. The LCD will now read "Tape ?? to BUFF?" You must now enter the voice number of the voice you wish to load from cassette; do this by pressing the corresponding voice memory selector button. The selected voice number will appear in the LCD display. Then, make sure the appropriate cassette is loaded in the cassette recorder and is rewound to the beginning of the voice file containing the desired voice, press the +1 button, and start the cassette recorder (playing). The LCD will read "Search Tape," followed by the tape number while the DX27/27S locates the selected voice and loads it into the voice edit buffer. When finished, the display will read "Load Completed." The LOAD SINGLE function can be interrupted by pressing the -1 button. Doing this, however, may result in garbled voice data in the DX27/27S's voice edit buffer.

The loaded voice may now be stored into any voice location by holding down the STORE button while pressing the voice button. This must be done before another voice button is pressed if you desire to keep the loaded voice in memory. Otherwise, the loaded voice data in the voice edit buffer will be erased and replaced by the voice data called by the pressed voice button.



DX21 CASSETTE LOAD

NOTE:

If you have a voice set programmed on a Yamaha DX21 Digital Programmable Algorithm Synthesizer, these voices can be transferred from data cassette to the DX27/27S. Of course, since the DX27/27S has 24 voice memories while the DX21 has 32, using the DX27/27S cassette LOAD operation will load only the first 24 voices of the DX21 32-voice set into the INTERNAL memory. The other voices (25-32) can be loaded using the DX27/27S LOAD SINGLE function. The voice numbers for voices 25 through 32 are accessed by pressing the STORE, FUNCTION, EDIT, INTERNAL PLAY, and BANK A-D buttons.

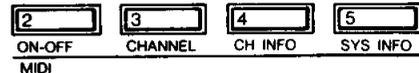
12: MEMORY PROTECT



This function turns the DX27/27S MEMORY PROTECT function on or off. When on, the INTERNAL RAM voice memory cannot be altered using the STORE or CASSETTE LOAD functions. The MEMORY PROTECT function does not affect the voice edit buffer, so the INIT VOICE, RECALL EDIT, and CASSETTE LOAD SINGLE functions will operate whether MEMORY protect is on or off.

When this function is called, the LCD will read either "M. Protect:on" or "M. Protect:off," according to the current state of the MEMORY PROTECT function (MEMORY PROTECT is automatically turned ON every time the main power to the DX27/27S is turned ON). The -1/+1 buttons and DATA ENTRY control are used to turn MEMORY PROTECT on or off.

6. MIDI Functions



This group of functions deals with parameters which control the transmission and reception of MIDI data via the DX27/27S's MIDI OUT and MIDI IN terminals. This section will describe how each parameter is programmed, while actual operational details will depend entirely on the type of MIDI equipment which will be used with the DX27/27S.

2: MIDI ON-OFF



This function turns the DX27/27S's MIDI capabilities ON or OFF. When on, the DX27/27S can transmit or receive MIDI data to or from external MIDI equipment. When off, no MIDI data interchange is possible.

This function is turned ON or OFF using the -1/+1 buttons or DATA ENTRY slider.

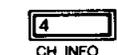
3: CHANNEL



The DX27/27S is capable of receiving or transmitting data on any one of the 16 available MIDI channels. It can also be set in the OMNI mode which enables it to receive on all channels simultaneously. This function is used to set the desired MIDI receive or transmit channel or to activate the OMNI receive mode. The receive or transmit channel is normally set to match the transmission or reception channel of the MIDI equipment to which the DX27/27S is connected.

Data is entered using the DATA ENTRY control or -1/+1 buttons. Subsequent presses of the CHANNEL button will move through the "Omni: on/off," "Midi R Ch=1-16," and "Midi T Ch=1-16" selection modes.

4: CH INFO



This is the MIDI channel information "button." It turns the transmission and reception of all MIDI BASIC EVENT DATA and OTHER EVENT DATA (exceptions noted below) ON or OFF. This function is turned ON or OFF using the -1/+1 buttons.

Data transmitted and received whether this function is OFF or ON include:

- * KEY ON/OFF
- * SUSTAIN FOOTSWITCH ON/OFF
- * PITCH BEND WHEEL POSITION
- * MONO/POLY MODE SWITCH

Data received whether this function is ON or OFF:

- * ALL NOTES OFF

Data NOT transmitted when this function is OFF include:

- * MODULATION WHEEL POSITION
- * BREATH CONTROLLER DATA
- * DATA ENTRY SLIDER AND SWITCH DATA
- * VOLUME (FOOT VOLUME (DX27S) and DATA ENTRY slider in PLAY mode)
- * PORTAMENTO FOOTSWITCH ON/OFF
- * CHORUS SWITCH ON/OFF (DX27S)
- * PROGRAM CHANGE (VOICE NUMBER) DATA

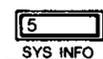
Data not received when this function is OFF include:

- * All of the above
- * PORTAMENTO TIME

NOTE:

The above MIDI data is generally common to all keyboards and equipment compatible with the MIDI system. Due to differences in the features provided by some manufacturers, however, complete compatibility can not be guaranteed.

5: SYS INFO



This function turns the transmission and reception of MIDI SYSTEM EXCLUSIVE INFORMATION data ON or OFF. The -1/+1 buttons are used to turn this function ON or OFF. When this function is ON, voice parameter changes made in the DX27/27S's EDIT or FUNCTION modes are transmitted in real time.

If the SYS INFO button is pressed again, the "Midi Transmit?" display will appear. If the YES button is then pressed, then the DX27/27S will perform a bulk dump of all voice data—INTERNAL voices 1 through 24. Voices 25—32 will be dumped as INIT VOICE parameters.

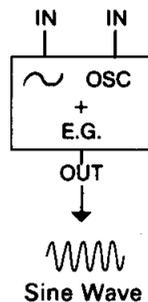
CHAPTER IV: VOICE PROGRAMMING

1. The Basics of FM Synthesis

Before you actually begin programming or editing your own voices, a basic understanding of how digital FM synthesis works will be necessary. In the following explanation, you will learn how the DX27/27S's FM voice generator produces complex voices. This information will help you to understand the process and make it easier for you to create and edit your own voices.

OPERATORS

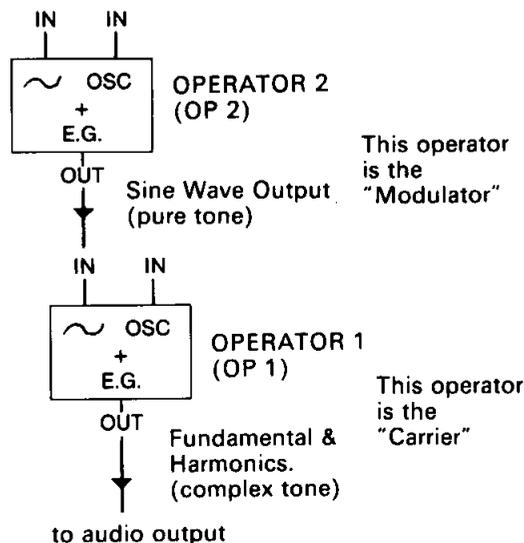
The Yamaha DX series FM digital synthesizers use pure sine waves that interact to create the full harmonic spectrum for any voice. Each digital sine wave oscillator is combined with its own envelope generator to form an "operator."



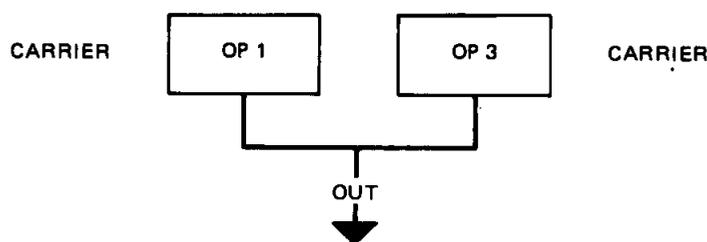
Note that the operator's oscillator has two inputs: one for the oscillator pitch data, and one for modulation data.

CARRIERS AND MODULATORS

The DX27/27S voice generator has 4 operators. When the output of one operator is fed to the modulation input of a second operator, (i.e. the first operator modulates the second) a whole spectrum of harmonics is created that can form an incredibly diverse range of complex waveforms (including the more conventional triangle, sawtooth, and square waveforms). All this from just two operators!



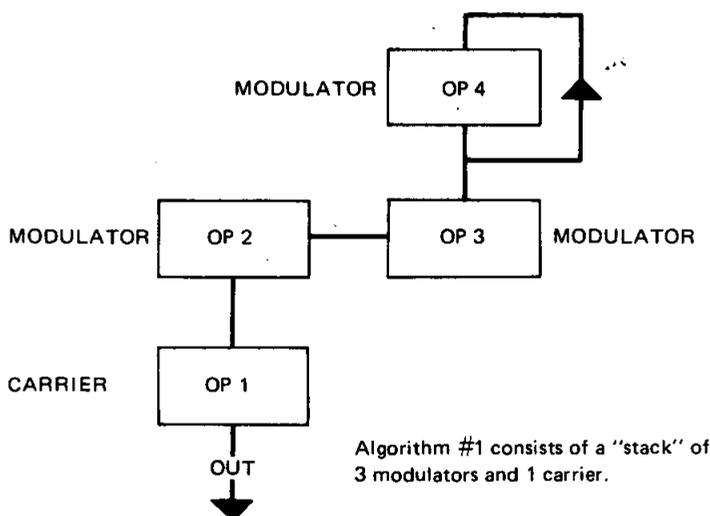
Operators do not have to be connected "vertically" in a modulator-carrier relationship, as shown above. The outputs of two operators can also be mixed—just as the stops in an organ are mixed. In this case the sounds are simply added together with no modulation effect.



ALGORITHMS

We have seen two different ways that two operators may be combined. The DX27/27S uses four operators, offering many potential connection possibilities. These different configurations of operator relationships are called "algorithms," and the DX27/27S offers 8 algorithm choices. These are all printed on top of the DX27/27S panel. In the algorithm diagrams on the panel, the small boxes numbered 1 through 4 are the operators.

ALGORITHM #1

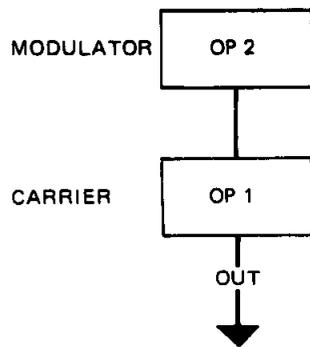


Algorithm #1 consists of a "stack" of 3 modulators and 1 carrier.

HOW ALGORITHMS AFFECT THE SOUND

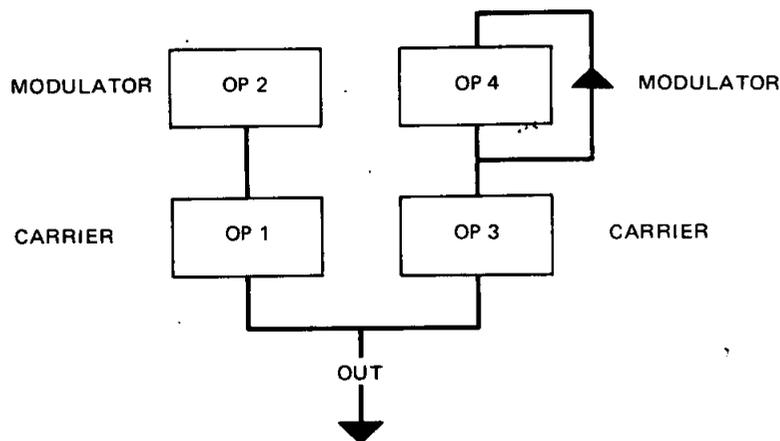
By changing the relative frequencies between operators in a modulator-carrier relationship, you change not only the fundamental pitch of the note, but also the frequencies present in the harmonic structure. Thus, the timbre of the voice can be precisely controlled. In addition, since each operator has its own envelope generator (and a sophisticated one, too!), the harmonic structure of a note can be programmed to vary over time, just as a plucked string changes its overtones as the note decays.

Depending on the selected algorithm, operators can be stacked vertically, connected horizontally, or both. In the vertical arrangement, when the output of one operator is connected to the input of another the result is modulation. By convention, the operator at the bottom of a stack of operators is known as a "carrier." All operators in the same stack above the carrier are "modulators." By increasing the output level of one or more modulators feeding a carrier, the number of harmonics in the resultant sound is increased (its "bandwidth" is increased), making it more brilliant.



Most algorithms have multiple modulators and carriers. In one algorithm a given operator may be a carrier, while in the next it might function as a modulator—the only difference being how it is connected. In algorithm number 5, for example, there are two vertical stacks of two operators, and the outputs of the carriers in these stacks are connected in parallel (horizontally). Algorithm 5 has an equal number of modulators and carriers—two modulators and two carriers.

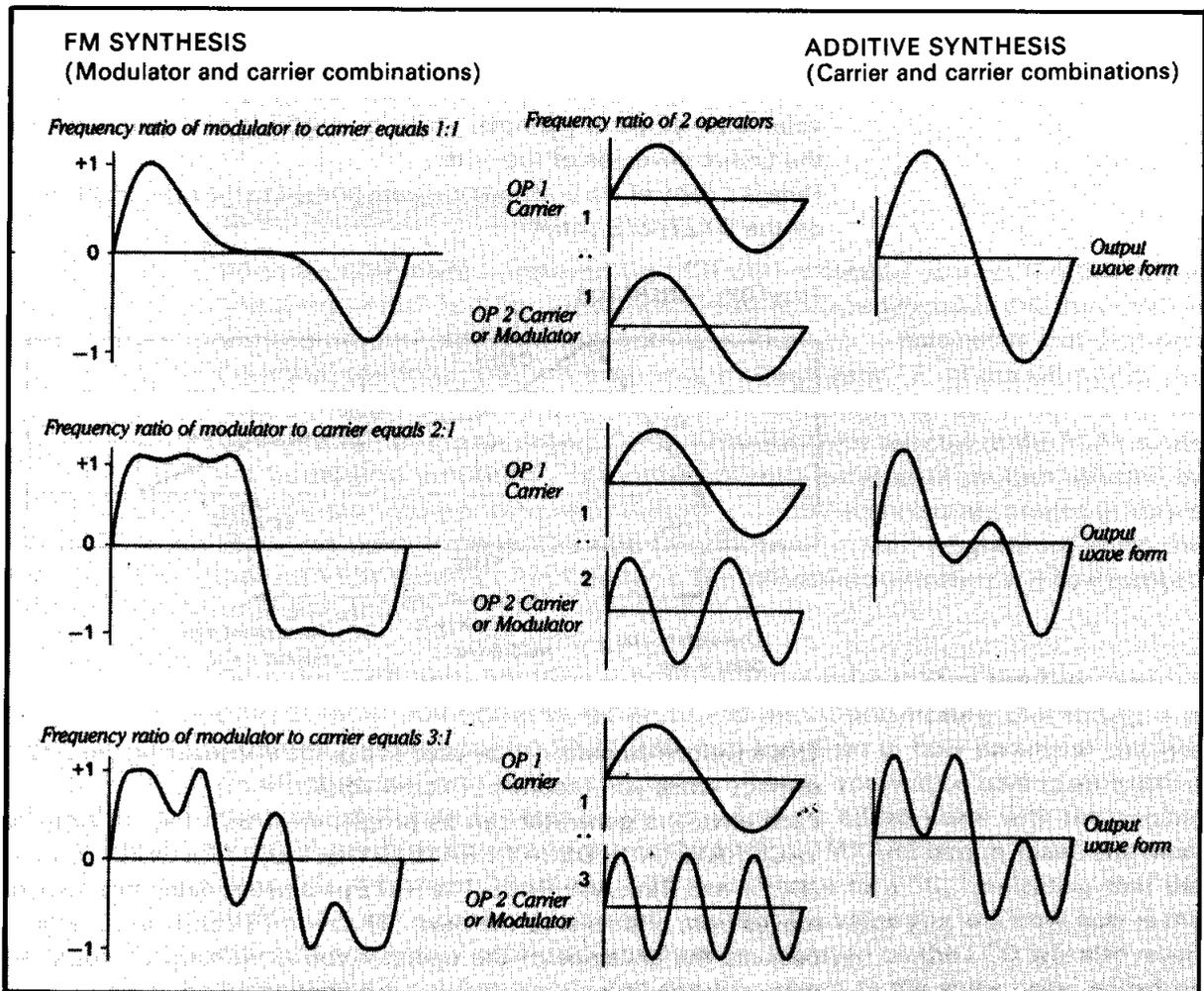
ALGORITHM #5



On the other hand, all operators in algorithm 8 function as carriers. Note that no modulation can occur in this algorithm (except for the feedback loop on operator 4—we'll discuss that later). But algorithm 8 is ideal for creating rich organ voices—think of the operators as different organ "stops," which can be mixed together as desired.

The algorithm alone, however, does not determine the actual sound of the voice. The vital characteristics of the voice you create depend mainly on the frequencies and levels you program into each operator. The 8 algorithms provided in the DX27/27S were specially selected because they offer the broadest range of voice programming possibilities.

The results of using different frequency ratios, as well as different algorithms, are shown graphically in the following illustration. In the left column, the waveforms are created by 1:1, 2:1 and 3:1 ratios between one modulator and one carrier. In the right column, the waveforms are created from the same three ratios, but the two operators are both being used as carriers (connected horizontally, this is known as additive synthesis).



Still more variations can be achieved by changing the relative output levels between operators; the greater the level of the modulating operator, the more harmonics are present.

FEEDBACK

Note that every algorithm has one operator with a "feedback loop"—represented by a line from the output of the operator which feeds back to the input of the same operator. In effect, a feedback loop means that the operator is modulating itself. While every algorithm has one feedback loop, feedback is not necessarily used in every voice. One of the DX27/27S editing functions permits the feedback level to be set from 0 (no feedback) to 7 (maximum feedback).

ENVELOPE GENERATORS

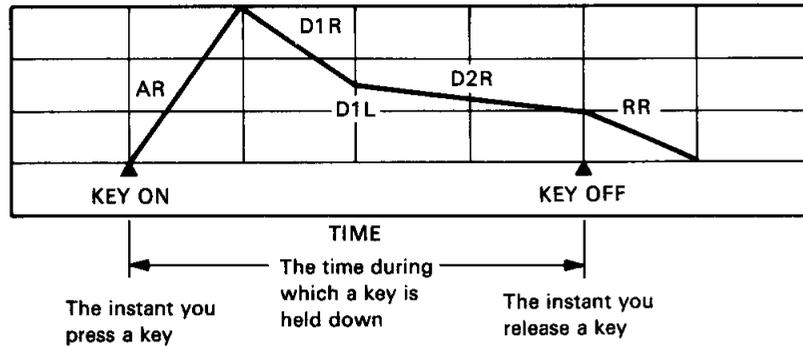
Consider what happens when you play a note on an acoustic instrument. The level of the sound initially goes up to some value, then eventually falls to nothing, following a pattern that is characteristic of the particular instrument played. For example, a low note on a pipe organ starts slowly when you press a key, because it takes a while for the large column of air within the pipe to build up to maximum oscillation level, and takes a while to die down once the key is released. A note played on a wood block, on the other hand, starts quickly as the mallet strikes the block, and stops quickly as the block stops resonating. The characteristic volume pattern of any note played on any instrument is known as its "volume envelope." Most acoustic instruments also have a "timbre envelope," in which the harmonic content of the note changes (the timbre changes) from the time the note is first

played to the time it decays:

Each of the 4 operators available in the DX27/27S can be programmed with its own envelope. The envelope of a carrier will generally contribute to the overall volume envelope of the note, while an envelope of a modulator will contribute to the timbre envelope of the note.

Here is a copy of the envelope diagram printed to the right of the algorithm diagrams on the DX27/27S panel.

ENVELOPE GENERATOR



This envelope diagram can be used as a guide in visualizing the DX27/27S envelope settings while you program or edit a voice.

Each envelope generator can be programmed with five different parameters: ATTACK RATE (AR), DECAY 1 RATE (D1R), DECAY 1 LEVEL (D1L), DECAY 2 RATE (D2R), and RELEASE RATE. The RATE parameters determine how fast the envelope moves from one level to the next. The term LEVEL is used rather than "volume" because the envelope of the operator you're working on could affect volume or timbre, depending on whether it is a carrier or a modulator.

Any note begins at zero level when you press a key, then begins to approach maximum EG level at a rate determined by the AR (Attack Rate) setting. The envelope may reach maximum level instantly, or it may take over 9 seconds depending on the setting of AR.

When the envelope reaches maximum level, it immediately begins moving towards the next level in the envelope—D1L (Decay 1 Level)—at a speed determined by the setting of D1R (Decay 1 Rate).

The change from maximum EG level to D1L can be either a decrease in level or a sustain at maximum level, depending on the values you choose for D1L.

After reaching D1L, the envelope then begins to decay toward zero level at a speed determined by the setting of the D2R (Delay 2 Rate) parameter. If D2R is set to 0 (no decay), however, the note will be sustained at D1L for as long as you hold the key. Now, when you release the key you have been holding, the envelope will immediately begin to decay toward 0 level at a speed determined by RR (Release Rate). In fact, at whatever point in the envelope you release the key, the envelope will immediately begin moving toward 0 level at the set Release Rate. AR, D1R, and D2R settings of 0 produce sustain at initial level, while an RR setting of 0 produces a slow decay.

2. The EDIT and COMPARE Modes

To actually program or edit a voice, you need to enter the EDIT mode. This is done by pressing the EDIT/COMPARE button.

COMPARE



EDIT



When the EDIT mode is activated, the LCD will indicate the operator ON/OFF status (the group of four 1s or 0s), the currently selected voice parameter, and the currently selected operator. The latter in the series applies only to parameters that deal with individual operators. You will note, also, a capital letter "E" at the left side of the LCD. This indicates that you are in the EDIT mode, but that the voice has not yet been altered, i.e., it is an unedited voice. The last voice selected in the PLAY mode will be selected for editing. The individual voice parameters are then selected by pressing the corresponding voice buttons—all edit parameters are printed in purple above the voice buttons. The selected parameter is then programmed using the DATA ENTRY slider or -1/+1 buttons. The individual parameters will be described in detail below.

Once the EDIT mode has been called and a parameter change has been made, a small letter "e" will appear at the left side of the LCD, indicating that editing is in progress. You can play the DX27/27S keys and listen to how parameter changes are affecting the voice as you edit. In many cases, you will be editing an existing voice and will want to compare the sound of the edited voice with the original voice. This is done simply by pressing the EDIT/COMPARE button again. The small letter "e" at the left side of the LCD will change to a "C," indicating that the COMPARE mode has been activated, and that the voice you will now hear is the original voice before editing (the parameters displayed on the LCD will also revert to those of the original voice). You can then return to the voice being edited by pressing the EDIT/COMPARE button again. This can be repeated as many times as needed during the editing process. The COMPARE mode can be entered from the EDIT or FUNCTION modes after at least one data change has been made to the original voice.

The EDIT/COMPARE mode can be exited by entering the FUNCTION mode, or by pressing INTERNAL PLAY and selecting another voice. Please note that if you exit the EDIT COMPARE mode and then select a new voice, ANY DATA YOU HAVE EDITED WILL BE ERASED!!! This is because all editing is performed in a special edit buffer memory which is the same memory that a voice is placed when its button is pressed. Note that the presence of a small letter "p" at the left side of the LCD means that the edited voice has not been stored and will be erased if you select a new voice. To save edited data, you must use the STORE function to save the new data in one of the DX27/27S's 24 INTERNAL voice memories. The STORE function will be discussed in this chapter. If you do make a mistake and lose the edited data, the DX27/27S has been provided with a special temporary buffer memory from which the lost data can be recalled (assuming only one error has been made) using the RECALL EDIT function. The RECALL EDIT function was discussed in *CHAPTER III: THE FUNCTION MODE*, under section 5: Memory Management Functions.

3. The Voice Parameters

The following is a brief description of each available voice parameter, how it is programmed, and its effect. These parameters are selected by pressing the appropriately labelled (purple labels indicate voice parameters) button while the DX27/27S is in the EDIT mode.

PITCH B MODE: OPERATOR SELECT

OPERATOR
SELECT

MODE SET

This switch (located immediately above the -1 DATA ENTRY button) selects the operator to be worked on. Only one operator can be selected at a time. Only the parameters for the selected operator will be displayed in the LCD panel.

In the EDIT mode, the currently selected operator number is displayed on the right side of the LCD (for example, "OP3"). This only applies to parameters which can be programmed for each individual operator. However, when parameters that affect all operators simultaneously are being edited (the LFO WAVE, SPEED and DELAY parameters, for example), the current operator display will disappear from the LCD and individual operators cannot be selected.

BANK A—D: OPERATOR/AMS "ON-OFF"

OPERATOR/AMS ON-OFF		OPERATOR/AMS ON-OFF	
1	2	3	4
			
101 ~ 124	201 ~ 224	301 ~ 324	401 ~ 424
PRESET SEARCH		PRESET SEARCH	

Individually turns operators 1 through 4 ON or OFF. In many cases, a voice will not require all operators in an algorithm. Operators that are not needed should be turned OFF while editing. Also, during the voice creation process, it is a good idea to start with all the operators OFF and then turn them ON one at a time as you program and add them to the algorithm. The four digits immediately preceding the algorithm number on the LCD display represent the four operators, 1 through 4, in order from left to right. When an operator is ON, a "1" appears in the corresponding position, and when an operator is OFF, a "0" appears in the corresponding position. Each press of the BANK A through D buttons alternately turns the corresponding operator ON and OFF.

When the AMPLITUDE MODULATION SENSITIVITY parameter is selected (10), these buttons are used to determine to which operators the sensitivity setting will apply.

When the EG COPY function is in use (see page 37), these buttons are used to select the operator to which the data from the currently selected operator will be copied.

1: ALGORITHM

ALGORITHM


Permits selection of any of the 8 available algorithms. The desired algorithm number is selected by using either the DATA ENTRY slider, -1/+1 buttons, or the parameter button.



2: FEEDBACK

FEEDBACK

Feedback can be applied to one operator in each algorithm. Pressing this button permits setting the amount (level) of feedback which will be applied.

The feedback level range is from 0 to 7. At 0, feedback is OFF, and at 7, maximum the feedback at maximum.

Data is entered with the DATA ENTRY slider or buttons.

e1111 FBL=4

The LFO

"LFO" stands for Low Frequency Oscillator. This oscillator is used to apply modulation effects such as tremolo or vibrato to the DX27/27S voices. By setting the LFO WAVE, SPEED, and SYNC parameters, you determine the effect that will be applied to the currently selected voice when the Modulation Wheel or Breath Controller is operated. The effect can also be applied without using the Wheel or Breath Controller by adjusting the AMD and PMD parameters. The LFO parameters work together with the MODULATION SENSITIVITY (9 and 10) parameters, and these must be set carefully to achieve the desired effect.

3: LFO WAVE

LFO
WAVE

This lets you select the low frequency oscillator waveform. The available waveforms are SAW UP (a rising sawtooth waveform), SQUARE, TRIANGLE, and S/HOLD (sample and hold). When used in conjunction with the LFO SPEED, DELAY, LFO PMD, and LFO AMD, a vast range of phase shifting and flanging-type effects can be obtained. Depending upon the depth of your individual settings for any particular voice, these effects could range from subtle, sympathetic coloration of a "piano" voice, or an extremely broad low-frequency sweep for a "pipe organ".



These waveforms are selected using the DATA ENTRY slider or buttons.

e1111 LV=saw up

e1111 LV=square

e1111 LV=triangl

e1111 LV=S/hold

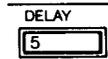
4: LFO SPEED

SPEED

This sets the speed of the low frequency oscillator. The data range is from 0 to 99. 0 corresponds to the slowest LFO speed (0.0008 Hz), and 99 corresponds to the fastest LFO speed (55 Hz).

e1111 LFS=20

5: LFO DELAY

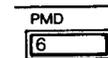


The DELAY button is used to set a delay from 0 to approximately 10.7 seconds before the LFO modulation effect begins after a key is played. This is useful for simulating brass instruments, human voice, etc., in which a vibrato effect grows gradually after a note is played.

The data range is from 0 to 99. At 0 there is no delay. At a setting of 99, the delay will be approximately 10.7 seconds; the effect slowly increases over a period of 10.7 seconds. With longer delay settings, the modulation effect grows gradually for a remarkably natural sound.



6: LFO PMD

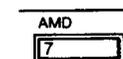


This parameter sets the depth of pitch variation produced by the LFO modulation for all operators. This function is independent from the pitch modulation produced by the Modulation Wheel and Breath Controller, and is always ON once it is set.

The data range is from 0 to 99. At 0, the pitch modulation is OFF. At a setting of 99, the LFO is set for the greatest pitch variation, depending on the PITCH MODULATION SENSITIVITY setting, described below (9). When the PITCH MODULATION SENSITIVITY parameter is set to maximum (7), the maximum pitch variation (PM DEPTH = 99) will be ± 800 cents.

Even if this parameter is set to 0, pitch modulation can still be applied by the Modulation Wheel or Breath Controller.

7: LFO AMD



This parameter sets the depth of amplitude variation (tremolo or wow) produced by the LFO modulation for all operators. This function is independent from the amplitude modulation produced by the Modulation Wheel or Breath Controller, and is always ON once it is set.

The data range is from 0 to 99. At 0, the amplitude modulation is OFF, and at a setting of 99, the LFO is set for the greatest amplitude variation, depending on the AMPLITUDE MODULATION SENSITIVITY setting (10). When the AMPLITUDE MODULATION SENSITIVITY parameter is set to maximum (3), the maximum amplitude variation (AM DEPTH = 99) will be 96 dB peak-to-peak.

Even if this parameter is set to 0, amplitude modulation can still be applied by the Modulation Wheel and Breath Controller.



8: LFO SYNC

SYNC
8

The beginning of the LFO cycle is normally synchronized with key-on timing. This parameter lets you turn this synchronization ON or OFF. All operators are affected simultaneously.

When this parameter is ON, the LFO cycle will always begin from the peak of a positive half-cycle (90 degrees phase angle) when a key is played. This produces a clear, consistent attack on all notes.

When the LFO KEY SYNC is OFF, the LFO cycle starts from a random point when a key is played. This is an ideal setting when the LFO is being used to create natural-sounding chorus or phasing effects.

9: PITCH MODULATION SENSITIVITY

MODULATION
PITCH
9

This parameter sets the sensitivity of all operators to the pitch modulation applied by the LFO PMD parameter (above), or by the Modulation Wheel or Breath Controller.

The data range is from 0 to 7. At 0, no pitch modulation can be applied, and at 7, the maximum pitch modulation can be achieved. When the LFO PMD (above) is set at 99, a setting of 7 produces a ± 800 cents pitch variation.

01111 PMS=8

10: AMPLITUDE MODULATION SENSITIVITY

SENSITIVITY
AMPLITUDE
10

This sets the operator's sensitivity to LFO effects applied by the LFO PMD or AMD functions, or by the Modulation Wheel or Breath Controller.

Applying the LFO modulation to a carrier operator will result in tremolo, and applying it to a modulator operator will result in a periodic variation in timbre (similar to wah effects).

The data range is from 0 to 3. At 0, the amplitude modulation sensitivity is OFF and no LFO effects can be applied to the selected operators. A setting of 3 will produce the maximum sensitivity and therefore will give the maximum effect depth.

The operators to which the modulation sensitivity is to be applied are selected by using the BANK A through BANK D buttons. The four digits—1 or 0—at the right side of the LCD correspond to operators 1 through 4. When an operator is turned ON (i.e. able to receive amplitude modulation), the corresponding digit will be a "1." When OFF, the corresponding digit will be a "0." The operators are turned ON or OFF alternately each time the corresponding OPERATOR/AMS ON-OFF button is pressed.

e1111 AMS=3 0000

11: EG BIAS SENSITIVITY

EG BIAS
11

This sets the operator's sensitivity to the EG BIAS effects applied by the Breath Controller. EG bias changes the overall output level from the operator. The harder you blow into the Breath Controller, the higher the maximum envelope level. When EG BIAS is applied to a carrier operator by the Breath Controller, the result is volume (expression) control. When applied a modulator, the result is brilliance control. The data range is from 0 to 7. At 0, the EG BIAS sensitivity is OFF and no EG BIAS effects can be applied to the selected operators. A setting of 7 produces the maximum sensitivity and therefore the maximum effect depth.

EG BIAS = 7 OP3

12: KEY VELOCITY

KEY VELOCITY
12

While the DX27/27S has no key velocity sensitivity of its own, its voice generators will accept key velocity data from other MIDI equipment (like a MIDI controller keyboard, for example). This function determines the sensitivity of each operator to keyboard velocity sensitivity data sent from external MIDI equipment to the DX27/27S MIDI IN terminal (key velocity sensitivity = the harder you play a key, the louder the note. Timbre variations are produced when key velocity sensitivity is applied to a modulator).

The data range is from 0 to 7. At 0, key velocity sensitivity for the selected operator is OFF. A setting of 7 will produce the highest sensitivity, and therefore the greatest effect. If the KEY VELOCITY is set to a value other than 0, the volume heard when DX27/27S keys are played will decrease.

13: FREQUENCY RATIO

OSCILLATOR
FREQ RATIO
13
POLY MONO

These parameters determine the actual frequency of each operator. For operators which function as carriers, this determines the actual pitch of the sound produced. For operators functioning as modulators, this determines the harmonic spectrum of the sound produced.

Each operator can be set to any of the following 64 different frequency ratios:

DX27/27S OPERATOR FREQUENCY RATIOS

0.50	0.71	0.78	0.87	1.00	1.41
1.57	1.73	2.00	2.82	3.00	3.14
3.46	4.00	4.24	4.71	5.00	5.19
5.65	6.00	6.28	6.92	7.00	7.07
7.85	8.00	8.48	8.65	9.00	9.42
9.89	10.00	10.38	10.99	11.00	11.30
12.00	12.11	12.56	12.72	13.00	13.84
14.00	14.10	14.13	15.00	15.55	15.57
15.70	16.96	17.27	17.30	18.37	18.84

19.03	19.78	20.41	20.76	21.20	21.98
22.49	23.55	24.22	25.95		

These frequency ratios have been carefully chosen as the most useful for voice programming. A ratio of 1.00 sets the selected operator to standard pitch—a pitch of 440 Hz will be produced when the A3 (A above middle C) key is played. A ratio of 0.50 will produce a pitch one octave lower, and a ratio of 2.00 will produce a pitch one octave higher than standard pitch, and so on. The fractional ratios (1.73, for example) produce extremely complex waveforms when combined with operators set to other ratios, permitting the creation of an unlimited variety of sound effects including extremely realistic bells, explosions, etc. Even ratios are useful for creating musical instrument sounds. It is possible to use a modulator set to a fractional ratio at a low operator level with even-ratio operators to add bite to a string sound and many other effects.

The standard DX27/27S keyboard pitch is 8'; therefore, in terms of footage: 0.50 = 16', 1.00 = 8', and 2.00 = 4'.

14: DETUNE

DETUNE
14

This parameter lets you slightly detune individual operators, making it possible to create richer, fuller voice effects. If DETUNE is applied to carriers, the result is a thick, multi-instrument effect. Applied to modulators, the result is a slight periodic variation in timbre similar to a phase shift effect.

The data range is from -3 to +3, for a maximum detuning range of +2.6 cents. At 0, no detune effect is produced.

e1111 DET=-3 OP3

15 - 19: ENVELOPE GENERATOR, AR, D1R, D1L, D2R, RR

ENVELOPE GENERATOR

AR D1R D1L D2R RR
15 15 17 16 15

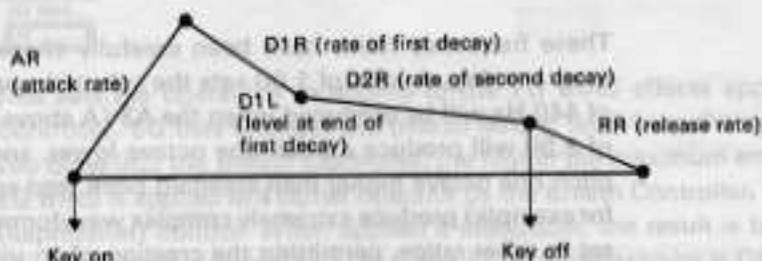
These buttons select the specific envelope generator parameters to be worked on: ATTACK RATE, DECAY 1 RATE, DECAY 1 LEVEL, DECAY 2 RATE, and RELEASE RATE.

The data range for the AR, D1R, and D2R parameters is 0 to 31, with 31 being the fastest rate (instantaneous) and 0 the slowest (i. e. no change). The RR parameter has a data range of 0 to 15, with 15 being the fastest release and 0 being the slowest.

e1111 AR=31 OP3

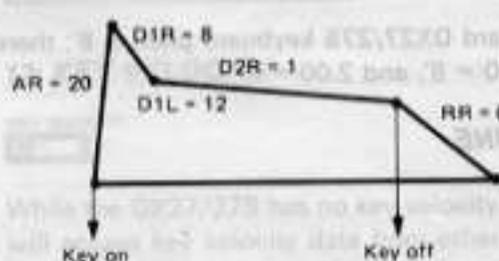
The following EG curve shows the relationship between the RATE and LEVEL parameters.

BASIC EG CURVE

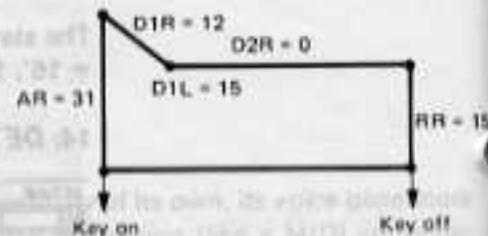


The following EG curves show the parameters for some common instruments.

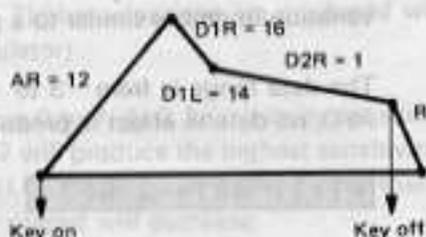
PIANO E.G. CURVE



ORGAN E.G. CURVE



BRASS E.G. CURVE



20: OPERATOR OUT LEVEL

OPERATOR
OUT LEVEL
[00]

This parameter is used for setting the output level of the selected operator. The data range is from 0 to 99. At 0, the operator is OFF. At 99, the selected operator is set for the maximum output level.

Varying the output level of an operator functioning as a carrier will result in a change of the overall level of the sound contributed to the voice by that operator. Varying the output level of an operator functioning as a modulator results in a change of the harmonic spectrum produced by the carrier, thereby changing the timbre of the sound.

Data is entered using the DATA ENTRY slider or buttons.

e1111 OUT=99 OP3

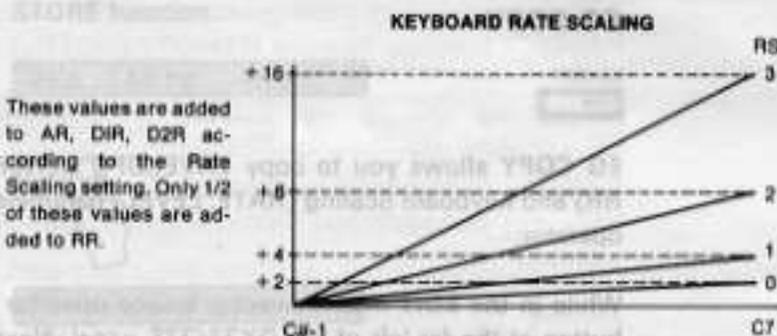
21: RATE SCALING

KEYBOARD
RATE
[01]

This parameter makes it possible to gradually shorten the overall envelope length (increase EG rate) as the notes get higher. This is particularly useful for simulating the sound of stringed instruments (such as a piano or guitar) in which the envelope of the higher notes is noticeably shorter than the lower notes.

e1111 RS= 3 OP3

The data range is from 0 to 3. At 0, RATE SCALING is OFF, and at 3 the greatest variation in envelope length is produced.



22: LEVEL SCALING

SCALING
LEVEL
22

This parameter produces a gradual decrease in note output level as the notes get higher. Many acoustic instruments exhibit a gradual decrease in level when playing higher notes. This function can be used to create a natural overall keyboard response for any particular voice.

The data range is from 0 to 99. At 0, no level scaling is applied. At 99, the deepest keyboard level scaling effect is produced, and the highest note on the keyboard may be almost inaudible. Set this parameter for the most natural overall balance for each voice.

23: TRANSPOSE

TRANSPOSE
LEVEL
23

This function is used to transpose the pitch of the entire DX27/27S keyboard up or down two octaves in semitone steps.

The data range is from C1 to C5 (C3 is middle C, C2 is one octave lower than middle C, C4 is one octave higher than middle C, etc.). Immediately after this function is called, the desired new key can be selected by simply pressing any note on the keyboard between C1 and C5 (within a plus or minus two-octave range of middle C). The keyboard's C3 key then assumes the pitch of the key played, and all other keys are adjusted automatically. Pressing any key higher than C5 on the keyboard (which is not possible on the DX27/27S, but might be possible on an external MIDI keyboard) will result in a transposition to C5. This method of data entry can only be used immediately after the TRANSPOSE function is called. Further alterations may be made using the DATA ENTRY control or -1/+1 switches.

24: CHORUS (DX27S only)

CHORUS
24

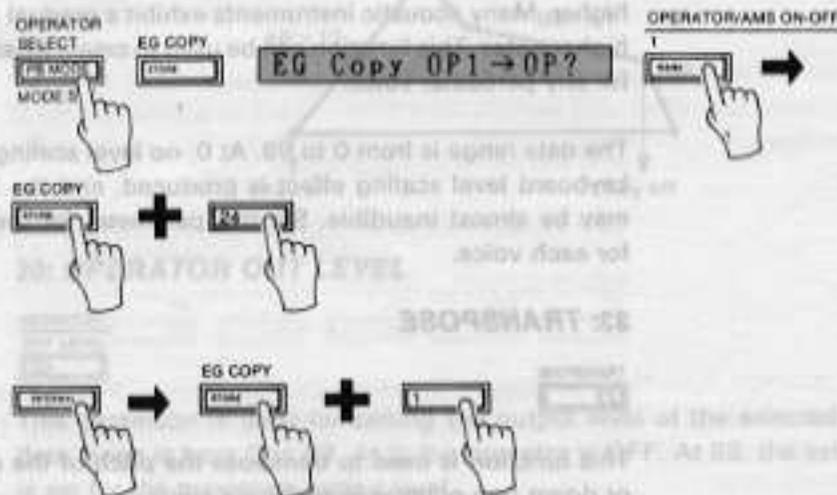
This parameter turns the DX27S's vibrant stereo chorus effect ON or OFF for the selected voice. Note that the ON/OFF status of the chorus effect can be independently programmed for each voice. Since this is a true stereo effect, either the DX27S's internal stereo amplifier and speakers or an external stereo sound system should be used to get the full impact of the chorus sound.

EG COPY

EG COPY
STORE

EG COPY allows you to copy ENVELOPE GENERATOR (AR, D1R, D1L, D2R, RR) and Keyboard Scaling (RATE, LEVEL) parameters from one operator to another operator.

While in the EDIT mode, select a source operator with the OPERATOR SELECT button at the far left of the DX27/27S panel. Next, press the EG COPY function button (this is the same as the STORE button). The LCD will respond with "EG Copy OP1→OP?" You may then select a destination operator with the OPERATOR/AMS ON-OFF buttons. While holding down the EG COPY button, select a destination. Release, and repeat for any other operator destination you wish to copy to.



4. Storing Voice Data

After you have created or edited a voice and have decided that you want to save it for future use, you should STORE the new voice data in one of the 24 INTERNAL memories by using the STORE function. You should do this BEFORE you press any of the voice buttons after leaving the EDIT or FUNCTION modes, or you will lose the new voice data you had in the edit buffer. For this reason, it is a good idea to have a free memory location ready before you begin editing.

If you are editing and storing a voice to INTERNAL memory that was originally selected from PRESET memory, you can still recall the original PRESET memory voice at any time (PRESET memory will never change).

NOTE:

If the INTERNAL memory contains your own original voices, make sure that any voices you want to keep have been saved to cassette tape, so that they can be recalled later.

To STORE a newly edited voice, first exit the EDIT mode by pressing the PLAY mode button. Then, hold down the STORE button (this is the same as the EG COPY button) and press the voice button to which you want to save the edited voice data. The MEMORY PROTECT function must be OFF before attempting to use the STORE function.

Mem Store →?



P1 Mono Sax

5. Two Approaches to Creating Your Own Voices

There are two basic approaches that you can take when programming voices on the DX27/27S. First, you can run through all the existing voices, choose one that is close to the sound you wish to create, and then edit that voice to create your own. Second, you can "initialize" the voice edit buffer (see CHAPTER III: 5. MEMORY MANAGEMENT, 7. The Initialize Voice Function), setting all parameters to their initial values, and begin programming your voice from scratch.

The first method, editing an existing voice, is generally a much more efficient approach. If, however, you are looking for a unique voice that is totally unlike any of the available presets, it is probably best to initialize and start from scratch.

If you choose to program a voice from scratch, you'll need to have a clear memory location (or one containing a voice that you either don't want or have already backed up on cassette tape) so that when you've completed programming the voice, you can save it. Since all editing is done in the separate voice edit buffer, nothing is erased while you are actually programming the voice. But when you save the new voice, whatever was in that memory location will be erased and replaced by the new data.

CHAPTER V: VOICE PROGRAMMING EXAMPLE

In this section, we'll go through the steps in creating a fairly percussive electric piano voice from scratch. This simple example should help you understand the programming process.

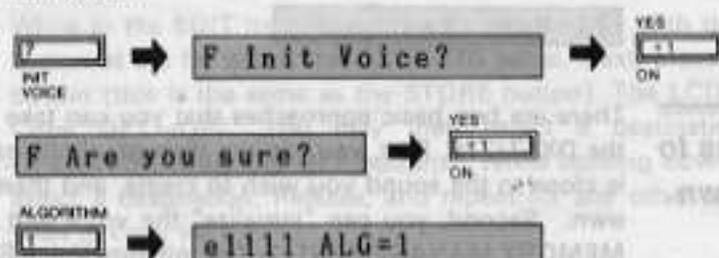
STEP 1:

Initialize a Voice

Enter the FUNCTION mode (press the FUNCTION button) and select the MEMORY PROTECT function. Turn the MEMORY PROTECT OFF.



Select the INIT VOICE function and press the YES button twice. This initializes the voice and automatically enters the EDIT mode. Select the ALGORITHM select parameter.



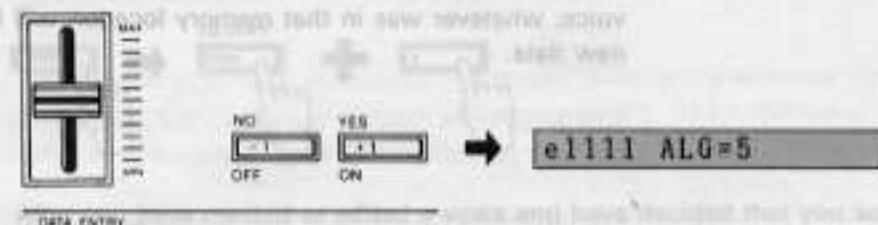
If you play a note now, you will hear a sine wave.

STEP 2:

Selecting the Algorithm

In this voice there are two distinct sound components: the main piano decay sound and a percussive attack "ping." For this purpose, we'll use algorithm 5 which has two separate vertical "stacks" of two operators each.

The ALGORITHM parameter is already selected, so choose algorithm 5 by using the DATA ENTRY controls.



STEP 3:

Turn Operators 3 and 4 OFF

We'll start by programming the main piano sound using the left operator stack in algorithm 5 operators 1 and 2. Turn operators 3 and 4 OFF using the corresponding OPERATOR/AMS ON-OFF buttons.

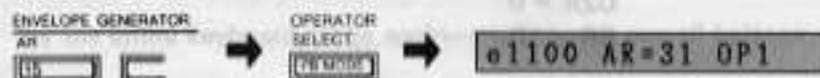


Since the voice has been initialized, the output level of operator 1 will be set at 90 and operator 2 at 0, so at the moment we can only hear the sound from operator 1.

STEP 4:

Set the OP1 (carrier) EG

Select the ENVELOPE GENERATOR AR parameter, and select operator 1 by pressing the OPERATOR SELECT button.



We want an instantaneous attack, so that AR should be set at 31. Select the D1R parameter and set it to 10 for a relatively slow initial decay.

Select the D1L parameter and set to 10.

Select the D2R parameter and set to 8.

Select the RR parameter and set to 8.

Now play a note and listen to the volume envelope we've created. This is the basic shape of the electric piano voice.

STEP 5:

Copy OP1 (carrier) EG Parameters to OP2 (modulator)

Hold down the EG COPY button and press the OPERATOR/AMS ON-OFF 2 button.



The EG parameters you just set for operator 1 have now been copied to operator 2. You can check this by selecting operator 2 (press OPERATOR SELECT) and looking at the EG parameters (AR- RR).

STEP 6:

Set the OP1 and OP2 Output Levels

In this step, we'll create the basic timbre of our piano voice.

First, select OP1, select the OPERATOR OUTPUT LEVEL parameter and set it to 99.

e1100 OUT=99 OP1

Next, select OP2 and set its output level to 66.

e1100 OUT=66 OP2

Play a key and note that we no longer have a simple sine wave. By increasing the output level of OP2 we are modulating the carrier, OP1, thereby creating a more complex waveform. In this case, the frequency ratios of OP1 and OP2 are left at their initialized values of 1.00, since this is the basic timbre we want for this voice.

STEP 7:

Turn OFF OP1 and OP2, Turn ON OP3 and OP4

Now that we've created the basis for our piano voice, turn OP1 and OP2 OFF so that we can concentrate on creating the attack sound using the remaining operator stack (OP3 and OP4). Turn OP3 and OP4 ON.

e0011 OUT=0 OP3

STEP 8:**Set the OP3 (carrier) EG**

Before we actually set the OP3 EG parameters, select OP3 using the OPERATOR SELECT button, call the OPERATOR OUTPUT LEVEL parameter and set it to 99. Now enter the following EG parameters:

AR = 31
D1R = 13
D1L = 0
D2R = 0
RR = 10

STEP 9:**Copy the OP3 (carrier) EG Parameters to OP4 (modulator)**

Hold down the EG COPY button and press the OPERATOR/AMS ON-OFF 4 button.

EG Copy OP3 → OP4

STEP 10:**Raise the OP4 (modulator) Output Level**

Select OP4, select the OPERATOR OUTPUT LEVEL parameter and set it to 71.

e0011 OUT=71 OP4

STEP 11:**Set the OP4 Frequency Ratio**

To get a metallic attack "ping," we'll set the OP4 output level frequency ratio to 7.00. With OP4 selected, press the OSCILLATOR FREQ RATIO button and set to 7.00.



DATA ENTRY



e0011 F=7.00 OP4

Play a note and listen to the attack sound.

STEP 12:**Combine all of the Operators and Balance the Levels**

Turn OP1 and OP2 back on so that we can here the combined sound of the two operator stacks. Play a note. At this point the attack sound is far too loud, so we'll reduce the output level of OP3 to achieve a better balance.

Select OP3, press the OPERATOR OUTPUT LEVEL button, and set to 70.

e1111 OUT=70 OP3

Play a note—our piano voice is improving.

STEP 13:**Set the Feedback Level**

We can enhance the attack sound of the voice by adding just a touch of "bite" by using feedback. Select the FEEDBACK parameter and set it to 5.

e1111 FBL=5

STEP 14:

Set the Keyboard Level Scaling

2 Play a few notes or chords across the range of the keyboard. At this point the upper-range notes are a little too loud and tinny for proper overall keyboard balance. Select the **KEYBOARD LEVEL SCALING PARAMETER**, select **OP1**, and set it to 20. Next, select **OP2** and set it to 30.

e1111 LS=30 OP2

Try the entire keyboard range again—much better overall balance.

STEP 15:

Add Amplitude Modulation to OP2

As a final enhancement to our voice, let's add just a touch of amplitude modulation to **OP2**—the main piano sound modulator. This will create a subtle chorus effect.

Select the **LFO WAVE** parameter, set it to triangle.

Select the **LFO SPEED** parameter, set it to 28.

Select the **AMD (Amplitude Modulation Depth)** parameter, set it to 52.

Select the **MODULATION SENSITIVITY, AMPLITUDE** parameter, set it to 1 for **OP2** only (press the **OPERATOR/AMS ON-OFF** button).

Now try the voice. That's it! Name the new voice, if you like, by entering the **FUNCTION** mode and using the **VOICE NAME** function. The only step that remains is to store our new voice in an **INTERNAL** memory location.

STEP 16:

Store the Completed Voice in INTERNAL Memory

Press the **INTERNAL** button, then **BEFORE DOING ANYTHING ELSE**: hold down the **STORE** button and press the voice selector where you wish to store the new voice.

As a final precaution, go back to the **FUNCTION** mode and turn the **MEMORY PROTECT ON**.

GENERAL SPECIFICATIONS

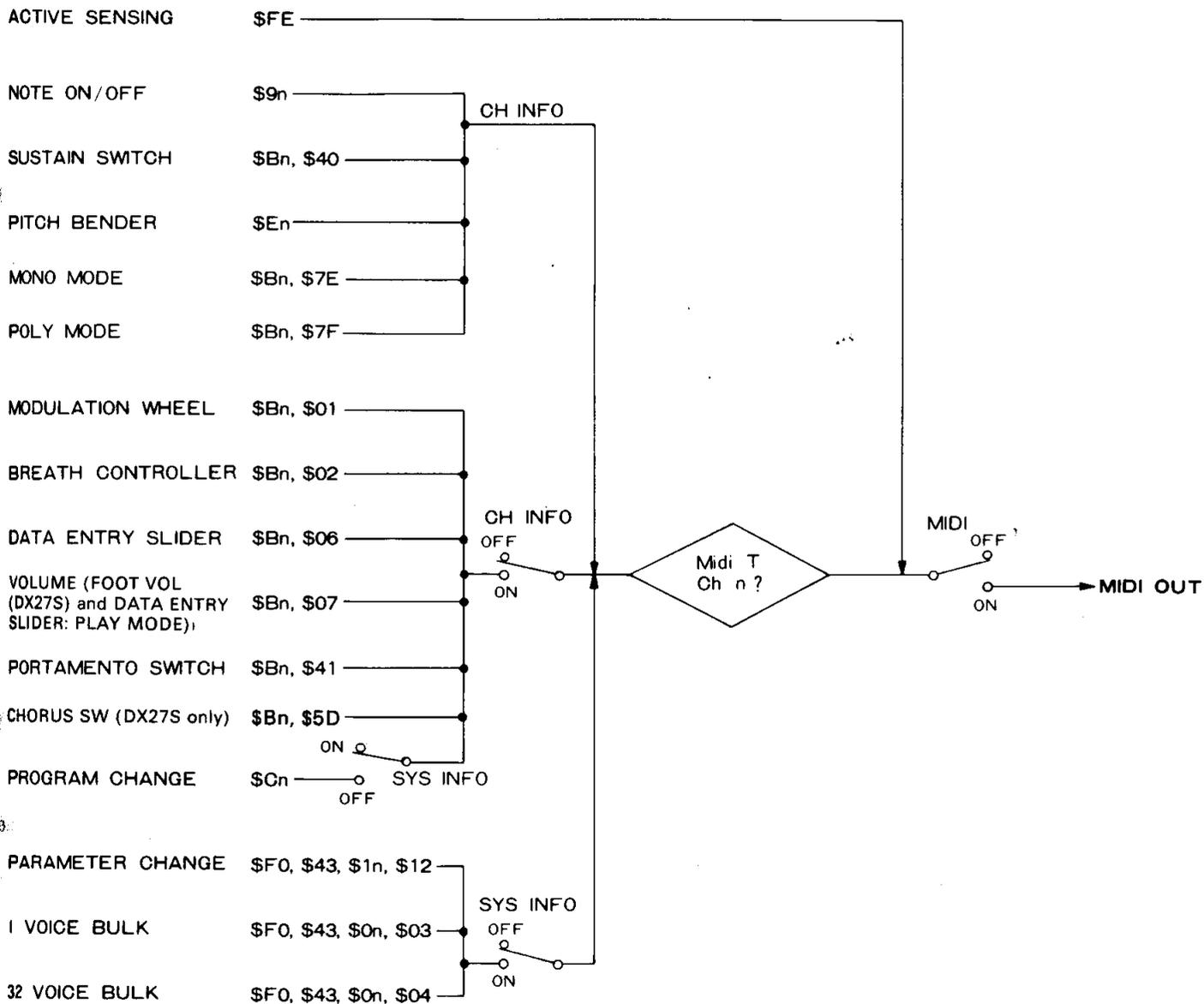
Keyboard	61 keys
Sound Source	FM Tone Generator (4 operators, 8 algorithms)
Simultaneous Note Output	8 notes, reverse priority
Internal Memory	24-voice INTERNAL memory (read/write) 192-voice PRESET memory (read only) 96-voice number bank (read/write)
Effects	PITCH BEND, MODULATION, PORTAMENTO, SUSTAIN, KEY VELOCITY (reception only) CHORUS (DX27S only)
Controls	PITCH BEND WHEEL, MODULATION WHEEL, VOLUME, SPEAKER ON/OFF (DX27S only)
External Control Terminals	BREATH CONTROL, FOOT SWITCH, FOOT CONTROL (DX27S only)
Connecting Terminals	OUTPUT (DX27, rated output level -20dB/output impedance 10kΩ or less), OUTPUT I & II (DX27S, rated output level -20dB/output impedance 10kΩ or less) PHONES DX27..... (rated output level -16dB/output impedance 47Ω or less), DX27S (rated output level -10dB/output impedance 47Ω or less), FOOT SWITCH (PORTAMENTO ON-OFF/SUSTAIN ON-OFF), MIDI IN, MIDI OUT, MIDI THRU, CASSETTE (transmission speed 1,200 baud), BREATH CONTROL, DC IN (DX27 only), FOOT CONTROL (DX27S only)
Amplifier	5W + 5W built-in (DX27S only)
Power Supply	US & Canadian Model: 120V, 60Hz General Model: 220V, 50/60Hz
Dimensions (W x H x D)	
DX27	909(W) x 82(H) x 270(D)mm (35.8" x 3.2" x 10.6")
DX27S	1,091(W) x 82(H) x 270(D)mm (42.9" x 3.2" x 10.6")
Weight	
DX27	7.5kg (16.5lbs)
DX27S	10.5kg (23.1lbs)
Standard Accessories	Music Stand, AC Adapter PA-1210 (DX27 only), Cassette Cable, Explanation Cassette Tape
Optional Accessories	FC-4/FC-5 Foot Switches, BC-1 Breath Controller, FC-7 Foot Controller (DX27S only)

* 0db-0.775Vr.m.s.

* Specifications and appearance are subject to change without notice.

MIDI DATA FORMAT

1. Transmission Conditions



2. Transmission Data

All MIDI data is transmitted when the MIDI ON/OFF function is ON. The MIDI transmission channel is determined by the setting of the MIDI CHANNEL function.

2-1. Channel Information

2-1-1 Channel Voice Message

(1) Key On/Off

Status	1001nnnn(9n)	n=channel no.
Note. no.	0kkkkkkk	k=36(C1) ~ 96(C6)
Velocity	01000000(40)	Key on
	00000000(00)	Key off

(2) Control Change

Status	1011nnnn(Bn)	n=channel no.
Control no.	0ccccccc	
Control code	0vvvvvvv	

a) Transmitted whether MIDI CHANNEL INFO is ON or OFF

Control no.	Control code.
C=64: Sustain sw.	V=0: OFF, 127: ON
C=126: MONO mode	V=1
C=127: POLY mode	V=0

b) Transmitted when MIDI CHANNEL INFO is ON

Control No.	Control code
C=1: Modulation Wheel	V=0 ~ 127
C=2: Breath Control	V=0 ~ 127
C=6: Data Entry slider FOOT VOL (DX27S)	V=0 ~ 127
C=7: Volume (data entry)	V=0 ~ 127
C=65: Portamento sw.	V=0: OFF, 127: ON
C=93: Chorus sw. (DX27S)	V=0: OFF, 127: ON
C=96: Data Entry +1	V=127
C=97: Data Entry -1	V=127

(3) Program Change

Status	1100nnnn(Cn)	n=channel no.
Program no.	0ppppppp	p=0 ~ 23: INTERNAL p=24~119: BANK

This data is transmitted when a voice selector is pressed during the play mode, when MIDI CHANNEL INFO is ON and MIDI SYS INFO is OFF.

(4) Pitch Bend

Status	1110nnnn(En)	n=channel no.
Code (LSB)	0uuuuuuu	
Code (MSB)	0vvvvvvv	

The transmitted data is as follows:

MSB	LSB	
00000000	00000000	Lowest value
01000000	00000000	Center value
01111111	01111110	Highest value

2-2 System Information

2-2-1 System Real-Time Message

Active sensing
Status 11111110(FE)

Transmitted once approximately every 200 milliseconds

2-2-2 System Exclusive Message

Transmitted only when MIDI SYS INFO is ON

(1) Parameter Change

Status 11110000(F0)
ID no. 01000011(43)
Substatus/ch. no. 0001nnnn(1n) n=channel no.
Parameter group no. 00010010(12)
Parameter no. 0ppppppp
Data 0ddddddd
EOX 11110111(F7)

This data is transmitted when voice or function Parameters are changed in the EDIT or FUNCTION modes. The voice parameters transmitted are those given in voice parameter table 5-2, and the function parameters transmitted are shown in function parameter table 5-3.

(2) 1 Voice Bulk Data

Status 11110000(F0)
ID no. 01000011(43)
Substatus/ch. no. 0000nnnn(0n) n=channel no.
Format no. 00000011(03)
Byte count 00000000(00)
Byte count 01011101(5D)
Data 0ddddddd } 93 bytes
0ddddddd }
Checksum 0eeeeeee
EOX 11110111(F7)

The data for one voice is transmitted when a voice selector is pressed in the PLAY mode. Data in the voice edit buffer is transmitted when a format no. f=3 dump request is received. The transmitted data is shown in voice parameter table 5-2. The checksum is the lowest 7 bits of the two's complement sum of all data bytes (the same applies below).

Functions not available on this unit are set as follows:

CHORUS: 0 (DX27)
PEG PRI=99, PR2=99, PR3=99
PL1=50, PL2=50, PL3=50
FOOT VOLUME RANGE = 99 (DX27)

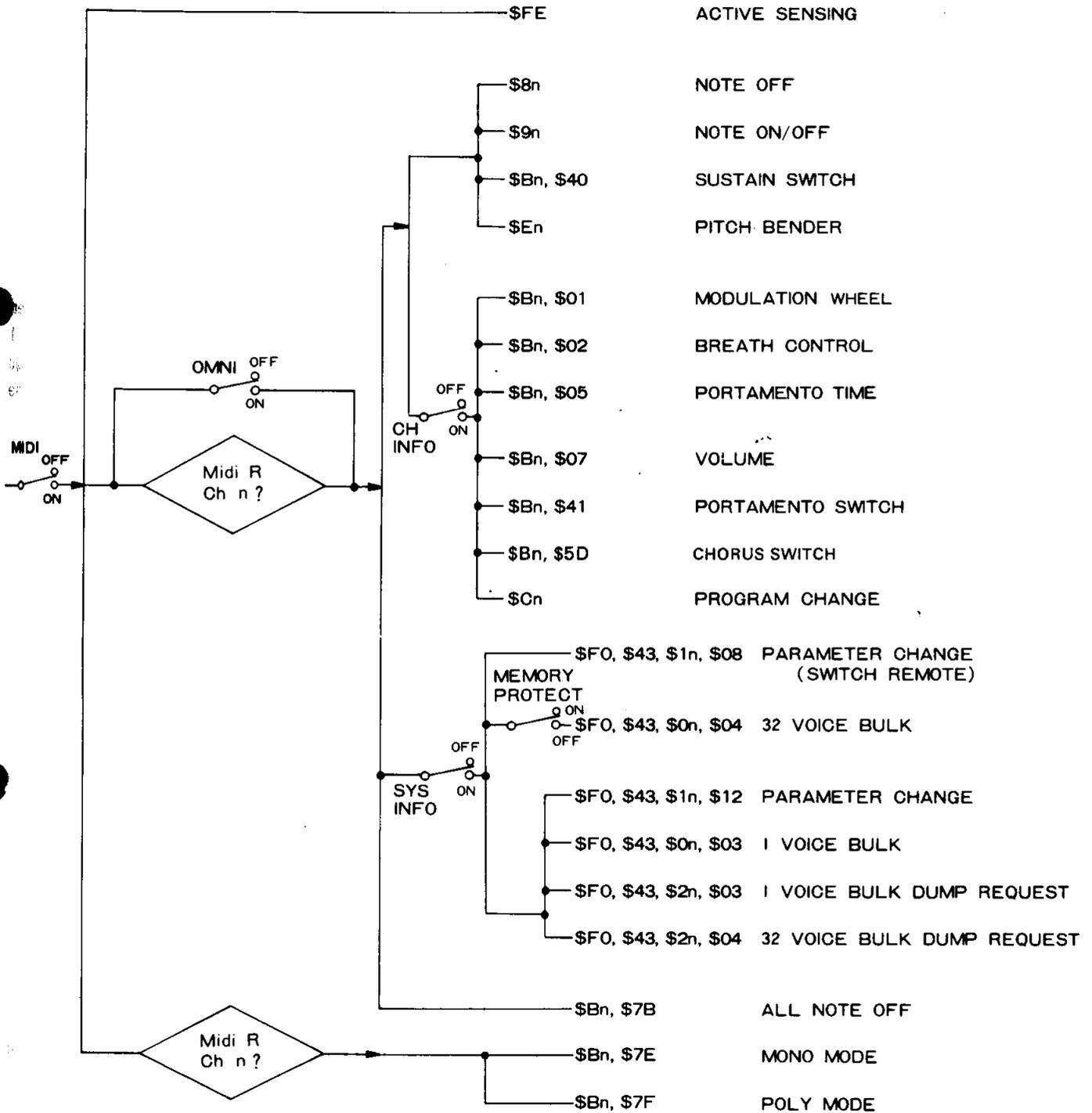
(3) 32 Voice BULK Data

Status 11110000(F0)
ID no. 01000011(43)
Substatus/ch. no. 0000nnnn(0n) n=channel no.
Format no. 00000100(04)
Byte count 00100000(20)

Byte count	00000000(00)	
Data	00000000	} 4096 bytes
	00000000	
Checksum	00000000	
EOX	11110111(F7)	

The data of 32 voices, including the 24 voices in RAM memory, will be transmitted if the YES key is pressed in response to the "MIDI Transmit?" display which appears when the SYS INFO key is pressed twice in the FUNCTION mode. The data for all 32 voices will also be transmitted when a format no. f=4 dump request is received. The transmitted data is shown in voice data table 5-1. 55 bytes of 0's are added to the 73 bytes in this table, so 128 bytes are transmitted for each voice. 4096 bytes are therefore transmitted for all 32 voices. Voices 25 through 32 are transmitted with initialized voice parameters.

3. Reception Conditions



4. Reception Data

All MIDI data is received when the MIDI ON/OFF function is ON. When a specific MIDI receive channel has been selected using the MIDI CHANNEL function, and the OMNI mode is OFF, MIDI data will be received only on the specified channel. MIDI data will be received on all channels when the OMNI mode is ON.

4-1. Channel Information

4-1-1 Channel Voice Message

(1) Key Off

Status	1000nnnn(8n)	n=channel no.
Note no.	0kkkkkkk	k=0(C-2)~127(G8)
Velocity	00000000(00)	

(2) Key On/Off

Status	1001nnnn(9n)	n=channel no.
Note no.	0kkkkkkk	k=0(C-2)~127(G8)
Velocity	0vvvvvvv	v=0: key off v=1~127: key on

The key on note level will vary according to the received velocity value (only when the KEY VELOCITY setting is greater than 0). The range of this instrument is C#-1 to C7. If a higher or lower key number is received, it will be output within the range limits. For example, received C#7 through C8 data will be output as notes in the C#6 through C7 range.

(3) Control Change

Status	1011nnnn(Bn)	n=channel no.
Control no.	0ccccccc	
Control code	0vvvvvvv	

a) Received whether MIDI CHANNEL INFO is ON or OFF

Control no.	Control code.
C=64: Sustain sw.	V=0~126: OFF, 127: ON

b) Received when MIDI CHANNEL INFO is ON

Control no.	Control code
C=1: Modulation Wheel	V=0~127
C=2: Breath Control	V=0~127
C=5: Portamento time	V=0~127
C=7: Volume	V=0~127
C=65: Portamento sw.	V=0~63: OFF, 64~127: ON
C=93: Chorus sw.	V=0~63: OFF, 64~127: ON

(4) Program Change

Status	1100nnnn(Cn)	n=channel no.
Program no.	0ppppppp	

Received only in the PLAY mode when MIDI CHANNEL INFO is ON. Number 120 through 127 will be processed as 119.

(5) Pitch Bend

Status	1110nnnn	n=channel no.
Code(LSB)	0uuuuuuu	
Code(MSB)	0vvvvvvv	

Functions only on MSB data:

MSB	
00000000	Lowest value
01000000	Center value
01111111	Highest value

4-1-2 Channel Mode Message

Status	1011nnnn	n=channel no.
	0ccccccc	
	0vvvvvvvv	

Received whether MIDI CHANNEL INFO is ON or OFF

C=123	V=0	All notes OFF
C=126	V=1	MONO mode ON
C=127	V=0	POLY mode ON

4-2 System Information

4-2-1 System Real-Time Message

Active sensing	
Status	11111110(FE)

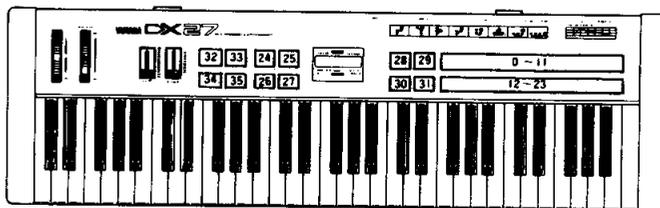
Sensing begins when this code is received once. If status and data are not received within 300 milliseconds the MIDI receive buffer will be cleared and the currently output note will be turned OFF.

4-2-2 System Exclusive Message

(1) Parameter Change (switch remote)

Status	11110000(F0)	
ID no.	01000011(43)	
Substatus/ch. no.	0001nnnn(1n)	n=channel no.
Parameter group no.	00001000(08)	
Switch no.	0mmmmmmm	
Data	0ddddddd	d=0: OFF, 1~127: ON
EOX	11110111(F7)	

All panel switches are controlled. The switch numbers are arranged as shown in the illustration below. Received only when MIDI SYS INFO is ON.



(2) Parameter Change

The format is the same as the transmitted parameter change data. Received only when MIDI SYS INFO is ON. Permits changing voice and function parameters while the EDIT mode is active. It is also possible to change modes: PLAY, EDIT, etc. The parameter no. and data received are shown in voice parameter table 5-2 and function parameter table 5-3.

(3) 1 Voice Bulk Data

Received only when MIDI SYS INFO is ON. The format is the same as for the transmitted 1 voice bulk data. The 93 voice data bytes are read into the voice edit buffer, replacing the current voice data. The 93 received data bytes are shown in voice parameter table 5-2.

CHORUS, FOOT VOLUME RANGE and PEG data are ignored.

(4) 32 Voice Bulk Data

Received only when MIDI SYS INFO is ON. The format is the same as for the transmitted 32 voice bulk data. This data can be received only when the MEMORY PROTECT function is OFF. The received voice data is stored in the 24 INTERNAL voice memory locations. Voices numbered 25 and higher will be ignored. The "MIDI RECEIVED" display appears to confirm complete reception of voice bulk data.

(5) Dump Request

Status	11110000(Fn)	
ID no.	01000011(43)	
Substatus/ch. no.	0010nnnn(2n)	n=channel no.
Format no.	0ffffff	f=3, 4
EOX	11110111(F7)	

Received only when MIDI SYS INFO is ON. When received the bulk data corresponding to the received format code will be dumped via MIDI OUT.

f=3: 1 voice bulk data
f=4: 32 voice bulk data

5-1. VOICE DATA (VMEM format)

5. System Exclusive Data

Parameter no. P	Parameter
0	ATTACK RATE
1	DECAY 1 RATE
2	DECAY 2 RATE
3	RELEASE RATE
4	DECAY 1 LEVEL
5	KEYBOARD SCALING LEVEL
6	AMPLITUDE MODULATION ENABLE/EG BIAS SENSITIVITY/KEY VELOCITY
7	OUTPUT LEVEL
8	OSCILLATOR FREQUENCY
9	KEYBOARD SCALING RATE/DETUNE
10	SAME AS FOR OP4
19	
20	SAME AS FOR OP4
29	
30	SAME AS FOR OP4
39	
40	LFO SYNC/FEEDBACK LEVEL/ALGORITHM
41	LFO SPEED
42	LFO DELAY
43	PITCH MODULATION DEPTH
44	AMPLITUDE MODULATION DEPTH
45	PITCH MODULATION SENSITIVITY/AMPLITUDE MODULATION SENSITIVITY/LFO WAVE
46	TRANSPOSE
47	PITCH BEND RANGE
48	CHORUS SWITCH *1/PLAY MODE/SUSTAIN FOOT SWITCH/PORTAMENTO FOOT SWITCH/PORTAMENTO MODE
49	PORTAMENTO TIME
50	FOOT VOLUME RANGE *1
51	MODULATION WHEEL PITCH MODULATION RANGE
52	MODULATION WHEEL AMPLITUDE MODULATION RANGE
53	BREATH CONTROL PITCH MODULATION RANGE
54	BREATH CONTROL AMPLITUDE MODULATION RANGE
55	BREATH CONTROL PITCH BIAS RANGE
56	BREATH CONTROL EG BIAS RANGE
57	VOICE NAME 1
58	VOICE NAME 2
59	VOICE NAME 3
60	VOICE NAME 4
61	VOICE NAME 5
62	VOICE NAME 6
63	VOICE NAME 7
64	VOICE NAME 8
65	VOICE NAME 9
66	VOICE NAME 10
67	PITCH EG RATE 1 * 2
68	2 * 2
69	3 * 2
70	LEVEL 1 * 2
71	2 * 2
72	3 * 2

*1: DX27S only
*2: not used

5-2. VOICE PARAMETERS (VCED format)

parameter no. P	parameter	LCD Display	Data	Note
0	ATTACK RATE	AR	0 ~ 31	Center = 3
1	DECAY 1 RATE	DIR	0 ~ 31	
2	DECAY 2 RATE	D2R	0 ~ 31	
3	RELEASE RATE	RR	0 ~ 15	
4	DECAY 1 LEVEL	DIL	0 ~ 15	
5	KEYBOARD SCALING LEVEL	LS	0 ~ 99	
6	KEYBOARD SCALING RATE	RS	0 ~ 3	
7	EG BIAS SENSITIVITY	EBS	0 ~ 7	
8	AMPLITUDE MODULATION ENABLE		0, 1	
9	KEY VELOCITY	KVS	0 ~ 7	
10	OUTPUT LEVEL	OUT	0 ~ 99	
11	OSCILLATOR FREQUENCY	F	0 ~ 63	
12	DETUNE	DET	0 ~ 6	
13 }	SAME AS FOR OP4			OP2
25				
26 }	SAME AS FOR OP4			OP3
38				
39 }	SAME AS FOR OP4			OP1
51				
52	ALGORITHM	ALG	0 ~ 7	*1 Pair *1
53	FEEDBACK LEVEL	FBL	0 ~ 7	
54	LFO SPEED	LFS	0 ~ 99	
55	LFO DELAY	LFD	0 ~ 99	
56	PITCH MODULATION DEPTH	PMD	0 ~ 99	
57	AMPLITUDE MODULATION DEPTH	AMD	0 ~ 99	
58	LFO SYNC	SYNC	0, 1	
59	LFO WAVE	LW	0 ~ 3	
60	PITCH MODULATION SENSITIVITY	PMS	0 ~ 7	
61	AMPLITUDE MODULATION SENSITIVITY	AMS	0 ~ 3	
62	TRANSPOSE	MID. C	0 ~ 48	
63	PLAY MODE POLY/MONO	Poly Mode	0, 1	
64	PITCH BEND RANGE	P Bend Range	0 ~ 12	
65	PORTAMENTO MODE	Full T. Porta	0, 1	
66	PORTAMENTO TIME	Porta Time	0 ~ 99	
67	FOOT VOLUME RANGE	Foot Vol	0 ~ 99	
68	SUSTAIN FOOT SWITCH	Foot Sw	0, 1	
69	PORTAMENT FOOT SWITCH	Foot Sw	0, 1	
70	CHORUS SWITCH	Chorus	0, 1	
71	MODULATION WHEEL PITCH MODULATION RANGE	MW Pitch	0 ~ 99	
72	MODULATION WHEEL AMPLITUDE MODULATION RANGE	MW Ampli	0 ~ 99	
73	BREATH CONTROL PITCH MODULATION RANGE	BC Pitch	0 ~ 99	
74	BREATH CONTROL AMPLITUDE MODULATION RANGE	BC Ampli	0 ~ 99	
75	BREATH CONTROL PITCH BIAS RANGE	BC P Bias	0 ~ 99	
76	BREATH CONTROL EG BIAS RANGE	BC E Bias	0 ~ 99	
77	VOICE NAME 1		32 ~ 127 (ASCII)	
86	VOICE NAME 10			
87	PITCH EG RATE 1			
88	2			
89	3			
90	LEVEL 1			
91	2			
92	3			

*1: DX27S only
*2: not used

5-3. FUNCTION PARAMETERS

Parameter no. P	Parameter	LCD Display	Data	Note
93	OPERATOR ENABLE/DISABLE OP1/OP2/OP3/OP4		0, 1	
94	OPETATOR SELECT		0 ~ 3	
95	EDIT MODE I=ON	E, e	0, 1	*
96	FUNCTION MODE I=ON	F, f	0, 1	*
97	STORE MODE I=ON	Mem Store	0, 1	*
98				*
99				*
100	PLAY MODE I=ON	P, p	0, 1	*
101				
102				
103	MASTER TUNE 64=CENTER	M. Tune	0 ~ 127	*
104	MIDI SWITCH I=ON	Midi :	0, 1	*
105	MIDI CH INFO	Ch.Info :	0, 1	*
106	OMNI 0=OFF I=ON	Omni :	0, 1	*
107	MIDI TRANS CH	Midi T Ch	0 ~ 15	*
108	MIDI RECV CH	Midi R Ch	0 ~ 15	*
109	MIDI SYS INFO	Midi Sys.Info	0, 1	*
110	32 VOICE BULK DUMP	Midi Transmit ?	1	*
111	RECALL EDIT	Recall Edit ?	0, 1	*
112	INIT VOICE	Init Voice ?	0, 1	*
113	SAVE	Save to Tape ?	0, 1	*
114	VERIFY	Verify Tape ?	0, 1	*
115	LOAD	Load Tape ?	0, 1	*
116	LOAD SINGLE	Load Single ?	0 ~ 127	*
117				
118				
119	MEMORY PROTECT I=ON	M. Protect	0, 1	*
120	KEY SHIFT 24=CENTER	Key Shift	0 ~ 48	*
121	PITCH BEND MODE I=ON	Bend Mode	0, 1	*
122	KEY SHIFT	K	0, 1	*
123	COMPARE	C	0, 1	*
124	PITCH BEND MODE		0 ~ 2	*
125	PRESET SEARCH No.		0 ~ 95	*
126	BANK VOICE No.		0 ~ 95	*
127	BANK VOICE DATA		0 ~ 119	*

* Receive only

[Digital Programmable Algorithm Synthesizer]
 Model DX27 MIDI Implementation Chart

Date : 4/16, 1986
 Version : 1.0

Function ...	Transmitted	Recognized	Remarks
Basic Default	1 - 16	1 - 16	memorized
Channel Changed	1 - 16	1 - 16	
Mode Default	3	1, 2, 3, 4	memorized
Mode Messages	POLY, MONO(M=1)	POLY, MONO(M=1)	
Mode Altered	XXXXXXXXXXXXXXXX	x	
Note Number	36 - 96	0 - 127	
Note True voice	XXXXXXXXXXXXXXXX	13 - 108	
Velocity Note ON	x 9nH, v=64	o v=1-127	
Velocity Note OFF	x 9nH, v=0	x	
After Touch	Key's Ch's	x x	
Pitch Bender	o	o 0-12 semi	7 bit resolution
Control Change	1	o X1	o X1 : Modulation wheel
	2	o X1	o X1 : Breath control
	5	x	o X1 : Portamento time
	6	o X1	x : Data entry knob
	7	o X1	: Data entry knob in play mode
	7		o X1 : Volume
	64	o	o : Sustain foot sw
	65	o X1	o X1 : Portamento f sw
96	o X1	x : Data entry +1	
97	o X1	x : Data entry -1	
Prog Change : True #	o 0 - 119 X3 XXXXXXXXXXXXXXXX	o 0 - 127 X1 0 - 119	
System Exclusive	o X2	o X2	Voice parameters
System : Song Pos	x	x	
System : Song Sel	x	x	
Common : Tune	x	x	
System : Clock	x	x	
Real Time : Commands	x	x	
Aux : Local ON/OFF	x	x	
Aux : All Notes OFF	x	o (123, 126, 127)	
Mes- : Active Sense	o	o	
sages : Reset	x	x	

Notes: All MIDI communications are enabled if MIDI switch is on.
 X1 = transmit/receive if CH information switch is on.
 X2 = transmit/receive if system information switch is on.
 X3 = transmit if CH information switch is on and system information switch is off.

Mode 1 : OMNI ON, FOLY Mode 2 : OMNI ON, MONO o : Yes
 Mode 3 : OMNI OFF, FOLY Mode 4 : OMNI OFF, MONO x : No

Function ...	Transmitted	Recognized	Remarks
Basic Default	: 1 - 16	: 1 - 16	: memorized
Channel Changed	: 1 - 16	: 1 - 16	
Mode Default	: 3	: 1, 2, 3, 4	: memorized
Mode Messages	: POLY, MONO(M=1)	: POLY, MONO(M=1)	
Mode Altered	: XXXXXXXXXXXXXXXX	: x	
Note Number : True voice	: 36 - 96 XXXXXXXXXXXXXXXXXX	: 0 - 127 13 - 108	
Velocity Note ON	: x 9nH, v=64	: o v=1-127	
Velocity Note OFF	: x 9nH, v=0	: x	
After Key's	: x	: x	
Touch Ch's	: x	: x	
Pitch Bender	: o	: o 0-12 semi	: 7 bit resolution
Control Change	1 : o	X1 : o	X1 : Modulation wheel
	2 : o	X1 : o	X1 : Breath control
	5 : x	: o	X1 : Portamento time
	6 : o	X1 : x	: Data entry knob
	7 : o	X1 :	: Foot volume and Data entry knob in play mode
	7 : o	: o	X1 : Volume
	64 : o	: o	: Sustain foot sw
	65 : o	X1 : o	X1 : Portamento f sw
	93 : o	X1 : o	X1 : Chorus sw
	96 : o	X1 : x	: Data entry +1
97 : o	X1 : x	: Data entry -1	
Prog Change : True #	: o 0 - 119 XXXXXXXXXXXXXXXXXX	X3 : o 0 - 127 0 - 119	X1 :
System Exclusive	: o	X2 : o	X2 : Voice parameters
System : Song Pos	: x	: x	
System : Song Sel	: x	: x	
Common : Tune	: x	: x	
System : Clock	: x	: x	
Real Time : Commands	: x	: x	
Aux : Local ON/OFF	: x	: x	
Aux : All Notes OFF	: x	: o (123,126,127)	
Mes- : Active Sense	: o	: o	
Messages: Reset	: x	: x	
Notes: All MIDI communications are enabled if MIDI switch is on.			
X1 = transmit/receive if CH information switch is on.			
X2 = transmit/receive if system information switch is on.			
X3 = transmit if CH information switch is on and system information switch is off.			
Mode 1 : OMNI ON, POLY	Mode 2 : OMNI ON, MONO		o : Yes
Mode 3 : OMNI OFF, POLY	Mode 4 : OMNI OFF, MONO		x : No

YAMAHA DX27 DX27S VOICE/FUNCTION DATA

DATA NAME : _____

DATE : _____

NUMBER : _____

PROGRAMMER : _____

											AME	OP
												4
												3
												2
												1
ALGORITHM	FEEDBACK	WAVE	SPEED	DELAY	PMD	AMD	SYNC	PITCH	AMPLITUDE	EG BIAS	KEY VELOCITY	
				LFO				MODULATION SENSITIVITY				
1	2	3	4	5	6	7	8	9	10	11	12	

OP												
4												
3												
2												
1												
FREQ RATIO	DETUNE	AR	D1R	D1L	D2R	RR	OUT LEVEL	RATE	LEVEL	TRANSPOSE	(CHORUS)	
OSCILLATOR			ENVELOPE GENERATOR				OPERATOR		KEYBOARD SCALING			
13	14	15	16	17	18	19	20	21	22	23	24	
POLY/MONO	PITCH BEND RANGE	PORTAMENTO		FOOT SW ASSIGN (VOL)	WHEEL RANGE		BREATH RANGE					
		MODE	TIME		PITCH	AMPLITUDE	PITCH	AMPLITUDE	PITCH BIAS	EG BIAS		

DX27 DX27S DATA NAME

DATE : _____

PROGRAMMER : _____

No.	VOICE NAME	REMARKS
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		
16		
17		
18		
19		
20		
21		
22		
23		
24		

DX27 DX27S DATA NAME

DATE :

PROGRAMMER :

A			B		
No.	VOICE NAME	REMARKS	No.	VOICE NAME	REMARKS
1			1		
2			2		
3			3		
4			4		
5			5		
6			6		
7			7		
8			8		
9			9		
10			10		
11			11		
12			12		
13			13		
14			14		
15			15		
16			16		
17			17		
18			18		
19			19		
20			20		
21			21		
22			22		
23			23		
24			24		

FCC INFORMATION (USA)

While the following statements are provided to comply with FCC Regulations in the United States, the corrective measures listed below are applicable worldwide.

This series of Yamaha professional music equipment uses frequencies that appear in the radio frequency range and if installed in the immediate proximity of some types of audio or video devices (within three meters), interference may occur.

This series of Yamaha professional music equipment has been type tested and found to comply with the specifications set for a class B computing device in accordance with those specifications listed in subpart J of part 15 of the FCC rules. Those rules are designed to provide a reasonable measure of protection against such interference.

This, however, does not guarantee that interference will not occur. If your professional music equipment should be suspected of causing interference with other electronic devices, verification can be made by turning your professional music equipment off and on. If the interference continues when your equipment is off, the equipment is not the source of interference. If your equipment does appear to be the source of the interference, you should try to correct the situation by using one or more of the following measures:

Relocate the equipment or the electronic device that is being affected by the interference.

Use power from different branch (circuit breakers or fuse) circuits for the professional music equipment and the device being affected or install AC line filters.

In the case of radio or TV interference, relocate the antenna or, if the antenna lead-in is 300 ohm ribbon lead, change the lead-in to co-axial type cable.

If these corrective measures do not produce satisfactory results, please contact your authorized Yamaha professional products dealer for suggestions and/or corrective measures. If you can not locate a authorized Yamaha professional products dealer in your general area contact the professional music Service Department, Yamaha international, 6600 Orangethorpe Ave., Buena park, CA 90620, USA.

If for any reason, you should need additional information relating to radio or TV interference, you may find a booklet prepared by the Federal Communications Commission helpful; "How to Identify and Resolve Radio-TV interference Problems". This booklet is available from the U.S. Government Printing Office, Washington D.C. 20402—Stock No. 004-000-00345-4.

Bescheinigung des Importeurs

Hiermit wird bescheinigt, daß der/die/das

Digital Synthesizer Typ : DX27S

(Gerät, Typ, Bezeichnung)

in Übereinstimmung mit den Bestimmungen der

VERFÜGUNG 1046/84

(Amtsblattverfügung)

funk-entstört ist.

Der Deutschen Bundespost wurde das Inverkehrbringen dieses Gerätes angezeigt und die Berechtigung zur Überprüfung der Serie auf Einhaltung der Bestimmungen eingeräumt.

Yamaha Europa GmbH

Name des Importeurs

Litiumbatteri

Bör endast bytas av servicepersonal.
Explosionsfara vid felaktigt hantering.

SINCE 1887



YAMAHA

NIPPON GAKKI CO., LTD. HAMAMATSU, JAPAN