



# Motif ES & PLG150-VL

## Power User Plus Pack 1:

### VL USER VOICES



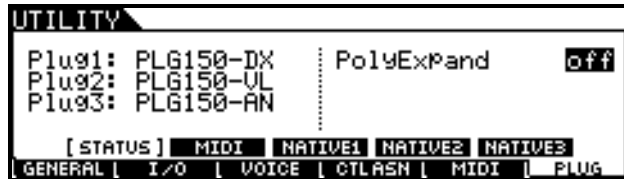
The VL engine is like no other synthesis engine you have ever encountered. "...a synthesizer that does not synthesize". There are **no samples** in this technology and no traditional oscillators or tone sources. This Power User Plus Pack will get you into how to select and use custom VL instruments in your sequences. There are 256 Preset Board Voices on the PLG150-VL, and although creating new instruments is a bit heady (to say the least) most of what constitutes programming in the Virtual Acoustic world of the VL is customizing the preset Board Voices to your playing gestures. This article will look at how to take some of the 256 Preset Board Voices and build your own Motif ES Plugin User Voices. It also provides six Custom VL Elements (bank 33/02) plus Plug-in Voices made from the Preset Board data.

Files: VL\_TUTOR.W2B; VLTutrS1.W7E, VLTutrS2.W7E, and VLTutrS3.W7E

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### Identify the Slot you have the PLG150-VL Installed

- Press [UTILITY]
- Press [F6] PLUG
- Press [SF1] STATUS



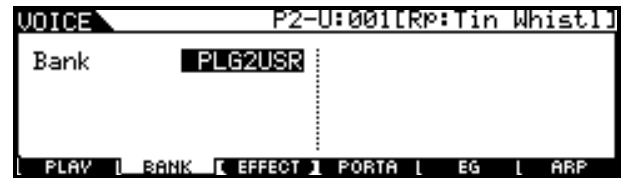
In the screen shot above the PLG150-VL is seen in Plugin Slot 2. Therefore, to select VL Voices in Voice mode I would have to press [PLG2]. The important thing to understand at this point, is that VL Voice data will only be able to be interpreted by the Slot that contains the actual VL Board. The Voice parameters for the PLG150-VL are meaningless to any other Motif ES Voice. In a similar fashion to how a sample-playback Voice refers to a specific wave (preset or user), the VL technology will point to a VL Board Voice. The Motif ES is the 'host'. It treats this VL Board Voice as an Element. All PLG150-series boards are single Element, and single Part Boards. Each VL Voice will refer to a specific Board Voice (preset or user). And as we will learn the user VL data, much like user sample data, is volatile, and therefore must be reloaded each time you boot up. But we are getting ahead of ourselves here. First, let's talk about the banks.

### Preset Board Voices → Plugin User Voices

Simply put a Preset Board Voice are ones that are provided and housed completely on the PLG150-VL. These would be found in banks 33/00 and 33/01 and would be available to whatever host product into which you place the PLG150-VL.

Because the PLG150-VL Board can be placed in a variety of host products, each host product will have its own parameters that it can apply to the Board Voice. These parameters are stored in the host product and 'point' to the VL engine. When you take a Board Voice and assign controllers and effects to it, you can then store that Voice in a special Motif ES "PLG\_USR" bank. This bank is initially empty when you first install your PLG150-VL. This process is referred to as turning a Board Voice into a Plug-in Voice...(this is the terminology that is used). A Plug-in Voice in the case of the Motif ES will be a 63/xx bank. The "63" denotes that it is integrated with the host products controllers and/or effects.

The banks of the board can be seen by going to VOICE mode, press the PLG button for the slot that contains your board, then you can select among the available VL banks via [F2] BANK.



- PLGxUSR – where 'x' is your slot number. 64 locations.
- PLGPRE1 – 64 Presets for TouchEG play mode
- PLGPRE2 – 64 Presets for Velocity play mode
- PLGPRE3 – 64 Presets for Breath Control play mode
- 033/000 – 128 Preset Board Voices
- 033/001 – 128 Preset Board Voices
- 033/002 – 6 Custom VL Editor locations
- 033/003 – 64 VL70-m compatible locations

For details on the basics about the different types of PLAY mode, how to setup the BC3 and other basic functions, please refer to the Power User article: "[PLG150-VL Virtual Acoustic Physical Modeling Plug-in Board: A Getting Started Guide](#)"

In this article you are stepped through customizing a Board Voice into a Plugin Voice – it is worth repeating here:

### Step- by-Step:

#### How to create a Plug-in Voice from a PLG150-VL Board Voice

Let's use the Floboe configuration of the model - a hybrid instrument combining the mathematics of a flute and an oboe - to learn about how the voicing works using Motif ES parameters. The Floboe is an early favorite Syncooustic Voice. Syncooustic is a term that developed in-house at Yamaha to describe a Voice that is totally organic but not strictly this instrument or that instrument. In this case it is part flute and part oboe. There is no pressure on the player to try and imitate one or the other – so you are free to write your own rules about how it should be played and phrased.

- From [VOICE] mode select the [PLG] bank that contains your PLG150-VL
- Press [JOB] and select the Initialize function [F1]. Initialize the current Voice position.
- Press [ENTER], then [INC/YES] to execute
- Press [EDIT]
- To select the OSC page – Touch Track Select button [1] to select Element level edits.
- Press [F1] OSC / [SF1] Wave
- Using the data wheel select Bank 033/001;
- Select Program Number = 002[Floboe].
- Explore the Element parameter pages; Use the [F] and [SF] keys to navigate the different screens.

Use button [F4] to select the 'Native' (parameters) page. Native Parameters refers to parameters that address the data on the PLG150-VL board. You are **offsetting** data that originates on the board. Use the cursor arrows to navigate the pages. The concept of OFFSET is simple. If the originally programmed data for a parameter was set to 100, for example, and you set that Native Parameter to a value of -25, then the parameter will be set to 75. You are simply adding or subtracting value from the preset data.

Native Parameters are those accessible via the front panel of the Motif ES that exist on the PLG150 Board. Learning to 'master' a VL instrument is very much about controller assignment and how you set the performance depth.

Filter Envelope Generator Depth  
Pressure Control Change Number  
Press Control Depth  
Embouchure Control Change Number  
Embouchure Control Depth  
Tonguing Control Change Number  
Tonguing Control Depth  
Scream Control Change Number  
Scream Control Depth  
Breath Noise Control Change Number  
Breath Noise Control Depth  
Growl Control Change Number  
Growl Control Depth  
Throat Formant Control Change Number  
Throat Formant Control Depth  
Harmonic Enhancer Control Change Number  
Harmonic Enhancer Control Depth  
Damping Control Change Number  
Damping Control Depth  
Absorption Control Change Number  
Absorption Control Depth  
Breath Mode

Common parameters are those that are really parameters affecting the host product – in this case the Motif ES.

Push the [COMMON] button to edit Common (Motif ES) level parameters.

Try adding some Motif ES Effects.

- Press [COMMON]
- Press [F6] EFFECT.

There are the Dual Insertion Effects available on the Common level. INS A and INS B each have 116 effect algorithms. Also available are the KNOB CONTROL FUNCTION parameters.

Top row: knobs for Pan, Reverb, Chorus, Tempo (when appropriate)

Second row: Cutoff, Resonance, Attack and Release.

Row 1&2: ASA (assignable knob A) is set to control envelope initial Decay and ASB (assignable knob B) is set to control envelope Sustain. AS1 and AS2 are assignable per Voice in the Voice Edit - Common level CONTROL SETS, [F4] CtiSet. \*\*

Third Row: Arpeggio FX – Swing %, Gate Time, Velocity and Unit Multiply.

Fourth row: gain controls for 4-bands of EQ (storable per Voice)!

Rows 3&4: Master Effect parameters

- **\*\*It is important to note here:** If you assign controllers to Motif ES level parameters (like the Dual Insertion Effects, or any Common parameters) via a CONTROL SET, it will be necessary to communicate with the PLG Board via the internal PORT. That is, if you desire is to dynamically control Motif ES parameters that are being applied to a PLG150 Board – the only way for the Motif ES to communicate with the Motif ES parameters is on the internal PORT (PORT setting of OFF or 1). If your PLG150 Board is assigned **PORT 2 or 3**, data will **not** be applied. Motif ES parameters must be controlled locally. Controllers that are assigned to control PLG "Native" parameters (those on the PLG Board themselves) are not subject to this restriction. If you want to dynamically control the Dual Insertion Effects or Common parameters, you must ensure that your PLG150 Boards are assigned to the internal Motif ES **PORT 1**, or the PORT setting is shut **OFF**.

UTILITY> [F6] PLG> [SF2] MIDI

Try a half-step trill – hold down one note while fingering the adjacent note. Notice that the held note cuts off as soon as the next key is pressed. This is what happens when a **monophonic tone generator** is set to **poly** mode.

Navigate to the Common parameters.

- Press [COMMON]
- Press [F1] General
- Press [SF2] PlyMode.
- Set the Poly/Mono to MONO.

Try the trill again. Now you will have a much more natural response. The note-to-note connections feel better, more horn like, and less keyboard like.

Find the reverb and chorus effect sends:

- Press [COMMON]
- Press [F6] EFFECT.

Add effects to your taste.

Now let's experiment a bit with the model itself on the Element level. While in VOICE EDIT mode:

- Press Track [1] to select Element level parameters

- Press [F4] NATIVE to view the parameters that are on the PLG150-VL board. Use the Cursor Arrows to PAGE right and left.

Find the “Native” VL parameter that is **Scr CC No** (Scream Control Change number). This selects a controller to apply ‘scream’ – an actual VL parameter within the model that controls the chaotic, harmonic condition that approximates what happens when a musician aggressively attacks and “overblows” on the instrument. Set this parameter to **AT** (aftertouch – near the very end of the list of controllers). When you press hard on a key you will be able to add this chaotic activity. It does not happen yet...we need to setup the Depth control, which will determine: *how much* scream is applied.

Now select the **ScrCtrDpt** (Scream Controller Depth) parameter and set it to **+12**. When AT is applied you will hear a roughness grow within the sound. Without a Depth value the controller will not be applied.

Experiment with different amounts and even different controller numbers and find something you like, something that suits your playing style. For example, setting the **Scr CC No.** to **001** will assign it to the modulation wheel, or setting it to **004** will assign it to the Foot Controller. Notice that the Depth setting influences how much application of the controller is required to get the desired response. This is critical.

When you press [STORE] your work will be saved to one of the 64 **PLG\_USR** locations reserved for this board. Now it becomes a proper Plug-In Voice. They will go to the “**Px—U**” PLGUSR bank- ‘Px’ for your Plug-in slot, ‘U’ is User. You have made a complete PLUG-IN VOICE from Board Voice data. In my example: P2-U (Slot 2).

When you save your first data to the PLGUSR Bank, your Voice will be there the only one in the bank. Don’t panic if you press a program another button and all the other Voice locations in that bank say “---:-----”. Simply press [F2] Bank and select a bank. When you attempt to store, you are automatically taken to the USER bank, of course. The User bank is for you to store customized version of any PLG150-VL sound you wish to use.

#### Using the “Voice Editor for Motif ES 6/7/8”

As an alternative method to programming PLG\_USR sounds from the front panel (as described above), you can use the VOICE EDITOR for MOTIF ES 6/7/8. The Voice Editor gives you access to every parameter you will see from the front panel of the Motif ES. It lets you edit and

store changes to any Voice: Normal User 1, Normal User 2, User Drum Kits, Plug-in User banks 1, 2 and 3; you can also recall and edit any of the six Normal Preset banks, the GM bank and the Preset Drum kits and GM Drum kit. All edits, of course, **must** be stored to the appropriate USER bank type.



The Motif ES treats a PLG Board Voice as an Element. You can see from the close-up shot above that the current VL Board Voice is from bank MSB 33, LSB 2, and is custom User 1. The PLUG-IN Board PLG150-VL is selected.

The Voice Editor will store which Voice Bank and Voice Number your data is pointing to. If the Voice Bank is 33/0, 33/1 (Preset Board Voices) the Voice data will be recalled automatically (and its name will appear). If the data is pointing to 33/2 -Custom Board Voice locations- you will have to restore those Board Voices via a BULK file. The Custom Board Voice bank, 33/2, is volatile and must be reloaded after power up. You can create an Autoload file for this type of data and you can train your Motif ES to look for this data at power up.

#### Provided Custom Voice data

Transfer the .w2b/.w3b file to a SmartMedia card or USB drive. Use the appropriate “PluginAllBulkX” file type (where X is the slot number of your PLG150-VL) to load these six Custom Voices to your PLG150-VL’s 33/02 Bank. Bank 33/02 is the raw data (no effects applied). These are specially edited custom Voices...

SuperJazz (Trumpet)  
 JazzTnrSax (Tenor)  
 Viol Out (Violin)  
 Moby (Unique)  
 Haze (Synth)  
 Solitude (Syncooustic)

**Super Jazz** – This is a “Lip Reed” model. Lip Reeds are the brass family – basically it is any instrument where the vibrating components are the human lips<sup>1</sup>. This is a more “pure” trumpet (not as much spit involved) but great for placing on top of a section of horns. This is your first chair trumpeter – the guy/gal who can hit the high notes. Embouchure is on PB wheel – tighten or loosen the players lips.

**JazzTnrSax** – This is in the “Single Reed” family. And is the reason behind the development of the technology in the first place. Throat Formant is on AT (aftertouch) – apply key pressure to open the virtual player’s throat to give a rougher edge to the sound.

**Viol Out** – This solo violin sound is very important because it has such great animation. The faster a violinist moves the bow the smoother the sound. At low breath pressure this sound will be scratchy and uneven – just like a beginner’s bow stroke but as the pressure is increased the sound becomes pure. Also depending on your articulation, every now and then you will get a ‘wolf’ note. Wolf notes are notes that jump the octave (second harmonic becomes prominent) even though the violinist has fingered it in the proper position. This often occurs when the downward pressure of the bow (Embouchure) and the speed of the bow (air Pressure) are in just such condition that this anomaly happens. It is truly acoustic ‘behavior’.

**Moby** – This is a truly unique sound of the physical model and falls in the realm of science fiction. “Moby” is named for the whale from literature (not the musician). Played just right in the upper register you can ‘sing’ like a humpback. In the lower register it is pure sci-fi. Aftertouch is a main contributor to the voice’s behavior. Mathematically speaking this sound is created by changing the size and shape of the bore (or throat diameter) of the pipe as well as having the length varied – most acoustic instruments have a fixed bore and the length is varied (by covering and uncovering wholes in the pipe). Here the diameter is changing as well – not something that metal or wood does in the real world...thus sci-fi.

**Haze** – This falls in the category of the acoustic model doing a *geometric* wave reminiscent

<sup>1</sup> Did you know: (and this can win you many bar bets...) that a Didgeridoo is in the brass family – because it is a lip reed instrument.

of analog synthesizers. “Pressure” is assigned to filter. So if you play this Voice with BC you will be blowing the filter open and closed. If you play this Voice with TouchEG, key pressure will open and close the filter, and so on.

**Solitude** – This Voice is what we call a *Syncooustic* sound. It, like the Floboe, combines the physics of different instruments – it sounds acoustic but not like any particular acoustic instrument you are aware of... It is in the String+Breath Noise algorithm category. So some of its behavior is derived from a bow/string system and some of it is derived from the fricative/slit friction found in piped instruments. The thing about this Voice is that you can play it as if it were acoustic, without feeling compelled to follow the rules of emulating a particular instrument’s gesture vocabulary.

#### Provided Plugin Voice data

The Voice Editor file for your SLOT number are as follows:

- VLTutrS1.w7e for Slot 1
- VLTutrS2.w7e for Slot 2
- VLTutrS3.w7e for Slot 3

You can open these in the Voice Editor for Motif ES 6/7/8 or you can copy them to a SmartMedia card and load them using the “VOICE EDITOR” File Type. (See Loading Instructions)

This is a set of PLG150-VL Plug-in Voices (integrated with the Motif ES parameters). Once loaded to the Motif ES, press [VOICE] to return to Voice mode. Select the PLG button containing your PLG150-VL.

- Press [F2] Bank
- Change to the PLG\_USR bank.

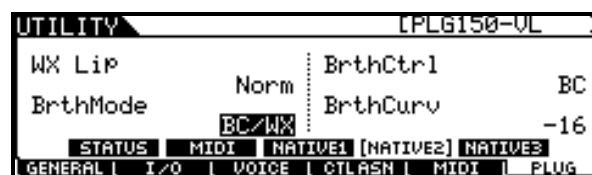
The PLG\_USR bank is the finished Voices – Motif ES effects and controllers are applied.

Here you will find a set of 64 Plugin Voices. The first six use the Custom Elements from the 33/02 bank. The next 58 use VL Board Voices from the 256 Preset Board Voice Library that is resident on the PLG150-VL but have been spiced up with Motif ES effects and all...

Press [UTILITY]

Press [F6] PLUG

Press the [SFx] button that is associated with your PLG150-VL Native parameters.



In the screen shot above you can see my PLG150-VL is in slot #2 ([SF4] **NATIVE2** is selected). The parameters here will apply to the PLG150-VL and how it responds. These are referred to as the Native SYSTEM Settings for the PLG150-VL.

“**WX Lip**” mode is only necessary if you are playing via MIDI using the WX5 (or WX7, WX11) Wind MIDI controller.

“**BrthMode**” will determine which of the three play modes you have selected to control this Voice set. Your choices are BC/WX, TouchEG or Velocity. The Voices are individually set to Breath Mode = “SYSTEM” so that you can choose globally whether you want to play them with a BC3 or via the keyboard with TouchEG (AT) or Velocity). As you will see some of the Voices provided default to BC mode, others are set to play with velocity (see Voice List below). You can customize this if you wish. But some Voices benefit from breath control – while others are more intuitively played as keyboard sounds.

“**BrthCtrl**” will determine what the BC3 is sending. Your choices are BC or Expression. Typically you will want the BC3 to send Breath Control to the VL Voices. You would use the Expression setting when you are controlling regular sampled Voices.

“**BrthCurv**” will determine the amount of effort you need to apply to the Breath Controller to get response. A positive setting applies more resistance; a negative setting is less resistance. Set this for your own personal playing comfort.

I have programmed these Voices to be played with BC, except where noted – so the behavior described here applies for use with the BC3 (highly recommended). In other words, the Voice is BC ready unless noted, “This is a non-BC Voice”. There are 42 Breath Control Voices and 22 Velocity Voices.

#### **Plug-in User Bank Voice LIST:**

(A01) Br:**SuperJazz** (Trumpet) – enhanced with the stunning Rev-X based Large Hall reverb of the Motif ES. The Rev-X is Yamaha’s latest reverb algorithm and is found in the SPX2000 professional processor. Practice double tonguing notes to vary the attack “ta-da”; triple tonguing “ta-ka-da”. Use the PB wheel for mode jumps.

(A02) Rd:**JazzTnrSax** (Tenor) – placed in the Woody Room algorithm of the Motif ES. This algorithm from the SPX2000 recreates an acoustic environment rather than create an in-your-face reverberation effect. Very natural, full tenor sound; Throat Formant is on AT.

(A03) St:**Viol Out** (Violin) – placed in the Warm Room algorithm from the SPX2000. Bow speed animates the violin attack. Very expressive...

(A04) Se:**Moby** (Unique) – Tempo Delay 1 is added to give the repeat effect of sound bouncing around underwater – it is a whale song after all.

(A05) Ld:**Haze** (Synth) – uses the Large Hall (Rev-X from SPX2000)...although real analog synthesizers had no effects, ...but so what, we can add them here. This Voice plays with velocity and has the filter on BC. It takes a bit of practice to work the filter with Breath Control.

(A06) Ld:**Solitude** (Syncooustic) – Large Hall. Syncooustic sound for sweet melodies...

(A07) Ld:**Lyricon** – The Lyricon was the original synth meets saxophone device – it never attempted to be a saxophone but allowed wind players to play synths.

(A08) St:**DoublBow** – Syncooustic voice; bowed yet not really a string sound. In the upper registers it can sound very much like a Jet Reed (flute family) instrument, the lower you go the more it sounds like a bowed Cello. Unique...

(A09) Ld:**Choronic** – unique lead tone – Effect adds doubling.

(A10) Ba:**Fat Mini** – MiniMoog type sound

(A11) Ld:**Talk Box MW** – Talk Box sound that has the Talk Mod effect applied. Use the Mod Wheel to change the vowel sound “a”, “e”, “i”, “o” and “u”. Even without the Talk Box sound is an emulation of a throaty sound. The Motif ES Insertion Effect allows for real time control over the vowel sound.

(A12) Br:**Tuba!** – Classic tuba voice with mode jumps (embouchure) on PB wheel. Attack each note with a new breath to emulate tuba phrasing.

(A13) Rp:**WX Shaku** – Japanese Shakuhachi flute. Embouchure change on PB wheel...

(A14) St:**BrethBow** – Extremely expression Bowed String sound; The story here is: by itself this sound was not initially a favorite of mine ...until I used it in context of other instruments. Then my whole attitude toward this Voice changed. What seemed to be too much ‘breathiness’ in the Voice when played solo, becomes just the right amount in context of other instruments – particularly when mixed in with other (sampled) string lines. I then realized just how expressive this Voice could be. It is both dynamic and subtle. It is now a favorite.

(A15) St:**Contraire** – Arco double bass

(A16) Rp:**Andean** – Highly emulative sound of the South American piped flutes. I live in NYC where you hear groups of players on the street with their pipes. I purchased a CD from them (supporting live music) and have been having a ball playing along. I even purchased a set of pipes and cannot believe how accurate this sound is!!!

(B01) Rp:**Nz Flute** – Flute with breath noise; It is like being in the room with the player.

(B02) Br:**Horn!2** – Embouchure on the PB wheel for emulative mode jumps.



(B03) Rp: **Shakuha!** – This is a variation on the Shakuhachi with more ‘air’ (breath noise). Embouchure change on PB wheel...

(B04) Rp: **MizuHorn** – Unique reedy reed sound

(B05) Rp: **C Flute2** – Flute in a long hallway with multiple repeats

(B06) Rp: **Oboe!2** – highly emulative oboe. Vary the air pressure for expression. Bolero!

(B07) Br: **NuHorne** – Big brass horn

(B08) Rp: **Sylophone** – SY (synth) + sax hybrid sound – very unique.

(B09) Or: **Melodica** – mouth keyboard

(B10) Ld: **PhilTur** – filter with Vintage Flanger applied from the Chorus processor. Try applying Aftertouch to add Growl to this Voice.

(B11) Rp: **BtlFlut2** – Bottle Flute – glass not metal

(B12) Gt: **WX J Gtr** – This Voice has the plucked attack on velocity but the sustain portion is tied to Breath Control. This takes some getting used to if you are a keyboard player. It does force you to phrase differently, however. Try it.

(B13) Ld: **SynSkex** – juicy analog synth sound

(B14) St: **CybaStrg** – Cyber string sound Vintage Flanger, Tempo Cross Delay... You will hear a note-on when played with Velocity and the sustaining tone will appear when you blow. Develop your own playing gestures...

(B15) Ld: **Duality** – Bypass the Insertion Effect to hear just the Voice itself. The Slice Insertion effect is dividing it rhythmically. This Voice has a DUAL personality: you get a plucked sound on velocity and a continuous sustaining tone when pressure is applied via BC.

(B16) Ld: **VintgLd** – Classic analog lead sound

(C01) Ld: **Wynth** – Synth w/repeat effect

(C02) Ld: **Digitrn** – Portamento lead sound

(C03) Br: **MuteTp!2** – Cup mute trumpet sound; the embouchure mode jumps are on the PB wheel.

(C04) St: **BrtVioln** – Thin Solo Violin. Perfect for articulating a line on top of a sampled string section.

(C05) Rp: **Claricrd** – Hybrid tone.

(C06) Rp: **VoxoSaxo** – vocal + sax hybrid

(C07) Rp: **Glass Lead** – glass flute family

(C08) Rp: **WookyJazz** – Multi-horns created with effects right out of Star Wars Cantina

(C09) Rp: **WookyPipes** – Multi-pipes created with effects right out of Star Wars Cantina

(C10) Br: **WookyBrass** – Multi-horns created with effects right out of Star Wars Cantina

(C11) Ld: **SharpSyn** – Funky line via arpeggio. This is a non-BC Voice.

(C12) Kb: **Q.Klav** – Imagine a piped instrument with a cork pad... this is how this sound is made. The popping sound of a horn pad dropping over an open hole is the germ for all “plucked” type sounds in VL technology. This clavi sound is a

unique VL tone. Reminds me of the Clav on the Stevie Wonder chart made famous by Rufus: “Tell Me Something Good”. This is a non-BC Voice.

(C13) Ba: **FlageoBs** – Electric lead bass harmonic tone; This has a limited range, as it thins out in the upper register. This is a non-BC Voice.

(C14) Ba: **ParaSyn** – Phat Synth bass sound; This is a non-BC Voice.

(C15) Ba: **YamaBass** – Smooth fingered bass; This is a non-BC Voice.

(C16) Ba: **AttackSyn** – Synth bass made thicker by Symphonic Effect in the Chorus processor. This is a non-BC Voice.

(D01) Ld: **Old Mini** – analog synth sound; This is a non-BC Voice.

(D02) Ld: **AnaWave** – Big analog bass tone; This is a non-BC Voice.

(D03) Ld: **Gonzo** – lead synth sound with Rotary Speaker effect; This is a non-BC Voice.

(D04) Ld: **Mad Tube** – Science Fiction; MW jumps modes, AT adds Growl. Fictitious tube lead instrument that changes diameter as well as length; sounds like these are only possible on VL technology.

(D05) Gt: **Comp Gtr** – Compressed Guitar tone. This is a non-BC Voice.

(D06) Se: **DinoPerc** – Big dinosaur footsteps; This is a non-BC Voice.

(D07) Ba: **Birdland** – Lead bass tone. This is a non-BC Voice.

(D08) Ba: **Bigger** – Big synth bass. This is a non-BC Voice.

(D09) Ba: **OsciLead** – Lead or bass depending on what you need. This is a non-BC Voice

(D10) Ba: **WalknBass** – big round tone – not really an acoustic but functions like an acoustic bass. This is a non-BC Voice.

(D11) Ba: **BooBass** – Big bottom. This is a non-BC Voice.

(D12) Ba: **SqrBass!** – Square wave tone. Can be used as a mellow Jazz Guitar lead. This is a non-BC Voice.

(D13) Ba: **SquareLead** – Square wave lead. This is a non-BC Voice.

(D14) Ba: **FuzzBass** – Fuzzy plucked string. This is a non-BC Voice.

(D15) Gt: **SquarePluk** – Square wave guitar pluck. This is a non-BC Voice.

(D16) Ld: **SyncLed** – hybrid lead sound. Pluck on velocity – lead tone on BC.

Enjoy...

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