

80s EPs EXS & SFZ manual 1.01
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Thank you for your interest in the 80s EPs.
Contact me for:

- * a discount on the bundle
- * discount offers on other instruments
- * the newsletter
- * any questions regarding the instruments

The 80s EPs are virtual versions of 4 iconic 80s EP sounds from the Yamaha DX7 Mark II. These versions count 140 24bit/48kHz samples (4 velocity layers).

EXS files can be used in Logic and Garageband and imported in Halion. SFZ files can be used in free programs like Plogue Sforzando.

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-- Lite versus pro versions.

The lite versions contain 12% of the samples: 4 velocity layers and 4 keys per octave. All 140 samples are full length & unlooped. To experience the full expressiveness of these instruments the Pro versions for Kontakt are the best choice. For producing a simple track where you just need the sound in the background the lite versions will suffice.

-- Installing the instruments:

Garageband:

- * drop the EXS files in User\Library\Application Support \Garageband\Instrument Library\Sampler\Sampler Instruments, create the folders if they are not there. You can access User \Library by clicking on the "Go" drop down menu from the Finder and holding the ALT key.
- * rename the samples folder to 80s EP Bright, Classic, FM or Warm. Drop the folder in the Sampler Files folder next to Sampler Instruments. Create if it's not there.
- * drop the PST files in Instrument Library\Plug-In Settings

\Piano, create the folders if they are not there
* drop the CST files in Instrument Library\Track Settings
\Software\Pianos and Keyboards, create the folders if they are not there

In Garageband 10 you will find the instruments in User Channel Strip Settings after restarting.

Logic and Mainstage:

* drop the EXS files in Library\Application Support\Logic
\Sampler Instruments\Keyboards\Electric Pianos
* drop the CST files in Logic\Channel Strip Settings
\Instrument\Keyboards\Electric Pianos
* drop the samples where you like them, Logic searches for them

Alchemy, Halion, Reaktor and Sforzando: put the files where you want them, every sampler has its own interface.

-- About the DX engine

The first Yamaha synthesizer with a DX engine was launched in 1983. The DX7 had 6 operators and became known for its basses, bells and electric piano emulations. The sound is so iconic for the eighties that every wave-rom based synth since then has FM bells and piano patches.

Many incarnations of the real thing appeared, some in simpler versions with 4 operators, others in more complex instruments like the DX1, in 2014 still going for second hand prices of \$10,000. The 12bit DX7/TX816 was replaced by the 16bit DX7II/TX802, the DX7II was replaced by the SY77 with added sample synthesis. Later the engine appeared in the FS1R with formant filters and 8 operators, in the DX200 with filters and as a PLG-150DX card for the Motif ES and S80. Even the CP1, Yamaha's flagship stage piano from 2009, has an integrated DX engine.

The DX engine is also emulated in software: FM8, the PX7 for Reason, Hexter for Linux and MOD-7 for the Korg Oasys and Kronos.

Pro's clearly think it does not work to get "that feel" with a regular wave-rom based synth. Once you play with the real thing you understand why. The engine has slight randomization like analog synthesis and expressive colour differences between soft and loud attacks that are only matched by acoustic instruments. The difference in character between soft and loud attacks also make it possible to still have high output while playing soft and mellow. A couple of waves cannot

reproduce that. The software emulators lack the bite. They are wonderful instruments on their own but the DX engine still has something extra.

-- About the four tones

There are thousands of sysex files for the DX7 on the internet. I imported thousands of them in koresound format using FM8 and audited and rated about two thousand EP presets in Kore 2, a brilliant - discontinued - preset librarian. I picked 4 different classes - bright, classic, FM and warm - and uploaded the best 8 presets per class to my TX802.

I then analyzed the presets and created my own bank of 32 EPs inspired on what I found. I sampled the best of those. The Bright is close to the famous Fulltines patch, the Classic is close to the DX1 Rhodes sound, the FM is close to the FM Rhodes sound and the Warm is like the DX7 sounds you hear on Alan Parson's Project albums.

-- About the sampling

To get closer to the real thing than anything else I sampled the Pro version for Kontakt in 12 velocity layers chromatically, resulting in $88 \times 12 = 1056$ samples. Like with pictures - a higher resolution creates a sharper image. To avoid multiple layers of noise (with 4 TX802 samples simultaneously you get 4 times more TX802 noise...) I let the TX802 sustain the tone for the needed duration. Kontakt fades the samples out at the right moments - and with the samples the noise. So only the attacks have the needed noise, after that it just fades out. For the other softsamplers I processed the samples to fade out naturally. I recorded the samples with a Mackie Onyx through the line in, straight from the phones output because the phones output had the least noise. I cut off some low frequencies using H-EQ from Waves and removed a tad of noise with Waves NS1.

After that I added colour to the samples to get a more ready tone for live use without having to put a softsampler in a plugin chain, putting strain on the CPU and causing latency. If you are a purist and this has you worrying, skip to the alinea after the following one.

The Bright samples have been processed with BBE Sonic Maximizer, a brilliant device that reorganizes frequencies so higher frequencies are unmasked and audio becomes brighter or gets more body, depending on how you tweak it. After that it was processed by Native Instrument's Transient Master, a plugin that can boost or attenuate attacks or decays. After

that a touch of Waves Manny EQ and Manny EQ Tone Shaper. That's a processing chain worth \$448 right there. The Classic has been processed with the Sonic Maximizer, the Waves Maserati GRP and Waves Kramer Master Tape. The GRP, like the Tone Shaper, adds some secret ingredients even without compressing and the KMT is tape saturation the way Eddie Kramer likes it. The FM has been processed by the Sonic Maximizer, Transient Master, Native Instruments VC2A and KMT. The Warm has been treated with Waves H-EQ, the Sonic Maximizer and again KMT. No software DX emulator can top the result.

Of course, professionals prefer the possibility to use clean samples and add their own flavour. That's why the Pro versions for Kontakt have 1144 samples that have only been treated with low cut and noise reduction next to the 1004 coloured samples that are not in the lite versions.

Contact me for upgrades.

-- End User License Agreement - October 2014

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