lexicon

PCM 80 Presets

PCM 80 presets are organized in 4 Banks (**P0**, **P1**, **P2** and **P3**) of 50 presets/Bank (numbered **0.0 – 4.9**). Press **Program Banks** repeatedly to cycle through the Banks. Within each Bank, presets are functionally grouped. Turn SELECT to view the presets in the selected Bank. Press **Load/✶** to load any displayed preset.

Each preset has one or more parameters patched to the front panel ADJUST knob. This gives you instant access to some of the most interesting aspects of the effect. In addition, all of the presets marked with a **T** can be synchronized to tempo. To set the tempo, press the front panel **Tap** button twice in time with the beat. (Tempo can also be dialed in as a parameter value, or it can be determined by MIDI Clock.) Be sure to try these effects synchronized with MIDI sequence and drum patterns.

Program Bank 0

Multi Effects

Prime Blue ADJUST: **Efx/Rvb X** **0–127**
ee stereo effects: 6-voice chorus, rhythmic echoes, and
rb. ADJUST changes the effect smoothly from chorus, to
rus with echoes, to chorus with echoes and reverb, to
rb with echoes, then to reverb only. **T**

EkoChorus ADJUST: **FX Mix** **0–127**
-voice stereo chorus with echoes and stereo reverb.

Wet Chorus ADJUST: **FX Mix** **0–100**
ick wet chorus combined with a small amount of reverb to
duce a large lush sound. Fattens up any track and is
ecially good for adding body to guitar.

Wet Chorus 2 ADJUST: **FX Mix** **0–100**
ariation of Wet Chorus with a subtle amount of delays and
rb to produce just the right amount of ambience.

Wet Chorus 3 ADJUST: **FX Mix** **0–100**
ariation of Wet Chorus 2 with even thicker chorus (border-
on a slight flange) and slightly modified delays.

Chorus Plate ADJUST: **KorusMix** **0–100**
ooth rolling delays combined with an aggressively modu-
d reverb tail. Twisted for guitar.

Chorus Room ADJUST: **Decay** **0–80**
w chorus applied to one side of the reverb. The speed of the
dulation follows input level.

ChorusToRvb ADJUST: **Decay** **0–127**
t level controls the relative mix of stereo chorus and
rb. Loud signals are mostly chorus, and the reverb level
es up as the signal fades away.

Funkus Room ADJUST: **LFO Rate** **0–100**
at on electronic pianos / keyboards. Strong modulation
lied to both delays and reverb tail.

Detune & Room ADJUST: **Detune** **0–127**
ry tight room combined with separate pitch modulation on
left and right inputs.

Detune&Dbl ADJUST: **Detune** **0–127**
ilar to Detune & Room, but several delay voices have been
ed to produce doubling effects.

Tight Space ADJUST: **SplitWide** **0–100**
ight, dry ambience combined with left and right detune and
y.

Flange >Rvb ADJUST: **FX Mix** **0–100**
output of a flanger fed into a concert hall reverb.

Flange+Rvb ADJUST: **FX Mix** **0–100**
ch 6-voice chorus in parallel with reverb.

X Eko Flange ADJUST: **X-Fbk** **0–100**
stereo flanger with rhythmic echoes feeding into stereo
rb. ADJUST controls cross-feedback (which causes the
oes to bounce from side to side as they repeat). **T**

Glide > Verb ADJUST: **FX Mix** **0–100**
ee stereo effects in series: gliding delays, rhythmic echoes
reverb.

Glide X-Ekos ADJUST: **Eko Time** **0–100**
ilar to Glide > Verb, but ADJUST lets you dial in echo times
n 0-2 seconds. Feedback and cross feedback are com-
ed to create echo patterns that change as they repeat.

Detuned Ekos ADJUST: **Ekos/Beat** **1–24**
e reverb combined with independent stereo delays. The
y voices are diffused and modulated. The echoes are
hmic. **T**

1.8 StereoEqEkos ADJUST: **Ekos/Beat** **1–24**
Six rhythmic echo voices are EQ'd and panned across stereo
space. ADJUST sets the number of repeats per beat. **T**

1.9 ADJUpMyEchos ADJUST: **EchosLvl** **0–10**
Concert hall reverb with 4 panned echo voices in the back-
ground. **T**

Modulation Effects

2.0 FSw2 Elevate ADJUST: **Feedback** **0–99**
Multiple echo voices with diffusion, modulation and a touch of
plate reverb. Footswitch 2 is patched to turn on the AR
Envelope which sweeps the master delay. **T**

2.1 Chorus &Pan ADJUST: **LFO Rate** **0–100**
A moving chorus that shifts the output signal from left to right.
Increasing the Delay Master will smear the delay images.

2.2 Chorus&Amb ADJUST: **MstChorus** **0–100**
Similar to Chorus&Pan but with an added ambience. **T**

2.3 6 Vox Chorus ADJUST: **Less/More** **0–50**
Starting point for all chorus sounds. The Delay Master opens
or closes the spacing between the 6 delay voices.

2.4 Split C&E ADJUST: **InputPan** **0–100**
The left input is processed into a lush 3-voice chorus with the
voice panners adjusted from center to left. The right input is
processed into a rhythmic 3-voice echo with the output panned
from center to right. ADJUST cross-pans the inputs. 0=L/R
stereo, 50=mono, 100=R/L stereo. **T**

2.5 Env:PanKorus ADJUST: **Chorus** **0–127**
The AR Envelope drives the speed of the pan based on the
presence or absence of input signal.

2.6 6 Vox Flange ADJUST: **MstrDepth** **0–100**
A rich stereo flanger with a touch of reverb.

2.7 Mod Max ADJUST: **Mod Knob** **0–50**
Multiple parameters modulated together. With stereo input,
the LFO drives the input pans to each delay and reverb
processor. A definite "twist your head off" effect.

2.8 PreciseGlide ADJUST: **Resonance** **0–100**
A very clean stereo gliding delay and reverb. **T**

2.9 Round 147 ADJUST: **RotorRate** **0–20**
A big wooden rotary speaker cabinet miked fairly close.

3.0 FSw2 Rotary ADJUST: **Width** **0–100**
A dual-rotor speaker cabinet with a very wide stereo spin and
a touch of ambience. ADJUST controls the width and direction
of the spinning rotors. 0=very wide L→R, 64=mono, 127=very
wide R→L. Footswitch 2 toggles slow and fast speeds. The AR
envelope is used to simulate the inertial drag as the rotors
speed up or slow down.

3.1 RotorCabinet ADJUST: **Slow/Fast** **0–1**
Similar to FSw 2 Rotor, but ADJUST is used to toggle the
speed of the rotors between slow and fast. FX Width sets the
width and direction of the spin.

3.2 MIDI Rotary ADJUST: **EkoFbk** **0–100**
Similar to FSw 2 Rotor, but with echoes added and the rotors
patched for MIDI control. MIDI AfterTouch toggles speed.
Press hard to spin fast, press hard again to spin slow. **T**

3.3 Tiled Rotary ADJUST: **Slow/Fast** **0–1**
The RotorCabinet effect in a tiled room. Try it with background
vocals, as well as keyboard and guitar sources.

3.4 RotoWood ADJUST: **Speed** **0–10**
ADJUST quickly advances the speed of the rotors. Increase
the Feedback Master for more upper rotor "howling".

3.5 RandomImages ADJUST: **ImageKnob 0–12**
Individual input notes come out at random locations in
stereo image. Delays "creep" slowly out to new time valu
Best with solo instruments or voices. **T**

Special Effects

3.6 Under Water ADJUST: **DrownKnob 0–1(**
Really pulls you under! This will submerge any track.

3.7 Thunder FX ADJUST: **FlashTime 0–12**
Produces a rolling clap of thunder from a percussive sou
(such as tom toms) and ethereal sweeps from synth pa
Driven by the AR Env, with ADJUST controlling the AR rele
rate. **T**

3.8 Thunder FX 2 ADJUST: **FlashTime 0–12**
A variation of Thunder FX. Zaps are produced by setting a
release rate. **T**

3.9 ChaosImpuls ADJUST: **GldResp 0–1(**
Chaotic rhythms and detunings produced from the i
source. Try this with individual percussive hits.

4.0 DemonDescent ADJUST: **GldResp 0–1(**
Dark reverb and modulated detuning are combined to cre
an eerie special effect.

4.1 RoughIdle FX ADJUST: **Speed 0–12**
Use this to mutate any steady, broad band source into a po
tuned combustion engine.

4.2 RoxStutter ADJUST: **FX Mix 0–1(**
Use on strong rock and roll lead vocals. Trailing echoe
voices 3 and 4 go longer as the signal disappears. Dela
and 5 add more echo presence.

4.3 Split Pitch? ADJUST: **SplitWide 0–12**
Modulated varispeed in stereo. One side goes low as the o
side goes high. Good for special FX processing of var
sources including synths and dialog.

4.4 TryTalk'n ADJUST: **GldResp 0–1(**
A variation of Split Pitch with highly colored reverb
additional voices.

4.5 AutoInfinite ADJUST: **FX Mix 0–1(**
With signal present, the reverb time runs long. With si
absent, the infinite process is switched on. Once a sour
running in the infinite process, you can play softer passa
against it which chorus and echo at the same time. **T**

4.6 Remove Cntr ADJUST: **Cntr Fc 0–12**
Filters and crosstalk cancellation remove mono material f
a stereo mix. ADJUST controls a low pass filter for the ce
channel frequencies — turn it up to add mono material b
into the mix.

4.7 V-Eliminate ADJUST: **Cut Zone 0–12**
A vocal eliminator. Removes mono material in the vocal ra
from a stereo mix. Mono low and high frequencies (kick, b
snare cymbals, etc.) are kept in the mix. ADJUST controls
width of the elimination band. *Phase cancellation will occ
the two outputs are summed to mono.*

4.8 NoCenter Eko ADJUST: **Center Fc 0–12**
Similar to Remove Cntr with delays added to the proces
signal. You can add echoes to the left and right mate
without affecting the mono material (vocals, kick, or snare
a stereo mix or sub mix. ADJUST controls a low pass filte
the center channel frequencies. **T**

4.9 Rvb On L–R ADJUST: **Decay 0–12**
Similar to NoCenterEko, this effect adds dense plate rever
the left and right material without affecting the mono mate
in a stereo mix.

Program Bank 1

Rhythmic Echo and Delay Effects

[n]Ekos/Beat   ADJUST: [n]   1–24
reo echoes with a touch of reverb. ADJUST controls the
mber of echoes per beat. **T**

StereoTapDly   ADJUST: Mstr Fbk   0–100
ariation of [n]Ekos/Beat, with left and right delay voices. **T**

OffBeat Eko   ADJUST: DarkKnob   0–127
ariation of [n]Ekos/Beat that produces a syncopated echo
hm pattern. ADJUST controls high cut filters in the echo
dback paths. Great for tape echo effects. **T**

OffBeat Eko2   ADJUST: DarkKnob   0–127
litional rhythmic delay voices are used to create a more
mplicated syncopation pattern than OffBeat Eko. **T**

Dotted 8ths   ADJUST: EchoSlope   0–127
rthmic delay voices produce a dotted 8th-note pattern.
JUST controls the slope of the first six repeats. 0=loud to
 (normal echoes), 64=six repeats of equal loudness,
=soft to loud (reversed echoes). **T**

Shuffle Ekos   ADJUST: Shufl Lvl   0–127
ates echoes with a shuffle feel. One repeat on the beat
owed by one repeat off the beat. ADJUST controls the
tive levels of the on and off-beat echoes. **T**

Shuffles   ADJUST: EchoSlope   0–127
rthmic delay voices produce a shuffle pattern. ADJUST
trols the slope of the first six repeats. 0=loud to soft (normal
oes), 64=six repeats of equal loudness, 127=soft to loud
ersed echoes). **T**

Sliding Eko   ADJUST: Slide It!   0–100
 stereo delay effect lets you dial in the perfect "feel" to
ch the moment. Two echoes are produced: one is fixed on
beat, the other can be slid in musical time anywhere in front
r behind the beat by turning ADJUST. 0-49=in front of the
t, 50=on the beat, 51–100=behind the beat. **T**

Six Trips   ADJUST: EchoSlope   0–127
rthmic delay voices produce a 6-note triplet pattern. Each
eat gets progressively louder. ADJUST controls the slope
e first six repeats. 0=loud to soft (normal echoes), 64= six
eats of equal loudness, 127=soft to loud (reversed ech-
). **T**

6 StrokeRoll   ADJUST: Attack   0–127
n a single drum hit into a six-stroke roll with this effect.
JUST controls the attack of the first five repeats. 0=loud to
 (normal echoes), 64= five repeats of equal loudness,
=soft to loud (reversed echoes). **T**

TapGated Rvb   ADJUST: Gate dB   0–85
empo-controlled LFO is used as a rhythmic gate to the
ts of a large stereo chamber. The gate is opened every
er beat for a duration of 1 eighth-note. Use this to add reverb
elected beats of a stereo source. (Try synchronizing to
l with a drum machine as a source.) ADJUST controls the
t levels in dB to the reverb when the gate is closed.
lways open (0dB), 85=fully closed (-85dB). **T**

TapEkoGate 1   ADJUST: GateDepth 0–127
empo-controlled LFO is used as a rhythmic gate to the
ts of a delay/reverb combination. The gate is opened once
ry four beats for a duration of 1 eighth-note. ADJUST
ermines the portion of the four beats in which the gate is
n. 0=open for all four beats, 127=open for only the first 16th
e of four beats. **T**

TapEkoGate 2   ADJUST: GateWidth 0–127
ariation of TapEkoGate 1 with different echo rhythms. **T**

TapEkoClear   ADJUST: GateWidth 0–127
ilar to the two TapEkoGates, except that the rhythmic gate
lso patched to clear the delay voices when it opens. This
ws very high delay feedback values to be used without
ating long echo trails. **T**

Tap Chamber1   ADJUST: Width   0–90
tight chamber with liveness that is tempo controlled.
JUST controls the width of the reverb within the overall
eo image of the effect (0=mono, 45=stereo, 90=surround).
 this to open up sampled drum mixes. **T**

Tap Chamber2   ADJUST: Decay   0–127
ersion of Vox Chamber with a rhythmic twist. The width of
 reverb within the overall stereo image of the effect is
nged rhythmically by Sw1. **T**

1.6   LatchedEkos   ADJUST: EchoWidth   1–99
The inputs and outputs of stereo delays are gated on and off
by two rhythmic switches. The AR envelope alternates the left
and right delay outputs. ADJUST controls how long the inputs
to the delays remain open over a period of four beats. **T**

1.7   X-PanEQ BPM   ADJUST: Low Tone   0-60
Inputs cross-panned between independent left and right band
pass filters with some bright, highly diffused reverb. The pan
rate is tempo controlled. ADJUST controls the low frequency
limits of both bands. **T**

1.8   Pan->Eko BPM   ADJUST: DarkKnob   0–127
Inputs are panned across the stereo inputs of a reverb and
independent left and right delays, each with slightly different
EQ. The pan rate is tempo controlled. ADJUST controls the
high frequency limits of both bands. **T**

1.9   Tempo Verb   ADJUST: Liveness   0–40
A tempo-based reverb effect with decay changing in tempo. **T**

2.0   Tempo Gate   ADJUST: High Cut   0-50
A heavily gated reverb effect with duration set by tempo. **T**

2.1   Tape Echo   ADJUST: DarkKnob   0–127
Simulates a stereo tape echo. The echo rate is tempo-
controlled. ADJUST controls high frequency damping. **T**

2.2   NonLinear 1   ADJUST: EchoSlope   0–127
Produces echoes with non linear decay. ADJUST controls the
decay slope. 0=loud to soft (normal echoes), 64=six repeats
of equal loudness, 127=soft to loud (reversed echoes). The
slope is set to produce a simple reversed echo effect. The
repeat rate is tempo-controlled. **T**

2.3   NonLinear 2   ADJUST: EchoSlope   0–127
Chorus and reverb have been added to NonLinear 1, and the
delays bounce from side to side as they repeat. The slope is
set to 64 to produce repeats of equal loudness. **T**

2.4   NonLinear 3   ADJUST: EchoSlope   0–127
A variation of NonLinear 2 with more radical processing and an
inverted slope. **T**

2.5   Six Across   ADJUST: Spacing   0-100
A multi-tap delay effect that filters each voice to a specific
bandbass with each tap positioned succesively across the
panoramic spectrum.

2.6   BandEko Rvb   ADJUST: Center Fc   0–127
The outputs of a stereo band pass filter are sent to left and right
rhythmic delays in the reverb diffusor loop. Produces diffuse,
highly colored echoes and reverb. **T**

2.7   BandEkoSweep   ADJUST: Mstr Fbk   0–100
A variation of BandEko Rvb. The center frequency of the band
pass filter is swept by the LFO, producing echoes of shifting
colors. Reverb and diffusion are turned off. **T**

2.8   LFO EQ Echo   ADJUST: LC Depth   0–100
A stereo rhythmic effect created by modulating low cut and
high cut filters with the LFO sine and cosine waves. Interesting
on rhythm tracks and individual instruments. **T**

2.9   Chase Echo   ADJUST: ChaseRate   0–100
LFO EQ Echo with panning added to the filtered delay outputs.
T

3.0   Panned Dlys   ADJUST: Mstr Fbk   0–100
A pair of delays are panned to produce echoes that drift across
stereo space. **T**

3.1   X-Pan Delays   ADJUST: Mstr Fbk   0–100
The outputs of the delay pair are cross-panned. Mono material
produces echoes that repeat, but remain in the center. Stereo
material slowly swaps left and right as it repeats. **T**

3.2   Dly>EQ>Pans   ADJUST: Mstr Fbk   0–100
The input signal is split into two frequency bands which are
sent through different rhythmic delays with their outputs
panned in opposite directions. This effect deconstructs the
tone of input material, except when the panning and delay
rhythms align in the center of the stereo field. Try it with a drum
mix or other broadband material. **T**

3.3   Ekoz 4 Drums   ADJUST: FX Mix   0–100
A space setter for percussive instruments. Combines a short
plate reverb effect with four high density echoes which are
highly diffused. **T**

3.4   Haas PanKnob   ADJUST: L=0, R=127 0–12
A panner that uses the slight differences in left and r
channel delay to produce panning without changing rela
levels.

3.5   Dial a Delay   ADJUST: Delay   0–10
Your basic delay. Use ADJUST to dial-in up to 2.5 second
stereo delay.

3.6   PrecisionDly   ADJUST: L ms/100   0–10
Provides precise alignment of left and right channel au
ADJUST allows you to offset the left channel by up to 1 m
100 increments.

Ambience Effects

3.7   PhoneOrRoom?   ADJUST: Pick One   0-
Use ADJUST to choose between a mono telephone filter
a small room with stereo ambience.

3.8   CheapTV Room   ADJUST: The Walls   1–
Simulates the sound of a Lo-Fi TV in a small room.
ADJUST to change the reflectivity of the walls.

3.9   Empty Stage   ADJUST: Liveness   0–12
Made for creating live sounding spaces. ADJUST opens
space to be more reflective and airy.

4.0   Tomb Room   ADJUST: The Walls   1–
Places source material within a very reflective tomb. ADJ
moves the source deeper into this scary space.

4.1   Comb Room   ADJUST: Tone   0–10
A tunable comb filter and reverb produce a highly col
ambience. Use ADJUST to change the tuning of the c
filter.

4.2   Zoom Over   ADJUST: Speed   1–
Run an effect (or even a continuous synthesizer drone)
this preset, and the sound will approach you from the ce
spread out to the sides as it passes overhead, and rece
the distance behind you. ADJUST controls the speed of the
by. *This effect will image properly in either 2-channe*
Surround mixes.

4.3   OneShotCarBy   ADJUST: Speed   1–10
Input level triggers this left-to-right drive-by. When signa
detected, it will move from left to right. Doppler pitch sh
simulated as the image moves across the stereo field. O
audio has been detected, the effect will cycle once. To driv
again, stop and restart the audio track. To reverse the direc
of the effect, set the Width parameter to –45.

4.4   AmbientCarBy   ADJUST: Speed   1–10
A variation of OneShotCarBy, enhanced by some ste
ambience. This effect repeats automatically. ADJUST c
trols the speed of the drive-by.

4.5   HeadOn CarBy   ADJUST: Speed   1–10
Less ambience than ZoomOver, and more appropriate
things that approach on the road. *This effect will im*
properly in either 2-channel or Surround mixes.

4.6   2WayStreet   ADJUST: Speed   1–10
Produces both L→R and R→L drive-by effects — like listen
to the sound of traffic on a two-way street. The speed for e
direction is slightly different. ADJUST is a master sp
control for both eastbound and westbound traffic.

4.7   IntoTunnel   ADJUST: Speed   1–
Simulates the sound of a source approaching you from
side, passing you, then entering a tunnel. ADJUST cont
the speed of the source. To reverse the direction of the ef
set the Width parameter to –45.

4.8   2WayTunnel   ADJUST: Speed   1–10
A variation of IntoTunnel. The source approaches and en
the tunnel, then turns around and comes back.

4.9   FinishLine   ADJUST: Speed   1–10
Two pairs of stereo delays added to the basic drive-by ef
simulate the 1st, 2nd, and 3rd place cars crossing the fi
line. ADJUST controls the speed. Try this and the other dr
by effects with different types of source material. Almost
continuous source will produce interesting spatial soun
fects. Low, buzzy synthesizer tones work particularly we

Program Bank 2

EQEffects

StereoLoPass   **ADJUST: CutOff**   **0–127**
...tereo low pass filter and a stereo reverb in parallel. Add ...erb by changing FX Mix. **T**

Low Pass HiQ   **ADJUST: Cutoff**   **0–127**
...same basic effect as StereoLoPass, but with feedback ...usted to produce a more resonant filter. **T**

Low Pass LFO   **ADJUST: Depth**   **0–127**
...cutoff of the stereo low pass filter is swept with a rhythmic ...) sine wave. ADJUST controls the low frequency limit of the ...eep. **T**

StereoHiPass   **ADJUST: Cutoff**   **0–127**
...tereo high pass filter and a stereo reverb in parallel. Add ...erb by changing FX Mix.

StereoB-Pass   **ADJUST: Center**   **0–127**
...tereo band pass filter and a stereo reverb in parallel. Add ...erb by changing FX Mix.

Stereo Notch   **ADJUST: Center**   **0–127**
...ariation of StereoB-Pass which combines a phase inverted ...put of the band pass filter with unprocessed signal to create ...otch filter. ADJUST sets the center frequency.

SweptNotches   **ADJUST: Rate**   **0–100**
...duces vowel-like sounds by sweeping two pairs of notches ...two independent time switches. Very unusual tonal varia- ...s from broad band sources (rich pads, drums, industrial ...nd effects, etc.) Generates a good deal of spatial move- ...t within a stereo or Surround mix.

Env Notches   **ADJUST: Release**   **0–100**
...duces vocalization effects from dynamic sources. The ...ts are summed to mono, and the notch filters, which are ...ed to vocal formants, are swept by the resulting input ...elope.

BandReject 4   **ADJUST: FX Mix**   **0–100**
...e independent modulators are used to sweep filters and ...the outputs, resulting in an effect with constantly changing ...al and spatial characteristics.

WaaPedalEko   **ADJUST: FeedBack**   **0–10**
...-wah with echoes. Foot Pedal is patched to filter cutoff. **T**

RotorWaa   **ADJUST: Rate**   **0–10**
...empo-controlled wah-wah effect. ADJUST controls the ...hm of the modulator. **T**

Spatial Effects

Movable Echo   **ADJUST: Position**   **0-127**
...igned for use with either stereo or Surround mixes, this ...l delay can be positioned anywhere between the center, ...side and rear channels. ADJUST sets the position. 0=center, 127=rear channel.

Movable Hall   **ADJUST: Position**   **0–127**
...ilar to Movable Echo, this concert hall reverb effect can be ...itioned anywhere between the center, side and rear chan- ...s.

Go Away   **ADJUST: How Far?**   **0–127**
...e a stereo source and move it anywhere from in your face ...r, far away. Use ADJUST to move the source. 0=unproc- ...ed stereo, 127=far away. *Compatible with stereo and ...round mixes.*

Circular Pan   **ADJUST: Rate**   **0–100**
...ilar to Go Away, this preset sums the inputs to mono and ...s the LFO to control EQ, reverb and stereo width to pan the ...nd through a circular orbit. From right through center, to left ...ugh rear, to right. As the sound approaches the center, it ...ws brighter, louder and dryer. As it recedes towards the ...., it grows darker, softer and more reverberant. In a Sur- ...nd mix, the center and rear positions of the orbit will feed ...y the center and rear channels of the mix.

Spatial Hall   **ADJUST: Position**   **0–35**
...ulti-dimensional preset which changes as you increase or ...rease ADJUST. *Not mono compatible.*

Rear of Hall   **ADJUST: Decay**   **0–60**
...ally huge space, and you're in the back of it. ADJUST ...nges the reverberation characteristics, making it boomier.

[middle column]

1.7   Backstage   **ADJUST: How Far?**   **0–127**
Remember what the concert sounded like from the green room? This effect will take you there and let you wander around. Turn up ADJUST to travel further from the stage until, finally, you're out in the parking lot.

1.8   Steered Rear   **ADJUST: Decay**   **0–10**
The Width parameter steers this plate effect from front to back after the AR releases based on input level. *Due to the strong spatial positioning at the end of the decay, this preset is not mono compatible.*

1.9   Too Deep!   **ADJUST: Decay**   **0–40**
Left and right envelope followers control the post delay glides while the AR generator controls reverb width.

2.0   Dyna-Hall   **ADJUST: Decay**   **0–30**
A tamer version of Too Deep! No envelope chorusing. Good, beautiful, straight ahead, and spacious.

2.1   RotoRox   **ADJUST: FX Mix**   **0-100**
Crossfades deeper into two delay voices when input is absent. Great vocal effects for thickly-produced rock and roll.

2.2   RotoRoomVox   **ADJUST: Decay**   **0–100**
A medium large sized room that continuously changes width according to LFO speed. Nice roomy effect for background vocals.

2.3   RotoRoom   **ADJUST: Decay**   **0–60**
Similar to RotoRoomVox, except the speed of the spatial width modulation is stable, with the speed of the LFO constant. Room is smaller, more dense-sounding and brighter.

2.4   RotoRoom#2   **ADJUST: Rt & Rate**   **0–60**
Way cool on a stinger sound effect! Dynamically spacious. *Not mono compatible.*

Gain Effects

2.5   Tremolo Tap1   **ADJUST: Depth**   **0–127**
A basic tremolo effect with a small amount of ambience. Left and right channels are processed separately to maintain the image of stereo source material. The tremolo rate is tempo controlled (2 cycles/beat). **T**

2.6   X-TremoloTap   **ADJUST: Depth**   **0-127**
A variation of TremoloTap1 with left and right modulation 90° out-of-phase, producing a stereo effect that doesn't collapse in a mono mix. If the input source is mono, the sound will seem to move from side to side. If the input source is stereo (or two different mono sources) the left and right channels will alter- nately grow loud and soft. **T**

2.7   Panner BPM   **ADJUST: Pan Phase**   **0–1**
A tempo-controlled auto panner with inputs independently panned left and right. If the input source is mono it will pan from side to side. If the input source is stereo (or two different mono sources), the two sources will chase each other between the speakers. Set ADJUST to 0 for "normal" auto panning. **T**

2.8   Nice Pan!   **ADJUST: FX Mix**   **0-100**
Combines static time-based delays which move back and forth in the stereo field with a short, bright chorus plate. Great for acoustic guitars.

2.9   Spin & Duck   **ADJUST: Spin Rate**   **0–127**
Panning combined with 6-voice chorus delays and reverb to produce a rich spacious effect. Delays are tempo-controlled and ducked by input level. They won't be heard during active passages, but will fade up in the spaces between phrases. **T**

3.0   MultiFxFade   **ADJUST: FX Mix**   **0–100**
AR envelope is used to create a moderate fade-in of chorus, delay and reverb effects. Try this with guitars and keys. **T**

3.1   Ghost   **ADJUST: FadeShape**   **0–100**
Source material is accompanied by a ghostly image of itself. Not quite reverb, not quite backwards audio. Works well with short percussive sources as well as more sustained ones.

3.2   Ghost Flange   **ADJUST: FadeShape**   **0–100**
A variation of Ghost with some flanging added. Try this with lead guitar.

3.3   GhostVibrato   **ADJUST: FadeShape**   **0–100**
Another Ghost variation. This one will produce a delayed vibrato on sustained notes.

[right column]

3.4   AutoFadeIn 1   **ADJUST: FX Mix**   **0–10...**
Input level produces an automatic volume swell into a cho... delay reverb effect. Great with guitar and keybo... chords. The fade in rate is moderate. **T**

3.5   AutoFadeIn 2   **ADJUST: Fade Rate**   **0–10...**
A variation of AutoFadeIn with adjustable fade-in rate. **T**

3.6   AutoFadeIn 3   **ADJUST: Rvb Lvl**   **0–12...**
A variation of AutoFadeIn 1 with shorter delay times an... lighter touch on the chorus effect. **T**

3.7   ChordSwells   **ADJUST: Rvb Lvl**   **0-12...**
A more dramatic version of AutoFadeIn. The fade time is ... long, and the chorus and delay effects are fairly strong. T... with sustained piano or guitar chords. **T**

3.8   BowedChords   **ADJUST: FX Mix**   **0–10...**
A subtler version of AutoFadeIn. Chorusing is turned off ... delays are more subdued. Essentially a volume swell ... reverb. Use it to pull cello-like tones from sustained note... block chords. Very nice with grand piano. **T**

3.9   BowedEchoes   **ADJUST: FX Mix**   **0–10...**
Input level controls feedback and triggers the fade-in, pro... ing echoes with soft attacks that appear when the input sig... drops. **T**

4.0   Pedal Swell   **ADJUST: FX Mix**   **0–10...**
A combination of four 400 ms delays, a slight amoun... chorus, and a hint of reverb. The Foot Pedal is patched to... and right input levels for majestic volume swells.

Resonant Chord Effects

4.1   Rez Climber   **ADJUST: Tuning**   **0–...**
Try this with dialog or unpitched source material. AR En... lope, triggered by mono input level, dynamically sweeps... resonators through the 2nd – 5th pitches of the harm... series. ADJUST sets the fundamental pitch for the series...

4.2   Chord Walk   **ADJUST: High Cut**   **0–...**
Resonators are used to generate a rhythmic chord pat... from unpitched source material. Sw 1 and Sw 2 are use... change the chord root-note and mode, and to vary the rhyt... Try this with a simple kick, snare and hi-hat pattern. **T**

4.3   Mars Bars   **ADJUST: High Cut**   **0–...**
Resonators are used to create a truly weird and spa... special effect. Use on any continuous sound effect, dialog... even instrumental track. The tuning of the resonators is sw... slowly through a series of pitches by the LFO. **T**

4.4   ModalImpulse   **ADJUST: Tone**   **0–...**
Resonators are tuned to arpeggiate a modal 7th chord. ... rhythm of the arpeggio is tempo-controlled. Works well ... single percussion hits (such as kick or snare). Change ... scale and root note of the arpeggio with the Pitch paramet... **T**

4.5   Major Minor   **ADJUST: Tone**   **0–...**
A 6-note modal chord built one note at a time. Use a si... percussion hit as an input source (a slowly repeating snar... works well). The notes in the chord are added slowly ove... beats. The effect is tempo-controlled. As the chord builds,... changed rhythmically between major and minor scales. ... root note of the chord is also changed in a rhythmic man... The LFO controls the rate of the build and the major minor s... Sw 2 controls the changing root notes. **T**

4.6   MIDIChords   **ADJUST: Sparkle**   **0-...**
Driven by MIDI Note Number. Resonators follow the note... diatonic tone cluster. If the audio source is the same as ... MIDI source (a synthesizer), the effect is a little like harm... zation. *Will pass audio if there is no MIDI input.*

4.7   LvlSweeper   **ADJUST: Color**   **0–...**
Driven by level. Any input that exceeds the input threshol... cause a little burst of resonators that quickly swirl throug... stereo field. **T**

4.8   Sweeper   **ADJUST: Pitch**   **0–...**
A resonant arpeggiator in which a tempo-driven LFO con... the resonator pitches. **T**

4.9   MIDISustain   **ADJUST: Bright**   **0-...**
Resonators are assigned as the notes are played. (W... playing chords, it's best to spread them a little.) Footswit... works like a piano damper pedal. When the audio source is... same as the MIDI source, the effect is a little like playin... piano while holding down the pedal. *This preset requires N... note input or it will not pass audio.*

Reverb Effects

Small+Stage   ADJUST: Stage Lvl   0–50
mooth, small reverberant space combined with several
ge reflections.

Small Room   ADJUST: Liveness   0–60
ADJUST to quickly change the ambient characteristics of
typically tight sounding room. Great for ADR work.

Living Room   ADJUST: Decay   0–60
ther ADR preset, medium spaced but with a short Rt.

Brick Kick   ADJUST: Liveness   0–100
s *ss on kick drums or the entire submix.

Large Room   ADJUST: Decay   0–60
erfectly smooth listening room with medium diffusion. Very
ural sounding on any sound source.

SnareChamber   ADJUST: Liveness   0–60
assic from the PCM 70.

Tiled Room   ADJUST: Decay   0–60
ture classic...

Rich Chamber   ADJUST: Decay   0–60
ooth and full sounding.

Vox Chamber   ADJUST: Liveness   0–60
mbines recirculating echoes which fall away quickly once
al is absent. Increasing ADJUST lengthens the reverb
ay, which will mask the reflection echoes. For vocals.

Locker Room   ADJUST: Depth   0–127
t like in high school. ADJUST creates a deeper, more
erberant sound.

Wide Chamber   ADJUST: Decay   0–60
and wide sounding with a preset short Mid Rt. Use on synth
s or vocals.

Gate Chamber   ADJUST: Duration   0–64
ht, moderatly dense reverb envelope with an abrupt cutoff.
JUST sets the length of the gate.

Vox Plate   ADJUST: Decay   0–30
ht, straight ahead preset for vocals with some added
ngthening reflections.

Good olPlate   ADJUST: Decay   0–60
old plate you might have heard years ago. The reverb
ct is slightly mono.

Slap Plate   ADJUST: Decay   0–60
led reflections to a medium sized plate. Vary Delay Master
ncrease delay time.

Brass Plate   ADJUST: Decay   0–60
ark heavy plate. Good for percussion or pianos.

Drum Plate   ADJUST: Decay   0–60
rt and percussive for a drum sub-mix.

Rich Plate   ADJUST: Decat   0–60
ight ahead basic Plate.

Concert Wave   ADJUST: Wave Knob   0–40
vey spacious sound. Nice on long sustained sounds.
JUST cranks the waviness of the decay. **T**

Concert Hall   ADJUST: Decay   0–100
at for pianos, voice, and acoustic instruments.

ConcertHall2   ADJUST: Emty/Full   0-15
her large concert hall space with a couple of reflections
forcing the source before the onset of reverberation.
JUST changes the absorption characteristics from an
ty space to one that's fully occupied.

Piano Hall   ADJUST: Decay   0-60
ng and smooth rolling effect with just the slightest hint of
ulation. Reduce the depth parameter to sharpen the
ck of the reverb.

Medium Hall   ADJUST: Decay   0–60
aller version of the Concert Hall preset. Use Predelay to
arate the source from the acoustic space.

2.3   Vocal Hall   ADJUST: Decay   0–60
Combines tempo-related early reflections with longer tempo-related post delays. Great for ballads. **T**

2.4   Deep Space   ADJUST: FX Mix   0–100
A narrow space which snakes on forever. Goes from bright to dull while the speed of the width modulation changes as well. Sound effect worthy! **T**

2.5   Plate4 Horns   ADJUST: Impact   0–100
Bright and percussive for horn tracks needing that certain edge. ADJUST modifies the attack and release characteristics.

2.6   Alley Slap   ADJUST: Pre Delay   0–100
Great for any punctuated sound source — vocals, guitars, anything. **T**

2.7   Drum Gate   ADJUST: Duration   0–70
An inverse gated effect that is low on diffusion and high on attitude. Made for drums and other high impact sources.

2.8   Slope Down   ADJUST: Duration   0–100
Very inverse sounding. ADJUST varies the length of the slope. The AR Envelope, triggered by mono level, cranks in a downward spiraling pitch shift. Unearthly on voices.

Processed Reverb Effects

2.9   BigBoomRoom ADJUST: BoomKnob   0–36
Envelope followers glide the left and right post delays, giving a strong modulation effect to the reverb tail. Use on punchy low frequency sound sources.

3.0   Whammy Hall   ADJUST: Decay   0–30
If your guitar doesn't have a whammy bar, it does now. The AR generator, triggered by mono level, controls LFO depth, which drives the two post delays after the reverb. The Release constant is set rather long so that the depth reaches full scale after 2.2 seconds.

3.1   JetChamber   ADJUST: Jet Knob   0–127
A big chamber reverb with stereo flanging on the outputs. Use ADJUST to set the amount of "whoosh." The rate of the flange is controlled by the LFO.

3.2   EnvChamber   ADJUST: Jet Knob   0–127
Similar to JetChamber with flanging controlled by input level. Drums have little or no reverb flanging while active, but individual hits and fills have pronounced flanging during the reverb tail. Also works well with a variety of sources including acoustic guitar and piano.

3.3   Wizz and Wazz ADJUST: Decay   0–127
This tempo-driven effect has delays that whiz from left to right. FX Mix is also linked to tempo, going slowly from delays to reverb, then abruptly back to delays. **T**

3.4   Sci Fi   ADJUST: Wiggle   0–127
An LFO modulated reverb puts a big spacious halo around unpitched sources, like drums. ADJUST controls the depth of modulation. Lower settings of ADJUST will work best with pitched sources. Higher settings can yield some interesting sound effects. (Listen to a high piano note with ADJUST at about 100 –definite science fiction material!)

3.5   Wobble Plate   ADJUST: Wobble   0–30
A different type of chorus plate. ADJUST controls glide response.

3.6   Dyna Vibrato   ADJUST: Glide   0–127
Input level triggers a delayed vibrato. The vibrato is created by modulating two pairs of gliding delays. ADJUST controls the offset between the delay pairs, thickening the effect. Good for sweetening up acoustic guitar, dry sampler or synth tracks, etc.

3.7   VibroVerb   ADJUST: V-Depth   0–127
Reverb processed to produce a vibrato that wanders slowly between two rates. ADJUST sets the depth of the vibrato. Low settings of ADJUST work nicely to open up the space around backing tracks. Higher settings can be used to add character to dry synthesizer tones, guitar and piano.

3.8   SweepVerb   ADJUST: GldResp   0–1(
Left and right reverb outputs are detuned in opposite direct
by the AR, which is triggered by input level. ADJUST cont
the amount of detune. To open up the space around per
sive sources, use very low settings of ADJUST. Higher
tings will produce radical pitch swoops in the reverb.

3.9   EnveloVerb   ADJUST: Rt HC   0–4
Great on sustained and slowly fading sound sources. The
generator controls reverb output as well as Rt.

Remix Effects

4.0   Super Ball!   ADJUST: Bounce It   0-
Lets you turn any source into a bouncing ball. Run a trac
instrument, click ADJUST to 1 and back to 0 and sit back.
effect captures a stereo sample on the fly, loops it
decreases the loop size as it repeats. (Reverb is added w
the loop plays.) When the loop size gets to zero, the ef
resets and starts sampling the inputs again. Loop siz
tempo-controlled. **T**

4.1   LevlStutter   ADJUST: Mstr Fbk   0-1(
Delays are driven by input level (higher level=shorter del
and tempo. Works best for deconstructing dialog, but
interesting with any audio with lots of holes. **T**

4.2   Freeze 2 of 8   ADJUST: Feedback   0–1(
Automatically freezes 2 beats out of every 8. ADJUST lets
set the feedback level when the loop is off. Try this one wi
dance mix, or MIDI drum patterns. **T**

4.3   Freeze 2over3 ADJUST: Feedback   0–1(
A slightly more diabolical version of Freeze 2 of 8. Loops 2
of every 8 beats, but left and right delays are set to diffe
rhythmic values. The result is a 2 against 3 pattern
alternates between left and right channels. ADJUST sets
feedback for both delays while the loop is off. **T**

4.4   Freeze&Speed ADJUST: Freeze It   0-
Grab and freeze portions of the source material on the fly. C
ADJUST from 0 to 1 to freeze the loop. It will repeat infini
growing more diffuse as it repeats. Click ADJUST back to
turn the loop off. The loop will speed up for a short time be
turning off. The AR Release parameter sets the speed
time. Loop size is tempo-controlled. Change it on the fly
pressing **Tap** while the loop is off. **T**

4.5   ADJToFreeze   ADJUST: Freeze It   0-
Click ADJUST to create an infinite stereo loop of the in
source. Click it again to stop the loop. A little reverb is ad
while the loop is on. Loop size is tempo-controlled. Chang
on the fly by pressing **Tap** while the loop is off. The prese
set to freeze 1 beat, but you can set any rhythm you wan
changing the delay values. **T**

4.6   ADJToFreeze2 ADJUST: Freeze It   0-
The same basic loop effect as ADJTOFreeze, but the de
are set to different values for the left and the right side. In
preset a 2 against 3 pattern will be created. **T**

4.7   F Sw2 Freeze   ADJUST: Feedback   0–1(
A very useful infinite delay effect. Use ADJUST to set
feedback level. Footswitch 2 is patched to turn infinite rep
on and off. **T**

4.8   FSw2 Speedup ADJUST: How Long?   0–1(
Footswitch 2 is patched to turn on an infinite loop while it is
down. When the footswitch is released, the loop continues
grows shorter with every repeat until the loop size is 0.
ADJUST to set the amount of time it takes for the loop to sh
to nothing. *A footswitch must be connected to make this pr
work.* **T**

4.9   LongestLoop   ADJUST: FX Mix   0–1(
A cross-feedback path in the delay voices is used to crea
5-second mono loop. Footswitch 2 is patched to turn inf
repeat off and on and, at the same time, to change the mix f
0 % to 100 % wet. Footswitch 1 is patched to clear the del
A footswitch must be connected to make this preset wor