**PCM 81 Presets**

PCM 81 presets are organized in 6 Banks (PO-PS) 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 all the presets. 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.

---

**Multi Effects**

**0.0 Prime Blue**

ADJUST: Efx/Rvb X 0–127

Three stereo effects: 6-voice chorus, rhythmic echoes, and reverb. ADJUST changes the effect smoothly from chorus, to chorus with echoes, to chorus with echoes and reverb, to reverb with echoes, then to reverb only. T

**0.1 EkoChorus**

ADJUST: FMX 0–127

A 6-voice stereo chorus with echoes and stereo reverb.

**0.2 Wet Chorus**

ADJUST: FMX 0–100

A thick wet chorus combined with a small amount of reverb to produce a large lush sound. Fattens up any track and is especially good for adding body to guitar.

**0.3 Wet Chorus 2**

ADJUST: FMX 0–100

A variation of Wet Chorus with a subtle amount of delays and reverb to produce just the right amount of ambience.

**0.4 Wet Chorus 3**

ADJUST: FMX 0–100

A variation of Wet Chorus 2 with even thicker chorus (bordering on a slight flange) and slightly modified delays.

**0.5 Chorus Plate**

ADJUST: KorusMix 0–100

Smooth rolling delays combined with an aggressively modulated reverbed tail. Twisted for guitar.

**0.6 Chorus Room**

ADJUST: Decay 0–80

Slow chorus applied to one side of the reverb. The speed of the modulation follows input level.

**0.7 ChorusToRvb**

ADJUST: Decay 0–127

Input level controls the relative mix of stereo chorus and reverb. Loud signals are mostly chorus, and the reverb level comes up as the signal fades away.

**0.8 Funkus Room**

ADJUST: LFO Rate 0–100

Great on electronic pianos / keyboards. Strong modulation applied to both delays and reverb tail.

**0.9 Detune & Room**

ADJUST: Detune 0–127

A very tight room combined with separate pitch modulation on the left and right inputs.

**1.0 Detune&Bbi**

ADJUST: Detune 0–127

Similar to Detune & Room, but several delay voice has been added to produce doubling effects.

**1.1 Tight Space**

ADJUST: SpillWide 0–100

A bright, dry ambience combined with left and right detune and delay.

**1.2 Flange >Rvb**

ADJUST: FMX 0–100

The output of a flanger fed into a concert hall reverb.

**1.3 Flange+Rvb**

ADJUST: FMX 0–100

A rich 6-voice chorus in parallel with reverb.

**1.4 X Eko Flange**

ADJUST: X-Fbk 0–100

A stereo flanger with rhythmic echoes feeding into stereo reverb. ADJUST controls cross-feedback (which causes the echoes to bounce from side to side as they repeat).

**1.5 Glide > Verb**

ADJUST: FMX 0–100

Three stereo effects in series: gliding delays, rhythmic choruses and reverb.

**1.6 Glide E-Kosos**

ADJUST: EkoTime 0–100

Similar to Glide > Verb, but ADJUST only deals in echo times from 0.2 seconds. Feedback and cross feedback are combined to create echo patterns that change as they repeat.

**1.7 Detuned Ekos**

ADJUST: Ekos/Beat 1–24

Plate reverb combined with independent stereo delays. The delay voices are diffused and modulated. The echoes are rhythmic.

---

**Modulation Effects**

**2.0 FSw2 Elevate**

ADJUST: Feedback 0–99

Multiple choruses controlled with ADJUST modulation and a touch of plate reverb. Footswitch 2 is patched to turn on the AR Envelope which sweeps the master delay.

**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.

**2.3 6 Vox Chorus**

ADJUST: Less/More 0–50

Starting point for all chorus sounds. The Delay Master opens and closes the spacing between the 6 delay voices.

**2.4 Split CAE**

ADJUST: Input/Pan 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.

**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: MstDepth 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 mixed 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 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

**3.2 Tiled Rotary**

ADJUST: Slow/Fast 0–1

The RotorCabinet effect in a tiled space. Try it with background vocals, as well as keyboard and guitar sources.

**3.3 RotoWood**

ADJUST: Speed 0–10

ADJUST quickly advances the speed of the rotors. Increase the Feedback Master for more upper rotor "howling".

---

**Special Effects**

**3.6 Under Water**

ADJUST: DrownKnob 0–100

Really puts you under! This will submerge any track.

**3.7 Thunder FX**

ADJUST: FlashTime 0–127

Produces a rolling clap of thunder from a percussive source (such as tom toms) and ethereal sweeps from synth pads. Driven by the AR Env, with ADJUST controlling the AR release rate.

**3.8 Thunder FX 2**

ADJUST: FlashTime 0–127

A variation of Thunder FX. Zaps are produced by setting a fast release rate. T

**3.9 ChaosImpuls**

ADJUST: GldResp 0–100

chaotic rhythms and delays produced from the input source. Try this with individual percussive hits.

**4.0 DemonDescent**

ADJUST: GldResp 0–100

Dark reverb and modulated detuning are combined to create an eerie special effect.

**4.1 Roughride FX**

ADJUST: Speed 0–127

Use this to mute any steady, broadband source into a poorly tuned combustion engine.

**4.2 RoxelSlutter**

ADJUST: FX Mix 0–100

Use on strong rock and roll lead vocals. Trailing echoes on voices 3 and 4 go longer as the signal disappears. Delays 2 and 5 add more echo presence.

**4.3 Split Pitch?**

ADJUST: SplitWide 0–127

Modulated varispeed in stereo. One side goes low as the other side goes high. Good for special FX processing of various sources including synths and dialog.

**4.4 TryTalk’n**

ADJUST: GldResp 0–100

A variation of Split Pitch with highly colored reverb and additional delay voices.

**4.5 AutoInfinite**

ADJUST: FX Mix 0–100

With signal present, the reverb time runs long. With signal absent, the infinite process is switched on. Once a source is running in the infinite process, you can play softer passages against it which chorus and echo at the same time.

**4.6 Remove Cntr**

ADJUST: Cntr Fc 0–127

Filters and crosstalk cancellation remove mono material from a stereo mix. ADJUST controls a low pass filter for the center channel frequencies — turn it up to add mono material back into the mix.

**4.7 V-Eliminate**

ADJUST: Cut Zone 0–127

A vocal eliminator. Removes mono material in the vocal range from a stereo mix. Mono low and high frequencies (kick, bass, snare cymbals, etc.) are kept in the mix. ADJUST controls the width of the elimination band. Phase cancellation will occur if the two outputs are summed to mono.

**4.8 NoCenter Eko**

ADJUST: Center Fc 0–127

Similar to Remove Cntr with delays added to the processed signal. You can add echoes to the left and right material without affecting the mono material (vocals, kick, or snare) of the stereo mix or sub mix. ADJUST controls a low pass filter for the center channel frequencies. T

**4.9 Rvb On L-R**

ADJUST: Decay 0–127

Similar to NoCenter Eko, this effect adds dense plate reverb to the left and right material without affecting the mono material in a stereo mix.

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**Rhythmic Echo and Delay Effects**

1. **Tapped Chamber**
   - **ADJUST:** Mstr Fbk 0–100
   - A variation of [n]Ekos/Beat that produces a syncopated echo pattern. ADJUST controls high cut filters in the echo feedback path. Great for tape echo effects.

2. **OffBeat Eko**
   - **ADJUST:** DarkKnob 0–127
   - Additional rhythmic delay voices are used to create a more complicated syncopation pattern than OffBeat Eko.

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

5. **Shuffle Ekos**
   - **ADJUST:** Shuff Lrv 0–127
   - Creates echoes with a shuffle feel. One repeat on the beat followed by one repeat off the beat. ADJUST controls the relative levels of the on and off beat echoes.

6. **Shuffling Delay**
   - **ADJUST:** EchoSlope 0–127
   - Rhythmic delay voices produce a shuffle pattern. ADJUST controls the slope of the first six repeats. 0=soft (normal echoes), 64=six repeats of equal loudness, 127=soft to loud (reveresed echoes).

7. **Sliding Eko**
   - **ADJUST:** Slide It! 0–100
   - This stereo delay effect lets you dial in the perfect “feel” to match the moment. Two echoes are produced: one is fixed on the beat, the other can be slid in musical time anywhere in front of or behind the beat by turning ADJUST. 0.49=on front of the beat, 0.50=on the beat, 0.51–0.99=behind the beat.

8. **Six Trips**
   - **ADJUST:** EchoSlope 0–127
   - Rhythmic delay voices produce a 4-stroke triplet pattern. Each repeat gets progressively louder. ADJUST controls the slope of the first six repeats. 0=soft to (normal echoes), 64= six repeats of equal loudness, 127=soft to loud (reveresed echoes).

9. **Stroke Roll**
   - **ADJUST:** Attack 0–127
   - Turn a single drum hit into a six-stroke roll with this effect.

1. **TapGated Rvb**
   - **ADJUST:** Gate dB 0–85
   - A tempo-controlled LFO is used as a rhythmic gate to the inputs of a delay/reverb combination. The gate is opened on every other beat for a duration of 1 eighth-note. Use this to add reverbs to selected beats of a stereo source. (Try synchronizing to a drum machine as a source.) ADJUST controls the input levels in dB to the reverb when the gate is closed. 0=always open (0dB), 85=fully closed (-85dB).

2. **Banded Eko Rvb**
   - **ADJUST:** Center Fc 0–100
   - The center frequency of the band pass filter is swept by the LFO, producing echoes of shifting colors. Reverb and diffusion are turned off.

3. **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 signals.

4. **Chase Echo**
   - **ADJUST:** ChaseRate 0–100
   - LFO EQ Echo with panning added to the filtered delay outputs.

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

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

7. **Dry/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. The left side is delayed the left side, the right as it repeats.

8. **Ekko 4 Dry**
   - **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.
**Spatial Effects**

### 1.1 Movable Echo
- **Program Bank:** 2
- **Adjust:** Position
- **Range:** 0–127
- **Description:** Designed for use with either stereo or Surround mixes, this dual delay can be positioned anywhere between the center, side, and rear channels. ADJUST sets the position. 0=center, 64–side channels, 127=ear channel.

### 1.2 Movable Hall
- **Program Bank:** 2
- **Adjust:** Position
- **Range:** 0–127
- **Description:** Similar to Movable Echo, this concert hall reverber effect can be positioned anywhere between the center, side, and rear channels. ADJUST sets the position. 0=center, 64–side channels, 127=ear channel.

### 1.3 Go Away
- **Program Bank:** 2
- **Adjust:** How Far?
- **Range:** 0–127
- **Description:** Take a stereo source and move it anywhere from in your face to far, far away. Use ADJUST to move the source. Small, uncompromised stereo, 127=far away. Compatible with stereo and Surround mixes.

### 1.4 Circular Pan
- **Program Bank:** 2
- **Adjust:** Rate
- **Range:** 0–127
- **Description:** Similar to Go Away, this preset sums the inputs to mono and uses the LFO to control EQ, stereo and surround width to pan the sound through a circular orbit. From right through center, to left through rear, to right. As the sound approaches the rear, it grows brighter, louder and dryer. As it recedes towards the rear, it grows darker, softer and more reverberant. In a Surround mix, it will also position the center and rear positions of the mix.

### 1.5 Spatial Hall
- **Program Bank:** 2
- **Adjust:** Spatial
- **Range:** 0–35
- **Description:** A multi-dimensional preset which changes as you increase or decrease ADJUST. Not mono compatible.

### 1.6 Rear of Hall
- **Program Bank:** 2
- **Adjust:** Decay
- **Range:** 0–60
- **Description:** A really huge space, and you’re in the back of it. ADJUST changes the reverberation characteristics, making it boomer.

### 1.7 Backstage
- **Program Bank:** 2
- **Adjust:** How Far?
- **Range:** 0–127
- **Description:** 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
- **Program Bank:** 2
- **Adjust:** Decay
- **Range:** 0–10
- **Description:** The Width parameter steers the 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!
- **Program Bank:** 2
- **Adjust:** Decay
- **Range:** 0–40
- **Description:** Left and right envelope followers control the post delay stitches while the AR generator controls reverb width.

### 1.10 Dyna-Hall
- **Program Bank:** 2
- **Adjust:** Decay
- **Range:** 0–30
- **Description:** A (rather version of Too Deep! No envelope churning. Good, out-of-phase, beautiful, straight ahead, and spacious.

### 1.11 RotoRox
- **Program Bank:** 2
- **Adjust:** FX Mix
- **Range:** 0–100
- **Description:** Crossfades deeper into two delay voices when input is absent. Great vocal effects for thickly-produced rock and roll.

### 1.12 RotoRoomVox
- **Program Bank:** 2
- **Adjust:** Decay
- **Range:** 0–100
- **Description:** A mixed delay with crossfades changes width according to LFO speed. Nice roomy effect for background vocals.

### 1.13 RotoRoom
- **Program Bank:** 2
- **Adjust:** Decay
- **Range:** 0–60
- **Description:** Not to Rotomix. evoking a speed of the similar width modulation is stable, with the speed of the LFO constant. Room is smaller, more dense-sounding and brighter.

### 1.14 RotoRoom2
- **Program Bank:** 2
- **Adjust:** RT & Rate
- **Range:** 0–60
- **Description:** Way cool on a slinger sound effect! Dynamically spaced. Not mono compatible.

### Gain Effects

#### 2.0 Dyna-Hall
- **Adjust:** Decay
- **Range:** 0–30
- **Description:** 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).

#### 2.1 X-TremoTap
- **Adjust:** Depth
- **Range:** 0–127
- **Description:** A variation of Tremolo Tap1 with left and right modulation 90° out-of-phase, producing a stereo effect that doesn’t collapse in the stereo field.

#### 2.2 Phaser
- **Adjust:** Pan
- **Range:** 0–1
- **Description:** A tempo-controlled auto pan-wah with inputs independently panned left and right. 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 two sources will chase each other between the speakers. Set ADJUST to 0 for “normal” auto panning.

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

#### 2.4 Spin & Duck
- **Adjust:** Spin
- **Range:** 0–127
- **Description:** Panning combined with 6-voice chorus delays and reverb to produce a rich 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.

#### 2.5 MultiLFO
- **Adjust:** Depth
- **Range:** 0–127
- **Description:** AR envelope is used to create a moderate fade-in of chorus, delay and reverb effects. Try this with guitars and keys.

#### 2.6 Ghost
- **Adjust:** FadeShape
- **Range:** 0–100
- **Description:** Source material is accompanied by a ghostly image of itself. The effect is tempo-controlled. As the chord builds, it is changed rhythmically between major and minor scales. The root note of the chord is also changed in a rhythmic manner.

#### 2.7 Glockenspiel
- **Adjust:** FX Mix
- **Range:** 0–100
- **Description:** A resonant arpeggiator in which a tempo-driven LFO controls the changing root notes. The effect is tempo-controlled. As the chord builds, it is changed rhythmically between major and minor scales. The root note of the chord is also changed in a rhythmic manner. The LFO controls the rate of the build and the major minor shift. SW 2 controls the changing root notes.

### Resonant Chord Effects

#### 3.1 Ghost
- **Adjust:** Pitch
- **Range:** 0–100
- **Description:** A variation of AutoFadeIn where the input threshold will cause a little burst of resonators that quickly swirl through the stereo field.

#### 3.2 BowedChords
- **Adjust:** FX Mix
- **Range:** 0–100
- **Description:** A sub-chorus version of AutoFadeIn. Chorusing is turned off and delays are more subdued. Essentially a volume swell into reverb. Use it to pull cellos into sustained notes or block chords. Very nice with grand piano.

#### 3.3 BowedChords
- **Adjust:** FX Mix
- **Range:** 0–100
- **Description:** A combination of several 400 ms delays, a slight amount of chorus, and a hint of reverb. The Foot Pedal is patched to left and right input levels for majestic volume swells.

#### Resonant Chord Effects

### 4.1 Rez Climber
- **Adjust:** Tuning
- **Range:** 0–60
- **Description:** Try this with dialog or unsplitted source material. AR Envelope, triggered by mono input level, dynamically sweeps the resonators through the 2nd – 5th pitches of the harmonic series. ADJUST sets the fundamental pitch for the series.

### 4.2 Chord Walk
- **Adjust:** High Cut
- **Range:** 0–50
- **Description:** Resonators are used to generate a rhythmic chord pattern from unsplitted source material. SW 1 and SW 2 are used to change the chord root-note and mode, and to vary the rhythm. Try this with a simple kick, snare and hi-hat pattern.

### 4.3 Mars Bars
- **Adjust:** High Cut
- **Range:** 0–50
- **Description:** Resonators are used to create a truly weird and spacey special effect. Use on any continuous sound effect, dialog, or even instrumental track. The tuning of the resonators is swept slowly through a series of pitches by the LFO.

### 4.4 ModalImpulse
- **Adjust:** Tone
- **Range:** 0–50
- **Description:** Resonators are tuned to arpeggiate a modal 7th chord. The rhythm of the arpeggio is tempo-controlled. Works well with single percussion hits (such as kick or snare). Change key, scale and root note of the arpeggio with the Pitch parameters.

### 4.5 Major Minor
- **Adjust:** Tone
- **Range:** 0–50
- **Description:** A simple modal chord built around a single note. Try this with a simple kick, snare and hi-hat pattern. The effect is tempo-controlled. As the chord builds, it is changed rhythmically between major and minor scales. The root note of the chord is also changed in a rhythmic manner. The LFO controls the rate of the build and the major minor shift. SW 1 and SW 2 control the changing root notes.

### 4.6 MIDIChords
- **Adjust:** Sparkle
- **Range:** 0–5
- **Description:** Driven by MIDI Note Number. Resonators follow the note in a diatonic tone cluster. If the audio source is the same as the MIDI source (a synthesizer), the effect is a little like harmonization. Will pass audio if there is no MIDI input.

### 4.7 LviSweep
- **Adjust:** Color
- **Range:** 0–34
- **Description:** Driven by level. Any input that exceeds the input threshold will cause a little burst of resonators that quickly swirl through the stereo field.

### 4.8 Sweeper
- **Adjust:** Pitch
- **Range:** 0–24
- **Description:** A resonant arpeggiator in which a tempo-driven LFO controls the resonator pitches.

### 4.9 MIDISustain
- **Adjust:** Bright
- **Range:** 0–5
- **Description:** Resonators are assigned as the notes are played. (When playing chords, it's best to spread them a little.) Footswitch 2 works like a piano damper pedal. When the audio source is the same as the MIDI source, the effect is a little like playing a piano while holding down the pedal. This preset requires MIDI note input or it will not pass audio.
### Reverb Effects

#### Program Bank 3

<table>
<thead>
<tr>
<th>Preset Name</th>
<th>Adjustments</th>
<th>Value Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0 Small+Stage</td>
<td>ADJUST: Stage Lvl</td>
<td>0–50</td>
<td>A smooth, small reverberant space combined with several stage reflections.</td>
</tr>
<tr>
<td>0.1 Small Room</td>
<td>ADJUST: Liveness</td>
<td>0–60</td>
<td>Use ADJUST to quickly change the ambient characteristics of this typically tight sounding room. Good for ADR work.</td>
</tr>
<tr>
<td>0.2 Living Room</td>
<td>ADJUST: Decay</td>
<td>0–60</td>
<td>Another ADR preset, medium spaced but with a short RT.</td>
</tr>
<tr>
<td>0.3 Brick Kick</td>
<td>ADJUST: Liveness</td>
<td>0–100</td>
<td>Kicks 'ns on kick drums or the entire submix.</td>
</tr>
<tr>
<td>0.4 Large Room</td>
<td>ADJUST: Decay</td>
<td>0–60</td>
<td>A perfectly smooth-listening room with medium diffusion. Very natural sounding on any sound source.</td>
</tr>
<tr>
<td>0.5 Snare Chamber</td>
<td>ADJUST: Liveness</td>
<td>0–60</td>
<td>A classic from the PCM 70.</td>
</tr>
<tr>
<td>0.6 Tiled Room</td>
<td>ADJUST: Decay</td>
<td>0–60</td>
<td>A future classic...</td>
</tr>
<tr>
<td>0.7 Rich Chamber</td>
<td>ADJUST: Decay</td>
<td>0–60</td>
<td>Smooth and full sounding.</td>
</tr>
<tr>
<td>0.8 Vox Chamber</td>
<td>ADJUST: Liveness</td>
<td>0–60</td>
<td>Combines reverbulating echoes which fall away quickly once signal is absent. Increasing ADJUST lengthens the reverb decay, which will mask the reflection echoes. For vocals.</td>
</tr>
<tr>
<td>0.9 Locker Room</td>
<td>ADJUST: Depth</td>
<td>0–127</td>
<td>Just like in high school. ADJUST creates a deeper, more reverberant sound.</td>
</tr>
<tr>
<td>1.0 Wide Chamber</td>
<td>ADJUST: Decay</td>
<td>0–60</td>
<td>Big and wide-sounding with a preset short Mid RT. Use on synth pads or vocals.</td>
</tr>
<tr>
<td>1.1 Gate Chamber</td>
<td>ADJUST: Duration</td>
<td>0–64</td>
<td>Bright, moderately dense reverb envelope with an abrupt cutoff. ADJUST sets the length of the gate.</td>
</tr>
<tr>
<td>1.2 Vox Plate</td>
<td>ADJUST: Decay</td>
<td>0–30</td>
<td>Bright, straight ahead preset for vocals with some added strengthening reflections.</td>
</tr>
<tr>
<td>1.3 Good Oil Plate</td>
<td>ADJUST: Decay</td>
<td>0–60</td>
<td>The old plate you might have heard years ago. The reverb effect is slightly mone.</td>
</tr>
<tr>
<td>1.4 Slap Plate</td>
<td>ADJUST: Decay</td>
<td>0–60</td>
<td>Added reflections to a medium sized plate. Vary Delay Master to increase delay time.</td>
</tr>
<tr>
<td>1.5 Brass Plate</td>
<td>ADJUST: Decay</td>
<td>0–60</td>
<td>A dark heavy plate. Good for percussion or pianos.</td>
</tr>
<tr>
<td>1.6 Drum Plate</td>
<td>ADJUST: Decay</td>
<td>0–60</td>
<td>Short and percussive for a drum sub-mix.</td>
</tr>
<tr>
<td>1.7 Rich Plate</td>
<td>ADJUST: Decat</td>
<td>0–60</td>
<td>Straight ahead Basic Plate.</td>
</tr>
<tr>
<td>1.8 Concert Wave</td>
<td>ADJUST: Wave Knob</td>
<td>0–40</td>
<td>Wavy spacious sound. Nice on long sustained sounds. ADJUST cranks the wainess of the decay.</td>
</tr>
<tr>
<td>1.9 Concert Hall</td>
<td>ADJUST: Decay</td>
<td>0–100</td>
<td>Great for pianos, voice, and acoustic instruments.</td>
</tr>
<tr>
<td>2.0 ConcertHall2</td>
<td>ADJUST: Empty/Full</td>
<td>0–15</td>
<td>Rather large concert hall space with a couple of reflections reinforcing the source before the onset of reverberation. ADJUST changes the absorption characteristics from an empty space to one that’s fully occupied.</td>
</tr>
<tr>
<td>2.1 Piano Hall</td>
<td>ADJUST: Decay</td>
<td>0–60</td>
<td>A long and smooth rolling effect with just the slightest hint of modulation. Reduce the depth parameter to sharpen the attack of the reverb.</td>
</tr>
<tr>
<td>2.2 Medium Hall</td>
<td>ADJUST: Decay</td>
<td>0–60</td>
<td>Smaller version of the Concert Hall preset. Use Predelay to separate the source from the acoustic space.</td>
</tr>
<tr>
<td>2.3 Vocal Hall</td>
<td>ADJUST: Decay</td>
<td>0–60</td>
<td>Combines tempo-related early reflections with longer tempo-related post delays. Good for ballads.</td>
</tr>
<tr>
<td>2.4 Deep Space</td>
<td>ADJUST: FX Mix</td>
<td>0–100</td>
<td>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!</td>
</tr>
<tr>
<td>2.5 Plate4 Horns</td>
<td>ADJUST: Impact</td>
<td>0–100</td>
<td>Bright and percussive for horn tracks needing that certain edge. ADJUST modifies the attack and release characteristics.</td>
</tr>
<tr>
<td>2.6 Alley Slap</td>
<td>ADJUST: Pre Delay</td>
<td>0–100</td>
<td>Great for any punctuated sound source — vocals, guitars, anything.</td>
</tr>
<tr>
<td>2.7 Drum Gate</td>
<td>ADJUST: Duration</td>
<td>0–70</td>
<td>An inverse gated effect that is low on diffusion and high on altitude. Made drums and other high impact sources.</td>
</tr>
<tr>
<td>2.8 Slope Down</td>
<td>ADJUST: Duration</td>
<td>0–100</td>
<td>Very inverse sounding. ADJUST varies the length of the slope. The AR Envelope, triggered by mono level, cranks in a downward spiral pitch shift. Unearly on voices.</td>
</tr>
<tr>
<td>2.9 BigBoomRoom</td>
<td>ADJUST: BoomKnob</td>
<td>0–36</td>
<td>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.</td>
</tr>
<tr>
<td>3.0 Whammy Hall</td>
<td>ADJUST: Decay</td>
<td>0–30</td>
<td>If your guitar doesn’t have a whammy bar, it does now. The AR Envelope, 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.</td>
</tr>
<tr>
<td>3.1 JetChamber</td>
<td>ADJUST: Jet Knob</td>
<td>0–127</td>
<td>A big chamber reverb with stereo flanging on the outputs. Use ADJUST to set the amount of &quot;whoosh&quot;. The rate of the flange is controlled by the LFO.</td>
</tr>
<tr>
<td>3.2 EnvChamber</td>
<td>ADJUST: Jet Knob</td>
<td>0–127</td>
<td>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.</td>
</tr>
<tr>
<td>3.3 Wizz and Wazz</td>
<td>ADJUST: Decay</td>
<td>0–127</td>
<td>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.</td>
</tr>
<tr>
<td>3.4 Sci Fi</td>
<td>ADJUST: Woggle</td>
<td>0–127</td>
<td>An LFO modulated reverb puts a big spacious halo around the sound.</td>
</tr>
<tr>
<td>3.5 Wobble Plate</td>
<td>ADJUST: Woble</td>
<td>0–30</td>
<td>A different type of chorus plate. ADJUST controls glide response.</td>
</tr>
<tr>
<td>3.6 Dyna Vibrato</td>
<td>ADJUST: Glide</td>
<td>0–127</td>
<td>Input level triggers a delayed vibrato. The vibrato is created by using a random function to determine the delay times. Loop size is tempo-controlled. Change it on the fly by pressing Tap while the loop is off.</td>
</tr>
<tr>
<td>3.7 VibroVerb</td>
<td>ADJUST: V-Depth</td>
<td>0–127</td>
<td>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.</td>
</tr>
<tr>
<td>3.8 SweepVerb</td>
<td>ADJUST: GidResp</td>
<td>0–100</td>
<td>Left and right reverb outputs are detuned in opposite directions by the AR, which is triggered by input level. ADJUST controls the amount of detune. To open up the space around percussive sources, use very low settings of ADJUST. Higher settings will produce radical pitch swoops in the reverb.</td>
</tr>
<tr>
<td>3.9 EnvioVerb</td>
<td>ADJUST: RT HC</td>
<td>0–40</td>
<td>Great on sustained and slowly fading sound sources. The AR generator controls reverb output as well as RT.</td>
</tr>
</tbody>
</table>

### Remix Effects

<table>
<thead>
<tr>
<th>Preset Name</th>
<th>Adjustments</th>
<th>Value Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.0 Super Ball</td>
<td>ADJUST: Bounce It</td>
<td>0–1</td>
<td>Any source into a bouncing ball. Run a track or instrument, click ADJUST to 1 and back to 0 and sit back. The effect captures a stereo sample on the fly, loops it and decreases the loop size as it repeats. (Reverb is added while the loop plays.) When the loop size gets to zero, the effect restarts and samples the inputs again. Loop size is tempo-controlled.</td>
</tr>
<tr>
<td>4.1 LevitStutter</td>
<td>ADJUST: Mstr Fbk</td>
<td>0–100</td>
<td>Delays are driven by input level (higher level=shorter delays) and tempo. Works best for deconstructing dialog, but also interesting with any audio with lots of holes.</td>
</tr>
<tr>
<td>4.2 Freeze 2 of 3</td>
<td>ADJUST: Feedback</td>
<td>0–100</td>
<td>Automatically freezes 2 beats out of every 8. ADJUST lets you set the feedback level when the loop is off. Try this one with a dance mix, or MIDI drum patterns.</td>
</tr>
<tr>
<td>4.3 FreezeZover3</td>
<td>ADJUST: Feedback</td>
<td>0–100</td>
<td>A slightly more diabolical version of Freeze 2 of 8. Loops 2 out of every 8 beats, but left and right delays are set to different rhythmic values. The result is a 2 against 3 pattern that alternates between left and right channels. ADJUST sets the feedback for both delays while the loop is off.</td>
</tr>
<tr>
<td>4.4 Freeze &amp; Speed</td>
<td>ADJUST: Freeze</td>
<td>0–100</td>
<td>Grab and freeze portions of the source material on the fly. Click ADJUST from 0 to 1 to freeze the loop. It will repeat infinitely, growing more diffuse as it repeats. Click ADJUST back to 0 to turn the loop off. The loop will speed up for a short time before turning off. ADJUST parameter sets the speed-up time. Loop size is tempo-controlled. Change it on the fly by pressing Tap while the loop is off.</td>
</tr>
<tr>
<td>4.5 ADJToFreeze Freeze</td>
<td>ADJUST: Freeze</td>
<td>0–100</td>
<td>Click ADJUST to create an infinite stereo loop of the input source. Click it again to stop the loop. A little reverb is added while the loop is on. Loop size is tempo-controlled. Change it on the fly by pressing Tap while the loop is off. The preset is set to freeze 1 beat, but you can set any rhythm you want by changing the delay values.</td>
</tr>
<tr>
<td>4.6 ADJToFreeze2</td>
<td>ADJUST: Freeze</td>
<td>0–100</td>
<td>The same basic loop effect as ADJToFreeze, but the delays are set to different values for the left and the right side. In this preset a 2 against 3 pattern will be created.</td>
</tr>
<tr>
<td>4.7 F Sw2 Freeze</td>
<td>ADJUST: Feedback</td>
<td>0–100</td>
<td>A very useful infinite delay effect. Use ADJUST to set the feedback level. Footswitch 2 is patched to turn infinite repeat on and off.</td>
</tr>
<tr>
<td>4.8 FSw2 Speedup</td>
<td>ADJUST: How Long?</td>
<td>0–100</td>
<td>Footswitch 2 is patched to turn on an infinite loop while it is held down. When the footswitch is released, the loop continues but grows shorter with every repeat until the loop size is 0. Use ADJUST to set the amount of time it takes for the loop to shrink to nothing. A footswitch must be connected to make this preset work.</td>
</tr>
<tr>
<td>4.9 LongestLoop</td>
<td>ADJUST: FX Mix</td>
<td>0–100</td>
<td>A cross-feedback path in the delay voices is used to create a 5-second mono loop. Footswitch 2 is patched to turn infinite repeat off and on and, at the same time, to change the mix from 0 % to 100 % wet. Footswitch 1 is patched to clear the delays. A footswitch must be connected to make this preset work.</td>
</tr>
</tbody>
</table>
0.8 Quint Track ADJUST: Separate 0-100

This preset adds a third doubling to the original track.

0.9 Add Voices ADJUST: How many? 1-4

A variation of QuintTrack with ADJUST adding 1-4 doublings to the original.

Vocal Harmony

1.0 Major Thirds ADJUST: Inversion 0-4

Allows you to treat the input note as the root or third or fifth in major third harmony. ADJUST =-slight detune, 1=slightly below, 2=third below, 3=third above, 4=sixth above.

1.1 Minor Thirds ADJUST: Inversion 0-4

Allows you to treat the input note as the root or third in minor third harmony. ADJUST =0=slight detune, 1=slightly below, 2=third below, 3=third above, 4=sixth above.

1.2 Major Triads ADJUST: Inversion 0-6

The input note can be harmonized as the root, third or fifth of a major chord. ADJUST =-slight detune, 1-input is root (1st inversion), 2-input is root (2nd inversion), 3-input is third (1st inversion), 4-input is third (2nd inversion), 5-input = fifth (1st inversion), 6-input = fifth (2nd inversion).

1.3 Minor Triads ADJUST: Inversion 0-6

The input note can be harmonized as the root, third or fifth of a minor chord. ADJUST selects the harmony and inversion as for Major Triads.

1.4 Major & Dbls ADJUST: Inversion 0-4

The input note is doubled and harmonized as the root of a major triad.

1.5 Minor & Dbls ADJUST: Inversion 0-4

The input note is doubled and harmonized as the root of a minor triad.

1.6 4ths & Dbl ADJUST: Inversion 0-4

The input note is doubled and harmonized as the root of chord made of 4 perfect fourths.

Instrument Shift & Harmony

3.0 24 String ADJUST: 8va Level 0-100

Fatten up your 6-string with both detuning and an octave up. Stereo In/Stereo Out.

3.1 HonkyTonkPno ADJUST: Delay 0-100

Go West, young man, to the frontier...and don't forget the little goes a long way.

3.2 PowerNotes ADJUST: 5ths Lvr 0-100

Tuned up to give you a power chord from a single note. Each note is doubled at the unison and at an octave down. ADJUST lets you tune in two fifths, one below and one above the input note.

3.3 4-NoteChords ADJUST: Inversion 0-6

Treats the input note as the root or fifth of a major seventh, minor seventh or dominant ninth chord. ADJUST lets you select the chord and the inversion.

3.4 ModalChords1 ADJUST: Mode 1-8

Produce 4-note chords relative to the input note. ADJUST selects the chord. The chords are voiced in parallel, each chord in root position.

3.5 ModalChords2 ADJUST: Mode 1-8

A variation of ModalChords1 with the chords voice-led in close position to minimize the amount of pitch shifting required to produce each chord.

3.6 Chromatic Up ADJUST: HalfSteps 0-12

Straightforward and simple, ADJUST lets you tune any chromatic interval up to an octave above the input note.

3.7 Chromatic Dn ADJUST: HalfSteps 0-12

This variation lets you dial in any chromatic interval down to an octave below the input note.

3.8 FootPd Oct ADJUST: Up/Down 0-1

Designed to be used with a foot pedal. When connected, it produces a whammy bar slide up or down one octave. ADJUST sets the direction of the slide. 0=up, 1=down.

3.9 FootPdChord ADJUST: UnisonMix 0-100

Designed to be used with a foot pedal. In this case, the pedal slides 2 voices from unison to a major sixth (a fourth below and major third above the input note). ADJUST mixes it in the original note so you can pedal-slide major chords.

Perception & Tempo

4.0 SnareTools 1 ADJUST: Crack 0-100

Natural snare reverb with ADJUST "crack" control. Detune is added to the original input before both are sent to the reverb. FX Mix controls the blend of dry vs. pitched signal to achieve optimal "crack". Stereo In/Stereo Out.

4.1 SnareTools 2 ADJUST: Crack 0-100

Trippy backwards effect. Reverb feeds the pitch shifter. Mono In/Stereo Out.

4.2 SnareTools 3 ADJUST: Crack 0-100

Invert snare reverb with ADJUST "crack" control. Detune is added to the original input before both are sent to the reverb. FX Mix controls the blend of dry vs. pitched signal to achieve optimal "crack". Mono In/Stereo Out.

4.3 TomTomTools ADJUST: Boom! 0-100

Turns oatmeal boxes into cannons. Stereo In/Stereo Out.

4.4 SnapUp BPM ADJUST: pitch 0-100

A tuned percussion plate with a slap predelay. Great for unpitched percussion. Use ADJUST to tune the pitch of the reverb above the pitch of the percussion.

4.5 Slap Dn BPM ADJUST: pitch 0-100

A variation with ADJUST tuning the reverb below the pitch of the percussion.

4.6 Thick Snap ADJUST: detune 0-100

This preset detunes the reverb above and below the original source. A great alternative for thickening drums.

4.7 RepeatSlaps ADJUST: Fbk 0-100

Pitched reverbs echoes produce aegopog. Try this with any short percussion track for an interesting effect. ADJUST controls the decay of the aegopog.

4.8 AutoScratch ADJUST: Rvb Mix 0-100

Run a rhythm bed or drum machine into this preset and it will "scratch" your track in tempo. ADJUST adds reverb.

4.9 Stop n Go ADJUST: Rvb Mix 0-100

A more radical version of AutoScratch.
The program bank contains various effects for creating unique soundscapes and enhancing audio tracks. Each preset is designed to manipulate audio in specific ways, from pitch correction to complex delays and oscillations.

**Sci-Fi FX**
- **0.0 PullThePlug! ADJUST: Off/On 0-1**
  - A special effect that simulates the sound of a tape machine, juke box (etc.) running down when power is cut off in the middle of a tune. Turn ADJUST from 1 to 0 to cut the power, and from 0 to 1 to turn it back on.
- **0.1 Stargate ADJUST: Velocity 0-100**
  - Transforms a single percussive sound into a spatial wash of ascending and descending pitches. Try this with single drum hits or short sound effect samples.
- **0.2 WhiteHole ADJUST: Big/Small 0-100**
  - A variation of Stargate that transforms a single sonic event into a randomized series of pitched echoes.
- **0.3 MotherShip ADJUST: Velocity 0-100**
  - Processing for lift-off or acceleration effects. Drive it with a single impulse or short sound effect to produce a spatial glide that ascends to the limits of audibility.
- **0.4 XplodeDown ADJUST: Velocity 0-100**
  - Transforms the input source into an eerie downward glide. Use this to add more drama to special effects or single drum hits.
- **0.5 Xplode Up ADJUST: Velocity 0-100**
  - A variation of XplodeDown with the input source transformed into an upward glide.
- **0.6 DialogCloner ADJUST: Tuning 0-100**
  - Creates the effect of several people speaking at once. Additional voices are added above and below the pitch of the input source.
- **0.7 Toon Voices ADJUST: Character 0-7**
  - Changes the character of vocals for special effect dialog tracks. ADJUST creates a range of characters from scary monsters, to chipmunks, to talking bees.
- **0.8 Evil Voice ADJUST: Pitch 0-100**
  - Downward pitch shift and a touch of reverb are used to turn a normal male speaking voice into something decidedly dark and nasty. ADJUST selects the amount of evil.
- **0.9 Evil Echoes ADJUST: Pitch 1-100**
  - A special effect with echoes that change pitch as they repeat. ADJUST 1-49=descending pitch, 50=none, 51-100=ascending pitch.

**Pitch & Delay**
- **1.0 Pitch Across ADJUST: Detune 0-100**
  - A single note produces a 4-voice panned delay. ADJUST lets you set the balance of the two effects from 0 (detune echoes only) to 100 (reverbs only).
- **1.1 PitchEkoRvb ADJUST: Eko/Rvb 0-100**
  - Dual pitch shifters produce a detune/echo effect with reverb. ADJUST controls the balance of pitch shift for the 4 voices. Small values produce detuning. The maximum value produces a major arpeggio.
- **1.2 PitchPong ADJUST: DelayRate 0-100**
  - The inputs are delayed, pitched down a little, then cross fed to the other side. Slap echoes bounce from left to right and fall slightly in pitch. An LFO adds chorusing. Stereo In/Stereo Out.
- **1.3 AR DlyVerb ADJUST: Detune 0-100**
  - When the input level drops, delays fade away into reverberation. Stereo In/Stereo Out.
- **1.4 In The Air ADJUST: Go 0-1**
  - The inputs are detuned + and - 8 cents. When ADJUST is changed from 0 to 1, a quarter-note delay recirculates through the detuner. Stereo In/Stereo Out.
- **1.5 Thick-Ducked ADJUST: Detune 0-100**
  - The inputs are detuned. When the input level drops below the threshold, quarter-note delays with regeneration recirculate into the detuners. Stereo In/Stereo Out.

**Pads & Drones**
- **3.0 JurassicSolo ADJUST: Decay 0-100**
- **3.1 Swirl Whirl ADJUST: MasterDly 0-100**
  - An LFO controls FX Width. FX Mix=100%=reverb, delay time=Dms. Slightly detuned swirling voices produce reverb that is wonderful on whole notes. Stereo In/Stereo Out.
- **3.2 Sweet Chorus ADJUST: Spd/Width 0-100**
  - An LFO sine wave alternates detuning from positive to negative pitch values. The pitch shift of the left output is the opposite of the right. Stereo In/Stereo Out.
- **3.3 MirrorChorus ADJUST: Speed 0-100**
  - An LFO square wave alternates detuning from positive to negative pitch values. Stereo In/Stereo Out.
- **3.4 LFO Detune ADJUST: Detune 0-100**
  - A slow, chorusy detuner. Stereo In/Stereo Out.
- **3.5 SpatialDuck ADJUST: cents +/- 0-100**
  - Produces a wash of detuned echoes with long reverb decay. Reverb OutWidth is modulated to create spatial movement and the entire effect is ducked by input level.
- **3.6 Vibrato BPM ADJUST: Depth 0-100**
  - Tempo control for vibrato synchronized to the beat.
- **3.7 Verbato ADJUST: Depth 0-100**
  - A small stereo corner rounded through a stereo pitch shifter set to create vibrato. A nice way to thicken up a track without messing with the dry sound.

**Utility Programs**
- **3.8 Stereo VSO ADJUST: Rvb Mix 0-100**
  - For pitch correcting stereo off-speed playback material. Set the Varispeed parameter (in the Softrow) to match the amount of varispeed used for playback.
- **3.9 Mono VSO ADJUST: Rvb Mix 0-100**
  - For pitch correcting mono off-speed playback material. Set the Varispeed parameter (in the Soft row) to match the amount of varispeed used for playback.

**Pitch Correct**
- **4.0 VoxFix E2-C6 ADJUST: On/Off 0-1**
  - This preset is set up to be used with a MIDI controller with a keyboard, pitch bender and sustain pedal. It provides three different methods to correct pitch problems. You can: use the bender to change the pitch “on the fly,” use the sustain pedal to turn correction on and off, or fix a bad note by playing the correct one on the keyboard. Press Edit to see the notes displayed. ADJUST is patched to turn correction on and off. All of the pitch parameters that aren’t patched are in the Soft Row. Low Note and High Note are tuned to the full vocal range (E2 through C6).
- **4.1 VoxFix Bass ADJUST: On/Off 0-1**
  - Similar to VoxFix E2-C6, except that it is tuned to the bass range (E2-A4).
- **4.2 VoxFix Tenor ADJUST: On/Off 0-1**
  - Similar to VoxFix E2-C6, except that it is tuned to the tenor range (C3-C5).
- **4.3 VoxFix Alto ADJUST: On/Off 0-1**
  - Similar to VoxFix E2-C6, except that it is tuned to the alto range (F3-F5).
- **4.4 VoxFix Soprano ADJUST: On/Off 0-1**
  - Similar to VoxFix E2-C6, except that it is tuned to the soprano range (C4-C6).
- **4.5 KnobCentsUp ADJUST: Sharp 0-100**
  - For tracks that are consistently flat. Use ADJUST to tune the track up, and a MIDI keyboard to fix bad notes.
- **4.6 KnobCentsDN ADJUST: Flat 0-100**
  - For tracks that are consistently sharp. Use ADJUST to tune the track down, and a MIDI keyboard to fix bad notes.
- **4.7 Double Effect ADJUST: On/Off 0-1**
  - An alternative double track effect. Mix the PCM 81 output with the original vocal track. Use ADJUST to randomize the amount of delay and pitch difference between the original and processed tracks.
- **4.8 Knob Freeze ADJUST: On/Off 0-1**
  - Turn ADJUST from 0 to 1 to freeze the pitch of the vocal track to whatever was being sung when the knob was turned. Turn it back down to 0 to release the pitch. Mixed with the original, this creates drone-like harmonies. By itself, this effect is a new take on “robot” voices.
- **4.9 Demo Correct ADJUST: unused**
  - For demonstration use. The left input is turned off and all the pitch parameters are in the Soft Row.