

lexicon

PCM 81 Presets

PCM 81 presets are organized in 6 Banks (P0-P5) 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.

Program Bank 0

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: FX Mix 0–127

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

0.2 Wet Chorus ADJUST: FX Mix 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: FX Mix 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: FX Mix 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 reverb 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&Dbf ADJUST: Detune 0–127

Similar to Detune & Room, but several delay voices have been added to produce doubling effects.

1.1 Tight Space ADJUST: SplitWide 0–100

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

1.2 Flange >Rvb ADJUST: FX Mix 0–100

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

1.3 Flange+Rvb ADJUST: FX Mix 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). **T**

1.5 Glide > Verb ADJUST: FX Mix 0–100

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

1.6 Glide X-Ekos ADJUST: Eko Time 0–100

Similar to Glide > Verb, but **ADJUST** lets you dial 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. **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 background. **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 0–127

Individual input notes come out at random locations in the stereo image. Delays "creep" slowly out to new time values. Best with solo instruments or voices. **T**

Special Effects

3.6 Under Water ADJUST: DrownKnob 0–100

Really pulls 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. **T**

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 detunings 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 RoughIdle FX ADJUST: Speed 0–127

Use this to mutate any steady, broad band source into a poorly tuned combustion engine.

4.2 RoxStutter 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. **T**

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

Program Bank 1

Rhythmic Echo and Delay Effects

- 0.0 [n]Ekos/Beat** ADJUST: [n] 1-24
Stereo echoes with a touch of reverb. ADJUST controls the number of echoes per beat. T
- 0.1 StereoTapDly** ADJUST: Mstr Fbk 0-100
A variation of [n]Ekos/Beat, with left and right delay voices. T
- 0.2 OffBeat Eko** ADJUST: DarkKnob 0-127
A variation of [n]Ekos/Beat that produces a syncopated echo rhythm pattern. ADJUST controls high cut filters in the echo feedback paths. Great for tape echo effects. T
- 0.3 OffBeat Eko2** ADJUST: DarkKnob 0-127
Additional rhythmic delay voices are used to create a more complicated syncopation pattern than OffBeat Eko. T
- 0.4 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=loud to soft (normal echoes), 64=six repeats of equal loudness, 127=soft to loud (reversed echoes). T
- 0.5 Shuffle Ekos** ADJUST: Shuffl Lvl 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. T
- 0.6 Shuffles** ADJUST: EchoSlope 0-127
Rhythmic delay voices produce a shuffle pattern. ADJUST controls the slope of the first six repeats. 0=loud to soft (normal echoes), 64=six repeats of equal loudness, 127=soft to loud (reversed echoes). T
- 0.7 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=in front of the beat, 50=on the beat, 51-100=behind the beat. T
- 0.8 Six Trips** ADJUST: EchoSlope 0-127
Rhythmic delay voices produce a 6-note triplet pattern. Each repeat gets progressively louder. ADJUST controls the slope of the first six repeats. 0=loud to soft (normal echoes), 64= six repeats of equal loudness, 127=soft to loud (reversed echoes). T
- 0.9 6 StrokeRoll** ADJUST: Attack 0-127
Turn a single drum hit into a six-stroke roll with this effect. ADJUST controls the attack of the first five repeats. 0=loud to soft (normal echoes), 64= five repeats of equal loudness, 127=soft to loud (reversed echoes). T
- 1.0 TapGated Rvb** ADJUST: Gate dB 0-85
A tempo-controlled LFO is used as a rhythmic gate to the inputs of a large stereo chamber. The gate is opened every other beat for a duration of 1 eighth-note. Use this to add reverb to selected beats of a stereo source. (Try synchronizing to MIDI with 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). T
- 1.1 TapEkoGate 1** ADJUST: GateDepth 0-127
A tempo-controlled LFO is used as a rhythmic gate to the inputs of a delay/reverb combination. The gate is opened once every four beats for a duration of 1 eighth-note. ADJUST determines the portion of the four beats in which the gate is open. 0=open for all four beats, 127=open for only the first 16th note of four beats. T
- 1.2 TapEkoGate 2** ADJUST: GateWidth 0-127
A variation of TapEkoGate 1 with different echo rhythms. T
- 1.3 TapEkoClear** ADJUST: GateWidth 0-127
Similar to the two TapEkoGates, except that the rhythmic gate is also patched to clear the delay voices when it opens. This allows very high delay feedback values to be used without creating long echo trails. T
- 1.4 Tap Chamber1** ADJUST: Width 0-90
A tight chamber with liveness that is tempo controlled. ADJUST controls the width of the reverb within the overall stereo image of the effect (0=mono, 45=stereo, 90=surround). Use this to open up sampled drum mixes. T
- 1.5 Tap Chamber2** ADJUST: Decay 0-127
A version of Vox Chamber with a rhythmic twist. The width of the reverb within the overall stereo image of the effect is changed 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 NonLinear2 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 bandpass with each tap positioned successively 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 0-127
A panner that uses the slight differences in left and right channel delay to produce panning without changing relative levels.
- 3.5 Dial a Delay** ADJUST: Delay 0-100
Your basic delay. Use ADJUST to dial-in up to 2.5 seconds of stereo delay.
- 3.6 PrecisionDly** ADJUST: L ms/100 0-100
Provides precise alignment of left and right channel audio. ADJUST allows you to offset the left channel by up to 1 ms in 100 increments.

Ambience Effects

- 3.7 PhoneOrRoom?** ADJUST: Pick One 0-1
Use ADJUST to choose between a mono telephone filter and a small room with stereo ambience.
- 3.8 CheapTV Room** ADJUST: The Walls 1-10
Simulates the sound of a Lo-Fi TV in a small room. Use ADJUST to change the reflectivity of the walls.
- 3.9 Empty Stage** ADJUST: Liveness 0-127
Made for creating live sounding spaces. ADJUST opens the space to be more reflective and airy.
- 4.0 Tomb Room** ADJUST: The Walls 1-10
Places source material within a very reflective tomb. ADJUST moves the source deeper into this scary space.
- 4.1 Comb Room** ADJUST: Tone 0-100
A tunable comb filter and reverb produce a highly colored ambience. Use ADJUST to change the tuning of the comb filter.
- 4.2 Zoom Over** ADJUST: Speed 1-25
Run an effect (or even a continuous synthesizer drone) into this preset, and the sound will approach you from the center, spread out to the sides as it passes overhead, and recede into the distance behind you. ADJUST controls the speed of the fly-by. *This effect will image properly in either 2-channel or Surround mixes.*
- 4.3 OneShotCarBy** ADJUST: Speed 1-100
Input level triggers this left-to-right drive-by. When signal is detected, it will move from left to right. Doppler pitch shift is simulated as the image moves across the stereo field. Once audio has been detected, the effect will cycle once. To drive by again, stop and restart the audio track. To reverse the direction of the effect, set the Width parameter to -45.
- 4.4 AmbientCarBy** ADJUST: Speed 1-100
A variation of OneShotCarBy, enhanced by some stereo ambience. This effect repeats automatically. ADJUST controls the speed of the drive-by.
- 4.5 HeadOn CarBy** ADJUST: Speed 1-100
Less ambience than ZoomOver, and more appropriate for things that approach on the road. *This effect will image properly in either 2-channel or Surround mixes.*
- 4.6 2WayStreet** ADJUST: Speed 1-100
Produces both L→R and R→L drive-by effects — like listening to the sound of traffic on a two-way street. The speed for each direction is slightly different. ADJUST is a master speed control for both eastbound and westbound traffic.
- 4.7 IntoTunnel** ADJUST: Speed 1-25
Simulates the sound of a source approaching you from the side, passing you, then entering a tunnel. ADJUST controls the speed of the source. To reverse the direction of the effect, set the Width parameter to -45.
- 4.8 2WayTunnel** ADJUST: Speed 1-100
A variation of IntoTunnel. The source approaches and enters the tunnel, then turns around and comes back.
- 4.9 FinishLine** ADJUST: Speed 1-100
Two pairs of stereo delays added to the basic drive-by effect simulate the 1st, 2nd, and 3rd place cars crossing the finish line. ADJUST controls the speed. Try this and the other drive-by effects with different types of source material. Almost any continuous source will produce interesting spatial sound effects. Low, buzzy synthesizer tones work particularly well.

Program Bank 2

EQEffects

- 0.0 StereoLoPass** **ADJUST: CutOff** **0-127**
A stereo low pass filter and a stereo reverb in parallel. Adjust reverb by changing FX Mix. T
- 0.1 Low Pass HiQ** **ADJUST: Cutoff** **0-127**
The same basic effect as StereoLoPass, but with feedback adjusted to produce a more resonant filter. T
- 0.2 Low Pass LFO** **ADJUST: Depth** **0-127**
The cutoff of the stereo low pass filter is swept with a rhythmic LFO sine wave. ADJUST controls the low frequency limit of the sweep. T
- 0.3 StereoHiPass** **ADJUST: Cutoff** **0-127**
A stereo high pass filter and a stereo reverb in parallel. Adjust reverb by changing FX Mix.
- 0.4 StereoB-Pass** **ADJUST: Center** **0-127**
A stereo band pass filter and a stereo reverb in parallel. Adjust reverb by changing FX Mix.
- 0.5 Stereo Notch** **ADJUST: Center** **0-127**
A variation of StereoB-Pass which combines a phase inverted output of the band pass filter with unprocessed signal to create a notch filter. ADJUST sets the center frequency.
- 0.6 SweptNotches** **ADJUST: Rate** **0-100**
Produces vowel-like sounds by sweeping two pairs of notches with two independent time switches. Very unusual tonal variations from broad band sources (rich pads, drums, industrial sound effects, etc.) Generates a good deal of spatial movement within a stereo or Surround mix.
- 0.7 Env Notches** **ADJUST: Release** **0-100**
Produces vocalization effects from dynamic sources. The inputs are summed to mono, and the notch filters, which are tuned to vocal formants, are swept by the resulting input envelope.
- 0.8 BandReject 4** **ADJUST: FX Mix** **0-100**
Three independent modulators are used to sweep filters and pan the outputs, resulting in an effect with constantly changing tonal and spatial characteristics.
- 0.9 WaaPedalEko** **ADJUST: FeedBack** **0-10**
Wah-wah with echoes. Foot Pedal is patched to filter cutoff. T
- 1.0 RotorWaa** **ADJUST: Rate** **0-10**
A tempo-controlled wah-wah effect. ADJUST controls the rhythm of the modulator. T

Spatial Effects

- 1.1 Movable Echo** **ADJUST: Position** **0-127**
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=rear channel.
- 1.2 Movable Hall** **ADJUST: Position** **0-127**
Similar to Movable Echo, this concert hall reverb effect can be positioned anywhere between the center, side and rear channels.
- 1.3 Go Away** **ADJUST: How Far?** **0-127**
Take a stereo source and move it anywhere from in your face to far, far away. Use ADJUST to move the source. 0=unprocessed stereo, 127=far away. *Compatible with stereo and Surround mixes.*
- 1.4 Circular Pan** **ADJUST: Rate** **0-100**
Similar to Go Away, this preset sums the inputs to mono and uses the LFO to control EQ, reverb and stereo width to pan the sound through a circular orbit. From right through center, to left through rear, to right. As the sound approaches the center, it grows brighter, louder and dryer. As it recedes towards the rear, it grows darker, softer and more reverberant. In a Surround mix, the center and rear positions of the orbit will feed only the center and rear channels of the mix.
- 1.5 Spatial Hall** **ADJUST: Position** **0-35**
A multi-dimensional preset which changes as you increase or decrease ADJUST. *Not mono compatible.*
- 1.6 Rear of Hall** **ADJUST: Decay** **0-60**
A really huge space, and you're in the back of it. ADJUST changes the reverberation characteristics, making it boomer.

- 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 alternately 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.

- 3.4 AutoFadeln 1** **ADJUST: FX Mix** **0-100**
Input level produces an automatic volume swell into a chorus/delay reverb effect. Great with guitar and keyboard chords. The fade in rate is moderate. T
- 3.5 AutoFadeln 2** **ADJUST: Fade Rate** **0-100**
A variation of AutoFadeln with adjustable fade-in rate. T
- 3.6 AutoFadeln 3** **ADJUST: Rvb Lvl** **0-127**
A variation of AutoFadeln 1 with shorter delay times and a lighter touch on the chorus effect. T
- 3.7 ChordSwells** **ADJUST: Rvb Lvl** **0-127**
A more dramatic version of AutoFadeln. The fade time is quite long, and the chorus and delay effects are fairly strong. Try it with sustained piano or guitar chords. T
- 3.8 BowedChords** **ADJUST: FX Mix** **0-100**
A subtler version of AutoFadeln. Chorusing is turned off and delays are more subdued. Essentially a volume swell into reverb. Use it to pull cello-like tones from sustained notes or block chords. Very nice with grand piano. T
- 3.9 BowedEchoes** **ADJUST: FX Mix** **0-100**
Input level controls feedback and triggers the fade-in, producing echoes with soft attacks that appear when the input signal drops. T
- 4.0 Pedal Swell** **ADJUST: FX Mix** **0-100**
A combination of four 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** **0-60**
Try this with dialog or unpitched 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. T
- 4.2 Chord Walk** **ADJUST: High Cut** **0-50**
Resonators are used to generate a rhythmic chord pattern from unpitched 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. T
- 4.3 Mars Bars** **ADJUST: High Cut** **0-50**
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. T
- 4.4 Modallmpulse** **ADJUST: Tone** **0-50**
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. T
- 4.5 Major Minor** **ADJUST: Tone** **0-50**
A 6-note modal chord built one note at a time. Use a single percussion hit as an input source (a slowly repeating snare hit works well). The notes in the chord are added slowly over 24 beats. 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. T
- 4.6 MIDiChords** **ADJUST: Sparkle** **0-5**
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 LvlSweeper** **ADJUST: Color** **0-34**
Driven by level. Any input that exceeds the input threshold will cause a little burst of resonators that quickly swirl through the stereo field. T
- 4.8 Sweeper** **ADJUST: Pitch** **0-24**
A resonant arpeggiator in which a tempo-driven LFO controls the resonator pitches. T
- 4.9 MIDiSustain** **ADJUST: Bright** **0-5**
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.*

Program Bank 3

Reverb Effects

- 0.0 Small+Stage** ADJUST: Stage Lvl 0-50
A smooth, small reverberant space combined with several stage reflections.
- 0.1 Small Room** ADJUST: Liveness 0-60
Use ADJUST to quickly change the ambient characteristics of this typically tight sounding room. Great for ADR work.
- 0.2 Living Room** ADJUST: Decay 0-60
Another ADR preset, medium spaced but with a short Rt.
- 0.3 Brick Kick** ADJUST: Liveness 0-100
Kicks *ss on kick drums or the entire submix.
- 0.4 Large Room** ADJUST: Decay 0-60
A perfectly smooth listening room with medium diffusion. Very natural sounding on any sound source.
- 0.5 SnareChamber** ADJUST: Liveness 0-60
A classic from the PCM 70.
- 0.6 Tiled Room** ADJUST: Decay 0-60
A future classic...
- 0.7 Rich Chamber** ADJUST: Decay 0-60
Smooth and full sounding.
- 0.8 Vox Chamber** ADJUST: Liveness 0-60
Combines recirculating echoes which fall away quickly once signal is absent. Increasing ADJUST lengthens the reverb decay, which will mask the reflection echoes. For vocals.
- 0.9 Locker Room** ADJUST: Depth 0-127
Just like in high school. ADJUST creates a deeper, more reverberant sound.
- 1.0 Wide Chamber** ADJUST: Decay 0-60
Big and wide sounding with a preset short Mid Rt. Use on synth pads or vocals.
- 1.1 Gate Chamber** ADJUST: Duration 0-64
Bright, moderately dense reverb envelope with an abrupt cutoff. ADJUST sets the length of the gate.
- 1.2 Vox Plate** ADJUST: Decay 0-30
Bright, straight ahead preset for vocals with some added strengthening reflections.
- 1.3 Good ol'Plate** ADJUST: Decay 0-60
The old plate you might have heard years ago. The reverb effect is slightly mono.
- 1.4 Slap Plate** ADJUST: Decay 0-60
Added reflections to a medium sized plate. Vary Delay Master to increase delay time.
- 1.5 Brass Plate** ADJUST: Decay 0-60
A dark heavy plate. Good for percussion or pianos.
- 1.6 Drum Plate** ADJUST: Decay 0-60
Short and percussive for a drum sub-mix.
- 1.7 Rich Plate** ADJUST: Decat 0-60
Straight ahead basic Plate.
- 1.8 Concert Wave** ADJUST: Wave Knob 0-40
Wavy spacious sound. Nice on long sustained sounds. ADJUST cranks the waviness of the decay. T
- 1.9 Concert Hall** ADJUST: Decay 0-100
Great for pianos, voice, and acoustic instruments.
- 2.0 ConcertHall2** ADJUST: Emty/Full 0-15
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.
- 2.1 Piano Hall** ADJUST: Decay 0-60
A long and smooth rolling effect with just the slightest hint of modulation. Reduce the depth parameter to sharpen the attack of the reverb.
- 2.2 Medium Hall** ADJUST: Decay 0-60
Smaller version of the Concert Hall preset. Use Predelay to separate 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 0-100
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.
- 3.9 EnveloVerb** ADJUST: Rt HC 0-40
Great on sustained and slowly fading sound sources. The AR generator controls reverb output as well as Rt.

Remix Effects

- 4.0 Super Ball!** ADJUST: Bounce It 0-1
Lets you turn 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 resets and starts sampling the inputs again. Loop size is tempo-controlled. T
- 4.1 Lev1Stutter** ADJUST: Mstr Fbk 0-100
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. T
- 4.2 Freeze 2 of 8** ADJUST: Feedback 0-100
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. T
- 4.3 Freeze 2over3** ADJUST: Feedback 0-100
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. T
- 4.4 Freeze&Speed** ADJUST: Freeze It 0-1
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. The AR Release parameter sets the speed-up time. Loop size is tempo-controlled. Change it on the fly by pressing Tap while the loop is off. T
- 4.5 ADJToFreeze** ADJUST: Freeze It 0-1
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. T
- 4.6 ADJToFreeze2** ADJUST: Freeze It 0-1
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. T
- 4.7 F Sw2 Freeze** ADJUST: Feedback 0-100
A very useful infinite delay effect. Use ADJUST to set the feedback level. Footswitch 2 is patched to turn infinite repeat on and off. T
- 4.8 FSw2 Speedup** ADJUST: How Long? 0-100
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. T
- 4.9 LongestLoop** ADJUST: FX Mix 0-100
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.

Program Bank 4

Vocal Shift

0.0 FixYerVox ADJUST: Offset 0-100

Turns a marginal singer into a star. Bounce vocals to another track and fix the pitch on the fly. ADJUST gives you ± 100 cents of offset to correct any other intonation. Stereo In/ Stereo Out.

0.1 FixYerVoxChm ADJUST: Offset 0-100

Similar to FixYerVox with an added vocal chamber for occasions when you run out of tracks and need to fix the pitch while you mix. Stereo In/Stereo Out.

0.2 ThickFixVox ADJUST: Thickness 0-50

Similar to FixYerVoxChm. ADJUST controls the amount of detuning, in cents. Stereo In/Stereo Out.

0.3 Cocomo ADJUST: Thickness 0-100

The inputs are detuned. The left is delayed 31ms, the right 47ms. ADJUST controls detuning in cents. Stereo In/Stereo Out.

0.4 QuadDTune ADJUST: Tune Knob 0-100

Fatten up vocals with 4 pitch shift voices panned across the stereo field. ADJUST sets the amount of detuning. (2 voices go sharp, 2 go flat.)

0.5 ADTStereoIn ADJUST: LFO Rate 0-100

The left input is pitch shifted up, the right input is shifted down. An LFO modulates the pitch from 2-12 cents. Stereo In/Stereo Out.

0.6 TripleTrack ADJUST: Separate 0-100

Adds 2 vocal tracks. ADJUST controls how closely the pitch shifted voices track the original.

0.7 Quad Track ADJUST: Separate 0-100

Similar to TripleTrack, this preset adds a third doubling to the original track.

0.8 Quint Track ADJUST: Separate 0-100

Makes 1 voice sound like 5 by adding 4 double tracks to the original. Each one is slightly out of time and out of tune with the others.

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 in major third harmony. ADJUST 0=slight detune, 1=sixth 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=sixth 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 0=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 is fifth (1st inversion), 6=input is 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. T

1.5 Minor & Dbls ADJUST: Inversion 0-4

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

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.

1.7 MIDI Pitch ADJUST: Rvb Mix 0-100

Harmonizes source material via single notes played on a MIDI keyboard. The amount of pitch shift is determined by the interval above or below middle C. The audio source should not be the one used to generate the MIDI notes.

1.8 MIDI Harmony ADJUST: Rvb Mix 0-100

Play 2 notes at once on a MIDI keyboard to add 2 voices to the input note to create 3-part harmonies relative to middle C. The audio source should not be the one used to generate the MIDI notes.

1.9 MIDI Chord ADJUST: V2 Pitch 1-25

Creates 4-part harmonies. You can add 2 notes to the input note from a MIDI keyboard and dial in an additional fixed harmony with ADJUST (1 octave up or down in half steps). The audio source should not be the one used to generate the MIDI notes. T

Guitar Magic

2.0 SingleDetune ADJUST: 10=unison 0-20

A high quality detuner. ADJUST shifts pitch up or down 10 cents. Detune is at unison when ADJUST=10.

2.1 DualDetune ADJUST: cents +/- 0-100

A classic guitar effect. 2 pitch shifters are used to spread out and thicken up the sound. One side shifts up, the other shifts down.

2.2 Phat Detune ADJUST: TuneKnob 0-100

A classic detune effect with 2 additional voices. The 4 voices are panned across stereo space to widen up the sound.

2.3 EGtrPitchRm ADJUST: Fbk Mix 0-50

Produces a rich, room-like halo around every note. Sounds like reverb, but it's not — Choke off a note and you'll hear there's no decay. The effect is created by using pitch shifted echoes with cross feedback controlled by input level. When the input dies out, the X-feedback goes to 0. ADJUST lets you dial some back in.

2.4 VibroShift1 ADJUST: Rate 0-100

A simple unison vibrato. Mix with the original signal for chorusing or use 100% wet for straight vibrato.

2.5 VibroShift2 ADJUST: Rate 0-100

Similar to VibroShift1 with a touch of octave down vibrato. Nice on single notes or chords.

2.6 VibroTrem ADJUST: Rate 0-100

Pitch shift vibrato and out-of-phase tremolo combined for a new take on a retro sound. ADJUST controls the rate of the thro. For the fullest effect, don't mix any dry signal with the PCM 81 output.

2.7 VibroTremRvb ADJUST: Rate 0-100

Another cool take on a vintage effect with reverb added between the vibrato and the tremolo. Play some chunky chords and listen to the verb pump.

2.8 OctDown Verb ADJUST: Oct Mix 0-100

Great with muted single note licks and runs, or chords. The reverb is fed by a unison vibrato and an additional vibrato shifted down one octave. ADJUST controls the mix of the unison and octave. 0=unison only, 50=unison and octave down, 100=octave down only.

2.9 PitchSlapRvb ADJUST: Rvb Tune 0-100

Delivers a tight reverb slap after each note. You can tune the reverb sharp relative to the original note with ADJUST — a little goes a long way.

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. T

3.1 HonkyTonkPno ADJUST: Delay 0-100

Go West, young man, to the frontier...and don't forget the pretzels and beer. Stereo In/Stereo Out.

3.2 PowerNotes ADJUST: 5ths Lvl 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 seventh chord. ADJUST lets you select the chord and the inversion. T

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. T

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. T

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. T

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 in the original note so you can pedal-slide major chords.

Percussion & 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

Inverse 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 Slap Up BPM ADJUST: pitch 0-100

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

4.5 Slap Dn BPM ADJUST: pitch 0-100

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

4.6 Thick Slap 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 reverb echoes produce arpeggios. Try this with any short percussive track for an interesting effect. ADJUST controls the decay of the arpeggio.

4.8 AutoScratch ADJUST: Rvb Mix 0-100

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

4.9 Stop n Go ADJUST: Rvb Mix 0-100

A more radical version of AutoScratch. T

Program Bank 5

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. 4 additional voices are added above and below the pitch of the input source. T

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=no change, 51-100=ascending pitch.

Pitch & Delay

1.0 Pitch Across ADJUST: Detune 0-100
A single note produces a 4-voice panned delay. ADJUST controls the amount of pitch shift for the 4 voices. Small values produce detuning. The maximum value produces a major arpeggio. T

1.1 PitchEkoRvb ADJUST: Eko/Rvb 0-100
Dual pitch shifters produce a detune/echo effect with reverb. ADJUST lets you set the balance of the two effects from 0 (detune echoes only) to 100 (reverb only). T

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 reverb. Stereo In/Stereo Out. T

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. T

1.6 FootPdIEkos ADJUST: Detune 0-100
A detune chorus is routed through stereo delays and reverb with foot pedal control of input level. Use the pedal to capture specific phrases in the delays/reverb. Great with guitar and other solo instruments. T

1.7 DualDTuneDly ADJUST: cents +/- 0-100
Two detuned voices combined with delays.

1.8 QuaDTuneDly1 ADJUST: TuneKnob 0-100
For thicker detune and delay effects, this preset uses 4 pitch shifters for detuning. ADJUST controls the pitch spread of the shifters.

1.9 QuaDTuneDly2 ADJUST: TuneKnob 0-100
Similar to QuadTuneDly1 with the delays set to rhythmic values (eighths and triplets). T

Pitch Sequences

2.0 Major Across ADJUST: MasterDly 0-100
A major triad arpeggiated across the stereo field.

2.1 Minor Across ADJUST: MasterDly 0-100
A minor triad arpeggiated across the stereo field.

2.2 Dim hARP ADJUST: GlissRate 0-100
The inputs rise in a diminished arpeggiated scale. This preset turns a harp note into a glissando, or a quarter-note into a harp chord. Individual voices are panned across the stereo field. Stereo In/Stereo Out.

2.3 Dim hARP Vrb ADJUST: GlissRate 0-100
Similar to Dim hARP with an added reverb.

2.4 DimScaleDown ADJUST: ScaleRate 0-100
The inputs descend into a diminished arpeggiated scale. Turns one note into a scale or glissando. Individual voices are panned across the stereo spectrum. A little reverb is added.

2.5 GlassCascade ADJUST: MasterDly 0-100
A glassy, chime-like tail makes this great for sustained single-note melodies. Spooky and pretty at the same time. Stereo In/Stereo Out.

2.6 Carnival ADJUST: MstrFdbk 0-100
Turns guitar or piano into steel drums, especially if you play diatonic thirds. Stereo In/Stereo Out.

2.7 Sequence 1 ADJUST: MasterFbk 0-100
Adds M6 and M9 to single note lines. Stereo In/Stereo Out. T

2.8 Sequence 2 ADJUST: MasterFbk 0-100
Similar to Sequence1 with a very different sound. T

2.9 Pentatonics! ADJUST: MasterFbk 0-100
A sequence of notes from the minor pentatonic scale are played for each input note. The input note is treated as the root of the scale. T

Pads & Drones

3.0 JurassicSolo ADJUST: Decay 0-100
A long plate reverb pitched down a minor third. Spooky. Good for single-note melody soundtracks. Stereo In/Stereo Out.

3.1 SwrlWhInT ADJUST: MasterDly 0-100
An LFO controls FX Width. FX Mix=100% reverb, delay time=0ms. 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. ADJUST changes both the speed and width of detuning (faster=wider). Stereo In/Stereo Out.

3.3 MirrorChorus ADJUST: Speed 0-100
An LFO square 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.

3.4 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 Out/Width 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. T

3.7 Verbato ADJUST: Depth 0-100
A small stereo chamber reverb routed through a stereo pitch shifter set to create vibrato. A nice way to thicken up a track without messing with the dry sound. T

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 Soft row) 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

With the exception of Demo Correct (0.9), the following presets are designed to accept a mono vocal track on either (or both) inputs. In each preset the reverb is turned off and all pitch parameters that are not patched can be found in the Soft Row.

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 Sprno 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.

