

OWNER'S MANUAL

INTRODUCTION

Thank you for purchasing the DCP productions "AXXE" sound library for the Yamaha Motif XS. This sound library includes 128 new user voices, 124 new arpeggios, and 16 new Performances. It does not use any new samples, therefore no additional user RAM is required.

AXXE focuses mainly on one instrument category— electric guitars. Actually, using AXXE is like having access to dozens of different electric guitars, amps, speaker cabinets, stompboxes, and guitar effects racks. From blazing heavy metal “stacks” to smoky vintage blues tones to guitars run through rotary speakers, phasers, flangers, and vintage echo units, AXXE covers it all.

The first 64 voices in AXXE are strummed chord voices – complete four-note strummed chords, which can be triggered with just one finger. These voices feature DCP Productions new *VariStrum* programming technology. Using an assignable knob or MIDI control messages, you can vary the speed of the strum in real time to match your MIDI sequence or audio track! In many voices, the chord type can also be changed via real-time knob control, assignable function switch, and/or MIDI control messages.

A wide variety of lead sounds, from modern brutally distorted to vintage warm tube drive to clean and echoed, are included, as well as a selection of rhythm guitar tones with guitar effects such as pickslides and amp noises. A handful of mic'd/amplified acoustic guitars, a pedal steel guitar, an E-bow guitar, and eight electric basses round out the collection. All the sounds in AXXE have been “road tested” in a variety of music mixes as well as live playing situations through large sound reinforcement systems and onstage monitors. It is truly the definitive programmed guitar library for your Motif XS.

The Motif XS version of AXXE has been completely re-worked from the original Motif ES version, and implements the Motif XS features such as assignable switches and 8-element XA voice architecture. This library also includes many brand new voices not found on the ES version of AXXE.

About the programming:

The sounds in AXXE were programmed by veteran sound designer Dave Polich of DCP Productions. Dave has done programming and sound design for Yamaha products since 1991, as well as programming and sound design for Korg, Alesis, and Roland.

Dave says, “Although I’m a keyboard player first, I write and record a lot of guitar-driven music. Over the course of many years I’ve dealt with recording all types of guitars and basses through a huge variety of amps and processors or directly into recording consoles. Through this experience I’ve gained a thorough knowledge of guitars and amps and how they respond and interact with each other, and I’ve applied this knowledge to modeling their sound and behavior in AXXE.”

HOW TO LOAD THE SOUNDS

WARNING – BACK UP YOUR DATA FIRST

BEFORE YOU LOAD “AXXE”, MAKE SURE YOU HAVE BACKED UP (SAVED) ANY DATA IN YOUR PRODUCT THAT YOU MAY WANT TO KEEP. YOU CAN SAVE YOUR DATA IN A VARIETY OF FORMATS ONTO A USB STORAGE DEVICE, OR AS AN EDITOR FILE VIA USB. CONSULT YOUR PRODUCT’S OWNER MANUAL FOR DETAILS ON SAVING/BACKING UP YOUR IMPORTANT DATA SUCH AS SOUNDS, BEATS, SEQUENCES OR SONGS.

FROM THE DOWNLOADED ZIP FILE TO USB DEVICE (JUMP DRIVE or FLASH DRIVE):

1. Insert your USB device into your computer's available USB slot. It's icon should appear on your desktop.
2. If it isn't already open, navigate to the "AXXE MOTIF XS" folder and double-click on it to open it.
3. Navigate to the folder called "AXXE Motif XS ALL File" and double-click to open it.
4. Copy the file called "Axxe.X0A" to your USB device's icon (by either dragging the file directly to the icon, or going to your file menu and choosing "Copy" and "To" and selecting the USB device as your destination).
5. When the file has copied completely to your USB device, properly eject the USB device and insert it in the slot labeled "TO DEVICE" on the rear panel of your Motif XS. You will see a screen message that says "Connecting to USB device...".
6. Press the FILE button on the front panel of the Motif XS. Use the cursor buttons to move up to the top of the screen so that the "Device" field is highlighted and turns blue-green. If necessary, turn your jog wheel to the right until you see the name of your USB device in the field. This will indicate that your USB device has been selected.
7. Using the cursor buttons, cursor down to the field marked "Type" and make sure it is set to "all".
8. Press the cursor up button one more time, then use the INC/YES button to select the file name "Axxe.X0A." The name should highlight in blue-green.
9. Press SF2 "LOAD" button. The AXXE library will load 128 voices to User Bank 3, and 16 Performances to Performance Bank 3.
10. Press the VOICE button, then USER 3 button, then button A1 to begin.

FROM THE DOWNLOADED ZIP FILE TO USB CD DRIVE:

1. Connect a USB CD-ROM drive to your Motif XS' "To Device" slot located on the rear panel of the Motif XS. Power up the drive. You will see a message in the XS display that reads "Connecting to USB device...".
2. Insert a blank CD in your computer's CD drive. Its icon should appear on your desktop..
3. Navigate to the folder called "AXXE Motif XS ALL File" and double-click to open it.
4. Copy the file called "Axxe.X0A" to the CD (by either dragging the file directly to the icon, or going to your file menu and choosing "Copy" and "To" and selecting the CD as your destination).
5. When the file has copied completely to your CD, rename the CD to something you want (like "Motif XS stuff"), properly eject it and insert it in the CD-ROM drive connected to your Motif XS.

6. Press the FILE button on the front panel of the Motif XS. Use the cursor buttons to move up to the top of the screen so that the "Device" field is highlighted and turns blue-green. If necessary, turn your jog wheel to the right until you see the name of your CD in the field. This will indicate that your CD has been selected..
7. Using the cursor buttons, cursor down to the field marked "Type" and make sure it is set to "all".
8. Press the cursor up button one more time, then use the INC/YES button to select the file name "AxXe.X0A." The name should highlight in blue-green.
9. Press SF2 "LOAD" button. The AXXE library will load 128 voices to User Bank 3, and 16 Performances to Performance Bank 3.
10. Press the VOICE button, then USER 3 button, then button A1 to begin.

IF YOU HAVE A MOTIF XS RACK:

YOU MUST USE THE MOTIF XS EDITOR TO LOAD THE SOUNDS.

TO MAKE SURE YOU HAVE CONNECTYED THE EDITOR TO THE RACK PROPERLY, CONSULT THE DOCUMENTATION THAT CAME WITH THE EDITOR. BELOW ARE EXCERPTS FROM THAT DOCUMENTATION:

1. Change the mode to the Voice mode by clicking the [Voice] indication (at the top left of the display).

If the MOTIF-RACK XS has been connected to the computer properly and the MIDI Port (page 40) has been set properly, starting the MOTIF-RACK XS Editor will set the [ONLINE]/[OFFLINE] indication to [ONLINE], meaning that the settings of the MOTIF-RACK XS Editor and the MOTIF-RACK XS instrument are synchronized with each other. In this case, the Auto Sync window is called up automatically via this step 1, making step 2 is unnecessary. Go to step 3.

2. Click the [OFFLINE] to call up the Auto Sync window if the [ONLINE]/[OFFLINE] indication is set to [OFFLINE].

3. On the Auto Sync window, set communication-related parameters such as Input Port, Output Port and Device Number in the Data Port section, then set the direction of Data Auto Synchronization (Global, Current and Voice) in the Auto Sync Setting section.

When you want to use the settings on the MOTIF-RACK XS itself as starting data

for editing, set the boxes of Global, Current and Voice in the Auto Sync Setting to on so that the data flows from the instrument to the computer. To use the settings on the MOTIF-RACK XS Editor as starting data, set both Global, Current and Voice to the opposite, so that the arrow indicates data flow from the computer to the keyboard. For details, see page 40.

PROCEDURE FOR SELECTING AND LOADING THE SOUNDS IN “AXXE” TO YOUR XS RACK:

1. Launch the XS Editor, either within Studio manager, or within Cubase if you are using a version of Cubase. Make sure your connections are set up properly (refer to the documentation for the XS Editor for further info on connection setup).

2. When you go to FILE > select IMPORT >.

A screen pops-up that allows you to click on the Open Folder icon and browse your computer.

On a Windows computer you set the "FILES OF TYPE" option so that you can search for files of type: "Motif XS All (.x0a)"*

On a Mac computer you set the "ENABLE" option so that you can view "Motif XS All (.x0a)" files.*

Locate and select the file called “Axxe.X0A”, which is located within the “Axxe Motif XS ALL File” folder included in the download.

3. This will populate the left side of the IMPORT window with a list of the Voices within that ALL data file – which you can look at by "Category" (A.Piano, Keyboard, Organ, Guitar, etc) or by "Bank" (USER 1, USER 2, USER 3, DRUM USER)

4. You can then select the entire USER 3 folder, for example, on the left and select the USER 1 folder on the right of the screen (which represents their current internal USER bank...

5. Double click IMPORT and the Voices will be bulked to the target location.

6. The Motif XS and the Motif-Rack XS share System Exclusive ID, so you can bulk data between the two but in order to transfer PERFORMANCES it is not direct at all. There is not a PERFORMANCE mode as it is in the keyboard version...

Libraries that contain Performances will not load the Performances directly, as there is no Performance mode on the XS Rack.

Libraries that employ user arpeggios will not load arpeggios to the rack XS, as it is not capable of importing user arpeggios.

A WORD ABOUT GUITAR AND AMP TONE

If you have the listening volume turned up you will probably find that many of the AXXE voices are – well, somewhat painful to listen to. And there's a reason for that – guitar amps ARE generally painful at high volumes. If you dare, put your ear within two feet of a guitar cabinet and ask the guitar player to turn up the amp and play a chord. It's usually a very nasty experience!

The bite and definition for a guitar sound sits around 1.5hz to 3.5hz – the same frequencies which can become overbearing at high listening levels. But guitar cabinets don't project sound "off-axis" very well. That is, if you listen to a guitar cabinet from anywhere other than about eight feet directly in front of the amp, you will hear less of these brash midrange frequencies. In fact, the general consensus is that the guitar amp sound will be "right" when you're listening off-axis. Guitar players usually stand in front of their amps which are on the floor and BELOW their knees. This means that they are listening ABOVE the amp's projection area and to compensate, they will dial in a tone that sounds balanced, bright, and cutting from *their* listening position. Ask any guitar player to lean down and put his ear next to his amp and play, and he or she will usually say, "Man, that sounds awful. But it sounds cool when I stand up again!"

Going on the audio engineering rule that you can always cut frequencies which are present but you cannot add frequencies which aren't, the sounds in AXXE are modeled to reproduce the characteristics of guitar amp tone, including the more strident, nastier aspects. In your music production, you can address this three ways:

1. Further equalize the AXXE sound in your track *audio or MIDI sequence) to balance it out with the other instruments in the track. A good place to start is roll off anything below 300hz, and cut anywhere from 2.5khz to 4khz with a very narrow Q (width).
2. Lower the volume of the guitar track until it sits in the mix and still "speaks".
3. Combination of the above two approaches.

Cabinets and effects

In most cases the guitar voices in AXXE are mono – just like real guitar cabinets.

Furthermore, the effects for each voice are the effects appropriate for that guitar/amp combination and generally authentic as to the era of the sound as well. For example, the voice "Surfrider", a surf-rock tremolo sound, features a plate reverb which is adjustable, because the amp used, a Fender twin, would have had a spring reverb (essentially a small plate type reverb) and that reverb was part of the surf-rock "sound".

VOICE DESCRIPTIONS

Voices A1 thru D16 – Strum Voices

Voices A1 thru D16 (1-64) are strum voices – complete 4-note strummed chords can be activated with just one finger. These voices are "split" at E4, so you get the same four-note chord on two halves of the keyboard – allowing you to effectively do two-handed "strumming" patterns. With the exception of some of the rock distortion/overdrive sounds, the lower "half" of the keyboard is the downstroke (beginning with the lowest guitar string) and the upper half is the upstroke (beginning with the highest guitar string).

These voices all utilize DCP productions *VariStrum* programming technology. On almost all the strum voices, assignable knob 1 controls the

strum “speed”, so you can adjust the strum speed to match the timing of your MIDI sequence or audio track. This allows you more flexibility than guitar chord samples which have a fixed strum speed. You can record your knob movements into your MIDI sequence in real time as controller messages, either as overdubs or while you trigger the chords with one finger of either hand.

While it is best to use just one finger to trigger these voices. you can of course play actual chords on the keyboard which will result in more complex “polychords”. For each note that you play on your keyboard, a four-note guitar chord will result – therefore, playing a triad will yield a 12 note guitar chord, playing a four notes on the keyboard (root and a triad) will yield a 16-note guitar chord, and so on. You may or may not find these complex chords musically useful – there are no rules. Feel free to experiment.

A1 Slash & Burn

Modern rock power chord guitar, through a Marshall JVM410H 100 Watt amp. At lower velocities the single note “chunk” sounds, at harder velocities the power chord kicks in. Knob 1 controls power chord strum speed. Knob 2 controls delay effect amount.



Marshall JVM-410H amplifier head.

A2 Dirty AC30

Power chord guitar through a vintage Vox AC30TB amp. This was the amp used by groups such as the Beatles, Led Zeppelin, and Queen. It has a darker, more boxy tone, very different from Marshall and Fender amps. Knob 1 controls power chord strum speed. Knob 2 controls delay effect amount.



Vox AC30 amplifier.

A3 Big Bottom

Bottom heavy Marshall amp rock tone, with “scooped midrange” and bass and treble boosted. Popular heavy metal sound. Knob controls same as A1 and A2.

A4 4x12 Cabinet

More midrangey tone of Marshall Plexi amp with one 4x12 cabinet. The kind of tone popularized by AC/DC on their hit song “Back In Black”. Knob controls same as A1 and A2.



Marshall SLPX Plexi head.



Marshall 1960AV 4x12 cabinet

A5 Brutalizer

Edgy sound of a heavily overdriven rectifier tube amp, with a vintage flanger pedal in the effects loop. Knob 1 controls power chord strum speed, Knob 2 controls flanger feedback amount.



Mesa Boogie Triple Rectifier head – truly brutal sound.

A6 <<-VH->>

The classic Van Halen guitar sound heard on songs like “Cradle Will Rock” and “Unchained”. Marshall 100 watt Plexi head combined with an MXR “blue face” rack-mount flanger. Knob 1 controls power chord strum speed, Knob 2 controls flanger Delay Mix.



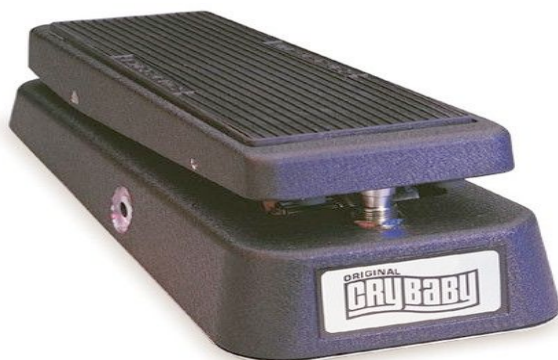
MXR “Blue Face” flanger/doubler.

A7 Shredaholik

Blistering scream-metal guitar tone featuring touch wah effect. Knob 1 controls wah cutoff frequency, knob 2 controls delay mix.

A8 Wahhmeister

Super-distorted metal sound with automatic wah effect. This sound is modeled on the tone that guitarist The Edge used on U2’s song, “She Moves in Mysterious Ways”. Knob 1 controls wah-wah LFO speed, knob 2 controls wah-wah cutoff.



Dunlop Crybaby wah-wah pedal

A9 Driven Twin

Overdriven guitar tone modeled on a 68 Fender Twin Reverb. Knob 1 controls strum speed, knob 2 controls vibrato speed..



1965 Fender Twin Reverb amp.

A10 Lil' Diode

Les Paul guitar through a small tube amp. Great for country and country-rock as well as country blues. Knob 1 controls strum speed, Knob 2 controls echo and reverb amount.

A11 Bit o' Grit

Vintage Vox AC15 tube amp with a bit of tube “dirt” in the tone. For blues, country-rock. Knob 1 controls strum speed, Knob 2 controls echo and reverb amount.



Vox AC15 amp.

A12 Neck Pickup

Gibson SG guitar with the single coil (“neck”) pickup engaged, through a small solid-state practice amp. Knob 1 controls strum speed, Knob 2 controls echo and reverb amount.

A13 Tweed

Gibson guitar thru Fender tweed re-issue tube amp. Knob 1 controls strum speed, Knob 2 controls echo and reverb amount.



Fender Deluxe "Tweed" amp

A14 SearsTone

Amp sound modeled on a 68 Sears Silvertone all-tube combo amp. Knob 1 controls strum speed, Knob 2 controls spring reverb amount.



Sears Silvertone “Piggy-back” amp.

A15 Princeton

Amp sound modeled on a 1966 Fender Princeton amp (small combo amp with a single speaker). Knob 1 controls strum speed, Knob 2 controls tone.



Fender Princeton amp.

A16 JC-120

Strummed Les Paul Custom through a Roland JC-120 “Jazz Chorus” amp, which was the quintessential “clean” amp for 80’s rock and pop guitarists, as well as some jazz players. The JC-120 was a true “stereo” amp/speaker combination - two 12 inch speakers in stereo, and if you put your head right in front of the amp you could clearly hear the stereo chorus effect. That characteristic is reproduced in this voice. Knob 1 controls strum speed, Knob 2 controls tone.



Roland JC-120 "Jazz Chorus" amp.

B1 Jimi Chords

Inverted major chords on a Fender Strat played through a Marshall 69 Plexi head, set to a clean tone. Jimi Hendrix often used major chords moving in parallel, notably on songs like "Little Wing". Knob 1 controls strum speed, Knob 2 controls echo amount.

B2 Policia

Guitar tone emulating the sound used by Andy Summers of the Police on songs like "Message In A Bottle". Knob 1 controls strum speed, Knob 2 controls echo amount.

B3 Splang

Fender Telecaster through a small vintage amp. For country-blues, alternative, folk-rock. Knob 1 controls strum speed, Knob 2 controls echo amount.



Fender Telecaster.

B4 Surfrider

Classic “surf-rock” sound, heard in countless 60’s surf songs like “Pipeline”. Fender Strat through a 65 Fender Twin Reverb with the tremolo switched on and spring reverb dialed up. Cowabunga! Knob 1 controls strum speed, Knob 2 controls tremolo speed.

B5 Get Phazed

Telecaster style guitar run into a vintage MXR Phase 90 stompbox pedal and then into a boutique (expensive) Matchless tube amp and 2x12 cabinet. Knob 1 controls strum speed, Knob 2 controls echo amount.



MXR Phase 90 stompbox.

B6 Bad Boogie

Gibson SG guitar through Mesa Boogie Rectifier amp, set to “crunch” rhythm setting with a moderate amount of drive, echo pedal included. Knob 1 controls strum speed, Knob 2 controls echo amount.



Gibson SG guitar.

B7 Cowboy Rocker

Spankin' country-rock tone. Fender Hot Rod DeVille amp, moderate amount of crunch and Telecaster guitar, with echo. Knob 1 controls strum speed, Knob 2 controls echo amount.



Fender Hot Rod DeVille amp.

B8 Nashville

Medium crunch Nashville country-rock tone – Les Paul guitar through a Peavey tube combo amp. Knob 1 controls strum speed, Knob 2 controls echo amount.



Peavey Classic 50 all-tube combo amp.

B9 Major, Dude

Fender Strat through Fender Twin Reverb on clean setting, full major chord.
Knob 1 controls strum speed, Knob 2 controls chord type, Assignable Function
Switch 1 switches chord type to Major 7th.



Fender Strat "62 Sunburst".

B10 Sus4, Dude

Fender Strat through Fender Twin Reverb on clean setting, sus4 chord. Knob 1 controls strum speed, Knob 2 controls delay mix. Assignable Function Switch 1 switches chord type to Major.

B11 Minor, Dude

Fender Strat through Fender Twin Reverb on clean setting, minor chord. Knob 1 controls strum speed, Knob 2 controls delay mix. Assignable Function Switch 1 switches chord type to Major.

B12 Jazzbo 1

Jazz guitar sound - Gibson ES335 semi-hollow body through a Vox AC30 with echo. Chord type: 7sus4. Knob 1 controls strum speed, Knob 2 delay mix. Assignable Function Switch 1 switches chord type.



Gibson ES335 "Sunburst".

B13 Jazzbo 2

Jazz guitar sound – Gretsch Falcon semi-hollow body guitar through Vox AC30TB with more presence and treble added. Chord type: minor7. Knob 1 controls strum speed, Knob 2 controls chord type.



Gretsch Falcon hollow-body guitar.

B14 Alternative

Les Paul through overdriven Fender Twin - for alternative and modern rock.
Chord type: major. Knob 1 controls strum speed, Knob 2 controls chord type.



Gibson Les Paul.

B15 70's Fusion

Strat through Marshall amp, on slightly driven setting, with echo. Chord type: major7add5. Knob 1 controls strum speed, Knob 2 controls chord type.

B16 Telecaster Twang

65 Fender Telecaster thru 65 Fender Twin reverb with a slight amount of “spank” (drive) to the tone. Chord type: major. Knob 1 controls strum speed, Knob 2 controls chord type.

C1 Who's Tommy

Emulation of the sound Pete Townshend used on the Who's classic hit, "Pinball Wizard" from the album *Tommy*. You can even change the chord type from sus4 to major (the progression used by Pete in the tune) by engaging Assignable Function Switch 1. Knob 1 controls strum speed, Knob 2 controls delay mix.



The Who on BBC's "Top of the Pops", early 1970's.

C2 Jazzbo 3

Another jazz guitar sound – Gretsch Tennessee Rose semi-hollow body through a Fender Deluxe amp with echo pedal. Chord type – major add 9. Knob 1 controls strum speed, Knob 2 controls chord type.



Gretsch Tennessee Rose ("lefty" model).

C3 Hip Hop Wah Gtr 1

Medium speed wah-wah guitar sound for hip-hop and r&b. Chord type: minor. Knob 1 controls wah speed, knob 2 controls chord type. Assignable Function Switch 1 – changes chord type. Assignable Function Switch 2 – shuts off echo.

C4 Hip Hop Wah Gtr 2

Slow speed wah-wah guitar sound. Chord type: barre. Knob 1 controls wah speed, knob 2 controls chord type. Assignable Function Switch 1 – changes chord type. Assignable Function Switch 2 – shuts off echo.

C5 Rotary Guitar 1

Classic vintage sound of Les Paul run through a Leslie (rotary speaker). Echo included. Rotary speaker guitar was used by the Beatles, the Who, Joe Walsh and manor others. MW controls rotary speed. Knob 1 controls strum speed, Knob 2 controls echo amount.



Leslie rotary speaker cabinet.

C6 Rotary Guitar 2

Another rotary guitar sound, rotary speed set to fast. MW controls rotary speed, Knob 1 controls speaker tone, Knob 2 controls echo amount.

C7 Snappy Comp

Gretsch Duo Jet guitar into tube amp with compressor added for that “snappy” attack sound. Knob 1 controls strum speed, Knob controls chord type.



Gretsch Duo Jet.

C8 R&B Wah

Another wah-wah guitar sound for rap, hip-hop, and r&b. Chord type: minor 7th. Knob 1 controls echo amount, Knob 2 controls chord type. Assignable Function Switch 1 shuts off reverb, Assignable Function Switch 2 changes chord type.

C9 Ricky 12-string A

Rickenbacker electric 12 string guitar through Fender Twin with echo – the sound favored by Tom Petty, and the Byrds and the Beatles in the 60's. Chord type – major. Knob 1 controls strum speed, Knob 2 controls chord type.



Rickenbacker 12-string guitar.

C10 Ricky 12-string B

Another Rickenbacker 12-string tone, with more upper midrange. Chord type – major. Knob 1 controls strum speed, Knob 2 controls chord type.

C11 Mesa Drive

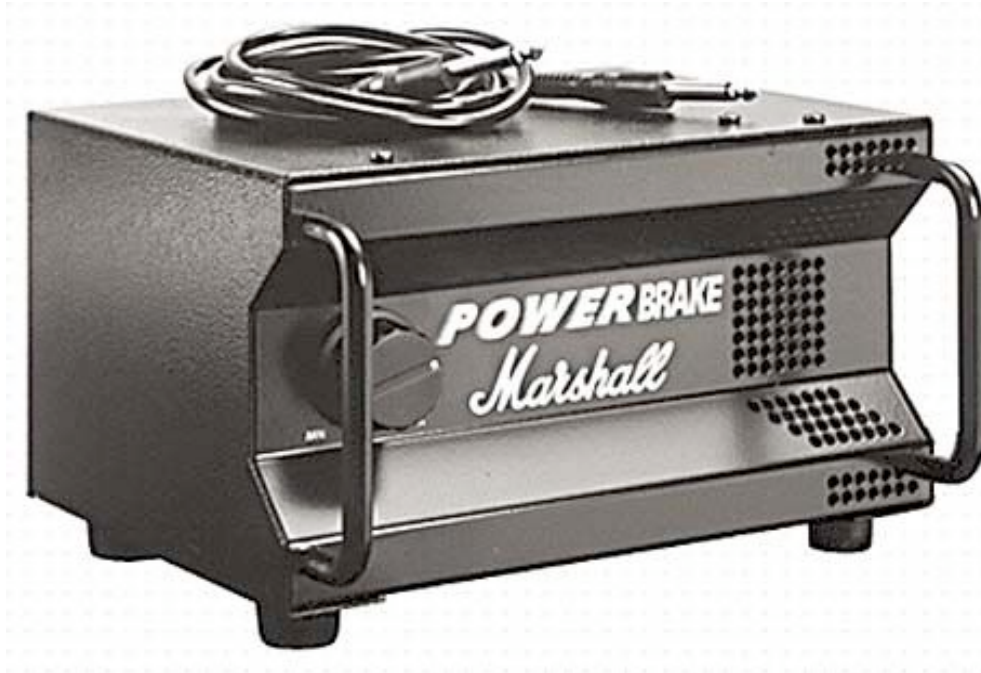
Les Paul through an 80's vintage Mesa Boogie tube combo amp, with plenty of brash thrash tone. Knob 1 controls strum speed, Knob 2 controls chord type



Mesa Boogie Mark I amp.

C12 Power Soak

Heavily driven Marshall 50 Watt combo amp. The type of sound which resulted from adding a "Power Brake" or "Power Soak" unit to an amp setup in order to get more drive at a lower power amp volume. Knob 1 controls strum speed, Knob 2 controls echo amount.



Marshall Power Brake.



Scholz Power Soak.

C13 Solid State Amp

Sound of distortion pedal through a cheap solid state guitar amp. I won't name names, but a gorilla in a crate carvin' on a steak comes to mind. And sometimes this kind of tone is what exactly you need for that "character" track.

C14 Dry & Tite

Punchy, heavy overdriven Marshall tone with no echo or reverb. But you can add it back in with Knob 2. Knob 1 controls strum speed, knob 2 controls echo amount.

C15 Power Feedback

Insanely over-the-top “death guitar” tone with feedback happening when you hit the keys harder. Knob 1 controls strum speed, knob 2 controls echo amount.

C16 Bad Tubes

Thin sound of tube amp with power tubes going bad. Also works for the classic hit 60's song, “Spirit In The Sky”. Knob 1 controls strum speed, knob 2 controls echo amount.

D1 Spank

Les Paul/Twin Reverb combination, with echo, for country rock, alt-rock, etc. This voice demonstrates the arpeggio feature – try pushing the SF1 – SF5 buttons to switch to the different guitar patterns. Knob 1 controls strum speed, Knob 2 controls chord type.

D2 GibsonSG

Sound similar to D1, with a tone characteristic of a Gibson SG through a Vox AC30TB amp, arpeggio engaged. Knob 1 controls strum speed, knob 2 controls tone.

D3 61 Strat

1961 Fender Strat through a Fender Deluxe amp. Arpeggio engaged. Knob 1 controls strum speed, knob 2 controls echo amount.

D4 Sheryl

This is the type of sound you might hear on a Sheryl Crow track like “Favorite Mistake”. Fender Mustang guitar through a vintage Ampeg tube amp.



Fender Mustang

D5 L.A. Country-Rock

“Los Angeles country-rock” guitar sound – Telecaster through boutique tube amp with reverb. Knob 1 controls strum speed, Knob 2 controls tone.

D6 Wire Blues

Epiphone Les Paul Custom through a Peavey tube combo amp. Good for blues or country-blues. Knob 1 controls strum speed, Knob 2 controls amp drive.

D7 Gibson Dove Comp

Strummed Gibson Dove acoustic guitar, recorded with condenser microphone and compression applied. Knob 1 controls strum speed, Knob 2 is unassigned. Assignable Function Switch 1 changes chord type.



Gibson Dove

D8 Yamaha Nylon Strum

Strummed Yamaha CG151C acoustic nylon-string guitar. Knob 1 controls strum speed, Knob 2 is unassigned. Assignable Function Switch 1 changes chord type.



Yamaha CG151C nylon-string classical guitar.

D9 Ovation Strum

Emulation of Ovation Balladeer electro-acoustic guitar. Chord type: barre. Knob 1 controls strum speed, Knob 2 controls tone.



Ovation Balladeer front.



Ovation Balladeer back.

D10 Amp Splitter

A favorite studio recording trick is to run the same guitar into two separate amps via a “Splitter” – a box that routes the incoming mono signal from the guitar to two or more destinations. This voice emulates that type of “dual amp” setup, with one amp set to totally clean and the other amp set to a slightly more overdriven sound. Knob 1 controls strum speed, Knob 2 controls chord type.

D11 Taylor Strum

Strummed Taylor 710CE acoustic guitar. Chord type – Major. Knob 1 controls strum speed, Knob 2 is unassigned. Assignable Function Switch 1 changes chord type.



Taylor 710CE “cutaway” acoustic/electric.

D12 Hot De Ville

68 Les Paul Black Beauty through a Fender Hot Rod Deville tube amp. Knob 1 controls strum speed, Knob 2 controls echo amount.

D13 Taylor Strum 2

Strummed Taylor 710CE acoustic guitar. Chord type – barre. Knob 1 controls strum speed, Knob 2 is unassigned. Assignable Function Switch 1 controls tone, Assignable Function Switch 2 increases echo.

D14 Clean Channel

Generic electric guitar “clean channel” sound. Knob 1 controls strum speed, Knob 2 controls reverb amount.

D15 Chorus Man

Epiphone Les Paul through a Boss Chorus Pedal and into a Roland guitar amp. Knob 1 controls strum speed, Knob 2 controls reverb amount.



Boss CE-5 Chorus pedal

D16 Electro/Acoustic

Hybrid electric/acoustic guitar tone. Knob 1 controls strum speed, Knob 2 controls reverb amount. Assignable Function Switch 1 adds echo.

Voices E1 thru E16 – Lead sounds

Voices E1 thru E8 are electric lead guitar sounds, suitable for solos. For some of the voices, Assignable Function Switches engage mono mode.

E1 Sustainiac

Full distorted metal and hard rock lead guitar sound, bend range set so that you can do whammy bar “dive-bombs”. Knob 1 controls overdrive amount, knob 2 controls presence (amp tone). Assgn. Function Switch 1 – mono mode. Assgn. Function Switch 2 – adds reverb.

E2 Vox AC30 Lead

Overdriven Vox AC30TB lead sound. Knob 1 controls presence (“top boost”) and Knob 2 controls echo amount. Assgn. Function Switch 1 – mono mode. Assgn. Function Switch 2 – reduces echo.

E3 1959 Marshall SLPX

Overdriven 1959 Marshall SLPX 100 watt stack – the one without the master volume knob. This was the amp used by Jimmy Page, Jeff Beck, Pete Townshend and others. HISTORY NOTE: The Marshall “stack” (consisting of one 4x12 “straight” cabinet topped with a 4x12 “slant” cabinet topped by the amp head) was the direct result of Pete Townshend’s original request for a single 8x12 cabinet. Knob 1 controls overdrive amount, knob 2 controls midrange. Assignable Function Switch 1 – adds flanger effect.



Marshall 1959SLPX 100-watt stack.

E4 1982 Marshall JCM800

“Hot-rodded” 1982 Marshall JCM800 100 watt stack lead sound. Tone made popular by 80’s metal bands. Knob 1 controls strum speed, Knob 2 controls echo amount. Assgn. Function Switch 1 – mono mode. Assignable Function Switch 2 – adds flanger effect.



Marshal JCM800 amp and Marshall slant 4x12 cabinet.

E5 5150

Eddie Van Halen's signature solo sound, with classic MXR "blue-plate special" rack flange effect. ARPEGGIO NOTE: Arps 1 and 4 reproduce Eddie's famous "arpeggio", with Arp 1 the upward arpeggio and Arp 4 the downward arpeggio. These arps will not sound correctly unless you hold at least three keys down (a triad). Knob 1 controls flanger depth, Knob 2 controls echo amount. Assignable Function Switch 1 – mono mode. Assignable Function Switch 2 – dry sound.



Eddie Van Halen – circa 1980's.

E6 Killer Feedbacker

Blistering solo sound modeled on VHT Pittbull Ultra-Lead 100 Watt amp. Holding notes down brings in feedback effect. Knob 1 controls Echo amount, Knob 2 controls presence (brightness). Assgn. Func. Switch 1 – mono mode.



Twin VHT "Pittbull" Ultra-lead 100 watt stacks

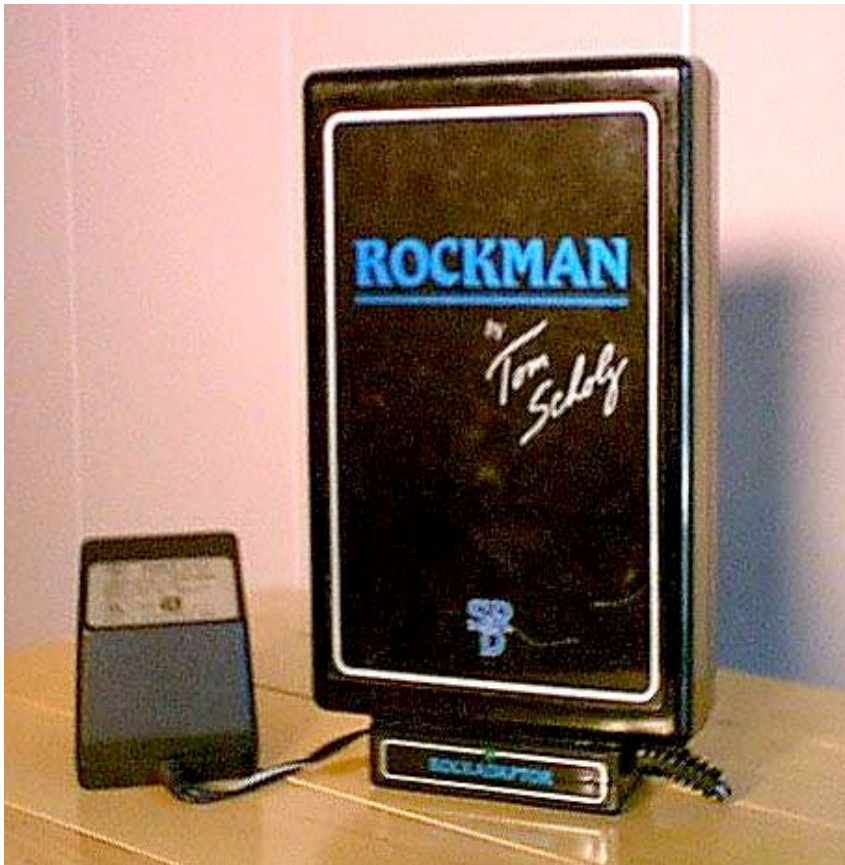
E7 Otto-Wah

Distorted “wah” lead guitar sound. Knob 1 controls wah-wah speed, Knob 2 controls brightness. Assgn. Func. Switch 1 – mono mode.

E8 Rockman

Lead guitar solo sound modeled on Tom Scholz (of the band Boston)’s Rockman guitar processor. The Rockman was a small (not much larger than two packs of cigarettes) processor box that was worn by means of a belt clip. It had a peculiar thin, processed, metallic tone, augmented by effects such as chorus and echo, that supposedly imitated Tom’s homebuilt amps he used on the first Boston record. The Rockman, intended as a practice device to be used with headphones, was the forerunner of self-contained “guitar multi-effects in a box” products made by Zoom, Boss, and other manufacturers. You can buy a used Rockman on eBay for about 35 dollars these days.

Knob 1 controls chorus depth, Knob 2 controls echo amount. Assgn. Function Switch 1 – mono mode. Assgn. Function Switch 2 – tone change.



The original Scholz Rockman.



Tom Scholz with several of his Scholz guitar amp and processor products.

E9 Boutique Amp

Bogner tube amp with just a bit of warm “bite”. Assignable Knob 1 – echo amount. Assignable Knob 2 – tone control.. Assgn. Function Switch 1 – Mono mode. Assignable Function Switch 2 – adds chorus effect.



Bogner Duende tube combo amp.

E10 Aerostar

Guitar lead sound characteristic of the tone used by Aerosmith guitarist Joe Perry on many of their records. Les Paul Custom "Gold Top" through an overdriven Fender Twin Reverb. Knob 1 controls presence (brightness), Knob 2 controls echo amount. Assgn. Function Switch 1 – adds more amp drive.



Aerosmith

E11 Gilmour-esque

Soaring, echoed lead sound emulating the solo sound used by David Gilmour of Pink Floyd on albums like *Dark Side of the Moon* and *The Wall*. Assignable Knob 1 controls presence (brightness), Assignable Knob 2 controls echo amount. Assignable Function Switch 1 adds heavy flanger effect.



David Gilmour – circa early 1980's.

E12 Clarksdale

Vox AC15 lead tone, the kind of “cleaner but still dirty” tube amp sound used by Jimmy Page, Eric Clapton, Jeff Beck and others. Great for blues and blues-rock. Knob 1 controls drive amount, Knob 2 controls echo amount.



Jimmy Page – 1970's.

E13 B.B. Blues

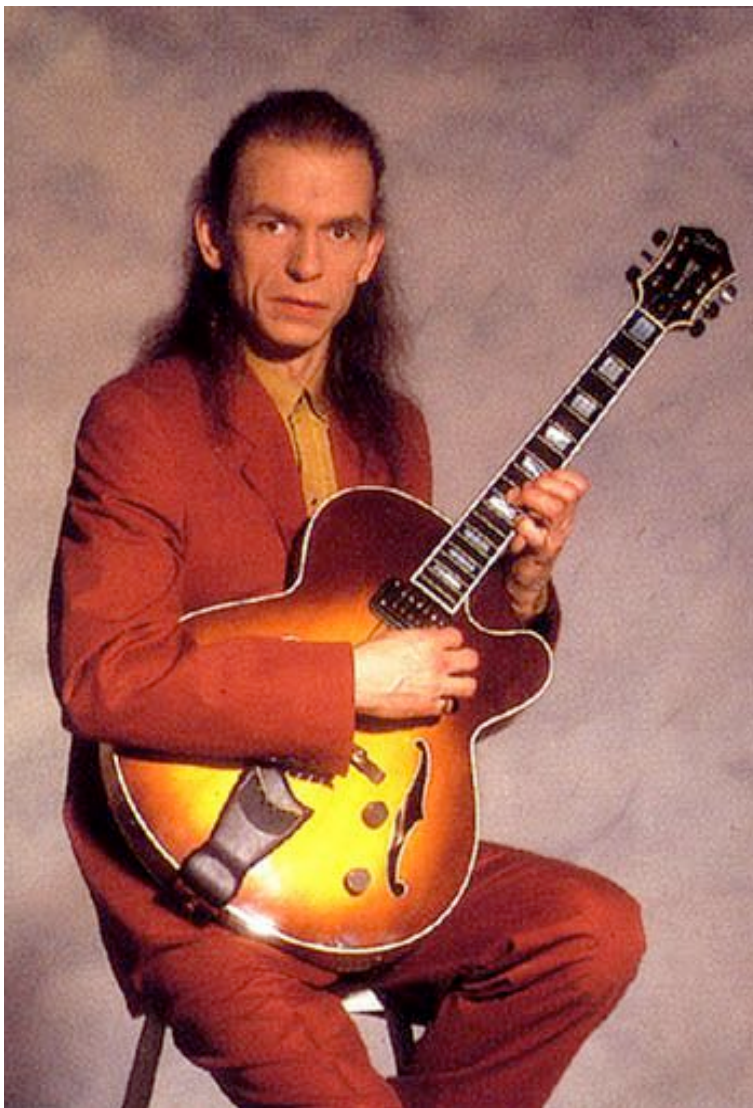
Smoky “late-night” dues-payin’ blues tone – Gibson ES335 through a Fender Deluxe amp with drive turned up for that “slightly dirty” tone, bass up and midrange and treble down. Knob 1 controls brightness/presence, Knob 2 controls echo amount.



B.B. King.

E14 Howe Yes

“Gritty and clean” Fender twin lead sound typical of the tone used by Yes’ Steve Howe on many Yes albums. This tone bites and spans in that Steve Howe “way”, and you can access typical Steve Howe “licks” by switching on the arpeggiator. . Knob 1 controls brightness/presence, Knob 2 controls echo amount. Assgn. Function Switch 1 – mono mode.



Steve Howe

E15 Crossroads

Gibson Les Paul guitar through a Fender Super Reverb amp. For down-home blues and country blues. Knob 1 echo amount, Knob 2 controls drive. Assgn. Function Switch 1 – mono mode

E16 Roadhouse

Gibson ES 335 semi-hollow body through a moderately overdriven Fender Twin. Knob 1 controls amp drive, Knob 2 controls tone. Assgn. Function Switch 1 – mono mode

Voices F1 thru F16 – Rhythm/Chording sounds

Voices F1 thru F16 are guitar sounds suitable for rhythm and chord work, and arpeggiated parts, although they can also be used as lead sounds.

F1 Shuggy

Funky, snappy, slightly dirty tube amp sound, great for rhythm parts for songs like Sam and Dave's "Soul Man" which was featured in the first Blues Brothers movie. Knob 1 controls tone, Knob 2 controls phaser effect.



The Blues Brothers.

F2 Gibson 335 Jazz

The classic Gibson 335 jazz tone. Knob 1 controls tone, Knob 2 controls echo amount. Assgn. Function Switch 1 – mono mode

F3 Gretsch Jazz

Warm tone of Gretsch 6120 “Nashville” semi-hollow body guitar, through an all-tube combo amp. Knob 1 controls tone, Knob 2 controls echo amount. Assgn. Function Switch 1 – mono mode

F4 6 Strings

Schechter Blackjack solid-body guitar plugged directly into a recording console. Knob 1 controls midrange, Knob 2 controls treble. Assign. Function Switch 1 – adds echo. Assignable Function Switch 2 – removes reverb.



Schechter Blackjack

F5 Jazz Chorus

Les Paul through a Roland JC-120 “JazzChorus” amp with stereo chorus effect. Knob 1 controls midrange, Knob 2 controls treble. Assign. Function Switch 1 – adds echo. Assignable Function Switch 2 – removes reverb.

F6 Pod Compressor

Telecaster run into a Line6 Pod guitar processor, set to a clean sound with compressor switched on. Knob 1 controls brightness/tone, Knob 2 controls echo amount. Assignable Function Switch 1 – removes delay effect.



Line 6 Pod XT guitar processor.

F7 Flanger Pedal

Les Paul through a vintage MXR Flange pedal and into Vox AC30 amp. Knob 1 controls Flange speed, Knob 2 controls Flange depth. Assgn. Function Switch 1 – bypasses flanger effect. Assign. Function Switch 2 – removes reverb and echo.



MXR Flanger Pedal

F8 Slinkies

Another D.I. ("direct injected" or straight into the console) guitar tone – this time a Telecaster with super light gauge strings. Knob 1 controls tone, Knob 2 adds slight chorus effect.

F9 1967 Les Paul

Classic 67 Les Paul Custom tone – with tube amp on clean channel setting. Knob 1 controls tone, Knob 2 adds overdrive. Assignable Function Switch 1 – mono mode.

F10 Acoustic Simulator

Solid body electric guitar through a guitar processor with the “acoustic simulator” effect engaged. Knob 1 controls tone, Knob 2 controls echo amount.



Boss AC-2 Acoustic Simulator stompbox pedal.

F11 Heartland

“Heartland” or “Americana” rock tone. Les Paul through a driven Fender Twin, with added “room tone” character. Knob 1 controls echo amount, Knob 2 controls presence (brightness). Assignable Function Switch 1 – mono mode.

F12 Slow Grunge

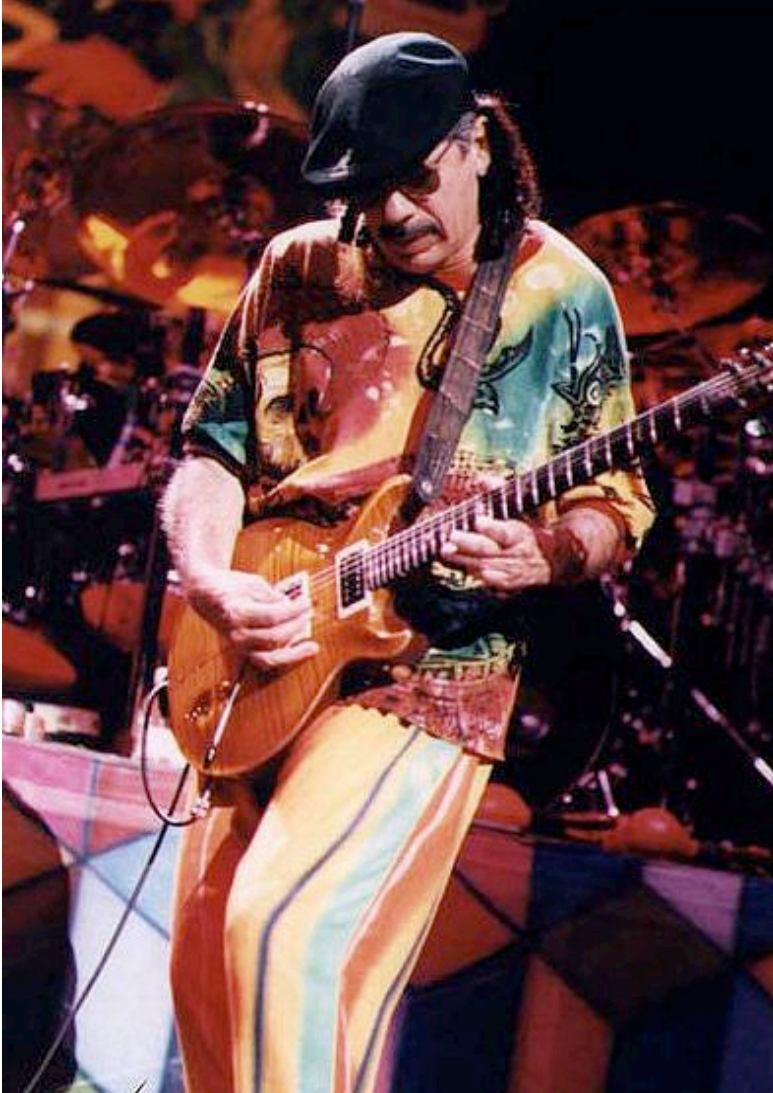
90's grunge tone, a la Nirvana and Soundgarden. Knob 1 controls amp drive, Knob 2 controls echo amount. Assignable Function Switch 1 – mono mode.



Nirvana

F13 Carlos

“Carlos Santana” style guitar tone. Knob 1 controls amp drive, Knob 2 controls echo amount. Assignable Function Switch 1 – mono mode.



Carlos Santana

F14 Funky Telecaster

Quintessential snappy Telecaster sound. For country, country-rock, blues. Knob 1 controls tone, Knob 2 controls echo amount. Assignable Function Switch 1 – mono mode. Assignable Function Switch 2 – removes echo effect.

F15 Funky Strat

Funky clean Stratocaster sound. Knob 1 controls midrange tone, Knob 2 controls echo amount. Assignable Function Switch 1 – mono mode. Assignable Function Switch 2 – removes echo effect.

F16 Ricky 12-string C

Another bright, resonant Rickenbacker 12-string electric guitar sound. You can use this sound to play the Beatles' "Ticket to Ride", or the Byrds' "Turn Turn Turn". Knob 1 controls midrange tone, Knob 2 controls echo amount.

Voices G1 thru G16 – Fx guitars/Acoustics/Pedal Steel and E-bow guitars/ Guitar noises and FX.

Voices G1 thru G10 are guitars run through various effects, acoustic guitars, sitars, pedal steel and e-bow guitar sounds.

G1 Get Phazed 2

Clean electric guitar through Boss phaser pedal. Knob 1 controls phaser speed, Knob 2 controls phaser tone.



Boss PH3 Phase Shifter pedal.

G2 Get Phazed 3

Electric guitar through phaser pedal set to slower phase speed. Knob 1 controls phaser speed, Knob 2 controls phaser tone.

G3 Tremoloe

“Surf-rock” tremolo guitar sound. Knob 1 controls tremolo speed, Knob 2 controls tremolo depth. Assignable Function Switch 1 – adds echo. Assignable Function Switch 2 – bypasses reverb.

G4 Hip Hop Wah Gtr 3

Another wah-wah sound for hip-hop, rap, and r&b music. Knob 1 controls wah speed, knob 2 controls wah tone.

G5 Rotary Guitar 3

Electric guitar through rotary speaker effect. MW controls rotary speed, Knob 1 controls echo amount, Knob 2 controls tone.

G6 Rotary Guitar 4

Faster speed rotary guitar sound. MW controls rotary speed, Knob 1 controls tone, Knob 2 echo amount.

G7 Mic'd Martin

Martin D28 mic'd with a Neumann U87 tube microphone. Keys below E1 have guitar squeak effects, keys above E4 are harmonics. Knob 1 controls midrange, Knob 2 controls treble.



Martin D-28

G8 Mic'd Nylon

Fernandez nylon guitar, mic'd with a Neumann U49, very bright tone good for hip-hop and r&b and latin music. Knob 1 controls midrange tone, Knob 2 controls treble.

G9 High-Strung Ac. Gtr

High-strung acoustic steel string guitar. Knob 1 controls midrange tone, Knob 2 controls treble.

G10 Sitar+Drone Switch

Sitar sound. Press Assignable Function Switch 2 to add tambura “drone” strings which are set to a constant pitch of E. Knob 1 controls pitch of drone strings. Knob controls reverb amount. Ribbon controls resonance of all strings.



Indian Sitar

G11 Electric Sitar

Jerry Jones electric sitar. For those B-grade 60's flower-power movie soundtracks, or that Austin Powers vibe. Knob 1 controls echo/ambience, Knob 2 controls tone.



Jerry Jones "Coral re-issue" electric sitar

G12 Pedal Steel(Switch 1)

ShoBud pedal steel guitar thru Fender Bandmaster amp. Higher velocities bring in the "bite". Press Assignable Function Switch 1 for "instant glide" or what could also be called the "Hawaiian" guitar effect". Knob 2 controls rate of "glide" (when Assign. Switch 1 is pressed). Knob 2 controls tone. Use a volume pedal, hooked up to your Motif XS, for even more authentic pedal steel sound.



Sho-Bud pedal steel guitar

G13 E-bow

The ebow (Energy bow), is a small, hand held device that 'bows' the strings of a guitar using an electromagnetic field. It produces a unique guitar sound, with a very slow attack and infinite sustain. To play the ebow, the guitarist holds it over the string, near the pickup or hole, so that the string sits in a small notch on the underside of the eBow. The eBow's magnets then cause the string to vibrate until it feeds back on itself at its own resonant frequency. This feedback loop is very similar to the well-known amplifier feedback, but a much more controllable version. The player can vary the loudness of the sound by moving closer or further away from the string, as with amplifier feedback. The ebow is switchable from low power mode to high power mode, which gives a strong, harmonically rich sound. The ebow has been used at one time or another by nearly every guitarist under the sun : Radiohead, Tom Petty, Dave Gilmour, Sigur Ros, NIN, Coldplay, Smashing Pumpkins, The Cure, REM, U2, etc etc... others. Knob 1 controls echo amount, Knob 2 controls tone.



E-bow



E-bow playing technique

G14 Pulsator 1

“Pulsing” modulated guitar sound, emulating the modulated rhythm guitar sound used on Green Day’s “Boulevard Of Broken Dreams”, from their *American Idiot* album. This type of sound first appeared in rackmount and floorboard guitar multi-processors, such as the Roland GT series. The modulation is locked to the voice’s arpeggio tempo, or to external sync (if the XS is slaved to external MIDI sync). This voice works well at tempos ranging from 64 BPM to 105 BPM.



Green Day.

G15 Pulsator 2

Same as G14 Pulsator 1, except that pulse “slices” are 8th note values instead of 16th note values. This voice works well at tempos ranging from 105 BPM to 150 BPM.

G16 Harmonizer EFX

Guitar into pitch-shifter (harmonizer) set for sustaining 5th's (one above, one below the fundamental) harmonizer sound. Knob 1 – tone control. Knob 2 – tone control. Assign. Function Switch 1 – increases echo. Assignable Function Switch 2 – mono mode.

Voices H1 thru H8 – guitar rhythm effect sounds

Voices H1 thru H8 are guitar “rhythm effect” sounds, such as muted pick, chuggas, and skanks.

H1 Chicken Mute

Vintage staccato “chicken mute” Strat guitar sound. Knob 1 controls tone, Knob 2 controls echo amount.

H2 Electric Skank 1

Electric guitar “skank” sound, for reggae, ska, country and r&b music. Knob 1 controls midrange tone, Knob 2 controls echo amount.

H3 Chuggo 1

Chugga rhythm guitar sound through tube amp with a bit of bluesy drive. Knob 1 controls echo amount, Knob 2 controls tone.

H4 Electric Skank 2

Variation “skank” sound, for reggae, ska, country and r&b music. Knob 1 – midrange control. Knob 2 – treble control.

H5 Acoustic Skank

Acoustic steel guitar “skank” sound, for reggae, ska, country and r&b music. Knob 1 controls midrange tone, Knob 2 controls echo amount.

H6 Electric Skank 3

Variation “skank” sound, for reggae, ska, country and r&b music. Knob 1 – midrange control. Knob 2 – echo mix control.

H7 Electric Skank 4

Variation “skank” sound, for reggae, ska, country and r&b music. Knob 1 – tone control. Knob 2 – echo mix control.

H8 Chuggo 2

Variation chugga rhythm guitar sound. Knob 1 controls echo amount, Knob 2 controls presence amount (tone).

Voices H9 thru H16 – electric basses.

Voices H9 thru H16 are electric basses, taken from the DCP Productions [“Pulse”](#) bass library. With the exception of H16 “Upright Bass Mic’d”, all the bass voices are set up as splits, with the split point at either B3 or E4. This is the same set-up employed in Spectrasonics “Trilogy” software bass plug-in, and it enables you to play staccato or rapid bass parts using a two-handed technique.

H9 Music Man Finger

Fingered MusicMan bass sound. Knob 1 adds flange effect, Knob 2 controls amp drive.

H10 P-bass Flatwound

Fingered Fender Precision Bass through tube bass head. Knob 1 adds flange effect, Knob 2 controls amp drive.

H11 Yamaha TRB 5-string

Yamaha 5-string bass through tube bass amp. Knob 1 adds flange effect, Knob 2 controls tone.

H12 SVT Bass Boost

Classic sound of Fender Precision bass with roundwound strings, through an Ampeg SVT tube amp (“the” rock bass amp as far as many bass players are concerned). Plenty of low end on this sound. Knob 1- tone control. Knob 2 – tone control.

H13 Warwick SWR

Warwick 5-string bass through SWR Redhead amp head and Hartke bass cabinet. Knob 1 adds phaser effect, Knob 2 controls tone.

H14 Danelectro Silvertone

The Danelectro company manufactured basses for several other companies as well, which were sold under other names. This is the sound of the Danelectro “Silvertone” four-string bass sold through the Sears catalog in the mid to late sixties. Knob 1 adds flanger effect, Knob 2 controls tone.

H15 Thumbslap Bass 1

Bright, percussive slap bass, through Trace Elliot bass amp/speaker mic'd with an Audio-Technica ATM 4033 mic. Knob 1 – flanger control. Knob 2 – tone control.

H16 Upright Bass Mic'd

Upright bass 1 recorded through Neumann U87 microphone, pointed towards the bass soundholes, about 3.5 feet from the instrument. Knob 1 – Midrange tone control. Knob 2 – bass tone control.

LIST OF PERFORMANCES

AXXE includes 16 Performances which reside in Performance Bank 3, locations A1 thru A16.

A1 – Classic 80's Metal – 80's metal/hard rock performance (Motley Crue, Scorpions, UFO) – power chords, lead solo sound, drums and bass.

A2 – Hard & Heavy - Modern heavy hard rock performance (System of a Down, Sevendust, Avenged Sevenfold, etc.) – heavy chunk chords, lead solo sound, drums and bass.

A3 – Tattoos & Spiky Hair - Modern rock/pop sounds (Good Charlotte, Sum 41, Killers, Queens of the Stone Age) power chords/rhythm guitar, lead guitar, bass, drums.

A4 – ZZ Boogie – Boogie-blues rock performance, “ZZ Top” style. Rhythm guitar, lead guitar, drums, bass.

A5 – Jazz Brothers 1 - Drums, bass, jazz guitar sounds.

A6 – Jazz Brothers 2 - Drums, bass, alternate jazz guitar sounds.

A7 – Da Bluze - Slow Blues shuffle drum patterns, bass, blues guitar sounds.

A8 – Boot Scootin' - Country/country rock performance – drums, bass, country guitar sounds.

A9 - Spaniard Spanish nylon guitar performance with drum/percussion loops and bass.

A10 – Sandana - Latin rock performance. Drums, bass, Santana style guitar.

A11 – Texas Voodoo - “Stevie Ray Vaughn” style minor-key Texas blues performance – rhythm guitar figures, lead guitar, drums, bass.

A12 – DockOf The Boardwalk – 60’s rhythm&blues performance (a la songs like “Dock of the Bay”, “Under The Boardwalk”, etc.)

A13 – Reggah Ska - Reggae/ska sounds and grooves.

A14 – Hoody - Hip-hop/rap style performance with drum loops, bas, single-line guitar and wah-wah guitar chords.

A15 – Easy 8’s - Easy 8-beat mid-tempo groove with bass and strummed acoustic guitar.

A16 – Funky Jammers – Mid-tempo funky groove with rhythm guitar, lead guitar, bass and drums.