



# H9000

## Algorithms Manual

Eventide Part #141325

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## **Part I**

# **Introduction**



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## The H9000 Family

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The members of the H9000 Family each have well over one thousand five hundred algorithms, covering the whole range of audio effects. In this manual, all members of the H9000 Family will be referred to using the generic H9000.

The best way to quickly find the best effect for a given application is to make use of the powerful real-time database features on the PROGRAM page, as described in the separate User Manual.

To get an overview, as well as a feel for the wide selection of effects the H9000 offers, a stroll through this manual is recommended. The algorithms are grouped by bank and placed in numerical order. Any numbered algorithm can be quickly found by using its top two digits (one digit for a 3 digit number) as the Bank Number.

A given algorithm may be identified by its name or its number. Many algorithms are supplied in several versions with the same name and number - they can be further distinguished by the number of channels they process and the audio sample rates they can handle.

Sometimes, a number of algorithms may share the same basic structure or algorithm. Different versions of this structure will be provided, with their parameter values carefully tuned to produce a desired effect - these variants are popularly known as tweaks.



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## I/O

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Each algorithm will be labeled either 48, meaning that it can only operate up to 48kHz sampling, or 96, meaning that it can operate at all the H9000's supported sample rates.

A given preset may have from 0 to 8 inputs and from 0 to 8 outputs. A preset with no inputs is typically an oscillator or other generator, whereas a preset with no outputs is usually a display-only device. Some utility calculators have neither inputs or outputs – these will block any signal routed through them.

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## Key

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Many presets are flagged with recommended source material or application types:

- **[V] Vocal**
- **[G] Guitar**
- **[D] Drums**
- **[B] Bass**
- **[H] Brass**
- **[S] Surround**
- **[P] Spoken Voice**
- **[R] Strings**
- **[K] Keyboard**
- **[X] Special Effects**

The H9000 offers the following effect types - any given preset may have a combination of some or all of them:

- **{P} Pitch:** Eventide invented the concept of the pitch shifting effect and is the leader in the field. The pitch shifters offered include Diatonic shifters, which shift by a musical interval within a specified key and Ultrashifter, a formant-corrected vocal shifter. There are also Reverse and Custom Scales shifters, as well as the more familiar Chromatic variety.
- **{R} Reverb:** A reverb may range from an emulation of a spring line to a grand canyon.
- **{D} Delay:** Digital delays ranging from a few samples up to several minutes at 48kHz sampling.
- **{E} EQ:** The equalization offered by the H8000 ranges from simple “high cut” tone controls to 32 band multi-channel parametric equalizers.
- **{M} Modulation:** The way a parameter of the effect may be controlled or swept by a slow-running oscillator or other signal source. This allows a range of effects including auto-panners, tremolos and vibratos, as well as flangers and phasers when modulation is applied to delay or filter elements.
- **{Y} Dynamics:** A general term describing a range of amplitude-sensitive effects, covering the field from compressors to envelope followers.
- **{N} Enhancer:** Add air, shine, sparkle, thickness, width. Our “sound better” boxes.
- **{Z} Distortion:** Impart gentle tube warmth or shred through a dying power supply. Up to you.
- **{U} Utilities:** Simple, effective.

- **{O} Other:** Hybrid and otherwise hard to categorize effects.

# **Part II**

# **Algorithms**



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## 1 - Simple

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List of banks and also basic Mute, Thru and Oscillator presets.

### #11 Mute

Nothing in, nothing out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{U}	~	96kHz	4, 4

### #12 Thru

The preset's input is electronically connected to the output. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{U}	~	96kHz	8, 8

### #13 Oscillator (440)

General-purpose oscillator. On loading it is set to a 440 Hz sine wave for tuning. Lfo (fm) allows addition of an offset and modulation. Output will clip above +12dB. Aliasing will be audible on triangular and square waves at higher frequencies. Nothing in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{U}	~	96kHz	2, 8

### #14 Note Oscillator

A few helpful conversions. No need to run for the calculator. . Nothing in, nothing out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{U}	~	96kHz	4, 4

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## 2 - Artist

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This bank includes some of the classic presets written by and for artists, using Eventide effects units.

### #210 Amp-u-lation

Tube power amp/speaker emulation. This little guy can really do the trick of cleaning up harsh fuzz or to feed a P.A. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{C}{O}	[G]	96kHz	2, 2

### #211 AMS DMX Guitar

AMS emulation with parameters set for 'thickening' effect. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[G]	96kHz	2, 2

### #212 AMS Lucky Man

Vintage AMS type pitch and delay. Tweaked for the vocal performance. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[G][V]	96kHz	2, 2

### #213 BackwardGarden3

Reverse 'type' sound via multtap and verb. Nice atmosphere. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{O}	[R]	96kHz	2, 2



## #214 BadBadThing

Vintage preamp >trem>delay>diffuse verb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{Y}{R}{S}	[G]	96kHz	2, 2

## #215 Big Muff W/ Dead 9v

As used by S.Vai. This preset has been modified with an attenuation so that speakers and ears are safe. To get the original quality of sound with all the gurgles, turn down your listening amp WAY DOWN !!! and put the 'atten' parameter all the way up. This is ADC converter overload. Sounds like its time to change that 9-volt battery in your distortion pedal. Distortion and EQ. Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G]	96kHz	2, 2

## #216 Enhancer

As used by Mr.Satriani. Slow chorus-like rotation and tight reverb effect. Full and warm. A very smooth and rich shimmer is added to your sound. This will not get in your way and adds a lot. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}{R}	[G]	96kHz	2, 2

## #217 Garden Halo

Reverse 'type' sound via multtap and verb. Nice atmosphere. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[R]	96kHz	2, 2

## #218 Gorgeous Delay

Warm echoes provided by lowpass filters. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #219 ImpWave

A short lived impulse wave. Used as a thickener and imager. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{N}{R}{O}	[G]	96kHz	2, 2

## #220 Jan's ResoChords

Resonant Chords > Hall verb. Door controls input level. Reso sensitivity adjusts input level to resonators. Watch clipping. Dry level, verb sends from Dry and Resonators available. Each resonator has 2.4 sec delay and rhythmic subdivisions. Mono Sum input/stereo output.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}	[G]	96kHz	2, 2

## #221 JP Em +3rd

2 voice diatonic shift. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[K]	96kHz	2, 2

## #222 JP Em +3rd/+6th

2 voice diatonic shift. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[K]	96kHz	2, 2

## #223 JP Em +6th

2 voice diatonic shift. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[K]	96kHz	2, 2

## #224 Kill The Guy

An extreme vocal wa effect. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{S}	[G]	96kHz	2, 2

## #225 Little Man

A plex loop with reverse shifters and filters inside. I think this little man is trying to say something. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{P}	[G]	96kHz	2, 2

## #226 Mandel Worlds

Series crystals and sinuous chorused delay. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[K]	96kHz	2, 2

## #227 Maniac Filterpan

Peak detection modulates an LFO > filter + panner. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #228 Old Valve

Valve simulation. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}{Z}	[K]	96kHz	2, 2

## #229 Panner Delays

Subtle modulation make these panning delays rich and smooth. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	2, 2

## #230 Random Verb Long

Like the title says. This is one that you need to experience. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

## #231 Satchelope Filter

Dual envelope following filters. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[G]	96kHz	2, 2

## #232 SatelliteSax

Four delay lines, each panned by its own LFO. Also, each has another LFO modulating its delay. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #233 Seethy Two Reverb

Envelope filters into reverb. Try it with bass and guitar. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

## #234 SonicDisorderVerb

This wild atmosphere is both unusual and extreme. A must listen. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[G]	96kHz	2, 2

## #235 Treys Filter

Three parallel envelope filters and stereo mixing give a subtle effect. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[G]	96kHz	2, 2

## #236 Vai Shift 1

Two independent pitch shifters, one for each channel. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	2, 2

## #237 Vai Shift 2

Two independent pitch shifters, one for each channel. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	2, 2

## #238 W-I-D-E Solo

Uses a lot of very small pitch shifts to widen the stereo image. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	2, 2

## #239 Water-like

Basic rotating speaker effect with a little reverb. There's actually two speakers (high and low) and you can alter each to your taste. When you load this preset, the settings are for what we believe to be most natural. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

## #240 Whirly Mellow

Smooth and swirling. Panning dry and delayed signals (tied to delay modulation) into a stereo flange. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #241 Wicked

Clean preamp > reverb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

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## 3 - Basics

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A collection of presets showing the fundamental effects capabilities of the unit. Delays, pitch shifters, re-verbs, compressors, filters, equalizers... ready for any task.

### #310 8 Delays

Simple discrete delays. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

### #311 4 Diatonicshifts

Simple four channel, four voice diatonic shifter. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	4, 4

### #312 8 Diatonicshifts

Simple eight channel, eight voice diatonic shifter. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	48kHz	8, 8

### #313 4 Pitchshifters

Simple pitch shifters. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	4, 4

## #314 8 Pitchshifters

Simple pitch shifters. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	8, 8

## #315 BasicRoom

Basic 4 out reverb. Diffusion out front. verb out front, rear or both. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 4

## #316 Compressor\_8

Eight independent mono compressors. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{Y}	[G]	96kHz	8, 8

## #317 Diatonicshift\_O

A simple eight channel diatonic shifter with common controls. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	48kHz	8, 8

## #318 Diatonicshift\_Q

A simple four channel four voice diatonic shifter. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	4, 4

## #319 Filter\_O

Eight filters with common controls. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[G]	96kHz	8, 8

## #320 Filter\_Q

Four filters with common controls. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[G]	96kHz	4, 4

## #321 Pitchshifters\_O

Simple pitch shifters with common controls. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	8, 8

## #322 Pitchshifters\_Q

Simple pitch shifters. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	4, 4

## #323 Octal Compressor

Simple compressors with common control. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{Y}	[G]	96kHz	8, 8

## #324 Quad Compressor

Simple compressors. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{Y}	[G]	96kHz	4, 4

## #325 Octal Delays

Simple octal delays with common controls. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8



## #326 Quad Delays

Simple quad delays. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #327 Octal Moddelays

Eight modulating delay lines with individual delay controls. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	8, 8

## #328 Simple Moddelays

Four modulating delay lines. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #330 4\*10 Grafic Eq

4 channel 10 Band. Choose freq, bandwidth (in octaves), as well as levels (in dB) **Mast** is added to the boost. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[K]	96kHz	4, 4

## #331 8\*10 Grafic Eq

8 channel 10 Band. Choose freq, bandwidth (in octaves), as well as levels (in dB) **Mast** is added to the boost. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[K]	96kHz	8, 8

## #332 O\*10 Grafic Eq

Octal 10 Band equalizer with common controls. Choose freq, bandwidth (in octaves), as well as levels (in dB). **mast** is added to the boost. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[K]	96kHz	8, 8

### #333 Q\*10 Grafic Eq

Quad 10 Band. Choose freq, bandwidth (in octaves), as well as levels (in dB) **mast** is an offset added to the boost. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[K]	96kHz	4, 4

### #334 O\*5 Grafic Eq

Octal 5 Band equalizer with common controls. Choose freq, bandwidth (in octaves), as well as levels (in dB). **mast** is added to the boost. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[K]	96kHz	8, 8

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## 4 - Beatcounter

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These presets are based on a beat counter algorithm. Feed the left channel with the source you want to delay and the right channel with the time setting source, e.g. a snare drum. The unit will calculate the timing and ignore all figures like rolls and fills played in between. For panners and choruses the calculated time is converted into a frequency rate.

### #410 Gaspodes Dly\_2

A dual mono delay, based on beat counter math.- see also in 'general descriptions. 1st input is used for trigger 2nd input feeds 1st delay - out1. 3rd input feeds 2nd delay - out2. Start hitting 'expert' menu, 'out status' switches the trigger channel to first output so you can monitor and adjust the gate. Dual mono in, stereo out.

Use this to achieve a stereo effect at same note settings. Modulation signal for 2 is 90 deg phase shifted!

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	3, 2

### #411 Gaspodes Dly\_M

A Simple mono delay, based on beat counter math.- see also in 'general descriptions. 1st input is used for trigger 2nd input feeds 1st delay - out1. 3rd input feeds 2nd delay - out2. Start hitting 'expert' menu, 'out status' switches the trigger channel to first output so you can monitor and adjust the gate. Dual mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

### #412 Gaspodes Dly\_S

Two delays, based on beat counter math.- see also in 'general descriptions. 1st input is used for trigger 2nd input feeds 1st delay - out1. 3rd input feeds 2nd delay - out2. Start hitting 'expert' menu, 'out status' switches the trigger channel to first output so you can monitor and adjust the gate. Dual mono in, stereo out.

Use this to achieve a stereo effect at same note settings. Modulation signal for right is 90 deg phase shifted!

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}{Z}	[B]	96kHz	2, 2

## #413 Gaspodes Pndly\_D

1st input is used for trigger 2nd input feeds 1st dly/pan1 - out1,2 3rd input feeds 2nd dly/pan2 - out3,4 2 delays feed different panners, based on beat counter math.- see also in 'general descriptions'. Start hitting 'expert' menu and switch 'out status' to monitor and adjust the gate. Dual mono in, stereo out.

Use this to achieve a stereo effect at same note settings. Modulation signal 2 is 90 deg phase shifted!

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{N}{M}	[B]	96kHz	3, 4

## #414 Gaspodes Pndly\_M

1st input is used for trigger 2nd input feeds delay - out 1,2 Mono delay with synched panner, based on beat counter math.- see also in general descriptions. Start hitting 'expert' menu, 'out status' switches the trigger channel to right output so you can monitor and adjust the gate. 'timing' parameter on the panner page relates to 'counted time' value. Dual mono in, stereo out.

Move this parameter towards zero to remove clicks. This is only necessary in linear |>r / r>| mode. Note that this will affect your field at higher pan frequencies.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	[R]	96kHz	2, 2

## #415 General Informations

Presets in this bank are based on a beat counter algorithm: Feed the left channel with the source to delay, right channel with the time giving signal, e.g. Snaredrum. The unit will calculate the timing and ignore all played figures like e.g. rolls and fills played in between. For panners and choruses the calculated time is transformed into frequency.

To get started, first use following procedure: Feed right input with any percussive audio track that can provide some sort of timing, e.g. a snaredrum, bassdrum. Go to the expert page 'audiotrigger params': On this page you'll find all you need to filter and gate your source. Switch 'out status' to (mon.gate) and the gated signal can be monitored on the right output channel. The more accurate you filter, the more accurate the machine can calculate. Don't forget to switch back to (operate) when you're ready and go back to the delay page: By that time the unit should already have calculated the delay amount. To change the delay length use the 'note' switch. Note that 'delay glide' will not only smooth the delay changes but will also shift back the current signal in the loop.

Include all the beat count parameters to tune the process and to specialize it differently from song to song. <allow human err> is the speed percentage the delay follows a speed up process. <allow slow down> is a percentage within the time acc. limits that allow a slow down process. Within these limits, the delay time will follow the beat. If the beat time exceeds these limits the delaytime is recalculated and updated

according to following params: <cycle size> is the total amount of values the maximum time between the trigger impulses is calculated. <calc after> is the amount of counts the machine gives the trigger signal to go back in time. If that doesn't happen, the new time is updated and the process starts again.

When you find the time going wrong or changing unexpectedly in the middle of the song, thats what you can do: 1:lower the <allow human err> and <allow slow down> percentage when the time is just slightly off. 2:increase the update value to give the machine more time before updating to a new time. 3:raise the <cycle size> the more complicated the rhythm is. NOTE: changing the <cycle size> will reset the timing and restart the calculation, all other values can be changed during a song. If things get really difficult switch <enable new time> during the song to 'no' and the timing will follow only within the selected percentage.

General information on the 'Beatcounter' suite of presets. Nothing in, nothing out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}{R}{S}	[H]	96kHz	2, 2

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## 5 - Delays

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This bank offers many useful delay based presets. Whether used for imaging effects, doubling, or long delay and poly-rhythms, there's something for all applications, including Eventide classic Reverse Delays. Historical note: the first Eventide Digital Delay Line, the 1745 model, appeared in 1971, offering an impressive 200ms of delay time in its expanded version, using a total of 980 shift register chips to achieve this. The H8000, in contrast, offers almost 260 seconds of storage at a 48kHz sample rate!!

### #510 Delaytaps

Series delays. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}{Z}	[B]	96kHz	2, 2

### #511 Delaytaps 2

Series delays. Stereo **input** mutes secondary DSP inputs. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[B]	96kHz	4, 4

### #512 Demondelay

Very controllable multitap preset. Tweaked here as a reverse effect. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}{M}{R}	[H]	96kHz	2, 2

## #513 Ducked Delays

Repeating echoes that get out of the way for the input. Adjust 'Delay' for rhythm, and 'Duck' for sensitivity. Tunable version is 'Dual Ducked Delay'. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[G]	96kHz	2, 2

## #514 DuellingDualDlys

Inputs are summed to mono then sent to eight delays in parallel. Create your own polyrhythms. Summed in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[P]	96kHz	8, 8

## #515 Envelope Taps

The tap envelope is formed from an attack multitap and a decay multitap. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{N}{R}{F}{M}	[H]	96kHz	2, 2

## #516 Eight Delays

Eight delays (2.5 sec) with hicut filters. **master** params override individual channels. Dual quad in, dual quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[C][S][S]	96kHz	8, 8

## #517 Eight Longdelays

Four delays (10 sec) with hicut filters. **master** params override individual channels. Dual quad in, dual quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[R]	96kHz	8, 8

## #518 EightReversedelays

Eight reverse delays (2.5 sec) with hicutfilters. **master** params override individual channels. Dual quad in, dual quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[P]	96kHz	8, 8

## #519 LongDelay

Single 85 second delay line. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[P]	96kHz	2, 2

## #520 MonoDelay

Single 22 second delay line. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{S}	[K]	96kHz	2, 2

## #521 Multitap Delay

A single delay line with many taps, each one with individual controls. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}	[R]	96kHz	2, 2

## #522 Parallel Delays

Parallel delays. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #523 Parallel Dllys 8ch

8 channels parallel delays. 8 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[B]	96kHz	8, 8



## #524 Pingpong

Series delays. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[H]	96kHz	2, 2

## #525 Polyrhythm 5/4

Lets you play with true polyrhythmic figures. Choose bpm, note values and # of repeats. Play a note get 5 against 4 out. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{S}	[R]	96kHz	2, 2

## #526 Precision Delays

Allows you to adjust delay in microsecond increments. One delay per channel. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{S}	[H]	96kHz	2, 2

## #527 Reverse Delay

Single 20 second reverse delay line. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{R}	[B]	96kHz	2, 2

## #528 Ribbon Delay

Inputs are summed then sent to eight delays in series. Nigel says 'they intertwine like a ribbon'. Independent control of delay times. Summed in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

## #529 SimpleDelays

Basic stereo delay line. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}{S}	[S]	96kHz	2, 2

## #530 SimplePingPong

Simple 'ping-pong' delay. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G][H]	96kHz	2, 2

## #531 Smear

-- Smear Filter -- Acts as a complex comb filter, but with no feedback to tank things up. Great for widening a mono source. Eight delay lines in series. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{H}	[H]	96kHz	2, 2

## #532 SuperDuckedDelays

Dual ducked delays and EQ with plenty of control and visual feedback. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{H}	[G]	96kHz	2, 2

## #533 Two Delays

Two delays (10 sec) with hicut filters. **master** params override individual channels. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[P]	96kHz	2, 4

## #534 Two Longdelays

Two delays (40 sec) with hicut filters. **master** params override individual channels. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{R}	[H]	96kHz	2, 4

## #535 Two Reversedelays

Two reverse delays (10 sec) with hicut filters. **master** params override individual channels. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 4

## #536 Video Delay 8

This program will delay the input by a fixed number of video frame times. It can be used to, for example, compensate for the delay introduced by a StandardsConverter or other video effects unit. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

## #537 1x8 Delay

Eight inputs are summed to mono then sent sequentially to the four outputs. Various feedback paths are provided. Summed in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

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## 6 - Delays - Effected

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Delays in this bank are enriched by many different effect types; you'll find combinations of delays and filters (Band Delays), resonators, combs, ring modulators, detuners and tremolos. Panning delays and ping-pong are here as well, together with some Vintage style echoes and ducking delays.

### #610 Banddelays

Parallel delays with filters. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[B]	96kHz	2, 2

### #611 Band Delays 8ch

8 channels band delays. 8 I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

### #612 Bandtaps

Series delays with filters. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H]	96kHz	2, 2

### #613 Bandtaps2

Series delays with filters. Stereo **input** mutes secondary DSP inputs. Switchable in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #615 Centering Echoes

Multitap echoes that start at edges of the stereo field and move progressively closer to center as they decay. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #616 ChordRezonator8ch

8 channels resonators. The resonant frequency of each one is set using the Note parameters. Create any chord you wish, or set all resonators to the same value. Transpose notes by octave using the Octave parameter to create wider chord voicings. The freq parameter displays the fundamental frequency of each of the resonators. 8 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	8, 8

## #617 Clearmntn Claps

A multitap specifically adjusted for claps. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

## #618 Clearmntn Delays

More than your usual echoes. Has subtle filtering and shifting going on. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #619 Combdelays

Parallel delays with resonators. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #620 Combdelays 8ch

8 channels parallel delays with resonators. 8 ch I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

## #621 Combtaps

Series delays with resonators. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #622 Combtaps2

Series delays with resonators. Stereo **input** mutes secondary DSP inputs. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #623 Detuned Band Delay

Eight bands of delay and detuner built in. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #624 Down Banddelay

Twelve bands, each with a delay. Set for high frequencies first. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #625 Latticework8

Eight channel version of 'latticework'. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

## #626 LongPanningDelays

Eight long delays (10 sec) with separate auto-panning. Envelope detection can be used to modulate the LFO. Output switch selects stereo or 4 channel out. Will load in dsp A only. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #627 LongPanningDelays8

Eight long delays (10 sec) with separate auto-panning. Envelope detection can be used to modulate the LFO. Output switch selects stereo or 4 channel out. Will load in dsp A only. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

## #628 Mess With Stereo

The left/right input is converted to sum/difference. then, a number of modifiers act upon the signal. finally It is converted back to left/right. This gives some interesting stereo enhancements. Note: There is a slight delay in processing. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[B]	96kHz	2, 2

## #629 PanningDelays\_4

Four 5 second delays with separate auto-panning. Envelope detection can be used to modulate the LFO. Output switch selects stereo or 4 channel out. Quad in, switchable out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #630 PanningDelays\_8

Four 5 second delays with separate auto-panning. Envelope detection can be used to modulate the LFO. Output switch selects stereo or 4 channel out. Quad in, switchable out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

## #631 ParticleAccelerator

Phaser and multitap create rapid fire delays that pan left to right. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	2, 2

## #632 Pingcombpong

Series delays with resonators. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #633 Pingringpong

Series delays with ringmods. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #634 Ringdelays

Parallel delays with ringmods. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #635 Ringdelays 8ch

8 ch parallel delays with ringmods and selectable display modes. 8 ch I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

## #636 Ringtaps

Series delays with ringmods. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[P]	96kHz	2, 2



## #637 Ringtaps2

Series delays with ringmods. Stereo **input** mutes secondary DSP inputs. Switchable in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[P]	96kHz	4, 4

## #639 Samp/Hold Smear

-- Sample / Hold -- A cool Sample / Hold effect, but instead of a filter, we use 'Smear', some delay lines that act as a complex comb filter. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #640 Trem + Delay

Combination Trem and RingPong. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[D]	96kHz	2, 2

## #641 TrippyFltrDly

Input is summed to mono, delayed then routed sequentially to eight bandpass filters. Use **rate** to control speed of sequence and delay time. Note that **rate** is rate of one entire sequence of eight. Use **ypan** control for quad effects. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 4

## #642 Up Banddelay

Twelve bands, each with a delay. Set for low frequencies first. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H]	96kHz	2, 2

## #650 4 I/O Delays

Each input feeds a diffusor (master) which feeds a moddly w/filters and another diffusor in its fdbck path. Thick diffused polyrhythms are possible. Pre-delays diffusors params are in the master menu. Feedback

diffusors are in the taps menus. Reduce input trim to -6/10dB w/high fback settings! Vintage sound for the connoisseur. Quad I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H]	96kHz	4, 4

## #651 Filtered Dllys

2 delay lines with modfilters in their feedback paths. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[B]	96kHz	2, 2

## #652 Quad Delays AmbienceEmpty

Each input feeds a diffusor (master) which feeds a moddly w/filters and another diffusor in its fdback path. Thick diffused polyrhythms are possible. Pre-delays diffusors params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB w/high fback settings! Vintage sound for the connoisseur. Quad I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #653 Quad Echoes

Each input feeds a diffusor (master) which feeds a moddly w/filters and another diffusor in its fdback path. Thick diffused polyrhythms are possible. Pre-delays diffusors params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB w/high fback settings! Vintage sound for the connoisseur. Quad I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[B]	96kHz	4, 4

## #654 Vintage Delay

2 vintage sounding delay lines. Some modern control features are added. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #655 Vintage St DuckDllys

Stereo Vintage Delays w/ducking. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #656 DP Ducked Dllys

Stereo digital delay with double precision 2 band filter in the feedback path and ducking. Vintage and modern delay sounds are possible here. Stereo I/O.

Gain won't affect 3dB/Oct high & low cutfilters.

Q won't affect high low cut & bandpass filters.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #657 TK's Banddelays

4 filters into 4 t\_delays, into combs with feedback routing matrix. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H]	96kHz	2, 2

## #658 Bulge Tales

4 chorusdelays feed a 2 voice modulatable shifter. Balance controls the final mix between the 2 fx. Tweaked for classic M.L. chorusdelays. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H]	96kHz	2, 2

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## 6 - Delays Effect 5.1

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Delays in this bank are enriched by many different effect types; you'll find combinations of delays and filters (Band Delays), resonators, combs, ring modulators, detuners and tremolos. Panning delays and ping-pong are here as well, together with some Vintage style echoes and ducking delays.

### #660 5.1 Banddelays

5.1 band delays. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

### #661 5.1 Ringdelays

5.1 ring delays. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

### #662 5.1 Reso>Verb

5.1 Resonant Chords > Reverb. Door controls input level. Reso sensitivity adjusts input level to resonators. Watch clipping. Each resonator has 2.4 sec delay and rhythmic subdivisions. Res #4 has assignable input/output. Other resonators are hard wired: #1>F/L, #2>F/R, #3>CNTR, #5>S/L, #6>S/R. ResoLooping is also possible. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #663 5.1 ResoChords

5.1 Resonant Chords. Door controls input level. Reso sensitivity adjusts input level to resonators. Watch clipping. Each resonator has 2.4 sec delay and rhythmic subdivisions. Res #4 has input/output assignable. Other resonators are hard wired: #1>F/L, #2>F/R, #3>CNTR, #5>S/L, #6>S/R. ResoLooping is also possible. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #664 5.1 Mangling Dllys

5.1 moddelays > modfilters > distort preamps. TapTempo dly/mod/filters sweep available. Watch levels when changing distort curves. A great tool for all sort of spectacular delays alterations. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #665 5.1 Diffused Echoes

Diffchorus >TT delays > hicut filters. Many combinations of diffused delays with reverb and modulation are possible. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #666 5.1 Diffechorus

Diffchorus >TT delays > hicut filters. Many combinations of diffused dllys withverb and modulations are possible. Dual I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #667 5.1 Combdelays

5.1 comb delays. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #668 Mangling\_Dlys

4 stereo pretaps delays > 2 moddelays > 2 modfilters > 2 distort preamps. Lots of TapTempo syncs available. A great tool for all sort of spectacular delays alterations. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #670 5.1 Clearmntn Delays

Hicut > delay > 3v multishift. Thick delays with mod and pitch detuning. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #671 5.1 Colortaps

Colortaps delay (comb + ring mod) in surround. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

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## 7 - Delays - Loops

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This bank contains a number of looping presets based on the longdelay module. This module is only available in DSP A; the presets using it will thus only be loadable on DSP A. This is a truly amazing collection really unique in the audio industry. You would need an array of several looping, processing and mixing units to try to achieve what some of these presets can do! Others are not even possible outside of the Eventide platform. Here are some examples: pre and post loop pitch shifters, 4 speakers panning, rotating or reflecting loops, multi-track loopers, polyrhythmic and "canon" style loops, criss-cross feedback loops, real-time timesqueeze processed loops, reverb/delay post-processed loops, harmony shiftable loops. A note on use: Loops have Assign 2 patched to loop input level (volume pedal) by default. Make sure you have a volume pedal connected to rear panel Pedal 1 or 2 inputs or any midi real time controller patched to Assign 2.

### #710 Fractal Vortex

Cascade looper with envelope control of the looper's input mix. Its output is fed into a panner which sprays the effect into a stereo glide, fed also directly by dry input. Envelope bias adjusts sensitivity of modulation for the input/feedback mix of the looper. Loud signals add new audio to loop, decreasing level of old layers. Soft signals keep both in the loop. Echo balance: when set at min, the mix is all Echo 1, at max. it's all Echo 2. In between settings produce echo rhythm that change over time. Assign 2: loor door. Set fdback at 90/95%. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[V]	96kHz	2, 2

### #711 Helix Loops

Four 20 sec stereo loops. <loop #> chooses which pair sees input. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

### #713 Levitation Alpha

BPM loop + effects. Sums (1+3 and 2+4) feed stereo pitchshift (2 sec)>loop (80 sec)>verb>slap(2 sec). Pitch: has envelope shaping and is bypass-able. Loop: vol pedal **mod2** is door to loop, so set **mod2** to high if you

do not want this performance feature. Choose BPM, meter and # of measures for loop length. Slap: has source selection as well as output selection (front/rear/both). Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[K]	96kHz	4, 4

## #714 Levitation Beta

BPM loop + effects Stereo sum (1+3 and 2+4) feed stereo reverseshift(10 sec)>loop(80 sec)>verb >slap(2 sec). Pitch: if mix is set to 0%% then input to pitch is muted so you are not filling it with undesired data. Loop: vol pedal (mod2) is door to loop, so set mod2 to high if you do not want this performance feature. Choose BPM, meter and # of measures for loop length. Slap: has source selection as well as output selection (front/rear/both). Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	4, 4

## #715 Levitation Gamma

BPM loop + effects Sums (1+3 and 2+4) feed stereo diatonic shift >(2 sec)>loop (80 sec) >verb>slap(2 sec). Pitch: has envelope shaping external modulation **mod1\*\*and is bypass-able**. Loop: **vol pedal \*\*mod2** is door to loop, so set **mod2** to high if you do not want this performance feature. Choose BPM, meter and # of measures for loop length. Slap: has source selection as well as output selection (front/rear/both). Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[K]	96kHz	4, 4

## #717 Manifold Alpha

Non-sampler looping preset, this one with a shifter+32 sec loop+4sec slap. **door** is feed level to effect. **inmix** to Pitch 0=input, 100=Loop. **inmix** to Loop 0=input, 100=Pitch. Loop has a volume pedal before it set to mod2. Heel= no input, toe= **door** level. in+loop+pitch feed slap loop+pitch output left. slap output right. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #718 Manifold Beta

Non-sampler looping preset, This one with a reverse shifter, 32 sec loop + 4 sec slap. **door** is feed level to effect. **inmix** to Pitch 0=Input, 100=Loop. **inmix** to Loop 0=Input, 100=Pitch. Loop has a volume pedal before it set to mod2. Heel= no input, toe= **door** level. in+loop+pitch feed slap loop+pitch output left. slap output right. Summed in, stereo out.



Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #719 Mobius Loops

'rotation manifold' with second loop rotating counterclockwise. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #721 Panning Loops

BPM quad loops(40 sec)>quad panner. **mod2** enables input to loops at level. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #722 PhaseRefraction1

Refracts left and right timing within this multitap loop. **skew** is added and subtracted to loop length. This alternates the phase of the left and right loop as: after/with/before/with etc... Rear channels add a 20 mS throw. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #723 PhaseRefraction2

Refracts left and right timing within this multitap loop. **skew** is a multiplier of loop length. With a loop length of 4 sec and a **skew1** at 125 %% the left loop plays back in time, but the right loop plays back at 5 sec then at 3 sec, then at 3 sec then at 5 sec. This alternates the phase of the left and right loop as: after/with/before/with etc.. Rear channels with an added 40 ms throw. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #724 Reich Loops 1

Four mono 35 sec loops + delays. Post loop delays 8 sec max. <loop #> chooses which loop sees input <timer equals> param selects how the math of the **t\_delay** params work. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #725 Reich Loops 2

Four mono 40 sec loops + delays. Post loop delays 8 sec max. <loop #> chooses which loop sees input <timer equals> param selects how the math of the **t\_delay** params work. **ramp** params set speed and direction of ramps. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #726 Reich Loops 3

A simple quad loop with **t\_skew** parameters which add that time to their respective loop lengths. Be careful as artifacts from changing **t\_skew** will occur within the feedback path. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #727 Rotation Loop

Quadloops(40sec) fback to next loop # this rotates the loop clockwise over time. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #729 Skew Loop 1

Stereo loops. Right loop has a **skew** amount parameter which adds that amount to its loop length. This one in seconds. Max delay length is 80 sec left and 90 sec right. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #730 Skew Loop 2

Stereo loops. Right loop has a **skew** amount parameter which adds that amount to its loop length. This one as a percentage of loop length. Max delay is 80 sec on left and 90 sec on right. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #732 Undoloop

Signal feeds a stereo 30 sec loop used as a buffer. If you like what you hear hit **merge**. If you don't hit **clear**. During the 'event' no new data can be input. Event duration equal to loop length. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #733 YourHarmonyDevice

Mono loop (max 10 sec) >3 shifters with pre-settable values>autopanner >verb. Build a sequence of chords with tune 1/2/3 parameters & step thru it with triggers or ext. triggers( Tip 2 & Ring 2). **assign1** is volume pedal to loop. **assign2** is loop feedback. Great 4 E-BOW pads!!! Loop a C Root tone & step thru chords while you solo on top. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #734 4 Tracker#3

Choose between the four loops by hand or via **external1**. Simple displays help in this four track loop/recorder. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #735 4 Tracker#4

Like 4 tracker #3 with pitches for each track. Choose between the four loops by hand or via **external1**. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #736 4 Tracker#5

Like 4 tracker #3 with quad output mixing. Choose between the four loops by hand or via **external1**. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

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## 7 - Delays - Loops 5.1

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This bank contains a number of looping presets based on the longdelay module. This module is only available in DSP A; the presets using it will thus only be loadable on DSP A. This is a truly amazing collection really unique in the audio industry. You would need an array of several looping, processing and mixing units to try to achieve what some of these presets can do! Others are not even possible outside of the Eventide platform. Here are some examples: pre and post loop pitch shifters, 4 speakers panning, rotating or reflecting loops, multi-track loopers, polyrhythmic and "canon" style loops, criss-cross feedback loops, real-time timesqueeze processed loops, reverb/delay post-processed loops, harmony shiftable loops. A note on use: Loops have Assign 2 patched to loop input level (volume pedal) by default. Make sure you have a volume pedal connected to rear panel Pedal 1 or 2 inputs or any midi real time controller patched to Assign 2.

### #740 5.1 Loop & Freeze

5.1 43 sec looping array + freezer. Loops and freezer lengths are controlled by system Timer. Be aware that a system Timer tap run/stop interval is interpreted as 1 bar for the loops and as a 1/4 note in the freezer. This presets allows looping and freezing in parallel. Tip1 controls Freeze. M\_fback scales all loops fbacks. Midi control of loop door and m\_fback available. 5.1 I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

### #741 5.1 Soundscapes

5.1 43 sec looping array. Loops lengths are controlled by system Timer. M\_fback scales all fbacks. Midi control of loop door and m\_fback available. 5.1 I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

### #742 Soundscapes

Quad looping array. 4x52.5 sec loops feed 4 speakers. Loops lengths are controlled by system Timer. M\_fback scales all fbacks. M\_level scales all output levels Midi control of loop door and m\_fback available. Quad or Stereo I/Quad O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #743 5.1 Loops > Colors

5.1 43 sec looping array into Color (comb + ring mod) in surround. Loops lengths are controlled by system Timer. M\_fback scales all fbacks. Midi control of loop door and m\_fback available. 5.1 I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #744 5.1 Loops>ModdtunersEmpty

5.1 43 sec looping array into moddetuners in surround. Loops lengths are controlled by system Timer. M\_fback scales all fbacks. Midi control of loop door and m\_fback available. Moddetuners offer pitch and delay modulation and new LFO waveforms. 5.1 I/O.

Full 5.1 I/O surround algorithm. 5 moddetuners w/pitch and delay modulation. Includes new LFO waveforms 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #745 5.1 Loops > XF Mod

5.1 43 sec looping array into XF modulation delays in surround. Loops lengths are controlled by system Timer. M\_fback scales all fbacks. Midi control of loop door and m\_fback available. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. 5.1 I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

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## 8 - Delays - Modulated

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A Bank offering a wide variety of modulated delays. Sophisticated stereo, multi-channel and 5.1 manipulations are also included. Here is where you'll find mono, stereo and multi-channel choruses, flangers, Leslie simulators, panning moddelays and many of their variations and enhancements, including some clever emulations of old favorites.

### #810 'Static' Flanger

Eight flangers modulated such that at any time four are going 'up' and 4 are going 'down'. The result is a flanger that doesn't really go anywhere. . . it just sounds 'flangey'. The effect takes a few seconds to kick in. The 'dry' signal is also delayed 1/2 the value of 'Depth'. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

### #811 Allan's Chorus

Here's a rack with 8 digital delays with filtering, modulation, levels and panning for each of them. Dry sound is parallel to them. One of the secrets to a great chorus/delay sound is the random interactivity in their sweep patterns. A volume pedal is placed at the input of the structure. A very flexible algorithm. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #812 Auto Tape Flanger

The real deal. This pup can sound like you're rocking the reels. Sweep delays parallel to fixed delays so you can go through zero. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{G}	[D]	96kHz	2, 2

## #813 Band Flanger

Input is divided into octaves and each octave is flanged separately. Decrease input gain to avoid distortion and increase output gain to compensate. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{G}	[D]	96kHz	2, 4

## #814 Chordal Swell

Use your Assign1 as volume pedal for chords swells thru' this rack of 8 digital delays with filtering, modulation, levels and panning for each of them. Dry sound is parallel to them. A very flexible algorithm. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{G}	[P]	96kHz	2, 2

## #815 Chorusdelays

Parallel delays with LFO's. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{G}	[D]	96kHz	2, 2

## #816 Chorusdelays 8ch

8 channels delays with modulation. 8 I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

## #817 Chorused Cabinet

The sound of a miked speaker cabinet with a touch of modulating chorus. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[B]	96kHz	2, 2

## #818 Chorused Delays

Simple stereo chorus/delays. Left and right modulation mirror each other. When left mods up, right mods down. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #819 Chorustaps

Series delays with LFO's. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #820 Chorustaps 2

Series delays with LFO's. Stereo **input** mutes secondary DSP inputs. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{O}	[M]	96kHz	4, 4

## #821 Detune Chorus

Similar to 'Real Chorus' with lots of detuned echoes. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{H}	[M]	96kHz	2, 2

## #822 Drew'sThroatflange

A deep negative resonant flange that adds a throaty quality to sounds. Sounds cool on drums as well. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{H}	[H]	96kHz	2, 2

## #823 Drunken Sailor

This is a deeply unpleasant effect which may strike a chord with those of a nautical inclination. It may also bring back fond memories of analog tape decks. There is an amusing time lag on the Wind adjustment. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{H}	[M]	96kHz	4, 4



## #824 DualChorus

Simple stereo chorus. Tweaked as chorus. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{H}	[B]	96kHz	2, 2

## #825 DualChorusDelays

Simple stereo chorus. Tweaked as sweeping delays. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[H]	96kHz	2, 2

## #826 Envelope Flanger

A flanger that is controlled by the level of the input. **attack** and **decay** control the response time. For something different, try LONG **depth**'s. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{H}	[M]	96kHz	4, 4

## #827 Envelope Flanger 8

A flanger that is controlled by the level of the input. **attack** and **decay** control the response time. For something different, try LONG **depth**'s. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{H}	[R]	96kHz	8, 8

## #828 Flange Echoes

Each of four flangers are panned and then feed a stereo echo.. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G][S]	96kHz	2, 2

## #829 Flanged Delays

Two delays where the echoes are flanged. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[F]	96kHz	2, 2

## #830 Hiccup Chorus

Eight chorusing delays into a stuttering tremolo effect. You can engage an external control to change the trem rate. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{H}	[M]	96kHz	2, 2

## #831 Infinite Flange

Many flange lines are modulated such that you always hear rising or falling flanges. Because of the mechanisms involved, the program distorts upon loading (sorry!). (1+2), 4 (mono) out. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{H}	[G]	96kHz	2, 4

## #832 Leslie Simulator

Basic rotating speaker effect with a little reverb. There's actually two speakers (high and low) and you can alter each to your taste. When you load this preset, the settings are for what we believe to be most natural. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}	[M]	96kHz	2, 2

## #833 Pan Chorus's

Four delays are panned and swept with eight oscillators, creating a rich but tight field of voices. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #834 Panning Delays

Four delay lines. Each is panned by its own LFO. Also, each has another LFO modulating its delay. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #835 Pingchoruspong

Series delays with LFO's. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #836 Polymod Chorus

Three sets of stereo delays with FM modulation of each set. This allows very rich modulation while smearing the sense of sweep patterns. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #837 Polymod Delay

Tweak of 'polymod chorus' set for chorus and delays with subtle modulation patterns. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{U}	[G]	96kHz	2, 2

## #838 Pure Comb Flange

A flange modulated by the level of the input. Attack and Decay control response. Flange controls depth. The Flange is recombined with the INVERSE of the original signal. All that remains are the combs. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{U}	[G]	96kHz	4, 4

## #839 Pure Comb Flange8

A flange modulated by the level of the input. Attack and Decay control response. Flange controls depth. The Flange is recombined with the INVERSE of the original signal. All that remains are the combs. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{U}	[G]	96kHz	8, 8

## #840 QuantizedDelays

These four parallel delays have user selectable bit paths. These allow emulation of older style gear. 24 bit all the way down to one. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{U}	[G]	96kHz	2, 2

## #841 Real Chorus

A simulation of having eight more of the input. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #842 Real Chorus TNG

A simulation of additional musicians. Tuning: How well they are in tune. Timing: How tight they are. Hunting: How fast they find the note. Best on single-note instruments. Note: some instruments don't hunt. (Keyboard, drums, etc..) Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[B]	96kHz	2, 2

## #843 S&H Flange Hell

Four mod delays per channel whose delay times and pans are modified by 4 Sample and Hold 'circuits'. Decrease Glide for insanity, increase for 'flange'. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #844 Serial Delays

Stereo serial delays. Delay #1 represents a ganged stereo pair with opposing modulation directions. Ditto for #2. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #845 Stereo Chorus

Eight moddelays, each with an LFO. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #846 Stereo Flange

Two flangers with a common LFO. Run your sound through this preset for the proper mix. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #847 Stereo Flange 1968

Nice, stereo flange. There are separate delay controls but a common LFO. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #848 StringPadFlanger

Flanger built from allpass modules. LFO modulates predelay time. Works well on midrange instruments such as string sections and synth pads. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	4, 4

## #849 StringPadFlanger

A flanger built from allpass modules. LFO modulates predelay time. Works well on midrange instruments such as string sections and synth pads. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	8, 8

## #850 Swirl Flanges

Four flangers that also pan around you. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #851 Tri Band Chorus

Just what the title says. Gives very rich and full chorusing and image as each frequency has its own fx path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #852 Undulate

A shimmering undulating delay constructed from 6 amplitude modulated delays and a complex feedback matrix. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #853 OctalChorusEchos

Eight delays which are randomly modulated up another 0-30 mS. Each delay pair is fed by one of the four inputs. **cycles** is speed of the randomizer, **glide** controls delay glide time. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #854 ChorusEchos 8ch

Eight delays which are randomly modulated up another 0-30 mS. **cycles** is speed of the randomizer, **glide** controls delay glide time. 8 channels I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

## #855 4v Random XF Chorus

Multitap delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Dry level available. Stereo I/O

Left input feeds dlys 1 & 2. Right input feeds dlys 3 & 4.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #856 DPFiltered XF DelaysEmpty

Multitap delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Dual precision filter inserted in the fback path. Dry level available. Stereo I/O

Left input feeds dlys 1 & 2. Right input feeds dlys 3 & 4.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #857 Random XF Flanger

Multitap delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Dry level available. Stereo I/O

Left input > dly 1 Right input > dly 2

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #858 What a Flanger 8ch

Eight mod detuners tweaked for super analog sounding flanger. 8 ch I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	8, 8

## #859 5.1 Random XFChorus

5 multitap delay lines with modulation & crossfading outputs. Crossfading is activated for all delay and modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Reduce input trim to -6/10dB w/high fback settings! 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

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## 8 - Delays Modulated 5.1

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A Bank offering a wide variety of modulated delays. Sophisticated stereo, multi-channel and 5.1 manipulations are also included. Here is where you'll find mono, stereo and multi-channel choruses, flangers, Leslie simulators, panning moddelays and many of their variations and enhancements, including some clever emulations of old favorites.

### #860 5.1 Chorus

Full 5.1 I/O surround algorithm. 5 delay lines swept by 5 discrete lfos. Reduce input trim to -6/10dB w/high fback settings! 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

### #861 5.1 Circling Delays

Full 5.1 I/O surround algorithm. 5 delay lines w/ lowcut & hicut filters in the feedback paths. M\_lowcut & M\_hicut at 100%% use the delays lowcut & hicut settings. Complex filtered polyrhythms and modulations are possible. TTempo sync available on all dlays and lfes rates. Reduce input trim to -6/10dB w/high fback settings! Do not use this algorithm for flanger-type fx. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

### #862 5.1 Detuned Echoes

Full 5.1 I/O surround algorithm. 5 delay lines w/ lowcut & hicut filters in the feedback paths. M\_lowcut & M\_hicut at 100%% use the delays lowcut & hicut settings. Complex filtered polyrhythms and modulations are possible. TTempo sync available on all dlays and lfes rates. Reduce input trim to -6/10dB w/high fback settings! Do not use this algorithm for flanger-type fx. 5.1 I/O



I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #863 5.1 Flanger

Full 5.1 I/O surround algorithm. 5 delay lines swept by 5 discrete lfos. Reduce input trim to -6/10dB w/high fback settings! 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #864 5.1 Fr/Sur Bounce

Full 5.1 I/O surround algorithm. 5 delay lines w/ lowcut & hicut filters in the feedback paths. M\_lowcut & M\_hicut at 100%% use the delays lowcut & hicut settings. Complex filtered polyrhythms and modulations are possible. TTempo sync available on all dlys and lfes rates. Reduce input trim to -6/10dB w/high fback settings! Do not use this algorithm for flanger-type fx. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #865 5.1 Rotation Delays

Surround panning delays. Each dly line pans around Front and Surround speakers, with selectable rotation pattern. Center delay can be fixed on center speaker or rotating as the other dlys. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #866 5.1 Vintage Delays

Full 5.1 I/O surround algorithm. 5 delay lines w/ lowcut & hicut filters in the feedback paths. M\_lowcut & M\_hicut at 100%% use the delays lowcut & hicut settings. Complex filtered polyrhythms and modulations are possible. TTempo sync available on all dlys and lfes rates. Reduce input trim to -6/10dB w/high fback settings! Do not use this algorithm for flanger-type fx. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #867 5.1 DP Filtrd XFDlysEmpty

5 multitap delay lines with modulation & crossfading outputs. Crossfading is activated for all delay and modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Dual precision filter inserted in the fback path. Reduce input trim to -6/10dB w/high fback settings! 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #868 5.1 Random XFDelays

5 multitap delay lines with modulation & crossfading outputs. Crossfading is activated for all delay and modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Reduce input trim to -6/10dB w/high fback settings! 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #869 5.1 Random XFFlangerEmpty

5 multitap delay lines with modulation & crossfading outputs. Crossfading is activated for all delay and modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Reduce input trim to -6/10dB w/high fback settings! 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

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## 8 - Delays - Modulated

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A Bank offering a wide variety of modulated delays. Sophisticated stereo, multi-channel and 5.1 manipulations are also included. Here is where you'll find mono, stereo and multi-channel choruses, flangers, Leslie simulators, panning moddelays and many of their variations and enhancements, including some clever emulations of old favorites.

### #870 4 I/O ModDelays

Each input feeds a diffusor (master) which feeds a moddly w/filters and another diffusor in its fdbck path. Thick diffused polyrhythms are possible. Pre-delays diffusors params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB w/high fback settings! Vintage sound for the connoisseur. Quad I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

### #871 Dual 2taps Chorus

Each input feeds a diffusor (master) which feeds 2 parallel moddlys w/filters and another diffusor in their fdbck paths. Thick diffused polyrhythms are possible. Pre-delays diffusors params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB w/high fback settings! Vintage sound for the connoisseur. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

### #872 Dual 2taps Delay

Each input feeds a diffusor (master) which feeds 2 parallel moddlys w/filters and another diffusor in their fdbck paths. Thick diffused polyrhythms are possible. Pre-delays diffusors params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB w/high fback settings! Vintage sound for the connoisseur. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	2, 2

## #873 Dual 2taps Echorus

Each input feeds a diffusor (master) which feeds 2 parallel moddlys w/filters and another diffusor in their fdbck paths. Thick diffused polyrhythms are possible. Pre-delays diffusors params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB w/high fback settings! Vintage sound for the connoisseur. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[B]	96kHz	2, 2

## #874 Stereo Chorus

Classic stereo chorus w/phase inverted sweep and TTempo mod rate. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #875 Lucy In The Sky

8 moddelays matrix with filters in their routable fback paths. High fback settings and matrix configurations can produce runaway feedback. Be careful. Summed in/stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #876 Flanged Space 1

8 moddelays matrix with filters in their routable fback paths. High fback settings and matrix configurations can produce runaway feedback. Be careful. Summed in/stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

## #877 EchoMatic

8 moddelays matrix with filters in their routable fback paths. High fback settings and matrix configurations can produce runaway feedback. Be careful. Summed in/stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #878 Delays Matrix

8 moddelays matrix with filters in their routable fback paths. High fback settings and matrix configurations can produce runaway feedback. Be careful. Summed in/stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[G]	96kHz	2, 2

## #879 AmbiClouds 2

8 moddelays matrix with filters in their routable fback paths. High fback settings and matrix configurations can produce runaway feedback. Be careful. Summed in/stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #880 Vibropad

8 moddelays matrix with filters in their routable fback paths. High fback settings and matrix configurations can produce runaway feedback. Be careful. Summed in/stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #881 Chors'n'Echo

4 chorusdelays set as classic '80s racks sounds. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #882 Chorusdelays2

Parallel delays with LFO's. Quad in: each input feeds its delay line. Stereo in: input #1 feeds voice #1+3. input #2 feeds voice #2+4. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

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## 9 - Distortion Tools

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One-of-a-kind distortion effects for just about any program material. Bit decimation, distortion preamps with curve morphing capabilities, multi-band distortion, hard filtering...

### #909 5.1 Distortion

5.1 Compr > dynamic distortion > eq > gate. Lfe channel is switchable. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G]	96kHz	6, 6

### #910 DesertPercussion1

Polydriver>diffussion>delay. Delay lets you choose output path. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[P]	96kHz	2, 4

### #911 DesertPercussion2

St distortion> Diffchorus. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[P]	96kHz	2, 2

### #912 Neutralizer

St compressors > distortion > comb filter > gates > post EQ > modfilter. Stereo mixes mangler. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{Z}	[G]	96kHz	2, 2

## #913 St BitDecimator

Bit decimation>filter>gate. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{Z}	[G]	96kHz	2, 2

## #914 St DistortionTwo

St comp>EQ>distortion>EQ. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G]	96kHz	2, 2

## #915 St\_Distortion

St compressors > distortion > gates. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G]	96kHz	2, 2

## #916 Comb Distortion

Comp>Eq>Comb>Distortion>Comb>Eq>Gate. Definitive distortion tool with: -pre and post 5 bands parametric eq -curves manual and remote morphing -pre comb for distortion character -post comb for alternate coloration Summed in/Mono out.

Very short delay w/high feedback values introduce comb filtering. Pre\_distortion comb is a character tool that dynamically interferes with harmonics. Use it to create the tonal personality of the distortion. Be careful with high positive intensity settings! Post\_distortion comb filtering sounds like a static flanger. With careful tweaking you can add a different statictonal quality to your preamp. Comb filtering, equalizers and in-between curves morph settings can dramatically change your sound. You have now access to unlimited distortion possibilities.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G]	96kHz	2, 2

## #917 Distortion Preamp

The "Distortion Preamp" algorithm from the Eclipse.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{Z}	[G]	96kHz	2, 2



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## 10 - Dual Machines

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Every preset in this bank contains two full blown stereo processors, ready for your tracking, mixing or FoH work. All effect types are available here, taking advantage of four inputs and outputs to independently manage the two algorithms. For 48K operation, you easily can turn your H9000 into 32 stereo independent machines by loading four of these presets into each FX Chain.

### #1010 6 V Dlys & Verb

Ins 1&2>6 dly lines w/pre diffusor, modulation & hicut > Outs 1&2. Stereo I/O Ins3&4 > verb w/early reflections, echoes & diffusors > Outs 3&4. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[G]	96kHz	4, 4

### #1011 Band Dlys 4\_AmbienceEmpty

Ins 1&2 > Band Dlys 4 > Outs 1&2 Stereo I/O Ins 3&4 > Ambience > Outs 3&4 Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	4, 4

### #1012 Dly>Phsr\_Ambience

Ins1&2>Vint DuckDlys> Phaser>Outs1&2 Stereo I/O Ins3&4 or Phaser > Ambience > Outs 5&6 Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

### #1013 Dly>Phsr\_MPitch

Ins1&2>Vint DuckDlys> Phaser>Outs1&2 Stereo I/O Ins3&4> Micropitch > Outs3&4 Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #1014 DShif\_Hall

Ins 1+2 >4v Diatonic Shift >Outs 1&2 Sum I/Stereo O Ins 3&4 > Vocal Hall > Outs 3&4 Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	4, 4

## #1015 Dtune\_Hall

Ins 1+2 > Detuner > Outs 1 & 2 Sum I/Stereo O Ins 3&4 > Vocal Hall > Outs 3&4 Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{R}	[G]	96kHz	4, 4

## #1016 Dtune\_VinDly

Ins 1+2 > Detuner > Outs 1 & 2 Sum I/Stereo O Ins 3&4 > Vintage St Delays>Outs 3&4 Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[G]	96kHz	4, 4

## #1017 DynoMyPiano\_Ambienceheadm

Songbird/DyTronics Dyno My Piano Tri Stereo Chorus 1380 S replica in parallel to Ambience verb. Ins1+2 > TriStChorus >Outs 1 & 2 Sum I/Stereo O. Ins3&4 >Ambience>Outs3&4 Stereo I/O. Very popular chorus unit in early 80s. The 3 L/C/R lfo faders control progressive waveshaping of the modulation. **pullouts:** here are controls for the original knobs pullouts that enhance the spatial perception of each chorus line and engage feedback for flanging.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[K]	48kHz	4, 4

## #1018 DynoMyPiano\_VintDlysheadm

Songbird/DyTronics Dyno My Piano Tri Stereo Chorus 1380 S replica in parallel or series to Vintage Delays. Ins1+2 > TriStChorus >Outs 1 & 2 Sum I/Stereo O. Ins3&4 or Chorus out >VintDlys>Outs3&4 Stereo I/O. Very popular chorus unit in early 80s. The 3 L/C/R lfo faders control progressive waveshaping of the modulation. **pullouts:** here are controls for the original knobs pullouts that enhance the spatial perception of each chorus line and engage feedback for flanging.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	4, 4

## #1019 FltDlys\_Rich Chamber

Ins 1&2 > Filtered Dlys > Outs 1&2 Stereo I/O Ins 3&4 > Rich Chamber > Outs 3&4 Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}	[G]	96kHz	4, 4

## #1020 Hall\_Dual 2Tap Dly

Ins 1&2 > Wide Hall > Outs 1&2 Stereo I/O Ins 3&4 > Dual 2 tap dly> Outs 3&4 Each input feeds a diffusor (master) which feeds 2 parallel moddlys w/filters and another diffusor in theirfdback paths. Thick diffused polyrhythms are possible. Pre-delays diffusors params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB w/high fback settings! Vintage sound for the connoisseur. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #1021 Modulation Suite

Songbird/DyTronics Dyno My Piano Tri Stereo Chorus 1380 S and TC1210 Stereo Chorus replicas in parallel. Ins1+2 > TriStChorus > Outs 1 & 2 Sum I/Stereo O. Ins3&4>TC1210>Outs3&4 Stereo I/O. The Dyno was a very popular chorus unit in early 80s. The 3 L/C/R lfo faders control progressive waveshaping of the modulation. **pullouts:** here are controls for the original knobs pullouts that enhance the spatial perception of each chorus line and engage feedback for flanging. The 1210 Stereo Chorus/Flanger features 2 full stereo units in parallel, one tweaked for chorus, the other for flanger.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[K]	96kHz	4, 4

## #1022 Piano & Vocal Halls

Ins 1&2 > Piano Hall > Outs 1&2 Stereo I/O Ins 3&4 > Vocal Hall > Outs 3&4 Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	4, 4

## #1023 Snare Plate&Inverse

Ins 1&2 > Snare Plate > Outs 1&2 Syetero I/O Ins 3&4 > Inverse Snare > Outs 3&4 Sim I/Stereo O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #1024 Vox Pro\_VintDly

Ins 1&2 >compr>eq>micropitch//verb>outs1&2. Sum I/Stereo O. Don't mix dry in. Use dry level as post compressor and eq level. Ins 3&4 > vintage st delay > outs 3&4. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	48kHz	4, 4

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## 10 - Dual Machines2

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Every preset in this bank contains two full blown stereo processors, ready for your tracking, mixing or FoH work. All effect types are available here, taking advantage of four inputs and outputs to independently manage the two algorithms. For 48K operation, you easily can turn your H9000 into 32 stereo independent machines by loading four of these presets into each FX Chain.

### #1030 2 Stereo Verbs

Two identical stereo reverbs - one on each stereo channel. Adjust to taste. Dual stereo in, dual stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	4, 4

### #1031 2 St.verbs(mixed)

Two identical stereo reverbs - one on each stereo channel. Adjust to taste. The reverb outputs are mixed to outs 1&2. Dual stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	4, 2

### #1032 4 Stereo Verbs

Four identical stereo reverbs - one on each stereo channel. Adjust to taste. Quad stereo in, quad stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	48kHz	8, 8

## #1033 4 Stereo Verbs 2

Four identical stereo reverbs - one on each stereo channel. Use master or local controls and adjust to taste. Quad stereo in, quad stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{S}	[G]	48kHz	8, 8

## #1034 AMSDMX/2BPMDDLs

Classic AMS Dmx 1580 emulation. Inputs 1&2 2 BPM delays discrete. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #1035 AMS/BPMDDLsmixed

Classic AMS Dmx 1580 emulation. Inputs 1&2 2 BPM delays discrete, inputs 3&4 include a stereo mixer. Use outputs 1&2 for returns. Dual stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 2

## #1036 Midi Dual FX #1

Micropitch on I/Os 1 and 2. Summed I/Stereo O. Stereo Dynamic Delay on I/Os 3 and 4. Stereo I/O. Each FX can store 10 tweaks. All params marked with a \* are remembered by each tweak and remoted by the Tweak # knob. Assigns 3 and 4 are used to remote the 2 fx Tweak # knobs separately. Patch 2 midi CCs to Assigns, using values 1 to 10 to recall single tweaks.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[V]	96kHz	4, 4

## #1037 Midi Dual FX #3

Stereo Chorus/Flanger on I/Os 1 and 2. Stereo I/O. Stereo FM Tremolo on I/Os 3 and 4. Stereo I/O. Each FX can store 10 tweaks. All params marked with a \* are remembered by each tweak and remoted by the Tweak # knob. Assigns 3 and 4 are used to remote the 2 fx Tweak # knobs separately. Patch 2 midi CCs to Assigns, using values 1 to 10 to recall single tweaks.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{U}	[B]	96kHz	4, 4

## #1038 Midi Dual FX #2

Dual Dly on I/Os 1 and 2. Stereo I/O. Stereo Reverb on I/Os 3 and 4. Stereo I/O. Each FX can store 10 tweaks. All params marked with a \* are remembered by each tweak and remoted by the Tweak # knob. Assigns 3 and 4 are used to remote the 2 fx Tweak # knobs separately. Patch 2 midi CCs to Assigns, with values 1 to 10 to recall single tweaks.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #1039 Midi Dual FX #4

Stereo Plate verb on I/Os 1 and 2. Stereo I/O. Stereo Hall verb on I/Os 3 and 4. Stereo I/O. Each FX can store 10 tweaks. All params marked with a \* are remembered by each tweak and remoted by the Tweak # knob. Assigns 3 and 4 are used to remote the 2 fx Tweak # knobs separately. Patch 2 midi CCs to Assigns, with values 1 to 10 to recall single tweaks.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #1040 Midi Dual FX #5

St XF4v chorus flanger on I/Os 1 & 2. Stereo I/O. St XF delays on I/Os 3 & 4. Stereo I/O. Each FX can store 10 tweaks. All params marked with a \* are remembered by each tweak and remoted by the Tweak # knob. Assigns 3 and 4 are used to remote the 2 fx Tweak # knobs separately. Patch 2 midi CCs to Assigns, with values 1 to 10 to recall single tweaks.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #1041 Midi Dual FX #6

St Mod detuners on I/Os 1 & 2. Stereo I/O. St XF delays on I/Os 3 & 4. Stereo I/O. Each FX can store 10 tweaks. All params marked with a \* are remembered by each tweak and remoted by the Tweak # knob. Assigns 3 and 4 are used to remote the 2 fx Tweak # knobs separately. Patch 2 midi CCs to Assigns, with values 1 to 10 to recall single tweaks.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

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## 10 - Dual Machines3

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Every preset in this bank contains two full blown stereo processors, ready for your tracking, mixing or FoH work. All effect types are available here, taking advantage of four inputs and outputs to independently manage the two algorithms. For 48K operation, you easily can turn your H9000 into 32 stereo independent machines by loading four of these presets into each FX Chain.

### #1050 1980Chorus\_DPFltrDlyEmpty

Ins 1&2 > 1980s Chorus > Outs 1&2 Stereo I/O Ins 3&4 > DP Filtered Dlys > Outs 3&4 Stereo I/O Super cool chorus w/parabolic wave modulation and Micropitch algorithms. Interactive dynamic and static chorusing. Multitap delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Dual precision filter inserted in the fback path. Dry level available.

Input 3 feeds dlys 1 & 2. Input 4 feeds dlys 3 & 4.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	4, 4

### #1051 4RanXFChrs\_DPDuckDlyEmpty

Ins 1&2 > 4v RandomXF Chorus > Outs 1&2 Stereo I/O Ins 3&4 > DP Duckered Delays > Outs 3&4 Stereo I/O Multitap delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Dry level available. Stereo digital delay with double precision 2 band filter in the feedback path and ducking. Vintage and modern delay sounds are possible here.

Input 1 feeds delays 1 & 2. Input 2 feeds delays 3 & 4.

Stereo digital delay with double precision 2 band filter in the feedback path and ducking. Vintage and modern delay sounds are possible here. Stereo I/O.

Gain won't affect 3dB/Oct high & low cut filters.

Q won't affect high low cut & bandpass filters.



Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	4, 4

## #1052 DPDuckDlys\_ModDetnrs

Ins 1&2 > DP Duckd Dlys > Outs 1&2 Stereo I/O Ins 3&4 > Stereo ModDetuners > Outs 3&4 Stereo I/O Stereo digital delay with double precision 2 band filter in the feedbackpath and ducking. Vintage and modern delay sounds are possible here. Detuners w/time and pitch modulation. Interesting new fx are possible. Input 3 > Detune 1 Input 4 > Detune 2.

Gain won't affect 3dB/Oct high & low cutfilters.

Q won't affect high low cut & bandpass filters.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #1053 New Room\_1980 Chorus

Ins 1&2 > New Room > Outs 1&2 Stereo I/O Ins 3&4 > 1980s Chorus > outs 3&4 Stereo I/O Stereo and X-channels diffusors into and around reverb. Stereo delays are post filters diffusors. Cross-diffusion makes ambience thicker and more realistic. Use diffusion and verb levels to balance the perception of walls and verb tail. Super cool chorus w/parabolic wave modulation and Micropitch algorithms. Interactive dynamic and static chorusing.

Diffusor output level in parallel to reverb. Useful for walls/ambience simul

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #1054 New Room\_DPDuckdDlys

Ins 1&2 > New Room > Outs 1&2 Stereo I/O Ins 3&4 > DP Duckd Dlys > Outs 3&4 Stereo I/O Stereo and X-channels diffusors into and around reverb. Stereo delays are post filters diffusors. Cross-diffusion makes ambience thicker and more realistic. Use diffusion and verb levels to balance the perception of walls and verb tail. Stereo digital delay with double precision 2 band filter in the feedback path and ducking. Vintage and modern delay sounds are possible here.

Diffusor output level in parallel to reverb. Useful for walls/ambience simul

Gain won't affect 3dB/Oct high & low cutfilters.

Q won't affect high low cut & bandpass filters.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #1055 RandXfFlang\_DPFltDlyEmpty

Ins 1&2 > Random XF flanger > Outs 1&2 Stereo I/O Ins 3&4 > DP Filtered Dlys > Outs 3&4 Multitap delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Dry level available.

Input 1 > dly 1 Input 2 > dly 2

Input 3 feeds dlys 1 & 2. Input 4 feeds dlys 3 & 4.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

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## 11 - Dynamics

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Fine tuned compressors, expanders, tremolos, noisegates, amplitude followers, mastering quality multi-band compressors, 5.1 compressors... all here in this bank.

### #1110 Amplitude Follower

Modulates the amplitude of one stereo signal with another stereo signal. The result is much like a triggered gate, except that the level of the modulated signal is ALWAYS proportional to the level of the modulator. Dual stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 2

### #1111 Auto V/O Ducker

Smoothly fades music (or sfx) before voice or other 'priority' signal. No pumping, unaffected by input level over threshold. Includes one-second delay. Switchable in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G][P][K]	96kHz	2, 2

### #1112 Bigger Is Wider

Energy below 200 Hz (bass notes and male voices) triggers stereo width enhancement. Completely compatible: mono listeners hear original signal. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[B][V]	96kHz	2, 2

## #1113 Fm Trem

Fm version tremolo. **Sens** is fm sensitivity, triggered by a sum of input 1&2. **Polarity** selects trem direction. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #1114 Eight Compressors

Octal/8 mono compressors. **master** params override all 8 compressors. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{U}	[G]	96kHz	8, 8

## #1115 Eight Noisegates

Octal/8 mono gates. Select the sidechain/trigger inputs at **master** menu. **master** params override all eight gates. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[D][K]	96kHz	8, 8

## #1116 Omnipressor (R)

This 'vintage' emulation comes directly from the source. Richard would be happy to share with you his foray into 'Vsig', our graphics editing package. His journey 'The Anatomy of a Preset', as well as Vsig itself, may be down loaded from our web site at eventide.com. Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}{C}{Y}	[G][P]	96kHz	2, 2

## #1117 Perfect Trem

Retrigger-able fm tremolo. Audio can retrigger the LFO so downbeats can set angle of waveform. Audio can also modulate the LFO to allow a faster or slower rate during decay. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #1118 PsychicDuck DSP A

Fades down the 'sub' signal smoothly before the 'main' signal starts. For automated mixdowns and paging systems. NOTE: Runs in DSP A only! Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[K]	96kHz	4, 2

## #1119 Eight Expanders

Octal/8 mono expanders. **master** params control all channels simultaneously. Individual channel controls override masters. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	8, 8

## #1120 Octal Trem

Simple tremolo effect. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	8, 8

## #1121 Ramp Up/Down 8

This preset gives you the ability to create audio fades in & out, either exponentially, linearly, or define your own envelope. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	8, 8

## #1122 SemiClassic Squeeze

A classic compressor topology is used in this algorithm. Has a knee and considerable overshoot. You can overload a little without harsh clipping. Dual mono in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}	~	96kHz	2, 2

## #1123 Top 40 Compressor

A classic compressor topology is used in this algorithm. You can overload a little without harsh clipping. Dual mono in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{Y}	~	96kHz	2, 2

## #1124 Tremolo Lux

Tremolo with some envelope modulation. Has rate and tremolo depth. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #1125 Comp(3bandFIR)\_S

Through the use of FIR filters this multiband compressor keeps phase coherent. Master params **M\_offset** allbands as seen in graph. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{U}	~	96kHz	2, 2

## #1126 Comp(3bandFIR) Quad

Through the use of FIR filters this multiband compressor keeps phase coherent. Master params **M\_offset** all bands as seen in graph. Quad I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{U}	~	96kHz	4, 4

## #1127 Comp(4bandFIR)\_S

Through the use of FIR filters this multiband compressor keeps phase coherent. Master params **M\_offset** allbands as seen in graph. Note that crossover frequencies are bound to each other. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{U}	~	96kHz	2, 2

## #1128 Comp(5bandFIR)\_M

Through the use of FIR filters this multiband compressor keeps phase coherent. This one fixed at 2 oct bands. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{U}	~	96kHz	2, 2

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## 11 - Dynamics 5.1

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Fine tuned compressors, expanders, tremolos, noisegates, amplitude followers, mastering quality multi-band compressors, 5.1 compressors... all here in this bank.

### #1130 5.1 Compression

5.1 compression. Notice that MASTER parameters do not control the LFE channel compressor. Use its menupage parameters instead. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}	~	96kHz	6, 6

### #1131 5.1 Compr>3 B ParEQ

5.1 compression > 3 band Param EQ. Notice that MASTER parameters do not control the LFE channel compressor. Use its menupage parameters instead. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{C}	~	96kHz	6, 6

### #1132 5.1 Comp(3bandFIR)

Through the use of FIR filters this multiband compressor keeps phase coherent. Master params **M\_** offset all bands as seen in graph. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}	~	96kHz	6, 6



## #1133 5.1 HyperTremolo

5.1 tremolo. Use LFO rate lower settings for standard trem effects, higher rates for lo-fi, pseudo ring modulated, distorted sound. Change the relative phase of the 4 tremos using the 'offset' control. This will give a wider effect. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[G]	96kHz	6, 6

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## 11 - Dynamics Stereo EQ

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Fine tuned compressors, expanders, tremolos, noisegates, amplitude followers, mastering quality multi-band compressors, 5.1 compressors... all here in this bank.

### #1140 St.Compr > EQ45

Stereo compressor > EQ45. Double precision 48 bit powerful tone shaping tool. 3 overlapping bands, 1 multiband covering the full audio spectrum, hi and low cut Butterworth filter sections w/12dB/Oct attenuation. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{C}{O}{U}	[P]	96kHz	2, 2

### #1141 St Compr > EQ65

St Compressor > EQ65. The EQ65 is a two-band notch/band pass filter set that allows you to adeptly deemphasize or eliminate completely selected frequencies in an audio recording. This is accomplished through dual notch and band pass peak filters, which can be precisely configured using the fine tuning control. Designated frequencies also may be attenuated in gradations by using the notch filters in conjunction with the depth controls. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{C}{O}	[G]	96kHz	2, 2

### #1142 St Comp\_DP 8GraficEq

St. Compressor > st. 8 band graphic EQ. Double Precision stereo 8 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) **Mast** is an offset added to the boost. Stereo in, stereo out.

Classic character sounds smoother. Modern is definitely bolder.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{C}{O}	[D]	96kHz	2, 2

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## 12 - Equalizers

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This bank offers a wide selection of parametric and graphic equalizers, in mono, stereo multi-channel (4 or 8) and 5.1 versions. These presets are particularly useful in the digital domain, where pristine sonic clarity and sophisticated EQ control are often hard to achieve.

### #1210 Eight Band EQ

This is an eight-band, fully parametric EQ. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}{R}	[G]	96kHz	4, 4

### #1211 Eight Band EQ8

This is an eight-band, fully parametric EQ with common controls. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

### #1212 FilterBank15

Stereo Filter Bank. 15 4th order filters (24dB/oct) with up to -100 dB cut per band. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

### #1213 FilterBank20

Stereo Filter Bank. 20 2nd order filters (12 dB/oct) with up to -100 dB cut per band. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[G]	96kHz	2, 2

## #1214 Octal\*10 Grafic Eq

Octal 10 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) **Mast** is an offset added to the boost. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{S}	[S]	96kHz	8, 8

## #1215 Octal\*5 Grafic Eq

Octal 5 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) **Mast** is an offset added to the boost. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{N}{R}	[G]	96kHz	8, 8

## #1216 Quad\*16 Grafic Eq

Quad 16 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) **Mast** is an offset added to the boost. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #1217 Quad\*8 Grafic Eq

Quad 8 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) **Mast** is an offset added to the boost. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #1218 Stage Parametric

Two sets of EQ for independent stage monitor and front of house sends. Inputs to the 'parallel' EQ's are both sums of the quad field down to stereo(s). Dual stereo in, dual stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #1219 Stereo\*32 Grafic Eq

Stereo 32 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) **Mast** is an offset added to the boost. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #1220 2\*32 Grafic Eq

A dual channel 32 band equalizer. **Mode** selects between stereo and dual mono operation. Choose freq, bandwidth (in octaves), as well as levels (in dB). **Mast** increases the overall level. Dual mono in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #1221 Threeband Eq's

Four independent EQ's. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	8, 8

## #1222 Threeband Eq's

Four independent EQ's. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #1223 Threeband Eq\_Q

Quad version of Three Band EQ. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #1224 4\*8 Grafic Eq

Quad 8 band equalizer. Use **mode** to select common or individual level controls. Choose freq, bandwidth (in octaves), as well as levels (in dB) **Mast** adds to the boost. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #1226 8\*8 Grafic Eq

8x8 band equalizers. Use **mode** to select common or individual level controls. Choose freq, bandwidth (in octaves), as well as levels (in dB) **Mast** adds to the boost. 8 ch I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	8, 8

## #1227 Five Band EQ

This is a five-band, fully parametric EQ with common controls. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	8, 8

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## 12 - Equalizers 5.1

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This bank offers a wide selection of parametric and graphic equalizers, in mono, stereo multi-channel (4 or 8) and 5.1 versions. These presets are particularly useful in the digital domain, where pristine sonic clarity and sophisticated EQ control are often hard to achieve.

### #1230 5.1 4B Param Eq

Full 5.1 surround algorithm. 4 Bands Parametric Eq w/master controls. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

### #1231 5.1 16\*Grafic Eq

5.1 16 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) **Mast** is an offset added to the boost. Lfe channel is unprocessed. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

### #1232 5.1 DP 4B Param Eq

Full Double Precision 5.1 surround 4 Bands Parametric Eq w/master controls. LFE channel is not processed. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

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## 12 - Equalizers DoubleP

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This bank offers a wide selection of parametric and graphic equalizers, in mono, stereo multi-channel (4 or 8) and 5.1 versions. These presets are particularly useful in the digital domain, where pristine sonic clarity and sophisticated EQ control are often hard to achieve.

### #1240 DP\_St.EQ45

Double precision 48 bit powerful tone shaping tool. 3 overlapping bands, 1 multiband covering the full audio spectrum, hi and low cut Butterworth filter sections w/12dB/Oct attenuation. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #1241 DP\_St.EQ65

The EQ65 is a two-band notch/band pass filter set that allows you to adeptly deemphasize or eliminate completely selected frequencies in an audio recording. This is accomplished through its dual notch and band pass peak filters, which can be precisely configured using the fine tuning control. Designated frequencies also may be attenuated in gradations by using the notch filters in conjunction with the depth controls. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #1242 DP Stereo8 Grafic Eq

Double Precision stereo 8 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) **Mast** is an offset added to the boost. Stereo in, stereo out.

Classic character sounds smoother. Modern is definitely bolder.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2



## #1243 Quad DP 5 Band EQ

This is a Double Precision five-band, fully parametric EQ with common controls. Quad I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

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## 13 - Film - Atmospheres

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A bank of magic sounds! Here's where imagination and sound design meet. Great "noise" or musical landscapes achieved through complex networks of multi-tap delays, ring modulators, long delays, EQ, reverse shifters, reverbs, clever multi-channel panning and imaging... from industrial via the space age to delicate "reverie" textures.

### #1310 A Nice Place !

Matrix Scapes! EQ > Verb > 4v reverse shifters(10 sec) > Randomized Ring Modulators. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

### #1311 BeyondTheStars

Ringmods>8detuners/plexverb. Unusual texture. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

### #1312 DontGoInTheCellar

Strange atmosphere in this dank dark place. Extended multitap, ringmods and lattice. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

### #1313 Doom Of Matrix

Lost in the lands of Matrix. EQ > Verb > 4v reverse shifters(10 sec)Galaxy Border BACKWARDS! Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #1314 Europa

Breathing crystals. Eq > Verb > 4v reverse shifters(10 sec)Galaxy Border BACKWARDS! Stereo in/Quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #1315 Galaxy Borders 2

Starhip Argon 576KWX gets out of Nebula415, reaching the Galaxy Border... eq>reverse shifters(10 sec)>verb. Try with longer delay settings. Stereo in/Quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #1316 Gothica VROOOM

Arcanum Misterium iacet in Gothica VROOOM... EQ > Verb > 4v reverse shifters (10 sec) Galaxy Border BACKWARDS! Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #1317 Italo's Space

Strange & beautiful place. EQ > Verb > 4v reverse shifters (10 sec) Galaxy Border BACKWARDS! Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #1318 MachineLife

'BeyondTheStars' in parallel with 'Tapdelays'. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #1319 Onirica Ritmica

Sides bounce! EQ > Verb > 4v reverse shifters(10 sec) > Ring Modulators. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #1320 Singularity

Eight detuners set as a continuously downward atmosphere. Great for sparse source material. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #1321 Stratospherics

Strange oscillating delays with modulation. Unusual rhythmic effect or ambiance if used with volume swells. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 13 - Film - Atmospheres 5.1

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A bank of magic sounds! Here's where imagination and sound design meet. Great "noise" or musical landscapes achieved through complex networks of multi-tap delays, ring modulators, long delays, EQ, reverse shifters, reverbs, clever multi-channel panning and imaging... from industrial via the space age to delicate "reverie" textures.

### #1330 2\_5.1 A nice Place !

Matrix Scapes! Eq > Verb > 4v reverse shifters (5 sec) > Randomized Ring Modulators. LFE channel is muted. Summed I/5.1 O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

### #1331 2\_5.1 Doom of Matrix

Lost in the lands of Matrix. Eq > Verb > 4v reverse shifters (5sec). Galaxy Border BACKWARDS! LFE channel is muted. Stereo I/5.1 O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

### #1332 2\_5.1 Europa

Breathing crystals. Eq > Verb > 4v reverse shifters (5 sec) Galaxy Border BACKWARDS! LFE channel is muted. Stereo I/5.1 O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

## #1333 2\_5.1Galaxy Borders2

Starhip Argon 576KWX gets out of Nebula415, reaching the Galaxy Border... Eq>reverse shifters(10 sec)>verb. Try with longer delay settings. LFE ch is muted. Summed I/5.1 O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

## #1334 2\_5.1 Gothica VROOOM

Arcanum Misterium iacet in Gothica VROOOM... Eq > Verb > 4v reverse shifters (5 sec) Galaxy Border BACKWARDS! LFE channel is muted. Summed I/5.1 O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

## #1335 2\_5.1 Italo's Space

Strange and beautiful place. Eq > Verb > 4v reverse shifters (5 sec) Galaxy Border BACKWARDS! LFE channel is muted. Stereo I/5.1 O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

## #1336 2\_5.1Onirica Ritmica

Sides bounce! Eq > Verb > 4v reverse shifters (10 sec) > Ring Modulators. LFE channel is muted. Summed I/5.1 O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

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## 14 - Filters

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This bank offers a collection of static and modulated filters: was, formant “mouth-a-lators”, harmonic enhancers, sample & hold filters, sweeps and synth-style filters, bandpass and crossovers. We have included many of our favorite effects here.

### #1410 ‘AllWays’PanFltr

Eight filters modulated such that at any time 4 are going ‘up’ and 4 are going ‘down’. The effect takes a few seconds to kick in. Mono in, dual stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

### #1411 Cup Mute

Simulates the sound of a trumpet-like bell with a cup mute. A generalized mod input is accepted to modulate the input on the fly. Hit parameter to get second page of parameters. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #1412 Dual Modfilters

Dual envelope filters/wa/auto wa pedals. **masters** override individual channels. Env normally=lowpass, Wa normally=bandpass. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #1413 EZ Leslie

Leslie simulator with simple controls. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #1414 Filter Bank Pan

Divides signal into octaves and allows you to pan each octave separately. Provides very nice 'space' without being too obvious. Decrease input gain to avoid distortion. Use output gain to compensate. If you 'remote' any of the pan positions, use Lag to ensure quick modulation does not cause distortion. 1 in (1=3, 2=4). Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #1415 Eight Filters

Eight filters. **master** params override individual channels. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	8, 8

## #1416 Four Filters

Four filters. **master** params override individual channels. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #1417 Harmonic Enhance

Brightens up signals when missing high end. Adds even harmonics above 'Tune' frequency. Tap the Tune button to hear just enhancement. Dual mono in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2



## #1418 Mouth-a-lator Two

Enhanced and optimized version of this classic Eventide preset. Select LFO or pedal as modulation source to feed this vocal wa effect. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #1419 OctaveBandFilterPan

Divides signal into octaves and pans each octave separately. Decrease input gain to avoid distortion, then use output gain to compensate. Set Mode to Phase Inverse for a more 3-dimensional effect. Mono in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G][P]	96kHz	2, 4

## #1420 OrganicAnimation

Peak detection slightly modulates a bandpass filter to make vocals sound closer and more up front. **sens** adds gain to the detection circuit, adjust as needed. Mix in only enough to feel the effect when removed. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{M}	[P][B]	96kHz	2, 2

## #1421 Perpetual Motion

Many filter lines are modulated such that you always hear rising or falling resonance. Because of the mechanisms involved, the program distorts upon loading (sorry!). Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{M}	[G][B][K]	96kHz	2, 4

## #1422 Sample/hold

Four sample and hold filters. **Masters** override independent channels. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{P}	[G][K]	96kHz	4, 4

## #1423 Sample/hold8

Eight sample and hold filters. **Masters** override independent channels. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{P}	[G][K]	96kHz	8, 8

## #1424 Sequence Wa

Input is summed to mono, then routed sEquentially to eight bandpass filters. Use **rate** to control speed of sequence. Note that **rate** is rate of one entire sequence of eight. Use **ypan** controls for quad effects. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[B]	96kHz	2, 4

## #1425 Simple Samp/Hold

Simple stereo Samp/Hold filter. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{P}	[G][B]	96kHz	2, 2

## #1426 Sweep Filter

Simple stereo 'wa' filter. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[G][B][K]	96kHz	2, 2

## #1427 Synthlike Filter

This is a resonant filter much like the ones found on analog synths. CUT & Q PAGE: The cutoff frequency of the filter can be adjusted as well as the resonance or Q. LFO PAGE: This page contains a knob to adjust the level of the LFO signal and a knob to adjust the frequency of the wave. The 2nd page is used to adjust the waveform type and duty cycle. ENVELOPE PAGE: This is a simple decay envelope tied to freq. cutoff. Threshold sets the input level at which it begins to decay, Decay sets the length of the decay and Level sets the amplitude of the env signal. FLT&GAIN PAGE: Enables a choice between lowpass or highpass mode, the order of the filter and control over the I/O gain. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[K]	96kHz	2, 2

## #1428 Tight Bandpass Mod

A very tight bandpass modulated by an LFO. Taps controls timbre. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[B][K]	96kHz	2, 4

## #1429 Two Band Crossover

Two-band crossover Stereo in, stereo hi and low bands out. Stereo in, dual stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[G][B][U]	96kHz	2, 4

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## 15 - Fix Tools

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This bank includes presets to correct out-of-tune vocals and “Nem Whippers” created for Bob Clearmountain, used to precisely correct pitch in vocal tracks.

### #1510 Auto Pitch Correct

Automatically corrects any vocal that is within half a semitone of the correct pitch. Outside of this range it will pull to the next note. Note that this process will quantize the pitch of the signal (you do have control over the quantize factor) so be careful, as you may lose slides and inflection. Summed in, stereo out.

pitch correc

50

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G][K]	96kHz	2, 2

### #1511 Clrmtn’s NemWhipper

This is a pitch shifter set up to allow precise correction of out of tune notes. Each of four selectable settings permits specifying of a maximum and minimum pitch shift limit, so the engineer can ‘whip’ the knob quickly to the desired degree of correction. without fear of overshooting. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[B][G][K][H][P][R]	96kHz	2, 2

### #1512 External Correct

Pitch shifter set up to enable the ‘fix it in the mix’ engineer to ride flat vocals with the pitch wheel of a MIDI keyboard, modulating the shifter +/- 100 cents. Summed in, stereo out.

pitch correc

50

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G][B][K]	96kHz	2, 2

## #1513 NemWhipper Dual

This is a pitch shifter set up to allow precise correction of out-of-tune notes. Each of four selectable settings permits specifying of a maximum and minimum pitch shift limit, so the engineer can ‘whip’ the knob quickly to the desired degree of correction. without fear of overshooting. Dual mono in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[B][G][K][H][P][R]	96kHz	2, 2

## #1514 NemWhipper Stereo

This is a pitch shifter set up to allow precise correction of out-of-tune notes. Each of four selectable settings permits specifying of a maximum and minimum pitch shift limit, so the engineer can ‘whip’ the knob quickly to the desired degree of correction. without fear of overshooting. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[B][G][K][H][P][R]	96kHz	2, 2

## #1515 AutoPitchCorrect 4ch

Automatically corrects any vocal that is within half a semitone of the correct pitch. Outside of this range it will pull to the next note. Note that this process will quantize the pitch of the signal (you do have control over the quantize factor) so be careful, as you may loose slides and 4 independent mono channels I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[P]	96kHz	4, 4

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## 16 - Front Of House

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A great group of presets crafted for “Front-of-the-House” work, including multi-fx networks, classic Eventide “Micropitch” thickeners, reverbs, delays, detuners, compressors... all you might need on your live mixing boards.

### #1610 Character Shift 1>2

A simple two voice detuner/shifter with a feedback loop feeding each voice back to the mono put. Each feedback loop has an integrated slew filter as an effective tool for characterization. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G][P][R][K]	96kHz	2, 2

### #1612 F Of H Multi

Multieffects. In1>pitch, in2>delays, in3> vocal reverb, in4> percussion reverb. Pitch + delays stereo out 1+2 reverbs stereo out 3+4. Quad in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[G][H][B][K]	96kHz	4, 4

### #1613 KG's ColorHall

Unusual percussion reverb. designed special for live sound most features are self-descriptive. There are just two specials: 1: 3 different earlyrefl. times 2: **diffusioncolour\*\*and\*\*microdly** can color the sound of your verb HAVE FUN !!! Stereo in, stereo out.

■ lopass hipass →

■ early LEVELS reverb → diffusioncolour

Allows you to control the room size (displayed as width on the main page)

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #1614 L<->R Long

L  $\rightarrow$  R tap tempo delay, optional switchable to R  $\rightarrow$  L entered delay time (max 3000 mS) is the same for each channel, feedback control is located at the end of the L-C-R chain. Optional ducker reduces the output level when input occurs, when the input stops the full effect occurs. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #1615 L>detune / R>reverb

Left input : 2 voice shifter right input: tap tempo reverb size relation refers to early reflection density in relation to the reverb decay shifter is also summed to the rev input. Dual mono in, stereo out.

level  $\rightarrow$  freq

refl  $\rightarrow$  verb

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #1616 L\_C\_R Long

typical L-C-R delay, optional switchable to R-C-L entered delay time (max 2000 mS) is the same for each channel, feedback control is located at the end of the L-C-R chain. Optional ducker reduces the output level when input occurs, when the input stops the full effect occurs. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #1617 L\_C\_R Short

typical L-C-R delay, optional switchable to L-R entered delay time (max 660 mS) is the amount for each channel, feedback control is located at the end of the L-C-R chain. Optional gate reduces the output level when no input occurs, at short delay times great to thicken up a voice e.g.. for reverb. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #1618 MicroPitch (+/-)

Four voice micropitch grouped in sets of two, plus and minus the cents value & spread in stereo. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #1619 Saxomaniac

One reverse shifter and a phaser in series per channel - tuned for sax A feedback loop allows you to create weird delays that can be panned as well. The phaseshifter at the end of the signal chain might add even more craziness than you are looking for- so switch it on !! Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[H]	96kHz	2, 2

## #1620 2 Voice Vox Reverse

Two reverse shifters with a feedback loop feeding each voice back to the mono input. Tuned for vocals. There is also a phase shifter at the end of the signal chain, modulated by two LFOs. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[P]	96kHz	2, 2

## #1621 4 Reverbs (FoH)

Four stereo reverbs with diffusion, fed by each input. In1 > Verb1 (Hall1) > outputs 1&2. In2 > Verb2 (Hall2) > outputs 1&2. In3 > Verb3 (Room1) > outputs 3&4. In4 > Verb4 (Room2) > outputs 3&4. On/Off switching for each verb is provided. Quad mono in, dual stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[H]	96kHz	4, 4

## #1622 4 Softknee Comps

Four soft knee compressors, linkable to two stereo pairs. The first menupage resets itself at a specified time after the first param change so that you don't get lost. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}	[G][B]	96kHz	4, 4

## #1623 FoH Fx Rack #1

In1>dtune+dly&verb in parallel>out1&2 in2>dly+verb in parallel>out&2 in3>detune in4>detune both de-tuners 3&4 have dly+verb in parallel>out3&4



Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G][B]	96kHz	4, 4

## #1624 FoH Fx Rack #2

In1>dtune>dly+diff/verb in parallel>out1&2 in2>detune in3>detune in4>detune all+dly/verb in parallel>out3&4

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

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## 17 - Inst - Clean

---

Clean Preamp simulations with effects. We have used a guitar to set parameter values, particularly the EQ settings - feel free to adjust them to your needs. Preamp, compression, EQ and gate form the basic structure. Volume Pedal is patched to Assign 1 as a default.

### #1710 Acoustic Gtr Rack

EQ>Compression>Chorus>Delay>Reverb followed by a stereo out mixer. DLY>VRB knob controls input to the reverb section. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

### #1711 Bass Rack

EQ>Compression>Chorus>Delay>Reverb followed by a stereo out mixer. DLY>VRB knob controls input to the reverb section. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[B]	96kHz	2, 2

### #1712 Biomechanica

Preamp>sample/hold filter>delay>verb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G][B]	96kHz	2, 4

### #1713 CleanPreamp

clean preamp simulation. comp>EQ>vol pedal>gate. Summed in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}	[H][B]	96kHz	2, 2

## #1714 Fermilab

Preamp>phased multitaps. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

## #1715 Gerrys Bass 99

Bass rig: compressor into Eq, feeding a thickener and a fuzz. Tuner helps keeping life 'in tune.' Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}{F}{Y}	[B]	96kHz	2, 2

## #1716 Hexentanz

Preamp>combtaps>reverb. Reverb has output selection. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}	[G][B][K]	96kHz	2, 4

## #1717 In Ovo

preamp>pingringpong>verb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G][K]	96kHz	2, 4

## #1718 Jinn

Preamp>dual crystals>verb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[G][B]	96kHz	2, 4

## #1719 Parallel Pedalboard

Parallel pedalboard Compressor >, pitch+ flanger +echo+reverb with pan controls. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{P}{R}	[B][V]	96kHz	2, 2

## #1720 Piano (sustenido)

Preamp>multitap>verb. Emulates the sustain pedal of a piano. **mod1** is the sostenuto pedal. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	2, 4

## #1721 Series Pedalboard

Series pedalboard Compressor>pitch> flanger>echo>reverb with pan control. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{Y}{P}{R}	[G][H][B][K]	96kHz	2, 2

## #1722 Serpentine

Preamp>fm chorus>verb. Output selection of the reverb, front, rear or both. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[G][H][B]	96kHz	2, 4

## #1723 The Gyre

preamp>bandtaps>verb . Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}	[G][B]	96kHz	2, 4

## #1724 Tom's Acoustic Gtr

Subtle enrichment effect. As the name implies try it with acoustic guitar or guitar played with an acoustic feel. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}{O}	[G]	96kHz	2, 2

## #1725 Twang Guitar

Preamp>FM Trem>delay>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 4

## #1726 Virtual Pedalboard

Rather than lug your pedalboard and rack into the studio, try this pedalboard emulation. Six separate effects, each with individual controls. Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{P}	[G][B][K]	96kHz	2, 2

## #1727 White Queen

Preamp>dual crystals>diffusors. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[G][K]	96kHz	2, 4

## #1728 Gilmour Dlys & Pan

Gilmour style stereo delays with frequency shifter panning the image. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G][B]	96kHz	2, 2

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## 18 - Inst - Distortion

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Our award winning Distortion module shows its many powers in this bank. By modelling analog distortion types based on a proprietary curve-fitting process, this module produces characteristics that are highly responsive to the input signal. Here a full blown preamp is coupled to many different fx variation, including modulateable filters, delays, choruses, ring modulators, reverbs, diffusors, shifters, inverse reverbs, time compression and tremolos. A great collection of unique textures and distortion tones. Volume Pedal is patched to Assign 1 as a default.

### #1810 Arkham Distortion

Preamp>tapdelay>diffchorus. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G][B]	96kHz	2, 4

### #1811 Atavachron

Preamp>tapdelay>reverb. Tweaked for distorted legato lines. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[B]	96kHz	2, 4

### #1812 Bejing Dragons D

Preamp>crystals>diffusion. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{Z}	[G][P][K]	96kHz	2, 4

## #1813 Bejing Dragons V

Preamp>crystals>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	2, 4

## #1814 Biomechanica Three

Pre>modfilter>pingpong. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G][H][B]	96kHz	2, 4

## #1815 British Smash

Preamp>crystals>diffusion. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{Z}	[G]	96kHz	2, 4

## #1816 Carsultyal Steel

Preamp>ringmod>tapdelay>diffchorus. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{Z}{S}	[G][H][P][B]	96kHz	2, 4

## #1817 Cyber Twang

Preamp>crystals>reverb. Tweaked for over the top cyber gtr crunch. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{R}	[G][H][K]	96kHz	2, 4

## #1818 Desert Oboe

Preamp>tapdelay>diffchorus. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	[G][H][R]	96kHz	2, 4

## #1819 DesertDemon

Preamp>demon delays>diffchorus. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}{S}	[G][H]	96kHz	2, 4

## #1820 DesertMorpher

Preamp>tapdelay>diffchorus. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	[V][G][D][K][H][R]	96kHz	2, 4

## #1821 Distortion Preamp

Comp>dynamic distortion>EQ>vol ped>gate. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G]	96kHz	2, 2

## #1822 Dunwich Distortion

Preamp>tapdelay>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}{S}	[G]	96kHz	2, 4

## #1823 Electronica Gtr

preamp>loop/univibe/filtpan/verb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[R]	96kHz	2, 4

## #1824 Fifth Dominion

Preamp>reverse shift>2tapdelay>verb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[R]	96kHz	2, 4



## #1825 Flange + Verb

preamp>flanger>reverb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{Z}{S}	[G][B]	96kHz	2, 2

## #1826 Fuzack

Preamp>tapdelay>reverb. Tweaked for classic fusion gtr leads. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[F]	96kHz	2, 4

## #1827 Fuzz 2002

Preamp>tapdelay>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G][D]	96kHz	2, 4

## #1828 GodSaveTheQueen

distortion>dshift>verb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G][H]	96kHz	2, 2

## #1829 Gothic

Preamp>tapdelay>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H]	96kHz	2, 4

## #1830 Harpshift

Preamp>multishift>verb Feedback from non shifted delay. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[R]	96kHz	2, 2

## #1831 Jeff Thing

Preamp>tapdelay>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[F]	96kHz	2, 4

## #1832 Mercury Cloud

Preamp>multitapdelay>ducked reverb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}	[F]	96kHz	2, 2

## #1833 Multishift + Verb

distortion>shift>verb Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #1834 Polychorus

preamp>polychorus emulation. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H]	96kHz	2, 2

## #1836 Rshift Displacement

distortion>random shift>verb Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H]	96kHz	2, 2

## #1837 Splatter Guitar

Preamp>crystals>reverb. Tweaked for over the top cyber gtr crunch. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H]	96kHz	2, 4

## #1838 Square Tubes

Preamp>tapdelay>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{U}{Z}	[G]	96kHz	2, 4

## #1839 SRV

Preamp>tapdelay>reverb. Tweaked for those soulful front pickup blues tones. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	[G]	96kHz	2, 4

## #1840 Swamp Guitar

Preamp>tapdelay>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{Z}	[G]	96kHz	2, 4

## #1841 TarantulaSlap

Preamp>delay>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G]	96kHz	2, 4

## #1842 TarantulaTrem

Pre/fmtrem/taps/diffusion/slap. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{Z}{S}	[G][B]	96kHz	2, 4

## #1845 Trevor's Gtr

Preamp>tapdelay>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	[G]	96kHz	2, 4

## #1846 Tribal Bass

distortion preamp>shift>verb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{Z}	[G][B]	96kHz	2, 2

## #1847 Will-o-the-wisp

Preamp>tapdelay>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G][B][K]	96kHz	2, 4

## #1848 WonderfulBirds

Preamp>reverse shift>2tapdelay>verb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{P}	[G]	96kHz	2, 4

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## 19 - Inst - Fuzz

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Fuzz type distortion achieved with different techniques from the presets in the previous bank. As with all Eventide processors, you can easily generate several dozens of effects from any one of these presets. Here you'll find just about any paradigm and variation of fx processed fuzz, being able to project this classic sound into the future, creating tones not available on any other product. Volume Pedal is patched to Assign 1 as a default.

### #1910 Biomechanica Two

Fuzzpre>modfilter>pingpong. Deep modulating filter sweeps between **freq** and **fmod** with a 2nd LFO ramping the depth to get this synth like filter effect. Control as rhythmic values as well as Hz/mS. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G][B]	96kHz	2, 2

### #1911 Bit Desert 1

Bit decimation preamp > tdelay>diffchorus. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G][B]	96kHz	2, 4

### #1912 Bit Desert 2

Bit decimation preamp > tdelay>diffchorus. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G][B]	96kHz	2, 4

## #1913 BitDecimationPreamp

Compressor> bit decimation>EQ>volume pedal>gate. Bit decimation down to one bit. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G][B]	96kHz	2, 2

## #1914 Bits Cruncher

quantizing fuzzpre > diffusion/delays. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G][H][B][D]	96kHz	2, 4

## #1915 Bits Smasher

quantizing fuzzpre > diffusion/delays. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G][H][B][D]	96kHz	2, 4

## #1916 Black Queen

Fuzzpre>dual crystals>diffusors. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{H}{Z}	[G][B][K]	96kHz	2, 4

## #1917 Chorus Smear

Overdrive preamp>four modelays>verb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #1918 Cloudfuzz

Fuzzpre>pingpong>simple diffusor. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G]	96kHz	2, 4

## #1919 Eel Guitar

Overdrive>fm chorus. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{C}{Z}	[G][D]	96kHz	2, 2

## #1920 First Dominion

Fuzzpreamp>2tapdelay>verb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G]	96kHz	2, 4

## #1921 FuzzPreamp

Fuzz preamp simulation. comp>EQ>fuzz>EQ>vol pedal>gate. Summed in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G][M][B]	96kHz	2, 2

## #1922 Grieving Tube

Wa>fuzzpre>2tapdelay. **Assign1** is the wa pedal. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}{Z}{S}	[G][P][P][D]	96kHz	2, 2

## #1923 Grundulator

Bit decimation preamp > undulator. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{Z}{S}	[G][M][R][D][K]	96kHz	2, 2

## #1924 Harmonicon

Fuzzpreamp>wammy>2tapdelay>verb. With its long delay settings and shorter wammy this is great for creating long washes and overlaps. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}{S}	[G][M][P][K]	96kHz	2, 4

## #1925 Larynxfuzz

Fuzzpre>env filter >pingpong. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}{Y}{Z}{S}	[P][D][K]	96kHz	2, 2

## #1926 Mr. Hyde

Gate>Distortion>Reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}{S}	[G][H][P][R]	96kHz	4, 4

## #1927 OverdrivePreamp

This preamp simulation is more reactive to the dynamics of your playing than ‘fuzzpreamp’. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G][M][B]	96kHz	2, 2

## #1928 Pandemonium

Combination of fuzzpreamp and demondelay. Agressive reverse type sound. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G][D]	96kHz	2, 2

## #1929 Paradigm Shift

Fuzzpreamp>dual shifter. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{Z}	[G][K]	96kHz	2, 2

## #1930 Pedal Shift

Overdrive preamp>shift>verb. Pedal crossfade between preamp and shifted signal. Verb **output** selectable front, rear or both. Summed in, quad out.



Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{R}{Z}	[G]	96kHz	2, 4

## #1931 Ringworld

Fuzzpreamp>simple ringmods>verb. Great for non-delay ringmod sounds. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{R}{Z}	[G]	96kHz	2, 4

## #1932 Satellites

Fuzzpre with 'circle ringtaps'. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{Z}	[G]	96kHz	2, 4

## #1933 Second Dominion

Fuzzpreamp>wammy>2tapdelay>verb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{R}{Z}	[G]	96kHz	2, 4

## #1934 Siderialfuzz

Combination of FuzzPre and SerialDelays. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G][B]	96kHz	2, 2

## #1935 Squiggle Guitar

Fool em with your newfound dexterity forward or backwards. Fuzzpreamp>speed changer effect>verb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}{S}	[G]	96kHz	2, 2

## #1936 Third Dominion

Fuzz preamp with wa+wammy> reverseshifter(20 sec)>slap(2 sec)>verb. Select verb out to front, rear or both. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[G]	96kHz	2, 4

## #1937 Turbulence

Fuzz preamp>fm chorus. Output selection of the second set of delays, front, rear or both. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 4

## #1938 Wideshift

Overdrive>multishift. Set as a widening detuner. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}{F}{Y}	[G]	96kHz	2, 4

## #1939 5.1 Pandemonium

5.1 multitap dlys w/up to 5 sec predelay on each channel. LFE channel is un\_processed. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}{M}{S}	[S]	96kHz	6, 6

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## 20 - Inst - Polyfuzz

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Multiband distortion manipulation yields such intriguing results that you really need to spend some time on this path. Aside from sounding good by themselves, the results one gets by combining these presets with auxiliary equipment can't be stressed enough. As with all harmonic manipulations, your ears alone can lead you. The combination of playing style, source material, direct vs. post-preamp, headphones vs. monitors or guitar cabinets, etc. all play a major role in the perception of these sounds. Chordal work sounds incredibly differently here, thanks to separated bands of distortion and multi-channel panning enhancements. Volume Pedal is patched to Assign 1 as a default.

### #2010 DesertVoices

Combination of 'GobiGuitar' and 'ChoralWindVerb'. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}{S}	[S]	96kHz	2, 2

### #2011 Eurhetemec

E-z polyfuzz>verb. **Assign1** is volume pedal. . Verbs output selectable. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{H}	[G]	96kHz	2, 4

### #2012 EZPolyfuzzBandelay

Ez version of 'PolyfuzzBandelay.' Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{M}{F}{Y}{R}	[G]	96kHz	2, 2

## #2013 GobiGuitar

Polydriver>diffussion>delay. Delay lets you choose output path. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2014 Horrormonics

Great for harmonics. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #2015 Hyperstrings

Ez polyfuzz with diffusors set to 'imply' a bowed attack. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #2016 Polyonyx

comp>polyfuzz>delays. With several ganged parameters this one gives a lot of flexibility while still being (relatively) easy to handle. Gates on the fuzz as well as on the delays allow lots of enveloping possibilities. Quad out lets you really fill the space. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}	[G][B]	96kHz	2, 4

## #2017 PolyReverse

Polyfuzz>reverse shift>verb. Output switching on verb . Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2018 PolyRingPre

Compression, PolyFuzz and ringmods. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2019 QuadPolyfuzz

Polyfuzz with gates for each band. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2020 SlidingOnRazors

Wammy, Wa, PolyFuzz, detuners and Verb. Pre and effects out 1/2, verb out 3/4. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2021 Surgery

A four band (poly) process with: filt/ comp/ fuzz/ filt/ volped/ gate/ delay/ mixer. Allows precise tonal coloration for each band. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2022 WaPolyReverse

Polyfuzz(with wa)>reverse shift>verb. Output switching on verb . Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

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## 21 - Inst - Surround

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A magic guitar sounds collection that without doubt demands the use of “quad” speakers. This bank offers different takes of our Distortion preamp, coupled with classic Eventide effects spread in the listening space around you. From intense rhythmic delays and shifters to ambient diffusors, delays and reverbs. Such is the beauty pouring out of your speakers! Volume Pedal is patched to Assign 1 as default.

### #2110 AcousticAmbience1

preamp>choir>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

### #2111 AcousticAmbience2

preamp>choir>diffusion. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

### #2112 Ambient Guitar 1

pre > t\_ring plex . Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

### #2113 Ambient Guitar 2

pre > t\_ring plex . Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2114 ColorSlapGuitar

preamp > color delays. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2115 Crafty Ensemble

preamp>multishift. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2116 Crafty Ensemble2

preamp>diatonicshift. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2117 DesertDistortion

Preamp > diffusion/delays Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2118 Jhaniikest

Preamp > t\_delay plex. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2119 Oobleck

preamp > colortap delays. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2120 Outer Reaches

Preamp>diffchorus>reverseshifts. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2121 Pianistick

preamp>sostenuto>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2122 PolytonalSurround

preamp>polytonal rhythm. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2123 Pulse Guitar

Preamp > t\_delay plex. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2124 Quadchorus

preamp > 8 parallel modelays. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4



## #2125 QuadpanSlap

preamp>delay>quadpan>quad verb. Dual pedals or LFO's sweep the source and a delay throw in the surround field. Great for stereo as well. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2126 Quadswell

Preamp > 8 parallel moddelays. Use the volume pedal to swell these chorusing delays. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2127 RoundRobin

preamp> long diatonic shifters. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2128 Solid Traveller

Preamp>diffchorus>reverseshifts. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2129 SurroundGuitar

preamp > early reflect >verb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2130 TexturalGuitar

preamp > chorustap delays. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2131 WitchesDance

preamp>combtaps. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2132 With Warts In

distortion pre > diffusion/delays Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2133 2\_5.1 Ambient Gtr 1

Preamp > t\_ring plex. Delays bounce around and fade away in a verb\_like tail. Ring mods add a flavour to them. Slightly overdriven tone. LFE channel is muted. Summed I/5.1 O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

## #2134 2\_5.1 Ambient Gtr 2

Preamp > t\_ring plex. Delays bounce around and fade away in a verb\_like tail. Ring mods add a flavour to them. LFE channel is muted. Summed I/5.1 O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

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## 22 - Manglers

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When you need something to seriously alter the audio quality and other aspects of your tracks... this is the bank where you should look!!

### #2210 Bad Acid Jumble

Messes up the input signal. Delay controls how frequently Jumble changes. Disjoint controls how incomprehensible the result is. Try it out on spoken word for laughs. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G][H][B][V][K]	96kHz	4, 4

### #2211 Evil Distortion

Distorts the holy hell out of your input by folding the negative portion of the signal to the positive side, readjusting the 'Process' gain to make part of the signal negative again, and repeating the foldover process. 'Sections' determines how many times this happens. Use the filters to zero in on cool sounds. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G][H][B]	96kHz	2, 4

### #2212 Gerrys Mangler

Four channel 'hard' trem effect. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G][B]	96kHz	4, 4

## #2213 Growl

An old favorite from modular synthesizer days. An envelope follower modulates the speed of an LFO that is chopping the signal. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #2214 Low Res Digital

Reducing the Sample Rate introduces aliasing distortion. Reducing Output Bits introduces quantization distortion. Didn't we spend a couple decades trying to get rid of this stuff ??? Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[B]	96kHz	4, 4

## #2215 DigiDegradar

An lfo driven 24 steps programmable look-up table changes bit depth & sample rate. Dithering is also available. For personal programming set t\_rate to off and use the step # knob to program the tables for sample rate and output bits. A stereo modfilter, swept by input env,lfo or pedal1, completes the nasty job. Watch levels and extremely low bit depth. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{K}	[G][O][B]	96kHz	2, 2

## #2216 Dist-o-rt Maniac

Comp>Eq>Comb>Distortion>Comb>Eq>Gate> Crystals>Diffusor. Tweaked w/single coil rear pickup. Definitive distortion tool with: -pre and post 5 bands parametric eq -curves manual and remote morphing -pre comb for distortion character -post comb for alternate coloration. Summed in/Stereo out.

Very short delay w/high feedback values introduce comb filtering. Pre\_distortion comb is a character tool that dynamically interferes with harmonics. Use it to create the tonal personality of the distortion. Be careful with high positive intensity settings! Post\_distortion comb filtering sounds like a static flanger. With careful tweaking you can add a different statictonal quality to your preamp. Comb filtering, equalizers and in-between curves morph settings can dramatically change your sound. You have now access to unlimited distortion possibilities.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[B]	96kHz	2, 2

## #2217 Inharmonic Trance

Frequency shifting modulated to make your synth pads inharmonic with a pleasant rhythmic pulse. Setting LFO faster can process reverb to make a nice vibrato or twinkle in stereo.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[K]	96kHz	2, 2

## #2218 SuperAmbientDlys

Vol ped>dly>diffchorus>easytap>4bands dlys. Electronica patch, useful to create bursts or clouds of sound or noise, whose timbre frequencies evolve in time. Looping available w/multitap fdbkdly. Try different polyrhythms in the banddlys fdbk routing section. Mtaps/Btaps balance available in the Masters menu. Patch a vol.pedal to Assign2. Summed I/Stereo O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[H][V][K]	96kHz	2, 2

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## 23 - Mastering Suite

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These sophisticated dynamics programs come from the "Masderring Lab" Library, created by the inventor of the "Distressor<sup>a</sup>." They are designed for stereo digital I/O and set for your two track mixes as well as being very useful for individual sources. These presets will often allow complex mastering operations to be performed on the H8000 alone, saving the expense of otherwise little-used outboard equipment.

### #2310 Bigger And Brighter

NOTE: Cut low freq to prevent pumping. The left two faders are separate left and right input levels. First meter is compression, the 2nd is limiting. An output level adjust is on the right. A stereo compressor is preceded by a selectable EQ, followed by a limiter and 5 section EQ. The compressor can be frequency conscious using expert params. Stereo in, stereo out.

The left two faders are separate left and right input levels. First meter is compression, the 2nd is limiting. An output level adjust is on the right.

A stereo compressor is preceded by a selectable Eq, followed by a limiter and 5 section Eq. The compressor can become frequency conscious using expert params.

NOTE: Cut low freq to prevent 'pumping'.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[H][B]	96kHz	2, 2

### #2311 Class A Distortion4

This is a 2nd harmonic generator. A Low Pass circuit must be used to limit input bandwidth to distortion cell to prevent aliasing. The left two faders are separate left and right input levels. The fader on right is output level. Meter 1 indicates left distortion (THD) meter 2 the right Use amt fader to control 2nd harmonic distortion. Stereo in, stereo out.

Use amt fader to control 2nd harmonic distortion.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[B]	96kHz	2, 2

## #2312 Compress & De-ess

A stereo compressor is followed by a compressor that limits a band or a shelving response. Use as a de-esser or other versatile (turn knob right) frequency conscious processor. The left two faders on the Main page are separate left & right input levels. First meter is compression, the 2nd is H.F. limiting. Output level adjust is on the right. Duplicate controls & meters are found on different pages for convenience. They will always match. 12dB of internal headroom is allowed for processing of full scale signals. Often you can just adjust the input levels to drive into compression. Press Parameter key for more info -> The unit must be 100%% wet or in Studio (no mix) mode for proper, comb free operation. Designed for use in digital domain. Analog inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter-> This preset is set up so the first compressor gently compresses the source while the D-S part does its job limiting the high frequency in a band centered on 9 kHz. Push other HELP button or Param key-> For Dat to Dat mastering. Hook output of source dat (either AES or SP/DIF) to system's Digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs and outputs. Connect digital output of system to destination Dat with unit in record pause. System will indicate it is receiving digital input under setup/audio page. For Hard Disks Editors After editing, it is usually more flexible to go from HD through the system back to destination Dat. 44.1 or 48kHz. This EQ is before compression. Fader to right of De-Essing> is high freq balance. Stereo in, stereo out.

The unit must be 100%% wet or in Studio (no mix) mode for proper, comb free operation. Designed for use in digital domain. Analog inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter->

This preset is set up so the first compressor gently compresses the source while the D-S part does its job limiting the high frequency in a band centered on 9 kHz. Push other HELP button or Param key->

For Dat to Dat mastering. Hook output of source dat (either AES or SP/DIF) to DSP4000's Digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs and outputs. Connect digital output of DSP4000 to destination Dat with unit in record pause. DSP 4000 will indicate it is receiving digital input under setup/audio page. For Hard Disks Editors After editing, it is usually more flexible to go from HD through the DSP4000 back to destination Dat. 44.1 or 48kHz.

This EQ is before compression.

Gain Red>

De-essing>

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{Y}	[G][B][K]	96kHz	2, 2

## #2313 Compress Highs Only

A stereo compressor is followed by a compressor that limits a band or a shelving response. Use as a de-esser or other versatile (turn knob right) frequency conscious processor. The left two faders on the Main page are separate left & right input levels. First meter is compression, the 2nd is H.F. limiting. Output level adjust is on the right. Duplicate controls & meters are found on different pages for convenience. They will always match. 12dB of internal headroom is allowed for processing of full scale signals. Often you can just adjust the input levels to drive into compression. Press Parameter key for more info -> The unit must be 100%% wet or in Studio (no mix) mode for proper, comb free operation. Designed for use in digital domain. Analog inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized

digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter-> This preset is set up so the first compressor gently compresses the source while the D-S part does its job limiting the high frequency in a band centered on 9 kHz. Push other HELP button or Param key-> For Dat to Dat mastering. Hook output of source dat (either AES or SP/DIF) to system's Digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs and outputs. Connect digital output of system to destination Dat with unit in record pause. System will indicate it is receiving digital input under setup/audio page. For Hard Disks Editors After editing, it is usually more flexible to go from HD through the system back to destination Dat. 44.1 or 48kHz. This EQ is before compression. Fader to right of De-Essing> is high freq balance. Stereo in, stereo out.

The unit must be 100% wet or in Studio (no mix) mode for proper, comb free operation. Designed for use in digital domain. Analog inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter->

This preset is set up so the first compressor acts as a peak limiter, rarely if ever active. The D-S part is set up as a shelf so that above a frequency, everything is compressed. This is a popular method to allow greater amounts of compression before low frequencies (like kick drum) 'pump' source. Push other HELP button or Param key->

For Dat to Dat mastering. Hook output of source dat (either AES or SP/DIF) to DSP4000's Digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs and outputs. Connect digital output of DSP4000 to destination Dat with unit in record pause. DSP 4000 will indicate it is receiving digital input under setup/audio page. For Hard Disks Editors After editing, it is usually more flexible to go from HD through the DSP4000 back to destination Dat. 44.1 or 48kHz.

This EQ is before compression.

Gain Red>

De-essing>

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{Y}	[G][V]	96kHz	2, 2

## #2314 Dirty Master Box 4

A stereo compressor is followed by a compressor that limits the high frequency response. Can be used as a de-esser. The left two faders are separate left and right input levels. First meter is compression, the 2nd is H.F. limiting. An output lvl adjust is on the right. Fader to right of De-Essing is > high freq balance. Use 'amt' fader to control 2nd harmonic distortion. Distortion is turned off at -96. Stereo in, stereo out.

Use 'amt' fader to control 2nd harmonic distortion. Distortion is turned off at -96.

De-essing>

Gain Red>

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}	[G][B][K]	96kHz	2, 2



## #2315 Fatten The Bass

A stereo compressor is followed by a compressor that limits a band or a shelving response. Use as a de-esser or other versatile (turn knob right) frequency conscious processor. The left two faders on the Main page are separate left & right input levels. First meter is compression, the 2nd is H.F. limiting. Output level adjust is on the right. Duplicate controls & meters are found on different pages for convenience. They will always match. 12dB of internal headroom is allowed for processing of full scale signals. Often you can just adjust the input levels to drive into compression. Press Parameter key for more info -> The unit must be 100%% wet or in Studio (no mix) mode for proper, comb free operation. Designed for use in digital domain. Analog inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter-> This preset is set up so the first compressor gently compresses the source while the D-S part does its job limiting the high frequency in a band centered on 9 kHz. Push other HELP button or Param key-> For Dat to Dat mastering. Hook output of source dat (either AES or SP/DIF) to unit's Digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs and outputs. Connect digital output of system to destination Dat with unit in record pause. System will indicate it is receiving digital input under setup/audio page. For Hard Disks Editors: after editing, it is usually more flexible to go from HD through the unit back to destination Dat. 44.1 or 48kHz. This EQ is before compression. Fader to right of De-Essing> is high frequency balance. Stereo in, stereo out.

The unit must be 100%% wet or in Studio (no mix) mode for proper, comb free operation. Designed for use in digital domain. Analog inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter->

This preset is set up so the first compressor doesn't really do anything but the second compresses the frequencies below 200. The lows are boosted but controlled with the fast attack and release, helping keep the kick drum from pumping the rest of the low end.

For Dat to Dat mastering. Hook output of source dat (either AES or SP/DIF) to DSP4000's Digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs and outputs. Connect digital output of DSP4000 to destination Dat with unit in record pause. DSP 4000 will indicate it is receiving digital input under setup/audio page. For Hard Disks Editors After editing, it is usually more flexible to go from HD through the DSP4000 back to destination Dat. 44.1 or 48kHz.

This EQ is before compression.

Gain Red>

De-essing>

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}	[H][B]	96kHz	2, 2

## #2316 Grunge Compress

A stereo compressor is followed by a compressor that limits a band or a shelving response. Use as a de-esser or other versatile (turn knob right) frequency conscious processor. The left two faders on the Main page are separate left & right input levels. First meter is compression, the 2nd is H.F. limiting. Output level adjust is on the right. Duplicate controls & meters are found on different pages for convenience. They will always match. 12dB of internal headroom is allowed for processing of full scale signals. Often you can just adjust the input levels to drive into compression. Press Parameter key for more info -> The unit must be 100%% wet or in Studio (no mix) mode for proper, comb free operation. Designed for use in digital

domain. Analog inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter-> This preset is set up so the first compressor gently compresses the source while the D-S part does its job limiting the high frequency in a band centered on 9 kHz. Push other HELP button or Param key-> For Dat to Dat mastering. Hook output of source dat (either AES or SP/DIF) to system's Digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs and outputs. Connect digital output of system to destination Dat with unit in record pause. System will indicate it is receiving digital input under setup/audio page. For Hard Disks Editors After editing, it is usually more flexible to go from HD through the system back to destination Dat. 44.1 or 48kHz. This EQ is before compression. Fader to right of De-Essing> is high frequency balance. Stereo in, stereo out.

The unit must be 100% wet or in Studio (no mix) mode for proper, comb free operation. Designed for use in digital domain. Analog inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter->

Extremely fast attack and release times add some distortion to this one. This preset uses the first compressor as a peak limiter, rarely if ever active. The D-S part is set up as a shelf, so that everything above a given frequency is compressed. Push other HELP button or Param key->

For Dat to Dat mastering. Hook output of source dat (either AES or SP/DIF) to DSP4000's Digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs and outputs. Connect digital output of DSP4000 to destination Dat with unit in record pause. DSP 4000 will indicate it is receiving digital input under setup/audio page. For Hard Disks Editors After editing, it is usually more flexible to go from HD through the DSP4000 back to destination Dat. 44.1 or 48kHz.

This EQ is before compression.

Gain Red>

De-essing>

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{Y}	[G][B][K]	96kHz	2, 2

## #2317 Manual Tape Flange2

Rock the Knob to get the flange. Old style flanger. Dual mono in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G][B]	96kHz	2, 2

## #2318 Masderring Lab 22

NOTE: Cut low frequency to prevent pumping. The left two faders are separate left and right input levels. First meter is compression, the 2nd is limiting. An output level adjust is on the right. A stereo compressor is preceded by a selectable EQ, followed by a limiter and 5 section EQ. The compressor can be made frequency conscious by using expert params. Stereo in, stereo out.

The left two faders are separate left and right input levels. First meter is compression, the 2nd is limiting. An output level adjust is on the right.

A stereo compressor is preceded by a selectable Eq, followed by a limiter and 5 section Eq. The compressor can become frequency conscious using expert parms.

NOTE: Cut low freq to prevent 'pumping'.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}	[C][G][B][K]	96kHz	2, 2

## #2319 Radio Check

NOTE: Cut low freq to prevent pumping. The left two faders are separate left and right input levels. First meter is compression, the 2nd is limiting. An output level adjust is on the right. A stereo compressor is preceded by a selectable EQ, followed by a limiter and 5 section EQ. The compressor can be frequency conscious using expert params. Stereo in, stereo out.

The left two faders are separate left and right input levels. First meter is compression, the 2nd is limiting. An output level adjust is on the right.

A stereo compressor is preceded by a selectable Eq, followed by a limiter and 5 section Eq. The compressor can become frequency conscious using expert parms.

NOTE: Cut low freq to prevent 'pumping'.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}	[H][B]	96kHz	2, 2

## #2320 Radio Compress

A stereo compressor is followed by a compressor that limits a band or a shelving response. Use as a de-esser or other versatile (turn knob right) frequency conscious processor. The left two faders on the Main page are separate left & right input levels. First meter is compression, the 2nd is H.F. limiting. Output level adjust is on the right. Duplicate controls & meters are found on different pages for convenience. They will always match. 12dB of internal headroom is allowed for processing of full scale signals. Often you can just adjust the input levels to drive into compression. Press Parameter key for more info -> The unit must be 100%% wet or in Studio (no mix) mode for proper, comb free operation. Designed for use in digital domain. Analog inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter-> This preset is set up so the first compressor gently compresses the source while the D-S part does its job limiting the high frequency in a band centered on 9 kHz. Push other HELP button or Param key-> For Dat to Dat mastering. Hook output of source dat (either AES or SP/DIF) to DSP4000's Digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs and outputs. Connect digital output of system to destination Dat with unit in record pause. System will indicate it is receiving digital input under setup/audio page. For Hard Disks Editors After editing, it is usually more flexible to go from HD through the system back to destination Dat. 44.1 or 48kHz. This EQ is before compression. Fader to right of De-Essing-> is high freq balance. Stereo in, stereo out.

The unit must be 100%% wet or in Studio (no mix) mode for proper, comb free operation. Designed for use in digital domain. Analog inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter->

High ratio & fast attack/release times are typical of pop radio compression. The first compressor acts as a peak limiter. The D-S part is set up as another full-bandwidth compressor, with a lower threshold and ratio but equally fast envelope settings. Push new HELP button or Param key->

For Dat to Dat mastering. Hook output of source dat (either AES or SP/DIF) to DSP4000's Digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs and outputs. Connect digital output of DSP4000 to destination Dat with unit in record pause. DSP 4000 will indicate it is receiving digital input under setup/audio page. For Hard Disks Editors After editing, it is usually more flexible to go from HD through the DSP4000 back to destination Dat. 44.1 or 48kHz.

This EQ is before compression.

Gain Red>

De-essing>

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}{Y}	[H]	96kHz	2, 2

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## 24 - MIDI Keyboard

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A bank of MIDI keyboard controlled FX - from harmony to resonance, tremolo, harmonics extraction...

### #2410 Midi Harmony

4 pitch shifters into a stereo mixer. Can play 4 part harmony when used with midi keyboard. Full ADSR. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #2411 MIDI Monitor

MIDI Note Number Translator and Display. This displays the last MIDI note received by the Orville in several useful ways: As MIDI Note Number, Cents (above MIDI note 0), frequency and Period. Use this module when creating presets which use MIDI note input to control Parameters. Use Cents to control Pitch modules, use frequency to set values for modulation effects use Period to set values for delay times (useful for resonant delays) In some cases, you may wish to multiply the values coming from this module in order to get them into a useful range for your purposes. Nothing in, nothing out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

### #2412 Midi Pitch Delay

Makes inharmonic sounds harmonic! Notes controlled from a MIDI keyboard. ADSR controls dynamics. Speed controls how fast notes change. Fb controls feedback. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #2413 Midi Resonance

Play a highpass filter from a midi keyboard. 'Depth' controls the resonance. 'Midi' selects the midi channel. 'Speed' adds 'glide' between notes. If you change the 'Mode' to 'Panning' you can control aspects of the panning from the 'Panning' menu page. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #2414 Midi Sine Ring Mod

Ring mods the input signal with a sine wave controlled from a Midi keyboard. Speed controls how quickly the sine wave changes freq. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #2415 MIDI Tremolo

Four Tremolo modules. The rate of each one is set by the pitch of the incoming MIDI note(s). This preset requires incoming MIDI notes. The tremolo rate will be the same as the fundamental frequency of the incoming MIDI note. Use the TremRate display to view the rate of the tremolos. If you find that the incoming MIDI notes are setting your tremolo rates too fast, use the freqMult parameter to scale the LFO rates up or down to your liking. High freqMult settings and high MIDI notes yield a distorted LoFi sound while lower notes and lower settings give more typical Tremolo effects. Use various MIDI intervals to create musically interesting tremolo effects: Playing an octave yields two Tremolos with a 2:1 ratio between their rates. Perfect fourths yield a 3:4 ratio. Create your own LFO shapes for each Tremolo using the Tremolo parameters. Change how MIDI notes are assigned to the Tremolo speeds using the MIDI Mode parameter. Use output panners to set the quad panning of the 4 tremolos. Use the Input parameter to switch from stereo to quad input. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #2416 MidiHarmonixExtract

Extracts the harmonic content of a note played on a MIDI keyboard from the input signal. Speed controls how fast the 'extracting' note changes. Mono in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2417 MidiWaveformImpose

Sets the center freqs of 24 bandpass filters to the first 24 harmonics of a note played on a MIDI keyboard. Midi parameter sets channel. Speed controls how fast notes change. Increase PeakQ to highten 'note' effect. Mono in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #2418 QuadOffsetTrem

Four tremolo modules. All use the same LFO. LFO Rate can be set between 0 and 20KHz! Use lower settings for standard trem effects, higher rates for lo-fi distorted sound. Change the relative phase of the 4 tremos using the TimeOffset control. This will give a wider effect. Create your own LFO shape using the Custom Waveform designer. On the In/Out page you can set the output panning of each of the Tremolos and select from either Stereo or Quad input. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #2419 SetNoteRezon

Four Resonant delays. The resonant frequency of each one is set by the incoming MIDI notes. This preset requires incoming MIDI in order to function properly. Use the panners to set the quad pan position of each of the resonators. Use the Input parameter to switch from stereo to quad input. The MIDI mode parameter changes the way in which incoming MIDI notes are assigned to the four resonators. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[D][H]	96kHz	4, 4

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## 26 - Mix Tools

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Useful mixer tools, including the Mixer's Toolbox presets - sophisticated structures that include multi-effects arrays.

### #2610 Circles&Ellipses

This four channel mixer is for 'static' placement. 'Rotation' knob controls a full 360 degree rotation for all channels. Each channel is laid out as a point on a circle 90 degrees apart. Note that one full turn of the 'Rotation' knob goes through two complete audio rotations. 'Width X' and 'Y' allow elliptical patterns by limiting the width of the field. 'X' represents the horizontal or left-right field, 'Y' the vertical or front-rear field. The 'Weight X' and 'Y' params allow you to weight or offset the left-right and front-rear fields respectively. Positive weights force the circle right for 'Weight X' and front for 'Weight Y'. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[G][H][B][D][R]	96kHz	4, 4

### #2611 LMS Filter

Adaptive filter. Signal goes in left, noise goes in right. There is a delay for the noise input. Signal minus noise comes out left. Noise from signal comes out right. Check out the LMS module in the manual. Dual mono in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[H][K][B][R]	96kHz	2, 2

### #2612 Mixer's Toolbox #1

Input tone control into pitch shifter, reverb, and delay (chorus). Pitch shifter also feeds the reverb & delay. Final output EQ. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{R}	[G][B][V][K]	96kHz	2, 2



## #2613 Mixer's Toolbox #2

Input tone control into pitch shifter, reverb, and delay (chorus). Pitch shifter also feeds the reverb & delay. Final output EQ. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #2614 Mixer's Toolbox #3

Similar to Mixer's Toolbox #2, but uses a reverse pitch shifter. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #2615 Mixer's Toolbox #4

Similar to Mixer's Toolbox #2, but uses a reverse pitch shifter. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #2616 Simple Quadmixer

Four channel mixer. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

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## 30 - Multi Effects

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A set of great multi-effects algorithms, again showing just some of the many possibilities of our open architecture. From multi-voice delays, choruses, pitch shifters, tremolos, coupled with verbs, to full blown mixer channels strips dedicated to vocal or instrument sources.

### #3009 8 mono fx

A rack of 8 mono parallel effects Plex dly/verb on I/O 1 Compressor on I/O 2 Chorus on I/O 3 Pitch Shifter on I/O 4 Ring Mod on I/O 5 Phaser on I/O 6 Detuner on I/O 7 Delay on I/O 8 Mono I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	8, 8

### #3010 8chorus+4verb

Quad Chorus with Quad Reverb: Each of the four inputs has two chorus modules: A and B. There is individual control over the chorus speed and depth as well as a master control which effects all speed/depth values. Each chorus voice can be individually panned and has it's own volume control. Then the signal runs into a simple reverb. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

### #3011 BB Delayz

Very fast and close feedback delays in the center of the stereo field, with long echo repeating/panning delays on the outside of the stereo field. Interesting on percussives as well as tuned instruments. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #3012 Big Squeezolo

Pitch-shifts with a slight modulation. Squish! Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3013 Crystal Morpher

Stereo in summed to mono, then fed to 1x4 auto-morpher, sequentially feeding four discrete parallel mono effects in the four corners of your soundstage. Mono in, quad out.

Use speed parameter to route mono audio to the inputs of four parallel effects.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 4

## #3014 Dervish

Smooth swirling delays via enveloped series chorus delays and stereo flanging. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G][R][K]	96kHz	2, 2

## #3015 Detune & Reverb

Micro pitch-shift into reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{K}{P}{B}	[G]	96kHz	2, 2

## #3016 Dr. Jekyll 2

Quad pitch and slap followed by 1x4DLY repeating delay effect. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}	[H]	96kHz	4, 4

## #3017 Easternizer

Input tone control into pitch shifter, reverb, and delay (chorus). Pitch shifter also feeds the reverb & delay. Final output EQ. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}	[H]	96kHz	2, 2

## #3018 FatFunkVocalFilter

Vocal filter after a reverb. The sweep of the vocal filter is triggered by your sound. The reverb makes your sound hang on while being swept by the filter. Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H]	96kHz	2, 2

## #3019 Glitterous Verb

A shifted echo and your sound go through a reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}{S}	[H]	96kHz	2, 2

## #3020 Guitar Mania

Tone, shift, phaser, chorus, and delay. The almost everything rack. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{P}	[G]	96kHz	2, 2

## #3021 GunnShift

Pitchshift > moddelays. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H]	96kHz	2, 2

## #3022 Inst Process

This preset gives you a pitch shift, phaser, chorus, and delay rack. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}{S}	[B]	96kHz	2, 2

## #3023 L=verb R=pitch

Left input feeds a reverb. Right input feeds a four output multi-shifter. Outputs are then summed to stereo. Dual mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}	[S]	96kHz	2, 2

## #3024 Larynx Delay

Throaty envelope filters and modulating ping-pong delays. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #3025 Mods/comps/filters

Moddelays>compressors>filters. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{C}{F}{S}	[G]	96kHz	2, 2

## #3026 Moon Solo

Unique combination of EQ, pitch-shift, phaser, chorus and delay. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}	[S]	96kHz	2, 2

## #3027 Pickers Paradise

This rack has compressor, EQ, delay chorus, reverb and tremolo. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}	[G]	96kHz	2, 2

## #3028 Roey's Delay + Shift

The delayed left input and straight right input are summed and feed a four output multishift. Dual mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}	[R]	96kHz	2, 2

## #3029 Roey's Verb + Rack

Left input feeds a reverb. Right input feeds a rack consisting of a delay a flanger and two filters. Outputs of both chains summed to stereo. Dual mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{N}	[G]	96kHz	2, 2

## #3030 SeqWah ChorVerb

Inputs summed to mono, then fed to a sequence of eight bandpass filters. Front pans routed to an ez chorus en route to outputs 1 and 2. Rear-panned audio goes to an ez reverb before reaching outputs 3 and 4. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{N}{S}	[G]	96kHz	2, 4

## #3031 Space Station

Big, thick echoey reverb, but there's a lot more going on here. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}	[G]	96kHz	2, 2

## #3032 St Delayed Flanger

With this preset, each channel has a delay that goes into a flanger. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H]	96kHz	2, 2

## #3033 St.Phaser & Reverb

Stereo phase shifter with reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[R]	96kHz	2, 2

## #3034 Texture 47

Pingpong with resonators and ringmods>verb. Rings mixed in with pedal (mod1). Verb out 3+4. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{N}	[G][B][K]	96kHz	2, 4

## #3035 ToneCloud

Combination of multishift, dual delay and reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #3036 Treatment Two

Dual band chorus>verb. tweak hi and lo chorus separate for both input channels. Verb has output selection. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{S}	[G]	96kHz	2, 4

## #3037 Trem + RingPong

Combination Trem and RingPong. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

## #3038 Tremolo Rack

This rack has compressor, EQ, delay chorus, reverb and tremolo. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

## #3039 Waterized

An underwater reverb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

## #3040 5th Place

The perfect fifth effect in stereo with color.. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2



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## 30 - Multi Effects2

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A set of great multi-effects algorithms, again showing just some of the many possibilities of our open architecture. From multi-voice delays, choruses, pitch shifters, tremolos, coupled with verbs, to full blown mixer channels strips dedicated to vocal or instrument sources.

### #3050 6 Chorusdlys & Verb

6 dly lines w/pre diffusor, modulation & hicut, in parallel to verb w/early reflections, echoes & diffusor. Verb has an additional hicut at the output stage. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

### #3051 6 Vox Flanger & Verb

6 dly lines w/pre diffusor, modulation & hicut, in parallel to verb w/early reflections, echoes & diffusor. Verb has an additional hicut at the output stage. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

### #3052 Comb Room

6 dly lines w/pre diffusor, modulation & hicut, in parallel to verb w/early reflections, echoes & diffusor. Verb has an additional hicut at the output stage. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[H]	96kHz	2, 2

## #3053 Comp/Eq/Micro/Verb

Compressor> 3 band eq > micropitch > diffusor/early refl >verb. Complete vocal processing tools rack. Summed I/Stereo O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{C}{P}{R}{S}	[V]	96kHz	2, 2

## #3054 Guitar Magic

6 dly lines w/pre diffusor, modulation & hicut, in parallel to verb w/early reflections, echoes & diffusor. Verb has an additional hicut at the output stage. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}	[G]	96kHz	2, 2

## #3055 Sax Eq\_Cmpr\_VintDly

Compressor > 3 band param EQ > Vintage ducking Delay. Dlys are parallel to Comp>Eq. Great to process sax leads. Summed I/Stereo O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}{M}{S}	[H]	96kHz	2, 2

## #3056 Vox Channel Strip

Comp>3B Eq > Filtered Dlys in parallel to Plate reverb. Complete vocal channel strip. Sum I/Stereo O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G][R]	96kHz	2, 2

## #3057 Super Ch Strip 48K

Super powerful channel strip! Input gain > Compr > Gate > Dual Precision 5 band param Eq > Micropitch> Vintage ducking delays > Output gain. Selectable mono in/stereo out.

This control won't affect the 3dB/Oct hi/low cut filters.

This control won't affect the high and low cut filters.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[B]	96kHz	2, 2

## #3058 Super Ch Strip 96K

Super powerful channel strip! Input gain > Compr > Gate > Dual Precision 5 band param Eq > Micropitch> Vintage ducking delays > Output gain. Selectable mono in/stereo out.

This control won't affect the 3dB/Oct hi/low cut filters.

This control won't affect the high and low cut filters.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[B]	96kHz	2, 2

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## 32 - Parallel Effects

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This is a bank of power! The presets here contain 3 or 4 stereo processors, mostly run in parallel, substituting for a full rack of modern or vintage units. Taking advantage of the great number of inputs and outputs of the H8000, you will be able to process many sources through these “virtual machines,” covering a great range of the most widely used effects.

### #3210 4CompEq\_2VintDuckDlyEmpty

In1 > Comp1 > 3B Eq1 > Out1 In2 > Comp2 > 3B Eq2 > Out2 In3 > Comp3 > 3B Eq3 > Out3 In4 > Comp4 > 3B Eq4 > Out4 All mono I/O Ins5&6>Vintage St DuckDly1>Outs5&6 Ins7&8>Vintage St DuckDly2>Outs7&8 Inputs to each stereo delay is selectable among each of the 4 CompEqs or the inputs 5&6 or 7&8. Sum mono or stereo I/Stereo O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{C}{S}	[G][R]	48kHz	8, 8

### #3211 Acoustic Gtr Mondo

Ins1+2 > Shift>Compr>Verb > Outs1&2 Sum In/Stereo Out Ins3&4 or Dry+Shift(1+2)>Chorus>Outs3&4 Stereo I/O Ins5+6 or Verb(1+2)>Undulator>Outs5&6 Stereo I/O. Great w/acoustic guitars!

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[G]	48kHz	6, 6

### #3212 Delays Suite

Ins 1&2 > Band Dlys4 > Outs 1&2 Stereo I/O Ins 3&4 > Filtered Dlys > Outs 3&4 Stereo I/O Ins 5&6 > Vintage Duck Dlys > Outs 5&6 Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G][B]	96kHz	6, 6

## #3213 DShif\_VDly\_Hall

Ins 1+2 >2v Diatonic Shift > Outs 1 & 2 Sum I/Stereo O Ins 3&4 > Vintage St Delays>Outs 3&4 Stereo I/O Ins 5&6 > Vocal Hall > Outs 5&6 Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G][B]	48kHz	6, 6

## #3214 Dtune\_VDly\_Hall\_EQ

Ins 1+2 > Detuner > Outs 1 & 2 Sum I/Stereo O Ins 3&4 > Vintage St Delays>Outs 3&4 Stereo I/O Ins 5&6 > Vocal Hall > Outs 5&6 Stereo I/O Ins 7&8 > St 3 band Eq > Outs 7&8 Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	48kHz	8, 8

## #3215 Mpitch\_Pcm70\_PanDly

Ins 1&2>H3000 Micropitch > Outs 1&2 Stereo I/O Ins 3+4> Pcm70 Hall > Outs 3&4 Sum I/Stereo O Ins 5&6 or pitch out> pan DDL>Outs 5&6 Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}	[G]	48kHz	6, 6

## #3216 Plate\_Inv\_VintDly\_Ch

Ins1&2>e/r>diff>drum plate verb>outs1&2 Stereo I/O Ins3+4 > inverse verb > outs 3&4 Sum I/stereo out Ins5+6 > vintage stereo delay >outs 5&6 Stereo I/O Ins7&8 > stereo chorus > outs 7&8 Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[G]	48kHz	8, 8

## #3217 Q Delays\_Ambience

Ins 1/2/3/4 > Quad Dlys > Outs 1/2/3/4 Each input feeds a diffusor (master) which feeds a moddly w/filters and another diffusor in its fdbck path. Thick diffused polyrhythms are possible. Pre-delays diffusors params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB w/high fback settings! Quad I/O Ins 5 & 6 > Ambience > Outs 5 & 6 Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[G]	96kHz	6, 6

## #3218 Virtual Rack 1

Ins 1+2 >H3000 dual Shift > Outs 1 & 2 Summed I/Stereo O Ins 3+4>2290 TT dyndly+pan+duck>Outs3&4 Summed I/Stereo O Ins 5+6>1210 st chrs/flanger > Outs 5&6 Summed I/Stereo O Ins 7+8> PCM70 Hall > Outs 7 & 8 Summed I/Stereo O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H]	48kHz	8, 8

## #3219 Virtual Rack 2

Ins 1+2 >H3000 dual Shift > Outs 1 & 2 Summed I/Stereo O Ins 3+4>2290 TT dyndly+pan+duck>Outs3&4 Summed I/Stereo O Ins 5+6>1210 st chrs/flanger > Outs 5&6 Summed I/Stereo O Ins 7+8> PCM70 Hall > Outs 7 & 8 Summed I/Stereo O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

## #3220 Virtual Rack 3

Ins 1+2 >H3000 dual Shift > Outs 1 & 2 Summed I/Stereo O Ins 3+4>2290 TT dyndly+pan+duck>Outs3&4 Summed I/Stereo O Ins 5+6>1210 st chrs/flanger > Outs 5&6 Summed I/Stereo O Ins 7+8> PCM70 Hall > Outs 7 & 8 Summed I/Stereo O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

## #3221 VoxPro\_Vdly\_Chorus

In1>compr>eq>micropitch/verb>outs 1&2. Mono I/Stereo O. Don't mix dry in. Use dry level as post compressor & eq level. Ins 3&4 > vintage st delay > outs 3&4. Stereo I/O. Ins 5&6 > stereo chorus > outs 5&6. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}	[G]	96kHz	6, 6

## #3222 Compr>3band Eq 8ch

8 channels Compr>3band Eq. 8ch I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}{C}{F}	[B]	96kHz	8, 8

## #3223 CrWrlds2+SPlt+AMSDMX

Crystal Worlds 2 + Stereo Plate + AMS DMX 1580S presets merged, respectively on I/Os 1+2, 3+4 & 5+6.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[D][B]	48kHz	6, 6

## #3230 Angel Echos+St.Plate

Angelic echos with chorus and reverb on I/Os 1+2. Delay parallel to pitch>verb. Stereo in, stereo out.

Dense, midrangy stereo plate on I/Os 3+4. A little like most plates but different. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{P}	[G][B]	48kHz	4, 4

## #3231 Bandtaps+CrsSpOBrian

Series delays with filters on I/Os 1+2. Summed in, stereo out.

Huge plexverb into chorus delays on I/Os 3+4. Good for slow attack sounds. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}	[G][K]	96kHz	4, 4

## #3232 BrassPlt+1210Chorus

On I/Os 1+2 Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out. On I/Os 3+4 1210 Stereo Chorus/Flanger replicant. 2 full stereo units in parallel, one tweaked for chorus, the other for flanger. Stereo in/Stereo out.

1210 Stereo Chorus/Flanger replicant. 2 full stereo units in parallel, one tweaked for chorus, the other for flanger. Stereo in/Stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{S}	[G]	96kHz	4, 4

## #3233 ClrmntnDlys+EMTplate

More than your usual echoes. Has subtle filtering and shifting, on I/Os 1+2. Summed in, stereo out.

Warm emulation of a EMT style plate with childproof controls on I/Os 3+4. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{S}	[G]	96kHz	4, 4

## #3234 CrWrlds2+AMSDMX1580S

Crystal Worlds 2 on I/Os 1+2. Summed inputs/stereo output.

AMS emulation on I/Os 3+4. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[G]	96kHz	4, 4

## #3235 MattFatRoom+VintDlysheadm

Matt's Fat Room on I/Os 1+2. Switchable mono/stereo in, stereo out. Vintage Dlys on I/Os 3+4. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{R}	[G]	96kHz	4, 4

## #3236 MicroPitch+Room#24

Micropitch shifting for thickening effects on I/Os 1+2. Stereo I/O. Room #24 on I/Os 3+4. Stereo I/O. With 24 delays this is a lush environment.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}	[F]	96kHz	4, 4

## #3237 TapdlyPlex+BlackHole

t\_delay 4 plex on I/Os 1+2. Summed in, stereo out.

An abnormally large reverb, sucking everything into a bottomless chamber on I/Os 3+4. Try setting the diffuser to 68 and the size to 91 for a reverse hole. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	4, 4



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## 33 - Panners

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A rich collection of stereo and multi-channel panning tricks. Look in here to move your audio source through space if not time.

### #3310 Amplitude Panner

Pans your input according to its amplitude. For weak signals increase **depth**, and decrease it for strong signals. **attack** and **decay** select how quickly the pan will follow the amplitude envelope of the signal. Use the 'panning' menu to select panning trajectory. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[G][H][B][K]	96kHz	4, 4

### #3311 Auto Panner

Quad auto-panner with speed control. Inputs are summed to mono (use\*\*dB\*\* param to trim input), then panned around the room. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	4, 4

### #3312 AutoFMPan\_Verb

Quad panner with verb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 4

### #3313 AutoPanVerb

X/Y auto panner>verb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[G][B]	96kHz	2, 4

## #3314 Circle Panner

Circular Quad Panner: Takes inputs 1 and 2 and pans them in a circle around the four outputs. Circle direction, speed and size can be changed. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[K]	96kHz	2, 4

## #3315 Fly-by

Push the GO button to send your stereo ins across the room. Adjust the Speed control for the vintage of your jet. The direction control has 6 positions. Also works as a Left in Stereo out Fly-by for a two channel mix. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[G][H]	96kHz	2, 4

## #3316 FM Panner

FM Modulated panner. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #3317 FM Panner\_S

Stereo version of FM Panner. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #3318 Gyro-X-Pattern

Each of 4 inputs gets a delay throw to the clockwise channel with which it pans. When precess is selected the entire circle rotates counterclockwise. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G][K]	96kHz	4, 4

## #3319 Gyroscope

Gyroscopic panning. Pans to two 'little' fields. Precess rotates the 'big' field. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[K]	96kHz	2, 2

## #3320 GyroscopicField

Each of 4 inputs gets a delay throw to the clockwise channel with which it pans. When precess is selected the entire circle rotates counterclockwise. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[D][K]	96kHz	4, 4

## #3321 JoystikPanner

Panner: Joystick controlled panning mod1=X mod2=Y Ring1=Activate Ring2=Status activate desired channel, toggle between 'Locked' and 'Writing' . Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #3322 Octave Panner

Divides signal into octaves and pans each octave in turn. Lower values of 'XOvr' overlap the octave pans. 'Dir' controls whether high bands progress to low bands or vice versa. Rate controls how long it takes to cycle through all the bands. Decrease the input gain to avoid distortion, then use output gain to compensate. Mono in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #3323 Q\_TriggPan

Audio triggered panner. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #3324 Quad Circle

Inputs 1&2 are panned in 2 dimensions. In a quadraphonic setup, stereo signal circles the listener with the two channels diametrically opposed. Try sending outs 3&4 into a reverb that is sent to the rear speakers! Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #3325 Quad GhostCircle

Some things panning... what is it? It's silence! In a QUAD speaker setup, silence circles the listener. The result is a sort of 'ghost circle'. Hence the name. Mono in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #3326 QuadCircleMod

Does a circular pan with a QUAD speaker setup. The base speed of the pan is controlled by Base Rate. The base rate is modulated by another LFO. Mod Depth controls how much it changes and Mod Rate controls how often it changes. As the pan speeds up, a HP filter raises its cutoff according to FilterMod and its Q according to Res Mod. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #3327 Simple Panner

Simple mono to stereo panner. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3328 Squish/SquashPan

Quad auto-panner with speed control. Inputs are summed to mono (use **dB** param to trim input), then panned around the room. Squish and Squash controls bring the spinning circle closer to the center of the room. Use Squish or Squash separately for ellipses. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #3329 Stereo Panner

Simple stereo panner. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3330 3D CircleDelay

A pseudo 3-D circle out of just two speakers! Drysignal and Dly go into circle, Reverb floats in background. Filters and coordinated change in signal level give illusion of circle. Also, signal is out of phase when it is in 'front'. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3331 Rotator

A simple eight channel panner with switchable inputs, using either manual or auto sweeping. Switchable in, octal out

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[G]	96kHz	8, 8

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## 34 - Percussion

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A large variety of now-classic-Eventide delays and reverbs set up for percussion. These include rooms and ambience processes, as well as some unusual effects that will usefully color and alter your source material. Among these are a number of “gated” reverbs and “non linear” effects, where the reverb reflections get louder as they decay.

### #3410 808 Rumble Tone

Adds sub-harmonics to a kick drum. An oscillator is gated until triggered. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[P][K]	96kHz	2, 2

### #3411 Beatbox Reverb

A one of a kind talking reverb with adjustable vowels and words. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{O}{R}	[G][V]	96kHz	2, 2

### #3412 Drum Chamber

A really bitey snare ambience with EQ. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{H}{O}	[G][P]	96kHz	2, 2

### #3413 Drum Filter

Dual stereo triggered filters. Has sweep rate and envelope parameters. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[G][P][K]	96kHz	2, 2

## #3414 Drum Flanger

Another flanger tweaked for drums. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G][P][K]	96kHz	2, 2

## #3415 Drum Flutters

Unusual fluttery, gated-sounding thing. Sampled industrial dishwasher? Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[G][P][K]	96kHz	2, 2

## #3416 Firecracker Snare

A versatile reverb with gate & dynamic filter built in. The filter is controlled by an envelope follower, unlike Dynamic Reverb whose filter is controlled by a less dynamic gate envelope. TURN MONITOR VOLUME DOWN WHILE ADJUSTING FILTER since instabilities & overload may occur with low q's and wide sweepwidths. Try adjusting sweep-width to a negative number! You can disable gate by turning thresh to -100 or ungated lvl to 100%. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{K}	[F][Y][R]	96kHz	2, 2

## #3417 Group Claps

A useful clap thickener built from 8 pitch shifters with delays. 1~4 from left and 5~8 from right input. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[G][K]	96kHz	2, 2

## #3418 Liquid Toms

Watery band delays. Tweaked for toms. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{P}	[G][K]	96kHz	2, 2

## #3419 Nerve Drums

Ringy, close delay taps. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	2, 2

## #3420 NoizSnareBrightener

This effect is very useful for brightening up dull snare drums. White noise is effectively gated by DSP input 1. Attack and Decay control the response time. Use the EQ to modify the sound of the noise. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[P]	96kHz	2, 2

## #3421 Nonlinear#1

A little non-linear ambience. Has gated effect, nice on snare. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[P]	96kHz	2, 2

## #3422 PercussBoingverb

Bizarre boingy verb. Need a new color for that off-color song? Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{O}	[G][P][K]	96kHz	2, 2

## #3423 Ring Snareverb

Very pitchy reverb. Emphasizes ring frequencies. Maybe use in conjunction with other snare reverb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3424 Small Drumspace

Nice ambience reminiscent of long unfinished basement room. Stereo in, stereo out.



Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	2, 2

## #3425 Sonar Room

A dynamic reverb with headroom, gate & envelope filter built in. The dynamic envelope filter offers possibilities found in no other reverb units. Try adjusting sweepwidth to a negative number! You can effectively disable gate by turning thresh to -100 and holdtime to 9 seconds. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #3426 Stereo Delays

A stereo multitap, simple to control. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #3427 Swept Band Delay

Rhythmic up-sweeping band delays. Very high tech. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{H}	[G]	96kHz	2, 2

## #3428 Techno Clank

Shaky metallic resonance, with vowel-shaping. This can be truly undefinable. Kind of like... you know... the ..sound... of..a dropped coffee pot triggered. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{O}	[G][H][B][K]	96kHz	2, 2

## #3429 The Ambience Kit

Cute little FIR-type ambience. Try on snare. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #3430 Tight Snare Verb

Very ringy reverb, meant for snares. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}	[G]	96kHz	2, 2

## #3431 Vibra Pan

This uses panning delays from left to right, to form an FIR panning ambience. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}	[G]	96kHz	2, 2

## #3432 WeKnowBeetBoxTrtMe

This is something between a choir and a washing machine. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}	[S]	96kHz	2, 2

## #3433 Wide Room

Complex reverb that sounds much the size of some recording studio rooms. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[S]	96kHz	2, 2

## #3434 4 Your Toms Only

Tom ambience with a little verb, a little chorus, a little EQ, a little anchovy sauce. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

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## 35 - Phasers

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Any kind of phaser belongs here! From vintage sounds to sample & hold and science fiction...

### #3510 'Pure Phase' Phaser

A phaser modulated by the level of the input. Attack and Decay control response. The phaser is recombined with the INVERSE of the original signal. All that remain are the out of phase partials. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{G}	[G][O]	96kHz	8, 8

### #3511 'Static' Phaser

8 phasers modulated such that at any time 4 are going 'up' and 4 are going 'down'. The result is a phaser that doesn't really go anywhere... it just sounds 'phasey'. Positive feedback introduces bass distortion & so it isn't offered. The effect takes a few seconds to kick in. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	2, 4

### #3512 Band Phaser

Input is divided into octaves and each octave is phased separately. Decrease input gain to avoid distortion and output gain to compensate. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 4

## #3513 CBM Phaser

This is a six stage phase shifter that has a global resonance control as well as APResonance that controls the resonance of the individual stages. I'm no longer sorry that I sold that Bi-Phase. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	2, 2

## #3514 Envelope Phaser

A phaser that is controlled by the level of the input. 'Attack' and 'Decay' control the response time. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	4, 4

## #3515 ManualPhasers

Manual sweep of phasers. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #3516 ManualPhasers8

Manual sweep of phasers. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	8, 8

## #3517 One Way Phaser

Eternal upward or downward phaser. Because of the mechanisms involved, the program distorts upon loading (sorry!). Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 4

## #3518 Quad Phaser

15-pole phase shifter. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G][D]	96kHz	4, 4

## #3519 Random Phaser

Randomly phases and pans input for a silky sort of psychosis. Stereo in, Quad out (1 = 4, 2 = 3). Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 4

## #3520 Samp & Hold Phaser

Phaser modulated via Sample and Hold 'circuit'. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	4, 4

## #3521 Samp & Hold Phaser8

Phaser modulated via Sample and Hold 'circuit'. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G][K]	96kHz	8, 8

## #3522 Sci-Fi Phaser A

20-pole phase shifter. Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G][H][B][K]	96kHz	2, 2

## #3523 Sci-Fi Phaser B

20-pole phase shifter. Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #3524 StereoizingPhaser

This flavor gives 9 notches out left, and 12 notches out right. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #3525 Techno Phaser

17-pole phase shifter. Move the MANUAL knob for stepping effect. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #3526 TrueStereoPhaser

User selectable poles. Sync param lets you invert the mod direction i.e. while left channel rises, right channel descends. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

## #3527 Envelope Phaser8ch

A phaser that is controlled by the level of the input. 'Attack' and 'Decay' control the response time. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	8, 8

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## 38 - Post Suite

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Post/Broadcast type effects, simple to use, great fun and very useful! From Timesqueeze® to telephone filters, walkie-talkie and cinema projectors replicas... A wider range of this type of effects can be found in banks 71 to 85.

### #3810 Bell Constr. Kit

Create any telephone or beeper 'chirp' with complete control. **Ring** or an external trigger toggles the ring... bounce a bunch together for ambience. Nothing in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #3812 Headphone Filter

Makes left input sound like a set of headphones on the floor. Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #3813 Noise Canceller

audio in = Left noise in = Right Uses LMS filter

Proper adjustment should allow one to subtract out noise from a signal. You must put the noise source into right channel and with proper alignment, that noise should be eliminated from the source to be fixed (on the left input). Dual mono in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3814 TimeSqueeze(R)

Stereo shift with a percentage pitch change. Have the math done for you to repitch to a varispeed source. Note the range control in the **expert** menu instead of the usual min/max pitch limits. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3815 Walkie Talkie

An attractive lo-fi bandpassed tone with background noise and interferences ducked by the incoming signal. Makes your cell phone sound good ! Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3816 Woosh Maker

Turns your Eventide into analog synth, for classic 'woosh' sound effects. Fine-tune the sound from the EXPERT menu while using an external trigger. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3817 16mm Projector

Makes the sound of a school film projector (remember those?), including gate noise, loop flutter, reel wow, hiss, and exciter lamp hum. Switchable in, mostly, except stereo reverb in large auditorium. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3818 Scratchy 33 RPM

Bandwidth limiting, stereo blend, and scratches! Use 'Quality' settings, or grab sliders for a custom effect. Ticks have 33 1/3 RPM rhythm. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2



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## 39 - Re-mix Tools

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This bank features a collection of tools for re-mix and DJ applications: BPM or MIDI clock synched delays, sample & hold panning filters, tremolos, choruses and flangers, phasers and modulateable filters.

### #3910 Drums-o-Tronica

A plex verb with modfilters embedded in its structure. This very flexible structure is tweaked here as a polyrhythms drums mangler. Feed an 85 BPM drum loop in to get the feel of it. Choose TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #3911 Electronix

Modfilter>pingpong. Deep modulating filter sweeps between **freq** and **fmod** with a 2nd lfo ramping the depth to get this synth like filter effect. Control as rhythmic values as well as Hz/ms. Rear channels get a secondary slap delay 1/10th value of 'pong'. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

### #3912 GrooveSync Delay

Cascade mode takes the output of the left delay (including feedback) and feeds the input of the right delay. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3913 Plex-o-tronica

Plex verb with modfilters embedded in its structure. A very flexible structure tweaked here as an interesting rhythmic TT delay evolving into distant verb. Choose TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3914 Pulsewave

Four channel tremolo with independent params. **polarity** selects direction of trem. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #3915 Swing Pong Delay

Ping pong delay with swing factor. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3916 Techno Rave

Bpm sample/hold and trem into dual 'pingringpongs'. Ring freqs are half that of s/h and trem, are pos & neg and are chosen via s/h and trem values. Switchable in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #3917 TrigLFO Filter Bank

Input on channel 3 triggers the 4 LFOs to jump to a specific point in their waveforms. 'Thresh' adjusts the threshold for triggering. 'TPhase' specifies where in the waveform it will start. 'Wave' and 'Duty' select the waveform. One cycle is equal to the 'Note' value for the given 'BPM'. Four filters are modulated. DSPin1-> Fltr1&3, DSPin2-> Fltr2&4. Select the base frequency for each filter and how much it is modded. Stereo in, quad out.

This IS a complex program. But if you want to sync funky filters to music, this is IT!

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	3, 4

## #3918 TrigLFO Flanger

A stereo flanger with feedback. Input on DSP 3 triggers the LFO to jump to a specific point in its waveform. 'Thresh' adjusts the threshold for triggering. 'TPhase' specifies where in the waveform it will start. 'Wave' and 'Duty' select the waveform. One cycle is equal to the 'Note' value for the given 'BPM'. Great for syncing FX to a song. Interesting results if the note value for your trigger does not coincide with the 'Note' parameter. The time you spend figuring out this triggered LFO will be well worth it. Look for other 'TrigLFO' FX for the same mechanism. Stereo in, stereo out.

When the LFO jumps to a new value, the delay jumps too. To avoid dist, adjust this slew. It 'softens' the jumps.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 2

## #3919 TrigLFO Pan, Trem

A synchable panner, trem, or circle. DSPin1 is modified between DSPouts1&2 and DSPin2 is modified between DSPouts3&4. To use as a 'stereo' panner, trem, or circle, use DSPouts1&4. Input on DSP 3 triggers the LFO to jump to a specific point in its waveform. 'Thresh' adjusts the threshold for triggering. 'TPhase' specifies where in the waveform it will start. 'Wave' and 'Duty' select the waveform. One cycle is equal to the 'Note' value for the given 'BPM'. Great for syncing FX to a song. Interesting results if the note value for your trigger does not coincide with the 'Note' parameter. The time you spend figuring out this triggered LFO will be well worth it. Look for other 'TrigLFO' FX for the same mechanism. Stereo in, quad out.

When the LFO jumps to a new value, the ampmid jumps too. To avoid dist, adjust this slew. It 'softens' the jumps.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #3920 TrigLFO St ModFilterEmpty

A stereo 'mod' filter. Input on DSP 3 triggers the LFO to jump to a specific point in its waveform. 'Thresh' adjusts the threshold for triggering. 'TPhase' specifies where in the waveform it will start. 'Wave' and 'Duty' select the waveform. One cycle is equal to the 'Note' value for the given 'BPM'. Great for syncing FX to a song. Interesting results if the note value for your trigger does not coincide with the 'Note' parameter. The time you spend figuring out this triggered LFO will be well worth it. Look for other 'TrigLFO' FX for the same mechanism. Stereo in, stereo out.

When the LFO jumps to a new value, the filter jumps too. To avoid dist, adjust this slew. It 'softens' the jumps.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 2

## #3921 TrigLFO St Phaser

A stereo phaser with feedback. Input on DSP 3 triggers the LFO to jump to a specific point in its waveform. 'Thresh' adjusts the threshold for triggering. 'TPhase' specifies where in the waveform it will start. 'Wave' and 'Duty' select the waveform. One cycle is equal to the 'Note' value for the given 'BPM'. Great for synching FX to a song. Interesting results if the note value for your trigger does not coincide with the 'Note' parameter. The time you spend figuring out this triggered LFO will be well worth it. Look for other 'TrigLFO' FX for the same mechanism. Dual mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 2

## #3930 5.1 Freeze 2 Beats

Remix tool! Tap tempo or set bpm value or sync to midi clock, choose note values and trap the beat w/front panel trigger or external trigger. You can sample 2 polyrhythm variations, switching back & forth between each one & the straight beat. Big fun with drums loops. 5.1 I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #3931 5.1 Freeze the Beat

Remix tool! Tap tempo or set bpm value or sync to midi clock, choose note values and trap the beat w/front panel trigger or external trigger. You can sample a polyrhythm variation, switching back & forth between it & the straight beat. Big fun with drums loops!!! Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #3932 Freeze 2 Beats

Remix tool! Tap tempo or set bpm value or sync to midi clock, choose note values and trap the beat w/front panel trigger or external trigger. You can preset 2 different polyrhythms, switching back & forth between them & the straight beat. Big fun with drums loops!!! Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3933 Freeze the Beat

Remix tool! Tap tempo or set bpm value or sync to midi clock, choose note values and trap the beat w/front panel trigger or external trigger. You can sample a polyrhythm variation, switching back & forth between it & the straight beat. Big fun with drums loops!!! Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #3934 2\_5.1 PlexFtrTaps

8 open output matrixed filtered dlys blend their tonal and rhythmic qualities in a plex. Choose which delay feeds which output for different panoramic and rhythmic FX. Sum I/5.1 O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

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## 40 - Reverbs – Stereo 5.1

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Stereo input, 5.1 output early reflection spaces and reverbs. All sorts of environments are reproduced here, from booths to rooms, chambers, halls, plates, tunnels, stadiums, churches. A clever set of a few master parameters helps setting different spaces, by remoting a bigger number of parameters you can freely preset. You can select any of these presets in 6 different personally crafted reverbs or variations of the original type. See “Introduction to 5.1 Reverbs” in the **Supplementary Material** section for more information on these presets.

### #4010 2\_5.1 Alley Slap E/rEmpty

Stereo audio gets diffused in 5.1 Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diffusion delays. You can change e/r dlys and hicuts values for each Size preset. It will remember your settings. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

### #4011 2\_5.1 Booth E/r

Stereo audio gets diffused in 5.1 Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diffusion delays. You can change e/r dlys and hicuts values for each Size preset. It will remember your settings. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

### #4012 2\_5.1 Med Room E/r

Stereo audio gets diffused in 5.1 Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diffusion delays. You can change e/r dlys and hicuts values for each Size preset. It will remember your settings. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[K]	96kHz	2, 6

## #4013 2\_5.1 Piano Room E/rEmpty

Stereo audio gets diffused in 5.1 Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diffusion delays. You can change e/r dlys and hicuts values for each Size preset. It will remember your settings. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 6

## #4014 2\_5.1 Small Room E/rEmpty

Stereo audio gets diffused in 5.1 Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diffusion delays. You can change e/r dlys and hicuts values for each Size preset. It will remember your settings. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[B]	96kHz	2, 6

## #4015 2\_5.1 Stadium E/r

Stereo audio gets diffused in 5.1 Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diffusion delays. You can change e/r dlys and hicuts values for each Size preset. It will remember your settings. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	2, 6

## #4016 2\_5.1 Stage E/r

Stereo audio gets diffused in 5.1 Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diffusion delays. You can change e/r dlys and hicuts values for each Size preset. It will remember your settings. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[K]	96kHz	2, 6

## #4017 2\_5.1 Vox Chmbr E/r

Stereo audio gets diffused in 5.1 Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diffusion delays. You can change e/r dlys and hicuts values for each Size preset. It will remember your settings. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	2, 6

## #4018 2\_5.1 DynamicSpread

Energy below 200 Hz (bass notes and male voices) triggers surround width ambience enhancement from a stereo source. Dsize and Diff can be adjusted to spread the rear channels more. LFE channel is not processed. Stereo I/5.1 O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}	[G]	96kHz	2, 6

## #4019 2\_5.1 Spread

Stereo to 5.1 ambience spreader. Dsize and Diff can be adjusted to spread the rear channels more. LFE channel is not processed. Center channel is eq\_ed for best imaging. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[K]	96kHz	2, 6

## #4030 2\_5.1 Ac Gtr Space

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 6



## #4031 2\_5.1 Bright Gym

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[R]	96kHz	2, 6

## #4032 2\_5.1 Cathedral

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 6

## #4033 2\_5.1 Chamber Choir

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 6

## #4034 2\_5.1 Drums Room

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 6

## #4035 2\_5.1 Empty Arena

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 6

## #4036 2\_5.1 Fat Drums

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}{Z}	[G]	96kHz	2, 6

## #4037 2\_5.1 Majestic PlateEmpty

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 6

## #4038 2\_5.1 Sax Plate

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 6

## #4039 2\_5.1 Surr Slap BackEmpty

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 6

## #4040 2\_5.1 Tight Booth

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}{M}	[G]	96kHz	2, 6

## #4041 2\_5.1 Tight Snare

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 6

## #4042 2\_5.1 Tunnel

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{S}	[P]	96kHz	2, 6

## #4043 2\_5.1 Vocal Hall

E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo I/5.1 O

5.1 standard output configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

## #4044 Surr Black Hole

An abnormally large reverb, sucking everything into a bottomless chamber. Great on sparse playing! Try setting the diffuser to 68 and the size to 91 for a reverse hole. Use this patch on mono sources only. Summed in, 5.1 out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	2, 6

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## 41 - Reverbs – 5.1

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Full blown 5.1 I/O surround reverbs. Many spaces are reproduced here, including reverbs crafted for specific sources like piano, vocals, brass, drums. A clever set of few master parameters helps setting different spaces, by remoting a bigger number of parameters you can freely preset. You can turn any of these effects into 6 different personally crafted reverbs or variations of the original type. See “Introduction to 5.1 Reverbs” in the **Supplementary Material** section for more information on these presets.

### #4110 5.1 Cathedral

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hicut. Scaler scales diff delays. You can change all e/r dlys and hicut values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hicut in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[K]	96kHz	6, 6

### #4111 5.1 Choir Hall

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hicut. Scaler scales diff delays. You can change all e/r dlys and hicut values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hicut in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{Z}	[S]	96kHz	6, 6

## #4112 5.1 Concert Hall

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hcuts. Scaler scales diff delays. You can change all e/r dlys and hcuts values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hcuts in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	[H]	96kHz	6, 6

## #4113 5.1 Drums Room

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hcuts. Scaler scales diff delays. You can change all e/r dlys and hcuts values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hcuts in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	[G]	96kHz	6, 6

## #4114 5.1 Jazz Club

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hcuts. Scaler scales diff delays. You can change all e/r dlys and hcuts values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hcuts in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{Z}{S}	[B]	96kHz	6, 6

## #4115 5.1 Lead Guitar

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hcuts. Scaler scales diff delays. You can change all e/r dlys and hcuts values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hcuts in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{F}{Z}	[G]	96kHz	6, 6

## #4116 5.1 Percussion Room

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hcuts. Scaler scales diff delays. You can change all e/r dlys and hcuts values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hcuts in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{Z}{S}	[G]	96kHz	6, 6

## #4117 5.1 Piano Hall

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hcuts. Scaler scales diff delays. You can change all e/r dlys and hcuts values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hcuts in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{Z}{S}	[G]	48kHz	6, 6

## #4118 5.1 Rich Chamber

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hcuts. Scaler scales diff delays. You can change all e/r dlys and hcuts values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hcuts in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{Z}	[G]	48kHz	6, 6

## #4119 5.1 Sax Hall

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hcuts. Scaler scales diff delays. You can change all e/r dlys and hcuts values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hcuts in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	48kHz	6, 6

## #4120 5.1 Snare Plate

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hcuts. Scaler scales diff delays. You can change all e/r dlys and hcuts values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hcuts in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT



Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	[G]	48kHz	6, 6

## #4121 5.1 Stadium

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hcuts. Scaler scales diff delays. You can change all e/r dlys and hcuts values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hcuts in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	~	48kHz	6, 6

## #4122 5.1 Theater Stage

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hcuts. Scaler scales diff delays. You can change all e/r dlys and hcuts values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hcuts in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G]	48kHz	6, 6

## #4123 5.1 Vox Plate

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R help defining the reverb space. Size pre-sets e/r & diff e/r patterns and hcuts. Scaler scales diff delays. You can change all e/r dlys and hcuts values for each Size preset. It will remember your settings. 5.1 I/O

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys and hcuts in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G]	48kHz	6, 6

## #4124 5.1 EzDiffusor

5.1 diffusion with simple controls. 5.1 I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}{M}{Z}{F}{R}	[G]	96kHz	6, 6

## #4125 5.1 EzDiffChorus

5.1 modulatable diffusion with simple controls. 5.1 I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{Z}	[G]	48kHz	6, 6

## #4126 5.1 EzModVerb

5.1 modulatable diffusion with simple controls. 5.1 I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	~	48kHz	6, 6

## #4131 5.1 Choir Chamber

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R dlys help defining the reverb space. Size pre-sets e/r & diff e/r patterns. Scaler scales diff delays. You can change all e/r dlys values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Smaller than a hall, fine tuned for a group of singers.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	[G]	48kHz	6, 6

## #4132 5.1 Classic Plate

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R dlys help defining the reverb space. Size pre-sets e/r & diff e/r patterns. Scaler scales diff delays. You can change all e/r dlys values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{H}{Z}	[G]	48kHz	6, 6

## #4133 5.1 Concert Hall 96

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R dlys help defining the reverb space. Size pre-sets e/r & diff e/r patterns. Scaler scales diff delays. You can change all e/r dlys values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	[G]	48kHz	6, 6

## #4134 5.1 Drums Booth

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R dlys help defining the reverb space. Size pre-sets e/r & diff e/r patterns. Scaler scales diff delays. You can change all e/r dlys values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{H}{S}	~	48kHz	6, 6

## #4135 5.1 Drums Room

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R dlys help defining the reverb space. Size pre-sets e/r & diff e/r patterns. Scaler scales diff delays. You can change all e/r dlys values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	[G]	48kHz	6, 6

## #4136 5.1 Gregorian ChurchEmpty

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R dlys help defining the reverb space. Size pre-sets e/r & diff e/r patterns. Scaler scales diff delays. You can change all e/r dlys values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}{S}	~	48kHz	6, 6

## #4137 5.1 Metal Tunnel

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R dlys help defining the reverb space. Size pre-sets e/r & diff e/r patterns. Scaler scales diff delays. You can change all e/r dlys values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{H}	[G]	48kHz	6, 6

## #4138 5.1 Sax Chamber

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R dlys help defining the reverb space. Size pre-sets e/r & diff e/r patterns. Scaler scales diff delays. You can change all e/r dlys values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{Z}	[G]	48kHz	6, 6

## #4139 5.1 Snare Chamber

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R dlys help defining the reverb space. Size pre-sets e/r & diff e/r patterns. Scaler scales diff delays. You can change all e/r dlys values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}{S}	[H]	48kHz	6, 6

## #4140 5.1 Surr Slap Back

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R dlys help defining the reverb space. Size pre-sets e/r & diff e/r patterns. Scaler scales diff delays. You can change all e/r dlys values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}{S}	[G]	48kHz	6, 6

## #4141 5.1 Vox Bright PlateEmpty

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R dlys help defining the reverb space. Size pre-sets e/r & diff e/r patterns. Scaler scales diff delays. You can change all e/r dlys values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{Z}{S}	[G]	48kHz	6, 6

## #4142 5.1 Vox Hall

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Diff E/R dlys help defining the reverb space. Size pre-sets e/r & diff e/r patterns. Scaler scales diff delays. You can change all e/r dlys values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

These 5 early reflec parallel to reverb. the feeling of dista

tions delays are Use them to give nce from side walls

These 5 e/r delays are post diffusers and sent to reverb. Size, Scaler & Diff change all e/r dlys in both e/r menupages. Use these diffused e/r dlys to set the reverb space.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G]	48kHz	6, 6

## #4143 5.1 Dynamic Spread

Energy below 200 Hz (bass notes and male voices) triggers surround width ambience enhancement. Dsize and Diff can be adjusted to spread the rear channels more. LFE channel is not processed. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	[G]	96kHz	6, 6

## #4150 5.1 Choir Chmbr E/r

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	[G]	96kHz	6, 6

## #4151 5.1 Concrete Lrg E/rEmpty

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{R}{Z}	[G]	96kHz	6, 6

## #4152 5.1 Drums Booth E/r

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{Z}{S}	[G]	96kHz	6, 6

## #4153 5.1 Far Walls E/r

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{Z}	[G]	96kHz	6, 6

## #4154 5.1 Hard Walls E/r

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{H}{Z}	[G]	96kHz	6, 6

## #4155 5.1 Lg Envirnmnt E/rEmpty

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G]	96kHz	6, 6

## #4156 5.1 Md Envirnmnt E/rEmpty

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{Z}{S}	[G]	96kHz	6, 6

## #4157 5.1 Piano Room E/r

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #4158 5.1 Sax Stage E/r

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6



## #4159 5.1 Sm Envirnmnt E/rEmpty

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #4160 5.1 Stage E/r

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #4161 5.1 Wood Walls E/r

Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #4170 5.1 140 EMT Plate

A plate reverb with simple parameter layout. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #4171 5.1 Reverb Units

5 completely independent mono reverbs. Highly customizable reverbs are possible, offsetting parameters for each separate audio channel. This tweak has offset size and decay values only. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

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## 42 - Reverbs - H8000

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This bank offers a set of classic reverb structures, enhanced by early reflection echoes with feedback paths and post reverb EQ. Ambience and a nice design interaction between the actual delays and reverb tail of any space are given great attention here, providing what we believe to be a powerful group of presets and a great tool to design your own. This group also includes some post-processed reverbs.

### #4208 3B X-over Hall 96

A three band stereo crossover sends audio to three parallel verbs with low & high decay scaling ratios according to mid decay. These decay controls can also be fully independent. Pitch modulation parameters are separate for each verb. Output level for each band & hicut on master output available. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

### #4209 4B x-over Hall

4 bands stereo x-over sends audio to 4 parallel verbs. Master decay and band ratios are available. These 4 decay controls can also be fully independent. Modulation parameters are separate for each verb. Output level for each band & hicut on master output available. Stereo In/Out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[S]	96kHz	2, 2

### #4210 Ambience

Ambience reverb. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4211 Brass Plate

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

## #4212 Deep Space

Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving eqs filter the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

## #4213 Drum Plate

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

## #4214 Drums Room

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4215 Gated Inverse Snare

Inverse gated reverb tweaked for snare drums. Use level to tame it. Sum input/Stereo output.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{R}	[B]	96kHz	2, 2

## #4216 Gated Plate

Plate verb thru gate. Ungated verb level also available. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[G][P][B]	96kHz	2, 2

## #4217 Hall > Bandpass

Post processed verb: stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving eqs filter the verb/dlys > band pass filter with automatic & manual adjustable spread in octaves. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}{M}	[B]	96kHz	2, 2

## #4218 Inverse Snare

Inverse reverb tweaked for snare drums. Use level to tame it. Sum input/Stereo output.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[K]	96kHz	2, 2

## #4219 Inverse

Inverse reverb. Use level to tame it. Sum input/Stereo output.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #4220 Inverse > Bandpass

Post processed inverse reverb > band pass filter with automatic & manual adjustable spread in octaves. Use level to tame it. Sum input/Stereo output.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4221 Large Room

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4222 Living In The Past

Non linear (reverse) reverb with dry delay. You can delay the dry sound and anticipate its reversed reverb... for special fx. Panning, levels and reverse eq are available. Dry sound signal path is full stereo. Sum mono I/Stereo O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{S}	[P]	96kHz	2, 2

## #4223 Living Room

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{S}	[S]	96kHz	2, 2

## #4224 L/C/R mics Room

Chamber Verb > 4 Band Delays. This preset simulates one near, and two far microphones in a medium sized room. Do not mix any dry signal. The near microphone is panned to the center. The two far microphones are panned full left and right. Stereo I/O.

Use m\_delay to move the far mics closer or farther away

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

## #4225 Piano Hall

Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving eqs filter the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4226 Plate > BandPass

Post processed verb: stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path > band pass filter with automatic & manual adjustable spread in octaves. Stereo in, stereo out.

Stereo bandpass filter. Set low frequency and octave spread. Hi frequency is calculated according to spread or it can be set manually. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #4227 Rich Chamber

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4228 Room > Bandpass

Post processed verb: stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path > band pass filter with automatic & manual adjustable spread in octaves. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4229 Sax Chamber

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4230 Sax Plate

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4231 Slap Plate

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4232 Snare Plate

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{S}	[G]	96kHz	2, 2

## #4233 Tiled Room

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[S]	96kHz	2, 2

## #4234 Vocal Chamber

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[P]	96kHz	2, 2

## #4235 Vocal Hall

Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving eqs filter the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[P]	96kHz	2, 2

## #4236 Vox Plate

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2



## #4237 Wide Hall

Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving eqs filter the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{S}	[H]	96kHz	2, 2

## #4240 Hall\_Peaking Fltr

Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Peaking filter follows. Use Sync for pseudo panning. Use Character and Polarity for dramatic filter changes. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4241 Chamber>Glide Dlvs

Stereo diffusor > verb + 2 reflections delays + 2 echo lines > gliding dlvs. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. Glide dlvs add verb post processing. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4242 Flanged EchoVerb

Flanged post delays and verb. The '70s are back! Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4243 Large Room2

Just in case you need a large room with some extended verb tail. . . Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #4244 Loneliness

Ambient Verb. In EQ > Diff > Verb. Eq shapes sound prior to entering diff/verb network. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[S]	96kHz	2, 2

## #4245 Really Large Room

Really, really large room. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[S]	96kHz	2, 2

## #4246 Reverb Suite

Highly specialized space simulator. the TYPE parameter selects thru 5 different reverbs. It remotes values changes for all parameters in the Verb menu and for levels in the Delay menu. You can create 5 different verbs and switch between them. Has pre & post 3 band EQ. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G][P][R][V]	96kHz	2, 2

## #4247 Sharp Verb

Diffused and long predelay chamber verb with lots of high freq. for special FX. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #4248 Small Chamber

Small chamber reverb with a colored character. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G][K]	96kHz	2, 2

## #4249 Strings Room

Great for your strings and choir tracks. Places them in the right space. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[G][R]	96kHz	2, 2

## #4250 New Room

Stereo and X-channels diffusers into and around reverb. Stereo delays are post filters diffusers. Cross-diffusion makes ambience thicker and more realistic. Use diffusion and verb levels to balance the perception of walls and verb tail. Stereo I/O.

Diffusor output level in parallel to reverb. Useful for walls/ambience simul

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 43 - Reverbs - Chambers

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Early reflection delays between diffusors and reverbs are the trick to design these relatively colored spaces. Many possibilities are offered to create your own “chambers,” including some different variations-on-a-theme algorithms.

### #4310 Barking Chamber

Severely EQ'd verb with midrange bark. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[G]	96kHz	2, 2

### #4311 Boston Chamber

This is a large warm room/small hall. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{R}	[B]	96kHz	2, 2

### #4312 Chamber2

Plexverb into stereo chorus. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[K]	96kHz	2, 2

### #4313 Dream Chamber

Chamber effect (delays between diffusion and verb). Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[G]	96kHz	2, 2

## #4314 Italo's Chamber

Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) have no feedback, 2nd set of delays (2.8sec) have feedback. A 6dB/octave low-pass filter attenuates the whole processing path. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #4315 Medium Chamber

This is a bright, reflective room, with built in pre-delay. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}{S}	[G]	96kHz	2, 2

## #4316 MetallicChamber

Detuners, a large diffusor and reverb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}	[S]	96kHz	2, 2

## #4317 Toonchamber

Diffusion > e/r > verb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}	[G]	96kHz	2, 2

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## 44 - Reverbs - Halls

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Halls being more reverberant than rooms, these presets offer a wide variety of large reverb spaces and some unusual effects. A hall reverb, as the name suggests, usually has a more profound reverb effect, often with distinct echoes and reflections. These presets are ideal when a noticeable reverberant background is desired.

### #4410 Arena Soundcheck

Sounds like a huge arena. Testing 1,2,3... Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}{S}	[R]	96kHz	2, 2

### #4411 Beeg Garage

This sounds like a huge city parking garage. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{S}	[G]	96kHz	2, 2

### #4412 Big Hall 2

A newer version of 'Big Hall' with extra accessibility. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

### #4413 Environment#28

Similar to 'Room #24' this one has 28 delays, making it very smooth and dense. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #4414 Masterverb Hall

Big, warm concert hall with both input and output EQ. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[R]	96kHz	2, 2

## #4415 Masterverb Hall 1

Large VFW type room, with input and output EQ. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[R]	96kHz	2, 2

## #4416 Masterverb Hall 2

Warm medium hall. Larger version of 'Masterverb Hall 1.' Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[R]	96kHz	2, 2

## #4419 Matt's Fat Room

Warm, slightly chorusy room with input and output eq. Switchable mono/stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[H][R][V]	96kHz	2, 2

## #4420 Roomy Hall

Nice room with a warm hall body and a touch of chorus. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[B]	96kHz	2, 2

## #4421 SplashVerb

A very long, tunnel-like hall with gateable inputs. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H][B][R]	96kHz	2, 2

## #4422 3B X-over Hall

A three band stereo crossover sends audio to three parallel verbs with low & high decay scaling ratios according to mid decay. These decay controls can also be fully independent. Pitch modulation parameters are separate for each verb. Output level for each band & hicut on master output available. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[H][B]	96kHz	2, 2



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## 45 - Reverbs - Plates

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This bank includes plate and spring emulations for all occasions. Some are smooth, others are metallic or swept; plates are dense and colored, great for percussion, vocals and brass. They are particularly popular among vocalists, who want a diffuse background without recognizable reflections or placement clues.

### #4510 Chorus & Plate

Nice, tight ambience with some built-in chorusing. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[G][H][B]	96kHz	2, 2

### #4511 EMT-style Plate

Warm emulation of a big plate with childproof controls. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[B]	96kHz	2, 2

### #4512 Metallic Plate

Bright, dense and metallic, as the name says. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[H][B]	96kHz	2, 2

### #4513 Reverb A2

Modulated allpass filters in front of a reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[B]	96kHz	2, 2

## #4514 Sizzler Plate

Sizzly-sounding platelike reverb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[B]	96kHz	2, 2

## #4515 Springverb

Boinky, ringy, cheapo-spring, reverb sound. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[H]	96kHz	2, 2

## #4516 St.Plate+Chorus

Stereo chorus inparallel with a platelike reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	2, 2

## #4517 Stereo Plate

Dense, midrangy plate. A little like most plates but different. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	2, 2

## #4518 Swept Plate

Plate with built in EQ's. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	2, 2

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## 46 - Reverbs - Preverb

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Useful reverbs and spaces design tools are offered here. Diffusors, early reflections and multi-tap delays are available here to show off many of the structures used in the reverb presets. Use them in your personal algorithm building experiments.

### #4610 EarlyReflections

Although delays only, these four parallel delays used to place source in space. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	2, 2

### #4611 LatticeArray

Stereo lattice array. Pos and neg outs create wide field. Here set up as a tonal diffusor. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	2, 2

### #4612 Preverberator

Input is delayed .5 to 1.2 sec while repeats grow and echo. All fx fade out once input hits threshold. Good pre-echo for sound effects or music. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

### #4613 SimpleDiffusor

Stereo diffusion with simple controls. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[B]	96kHz	2, 2

## #4614 Slap Nonlinear

A slapback where the echo is really a clump of diffused echos with EQ. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[B]	96kHz	2, 2

## #4615 StereoDiffusor

Diffusion is the spatter pattern prior to reverb. This is a good place to experiment with room+imaging issues, without the complexity of a full verb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[B]	96kHz	2, 2

## #4616 Ultratap 1

extended ultratap via multitap. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G][H][B][V]	96kHz	2, 2

## #4617 Ultratap 2

extended ultratap via easytaps. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{O}	[B]	96kHz	2, 2

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## 47 - Reverbs - Rooms

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Larger than small spaces and yet curiously smaller than halls, this bank offers rooms and some chambers. These are emulations of real and imaginary environments. Room reverbs are typically used when more ambience is needed than the “small rooms” can offer and where a natural sound is wanted, without a distinct “reverb” effect being audible. These reverbs are also useful for adding a stereo depth-of-field to a mono source.

### #4709 AcousticRoom

Delays in parallel to verb, tweaked for acoustic/electric instruments. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G][B][V][K]	96kHz	2, 2

### #4710 Big Room

Sounds pretty close to a large recording studio room. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}{R}{Z}	[G]	96kHz	2, 2

### #4711 Blue Box Verb

Medium size, and medium-bright room. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}{R}{Z}	[G]	96kHz	2, 2

### #4712 Bob’s New Room

Large, warm hall built of discrete delays, diffusors, and plexes. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{Z}	[G]	96kHz	2, 2

## #4713 Denny's Echoroom

With two discrete delay lines we cause interesting reflections in this dense room. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G]	96kHz	2, 2

## #4714 Der Verb

Basic designed room. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G]	96kHz	2, 2

## #4715 Drews Dense Room

Warm example of a straightforward stereo reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}{Z}	[G]	96kHz	2, 2

## #4716 Funny Gated Room

A dynamic reverb with headroom, gate & envelope filter built in. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{R}	[G][B]	96kHz	2, 2

## #4717 Gated Water Snare

A dynamic reverb with headroom, gate & envelope filter built in. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{R}	[G][B]	96kHz	2, 2

## #4718 LatticeVerb

Stereo lattice array into reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

## #4719 LRMS Reverb

The left/right input is converted to sum/difference. Each of the four signals then go through a reverb. The reverberated sum/difference is converted back to left/right and mixed with the reverberated left/right. You get echo-y reverb with an interesting space quality. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

## #4720 Masterverb Room 2

Small wooden room. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G][B][K]	96kHz	2, 2

## #4721 ReelRoom

This verb has 4 early reflection delays parallel to the diffusor/reverb network. This allows the room 'feel' to be easily established. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	2, 2

## #4722 Ridiculous Room

An over-the-top room program. Huge, low end. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[B]	96kHz	2, 2

## #4723 Room#24

With 24 delays this is a lush environment. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[B]	96kHz	2, 2

## #4724 Slight ChorusRoom

Deep room with a dash of chorus. Goes well with white meat. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[B][V]	96kHz	2, 2

## #4725 UK Ambience

Short & bright, this 'gateway' type reverb has input and output tone controls. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[B]	96kHz	2, 2

## #4726 UK Bright

A short and bright room. Watch your levels. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[B]	96kHz	2, 2

## #4727 UK Nonlinear

An FIR-type filter with a short gated sound. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

## #4728 Unreelroom

Detuners/ early reflections parallel with diffusion>verb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G][B][K]	96kHz	2, 2



## #4729 Wooden Mens Room

Effective emulation of one of those big, old, hotel bathrooms. Has a slow sweep added. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[B]	96kHz	2, 2

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## 48 - Reverbs - Small

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This bank of reverb effects replicate tight ambience. Great for “enhancement”, when all that is needed is a little “air” around your source. These more subtle effects are particularly useful to give a more natural sound to synths and other “dry” signal sources. Also great to warm up drums or DI guitar and bass without adding muddiness.

### #4810 Bass Space

Slight ambience with an adjustable delay, initially set very small. Sounds good on bass, too. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[B]	96kHz	2, 2

### #4811 Close Nonlinear

Bright, small, non-real, non-linear decaying space. Great on drums and all types of pitched sounds. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[P]	96kHz	2, 2

### #4812 Drew’s Double Closet

A semi-closed-in space like a large closet with a touch of slap delay adds presence but has very short decay time. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{O}	[G]	96kHz	2, 2

## #4813 Drew'sSmallRoom

A warm small room, like an old conference room with 15 foot ceilings. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[H]	96kHz	2, 2

## #4814 FIR Glass Shower

Bright and evened, this is an FIR filter (Finite Impulse Response, the engineering term for a filter that uses fixed amount of delay taps). Gated type reverb sound. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{R}	[H][V]	96kHz	2, 2

## #4815 Gym Shower

Really big tiled shower. Built from discrete delays and diffusors. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[H]	96kHz	2, 2

## #4816 ImpWaveVerb

Dynamic impulse wave and reverb. Great for image and thickening. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{O}	[H][K]	96kHz	2, 2

## #4817 MasterverbRoom1

Sounds like someone down the hall in the living room playing. Natural, tight ambience. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G][B][K]	96kHz	2, 2

## #4818 Medium Booth

Small and square, like an old classmate of mine. Ringy, reflective space. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	2, 2

## #4819 New Air

Very small, ambient space that stereoizes a a signal and adds a bit of 'air' around instruments. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

## #4820 Pantry

Muted space. Cans, cupboards and towels are probably deadening it. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	2, 2

## #4821 Shifting Booth

This little booth is not quite rectangular and one wall is on wheels, slightly shifting its size. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[H]	96kHz	2, 2

## #4822 Small Ambience

Small, office sized reverb/ambience. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

## #4823 Soft'n Small Room

Self descriptive. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	2, 2

## #4824 Stereo Mic's W/Room

Stereoizes a mono signal and adds a close-miked air and ambience, something sounding like a little room leakage. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	2, 2

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## 49 - Reverbs - Surround

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Our first four channel reverbs collection! Amazing industry acclaimed room emulations, very realistic church spaces and entirely imaginary environments are offered here. These are very powerful and flexible structures that really deserve your attention. Countless different tweaks of any of these presets are possible. They just sound good! Also see the 5.1 reverbs in earlier banks.

### #4910 AcousticRoom

Select reverb front/rear/both. Early reflections are always front. Tweaked for acoustic/electric instruments. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G][B][V][K]	96kHz	2, 4

### #4911 Basilica

Surround reverb - for long reverb times reverb with separate tunable lowpass and parallel bandpass section, early reflections on output 1,2 reverb tail on outputs 3,4 lowpass 'rumble' switchable bandpass 'midtone' on 1++3,2++4 . Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 4

### #4912 Catacomb

Long ambient decay of reverb kept animated via sophisticated delay lines. Note long decay time but low hicut filter frequency. Output switching on verb. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #4913 ChoralEchoVerb

RandomChorusEchos + Verb. At load put **cycles** to 0 then back to 30 to settle chorus. Echos out 1/2 Verb'd out 3/4. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[K]	96kHz	2, 4

## #4914 Cumulo-nimbus

Using some extremely long delay times, this effect is somewhere between a delay and reverb. Be careful with decay/feedback which is a function of the **hicut**, **lowcut** and **rdecay** parameters. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	2, 4

## #4915 DetuneRoom#28

'SurroundRoom 28' with Detuners at outs. If **detune** is positive then front (+) and rear (-). If negative then the opposite. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{R}	[G]	96kHz	2, 4

## #4916 DiffuseRoom#24

'SurroundRoom 24' with switchable diffusion added to the structure. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{O}	[G]	96kHz	2, 4

## #4917 EchoRoom

This verb has four early reflection delays into the diffusor/reverb network. Early reflections out 1+2, verb out 3+4. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}	[K]	96kHz	2, 4

## #4918 Gravity Verb

Series stereo flanger/delays embedded between the diffusion and the reverb give a sheen to this preset. The delays are driven off of a single LFO **rate** with a 90 degree lag to the second pair. The reverb itself may be output to the front, rear or both. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}	[G]	96kHz	2, 4

## #4919 ImpWaveQuad

Surround version of 'imp wave verb'. Dynamic impulse wave and reverb. Great for image and thickening. Multitap out 1/2, Verb out 3/4. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}{R}	[K]	96kHz	2, 4

## #4920 Joystik>verb

Joystick panning into a true 4 chan reverb. Panner: Joystick controlled panning **mod1** = X **mod2** = Y **ring1** = write channel **ring2** = status. Activate desired chan & toggle between 'locked' and 'writing' modes. Verb: 4 diffusors and 4 chan verb. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	4, 4

## #4921 Klaus' Church

surround reverb with 2 parallel, separate tunable bandpass delay strings. early reflections on output 1,2 reverb tail on outputs 3,4 bandpass1 'mid 1' on 1++3 - 2++4 bandpass2 'mid 2' on 2++4 - 1++3. Mono in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{O}	[R]	96kHz	2, 4

## #4922 Mix>FourSidedVerb

Quad mixing of the four input channels into 4 diffusors and 4 chan verb. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4



## #4923 Mix>Quadroom#10

Like 'panped>truEQuad' but with four inputs to a quad mixer to place those four sources in the field. Into a true quad reverb. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	4, 4

## #4924 Mix>Quadroom#24

Quad version of 'Room 24' with input mixing and placement. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	4, 4

## #4925 MonkRoom

Modulating reflections and a 24 tap surround reverb. Tweaked for lots of texture. Think gregorian monks in an echo-cathedral. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}	[G][K]	96kHz	2, 4

## #4926 Panped>Quadroom#10

Pan a single input in the four channel field into a true quad reverb. Quad in, quad out.

< 0=left 100=right < 0=front 100=rear 50=center turn knobs to start

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	4, 4

## #4927 Panped>Quadroom#24

Pan a single input in the four channel field into 'QuadRoom 24'. Quad in, quad out.

< 0=left 100=right < 0=front 100=rear 50=center turn knobs to start

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	4, 4

## #4928 QuadRoom#24

Quad version of 'Room 24'. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #4929 QuadVerb/Crossfeed

Quad Reverb - All four inputs are shared by both the front and rear Reverb Engines. Control the amount of this sharing by using the X-Feed control. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	4, 4

## #4930 SaxRoom

Quad version of 'Room 24'. This one tweaked for horns. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[H]	96kHz	4, 4

## #4931 StringRoom

Similar to 'MonkRoom' without the early reflections. This surround room is tweaked for strings. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[R]	96kHz	2, 4

## #4932 SurroundRoom#28

Similar to 'Room 24' - this one has 32 delays, making it extremely smooth and dense. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[B]	96kHz	2, 4

## #4933 Toonchamber\_Q

Diffusion > e/r > verb. Diffusion + E/R front, verb tail rear. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #4934 Unreelroom\_Q

Detuners/ early reflections parallel with diffusion>verb. Early reflections out 1+2, verb out 3+4. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{R}	[K]	96kHz	2, 4

## #4935 4 Room#16 Verbs

Four 16 delay mono I/O reverbs. Bpm is global for all verbs. **t\_rdecay** params go to '12 bars' but **rdecay** params goes out to '1000 seconds'. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	4, 4

## #4936 FourSidedVerb

Each input has a detuned throw to its mated pair 1>2, 2>1, 3>4, 4>3. Then into 4 diffusors and 4 chan verb. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	4, 4

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## 50 - Reverbs - Unusual

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These presets show off some of the more creative and unusual possibilities in our modular architecture. With effects combined and/or embedded inside the reverbs themselves, new and exciting sounds are possible. This bank offers a range from the unusual to the absurd, giving a number of effects not found on any other signal processing platform, whether rack-mounted or computer based.

### #5010 Adaptive Reverb

The delays of a reverb follow the pitch of your input. Make sure you have a good, strong input for the pitch detect. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

### #5011 AlienShiftVerb

You won't hear this anywhere else (except Klikton, the undiscovered planet in our solar system). It is a UFO taking off from a giant canyon. Might be a great effect to end a song with. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{S}	[K]	96kHz	2, 2

### #5012 Black Hole

An abnormally large reverb, sucking everything into a bottomless chamber. Try setting the diffuser to 68 and the size to 91 for a reverse hole. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[R][K]	96kHz	2, 2

## #5013 ChoralWindVerb

With complex input material, the preverb modulating diffusors can sound (esp at 100 %% wet) like voices. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{S}	[K]	96kHz	2, 2

## #5014 ChoruspaceO'Brien

Huge plexverb into chorus delays. Good for slow attack sounds. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}	[G][P][R][V]	96kHz	2, 2

## #5015 Echospace Of God

Massively verbed echos that give you that awesound. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[K]	96kHz	2, 2

## #5016 Flutter Booth

Try to find this sound elsewhere! A deeply fluttering ambience. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{S}	[G][B]	96kHz	2, 2

## #5017 Gated Gong Verb

Input #1 is the envelope for the filter and the trigger for the gate. Input #2 gets verb'd. Dual mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{R}	[B]	96kHz	2, 2

## #5018 Ghost Air

A deep backwards, breathing reverb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

## #5019 GloriousChrsCanyon

Friggin huge, canyon verb with adjustable EQ and chorus. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #5020 GloriousFIngCanyon

Huge canyons with flange on reverb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{R}	[K]	96kHz	2, 2

## #5021 Horrors

Squeeking and squelching, this big cave reverb is aptly named. The program is actually a multi-effects patch with a pitch shifter going into a delay set, and finally a reverb. The overall effect is a really weird reverb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{S}	[K]	96kHz	2, 2

## #5022 Jurassic Space

It's almost a delay, yet it's thick like a reverb. Has EQ, too. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

## #5023 Kickback

An early reflection type effect with a large, adjustable pre-delay. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[B]	96kHz	2, 2

## #5024 Phantom & Reverb

Unusual sliding harmony mixed with input and thrown into an airy reverb. Try on moody vocals. Never sounds same twice. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{O}	[G]	96kHz	2, 2

## #5025 PillowVerb

All this for a put reverb? Well, yeah, but at least it's fairly flexible. CBM - 2002. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{O}	[K]	96kHz	2, 2

## #5026 Pop Up

A multitude of soft delays that can be radically manipulated. Try going to expert and on the taps controls page, scroll to delays and hit select button (while listening). Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

## #5027 Ramp Verb

A weird little reverse-reverb-like thing constructed from two multi-tap delays followed by a verb. Not much good on percussion. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	2, 2

## #5028 Resonechos

Echos that blur into a verb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	[G]	96kHz	2, 2

## #5029 Reverse Nonlinear

Another version of a non-linear reverb, with extreme predelay. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{O}	[R]	96kHz	2, 2

## #5030 Reverserize Hall

Multitap with linearly increasing levels, feeding a large hall reverb. Gives you a backwards sound even while the words are forward. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[R]	96kHz	2, 2

## #5031 Sizzle Verb

Large, alternative, sizzly verb. Easy to control. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{O}	[H]	96kHz	2, 2

## #5032 SplashVerb Maxsweep

A unique swept reverb with some unusual gating options on the input. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{S}	[G]	96kHz	2, 2

## #5033 Square Tremolo Verb

This reverb has a hard edged tremolo after the verb which cuts the sound into pieces. With slow source material this can give a cool shimmer, on faster material you might get seasick. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{O}	[G]	96kHz	2, 2

## #5034 Swell Verb 9

A dynamic reverb with headroom, gate & envelope filter built in. The dynamic envelope filter offers possibilities found in no other reverb units. Try adjusting **fmod** to a negative number! Lower your monitor volume while carefully adjusting filter since instabilities will occur with extreme settings and low **q**'s. Envelope filter has a bypass switch at lower right. Disable gate by turning thresh to -100 or ungated lvl to 100. Summed in, stereo out.



Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{Y}{R}	[G]	96kHz	2, 2

## #5035 Tremolo Reverb

A reverb followed by a tremolo. The tremolo rate is modified by the input level. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{O}	[G]	96kHz	2, 2

## #5036 Wormhole

Mega-sized, tilting reverb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G]	96kHz	2, 2

## #5037 Zipper Up

Fast, increasing, diffused echos with reverb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[G]	96kHz	2, 2

## #5038 Verb>ArpResonators

Verb> Apreggiated Resonators. TTempo lfo sweeps stereo resonators thru preset tunings (note & octave). To tune each step and set its octave, set mode to manual and use **manstep** trigger to go thru each step and tune L&R resonators. Repeat to set octaves. Great on percussive or generic harmonics/transients rich material. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5040 PlexDiff Ambience

Plex diffusion into and around reverb. Highly colored diffusion, good for bright, highly reflective ambience. Use diffusion and verb levels to balance the perception of walls and verb tail. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[K]	96kHz	2, 2

## #5041 Plex Diffusor

Plex set as diffusor. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5042 PlexDiffVerb

Plex diffusion into and around reverb. Highly colored diffusion, good for bright, highly reflective ambience. Use diffusion and verb levels to balance the perception of walls and verb tail. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[G]	96kHz	2, 2

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## 51 - Ring-mods

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If you are looking for a ring modulator effect, go no further!

### #5109 5.1 Ring Modulators

5.1 ring modulators. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	6, 6

### #5110 Bell Ringer

Reverse echoes build into a ring modulator. Boing followed by a Bailing tail. Strange, but true. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	[G]	96kHz	2, 2

### #5111 Envelope Ring Mod

Input signal is ring modded with a sine wave whose freq is controlled by the envelope of the input. Sounds cool on percussion. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G][P][S]	96kHz	4, 4

### #5112 Evil Ring Dist

A very evil ring-ish sounding distortion. No warm analog sounds here. The effect actually takes the cosine of your input signal. Higher **distort** values work well for sparse signals but sound rough on fuller sounds. Use the filters to pick out the good stuff. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Z}	[G]	96kHz	4, 4

## #5113 Modulating Ring Mod

Input signal is ring modded with a modulating sine wave. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	4, 4

## #5114 TRUE RingMod

TRUE old school ring mod. In MODE 1, 1 modulates 2 and all 4 outputs are the result. In MODE 2, 1 modulates 3 and the result is at outs 1 and 3. Switchable in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	4, 4

## #5115 One Way Ring Mod

Ring modulation with perpetually falling or rising sine waves. Because of the mechanisms involved, the program distorts upon loading (sorry!). Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

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## 54 - Shifters

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This bank offers a large array of general purpose pitch shifting presets. From mono to stereo, to quad, octal, 10 voice and 5.1 configurations! Including detuners, arpeggiators, multi-shifters, envelope controlled shifters, reverse shifters, wammy and vibrato fx. Eventide introduced digital pitch shifting to a waiting world with the H910 Harmonizer™ in 1975. Since then, the power of these instruments has grown significantly, as you can see here... These pitch shifters work best with a clean monophonic input, with a clearly defined pitch; they will be less successful on chords or heavily distorted signals. Note that all pitch shifters introduce a small delay.

### #5410 4\_Detuners

A simple four channel four voice detuner. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

### #5411 4\_PitchShift

Four independent shifters with master and individual params. Each voice may be controlled via externals or an LFO for smooth modulation effects. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

### #5412 4\_ReverseShift

Four independent reverse shifters with master and individual parameters. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #5413 4\_ReverseTetra

Four channel reverse shifters with independent and master controls. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #5414 5.1 5ths & 8ves

Full 5.1 I/O surround algorithm. 5 high quality pitch shifters w/tap tempo delays (max 2 sec) and modulation. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #5415 5.1 Detuned ArpeggioEmpty

Full 5.1 I/O surround algorithm. 5 high quality pitch shifters w/tap tempo delays (max 2 sec) and modulation. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #5416 5.1 MicroPitchShift

Full 5.1 I/O surround algorithm. 5 high quality pitch shifters w/tap tempo delays (max 2 sec) and modulation. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #5417 5.1 Pitch Shifters

Full 5.1 I/O surround algorithm. 5 high quality pitch shifters w/tap tempo delays (max 2 sec) and modulation. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{N}{M}	[G]	96kHz	6, 6

## #5418 Detuners 8ch

A simple eight channels detuner. 8 ch I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}	~	96kHz	8, 8

## #5419 PitchShift 8ch

Eight independent shifters with master and individual params. Each voice may be controlled via externals or an LFO for smooth modulation effects. 8 ch I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{R}	[G]	48kHz	8, 8

## #5420 ReverseShift 8ch

Eight independent reverse shifters with master and individual parameters. 8 ch I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}	[G]	96kHz	8, 8

## #5421 ReverseTetra

Four parallel reverse shifters with independent controls. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5422 5.1 Shifted Echoes

Full 5.1 I/O surround algorithm. 5 high quality pitch shifters w/tap tempo delays (max 2 sec) and modulation. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #5423 ChordConstruct'nKit

Simple four voice shifter by interval. Global finetune adjust. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5424 10v Arpegg Thick

Two four-voice multishifters, each being fed by one of the ins. Chan1=pitch1~5, chan2=pitch6~10 . Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5425 5.1 Trem Detuners

Full 5.1 I/O surround algorithm. 5 high quality pitch shifters w/tempo delays (max 2 sec) and modulation. 5.1 I/O

I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #5426 Dr.Jekyll 1

Ancestor to Dr. Jekyll 2 - quad pitch and slap without the 1x4DLY. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #5427 120BPM ShifterDelay

Play a note, get a riff. The output of each shifted voice is delayed 125 mS from the previous voice. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5428 5ths&Oct Multiply

Fifth and octave pitch shifts. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2



## #5429 Dual H910s

Two of our classic H910 pitch shifters, one for each channel. Dual mono in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5430 4 IntervalShifts

Simple four voice shifter by interval with global fine tune adjust. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5431 Dubbler

Doubles up your signal with four micro pitch shifts. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5432 Etherharp

Eight pitch shifters with TT delays melt into an elegant minor modal chord from an ethereal Harp. Try on parallel 5ths. Dark tone. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5434 IntervalicShift\_S

Stereo shifter by interval. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5435 Large Poly Shift

A kind of pitch shifter you use with chords. Like Poly Shift but now you can shift up and down by octaves. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[K]	96kHz	2, 2

## #5436 LevitationShift

Enveloped stereo shifter gives a distinctive string type second voice. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{O}	[K]	96kHz	2, 2

## #5437 MultiShift\_4

Four voice intervalic multishift with selectable feedback. Great for arpeggiated effects. Each voice may be controlled via externals for choosing intervals. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{P}	[K]	96kHz	4, 4

## #5438 MultiShift\_8mod

Eight voice multishifter. Voice 1~4 fed from input #1, voice 5~8 fed from input #2. Independent external mods for each voice. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{P}	[K]	96kHz	2, 2

## #5439 Organizer

Turns any line into an organ solo. Pure tones gets you a Hammond, Complex tones get you a pipe. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{O}{S}	[K]	96kHz	2, 2

## #5440 PolytonalRythm

Polyrhythmic pitched delays. Play a note get a 6 note line back plus a delaytap of the original. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{O}	[K]	96kHz	2, 2

## #5441 Stereo Backwards

Breaks input into little pieces and plays them backwards. Adjust optional pitch shift in 'Expert' menu. Uses m/s processing to maintain stereo image. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{O}	[G][K]	96kHz	2, 2

## #5442 Vibrato\_S

Simple vibrato effect. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

## #5443 Wammy\_s

Simple wammy pedal. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[K]	96kHz	2, 2

## #5444 Warm Shift

One pitch shifter per channel. Each has a gentle lowpass in the feedback loop. Dual mono in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	2, 2

## #5450 CC Shifter 4v

Midi controllable 4v pitch shifter. This preset can store 30 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your midi controller to send the same midi cc #, with values 1 to 30 to recall tweaks 1>30. Tone affects dry and pitch shifted signals. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{O}	[G][K]	96kHz	2, 2

## #5451 5.1 Reverse Shifters

Reverse shifters for surround work. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G][K]	96kHz	6, 6

## #5452 5.1 Mod Detuners

Full 5.1 I/O surround algorithm. 5 moddetuners w/pitch and delay modulation. Includes new LFO waveforms 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{P}	[K]	96kHz	6, 6

## #5453 Mod\_Detuners 8ch

Eight mod detuners with master and individual params. Modulation of pitch and time are available. 8 ch I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{P}	[K]	96kHz	8, 8

## #5454 St.ModDetuners

Detuners w/time and pitch modulation. Interesting new fx are possible. L input > Detune 1 R input > Detune 2. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{P}	[G]	96kHz	2, 2

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## 55 - Shifters - Diatonic

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A diatonic shifter will keep its shifted output(s) within a key and scale type, related to a root note and chosen intervals. You define key, scale and intervals you want and the algorithm does the rest. Notice that each shifter voice has two second soft delay available which can be used to separate the voices from each other and the input. These presets are System Tempo or Midi Clock synch-able to give rhythmic arpeggios. This bank also features our new multi-voice Custom Scales Pitch Shifter, a truly powerful music tool for the melodic and harmonic adventurous musician; it allows per-note user scale selectable intervals, covering chromatic, hybrid and ethnic harmonies, counterpoint and poly-tonality.

### #5510 4\_DiatonicShift

A four channel four voice diatonic shifter. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	4, 4

### #5511 5.1 C Maj Key Arps

Full 5.1 I/O surround algorithm. 5 high quality diatonic pitch shiftersw/tap tempo delays (max 2 sec). 5.1 I/O I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[K]	96kHz	6, 6

### #5512 5.1 C Maj Pent Arps

Full 5.1 I/O surround algorithm. 5 high quality diatonic pitch shiftersw/tap tempo delays (max 2 sec). 5.1 I/O I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[K]	96kHz	6, 6

## #5513 5.1 C Min Clusters

Full 5.1 I/O surround algorithm. 5 high quality diatonic pitch shiftersw/tap tempo delays (max 2 sec). 5.1 I/O  
I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[K]	96kHz	6, 6

## #5514 5.1 DiatonicShiftersEmpty

Full 5.1 I/O surround algorithm. 5 high quality diatonic pitch shiftersw/tap tempo delays (max 2 sec). 5.1 I/O  
I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[K]	96kHz	6, 6

## #5515 5.1 Maj Key Chords

Full 5.1 I/O surround algorithm. 5 high quality diatonic pitch shiftersw/tap tempo delays (max 2 sec). 5.1 I/O  
I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #5516 5.1 Min Pentatonic

Full 5.1 I/O surround algorithm. 5 high quality diatonic pitch shiftersw/tap tempo delays (max 2 sec). 5.1 I/O  
I/O 5.1 standard configuration 1 > LEFT 4 > LFE 2 > RIGHT 5 > Surr LEFT 3 > CENTER 6 > Surr RIGHT

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

## #5517 Diatonic +3rd+5th

A two voice diatonic shifter. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[K]	96kHz	2, 2

## #5518 Diatonic +3rd+7th

A two voice diatonic shifter. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[K]	96kHz	2, 2

## #5519 Diatonic +4th+6th

A two voice diatonic shifter. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[K]	96kHz	2, 2

## #5520 Diatonic +5th+Oct

A two voice diatonic shifter. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[K]	96kHz	2, 2

## #5521 Diatonic +5th-4th

A two voice diatonic shifter. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[K]	96kHz	2, 2

## #5522 Diatonic +5th-oct

A two voice diatonic shifter. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[K]	96kHz	2, 2

## #5523 Diatonic +/- Oct

A two voice diatonic shifter. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[K]	96kHz	2, 2

## #5524 Diatonic Thesaurus

This is what you've been dreaming of... Set 8 steps for 2v diatonic shifters intervals, keys and scales. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	2, 2

## #5525 Diatonic Trio

Diatonic interactive shifters>verb. Choose 3 intervals for each of two shifts which are triggered by source level and randomly chosen. envelope control of shifts and source to help emulate strings. Verb can output front, rear or both. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{O}	[G]	96kHz	2, 4

## #5526 DiatonicShift\_8

Simple 4 chan 8 voice diatonicshifter. Each input feeds 2 consecutive voices, input #1=voices1&2, in #2=v3&4 etc. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{P}{O}	[K]	96kHz	4, 4

## #5527 Diatonic\_8mod

Eight voice diatonic shifter. Voice 1~4 is fed from input #1, while voice 5~8 is fed from input #2 with independent external mods for each voice. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}	[G]	96kHz	2, 2

## #5528 M\_4DiatonicShift

Four channel four voice diatonic shifter with master params. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}	[P]	96kHz	4, 4



## #5529 Stepped Dshifter

Four voice diatonic shift with <step #> params. These allow you to preset a sequence of values for each voice of each step value. Step #0=unison . Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[F]	96kHz	2, 4

## #5530 CC D\_Shifter4v

Midi controllable 4v diatonic shifter. This preset can store 30 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your midi controller to send the same midi cc #, with values 1 to 30 to recall tweaks 1>30. Tone affects dry and pitch shifted signals. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{Y}	[G]	96kHz	2, 2

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## 57 - Shifters - Unusual

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This bank offers the most creative pitch shifting applications in the industry: classic Eventide “crystals”, interactive shifters, pads, polyrhythmic modulatable shifters... all very imaginative and offering musical tools for just about any source.

### #5709 Aliens

two reverse shifts Stereo in, stereo out

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[S]	96kHz	2, 2

### #5710 Angelic Echos

Angelic echos with chorus and reverb. Delay parallel to pitch>verb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #5711 Bubbly Freq Flange

A freq shifter is modulated by an LFO. ‘Channels’ 1 & 2 are cross fed into each other as are 3 & 4. Sounds like psychedelic audio bubbles. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

### #5712 Chim-Chiminee

Nice, arpeggiated shifts with octaves and fifths. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5713 Crystal 5th Caves

Simpler, pitched echos with reverb. Try different shift amounts. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5714 Crystal Caves

Pitch and reverb. Pitch has **level** param and a <mix to verb> param. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5715 Crystal Heaven

Octaves chorused and reverb-ed. Stereo shift, delay and reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5716 Crystal Oct & 5ths

Just like 'Crystal Octaves' except some fifths are thrown in for a more organ-like effect. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5717 Crystal Octaves

Octave echos build upon each other to add a crystalline string sound to your instrument. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{Y}	[F]	96kHz	2, 2

## #5718 Crystal Orbits

Crystals > ringdelays > reverb. Huge textural bed is created. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5719 Crystal Pad 2

Shimmering, squeaky fields. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5720 Crystal Sevenths

Just like 'Crystal Octaves' except some fifths are thrown in for a more organ-like effect. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5721 Crystal Worlds 2

Crystals > st delays > reverb. Like 'crystal orbits' this one with the crystals in series. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5722 CrystalGyroscope

Dual shifters into a gyroscopic panner. Pan makes little circles while Precess rotates them. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5723 Dinosaurs

Look out behind you... Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5724 Doppler Pass

Pans and pitchshifts inputs to create a doppler pass effect. Trigger makes effect happen. Select direction of movement with 1st param on Main menu. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #5725 DuckedCrystals

Two voice ducked reverse shifters. 'Thresh' is ducking sensativity. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5726 Fake Pitch Shift II

Pitch Shifts signal by selectively sampling modulating delay lines. Not neat and tidy at all, but unique. It takes a minute for parameter changes to take effect. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{P}	[H][K]	96kHz	2, 2

## #5727 FreqShift W/Delay

Simple freq shifter with delay. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #5728 FreqShift W/Delay8

Simple freq shifter with delay. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	8, 8

## #5729 Genesis II

Crystals > modelays > reverb. Like 'crystal orbits' this one has the crystals in series and in a 'forward' direction. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}	[K]	96kHz	2, 2

## #5730 Latin Cathedral

An interesting reverb made by using reverse delays. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[R]	96kHz	2, 2

## #5731 ReverseTetra

Four parallel reverse shifters with independent controls. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5732 Shift To Nowhere

Divides input into octaves and 'switches' them. Signal is shifted, but it doesn't go anywhere! Decrease input gain to avoid distortion. Use output gain to compensate. Increase Delay and Length for more interesting effect. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}	[B]	96kHz	2, 4

## #5733 Steeplechase

Polyrhythmic shifted delays. Modulation of the shifters will have you wondering who's chasing who. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{P}	[G]	96kHz	2, 2

## #5734 StringTrio

Non-diatonic interactive shifter with verb. Choose three intervals for each of two shifts which are triggered by source level and randomly chosen. Envelope control of shifts and source helps to emulate strings. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{O}{R}	[R]	96kHz	2, 4

## #5735 Scary Movie & Verb

H3000 Scary Movie into verb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{O}	[K]	96kHz	2, 2

## #5736 Ominous Morphing

Morphs a vocal track into an ominous verbed one. You can preset morph times and 2 shifters and feedback settings (A/B). Reverse/Forward is also available. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{R}{S}	[V]	96kHz	2, 2

## #5737 Lunatics

This guy has a problem... DEFINITELY! Use dialogue thru this algorithm. All sort of personality splits, sweeps, moods... you'll never be the same again. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{O}{S}	[V]	96kHz	2, 2

## #5740 5.1 Reverse Crystals

The classic magic Eventide reverse crystals effect for surround work. 5.1 I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{S}	[G][B]	96kHz	6, 6

## #5741 Adventure

A huge pad, with 4 delays into plex, 4 detuners into plex, and 4 reverse shifters into plex with routing option, all sent into reverb. A combination of compressor and gate is swelling incoming signal. Sum in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{R}{S}	[V]	96kHz	2, 2

## #5742 Diamond Rain

4 reverse shifters into plex in series with 4 detuners into plex. Sum in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{O}	[B]	96kHz	2, 2

## #5743 GloriousAngelics

A combination of Glorious Chorus Canyon & Angelic Echoes. Which means a friggin huge canyon verb with EQ and chorus into pitch shifted echoes with chorus and reverb, w/delays in parallel to pitch>verb. Chr>angel param sets how much the first preset is blended into the second. Sum in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{O}	[K]	96kHz	2, 2



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## 58 - Sound Effects

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This is a collection of sound effects, some based on the numbered presets on the 3000B, others from the H8000. In most cases they should be used 100 percent 'wet.

### #5809 5.1 ResoMachine

Noise triggers 5.1 Resonant Chords. Reso sensitivity adjusts input level to resonators. Watch clipping. Each resonator has 2.4 sec delay and rhythmic subdivisions. Res #4 has assignable output. Other resonators are hard wired: #1>F/L, #2>F/R, #3>CNTR, #5>S/L, #6>S/R. Nothing in/5.1 out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

### #5810 Alert (401)

This program produces a harsh sound: **rate** controls the alarm sweep rate, **tone** controls the tone of the sound. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	~	96kHz	2, 2

### #5811 Doorbell (403)

This program generates a familiar doorbell sound when triggered: **ring** will ring the doorbell **tone** adjusts the tone **tune** controls the pitch. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	~	96kHz	2, 2

## #5812 Flintlock

This is a careful simulation of an antique flintlock rifle. If you listen carefully, you will hear the fine quality of the engraving on the beautiful rosewood handle. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	~	96kHz	2, 2

## #5813 Himalayan Heights

Karplus/Strong synthesis. This patch uses noise generators thru crazy oscillating filters that can be tuned to specific notes. Here they are tuned to a random pulsing A minor pentatonic arpeggio. Wind is also available to design a winter Tibetan landscape. Filters sound almost like gamelans. Tuning menu sets on/off rate and tuning for each filter. Great patch for songs intros & endings. . . . Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	[K]	96kHz	2, 2

## #5814 Jet Fly By

Hit the <fly by> param and the jet will do it, left to right. User warning: the jet will fly by on loading preset ! Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	[G]	96kHz	2, 2

## #5815 Jettison (405)

Similar to 'jet', this sound is reminiscent of rocket stages being jettisoned, or perhaps a spaceship blasting off. **jettison** triggers the jet sound **speed** controls the speed **whine** adds complaints. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	[G]	96kHz	2, 2

## #5816 Locomotive

Those of us of advanced years can dimly remember the sound of a steam engine. Here is a jog for the memory. <roll out> puts it in gear and ramps between low speed and top speed. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	~	96kHz	2, 2

## #5817 Mortar Shells

War has broken out in the next street (again). Here are a few sound effects to complete the picture. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	~	96kHz	2, 2

## #5818 Sonar (409)

This simulates the sound of a submarine's sonar: **ping** does it. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	[B][K]	96kHz	2, 2

## #5819 Stereocopter (410)

Use this if you need an easy helicopter sound: **speed** controls the rotors. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	[B]	96kHz	2, 2

## #5820 Stormwatch

Asymmetric modulations give this collection of nature at work an animated feel. Howling wind, driving rain plus distant thunder via the **bolt** parameter. Great background effect. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	~	96kHz	2, 2

## #5821 TankAttack (411)

This has the familiar sound of an arcade tank game: **fire** goes boom **rumble** tunes the explosion **range** controls implied distance. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	[P][B]	96kHz	2, 2

## #5823 Ufo (413)

This is an authentic (according to all local observers) version of a spaceship lifting off: <Take Off> will make it happen. Press it again to land. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	[K]	96kHz	2, 2

## #5830 5.1 Flintlock

Careful simulation of an antique flintlock rifle. Pans front to rear. Nothing In/5.1 Out

Effect Type	Suggested Use	Max Sample Rate	In/Out
{S}	~	96kHz	2, 6

## #5831 5.1 Helicopter

Use this if you need an easy helicopter sound panning from front to rear speakers. **speed** controls the rotors. Nothing in, 5.1 out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

## #5832 5.1 Jet Flyby

Hit the <fly by> param and the jet will do it, left to right. User warning: the jet will fly by on loading preset ! Nothing in, stereo out.

A jet flies front to left, over your head. Nothing In, 5.1 Out

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

## #5833 5.1 Mortar Shells

War has broken out in the next street (again). Here are a few sound effects to complete the picture. Nothing in, 5.1 out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

## #5834 Big Badaboum

Karplus-Strong synthesis of 3 steel strings hit with a stick - Badaboum! Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5835 Violin Bow Bounce

Karplus-Strong synthesis of a violin bow bouncing off a violin string. Or is it a viola? Harmonics are different every hit. Nothing in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 59 - Spatialization

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Some cool psycho-acoustic and clever spatialization presets.

### #5910 Bass Balls

Makes speakers seem bigger than they really are by creating second harmonic of sound below a turnover frequency you set. A little goes a long way. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #5911 Inversion LFO

Takes input, throws it to 2 outputs, and periodically inverts the phase of one of the outputs. Result: sound oscillates between speakers and listener's head! Phase inversion makes this effect a poor choice for mono recordings! Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

### #5912 Mess With Stereo

The left/right input is converted to sum/difference. then, a number of modifiers act upon the signal. finally It is converted back to left/right. This gives some interesting stereo enhancements. Note: There is a slight delay in processing. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[B]	96kHz	2, 2

## #5913 Quad Spatializer

Use this effect to 'spatialize' a sound in a TRUE quad setup. Pick the dimensions of the room you would like the sound placed in with Room x and Room y (x is the L-R dim. and y is the F-B dim.). Pick the location of the sound in the room with Objt x and Objt y. The values of these two parameters pick a point on a coordinate grid, with the point (0,0) at the center. Mono in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #5914 QuadDlyBasedPan

A slight delay is added to all of the outputs. The delay time varies between the outputs, creating the effect of panning without level change! **Delay** controls how much the delay differs between outputs. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #5915 Squish / Squash

Ganged Squish and Squash controls bring the quadrophonic inputs closer to the center of the room. Use Squish or Squash separately to move the sides toward the center or the front and back toward the center. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #5916 TruePhase Delay

A variable amount of 'phase shift'. This is real phase shift in degrees and it applies to each frequency. You also have precision delay and feedback. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #5917 3-D PhaseInverter

Inverts the phase of a input to select outputs. The psycho-acoustical result is a 3-D effect. Don't use this effect if the outputs will be recombined. You'll find the signal disappears! Mono in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

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## 61 - Synthesis

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This bank shows the H8000 synthesis powers - from FM to audio input driven synths and analog style oscillators!

### #6109 Arabian Collangette

An oscillator tone is the Root of a sequence tuned to the Arabian 'Collangettes'scale. Filter, modfilter, panning delay and verb process the oscillator.

... More about the arabian scale?...

It has 25 steps from G to G 1200cents above. Very microtonal.

Here it is: G:0c. G #:48c. G # #:90c. G # # #:149c. A:204c. A #:253c. A # #:294c. A # # #:355c. B:408c. B #:456c. C:498c. C #:547c. C # #:588c. C # # #:694c. D:702c. D #:751 D # #:792c. D # # #:852c. E:906c. E #:953c. F:996c. F #:1045c. F # #:1110c. F # # #:1147c. G:1200c.

...and the names...

YAK-GAH\*Nim Qarar Hisar\*Qarar Hisar\* Tik Qarar Hisar\*USAYRAN\*Nim Ayam Usayra\*Ayam Usayran\*IRAQ\*GAVAST\*Tik Gavast Rast\*Nim Zirgulah\*Zirgulah\*Tik Zirgulah\*DU GAH\*Nim Kurdi\*Kurdi SAH-GAH\*BUSALIK\*Tik Busalik\* TSAHAR-GAH\*Nim Hijaz\*HIJAZ\*Tik Hijaz\*NAWA. Nothing in/Stereo out.

Full pan: depth=50%. Over 50% 3D fx is engaged.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #6110 Eel Drums 2

Kick drum sub harmonic generator and noise snare generators w/envelopes, feeding a filtered stereo chorus, filtered backwards shifters and diffusion. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2



## #6111 External Hats

Inputs 1&2 trigger synthetic 'hats'. Use short, sharp trigger sounds. 2 LFOs and/or envelope of sound can mod phasers. The envelope of sound itself can mod the LFOs! Each 'hat' is output through a LP & HP filter that is modulated by the envelope of the sound. Tweak away! 2 in, 2 completely different out. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6112 FM TimbreFactory

A four operator FM timbre generator suitable for sampling. At fund of 55Hz (A1), loops should be (1/4 sample rate) number of samples. Each operator can be modulated by the other three operators and itself (if you're clever, you can create any parallel or series combination you like). Each operator is sent to the Mixer. The outputs of the Mixer are filtered. Nothing in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #6113 Heen

Sample and hold effect. A sequence of random notes. Try playing with the sample freq and droop. Nothing in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6114 Jan&Jeff

As in, Hammer and Beck. Synth will follow your input guitar line... sorta. If you don't understand it, you're too young. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6115 Rise Or Fall Osc

A series of oscillators perpetually rises or falls. Gives you that uplifting or sinking feeling. Because of the mechanisms involved, the program distorts upon loading (sorry!). Nothing in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #6116 Samp/Hold FM Lab

A sample and hold 'circuit' is triggered by the lfo. The output from the s/h modulates an oscillator dubbed 'modulator' according to 'S/H mod'. The output from the 'modulator' Osc then modulates a 'carrier' Osc according to 'fm mod'. The output from the 'Carrier' Osc is panned between two speakers by the S/H 'circuit'. Finally, the output from the panner is filtered. The setup just described is repeated for both the front and rear speakers. The LFO can be triggered to sync with music. Mono in, quad out.

Input on DSP 1 triggers the LFO to jump to a specific point in its waveform. 'Thresh' adjusts the threshold for triggering. One cycle is equal to the 'Note' value for the given 'BPM'. Great for syncing FX to a song. Interesting results if the note value for your trigger does not coincide with the 'Note' parameter. The time you spend figuring out this triggered LFO will be well worth it. Look for other 'TrigLFO' FX for the same mechanism.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #6117 Timbre Factory

Create a timbre with additive synthesis. Useful for sampling. At fund of 110Hz (A2), loops should be (1/2 samp rate) number of samples. Try panning the harmonics. Nothing in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[S]	96kHz	2, 4

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## 62 - Test Tools

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Audio test tools you will always need!

### #6210 Audio Test Set

Audio Distortion Test Set. Can be used to test the performance of the Orville or another piece of Equipment connected between input and output.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[S]	96kHz	4, 4

### #6211 Click Test

This preset is a test for clicks or pops in the various audio paths. It works by sending a known signal to its output and then comparing the signals at its input. Depending on the routing, it can be used for internal paths only, or, with the use of external criss-cross connectors, the digital I/O can also be tested. Testing analog I/O is not supported.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[F]	96kHz	4, 4

### #6212 Dig Sig Gen 4

Full blown oscillator with modulation.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[F]	96kHz	2, 2

## #6214 Phase Test

This preset drives all four outputs with an oscillator, and then compares the (assumed looped-back) inputs against each other. This will detect any inter-channel phase or gain errors, as well as any clicks. Due to the precision of the comparison, it is unlikely to be useful with analog signals.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[F]	96kHz	4, 4

## #6216 Oscillator 1k 0vu

General-purpose oscillator. On loading it is set to a 1 KHz sine wave. Lfo (fm) allows addition of an offset and modulation. Output will clip above +12dB. Aliasing will be audible on triangular and square waves at higher frequencies.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[S]	96kHz	2, 4

## #6217 20>20 Audio Sweep

A general-purpose oscillator. On loading it is set to a 20>20 kHz sweeping sine wave. The output will clip above +12dB. Aliasing will be audible on triangular and square waves at higher frequencies.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[M]	96kHz	2, 4

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## 63 - Textures

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Here you'll find some very evocative delay, pitch and reverb based effects. Often highly colored by chorused diffusors and imaginative plex-verbs or combs and ring modulators, these static or rhythmic sounds are a true delight for your ears, especially if used with multi-speaker setups.

### #6310 Choir+Diffchorus

choir>diffusion. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[D]	96kHz	2, 2

### #6311 Choir+Diffchorus 2

Choir>diffusion. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[D]	96kHz	2, 4

### #6312 Choir+Verb

choir>reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[G]	96kHz	2, 2

### #6313 Choir+Verb 2

Choir>reverb. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[M]	96kHz	2, 4

## #6314 Colortaps+Verb

colortap delays + reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[S]	96kHz	2, 2

## #6315 Combtap+Diffchorus

combtaps > diffchorus. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[S]	96kHz	2, 2

## #6316 Diffchorus+Delay

diffchorus > delays. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6317 Diffchorus+Delay 2

Diffchorus > delay throws. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[S]	96kHz	2, 4

## #6318 Mercury Cloud 2

A wild reversed verb into a ducked texture verb. Play thru this patch with a very distorted & loud tone, with-out dry signal. Assign 1 is volume pedal to the verbs. Nice dynamic tricks are possible using the vol.pedal while monitoring ducking on display. Sum /Stereo out. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[S]	96kHz	2, 2

## #6319 Salamanders D

Crystals>diffusion. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #6320 Salamanders V

Crystals>reverb. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #6321 Tapdelay Plex

t\_delay 4 plex. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	~	96kHz	2, 2

## #6322 Tapdelay Plex 2

t\_delay plex. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[S]	96kHz	2, 4

## #6323 Tapdelay+Diffchor 2

tapdelay>diffchorus. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #6324 Tapdelay+Diffchorus

tapdelay>diffchorus. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6325 Tapdelay+Verb

tapdelay>reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6326 Taping Plex

T\_ring plex. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6327 Taping Plex 2

T\_ring plex. Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #6330 2\_5.1 Mercury Cloud2

A wild reversed verb (front L/R speakers) into a ducked texture verb (front center & surround speakers). Play thru this patch with a very distorted & loud tone, without dry signal. Assign 1 is volume pedal to the verbs. Nice dynamic tricks are possible using the vol.pedal while monitoring ducking on display. Summed I /5.1 O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 6

## #6331 Dream Salamanders

A combo of Combtap+Diffchorus and Salamanders D. The 2 classic presets can be set in series or parallel routing. 1st structure = combtaps > diffchorus 2nd structure = crystals and diffchorus in parallel. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[F]	96kHz	2, 2

## #6332 Plato's Dream

3 delays in a plex spread audio across the stereo field with a special tonal quality. An autosweller sends them to verb. Delay times, swell time and verb decay are synced to T\_tempo for cool rhythmic interactions.



Delays jump in and out of verb! Assign1 controls delays input. Sum I/Stereo O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[F]	96kHz	2, 2

## **#6333 Pleasure Pad**

An amazing dark pad with a 4 detuners plex and a 12 dly lines reverb. Summed I/Stereo O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 64 - Utilities

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A bank of useful programs... from accurate chromatic tuner to metronome, MIDI real-time controllers and test tools.

### #6408 2in4out

Input 1 goes to outputs 1,3,5 and 7. Input 2 goes to outputs 2,4,6 and 8. Stereo in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[S]	96kHz	4, 8

### #6409 5.1 Metered Thru'

Meters DSP inputs with adjustable attack and decay ballistics. **Reset** button zeroes the current maximum. Convenient **Mute** button always available. Brought to you by: Chris Fraley [www.FraleyMusic.com](http://www.FraleyMusic.com)

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	6, 6

### #6410 ChromaticTuner

Chromatic Tuner - will pass In to out. Summed in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #6411 Dither

This preset allows the user to change the number of output bits in the signal The user can choose between rectangular (uniform) or triangular distribution. Triangular distribution being more common, it is set by

default. Rectangular noise distribution can be used for audio streams that have already been processed with a rectangular dither noise. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #6412 Metronome

Bpm metronome. Pick bpm, time signature and # of Bars. Visual+audio references. Nothing in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6413 Midi Modulator

Eventide morphs itself into a powerful MIDI remote controller for external Fx processors. Some old or cheap units don't support internal lfos/pedals/ switches. This program fixes the problem. Set midi cc # & channel, match them on ext. units, choose parameters to control set +/- scaling &...GO!!! Time ramps allow precise fade ins & outs of controllers. They can also turn a switch into a continuous controller. When using lfo, set both ramps to 0. TTempo sync available. Nothing I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6414 Midi Remote Cntrlr

Your EVENTIDE turns into a midi remote controller, with midi 1>16 cc and midi 65, 70, 71 & 72 momentary controllers. Connect midi out to ext units midi in. Nothing in, nothing out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6415 Musicians' Calc

A few helpful conversions. No need to run for the calculator. . Nothing in, nothing out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6416 Quadmixer

Four channel mixer. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #6417 Send/Return

Stereo send and return preset. input #1 and 2 to the dsp are the sends, input #3 and 4 to the dsp are the returns. Use this as a template to set up send/return functions inside a preset to and from the second engine. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #6418 Switch\*8

A general purpose test program, allowing an oscillator to drive selected outputs, and receiving mixed inputs. It is mainly used for testing phase accuracy of the channels, along with a suitable oscilloscope. Octal in, octal out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	8, 8

## #6419 Universal Matrix

M/S (mid/side) recording lets you air stereo events with complete mono compatibility. This setting decodes M/S recordings & controls their stereo width. It also lets you fix mono and stereo routing. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6420 Verb Tester

Tool for assistance in creating reverb presets. Load this preset into dsp A, do reverb work in dsp B (routing B in series with A). Select 'external' or 'impulse' as a source. For 'external' use a CD or other source. The LFO will crossfade your source with dead air at the rate selected. For 'impulse' a pulse train of one sample width will hit the output at the selected rate. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6421 White Noise

A single noise source is output on both channels. Nothing in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 65 - Vintage Gear

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An amazing collection of classic analog and digital vintage units replicas, showing other aspects of this open system. If you know how it was made, you could re-build it here! Look for your oldies in this bank...

### #6510 140 EMT Plate

A plate reverb with simple parameter layout. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #6511 893 Undulator

Dynamic tremolo from 2 delays and 2 detuners in a mixed series/parallel configuration. BIAS sets how the lfo dynamically reacts to input level. An ethereal texture from H3000 days. Written by ITALO DE ANGELIS... Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #6512 AMS DMX 1580S

AMS emulation with parameters at null settings. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #6513 DynoMyPiano1380S

Songbird/DyTronics Dyno My Piano Tri Stereo Chorus 1380 S replica. Very popular chorus unit in early 80s. The 3 L/C/R lfo faders control progressive waveshaping of the modulation. **pullouts:** here are controls for

the original knobs pullouts that enhance the spatial perception of each chorus line and engage feedback for flanging. Sum mono in/Stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6514 H3000 Verby Chorus

H3000 #384 VERBY CHORUS patch, built with SWEPT REVERB algorithm. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6515 H3000BreathingCanyonEmpty

H3000 #579 BREATHING CANYON patch, built with SWEPT REVERB algorithm. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6516 Hand Flanger

Through the use of fixed delays in parallel with a 'manual' delays. You can rock through zero time as happens by 'flanging' tape reels. **mix** is a mix of the fixed and manual delay lines. For full effect no source should be mixed in. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #6517 Omnipressor (R)

This 'vintage' emulation comes directly from the source. Richard would be happy to share with you his foray into 'Vsig', our graphics editing package. His journey 'The Anatomy of a Preset', as well as Vsig itself, may be down loaded from our web site at [eventide.com](http://eventide.com). Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[G][P]	96kHz	2, 2

## #6518 Pcm70 Concert Hall

Pcm70 original Concert Hall algorithm. Left & right reflections available. Diffusers and Verbs delays are available to shape different environments. Set expert parameter to 1 to access them. Sum mono in/StereoOut.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6519 Pcm70 Sax Hall

Pcm70 original Concert Hall algorithm. Left & right reflections available. Diffusers and Verbs delays are available to shape different environments. Set expert parameter to 1 to access them. Tweak for moody Blade Runner style sax lines. Sum mono in/StereoOut.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6520 RMX Simu Ambience

That AMS Gated room kinda sound. Nice on kick drums and other percussion. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6521 Stereo Undulator

True stereo version of H3000 'undulator' effect. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6522 Tape Echo

Analog style tape echo with filtering, tape flutter & wear out simulations. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6523 TC2290

TC2290 Dynamic Delay. Delay can be tapped in w/an ext switch. Set it in the system menu. Delay modulation and level can be dynamically controlled. Dly and Dry panning can be dynamically controlled too. Dly/dyn/pan mod switches enable dynamics controlled modulations. Tweaked for dyn panning/ducking/detuning echo. Summed in/stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2



## #6524 TC2290 Dyn Chorus

TC2290 Dynamic Delay. Delay can be tapped in w/an ext switch. Set it in the system menu. Delay modulation and level can be dynamically controlled. Dly and Dry panning can be dynamically controlled too. Dly/dyn/pan mod switches enable dynamics controlled modulations. Tweaked for dyn panning/ducking/detuning echo. Summed in/stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6525 TC2290 Dyn Flanger

TC2290 Dynamic Delay. Delay can be tapped in w/an ext switch. Set it in the system menu. Delay modulation and level can be dynamically controlled. Dly and Dry panning can be dynamically controlled too. Dly/dyn/pan mod switches enable dynamics controlled modulations. Tweaked for dyn panning/ducking/detuning echo. Summed in/stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6526 TC2290 Dyn Long Dly

TC2290 Dynamic Delay. Delay can be tapped in w/an ext switch. Set it in the system menu. Delay modulation and level can be dynamically controlled. Dly and Dry panning can be dynamically controlled too. Dly/dyn/pan mod switches enable dynamics controlled modulations. Tweaked for dyn panning/ducking/detuning echo. Summed in/stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6527 Univibe

Update on a univibe replication. Tempo based tremolo/vibrato/chorus effect. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6528 1210 chorus

1210 Stereo Chorus/Flanger replicant. 2 full stereo units in parallel, one tweaked for chorus, the other for flanger. Stereo in/Stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6530 Dimension D

This preset emulates the Dimension D chorus with the four buttons, with some added parameters. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6531 1980s Chorus

Super cool chorus w/parabolic wave modulation and Micropitch algorithms. Interactive dynamic and static chorusing. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6532 H3000 FunctionGenrtrEmpty

The new H3000 Osc module replicates the original Function Generator of that unit. Modtrig activates modulation in different ways, according to the selected waveform. This is a demo w/an audio oscillator. Nothing in/mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6533 Underwater

H3000 Underwater preset (395) replica. Puts your track under water, with bubbles. Input 1/Stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6534 Circular Delays

Pcm70 V2.0 very popular preset now available on your Eventide. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6535 DEP5\_alg6

Roland DEP5 algorithm 6 replica. EQ>Reverb>Chorus in series and parallel. 16 bit dithering applied. Sum mono in/ stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6536 Pan Delays

Pcm70 V2.0 very popular preset now available on your Eventide. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6537 2xTC2290s

2 TC2290 Dynamic Delays in parallel. Delay can be tapped in w/an ext switch. Set it in the system menu. Delay modulation and level can be dynamically controlled. Dly and Dry panning can be dynamically controlled too. Dly/dyn/pan mod switches enable dynamics controlled modulations. Tweaked for dyn panning/ducking/detuning echo. In 1+2 > first 2290 > out 1+2 In 3+4> second 2290 > out 3+4 Dual summed in/stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

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## 66 - Virtual Racks

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This is a bank with massive racks! 4 full blown processors are arranged in each preset, including on/off MIDI switching of each effect. Dry and wet portions of the signals are already properly routed through ... run these presets with the unit in 100% wet mode. Attentively crafted for guitar, vocals, drums, percussion and general use samples, we suggest you try any possible audio source through these masterpieces. The MIDI Virtual Racks presets allow the user to switch between different parameters values that can be tweaked and stored internally in the algorithm core structure, using the front panel of the unit. Recalling any of the 10 tweaks is possible by using your favorite MIDI controller, be it a pedalboard, a desktop unit or your computer MIDI/Audio sequencing software. See A note about the Midi Virtual Racks presets (Bank 66) on page 123 for to find out more.

### #6610 Blues Heart

Comp>TT dly>st chorus>verb with pre/post compression parallel dry signal. Set Orville wet/dry balance to 100%% wet. Ext 4,5,6,7 control on/off midi switching. Dly and verb spill over switching. Tweaked for crunchy blues tones. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #6611 Clean Chords

Comp>TT dly>st chorus>verb with pre/post compression parallel dry signal. Set Orville wet/dry balance to 100%% wet. Ext 4,5,6,7 control on/off midi switching. Dly and verb spill overswitching. Tweaked for clean gtr chordal work. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #6612 Dream Strings

Reverse shift>st TT dly>st chorus> verb. Set Orville wet/dry balance to 100%% wet. Ext 4,5,6,7 control on/off midi switching. Dly and verb spill over switching. Tweaked for clean gtr string pads. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6613 Drums Treatment

St comp>st TT dly>st chorus>verb, with pre/post compression dry parallel signal. Set Orville wet/dry balance to 100%% wet. Assign 4,5,6,7 control on/off midi switching. Delay and verb spill over switching. Tweaked for stereo drums effects. Set TT switch in the system menu. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6614 Electric Ladyland

Comp>TT dly>stereo flanger>verb, with pre/post compression parallel dry signal. Set Orville wet/dry balance to 100%% wet. Ext 4,5,6,7 control on/off midi switching. Delay and verb spill over switching. Tweaked for crunch lead or chordal work. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6615 Fjord Guitar

MultiShift>st TT dly>st chorus > verb. Set Orville wet/dry balance to 100%% wet. Ext 4,5,6,7 control on/off switching. Delay and verb spill over switching. Tweaked for lonesome front pickup tones. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6616 In Yer Face Vocals

Comp>TT dly>st flanger>verb, with pre/post compression parallel dry signal. Set Orville wet/dry balance to 100%% wet. Ext 4,5,6,7 control on/off midi switching. Delay and verb spill overswitching. Tweaked for vocals. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6617 LA Studio Axe

2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > Classic verb. Ext4,5,6 control midi switching. Set Orville wet/dry balance to 100%% wet. Delay and verb spill over switching. Tweaked for front pickup clean tones. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6618 Lead Tone Poem

H3000 dual Shift > 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > PCM70 Hall. Ext4,5,6,7 control midi switching. Set Orville wet/dry balance to 100%% wet. Delay and verb spill over switching. Tweaked for rear pickup leadtones. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	48kHz	2, 2

## #6619 Metal Fatigue

MultiShift>st TT dly>st chorus> verb. Set Orville wet/dry balance to 100%% wet. Ext 4,5,6,7 control on/off switching. Delay and verb spill over switching. Tweaked for lead tones. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6620 Monster RACK !

H3000 Diatonic Shift > 2290 TT dyn dly+pan+duck > 1210 st chrs/flanger > Classic verb. Ext 4,5,6,7 control midi switching. Set Orville wet/dry balance to 100%% wet. Delay and verb spill over switching. Tweaked for lead tones in C Major. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6621 One Time Rhyno

Reverse shift>st TT dly>st chorus> verb. Set Orville wet/dry balance to 100%% wet. Ext 4,5,6,7 control on/off midi switching. Delay and verb spill overswitching. Tweaked for clean dreamy chordal work. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6622 Pentatonic Delight

H3000 Diatonic Shift > 2290 TT dyn dly+pan+duck > 1210 st chrs/flanger > Classic verb. Ext 4,5,6,7 control midi switching. Set Orville wet/dry balance to 100%% wet. Delay and verb spill over switching. Tweaked for lead tones in G min Pent. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6623 Psychedelic Vocals

Comp>TT/BPM dly>st flanger>verb, with pre/post compression parallel dry signal. Set Orville wet/dry balance to 100%% wet. Assign 4,5,6,7 control on/off midi switching. Delay and verb spill over switching. Tweaked for dreamy vocals. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6624 Rock Vocals Rack

H3000 dual Shift > 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > PCM70 Hall. Ext 4,5,6,7 control midi switching. Set Orville wet/dry balance to 100%% wet. Delay and verb spill over switching. Tweaked for rock singers. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6625 Searing Lead

Comp>TT dly>stereo flanger>verb, with pre/post compression parallel dry signal. Set Orville wet/dry balance to 100%% wet. Ext 4,5,6,7 control on/off midi switching. Delay and verb spill over switching. Tweaked for rear pick up distortion tones. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6626 Smpled Drums Rack

H3000 dual Shift > 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > PCM70 Hall. Ext 4,5,6,7 control midi switching. Set Orville wet/dry balance to 100%% wet. Delay and verb spill over switching. Tweaked for drums samples. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6627 Tablas Baba

St comp>st TT dly>st chorus>verb, with pre/post compression dry parallel signal. Set Orville wet/dry balance to 100%% wet. Assign 4,5,6,7 control on/off midi switching. Delay and verb spill over switching. Tweaked for percussions treatment. Set TT switch in the system menu. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{R}{S}	[S]	96kHz	2, 2

## #6628 Tale From The Bulge

H3000 dual Shift > 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > PCM70 Hall. Ext 4,5,6,7 control midi switching. Set Orville wet/dry balance to 100%% wet. Delay and verb spill over switching. Tweaked for clean and lead Landau tones. Set TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{S}	[G]	96kHz	2, 2

## #6629 1980s Rack

2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > Classic verb. Externals 4,5,6 control midi switching. Set Orville wet/dry balance to 100%% wet. Delay and verb spill over switching. Tweaked for crunchy chords. Set the TT switch in the system menu. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{R}{S}	[G]	96kHz	2, 2



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## 66 - MIDI Virtual Racks

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This is a bank with massive racks! 4 full blown processors are arranged in each preset, including on/off MIDI switching of each effect. Dry and wet portions of the signals are already properly routed through ... run these presets with the unit in 100% wet mode. Attentively crafted for guitar, vocals, drums, percussion and general use samples, we suggest you try any possible audio source through these masterpieces. The MIDI Virtual Racks presets allow the user to switch between different parameters values that can be tweaked and stored internally in the algorithm core structure, using the front panel of the unit. Recalling any of the 10 tweaks is possible by using your favorite MIDI controller, be it a pedalboard, a desktop unit or your computer MIDI/Audio sequencing software. See A note about the Midi Virtual Racks presets (Bank 66) on page 123 for to find out more.

### #6640 Midi Chorus\_Flanger

Midi tweaks stereo chorus/flanger. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}{S}	[G]	96kHz	2, 2

### #6641 Midi Compressor

Midi tweaks Compressor. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, summed out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}{S}	[G]	96kHz	2, 2

## #6642 Midi Diatonic Shift

Midi tweaks 2v diatonic shifter. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}{S}	[G]	96kHz	2, 2

## #6643 Midi Dual TT Delay

Midi tweaks dual TT delay. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}{S}	[G]	96kHz	2, 2

## #6644 Midi FM Tremolo

Midi tweaks fm tremolo. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{S}	[G]	96kHz	2, 2

## #6645 Midi Reverb 12

Midi tweaks reverb (12 dlys). Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{S}	[G]	96kHz	2, 2

## #6646 Midi Reverb 8

Midi tweaks reverb (8 dlys). Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message

and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{R}{S}	[G]	96kHz	2, 2

## #6647 Midi Reverse Shift

Midi tweaks 2v reverse shifter. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{S}	[G]	96kHz	2, 2

## #6648 Midi Ring Mod

Midi Tweaks ring modulators. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6649 Midi Shifter\_Whammy

Midi tweaks 2v shifter w/whammy . Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in/stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6650 Midi St Dynamic Dly

Midi tweaks stereo TT ducking dly. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 Summed in, stereo out. to recall tweaks 1>10.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6651 Midi St Micropitch

Midi tweaks stereo micropitch. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6652 Midi St Phaser

Midi tweaks stereo phaser. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6654 Midi St Moddetuners

Midi tweaks stereo mod detuners. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6655 Midi St XF Delays

Midi tweaks stereo XF Dly. Delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6656 Midi XF4v ModulationEmpty

Midi tweaks stereo XF4v chorus flanger. Multitap delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{R}{S}	~	96kHz	2, 2

## #6660 Midi VirtRack #1

Compressor > 2v shifter w/whammy > st TT ducking dly > st chorus/flanger > reverb. Series routing. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}{R}{S}	[F]	96kHz	2, 2

## #6661 Midi VirtRack #2

Compressor > 2v reverse shifter > fm trem > ringmod > reverb. Series routing. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}{S}	[G]	96kHz	2, 2

## #6662 Midi VirtRack #3

Fm tremolo > chorus > dual delay > phaser > reverb. Series routing. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{M}{R}{S}	[G]	96kHz	2, 2

## #6663 Midi VirtRack #4

Compr> 2v micropitchshifter > ringmod > st dyn delay > reverb. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message/fswitch/tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{S}	[G]	96kHz	2, 2

## #6664 Midi VirtRack #5

Compressor > 2v reverse shifter > chorus/flanger > ringmod > reverb. Series routing. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{R}{S}	[G]	96kHz	2, 2

## #6665 Midi VirtRack #6

Compressor > diatonic shifter > st TT dly > st chorus/flanger > reverb. Series routing. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6666 Midi VirtRack #7

Compr> 2v micropitchshifter > dyn delay> chorus/flanger > reverb. Series routing. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All params marked with a \* are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak # knob. Set your pedalboard 10 switches to send the same midi cc #, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 66 - MIDI Virtual Racks 2

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This is a bank with massive racks! 4 full blown processors are arranged in each preset, including on/off MIDI switching of each effect. Dry and wet portions of the signals are already properly routed through ... run these presets with the unit in 100% wet mode. Attentively crafted for guitar, vocals, drums, percussion and general use samples, we suggest you try any possible audio source through these masterpieces. The MIDI Virtual Racks presets allow the user to switch between different parameters values that can be tweaked and stored internally in the algorithm core structure, using the front panel of the unit. Recalling any of the 10 tweaks is possible by using your favorite MIDI controller, be it a pedalboard, a desktop unit or your computer MIDI/Audio sequencing software. See A note about the Midi Virtual Racks presets (Bank 66) on page 123 for to find out more.

### #6670 Midi VirtRack #9

Fm tremolo > mod detuners > phaser > reverb. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All parameters marked with a \* are remembered by each tweak, which can be recalled with a midi cc message/fswitch/ tweak # knob. Set your pedalboard's 10 switches to send the same midi cc # with values 1 to 10, to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #6671 Midi VirtRack #10

Compressor > XF 4v modulation > Xf dlys > reverb. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All parameters marked with a \* are remembered by each tweak, which can be recalled with a midi cc message/fswitch/ tweak # knob. Set your pedalboard's 10 switches to send the same midi cc # with values 1 to 10, to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6672 Midi VirtRack #11

Compressor > Mod detuners > Xf dlys > reverb. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All parameters marked with a \* are remembered by each tweak, which can be recalled with a midi cc message/fswitch/ tweak # knob. Set your pedalboard's 10 switches to send the same midi cc # with values 1 to 10, to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6673 Midi VirtRack #12

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6674 Midi VirtRack #13

Ring mod > XF 4v modulation > Xf dlys > reverb. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All parameters marked with a \* are remembered by each tweak, which can be recalled with a midi cc message/fswitch/ tweak # knob. Set your pedalboard's 10 switches to send the same midi cc # with values 1 to 10, to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6675 Midi VirtRack #14

FM tremolo > Mod detuners > Xf dlys > reverb. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All parameters marked with a \* are remembered by each tweak, which can be recalled with a midi cc message/fswitch/ tweak # knob. Set your pedalboard's 10 switches to send the same midi cc # with values 1 to 10, to recall tweaks 1>10. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2



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## 67 - Vocals

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A bank dedicated to the singer! Multi-effect arrays, complete vox channel strips, cool verbs and vocal enhancers.

### #6710 B-vox Delays+verb

Ducked delays and reverb. Delays ducked in feedback path, triggered by sum of l+r inputs. Uncluttered verb for open airy atmosphere. Great for backing vocal tracks. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #6711 B-vox Pitch+verb

Dual stereo shifters and verb for one-pass background vocals. Simple control. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #6712 DualVoxProcess

Great 'pre-tape' vocal processor. Comp/de-ess/EQ. Dual mono in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #6713 Phased Voxverb

Not much of a challenge to figure out what 'Phased Vocal Reverb' does. It has smooth slow sweep pattern on the phase, and then a basic reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6714 Proximityverb

Vocal process and two verbs. Sing louder and open the second verb. Stereo comp>diffusion>detuners into verb1 and into stereo gates>verb2. Processed source + detuners out 1/2, verbs out 3/4. Stereo in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

## #6715 Vocal Chorusdelays

Simple stereo chorus/delays with ducked feedback paths. Thresh is ducker sensitivity and triggered by sum of l+r. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6716 VocalverbTwo

Stereo comp/EQ + unreelroom. A complete vocal chain front to back, perfect for those comp-ed vocals. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6717 Voice Disguise

Disguises voice for stool pigeon to appear on '60 Minutes'. Pitch shifts up and down using random lengths and random directions. Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6718 Voice Processor

Make voice tracks more compelling. Accommodates wide range of mic techniques, adds upward level, full EQ, de-ess, and compress. WARNING: adds 2/3 sec. delay. Switchable in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6719 Vox Double+Slap

This is a doubler and a slap echo. Good for vocals. You can add reverb by turning up the verb level and decay time. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6720 Vox Shimmer

A beautiful, complex, multi-effect vocal processor. This is a tweak of 'Voxplate/Chorus,' featuring shift, delay and verb. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6721 Voxplate / Chorus

An excellent one-stop vocal treatment. It has EQ for left and right inputs, a pitch shifter for thickening, a reverb, and a delay with modulation capabilities. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6722 VoxProcess\_S

Stereo vocal process. comp/de-ess/EQ. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 68 - Vcoders

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The Predictive Vocoder creates a vocoder effect using a high-resolution physical model of the human vocal tract. Use these presets as they are... ready to go!

### #6810 CreamyVocoderAlpha

20 band (20~20k) vocoder. Left In = Carrier (often instrument) Right In = Modulator (often voice) Switchable carrier (input or noise) Not what you are used to in a vocoder as this goes well beyond the range of voice. Dual mono in, stereo out.

Welcome to the 20-band Vocoder Left In = Carrier (often instrument) Right In = Modulator (often voice)

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #6811 CreamyVocoderBeta

20 band (70~8k) vocoder. Left In = Carrier (often instrument) Right In = Modulator (often voice) Switchable carrier (input or noise) Tweaked for tighter frequencies in the range of human voice. Dual mono in, stereo out.

Welcome to the 20-band Vocoder Left In = Carrier (often instrument) Right In = Modulator (often voice)

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 69 - Eventide Users

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A collections of cool presets sent us from many of our world-wide friends. Another example of creativity on this powerful open-architecture processing platform.

### #6910 80s Guitar Rig

Classic 80's guitar effects, -> : Input Trim with Gate Two channels: Clean / Distortion both with lots of EQ Tremolo Ring Modulator Octaver with Tremolo Chorus Phaser (12-stage) Wah (LFO, Pedal, or Envelope) Modulation sources include: Dedicated LFO for each effect Two external pedals Peak/Envelope follower LFO modulated by Peak Filtered Noise S&H Brought to you by: Chris Fraley [www.FraleyMusic.com](http://www.FraleyMusic.com). Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #6911 Asbakwards

Backwards texture. Full lush and well asbackwards ! Summed in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 4

### #6912 Brain Loops

Four 40 second mono loops. **input** #> chooses which loop(s) sees input. **timer** #> locks and activates loops to the system timer so you may tap multiple and arbitrary lenghs via the 'timer'. BE CAREFUL if you are going back to a loop previously set. If **timer** is different, go and set timer back BY HAND BEFORE you re-choose that loop # as it will DEFAULT loop to what ever number it sees. Metronome gives visual and/or sonic reference to tempo (NOT TO TIMER !). Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6913 Dynamic Worm

Mutitap and reverb swept through a filter. Extreme tail and lots of motion. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6914 Flaedermaus

sequenced pitchshifter sounds like bats chasing you around in octaves and leading tones. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6915 Ghosties

And other things that go bump in the night. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6916 Liquid Sky

Doppler alternating up and down without splicing: What goes up must come down! Free of glitches on any audio. Slow LFO makes a beat, fast makes a tremolo. Trippy after a reverb. Dual mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6917 PolySwirl Tap

A Vanilla Rack, but vanilla can be delicious, too. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6918 September Canons

Built for performance of the title. Three parallel ping-pong delays > chorus/flanger > verb. The first two delays are configured as a 'set' with only delay times independently controlled. Tempo monitor as well as

external control of inputs and feedbacks of the 'two' sets of delays assist in performance. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	48kHz	2, 2

## #6920 ToddsPedalShiftVerb

shift>verb <assign 1> controls both voices. <pitch #> sets heel position. **pmod** sets mod amount (toe position). **pitch** + **pmod** = shift at 'toe' <real #> shows actual value. Preset tweaked for 'thick fifths up' to 'thick octaves up'. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #6921 Descant

Play melodic lines precisely in 4/4 with the beat counter (1,2,3,4...). Simple lines of quarter notes and straight eighths can work well. You get descant melodic snippets 8va bouncing left and right in doubletime. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 70 - Programming

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Great learning tools for those willing to build their own personal algorithms.

### #7010 Empty Program

An empty program, to be used as a starting point when using the Patch Editor. Nothing in, nothing out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

### #7012 Inter-DSP Send

You need to load this patch in one DSP and Inter-DSP Receive patch in the other DSP. The SEND patch will output control information to the RECEIVE patch, across DSPs, using the C\_BRIDGE module. The RECEIVE patch will monitor the signal from the Global bridge. Use VSIG to see how simple and useful this can be. Nothing in, nothing out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

### #7013 Interface Modules

Tutorial patch showing Interface modules work. Learn the use of knobs, faders, monitors, meters and gangs. Nothing in, nothing out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4



## #7014 Patch Instruct

Each Delay sets the value for each delay module. **more...** Multiply by number of delays in series to get Delay Amount. Quad in, quad out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	4, 4

## #7015 Tempo Dly\_Lfo Jig

This patch shows the use of the system Tempo (Setup). Notice midiclock module and its internal settings, needed to sync dly time and lfo rate. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7016 Tempo\_Verb Jig

This patch shows the use of System Tempo (Setup). Notice the midiclock module and its internal settings, needed to sync reverb decay time. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7017 TimerDly Jig

This patch shows the use of system Timer (Setup). Notice the C\_TIMER module and its connections, needed to control long delay/looping applications. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7018 X-DSP Contr Send

This program has 8 external controllers patched to Assigns1,2,3,4,5,6,7,8 . The first 4 are resident in the DSP where you loaded this patch. Nothing in, nothing out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 71 - Px - Commerce

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The loudspeaker and intercom effects aren't just variations of a single program, and there's a lot of different algorithms generating them. Try them all - what we think is a soundtrack might be your ideal radio-on-the-porch ... The effects in this bank should in general be used 100 percent "wet", as they incorporate their own mixing.

### #7110 Airplane Background

This generates a complex machine hum that's great in stereo. With a little extra filtering, it can be just about any background from a tank interior to a starship. The **Throttle** button makes the engines speed up and slow down, while **Bong** gives you a realistic flight-attendant call. **Accel** controls how quickly **Throttle** does its thing. The tourist cabin is noisier because someone left a window open back there. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #7111 Clock Radio

What does your morning show really sound like to the listeners? Here's an authentic-sounding tiny speaker in a plastic box, with some annoying alarm-clock beeps, so you can find out. Summed in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #7112 Fries With That?

A typical drive-through's outdoor speaker, with adjustable distortion and muffle. Quality and intelligibility varies with your choice of restaurant The Ritz, MacBurger, or Road Kill Unlimited. The **Distrt** (distortion) and **Muffle** settings are slightly interactive, so, if you decide to customize one, you should also adjust the other. Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7113 Office Intercom

This is a traditional squawk box - it beeps when you call someone, and there's some reverb thrown in to make the speaker sound natural. Select the kind of office, which influences the quality of the sound and also the reverb. The input is muted until you hit the **Call** button. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7114 Sound Truck

Truck speakers plus realistic city echoes and the ability to pan the whole thing across the stereo image. The Candidates Office knob selects how good a speaker system they could afford: choose President, Governor, or Dogcatcher. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7115 Talking Dashboard

Makes your voice sound badly digitized, mixes it with warning beep, and adds a stereo car-interior slap... just like a seat belt or burglar alarm warning. The distortion, band limiting, and stereo diffusion also makes this great for simulating a pair of open headphones. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 72 - Px - Communication

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Bullhorn and Megaphone are totally different. The first one simulates the distortion and metallic ring of a hand-held electronic amplifier echo. The second is a rolled-cardboard thing, with lots of resonance but no distortion. It's often used by cheerleaders and old-time big band singers. The effects in this bank should in general be used 100 percent "wet", as they incorporate their own mixing.

### #7210 Bullhorn

Bullhorn simulates the distortion and metallic ring of a hand-held electronic amplifier the kind the cops use when they surround a hideout. There's also an adjustable big-city slap echo. Move the **Dist** slider to bring it from far away to in-your-face. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #7211 CB Radio

Like the popular H3000 program, only we've also added a **Pickup** switch - **Direct** gives you the sound as broadcast - **Speaker** adds distortion and some room echo, so it sounds more like a radio set. The **Bzzap!** button does exactly what you'd think. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #7212 Cellular Phone

Sound quality varies from almost-good on the open highway, to unintelligible when you press the **Tunnel** button. Or advance the **Random** slider for automatic tunneling. Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7213 Crazy Dialer

Rapid random dialing, with real phone company tones, to use as a sound effect. Or hook it up to your phone... who knows where you'll end up calling. Nothing in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7214 Long Distance

The filter and noise sliders do exactly what you'd expect. **SideT** controls the electronic echoes you often hear on long distance phone lines. **Crosstalk** simulates weird foreign-language jabbering in the background. (It's actually your own voice raised higher, flipped, and delayed but it sounds like crossed wires). Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7215 Megaphone

In contrast to 'Bullhorn,' this is a rolled-cardboard thing, with lots of resonance but no distortion. It's often used by cheerleaders and old-time big band singers. Use it to add more Macho when you're leading a racing-boat crew. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7216 More's Code

It's not Morse code, since the beeps are totally random. But it sure sounds convincing. The operator sounds a little nervous... maybe the Secret Police are closing in. Nothing in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7217 Off Hook!

This is the annoying breep-breep-breep the phone company sends when your cat knocks over the handset. Use it for production, or let it play softly out of a cue speaker and watch the Operations Manager go nuts... Nothing in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[G]	96kHz	2, 2

## #7218 Public Address

This is an enhanced version of 'Public Address' from the DSP4000. We've added a **Panic** button to kill feedback quickly, and a <Tap Mic> button that does just what it implies 'Hey, is this thing on?' <Feedback Disabled> shows after you hit **Panic**. Hit it again to re-enable. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{M}	[G]	96kHz	2, 2

## #7219 Real Dialer

Similar to the DSP4000 version, but much faster and easier to use. Numbers can be spun in, or entered directly from the 10-key pad. Use the knob or type with the keypad and then hit Enter to set the numbers. Enter the first three digits, then press the < cursor to set the last four. **Tap** to advance through the dialing sequence. (Try stepping though a clients number in time with their jingle!). Nothing in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7220 Shortwave Radio

Bad reception. Program includes the heterodyning that's typical of an SSB radio (adjust it with the **Manual** slider). You can add an automatic shift with the **Drift** slider. The **Gate** slider acts like a squelch control. Takes a good signal and turns it into 'London Calling', or makes it sound like your competition. Mono in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7221 Traffic Report

Adds a classic helicopter warble to the input, much less painfully than hitting your throat. There's also a pretty good blade and engine simulation. Input and engine are keyed on and off when you press the button, just like the switched mic in a real chopper. If you want just the shaky voice, turn the engine volume down. If you want only the engine sound effect, uh, don't talk. Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[G]	96kHz	2, 2

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## 73 - Px - Delays

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Production Delays. The effects in this bank should in general be used 100 percent “wet”, as they incorporate their own mixing.

### #7310 Ducked Delays

Repeating echoes that get out of the way for the input. Adjust ‘Delay’ for rhythm, and ‘Duck’ for sensitivity. Tunable version is ‘Dual Ducked Delay’. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[G]	96kHz	2, 2

### #7311 Easy Chorus

Classic pop-music effect uses multiple vibratos to turn one sound into many. Adds thickness, richness, and widening. Use with mono or stereo inputs - matrixing is added to stereo to preserve the image. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[S]	96kHz	2, 2

### #7312 Easy Phaser

Adds deep whooshing effect to any sound, but it’s particularly good on broadband signals (full mixes, voices, and synthesizers). Make the effect sharper with the **Depth** control. Choose **Spin** mode for manual effects while you rotate the front-panel knob, or **Automatic** for continuous phasing with adjustable **Speed**. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[S]	96kHz	2, 2

## #7313 Long Delay W/ Loop

Mono inputs are delayed up to five seconds. Adjusting **Delay** while a sound is being processed adds interesting pitch effects. Press **Trap** to record up to five seconds and have it repeat forever. You can mix repeating output with live input. Switchable in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}	[H]	96kHz	2, 2



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## 74 - Px - Echoes

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Each of these effects has a **Mute Inp** button to turn off the input suddenly, so you can check the echo decay. You can also use this button to end a sound while adding a smooth ringout. All echoes have selectable right/left/mono input switch and stereo output. Those with additional “Stereo” input selection have true stereo processing. The effects in this bank should in general be used 100 percent “wet”, as they incorporate their own mixing.

### #7410 Basic Stereo Echo

Big rich room echo, for use with mono or Use ‘Mute Inp’ button to test echo characteristic. A tunable version of this patch is ‘Big Hall’. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{M}	[G]	96kHz	2, 2

### #7411 Big Church

Very large room with warm sound. Use ‘Mute Input’ to test or for ringouts. For a tunable version, see ‘Big Hall’. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}{S}	[F]	96kHz	2, 2

### #7412 Classroom

Tight, warm echo with wooden walls and floor. Use ‘Mute Inp’ to test. This is a version of ‘Black Hole’. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{S}	[G]	96kHz	2, 2

## #7413 Crypt Echo

Deep, long echo for voice or sfx. Use 'Mute Input' to test or for ringouts. Based on 'Boston Chamber'. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{S}	[S]	96kHz	2, 2

## #7414 Infinite Corridor

Big and bright with medium-long decay. Use 'Mute Input' to test or for ringouts. For a tunable version, see 'Hallway Verb'. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{S}	[G]	96kHz	2, 2

## #7415 Kitchen Reverb

Tight real room for voice or sfx. Use 'Mute Input' to test or for ringouts. For a tunable version, see 'Medium Booth'. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{S}	[G]	96kHz	2, 2

## #7416 Plate Reverb

Tight, dense echo good for voice and music. Use 'Mute Inp' button to test character and for ringouts. A tunable version is 'Drew's Stereo Plate'. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[G]	96kHz	2, 2

## #7417 Tape Reverb

Back in the days when a production room meant two tape recorders and a cart machine, we sometimes added echo by mixing the tape output of a deck with its input signal. (Sometimes this was the unintentional effect of a bad power supply filter.) This preset emulates that effect, including the cumulative high-end loss and tape noise, tuned for studio-deck head spacing and with selectable speed. Mono or stereo in, each output is processed separately. Truly retro, man. Switchable in, dual mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[G]	96kHz	2, 2

## #7418 Tile Men's Room

Tight, dense echo. Use 'Mute Input' to test echo. A tunable version of this patch is 'Empty Swimming Pool'. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}	[H]	96kHz	2, 2

## #7419 Union Station Verb

Big, BIG warm room. (It's even bigger than its name, but we couldn't fit Grand Central Station in the display). Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{U}	[F]	96kHz	2, 2

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## 75 - Px - Entertainment

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The effects in this bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

### #7510 Big Movie

Did you ever notice how movie theaters sound like nothing else on earth? Program lets you control the room size, speaker quality... and even add the rumbling bass notes that leak from other theaters in the cineplex. (The leakage is actually your input, modified and delayed. But it sounds real). Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #7511 Boom Box

Simulates a cheap tape deck with plenty midrange distortion and a false bottom. 'Awful' gradually restricts bandwidth. 'Pan' moves entire stereo image. Just listen to that bass, man! And that awful distortion. Includes **H-Bass** button to make it even boomier. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #7512 Fake Call-in

Feed it two clean voice signals - one for the host, and one for the guest - and they'll turn into a complete call-in show. Includes telephone effect on the guest mic, automatic ducking, so the host overrides the guest, and an optional studio echo overall. It sounds okay if there's a little leakage between mics when you record, but works best when the inputs are isolated or cleaned up in a DAW... particularly if the voices interrupt each other. Caller number four, you're on the air.. Dual mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7513 Page Three!

There's a famous syndicated radio personality who likes to speed up or slow down at random while reading the news. He's on a lot of stations, so it must be a good idea. Feed in a voice and press <Do It!> to change the pacing when you want to, or select Automatic for totally random changes. The Drag meter indicates how much memory is left for the voice to slow down into. When it gets full, the buffer empties and the voice speeds up. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7514 Real Call-in

This preset is designed for use with a live mic on one input and a phone patch on the other. The program is similar to the one in the DSP4000, but adds switchable processing and tone controls on the phone input, along with the automatic ducking and adjustable reverb. (You can also use it to process just the phone signal to clean up telephone interviews.) The Eventide shouldn't be connected directly to a telephone line. You'll need a transformer, phone patch, hybrid, or QHT coupler to provide the necessary electrical isolation. Dual mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7515 TV In Next Room

There's a similarly named program in the H3000B, but this one sounds a lot more authentic. The **Tinniness** knob cuts the lows and adds a slight pitch shift - **Distance** adds house-like reflections. It sounds most convincing at a low volume, panned to one side. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7516 45 RPM Oldie

Sheer Torture. Use the sliders to adjust how badly the record was cut. Sliders adjust bandwidth, overcut distortion and bad center-hole placement (warp). Or select a preset: AM includes some awful transmitter processing. Amazing, what we used to listen to. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 76 - Px - Fantasy

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Cousin It and Cussing It are both monsters, but the first one is friendly and the second one is angry. The effects in this Bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

### #7610 Cousin It

Turns input voice into little chattering fellow. synthetic stereo out (fully mono compatible). Does strange, foreign things to pop music. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #7611 Cussing It

This is a big guy, and now he's angry. Extra harmonics are added for energy, and a stereo simulator to make him bigger. If you rewind a voice track through 'Cussing It', the results are positively freaky. Adjust **Width** for compatible stereo out. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #7612 Elves

This program turns your voice into a flock of munchkins. The **Ragged** slider appears in a number of voice multiplier presets. It lets you control how much in unison the group is when it speaks: think of the difference between a trained choir, a group singing 'Happy Birthday', and a bunch of drunks. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7613 Fantasy Backgrounds

Generates a rich stereo background for magic or science fiction scenes. In Xanadu did Kubla Khan a stately pleasure-dome decree: where Alph, the sacred river, ran through caverns measureless to men... (Coleridge, 1797). Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7614 Magic Echo

Tuned repeats climb up or down at various intervals and speeds. Try different presets on voice, or select one of the scale settings and manually adjust the speed to fit a piece of music. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7615 Morph To Magic

These magicians have deep, echoed voices with mysterious chanting overtones. This is a true morphing, not a crossfade. Morph manually or use button. **Chant** adds bell-like resonances, **shift** adjusts pitch, **echo** adjusts... you know. Good on voices or music. If the chant fader is very high, faster morph speeds might develop a clicking sound. Slow down to eliminate the clicks. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7616 Singing Mouse

Mickey Unplugged! Raises the midrange an octave or more, but keeps the bass in place. It works best with songs that have a soloist over a low bass line. Try it on Billy Joel's 'Still Rock n Roll' or almost anything of Johnny Cash's. A schmaltzy vibrato can be added, if desired. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7617 Trolls

Your voice gets converted to your choice of one, two, or many low-pitched talkers (trolls can't count higher than two). They get even more menacing as you advance **Ragged**. Also, neat on sfx. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 77 - Px - Gimmix

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The effects in this Bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

### #7710 Backwards

This is like the popular H3000 effect, only it's matrixed to stay in true stereo and is more controllable. Breaks the input up into little pieces, and then plays each of them backwards. Try it on voice, mixed music and on solo instruments like violin. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #7711 Can't Carry Tune

Play a song into it: whenever the soloist takes a breath, the whole thing changes key. Funniest on well-known songs or if you record the boss singing. Press **Tune** and adjust the slider to pick out the melody. Then adjust <Key Mangle> for any setting from 'Slight' to 'Yike!' If you pick 'Tin Ear', it'll shift the melody in exact half-steps. This program looks for the rhythm, and applies pitch shifts to the whole band in time with the music. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #7712 Dynamic Stereo

A manual or automatic width enhancer for stereo signals. Dynamic mode lets you adjust the **Dynam** slider until the width pulses with the rhythm. Fully compatible - doesn't add flanging or artifacts for mono listeners. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2



## #7713 Go Crazy

They're coming to take you away! Press the **Go** button to send voice to never-never land, press it again for sanity. Think of it as 'Anti-Zac'. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7714 Plug Puller Pro

Make CDs and DATs slow down, stop, and run up to speed again on cue. Add **Grease** to make the 'turntable' run longer after you pull the plug. This is similar to the DSP4000 version, but sounds better and is more controllable. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7715 Round & Round

This autopanner uses volume and delay effect to rock stereo or mono signals from side to side. Mono inputs and tight stereo vocals can handle more of the delay effect (Precedence) without obvious flanging - you might have to use more **Level** effect on stereo inputs. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7716 Solo Zapper Pro

This enhanced version of the DSP4000's Solo Zapper lets you automatically fade the soloist, add reverb, or even redo a mix. The karaoke kids will love it. Adjust **locate** for minimum soloist, then slowly raise <Solo Bottom> to preserve bass. **Width** restores stereo (but is mono compatible). Use **Instant** to switch soloists in or out without changing the stereo image. Adjust **Amount** to control how much soloist appears in the mix. The algorithm expects the solo to be centered in the stereo field and occupy the mid-band. Live and acoustic recordings won't zap very well, but most studio pop songs will. If the original mix includes a stereo echo, some of it might remain - but this echo is usually covered by the new vocal or song parody lyrics you add. Add extra reverb to help hide these ghosts. The program won't work correctly unless the input channels are balanced. Make sure the pan or balance pots on your board are adjusted, and check the Level screen to make sure both channels match. Some original mixes may develop an artificial bass - if this happens, lower <Solo Bottom>. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 78 - Px - Mix Tools

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A set of useful mix and enhancement tools. The effects in this Bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

### #7810 Awfultones

Need some 'real-world' speakers for checking a mix? They don't get any worse than these doggies. It's also a handy production effect, any time you want a quick, lousy sound (portable radios, jukeboxes, etc.). Distortion, Honking, Bandlimit, and Mono/Stereo are separately switchable. Stereo in, switchable out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #7811 Brightener

Adds clean second harmonic to signals above the **Tuning** frequency, like the popular 'Enhancer' efx... only silkier. Like perfume, a little goes a long way. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[P]	96kHz	2, 2

### #7812 Easy Timesqueeze

Easier and better-sounding than an H3000B, and with perfect pitch accuracy! Enter the current length and the desired length. Then set your deck's varispeed to match the PCT or SPEED display. The [Audio] page is for fine-tuning quality. More delay, or higher lowest sound, does a smoother job. <Manual Pitch> lets you tweak the pitch determined by the [Timings] page - sometimes, setting it a little lower than normal helps make squeezed voices more natural. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7813 Hiss Eliminator

This is a single-ended, high-frequency noise reducer. You can use it to reduce tape hiss without having to record through an encoder, and also to cut down sync whine, air conditioner or computer noises, and other high frequencies. Bring **Gate** all the way down, then adjust **Highs** until the filter opens on the desired sound but closes when the sound goes away. Then advance **Gate** and **Bypass** for additional broadband reduction. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7814 Hum Eliminator

Uses three different processes to fix noisy bottoms. **Notch** gives a sharp dip every 60 Hz, using a comb filter - it's useful for powerline hum and dimmer noise. **DeHum** is a sliding lo-cut filter for low-level noises: adjust it to pass the desired signal and close on the junk. **LoCut** is a sharp filter useful for pure waves. Since low frequencies often have harmonics throughout the spectrum, they're harder to remove. Experiment with different combinations of the three until you get the best results... and don't expect miracles on particularly noisy signals. The Notch filter depends on system timing. It'll work properly when the Eventide is set to a precise 44.1 kHz or 48 kHz sample rate, but may have problems at other frequencies. (If you want to accommodate other hum or sample frequencies, set C\_CONSTANT Tune in the Patch editor). Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7815 Sfx Filter/Compress

Extremely sharp hi/lo cutoff filter followed by a stereo compressor. Use the Presets (Table Radio / Pocket Radio / The Shadow) as effects or as starting points for your own settings. If you want just the filter, set the compressors **Threshold** to 0 dB. To use just the compressor, set **LoCut** and **HiCut** to 40 Hz and 19 kHz. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{F}{C}	[M]	96kHz	2, 2

## #7816 Simple Compressor

Basic, tight little one-knob stereo compressor with compression meter and channel linking. Adjust **More** until you've got enough. The processing takes three thousandths of a second - not enough to be noticeable, but it'll cause flanging if the output is mixed with the input. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{C}	[M]	96kHz	2, 2

## #7817 Simple Equalizer

Anything but simple. While it looks like a four-band graphic, you can change any frequency as well as the bandwidth of the two midranges. The O'LOAD indicator samples the level at various points, and bounces if your settings drive the signal into clipping. If this happens, lower the input level. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7818 Stereo Simulator

Makes mono signals into stereo, using allpass filters and split-band processing to keep the individual outputs sounding good. It avoids the doorspring and thinness you get on individual channels with other simulators, and is fully mono-compatible. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7819 Stereo Spreader

Makes stereo wider, with two separate processes. <Center Suppress> adds a static widening by reducing the center - it's most useful for acoustic recordings. <Dynamic Pan> brings up the louder side, good for pop music with a bass or drum on one side. Of course, you can mix the two effects in any proportion. Extreme combinations of settings will warn you to check mono compatibility. There's a **Test** button to make checking easier. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7820 Super Punch

Here's a general-purpose mix maximizer, with lots of tunability for advanced production gurus. The author has used it as the final processing on just about every mix for the past year, and saves differently-tuned versions for different clients and media. Left and right inputs are de-essed separately, then matrixed and sent through a gentle compressor and hard limiter. The result is de-matrixed, equalized and gated. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7821 1 KHz Oscillator

Lineup tone. Default level is -18 dBfs, for digital use. If your studio uses a different standard level, adjust and save a new version. The **On/Off** button does what you'd suspect. Nothing in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7822 Three Band Compress

Call it 'classic 3-band mix processor with matrix-stabilized stereo'... or just call it 'magic'. Whatever. Most useful on music, to make the mix fuller. Set the **Tweaks** by ear or by watching the three meters, and then adjust **Output**, so the overall level matches when you press **Bypass**. If you add too much high-end processing you might bring up hiss from the original recording. If this happens raise the <HF Gate>. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{N}{C}{U}{S}	[F][V]	96kHz	2, 2

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## 79 - Px - Science Fiction

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Artoo Chatter and C3P-Yo are totally different kinds of robots (well, C3's an android). R2 turns a voice or rhythmic music signal into sliding tones and whistles; C3 has a metallic ring and staccato beeps. The effects in this bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

### #7910 Artoo Chatter

Tracks spoken input and turns it into swept tones. Now you can sound like a famous (metallic) Hollywood star. Use **Smooth** to adjust how much the tones slide, and **Deep** to set their pitch. Switchable in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #7911 C3P-Yo!

**Metal** adjusts the twanginess of the voice, **Beeps** changes the pitch of the computer tones. Artoo Chatter and C3P-Yo are totally different kinds of robots (well, C3's an android). R2 turns a voice or rhythmic music signal into sliding tones and whistles; C3 has a metallic ring and staccato beeps. Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #7912 Lasers!

Press **Zap**, **Bzooop**, and **Thhup** for everything from an outer-space war to a video game. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7913 Martian Rock Band

It's impossible to describe this effect. Plug something rhythmic with a strong melody - a rock song with a male vocalist - and let it fly. You'll get an unrecognizable set of instruments playing random lines based on the original melody... but hey, you might like it. Doesn't work very well on piano or classical music - it's best on basic guitar/male voice/drums rock. Adjust **Weird** until you're satisfied. Note that 'Martian Rock Band' is totally different from 'Robot Band' - uh, no robots. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7914 Robot Band

Attempts to analyze the input melody, add a harmonically related bass line, and a new melody based on the rhythm. **Groove** controls how well the robots stay with the input. The normal output is a mix of the input and those jamming robots. Press **Solo** to let the bots take a few bars on their own. Since the program has to analyze the melody in real time, it works best with simple lines and worst with chords. Try it with a variety of different inputs. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7915 Theremin

Leo Theremin created one of the first synthesizers in the 1920s, played by waving your hands in front of an antenna. For the technical, it used two RF oscillators beating together to produce the heterodyne tone... While a few composers put it to work as a serious instrument (including the Beach Boys in Good Vibrations), it received more acceptance from science fiction producers. This is the classic 'ooh-wee-ooh' sound of a bad flick, or accompaniment to a late lamented chanteuse. It works best with solo, not chords. Pick up a microphone and sing into it. Adjust **Shift** to put the sound in its proper octave - Theremins are much higher than most singing voices. **Mute** keeps it from responding to background sounds. Mono in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #7916 Tribbles

Breaks up input into random animal- sounding squeals. Easy to use - no controls. Just voice in = thingies out. Some people have trouble with these. Summed in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 80 - Px - Vox

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This is a bank of basic vocal enhancers and tools. It includes presets to change the pitch for effects, as well as others to correct out-of-tune vocals. In addition are a number of unusual reverbs, particularly suitable for vocal use. The effects in this Bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

### #8010 'Max' Stutter

**Width** sets length of each stutter, **Repeat** is how long it keeps stuttering, **Pitch** makes them rise up or down. If **Width** and **Repeat** are less than half, output will try to catch up after the effect. Switchable in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #8011 Big Voice Pro

This is a downward pitch shifter with serious reverb and slap on the ends of words only. Small amounts add depth to an announcer, while large amounts are Oz-like. It's similar to 'Big Voice', but a lot more versatile and with additional processing. **Reverb** is the open, spacious effect you get in a large hall. **Slap** is a repeating echo (echo... echo...). Choose either or both, and make them duck out of the way with the **Sense** slider. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #8012 Chipmunks

A small rodent of eastern North America (*Tasmias striatus*), or any of similar rodent of western N America, N Asia, or pop stars singing solo, duo or- ALVIN!! Turn your voice into furry little guys who like to sing harmony. Go from solo to duo to trio by hitting the **Add Munk** button. Switchable in, stereo. out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2



## #8013 Doubletalk

Automatically turns parts of words inside out, or use softkeys to do it on cue. Great on comic effects, obscuring lyrics, campaign speeches... no, wait, they're already full of doubletalk. Use it in the foreground as a trick effect, and it's also useful to keep background voices from interfering. Automatic switches from normal speech to doubletalk at random. Manual lets you tap **Garble** and **Normal** on cue. Why two buttons? So you can use two fingers and cue the effect more tightly. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8014 Fast Voice Process

This is a zero-delay version of 'Voice Process Pro.' Because it has to react in real-time, you may hear clicks on sharp transients. If so, lower the input level. Switchable in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8015 Mega-Dragway

All the screaming excitement of a 'SUNDAY...' racetrack spot. Like the H3000B effect, but cleaner and with an optional third voice and echo. Adjust **Pitch** to make them more macho, and press **Classic** or **Mega** to select two or three announcers. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8016 Nervous Talker

Put a voice in, and it'll repeat itself nervously, at random. Great on your next aircheck... The input voice is essentially unchanged, except it repeats words at random. Slide **Nerves** to make it repeat more often. Switchable in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8017 Triplets

If you need just three voices, this works better than 'Were a Small Crowd.' All three voices speak in unison, but with random variations so it doesn't sound mechanical. Adjust **Timing** to control how well the highest voice keeps up with the others. Use less **Pitch** on high voices. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8018 Voice Process Pro

Instant mike technique with upward gain levelling, compress, de-ess, lo-cut, equalize, and noise gate. Microphone technique in a box! Almost any voice will sound better through this program, which includes upward gain leveling, rolloff, equalization, compression, de-essing, and a noise gate. Tighter and more powerful than the version in the DSP4000. The **Hold** indicator shows when leveling is frozen during pauses, so background noises aren't boosted. Adjust **Thresh**, so it responds to the voice: this slider also has a locking position fully right, which instantly freezes the gain. WARNING: this program delays the audio by two thirds of a second to catch transients and maximize level without sounding limited. If you're working in video, use a -20 frame offset. If you need a non-delay version (for headphones or live broadcast), use 'Fast Voice Process.' Switchable in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8019 We're A Big Crowd

Smooth variation from 2 to 100 people. Press **Auto** to make the group grow or shrink on cue, or dial a desired sound. The Small and Big Crowd effects are totally different. 'We're a Small Crowd' adds individuals until you have eight distinct voices at different pitches and timings. 'We're a Big Crowd' flows smoothly from a small crowd party to a stadium, but as an effect rather than as individual voices. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8020 We're A Small Crowd

Adjust **Ragged** to control how well the voices keep up with each other: the more people in the crowd, or faster the copy, the less you should use. To add or subtract people on cue ('I told one friend, and she told two friends...'), select **Size** and tap the up- or down-arrow keys. Switchable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 81 - Px - Characters

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These presets will turn your vocal track into a different character... sometimes VERY different! From general robotics to a split personality.

### #8110 Aerobics Teacher

Around here, at least, they use these cheap belly-pack amplifiers with head mics. Of course this patch can also be any other small PA system. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #8112 Funny Voices

Adds nasality, growls, and whistles by changing the relationship between fundamentals and harmonics. Also includes simplified version of 'Doubletalk' pre. Introduces some heterodyne whine and 20 ms delay. Mono I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}{P}{O}	[G][H][P][B][K]	96kHz	2, 2

### #8114 General Robotics

Turns input into robot, adds optional 'robot-thinking' (R2D2 style or classic sample and hold) in sync with voice. It helps to talk in a monotone, then tune TINNY to voice. Mono I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8115 Heartbeat

Simple and to the point. Use Wave:Pure for media with good bass (theatrical), add harmonics for broadcast or web. Blood and oxygen in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8117 Manic Depressive

Pitch subtly rises (manic) or falls (de-pressive), but resets whenever input pauses. Adjust Threshold to specific input level while watching Action. Selectable in, stereo out

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8119 Split Personality

Swaps high and low bands. Try the first 2 presets on voice; next 3 on music (Martian Pop on opening of John Lennon's Imagine. . .). Or use Reset to zero and then manually slide Shift and Mix together –they're ganged– for a going nuts effect. Selectable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8120 The Buzz

Pitch-detecting and formant-shifting vocoder. Okay, what that really means: it creates a buzz that takes human vocal characteristics from the speech input. Adjust pitch detector on EXPERT page for the narrowest range that still tracks input. Selectable in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8121 Vocal Sweeper

Pitch-detecting and formant-shifting vocoder. Okay, what that really means: it creates a buzz that takes human vocal characteristics from the speech input. Selectable in, mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 82 - Px - Places

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Droning Spaces or Room Spaces? Digital Hell and Echoes of Doom! A visit to these wild places tells you more than a thousand words!

### #8210 Bubbles

Generates string of underwater bubbles when you tap **Bubble**. Or run a voice through it for underwater muffling and echoes, then adjust the Threshold so it bubbles after each line of copy. Mono in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #8211 Computer Room

Welcome to early '70s sci-fi computer rooms! Play with the Speed and Vari sliders in real time to give machines 'emotions' as they think about stuff. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #8212 Digital Hell

The things we used to put up with! Loss of highs from low sample rate, aliasing because of bad filters and 1x sampling, noise and distortion from short word lengths, clipping because of bad ADC. Relive those glorious sounds. Hey, retro is in, no? Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8213 Droning Spaces

Big, electromechanical environments. Caution: output may static briefly when changing preset. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8214 Echoes of Doom

Deep, large reverb whose pitch is modulated by input, and swings back to 'Normal' after input stops. Good with voice and music. Adjust Sense so meter bounces nicely. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8215 Room Tones

Big empty spaces. Mix at low level under dialog to fill holes; use higher volume as ambience. Nothing in, mono-compatible stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8216 Stereo Next Door

Cuts everything but the lows, then adds artificial harmonics [Bright] so there's still a signal. Be careful that Gain doesn't go into distortion. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[P]	96kHz	2, 2

## #8217 Swinging Reverb

Rich echo with vibrato and modulated by input. Check the presets to get an idea what it does – don't forget to check Reverb page on each – and then play with the settings. Voice or music. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[H]	96kHz	2, 2

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## 83 - Px - Production Tools

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A collection of useful tools for digital mangling, from delays to shifters... and hum and clipping restoration applications. Includes an Emotion Meter as well!

### #8310 Bass Enhance Kit

Two separate processes, use either or both. To bypass a section, turn OUTPUT counterclockwise to 'Input'. SUB HARM generates 2 extra bass lines, 1 and 2 octaves below orig bass. Use if you've got very good speakers that can carry deep bass. SPEAKER COMPENSATE takes the existing bass, which might not pass through a small speaker, and adds a harmonic. This can fool the ear to hearing more bass than a speaker actually carries, without muddying things for people with good speakers. TIP: Turn one section's OUTPUT to 'input' while you tune the other. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #8311 Big Woosh

Let the presets give you an idea of what each slider does, then go wild. Longer wooshes have slight randomness; each time you press can be different. Noting in, stereo out depending on Width control

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[M]	96kHz	2, 2

### #8312 Brightener

Brightens up signal by adding even harmonics above the Tuning freq. You can set Rolloff to be -lower- than Tuning freq to get rid of harmonic distortion or noise, then add synthetic harmonics. Stereo in, stereo out, voice, music or sound effects.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[P]	96kHz	2, 2

## #8313 Delay Kit

Two independently-settable delays with feedback and cross-channel feedback. Very nice on voice or sfx (particularly ones that stop, so you can hear tails). Can be tuned to rhythm of music. Caution: if Filter, Feedbk, and Cross are all high, can go into oscillation. Selectable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[P]	96kHz	2, 2

## #8314 Dialog Cleaner

Universal cleaner for noisy interviews and other location recordings. To use, turn Monitor knob all the way CCW, then step through the circuit, changing Monitor knob to tune each section: 1. Low Cut - adjust Low Cut knob to remove room rumble. 2. Node 1 - Set Node 1 mode to Tune, adj Mode 1 Hz until room resonance jumps out, then set mode to desired amount of cut. 3. Node 2 - adjust as you did Node 1, usually about twice as high a freq. 4. Gates 1 to 4 - adjust thresholds (on Gates page) to pass voice and cut background noise and echo. 5. Set Monitor to Main Out for full processing. Or press Up and Down arrows (on Numeric Pad) to compare input with processing. Mono I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}	[G]	96kHz	2, 2

## #8315 Dizzy

Simulate the drug experience of your dreams. Does things to polarity, stereospread, diffusion. Try adding some verb, also. Definitely not mono compatible. Selectable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8316 Dynamic Flanger

Swirling flanges, but controlled by the input envelope instead of an osc. Hard to describe but interesting on voice or music. Try turning Stereo Link to Dual Channel on stereo music. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8317 Dynamic Shifter

This is weird. Changes pitch in response to envelope. Range = very low for subtle detuning of music. = very high to add pitch variation to voice. Stereo I/O.



Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8318 Emotion Meter

The meters keep moving, but there's no body home. Totally random, but can be driven by input. Keep your clients puzzled for hours. Output = input.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8320 Harmonic Mangler

Changes the relationship between fundamental and harmonics in interesting ways. Can also be used as a pitch shifter, but that's less fun. Selectable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8322 Humdinger

Clobbers hum and dimmer noise better than a notch filter. Uses precise delay to create comb filter, with dozens of harmonically-related notches. Too much Depth may produce an artifact that sounds like room echo, but it sure beats hearing those annoying buzzes. Selectable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8323 Split Delays

Input is split into 3 bands. Lows get panned left, mids delayed and centered, highs more delayed and panned right. And then there's feedback... Calls attention to voice in promos, enhances (destroys?) music. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8324 Swept Resonance

Everything from a subtle sweep (Source: LFO, Range: Low) to extreme (Source: Envelope +, Range: High, Reson: High, Left Out: Notch, Right Out: Band). Experiment! Tips: Input selector can be set to Noise for wooshes. Try Stereo Link: Off (on Output page) for material with wide separation. Selectable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 84 - Px - Things

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Simulators of all sorts! Your laptop speakers, TV sets, radios, phones, records, lousy MP3s... and a... puppy blender...

### #8411 33 RPM (new)

Bandwidth limiting, stereo blend, and scratches! Use 'Quality' settings, or grab sliders custom effect. Ticks have 33 1/3 RPM rhythm, or set Quan to 0 and trigger manually. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #8412 45 RPM New

This is why the world switched to CD. Warp and ticks are at 45 rpm. Broadcast stations have compression, home players don't. Qual knob controls bandwidth. FM Station and Living Room are stereo, other presets collapse the signal to mono.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #8413 Early 78 Record

The first phonorecords were acoustic: performers would shout into a horn that directly moved the cutting needle. Electric recordings – with microphones and mixers – didn't happen until more than a decade later. This patch has slightly different algorithms for the two, so it -does- matter whether you've selected Acoustic or Electric, even after you've moved the on-screen sliders. Warp controls how much the sound is modulated by the 78 RPM movement. Stereo or mono in, mono out... you just can't find a good stereo Edison record these days.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8414 Laptop Speaker

Bandwidth limiting, compression, and in-credible harmonic distortion. Actually, could be any cheap speaker, cellphone, open headset lying on floor... Selectable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8415 Line Extender

Long before we had digital codecs, you could help the bass performance of a phone line by using handy 'line extend-ers'. These shifted the voice up 250 Hz before going through the line, and shifted it back down at the receiver, effectively moving the line's 350 Hz cutoff to 100 Hz. (It also moved the top from 3.5 kHz down to 3.25 kHz, but that's only a few notes... sound is logarithmic.) Enough history and physics. You can use this program to simulate a remote broadcast, or use it to encode or decode a real phone connection that has a real line extender on the other end. Mono I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8416 Lousy MP3

Okay, maybe it's not as authentic as actually saving an mp3 at low settings, but it's a reasonable simulation and a heck of a lot faster. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8417 Mandolin

Alternates input signal with a version that's been raised to a higher pitch. Default values turn a smooth guitar strum into a mandolin. Try slower or faster on sound effects. Selectable in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8418 Medical Monitor

If you haven't heard this in real life, you've been lucky. The last preset probably doesn't belong in a hospital. Nothing in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8419 Puppy Blender

What's it like doing a remote broadcast from inside a kitchen appliance? Twistpitch up and down while rotating left and right. Puppy not included. Selectable I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8420 Speaking Harp

Adds a harpist, playing chords in sync with input signal. You can tune the chords manually, have them auto-change in time with the input, or change them by tapping a button. NOTES: 1) Mono in, mono out. 2) Actually derives the harp sound from the input signal. So a complex signal - voice or mixed music - will work better than a tone or solo voice 3) Bender control works in all modes.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8421 Telephone Suite

16 real telco tones plus voice process and local ringer. For TouchTone numbers 0-9, plug in MIDIkeyboard. Middle C is 0, D is 1, etc... B below Mid C is dialtone. If you don't have a keyboard, use the PX patch 'RealDialer'. Don't forget to mess with settings on the Voice page. Mono I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8422 TV Suite

All the technical sounds of television, plus processing. Includes a stereo version of 'TV in Next Room'. Tones slider controls their volume. All the tones, plus the input, are affected by the sliders on right side. Remote Beep isn't affected, since the remote's here in the room with you. Selectable in, stereo out

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8423 Universal Radio

This is what your wonderful production has to suffer through... Stereo in, mono or stereo out depending on WIDE knob.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 85 - Px - Environments

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Space simulators, fantasy sounds, inside and outside morphers, sounds from broken things and some wild spaces. A place for worldly things and space oddities.

### #8510 Broken Mic

Simulates a mic w/broken cable. Needs some re\_soldering work. 2 different settings for bad and worst artifacts. Summed in/mono out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #8511 Car Window

Hip hop music with fat bass content sounds like it's coming from inside the car. Hit the trigger key to open the window. You can program filter A & B values and rise/fall time between them. Stereo I/O.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #8512 Cave Echoes

Diffused distant echoes from unsafe places. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

### #8513 Concrete Place

Dual diffused and filtered TT delays. Places a spoken dialog in a highly reflective medium space.. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8514 Endless Oddity

Strange indeed! Long echoed reverb being filtered by input signal loudness. If you stop the incoming signal the verb tail darkens into an almost infinite decay... Adjust filter sens to audio level. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8515 EqEcho & Verb

Type chooses colored echoes or a diffused & verbed version of them. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8516 Fantasy

Magic echoes bounce back from the reverb. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8517 In/Out Room

Type toggles between inside room reverb and outside of it. You are listening to a conversation inside a room and a click puts you off the place, listening... Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8518 Next Room

Stereo bandpass filter. Set low frequency and octave spread. Hi frequency is calculated according to spread or can be manually set. Stereo I/O.

Puts dialogue in another room...

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8519 P.A. Echo

When you need a stadium\_like announcement, this will deliver all the classic reflections and tonal aspects of the real thing. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8520 Radio Mic

Simulates a radio microphone with a close-up sound character. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8521 Reflections

For when you need reflections... and tonal coloration for them. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8522 Room/Phone

Type toggles between room reverb and thru phone speaker sound. You can simulate a dialog between somebody in a room and another person talking on the phone. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8523 Sci-Fiction Dlys

Old style sci-fiction movies delays. All sort of diffused & filtered delays effects are possible Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8524 Tape Echo/Deep Hall

Type toggles between a nice stereo tape delay and a deep warm ambient reverb. Very analog sounding... Stereo I/O



Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8525 Thick Ambience

Anything processed thru this preset sounds just thicker... bigger. Stereo in, stereo out.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8526 Thru AM Airwaves

Stereo bandpass filter. Music or dialog thru old style AM waves. Stereo I/O.

Puts your track over old style AM airwaves.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8527 Thru Phone 1

Stereo bandpass filter. Helps simulating telephone tonal characteristics. Great for music or dialog. Stereo I/O.

Simulates music or dialog coming thru a telephone.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8528 Thru Phone 2

Stereo bandpass filter. Helps simulating telephone tonal characteristics. Great for music or dialog. Brighter than Thru Phone 1. Stereo I/O.

Simulates music or dialog coming thru a telephone. Brighter than V.1

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8529 Tomb/TV Speaker

Type selects between 2 very different places... a tomb ambience or a TV speaker sound. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #8530 Waves Place

Dual diffused and filtered TT delays. Nice on slowly spoken dialog. Stereo I/O

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 91 - TimeFactor

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These are large and sophisticated algorithms, some of which have a noticeable loading time. Assign 5 acts as the expression pedal input, while Assign 7 controls the "Repeat" function. If you are not familiar with the TimeFactor, its User Manual is available from the Eventide Web Site. The Looper in particular will repay some study of this Manual. These presets are arranged such that each one represents one of the 10 TimeFactor effects. Each of these effects offers a number of named presets with no further loading time. These are described in the TimeFactor Preset Manual. Note that due to the specialized nature of these effects they cannot be edited with Vsig.

### #9101 Digital Delay

Twin 3 second delays with independent delay time and feedback controls.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Delay Mix - [DLYMIX] : Controls the relative level of the twin delays, Delay A and Delay B. Dly Mix's mixing behavior depends on whether you're using mono or stereo outputs. For Mono Out, with [DLYMIX] = A10+B0, output 1 will have only Delay A's contribution. With [DLYMIX] = A10+B10, Output 1 has an equal amount of Delay A and Delay B. With [DLYMIX] = A0+B10, Output 1 will have only Delay B's contribution. For Stereo output, with [DLYMIX] = A10+B0, BOTH outputs will have only Delay A's contribution. With [DLYMIX] = A10+B10, Delay A goes to Output 1 only and Delay B goes to Output 2 only. With [DLYMIX] = A0+B10, BOTH outputs will have only Delay B's contribution.

Delay A - [DLY-A] : Sets delay time for Delay A output B from 0 to 3000 ms (milliseconds). With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value - changing this from 0 to a whole note in common note increments.

Delay B - [DLY-B] : Same as A.

Feedback A - [FBK-A] : Controls level of Feedback A, the number of repeats.

Feedback B - [FBK-B] : Same as A.

Crossfade - [XFADE] : When delays change, performs a crossfade function to prevent abrupt changes that could result in glitching or clicking. [XFADE] sets the speed of the crossfade. Small values result in fast crossfades, larger values more gradual crossfades. Crossfade rates vary from 2 ms to 200 ms.

Modulation Depth - [DEPTH] : Selects the amount of delay modulation (0=OFF, 10=MAX).

Modulation Speed - [SPEED] : Sets the delay modulation rate (0-5Hz).

Filter - [FILTER] : A low pass/high cut filter variable from 0 (no filtering) to 100 (extreme hi cut) to change the tone of your delay repeats.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	~	96kHz	2, 2

## #9102 Vintage Delay

Simulates the sound of analog and digital delays from days gone by. To simulate a range of delay devices from the past, a 'BITS' parameter simulates the effect of primitive analog-to-digital converters. Anyone remember when it was a 10 bit world? The delays can be modulated to achieve chorusing or more extreme effects. A filter parameter controls the tone of the delayed signals.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Delay Mix - [DLYMIX] : Controls the relative level of the twin delays, Delay A and Delay B. Dly Mix's mixing behavior depends on whether you're using mono or stereo outputs. For Mono Out, with [DLYMIX] = 0, output 1 will have only Delay A's contribution. With [DLYMIX] = 50%, Output 1 has an equal amount of Delay A and Delay B. With [DLYMIX] = 100, Output 1 will have only Delay B's contribution. For Stereo output, with [DLYMIX] = 0, BOTH outputs will have only Delay A's contribution. With [DLYMIX] = 50, Delay A goes to Output 1 only and Delay B goes to Output 2 only. With [DLYMIX] = 100%, BOTH outputs will have only Delay B's contribution.

Delay A - [DLY-A] : Sets delay time for Delay A output B from 0 to 3000 ms (milliseconds). With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value - changing this from 0 to a whole note in common note increments.

Delay B - [DLY-B] : Same as A.

Feedback A - [FBK-A] : Controls level of Feedback A, the number of repeats.

Feedback B - [FBK-B] : Same as A.

Bits - [BITS] : Selects the number of bits of resolution. Early digital delays used analog to digital converters with limited resolution. Theory predicts that each bit equals 6 dB of resolution; so that an 8 bit converter would deliver, at best, a mere 48 dB of dynamic range. VintageDelay simulates the effects of limited resolution - the sound of nasty digital noise from years gone by.

Modulation Depth - [DEPTH] : Selects the amount of delay modulation (0=OFF, 10=MAX).

Modulation Speed - [SPEED] : Sets the delay modulation rate (0-5Hz).

Filter - [FILTER] : Controls the filter to simulate the tone of band-limited old school delays.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	~	96kHz	2, 2

## #9103 Tape Echo

Simulates the hiss, wow and flutter of analog tape delay. The earliest delays were achieved using tape machines - record on one magnetic 'head' and playback a bit later on second magnetic head. Magnetic tape can be driven into its own unique kind of distortion. Tape Echo's saturation control allows you to adjust the amount. The Wow and Flutter control simulates the effect of the tape transport moving the tape in at a less than absolutely smooth, constant rate.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Delay Mix - [DLYMIX] : Controls the relative level of the twin delays, Delay A and Delay B. Dly Mix's mixing behavior depends on whether you're using mono or stereo outputs. For Mono Out, with [DLYMIX] = 0, output 1 will have only Delay A's contribution. With [DLYMIX] = 50%, Output 1 has an equal amount of Delay A and Delay B. With [DLYMIX] = 100, Output 1 will have only Delay B's contribution. For Stereo output, with [DLYMIX] = 0, BOTH outputs will have only Delay A's contribution. With [DLYMIX] = 50, Delay A goes to Output 1 only and Delay B goes to Output 2 only. With [DLYMIX] = 100%, BOTH outputs will have only Delay B's contribution.

Delay A - [DLY-A] : Sets delay time for Delay A output B from 0 to 3000 ms (milliseconds). With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value - changing this from 0 to a whole note in common note increments.

Delay B - [DLY-B] : Same as A.

Feedback A - [FBK-A] : Controls level of Feedback A, the number of repeats.

Feedback B - [FBK-B] : Same as A.

Saturation - [SATUR] : Simulates analog tape saturation. Ranges from '0' (none) to '10' (max) for the warm compression and distortion associated with overdriven tape.

Tape Wow - [WOW] : Simulates analog tape Wow. Wow is a term used to describe relatively slowly changing pitch and amplitude modulations caused by problems with the motor or tape transport that causes the tape's motion across the head to vary. A well maintained tape recorder should have no audible Wow. Ranges from '0' (none) to '10' (max).

Tape Flutter - [FLUTTR] : Simulates tape machine Flutter. Like Wow, Flutter is caused when the tape motion across the magnetic heads isn't constant. Flutter is a more rapidly changing variation than Wow. Ranges from 0 (no flutter) to 10 (max flutter).

Filter - [FILTER] : Controls the filter characteristics to simulate tape recorder frequency response. As you increase the filter value, you'll hear a more pronounced tape tone.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	~	96kHz	2, 2

## #9104 Mod Delay

Modulated delays – great for creating chorus effects and chorused delays.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Delay Mix - [DLYMIX] : Controls the relative level of the twin delays, Delay A and Delay B. Dly Mix's mixing behavior depends on whether you're using mono or stereo outputs. For Mono Out, with [DLYMIX] = 0, output 1 will have only Delay A's contribution. With [DLYMIX] = 50%, Output 1 has an equal amount of Delay A and Delay B. With [DLYMIX] = 100, Output 1 will have only Delay B's contribution. For Stereo output, with [DLYMIX] = 0, BOTH outputs will have only Delay A's contribution. With [DLYMIX] = 50, Delay A goes to Output 1 only and Delay B goes to Output 2 only. With [DLYMIX] = 100%, BOTH outputs will have only Delay B's contribution.

Delay A - [DLY-A] : Sets delay time for Delay A output B from 0 to 3000 ms (milliseconds). With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value - changing this from 0 to a whole note in common note increments.

Delay B - [DLY-B] : Same as A.

Feedback A - [FBK-A] : Controls level of Feedback A, the number of repeats.

Feedback B - [FBK-B] : Same as A.

Modulation Wave Shape - [SHAPE] : Selects the modulation wave shape as displayed by the Billboard display. There are two choices for each wave shape. The single waveforms modulate the two delays in phase and the double waveforms modulate the two delays out of phase.

Modulation Depth - [DEPTH] : Selects the amount of delay modulation (0=OFF, 20=MAX).

Modulation Speed - [SPEED] : Sets the delay modulation rate (0-5Hz).

Filter - [FILTER] : A low pass/high cut filter variable from -100 (extreme low cut) to 0 (no filtering) to 100 (extreme high cut).

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	~	96kHz	2, 2

## #9105 Ducked Delay

The delay levels are dynamically lowered while you're playing and restored to their normal levels when you stop playing.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Delay Mix - [DLYMIX] : Controls the relative level of the twin delays, Delay A and Delay B. Dly Mix's mixing behavior depends on whether you're using mono or stereo outputs. For Mono Out, with [DLYMIX] = 0, output 1 will have only Delay A's contribution. With [DLYMIX] = 50%, Output 1 has an equal amount of Delay A and Delay B. With [DLYMIX] = 100, Output 1 will have only Delay B's contribution. For Stereo output, with [DLYMIX] = 0, BOTH outputs will have only Delay A's contribution. With [DLYMIX] = 50, Delay A goes to Output 1 only and Delay B goes to Output 2 only. With [DLYMIX] = 100%, BOTH outputs will have only Delay B's contribution.

Delay A - [DLY-A] : Sets delay time for Delay A output from 0 to 3000 ms (milliseconds). With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value - changing this from 0 to a whole note in common note increments.

Delay B - [DLY-B] : Same as A.

Feedback A - [FBK-A] : Controls level of Feedback A, the number of repeats.

Feedback B - [FBK-B] : Same as A.

Ducking Ratio - [RATIO] : Sets the ducking ratio or the degree to which the delay is attenuated.

Threshold - [THRSHD] : Sets the ducking threshold - the audio amplitude - at which ducking kicks in (-36 dB to -66 dB).

Release Time - [RELEAS] : Sets the release time from 500 to 10 msec. With the release time set to short values, the delay will kick in quickly when you stop playing. With the release time set to longer values, the delay will stay ducked for a while. Longer release times are useful when you're playing a riff and don't want the delay to kick in between notes.

Filter - [FILTER] : A low pass/high cut filter variable from 0 (no filtering) to 100 (extreme hi cut).

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	~	96kHz	2, 2

## #9106 Band Delay

Delays are followed by user selectable modulated filters.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Delay Mix - [DLYMIX] : Controls the relative level of the twin delays, Delay A and Delay B. Dly Mix's mixing behavior depends on whether you're using mono or stereo outputs. For Mono Out, with [DLYMIX] = A10+B0, output 1 will have only Delay A's contribution. With [DLYMIX] = A10+B10, Output 1 has an equal amount of Delay A and Delay B. With [DLYMIX] = A0+B10, Output 1 will have only Delay B's contribution. For Stereo output, with [DLYMIX] = A10+B0, BOTH outputs will have only Delay A's contribution. With [DLYMIX] = A10+B10, Delay A goes to Output 1 only and Delay B goes to Output 2 only. With [DLYMIX] = A0+B10, BOTH outputs will have only Delay B's contribution.

Delay A - [DLY-A] : Sets delay time for Delay A from 0 to 3000 ms (milliseconds). With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value - changing this from 0 to a whole note in common note increments.

Delay B - [DLY-B] : Same as A.

Feedback A - [FBK-A] : Controls level of Feedback A, the number of repeats.

Feedback B - [FBK-B] : Same as A.

Resonance - [RESNCE] : Sets the resonance or sharpness of the filter. Varies from 0 (subtle effects) to 10 (dramatic resonance effects).

Modulation Depth - [DEPTH] : Sets the amount that the filter cut-off or center frequencies are modulated/shifted.

Modulation Speed - [SPEED] : Sets the modulation rate for the filter center frequencies (0-5Hz).

Filter - [FILTER] : Select filter type – Low Pass, Band Pass or Hi Pass.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	~	96kHz	2, 2

## #9107 Filter Pong

The dual delays ping pong between the outputs with filter effects added for good measure.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Delay Mix - [DLYMIX] : Controls the relative level of the twin delays, Delay A/Delay B. [DLYMIX]'s mixing behavior depends on whether you're using mono or stereo outputs. For Mono Out, with [DLYMIX] = 0, Out 1 will have only Delay A's contribution. With [DLYMIX] = 50%, Out 1 has an equal amount of Delay A and Delay B. With [DLYMIX] = 100, Out 1 will have only Delay B's contribution. For Stereo output, with [DLYMIX] = 0, BOTH outputs will have only Delay A's contribution. With [DLYMIX] = 50, Delay A goes to Out 1 only and Delay B goes to Out 2 only. With [DLYMIX] = 100%, BOTH outputs will have only Delay B's contribution.

Delay A - [DLY-A] : Sets delay time for Delay A output from 0 to 3000 mSec. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value - changing this from 0 to a whole note in common note increments.

Delay B - [DLY-B] : Same as A.

Feedback A - [FBK-A] : Controls level of Feedback A, the number of repeats. The FilterPong Effect is created by cross connecting the feedback paths of the twin delays. As a result, only a single feedback control is needed.

Diffusion (Slur) - [SLUR] : Controls the diffusion (SLUR) of the repeats. With low diffusion the repeats are discrete. Increasing diffusion slurs the repeats.

Modulation Wave Shape - [SHAPE] : Selects the 'shape' of the filter modulation.

Modulation Depth - [DEPTH] : Sets the filters' amount of frequency modulation.

Modulation Speed - [SPEED] : Speed multiplier for filter modulation.

Filter - [FILTER] : Controls the mix of dry/filtered signal input to ping-pong delay.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	~	96kHz	2, 2

## #9108 MultiTap

10 delay taps with controls for delay time, diffusion, tap levels and tap spacing.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Delay Mix - [DLYMIX] : Controls the relative level of the twin delays, Delay A/Delay B. [DLYMIX]'s mixing behavior depends on whether you're using mono or stereo outputs. For Mono Out, with [DLYMIX] = 0, Out 1 will have only Delay A's contribution. With [DLYMIX] = 50%, Out 1 has an equal amount of Delay A and Delay B. With [DLYMIX] = 100, Out 1 will have only Delay B's contribution. For Stereo output, with [DLYMIX] = 0, BOTH outputs will have only Delay A's contribution. With [DLYMIX] = 50, Delay A goes to Out 1 only and Delay B goes to Out 2 only. With [DLYMIX] = 100%, BOTH outputs will have only Delay B's contribution.

Delay A - [DLY-A] : Sets delay time for Delay A output B from 0 to 3000 ms (milliseconds). With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value - changing this from 0 to a whole note in common note increments.

Delay B - [DLY-B] : Same as A.

Feedback A - [FBK-A] : Controls level of Feedback A, the number of repeats.

Feedback B - [FBK-B] : Same as A.

Diffusion (Slur) - [SLUR] : Controls the diffusion (SLUR) of the repeats. With low diffusion the repeats are discrete. Increasing diffusion slurs the repeats.

Delay Tap Taper - [TAPER] : Sets the relative level (taper) of the taps. With TAPR = -10, the 1st tap is the quietest and the last tap loudest. With TAPR = 0, all taps are equally loud. With TAPR = 10, the 1st tap is loudest and the last tap quietest.

Delay Tap Spacing - [SPREAD] : Sets the spacing between taps from 0 (spacing increases with increasing delay) to 5 (taps are equally spaced) to 10 (spacing between taps decreases with increasing delay).

Filter - [FILTER] : A tone control filter that reduces high frequencies to darken the ambient sounds that you create.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	~	96kHz	2, 2



## #9109 Reverse

Reverse audio effects. Audio is broken into segments, are played backwards and spliced. Crossfading at the splice points prevents nasties. XFADE controls the length of the crossfade. Small values result in fast crossfades adding an audible rhythm to the effect. Larger values result in long crossfades and a smoother reverse sound.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Delay Mix - [DLYMIX] : Controls the relative level of the twin delays, Delay A/Delay B. [DLYMIX]'s mixing behavior depends on whether you're using mono or stereo outputs. For Mono Out, with [DLYMIX] = 0, Out 1 will have only Delay A's contribution. With [DLYMIX] = 50%, Out 1 has an equal amount of Delay A and Delay B. With [DLYMIX] = 100, Out 1 will have only Delay B's contribution. For Stereo output, with [DLYMIX] = 0, BOTH outputs will have only Delay A's contribution. With [DLYMIX] = 50, Delay A goes to Out 1 only and Delay B goes to Out 2 only. With [DLYMIX] = 100%, BOTH outputs will have only Delay B's contribution.

Delay A - [DLY-A] : Sets delay time for Delay A output. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value - changing this from 0 to a whole note in common note increments.

Delay B - [DLY-B] : Sets delay time for Delay B output. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value - changing this from 0 to a whole note in common note increments.

Feedback A - [FBK-A] : Controls level of Feedback A, the number of repeats.

Feedback B - [FBK-A] : Same as A.

Crossfade - [XFADE] : In Reverse, the audio segments are read backwards and must be spliced. Crossfades occur at the splice point to prevent abrupt changes that could result in glitching or clicking. [XFADE] sets the rate of the crossfade. Small values result in fast crossfades and a more audible rhythm for the reverse effect, larger values more gradual crossfades and a smoother reverse sound. Crossfade rate (XFADE) is variable from 2 ms to 200 ms.

Modulation Depth - [DEPTH] : Selects the amount of modulation (0=OFF, 10=MAX).

Modulation Speed - [SPEED] : Sets the delay modulation rate (0-5Hz).

Filter - [FILTER] : A low pass/high cut filter variable from 0 (no filtering) to 100 (extreme hi cut).

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	~	96kHz	2, 2

## #9110 Looper

The Looper provides 12 seconds of mono recording at full audio quality and up to 48 seconds at reduced audio quality. Salient features are: loop recording in seconds or beats, variable speed scrubbing during playback and dubbing (including reverse playback and dubbing), seamless dubbing, real-time adjustment of the loop starting point and loop length, and full featured MIDICLK sync.

Mix - [MIX]: Mix control between the Dry audio input and Looper playback.

Loop Max-Length - [MAX-LENGTH]:

When the Loop is Empty, sets the Maximum allowed Loop Length. Note that audio recording quality is degraded at slower recording speeds (1/2X and 1/4X). The maximum loop length is determined by the setting of the Speed parameter as follows:

Speed (+/-) 2X (+/-) 1X (+/-) 1/2X (+/-) 1/4X Max Loop Length 6 sec 12 sec 24 sec 48 sec

The negative signs on the speeds above are for automatically starting playback in reverse after recording a new loop. When the Loop contains audio, the Max-Length parameter is disabled.

Loop Play-Start Point - [PLY-START]: When a Loop is in memory, this sets the Loop Start Point from 0 ms (or beat 1 for Tempo Mode ON) to Loop Length. The Loop Play-Start Point is automatically set to 0 (or beat 1 for Tempo Mode ON) at the beginning of a new loop. Note that Catchup is always enabled to prevent the Start point from changing abruptly. When the Loop is Empty, this parameter is disabled.

Loop Play-Length - [PLY-LENGTH]:

When a Loop is in memory, this sets the Loop Play-Length for playback that begins at the Loop Start Point. In other words, if a 12 second Loop is recorded and the Loop Start Point is set to 2 seconds and the Loop Length is set to 4 seconds, the recorded Loop will play from 2 seconds to 6 seconds into the 12 second Loop. The PlayLength value is automatically reduced in cases where the Play-Start Point moves past the currently set Play-Length.

The Loop Play-Length is automatically set to Loop Length at the beginning of new loop. Note that Catchup is always enabled to prevent the end point from changing abruptly. When the Loop is Empty this parameter is disabled.

Loop Decay Rate - [DECAY] : When dubbing you may want the original saved audio to persist as you add new sounds. Of course, indefinitely adding new signals will eventually result in 'mud' (the "Crayola" effect). The Decay Rate control allows the saved audio to fade as you dub new material. The Decay Rate is adjustable from 0% [DCY: 0] to 100% [DCY:100]. When set to 0%, the loop never decays. When set to 100% the previously saved audio decays completely each time through the loop when dubbing. In other words, the looped audio is only played once. The Loop Decay Rate control has no effect on normal Playback, only dubbing.

Dubbing Mode - [DUBMODE]:

The Dubbing Mode choices are:

- [LATCH] – **RECORD** toggles Dubbing ON/OFF. Dubbed audio is added to the looped audio.
- [PUNCH] – **RECORD** enables Dubbing while the switch is held. Dubbed audio is added to the looped audio.
- [REPL-LATCH] – **RECORD** toggles Dubbing ON/OFF. Dubbed audio replaces looped audio.
- [REPL-PUNCH] – **RECORD** enables Dubbing while the switch is held. Dubbed audio replaces looped audio.

Playback Mode - [PLAYMODE]:

Playback mode affects three actions of the Looper: the action when Recording reaches Max-Length, the action when Playing reaches the Play-Length, and the action of the **PLAY** switch.

- [ONCE] – Enters STOPPED state when recording reaches Max-Length. During Playback, the audio will Stop when it reaches Play-Length, and **PLAY** at any point initiates playing the loop just one time from the loop's start point
- [LOOP] – Enters STOPPED state when recording reaches Max-Length. During Playback, the audio loops around to the loop's start point when it reaches PlayLength, and **PLAY** at any point initiates playing continuously from the loop's start point.
- [AUTOPLAY] – When recording reaches the Max-Length, loop begins playing automatically and plays continuously. During Playback, the audio loops around to loop's start point when it reaches Play-Length, and **PLAY** at any point will initiates playing continuously from the loop's start point.

- [REV-DIRECTION] – When recording reaches the Max-Length, loop begins playing automatically and plays continuously. During Playback, the audio loops around to loop's start point when it reaches Play-Length, and **PLAY** at any point can then be used to toggle the playback direction.

Varispeed Resolution - [RESOLUTION]:

When set to [SMOOTH], resolution is 1%. The other Depth control settings allow you to select the Play Speed in musical intervals as follows (a negative value corresponds to Reverse Play, and all resolutions have 0% in the middle for a full Pause):

- [OCTAVES] - From three octaves down to one octave up – (+/-) 12.5%, 25%, 50%, 100%, 200%
- [OCT+5TH] - Octaves and fifths – (+/-) 12.5%, 25%, 37%, 50%, 75%, 100%, 150%, 200%
- [DOM7TH] - Dominant 7th Chord (root, M3rd, 5th, m7th, representing common key modulations) – (+/-) 12.5%, 25%, 32%, 37%, 45%, 50%, 63%, 75%, 89%, 100%, 126%, 150%, 178%, 200%
- [CHROMATIC] - Semi tones – (+/-) 12.5%, 25%, 26%, 28%, 30%, 32%, 33%, 35%, 37%, 40%, 42%, 45%, 47%, 50%, 53%, 56%, 59%, 63%, 67%, 71%, 75%, 79%, 84%, 89%, 94%, 100%, 106%, 112%, 119%, 126%, 133%, 140%, 150%, 159%, 168%, 178%, 189%, 200%

Note: During loop recording, Resolution will always return to OCTAVES. This guarantees that the immediate playback speed occurs at the recorded speed.

Varispeed - [REC-SPEED]:

When the Loop is Empty, this control lets you select the record speed. A negative speed with Empty causes playback to automatically start in the Reverse direction after the loop is closed, either through a **PLAY** button press or the [AP:LOOP], [AP:REV-DIRECTION] settings on the [PLAYMODE] knob. The choices are:

- [SPD: +/- 2X] – Double speed. At this record speed, the maximum loop length is 6 seconds.
- [SPD: +/- 1X] – Normal speed. At this record speed, the maximum loop length is 12 seconds.
- [SPD: +/- 1/2] – Half speed. At this record speed, the maximum loop length is 24 seconds.
- [SPD: +/- 1/4] – Quarter speed. At this record speed, the maximum loop length is 48 seconds.

After a loop is recorded, Varispeed controls the speed of Loop playback AND dubbing over the full range of speeds allowing for continuous real-time scrubbing from one octave up in Reverse Play (-200%), to one octave up in Forward Play (200%), with a pause (0%) directly in the middle (knob set to 12 o'clock). Play Speed resolution is dependent on the setting of the Depth/Resolution control.

Filter - [FILTER]: Controls the tone of the looped audio. Tone control filters are placed at both the input and output of the Looper. This allows you to control the tone of the audio that you're recording and then independently control the tone on playback. Turning to the left cuts low frequencies and turning to the right cuts high frequencies. For flat response, set the knob to 12 o'clock.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{D}	~	96kHz	2, 2

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## 92 - ModFactor

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These are large and sophisticated algorithms, some of which have a noticeable loading time. Assign 5 acts as the normal expression pedal input, while Assign 6 acts as the pedal input when it is used as a modulation source. Assign 7 controls the “Brake” function. If you are not familiar with the ModFactor, its User Manual is available from the Eventide Web Site. These presets are arranged such that each one represents one of the 10 ModFactor effects. Each of these effects offers a number of named presets with no further loading time. These are described in the ModFactor Preset Manual. Note that due to the specialized nature of these effects they cannot be edited with Vsig.

### #9201 Chorus

Chorus is an effect that is designed to take a single voiced instrument and give it the sound of many instruments playing together. This is achieved through randomly modulating several delay lines to create pitch and timing imperfections and then panning these voices in the stereo field. Four types of chorus effects are supported: Liquid [LIQUID], Organic [ORGNIC], Shimmer [SHIMER] and Classic [CLASIC].

Intensity - [INTENS] : Effect level.

Effect Type - [TYPE] : Select Liquid [LIQUID], Organic [ORGNIC], or Shimmer [SHIMER] or Classic [CLASIC].

Modulation Depth - [DEPTH] : Sets the modulation sweep range from narrow to wide.

Modulation Speed - [SPEED] : Sets the modulation sweep rate. Note: If Envelope or ADSR is selected for the Shape parameter, the modulation is driven by the amplitude of the audio input and the Speed control becomes a Sensitivity control.

Modulation Waveform Shape - [SHAPE] : Selects the shape (or source) of the modulation. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When EXP PDL is chosen, the current preset’s pedal mapping is ignored.

Feedback/Delay Offset/Filter - [FEEDBK], [MDO], [FILTER] : Controls feedback for Liquid and Shimmer. For Organic, used to scall a manual delay offset. For Classic, used to control a filter.

Amplitude Modulation - [D-MOD] : Controls the amount of modulation of the Depth parameter. Analogous to AM (Amplitude Modulation).

Frequency Modulation - [S-MOD] : Controls the amount of modulation of the Speed parameter. Analogous to FM (Frequency Modulation).

Secondary LFO Rate - [RATE] : Sets the secondary LFO rate – determines how fast the D-Mod and S-Mod “wobble” their targets. Ranges from 1/8 to 8X the Speed value. Note: If Envelope or ADSR is selected as the

Mod Source, the modulation is driven by the amplitude of the audio input and the [RATE] control becomes a Sensitivity control.

Modulation Source - [MODSRC] : Selects the secondary LFO modulation source. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When [EXPPDL] is chosen, the current preset's pedal mapping is ignored.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	~	96kHz	2, 2

## #9202 Phaser

Phaser is an effect created by a series of all pass filters (phase shifters). When the output of the filters is mixed with the dry signal sharp notches are created in the frequency spectrum of the output; by modulating the center frequencies of the filters the notches move giving a sense of motion to the effect. Five types of phasing effects are supported Positive [POS], Negative [NEG], Feedback [FEEDBK], Bi-phase [BIPHAZ] and PhaseX0 [PHASX0].

Intensity - [INTENS] : Effect level.

Effect Type - [TYPE] : Select Positive [POSTVE], Negative [NEGTV], Feedback [FEEDBK], Bi-phase [BIPHAZ] or PhaseX0 [PHASX0]. Negative mixes the forward and feedback signals inverted; Positive mixes the feed forward and feedback signals non-inverted; Feedback is feedback only (no feed forward signal); BiPhase is based on the topology of the Mu-Tron Bi-Phase; PhaseX0 is a phase 90 clone (but it also does phase 180 and some others if you check the top right "STAGES" knob)

Modulation Depth - [DEPTH] : Sets the modulation sweep range from narrow to wide.

Modulation Speed - [SPEED] : Sets the modulation sweep rate. Note: If Envelope or ADSR is selected for the Shape parameter, the modulation is driven by the amplitude of the audio input and the Speed control becomes a Sensitivity control.

Modulation Waveform Shape - [SHAPE] : Selects the shape (or source) of the modulation. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When EXP PDL is chosen, the current preset's pedal mapping is ignored.

Stages/Direction - [STAGES], [FWD-RV] : This control allows you to select the number of digital filters. For [BIPHAZ] selects the sweep direction.

Amplitude Modulation - [D-MOD] : Controls the amount of modulation of the Depth parameter. Analogous to AM (Amplitude Modulation).

Frequency Modulation - [S-MOD] : Controls the amount of modulation of the Speed parameter. Analogous to FM (Frequency Modulation).

Secondary LFO Rate - [RATE] : Sets the secondary LFO rate – determines how fast the D-Mod and S-Mod "wobble" their targets. Ranges from 1/8 to 8X the Speed value. Note: If Envelope or ADSR is selected as the Mod Source, the modulation is driven by the amplitude of the audio input and the speed modulation control [S-MOD] becomes a Sensitivity control.

Modulation Source - [MODSRC] : Selects the secondary LFO modulation source. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When [EXPPDL] is chosen, the current preset's pedal mapping is ignored.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	~	96kHz	2, 2

## #9203 Q-Wah

The Q-Wah effect simulates a classic wah wah pedal when Shape is set to pedal or an auto wah when set to envelope. Using Depth and/or other wave shapes creates more complex wah sounds. Intensity will increase the Q or “Slinky-ness” of the wah effect. The types of wah-wah effect supported are [QWAH], Vocal Wah [VOXWAH], Bass Wah [BASWAH] and Bass Vocal Wah [BASVOX].

Intensity - [INTENS] : Effect level.

Effect Type - [TYPE] : Select [WAHWAH], [VOXWAH], [BASWAH] or [BASVOX]. The bass types retain the low end as the wah filter climbs to higher frequencies.

Modulation Depth or Vowel Sound - [DEPTH], [VOWEL], [EVOWEL] : In [WAHWAH] and [BASWAH] types, [DEPTH] sets the modulation sweep range from narrow to wide. In [VOXWAH] and [BASVOX] types, [VOWEL] will determine the vowel sound of the vocal wah, or if [BOTTOM] is set to do a starting vowel, [EVOWEL] will set the ending vowel sound for a talk-box style effect.

Modulation Speed - [SPEED] : Sets the modulation sweep rate. Note: If Envelope or ADSR is selected for the Shape parameter, the modulation is driven by the amplitude of the audio input and the Speed control becomes a Sensitivity control.

Modulation Waveform Shape - [SHAPE] : Selects the shape (or source) of the modulation. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When EXP PDL is chosen, the current preset’s pedal mapping is ignored.

Base Frequency or Starting Vowel - [BOTTOM], [SVOWEL] : Select the base frequency in [WAHWAH] and [BASWAH] types. In vocal types this will set the base frequency for a single vowel (first half of knob), or allow you to set the starting vowel for a talk-box style effect (second half of knob).

Amplitude Modulation - [D-MOD] : Controls the amount of modulation of the Depth parameter. Analogous to AM (Amplitude Modulation).

Frequency Modulation - [S-MOD] : Controls the amount of modulation of the Speed parameter. Analogous to FM (Frequency Modulation).

Secondary LFO Rate - [RATE] : Sets the secondary LFO rate – determines how fast the D-Mod and S-Mod “wobble” their targets. Ranges from 1/8 to 8X the Speed value. Note: If Envelope or ADSR is selected as the Mod Source, the modulation is driven by the amplitude of the audio input and the speed modulation control [S-MOD] becomes a Sensitivity control.

Modulation Source - [MODSRC] : Selects the secondary LFO modulation source. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When [EXPPDL] is chosen, the current preset’s pedal mapping is ignored.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	~	96kHz	2, 2

## #9204 Flanger

Flanging is similar to Phasing but more intense – deeper more numerous frequency notches. Four types of flanging effects are supported: Positive [POS], Negative [NEG], Jet [JET] and Thru Zero [THRU-0].

Intensity - [INTENS] : Effect level.

Effect Type - [TYPE] : Select Positive [POSTVE], Negative [NEGVE], Jet [JET] or Thru Zero [THRU-0] flanging. Positive mixes the feed forward and feedback signals non-inverted; Negative mixes the forward and feedback signals inverted; Jet uses a special arrangement that creates a very extreme effect (like a jet taking off); Thru-0 uses two different delay line that flange against each other, so the flange offset goes through 0.

Modulation Depth - [DEPTH] : Sets the modulation sweep range from narrow to wide.

Modulation Speed - [SPEED] : Sets the modulation sweep rate. Note: If Envelope or ADSR is selected for the Shape parameter, the modulation is driven by the amplitude of the audio input and the Speed control becomes a Sensitivity control.

Modulation Waveform Shape - [SHAPE] : Selects the shape (or source) of the modulation. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When EXP PDL is chosen, the current preset's pedal mapping is ignored.

Delay Offset - [MDO] : Set Delay offset.

Amplitude Modulation - [D-MOD] : Controls the amount of modulation of the Depth parameter. Analogous to AM (Amplitude Modulation).

Frequency Modulation - [S-MOD] : Controls the amount of modulation of the Speed parameter. Analogous to FM (Frequency Modulation).

Secondary LFO Rate - [RATE] : Sets the secondary LFO rate – determines how fast the D-Mod and S-Mod “wobble” their targets. Ranges from 1/8 to 8X the Speed value. Note: If Envelope or ADSR is selected as the Mod Source, the modulation is driven by the amplitude of the audio input and the speed modulation control [S-MOD] becomes a Sensitivity control.

Modulation Source - [MODSRC] : Selects the secondary LFO modulation source. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When [EXPPDL] is chosen, the current preset's pedal mapping is ignored.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	~	96kHz	2, 2

## #9205 ModFilter

ModFilter is a set of modulated filters. Intensity controls a combination of base filter frequency and Q, while Depth controls the frequency offset of the left and right channels to create a stereo image. Three types of ModFilter effect are supported Low Pass [LPF], High Pass [HPF], and Band Pass [BPF].

Intensity - [INTENS] : Effect level.

Effect Type - [TYPE] : Select Lowpass [LOPASS], Bandpass [BDPASS] or Highpass [HIPASS] modulated filters.

Modulation Depth - [DEPTH] : Sets the modulation sweep range from narrow to wide.

Modulation Speed - [SPEED] : Sets the modulation sweep rate. Note: If Envelope or ADSR is selected for the Shape parameter, the modulation is driven by the amplitude of the audio input and the Speed control becomes a Sensitivity control.

Modulation Waveform Shape - [SHAPE] : Selects the shape (or source) of the modulation. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When EXP PDL is chosen, the current preset's pedal mapping is ignored.

Unused/Stereo Width - [UNUSED]/[WIDTH] : In mono out mode, this control is not used. In stereo mode, this control shifts the phase of the right channel's LFO creating a tremolo that will move from left to right in the stereo field. When set to Max, the right channel will be 180 degrees out of phase with the left creating an autopanner.

Amplitude Modulation - [D-MOD] : Controls the amount of modulation of the Depth parameter. Analogous to AM (Amplitude Modulation).

Frequency Modulation - [S-MOD] : Controls the amount of modulation of the Speed parameter. Analogous to FM (Frequency Modulation).

Secondary LFO Rate - [RATE] : Sets the secondary LFO rate – determines how fast the D-Mod and S-Mod “wiggle” their targets. Ranges from 1/8 to 8X the Speed value. Note: If Envelope or ADSR is selected as the Mod Source, the modulation is driven by the amplitude of the audio input and the speed modulation control [S-MOD] becomes a Sensitivity control.

Modulation Source - [MODSRC] : Selects the secondary LFO modulation source. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When [EXPPDL] is chosen, the current preset's pedal mapping is ignored.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	~	96kHz	2, 2

## #9206 Rotary

Rotating speaker (Leslie) simulation. Choose cabinet size: Standard [STNDRD] or over-sized [GIANT]. A Leslie is built using a rotating speaker for low and mid-range frequencies and a rotating treble horn for highs. With Rotary you can control the speed of the rotor and horn independently and adjust the mix of the two.

Intensity - [INTENS] : Effect level.

Type - [SIZE] : Select Standard [STDRD] or Giant [GIANT] size cabinets.

Rotor Speed - [RTRSPD] : Sets the rotation speed of the rotor (low frequency) speaker.

Horn Speed - [HRNSPD] : Sets the rotation speed of the horn (high frequency) speaker.

Rotor/Horn Balance - [BALNCE] : Sets the balance between the rotor level and horn level.

Tone Control - [TONE] : Just what you'd expect.

Amplitude Modulation - [D-MOD] : Controls the amount of modulation of the Depth parameter. Analogous to AM (Amplitude Modulation).

Frequency Modulation - [S-MOD] : Controls the amount of modulation of the Speed parameter. Analogous to FM (Frequency Modulation).

Secondary LFO Rate - [RATE] : Sets the secondary LFO rate – determines how fast the D-Mod and S-Mod “wiggle” their targets. Ranges from 1/8 to 8X the Speed value. Note: If Envelope or ADSR is selected as



the Mod Source, the modulation is driven by the amplitude of the audio input and the speed modulation control [S-MOD] becomes a Sensitivity control.

Modulation Source - [MODSRC] : Selects the secondary LFO modulation source. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When [EXPPDL] is chosen, the current preset's pedal mapping is ignored.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	~	96kHz	2, 2

## #9207 TremoloPan

Tremolo is an effect that is created by modulating the level of the incoming audio with a LFO. With this effect, as you turn WIDTH knob, it will shift the phase of the right channel's LFO creating a tremolo that will move from left to right in the stereo field. When the WIDTH is full clockwise, the right channel will be 180 degrees out of phase with the left creating an autopanner. Both outputs will have to be connected for this to function correctly.

Drive/Edge - [DRIVE],[EDGE] : For [BIAS], Intensity controls the amount of Drive. For high input levels, setting [INTENS] to high levels can cause overload distortion. For [OPTO], Intensity controls input slew rate (Edge) and, depending on the input signal, may only have a subtle effect.

Effect Type - [TYPE] : Select Bias [BIAS] or opto-coupled [OPTO].

Modulation Depth - [DEPTH] : Sets the modulation sweep range from narrow to wide.

Modulation Speed - [SPEED] : Sets the modulation sweep rate. Note: If Envelope or ADSR is selected for the Shape parameter, the modulation is driven by the amplitude of the audio input and the Speed control becomes a Sensitivity control.

Modulation Waveform Shape - [SHAPE] : Selects the shape (or source) of the modulation. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelope [ENVLPE], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When EXP PDL is chosen, the current preset's pedal mapping is ignored.

Mono Spread/Stereo Width - [SPREAD],[WIDTH] : In mono out mode, this control spreads the tremolo and make the sound more smooth. In stereo mode, this control shifts the phase of the right channel's LFO creating a tremolo that will move from left to right in the stereo field. When set to Max, the right channel will be 180 degrees out of phase with the left creating an autopanner.

Amplitude Modulation - [D-MOD] : Controls the amount of modulation of the Depth parameter. Analogous to AM (Amplitude Modulation).

Frequency Modulation - [S-MOD] : Controls the amount of modulation of the Speed parameter. Analogous to FM (Frequency Modulation).

Secondary LFO Rate - [RATE] : Sets the secondary LFO rate – determines how fast the D-Mod and S-Mod “wiggle” their targets. Ranges from 1/8 to 8X the Speed value. Note: If Envelope or ADSR is selected as the Mod Source, the modulation is driven by the amplitude of the audio input and the speed modulation control [S-MOD] becomes a Sensitivity control.

Modulation Source - [MODSRC] : Selects the secondary LFO modulation source. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When [EXPPDL] is chosen, the current preset's pedal mapping is ignored.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	~	96kHz	2, 2

## #9208 Vibrato

Vibrato is an effect that simulates the pitch change you get by modulating a guitar string or using a whammy bar. Modulating the rate with an Expression Pedal or envelope will create some insane vibratos. Three types supported – Modern [MODRN], Vintage [VINTG] and Retro [RETRO].

Intensity - [INTENS] : Effect level.

Effect Type - [TYPE] : Select – Modern [MODREN], Vintage [VINTGE] or Retro [RETRO].

Modulation Depth - [DEPTH] : Sets the modulation sweep range from narrow to wide.

Modulation Speed - [SPEED] : Sets the modulation sweep rate. Note: If Envelope or ADSR is selected for the Shape parameter, the modulation is driven by the amplitude of the audio input and the Speed control becomes a Sensitivity control.

Modulation Waveform Shape - [SHAPE] : Selects the shape (or source) of the modulation. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelope [ENVLPE], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When EXP PDL is chosen, the current preset's pedal mapping is ignored.

Unused/Stereo Width/Filter Stages - [UNUSED],[WIDTH],[STAGES] : For Modern and Vintage controls the 'width' of stereo panning (stereo mode only). For Retro selects the number of filter stages.

Amplitude Modulation - [D-MOD] : Controls the amount of modulation of the Depth parameter. Analogous to AM (Amplitude Modulation).

Frequency Modulation - [S-MOD] : Controls the amount of modulation of the Speed parameter. Analogous to FM (Frequency Modulation).

Secondary LFO Rate - [RATE] : Sets the secondary LFO rate – determines how fast the D-Mod and S-Mod "wiggle" their targets. Ranges from 1/8 to 8X the Speed value. Note: If Envelope or ADSR is selected as the Mod Source, the modulation is driven by the amplitude of the audio input and the speed modulation control [S-MOD] becomes a Sensitivity control.

Modulation Source - [MODSRC] : Selects the secondary LFO modulation source. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When [EXPPDL] is chosen, the current preset's pedal mapping is ignored.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	~	96kHz	2, 2

## #9209 Undulator

Undulator is a classic Eventide effect that combines two delays, two detuned voices, and a FM modulated tremolo. By turning up the Intensity you can increase the dry/effect ratio.

Intensity - [INTENS] : Effect level.

Effect Type - [TYPE] : Select – Pitch [PITCH] or Feedback [FEEDBK].

Modulation Depth - [DEPTH] : Sets the modulation sweep range from narrow to wide.

Modulation Speed - [SPEED] : Sets the modulation sweep rate. Note: If Envelope or ADSR is selected for the Shape parameter, the modulation is driven by the amplitude of the audio input and the Speed control becomes a Sensitivity control.

Modulation Waveform Shape - [SHAPE] : Selects the shape (or source) of the modulation. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelope [ENVLPE], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When EXP PDL is chosen, the current preset's pedal mapping is ignored.

Pitch Spread/Feedback - [SPREAD][FEEDBK] : For Pitch select the spread (de-tuning), for Feedback control the amount of feedback.

Amplitude Modulation - [D-MOD] : Controls the amount of modulation of the Depth parameter. Analogous to AM (Amplitude Modulation).

Frequency Modulation - [S-MOD] : Controls the amount of modulation of the Speed parameter. Analogous to FM (Frequency Modulation).

Secondary LFO Rate - [RATE] : Sets the secondary LFO rate – determines how fast the D-Mod and S-Mod “wiggle” their targets. Ranges from 1/8 to 8X the Speed value. Note: If Envelope or ADSR is selected as the Mod Source, the modulation is driven by the amplitude of the audio input and the speed modulation control [S-MOD] becomes a Sensitivity control.

Modulation Source - [MODSRC] : Selects the secondary LFO modulation source. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When [EXPPDL] is chosen, the current preset's pedal mapping is ignored.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	~	96kHz	2, 2

## #9210 RingMod

Ring Modulator is an effect created by multiplying an input signal by an audio frequency waveform; the result is a waveform containing the sums and differences of those frequencies and their partials. This creates a waveform with complex (and usually nonharmonic) bell-like overtones. By using the S-Mod control to modulate this carrier frequency you can create useful and interesting sounds. The D-Mod parameter slightly detunes the right and left voices creating a stereo field. Two modulation types are supported [RING] and [STRING].

Intensity - [INTENS] : Effect level.

Effect Type - [TYPE] : Select [RING] or [STRING].

UN-USED - [UNUSED] : Unused control.

Modulation Speed - [SPEED] : Sets the modulation sweep rate. Note: If Envelope or ADSR is selected for the Shape parameter, the modulation is driven by the amplitude of the audio input and the Speed control becomes a Sensitivity control.

Modulation Waveform Shape - [SHAPE] : Selects the shape (or source) of the modulation. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelope [ENVLPE], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When EXP PDL is chosen, the current preset's pedal mapping is ignored.

Tone Control - [TONE] : Just what you'd expect.

Amplitude Modulation - [D-MOD] : Controls the amount of modulation of the Depth parameter. Analogous to AM (Amplitude Modulation).

Frequency Modulation - [S-MOD] : Controls the amount of modulation of the Speed parameter. Analogous to FM (Frequency Modulation).

Secondary LFO Rate - [RATE] : Sets the secondary LFO rate – determines how fast the D-Mod and S-Mod “wiggle” their targets. Ranges from 1/8 to 8X the Speed value. Note: If Envelope or ADSR is selected as the Mod Source, the modulation is driven by the amplitude of the audio input and the speed modulation control [S-MOD] becomes a Sensitivity control.

Modulation Source - [MODSRC] : Selects the secondary LFO modulation source. The choices are: [SINE], TRIANGLE [TRIANG], [PEAK], [RANDOM], [SQUARE], [RAMP], Sample and Hold [SMPHLD], Envelop [ENVLOP], or [ADSR]. In addition, the Expression Pedal [EXPPDL] can be chosen as a source. When [EXPPDL] is chosen, the current preset’s pedal mapping is ignored.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	~	96kHz	2, 2

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## 93 - PitchFactor

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These are large and sophisticated algorithms, some of which have a noticeable loading time. If you are not familiar with the PitchFactor, its User Manual is available from the Eventide Web Site. These presets are arranged such that each one represents one of the 10 Pitchfactor effects. Each of these effects offers a number of named presets with no further loading time. These are described in the ModFactor Preset Manual. Note that due to the specialized nature of these effects they cannot be edited with Vsig.

### #9301 Diatonic

Diatonic pitch shifters track the notes that you're playing and shift the pitch by the selected harmonic interval based on the Key and Scale that you've selected.

Diatonic Shifter features twin independently-controlled pitch changers (A and B) with independent delays and feedback. Diatonic tracks the notes that you're playing and automatically adjusts the amount of pitch shift so that the resultant note is in-key. Use the PitchA/B control knobs to set each pitch interval. Use the Control Knobs to select the key, scale and interval.

Note: Due to the limitations of Diatonic Pitch Shifting, the pitch tracking algorithm is monophonic and works best on single, isolated notes, and octaves.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Pitch A/Pitch B Mix - [PICHMX] : Controls the ratio of the level of Pitch A to Pitch B. Note: The A/B mix is set before the feedback delays so that feedback can continue on A or B and not be affected by new audio when the Pitch Mix control is turned completely to the opposite channel. This allows you to create a mini 'looper' effect.

Pitch Shift A - [PICH-A] : Selects the harmonic interval (pitch shift) for Pitch A

Pitch Shift B - [PICH-B] : Selects the harmonic interval (pitch shift) for Pitch B

Delay A - [DLY-A] : Controls the amount of time delay of the A pitch shifted output. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value.

Delay B - [DLY-B] : Controls the amount of time delay of the B pitch shifted output. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value.

Key - [KEY] : Selects the key.

Scale - [SCALE] : Selects the scale. The supported scales are: [MAJ]-Major, [min]-Minor, [DOR]-Dorian, [PHRG]-Phrygian, [LYD]-Lydian, [MLYD]-Mixolydian, [LOC]-Locrian, [Hmin]-Harmonic Minor, [Mmin]-Melodic Minor, [Wton]-Whole Tone, [ENIG]-Enigmatic, [NPLT]-Neapolitan, [HUNG]-Hungarian.

Feedback A - [FBK-A] : Controls level of voice A Feedback. The feedback delay length is the length of either Delay A or Delay B, whichever is longer, to make sure both voices fade out simultaneously.

Feedback B - [FBK-B] : Controls level of voice B Feedback. The feedback delay length is the length of either Delay A or Delay B, whichever is longer, to make sure both voices fade out simultaneously.

Performance Switch / LEARN MODE - Press and hold the Learn switch while playing a note and the H9000 will set the key to that note.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{H}	~	96kHz	2, 2

## #9302 Quadravox

Quadravox is similar to Diatonic but delivers up to four pitch shifted voices (A, B, C, D) instead of two. You can select the interval of each voice independently. You can also turn OFF any of the voices.

NOTE: It's possible to select OFF for all four voices. If you do, and the Mix knob is set 100% Wet, there will be no output signal.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Pitch A and C/Pitch B and D Mix - [PICHMX] : Controls the ratio of level Pitch A+C to Pitch B+D. With the knob set full counter-clockwise, PitchA + PitchC are set to equal level. Full clock-wise, sets Pitch B + Pitch D to equal levels. The ratio of level of Pitch A to Pitch C and of Pitch B to Pitch D are fixed at equal levels and cannot be changed.

Pitch Shift A - [PICH-A] : Selects the harmonic interval (pitch shift) for Pitch A. Set to minimum to turn OFF voice A.

Pitch Shift B - [PICH-B] : Selects the harmonic interval (pitch shift) for Pitch B. Set to minimum to turn OFF voice B.

Delay D - [DLY-D] : QUADRAVOX's delay controls work differently from those in the other effects. Quadravox's four delays are not independently variable. Instead, they are staggered with A having the shortest delay, B longer than A, C longer than B and D the longest. The Delay D control is used to set the last delay. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value.

Delay Grouping - [DLYGRP] : Select the grouping of the four delays (A, B, C, D). The delays can be evenly spaced or spread out.

Key - [KEY] : Selects the key.

Scale - [SCALE] : Selects the scale. The supported scales are: [MAJ]-Major, [min]-Minor, [DOR]-Dorian, [PHRG]-Phrygian, [LYD]-Lydian, [MLYD]-Mixolydian, [LOC]-Locrian, [Hmin]-Harmonic Minor, [Mmin]-Melodic Minor, [Wton]-Whole Tone, [ENIG]-Enigmatic, [NPLT]-Neapolitan, [HUNG]-Hungarian.

Pitch Shift C - [PICH-C] : Selects the harmonic interval (pitch shift) for Pitch C. Set to minimum to turn OFF voice C.

Pitch Shift D - [PICH-D] : Selects the harmonic interval (pitch shift) for Pitch D. Set to minimum to turn OFF voice D.

Performance Switch / LEARN MODE - Press and hold the Learn switch while playing a note and the H9000 will set the key to that note.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{H}	~	96kHz	2, 2

## #9303 HarModulator

HarModulator combines twin chromatic pitch shifters with modulation to deliver an extremely wide range of effects from the subtle to the insane. Chromatic pitch shifters allow you to set the pitch ratio of each of the voices in semi-tone intervals (12 steps per octave). HarModulator features a six octave range (three up, three down). To get a sense of how to use the modulation function, it's best to start simply by setting both Pitch A and Pitch B to UNISON, the delays to minimum, and feedback to 0. Now use the Mod Depth control to set the amount of pitch modulation and the Mod Speed control to adjust the modulation rate. Turn selecting different modulation shapes and sources. Note that you can select ENVELOPE as a source and use the dynamics of your playing to drive the modulation.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Pitch A/Pitch B Mix - [PICHMX] : Controls the ratio of the level of Pitch A to Pitch B.

Pitch Shift A - [PICH-A] : Selects the pitch shift interval in semitone increments from down three octaves to up three octaves.

Pitch Shift B - [PICH-B] : Selects the pitch shift interval in semitone increments from down three octaves to up three octaves.

Delay A - [DLY-A] : Controls the amount of time delay of the A pitch shifted output. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value.

Delay B - [DLY-B] : Controls the amount of time delay of the B pitch shifted output. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value.

Modulation Depth - [M-DPTH] : Controls the amount (or depth) of pitch modulation displayed in cents over a four octave range (two octaves down, two octaves up). Fine control for micro-pitch modulation is available and displayed in cents, ranging from -30 to +30 cents. When the modulation is a positive value the two voices will modulate in sync with each other; when the value is negative they will modulate out of sync.

Modulation Rate - [M-RATE] : Controls the modulation rate. Note: If Envelop is selected as the Mod Shape [SHAPE], then modulation is driven by the amplitude of the audio input and Modulation Rate [M-RATE] becomes a Sensitivity [SENS] control.

Modulation Shape - [SHAPE] : Selects the modulation shape. Select Envelop and your playing will drive the pitch modulation.

Feedback - [FEEDBK] : Controls the amount of feedback for Delays A and B.

Performance Switch / FLEX - Shifts both voices up one octave.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{H}	~	96kHz	2, 2

## #9304 MicroPitch

Fine-resolution pitch shifter for subtle tone-fattening plus delays for interesting slap back effects.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Pitch A/Pitch B Mix - [PICHMX] : Controls the ratio of the level of Pitch A to Pitch B.

Pitch Shift Up A - [PICH-A] : Controls the amount of pitch shift up for voice A from Unison to +50 cents.

Pitch Shift Down B - [PICH-B] : Controls the amount of pitch shift down for voice B from Unison to -50 cents.

Delay A - [DLY-A] : Controls the amount of time delay of the A pitch-shifted output. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value.

Delay B - [DLY-B] : Controls the amount of time delay of the B pitch-shifted output. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value.

Modulation Depth - [M-DPTH] : Controls the amount (or depth) of pitch modulation around the current pitch for each voice. A value of 100 represents a bipolar full swing of the modulation from 0 cents to 2x Pitch. Lesser values scale proportionally.

Modulation Rate - [M-RATE] : Controls the modulation rate.

Feedback - [FEEDBK] : Controls the amount of feedback for Delays A and B.

Tone Control - [TONE] : Controls the tone filter.

Performance Switch / FLEX - Doubles the pitch shift amount of both voices.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{H}	~	96kHz	2, 2

## #9305 H910 H949

This effect emulates the sound and functionality of Eventide's legendary H910 and H949 Harmonizer™ effects units. The H910 Harmonizer was the world's first real-time pro-audio pitch changer and introduced the word "glitching" to the pro-audio vocabulary. The H949 was the world's first de-glitched Harmonizer. Unlike the Diatonic pitch shifters, pitch shifting is in the feedback loop allowing for arpeggiated repeats. Note: For the purists in our audience, you may remember that the H910 and H949 were mono in, stereo out devices. In other words, they featured a single pitch shifter with independently adjusted delays. To best emulate these vintage boxes, we recommend that you set either Pitch A or Pitch B to unison (1.00) and use that output for feedback without pitch change. Also note that these recreations offer ten times the maximum delay of the original gear.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Pitch A/Pitch B Mix - [PICHMX] : Controls the ratio of the level of Pitch A to Pitch B.

Pitch Shift Up A - [PICH-A] : Controls the amount of pitch shift for voice A expressed as a ratio.

Pitch Shift Down B - [PICH-B] : Controls the amount of pitch shift for voice B expressed as a ratio.

Delay A - [DLY-A] : Controls the amount of time delay of the A pitch-shifted output. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value.



Delay B - [DLY-B] : Controls the amount of time delay of the B pitch-shifted output. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value.

Splice Type - [TYPE] : Selects the type of Harmonizer emulated [H910], [H949-1], [H949-2] and [MODERN]. The H949 offered two splicing algorithms. Algorithm 1 created a 'soft' gradual splice. Algorithm 2 analyzed the audio and used an intelligent splicing algorithm that was successful in greatly reducing glitching. You can select each of these algorithms and emulate their classic sounds. Of course, given the many orders of magnitude increase in DSP power since the days of the H910/H949, even greater intelligence can be brought to bear in de-glitching. The [MODERN] pitch shifting algorithm takes advantage of its powerful DSP to further improve de-glitching. Each of these algorithms has a distinct quality and, when combined with various amounts of delay and feedback, offers a broad pallet of pitch-shifting effects

Pitch Coarse/Fine Control - [P-CNTL] : Selects the type of pitch ratio control for Pitch A and Pitch B knobs. Normal allows continuous control as a pitch ratio. Micro allows for fine adjustments around Unison. Chromatic allows you to select intervals equal to the 12 note per octave scale.

Pitch A Feedback - [FDBK-A] : Controls the amount of feedback for Delay A.

Pitch B Feedback - [FDBK-B] : Controls the amount of feedback for Delay B.

Performance Switch / REPEAT - Press and hold for infinite repeat.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{H}	~	96kHz	2, 2

## #9306 PitchFlex

PitchFlex is designed to be used 'live' with either an Expression Pedal, the on board HotKnob, or the FLEX switch. Using the Heel and Toe controls you can set the pitch shift of two voices at each end of travel of the Expression Pedal. Turning these controls 'OFF' results in no pitch change. The other controls allow you to tailor the 'sweep' by controlling its speed and shape.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Pitch A/Pitch B Mix - [PICHMX] : Controls the ratio of the level of Pitch A to Pitch B.

Set Pitch A with Exp Pedal in Heel Position - [HEEL-A] : Sets pitch shift of voice A in the heel position. When 'OFF' is selected, the voice is muted at the heel position and the pitch is set to unison.

Set Pitch B with Exp Pedal in Heel Position - [HEEL-B] : Sets pitch shift of voice B in the heel position. When 'OFF' is selected, the voice is muted at the heel position and the pitch is set to unison.

Heel-to-toe glissando - [HTGLIS] : These parameters are for use when using an Auxiliary Switch to control the pitch change effect for voices A and B. Sets the time to move from 'heel' to 'toe.' In Tempo Mode maximum is ½ note.

Toe-to-heel glissando - [THGLIS] : Parameters for use when using an Auxiliary Switch to control the pitch change effect for voices A and B. The Delay A knob sets the time to move from the virtual 'toe' to the virtual 'heel.' The Delay B knob sets the time to move from 'heel' to 'toe.' In tempo Mode maximum is ½ note.

Low Pass Filter - [LPF] : A low pass filter to 'darken' the effect.

Glissando Shape - [SHAPE] : Controls the 'shape' that the pitch modulation follows when using the Flex Switch. If set to Negative values, the pitch goes slowly towards "Toe" and quickly transitions to "Heel", Positive is the other way around, and 0 means the pitch shifts up and down linearly.

Set Pitch A with Exp Pedal in Toe Position - [TOE-A] : Sets voice A's pitch shift in the toe position. When 'OFF' is selected, the A pitch shifter is disabled at the toe position and toe is treated as unison.

Set Pitch B with Exp Pedal in Toe Position - [TOE-B] : Sets voice B's pitch shift in the toe position. When "OFF" is selected, the B pitch shifter is disabled at the toe position and toe is treated as unison.

Performance Switch / FLEX - Sweep the pitch shift from MIN to MAX of HOTKNOB.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{H}	~	96kHz	2, 2

## #9307 Octaver

Octavers traditionally use analog techniques to track the pitch of the input audio signal and synthesize a signal whose musical tone is an octave lower than the original. Octaver creates a pair of sub-harmonics, one an octave below the note that you're playing and the other two octaves below. It also adds an Octave FUZZ generator. The sub-harmonics can be filtered and the filters modulated by the input audio level.

Note: Octaver is a parallel (dual mono) rather than stereo effect. Tempo cannot be used with this effect.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Sub-Harmonic Mix - [SUB-MX] : Controls mix of 1st and 2nd sub-harmonics (A and B). Note that Inputs 1 and Inputs 2 are not mixed.

Filter Center Frequency A - [CNTR-A] : Controls the center frequency of the resonant filter for A.

Filter Center Frequency B - [CNTR-B] : Controls the center frequency of the resonant filter for B.

Filter Resonance A - [RESN-A] : Controls filter resonance for A. Note: After adjusting the filter's center frequency and resonance, you may want to try modulating the filter.

Filter Resonance B - [RESN-B] : Controls filter resonance for B.

Envelop Filter Shift - [ENVLOP] : Octaver allows your playing to vary the center frequency of the filters. This control adjusts the degree to which the input signal's envelop shifts the filter's center frequency.

Envelop Sensitivity - [SENSE] : Controls the sensitivity of the frequency sweeps to the input signal level.

Distortion - [FUZZ] : Controls the amount of distortion (fuzz).

Octave-Fuzz Mix - [OCT-MX] : Controls the mix of octaves and fuzz.

Performance Switch / NONE - Unused

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{H}	~	96kHz	2, 2

## #9308 Crystals

Crystals is a classic Eventide effect – twin reverse pitch changers, with independently adjustable delays and feedback with added reverb.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Pitch A/Pitch B Mix - [PICHMX] : Controls the ratio of the level of Pitch A to Pitch B

Pitch Shift A - [PICH-A] : Controls the amount of pitch shift for A in cents (1 cent = 1/100th of a semitone).

Pitch Shift B - [PICH-B] : Controls the amount of pitch shift for B in cents (1 cent = 1/100th of a semitone).

Reverse Delay Buffer A - [RDLY-A] : Controls the length of the reverse time buffer for A. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value.

Reverse Delay Buffer B - [RDLY-B] : Controls the length of the reverse time buffer for B. With Tempo OFF, delay is displayed in mSec. With Tempo ON, delay can be sync'd to the tempo and is displayed as a rhythmic sub-division of the tempo beat value.

Reverb Mix Level - [VRB-MX] : Selects the Reverb Mix level.

Reverb Decay Rate - [VRB-DC] : Selects the Reverb Decay rate.

Feedback A - [FBK-A] : Controls level of Feedback A.

Feedback B - [FBK-B] : Controls level of Feedback B.

Performance Switch / FLEX - Shifts both voices up one octave.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{H}	~	96kHz	2, 2

## #9309 HarPeggiator

HarPeggiator creates dual 16-step arpeggios that combine three elements:

1. dual 16-step pitch-shift sequencer
2. dual 16-step rhythm sequencer
3. dual 16-step effect sequencer

HarPeggiator lets you choose from a list of pre-programmed sequences for pitch, rhythm and effect and using the many possible combinations gives you quite a bit of creative control. That writ, it's important to understand the underlying concepts or you're likely to spend quite some time scratching your head.

First off, we suggest that you experiment with only one voice (e.g. A) and the pitch sequence only. To do so, turn OFF the rhythm and effect controls. This is important because, by definition, for many rhythms not every step in the sequence is played. For example, you could select a rhythm that divides the 16 steps into four bars of quarter notes and only sounds the first step (note) of each bar. As a result, although the pitch sequence is 16 steps long, only four notes will sound. Also, use the Length control to set an appropriate length for each step so that you can clearly hear the pitch at each step.

Note: If MIDI clock and Tempo are both set to ON, the sequencer will not progress through the steps until a MIDI clock signal is applied.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Arpeggiator A/Arpeggiator B Mix - [ARP-MX] : Controls the ratio of arpeggiator A to arpeggiator B.

Pitch Sequence A - [SQNC-A] : See the description for Pitch Sequence B.

Pitch Sequence B - [SQNC-B] :

These controls select one of 27 pitch sequences for A/B. The pitch sequences are selectable presets numbered from [01] to [26] plus random [RANDOM]. Set to minimum [ARPOFF] to turn off the pitch effect.

For the majority of pitch sequences each step is a fixed pitch. However, the H9000 has the ability to glide the pitch within any step. This feature is used in several of the sequences. The last sequence [RANDOM] is a random sequence of pitches.

When selecting pitch sequences, it is best to first turn OFF both Rhythm and FX sequences so that the pitch sequence is unaffected by these parameters. As always, your ears are the best judge of what works.

The first several pitch sequences are fairly straightforward. Here's a general description of each of these sequences:

1. All steps are one octave up.
2. All steps are one octave down.
3. All steps are a fifth up.
4. All steps are a fourth down.
5. Unison and one octave down.
6. One octave down, unison, one octave up, two octaves up.
7. Two octaves down, one octave down, unison, one octave up.
8. One octave down, unison, one octave up, 2 octaves up.
9. Unison, one octave up, unison, one octave up.
10. Unison, one octave up, unison, one octave up, etc.
11. Unison and fifth up.
12. One octave down climbing to unison.
13. Unison, fourth down, one octave down, two octaves down, unison, one octave up.
14. Starts at two octaves down, swoops up to unison and at the 13th step jumps up one octave and ends at unison.
15. Mostly up one octave with a short swoop to unison in the middle, back to an octave up and ending by swooping to unison.
16. Starts at unison, swoops down two octaves, makes a couple of jumps up one octave and ends on unison.
17. Starts at unison, swoops down one octave, jumps back to unison, brief jump up one octave, brief jump to up a fifth and ends on unison.
18. Four quick jumps up one fifth, swooping back down to unison.
19. Swoops from unison up one octave and does it twice.
20. Swoops from up one octave down to unison and does it twice.
21. Starts at unison steps up one octave and steps back down to unison.
22. Staggers its way from unison to up one octave.
23. Similar to 22.
24. Swoops up from unison to one octave up and does it four times.
25. Jumps between unison and octaves and fifths and fourths up and down.
26. Similar to 25.

For those who find the above description less than satisfying the following tables may help. In these tables, the 26 sequences are labeled at the column heads and, for each sequence, the 16 steps are listed vertically. Pitch sequences marked with an asterisk glide the pitch within a step in the sequence and an arrow indicates the step in the sequence that glides and the direction of the glide.

Intervals are indicated as 1oct = one octave, 2oct = 2 octaves, M2 = major second, m2 = minor second, M3 = major third, m3 = minor third, P4 = perfect fourth, d5 = diminished fifth, P5 = perfect fifth, M6 = major sixth, m6 = minor sixth, M7 = major seventh, m7 = minor seventh.

**Pitch Sequences 1 - 7**

1 2 3 4 5 6 7

1 +1oct -1oct +P5 -P4 unison -1oct -2oct

2 +1oct -1oct +P5 -P4 unison -1oct -2oct

3 +1oct -1oct +P5 -P4 unison -1oct -2oct

4 +1oct -1oct +P5 -P4 -1oct -1oct -2oct

5 +1oct -1oct +P5 -P4 unison Unison -1oct

6 +1oct -1oct +P5 -P4 unison Unison -1oct

7 +1oct -1oct +P5 -P4 unison Unison -1oct

8 +1oct -1oct +P5 -P4 -1oct Unison -1oct

9 +1oct -1oct +P5 -P4 unison +1oct unison

10 +1oct -1oct +P5 -P4 unison +1oct unison

11 +1oct -1oct +P5 -P4 unison +1oct unison

12 +1oct -1oct +P5 -P4 -1oct +1oct unison

13 +1oct -1oct +P5 -P4 unison +2oct +1oct

14 +1oct -1oct +P5 -P4 unison +2oct +1oct

15 +1oct -1oct +P5 -P4 unison +2oct +1oct

16 +1oct -1oct +P5 -P4 unison +2oct +1oct

**Pitch Sequences 8 - 14**

8 9 10\* 11 12\* 13\* 14\*

1 -1oct Unison unison unison -1oct ■ unison ■ -2oct ■

2 unison Unison +1oct unison -m7 ■ -P4 ■ -1oct ■

3 +1oct +1oct +1oct unison -m6 ■ -1oct ■ -P5 ■

4 +2oct +1oct unison unison -P5 ■ -2oct -m3 ■

5 -1oct +1oct unison ■ unison -P4 ■ Unison unison

6 unison +1oct +1oct unison -m3 ■ Unison unison

7 +1oct +1oct unison unison -M2 ■ Unison unison

8 +2oct Unison +1oct unison -m2 ■ Unison unison

9 -1oct Unison +1oct unison unison Unison unison

10 unison Unison unison unison unison Unison unison

11 +1oct +1oct +1oct unison unison Unison unison

12 +2oct +1oct +1oct +P5 unison Unison unison

13 -1oct +1oct unison unison unison +1oct -1oct ■

14 unison Unison +1oct +P5 unison Unison unison

15 +1oct Unison +1oct unison unison Unison unison

16 +2oct Unison +1oct unison unison Unison unison

### Pitch Sequences 17 - 21

15\* 16\* 17\* 18\* 19 20 21

1 +1oct unison ■ unison ■ +P5 ■ unison +1oct unison

2 +1oct -m2 ■ -d5 ■ unison +M2 +M7 +M2

3 +1oct -M3 ■ -1oct unison +M3 +M6 +m3

4 +1oct -M6 ■ -1oct unison +P4 +P5 +M3

5 +1oct -P4oct ■ unison +P5 ■ +P5 +P4 +P4

6 +1oct -2oct unison unison +M6 +M3 +P5

7 +1oct unison unison unison +M7 +M2 +M6

8 +1oct ■ unison unison unison +1oct Unison +M7

9 +1oct +1oct +1oct ■ +P5 ■ unison +1oct +1oct

10 +1oct unison +P5 ■ unison +M2 +M7 +M7

11 +1oct unison unison unison +M3 +M6 +M6

12 +1oct +1oct unison unison +P4 +P5 +P5

13 +1oct unison unison +P5 ■ +P5 +P4 +P4

14 +1oct ■ unison unison unison +M6 +M3 +M3

15 +m6 ■ unison unison unison +M7 +M2 +m3

16 +M3 ■ unison unison unison +1oct Unison +M2

### Pitch Sequences 22 - 26

22 23 24\* 25 26\*

1 unison unison unison ■ unison -1oct

2 unison unison +P4 -1oct Unison

3 +M2 +m3 +P5 unison +P5

4 unison unison +1oct +1oct +P4

5 +M3 +P4 +m3 unison -1oct

6 unison unison +P4 -P5 +1oct

7 +P4 +P4 +P5 unison -P4

8 unison +d5 +1oct +P5 -P5

9 +P5 +P5 +m6 ■ unison Unison

10 unison unison +P4 -P4 -1oct

11 +M6 +P5 +P5 unison Unison

12 unison unison +1oct +P4 +P5

13 +M7 +m7 +m7 unison +P4

14 unison unison +P4 -m3 Unison

15 +1oct +1oct +P5 unison Unison

16 unison unison +1oct +m3 -2oct ■

Rhythm A - [RYTH-A]: See the description for Rhythm B.

Rhythm B - [RYTH-B]: These controls select the rhythm/groove sequence for A/B. The rhythm sequences are a set of 21 selectable presets. Set the control to minimum to [GRVOFF] to turn off the rhythm sequence. The pitch sequences are numbered from [01] to [20] and [RANDOM] for the random rhythm. With the rhythm sequence turned OFF, all sixteen steps of the sequence are played at full amplitude.

Dynamics (Attack/Release Time) - [DYNAM] : Sets attack and release time for the dynamics of the Rhythm and Effects. When set to minimum (-10), the audio takes the entire step length to fade in; at mid-range (0), the audio is present for the entire step duration; and at maximum (10), the audio is present for only 1/10th of the step's duration. Note: This control has no effect when both Rhythm and Effect knobs are set to OFF.

Step Length - [LENGTH]: With Tempo OFF, sets the length of each of the 16 steps in mSec. With Tempo ON, sets the length of each step relative to the tap tempo (length of note e.g. whole, quarter, etc.).

Effect A - [FX-A]: See the description for Effect B.

Effect B - [FX-B]: HarPeggiator lets you apply a sequence of filter, fuzz and/or glitch effects to each note of the 16-step sequence. The effect sequences are a set of 25 selectable presets. The effects are indicated by effect type - [FILT]=FILTER, [FUZZ]=FUZZ, and [GLT]=Glitch. [ALL] indicates that the preset uses all three effect types. There are five filter effects, five fuzz effects and five glitch effects to choose from. Or, you can select one of four different types of random effect sequences - [RNFL] = random filters, [RNFZ] = random fuzz, [RNGL] = random glitches and [RNM]=random combination of filters, fuzz and glitches. Set [FX:OFF] to turn Off effects for all steps in the sequence.

Performance Switch / RESTART - Restarts the sequence from the beginning.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{H}	~	96kHz	2, 2

## #9310 Synthonizer

Synthonizer tracks the pitch of the note that you're playing and generates a synthesized tone at the same pitch. Voice A is an additive synthesizer useful for creating organ or Theremin-style sounds; Voice B is a subtractive synthesizer for creating classic analog-style synth sounds.

Note: Tempo cannot be used with this effect.

Note: Synthonizer is Mono In only. Use Input 1. Input 2 is disabled.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Voice A/Voice B Mix - [VOX-MX] : Controls the ratio of the two synthesized voices A and B.

Waveform Mix - [WVE-MX] : Controls the mix of the various added waveforms to control the tone and perceived pitch of voice A.

Octave Blend - [OCTVES] : Controls the blend between unison, 1 octave down, and 1 octave up synth voices to control the tone and perceived pitch of voice B.

Attack Time Voice A - [ATTK-A] : Controls the attack time for synthesized Voice A.

Attack Time Voice B - [ATTK-B] : Controls the attack time for the filter on synthesized voice B.

Reverb Level - [VRBLVL] : Sets the reverb level.

Reverb Decay Time - [VRBCY] : Sets the reverb decay time.

Waveshape Voice A - [SHAPE] : Selects voice A waveshape – Sine [SIN], Triangle [TRI], Sawtooth [SW], Organ1 [OR1], Organ2 [OR2].

Filter Sweep Voice B - [SWEEP] : Controls the sweepable filter on voice B. Values from 0-50 sweep a low-pass filter, values greater than 50 sweep a high pass filter.

Performance Switch / FLEX - Shifts both voices up one octave.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{P}{H}	~	48kHz	2, 2



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## 94 - SpaceFactor

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These are presets from the Space pedal

### #9401 Hall

Hall simulates the sound of large enclosed spaces. Hall offers flexible control of a 3-band crossover reverb network. There are independent decay controls for the low and high band, as well as independent level controls for low, mid, and high band. This is the go-to algorithm for beautiful realistic spaces or for reverb sounds just beyond the boundary of realism.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal

Decay - [DECAY] : master decay in seconds or note-based in Tempo Mode

Size - [SIZE] : hall size

Pre Delay - [PREDLY] : pre-delay in milliseconds or note-based in Tempo Mode

Low Band Reverb Level - [LO-LVL] : boost/cut of LOW reverb with cut-off at 300 Hz, -100 effectively cuts all of the low band reverb

High Band Reverb Level - [HI-LVL] : boost/cut of HIGH reverb with cut-off at 1500 Hz, -100 effectively cuts all of the high band reverb

Low Band Decay - [LO-DCY] : decay of LOW reverb, scales the [DECAY] time

High Band Decay - [HI-DCY] : decay of HIGH reverb, scales the [DECAY] time

Modulation Level - [MODLVL] : increases random modulation of reverb tails

Mid Band Reverb Level - [MIDLVL] : boost/cut of MID reverb (between 300 and 1500 Hz), -100 effectively cuts all of the mid band reverb

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	~	48kHz	2, 2

### #9402 Room

Room is designed to dial in realistic room sounds from vocal booths to small halls. The controls allow for precision tweaking of early reflections, late reverb, and EQ. Room is the workhorse algorithm for placing

a sound in a realistic space or adding that subtle fattening that isn't immediately noticed but is always immediately missed.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal

Decay - [DECAY] : decay in seconds or note-based in Tempo Mode

Size - [SIZE] : room size

PreDelay - [PREDLY] : pre-delay in milliseconds or note-based in Tempo Mode

Low Band Shelving - [LO-LVL] : post reverb shelving boost/cut of low frequencies with cut-off at 350 Hz

High Band Shelving - [HI-LVL] : post reverb shelving boost/cut of high frequencies with cutoff at [HIFREQ]

Early/Late Reflection Levels - [REFLEX] : Control the levels of the early and late reflections.

Diffusion - [DFSION] : adjusts diffusion amount which affects reverb build up and tail density

Modulation Level - [MODLVL] : adds random modulation of both diffusors and late reverb tail

High Band Cutoff Frequency - [HIFREQ] : Control the corner frequency of [HI-LVL]. No affect if [HI-LVL] is set to 0.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	~	96kHz	2, 2

## #9403 Plate

Plate simulates the sound of early analog-mechanical reverbs. This algorithm allows for long reverb times that won't take over your sound. Be sure to play with the [LO-DAMP] and [HI-DAMP] knobs to explore the full palette of tonal variations.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal

Decay - [DECAY] : decay in seconds or note-based in Tempo Mode

Size - [SIZE] : plate size

PreDelay - [PREDLY] : pre-delay in milliseconds or note-based in Tempo Mode

Low Band Damping - [LO-DMP] : Sets the damping frequency for the low end

High Band Damping - [HI-DMP] : Sets the damping frequency for the high end

Transducer Distance/Spread - [DSTNCE] : sets room/transducer distance from source/plate driver

Diffusion - [DFSION] : adjusts diffusion amount which affects reverb build up and tail density

Modulation Level - [MODLVL] : mixes in random modulation in reverb tail

Tone Control - [TONE] : a pre-reverberator tone control, left is darker, right is brighter

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	~	48kHz	2, 2

## #9404 Spring

Spring models the sound and character of the popular artificial reverbs found in guitar amplifiers. It also goes a step further by allowing access to physical parameter controls not readily available in a real spring tank. By tweaking these parameters, the Spring algorithm can create faithful representations of real springs or push the physical boundaries to achieve new distinctive sounds. Pay extra attention to the [TNSION] and [NUMSPR] knobs to control the amount of 'springiness'. For good measure, we've also included a tube amp style tremolo at the reverb input.

Mix - [MIX] : wet/dry between reverb and tremolo dry signal

Decay - [DECAY] : decay in seconds or note-based in Tempo Mode

Tension - [TNSION] : Controls spring tension

Number of Springs - [NUMSPR] : number of springs in the 'tank,' mixes in 1 to 3 springs

Low Band Damping - [LO-DMP] : Sets the damping frequency for the low end

High Band Damping - [HI-DMP] : Sets the damping frequency for the high end

Tremolo Intensity - [TRMOLO] : input tremolo intensity or depth (tremolo is pre-reverb)

Tremolo Rate - [TRM-RT] : input tremolo rate in Hz or note-based in Tempo Mode

Modulation Level - [MODLVL] : mixes in modulation for a nice chorusing effect

Resonance - [RESNCE] : metallic resonance at the [HI-DMP] frequency

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	~	48kHz	2, 2

## #9405 DualVerb

DualVerb combines two different high quality studio reverbs (A and B) with independent controls for decay, size, pre-delay, and EQ. Mix between both for rich, dense stereo reverberation, or use this effect to smoothly transition between two entirely different reverb sounds. [INF] and [FREEZE] are available on both decay knobs (Xnob for B-decay). During [FREEZE] the A/B mixer on [VRBMIX] is post for the frozen reverb – normally it is pre. This allows for a plethora of options to freeze one of the reverbs, or both, and a mix of the two.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal

Reverb A Decay - [A-DCY] : decay for reverb A in seconds or note-based in Tempo Mode

Size - [SIZE] : adjusts the size of both reverbs A and B to give many different size combos with one knob

Reverb A PreDelay - [A-PDLY] : pre-delay for reverb A in milliseconds or note-based in Tempo Mode

Reverb A Tone Control - [A-TONE] : Tone control for reverb A

Reverb B Tone Control - [B-TONE] : Tone for reverb B

Reverb B Decay - [B-DCY] : decay for reverb B in seconds or note-based in Tempo Mode

Reverb B PreDelay - [B-PDLY] : pre-delay for reverb B in milliseconds or note-based in Tempo Mode

Reverb A/Reverb B Mix - [VRBMIX] : mixer for A and B reverbs, in stereo this mixes stereo channels, set at extreme results in dual mono reverbs (A on left, B on right)

Resonance - [RESNCE] : Resonance mixer for A and B Tone controls. Affects the sound unless [A-TONE] and [B-TONE] are both set to 0.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	~	48kHz	2, 2

## #9406 Reverse Reverb

A true reverse reverb followed by a forward reverb with delay and feedback. Turn [SIZE] and [FEEDBACK] all the way down for a straightforward tempo-sync-able rush-up reverse reverb, use [SIZE] to dial in a second reverb for increased wetness, and add [FEEDBACK] around the whole thing for other-worldly ambience. [INF] and [FREEZE] are available on the [SIZE] knob and affects the forward reverb only.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal

Decay - [DECAY] : reverse decay in milliseconds or note-based in Tempo Mode (also the delay amount for [LATE])

Size - [SIZE] : mixes in a standard reverb that is post reverse section for bigger sounds

Feedback - [FEEDBK] : amount of delay feedback around reverse reverb (delay amount is DECAY amount)

Low Band Shelving Level - [LO-LVL] : shelving boost/cut of low frequencies

High Band Shelving Level - [HI-LVL] : shelving boost/cut of high frequencies

Late Dry Signal Level - [LATE] : adjusts amount of dry signal that occurs directly after the reverse build up

Diffusion - [DIFFUS] : diffusion in the reverse build-up: set to zero for a mechanical stutter

Modulation Level - [MODLVL] : MicroPitch detuning modulation at the input

Contour - [CONTUR] : increase the span between low and high crossover frequencies for the [LO-LVL] and [HI-LVL]. Affects the sound unless [LO-LVL] and [HI-LVL] are both set to 0.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	~	48kHz	2, 2

## #9407 ModEchoVerb

ModEchoVerb is based on a popular reverb structure from the Eventide H8000 that brought about such presets as 'Echo Space of God' and 'Glorious Flange Canyon.' It feeds the output of an infinite reverb into an infinite feedback delay and slathers on an extra helping of modulation. The modulation choices are H3000-type swept verb, flanging, or chorusing. ModEchoVerb is incredibly versatile and can be used as a standalone reverb, delay, chorus/flanger, or any combination of the three. [INF] and [FREEZE] are available on the [DECAY] knob. During [FREEZE] the signal is rerouted to allow for parallel modulation/delay over the frozen section. Have fun.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal

Decay - [DECAY] : decay in seconds or note based in tempo mode. All the way right [INF] gives an infinite reverb/sustain

Size - [SIZE] : from normal Hall type room sizes to huge canyon sounds with echoes

Echo - [ECHO] : post reverb delay time in milliseconds or note-based in tempo mode

Low Band Shelving Level - [LO-LVL] : post reverb shelving boost/cut of low frequencies with cut-off at 350 Hz

High Band Shelving Level - [HI-LVL] : post reverb shelving boost/cut of high frequencies with cutoff at 2000 Hz

Echo Feedback - [E-FDBK] : feedback amount around the post reverb echo

Modulation Rate - [M-RATE] : the modulation rate

Modulation Type and Depth - [FX-MIX] : select modulation type and depth: swept reverb [SWEEP], flanging [FLNGMX] or chorus [CHORMX].

Echo Tone - [E-TONE] : Tone control in the feedback loop of the echoes

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	~	96kHz	2, 2

## #9408 Blackhole

Larger than the Hall or Room, BlackHole is an Eventide H8000 classic capable of cathedral-type spaces to out-of-this-world soundscapes. This H9000 edition of BlackHole has two decay modes (forward and inverse) and feedback around the entire reverb structure that extends the Blackhole sound from huge to infinite. The standard [SIZE] and [GRVITY] sounds are epic, but try [PREDLY] and [FEEDBK] to take the algorithm to the next level. Try not to get sucked in.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal

'Gravity' Mode Select - [INVGRV] : inverse decay mode of a really big reverb. [GRVITY]: regular decay mode of a really big reverb

Size - [SIZE] : size of the reverb

Delay - [PREDLY] : pre-delay time in milliseconds or note-based in tempo mode

Low Band Shelving Level - [LO-LVL] : post reverb shelving boost/cut of low frequencies with cut-off at 350 Hz

High Band Shelving Level - [HI-LVL] : post reverb shelving boost/cut of high frequencies with cutoff at 2000 Hz

Modulation Depth - [M-DPTH] : the modulation depth

Modulation Rate - [M-RATE] : the modulation rate

Feedback - [FEEDBK] : feedback around the entire reverb structure for even larger sounds

Resonance - [RESNCE] : resonance of the two shelving filters. Affects sound unless [LO-LVL] and [HI-LVL] are both set to 0

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	~	96kHz	2, 2

## #9409 MangledVerb

While the H9000 can produce many beautiful sounds, we recognize the universe is a chaotic and often violent place, so in the spirit of the yin and yang of it all, we included MangledVerb from the Eventide Eclipse. Technically, MangledVerb feeds a non-standard stereo reverb into distortion, but sonically it can range from the light friction of a bow scraping a cello string to the mayhem of a caged beast being poked

with a red hot flounder. Judicious use of the [WOBBLE] and [ODRIVE] is approved, and try small [SIZE] and short [DECAY] for some surprising sounds.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal

Decay - [DECAY] : arbitrary 1-100 decay (less decay will also take away reverb attack)

Size - [SIZE] : size of the reverb (try less than 15 for some great distortion sounds)

Pre Delay - [PREDLY] : pre-delay time in milliseconds or note-based in tempo mode

Low Band Level - [LO-LVL] : pre-distortion boost/cut of low frequencies

High Band Level - [HI-LVL] : pre-distortion boost/cut of high frequencies

Softclip/Overdrive Type - [ODRIVE] : the input level to one of two different types of distortions

Distortion Output Level - [OUTPUT] : the output level of the distortion

Wobble - [WOBBLE] : a modulation rate that does some spooky detuning

Mid Band Level - [MIDLVL] : pre-distortion boost/cut of mid frequencies

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	~	96kHz	2, 2

## #9410 TremoloVerb

TremoloVerb is a celestially large reverb cut back down to Earth size by an aggressive tremolo. Use the Sine, Triangle, Peak, Ramp, or Square waves to create a rhythmic ambience; Random and Sample/Hold to create a convulsing cloud; Envelope or ADSR to control the reverb with your playing; or the Expression Pedal to control it with your foot.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal

Decay - [DECAY] : decay in seconds or note-based in Tempo Mode

Size - [SIZE] : room size of reverb

PreDelay - [PREDLY] : pre-delay time in milliseconds or note-based in tempo mode

Low Band Shelving Level - [LO-LVL] : post reverb shelving boost/cut of low frequencies with cut-off at 350 Hz

High Band Shelving Level - [HI-LVL] : post reverb shelving boost/cut of high frequencies with cutoff at [HIFREQ]

Tremolo Shape - [SHAPE] : tremolo shape: [SINE], [TRIANG], [PEAK], [RANDOM], [RAMP], [SQUARE], [SM-PHLD] (sample/hold), [ENVLOP], [ADSR], or [EXPDL] (Expression Pedal)

Tremolo Speed - [SPEED] : tremolo speed in Hz, sensitivity, or note-based in tempo mode

Tremolo Depth/Mono or Stereo - [MNDPTH],[STDPTH] : tremolo depth, in stereo mode you have the option to have mono depth (same on both channels) or stereo depth (tremolo is 90 degrees out of phase)

High Band Cutoff Frequency - [HIFREQ] : the high corner frequency of [HI-LVL]. Affects the sound unless [HI-LVL] is set to 0

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	~	96kHz	2, 2

## #9411 DynaVerb

DynaVerb couples an Eventide Eclipse reverb with a model of the Eventide Omnipressor® to create an adaptable dynamics reverb. The Omnipressor is capable of all types of dynamics processing from gating, expansion, compression, limiting, and even its signature 'dynamic reversal,' where loud signals are squashed, but quiet signals are amplified. In DynaVerb, the Omnipressor can dynamically control the output of a reverberator based on, either the input signal for maximum control, the reverb output for incredible chaos, or any mixture of the two. As an added bonus DynaVerb can also be used as a standalone Omnipressor by setting [DECAY] to zero.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal

Decay - [DECAY] : decay in seconds or note-based in Tempo Mode, when decay is 0, this effect can be used as a standalone Omnipressor or gate

Size - [SIZE] : room size of reverb

Attack Time - [ATTACK] : attack time of Omnipressor/gate in seconds

Low Band Shelving Level - [LO-LVL] : post reverb shelving boost/cut of low frequencies with cut-off at 350 Hz

High Band Shelving Level - [HI-LVL] : post reverb shelving boost/cut of high frequencies with cutoff at 2000 Hz

Compression/Expansion Ratio - [ORATIO] : ratio control for the Omnipressor from traditional Gated sound, to expansion, then compression, then limiting and infinite ducking, then to negative ratios which result in dynamic reversal.

Release Time - [RELEASE] : release time for the Omnipressor/gate in seconds

Threshold - [THRESH] : threshold for the Omnipressor/gate

Sidechain - [SCHAIN] : the mixer to sidechain input (gain control signal). When set to minimum, the gain curve is derived from the input only. At maximum, it is a feedback dynamics unit with gain derived from the reverb output. In OMNIMODE, this simply lets you fade between a feedforward (FF) and feedback (FB) compressor/expander/gate/etc.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	~	96kHz	2, 2

## #9412 Shimmer

We don't have proof, but we're pretty sure this is what the guitars sound like in heaven. Set the [A-PCH] and [B-PCH] to just above and below 1200c, turn the [DELAY] all the way down, and everything else all the way up. Oh, and remember to walk toward the light.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal

Decay - [DECAY] : arbitrary 0-100 decay (less decay will also take away reverb attack)

Size - [SIZE] : size of the reverb

Delay - [DELAY] : post reverb and pre pitch-shift delay time in milliseconds or note-based in tempo mode

Low Band Decay - [LO-DCY] : amount of post reverb and pitch-shifter low band signal (this is in the feedback path)

High Band Decay - [HI-DCY] : amount of post reverb and pitch-shifter high band signal (this is in the feedback path)

Pitch Shift A - [PICH-A] : Pitch-shifter A pitch in cents (500c=P4th, 700c=P5th, 1200c=1 Octave, 1900=1 Octave+P5, 2400=2 Octaves)

Pitch Shift B - [PICH-B] : Pitch-shifter B pitch in cents (500c=P4th, 700c=P5th, 1200c=1 Octave, 1900=1 Octave+P5, 2400=2 Octaves)

Pitch Decay - [PITCH] : The PITCH-DECAY knob controls the amount of pitch shifting in the reverb tail. It increases from 0 to 100. Beyond 100 are two FREEZE modes. PITCH FREEZE locks out the pitch shifters, but feeds the reverb, allowing you to freeze the Shimmer pitch climb at opportune times. PITCH+VERB FREEZE freezes everything (pitch and reverb) for dry soloing on top of the frozen reverb.

Mid Band Decay - [MIDDCY] : amount of post reverb and pitch-shifter mid band signal (this is in the feedback path)

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	~	48kHz	2, 2



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## 95 - H9

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These are H9 algorithms not included in any of the “factor” units.

### #9501 UltraTap

UltraTap is a versatile multi-tap delay-line effect capable of a myriad of sounds from rhythmic delays, to wacky comb filtering, to huge pad-like volume swells, to unique reverbs, and everything in between.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Length - [LENGTH] : Total time over which the taps are spaced in, up to 4 secs of tap time.

#ofTaps - [TAPS] : The number of taps, from 1 to 64.

Predelay - [PREDLY] : The amount of time before the taps start, up to 2 secs.

Spread - [SPREAD] : The rhythmic spacing of the taps. More negative values will group taps towards the beginning, for a “slowing-down” feeling. More positive values will group more taps towards the end for a “speeding-up” delay sound. A zero value will result in constant spacing.

Taper - [TAPER] : Controls the fade of the taps. More negative values will increasingly give a fade-up over the taps, and more positive values will give a fade-down over the taps. A zero value will result in equal gain across all taps.

Tone - [TONE] : A tone control. Negative values will make darker sounding taps, while positive values will make brighter sounding taps.

Slurm - [SLURM] : Juicy tap slurring/smearing and modulation.

Chop - [CHOP] : A pre-tap-machine “chopping” tremolo OR auto-volume processor. The tremolo has several LFO waveform choices: off [OFF], triangle [TRIANG], sawtooth [SAW], ramp [RAMP], square [SQUARE], or sample/hold [SMPHLD]. The auto-volume processor will either do volume swells [SWELL (0-9 input sensitivity control)], or a gating effect, called Trigger, that chops off the end of sounds [TRIG (0-9 input sensitivity control)]. There is also a setting for expression pedal control of the pre-tap-machine volume [EXPDL].

Speed, Rise, or Release - [SPEED], [RISE], [RELEASE] : This knob acts as a multi-function parameter control for the [CHOP] knob. For the LFO waveforms, [SPEED] will change the LFO speed. For [SWELL], [RISE] will adjust the swell rise time, and for [TRIGGR], [RELEASE] sets the amount of time after triggering before the gate kicks in and chokes off the sound.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	48kHz	2, 2

## #9502 Resonator

Resonator staggers 4 resonant comb filters to create ambient, arpeggiated, or reverberant sounds. Each comb filter can be tuned to ring out when you play the note selected by the respective 'NOTE' knob. This creates dynamic effects that react with more or less intensity based on the harmonic content of the input audio.

Mix - [MIX] : wet/dry mixer, 100% is all wet signal.

Length - [LENGTH] : Total length of the delay line. This length is split into 8 subdivisions on which the comb filters can be staggered.

Rhythm - [RHYTHM] : Represents the rhythm pattern of the comb filters. Each digit indicates the subdivision on which a comb filter is positioned. "1.3.5.7" will sound like even quarter notes since the four comb filters are evenly spaced on the 1st, 3rd, 5th, and 7th subdivisions.

Feedback - [FDBCK] : The feedback level of each of the comb filters. Feedback type 1 [FB1] maintains the pattern set by the rhythm knob, whereas feedback type 2 [FB2] degrades the pattern as it repeats.

Resonance - [RESNCE] : Affects how intensely the comb filters resonate. The comb filters will ring out more intensely as the resonance increases in either the positive or negative direction. Resonance set to 0 will act as multi-tap delay without any additional resonant tones.

Reverb - [REVERB] : Controls the amount of reverb in the comb filter path.

Note1 - [NOTE1] : Tunes the note values that trigger each respective comb filter. When resonance is positive, all integer multiples of this frequency will resonate. When the resonance is negative, only odd multiples of this frequency will resonate. These note values also affect the high and low pass filters surrounding each comb filter. When resonance is set to 0, these knobs can still be used to filter the delays.

Note2 - [NOTE2] : Same as Note1.

Note3 - [NOTE3] : Same as Note1.

Note4 - [NOTE4] : Same as Note1.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	48kHz	2, 2

## #9503 EQ Compressor

The EQ Compressor algorithm is a multi-featured parametric equalizer coupled with a dynamic, intuitive compressor, offering a premium tone shaping tool for a variety of instrumentation. The EQ section includes two completely parametric bands along with low shelf and high shelf filters for easy manipulation of your tone. The unique compressor section can be placed before or after the EQ for maximum flexibility with a single control, enabling you to emphasise, harness, and control the parts of your sound you want to shine through a mix. EQ Compressor also features up to 12 dB of boost at the output to push an amp to awesomeness for your soul tearing solos.

Gain 1 - [GAIN1] : The gain of the first parametric filter. Provides 12dB of boost or 18dB of attenuation.

Frequency 1 - [FREQ1] : The center frequency of the first parametric filter. The frequency ranges from 30Hz to 1500Hz.

Width 1 - [WIDTH1] : Controls the bandwidth of the 1st parametric filter. A value of 10 represents a larger bandwidth while a value of 1 represents a narrower bandwidth.

Gain 2 - [GAIN2] : The gain for the 2nd parametric filter. Provides 12dB of boost or 18dB of attenuation.

Frequency 2 - [FREQ2] : The center frequency of the first parametric band. The frequency ranges from 1000Hz to 9999Hz.

Width 2 - [WIDTH2] : Controls the bandwidth of the 2nd parametric filter. A value of 10 represents a larger bandwidth while a value of 1 represents a narrower bandwidth.

Bass - [BASS] : Controls the gain on the Low Frequency Shelving Filter which is centered around 400Hz with a slope of 8dB/Octave. You can boost the lows by 12 dB or cut by 18dB.

Treble - [TREBLE] : The gain on the High Frequency Shelving Filter which is centered around 1800Hz with a slope of 8dB/Octave. You can boost the highs by 12 dB or cut by 18dB.

Compressor - [COMP] : The amount of compression applied to the signal. The values to the left half of the knob will affect the Pre-EQ compression, increasing the amount of compression as you move it counter clockwise. The values to the right half of the knob will affect the Post-EQ compression, increasing the amount of compression as you move it clockwise. The compressor is specially designed to vary the numerous parameters of a typical compressor such as the ratio, attack, release and the makeup gain to keep the overall loudness consistent.

Trim - [TRIM] : Controls the level at the output of the signal path. Provides 12dB of boost or 12dB of attenuation. The algorithm is designed to “gracefully” clip if there is too much gain inside the EQ.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #9504 SpaceTime

SpaceTime is a multi-effects algorithm combining Modulation, two Delays, and Reverb into one, easy to use effect. Modulation is most similar to a chorus and is the first effect in the signal path. The Delays are based on Eventide's Vintage Delay Algorithm from the TimeFactor pedal and the Reverb section draws from both the Plate Algorithm in Eventide's SPACE pedal, as well as Eventide's ULTRA REVERB Native Plug-in. Unique to SpaceTime is the ability to route the Delays and Reverb in series or parallel after Modulation, further adding to its versatility and creative applications.

MIX - [MIX] : Controls overall algorithm wet/dry balance. 100% is all wet signal.

MOD AMT - [MODAMT] : Adds Modulation to entire signal path. Modulation depth also increases as you go from 0 to 100.

RATE - [RATE] : Adjusts the speed of the LFO controlling the Modulation section of SpaceTime. Continuously adjustable from 0.05Hz to 12.50Hz.

VERB LVL - [VERB] : Adjust the output level of the Reverb and routes the Reverb in Series after the Delays or Parallel with the Delays. The first half of the knob adjusts Series Reverb level from 0 to 100 while the second half of the knob switches to Parallel routing and adjusts Reverb level from 0 to 100. Percussive playing coupled with long Delay times and short Reverb Decay times will showcase parallel routing.

DECAY - [DECAY] : Sets the decay length of the Reverb in seconds or Note Divisions when in Tempo Mode.

COLOR - [COLOR] : Changes the Reverb character from small and dense (set to 0) to large and spacious (set to 100).

DELAY LEVEL - [DLYLVL] : Controls the amount of both Delays in the signal path. Can also be used to set the dry to wet blend of delayed signal sent to the Reverb in the series path. With DLY LVL set less than 50, dry signal and Delayed signal are both sent to the Reverb section. After 50, DLY LVL reduces the dry signal sent to the Reverb allowing only the delay repeats to have Reverb when the control reaches 100.

**DELAY A - [DLY-A]** : Sets the Delay time for Delay A from 0 to 2500ms when TEMPO is OFF. With TEMPO ON, Delay is sync'd to the TEMPO BPM and is adjusted in note division increments from No Delay (NO DLY) to a Whole Note (WHOLE) in the most common note divisions.

**DELAY B - [DLY-B]** : Sets the Delay time for Delay B from 0 to 2500ms when TEMPO is OFF. With TEMPO ON, Delay is sync'd to the TEMPO BPM and is adjusted in note division increments from No Delay (NO DLY) to a Whole Note (WHOLE) in the most common note divisions.

**FEEDBACK - [FDBK]** : Adjusts the amount of feedback for both delays and contains two feedback types (F1 and F2). F1 links both delay times to create a rhythmic, repeating pattern where the longer delay sets the pattern length. The shorter delay will not repeat again until the longer delay has passed. F2 is a traditional feedback control, where delay times are independent.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	48kHz	2, 2

## #9505 Sculpt

Multi-band Distortion w/Envelope Follower Control Filters. Carve out your own sound with a dynamic variable blend of hi and lo band distortion channels. Follows your playing style and compliments you with the perfect expression of tunable peaking filters. Perfect for single or dual amp setups, stereo out mode features unique spectral panning effects that spread the hi and lo bands out into the separate channels.

**Mix - [MIX]** : The clean/dirty mix, all the way left is clean, all the way right is dirty.

**Band Mix - [BANDMX]** : The mix between the low and high band.

**Crossover Frequency - [XOVER]** : The crossover frequency where the low band and high band are split.

**Low Drive - [LDRIVE]** : Overdrive of the low band signal.

**High Drive - [HDRIVE]** : Overdrive of the high band signal.

**Compressor - [COMP]** : Compression which is Pre (turn left) distortion, or Post (turn Right) distortion. Turn left to juice up the harmonics in the distortion, or turn right for some sparkly compressor spank. The Sculpt compressor is specially designed to vary the numerous parameters of a typical compressor such as the ratio, attack, release and the makeup gain to keep the overall loudness consistent.

**Low Boost - [LOWBST]** : Boosts the low end either Pre (turn left) distortion for chuggier low end, or Post (turn Right) distortion for smoother low end.

**Filter-Pre - [FLTPRE]** : Peaking filter before the distortion. Turning left sweeps a cutting filter up in frequency. Turning right sweeps a boosting filter up in frequency, similar to having a parked wah before the distortion. Smoothly changes when connected to an expression pedal.

**Filter-Post - [FLTPST]** : Peaking filter after the distortion. Turning left sweeps a cutting filter up in frequency. Turning right sweeps a boosting filter up in frequency, similar to having a parked wah after the distortion. Smoothly changes when connected to an expression pedal.

**Envelope Follower - [ENVFLT]** : Envelope follower that modulates both [FLTPRE] and [FLTPST] according to this input sensitivity setting. The values of [FLTPRE] and [FLTPST] become the depths that the envelop glides up to. Interesting dynamic changes are achieved when pre and post and set to opposite sweeps, e.g. Pre boost, and Post cut, etc.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #9506 CrushStation

An overdrive/distortion command center with controls that drive your tone anywhere from a creamy saturation to a brutal sonic assault with everything in between. Use Eventide Harmonizer technology to crush some octaves into the mix, or turn up the Sag to bring the whole sound to its knees. An added bonus, CrushStation is a true stereo distortion.

Mix - [MIX] : The clean/dirty mix, all the way left is clean, all the way right is dirty.

Drive - [DRIVE] : The overdrive amount. Ranges from subtle boost/overdrive to full on distortion with Grit and Sustain controls pushing it into fuzz territory.

Compressor/Sustainer - [SSTAIN] : Compression/Sustain which is Pre (turn left) distortion, or Post (turn Right) distortion. The sustainer is specially designed to vary the numerous parameters of a typical compressor such as the ratio, attack, release, and the makeup gain to keep the overall loudness consistent.

Sag - [SAG] : Turn it up to get increasingly sputtery, crushed, and broken sounds. Inspired by power rail sag of poorly designed tube amps and the dead and dying gear of times past.

Octaves - [OCTAVE] : Mixes in/out lower and higher pitch-shifted octaves before the distortion and compression.

Grit - [GRIT] : Adds more low end before the distortion for a gritty chugging sound.

Bass - [BASS] : Cut and boost of the lower frequencies to hollow out the sound or add some thud.

Mids - [MIDS] : Cut and boost of the mid range frequencies (frequency selectable with [MIDFRQ] control) to scoop some muddiness or punch through a mix.

Mids Frequency - [MIDFRQ] : Tunable center frequency of the [MIDS] cut/boost. Similar to a parked wah when boosted up high. Smoothly changes when connected to an expression pedal.

Treble - [TREBLE] : Cut and Boost of the higher frequencies to mellow out the sound or emphasize higher harmonics.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #9507 PitchFuzz

PitchFuzz is a multi-effects algorithm combining Fuzz, three Pitch Shifters, and two Delays into one, easy to use effect. Fuzz is the first effect in the signal path. The Fuzz gets its inspiration from classic analog fuzz pedals as well as Eventide's own CrushStation and Sculpt algorithms. The Pitch Shifters come second in the signal path and are based on Eventide's PitchFlex Algorithm from the PitchFactor pedal. The Delay section is last in the signal path and its lineage can be traced back to the Vintage Delay algorithm in TimeFactor. The two Delays can be added to the entire output signal following the Pitch Shifters or added individually to two of the pitched voices only, creating arpeggiated type effects.

Fuzz - [FUZZ] : Controls the amount of Fuzz/Distortion generated after the input signal. A setting of 0 completely bypasses the Fuzz effect. Use 1 - 50 for a distortion type effect and 51 - 100 for more of a Fuzz type effect.

Fuzz Tone - [FZTONE] : Tone shaper for the fuzz effect.

Pitch Amount - [PEACH] : Controls the level of the three Pitch Shifters. From 0 to 3 Voices. Pitch A: 0 - 1.0, Pitch A + B: 1.0 - 2.0, Pitch A + B + C: 2.0 - 3.0.

Pitch A - [PTCH-A] : Adjust the pitch shift amount of the A voice. Range is +/- 2 octaves with micro pitch shift ability at unison (+/- 25c).

Pitch B - [PTCH-B] : Same as Pitch A.

Pitch C - [PTCH-C] : Same as Pitch A.

Delay Level - [DLYLVL] : Controls the amount of both Delays in the signal path as well as two types of Delay routings (Group Delay and Arp Delay). Starting fully counter-clockwise, Group Delay sends the whole signal including all of the Pitched Voices to both delays. Turning past center activates Arpeggiated Delay Mode. In this mode, only voices B and C are fed to the delays (separately and respectively) allowing the creation of arpeggiated type effects. Try this with PITCH AMT set to 3.0.

Delay A - [DLY-A] : Sets the Delay time for Delay A from 0 to 2500ms when TEMPO is OFF. With TEMPO ON, Delay is sync'd to the TEMPO BPM and is adjusted in note division increments from No Delay (NO DLY) to a Whole Note (WHOLE) in the most common note divisions.

Delay B - [DLY-B] : Same as Delay A.

Feedback - [FDBK] : Adjusts the amount of feedback for both delays and contains two feedback types (F1 and F2). F1 links both delay times to create a rhythmic, repeating pattern where the longer delay sets the pattern length. The shorter delay will not repeat again until the longer delay has passed. F2 is a traditional feedback control, where delay times are independent.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

## #9508 HotSawz

Just like a synth, HotSawz is a musical palette for creating interesting sounds. HotSawz is based around classic subtractive synthesis using saw waves for all oscillators. We're using 6 oscillators that follow a mono pitch tracker. The filter type is low pass.

HotSawz has three modulation sources: LFO, Envelope Follower, and a Gate, as well as four assignable modulation destinations: Filter Cutoff, Volume, Pitch, and Oscillator Depth. Each source can be assigned to any destination at a given time, so multiple sources can modulate the same destination. There are 64 combinations of source to destination assignments.

Mix - [SUBMIX], [S+RMIX], [ALLMIX], [R+UMIX]: Knob has four ranges each 0 - 100. Each range mixes dry and various oscillator combinations.

- [SUBMIX] - Mixes in lower octave OSCs only.
- [S+RMIX] - Mixes in lower octave and current register OSCs together.
- [ALLMIX] - Mixes in lower octave, current register, and octave above OSCs together.
- [R+UMIX] - Removes sub octave OSCs. Mixes in current register and upper OSCs together.

Osc Depth - [OSCDEP]: Mixes in 2nd OSCs for each register and adds detuning. Also spreads the OSCs across the stereo field. Modulation sources assigned to Oscillator Depth are additive.

Cutoff - [CUTOFF]: Controls the cutoff frequency of the low pass filter. Filter is in series with wet signal. Modulation sources assigned to CUTOFF are additive.

Resonance - [RESNCE]: Controls the low pass filter Q.

LFO Speed and Wave Shape - [TRI], [SQUARE], [RAMPDN], [RAMPUP]: Controls LFO's wave shape and speed. Knob has four ranges each 0.1 Hz to 20 Hz or Whole note to 1/16 note divisions. Each range switches the LFO wave shape.

- [TRI] - Triangle.
- [SQUARE] - Square.
- [RAMPDN] - Decaying Ramp.
- [RAMPUP] - Rising Ramp.

LFO Amount and Destination - [LFOAMT]: Assigns LFO destination and controls amount of modulation. Knob has four ranges. Each range assigns the LFO to a different destination for modulation.

- [CUT] - Assigns LFO to modulate Cutoff frequency.
- [VOL] - Assigns LFO to modulate wet output level.
- [P] - Assigns LFO to modulate pitch +/-3600 cents.
- [DEP] - Assigns LFO to modulate Oscillator Depth.

Gate Attack - [ATTACK]: Gate Attack speed from 0 to 3000ms. When the GATE Sustain/Range knob is set to OFF, ATTACK knob has no effect.

Gate Decay - [DECAY]: Gate Decay speed from 0 to 3000ms. When the GATE Sustain/Range knob is set to OFF, DECAY knob has no effect.

Gate Amount and Destination - [SSTAIN], [RANGE]: Assigns GATE destination and controls amount of either Sustain or Range of the GATE. Knob has four ranges. GATE Sustain level occurs after both Attack and Decay of the GATE (There is no release in the GATE). GATE Range (for Pitch as destination) is how far from 0 pitch modulation is allowed to go at the end of GATE attack.

- [OFF] - Disconnects the GATE. Attack and Decay control will have no affect on signal.
- [CUT] - Assigns the GATE to modulate Cutoff frequency.
- [VOL] - Assigns GATE to modulate wet output level.
- [P] - Assigns GATE to modulate pitch Range +/-3600 cents. Returns to 0 modulation after GATE Decay.
- [DEP] - Assigns GATE to modulate Oscillator Depth.

Envelop Follower and Destination - [ENVLOP]: This Envelope is triggered and drawn by dynamics of input level. This parameter assigns Envelope destination and controls amount of modulation. It has four ranges each 0 - 100. Each range assigns the Envelope to a different destination for modulation.

- [CUT] - Assigns the Envelope to modulate Cutoff frequency.
- [VOL] - Assigns the Envelope to modulate wet output level.
- [P] - Assigns the Envelope to modulate pitch.
- [DEP] - Assigns Envelope to modulate Oscillator Depth.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	2, 2

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## 96 - H9000 - Vintage Emulations

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Emulations of classic gear!

### #9601 Unitide

A true emulation of a vintage Shin-ei Univibe (TM) in stereo! Imagine owning two Univibes and being able to control their LFOs for a true stereo effect.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{M}	[G]	96kHz	2, 2

### #9602 H3000 Micropitch

A recreation of some classic H3000 algorithms, optimized for live sound use.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	[G][V]	96kHz	2, 2

### #9603 SP2016 Reverb

Emulation of the classic Eventide SP2016 processor.

Effect Type	Suggested Use	Max Sample Rate	In/Out
{R}	[G][V]	96kHz	2, 2

### #9604 Instant Phaser MkII

This updated version of the Instant Phaser plug-in is a faithful recreation of the original Eventide Clockworks Instant Phaser. The Eventide Clockworks Instant Phaser, and therefore the plug-in, had some features that make it unique when compared to other phasers. In addition, we have added some parameters that may not be as common in other plug-ins.



### Depth Is Mix!

Many modulation type effects provide a mix control. The Instant Phaser has a mix knob, but rather than being labeled Mix, it is called Depth. At 0% the output is entirely the phase shifted signal, so you will hear a slight detuning effect. At 100% it is an even mix of the dry and wet signal for full phasing effect. As you add more of the dry signal to the delayed signal nulls appear in the output spectrum. These nulls get deeper as the two signals approach equal amplitude. Hence you are controlling the depth of the nulls!

### Stereoizer

The Eventide Clockworks Instant Phaser had two outputs, a Main out and an Aux out. These outputs differ from each other in that one receives an extra two phase shift sections compared to the other. As a result, the Aux output has one less notch in its output spectrum, and can be considered out of phase with the Main output. If the two outputs are configured such that the Main out is sent to the left channel and Aux out is sent to the right, you will hear a stereo effect. This can sound like the output signal is moving in the stereo field, or that it is becoming wider or narrower. Which output path is used by the plug-in can be configured with the Mode setting.

### Mod Sources

Unlike most phasers, which are solely controlled by an LFO, the Instant Phaser gives you access to these modulation sources:

**Manual** - used for manual control of the phasing

**Oscillator** - The classic LFO-controlled phasing, with variable rate

**Envelope** - Phasing is controlled by the level of the input signal, with adjustable threshold and release time

A switch allows for a side chain (input channel 3) to be routed to the envelope follower instead of the input signal.

**Age** - Things age, there's nothing we can do about time, and electrical components are no different. While modeling the Instant Phaser we discovered certain side effects from the aged components that, while not intended in the initial design, contribute to the sound of our current box. Of course, the logical thing to do with this information is take it to the extreme. What would happen if this thing aged another hundred years? Thus, the Age knob was born. At 0% this corresponds to a box that is fresh out of the factory in 1972. At 25% this matches our current box exactly. At 100%, well... they say things get better with age, but only to a certain extent. With the age knob you are literally controlling the age of the electrical components that make up the Instant Phaser.

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	3, 2

## #9605 Instant Flanger MkII

This updated version of the Instant Flanger plug-in is a faithful recreation of the original Eventide Clockworks Instant Flanger. Originally released in 1976, the Eventide Clockworks Instant Flanger was designed to emulate true tape flanging. As its time-delay circuit, using the now ubiquitous "bucket brigade chips", produced many more nulls and offered a much deeper flanging effect than anything previously available, it was widely used on many legendary recordings. The Eventide Clockworks Instant Flanger, and therefore the plug-in, had some features that make it unique when compared to other flangers.

### Depth Is Mix!

Many modulation type effects provide a mix control. The Instant Flanger has a mix knob, but rather than being labeled Mix, it is called Depth. At 0% the output is entirely the delayed signal. At 100% the output is the equal mix of the input and delayed signal. At -100% the inverted input signal is mixed at equal amplitude

with the delayed signal. As you add more of the dry signal to the delayed signal, nulls appear in the output spectrum. These nulls get deeper as the two signals approach equal amplitude. Hence you are controlling the depth of the nulls!

### Stereorizer

The Eventide Clockworks Instant Flanger had two outputs: a Main out and an Aux out. The Main output is the output of two bucket brigade devices in series, while the Aux output is the output from a single bucket brigade device. This means that the Main output's delay time is roughly twice that of the Aux output. Furthermore, the Main output is 180 degrees out of phase with both the input signal and the Aux output. If the two outputs are configured such that the Main out is sent to the left channel, and Aux out to the right, you will hear a stereo effect. This will sound like the signal is moving from the center to the right channel (at 100% depth) or to the left channel (at -100% depth). Which output path is used by the plug-in can be configured with the Mode setting.nnMod SourcesnnUnlike most flangers, which are solely controlled by an LFO, the Instant Flanger gives you access to these modulation sources:

**Manual** - The big knob in the center, used for manual control of the flanging.

**LFO** - The classic LFO-controlled flanging, with variable rate.nnEnvelope - Flanging is controlled by the level of the input signal, with adjustable threshold and release time. A switch allows for a side chain (input channel 3) to be routed to the envelope follower instead of the input signal."

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	~	96kHz	3, 2

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## 97 - 3D Tools

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Tools for mixing multichannel audio.

### #9701 5.1 Panner

A mono to 5.1 surround panner or mixer. Set the X, Y, and Z input position, change the SIZE of the space, and use PAN to morph between MIXING (at 0%) and PANNING (at 100%).

Effect Type	Suggested Use	Max Sample Rate	In/Out
~	[G][V]	96kHz	2, 6

## **Part III**

# **Supplementary Material**



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## Introduction to 5.1 Reverbs

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These structures introduce surround ambience to the line of Eventide effects processors. A description of the algorithms and their parameters functions is your first step to learning the basic of these powerful tools. We have provided slightly different versions of some of these algorithms to give the best results both at 48 and 96KHz sampling frequencies. Stereo or Surround ambience and reverbs in digital processors are generally to be considered a combination of two main processes:

- Early Reflection delays and diffusers
- Reverberation

**Early Reflections** are very short delays that simulate the reflections of walls, floor and ceiling of a specific environment. Often they are matched to filters to recreate the tonal qualities of the different materials of which these surfaces are made.

**Diffusers** are even shorter delay networks that create a dense field of repeats. This cluster of small delays simulates the buildup in density of the first echoes. A high setting of Diffusion will result in dense buildup, with smeared delays. A lower setting will provide more distinct delays. Diffusion directly controls all the Diffuser internal delay feedbacks. This parameter is affected by the diffuser's **Size** parameter, which scales up or down all its internal delays times.

A low **Size** and high **Diffusion** setting will provide nice small environments with dense diffusion, while the inverse scenario would better simulate huge spaces. A good starting point in creating your spaces is to first adjust **Size** and **Diffusion** as they will define the space more strongly than the other parameters. **Early Reflections** then define the position and reflective qualities of the space and will shape it. Tweaking the hicut filters will provide a further nice touch to your work. Last, adjust your reverb decay and filters, in search of the next great verb!

We have created 2 different I/O structures:

- **2\_5.1** Diffusers or Reverbs
- **5.1** Diffusers or Reverbs

Version 2\_5.1 creates a surround ambience from a stereo (2 inputs) audio source, while the 5.1 version is a full blown 6 inputs/outputs structure.

Here are important details you should know:

**Routing:** The correct routing of the inputs and outputs channels is very important when working with these presets. When using a 5.1 I/O structure, please always refer to the following input and output assignments:

### I/O 5.1 standard configuration

**Input 1** > Front LEFT Channel

**Input 2** > Front RIGHT Channel

**Input 3** > Front CENTER Channel

**Input 4** > LFE (sub) Channel

**Input 5** > Surround (rear) LEFT Channel

**Input 6** > Surround (rear) RIGHT Channel

Be sure that your H9000's i/o is configured in this way.

**Input Trim:** A channel dedicated input level, this Trim helps take control on very hot incoming signals. Use the H8000 meter LEDs to monitor audio and use these trimmers accordingly.

**Phantom Speaker:** Available in the full 5.1 I/O algorithms only, this switch enables the traditional stereo "phantom speaker" by removing the center channel from the center speaker, redirecting it to the front left and right speakers. When set to OFF, you will listen to a full 5.1 mix; if set to ON, the resulting 4.1 is what you'll get, with stereo placement of the center channel audio source in the front left and right speakers.

**Gain:** This is a very useful level gain, placed at the end of the algorithm. Use it to push the output level or to recover level loss caused by necessary severe input trim or by low level input. Up to 12dB is provided here.

**Control Switches:** Each channel has an output switch. Here you can set it ON or OFF, for convenient testing and monitoring tasks.

**Size:** This is a very important parameter. It controls a great numbers of other parameters! Its main function is to scale **Diffuser's** delay times, which are always hidden to the user. We have set and tweaked their values to what we consider generally useful values. If you want to into deeper programming, you can edit these values using VSig.

**Size** controls: - Early Reflections Delays - Early Reflections Hicuts - Diffusion - Scaler - Post Diffusion Early Reflections Delays - Post Diffusion Early Reflections Delays Hicuts

Basically, by selecting different Size values (Booth – Small Room – Med Room – Alley Slap – Stage – Reflections), you will also change all the above parameters, according to our programmers' tweaks. We thought that the more expert or adventurous reader would want to enter their values for these Size controlled parameters and have made this possible.

You can type in your **E/R Delays**, **Hicuts**, **Diffusion**, **Scaler** and **Post Diff delays** and **Hicuts** values. Scrolling **Size** through its values will allow you to actually see all those parameter values, whether the factory defaults or your personal choices.

The advantage of this approach is to provide you with a well crafted and good sounding collection of presets as well the possibility to customize them. A mix of "closed and open" philosophies that can be taken further with the help of VSig. Do you need to use VSig? No, you don't! There's enough power, craft, tweaking and "embedded" freedom to use or customize all these 5.1 reverbs to meet most needs.

Your **Size** knob will switch between six different spaces. It's like having six presets in one. Imagine how easy it will be to remote changes within the same preset, by simply controlling the Size parameter with the H9000 rotary encoder or any hardware or MIDI controller!

**Scaler:** As already mentioned, the **Diffusers'** internal delays are controlled by the **Size** control and are always hidden to the user; you don't actually see them on the display. Nevertheless, sometimes your ear

will suggest that you further adjust those internal delays ... we know you are always searching for that "great" sound ... EEScaler will help you "shrink or expand" those internal delays at your will. Since it's also controlled by Size, you'll be able to tweak and fine tune each preset to a surgical detail and store them. Once recalled, your custom presets will remember those six tweaks.

Other examples of this approach are **Front** and **Surround Reverb Decays** and **Levels**. The **Front** parameters controls the **Surround** ones, which are offset by factory default values. You can further adjust the **Surround** parameters yourself, changing their values from the ones controlled by their **Front** counterparts.