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the next step

H8000

Presets Manual

for software version 4.0

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1812	Bejing Dragons D
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1820	DesertMorpher
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1822	Dunwich Distortion
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2021 Surgery
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2130 TexturalGuitar
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2412 Midi Pitch Delay
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2417 MidiWaveformImpose
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2615 Mixer's Toolbox #4
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3012 Big Squeezolo
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5431 Dubbler
5432 Etherharp
5433 IntervalicQuad
5434 IntervalicShift_S
5435 Large Poly Shift
5436 LevitationShift
5437 MultiShift_4
5438 MultiShift_8mod
5439 Organizer
5440 PolytonalRythym
5441 Stereo Backwards
5442 Vibrato_S
5443 Wammy_s
5444 Warm Shift
5510 4_DiatonicShift
5511 5.1 C Maj Key Arps
5512 5.1 C Maj Pent Arps
5513 5.1 C Min Clusters
5514 5.1 DiatonicShifters
5515 5.1 Maj Key Chords
5516 5.1 Min Pentatonic
5517 Diatonic +3rd+5th
5518 Diatonic +3rd+7th
5519 Diatonic +4th+6th
5520 Diatonic +5th+Oct
5521 Diatonic +5th-4th
5522 Diatonic +5th-oct
5523 Diatonic +/- Oct
5524 Diatonic Thesaurus
5525 Diatonic Trio
5526 DiatonicShift_8
5527 Diatonic_8mod
5528 M_4DiatonicShift
5529 Stepped Dshifter
5610 Robot Voice
5611 Ultra AutoCorrect
5612 Ultra Cents
5613 Ultra Cents 2
5614 Ultra Diatonic
5615 Ultra Diatonic 2
5616 Ultra Diatonic 3
5617 Ultra Interval
5618 Ultra Interval 2
5619 Ultra Interval 3
5620 Ultra UserScales
5621 Ultra UserScales 2
5622 Ultra UserScales 3
5710 Angelic Echos
5711 Bubbly Freq Flange
5712 Chim-Chiminee
5713 Crystal 5th Caves
5714 Crystal Caves
5715 Crystal Heaven
5716 Crystal Oct & 5ths
5717 Crystal Octaves
5718 Crystal Orbits
5719 Crystal Pad 2
5720 Crystal Sevenths
5721 Crystal Worlds 2
5722 CrystalGyroscope
5723 Dinosaurs
5724 Doppler Pass
5725 DuckedCrystals
5726 Fake Pitch Shift II
5727 FreqShift W/Delay
5728 FreqShift W/Delay8
5729 Genesis II
5730 Latin Cathedral
5731 ReverseTetra
5732 Shift To Nowhere
5733 Steeplechase
5734 StringTrio
5810 Alert (401)
5811 Doorbell (403)
5812 Flintlock
5813 Himalayan Heights
5814 Jet Fly By
5815 Jettison (405)
5816 Locomotive
5817 Mortar Shells
5818 Sonar (409)
5819 Stereocopter (410)
5820 Stormwatch
5821 TankAttack (411)
5822 Tesla Generator
5823 Ufo (413)
5824 Wavelab
5910 Bass Balls
5911 Invertion LFO
5912 Mess With Stereo
5913 Quad Spatializer
5914 QuadDlyBasedPan
5915 Squish / Squash
5916 TruePhase Delay
5917 3-D PhaseInverter
6110 Eel Drums 2
6111 External Hats
6112 FM TimbreFactory
6113 Heen
6114 Jan&Jeff
6115 Rise Or Fall Osc
6116 Samp/Hold FM Lab
6117 Timbre Factory
6210 Audio Test Set
6211 Click Test
6212 Dig Sig Gen 4
6213 Dual Scope
6214 Phase Test
6215 SpectrumAnalyzer
6216 Oscillator 1k 0vu
6217 20>20 Audio Sweep
6310 Choir+Diffchorus
6311 Choir+Diffchorus 2
6312 Choir+Verb
6313 Choir+Verb 2
6314 Colortaps+Verb
6315 Combtap+Diffchorus
6316 Diffchorus+Delay
6317 Diffchorus+Delay 2
6318 Mercury Cloud 2
6319 Salamanders D
6320 Salamanders V
6321 Tapdelay Plex
6322 Tapdelay Plex 2
6323 Tapdelay+Diffchor 2
6324 Tapdelay+Diffchorus
6325 Tapdelay+Verb
6326 Tapring Plex
6327 Tapring Plex 2
6410 ChromaticTuner
6411 Dither
6412 Metronome
6413 Midi Remote Cntrller
6414 Musicians' Calc
6415 Quadmixer
6416 Send/Return
6417 Switch*8
6418 Universal Matrix
6419 Verb Tester
6420 White Noise
6421 2in8out
6510 140 EMT Plate
6511 893 Undulator
6512 AMS DMX 1580S
6513 DynoMyPiano1380S
6514 H3000 Verby Chorus
6515 H3000BreathingCanyon
6516 Hand Flanger
6517 Omnipressor (R)
6518 Pcm70 Concert Hall
6519 Pcm70 Sax Hall
6520 RMX Simu Ambiance
6521 Stereo Undulator
6522 Tape Echo
6523 TC2290
6524 TC2290 Dyn Chorus
6525 TC2290 Dyn Flanger
6526 TC2290 Dyn Long Dly
6527 Univibe
6528 1210 Chorus
6610 Blues Heart
6611 Clean Chords
6612 Dream Strings
6613 Drums Treatment
6614 Electric Ladyland
6616 In Yer Face Vocals
6615 Fjord Guitar
6619 Metal Fatigue
6621 One Time Rhyno
6617 LA Studio Axe
6618 Lead Tone Poem
6620 Monster RACK !

H8000 Presets by Number

6622	Pentatonic Delight
6624	Rock Vocals Rack
6626	Sampled Drums Rack
6628	Tale From The Bulge
6623	Psychedelic Vocals
6625	Searing Lead
6627	Tablas Baba
6629	1980s Rack
6710	B-vox Delays+verb
6711	B-vox Pitch+verb
6712	DualVoxProcess
6713	Phased Voxverb
6714	Proximityverb
6715	Vocal Chorusdelays
6716	VocalverbTwo
6717	Voice Disguise
6718	Voice Processor
6719	Vox Double+Slap
6720	Vox Shimmer
6721	Voxplate / Chorus
6722	VoxProcess_S
6810	CreamyVocoderAlpha
6811	CreamyVocoderBeta
6812	GravelInMyThroat
6814	Mobius8translate
6813	Logan's Box
6815	Soundwave
6816	Voder 13
6910	80s Guitar Rig
6911	Asbakwards
6912	Brain Loops
6913	Dynamic Worm
6914	Flaedermaus
6915	Ghosties
6916	Liquid Sky
6917	PolySwirl Tap
6918	September Canons
6919	SmearCoder
6920	ToddsPedalShiftVerb
7010	Empty Program
7011	Inter-DSP Receive
7012	Inter-DSP Send
7013	Interface Modules
7014	Patch Instruct
7015	Tempo Dly_Lfo Jig
7016	Tempo_Verb Jig
7017	TimerDly Jig
7018	X-DSP Contr Receive
7019	X-DSP Contr Send
7110	Airplane Background
7111	Clock Radio
7112	Fries With That?
7113	Office Intercom
7114	Sound Truck
7115	Talking Dashboard
7210	Bullhorn
7211	CB Radio
7212	Cellular Phone
7213	Crazy Dialer
7214	Long Distance
7215	Megaphone
7216	More's Code
7217	Off Hook!
7218	Public Address
7219	Real Dialer
7220	Shortwave Radio
7221	Traffic Report
7310	Ducked Delays
7311	Easy Chorus
7312	Easy Phaser
7313	Long Delay W/Loop
7410	Basic Stereo Echo
7411	Big Church
7412	Classroom
7413	Crypt Echo
7414	Infinite Corridor
7415	Kitchen Reverb
7416	Plate Reverb
7417	Tape Reverb
7418	Tile Men's Room
7419	Union Station Verb
7510	Big Movie
7511	Boom Box
7512	Fake Call-in
7513	Page Three!
7514	Real Call-in
7515	TV In Next Room
7516	45 RPM Oldie
7610	Cousin It
7611	Cussing It
7612	Elves
7613	Fantasy Backgrounds
7614	Magic Echo
7615	Morph To Magic
7616	Singing Mouse
7617	Trolls
7710	Backwards
7711	Can't Carry Tune
7712	Dynamic Stereo
7713	Go Crazy
7714	Plug Puller Pro
7715	Round & Round
7716	Solo Zapper Pro
7810	Awfultones
7811	Brightener
7812	Easy Timesqueeze
7813	Hiss Eliminator
7814	Hum Eliminator
7815	Sfx Filter/Compress
7816	Simple Compressor
7817	Simple Equalizer
7818	Stereo Simulator
7819	Stereo Spreader
7820	Super Punch
7821	1 KHz Oscillator
7822	Three Band Compress
7910	Artoo Chatter
7911	C3P-Yo!
7912	Lasers!
7913	Martian Rock Band
7914	Robot Band
7915	Theremin
7916	Tribbles
8010	`Max' Stutter
8011	Big Voice Pro
8012	Chipmunks
8013	Doubletalk
8014	Fast Voice Process
8015	Mega-Dragway
8016	Nervous Talker
8017	Triplets
8018	Voice Process Pro
8019	We're A Big Crowd
8020	We're A Small Crowd

H8000 Presets by Name

8010	`Max' Stutter	330	4*10 Grafic Eq	5422	5.1 Shifted Echoes	1034	AMSDMX/2BPMDDLS
7821	1 KHz Oscillator	1225	4*8 Grafic Eq	4159	5.1 Sm Envimmnt E/r	5710	Angelic Echos
5424	10v Arpegg Thick	5410	4_Detuners	4138	5.1 Snare Chamber	4410	Arena Soundcheck
5427	120BPM ShifterDelay	5510	4_DiatonicShift	4120	5.1 Snare Plate	1810	Arkham Distortion
6528	1210 Chorus	5411	4_PitchShift	4121	5.1 Stadium	7910	Artoo Chatter
6510	140 EMT Plate	5412	4_ReverseShift	4160	5.1 Stage E/r	6911	Asbakwards
3817	16mm Projector	5413	4_ReverseTetra	4139	5.1 Surr Slap Back	1811	Atavachron
6629	1980s Rack	7516	45 RPM Oldie	4122	5.1 Theater Stage	6210	Audio Test Set
537	1x8 Delay	3210	4CompEq_2VintDuckDly	5425	5.1 Trem Detuners	3311	Auto Panner
1031	2 St.verbs(mixed)	1230	5.1 4B Param Eq	865	5.1 Vintage Delays	1510	Auto Pitch Correct
1030	2 Stereo Verbs	5414	5.1 5ths & 8ves	4140	5.1 Vox Bright Plate	812	Auto Tape Flanger
1620	2 Voice Vox Reverse	5511	5.1 C Maj Key Arps	4141	5.1 Vox Hall	1111	Auto V/O Ducker
1220	2*32 Grafic Eq	5512	5.1 C Maj Pent Arps	4123	5.1 Vox Plate	3312	AutoFMPan_Verb
4030	2_5.1 Ac Gtr Space	5513	5.1 C Min Clusters	4161	5.1 Wood Walls E/r	3313	AutoPanVerb
4010	2_5.1 Alley Slap E/r	4110	5.1 Cathedral	3040	5th Place	7810	Awfultones
4011	2_5.1 Booth E/r	4130	5.1 Choir Chamber	5428	5ths&Oct Multiply	213	BackwardGarden3
4031	2_5.1 Bright Gym	4150	5.1 Choir Chmbr E/r	3050	6 Chorusdlys & Verb	7710	Backwards
4032	2_5.1 Cathedral	4111	5.1 Choir Hall	1010	6 V Dlys & Verb	2210	Bad Acid Jumble
4033	2_5.1 Chamber Choir	860	5.1 Chorus	3051	6 Vox Flanger & Verb	214	BadBadThing
4034	2_5.1 Drums Room	861	5.1 Circling Delays	310	8 Delays	1011	Band Dlys 4_Ambience
4035	2_5.1 Empty Arena	4131	5.1 Classic Plate	312	8 Diatonicshifts	813	Band Flanger
4036	2_5.1 Fat Drums	1131	5.1 Compr>3 B ParEQ	314	8 Pitchshifters	3512	Band Phaser
4037	2_5.1 Majestic Plate	1130	5.1 Compression	331	8*10 Grafic Eq	610	Banddelays
4012	2_5.1 Med Room E/r	4112	5.1 Concert Hall	1226	8*8 Grafic Eq	611	Banddelays8
4013	2_5.1 Piano Room E/r	4132	5.1 Concert Hall	5418	8_Detuners	612	Bandtaps
4038	2_5.1 Sax Plate	4151	5.1 Concrete Lrg E/r	5419	8_PitchShift	614	Bandtaps2
4014	2_5.1 Small Room E/r	5415	5.1 Detuned Arpeggio	5420	8_ReverseShift	613	Bandtaps8
4015	2_5.1 Stadium E/r	862	5.1 Detuned Echoes	5421	8_ReverseTetra	4310	Barking Chamber
4016	2_5.1 Stage E/r	5514	5.1 DiatonicShifters	3410	808 Rumble Tone	7410	Basic Stereo Echo
4039	2_5.1 Surr Slap Back	4133	5.1 Drums Booth	6910	80s Guitar Rig	315	BasicRoom
4040	2_5.1 Tight Booth	4152	5.1 Drums Booth E/r	6511	893 Undulator	4911	Basilica
4041	2_5.1 Tight Snare	4113	5.1 Drums Room	3010	8chorus+4verb	5910	Bass Balls
4042	2_5.1 Tunnel	4134	5.1 Drums Room96	1310	A Nice Place !	1711	Bass Rack
4043	2_5.1 Vocal Hall	4153	5.1 Far Walls E/r	3211	Acoustic Gtr Mondo	4810	Bass Space
4017	2_5.1 Vox Chmbr E/r	863	5.1 Flanger	1710	Acoustic Gtr Rack	3011	BB Delayz
6217	20>20 Audio Sweep	864	5.1 Fr/Sur Bounce	2110	AcousticAmbience1	3411	Beatbox Reverb
6421	2in8out	4135	5.1 Gregorian Church	2111	AcousticAmbience2	4411	Beeg Garage
4422	3B X-over Hall	4154	5.1 Hard Walls E/r	4910	AcousticRoom	1812	Bejing Dragons D
3330	3D CircleDelay	4114	5.1 Jazz Club	5010	Adaptive Reverb	1813	Bejing Dragons V
5917	3-D PhaseInverter	4115	5.1 Lead Guitar	7110	Airplane Background	3810	Bell Constr. Kit
311	4 Diatonicshifts	4155	5.1 Lg Envimmnt E/r	5810	Alert (401)	5110	Bell Ringer
650	4 I/O Delays	5515	5.1 Maj Key Chords	5011	AlienShiftVerb	1311	BeyondTheStars
870	4 I/O ModDelays	4156	5.1 Md Envimmnt E/r	811	Allan's Chorus	7411	Big Church
5430	4 IntervalShifts	4136	5.1 Metal Tunnel	1410	'AllWays'PanFltr	4412	Big Hall 2
313	4 Pitchshifters	5416	5.1 MicroPitchShift	4210	Ambience	7510	Big Movie
1621	4 Reverbs (FoH)	5516	5.1 Min Pentatonic	2112	Ambient Guitar 1	215	Big Muff W/Dead 9v
4935	4 Room#16 Verbs	4116	5.1 Percussion Room	2113	Ambient Guitar 2	4710	Big Room
1622	4 Softknee Comps	4117	5.1 Piano Hall	1110	Amplitude Follower	3012	Big Squeezolo
1032	4 Stereo Verbs	4157	5.1 Piano Room E/r	3310	Amplitude Panner	8011	Big Voice Pro
1033	4 Stereo Verbs 2	5417	5.1 Pitch Shifters	210	Amp-u-lation	2310	Bigger And Brighter
734	4 Tracker#3	4118	5.1 Rich Chamber	6512	AMS DMX 1580S	1112	Bigger Is Wider
735	4 Tracker#4	4137	5.1 Sax Chamber	211	AMS DMX Guitar	1712	Biomechanica
736	4 Tracker#5	4119	5.1 Sax Hall	212	AMS Lucky Man	1814	Biomechanica Three
3434	4 Your Toms Only	4158	5.1 Sax Stage E/r	1035	AMS/BPMDDLSmixed	1910	Biomechanica Two

H8000 Presets by Name

1911	Bit Desert 1	2610	Circles&Ellipses	4713	Denny's Echoroom	3413	Drum Filter
1912	Bit Desert 2	2311	Class A Distortion4	4714	Der Verb	3414	Drum Flanger
1913	BitDecimationPreamp	7412	Classroom	3014	Dervish	3415	Drum Flutters
1914	Bits Cruncher	6611	Clean Chords	1818	Desert Oboe	4213	Drum Plate
1915	Bits Smasher	1713	CleanPreamp	1819	DesertDemon	4214	Drums Room
5012	Black Hole	617	Clearmntn Claps	2117	DesertDistortion	6613	Drums Treatment
1916	Black Queen	618	Clearmntn Delays	1820	DesertMorpher	3910	Drums-o-Tronica
4711	Blue Box Verb	6211	Click Test	910	DesertPercussion1	823	Drunken Sailor
6610	Blues Heart	7111	Clock Radio	911	DesertPercussion2	1014	DShif_Hall
4712	Bob's New Room	4811	Close Nonlinear	2010	DesertVoices	3213	DShif_VDly_Hall
7511	Boom Box	1918	Cloudfuzz	3015	Detune & Reverb	1015	Dtune_Hall
4311	Boston Chamber	1511	Clrmtn's NemWhipper	821	Detune Chorus	3214	Dtune_VDly_Hall_EQ
6912	Brain Loops	2114	ColorSlapGuitar	623	Detuned Band Delay	1016	Dtune_VinDly
4211	Brass Plate	6314	Colortaps+Verb	4915	DetuneRoom#28	871	Dual 2taps Chorus
7811	Brightener	3052	Comb Room	5523	Diatonic +/- Oct	872	Dual 2taps Delay
1815	British Smash	619	Combdelays	5517	Diatonic +3rd+5th	873	Dual 2taps Echorus
3610	Broadcast Delay	620	Combdelays8	5518	Diatonic +3rd+7th	5429	Dual H910s
5711	Bubbly Freq Flange	6315	Combtap+Diffchorus	5519	Diatonic +4th+6th	1412	Dual Modfilters
7210	Bullhorn	621	Combtaps	5520	Diatonic +5th+Oct	6213	Dual Scope
6710	B-vox Delays+verb	622	Combtaps8	5521	Diatonic +5th-4th	824	DualChorus
6711	B-vox Pitch+verb	1125	Comp(3bandFIR)_S	5522	Diatonic +5th-oct	825	DualChorusDelays
7911	C3P-Yo!	1126	Comp(4bandFIR)_S	5524	Diatonic Thesaurus	6712	DualVoxProcess
7711	Can't Carry Tune	1127	Comp(5bandFIR)_M	5525	Diatonic Trio	5431	Dubbler
1816	Carsultyal Steel	3053	Comp/Eq/Micro/Verb	5527	Diatonic_8mod	513	Ducked Delays
4912	Catacomb	2312	Compress & De-ess	5526	DiatonicShift_8	7310	Ducked Delays
7211	CB Radio	2313	Compress Highs Only	317	Diatonicshift_O	5725	DuckedCrystals
3513	CBM Phaser	316	Compressor_8	318	Diatonicshift_Q	514	DuellingDualDlys
7212	Cellular Phone	7610	Cousin It	6316	Diffchorus+Delay	1822	Dunwich Distortion
615	Centering Echoes	2115	Crafty Ensemble	6317	Diffchorus+Delay 2	7712	Dynamic Stereo
4312	Chamber2	2116	Crafty Ensemble2	4916	DiffuseRoom#24	6913	Dynamic Worm
1610	Character Shift 1>2	7213	Crazy Dialer	6212	Dig Sig Gen 4	1017	DynoMyPiano_Ambience
5712	Chim-Chiminee	6810	CreamyVocoderAlpha	3811	Digi Cell Phone	1018	DynoMyPiano_VintDlys
8012	Chipmunks	6811	CreamyVocoderBeta	5210	Digi Timesqueeze(R)	6513	DynoMyPiano1380S
6310	Choir+Diffchorus	7413	Crypt Echo	5723	Dinosaurs	4610	EarlyRefections
6311	Choir+Diffchorus 2	5713	Crystal 5th Caves	2314	Dirty Master Box 4	3017	Easternizer
6312	Choir+Verb	5714	Crystal Caves	1821	Distortion Preamp	7311	Easy Chorus
6313	Choir+Verb 2	5715	Crystal Heaven	6411	Dither	7312	Easy Phaser
4913	ChoralEchoVerb	3013	Crystal Morpher	1012	Dly>Phsr_Ambience	7812	Easy Timesqueeze
5013	ChoralWindVerb	5716	Crystal Oct & 5ths	1013	Dly>Phsr_MPitch	4917	EchoRoom
814	Chordal Swell	5717	Crystal Octaves	1312	DontGoInTheCellar	5015	Echospace Of God
5423	ChordConstruct'nKit	5718	Crystal Orbits	1313	Doom Of Matrix	6110	Eel Drums 2
616	ChordRezonator8	5719	Crystal Pad 2	5811	Doorbell (403)	1919	Eel Guitar
4510	Chorus & Plate	5720	Crystal Sevenths	5724	Doppler Pass	1210	Eight Band EQ
1917	Chorus Smear	5721	Crystal Worlds 2	8013	Doubletalk	1211	Eight Band EQ8
815	Chorusdelays	5722	CrystalGyroscope	624	Down Banddelay	1114	Eight Compressors
816	Chorusdelays2	4914	Cumulo-nimbus	3016	Dr. Jekyll 2	516	Eight Delays
816	Chorusdelays8	1411	Cup Mute	5426	Dr.Jekyll 1	1119	Eight Expanders
817	Chorused Cabinet	7611	Cussing It	4313	Dream Chamber	1415	Eight Filters
818	Chorused Delays	1817	Cyber Twang	6612	Dream Strings	517	Eight Longdelays
5014	ChoruspaceO'Brien	4212	Deep Space	4715	Drews Dense Room	1115	Eight Noisegates
819	Chorustaps	3212	Delays Suite	4812	Drew's Double Closet	518	EightReversedelays
820	Chorustaps 8	510	Delaytaps	4813	Drew'sSmallRoom	6614	Electric Ladyland
6410	ChromaticTuner	511	Delaytaps 2	822	Drew'sThroatflange	1823	Electronica Gtr
3314	Circle Panner	512	Demondelay	3412	Drum Chamber	3911	Electronix

H8000 Presets by Name

7612	Elves
7010	Empty Program
4511	EMT-style Plate
216	Enhancer
826	Envelope Flanger
827	Envelope Flanger 8
3514	Envelope Phaser
3514	Envelope Phaser8
5111	Envelope Ring Mod
515	Envelope Taps
4413	Environment#28
1611	Eq & Comp + Timer
5432	Etherharp
2011	Eurhetemec
1314	Europa
2211	Evil Distortion
5112	Evil Ring Dist
1512	External Correct
6111	External Hats
1413	EZ Leslie
3611	EZ Ptimesqueeze
3612	EZ Ptimesqueeze8
2012	EZPolyfuzzBandelay
3613	EZTime Delays
3614	EZTime Delays8
1612	F Of H Multi
7512	Fake Call-in
5726	Fake Pitch Shift II
7613	Fantasy Backgrounds
8014	Fast Voice Process
3018	FatFunkVocalFilter
2315	Fatten The Bass
1714	Fermilab
1824	Fifth Dominion
1414	Filter Bank Pan
319	Filter_O
320	Filter_Q
1212	FilterBank15
1213	FilterBank20
541	Filtered Dlys
651	Filtered Dlys
4814	FIR Glass Shower
3416	Firecracker Snare
1920	First Dominion
1227	Five Band EQ
6615	Fjord Guitar
6914	Flaedermaus
1825	Flange + Verb
828	Flange Echoes
829	Flanged Delays
5812	Flintlock
1019	FltDlys_Rich Chamber
5016	Flutter Booth
3315	Fly-by
3316	FM Panner
3317	FM Panner_S
6112	FM TimbreFactory
1113	Fm Trem
1416	Four Filters
5313	Four Samplers
5314	Four Samplers_S
4936	FourSidedVerb
710	Fractal Vortex
3615	Framerate Convert
5727	FreqShift W/Delay
5728	FreqShift W/Delay8
7112	Fries With That?
4716	Funny Gated Room
1826	Fuzack
1827	Fuzz 2002
1921	FuzzPreamp
1315	Galaxy Borders 2
217	Garden Halo
410	Gaspodes Dly_2
411	Gaspodes Dly_M
412	Gaspodes Dly_S
413	Gaspodes Pndly_D
414	Gaspodes Pndly_M
5017	Gated Gong Verb
4215	Gated Inverse Snare
4216	Gated Plate
4717	Gated Water Snare
415	General Informations
5729	Genesis II
1715	Gerrys Bass 99
2212	Gerrys Mangler
5018	Ghost Air
6915	Ghosties
3019	Glitterous Verb
5019	GloriousChrsCanyon
5020	GloriousFlngCanyon
7713	Go Crazy
2013	GobiGuitar
1828	GodSaveTheQueen
218	Gorgeous Delay
1829	Gothic
1316	Gothica VROOOM
6812	GravelInMyThroat
4918	Gravity Verb
1922	Grieving Tube
3912	GrooveSync Delay
3417	Group Claps
2213	Growl
1923	Grundulator
2316	Grunge Compress
3054	Guitar Magic
3020	Guitar Mania
3021	GunnShift
4815	Gym Shower
3319	Gyroscope
3320	GyroscopicField
3318	Gyro-X-Pattern
6514	H3000 Verby Chorus
6515	H3000BreathingCanyon
10	H8000 Banks
4217	Hall > Bandpass
1020	Hall_Dual 2Tap Dly
6516	Hand Flanger
1417	Harmonic Enhance
1924	Harmonicon
1830	Harpshift
3812	Headphone Filter
6113	Heen
711	Helix Loops
712	HelixManifold
1716	Hexentanz
830	Hiccup Chorus
5813	Himalayan Heights
7813	Hiss Eliminator
2014	Horrormonics
5021	Horrors
7814	Hum Eliminator
2015	Hyperstrings
219	ImpWave
4919	ImpWaveQuad
4816	ImpWaveVerb
1717	In Ovo
6616	In Yer Face Vocals
7414	Infinite Corridor
831	Infinite Flange
3022	Inst Process
7011	Inter-DSP Receive
7012	Inter-DSP Send
7013	Interface Modules
5433	IntervalicQuad
5434	IntervalicShift_S
4219	Inverse
4220	Inverse > Bandpass
4218	Inverse Snare
5911	Invertion LFO
4314	Italo's Chamber
1317	Italo's Space
6114	Jan&Jeff
220	Jan's ResoChords
1831	Jeff Thing
5814	Jet Fly By
5815	Jettison (405)
2118	Jhaniikest
1718	Jinn
4920	Joystik>verb
3321	JoystikPanner
221	JP Em +3rd
222	JP Em +3rd/+6th
223	JP Em +6th
5022	Jurassic Space
1613	KG's ColorHall
5211	Kick/SnareReplacer
5310	Kick/SnareReplacer2
5023	Kickback
224	Kill The Guy
7415	Kitchen Reverb
4921	Klaus' Church
4224	L/C/R Mics Room
1616	L_C_R Long
1617	L_C_R Short
1614	L<->R Long
3023	L=verb R=pitch
1615	L>detune / R>reverb
6617	LA Studio Axe
5435	Large Poly Shift
4221	Large Room
3024	Larynx Delay
1925	Larynxfuzz
7912	Lasers!
5730	Latin Cathedral
4611	LatticeArray
4718	LatticeVerb
625	Latticework8
6618	Lead Tone Poem
832	Leslie Simulator
713	Levitation Alpha
714	Levitation Beta
715	Levitation Gamma
5436	LevitationShift
6916	Liquid Sky
3418	Liquid Toms
225	Little Man
4222	Living In The Past
4223	Living Room
2611	LMS Filter
5816	Locomotive
6813	Logan's Box
7313	Long Delay W/Loop
7214	Long Distance
519	LongDelay
626	LongPanningDelays
627	LongPanningDelays8
716	Loop_timesqueeze
2214	Low Res Digital
4719	LRMS Reverb
5528	M_4DiatonicShift
1318	MachineLife
7614	Magic Echo
226	Mandel Worlds
227	Maniac Filterpan
717	Manifold Alpha

H8000 Presets by Name

718	Manifold Beta	7216	More's Code	834	Panning Delays	525	Polyrhythm 5/4
2317	Manual Tape Flange2	7615	Morph To Magic	721	Panning Loops	2018	PolyRingPre
3515	ManualPhasers	5817	Mortar Shells	5214	Panning Sampler	6917	PolySwirl Tap
3516	ManualPhasers8	1418	Mouth-a-lator Two	629	PanningDelays_4	5440	PolytonalRythym
7913	Martian Rock Band	3215	Mpitch_Pcm70_PanDly	630	PanningDelays_8	2122	PolytonalSurround
2318	Masderring Lab 22	1926	Mr. Hyde	4926	Panped>Quadroom#10	5026	Pop Up
4414	Masterverb Hall	5213	Multi Trigger	4927	Panped>Quadroom#24	526	Precision Delays
4415	Masterverb Hall 1	1833	Multishift + Verb	4820	Pantry	4612	Preverberator
4416	Masterverb Hall 2	5437	MultiShift_4	1929	Paradigm Shift	6714	Proximityverb
4720	Masterverb Room 2	5438	MultiShift_8mod	522	Parallel Delays	6623	Psychedelic Vocals
4417	Masterverb(post)	521	Multitap Delay	523	Parallel Delays8	1118	PsychicDuck DSP A
4418	Masterverb(pre)	6414	Musicians' Calc	1719	Parallel Pedalboard	1835	Ptime Displacement
4817	MasterverbRoom1	11	Mute	631	ParticleAccelerator	7218	Public Address
4419	Matt's Fat Room	1513	NemWhipper Dual	7014	Patch Instruct	2123	Pulse Guitar
4818	Medium Booth	1514	NemWhipper Stereo	6518	Pcm70 Concert Hall	3914	Pulsewave
4315	Medium Chamber	3419	Nerve Drums	6519	Pcm70 Sax Hall	838	Pure Comb Flange
8015	Mega-Dragway	8016	Nervous Talker	1930	Pedal Shift	839	Pure Comb Flange8
7215	Megaphone	912	Neutralizer	6622	Pentatonic Delight	3510	'Pure Phase' Phaser
1832	Mercury Cloud	4819	New Air	3422	PercussBoingverb	3217	Q Delays_Ambience
6318	Mercury Cloud 2	3813	Noise Canceller	1117	Perfect Trem	333	Q*10 Grafic Eq
628	Mess With Stereo	3420	NoizSnareBrightener	1421	Perpetual Motion	3323	Q_TriggPan
5912	Mess With Stereo	3421	Nonlinear#1	5024	Phantom & Reverb	3324	Quad Circle
6619	Metal Fatigue	332	O*10 Grafic Eq	6214	Phase Test	324	Quad Compressor
4512	Metallic Plate	334	O*5 Grafic Eq	6713	Phased Voxverb	326	Quad Delays
4316	MetallicChamber	323	Octal Compressor	722	PhaseRefraction1	652	Quad Delays Ambience
6412	Metronome	325	Octal Delays	723	PhaseRefraction2	653	Quad Echoes
1618	MicroPitch (+/-)	327	Octal Moddelays	2121	Pianistick	3325	Quad GhostCircle
2410	Midi Harmony	1120	Octal Trem	1022	Piano & Vocal Halls	3518	Quad Phaser
2411	MIDI Monitor	1214	Octal*10 Grafic Eq	1720	Piano (sustenudo)	5913	Quad Spatializer
2412	Midi Pitch Delay	1215	Octal*5 Grafic Eq	4225	Piano Hall	1216	Quad*16 Grafic Eq
6413	Midi Remote Cntrller	853	OctalChorusEchos	3027	Pickers Paradise	1217	Quad*8 Grafic Eq
2413	Midi Resonance	854	OctalChorusEchos	5025	PillowVerb	2124	Quadchorus
2414	Midi Sine Ring Mod	3322	Octave Panner	835	Pingchoruspong	3326	QuadCircleMod
2415	MIDI Tremolo	1419	OctaveBandFilterPan	632	Pingcombpong	5914	QuadDlyBasedPan
2416	MidiHarmonixExtract	7217	Off Hook!	524	Pingpong	6415	Quadmixer
5212	MIDITrig Reverse	7113	Office Intercom	633	Pingringpong	2418	QuadOffsetTrem
2417	MidiWaveformImpose	228	Old Valve	321	Pitchshifters_O	2125	QuadpanSlap
4922	Mix>FourSidedVerb	1116	Omnipressor (R)	322	Pitchshifters_Q	2019	QuadPolyfuzz
4923	Mix>Quadroom#10	6517	Omnipressor (R)	3616	PitchtimeSqueeze	4928	QuadRoom#24
4924	Mix>Quadroom#24	6621	One Time Rhyno	3617	PitchtimeSqueeze4	2126	Quadswell
2612	Mixer's Toolbox #1	3517	One Way Phaser	3618	PitchtimeSqueeze8	4929	QuadVerb/Crossfeed
2613	Mixer's Toolbox #2	5115	One Way Ring Mod	3619	PitchtimeStretch	840	QuantizedDelays
2614	Mixer's Toolbox #3	1319	Onirica Ritmica	3620	PitchtimeStretch4	2319	Radio Check
2615	Mixer's Toolbox #4	2119	Oobleck	4226	Plate > BandPass	2320	Radio Compress
719	Mobius Loops	1420	OrganicAnimation	7416	Plate Reverb	1121	Ramp Up/Down 8
6814	Mobius8translate	5439	Organizer	3216	Plate_Inv_VintDly_Ch	5027	Ramp Verb
720	MobiusManifold	13	Oscillator (440)	5215	PlaybackOnlySampler	3519	Random Phaser
3025	Mods/comps/filters	6216	Oscillator 1k 0vu	3913	Plex-o-tronica	230	Random Verb Long
5113	Modulating Ring Mod	2120	Outer Reaches	7714	Plug Puller Pro	7514	Real Call-in
1021	Modulation Suite	1927	OverdrivePreamp	1834	Polychorus	841	Real Chorus
4925	MonkRoom	7513	Page Three!	836	Polymod Chorus	842	Real Chorus TNG
520	MonoDelay	833	Pan Chorus's	837	Polymod Delay	7219	Real Dialer
6620	Monster RACK !	1928	Pandemonium	2016	Polyonyx	4721	ReelRoom
3026	Moon Solo	229	Panner Delays	2017	PolyReverse	724	Reich Loops 1

H8000 Presets by Name

725	Reich Loops 2	232	SatelliteSax	4823	Soft'n Small Room	5225	StudioSampler_M
726	Reich Loops 3	4229	Sax Chamber	2128	Solid Traveller	5226	StudioSampler_S
5028	Resonechos	3055	Sax Eq_Cmpr_VintDly	7716	Solo Zapper Pro	7820	Super Punch
4513	Reverb A2	4230	Sax Plate	5818	Sonar (409)	532	SuperDuckedDelays
527	Reverse Delay	1619	Saxomaniac	3425	Sonar Room	2021	Surgery
5029	Reverse Nonlinear	4930	SaxRoom	234	SonicDisorderVerb	4044	Surr Black Hole
5216	Reverse Sampler	3522	Sci-Fi Phaser A	7114	Sound Truck	2129	SurroundGuitar
5030	Reverserize Hall	3523	Sci-Fi Phaser B	6815	Soundwave	4932	SurroundRoom#28
5731	ReverseTetra	3818	Scratchy 33 RPM	3031	Space Station	1840	Swamp Guitar
528	Ribbon Delay	6625	Searing Lead	6215	SpectrumAnalyzer	1426	Sweep Filter
4227	Rich Chamber	1933	Second Dominion	4421	SplashVerb	5034	Swell Verb 9
4722	Ridiculous Room	233	Seethy Two Reverb	5032	SplashVerb Maxsweep	3427	Swept Band Delay
3423	Ring Snareverb	1122	SemiClassic Squeeze	1837	Splatter Guitar	4518	Swept Plate
634	Ringdelays	6416	Send/Return	4515	Springverb	3915	Swing Pong Delay
635	Ringdelays8	6918	September Canons	5033	Square Tremolo Verb	850	Swirl Flanges
636	Ringtaps	1424	Sequence Wa	1838	Square Tubes	6417	Switch*8
637	Ringtaps2	3030	SeqWah ChorVerb	1935	Squiggle Guitar	1427	Synthlike Filter
638	Ringtaps8	844	Serial Delays	5915	Squish / Squash	6627	Tablas Baba
1931	Ringworld	1721	Series Pedalboard	3328	Squish/SquashPan	6628	Tale From The Bulge
6115	Rise Or Fall Osc	1722	Serpentine	1839	SRV	7115	Talking Dashboard
6520	RMX Simu Ambiance	2419	SetNoteRezon	913	St BitDecimator	5821	TankAttack (411)
7914	Robot Band	7815	Sfx Filter/Compress	3032	St Delayed Flanger	6321	Tapdelay Plex
5610	Robot Voice	5732	Shift To Nowhere	914	St DistortionTwo	6322	Tapdelay Plex 2
6624	Rock Vocals Rack	4821	Shifting Booth	3033	St.Phaser & Reverb	6323	Tapdelay+Diffchor 2
3028	Roey's Delay + Shift	7220	Shortwave Radio	4516	St.Plate+Chorus	6324	Tapdelay+Diffchorus
3029	Roey's Verb + Rack	1934	Siderialfuzz	915	St_Distortion	6325	Tapdelay+Verb
4228	Room > Bandpass	7816	Simple Compressor	1218	Stage Parametric	6522	Tape Echo
4723	Room#24	7817	Simple Equalizer	810	'Static' Flanger	7417	Tape Reverb
4420	Roomy Hall	328	Simple Moddelays	3511	'Static' Phaser	6326	Tapring Plex
727	Rotation Loop	3327	Simple Panner	5733	Steeplechase	6327	Tapring Plex 2
728	RotationManifold	2616	Simple Quadmixer	5529	Stepped Dshifter	1841	TarantulaSlap
3331	Rotator	1425	Simple Samp/Hold	5441	Stereo Backwards	1842	TarantulaTrem
7715	Round & Round	329	Simple Sampler	845	Stereo Chorus	6523	TC2290
2127	RoundRobin	529	SimpleDelays	874	Stereo Chorus	6524	TC2290 Dyn Chorus
1836	Rshift Displacement	4613	SimpleDiffusor	3426	Stereo Delays	6525	TC2290 Dyn Flanger
843	S&H Flange Hell	530	SimplePingPong	846	Stereo Flange	6526	TC2290 Dyn Long Dly
6319	Salamanders D	7616	Singing Mouse	847	Stereo Flange 1968	3428	Techno Clank
6320	Salamanders V	1320	Singularity	4824	Stereo Mic's W/Room	3525	Techno Phaser
3520	Samp & Hold Phaser	5031	Sizzle Verb	3329	Stereo Panner	3916	Techno Rave
3521	Samp & Hold Phaser8	4514	Sizzler Plate	4517	Stereo Plate	7015	Tempo Dly_Lfo Jig
6116	Samp/Hold FM Lab	729	Skew Loop 1	7818	Stereo Simulator	7016	Tempo_Verb Jig
639	Samp/Hold Smear	730	Skew Loop 2	7819	Stereo Spreader	5822	Tesla Generator
5217	Sample Curver	4614	Slap Nonlinear	6521	Stereo Undulator	2130	TexturalGuitar
1422	Sample/hold	4231	Slap Plate	1219	Stereo*32 Grafic Eq	3034	Texture 47
1423	Sample/hold8	2020	SlidingOnRazors	5819	Stereocopter (410)	3429	The Ambience Kit
6626	Sampled Drums Rack	4724	Slight ChorusRoom	4615	StereoDiffusor	1723	The Gyre
5218	SAMPLER (midikeys)	4822	Small Ambiance	3524	StereoizingPhaser	7915	Theremin
5219	SAMPLER (multi)	3424	Small Drumspace	5820	Stormwatch	1936	Third Dominion
5220	SAMPLER (single)	5311	Small Sampler	1321	Stratospherics	7822	Three Band Compress
5221	Sampler Filter Trig	5312	Small Sampler8	848	StringPadFlanger	1223	Threeband Eq_Q
5222	SAMPLER(multi)VERB	531	Smear	849	StringPadFlanger	1221	Threeband Eq's
5223	SamplerAudioSwitch	6919	SmearCoder	4931	StringRoom	1222	Threeband Eq's
231	Satchelope Filter	4232	Snare Plate	5734	StringTrio	12	Thru
1932	Satellites	1023	Snare Plate&Inverse	5224	Studio Sampler_Q	1428	Tight Bandpass Mod

H8000 Presets by Name

3430	Tight Snare Verb
7418	Tile Men's Room
4233	Tiled Room
6117	Timbre Factory
7017	TimerDly Jig
1843	Timesqueeze Gtr
3814	TimeSqueeze(R)
1844	Timestretch Gtr
6920	ToddsPedalShiftVerb
1724	Tom's Acoustic Gtr
3035	ToneCloud
4317	Toonchamber
4933	Toonchamber_Q
1123	Top 40 Compressor
7221	Traffic Report
3036	Treatment Two
640	Trem + Delay
3037	Trem + RingPong
1124	Tremolo Lux
3038	Tremolo Rack
5035	Tremolo Reverb
1845	Trevor's Gtr
235	Treys Filter
851	Tri Band Chorus
1846	Tribal Bass
7916	Tribbles
5227	Triggered Reverse
3917	TrigLFO Filter Bank
3918	TrigLFO Flanger
3919	TrigLFO Pan, Trem
3920	TrigLFO St ModFilter
3921	TrigLFO St Phaser
8017	Triplets
641	TrippyFltrDly
7617	Trolls
5114	TRUE RingMod
5916	TruePhase Delay
3526	TrueStereoPhaser
1937	Turbulence
7515	TV In Next Room
1725	Twang Guitar
1429	Two Band Crossover
533	Two Delays
534	Two Longdelays
535	Two Reversedelays
5823	Ufo (413)
4725	UK Ambience
4726	UK Bright
4727	UK Nonlinear
5611	Ultra AutoCorrect
5612	Ultra Cents
5613	Ultra Cents 2
5614	Ultra Diatonic
5615	Ultra Diatonic 2
5616	Ultra Diatonic 3
5617	Ultra Interval
5618	Ultra Interval 2
5619	Ultra Interval 3
5620	Ultra UserScales
5621	Ultra UserScales 2
5622	Ultra UserScales 3
4616	Ultratap 1
4617	Ultratap 2
731	Undo Manifold
732	Undoloop
852	Undulate
7419	Union Station Verb
6418	Universal Matrix
6527	Univibe
4728	Unreelroom
4934	Unreelroom_Q
642	Up Banddelay
236	Vai Shift 1
237	Vai Shift 2
5228	Varispeed Sampler
6419	Verb Tester
3431	Vibra Pan
5442	Vibrato_S
536	Video Delay 8
544	Vintage Delay
654	Vintage Delay
545	Vintage St DuckDlys
655	Vintage St DuckDlys
1726	Virtual Pedalboard
3218	Virtual Rack 1
3219	Virtual Rack 2
3220	Virtual Rack 3
4234	Vocal Chamber
6715	Vocal Chorusdelays
4235	Vocal Hall
5229	Vocalflyer_M
5230	Vocalflyer_S
6716	VocalverbTwo
6816	Voder 13
6717	Voice Disguise
8018	Voice Process Pro
6718	Voice Processor
3056	Vox Channel Strip
6719	Vox Double+Slap
4236	Vox Plate
1024	Vox Pro_VintDly
6720	Vox Shimmer
6721	Voxplate / Chorus
3221	VoxPro_Vdly_Chorus
6722	VoxProcess_S
3815	Walkie Talkie
5443	Wammy_s
2022	WaPolyReverse
5444	Warm Shift
3039	Waterized
239	Water-like
5824	Wavelab
3432	WeKnowBeetBoxTrtMe
8019	We're A Big Crowd
8020	We're A Small Crowd
240	Whirly Mellow
6420	White Noise
1727	White Queen
241	Wicked
4237	Wide Hall
3433	Wide Room
238	W-I-D-E Solo
1938	Wideshift
1847	Will-o-the-wisp
2131	WitchesDance
2132	With Warts In
1848	WonderfulBirds
4729	Wooden Mens Room
3816	Woosh Maker
5036	Wormhole
7018	X-DSP Contr Receive
7019	X-DSP Contr Send
733	YourHarmonyDevice
5037	Zipper Up

Introduction

The H8000 has well over a thousand presets, covering the whole range of audio effects. The best way to quickly find the best effect for a given application is to make use of the powerful real-time database features on the PROGRAM page, as described in the separate User Manual.

However, to get an overview, as well as a feel for the wide selection of effects the H8000 offers, a stroll through this manual is recommended. The presets are grouped by *bank* and placed in numerical order. Any numbered preset can be quickly found by using its top two digits (one digit for a 3 digit number) as the Bank Number in the Contents section.

A given preset may be identified by its name or its number. Many presets are supplied in several versions with the same name and number - they can be further distinguished by the number of channels they process and the audio sample rates they can handle, as well as whether they are *monolithic*, meaning that they occupy both of the H8000's two processing *machines*, or whether they fit in one machine, allowing another effect to be used simultaneously in the other machine.

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

Each preset will be labeled either 48, meaning that it can only operate up to 48kHz sampling, or 96, meaning that it can operate at all the H8000's supported sample rates. In many cases with larger presets, two versions are supplied - a *monolithic* version that runs at 96kHz and a *single machine* version that runs at 48kHz.

A given preset may have from 0 to 8 *inputs* and from 0 to 8 *outputs*. A preset with no inputs is typically an oscillator or other generator, whereas a preset with no outputs is usually a display-only device.

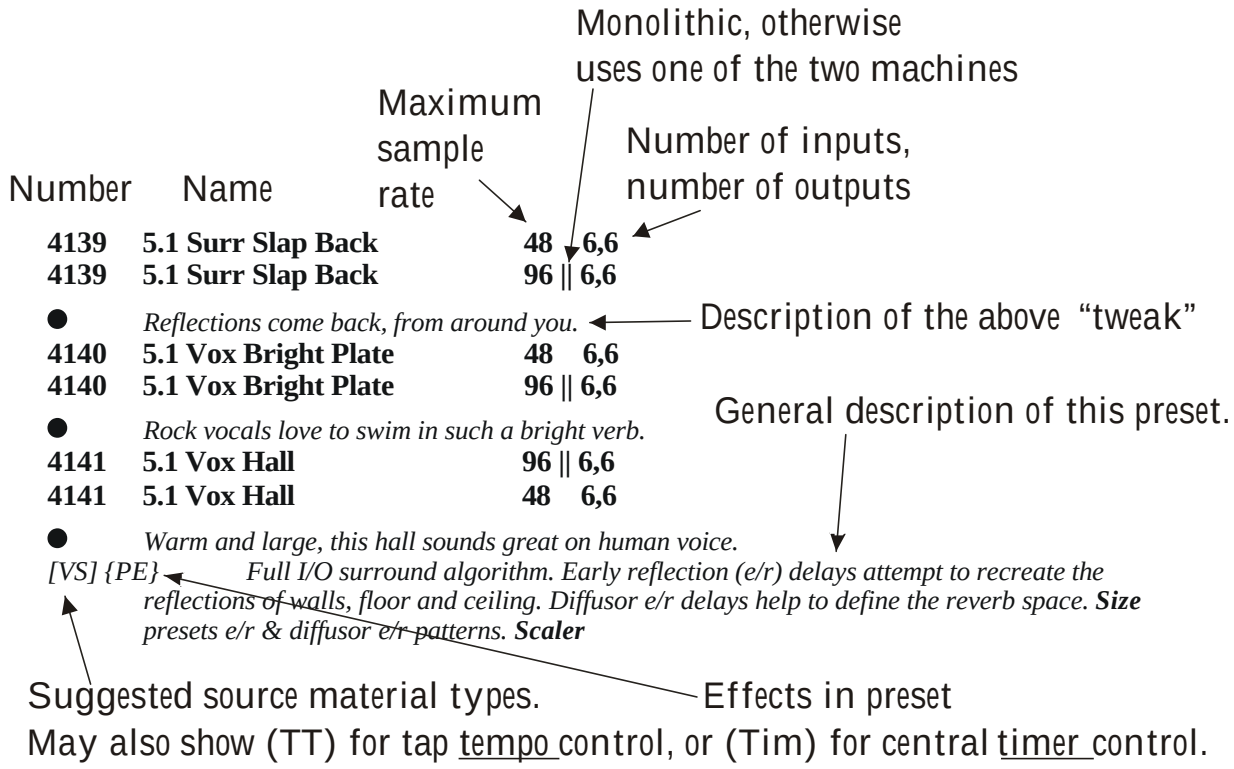
Many presets are flagged with recommended source material or application types:

- **V** - vocal
- **G** - guitar
- **D** - drums
- **S** - surround
- **K** - keyboard
- **X** - Special Effects

The H8000 offers the following effect types - any given preset may have a combination of some or all of them:

- **P** - Pitch: Eventide invented the concept of the pitch shifting effect and is the leader in the field. The pitch shifters offered include *Diatonic* shifters, which shift by a musical interval within a specified key and *Ultrashifter*, a formant-corrected vocal shifter.
- **R** - Reverb: A reverb may range from an emulation of a spring line to a grand canyon.
- **D** - Delay: Digital delays ranging from a few samples up to three minutes at 48kHz sampling.
- **E** - EQ: The equalization offered by the H8000 ranges from simple "high cut" tone controls to 32 band multi-channel parametric equalizers.
- **M** - Modulation: The way a parameter of the effect may be controlled or swept by a slow-running oscillator or other signal source. This allows a range of effects including auto-panners, tremolos and vibratos, as well as flangers and phasers when modulation is applied to delay or filter elements.
- **Y** - Dynamics: A general term describing a range of amplitude-sensitive effects, covering the field from compressors to envelope followers.

Key to Preset Entries



1 Simple

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

10 H8000 Banks 96 8,8

11 Mute 96 0,0

Nothing in, nothing out.

12 Thru 96 8,8

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

13 Oscillator (440) 96 0,8

{M} General-purpose oscillator. Lfo (fm) allows addition of an offset and modulation. Aliasing will be audible on triangular and square waves at higher frequencies.

2 Artist Bank

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

210 Amp-u-lation 96 2,2

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

211 AMS DMX Guitar 96 2,2

[G]{PM} AMS emulation with parameters set for 'thickening' effect. Stereo in, stereo out.

212 AMS Lucky Man 96 2,2

[K]{PDM} Vintage AMS type pitch and delay. Tweaked for the vocal performance. Stereo in, stereo out.

213 BackwardGarden3 96 || 2,2
213 BackwardGarden3 48 2,2

[GK]{RDE} Reverse 'type' sound via multitap and verb. Nice atmosphere. Summed in, stereo out.

214 BadBadThing 96 2,2

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

215 Big Muff W/Dead 9v 96 2,2

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

216 Enhancer 96 2,2

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

217 Garden Halo 96 || 2,2

[G]{RD} Reverse 'type' sound via multitap and verb. Nice atmosphere. Summed in, stereo out.

217 Garden Halo 48 2,2

[G]{RD} Reverse 'type' sound via multitap and verb. Nice atmosphere. Summed in, stereo out.

218 Gorgeous Delay 96 2,2

[GV]{DE} Warm echoes provided by lowpass filters. Stereo in, stereo out.

219 ImpWave 96 2,2

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

220 Jan's ResoChords 96 || 2,2
220 Jan's ResoChords 48 2,2
{RDE}(TT) Resonant Chords feeding Hall verb. Door controls input level. Reso sensitivity adjusts input level to resonators. Watch clipping. Dry level, verb sends from Dry and Resonators available. Each resonator has 2.4 sec delay and rhythmic subdivisions. Summed in, stereo out.

221 JP Em +3rd 96 2,2
222 JP Em +3rd/+6th 96 2,2
223 JP Em +6th 96 2,2
[G]{P}(TT) Two voice diatonic shift. Summed in, stereo out.

224 Kill The Guy 96 2,2
[G]{ME} An extreme vocal wa effect. Summed in, stereo out.

225 Little Man 96 2,2
[G]{PRE} A plex loop with reverse shifters and filters inside. I think this little man is trying to say something. Summed in, stereo out.

226 Mandel Worlds 96 2,2
{PDM} Series crystals and sinuous chorused delay. Summed in, stereo out.

227 Maniac Filterpan 96 2,2
{MEY} Peak detection modulates an LFO > filter + panner. Stereo in, stereo out.

228 Old Valve 96 2,2
[GV]{DEY} Valve simulation. Summed in, stereo out.

229 Panner Delays 96 2,2
{DM} Subtle modulation make these panning delays rich and smooth. Stereo in, stereo out.

230 Random Verb Long 96 2,2
{P} Like the title says. This is one that you need to experience. Summed in, stereo out.

231 Satchelope Filter 96 2,2
[G]{EY} Dual envelope following filters. Summed in, stereo out.

232 SatelliteSax 96 2,2
{DM} Four delay lines, each panned by its own LFO. Also, each has another LFO modulating its delay. Stereo in, stereo out.

233 Seethy Two Reverb 96 2,2
{REY} Envelope filters into reverb. Try it with bass and guitar. Stereo in, stereo out.

234 SonicDisorderVerb 96 2,2
{PRD} This wild atmosphere is both unusual and extreme. A must listen. Summed in, stereo out.

235 Treys Filter 96 2,2
[G]{EY} Three parallel envelope filters and stereo mixing give a subtle effect. Summed in, stereo out.

236 Vai Shift 1 96 2,2
[G]{P} Two independent pitch shifters, one for each channel. Stereo in, stereo out.

237 Vai Shift 2 96 2,2
[G]{P} Two independent pitch shifters, one for each channel. Stereo in, stereo out.

238 W-I-D-E Solo 96 || 2,2
238 W-I-D-E Solo 48 2,2
[GV]{P} Uses a lot of very small pitch shifts to widen the stereo image. Summed in, stereo out.

239 Water-like 96 2,2
[GV]{RDE} Basic rotating speaker effect with a little reverb. There's actually two speakers (high and low) and you can alter each to your taste. When you load this preset, the settings are those we believe to be most natural. Summed in, stereo out.

240 Whirly Mellow 96 2,2
{DMY} Smooth and swirling. Panning dry and delayed signals (tied to delay modulation) into a stereo flange. Stereo in, stereo out.

241 Wicked 96 2,2
{REY} Clean preamp > reverb. Summed in, stereo out.

3 Basics

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

310 8 Delays 48 8,8
310 8 Delays 96 || 8,8
{D} Simple discrete delays. Octal in, octal out.

311 4 Diatonicshifts 96 || 4,4
311 4 Diatonicshifts 48 4,4
{PD} Simple four channel, four voice diatonic shifter. Quad in, quad out.

312 8 Diatonicshifts 48 8,8
{PD} Simple eight channel, eight voice diatonic shifter. Octal in, octal out.

313 4 Pitchshifters 96 4,4
{P} Simple pitch shifters. Quad in, quad out.

314 8 Pitchshifters 96 || 8,8
314 8 Pitchshifters 48 8,8
{P} Simple pitch shifters. Octal in, octal out.

315 BasicRoom 96 2,4
{R} Basic 4 out reverb. Diffusion out front. verb out front, rear or both. Stereo in, quad out.

316 Compressor_8 96 8,8
{Y} Eight independent mono compressors. Octal in, octal out.

317 Diatonicshift_O 48 8,8
{PD} A simple eight channel diatonic shifter with common controls. Octal in, octal out.

318 Diatonicshift_Q 48 4,4
318 Diatonicshift_Q 96 || 4,4
{PD} A simple four channel four voice diatonic shifter. Quad in, quad out.

319 Filter_O 96 8,8
320 Filter_Q 96 4,4
{E} Filters with common controls.

321 Pitchshifters_O 96 || 8,8
321 Pitchshifters_O 48 8,8
{P} Simple pitch shifters with common controls. Octal in, octal out.

322 Pitchshifters_Q 96 4,4
{P} Simple pitch shifters. Quad in, quad out.

323 Octal Compressor 96 8,8
{Y} Simple compressors with common control. Octal in, octal out.

324 Quad Compressor 96 4,4
{Y} Simple compressors. Quad in, quad out.

325 Octal Delays 48 8,8
325 Octal Delays 96 || 8,8
{D} Simple octal delays with common controls. Octal in, octal out.

326 Quad Delays 96 4,4
{D} Simple quad delays. Quad in, quad out.

327 Octal Moddelays 96 8,8
{DM} Eight modulating delay lines with individual delay controls. Octal in, octal out.

328 Simple Moddelays 96 4,4
{DM} Four modulating delay lines. Quad in, quad out.

329 Simple Sampler 96 2,2
{S} Basic single-take 85 second sampler. Stereo in, stereo out.

330 4*10 Grafic Eq 96 4,4
*{E} Four channel ten band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <**Mast**> is added to the boost. Quad in, quad out.*

331 8*10 Grafic Eq 48 8,8
331 8*10 Grafic Eq 96 || 8,8
*{E} Eight channel ten band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <**Mast**> is added to the boost. Octal in, octal out.*

332 O*10 Grafic Eq 48 8,8
332 O*10 Grafic Eq 96 || 8,8
*{E} Octal 10 Band equalizer with common controls. Choose freq, bandwidth (in octaves), as well as levels (in dB). <**mast**> is added to the boost. Octal in, octal out.*

333 Q*10 Grafic Eq 96 4,4
*{E} Quad 10 Band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <**mast**> is an offset added to the boost. Quad in, quad out.*

334 O*5 Grafic Eq 96 8,8
*{E} Octal 5 Band equalizer with common controls. Choose freq, bandwidth (in octaves), as well as levels (in dB). <**mast**> is added to the boost. Octal in, octal out.*

4 Beatcounter

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

410 Gaspodes Dly_2 96 3,2
411 Gaspodes Dly_M 96 2,2
412 Gaspodes Dly_S 96 2,2
{DME} Delays, based on beat counter math.- see also in 'general descriptions. 1st input is used for trigger 2nd input feeds 1st delay - out1. 3rd input feeds 2nd delay - out2. Start hitting 'expert' menu, 'out status' switches the trigger channel to first output so you can monitor and adjust the gate. Dual mono in, stereo out.

413 Gaspodes Pndly_D 96 3,4
{DMEY} 1st input is used for trigger 2nd input feeds 1st dly/pan1 - out1,2 3rd input feeds 2nd dly/pan2 - out3,4 2 delays feed different panners, based on beat counter math.- see also in 'general descriptions'. Start hitting 'expert' menu and switch 'out status' to monitor and adjust the gate. Dual mono in, stereo out.

414 Gaspodes Pndly_M 96 2,2

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

415 General Informations 96 0,0

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

5 Delays

This bank offers many useful delay based presets. Whether used for imaging effects, doubling, or long delay and poly-rhythms, there's something for all applications, including Eventide classic Reverse Delays.

Historical note: the first Eventide Digital Delay Line, the 1745 model, appeared in 1971, offering an impressive 200 ms of delay time in its expanded version, using a total of 980 shift register chips to achieve this. The H8000, in contrast, offers almost 260 seconds of storage at a 48KHz sampling rate !!

510 Delaytaps 96 2,2

{D}(TT) Series delays. Summed in, stereo out.

511 Delaytaps 2 96 8,4

*{D}(TT) Series delays. Stereo <**input**> mutes secondary DSP inputs. Switch-able in, quad out.*

512 Demondelay 96 2,2

{D}(TT) Very controllable multitap preset. Tweaked here as a reverse effect. Summed in, stereo out.

513 Ducked Delays 96 2,2

[V]{DY}(TT) Repeating echoes that get out of the way for the input. Adjust `Delay' for rhythm, and `Duck' for sensitivity. Tunable version is `Dual Ducked Delay'. Switch-able in, stereo out.

514 DuellingDualDlys 96 8,8

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

515 Envelope Taps 96 || 2,2

{D}(TT) The tap envelope is formed from an attack multitap and a decay multitap. Summed in, stereo out.

515 Envelope Taps 48 2,2

{D}(TT) The tap envelope is formed from an attack multitap and a decay multitap. Summed in, stereo out.

516 Eight Delays 96 8,8

*{DE} (Tim) Eight delays (2.5 sec) with hicut filters. <**master**> params override individual channels. Dual quad in, dual quad out.*

517 Eight Longdelays 96 8,8

*{DE} (Tim) Four delays (10 sec) with hicut filters. <**master**> params override individual channels. Dual quad in, dual quad out.*

518 EightReversedelays 96 || 8,8

518 EightReversedelays 48 8,8

*{DE} (Tim) Eight reverse delays (2.5 sec) with hicutfilters. <**master**> params override individual channels. Dual quad in, dual quad out.*

519 LongDelay 96 2,2

{DE} (Tim) Single 85 second delay line. Summed in, stereo out.

520 MonoDelay 48 2,2

{DE} (Tim) Single 22 second delay line. Summed in, stereo out.

521 Multitap Delay 96 2,2
{D} *A single delay line with many taps, each one with individual controls. Summed in, stereo out.*

522 Parallel Delays 96 2,2
{D}(TT) *Parallel delays. Stereo in, stereo out.*

523 Parallel Delays8 96 8,4
{D}(TT) *Parallel delays with master and channel/function controls. Octal in: each input feeds its delay line. Quad in: input #1 feeds voice 1+4, input #2 feeds voice 2+5, etc. Switch-able in, quad out.*

524 Pingpong 96 2,2
{D}(TT) *Series delays. Summed in, stereo out.*

525 Polyrhythm 5/4 96 || 2,2
525 Polyrhythm 5/4 48 2,2
{D}(TT) *Lets you play with true polyrhythmic figures. Choose bpm, note values and # of repeats. Play a note get 5 against 4 out. Stereo in, quad out.*

526 Precision Delays 96 2,2
{D} *Allows you to adjust delay in microsecond increments. One delay per channel. Stereo in, stereo out.*

527 Reverse Delay 96 2,2
{DE} (Tim) *Single 20 second reverse delay line. Summed in, stereo out.*

528 Ribbon Delay 96 8,8
{D} *Inputs are summed then sent to eight delays in series. Nigel says 'they intertwine like a ribbon'. Independent control of delay times. Summed in, octal out.*

529 SimpleDelays 96 2,2
{D}(TT) *Basic stereo delay line. Stereo in, stereo out.*

530 SimplePingPong 96 2,2
{D}(TT) *Simple 'ping-pong' delay. Summed in, stereo out.*

531 Smear 96 2,2
{D} *-= Smear Filter =- Acts as a complex comb filter, but with no feedback to tank things up. Great for widening a mono source. Eight delay lines in series. Summed in, stereo out.*

532 SuperDuckedDelays 96 2,2
{DEY}(TT) *Dual ducked delays and EQ with plenty of control and visual feedback. Stereo in, stereo out.*

533 Two Delays 48 2,4
{DEY} (Tim) *Two delays (10 sec) with hicut filters. <**master**> params override individual channels. Stereo in, quad out.*

534 Two Longdelays 96 2,4
{DE} (Tim) *Two delays (40 sec) with hicut filters. <**master**> params override individual channels. Stereo in, quad out.*

535 Two Reversedelays 96 2,4
{DE} (Tim) *Two reverse delays (10 sec) with hicut filters. <**master**> params override individual channels. Stereo in, quad out.*

536 Video Delay 8 96 8,8
{D} *This program will delay the input by a fixed number of video frame times. It can be used to, for example, compensate for the delay introduced by a Standards Converter or other video effects unit. Octal in, octal out.*

537 1x8 Delay 96 8,8
{D}(TT) *Eight inputs are summed to mono then sent sequentially to the four outputs. Various feedback paths are provided. Summed in, octal out.*

541 Filtered Dlys 96 2,2
[VK]{DME}(TT) *Two delay lines with modfilters in their feedback paths. Stereo I/O.*

544 Vintage Delay 96 2,2
{DME}(TT) *Two vintage sounding delay lines. Some modern control features are added. Stereo I/O.*

545 Vintage St DuckDlys 96 2,2
{DMEY}(TT) Stereo Vintage Delays with ducking. Stereo I/O.

6 Delays – Effected

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

610 Banddelays 96 2,2
{DE}(TT) Parallel delays with filters. Stereo in, stereo out.

611 Banddelays8 96 8,4
{DE}(TT) Parallel delays with filters and master controls. Octal in: each input feeds its delay line. Quad in: input #1 feeds voice 1+5, input #2 feeds voice 2+6, etc. Stereo in, input #1 feeds voice 1+3+5+7, etc. Octal in, quad out.

612 Bandtaps 96 2,2
{DE}(TT) Series delays with filters. Summed in, stereo out.

613 Bandtaps8 96 8,4
*{DE}(TT) Series delays with filters. Stereo <**input**> mutes secondary DSP inputs. Switch-able in.*

614 Bandtaps2 96 8,8
*{DE}(TT) Series delays with filters. Stereo <**input**> mutes secondary DSP inputs. Switch-able in.*

615 Centering Echoes 96 2,2
{RDE} Multitap echoes that start at edges of the stereo field and move progressively closer to center as they decay. Mono in, stereo out.

616 ChordRezonator8 96 8,4
Four resonant delays. The resonant frequency of each one is set using the Note parameters. Create any chord you wish, or set all resonators to the same value. Transpose notes by octave using the Octave parameter to create wider chord voicings. The freq parameter displays the fundamental frequency of each of the resonators. Use the Output parameters to set the quad panning position of each of the resonators. Use the Input parameter to switch from stereo to quad input. Quad in, quad out.

617 Clearmntn Claps 96 2,2
{D} A multitap specifically adjusted for claps. Summed in, stereo out.

618 Clearmntn Delays 96 2,2
[GVDK]{PDME}(TT) More than your usual echoes. Has subtle filtering and shifting going on. Mono in, stereo out.

619 Combdelays 96 2,2
{D}(TT) Parallel delays with resonators. Stereo in, stereo out.

620 Combdelays8 96 8,4
{D}(TT) Parallel delays with resonators. Octal in: each input feeds its delay line. Quad in: input#1 feeds voice#1+5, input#2 feeds voice#2+6, etc. Stereo in: input#1 feeds voice#1,3,5,7, input#2 feeds voice#2,4,6,8. Switch-able in, quad out.

621 Combtaps 96 2,2
{D}(TT) Series delays with resonators. Summed in, stereo out.

622 Combtaps8 96 8,4
*{D}(TT) Series delays with resonators. Selecting stereo or quad <**input**> mutes secondary DSP inputs. Switch-able in, quad out.*

623 Detuned Band Delay 96 2,2
{PE} Eight bands of delay and detuner built in. Stereo in, stereo out.

624 Down Banddelay 96 2,2
{DE} Twelve bands, each with a delay. Set for high frequencies first. Stereo in, stereo out.

625 Latticework8 96 8,8
(TT) Eight channel version of 'latticework'. Octal in, octal out.

626 LongPanningDelays 96 4,4
627 LongPanningDelays8 48 8,8
627 LongPanningDelays8 96 || 8,8
{DMEY} Eight long delays (10 sec) with separate auto-panning. Envelope detection can be used to modulate the LFO. Output switch selects stereo or 4 channel out. Will load in dsp A only.

628 Mess With Stereo 96 2,2
[V]{PDME} The left/right input is converted to sum/difference. then, a number of modifiers act upon the signal. finally It is converted back to left/right. This gives some interesting stereo enhancements. Note: There is a slight delay in processing. Stereo in, stereo out.

629 PanningDelays_4 96 4,4
630 PanningDelays_8 48 8,8
630 PanningDelays_8 96 || 8,8
{DMEY} Four 5 second delays with separate auto-panning. Envelope detection can be used to modulate the LFO. Output switch selects stereo or 8 channel out.

631 ParticleAccelerator 96 2,2
{DME}(TT) Phaser and multitap create rapid fire delays that pan left to right. Summed in, stereo out.

632 Pingcombpong 96 2,2
[GK]{D}(TT) Series delays with resonators. Summed in, stereo out.

633 Pingringpong 96 2,2
[GK]{PD}(TT) Series delays with ringmods. Summed in, stereo out.

634 Ringdelays 96 2,2
[GK]{PD}(TT) Parallel delays with ringmods. Stereo in, stereo out.

635 Ringdelays8 96 || 8,4
635 Ringdelays8 48 8,4
[GKS]{PD}(TT) Parallel delays with ringmods and selectable display modes. Switch-able in, quad out.

636 Ringtaps 96 2,2
[GK]{PD}(TT) Series delays with ringmods. Summed in, stereo out.

637 Ringtaps2 96 4,4
638 Ringtaps8 96 8,4
*[GKS]{PD}(TT) Series delays with ringmods. **<input>** mutes secondary DSP inputs.*

639 Samp/Hold Smear 96 2,2
{DM} -= Sample / Hold =- A cool Sample / Hold effect, but instead of a filter, we use 'Smear', some delay lines that act as a complex comb filter. Summed in, stereo out.

640 Trem + Delay 96 2,2
[GK]{PDM}(TT) Combination Trem and RingPong. Summed in, stereo out.

641 TrippyFltrDly 96 2,4
*[GVK]{DME}(TT) Input is summed to mono, delayed then routed sequentially to eight bandpass filters. Use **<rate>** to control speed of sequence and delay time. Note that **<rate>** is rate of one entire sequence of eight. Use **<ypan>** control for quad effects. Summed in, quad out.*

642 Up Banddelay 96 2,2
{DE} Twelve bands, each with a delay. Set for low frequencies first. Stereo in, stereo out.

650 4 I/O Delays 48 4,4
650 4 I/O Delays 96 || 4,4
[GVS]{RDE}(TT) Each input feeds a diffusor (master) which feeds a moddelay with filters and another diffusor in its fdback path. Thick diffused polyrhythms are possible. Pre-delays diffusor's params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB with high feedback settings! Vintage sound for the connoisseur. Quad I/O.

651 Filtered Dlys 96 2,2
[VK]{DME}(TT) Two delay lines with modfilters in their feedback paths. Stereo I/O.

652 Quad Delays Ambience 96 || 4,4
652 Quad Delays Ambience 48 4,4
[VS]{RDE}(TT) Each input feeds a diffusor (master) which feeds a moddelay with filters and another diffusor in its fdback path. Thick diffused polyrhythms are possible. Pre-delays diffusor's params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB with high feedback settings! Vintage sound for the connoisseur. Quad I/O.

653 Quad Echoes 96 || 4,4
653 Quad Echoes 48 4,4
[GVS]{RDE}(TT) Each input feeds a diffusor (master) which feeds a moddelay with filters and another diffusor in its fdback path. Thick diffused polyrhythms are possible. Pre-delays diffusor's params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB with high feedback settings! Vintage sound for the connoisseur. Quad I/O.

654 Vintage Delay 96 2,2
{DME}(TT) Two vintage sounding delay lines. Some modern control features are added. Stereo I/O.

655 Vintage St DuckDlys 96 2,2
{DMEY}(TT) Stereo Vintage Delays with ducking. Stereo I/O.

7 Delays - Loops

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

710 Fractal Vortex 96 2,2
[GVK]{DMY} (Tim) Cascade looper with envelope control of the looper's input mix. Its output is fed into a panner which sprays the effect into a stereo glide, fed also directly by dry input. Envelope bias adjusts sensitivity of modulation for the input/feedback mix of the looper. Loud signals add new audio to loop, decreasing level of old layers. Soft signals keep both in the loop. Echo balance: when set at min, the mix is all Echo 1, at max. it's all Echo 2. In between settings produce echo rhythm that change over time. Assign 2: door. Set feedback at 90/95%%. Summed in, stereo out.

711 Helix Loops 48 4,4
*[GVKS]{DY} (Tim) Four 20 sec stereo loops. <**loop#**> chooses which pair sees input. Quad in, quad out.*

712 HelixManifold 48 2,2
[GVK]{PRDCY}(TT) (Tim) 'Helix loops' + effects. Pitch > 4 loops > verb > delays. Stereo in, stereo out.

713 Levitation Alpha 48 4,4

714 Levitation Beta 48 4,4

- *With 10 second reverse shifter*

715 Levitation Gamma 48 4,4

- *With 2 second diatonic shift*

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

716 Loop_timesqueeze 48 2,2

[GVK]{PRDCY}(TT) (Tim) Stereo loops > timesqueeze > verb. Loops crisscross feedback. Timesqueeze allows independent duration and pitch control. Stereo in, stereo out.

717 Manifold Alpha 48 2,2

718 Manifold Beta 48 2,2

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

719 Mobius Loops 48 4,4

[GVKS]{DY} (Tim) 'Rotation manifold' with second loop rotating counterclockwise. Quad in, quad out.

720 MobiusManifold 48 4,4

[GVKS]{PRDCY}(TT) (Tim) 'Rotation manifold' with second quad loop rotating counterclockwise. Stereo pitch > (2)quad loops > quad verbs > quad delays. Quad in, quad out.

721 Panning Loops 48 4,4

*[GVKS]{DMY}(TT) BPM quad loops(40 sec)>quad panner. <**mod2**> enables input to loops at level. Stereo in, quad out.*

722 PhaseRefraction1 48 2,4

*[GVKS]{DY}(TT) (Tim) Refracts left and right timing within this multitap loop. <**skew**> is added and subtracted to loop length. This alternates the phase of the left and right loop as: after/with/before/with etc... Rear channels add a 20 mS throw. Stereo in, quad out.*

723 PhaseRefraction2 48 2,4

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

724 Reich Loops 1 48 4,4

*[GVKS]{DY} (Tim) Four mono 35 sec loops + delays. Post loop delays 8 sec max. <**loop#**> chooses which loop sees input <**timer equals**> param selects how the math of the <**t_delay**> params work. Summed in, quad out.*

725 Reich Loops 2 48 4,4

*[GVKS]{DY} (Tim) Four mono 40 sec loops + delays. Post loop delays 8 sec max. <**loop#**> chooses which loop sees input <**timer equals**> param selects how the math of the <**t_delay**> params work. <**ramp**> params set speed and direction of ramps. Summed in, quad out.*

726 Reich Loops 3 48 4,4

*[GVKS]{DY} (Tim) A simple quad loop with <**t_skew**> parameters which add that time to their respective loop lengths. Be careful as artifacts from changing <**t_skew**> will occur within the feedback path. Quad in, quad out.*

727 Rotation Loop 48 4,4

[GVKS]{DY} (Tim) Quadloops(40sec) fback to next loop # this rotates the loop clockwise over time. Quad in, quad out.

728 RotationManifold 48 4,4

[GVKS]{PRDCY}(TT) (Tim) 'Rotation loop + effects. Shifts>loops>verbs>slaps. quad shifts (2 sec) quadloops(40sec) fback to next loop # quadverbs quadslaps out1=shift1/loop1/verb1/slap4 out2=shift2/loop2/verb2/slap3 out3=shift3/loop3/verb3/slap2 out4=shift4/loop4/verb4/slap1 Quad in, quad out.

729 Skew Loop 1 48 2,2

- *Skew is measured in seconds.*

730 Skew Loop 2 48 2,2

- *Skew is expressed as a percentage of loop length*

*[GVK]{DY} (Tim) Stereo loops. Right loop has a **<skew>** amount parameter which adds that amount to its loop length. Max delay is 80 sec on left and 90 sec on right. Stereo in, stereo out.*

731 Undo Manifold 48 2,2

[GVK]{PRD}(TT) (Tim) 'Undo Loop' + effects. pitch>loops>verb>delays. Stereo in, stereo out.

732 Undoloop 48 2,2

*[GVK]{D} (Tim) Signal feeds a stereo 30 sec loop used as a buffer. If you like what you hear hit **<merge>**, If you don't hit **<clear>**. During the 'event' no new data can be input. Event duration equal to loop length. Stereo in, stereo out.*

733 YourHarmonyDevice 96 2,2

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

734 4 Tracker#3 48 2,2

735 4 Tracker#4 48 2,2

- *pitches for each track.*

736 4 Tracker#5 48 2,4

- *quad output mixing*

*[G]{DME}(TT) Choose between the four loops by hand or via **<external1>**. Summed in, quad out.*

8 Delays – Modulated

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

810 'Static' Flanger 48 2,4

810 'Static' Flanger 96 || 2,4

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

811 Allan's Chorus 96 2,2

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

812 Auto Tape Flanger 96 2,2

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

813 Band Flanger 48 2,4

[VK]{DME} Input is divided into octaves and each octave is phased separately. Decrease input gain to avoid distortion and output gain to compensate. Summed in, stereo out.

814 Chordal Swell 96 2,2

[G]{DME} Use your Assign1 as volume pedal for chord swells thru' this rack of eight digital delays with filtering, modulation, levels and panning for each of them. Dry sound is parallel to them. A very flexible algorithm. Mono in, stereo out.

815 Chorusdelays 96 2,2

[GK]{DM}(TT) Parallel delays with LFO's. Stereo in, stereo out.

816 Chorusdelays2 96 4,4

[GKS]{DM}(TT) Parallel delays with LFO's. Quad in: each input feeds its delay line. Stereo in: input#1 feeds voice#1+3. input#2 feeds voice#2+4. Stereo in, quad out.

816 Chorusdelays8 96 8,4

[GKS]{DM}(TT) Parallel delays with LFO's. Octal in: each input feeds its delay line. Quad in: input#1 feeds voice#1+5, input#2 feeds voice#2+6, etc. Stereo in: input#1 feeds voice#1,3,5,7, input#2 feeds voice#2,4,6,8. Switch-able in, quad out.

817 Chorused Cabinet 96 2,2

[K]{RDME} The sound of a miked speaker cabinet with a touch of modulating chorus. Summed in, stereo out.

818 Chorused Delays 96 2,2

[GVK]{DM}(TT) Simple stereo chorus/delays. Left and right modulation mirror each other. When left mods up, right mods down. Stereo in, stereo out.

819 Chorustaps 96 2,2

820 Chorustaps 8 96 8,4

[GVKS]{DM}(TT) Series delays with LFOs.

821 Detune Chorus 96 2,2

[GVK]{P} Similar to 'Real Chorus' with lots of detuned echoes. Summed in, stereo out.

822 Drew'sThroatflange 96 2,2

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

823 Drunken Sailor 96 4,4

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

824 DualChorus 96 2,2

- *Tweaked as chorus*

825 DualChorusDelays 96 2,2

- *Tweaked as sweeping delays.*

{DM}(TT) Simple stereo chorus. Stereo in, stereo out.

826 Envelope Flanger 96 4,4

827 Envelope Flanger 8 96 || 8,8

827 Envelope Flanger 8 48 8,8

*{DY} A flanger that is controlled by the level of the input. <**attack**> and <**decay**> control the response time. For something different, try LONG <**depth**>'s.*

828 Flange Echoes 96 2,2

[VD]{DME}(TT) Each of four flangers are panned and then feed a stereo echo.. Stereo in, stereo out.

829 Flanged Delays 96 2,2

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

830 Hiccup Chorus 96 2,2

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

831 Infinite Flange 96 || 2,4
831 Infinite Flange 48 2,4
{DM}(TT) Many flange lines are modulated such that you always hear rising or falling flanges. Because of the mechanisms involved, the program distorts upon loading (sorry!). (1+2), 4 (mono) out. Summed in, mono out.

832 Leslie Simulator 96 2,2
[K]{RDE} Basic rotating speaker effect with a little reverb. There's actually two speakers (high and low) and you can alter each to your taste. When you load this preset, the settings are those we believe to be most natural. Summed in, stereo out.

833 Pan Chorus's 96 2,2
{DM} Four delays are panned and swept with eight oscillators, creating a rich but tight field of voices. Stereo in, stereo out.

834 Panning Delays 96 2,2
{DM} Four delay lines, each panned by its own LFO. Also, each has another LFO modulating its delay. Stereo in, stereo out.

835 Pingchoruspong 96 2,2
{DM}(TT) Series delays with LFOs.

836 Polymod Chorus 96 2,2
[GK]{DM} Three sets of stereo delays with FM modulation of each set. This allows very rich modulation while smearing the sense of sweep patterns. Stereo in, stereo out.

837 Polymod Delay 96 2,2
{DM} Tweak of 'polymod chorus' set for chorus and delays with subtle modulation patterns. Stereo in, stereo out.

838 Pure Comb Flange 96 4,4
839 Pure Comb Flange8 96 8,8
{DY} A flange modulated by the level of the input. Attack and Decay control response. Flange controls depth. The Flange is recombined with the INVERSE of the original signal. All that remains are the combs.

840 QuantizedDelays 96 2,2
{DM} These four parallel delays have user selectable bit paths. These allow emulation of older style gear. 24 bit all the way down to one. Summed in, stereo out.

841 Real Chorus 96 || 2,2
841 Real Chorus 48 2,2
{P} A simulation of having eight more of the input. Summed in, stereo out.

842 Real Chorus TNG 96 2,2
{PDMCEY} A simulation of additional musicians. Tuning: How well they are in tune. Timing: How tight they are. Hunting: How fast they find the note. Best on single-note instruments. Note: some instruments don't hunt. (Keyboard, drums, etc..) Summed in, stereo out.

843 S&H Flange Hell 96 || 4,4
843 S&H Flange Hell 48 4,4
{DMY} Four mod delays per channel whose delay times and pans are modified by 4 Sample and Hold 'circuits'. Decrease Glide for insanity, increase for 'flange'. Quad in, quad out.

844 Serial Delays 96 2,2
{DM}(TT) Stereo serial delays. Delay#1 represents a ganged stereo pair with opposing modulation directions. Ditto for #2. Stereo in, stereo out.

845 Stereo Chorus 96 2,2
[GK]{DM} Classic stereo chorus with phase inverted sweep and TTempo mod rate. Stereo I/O.

846 Stereo Flange 96 2,2
{DM}(TT) Two flangers with a common LFO. Run your sound through this preset for the proper mix. Stereo in, stereo out.

847 Stereo Flange 1968 96 2,2
[GVDK]{DM}(TT) Nice, stereo flange. There are separate delay controls but a common LFO. Stereo in, stereo out.

848 StringPadFlanger 96 4,4
849 StringPadFlanger 96 8,8
[G]{DM}(TT) Flanger built from allpass modules. LFO modulates predelay time. Works well on midrange instruments such as string sections and synth pads.

850 Swirl Flanges 96 2,2
{DM}(TT) Four flangers that also pan around you. Stereo in, stereo out.

851 Tri Band Chorus 96 2,2
{DME}(TT) Just what the title says. Gives very rich and full chorusing and image as each frequency has its own fx path. Stereo in, stereo out.

852 Undulate 96 2,2
[GVK]{RDME} A shimmery undulating delay constructed from 6 amplitude modulated delays and a complex feedback matrix. Summed in, stereo out.

853 OctalChorusEchos 96 4,4
854 OctalChorusEchos 96 8,4
*{D}(TT) Eight delays which are randomly modulated up another 0-30 mS. Each delay pair is fed by one of the four inputs. <**cycles**> is speed of the randomizer, <**glide**> controls delay glide time. Switch-able in.*

860 5.1 Chorus 96 6,6
[S]{DM}(TT) Full 5.1 I/O surround algorithm. 5 delay lines swept by 5 discrete LFOs. Reduce input trim to -6/10dB with high feedback settings! 5.1 I/O.

861 5.1 Circling Delays 96 || 6,6
861 5.1 Circling Delays 48 6,6
[S]{DME}(TT) Full 5.1 I/O surround algorithm. 5 delay lines with lowcut & hicut filters in the feedback paths. M_lowcut & M_hicut at 100% use the delays lowcut & hicut settings. Complex filtered polyrhytms and modulations are possible. TTempo sync available on all delays and lfo rates. Reduce input trim to -6/10dB with high feedback settings! Do not use this algorithm for flanger-type fx. 5.1 I/O.

862 5.1 Detuned Echoes 96 || 6,6
862 5.1 Detuned Echoes 48 6,6
[S]{DME}(TT) Full 5.1 I/O surround algorithm. 5 delay lines with lowcut & hicut filters in the feedback paths. M_lowcut & M_hicut at 100% use the delays lowcut & hicut settings. Complex filtered polyrhytms and modulations are possible. TTempo sync available on all delays and lfo rates. Reduce input trim to -6/10dB with high feedback settings! Do not use this algorithm for flanger-type fx. 5.1 I/O.

863 5.1 Flanger 96 6,6
[S]{DM}(TT) Full 5.1 I/O surround algorithm. 5 delay lines swept by 5 discrete LFOs. Reduce input trim to -6/10dB with high feedback settings! 5.1 I/O.

864 5.1 Fr/Sur Bounce 48 6,6
864 5.1 Fr/Sur Bounce 96 || 6,6
[S]{DME}(TT) Full 5.1 I/O surround algorithm. 5 delay lines with lowcut & hicut filters in the feedback paths. M_lowcut & M_hicut at 100% use the delays lowcut & hicut settings. Complex filtered polyrhytms and modulations are possible. TTempo sync available on all delays and lfo rates. Reduce input trim to -6/10dB with high feedback settings! Do not use this algorithm for flanger-type fx. 5.1 I/O.

865 5.1 Vintage Delays 48 6,6
865 5.1 Vintage Delays 96 || 6,6
[S]{DME}(TT) Full 5.1 I/O surround algorithm. 5 delay lines with lowcut & hicut filters in the feedback paths. M_lowcut & M_hicut at 100% use the delays lowcut & hicut settings. Complex filtered polyrhytms and modulations are possible. TTempo sync available on all delays and lfo rates. Reduce input trim to -6/10dB with high feedback settings! Do not use this algorithm for flanger-type fx. 5.1 I/O.

870 4 I/O ModDelays 96 || 4,4
870 4 I/O ModDelays 48 4,4
[GVKS]{RDME}(TT) Each input feeds a diffusor (master) which feeds a moddly with filters and another diffusor in its fdback path. Thick diffused polyrhythms are possible. Pre-delays diffusors params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB with high fback settings! Vintage sound for the connoisseur. Quad I/O.

871 Dual 2taps Chorus 96 2,2
872 Dual 2taps Delay 96 2,2
873 Dual 2taps Echorus 96 2,2
[GVK]{RDME}(TT) Each input feeds a diffusor (master) which feeds 2 parallel moddelays with filters and another diffusor in their feedback paths. Thick diffused polyrhythms are possible. Pre-delays diffusors params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB with high fback settings! Vintage sound for the connoisseur. Stereo I/O.

874 Stereo Chorus 96 2,2
[GK]{DM}(TT) Classic stereo chorus with phase inverted sweep and TTempo mod rate. Stereo I/O.

9 Distortion Tools

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

910 DesertPercussion1 96 2,4
[GD]{RDCEY} Polydriver>diffussion>delay. Delay lets you choose output path. Summed in, quad out.

911 DesertPercussion2 48 2,2
911 DesertPercussion2 96 || 2,2
[GD]{REY} St distortion> Diffchorus. Stereo in, stereo out.

912 Neutralizer 48 2,2
[G]{MEY} Stereo compressors > distortion > comb filter > gates > post EQ > modfilter. Stereo mixes mangler. Stereo in, stereo out.

913 St BitDecimator 96 2,2
[GK]{E} Bit decimation>filter>gate. Stereo in, stereo out.

914 St DistortionTwo 96 || 2,2
914 St DistortionTwo 48 2,2
[GK]{EY} St comp>EQ>distortion>EQ. Stereo in, stereo out.

915 St_Distortion 48 2,2
915 St_Distortion 96 || 2,2
[GK]{EY} St compressors > distortion > gates. Stereo in, stereo out.

10 Dual Machines

Every preset in this bank contains two full blown stereo processors, ready for your tracking, mixing or FoH work. All effect types are available here, taking advantage of four inputs and outputs to independently manage the two algorithms. For 48K operation, you easily can turn your H8000 into 4 stereo independent machines by loading two of these presets, one into each DSP.

1010 6 V Dlys & Verb 48 4,4
1010 6 V Dlys & Verb 96 || 4,4
[GVDK]{RDME}(TT) Ins 1&2>6 dly lines with pre diffusor, modulation & hicut > Outs 1&2. Stereo I/O Ins3&4 > verb with early reflections, echoes & diffusors > Outs 3&4. Stereo I/O.

1011 Band Dlys 4_Ambience 96 || 4,4
1011 Band Dlys 4_Ambience 48 4,4
[VK]{RDE}(TT) Ins 1&2 > Band Dlys 4 > Outs 1&2 Stereo I/O Ins 3&4 > Ambience > Outs 3&4 Stereo I/O.

1012 Dly>Phsr_Ambience 48 4,4
1012 Dly>Phsr_Ambience 96 || 4,4
[GVK]{RDMCEY}(TT) Ins1&2>Vint DuckDlys> Phaser>Outs1&2 Stereo I/O Ins3&4 or Phaser > Ambience > Outs 5&6 Quad I/O.

1013 Dly>Phsr_MPitch 48 4,4
1013 Dly>Phsr_MPitch 96 || 4,4
[GVDK]{PDMCEY}(TT) Ins1&2>Vint DuckDlys> Phaser>Outs1&2 Stereo I/O Ins3&4> Micropitch > Outs3&4 Stereo I/O.

1014 DShif_Hall 48 4,4
1014 DShif_Hall 96 || 4,4
{PRDCE}(TT) Ins 1+2 >4v Diatonic Shift >Outs 1&2 Summed in, stereo out Ins 3&4 > Vocal Hall > Outs 3&4 Stereo I/O.

1015 Dtune_Hall 48 4,4
1015 Dtune_Hall 96 || 4,4
{PRDMCE} Ins 1+2 > Detuner > Outs 1 & 2 Summed in, stereo out Ins 3&4 > Vocal Hall > Outs 3&4 Stereo I/O.

1016 Dtune_VinDly 96 4,4
{PDME}(TT) Ins 1+2 > Detuner > Outs 1 & 2 Summed in, stereo out Ins 3&4 > Vintage Stereo Delays>Outs 3&4 Stereo I/O.

1017 DynoMyPiano_Ambience 48 || 4,4
*[GK]{RDME}(TT) Songbird/DyTronics Dyno My Piano Tri Stereo Chorus 1380 S replica in parallel to Ambience verb. Ins1+2 > TriStChorus >Outs 1 &2 Summed in, stereo out. Ins 3 & 4 >Ambience>Outs3&4 Stereo I/O. Very popular chorus unit in early 80s. The 3 L/C/R lfo faders control progressive waveshaping of the modulation. **<pullouts>**: here are controls for the original knobs pullouts that enhance the spatial perception of each chorus line and engage feedback for flanging.*

1018 DynoMyPiano_VintDlys 48 4,4
*[GK]{DME}(TT) Songbird/DyTronics Dyno My Piano Tri Stereo Chorus 1380 S replica in parallel or series to Vintage Delays. Ins1+2 > TriStChorus >Outs 1 &2 Summed in, stereo out. Ins3&4 or Chorus out >VintDlys>Outs3&4 Stereo I/O. Very popular chorus unit in early 80s. The 3 L/C/R lfo faders control progressive waveshaping of the modulation. **<pullouts>**: here are controls for the original knobs pullouts that enhance the spatial perception of each chorus line and engage feedback for flanging.*

1019 FltDlys_Rich Chamber 96 || 4,4
1019 FltDlys_Rich Chamber 48 4,4
{RDME}(TT) Ins 1&2 > Filtered Dlys > Outs 1&2 Stereo I/O Ins 3&4 > Rich Chamber > Outs 3&4 Stereo I/O.

1020 Hall_Dual 2Tap Dly 48 4,4
1020 Hall_Dual 2Tap Dly 96 || 4,4
{RDME}(TT) Ins 1&2 > Wide Hall > Outs 1&2 Stereo I/O Ins 3&4 > Dual 2 tap dly> Outs 3&4 Each input feeds a diffusor (master) which feeds 2 parallel moddlys with filters and another diffusor in theirfdback paths. Thick diffused polyrhythms are possible. Pre-delays diffusors params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB with high fback settings! Vintage sound for the connoisseur. Stereo I/O.

1021 Modulation Suite 48 4,4
*[GK]{DM} Songbird/DyTronics Dyno My Piano Tri Stereo Chorus 1380 S and TC1210 Stereo Chorus replicas in parallel. Ins1+2 > TriStChorus >Outs 1 &2 Summed in, stereo out. Ins3&4>TC1210>Outs3&4 Stereo I/O. The Dyno was a very popular chorus unitin early 80s. The 3 L/C/R lfo faders control progressive waveshaping of the modulation. **<pullouts>**: here are controls for the original knobs pullouts that enhance the spatial perception of each chorus line and engage feedback for flanging. The 1210 Stereo Chorus/Flanger features 2 full stereo units in parallel, one tweaked for chorus, the other for flanger.*

1022 Piano & Vocal Halls 48 || 4,4
[VK]{RDE}(TT) Ins 1&2 > Piano Hall > Outs 1&2 Stereo I/O Ins 3&4 > Vocal Hall > Outs 3&4 Stereo I/O.

1023 Snare Plate&Inverse 48 4,4
1023 Snare Plate&Inverse 96 || 4,4
[D]{RDE}(TT) Ins 1&2 > Snare Plate > Outs 1&2 Stereo I/O Ins 3&4 > Inverse Snare > Outs 3&4. Summed in, stereo out.

1024 Vox Pro_VintDly 48 4,4
1024 Vox Pro_VintDly 96 || 4,4
[V]{PRDMCEY}(TT) Ins 1&2 >compr>eq>micropitch//verb>outs1&2. Summed in, stereo out. Don't mix dry in. Use dry level as post compressor and eq level. Ins 3&4 > vintage st delay > outs 3&4. Stereo I/O.

1030 2 Stereo Verbs 96 4,4
[VDK]{R} Two identical stereo reverbs - one on each stereo channel. Adjust to taste. Dual stereo in, dual stereo out.

1031 2 St.verbs(mixed) 96 4,2
[VDK]{R} Two identical stereo reverbs - one on each stereo channel. Adjust to taste. The reverb outputs are mixed to outs 1&2. Dual stereo in, stereo out.

1032 4 Stereo Verbs 96 || 8,8
1032 4 Stereo Verbs 48 8,8
[GVDK]{R} Four identical stereo reverbs - one on each stereo channel. Adjust to taste. Quad stereo in, quad stereo out.

1033 4 Stereo Verbs 2 48 8,8
1033 4 Stereo Verbs 2 96 || 8,8
[GVDK]{R} Four identical stereo reverbs - one on each stereo channel. Use master or local controls and adjust to taste. Quad stereo in, quad stereo out.

1034 AMSDMX/2BPMDDLS 96 4,4
[GVK]{PDM} Classic AMS Dmx 1580 emulation. Inputs 1&2 2 BPM delays discrete. Quad in, quad out.

1035 AMS/BPMDDLSmixed 96 4,2
[GVK]{PDM} Classic AMS Dmx 1580 emulation. Inputs 1&2 2 BPM delays discrete, inputs 3&4 include a stereo mixer. Use outputs 1&2 for returns. Dual stereo in, stereo out.

11 Dynamics

Fine tuned compressors, expanders, tremolos, noisegates, amplitude followers, mastering quality multiband compressors, 5.1 compressors… all here in this bank.

1110 Amplitude Follower 96 4,2
{Y} Modulates the amplitude of one stereo signal with another stereo signal. The result is much like a triggered gate, except that the level of the modulated signal is ALWAYS proportional to the level of the modulator. Dual stereo in, stereo out.

1111 Auto V/O Ducker 96 2,2
{DY} Smoothly fades music (or sfx) before voice or other 'priority' signal. No pumping, unaffected by input level over threshold. Includes one-second delay. Switch-able in, mono out.

1112 Bigger Is Wider 96 2,2
[VD]{REY} Energy below 200 Hz (bass notes and male voices) triggers stereo width enhancement. Completely compatible: mono listeners hear original signal. Stereo in, stereo out.

1113 Fm Trem 96 2,2
*[GK]{MY}(TT) Fm version tremolo. <**sens**> is fm sensitivity, triggered by a sum of input 1&2. <**polarity**> selects trem direction. Stereo in, stereo out.*

1114 Eight Compressors 96 8,8
*{Y} Octal/8 mono compressors. <**master**> params override all 8 compressors. Octal in, octal out.*

1115 Eight Noisegates 96 8,8
*Octal/8 mono gates. Select the sidechain/trigger inputs at <**master**> menu. <**master**> params override all eight gates. Octal in, octal out.*

1116 Omnipressor (R) 96 2,2

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

1117 Perfect Trem 96 2,2

[GVK]{MY}(TT) Retrigger-able fm tremolo. Audio can retrigger the LFO so downbeats can set angle of waveform. Audio can also modulate the LFO to allow a faster or slower rate during decay. Stereo in, stereo out.

1118 PsychicDuck DSP A 96 4,2

{DY} Fades down the `sub' signal smoothly before the 'main' signal starts. For automated mixdowns and paging systems. NOTE: Runs in DSP A only! Switch-able in, stereo out.

1119 Eight Expanders 96 8,8

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

1120 Octal Trem 96 8,8

{M}(TT) Simple tremolo effect. Octal in, octal out.

1121 Ramp Up/Down 8 96 8,8

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

1122 SemiClassic Squeeze 96 2,2

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

1123 Top 40 Compressor 96 2,2

[VD]{Y} A classic compressor topology is used in this algorithm. You can overload a little without harsh clipping. Dual mono in, dual mono out.

1124 Tremolo Lux 96 2,2

[GK]{MY} Tremolo with some envelope modulation. Has rate and tremolo depth. Stereo in, stereo out.

1125 Comp(3bandFIR)_S 48 2,2

1125 Comp(3bandFIR)_S 96 || 2,2

*{DEY} Through the use of FIR filters this multiband compressor keeps phase coherent. Master params <**m_**> offset allbands as seen in graph. Note that crossover frequencies are bound to each other. Stereo in, stereo out.*

1126 Comp(4bandFIR)_S 48 2,2

1126 Comp(4bandFIR)_S 96 || 2,2

*{DEY} Through the use of FIR filters this multiband compressor keeps phase coherent. Master params <**m_**> offset allbands as seen in graph. Note that crossover frequencies are bound to each other. Stereo in, stereo out.*

1127 Comp(5bandFIR)_M 96 || 2,2

1127 Comp(5bandFIR)_M 48 2,2

*{DEY} Through the use of FIR filters this multiband compressor keeps phase coherent. Master params <**m_**> offset allbands as seen in graph. Note that crossover frequencies are bound to each other. Stereo in, stereo out.*

1130 5.1 Compression 96 6,6

[S]{Y} 5.1 compression. Notice that MASTER parameters do not control the LFE channel compressor. Use its menupage parameters instead. 5.1 I/O.

1131 5.1 Compr>3 B ParEQ 96 6,6

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

12 Equalizers

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

1210 Eight Band EQ 96 4,4
{E} This is an eight-band, fully parametric EQ. Quad in, quad out.

1211 Eight Band EQ8 48 8,8
1211 Eight Band EQ8 96 \|\| 8,8
{E} This is an eight-band, fully parametric EQ with common controls. Octal in, octal out.

1212 FilterBank15 96 \|\| 2,2
1212 FilterBank15 48 2,2
{E} Stereo Filter Bank. 15 4th order filters (24dB/oct) with up to -100 dB cut per band. Stereo in, stereo out.

1213 FilterBank20 48 2,2
1213 FilterBank20 96 \|\| 2,2
{E} Stereo Filter Bank. 20 2nd order filters (12 dB/oct) with up to -100 dB cut per band. Stereo in, stereo out.

1214 Octal*10 Grafic Eq 48 8,8
1214 Octal*10 Grafic Eq 96 \|\| 8,8
*{E} Octal 10 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <**Mast**> is an offset added to the boost. Octal in, octal out.*

1215 Octal*5 Grafic Eq 96 8,8
*{E} Octal 5 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <**Mast**> is an offset added to the boost. Octal in, octal out.*

1216 Quad*16 Grafic Eq 48 4,4
1216 Quad*16 Grafic Eq 96 \|\| 4,4
*{E} Quad 16 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <**Mast**> is an offset added to the boost. Quad in, quad out.*

1217 Quad*8 Grafic Eq 96 4,4
*{E} Quad 8 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <**Mast**> is an offset added to the boost. Quad in, quad out.*

1218 Stage Parametric 96 4,4
[GVK]{E} Two sets of EQ for independent stage monitor and front of house sends. Inputs to the 'parallel' EQ's are both sums of the quad field down to stereo(s). Dual stereo in, dual stereo out.

1219 Stereo*32 Grafic Eq 48 2,2
1219 Stereo*32 Grafic Eq 96 \|\| 2,2
*{E} Stereo 32 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <**Mast**> is an offset added to the boost. Stereo in, stereo out.*

1220 2*32 Grafic Eq 48 2,2
1220 2*32 Grafic Eq 96 \|\| 2,2
*{E} A dual channel 32 band equalizer. <**Mode**> selects between stereo and dual mono operation. Choose freq, bandwidth (in octaves), as well as levels (in dB). <**Mast**> increases the overall level. Dual mono in, dual mono out.*

1221 Threeband Eq's 96 8,8
1222 Threeband Eq's 96 4,4
{E} Four independent EQ's.

1223 Threeband Eq_Q 96 4,4
{E} Quad version of Three Band EQ. Quad in, quad out.

1225 4*8 Grafic Eq 96 4,4
- *Quad 8 band equalizer.*

1226 8*8 Grafic Eq 48 8,8
- *Octal 8 band equalizer.*

1226 8*8 Grafic Eq 96 || 8,8
- *Octal 8 band equalizer.*

*{E} Use **<mode>** to select common or individual level controls. Choose freq, bandwidth (in octaves), as well as levels (in dB) **<Mast>** adds to the boost.*

1227 Five Band EQ 96 8,8
{E} This is a five-band, fully parametric EQ with common controls. Octal in, octal out.

1230 5.1 4B Param Eq 96 6,6
[S]{E} Full 5.1 surround algorithm. 4 Bands Parametric Eq with master controls. 5.1 I/O.

13 Film – Atmospheres

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

1310 A Nice Place ! 96 || 2,4
1310 A Nice Place ! 48 2,4
[S]{PRME}(TT) Matrix Scapes! EQ > Verb > 4v reverse shifters (10 sec) > randomized ring modulators. Stereo in, quad out.

1311 BeyondTheStars 96 2,4
[S]{PR} Ringmods>8detuners/plexverb. Unusual texture. Stereo in, quad out.

1312 DontGoInTheCellar 96 2,4
[S]{PD} Strange atmosphere in this dank dark place. Extended multitap, ringmods and lattice. Stereo in, quad out.

1313 Doom Of Matrix 96 || 2,4
1313 Doom Of Matrix 48 2,4
[S]{PRE}(TT) Lost in the lands of Matrix. EQ > Verb > 4v reverse shifters (10 sec). Galaxy Border BACKWARDS! Stereo in, quad out.

1314 Europa 96 || 2,4
1314 Europa 48 2,4
[S]{PRE}(TT) Breathing crystals. EQ > Verb > 4 voice reverse shifters(10 sec) Galaxy Border BACKWARDS! Stereo in, quad out.

1315 Galaxy Borders 2 96 || 2,4
1315 Galaxy Borders 2 48 2,4
[S]{PRE}(TT) Starship Argon 576KWX gets out of Nebula 415, reaching the Galaxy Border... EQ > reverse shifters (10 sec) > verb. Try with longer delay settings. Stereo in, stereo out.

1316 Gothica VROOOM 96 || 2,4
1316 Gothica VROOOM 48 2,4
[S]{PRE}(TT) Arcanum Misterium iacet in Gothica VROOOM... EQ > Verb > 4v reverse shifters (10 sec). Stereo in, quad out.

1317 Italo's Space 96 || 2,4
1317 Italo's Space 48 2,4
[S]{PRE}(TT) Strange & beautiful place. EQ > Verb > 4v reverse shifters (10 sec). Stereo in, quad out.

1318 MachineLife 96 || 2,4
1318 MachineLife 48 2,4
[S]{PRD} 'BeyondTheStars' in parallel with 'Tapdelays'. Stereo in, quad out.

1319 Onirica Ritmica 96 || 2,4
1319 Onirica Ritmica 48 2,4
[S]{PRE}(TT) Sides bounce! EQ > Verb > 4v reverse shifters(10 sec) > Ring Modulators. Stereo in, quad out.

1320 Singularity 96 2,4
[S]{PRD} Eight detuners set as a continuously downward atmosphere. Great for sparse source material. Stereo in, quad out.

1321 Stratospherics 96 2,2
[S]{DM} Strange oscillating delays with modulation. Unusual rhythmic effect or ambiance if used with volume swells. Summed in, stereo out.

14 Filters

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

1410 'AllWays'PanFltr 96 2,4
{ME} Eight filters modulated such that at any time 4 are going 'up' and 4 are going 'down'. The effect takes a few seconds to kick in. Mono in, dual stereo out.

1411 Cup Mute 96 2,2
{DE} Simulates the sound of a trumpet-like bell with a cup mute. A generalized mod input is accepted to modulate the input on the fly. Hit parameter to get second page of parameters. Mono in, stereo out.

1412 Dual Modfilters 96 2,2
*[GVDK]{MEY}(TT) Dual envelope filters/wa/auto wa pedals. <**masters**> override individual channels. Env normally=lowpass, Wa normally=bandpass. Stereo in, stereo out.*

1413 EZ Leslie 96 2,2
[K]{DMEY} Leslie simulator with simple controls. Summed in, stereo out.

1414 Filter Bank Pan 96 2,4
{EY} Divides signal into octaves and allows you to pan each octave separately. Provides very nice 'space' without being too obvious. Decrease input gain to avoid distortion. Use output gain to compensate. If you 'remote' any of the pan positions, use Lag to ensure quick modulation does not cause distortion. 1 in (1=3, 2=4). Summed in, quad out.

1415 Eight Filters 48 8,8
1415 Eight Filters 96 || 8,8
1416 Four Filters 96 4,4
*{E} <**master**> params override individual channels.*

1417 Harmonic Enhance 96 2,2
{E} Brightens up signals when missing high end. Adds even harmonics above `Tune' frequency. Tap the Tune button to hear just enhancement. Dual mono in, dual mono out.

1418 Mouth-a-lator Two 96 2,2
[G]{ME}(TT) Enhanced and optimized version of this classic Eventide preset. Select LFO or pedal as modulation source to feed this vocal wa effect. Summed in, stereo out.

1419 OctaveBandFilterPan 96 || 2,4
1419 OctaveBandFilterPan 48 2,4
{DMEY}(TT) Divides signal into octaves and pans each octave separately. Decrease input gain to avoid distortion, then use output gain to compensate. Set Mode to Phase Inverse for a more 3-dimensional effect. Mono in, quad out.

1420 OrganicAnimation 96 2,2
*{EY} Peak detection slightly modulates a bandpass filter to make vocals sound closer and more up front. <**sens**> adds gain to the detection circuit, adjust as needed. Mix in only enough to feel the effect when removed. Stereo in, stereo out.*

1421 Perpetual Motion 96 2,4

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

1422 Sample/hold 96 4,4

1423 Sample/hold8 96 8,8

*{ME}(TT) Sample and hold filters. <**masters**>override independent channels.*

1424 Sequence Wa 96 2,4

*{ME}(TT) Input is summed to mono, then routed sequentially to eight bandpass filters. Use <**rate**> to control speed of sequence. Note that <**rate**> is rate of one entire sequence of eight. Use <**ypan**> controls for quad effects. Summed in, quad out.*

1425 Simple Samp/Hold 96 2,2

{ME}(TT) Simple stereo Samp/Hold filter. Stereo in, stereo out.

1426 Sweep Filter 96 2,2

{ME}(TT) Simple stereo 'wa' filter. Stereo in, stereo out.

1427 Synthlike Filter 96 2,2

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

1428 Tight Bandpass Mod 48 2,4

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

1429 Two Band Crossover 96 2,4

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

15 Fix Tools

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

1510 Auto Pitch Correct 96 2,2

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

1511 Clrmtn's NemWhipper 96 2,2

[V]{P} This is a pitch shifter set up to allow precise correction of out of tune notes. Each of four selectable settings permits specifying of a maximum and minimum pitch shift limit, so the engineer can 'whip' the knob quickly to the desired degree of correction. without fear of overshooting. Summed in, mono out.

1512 External Correct 96 2,2

[V]{P} Pitch shifter set up to enable the 'fix it in the mix' engineer to ride flat vocals with the pitch wheel of a MIDI keyboard, modulating the shifter +/- 100 cents. Summed in, stereo out.

1513 NemWhipper Dual 96 2,2

[V]{P} This is a pitch shifter set up to allow precise correction of out-of-tune notes. Each of four selectable settings permits specifying of a maximum and minimum pitch shift limit, so the engineer can 'whip' the knob quickly to the desired degree of correction. without fear of overshooting.

1514 NemWhipper Stereo 96 2,2

[V]{P} This is a pitch shifter set up to allow precise correction of out-of-tune notes. Each of four selectable settings permits specifying of a maximum and minimum pitch shift limit, so the engineer can 'whip' the knob quickly to the desired degree of correction. without fear of overshooting.

16 Front Of House

A great group of presets crafted for "Front-of-the-House" work, including multi-fx networks, classic Eventide "Micropitch" thickeners, reverbs, delays, detuners, compressors…all you might need on your live mixing boards.

1610 Character Shift 1>2 96 2,2

{PM} A simple two voice detuner/shifter with a feedback loop feeding each voice back to the mono input. Each feedback loop has an integrated slew filter as an effective tool for characterization. Mono in, stereo out.

1611 Eq & Comp + Timer 96 2,2

{EY} A special live preset, designed for conferences with a close time schedule: 2 channels of EQ and compression with an independent timer function: Enter the desired amount of speech time and hit the 'start' soft key. When the time is over the back panel relays are switched. (see 'hookup' SOFT KEY) IMPORTANT:Timer has NO effect on audio! Audio chain includes two bands of parametric EQ plus sweep-able locut filter and linkable soft knee compressor for each channel. Switch-able in, stereo out.

1612 F Of H Multi 96 || 4,4

1612 F Of H Multi 48 4,4

[GVDK]{PRDM} Multieffects. In1>pitch, in2>delays, in3> vocal reverb, in4> percussion reverb. Pitch + delays stereo out 1+2 reverbs stereo out 3+4. Quad in, stereo out.

1613 KG's ColorHall 96 2,2

*[VK]{RE} An unusual percussion reverb, designed specially for live sound. Most features are self-descriptive. There are just two specials: 1: 3 different earlyrefl. times 2: <**diffusion\colour**>and<**microdly**> can color the sound of your verb HAVE FUN !!! Stereo in, stereo out.*

1614 L<->R Long 96 2,2

{DY} L<->R tap tempo delay, optional switch-able to R<->L entered delay time (max 3000 mS) is the same for each channel, feedback controlis located at the end of the L-C-R chain. Optional ducker reduces the output level when input occurs, when the input stops the full effect occurs. Mono in, stereo out.

1615 L>detune / R>reverb 96 2,2

{PRDM} Left input : 2 voice shifter right input: tap tempo reverb size relation refers to early reflection density in relation to the reverb decay shifter is also summed to the rev input. Dual mono in, stereo out.

1616 L_C_R Long 96 2,2

1617 L_C_R Short 96 2,2

{D} A typical L-C-R delay, optionally switch-able to L-R. Entered delay time (max 660 mS) is the amount for each channel, a feedback control is located at the end of the L-C-R chain. Optional gate reduces the output level when no input occurs, at short delay times great to thicken up a voice, e.g. reverb. Mono in, stereo out.

1618 MicroPitch (+/-) 96 2,2

{PM} Four voice micropitch grouped in sets of two, plus and minus the cents value & spread in stereo. Stereo in, stereo out.

1619 Saxomaniac 96 || 2,2

1619 Saxomaniac 48 2,2

{PME} One reverse shifter and a phaser in series per channel - tuned for sax A feedback loop allows you to create weird delays that can be panned as well. The phaseshifter at the end of the signal chain might add even more craziness than you are looking for- so switch it on ! ! Stereo in, stereo out.

1620 2 Voice Vox Reverse 96 2,2

[V]{PME} Two reverse shifters with a feedback loop feeding each voice back to the mono input. Tuned for vocals. There is also a phase shifter at the end of the signal chain, modulated by two LFOs. Mono in, stereo out.

1621 4 Reverbs (FoH) 48 4,4

[GVDK]{R} Four stereo reverbs with diffusion, fedby each input. In1 > Verb1 (Hall1) > outputs 1&2. In2 > Verb2 (Hall2) > outputs 1&2. In3 > Verb3 (Room1) > outputs 3&4. In4 > Verb4 (Room2) > outputs 3&4. On/Off switching for each verb is provided. Quad mono in, dual stereo out.

1622 4 Softknee Comps 96 4,4
{Y} Four soft knee compressors, linkable to two stereo pairs. The first menupage resets itself at a specified time after the first param change so that you don't get lost. Quad in, quad out.

17 Inst - Clean

Clean Preamp simulations with effects. We have used a guitar to set parameter values, particularly the EQ settings - feel free to adjust them to your needs. Preamp, compression, EQ and gate form the basic structure.
Volume Pedal is patched to Assign 1 as a default.

1710 Acoustic Gtr Rack 96 2,2
[G]{PRDMCEY} EQ>Compression>Chorus>Delay>Reverb followed by a stereo out mixer. DLY>VRB knob controls input to the reverb section. Mono in, stereo out.

1711 Bass Rack 96 2,2
[G]{PRDMCEY} EQ>Compression>Chorus>Delay>Reverb followed by a stereo out mixer. DLY>VRB knob controls input to the reverb section. Mono in, stereo out.

1712 Biomechanica 96 2,4
[GVDKS]{RDMCEY} Preamp>sample/hold filter>delay>verb. Summed in, quad out.

1713 CleanPreamp 96 2,2
[GV]{EY} Clean preamp simulation. comp>EQ>vol pedal>gate. Summed in, dual mono out.

1714 Fermilab 96 2,2
{DMEY} Preamp>phased multitaps. Summed in, stereo out.

1715 Gerrys Bass 99 96 2,2
[G]{EY} Bass rig : compressor into EQ, feeding a thickener and a fuzz. Tuner helps keeping life 'in tune.' Summed in, mono out.

1716 Hexentanz 96 2,4
[GKS]{RDCEY} Preamp>combtaps>reverb. Reverb has output selection. Summed in, quad out.

1717 In Ovo 48 2,4
1717 In Ovo 96 || 2,4
[GKS]{PRDCEY} Preamp>pingringpong>verb . Summed in, quad out.

1718 Jinn 96 2,4
[GKS]{PRCEY} Preamp>dual crystals>verb. Summed in, quad out.

1719 Parallel Pedalboard 96 2,2
[G]{PRDMCEY} Parallel pedalboard Compressor >, pitch+ flanger +echo+reverb with pan controls. Summed in, stereo out.

1720 Piano (sustenudo) 96 2,4
*[K]{RDCEY} Preamp>multitap>verb. Emulates the sustain pedal of a piano. **<mod1>** is the sostenuto pedal. Summed in, quad out.*

1721 Series Pedalboard 96 2,2
[G]{PRDMCEY} Series pedalboard Compressor>pitch> flanger>echo>reverb with pan control. Summed in, stereo out.

1722 Serpentine 96 || 2,4
1722 Serpentine 48 2,4
[GKS]{RDMCEY} Preamp>fm chorus>verb. Output selection of the reverb, front, rear or both. Summed in, quad out.

1723 The Gyre 96 2,4
[GKS]{RDCEY} Preamp>bandtaps>verb . Summed in, quad out.

1724 Tom's Acoustic Gtr 96 2,2
[G]{PDMCEY} Subtle enrichment effect. As the name implies try it with acoustic guitar or guitar played with an acoustic feel. Summed in, stereo out.

1725 Twang Guitar 96 2,4
[G]{RDMCEY} Preamp>FM Trem>delay>reverb. Summed in, quad out.

1726 Virtual Pedalboard 96 2,2
[G]{PDME} Rather than lug your pedalboard and rack into the studio, try this pedalboard emulation. Six separate effects, each with individual controls. Mono in, mono out.

1727 White Queen 96 2,4
[G]{PRCEY} Preamp>dual crystals>diffusors. Summed in, quad out.

18 Inst - Distortion

Our new award winning Distortion module shows its many powers in this bank. By modelling analog distortion types based on a proprietary curve-fitting process, this module produces characteristics that are highly responsive to the input signal. Here a full blown preamp is coupled to many different fx variation, including modulateable filters, delays, choruses, ring modulators, reverbs, diffusors, shifters, inverse reverbs, time compression and tremolos. A great collection of unique textures and distortion tones.
Volume Pedal is patched to Assign 1 as a default.

1810 Arkham Distortion 96 || 2,4
1810 Arkham Distortion 48 2,4
[G]{RDMCEY}(TT) Preamp>tapdelay>diffchorus. Summed in, quad out.

1811 Atavachron 48 2,4
1811 Atavachron 96 || 2,4
[G]{RDCEY}(TT) Preamp>tapdelay>reverb. Tweaked for distorted legato lines. Summed in, quad out.

1812 Bejing Dragons D 96 || 2,4
1812 Bejing Dragons D 48 2,4
[G]{PRCEY}(TT) Preamp>crystals>diffusion. Summed in, quad out.

1813 Bejing Dragons V 96 || 2,4
1813 Bejing Dragons V 48 2,4
[G]{PRCEY}(TT) Preamp>crystals>reverb. Summed in, quad out.

1814 Biomechanica Three 96 2,4
[G]{DMEY}(TT) Preamp>modfilter>pingpong. Summed in, quad out.

1815 British Smash 96 || 2,4
1815 British Smash 48 2,4
[G]{PRCEY}(TT) Preamp>crystals>diffusion. Summed in, quad out.

1816 Carsultyal Steel 96 || 2,4
1816 Carsultyal Steel 48 2,4
[G]{PRDMCEY}(TT) Preamp>ringmod>tapdelay>diffchorus. Summed in, quad out.

1817 Cyber Twang 96 || 2,4
1817 Cyber Twang 48 2,4
- *Tweaked for over the top cyber gtr crunch*

[G]{PRCEY}(TT) Preamp>crystals>reverb. Summed in, quad out.

1818 Desert Oboe 96 || 2,4
1818 Desert Oboe 48 2,4
[G]{RDCEY}(TT) Preamp>tapdelay>diffchorus. Summed in, quad out.

1819 DesertDemon 48 2,4
[G]{RDCEY}(TT) Preamp>demondelays>diffchorus. Summed in, quad out.

1820 DesertMorpher 96 || 2,4
1820 DesertMorpher 48 2,4
[G]{RDMCEY}(TT) Preamp>tapdelay>diffchorus. Summed in, quad out.

1821 Distortion Preamp 96 2,2
[G]{EY} Comp>dynamic distortion>EQ>vol ped>gate. Summed in, mono out.

1822 Dunwich Distortion 96 || 2,4
1822 Dunwich Distortion 48 2,4
[G]{RDCEY}(TT) Preamp>tapdelay>reverb. Summed in, quad out.

1823 Electronica Gtr 96 || 2,4
1823 Electronica Gtr 48 2,4
[G]{PRDMCEY}(TT) Preamp>loop/univibe/filtpan/verb . Summed in, quad out.

1824 Fifth Dominion 96 || 2,4
1824 Fifth Dominion 48 2,4
[G]{PRDCEY}(TT) Preamp>reverse shift>2tapdelay>verb. Summed in, quad out.

1825 Flange + Verb 48 2,2
1825 Flange + Verb 96 || 2,2
[G]{RDMCEY}(TT) Preamp>flanger>reverb. Summed in, stereo out.

1826 Fuzack 96 || 2,4
1826 Fuzack 48 2,4
[G]{RDCEY}(TT) Preamp>tapdelay>reverb. Tweaked for classic fusion gtr leads. Summed in, quad out.

1827 Fuzz 2002 96 || 2,4
1827 Fuzz 2002 48 2,4
[G]{RDCEY}(TT) Preamp>tapdelay>reverb. Summed in, quad out.

1828 GodSaveTheQueen 96 || 2,2
1828 GodSaveTheQueen 48 2,2
[G]{PRCEY}(TT) Distortion>shift>verb Summed in, stereo out.

1829 Gothic 96 || 2,4
1829 Gothic 48 2,4
[G]{RDCEY}(TT) Preamp>tapdelay>reverb. Summed in, quad out.

1830 Harpshift 96 || 2,2
1830 Harpshift 48 2,2
[G]{PRDCEY}(TT) Preamp>multishift>verb Feedback from non shifted delay. Summed in, stereo out.

1831 Jeff Thing 96 || 2,4
1831 Jeff Thing 48 2,4
[G]{RDCEY}(TT) Preamp>tapdelay>reverb. Summed in, quad out.

1832 Mercury Cloud 96 || 2,2
1832 Mercury Cloud 48 2,2
[G]{RDCEY}(TT) Preamp>multitapdelay>ducked reverb. Summed in, stereo out.

1833 Multishift + Verb 96 || 2,2
1833 Multishift + Verb 48 2,2
[G]{PRCEY}(TT) Distortion>shift>verb Summed in, stereo out.

1834 Polychorus 96 || 2,2
1834 Polychorus 48 2,2
[G]{PEY} Preamp>polychorus emulation. Summed in, stereo out.

1835 Ptime Displacement 96 || 2,2
1835 Ptime Displacement 48 2,2
[G]{PRCEY} Preamp>random pitchtime. Summed in, stereo out.

1836 Rshift Displacement 96 || 2,2
1836 Rshift Displacement 48 2,2
[G]{PRCEY}(TT) Distortion>random shift>verb Summed in, stereo out.

1837 Splatter Guitar 96 || 2,4
1837 Splatter Guitar 48 2,4
- *Tweaked for over the top cyber gtr crunch*

[G]{PRCEY}(TT) Preamp>crystals>reverb. Summed in, quad out.

1838 Square Tubes 96 || 2,4
1838 Square Tubes 48 2,4
[G]{RDCEY}(TT) Preamp>tapdelay>reverb. Summed in, quad out.

1839 SRV 96 || 2,4
1839 SRV 48 2,4
[G]{RDCEY}(TT) Preamp>tapdelay>reverb. Tweaked for those soulful front pickup blues tones. Summed in, quad out.

1840 Swamp Guitar 96 || 2,4
1840 Swamp Guitar 48 2,4
[G]{RDMCEY}(TT) Preamp>tapdelay>reverb. Summed in, quad out.

1841 TarantulaSlap 96 || 2,4
1841 TarantulaSlap 48 2,4
[G]{RDMCEY}(TT) Preamp>delay>reverb. Summed in, quad out.

1842 TarantulaTrem 48 2,4
1842 TarantulaTrem 96 || 2,4
[G]{RDMCEY}(TT) Preamp/FM Trem/taps/diffusion/slap. Summed in, quad out.

1843 Timesqueeze Gtr 96 || 2,2
1843 Timesqueeze Gtr 48 2,2
1844 Timestretch Gtr 96 || 2,2
1844 Timestretch Gtr 48 2,2
[G]{PRCEY}(TT) Preamp>pitchtime>verb. Summed in, stereo out.

1845 Trevor's Gtr 96 || 2,4
1845 Trevor's Gtr 48 2,4
[G]{RDCEY}(TT) Preamp>tapdelay>reverb. Summed in, quad out.

1846 Tribal Bass 96 || 2,2
1846 Tribal Bass 48 2,2
[G]{PRDMCEY}(TT) Distortion preamp>shift>verb. Summed in, stereo out.

1847 Will-o-the-wisp 96 || 2,41847 Will-o-the-wisp 48 2,4
[G]{RDCEY}(TT) Preamp>tapdelay>reverb. Summed in, quad out.

1848 WonderfulBirds 96 || 2,4
1848 WonderfulBirds 48 2,4
[G]{PRDCEY}(TT) Preamp>reverse shift>2tapdelay>verb. Summed in, quad out.

19 Inst - Fuzz

Fuzz type distortion achieved with different techniques from the presets int the previous bank. As with all Eventide processors, you can easily generate several dozens of effects from any one of these presets. Here you'll find just about any paradigm and variation of fx processed fuzz, being able to project this classic sound into the future, creating tones not available on any other product.
Volume Pedal is patched to Assign 1 as a default.

1910 Biomechanica Two 96 2,2
[G]{DMEY} Fuzzpre>modfilter>pingpong. Deep modulating filter sweeps between ***<freq>*** *and* ***<fmod>*** *with a 2nd LFO ramping the depth to get this synth like filter effect. Control as rhythmic values as well as Hz/mS. Stereo in, stereo out.*

1911 Bit Desert 1 96 2,4
1912 Bit Desert 2 96 2,4
[G]{RDMCEY}(TT) Bit decimation preamp > tdelay>diffchorus. Summed in, stereo out.

1913 BitDecimationPreamp 96 2,2
[G]{EY} Compressor> bit decimation>EQ>volume pedal>gate. Bit decimation down to one bit. Summed in, mono out.

1914 Bits Cruncher 96 2,4
[G]{RDCEY} Quantizing fuzzpre > diffusion/delays. Summed in, quad out.

1915 Bits Smasher 96 2,4
[G]{RDCEY} Quantizing fuzzpre > diffusion/delays. Summed in, quad out.

1916 Black Queen 96 2,4
[G]{PRCEY} Fuzzpre>dual crystals>diffusors. Summed in, quad out.

1917 Chorus Smear 96 \|\| 2,4
1917 Chorus Smear 48 2,4
[G]{RDMCEY} Overdrive preamp>four moddelays>verb. Summed in, quad out.

1918 Cloudfuzz 96 2,4
[G]{RDCEY} Fuzzpre>pingpong>simple diffusor. Summed in, quad out.

1919 Eel Guitar 96 2,2
[G]{DMEY} Overdrive>fm chorus. Summed in, stereo out.

1920 First Dominion 96 \|\| 2,4
1920 First Dominion 48 2,4
[G]{RDCEY} Fuzzpreamp>2tapdelay>verb. Summed in, quad out.

1921 FuzzPreamp 96 2,2
[G]{EY} Fuzz preamp simulation. comp>EQ>fuzz>EQ>vol pedal>gate. Summed in, dual mono out.

1922 Grieving Tube 96 2,2
[G]{DMEY} Wa>fuzzpre>2tapdelay. ***<Assign1>*** *is the wa pedal. Summed in, stereo out.*

1923 Grundulator 96 2,2
[G]{PDMCEY}(TT) Bit decimation preamp > undulator. Summed in, stereo out.

1924 Harmonicon 96 \|\| 2,4
1924 Harmonicon 48 2,4
[G]{PRDCEY} Fuzzpreamp>wammy>2tapdelay>verb. With its long delay settings and shorter wammy this is great for creating long washes and overlaps. Summed in, quad out.

1925 Larynxfuzz 96 2,2
[G]{DEY} Fuzzpre>env filter >pingpong. Summed in, stereo out.

1926 Mr. Hyde 96 4,4
[G]{REY} Gate>Distortion>Reverb. Stereo in, stereo out.

1927 OverdrivePreamp 96 2,2
[G]{EY} This preamp simulation is more reactive to the dynamics of your playing than 'fuzzpreamp'. Summed in, mono out.

1928 Pandemonium 96 || 2,2
1928 Pandemonium 48 2,2
[G]{DEY} Combination of fuzzpreamp and demondelay. An agressive reverse-type sound. Summed in, stereo out.

1929 Paradigm Shift 96 2,2
[G]{PEY} Fuzzpreamp>dual shifter. Summed in, stereo out.

1930 Pedal Shift 96 || 2,4
1930 Pedal Shift 48 2,4
[G]{PRCEY} Overdrive preamp>shift>verb. Pedal crossfade between preamp and shifted signal. Verb ***<output>*** *selectable front, rear or both. Summed in, quad out.*

1931 Ringworld 96 || 2,4
1931 Ringworld 48 2,4
[G]{PRCEY} Fuzzpreamp>simple ringmods>verb. Great for non-delay ringmod sounds. Summed in, quad out.

1932 Satellites 96 2,4
[G]{PDCEY} Fuzzpre with 'circle ringtaps'. Summed in, quad out.

1933 Second Dominion 48 2,4
1933 Second Dominion 96 || 2,4
[G]{PRDCEY} Fuzzpreamp>wammy>2tapdelay>verb. Summed in, quad out.

1934 Siderialfuzz 96 2,2
[G]{DMEY} Combination of FuzzPre and SerialDelays. Summed in, stereo out.

1935 Squiggle Guitar 96 || 2,2
1935 Squiggle Guitar 48 2,2
[G]{PRCEY} Fool em with your newfound dexterity forward or backwards. Fuzzpreamp>speed changer effect>verb. Summed in, stereo out.

1936 Third Dominion 48 2,4
[G]{PRDCEY} Fuzz preamp with wa+wammy> reverseshifter(20 sec)>slap(2 sec)>verb. Select verb out to front, rear or both. Summed in, quad out.

1937 Turbulence 96 2,4
[G]{DMEY} Fuzz preamp>fm chorus. Output selection of the second set of delays, front, rear or both. Summed in, quad out.

1938 Wideshift 96 2,4
[G]{PEY} Overdrive>multishift. Set as a widening detuner. Summed in, quad out.

20 Inst - Polyfuzz

Multiband distortion manipulation yields such intriguing results that you really need to spend some time on this path. Aside from sounding good by themselves, the results one gets by combining these presets with auxiliary equipment can't be stressed enough. As with all harmonic manipulations, your ears alone can lead you. The combination of playing style, source material, direct vs. post-preamp, headphones vs. monitors or guitar cabinets, etc. all play a major role in the perception of these sounds. Chordal work sounds incredibly different here, thanks to separated bands of distortion and multi-channel panning enhancements.
Volume Pedal is patched to Assign 1 as a default.

2010 DesertVoices 48 2,2
2010 DesertVoices 96 \|\| 2,2
[G]{REY} Combination of 'GobiGuitar' and 'ChoralWindVerb'. Summed in, stereo out.

2011 Eurhetemec 96 \|\| 2,4
2011 Eurhetemec 48 2,4
*[G]{REY} E-z polyfuzz>verb. <**Assign1**> is volume pedal. . Verbs output selectable. Summed in, quad out.*

2012 EZPolyfuzzBandelay 96 2,2
[G]{DE} Ez version of 'PolyfuzzBandelay.' Summed in, stereo out.

2013 GobiGuitar 96 2,4
[G]{RDCEY} Polydriver>diffussion>delay. Delay lets you choose output path. Summed in, quad out.

2014 Horrormonics 96 2,2
[G]{DMEY} Great for harmonics. Summed in, stereo out.

2015 Hyperstrings 96 2,2
[G]{REY} Ez polyfuzz with diffusors set to 'imply' a bowed attack. Summed in, stereo out.

2016 Polyonyx 48 2,4
2016 Polyonyx 96 \|\| 2,4
[G]{DMEY} Comp>polyfuzz>delays. With several ganged parameters this one gives a lot of flexibility while still being (relatively) easy to handle. Gates on the fuzz as well as on the delays allow lots of enveloping possibilities. Quad out lets you really fill the space. Summed in, quad out.

2017 PolyReverse 48 2,4
2017 PolyReverse 96 \|\| 2,4
[G]{PRCEY} Polyfuzz>reverse shift>verb. Output switching on verb . Summed in, quad out.

2018 PolyRingPre 96 \|\| 2,4
2018 PolyRingPre 48 2,4
[G]{PEY} Compression, PolyFuzz and ringmods. Summed in, quad out.

2019 QuadPolyfuzz 96 2,4
[G]{E} Polyfuzz with gates for each band. Summed in, quad out.

2020 SlidingOnRazors 96 \|\| 2,4
2020 SlidingOnRazors 48 2,4
[G]{PRCEY} Wammy, Wa, PolyFuzz, detuners and Verb. Pre and effects out 1/2, verb out 3/4. Stereo in, quad out.

2021 Surgery 48 2,4
2021 Surgery 96 \|\| 2,4
[G]{DMEY} A four band (poly) process with: filt/ comp/ fuzz/ filt/ volped/ gate/ delay/ mixer. Allows precise tonal coloration for each band. Summed in, quad out.

2022 WaPolyReverse 96 \|\| 2,4
2022 WaPolyReverse 48 2,4
[G]{PRCEY} Polyfuzz(with wa)>reverse shift>verb. Output switching on verb . Summed in, quad out.

21 Inst - Surround

Definitely a magic guitar sounds collection that demands the use of "quad" speakers. This bank offers different takes of our Distortion preamp, coupled with classic Eventide effects spread in the listening space around you. From intense rhythmic delays and shifters to ambient diffusors, delays and reverbs. Such is the beauty pouring out of your speakers!
Volume Pedal is patched to Assign 1 as default.

2110 AcousticAmbience1 96 || 2,4
2110 AcousticAmbience1 48 2,4
[GS]{PRDMCEY}(TT) Preamp>choir>reverb. Summed in, quad out.

2111 AcousticAmbience2 96 || 2,4
2111 AcousticAmbience2 48 2,4
[GS]{PRDMCEY}(TT) Preamp>choir>diffusion. Summed in, quad out.

2112 Ambient Guitar 1 48 2,4
2112 Ambient Guitar 1 96 || 2,4
[GS]{PRDCEY}(TT) Preamp > t_ring plex . Summed in, quad out.

2113 Ambient Guitar 2 96 || 2,4
2113 Ambient Guitar 2 48 2,4
[GS]{PRDCEY}(TT) Preamp > t_ring plex . Summed in, quad out.

2114 ColorSlapGuitar 96 || 2,4
2114 ColorSlapGuitar 48 2,4
[GS]{PDMCEY}(TT) Preamp > color delays. Summed in, quad out.

2115 Crafty Ensemble 48 2,4
2115 Crafty Ensemble 96 || 2,4
[S]{PDCEY}(TT) Preamp>multishift. Summed in, quad out.

2116 Crafty Ensemble2 96 || 2,4
2116 Crafty Ensemble2 48 2,4
[S]{PDCEY}(TT) Preamp>diatonicshift. Summed in, quad out.

2117 DesertDistortion 96 || 2,4
2117 DesertDistortion 48 2,4
[GS]{RDCEY}(TT) Preamp > diffusion/delays Summed in, quad out.

2118 Jhaniikest 96 2,4
[S]{RDMCEY}(TT) Preamp > t_delay plex. Summed in, quad out.

2119 Oobleck 96 || 2,4
2119 Oobleck 48 2,4
[S]{PDMCEY}(TT) Preamp > colortap delays. Summed in, quad out.

2120 Outer Reaches 48 2,4
[S]{PRCEY}(TT) Preamp>diffchorus>reverseshifts. Summed in, quad out.

2121 Pianistick 96 || 2,4
2121 Pianistick 48 2,4
[GS]{RDCEY}(TT) Preamp>sostenuto>reverb. Summed in, quad out.

2122 PolytonalSurround 48 2,4
2122 PolytonalSurround 96 || 2,4
[S]{PDCEY}(TT) Preamp>polytonal rhythm. Summed in, quad out.

2123 Pulse Guitar 96 2,4
[GS]{RDMCEY}(TT) Preamp > t_delay plex. Summed in, quad out.

2124 Quadchorus 96 || 2,4
2124 Quadchorus 48 2,4
[S]{DMEY} Preamp > 8 parallel moddelays. Summed in, quad out.

2125 QuadpanSlap 96 || 2,4
2125 QuadpanSlap 48 2,4
[S]{RDMCEY}(TT) Preamp>delay>quadpan>quad verb. Dual pedals or LFO's sweep the source and a delay throw in the surround field. Great for stereo as well. Summed in, quad out.

2126 Quadswell 48 2,4
2126 Quadswell 96 || 2,4
[S]{DMEY} Preamp > 8 parallel moddelays. Use the volume pedal to swell these chorusing delays. Summed in, quad out.

2127 RoundRobin 48 2,4
[S]{PDCEY}(TT) Preamp> long diatonic shifters. Summed in, quad out.

2128 Solid Traveller 48 2,4
[GS]{PRCEY}(TT) Preamp>diffchorus>reverseshifts. Summed in, quad out.

2129 SurroundGuitar 96 || 2,4
2129 SurroundGuitar 48 2,4
[GS]{RDCEY}(TT) Preamp > early reflect >verb. Summed in, quad out.

2130 TexturalGuitar 96 2,4
[GS]{DMEY}(TT) Preamp > chorustap delays. Summed in, quad out.

2131 WitchesDance 96 2,4
[S]{DEY}(TT) Preamp>combtaps. Summed in, quad out.

2132 With Warts In 96 || 2,4
2132 With Warts In 48 2,4
[S]{RDCEY}(TT) Distortion preamp > diffusion/delays Summed in, quad out.

22 Manglers

When you need something to seriously alter the audio quality and other aspects of your tracks…this is the bank where you should be looking.

2210 Bad Acid Jumble 96 4,4
{D} Messes up the input signal. Delay controls how frequently Jumble changes. Disjoint controls how incomprehensible the result is. Try it out on spoken word for laughs. Quad in, quad out.

2211 Evil Distortion 96 2,4
[G]{E} Distorts the holy hell out of your input by folding the negative portion of the signal to the positive side, readjusting the 'Process' gain to make part of the signal negative again, and repeating the foldover process. 'Sections' determines how many times this happens. Use the filters to zero in on cool sounds. Summed in, mono out.

2212 Gerrys Mangler 96 4,4
[GS]{M}(TT) Four channel 'hard' trem effect. Quad in, quad out.

2213 Growl 96 1,2
{MY} An old favorite from modular synthesizer days. An envelope follower modulates the speed of an LFO that is chopping the signal. Mono in, stereo out.

2214 Low Res Digital 96 4,4
[VDK]{M} Reducing the Sample Rate introduces aliasing distortion. Reducing Output Bits introduces quantization distortion. Didn't we spend a couple decades trying to get rid of this stuff ??? Quad in, quad out.

23 Mastering Suite

These sophisticated dynamics programs come from the "Masderring Lab" Library, created by the inventor of the "Distressor™." They are designed for stereo digital I/O and set for your two track mixes as well as being very useful for individual sources. These presets will often allow complex mastering operations to be performed on the H8000 alone, saving the expense of otherwise little-used outboard equipment.

2310 Bigger And Brighter 96 2,2

{EY} *NOTE: Cut low freq to prevent pumping. The left two faders are separate left and right input levels. First meter is compression, the 2nd is limiting. An output level adjust is on the right. A stereo compressor is preceded by a selectable EQ, followed by a limiter and 5 section EQ. The compressor can be frequency conscious using expert params. Stereo in, stereo out.*

2311 Class A Distortion4 96 2,2

[G]{EY} *This is a 2nd harmonic generator. A Low Pass circuit must be used to limit input bandwidth to distortion cell to prevent aliasing. The left two faders are separate left and right input levels. The fader on right is output level. Meter 1 indicates left distortion (THD) meter 2 the right Use amt fader to control 2nd harmonic distortion. Stereo in, stereo out.*

2312 Compress & De-ess 96 2,2

2313 Compress Highs Only 96 2,2

2315 Fatten The Bass 96 2,2

2316 Grunge Compress 96 2,2

2320 Radio Compress 96 2,2

{DEY} *A stereo compressor is followed by a compressor that limits a band or a shelving response. Use as a de-esser or other versatile (turn knob right) frequency conscious processor. The left two faders on the Main page are separate left & right input levels. First meter is compression, the 2nd is H.F. limiting. Output level adjust is on the right. Duplicate controls & meters are found on different pages for convenience. They will always match. 12dB of internal headroom is allowed for processing of full scale signals. Often you can just adjust the input levels to drive into compression. Press Parameter key for more info -> The unit must be 100%% wet or in Studio (no mix) mode for proper, comb free operation. Designed for use in digital domain. Analog inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter-> This preset is set up so the first compressor gently compresses the source while the D-S part does its job limiting the high frequency in a band centered on 9 kHz. Push other HELP button or Param key--> For Dat to Dat mastering. Hook output of source Dat (either AES or SP/DIF) to H8000's Digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF in- puts and outputs. Connect digital output of system to destination Dat with unit in record pause. System will indicate it is receiving digital input under setup/audio page. For Hard Disks Editors After editing, it is usually more flexible to go from HD through the system back to destination Dat. 44.1 or 48kHz. This EQ is before compression. Fader to right of De-Essing> is high freq balance. Stereo in, stereo out.*

2314 Dirty Master Box 4 96 2,2

{DEY} *A stereo compressor is followed by a compressor that limits the high frequency response. Can be used as a de-esser. The left two faders are separate left and right input levels. First meter is compression, the 2nd is H.F. limiting. An output lvl adjust is on the right. Fader to right of De-Essing is > high freq balance. Use 'amt' fader to control 2nd harmonic distortion. Distortion is turned off at -96. Stereo in, stereo out.*

2317 Manual Tape Flange2 96 2,2

[GVDK]{D} *Rock the Knob to get the flange. Old style flanger. Dual mono in, dual mono out.*

2318 Masderring Lab 22 96 2,2

2319 Radio Check 96 2,2

{EY} *NOTE: Cut low freq to prevent pumping. The left two faders are separate left and right input levels. First meter is compression, the 2nd is limiting. An output level adjust is on the right. A stereo compressor is preceded by a selectable EQ, followed by a limiter and 5 section EQ. The compressor can be frequency conscious using expert params. Stereo in, stereo out.*

24 MIDI Keyboard

A bank of MIDI keyboard controlled FX - from harmony to resonance, tremolo, harmonics extraction…

2410 Midi Harmony 96 2,2

[K]{PM} Four pitch shifters into a stereo mixer. Can play 4 part harmony when used with midi keyboard. Full ADSR. Mono in, stereo out.

2411 MIDI Monitor 96 ,

MIDI Note Number Translator and Display. This displays the last MIDI note received in several useful ways: As MIDI Note Number, Cents (above MIDI note 0), frequency and Period. Use this module when creating presets which use MIDI note input to control Parameters. Use Cents to control Pitch modules, use frequency to set values for modulation effects use Period to set values for delay times (useful for resonant delays) In some cases, you may wish to multiply the values coming from this module in order to get them into a useful range for your purposes. Nothing in, nothing out.

2412 Midi Pitch Delay 96 4,4

[KS]{D} Makes inharmonic sounds harmonic! Notes controlled from a MIDI keyboard. ADSR controls dynamics. Speed controls how fast notes change. Fb controls feedback. Quad in, quad out.

2413 Midi Resonance 96 4,4

[KS]{ME} Play a highpass filter from a midi keyboard. 'Depth' controls the resonance. 'Midi' selects the midi channel. 'Speed' adds 'glide' between notes. If you change the 'Mode' to 'Panning' you can control aspects of the panning from the 'Panning' menu page. Quad in, quad out.

2414 Midi Sine Ring Mod 96 4,4

[KS] Ring mods the input signal with a sine wave controlled from a Midi keyboard. Speed controls how quickly the sine wave changes freq. Quad in, quad out.

2415 MIDI Tremolo 96 4,4

[KS] Four Tremolo modules. The rate of each one is set by the pitch of the incoming MIDI note(s). This preset requires incoming MIDI notes. The tremolo rate will be the same as the fundamentalfrequency of the incoming MIDI note. Use the TremRate display to view the rate of the tremolos. If you find that the incoming MIDI notes are setting your tremolo rates too fast, use the freqMult parameter to scale the LFO rates up or down to your liking. High freqMult settings and high MIDI notes yield a distorted LoFi sound while lower notes and lower settings give more typical Tremolo effects. Use various MIDIintervals to to create musically interesting tremolo effects: Playing an octave yields two Tremolos with a 2:1 ratio between their rates. Perfect fourths yield a 3:4 ratio. Create your own LFO shapes for each Tremolo using the Tremolo parameters. Change how MIDI notes are assigned to the Tremolo speeds using the MIDI Mode parameter. Use output panners to set the quad panning of the 4 tremolos. Use the Input parameter to switch from stereo to quad input. Quad in, quad out.

2416 MidiHarmonixExtract 48 2,4

[KS] Extracts the harmonic content of a note played on a MIDI keyboard from the input signal. Speed controls how fast the 'extracting' note changes. Mono in, quad out.

2417 MidiWaveformImpose 96 2,4

[KS]{E} Sets the center freqs of 24 bandpass filters to the first 24 harmonics of a note played on a MIDI keyboard. Midi parameter sets channel. Speed controls how fast notes change. Increase PeakQ to highten 'note' effect. Mono in, quad out.

2418 QuadOffsetTrem 96 4,4

[KS]{D} Four tremolo modules. All use the same LFO. LFO Rate can be set between 0 and 20KHz! Use lower settings for standard trem effects, higher rates for lo-fi distorted sound. Change the relative phase of the 4 trems using the TimeOffset control. This will give a wider effect. Create your own LFO shape using the Custom Waveform designer. On the In/Out page you can set the output panning of each of the Tremolos and select from either Stereo or Quad input. Quad in, quad out.

2419 SetNoteRezon 96 4,4

[KS] Four Resonant delays. The resonant frequency of each one is set by the incoming MIDI notes. This preset requires incoming MIDI in order to function properly. Use the panners to set the quad pan position of each of the resonators. Use the Input parameter to switch from stereo to quad input. The MIDI mode parameter changes the way in which incoming MIDI notes are assigned to the four resonators. Quad in, quad out.

26 Mix Tools

Useful mixer tools, including the Mixer's Toolbox presets, sophisticated structures that include multi-effects arrays.

2610 Circles&Ellipses 96 4,4

[S] This four channel mixer is for 'static' placement. 'Rotation' knob controls a full 360 degree rotaion for all channels. Each channel is laid out as a point on a circle 90 degrees apart. Note that one full turn of the 'Rotation' knob goes through two complete audio rotations. 'Width X' and 'Y' allow elliptical patterns by limiting the width of the field. 'X' represents the horizontal or left-right field, 'Y' the vertical or front-rear field. The 'Weight X' and 'Y' params allow you to weight or offset the left-right and front-rear fields respectivly. Positive weights force the circle right for 'Weight X' and front for 'Weight Y'. Quad in, quad out.

2611 LMS Filter 96 2,2

{D} Adaptive filter. Signal goes in left, noise goes in right. There is a delay for the noise input. Signal minus noise comes out left. Noise from signal comes out right. Check out the LMS module in the manual. Dual mono in, dual mono out.

2612 Mixer's Toolbox #1 96 2,2

2613 Mixer's Toolbox #2 96 2,2

2614 Mixer's Toolbox #3 96 2,2

- *uses a reverse pitch shifter.*

2615 Mixer's Toolbox #4 96 2,2

- *uses a reverse pitch shifter.*

{PRDMCE}(TT) Input tone control into pitch shifter, reverb, and delay (chorus). Pitch shifter also feeds the reverb & delay. Final output EQ. Summed in, stereo out.

2616 Simple Quadmixer 96 4,4

[S] Four channel mixer. Quad in, quad out.

30 Multi Effects

A set of great multi-effects algorithms, again showing just some of the many possibilities of our open architecture. From multi-voice delays, choruses, pitch shifters, tremolos, coupled with verbs, to full blown mixer channels strips dedicated to vocal or instrument sources.

3010 8chorus+4verb 48 4,4

3010 8chorus+4verb 96 || 4,4

{RDM} Quad Chorus with Quad Reverb: Each of the four inputs has two chorus modules: A and B. There is individual control over the chorus speed and depth as well as a master control which effects all speed/depth values. Each chorus voice can be individually panned and has it's own volume control. Then the signal runs into a simple reverb. Quad in, quad out.

3011 BB Delayz 96 2,2

{RDME}(TT) Very fast and close feedback delays in the center of the stereo field, with long echo repeating/panning delays on the outside of the stereo field. Interesting on percussives as well as tuned instruments. Mono in, stereo out.

3012 Big Squeezolo 96 2,2

{PM} Pitch-shifts with a slight modulation. Squish! Summed in, stereo out.

3013 Crystal Morpher 96 2,4

{PDME} Stereo in summed to mono, then fed to 1x4 auto-morpher, sequentially feeding four discrete parallel mono effects in the four corners of your sound stage. Mono in, quad out.

3014 Dervish 96 2,2
{DMY}(TT) Smooth swirling delays via enveloped series chorus delays and stereo flanging. Summed in, stereo out.

3015 Detune & Reverb 96 2,2
{PR} Micro pitch-shift into reverb. Stereo in, stereo out.

3016 Dr. Jekyll 2 96 || 4,4
3016 Dr. Jekyll 2 48 4,4
{PDM} Quad pitch and slap followed by 1x4DLY repeating delay effect. Quad in, quad out.

3017 Easternizer 96 2,2
{PRDMCE} Input tone control into pitch shifter, reverb, and delay (chorus). Pitch shifter also feeds the reverb & delay. Final output EQ. Summed in, stereo out.

3018 FatFunkVocalFilter 96 2,2
[V]{RE}(TT) Vocal filter after a reverb. The sweep of the vocal filter is triggered by your sound. The reverb makes your sound hang on while being swept by the filter. Mono in, mono out.

3019 Glitterous Verb 48 2,2
3019 Glitterous Verb 96 || 2,2
{PRDCE}(TT) A shifted echo and your sound go through a reverb. Stereo in, stereo out.

3020 Guitar Mania 96 2,2
[G]{PDME}(TT) Tone, shift, phaser, chorus, and delay. The almost everything rack. Summed in, mono out.

3021 GunnShift 96 2,2
{PDM}(TT) Pitchshift > moddelays. Summed in, stereo out.

3022 Inst Process 96 2,2
{PDME}(TT) This preset gives you a pitch shift, phaser, chorus, and delay rack. Summed in, mono out.

3023 L=verb R=pitch 96 2,2
{PR} Left input feeds a reverb. Right input feeds a four output multi-shifter. Outputs are then summed to stereo. Dual mono in, stereo out.

3024 Larynx Delay 96 2,2
{DMEY}(TT) Throaty envelope filters and modulating ping-pong delays. Stereo in, stereo out.

3025 Mods/comps/filters 96 2,2
{DMEY}(TT) Moddelays>compressors>filters. Stereo in, stereo out.

3026 Moon Solo 96 2,2
{PDME}(TT) Unique combination of EQ, pitch-shift, phaser, chorus and delay. Summed in, mono out.

3027 Pickers Paradise 96 2,2
[G]{RDMCEY} This rack has compressor, EQ, delay chorus, reverb and tremolo. Summed in, stereo out.

3028 Roey's Delay + Shift 96 2,2
[GVK]{PDME}(TT) The delayed left input and straight right input are summed and feed a four output multishift. Dual mono in, stereo out.

3029 Roey's Verb + Rack 96 2,2
[GVK]{RDME} Left input feeds a reverb. Right input feeds a rack consisting of a delay a flanger and two filters. Outputs of both chains summed to stereo. Dual mono in, stereo out.

3030 SeqWah ChorVerb 48 2,4
3030 SeqWah ChorVerb 96 || 2,4
{PRME}(TT) Inputs summed to mono, then fed to a sequence of eight bandpass filters. Front pans routed to an EZ chorus en route to outputs 1 and 2. Rear-panned audio goes to an E reverb before reaching outputs 3 and 4. Summed in, quad out.

3031 Space Station 96 2,2
[GK]{PRDMCE} Big, thick echo-y reverb, but there's a lot more going on here. Summed in, stereo out.

3032 St Delayed Flanger 96 2,2
{DM}(TT) With this preset, each channel has a delay that goes into a flanger. Stereo in, stereo out.

3033 St.Phaser & Reverb 96 2,2
[K]{RME}(TT) Stereo phase shifter with reverb. Stereo in, stereo out.

3034 Texture 47 96 2,4
[G]{PRD}(TT) Pingpong with resonators and ringmods>verb. Rings mixed in with pedal (mod1). Verb out 3+4. Summed in, quad out.

3035 ToneCloud 96 2,2
{PRDM}(TT) Combination of multishift, dual delay and reverb. Stereo in, stereo out.

3036 Treatment Two 96 2,4
{RDME} Dual band chorus>verb. tweak hi and lo chorus separate for both input channels. Verb has output selection. Stereo in, quad out.

3037 Trem + RingPong 96 2,2
{PDM}(TT) Combination Trem and RingPong. Summed in, stereo out.

3038 Tremolo Rack 96 2,2
[G]{RDMCEY} This rack has compressor, EQ, delay chorus, reverb and tremolo. Summed in, stereo out.

3039 Waterized 96 2,2
{PRDM} An underwater reverb. Summed in, stereo out.

3040 5th Place 48 2,2
3040 5th Place 96 || 2,2
[GK]{PRDCE} The perfect fifth effect in stereo with color.. Stereo in, stereo out.

3050 6 Chorusdlys & Verb 48 2,2
3050 6 Chorusdlys & Verb 96 || 2,2
[G]{RDME}(TT) Six delay lines with pre-diffusor, modulation & hicut, in parallel to verb with early reflections, echoes & diffusor. Verb has an additional hicut at the output stage. Stereo I/O.

3051 6 Vox Flanger & Verb 96 || 2,2
3051 6 Vox Flanger & Verb 48 2,2
[G]{RDME}(TT) Six delay lines with pre-diffusor, modulation & hicut, in parallel to verb with early reflections, echoes & diffusor. Verb has an additional hicut at the output stage. Stereo I/O.

3052 Comb Room 96 || 2,2
3052 Comb Room 48 2,2
[VD]{RDME}(TT) Six delay lines with pre-diffusor, modulation & hicut, in parallel to verb with early reflections, echoes & diffusor. Verb has an additional hicut at the output stage. Stereo I/O.

3053 Comp/Eq/Micro/Verb 96 || 2,2
3053 Comp/Eq/Micro/Verb 48 2,2
[V]{PRDMCEY}(TT) Compressor> 3 band eq > micropitch > diffusor/early refl >verb. Complete vocal processing tools rack. Summed I/Stereo O.

3054 Guitar Magic 96 || 2,2
3054 Guitar Magic 48 2,2
[G]{RDME}(TT) Six delay lines with pre-diffusor, modulation & hicut, in parallel to verb with early reflections, echoes & diffusor. Verb has an additional hicut at the output stage. Stereo I/O.

3055 Sax Eq_Cmpr_VintDly 96 2,2
{DMEY}(TT) Compressor > 3 band param EQ > Vintage ducking Delay. Delays are parallel to Comp>Eq. Great to process sax leads. Summed in, stereo out.

3056 Vox Channel Strip 96 || 2,2
3056 Vox Channel Strip 48 2,2
[V]{RDMCEY}(TT) Comp>3B Eq > Filtered Dlys in parallel to Plate reverb. Complete vocal channel strip. Summed in, stereo out.

32 Multiple Machines

This is a bank of power!

The presets here contain 3 or 4 stereo processors, mostly run in parallel, substituting for a full rack of modern or vintage units. Taking advantage of the great number of inputs and outputs of the H8000, you will be able to process many sources through these"virtual machines," covering a great range of the most widely used effects.

3210 4CompEq_2VintDuckDly 96 || 8,8
3210 4CompEq_2VintDuckDly 48 8,8
[V]{DMEY}(TT) In1 > Comp1 > 3B Eq1 > Out1 In2 > Comp2 > 3B Eq2 > Out2 In3 > Comp3 > 3B Eq3 > Out3 In4 > Comp4 > 3B Eq4 > Out4 All mono I/O Ins5&6>Vintage St DuckDly1>Outs5&6 Ins7&8>Vintage St DuckDly2>Outs7&8 Inputs to each stereo delay is selectable among each of the 4 CompEqs or the inputs 5&6 or 7&8. Sum mono or stereo I/Stereo O.

3211 Acoustic Gtr Mondo 48 6,6
[G]{PRDMCEY}(TT) Ins1+2 > Shift>Compr>Verb > Outs1 & 2 Sum In/Stereo Out Ins 3&4 or Dry+Shift(1+2) > Chorus > Outs3 &4 Stereo I/O Ins 5+6 or Verb(1+2) > Undulator > Outs5&6 Stereo I/O. Great with acoustic guitars!

3212 Delays Suite 96 || 6,6
3212 Delays Suite 48 6,6
[GVDK]{DMEY}(TT) Ins 1&2 > Band Dlys4 > Outs 1&2 Stereo I/O Ins 3&4 > Filtered Dlys > Outs 3&4 Stereo I/O Ins 5&6 > Vintage Duck Dlys > Outs 5&6 Stereo I/O.

3213 DShif_VDly_Hall 96 || 6,6
3213 DShif_VDly_Hall 48 6,6
[GVDK]{PRDMCE}(TT) Ins 1+2 >2v Diatonic Shift > Outs 1 & 2 summed in, stereo out. Ins 3&4 > Vintage St Delays>Outs 3&4 Stereo I/O Ins 5&6 > Vocal Hall > Outs 5&6 Stereo I/O.

3214 Dtune_VDly_Hall_EQ 48 || 8,8
[GVDK]{PRDMCE}(TT) Ins 1+2 > Detuner > Outs 1 & 2 Summed in, stereo out Ins 3&4 > Vintage St Delays>Outs 3&4 Stereo I/O Ins 5&6 > Vocal Hall > Outs 5&6 Stereo I/O Ins 7&8 > St 3 band Eq > Outs 7&8 Stereo I/O.

3215 Mpitch_Pcm70_PanDly 48 || 6,6
[GVDK]{PRDMCEY}(TT) Ins 1&2>H3000 Micropitch > Outs 1&2 Stereo I/O Ins 3+4> Pcm70 Hall > Outs 3&4 Summed in, stereo out Ins 5&6 or pitch out> pan DDL>Outs 5&6 Stereo I/O.

3216 Plate_Inv_VintDly_Ch 48 8,8
[GVDK]{RDME}(TT) Ins1&2>e/r>diff>drum plate verb>outs1&2 Stereo I/O Ins3+4 > inverse verb > outs 3&4 Sum I/stereo out Ins5+6 > vintage stereo delay >outs 5&6 Stereo I/O Ins7&8 > stereo chorus > outs 7&8 Stereo I/O.

3217 Q Delays_Ambience 96 || 6,6
3217 Q Delays_Ambience 48 6,6
[GVDKS]{RDE}(TT) Ins 1/2/3/4 > Quad Dlys > Outs 1/2/3/4 Each input feeds a diffusor (master) which feeds a moddelay with filters and another diffusor in its feedback path. Thick diffused polyrhythms are possible. Pre-delay's diffusor params are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB with high feedback settings! Quad I/O Ins 5 & 6 > Ambiance > Outs 5 & 6 Stereo I/O.

3218 Virtual Rack 1 96 || 8,8
3218 Virtual Rack 1 48 8,8
3219 Virtual Rack 2 96 || 8,8
3219 Virtual Rack 2 48 8,8
3220 Virtual Rack 3 96 || 8,8
3220 Virtual Rack 3 48 8,8
[GVDK]{PRDMCEY}(TT) Ins 1+2 > H3000 dual Shift > Outs 1 & 2 summed in, stereo out. Ins 3+4>2290 TT dyndly+pan+duck > Outs3&4 summed in, stereo out. Ins 5+6>1210 stereo chorus/flanger > Outs 5&6 summed in, stereo out. Ins 7+8> PCM70 Hall > Outs 7 & 8 Summed in, stereo out.

3221 VoxPro_Vdly_Chorus 48 5,6

[V]{PRDMCEY}(TT) In1>compr>eq>micropitch/verb>outs 1&2. Mono I/Stereo O. Don't mix dry in. Use dry level as post compressor & eq level. Ins 3&4 > vintage st delay > outs 3&4. Stereo I/O. Ins 5&6 > stereo chorus > outs 5&6. Stereo I/O.

33 Panners

A rich collection of stereo and multi-channel panning tricks. Look in here to move your audio source through space if not time.

3310 Amplitude Panner 96 4,4

*[S]{Y} Pans your input according to its amplitude. For weak signals increase <**depth**>, and decrease it for strong signals. <**attack**> and <**decay**> select how quickly the pan will follow the amplitude envelope of the signal. Use the 'panning' menu to select panning trajectory. Quad in, quad out.*

3311 Auto Panner 96 4,4

- *No squish control*

*[S]{DMY} Quad auto-panner with speed control. Inputs are summed to mono (use<**dB**> param to trim input), then panned around the room. Summed in, quad out.*

3312 AutoFMPan_Verb 96 2,4

[S]{RM} Quad panner with verb. Summed in, quad out.

3313 AutoPanVerb 96 2,4

[S]{RM}(TT) X/Y auto panner>verb. Summed in, quad out.

3314 Circle Panner 96 2,4

[S]{DM} Circular Quad Panner: Takes inputs 1 and 2 and pans them in a circle around the four outputs. Circle direction, speed and size can be changed. Stereo in, quad out.

3315 Fly-by 96 2,4

[S]{Y} Push the GO button to send your stereo ins across the room. Adjust the Speed control for the vintage of your jet. The direction control has 6 positions. Also works as a Left in Stereo out Fly-by for a two channel mix. Stereo in, stereo out.

3316 FM Panner 96 2,2

{MY}(TT) FM Modulated panner. Summed in, stereo out.

3317 FM Panner_S 96 2,2

{MY}(TT) Stereo version of FM Panner. Stereo in, stereo out.

3319 Gyroscope 96 2,2

{DMY} Gyroscopic panning. Pans to two 'little' fields. Precess rotates the 'big' field. Stereo in, stereo out.

3318 Gyro-X-Pattern 96 4,4

3320 GyroscopicField 96 4,4

[S]{DMY} Each of 4 inputs gets a delay throw to the clockwise channel with which it pans. When precess is selected the entire circle rotates counterclockwise. Quad in, quad out.

3321 JoystikPanner 96 4,4

[S]{M} Panner: Joystick controlled panning mod1=X mod2=Y Ring1=Activate Ring2=Status activate desired channel, toggle between 'Locked' and 'Writing' . Quad in, quad out.

3322 Octave Panner 96 || 2,4

3322 Octave Panner 48 2,4

[S]{DMEY} Divides signal into octaves and pans each octave in turn. Lower values of 'XOvr' overlap the octave pans. 'Dir' controls whether high bands progress to low bands or vice versa. Rate controls how long it takes to cycle through all the bands. Decrease the input gain to avoid distortion, then use output gain to compensate. Mono in, quad out.

3323 Q_TriggPan 96 2,4

[S]{Y} Audio triggered panner. Summed in, quad out.

3324 Quad Circle 48 2,4

[S]{DMY} Inputs 1&2 are panned in 2 dimensions. In a quadraphonic setup, stereo signal circles the listener with the two channels diametrically opposed. Try sending outs 3&4 into a reverb that is sent to the rear speakers! Stereo in, quad out.

3325 Quad GhostCircle 48 1,4

[S]{DM} Somethings panning... what is it? It's silence! In a QUAD speaker setup, silence circles the listener. The result is a sort of 'ghost circle'. Hence the name. Mono in, quad out.

3326 QuadCircleMod 48 2,4

[S]{DME} Does a circular pan with a QUAD speaker setup. The base speed of the pan is controlled by Base Rate. The base rate is modulated by another LFO. Mod Depth controls how much it changes and Mod Rate controls how often it changes. As the pan speeds up, a HP filter raises its cutoff according to FilterMod and its Q according to Res Mod. Summed in, quad out.

3327 Simple Panner 96 2,2

{MY}(TT) Simple mono to stereo panner. Summed in, stereo out.

3328 Squish/SquashPan 96 4,4

- *Squish and Squash controls bring the spinning circle closer to the center of the room. Use Squish or Squash separately for ellipses.*

*[S]{DMY} Quad auto-panner with speed control. Inputs are summed to mono (use<**dB**> param to trim input), then panned around the room. Summed in, quad out.*

3329 Stereo Panner 96 2,2

{MY}(TT) Simple stereo panner. Stereo in, stereo out.

3330 3D CircleDelay 48 2,2

{RDME}(TT) A pseudo 3-D circle out of just two speakers! Dry signal and Delay go into circle, Reverb floats in background. Filters and coordinated change in signal level give illusion of circle. Also, signal is out of phase when it is in 'front'. Mono in, stereo out.

3331 Rotator 96 8,8

[S]{M} A simple eight channel panner with switch-able inputs, using either manual or auto sweeping. Switch-able in, octal out.

34 Percussion

A large variety of now-classic-Eventide delays and reverbs set up for percussion. These include rooms and ambience processes, as well as some unusual effects that will usefully color and alter your source material. Among these are a number of "gated" reverbs and "non linear" effects, where the reverb reflections get louder as they decay.

3410 808 Rumble Tone 96 2,2

[D]{Y} Adds sub-harmonics to a kick drum. An oscillator is gated until triggered. Summed in, mono out.

3411 Beatbox Reverb 96 2,2

[D]{RE}(TT) A one of a kind talking reverb with adjustable vowels and words. Stereo in, stereo out.

3412 Drum Chamber 96 2,2

[D]{RDE} A really bitey snare ambience with EQ. Summed in, stereo out.

3413 Drum Filter 96 2,2

[D]{EY} Dual stereo triggered filters. Has sweep rate and envelope parameters. Stereo in, stereo out.

3414 Drum Flanger 96 2,2

[D]{DM} Another flanger tweaked for drums. Stereo in, stereo out.

3415 Drum Flutters 96 2,2

[D]{RDE} Unusual fluttery, gated-sounding thing. Sampled industrial dishwasher? Summed in, stereo out.

3416 Firecracker Snare 96 2,2

[D]{REY} A versatile reverb with gate & dynamic filter built in. The filter is controlled by an envelope follower, unlike Dynamic Reverb whose filter is controlled by a less dynamic gate envelope. TURN MONITOR VOLUME DOWN WHILE ADJUSTING FILTER since instabilities & overload may occur with low q's and wide sweepwidths. Try adjusting sweep-width to a negative number! You can disable gate by turning thresh to -100 or ungated lvl to 100%%. Summed in, stereo out.

3417 Group Claps 96 || 2,2
3417 Group Claps 48 2,2

[D]{P} A useful clap thickener built from 8 pitch shifters with delays.1~4 from left and 5~8 from right input. Stereo in, stereo out.

3418 Liquid Toms 96 2,2

[D]{PE} Watery band delays. Tweaked for toms. Summed in, stereo out.

3419 Nerve Drums 96 2,2

[D]{RDME}(TT) Ringy, close delay taps. Summed in, stereo out.

3420 NoizSnareBrightener 96 2,2

[D]{EY} This effect is very useful for brightening up dull snare drums. White noise is effectively gated by DSP input 1. Attack and Decay control the response time. Use the EQ to modify the sound of the noise. Summed in, mono out.

3421 Nonlinear#1 96 2,2

[D]{RDE} A little non-linear ambiance. Has gated effect, nice on snare. Summed in, stereo out.

3422 PercussBoingverb 96 2,2

[D]{RDE}(TT) Bizarre boingy verb. Need a new color for that off-color song? Summed in, stereo out.

3423 Ring Snareverb 96 2,2

[D]{RDE}(TT) Very pitch-y reverb. Emphasizes ring frequencies. Maybe use in conjunction with other snare reverb. Summed in, stereo out.

3424 Small Drumspace 96 2,2

[D]{RDE}(TT) Nice ambience reminiscent of long unfinished basement room. Stereo in, stereo out.

3425 Sonar Room 96 2,2

[D]{RE} A dynamic reverb with headroom, gate & envelope filter built in. The dynamic envelope filter offers possibilities found in no other reverb units. Try adjusting sweepwidth to a negative number! You can effectively disable gate by turning thresh to -100 and holdtime to 9 seconds. Summed in, stereo out.

3426 Stereo Delays 96 2,2

[D]{D} A stereo multitap, simple to control. Summed in, stereo out.

3427 Swept Band Delay 96 2,2

[D]{DE} Rhythmic up-sweeping band delays. Very high tech. Summed in, stereo out.

3428 Techno Clank 96 2,2

[D]{RE} Shaky metallic resonance, with vowel-shaping. This can be truly undefinable. Kind of like... you know... the ..sound...of..a dropped coffee pot triggered. Summed in, stereo out.

3429 The Ambience Kit 96 2,2

[D]{RDE} Cute little FIR-type ambiance. Try on snare. Summed in, stereo out.

3430 Tight Snare Verb 96 2,2

[D]{R}(TT) Very ring-y reverb, meant for snares. Summed in, stereo out.

3431 Vibra Pan 96 || 2,2
3431 Vibra Pan 48 2,2

[D]{RD} This uses panning delays from left to right, to form an FIR panning ambiance. Summed in, stereo out.

3432 WeKnowBeetBoxTrtMe 96 2,2

[D]{RE}(TT) This is something between a choir and a washing machine. Summed in, stereo out.

3433 Wide Room 96 2,2

[D]{RD}(TT) Complex reverb that sounds much the size of some recording studio rooms. Summed in, stereo out.

3434 4 Your Toms Only 96 2,2
[D]{RDME}(TT) Tom ambience with a little verb, a little chorus, a little EQ, a little anchovy sauce. Summed in, stereo out.

35 Phasers

Any kind of phaser belongs here! From vintage sounds to sample & hold and science fiction…

3510 'Pure Phase' Phaser 96 || 8,8
3510 'Pure Phase' Phaser 48 8,8
[S]{DEY} A phaser modulated by the level of the input. Attack and Decay control response. The phaser is recombined withthe INVERSE of the original signal. All that remain are the out of phase partials. Octal in, octal out.

3511 'Static' Phaser 96 2,4
[VD]{ME}(TT) Eight phasers modulated such that at any time 4 are going 'up' and 4 are going 'down'. The result is a phaser that doesn't really go anywhere... it just sounds 'phasey'. Positive feedback introduces bass distortion & so it isn't offered. The effect takes a few seconds to kick in. Summed in, mono out.

3512 Band Phaser 96 || 2,4
3512 Band Phaser 48 2,4
[VD]{DME}(TT) Input is divided into octaves and each octave is phased separately. Decrease input gain to avoid distortion and output gain to compensate. Summed in, stereo out.

3513 CBM Phaser 96 2,2
[GVK]{M}(TT) This is a six stage phase shifter that has a global resonance control as well as APResonance that controls the resonance of the individual stages. I'm no longer sorry that I sold that Bi-Phase. Summed in, stereo out.

3514 Envelope Phaser 96 8,4
[GVDK]{EY} A phaser that is controlled by the level of the input. 'Attack' and 'Decay' control the response time.

3514 Envelope Phaser8 96 8,4
[GVDKS]{EY} A phaser that is controlled by the level of the input. 'Attack' and 'Decay' control the response time.

3515 ManualPhasers 96 4,4
{E} Manual sweep of phasers.

3516 ManualPhasers8 96 8,8
{E} Manual sweep of phasers.

3517 One Way Phaser 96 2,4
{DME} Eternal upward or downward phaser. Because of the mechanisms involved, the program distorts upon loading (sorry!). Summed in, stereo out.

3518 Quad Phaser 96 4,4
[S]{DME}(TT) A fifteen pole phase shifter. Quad in, quad out.

3519 Random Phaser 96 2,4
{MEY} Randomly phases and pans input for a silky sort of psychosis. Stereo in, Quad out (1 = 4, 2 = 3). Stereo in, quad out.

3520 Samp & Hold Phaser 96 4,4
3521 Samp & Hold Phaser8 96 8,8
{ME}(TT) Phaser modulated via Sample and Hold 'circuit'.

3522 Sci-Fi Phaser A 96 2,2
3523 Sci-Fi Phaser B 96 2,2
{ME} A twenty pole phase shifter. Mono in, mono out.

3524 StereoizingPhaser 96 2,2
{ME}(TT) This flavor gives 9 notches out left, and 12 notches out right. Summed in, stereo out.

3525 Techno Phaser 96 2,2
{ME} A seventeen pole phase shifter. Move the MANUAL knob for stepping effect. Stereo in, stereo out.

3526 TrueStereoPhaser 96 2,2

{ME}(TT) User selectable poles. Sync param lets you invert the mod direction i.e. while left channel rises, right channel descends. Stereo in, stereo out.

36 Pitchtime

Another Eventide first!

PitchTime™ is a powerful new algorithm for manipulating the pitch and duration of audio in real-time with very low latency. Based on a multi-channel Pitch Shifter and Time Scaler module, it allows for up to 8 channels of phase-coherent pitch shifting and time change. Pitch may be increased or decreased by up to four octaves, while duration may be sped up by 400% and slowed down indefinitely. Common applications are in frame rate conversion of video and film, synchronizing audio delays, and real-time tempo modification. Many other very creative applications are also available in the H8000 in the Loop Delays and Instrument Distortion banks.

3610 Broadcast Delay 48 2,2

{P} Soft version of our broadcast profanity delay line. This device allows you to 'dump' a chunk of audio if someone swears on air. The presence of the inherent delay line is why they ask you to turn your tv/radio down if you are talking on air. Stereo in, stereo out.

3611 EZ Ptimesqueeze 96 4,4

3612 EZ Ptimesqueeze8 48 8,8

*{P} Load both presets. 'ez timesqueeze' for audio. 'ezt_delay' for timecode channel. Set proper 'routing' Enter the present and desired lengths and set your deck's varispeed to match the <**PCT**> or <**SPEED**> displays. <**audio**> menu is optional fine-tune process, and will set BOTH preset's <**delay**> parameters. These <**delay**> parameters are bidirectional (either preset will reflect changes).*

3613 EZTime Delays 96 4,4

3614 EZTime Delays8 96 || 8,8

3614 EZTime Delays8 48 8,8

{D} This preset is for the timecode channel. The delay parameter is a two way connection to the 'ez timesqueeze' or the 'framerate convert' preset when loaded. Any adjustment here or there will affect the 'ez timesqueeze' channels as well as these channels.

3615 Framerate Convert 96 4,4

*{P} Load both presets. 'framerate convert' for audio. 'ezt_delay' for timecode channel. Set proper 'routing' Enter the present and desired lengths and set your deck's varispeed to match the <**PCT**> or <**SPEED**> displays. <**audio**> menu is optional fine-tune process, and will set BOTH presets <**delay**> parameters. These <**delay**> parameters are bidirectional (either preset will reflect changes). Quad in, quad out.*

3616 PitchtimeSqueeze 48 2,2

{P} Timesqueeze allows independent duration and pitch control. Stereo in, stereo out.

3617 PitchtimeSqueeze4 48 4,4

3618 PitchtimeSqueeze8 48 8,8

{P} Timesqueeze allows independent duration and pitch control. Use 2 copies of Timesqueeze4 if longer octal delays needed.

3619 PitchtimeStretch 48 2,2

3620 PitchtimeStretch4 48 4,4

{P} Timesqueeze allows independent duration and pitch control.

38 Post Suite

Post/Broadcast type effects, simple to use, great fun and very useful! From Timesqueeze® to telephone filters, walkie-talkie and cinema projectors replicas…
A wider range of this type of effects can be found in banks 71 to 80.

3810 Bell Constr. Kit 96 0,2
*{ME} Create any telephone or beeper 'chirp' with complete control. <**Ring**> or an external trigger toggles the ring... bounce a bunch together for ambiance. Nothing in, mono out.*

3811 Digi Cell Phone 96 2,2
{SDCEY} Choose your cell phone manufacturer, service provider, and location. Dial in echo and change the type and frequency of dropouts. Everything from decent cell phone connection to ridiculous. Play and have fun. Summed in, mono out.

3812 Headphone Filter 96 1,2
{EY} Makes left input sound like a set of headphones on the floor. Mono in, mono out.

3813 Noise Canceller 96 2,2
Proper adjustment should allow one to subtract out noise from a signal. You must put the noise source into right channel and with proper alignment, that noise should be eliminated from the source to be fixed (on the left input). Dual mono in, dual mono out.

3814 TimeSqueeze(R) 96 2,2
*{P} Stereo shift with a percentage pitch change. Have the math done for you to repitch to a varispeed source. Note the range control in the <**expert**> menu instead of the usual min/max pitch limits. Stereo in, stereo out.*

3815 Walkie Talkie 96 2,2
{MEY} An attractive lo-fi bandpassed tone with background noise and interferences ducked by the incoming signal. Makes your cell phone sound good ! Summed in, mono out.

3816 Woosh Maker 96 0,2
{PME} Turns your Eventide into analog synth, for classic 'woosh' sound effects. Fine-tune the sound from the EXPERT menu while using an external trigger. Nothing in, stereo out.

3817 16mm Projector 96 2,2
{PDME} Makes the sound of a school film projector (remember those?), including gate noise, loop flutter, reel wow, hiss, and exciter lamp hum. Switch-able in, mostly, except stereo reverb in large auditorium. Switch-able in, stereo out.

3818 Scratchy 33 RPM 96 2,2
{ME} Bandwidth limiting, stereo blend, and scratches! Use 'Quality' settings, or grab sliders for a custom effect. Ticks have 33 1/3 RPM rhythm. Stereo in, stereo out.

39 Re-mix Tools

This bank features a collection of tools for re-mix and DJ applications: BPM or MIDI clock synched delays, sample & hold panning filters, tremolos, choruses and flangers, phasers and modulateable filters.

3910 Drums-o-Tronica 96 2,2
[D]{RDME}(TT) A plex verb with modfilters embedded in its structure. This very flexible structure is tweaked here as a polyrhythms drums mangler. Feed an 85 BPM drum loop in to get the feel of it. Choose TT switch in the system menu. Summed in, stereo out.

3911 Electronix 96 2,4
*[GDK]{DME}(TT) Modfilter>pingpong. Deep modulating filter sweeps between <**freq**>and <**fmod**>with a 2nd lfo ramping the depth to get this synth like filter effect. Control as rythmic values as well as Hz/ms. Rear channels get a secondary slap delay 1/10th value of 'pong'. Stereo in, quad out.*

3912 GrooveSync Delay 96 2,2

[GDK]{DE}(TT) Cascade mode takes the output of the left delay (including feedback) and feeds the input of the right delay. Stereo in, stereo out.

3913 Plex-o-tronica 96 2,2

[GK]{RDME}(TT) Plex verb with modfilters embedded in its structure. A very flexible structure tweaked here as an interesting rhythmic TT delay evolving into distant verb. Choose TT switch in the system menu. Summed in, stereo out.

3914 Pulsewave 96 4,4

*[GKS]{M}(TT) Four channel tremolo with independent params. <**polarity**> selects direction of trem. Quad in, quad out.*

3915 Swing Pong Delay 48 2,2

{DE}(TT) Ping pong delay with swing factor. Stereo in, stereo out.

3916 Techno Rave 96 4,4

[GDKS]{PDME}(TT) Bpm sample/hold and trem into dual 'pingringpongs'. Ring freqs are half that of s/h and trem, are pos & neg and are chosen via s/h and trem values. Switch-able in, quad out.

3917 TrigLFO Filter Bank 96 3,4

{MEY}(TT) Input on channel 3 triggers the 4 LFOs to jump to a specific point in their waveforms. 'Thresh' adjusts the threshold for triggering. 'TPhase' specifies where in the waveform it will start. 'Wave' and 'Duty' select the waveform. One cycle is equal to the 'Note' value for the given 'BPM'. Four filters are modulated. DSPin1-> Fltr1&3, DSPin2-> Fltr2&4. Select the base frequency for each filter and how much it is modded. Stereo in, quad out.

3918 TrigLFO Flanger 48 3,2

3919 TrigLFO Pan, Trem 48 3,4

- *A synchable panner, trem, or circle. DSPin1 is modified between DSPouts1&2 and DSPin2 is modified between DSPouts3&4. To use as a 'stereo' panner, trem, or circle, use DSPouts1&4.*

3920 TrigLFO St ModFilter 48 3,2

3921 TrigLFO St Phaser 48 3,2

{DMEY}(TT) A stereo phaser with feedback. Input on DSP 3 triggers the LFO to jump to a specific point in its waveform. 'Thresh' adjusts the threshold for triggering. 'TPhase' specifies where in the waveform it will start. 'Wave' and 'Duty' select the waveform. One cycle is equal to the 'Note' value for the given 'BPM'. Great for synching FX to a song. Interesting results if the note value for your trigger does not coincide with the 'Note' parameter. The time you spend figuring out this triggered LFO will be well worth it. Look for other 'TrigLFO' FX for the same mechanism. Dual mono in, stereo out.

40 Reverbs 2_5.1

Stereo input, 5.1 output early reflection spaces and reverbs.

All sorts of environments are reproduced here, from booths to rooms, chambers, halls, plates, tunnels, stadiums, churches.

A clever set of a few master parameters helps setting different spaces, by remoting a bigger number of parameters you can freely preset. You can select any of these presets in 6 different personally crafted reverbs or variations of the original type. See "INTRODUCTION to 5.1 Reverb Algorithms" at the end of this manual for more info.

4010 2_5.1 Alley Slap E/r 96 2,6

- *Medium space with reflections from the rear walls.*

4011 2_5.1 Booth E/r 96 2,6

- *Small intimate space, good for any source.*

4012 2_5.1 Med Room E/r 96 2,6

- *Vocals, drums & guitars fit well in this room.*

4013 2_5.1 Piano Room E/r 96 2,6

- *Nice room for your piano tracks!*

4014 2_5.1 Small Room E/r 96 2,6

- *Bigger than a booth, smaller than a chamber…er, um...*

4015 2_5.1 Stadium E/r 96 2,6

- *Replicates those hard reflections from concrete distant oddly shaped walls.*

4016 2_5.1 Stage E/r 96 2,6

- *Feels like being on stage, with reflections from walls and high ceiling.*

4017 2_5.1 Vox Chmbr E/r 96 2,6

- *Classic vocal space. Good for so many tracks.*

[KVDS]{RDE} Stereo audio gets diffused in 5.1 ***<Size>*** *pre-sets early reflection patterns, diffusion delays and hicuts.* ***<Scaler>*** *scales diffusion delays. You can change e/r delays and hicuts values for each* ***<Size>*** *preset. It will remember your settings. Stereo in, 5.1 out.*

4030 2_5.1 Ac Gtr Space 96 || 2,6
4030 2_5.1 Ac Gtr Space 48 2,6
- *Very nice chamber verb on acoustic guitars.*

4031 2_5.1 Bright Gym 96 || 2,6
4031 2_5.1 Bright Gym 48 2,6
- *Hard surfaces bright reflections space.*

4032 2_5.1 Cathedral 48 2,6
4032 2_5.1 Cathedral 96 || 2,6
- *When you need something majestic… this is the place to be.*

4033 2_5.1 Chamber Choir 48 2,6
4033 2_5.1 Chamber Choir 96 || 2,6
- *A backing vocals track feels just right with this one.*

4034 2_5.1 Drums Room 48 2,6
4034 2_5.1 Drums Room 96 || 2,6
- *All time favourite drums ambiance.*

4035 2_5.1 Empty Arena 96 || 2,6
4035 2_5.1 Empty Arena 48 2,6
4036 2_5.1 Fat Drums 48 2,6
4036 2_5.1 Fat Drums 96 || 2,6
- *Make those drums head pop out of your monitors!*

4037 2_5.1 Majestic Plate 96 || 2,6
4037 2_5.1 Majestic Plate 48 2,6
- *Beauty for vocals and solo instrumental tracks.*

4038 2_5.1 Sax Plate 96 || 2,6
4038 2_5.1 Sax Plate 48 2,6
- *Horns need a …plate !*

4039 2_5.1 Surr Slap Back 48 2,6
4039 2_5.1 Surr Slap Back 96 || 2,6
- *Reverb with reflections coming back from the rear speakers.*

4040 2_5.1 Tight Booth 96 || 2,6
4040 2_5.1 Tight Booth 48 2,6
- *Very small space for drums & vocals.*

4041 2_5.1 Tight Snare 48 2,6
4041 2_5.1 Tight Snare 96 || 2,6
- *Try your different snare samples or tracks thru this.*

4042 2_5.1 Tunnel 48 2,6
4042 2_5.1 Tunnel 96 || 2,6
- *Dark, unnatural reverb from underground spaces.*

4043 2_5.1 Vocal Hall 48 2,6
4043 2_5.1 Vocal Hall 96 || 2,6
- *Can't get more classic than a nice hall reverb for your vocals.*

*[VS]{RDE} Early reflection delays attempt to recreate the reflections of walls, floor and ceiling. <**Size**> pre-sets e/r patterns, diffusion delays and hicuts. <**Scaler**> scales diff delays. You can change all e/r dlys and hicuts values for each <**Size**> preset. It will remember your settings. Use <**sur predly**> to create spread/distance between front and rear speakers. Stereo in, 5.1 out.*

4044 Surr Black Hole 96 || 2,6
4044 Surr Black Hole 48 2,6

[GKS]{RDE} An abnormally large reverb, sucking everything into a bottomless chamber. Great on sparse playing! Try setting the diffuser to 68 and the size to 91 for a reverse hole. Use this patch on mono sources only. Summed in, 5.1 out.

41 Reverbs 5.1

Full blown 5.1 I/O surround reverbs. Many spaces are reproduced here, including reverbs crafted for specific sources like piano, vocals, brass, drums.
A clever set of few master parameters helps setting different spaces, by remoting a bigger number of parameters you can freely preset.
You can turn any of these effects into 6 different personally crafted reverbs or variations of the original type. See "INTRODUCTION to 5.1 Reverb Algorithms" at the end of this manual for more info.

4110 5.1 Cathedral 48 6,6
- *Surround church reverb, wide and warm.*

4111 5.1 Choir Hall 48 6,6
- *Great for a gospel choir.*

4112 5.1 Concert Hall 48 6,6
- *Eventide surround concert hall favourite.*

4113 5.1 Drums Room 48 6,6
- *Nice surround ambience for percussive instruments.*

4114 5.1 Jazz Club 48 6,6
- *Intimate, colorful, warm space.*

4115 5.1 Lead Guitar 48 6,6
- *Lively and very active reverb for leads.*

4116 5.1 Percussion Room 48 6,6
- *Fine tuned for congas and tablas.*

4117 5.1 Piano Hall 48 6,6
- *If you have a nice piano…now you also have a hall for it, in surround!*

4118 5.1 Rich Chamber 48 6,6
- *Good for all sources, particularly voice and sax.*

4119 5.1 Sax Hall 48 6,6
- *Beauty for laid back sax lines…in a surround hall.*

4120 5.1 Snare Plate 48 6,6
- *Classic snare ambience, now in 5.1.*

4121 5.1 Stadium 48 6,6
- *Around you…an empty stadium, reflecting sounds in the distance.*

4122 5.1 Theater Stage 48 6,6
- *Typical auditoriums environment ambience, walking around the empty stage.*

4123 5.1 Vox Plate 48 6,6
- *Another classic space for any vocal track.*

4130 5.1 Choir Chamber 48 6,6

4130 5.1 Choir Chamber 96 || 6,6
- *Smaller than a hall, fine tuned for a group of singers.*

4131 5.1 Classic Plate 96 || 6,6

4131 5.1 Classic Plate 48 6,6
- *Typical plate reverb, now in 5.1.*

4132 5.1 Concert Hall 96 96 || 6,6
- *Eventide concert hall, for your 96KHz surround processing tasks.*

4133 5.1 Drums Booth 48 6,6
- *Tight surround ambience for percussions.*

4133 5.1 Drums Booth 96 || 6,6
- *Tight surround ambience for percussions.*

4134 5.1 Drums Room96 96 || 6,6
- *Nice room … at 96KHz!*

4135 5.1 Gregorian Church 48 6,6

4135 5.1 Gregorian Church 96 || 6,6
- *Surround vastity. Great on sparse playing.*

[DS]{RD} *Full I/O surround algorithm. Early reflection (e/r) delays attempt to recreate the reflections of walls, floor and ceiling. Diffusor e/r delays help to define the reverb space. Size presets e/r & diffusor e/r patterns. Scaler scales diff delays. You can change all e/r delay values for each Size preset. It will remember your settings. 5.1 I/O.*

4136 5.1 Metal Tunnel 96 || 6,6

4136 5.1 Metal Tunnel 48 6,6

- *What a horrible place we are in!*

4137 5.1 Sax Chamber 48 6,6

4137 5.1 Sax Chamber 96 || 6,6

- *Those bop lines feel right in this chamber.*

4138 5.1 Snare Chamber 96 || 6,6

4138 5.1 Snare Chamber 48 6,6

- *Crafted for your snare!*

[DS]{RD} *Full I/O surround algorithm. Early reflection (e/r) delays attempt to recreate the reflections of walls, floor and ceiling. Diffusor e/r delays help to define the reverb space. Size presets e/r & diffusor e/r patterns. Scaler scales diff delays. You can change all e/r delay values for each Size preset. It will remember your settings. 5.1 I/O.*

4139 5.1 Surr Slap Back 48 6,6

4139 5.1 Surr Slap Back 96 || 6,6

- *Reflections come back, from around you.*

4140 5.1 Vox Bright Plate 48 6,6

4140 5.1 Vox Bright Plate 96 || 6,6

- *Rock vocals love to swim in such a bright verb.*

4141 5.1 Vox Hall 96 || 6,6

4141 5.1 Vox Hall 48 6,6

- *Warm and large, this hall sounds great on human voice.*

4150 5.1 Choir Chmbr E/r 96 6,6

- *Early reflections of a lively mid-size space.*

4151 5.1 Concrete Lrg E/r 96 6,6

- *Colored surround reflections from hard surfaces.*

4152 5.1 Drums Booth E/r 96 6,6

- *It's around the drums, still hard to tell…*

4153 5.1 Far Walls E/r 96 6,6

- *Distant surround reflections.*

4154 5.1 Hard Walls E/r 96 6,6

- *Distant surround reflections with high energy.*

4155 5.1 Lg Envirnmnt E/r 96 6,6

- *Feels like a big place that reflects but doesn't reverberate.*

4156 5.1 Md Envirnmnt E/r 96 6,6

- *Smaller space simulation than 5.1 Lg Envirnment.*

4157 5.1 Piano Room E/r 96 6,6

- *Sounds like the room and the piano are one single thing.*

4158 5.1 Sax Stage E/r 96 6,6

- *Colors reflected on this stage simulation.*

4159 5.1 Sm Envirnmnt E/r 96 6,6

- *Even smaller space simulation than 5.1 Md Envirnment.*

4160 5.1 Stage E/r 96 6,6

- *Stage reflective energy has different vibes.*

4161 5.1 Wood Walls E/r 96 6,6

- *Warmer colored early reflections.*

[S]{RDE} *Full I/O surround algorithm. Early reflection delays attempt to recreate the reflections of walls, floor and ceiling. Size presets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 I/O.*

42 Reverbs – H8000

This bank offers a set of classic reverb structures, enhanced by early reflection echoes with feedback paths and post reverb EQ. Ambience and a nice design interaction between the actual delays and reverb tail of any space are given great attention here, providing what we believe is a powerful group of presets and a great tool to design your own ones.
This group also includes some post-processed reverbs.

4210 Ambience 96 2,2
[VD]{RE}(TT) Ambience reverb. Stereo I/O.

4211 Brass Plate 96 2,2
[K]{RDE}(TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

4212 Deep Space 48 2,2
4212 Deep Space 96 \|\| 2,2
[VK]{RDE}(TT) Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving EQs filter the whole processing path. Stereo in, stereo out.

4213 Drum Plate 96 2,2
[D]{RDE}(TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

4214 Drums Room 96 2,2
[D]{RDE}(TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

4215 Gated Inverse Snare 96 2,2
[D]{D} Inverse gated reverb tweaked for snare drums. Use level to tame it. Sum input/Stereo output.

4216 Gated Plate 96 2,2
[D]{RDE}(TT) Plate verb thru gate. Ungated verb level also available. Stereo I/O.

4217 Hall > Bandpass 48 2,2
4217 Hall > Bandpass 96 \|\| 2,2
[V]{RDE}(TT) Post processed verb: stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving eqs filter the verb/dlys > band pass filter with automatic & manual adjustable spread in octaves. Stereo in, stereo out.

4218 Inverse Snare 96 2,2
- *tweaked for snare drums.*

4219 Inverse 96 2,2
[D]{D} Inverse reverb. Use level to tame it. Sum input/Stereo output.

4220 Inverse > Bandpass 96 2,2
[D]{DE} Post processed inverse reverb > band pass filter with automatic & manual adjustable spread in octaves. Use level to tame it. Sum input/Stereo output.

4221 Large Room 96 2,2
[GVD]{RDE}(TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

4222 Living In The Past 96 2,2
{RDE} Nonlinear (reverse) reverb with dry delay. You can delay the dry sound and anticipate its reversed reverb ... for special fx. Panning, levels and reverse EQ are available. Dry sound signal path is full stereo. Summed mono in, stereo out.

4223 Living Room 96 2,2

[V]{RDE}(TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

4224 L/C/R Mics Room 96 || 2,2

4224 L/C/R Mics Room 48 2,2

[GVDK]{RDE}(TT) Chamber Verb > 4 Band Delays. This preset simulates one near, and two far microphones in a medium sized room. Do not mix any dry signal. The near microphone is panned to the center. The two far microphones are panned full left and right. Stereo I/O.

4225 Piano Hall 48 2,2

4225 Piano Hall 96 || 2,2

[K]{RDE}(TT) Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving EQs filter the whole processing path. Stereo in, stereo out.

4226 Plate > BandPass 96 2,2

[D]{RDE}(TT) Post processed verb: stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processingpath > band pass filter with automatic & manual adjustable spread in octaves. Stereo in, stereo out.

4227 Rich Chamber 96 2,2

[GVDK]{RDE}(TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

4228 Room > Bandpass 96 2,2

[VDS]{RDE}(TT) Post processed verb: stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processingpath > band pass filter with automatic & manual adjustable spread in octaves. Stereo in, stereo out.

4229 Sax Chamber 96 2,2

4230 Sax Plate 96 2,2

4231 Slap Plate 96 2,2

4232 Snare Plate 96 2,2

4233 Tiled Room 96 2,2

4234 Vocal Chamber 96 2,2

[V]{RDE}(TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

4235 Vocal Hall 48 2,2

4235 Vocal Hall 96 || 2,2

[V]{RDE}(TT) Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving EQs filter the whole processing path. Stereo in, stereo out.

4236 Vox Plate 96 2,2

[V]{RDE}(TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in, stereo out.

4237 Wide Hall 96 || 2,2

4237 Wide Hall 48 2,2

[GVK]{RDE}(TT) Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving EQs filter the whole processing path. Stereo in, stereo out.

43 Reverbs - Chambers

Early reflection delays between diffusors and reverbs are the trick to design these relatively colored spaces. Many possibilities are offered to create your own "chambers," including some different variations-on-a-theme algorithms.

4310 Barking Chamber 96 2,2
[VDK]{RDE}(TT) Severely EQ'd verb with midrange bark. Summed in, stereo out.

4311 Boston Chamber 96 2,2
[VDK]{RD}(TT) This is a large warm room/small hall. Summed in, stereo out.

4312 Chamber2 96 2,2
[VDK]{RDME}(TT) Plexverb into stereo chorus. Summed in, stereo out.

4313 Dream Chamber 96 2,2
[VDK]{RD}(TT) Chamber effect (delays between diffusion and verb). Stereo in, stereo out.

4314 Italo's Chamber 96 2,2
[VDK]{RDE}(TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) have no feedback, 2nd set of delays (2.8sec) have feedback. A 6dB/octave low-pass filter attenuates the whole processing path. Stereo in, stereo out.

4315 Medium Chamber 96 2,2
[VDK]{RD}(TT) This is a bright, reflective room, with built in pre-delay. Summed in, stereo out.

4316 MetallicChamber 96 2,2
[VD]{PR}(TT) Detuners, a large diffusor and reverb. Summed in, stereo out.

4317 Toonchamber 96 2,2
[V]{PR}(TT) Diffusion > e/r > verb. Stereo in, stereo out.

44 Reverbs - Halls

Halls being more reverberant than rooms, these presets offer a wide variety of large and some unusual reverb spaces and effects. A hall reverb, as the name suggests, usually has a more profound reverb effect, often with distinct echoes and reflections. These presets are ideal when a noticeable reverberant background is desired.

4410 Arena Soundcheck 96 2,2
[GVDK]{RD}(TT) Sounds like a huge arena. Testing 1,2,3... Stereo in, stereo out.

4411 Beeg Garage 96 2,2
[GVDK]{RDE}(TT) This sounds like a huge city parking garage. Summed in, stereo out.

4412 Big Hall 2 96 2,2
[GVDK]{RDE}(TT) A newer version of 'Big Hall' with extra accessibility. Summed in, stereo out.

4413 Environment#28 96 2,2
[VK]{R}(TT) Similar to 'Room#24' this one has 28 delays, making it very smooth and dense. Stereo in, stereo out.

4414 Masterverb Hall 96 2,2
[VDK]{RDE}(TT) Big, warm concert hall with both input and output EQ. Stereo in, stereo out.

4415 Masterverb Hall 1 96 2,2
[VDK]{RDE}(TT) Large VFW type room, with input and output EQ. Stereo in, stereo out.

4416 Masterverb Hall 2 96 2,2
[VDK]{RDE}(TT) Warm medium hall. Larger version of 'Masterverb Hall 1.' Stereo in, stereo out.

4417 Masterverb(post) 96 2,2
[VDK]{RE}(TT) This is the second half of 'MasterverbHall 1'. If you connect it in series with the first half (Masterverb(pre)) it will sound the same as the original preset but allow 96KHz operation. Stereo in, stereo out.

4418 Masterverb(pre) 96 2,2
[VDK]{RDE} This is the first half of 'Masterverb Hall 1.' If you connect it is series with the second half (100 %% wet) (masterverb(post)) it will sound the same as the original preset but allow 96KHz operation. Stereo in, stereo out.

4419 Matt's Fat Room 96 2,2
[VDK]{RDE} Warm, slightly chorus-y room with input and output EQ. Switch-able mono/stereo in, stereo out.

4420 Roomy Hall 96 2,2
[VDK]{RDE} Nice room with a warm hall body and a touch of chorus. Stereo in, stereo out.

4421 SplashVerb 96 2,2
[VDK]{R} A very long, tunnel-like hall with gate-able inputs. Stereo in, stereo out.

4422 3B X-over Hall 48 2,2
[GVDK]{RE} A three band stereo crossover sends audio to three parallel verbs with low & high decay scaling ratios according to mid decay. These decay controls can also be fully independent. Pitch modulation parameters are separate for each verb. Output level for each band & hicut on master output available. Stereo in, stereo out.

45 Reverbs - Plates

This bank includes plate and spring emulations for all occasions. Some are smooth, others are metallic or swept; plates are dense and colored, great for percussion, vocals and brass. They are particularly popular among vocalists, who want a diffuse background, without recognisable reflections or placement clues.

4510 Chorus & Plate 96 2,2
[GVDK]{RDM}(TT) Nice, tight ambience with some built-in chorusing. Stereo in, stereo out.

4511 EMT-style Plate 96 2,2
[GVDK]{RDE} Warm emulation of a big plate with childproof controls. Summed in, stereo out.

4512 Metallic Plate 96 2,2
[VD]{RDE}(TT) Bright, dense and metallic, as the name says. Summed in, stereo out.

4513 Reverb A2 96 2,2
[GVDK]{RDM} Modulated allpass filters in front of a reverb. Stereo in, stereo out.

4514 Sizzler Plate 96 2,2
[D]{RDE}(TT) Sizzly-sounding plate-like reverb. Summed in, stereo out.

4515 Springverb 96 2,2
[G]{RDME} Boinky, ringy, cheapo-spring, reverb sound. Summed in, stereo out.

4516 St.Plate+Chorus 96 2,2
[GVDK]{RDM}(TT) Stereo chorus inparallel with a platelike reverb. Stereo in, stereo out.

4517 Stereo Plate 96 2,2
[GVDK]{RD}(TT) Dense, midrangy plate. A little like most plates but different. Stereo in, stereo out.

4518 Swept Plate 96 2,2
[GVDK]{RDE}(TT) Plate with built in EQs. Summed in, stereo out.

46 Reverbs - Preverb

Useful reverbs and spaces design tools are offered here. Diffusors, early reflections and multi-tap delays are available here to show off many of the structures used in the reverb presets. Use them in your personal algorithm building experiments.

4610 EarlyRefections 96 2,2
{D} Although delays only, these four parallel delays used to place source in space. Stereo in, stereo out.

4611 LatticeArray 96 2,2
[S] Stereo lattice array. Pos and neg outs create wide field. Here set up as a tonal diffusor. Stereo in, stereo out.

4612 Preverberator 96 2,2
{RDY} Input is delayed .5 to 1.2 sec while repeats grow and echo. All fx fade out once input hits threshold. Good pre-echo for sound effects or music. Switch-able in, stereo out.

4613 SimpleDiffusor 96 2,2
{RE} Stereo diffusion with simple controls. Stereo in, stereo out.

4614 Slap Nonlinear 96 2,2
{RDE} A slapback where the echo is really a clump of diffused echoes with EQ. Mono in, stereo out.

4615 StereoDiffusor 96 2,2
{R} Diffusion is the spatter pattern prior to reverb. This is a good place to experiment with room and imaging issues, without the complexity of a full verb. Stereo in, stereo out.

4616 Ultratap 1 96 2,2
4617 Ultratap 2 96 2,2
[S]{RD} An extended ultratap via easytaps. Summed in, stereo out.

47 Reverbs - Rooms

Larger than small spaces and yet curiously smaller than halls, this bank offers rooms and some chambers. These are emulations of real and imaginary environments. Room reverbs are typically used when more ambience is needed than the "small rooms" can offer and where a natural sound is wanted, without a distinct "reverb" effect being audible. These reverbs are also useful for adding a stereo depth-of-field to a mono source.

4710 Big Room 96 2,2
{R}(TT) Sounds pretty close to a large recording studio room. Stereo in, stereo out.

4711 Blue Box Verb 96 2,2
{PR}(TT) Medium size, and medium-bright room. Stereo in, stereo out.

4712 Bob's New Room 96 2,2
{RDE} Large, warm hall built of discrete delays, diffusors, and plexes. Summed in, stereo out.

4713 Denny's Echoroom 96 2,2
{RD}(TT) With two discrete delay lines we cause interesting reflections in this dense room. Stereo in, stereo out.

4714 Der Verb 96 2,2
{RD}(TT) Basic designed room. Stereo in, stereo out.

4715 Drews Dense Room 96 2,2
[VDK]{RD}(TT) Warm example of a straightforward stereo reverb. Stereo in, stereo out.

4716 Funny Gated Room 96 2,2
{RE} A dynamic reverb with headroom, gate & envelope filter built in. Summed in, stereo out.

4717 Gated Water Snare 96 2,2
[D]{RE} A dynamic reverb with headroom, gate & envelope filter built in. Summed in, stereo out.

4718 LatticeVerb 96 2,2
{R} Stereo lattice array into reverb. Stereo in, stereo out.

4719 LRMS Reverb 96 || 2,2
4719 LRMS Reverb 48 2,2
{RDE} The left/right input is converted to sum/difference. Each of the four signals then go through a reverb. The reverberated sum/difference is converted back to left/right and mixed with the reverberated left/right. You get echo-y reverb with an interesting space quality. Stereo in, stereo out.

4720 Masterverb Room 2 96 2,2
{R}(TT) Small wooden room. Stereo in, stereo out.

4721 ReelRoom 96 2,2
{RD}(TT) This verb has 4 early reflection delays parallel to the diffusor/reverb network. This allows the room 'feel' to be easily established. Stereo in, stereo out.

4722 Ridiculous Room 96 2,2
{R} An over-the-top room program. Huge, low end. Summed in, stereo out.

4723 Room#24 96 2,2
[VDK]{R}(TT) With twenty four delays this is a lush environment. Stereo in, stereo out.

4724 Slight ChorusRoom 96 2,2
{RDME}(TT) Deep room with a dash of chorus. Goes well with white meat. Summed in, stereo out.

4725 UK Ambience 96 2,2
[VD]{RD}(TT) Short & bright, this 'gatey' type reverb has input and output tone controls. Summed in, stereo out.

4726 UK Bright 96 2,2
[VD]{RD}(TT) A short and bright room. Watch your levels. Summed in, stereo out.

4727 UK Nonlinear 96 2,2
[VD]{RD}(TT) An FIR-type filter with a short gated sound. Summed in, stereo out.

4728 Unreelroom 96 2,2
{PR}(TT) Detuners/ early reflections parallel with diffusion>verb. Stereo in, stereo out.

4729 Wooden Mens Room 96 2,2
[V]{RDME} Effective emulation of one of those big, old, hotel bathrooms. Has a slow sweep added. Summed in, stereo out.

48 Reverbs - Small

This bank of reverb effects replicate tight ambience. Great for "enhancement", when all that is needed is a little "air" around your source. These more subtle effects are particularly useful to give a more natural sound to synths and other "dry" signal sources.
Also great to warm up drums or DI guitar and bass without adding muddiness.

4810 Bass Space 96 2,2
[G]{RDME} Slight ambience with an adjustable delay, initially set very small. Sounds good on bass, too. Summed in, stereo out.

4811 Close Nonlinear 96 2,2
[D]{RDE} Bright, small, non-real, non-linear decaying space. Great on drums and all types of pitched sounds. Summed in, stereo out.

4812 Drew's Double Closet 96 2,2
{RDME} A semi-closed-in space like a large closet with a touch of slap delay adds presence but has very short decay time. Stereo in, stereo out.

4813 Drew'sSmallRoom 96 2,2
{RDE}(TT) A warm small room, like an old conference room with 15 foot ceilings. Stereo in, stereo out.

4814 FIR Glass Shower 96 2,2
[S]{RD} Bright and evened, this is an FIR filter (Finite Impulse Response, the engineering term for a filter that uses fixed amount of delay taps). Gated type reverb sound. Summed in, stereo out.

4815 Gym Shower 96 2,2
[V]{RDE} Really big tiled shower. Built from discrete delays and diffusors. Summed in, stereo out.

4816 ImpWaveVerb 96 2,2
{RD}(TT) Dynamic impulse wave and reverb. Great for image and thickening. Stereo in, stereo out.

4817 MasterverbRoom1 96 2,2
{RDE}(TT) Sounds like someone down the hall in the living room playing. Natural, tight ambiance. Stereo in, stereo out.

4818 Medium Booth 96 2,2
{RDME} Small and square, like an old classmate of the writer. Ringy, reflective space. Summed in, stereo out.

4819 New Air 96 2,2
{RD} Very small, ambient space that stereo-izes a a signal and adds a bit of 'air' around instruments. Summed in, stereo out.

4820 Pantry 96 2,2
{RDME} Muted space. Cans, cupboards and towels are probably deadening it. Summed in, stereo out.

4821 Shifting Booth 96 2,2
{RDME}(TT) This little booth is not quite rectangular and one wall is on wheels, slightly shifting its size. Summed in, stereo out.

4822 Small Ambiance 96 2,2
[VD]{RD}(TT) Small, office sized reverb/ambiance. Stereo in, stereo out.

4823 Soft'n Small Room 96 2,2
[VD]{RD}(TT) Self descriptive. Stereo in, stereo out.

4824 Stereo Mic's W/Room 96 2,2
[VD]{RDME} Stereoizes a mono signal and adds a close-miked air and ambience, something sounding like a little room leakage. Summed in, stereo out.

49 Reverbs – Surround

Our first 4 channels reverbs ever made collection! Amazing industry acclaimed room emulations, very realistic church spaces and entirely imaginary environments are offered here. These are very powerful and flexible structures that really deserve your attention.
Countless different tweaks of any of these presets are possible. They just sound good!

4910 AcousticRoom 96 2,4
[GS]{RD}(TT) Select reverb front/rear/both. Early reflections are always front. Tweaked for acoustic/electric instruments. Stereo in, quad out.

4911 Basilica 96 || 2,4
4911 Basilica 48 2,4
[S]{RDE} Surround reverb - for long reverb timesreverb with separate tunable lowpass and parallel bandpass section, early reflections on output 1,2 reverb tail on ouputs 3,4 lowpass 'rumble' switch-able bandpass 'midtune' on 1||3,2||4 . Summed in, quad out.

4912 Catacomb 96 2,4
[S]{RDM}(TT) Long ambient decay of reverb kept animated via sophisticated delay lines. Note long decay time but low hicut filter frequency. Output switching on verb. Stereo in, quad out.

4913 ChoralEchoVerb 96 2,4
[S]{RD}(TT) RandomChorusEchos + Verb. At load put cycles to 0 then back to 30 to settle chorus. Echoes out 1/2, verb'd out 3/4. Stereo in, quad out.

4914 Cumulo-nimbus 48 2,4

*[S]{R}(TT) Using some extremely long delay times, this effect is somewhere between a delay and reverb. Be careful with decay/feedback which is a function of the <**hicut**>, <**lowcut**> and <**rdecay**> parameters. Stereo in, quad out.*

4915 DetuneRoom#28 48 2,4

4915 DetuneRoom#28 96 || 2,4

*[S]{PR}(TT) 'SurroundRoom 28' with Detuners at outs. If <**detune**> is positive then front (+) and rear (-). If negative then the opposite. Stereo in, quad out.*

4916 DiffuseRoom#24 48 2,4

4916 DiffuseRoom#24 96 || 2,4

[S]{R}(TT) 'SurroundRoom 24' with switch-able diffusion added to the structure. Stereo in, quad out.

4917 EchoRoom 96 2,4

[S]{RDM}(TT) This verb has four early reflection delays into the diffusor/reverb network. Early reflections out 1+2, verb out 3+4. Stereo in, quad out.

4918 Gravity Verb 96 2,4

*[S]{RDM}(TT) Series stereo flanger/delays embedded between the diffusion and the reverb give a sheen to this preset. The delays are driven off of a single LFO <**rate**> with a 90 degree lag to the second pair. The reverb itself may be output to the front, rear or both. Stereo in, quad out.*

4919 ImpWaveQuad 96 2,4

[S]{RD}(TT) Surround version of 'imp wave verb'. Dynamic impulse wave and reverb. Great for image and thickening. Multitap out 1/2, Verb out 3/4. Stereo in, quad out.

4920 Joystik>verb 96 || 4,4

4920 Joystik>verb 48 4,4

*[S]{RM}(TT) Joystick panning into a true 4 chan reverb. Panner: Joystick controlled panning <**mod1**>=X <**mod2**>=Y <**ring1**>=write channel <**ring2**>=status. Activate desired chan & toggle between 'locked' and 'writing' modes. Verb: 4 diffusors and 4 chan verb. Quad in, quad out.*

4921 Klaus' Church 96 || 2,4

4921 Klaus' Church 48 2,4

[VKS]{RDE} A surround reverb with 2 parallel, separate tunable bandpass delay strings. early reflections on output 1,2 reverb tail on outputs 3,4 bandpass1 'mid 1' on 1||3 - 2||4 bandpass2 'mid 2' on 2||4 - 1||3. Mono in, quad out.

4922 Mix>FourSidedVerb 96 4,4

[S]{R}(TT) Quad mixing of the four input channels into 4 diffusors and 4 channel verb. Quad in, quad out.

4923 Mix>Quadroom#10 48 4,4

4923 Mix>Quadroom#10 96 || 4,4

[S]{R}(TT) Like 'panped>truEQuad' but with four inputs to a quad mixer to place those four sources in the field. Into a true quad reverb. Quad in, quad out.

4924 Mix>Quadroom#24 96 || 4,4

4924 Mix>Quadroom#24 48 4,4

[S]{R}(TT) Quad version of 'Room 24' with input mixing and placement. Quad in, quad out.

4925 MonkRoom 96 || 2,4

4925 MonkRoom 48 2,4

[S]{RDM}(TT) Modulating reflections and a 24 tap surround reverb. Tweaked for lots of texture. Think gregorian monks in an echo-cathedral. Stereo in, quad out.

4926 Panped>Quadroom#10 48 2,4

4926 Panped>Quadroom#10 96 || 2,4

4927 Panped>Quadroom#24 96 || 2,4

4927 Panped>Quadroom#24 48 2,4

[S]{RY}(TT) Pan a single input in the four channel field into 'QuadRoom 24'. Mono in, quad out.

4928 QuadRoom#24 48 4,4
4928 QuadRoom#24 96 || 4,4
[S]{R}(TT) Quad version of 'Room 24'. Quad in, quad out.

4929 QuadVerb/Crossfeed 96 || 4,4
4929 QuadVerb/Crossfeed 48 4,4
[S]{R}(TT) Quad Reverb - All four inputs are shared by both the front and rear Reverb Engines. Control the amount of this sharing by using the X-Feed control. Quad in, quad out.

4930 SaxRoom 96 || 4,4
4930 SaxRoom 48 4,4
[S]{R}(TT) A Quad version of 'Room 24,' tweaked for horns. Quad in, quad out.

4931 StringRoom 96 2,4
[GS]{R}(TT) Similar to 'MonkRoom' without the early reflections. This surround room is tweaked for strings. Stereo in, quad out.

4932 SurroundRoom#28 96 || 2,4
4932 SurroundRoom#28 48 2,4
[S]{R}(TT) Similar to 'Room 24' - this one has 28 delays, making it extremely smooth and dense. Stereo in, quad out.

4933 Toonchamber_Q 96 2,4
[S]{PR}(TT) Diffusion > e/r > verb. Diffusion + E/R front, verb tail rear. Stereo in, quad out.

4934 Unreelroom_Q 96 2,4
[S]{PR}(TT) Detuners/ early reflections parallel with diffusion>verb. Early reflections out 1+2, verb out 3+4. Stereo in, quad out.

4935 4 Room#16 Verbs 48 4,4
4935 4 Room#16 Verbs 96 || 4,4
*[S]{R} Four 16 delay mono I/O reverbs. Bpm is global for all verbs. <**t_rdecay**> params go to '12 bars' but <**rdecay**> params goes out to '1000 seconds'. Quad in, quad out.*

4936 FourSidedVerb 48 4,4
4936 FourSidedVerb 96 || 4,4
[S]{PR}(TT) Each input has a detuned throw to its mated pair 1>2, 2>1, 3>4, 4>3. Then into 4 diffusors and 4 chan verb. Quad in, quad out.

50 Reverbs - Unusual

These presets show off some of the more creative and unusual possibilities in our modular architecture. With effects combined and/or embedded inside the reverbs themselves, new and exciting sounds are possible.
This bank offers a range from the unusual to the absurd, giving a number of effects not found on any other signal processing platform, whether rack-mounted or computer based.

5010 Adaptive Reverb 96 2,2
[GVS]{RD} The delays of a reverb follow the pitch of your input. Make sure you have a good, strong input for the pitch detect. Mono in, stereo out.

5011 AlienShiftVerb 96 2,2
[GVS]{PRD} You won't hear this anywhere else. It is a UFO taking off from a giant canyon. Might be a great effect to end a song with. Summed in, stereo out.

5012 Black Hole 96 2,2
[GVS]{RE} An abnormally large reverb, sucking everything into a bottomless chamber. Try setting the diffuser to 68 and the size to 91 for a reverse hole. Summed in, stereo out.

5013 ChoralWindVerb 96 2,2
{RE} With complex input material, the preverb modulating diffusors can sound (esp at 100 %% wet) like voices. Stereo in, stereo out.

5014 ChoruspaceO'Brien 96 2,2
[GVS]{RDME}(TT) Huge plexverb into chorus delays. Good for slow attack sounds. Summed in, stereo out.

5015 Echospace Of God 96 2,2
[GVS]{RDME}(TT) Massively verbed echos that give you that \awe\ sound. Mono in, stereo out.

5016 Flutter Booth 96 2,2
{RDME}(TT) Try to find this sound elsewhere! A deeply fluttering ambiance. Summed in, stereo out.

5017 Gated Gong Verb 96 2,2
[VDS]{REY} Input#1 is the envelope for the filter and the trigger for the gate. Input#2 gets verb'd. Dual mono in, stereo out.

5018 Ghost Air 96 2,2
{RE} A deep backwards, breathing reverb. Summed in, stereo out.

5019 GloriousChrsCanyon 96 2,2
5020 GloriousFlngCanyon 96 2,2
[GDS]{RDME}(TT) Huge canyons with flange on reverb. Summed in, stereo out.

5021 Horrors 96 2,2
[S]{PRDM}(TT) Squeeking and squelching, this big cave reverb is aptly named. The program is actually a multi-effects patch with a pitch shifter going into a delay set, and finally a reverb. The overall effect is a really weird reverb. Summed in, stereo out.

5022 Jurassic Space 96 2,2
[S]{RE} It's almost a delay, yet it's thick like a reverb. Has EQ, too. Summed in, stereo out.

5023 Kickback 96 2,2
[D]{RDE} An early reflection type effect with a large, adjustable pre-delay. Summed in, stereo out.

5024 Phantom & Reverb 96 2,2
{PRDMCE} Unusual sliding harmony mixed with input and thrown into an airy reverb. Try on moody vocals. Never sounds same twice. Summed in, stereo out.

5025 PillowVerb 96 || 2,2
5025 PillowVerb 48 2,2
{RDE} All this for a put reverb? Well, yeah, but at least it's fairly flexible. Mono in, stereo out.

5026 Pop Up 96 2,2
{RDE} A multitude of soft delays that can be radically manipulated. Try going to expert and on the taps controls page, scroll to delays and hit select button (while listening). Summed in, stereo out.

5027 Ramp Verb 48 2,2
5027 Ramp Verb 96 || 2,2
{RDE} A weird little reverse-reverb-like thing constructed from two multi-tap delays followed by a verb. Not much good on percussion. Summed in, stereo out.

5028 Resonechos 96 2,2
[GVDS]{RDME}(TT) Echos that blur into a verb. Summed in, stereo out.

5029 Reverse Nonlinear 96 2,2
[D]{RDE} Another version of a nonlinear reverb, with extreme pre-delay. Summed in, stereo out.

5030 Reverserize Hall 96 2,2
[DS]{RDE} Multitap with linearly increasing levels, feeding a large hall reverb. Gives you a backwards sound even while the words are forward. Summed in, stereo out.

5031 Sizzle Verb 96 2,2
{DE} Large, alternative, sizzly verb. Easy to control. Summed in, stereo out.

5032 SplashVerb Maxsweep 96 2,2
{R} A unique swept reverb with some unusual gating options on the input. Stereo in, stereo out.

5033 Square Tremolo Verb 96 2,2
[S]{RMY} This reverb has a hard edged tremolo after the verb which cuts the sound into pieces. With slow source material this can give a cool shimmer, on faster material you might get seasick. Stereo in, stereo out.

5034 Swell Verb 9 96 2,2
*{RE} A dynamic reverb with headroom, gate & envelope filter built in. The dynamic envelope filter offers possibilities found in no other reverb units. Try adjusting <**fmod**> to a negative number! Lower your monitor volume while carefully adjusting filter since instabilities will occur with extreme settings and low <**q**>'s. Envelope filter has a bypass switch at lower right. Disable gate by turning thresh to -100 or ungated lvl to 100. Summed in, stereo out.*

5035 Tremolo Reverb 96 2,2
{RMY} A reverb followed by a tremolo. The tremolo rate is modified by the input level. Stereo in, stereo out.

5036 Wormhole 96 2,2
[S]{RDE} Mega-sized, tilting reverb. Summed in, stereo out.

5037 Zipper Up 96 2,2
{RD} Fast, increasing, diffused echos with reverb. Summed in, stereo out.

51 Ring-mods

If you are looking for a ring modulator effect, go no further !

5110 Bell Ringer 48 2,2
5110 Bell Ringer 96 || 2,2
[GK]{PDE} Reverse echoes build into a ring modulator. Boing followed by a Bailing tail. Strange, but true. Mono in, stereo out.

5111 Envelope Ring Mod 96 4,4
[GKS]{Y} Input signal is ring modded with a sine wave whose freq is controlled by the envelope of the input. Sounds cool on percussion. Quad in, quad out.

5112 Evil Ring Dist 96 4,4
*[GKS]{E} A very evil ring-ish sounding distortion. No warm analog sounds here.The effect actually takes the cosine of your input signal. Higher <**distort**> values work well for sparse signals but sound rough on fuller sounds. Use the filters to pick out the good stuff. Quad in, quad out.*

5113 Modulating Ring Mod 96 4,4
[GKS]{M} Input signal is ring modded with a modulating sine wave. Quad in, quad out.

5114 TRUE RingMod 96 4,4
TRUE old school ring mod. In MODE 1, 1 modulates 2 and all 4 outputs are the result. In MODE 2, 1 modulates 3 and the result is at outs 1 and 3. Switch-able in, quad out.

5115 One Way Ring Mod 96 2,2
{DM} Ring modulation with perpetually falling or rising sine waves. Because of the mechanisms involved, the program distorts upon loading (sorry!). Stereo in, stereo out.

52 Sampler - Large

The Sampler module, only available on DSP A, is featured here. This is a group of effects showcasing its real-time editing and versatility, worth exploring for your preset writing.

5210 Digi Timesqueeze(R) 96 2,2
*[V]{S} An easy to use TimeSqueeze program. Record a sample, then set the desired playback time or ratio. Top and tail can be trimmed, and fades can be added on the edit menu. After scrub editing, be sure to hit <**stop**> or <**play**>. Stereo in, stereo out.*

5211 Kick/SnareReplacer 96 || 2,2

*[D]{SDCEY} All the tools you need for kick & snare replacement when mixing. This one uses DLYSAMP and can be loaded in either (DSP engine). Load your samples via Input#1(kick) & input#2 (snare). After editing your samples, use trigger sources from the 'sync' head and adjust <**predelay**> to syncronize sample playback with track, adjusting to account for the difference in time between sync and repro heads. Delay feeds the pre-trig filter to refine the input to a noisegate, which feeds the playback trigger. When dynamics switch is set to on, adjust peak detect and dynamics parameters to have sample playback follow input dynamics. Dual mono in, dual mono out.*

5212 MIDITrig Reverse 96 2,2

[K]{S} Plays back in reverse, controllable via MIDI. Stereo in, stereo out.

5213 Multi Trigger 96 2,2

{S} A multi-take sampler with the first four sounds being available on front panel soft keys (play1-4) for easy triggering. Editing facilties are supplied on a separate menu. Note that there is no facility to save edit values or sampled sounds. If loop is on it affects all samples. Stereo in, stereo out.

5214 Panning Sampler 96 2,2

{S} Multi-sampler with adjustable pan position for each of four outputs using rotating playback. Can record up to four samples. Stereo in, stereo out.

5215 PlaybackOnlySampler 96 2,2

{S} Record has been disabled ! You have your data in the Harmonizer and don't want to worry about an improper button press ! No input. Stereo in, stereo out.

5216 Reverse Sampler 96 2,2

[S]{S} Simple sampler that plays back(wards). Stereo in, stereo out.

5217 Sample Curver 96 2,2

[S]{SE} Single take sampler with time-varying parameters. Curves can be set up for time, pitch, level, pan and EQ, so that these values change as desired over the length of the playback. To edit a curve, select the first numeric value of each pair to position the cursor, then the other value to set the curve at that point. Repeat as necessary. Stereo in, stereo out.

5218 SAMPLER (midikeys) 96 2,2

[K]{S} Multitake Sampler. Panel and 'keyboard style' record and playback. Stereo in, stereo out.

5219 SAMPLER (multi) 96 2,2

{S} A multi-take Sampler. Panel, audio or MIDI triggering. When enabled, audio trig for rec and play is on left input. Stereo in, stereo out.

5220 SAMPLER (single) 96 2,2

{S} Single take Sampler. Panel, audio or MIDI triggering. When enabled, audio trigger for record and play is on left input IMPORTANT ! Recording with this preset will clear all previous recordings !!! Stereo in, stereo out.

5221 Sampler Filter Trig 96 2,2

{SEY} Sampler with filtered trigger input and level meter for sophisticated triggering control. Stereo in, stereo out.

5222 SAMPLER(multi)VERB 48 2,2

5222 SAMPLER(multi)VERB 96 || 2,2

{SR} Multi-take Sampler with full reverb. Panel, audio or MIDI triggering. When enabled, audio triggered record and play is from left input. Stereo in, stereo out.

5223 SamplerAudioSwitch 96 2,2

{SDY} Sophisticated rotating playback sampler with choice of playback sample determined by input level. Stereo in, stereo out.

5224 Studio Sampler_Q 48 4,4

5224 Studio Sampler_Q 96 || 4,4

{SEY} This is essentially a dual stereo version of 'Studio Sampler_S', allowing two 43 second stereo samples at 48k sampling. Record and playback may be controlled from the softkeys, or each stereo pair may be recorded or played independently under audio control from inputs 1 and 3. Dual stereo in, dual stereo out.

5225 StudioSampler_M 96 2,2

- *Switch-able in, switch-able out.*

{SEY} *Select config parameters to adjust mono/stereo operation, scrubmode and trigger delays. Press trig EQ to make play trigger frequency conscious. Pressing trig EQ again will bring up main trigger page found under main menus. Use middle SELECT key to toggle controls ON/OFF. A MIDI keyboard can be used to emulate a keyboard sampler - disabling input monitor will speed up response. This preset allows one 87 second stereo sample, or one 174 second mono sample at 48k. Stereo in, stereo out.*

5226 StudioSampler_S 96 2,2

- *Stereo in, stereo out.*

{SEY} *Select config parameters to adjust mono/stereo operation, scrubmode and trigger delays. Press trig EQ to make play trigger frequency conscious. Pressing trig EQ again will bring up main trigger page found under main menus. Use middle SELECT key to toggle controls ON/OFF. A MIDI keyboard can be used to emulate a keyboard sampler - disabling input monitor will speed up response. This preset allows one 87 second stereo sample, or one 174 second mono sample at 48k. Stereo in, stereo out.*

5227 Triggered Reverse 96 2,2

{S} *Hit trigger once to record again to play back in reverse. Stereo in, stereo out.*

5228 Varispeed Sampler 96 2,2

[VS]{S} *This preset gives a very high quality simulation of a varispeed tape recorder, with a range from 15%% to 400%%. For those applications where tempo and duration are flexible, it maybe used as a higher quality alternative to a pitch shifter. Fine speed and pitch controls are provided. It allows one 87 second stereo sample at 48k. Stereo in, stereo out.*

5229 Vocalflyer_M 96 2,2

- *Summed in, mono out.*

5230 Vocalflyer_S 96 2,2

- *Stereo in, stereo out.*

[V]{SEY} *Single take Sampler with post sample dynamics package (Comp/De-ess). IMPORTANT ! Recording with this preset will clear sample memory.*

53 Sampler - Small

The small delay-based sampler module is featured here. This is a small mono sampler that uses delay memory rather than sampler memory, meaning that it can be used in either (or both) machine A or machine B.

5310 Kick/SnareReplacer2 96 2,2

[D]{SDCEY} *All the tools you need for kick & snare replacement when mixing. This one uses DLYSAMP and can be loaded in either (DSP engine). Load your samples via Input#1(kick) & input#2 (snare). After editing your samples, use trigger sources from the 'sync' head and adjust* ***<predelay>*** *to syncronize sample playback with track, adjusting to account for the difference in time between sync and repro heads. Delay feeds the pre-trig filter to refine the input to a noisegate, which feeds the playback trigger. When dynamics switch is set to on, adjust peak detect and dynamics parameters to have sample playback follow input dynamics. Dual mono in, dual mono out.*

5311 Small Sampler 96 4,4

- *Quad in, quad out.*

5312 Small Sampler8 96 || 8,8

- *Octal in, octal out.*

5312 Small Sampler8 48 8,8

- *Octal in, octal out.*

{S} *This is a simple re-triggerable sampler.*

5313 Four Samplers 96 2,4
- *Summed in, quad out.*

5314 Four Samplers_S 96 || 2,4
- *Stereo in, quad out.*

5314 Four Samplers_S 48 2,4
- *Stereo in, quad out.*

{S} This preset contains four independent stereo mini-samplers. Each can record up to five seconds. Samplers one and three are mixed to outs 1/2, two and four are mixed to 3/4. Stereo in, quad out.

54 Shifters

This bank offers a large array of general purpose pitch shifting presets. From mono to stereo, to quad, octal, 10 voices and 5.1 configurations! Including detuners, arpeggiators, multi-shifters, envelope controlled shifters, reverse shifters, wammy and vibrato fx.
Eventide introduced digital pitch shifting to a waiting world with the H910 Harmonizer™ in 1975. Since then, the power of these instruments has grown significantly, as you can see here…
All pitch shifters work best with a clean monophonic input, with a clearly defined pitch; they will be less successful on chords or heavily distorted signals. Note that all pitch shifters introduce a small delay.

5410 4_Detuners 96 4,4
[GVK]{P} A simple four channel four voice detuner. Quad in, quad out.

5411 4_PitchShift 96 4,4
[GVK]{PM}(TT) Four independent shifters with master and individual params. Each voice may be controlled via externals or an LFO for smooth modulation effects. Quad in, quad out.

5412 4_ReverseShift 96 4,4
[GVKS]{P} Four independent reverse shifters with master and individual parameters. Quad in, quad out.

5413 4_ReverseTetra 96 4,4
[GVKS]{P}(TT) Four channel reverse shifters with independent and master controls. Quad in, quad out.

5414 5.1 5ths & 8ves 48 6,6
5414 5.1 5ths & 8ves 96 || 6,6
- *Surround version of a classic Eventide preset.*

5415 5.1 Detuned Arpeggio 48 6,6
5415 5.1 Detuned Arpeggio 96 || 6,6
- *Play a single note and get an arpeggio around you, slightly modulated.*

5416 5.1 MicroPitchShift 96 || 6,6
5416 5.1 MicroPitchShift 48 6,6
- *Eventide legacy classic thickening/detuning algorithm… now in 5.1!*

5417 5.1 Pitch Shifters 96 || 6,6
5417 5.1 Pitch Shifters 48 6,6
- *Your starting point for any 5.1 pitch shifting custom preset.*

[S]{PM}(TT) Full 5.1 I/O surround algorithm. 5 high quality pitch shifters with tap tempo delays (max 2 sec) and modulation. 5.1 I/O.

5418 8_Detuners 96 8,4
{P} A simple eight channel eight voice detuner. Octal in, quad out.

5419 8_PitchShift 48 8,4
5419 8_PitchShift 96 || 8,4
{PM}(TT) Eight independent shifters with master and individual params. Each voice may be controlled via externals or an LFO for smooth modulation effects. Octal in, quad out.

5420 8_ReverseShift 96 8,4
{P} Eight independent reverse shifters with master and individual parameters. Octal in, quad out.

5421 8_ReverseTetra 96 8,4
{P}(TT) Eight channel reverse shifters with independent controls. Octal in, octal out.

5422 5.1 Shifted Echoes 96 || 6,6
5422 5.1 Shifted Echoes 48 6,6
- *Nice detuned and modulated delays, built by pitch shifters.*

[S]{PM}(TT) Full 5.1 I/O surround algorithm. 5 high quality pitch shifters with tap tempo delays (max 2 sec) and modulation. 5.1 I/O.

5423 ChordConstruct'nKit 96 2,2
[GV]{P}(TT) Simple four voice shifter by interval. Global fine tune adjust. Summed in, stereo out.

5424 10v Arpegg Thick 48 2,2
5424 10v Arpegg Thick 96 || 2,2
[GV]{P} Two four-voice multishifters, each being fed by one of the ins. Chan1=pitch1~5, chan2=pitch6~10 . Stereo in, stereo out.

5425 5.1 Trem Detuners 48 6,6
5425 5.1 Trem Detuners 96 || 6,6
- *Surround detuners, fastly modulated.*

[S]{PM}(TT) Full 5.1 I/O surround algorithm. 5 high quality pitch shifters with tap tempo delays (max 2 sec) and modulation. 5.1 I/O.

5426 Dr.Jekyll 1 96 4,4
{PM} Ancestor to Dr. Jekyll 2 - quad pitch and slap without the 1x4DLY. Quad in, quad out.

5427 120BPM ShifterDelay 96 2,2
{PM}(TT) Play a note, get a riff. The output of each shifted voice is delayed 125 mS from the previous voice. Summed in, stereo out.

5428 5ths&Oct Multiply 96 2,2
{PM}(TT) Fifth and octave pitch shifts. Summed in, stereo out.

5429 Dual H910s 96 2,2
[V]{P} Two of our classic H910 pitch shifters, one for each channel. Dual mono in, dual mono out.

5430 4 IntervalShifts 96 2,2
{P}(TT) Simple four voice shifter by interval with global fine tune adjust. Stereo in, stereo out.

5431 Dubbler 96 2,2
[GVDK]{PM}(TT) Doubles up your signal with four micro pitch shifts. Summed in, stereo out.

5432 Etherharp 48 2,2
[G]{PR}(TT) Eight pitch shifters with TT delays melt into an elegant minor modal chord from an ethereal Harp. Try on parallel 5ths. Dark tone. Set TT switch in the system menu. Summed in, stereo out.

5433 IntervalicQuad 96 2,4
{P}(TT) Quad shifter by interval. All channels are phase accurate via PITCHTIME module set up as a straight ahead shifter. 'Interval' and 'FineTune' params allow all possible values. Quad in, quad out.

5434 IntervalicShift_S 96 2,2
{P}(TT) Stereo shifter by interval. Stereo in, stereo out.

5435 Large Poly Shift 96 2,2
{PD} A kind of pitch shifter you use with chords. Like Poly Shift but now you can shift up and down by octaves. Summed in, mono out.

5436 LevitationShift 96 2,2
{P}(TT) Enveloped stereo shifter gives a distinctive string type second voice. Stereo in, stereo out.

5437 MultiShift_4 96 4,4
{P}(TT) Four voice intervalic multishift with selectable feedback. Great for arpeggiated effects. Each voice may be controlled via externals for choosing intervals. Summed in, quad out.

5438 MultiShift_8mod 48 2,2
5438 MultiShift_8mod 96 || 2,2
{P} Eight voice multishifter. Voice 1~4 fed from input#1, voice 5~8 fed from input#2. Independent external mods for each voice. Stereo in, stereo out.

5439 Organizer 96 2,2
[GK]{PM} Turns any line into an organ solo. Pure tones gets you a Hammond, Complex tones get you a pipe. Summed in, stereo out.

5440 PolytonalRythym 96 2,2
{PD}(TT) Polyrhythmic pitched delays. Play a note and get a six note line back as well as a delaytap of the original. Summed in, stereo out.

5441 Stereo Backwards 96 2,2
{P} Breaks input into little pieces and plays them backwards. Adjust optional pitch shift in 'Expert' menu. Uses m/s processing to maintain stereo image. Stereo in, stereo out.

5442 Vibrato_S 96 2,2
{PM}(TT) Simple vibrato effect. Stereo in, stereo out.

5443 Wammy_s 96 2,2
[G]{P} Simple wammy pedal. Stereo in, stereo out.

5444 Warm Shift 96 2,2
[GVK]{PE} One pitch shifter per channel. Each has a gentle lowpass in the feedback loop. Dual mono in, dual mono out.

55 Shifters - Diatonic

A diatonic shifter will keep its shifted output(s) within a key and scale type, related to a Root note and chosen intervals. You define key, scale and intervals you want and the algorithm does the rest. Notice that each shifter voice has 2 seconds delay available. This is System Tempo or Midi Clock synchable, for rhythmic arpeggios.

5510 4_DiatonicShift 96 4,4
{P}(TT) A four channel four voice diatonic shifter. Quad in, quad out.

5511 5.1 C Maj Key Arps 48 6,6
5511 5.1 C Maj Key Arps 96 || 6,6
- *Surround diatonic shifters tweaked for diatonic 11th arpeggios from the C major scale.*

5512 5.1 C Maj Pent Arps 48 6,6
5512 5.1 C Maj Pent Arps 96 || 6,6
- *Surround diatonic shifters tweaked for C major pentatonic arpeggios.*

5513 5.1 C Min Clusters 48 6,6
5513 5.1 C Min Clusters 96 || 6,6
- *Surround diatonic shifters tweaked for close intervals in a C minor scale.*

5514 5.1 DiatonicShifters 96 || 6,6
5514 5.1 DiatonicShifters 48 6,6
- *Your starting point for any 5.1 diatonic shifting custom preset.*

5515 5.1 Maj Key Chords 48 6,6
5515 5.1 Maj Key Chords 96 || 6,6
- *Surround diatonic shifters tweaked to get 11th chords in C major scale.*

5516 5.1 Min Pentatonic 48 6,6
5516 5.1 Min Pentatonic 96 || 6,6
- *Surround diatonic shifters tweaked for C min pentatonic arpeggios.*

[S]{P}(TT) Full 5.1 I/O surround algorithm. 5 high quality diatonic pitch shifters with tap tempo delays (max 2 sec). 5.1 I/O.

5517 Diatonic +3rd+5th 96 2,2
5518 Diatonic +3rd+7th 96 2,2
5519 Diatonic +4th+6th 96 2,2
5520 Diatonic +5th+Oct 96 2,2
5521 Diatonic +5th-4th 96 2,2
5522 Diatonic +5th-oct 96 2,2
5523 Diatonic +/- Oct 96 2,2
[GV]{P}(TT) A two voice diatonic shifter. Summed in, stereo out.

5524 Diatonic Thesaurus 96 2,2
[GV]{P}(TT) This is what you've been dreaming of... Set 8 steps for 2v diatonic shifters intervals, keys and scales. Summed in, stereo out.

5525 Diatonic Trio 96 || 2,4
5525 Diatonic Trio 48 2,4
[GV]{PRY}(TT) Diatonic interactive shifters > verb. Choose 3 intervals for each of two shifts which are triggered by source level and randomly chosen. envelope control of shifts and source to help emulate strings. Verb can output front, rear or both. Stereo in, quad out.

5526 DiatonicShift_8 48 4,4
5526 DiatonicShift_8 96 || 4,4
[S]{P}(TT) Simple 4 chan 8 voice diatonicshifter. Each input feeds 2 consecutive voices, input #1=voices1&2, in#2=v3&4 etc. Quad in, quad out.

5527 Diatonic_8mod 48 2,2
5527 Diatonic_8mod 96 || 2,2
{P}(TT) Eight voice diatonic shifter. Voice 1~4 is fed from input#1, while voice 5~8 is fed from input#2 with independent external mods for each voice. Stereo in, stereo out.

5528 M_4DiatonicShift 96 4,4
{P}(TT) Four channel four voice diatonic shifter with master params. Quad in, quad out.

5529 Stepped Dshifter 96 2,4
*[GVS]{P}(TT) Four voice diatonic shift with <**step#**> params. These allow you to preset a sequence of values for each voice of each step value. Step#0=unison . Summed in, quad out.*

56 Shifters - Ultra

The UltraShifter™ can pitch shift a vocal two octaves up or one octave down while maintaining a natural vocal quality. It can also alter the overall formant structure of a vocal signal independently of any pitch shift. UltraShifter is optimized for vocal signals although it may be suitable for other monophonic source material.
Real-time adaptive resynthesis makes the UltraShifter the most natural sounding vocal shifter ever created. The UltraShifter can modify or maintain pitch and spectral content over a four octave range.

5610 Robot Voice 96 2,2
[V]{PD} Formant corrective shifter with robotic parameter. Choose shift amount as cent value. Summed in, stereo out.

5611 Ultra AutoCorrect 96 2,2
[V]{P} Chromatic AutoCorrect UltraShifter. Summed in, stereo out.

5612 Ultra Cents 96 2,2
- *self-adjusting formant scaling*

5613 Ultra Cents 2 96 2,2
- *Adjust formant for a different sound*

[V]{PD} Formant correct pitch shifting. Set source for better pitch tracking. Summed in, stereo out.

5614 Ultra Diatonic 96 2,2
[V]{PD} Formant corrective Diatonic shifter. Included is ability to use non equal-tempered scales. Summed in, stereo out.

5615 Ultra Diatonic 2 96 2,2

[V]{PD} *Formant corrective Diatonic shifter. Manual formant param. Included is ability to use non equal-tempered scales. Summed in, stereo out.*

5616 Ultra Diatonic 3 96 2,2

[V]{PD} *Formant corrective Diatonic shifter. <**form#**> gives you a value for each possible interval. This lets you pre-select the perfect formant per interval. This gets added to <**formant**> which is global, and displayed as <**value**>. Summed in, stereo out.*

5617 Ultra Interval 96 2,2

- *self-adjusting formant scaling*

5618 Ultra Interval 2 96 2,2

- *with manual formant*

[V]{PD} *Formant corrective shift. Choose shift by interval. Summed in, stereo out.*

5619 Ultra Interval 3 96 2,2

[V]{PD} *Formant corrective shift selected as interval. <**form #**> and <**tune #**> gives you a value for each possible interval 'click' over the 3 oct range. You may pre-select the perfect formant and tuning for each interval. global formant and tune params get added to the <**#**>. The final sum is then displayed as <**value**>. Summed in, stereo out.*

5620 Ultra UserScales 96 2,2

- *self-adjusting formant scaling*

5621 Ultra UserScales 2 96 2,2

- *with manual formant*

[V]{PD} *Formant corrective Diatonic shifter. This one is for user generated scales. Summed in, stereo out.*

5622 Ultra UserScales 3 96 2,2

[V]{PD} *Formant corrective Diatonic shifter. This one is for user generated scales <**form#**> gives you a value for each possible interval. This lets you pre-select the perfect formant per interval. This gets added to <**formant**> which is global, and displayed as <**value**>. Summed in, stereo out.*

57 Shifters - Unusual

This bank offers the most creative pitch shifting applications in the industry: classic Eventide "crystals", interactive shifters, pads, polyrhythmic modulateable shifters… all very imaginative and offering musical tools for just about any source.

5710 Angelic Echos 48 2,2

5710 Angelic Echos 96 || 2,2

[GVS]{PRDMCE}(TT) *Angelic echos with chorus and reverb. Delay parallel to pitch>verb. Stereo in, stereo out.*

5711 Bubbly Freq Flange 96 4,4

{PM} *A frequency shifter is modulated by an LFO. 'Channels' 1 & 2 are cross fed into each other as are 3 & 4. Sounds like psychedelic audio bubbles. Quad in, quad out.*

5712 Chim-Chiminee 96 2,2

{P}(TT) *Nice, arpeggiated shifts with octaves and fifths. Summed in, stereo out.*

5713 Crystal 5th Caves 96 2,2

[GVS]{PR}(TT) *Simpler, pitched echoes with reverb. Try different shift amounts. Summed in, stereo out.*

5714 Crystal Caves 96 || 2,2

5714 Crystal Caves 48 2,2

[GVS]{PRE} *Pitch and reverb. Pitch has <**level**> param and a <**mix to verb**> param. Stereo in, stereo out.*

5715 Crystal Heaven 48 2,2

5715 Crystal Heaven 96 || 2,2

[GVS]{PRDMCE}(TT) *Octaves chorused and reverb-ed. Stereo shift, delay and reverb. Stereo in, stereo out.*

5716 Crystal Oct & 5ths 96 2,2
[GVS]{PRE}(TT) Just like 'Crystal Octaves' except some fifths are thrown in for a more organ-like effect. Summed in, stereo out.

5717 Crystal Octaves 96 2,2
[GVS]{PRE}(TT) Octave echoes build upon each other to add a crystalline string sound to your instrument. Summed in, stereo out.

5718 Crystal Orbits 48 2,2
5718 Crystal Orbits 96 \|\| 2,2
[GVS]{PRDCE}(TT) Crystals > ringdelays > reverb. Huge textural bed is created. Stereo in, stereo out.

5719 Crystal Pad 2 96 2,2
[GVS]{PRE}(TT) Shimmering, squeaky fields. Summed in, stereo out.

5720 Crystal Sevenths 96 2,2
[GVS]{PRE}(TT) Just like 'Crystal Octaves' except some fifths are thrown in for a more organ-like effect. Summed in, stereo out.

5721 Crystal Worlds 2 96 2,2
[GVS]{PRDMCE}(TT) Crystals > stereo delays > reverb. Like 'crystal orbits' this one has the crystals in series. Stereo in, stereo out.

5722 CrystalGyroscope 96 2,2
[GVS]{PMY} Dual shifters into a gyroscopic panner. Pan makes little circles while Precess rotates them. Stereo in, stereo out.

5723 Dinosaurs 96 2,2
[GVS]{PRDMCE}(TT) Look out behind you... Stereo in, stereo out.

5724 Doppler Pass 96 2,4
[GVS]{PY} Pans and pitchshifts inputs to create a doppler pass effect. Trigger makes effect happen. Select direction of movement with 1st parameter on Main menu. Stereo in, quad out.

5725 DuckedCrystals 96 2,2
[GVS]{PEY}(TT) Two voice ducked reverse shifters. 'Thresh' is ducking sensitivity. Summed in, stereo out.

5726 Fake Pitch Shift II 48 2,2
{DM} Pitch Shifts signal by selectively sampling modulating delay lines. Not neat and tidy at all, but unique. It takes a minute for parameter changes to take effect. Summed in, mono out.

5727 FreqShift W/Delay 96 4,4
5728 FreqShift W/Delay8 48 8,8
5728 FreqShift W/Delay8 96 \|\| 8,8
{PD} Simple freq shifter with delay.

5729 Genesis II 96 2,2
[GVS]{PRDMCE}(TT) Crystals > moddelays > reverb. Like 'crystal orbits' this one has the crystals in series and in a 'forward' direction. Stereo in, stereo out.

5730 Latin Cathedral 96 2,2
[GVS]{PR}(TT) An interesting reverb made by using reverse delays. Summed in, stereo out.

5731 ReverseTetra 96 2,2
{P} Four parallel reverse shifters with independent controls. Summed in, stereo out.

5732 Shift To Nowhere 48 2,4
5732 Shift To Nowhere 96 \|\| 2,4
{PE} Divides input into octaves and 'switches' them. Signal is shifted, but it doesn't go anywhere! Decrease input gain to avoid distortion. Use output gain to compensate. Increase Delay and Length for more interesting effect. Summed in, mono out.

5733 Steeplechase 96 2,2
{PM}(TT) Polyrhythmic shifted delays. Modulation of the shifters will have you wondering who's chasing who. Summed in, stereo out.

5734 StringTrio 48 2,4
5734 StringTrio 96 || 2,4
[G]{PRY}(TT) Non-diatonic interactive shifter with verb. Choose three intervals for each of two shifts which are triggered by source level and randomly chosen. Envelope control of shifts and source helps to emulate strings. Stereo in, quad out.

58 Sound Effects

This is a collection of sound effects, some based on the equally numbered presets on the 3000B, others from the Orville. In most cases they should be used 100 percent 'wet.'

5810 Alert (401) 96 0,2
*{PDME} This program produces a harsh sound: <**rate**> controls the alarm sweep rate, <**tone**> controls the tone of the sound. Nothing in, stereo out.*

5811 Doorbell (403) 96 0,2
*{PDE} This program generates a familiar doorbell sound when triggered: <**ring**> will ring the doorbell <**tone**> adjusts the tone <**tune**> controls the pitch. Nothing in, stereo out.*

5812 Flintlock 96 0,2
{PE} This is a careful simulation of an antique flintlock rifle. If you listen carefully, you will hear the fine quality of the engraving on the beautiful rosewood handle. Nothing in, stereo out.

5813 Himalayan Heights 96 || 0,2
5813 Himalayan Heights 48 0,2
{PRME} Karplus/Strong synthesis.This patch uses noise generators through crazy oscillating filters that can be tuned to specific notes. Here they are tuned to a random pulsing A minor pentatonic arpeggio. Wind is also available to design a winter Tibetan landscape. Filters sound almost like gamelans. Tuning menu sets on/off rate and tuning for each filter. Great patch for songs intros & endings.... Nothing in, stereo out.

5814 Jet Fly By 96 2,2
*{PDE} Hit the <**fly by**> param and the jet will do it, left to right. User warning: the jet will fly by on loading preset ! Nothing in, stereo out.*

5815 Jettison (405) 96 0,2
*{DE} Similar to 'jet', this sound is reminiscent of rocket stages being jettisoned, or perhaps a spaceship blasting off. <**jettison**> triggers the jet sound <**speed**> controls the speed <**whine**> adds complaints. Stereo in, stereo out.*

5816 Locomotive 96 0,2
*{PDME} Those of us of advanced years can dimly remember the sound of a steam engine. Here is a jog for the memory. <**roll out**> puts it in gear and ramps between low speed and top speed. Nothing in, stereo out.*

5817 Mortar Shells 96 0,2
{PDE} War has broken out in the next street (again). Here are a few sound effects to complete the picture. Nothing in, stereo out.

5818 Sonar (409) 96 0,2
*{DE} This simulates the sound of a submarine's sonar: <**ping**> does it. Nothing in, stereo out.*

5819 Stereocopter (410) 96 0,2
*{PDME} Use this if you need an easy helicopter sound: <**speed**> controls the rotors. Nothing in, stereo out.*

5820 Stormwatch 96 2,2
*{PDME} Asymmetric modulations give this collection of nature at work an animated feel. Howling wind, driving rain plus distant thunder via the <**bolt**> parameter. Great background effect. Nothing in, stereo out.*

5821 TankAttack (411) 96 0,2
*{PDE} This has the familiar sound of an arcade tank game: <**fire**> goes boom <**rumble**> tunes the explosion <**range**> controls implied distance. Nothing in, stereo out.*

5822 Tesla Generator 96 0,2

{MEY} Tesla Power Generator Electricity generator engine from XIXcentury...watch your speakers!!! Nothing in, mono out.

5823 Ufo (413) 96 0,2

*{PDE} This is an authentic (according to all local observers) version of a spaceship lifting off: <**Take Off**> will make it happen. Press it again to land. Nothing in, stereo out.*

5824 Wavelab 96 0,2

{ME} An oscillator or an editable waveform oscillator thru a modfilter, sweeped by an lfo. Choose filter kind or bypass it. Scope & spectrum show tweak results. Nothing in, mono out.

59 Spatialization

Some cool psycho-acoustic and clever spatialization presets.

5910 Bass Balls 96 2,2

[G]{E} Makes speakers seem bigger than they really are by creating second harmonic of sound below a turnover frequency you set. A little goes a long way. Stereo in, stereo out.

5911 Invertion LFO 96 2,4

{M} Takes input, throws it to 2 outputs, and periodically inverts the phase of one of the outputs. Result: sound oscillates between speakers and listener's head! Phase inversion makes this effect a poor choice for mono recordings! Stereo in, quad out.

5912 Mess With Stereo 96 2,2

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

5913 Quad Spatializer 96 2,4

[S]{DE} Use this effect to 'spatialize' a sound in a TRUE quad setup. Pick the dimensions of the room you would like the sound placed in with Room x and Room y (x is the L-R dim. and y is the F-B dim.). Pick the location of the sound in the room with Objt x and Objt y. The values of these two parameters pick a point on a coordinate grid, with the point (0,0) at the center. Mono in, quad out.

5914 QuadDlyBasedPan 96 2,4

*[S]{DM} A slight delay is added to all of the outputs. The delay time varies between the outputs, creating the effect of panning without level change! <**Delay**> controls how much the delay differs between outputs. Summed in, quad out.*

5915 Squish / Squash 96 4,4

[S] Ganged Squish and Squash controls bring the quadrophonic inputs closer to the center of the room. Use Squish or Squash separately to move the sides toward the center or the front and back toward the center. Quad in, quad out.

5916 TruePhase Delay 96 2,2

{D} A variable amount of 'phase shift'. This is real phase shift in degrees and it applies to each frequency. You also have precision delay and feedback. Stereo in, stereo out.

5917 3-D PhaseInverter 96 2,4

{M} Inverts the phase of a input to select outputs. The psycho-acoustical result is a 3-D effect. Don't use this effect if the outputs will be recombined. You'll find the signal disappears! Mono in, quad out.

61 Synthesis

This bank shows the H8000 synthesis powers - from FM to audio input driven synths and analog style oscillators!

6110 Eel Drums 2 48 2,2

6110 Eel Drums 2 96 || 2,2

[D]{PRDMCEY} Kick drum sub harmonic generator and noise snare generators with envelopes, feeding a filtered stereo chorus, filtered backwards shifters and diffusion. Summed in, stereo out.

6111 External Hats 96 2,2

[D]{MEY} Inputs 1&2 trigger synthetic 'hats'. Use short, sharp trigger sounds. 2 LFOs and/or envelope of sound can mod phasers. The envelope of sound itself can mod the LFOs! Each 'hat' is output though a LP & HP filter that is modulated by the envelope of the sound. Tweak away! 2 in, 2 completely different out. Stereo in, stereo out.

6112 FM TimbreFactory 96 0,4

{E} A four operator FM timbre generator suitable for sampling. At fund of 55Hz (A1), loops should be (1/4 samp rate) number of samples. Each operator can be modulated by the other three operators and itself (if you're clever, you can create any parallel or series combination you like). Each operator is sent to the Mixer. The outputs of the Mixer are filtered. Nothing in, quad out.

6113 Heen 96 0,2

{M} Sample and hold effect. A sequence of random notes. Try playing with the sample freq and droop. Nothing in, mono out.

6114 Jan&Jeff 96 2,2

[G]{RY} As in, Hammer and Beck. Synth will follow your input guitar line... sorta. If you don't understand it, you're too young. Summed in, stereo out.

6115 Rise Or Fall Osc 96 0,4

{DM} A series of oscillators perpetually rises or falls. Gives you that uplifting or sinking feeling. Because of the mechanisms involved, the program distorts upon loading (sorry!). Nothing in, mono out.

6116 Samp/Hold FM Lab 96 1,4

{MEY} A sample and hold 'circuit' is triggered by the lfo. The output from the s/h modulates an oscillator dubbed 'modulator' according to 'S/H mod'. The output from the 'modulator' Osc then modulates a 'carrier' Osc according to 'fm mod'. The output from the 'Carrier' Osc is panned between two speakers by the S/H 'circuit'. Finally, the output from the panner is filtered. The setup just described is repeated for both the front and rear speakers. The LFO can be triggered to sync with music. Mono in, quad out.

6117 Timbre Factory 48 0,4

6117 Timbre Factory 96 || 0,4

Create a timbre with additive synthesis. Useful for sampling. At fund of 110Hz (A2), loops should be (1/2 samp rate) number of samples. Try panning the harmonics. Nothing in, quad out.

62 Test Tools

Audio test tools you will always need!

6210 Audio Test Set 96 4,4

{MEY} Audio Distortion Test Set. Can be used to test the performance of the H8000 or another piece of equipment connected between i/p and o/p. Quad in, quad out.

6211 Click Test 96 4,4

This preset is a test for clicks or pops in the various audio paths. It works by sending a known signal to its output and then comparing the signals at its input. Depending on the routing,it can be used for internal paths only,or, with the use of external criss-cross connectors, the digital I/O can also be tested. Testing analog I/O is not supported. Quad in, quad out.

6212 Dig Sig Gen 4 96 0,2

{M} Full blown oscillator with modulation. Nothing in, dual mono out.

6213 Dual Scope 96 8,8

*This is a stereo oscilloscope display of the input signal. Adjust the <**ygain**>and <**xgain**> controls for the best signal. Both selected channels are summed to provide a trigger. Octal in, octal out.*

6214 Phase Test 96 4,4

This preset drives four outputs with an oscillator, and then compares the (assumed looped-back) inputs against each other. This will detect any inter-channel phase or gain errors, as well as any clicks. Due to the precision of the comparison, it is unlikely to be useful with analog signals. Quad in, mono out.

6215 SpectrumAnalyzer 96 4,2

This is a single channel 512 band spectrum analyzer, with selectable linear or log amplitude scales. The frequency scale is linear, set at about 50Hz/pixel when xscale is 1. The input may be selected from channels 1-4 or an oscillator. Quad in, stereo out.

6216 Oscillator 1k 0vu 96 0,4

{M} *General-purpose oscillator. Lfo (fm) allows addition of an offset and modulation. Aliasing will be audible on triangular and square waves at higher frequencies.*

6217 20>20 Audio Sweep 96 0,4

{M} *A general-purpose oscillator. On loading it is set to a 20>20 kHz sweeping sine wave. Aliasing will be audible on triangular and square waves at higher frequencies. Nothing in, mono out.*

63 Textures

Here you'll find some very evocative delay, pitch and reverb based effects. Often highly colored by chorused diffusors and imaginative plex-verbs or combs and ring modulators, these static or rhythmic sounds are a true delight for your ears, especially if used with multi-speaker setups.

6310 Choir+Diffchorus 96 2,2
6311 Choir+Diffchorus 2 96 2,4

[G]{PRDM}(TT) *Choir>diffusion. Stereo in, quad out.*

6312 Choir+Verb 96 2,2
6313 Choir+Verb 2 96 2,4

[G]{PRDM}(TT) *Choir>reverb. Summed in, quad out.*

6314 Colortaps+Verb 96 || 2,2
6314 Colortaps+Verb 48 2,2

[G]{PRDM}(TT) *Colortap delays + reverb. Stereo in, stereo out.*

6315 Combtap+Diffchorus 96 2,2

[G]{RD}(TT) *Combtaps > diffchorus. Stereo in, stereo out.*

6316 Diffchorus+Delay 96 2,2
6317 Diffchorus+Delay 2 96 2,4

[G]{RD}(TT) *Diffchorus > delay throws. Stereo in, quad out.*

6318 Mercury Cloud 2 96 2,2

[G]{RDY}(TT) *A wild reversed verb into a ducked texture verb. Play thru this patch with a very distorted & loud tone, without dry signal. Assign 1 is volume pedal to the verbs. Nice dynamic tricks are possible using the volume pedal while monitoring ducking on display. Sum /Stereo out. Mono in, stereo out.*

6319 Salamanders D 96 2,4
6320 Salamanders V 96 2,4

[G]{PRE}(TT) *Crystals>reverb. Stereo in, quad out.*

6321 Tapdelay Plex 96 2,2

- *Summed in, stereo out.*

6322 Tapdelay Plex 2 96 2,4

- *Summed in, quad out.*

[G]{RDME}(TT) *T_delay plex.*

6323 Tapdelay+Diffchor 2 96 2,4
6324 Tapdelay+Diffchorus 96 2,2

[G]{RDM}(TT) *Tapdelay>diffchorus. Stereo in, stereo out.*

6325 Tapdelay+Verb 96 2,2

[G]{RDM}(TT) *Tapdelay>reverb. Stereo in, stereo out.*

6326 Tapring Plex 96 2,2
6327 Tapring Plex 2 96 2,4
[G]{PRD}(TT) T_ring plex. Summed in, quad out.

64 Utilities

A bank of useful programs… from accurate chromatic tuner to metronome, MIDI real-time controllers and test tools.

6410 ChromaticTuner 96 2,2
[GV] Chromatic Tuner - will pass In to out. Summed in, dual mono out.

6411 Dither 96 4,4
This preset allows the user to change the number of output bits in the signal The user can choose between rectangular (uniform) or triangular distribution. Triangular distribution being more common, it is set by default. Rectangular noise distribution can be used for audio streams that have already been processed with a rectangular dither noise. Quad in, quad out.

6412 Metronome 96 0,2
{ME} Bpm metronome. Pick bpm, time signature and # of Bars. Visual+audio references. Nothing in, mono out.

6413 Midi Remote Cntrller 96 0,0
Your EVENTIDE turns into a midi remote controller, with midi 1>16 cc and midi 65, 70, 71 & 72 momentary controllers. Connect midi out to ext units midi in. Nothing in, nothing out.

6414 Musicians' Calc 96 0,0
A few helpful conversions. No need to run for the calculator. . Nothing in, nothing out.

6415 Quadmixer 96 4,4
Four channel mixer. Quad in, quad out.

6416 Send/Return 96 4,4
Stereo send and return preset. input #1 and 2 to the dsp are the sends, input #3 and 4 to the dsp are the returns. Use this as a tempate to set up send/return functions inside a preset to and from the second engine. Quad in, quad out.

6417 Switch*8 96 8,8
A general purpose test program, allowing an oscillator to drive selected outputs, and receiving mixed inputs. It is mainly used for testing phase accuracy of the channels, along with a suitable oscilloscope. Octal in, octal out.

6418 Universal Matrix 96 2,2
M/S (mid/side) recording lets you air stereo events with complete mono compatibility. This setting decodes M/S recordings & controls their stereo width. It also lets you fix mono and stereo routing. Stereo in, stereo out.

6419 Verb Tester 96 2,2
{M} Tool for assistance in creating reverb presets. Load this preset into dsp A, do reverb work in dsp B (routing B in series with A). Select 'external' or 'impulse' as a source. For 'external' use a CD or other source.The LFO will crossfade your source with dead air at the rate selected. For 'impulse' a pulse train of one sample width will hit the output at the selected rate. Stereo in, stereo out.

6420 White Noise 96 0,2
A single noise source is output on both channels. Nothing in, mono out.

6421 2in8out 96 2,4
Input 1 goes to outputs 1,3,5 and 7. Input 2 goes to outputs 2,4,6 and 8. Stereo in, octal out.

65 Vintage Gear

An amazing collection of classic analog and digital vintage units replicas, showing other aspects of this open system. If you know how it was made, you could re-build it here! Look for your oldies in this bank…

6510 140 EMT Plate 96 2,2
{RDE} A plate reverb with simple parameter layout. Switch-able in, stereo out.

6511 893 Undulator 96 2,2
[GK]{PDMY}(TT) Dynamic tremolo from 2 delays and 2 detuners in a mixed series/parallel configuration. BIAS sets how the lfo dynamically reacts to input level. An ethereal texture from H3000 days. Mono in, stereo out.

6512 AMS DMX 1580S 96 2,2
{PM} AMS emulation with parameters at null settings. Switch-able in, stereo out.

6513 DynoMyPiano1380S 96 || 2,2
6513 DynoMyPiano1380S 48 2,2
*[GK]{DM} Songbird/DyTronics Dyno My Piano Tri Stereo Chorus 1380 S replica. Very popular chorus unit in early 80s. The 3 L/C/R lfo faders control progressive waveshaping of the modulation. <**pullouts**>: here are controls for the original knobs pullouts that enhance the spatial perception of each chorus line and engage feedback for flanging. Summed in, stereo out.*

6514 H3000 Verby Chorus 96 2,2
{RDM} H3000 #384 VERBY CHORUS patch, built with SWEPT REVERB algorithm. Summed in, stereo out.

6515 H3000BreathingCanyon 96 2,2
{RDM} H3000 #579 BREATHING CANYON patch, built with SWEPT REVERB algorithm. Summed in, stereo out.

6516 Hand Flanger 96 4,4
*{D} Through the use of fixed delays in parallel with a 'manual' delays. You can rock through zero time as happens by 'flanging' tape reels. <**mix**> is a mix of the fixed and manual delay lines. For full effect no source should be mixed in. Quad in, quad out.*

6517 Omnipressor (R) 96 2,2
{DEY} This 'vintage' emulation comes directly from the source. Richard would be happy to share with you his foray into 'Vsig', our graphics editing package. His journey 'The Anatomy of a Preset', as well as Vsig itself, may be down loaded from our web site at eventide.com. Mono in, mono out.

6518 Pcm70 Concert Hall 96 || 2,2
6518 Pcm70 Concert Hall 48 2,2
6519 Pcm70 Sax Hall 48 2,2
6519 Pcm70 Sax Hall 96 || 2,2
- *Tweak for moody Blade Runner style sax lines.*

{RDE} Pcm70 original Concert Hall algorithm. Left & right reflections available. Diffusers and Verbs delays are available to shape different environments. Set expert parameter to 1 to access them. Summed in, stereo out.

6520 RMX Simu Ambiance 96 2,2
{RD} That AMS Gated room kinda sound. Nice on kick drums and other percussion. Summed in, stereo out.

6521 Stereo Undulator 96 2,2
[GK]{PDMY}(TT) True stereo version of H3000 'undulator' effect. Stereo in, stereo out.

6522 Tape Echo 96 2,2
[GVK]{DME} Analog style tape echo with filtering, tape flutter & wear out simulations. Summed in, mono out.

6523 TC2290 96 2,2

- *Tweaked for dyn panning/ducking/detuning echo.*

6524 TC2290 Dyn Chorus 96 2,2

- *Tweaked for dyn panning/ ducking/ detuning echo.*

6525 TC2290 Dyn Flanger 96 2,2

- *Tweaked for dynamic flanging with dyn panning.*

6526 TC2290 Dyn Long Dly 96 2,2

- *Tweaked for reversed dynamic panning and chorusing of ducked long delay.*

[GVK]{DMEY} (Tim) TC2290 Dynamic Delay. Delay can be tapped in with an ext switch. Set it in the system menu. Delay modulation and level can be dynamically controlled. Dly and Dry panning can be dynamically controlled too. Dly/dyn/pan mod switches enable dynamics controlled modulations. Summed in, stereo out.

6527 Univibe 96 2,2

[GK]{PDM}(TT) Update on a univibe replication. Tempo based tremolo/vibrato/chorus effect. Stereo in, stereo out.

6528 1210 Chorus 96 2,2

[GK]{DM} A 1210 Stereo Chorus/Flanger replicant. Two full stereo units in parallel, one tweaked for chorus, the other for flanger. Stereo in, stereo out.

66 Virtual Racks

This is a bank with massive racks! 4 full blown processors are arranged in each preset, including on/off MIDI switching of each effect. Dry and wet portions of the signals are already properly routed through ... run these presets with the unit in 100% wet mode.
Attentively crafted for guitar, vocals, drums, percussion and general use samples, we suggest you try any possible audio source through these masterpieces.

6610 Blues Heart 96 2,2

- *Tweaked for crunchy blues tones.*

6611 Clean Chords 96 2,2

- *Tweaked for clean gtr chordal work.*

[G]{RDMCEY}(TT) Comp>TT dly>st chorus>verb with pre/post compression parallel dry signal. Set wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off midi switching. Delay and verb spill over switching. Set TT switch in the system menu. Summed in, stereo out.

6612 Dream Strings 96 || 2,2

6612 Dream Strings 48 2,2

- *Tweaked for clean dreamy chordal work*

[G]{PRDMCE}(TT) MultiShift>st TT dly>st chorus > verb. Set main wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off switching. Delay and verb spill over switching. Set TT switch in the system menu. Summed in, stereo out.

6613 Drums Treatment 96 2,2

- *Tweaked for stereo drums effects.*

6614 Electric Ladyland 96 2,2

- *Tweaked for crunch lead or chordal work.*

6616 In Yer Face Vocals 96 2,2

- *Tweaked for vocals.*

[GV]{RDMCEY}(TT) Comp>TT dly>stereo flanger>verb, with pre/post compression parallel dry signal. Set wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off midi switching. Delay and verb spill over switching. Set TT switch in the system menu. Summed in, stereo out.

6615 Fjord Guitar 96 || 2,2

6615 Fjord Guitar 48 2,2

- *Tweaked for lonesome front pickup tones*

6619 Metal Fatigue 96 || 2,2

- *Tweaked for lead tones.*

6619 Metal Fatigue 48 2,2

- *Tweaked for lead tones.*

6621 One Time Rhyno 96 || 2,2

6621 One Time Rhyno 48 2,2

- *Tweaked for clean dreamy chordal work*

[G]{PRDMCE}(TT) MultiShift>st TT dly>st chorus > verb. Set main wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off switching. Delay and verb spill over switching. Set TT switch in the system menu. Summed in, stereo out.

6617 LA Studio Axe 96 2,2

[G]{RDMY}(TT) 2290 TT dynamic dly+pan+duck > 1210 stereo chorus/flanger > Classic verb. Externals 4,5,6 control midi switching. Set wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for crunchy chords. Set the TT switch in the system menu. Summed in, stereo out.

6618 Lead Tone Poem 48 2,2

6618 Lead Tone Poem 96 || 2,2

- *Tweaked for rear pickup lead tones*

6620 Monster RACK ! 96 || 2,2

6620 Monster RACK ! 48 2,2

- *Tweaked for lead tones in C Major*

6622 Pentatonic Delight 96 || 2,2

6622 Pentatonic Delight 48 2,2

- *Tweaked for lead tones in G min Pent*

6624 Rock Vocals Rack 96 || 2,2

6624 Rock Vocals Rack 48 2,2

- *Tweaked for rock singers*

6626 Sampled Drums Rack 96 || 2,2

6626 Sampled Drums Rack 48 2,2

- *Tweaked for drums samples*

6628 Tale From The Bulge 96 || 2,2

6628 Tale From The Bulge 48 2,2

- *Tweaked for clean and lead Landau tones*

[GDV]{PRDMCEY}(TT) H3000 dual Shift > 2290 TT dynamic dly+pan+duck > 1210 stereo chorus/flanger > PCM70 Hall. Ext 4,5,6,7 control midi switching. Set main wet/dry balance to 100% wet. Delay and verb spill over switching. Set TT switch in the system menu. Summed in, stereo out.

6623 Psychedelic Vocals 96 2,2

- *Tweaked for vocals.*

6625 Searing Lead 96 2,2

- *Tweaked for rear pick up distortion tones.*

6627 Tablas Baba 96 2,2

- *Tweaked for percussions treatment.*

[GD]{RDMCEY}(TT) Comp>TT dly>st chorus>verb with pre/post compression parallel dry signal. Set wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off midi switching. Delay and verb spill over switching. Set TT switch in the system menu. Summed in, stereo out.

6629 1980s Rack 96 2,2

[G]{RDMY}(TT) 2290 TT dynamic dly+pan+duck > 1210 stereo chorus/flanger > Classic verb. Externals 4,5,6 control midi switching. Set wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for crunchy chords. Set the TT switch in the system menu. Summed in, stereo out.

67 Vocals

A bank dedicated to the singer! Multi-effect arrays, complete vox channel strips, cool verbs and vocal enhancers.

6710 B-vox Delays+verb 96 2,2
[V]{RDMCEY} Ducked delays and reverb. Delays ducked in feedback path, triggered by sum of l+r inputs. Uncluttered verb for open airy atmosphere. Great for backing vocal tracks. Stereo in, stereo out.

6711 B-vox Pitch+verb 96 || 2,2
6711 B-vox Pitch+verb 48 2,2
[V]{PR} Dual stereo shifters and verb for one-pass background vocals. Simple control. Stereo in, stereo out.

6712 DualVoxProcess 96 2,2
[V]{EY} Great 'pre-tape' vocal processor. Comp/de-ess/EQ. Dual mono in, dual mono out.

6713 Phased Voxverb 96 2,2
[V]{RME} Not much of a challenge to figure out what 'Phased Vocal Reverb' does. It has smooth slow sweep pattern on the phase, and then a basic reverb. Stereo in, stereo out.

6714 Proximityverb 96 || 2,4
6714 Proximityverb 48 2,4
[V]{PRY} Vocal process and two verbs. Sing louder and open the second verb. Stereo comp > diffusion > detuners into verb1 and into stereo gates > verb2. Processed source and detuners out 1/2, verbs out 3/4. Stereo in, quad out.

6715 Vocal Chorusdelays 96 2,2
[V]{DMEY} Simple stereo chorus/delays with ducked feedback paths. Thresh is ducker sensitivity and triggered by sum of l+r. Stereo in, stereo out.

6716 VocalverbTwo 96 2,2
[V]{PRCEY} Stereo comp/EQ + unreel room. A complete vocal chain front to back, perfect for those comp-ed vocals. Stereo in, stereo out.

6717 Voice Disguise 96 2,2
[V]{PE} Disguises voice for stool pigeon to appear on '60 Minutes'. Pitch shifts up and down using random lengths and random directions. Mono in, mono out.

6718 Voice Processor 96 2,2
[V]{DMEY} Make voice tracks more compelling. Accommodates wide range of mic techniques, adds upward level, full EQ, de-ess, and compress. WARNING: adds 2/3 sec. delay. Switch-able in, mono out.

6719 Vox Double+Slap 96 2,2
[V]{PRDMCE} This is a doubler and a slap echo. Good for vocals. You can add reverb by turning up the verb level and decay time. Summed in, stereo out.

6720 Vox Shimmer 96 2,2
[V]{PRDMCE} A beautiful, complex, multi-effect vocal processor. This is a tweak of 'Voxplate/Chorus,' featuring shift, delay and verb. Summed in, stereo out.

6721 Voxplate / Chorus 96 2,2
[V]{PRDMCE} An excellent one-stop vocal treatment. It has EQ for left and right inputs, a pitch shifter for thickening, a reverb, and a delay with modulation capabilities. Summed in, stereo out.

6722 VoxProcess_S 96 2,2
[V]{EY} Stereo vocal process. comp/de-ess/EQ. Stereo in, stereo out.

68 Vocoders

The Predictive Vocoder creates a vocoder effect using a high-resolution physical model of the human vocal tract. Use these presets as they are…ready to go!

6810 CreamyVocoderAlpha 96 || 2,2
6810 CreamyVocoderAlpha 48 2,2
6811 CreamyVocoderBeta 96 || 2,2
6811 CreamyVocoderBeta 48 2,2
[V]{EY} A twenty band (20~20k) vocoder. Left In is Carrier (often instrument) Right In is Modulator (often voice) Switch-able carrier (input or noise) This is not your usual vocoder, as it goes well beyond the range of voice. Dual mono in, stereo out.

6812 GravelInMyThroat 96 2,2
[V]{ME} Dual mono in, mono out.

6814 Mobius8translate 96 2,2
[V]{PDME} Two LFOs, noise and MIDI keys excite this vocoder. The voice of Mobius 8. The inclusion of ring modulation, sample/hold and comb filtering gives this process a very strange twist. Stereo in, stereo out.

6813 Logan's Box 96 2,2
6815 Soundwave 96 2,2
6816 Voder 13 96 2,2
[V]{ME} Vocoder. Dual mono in, mono out.

69 Eventide Users

A collections of cool presets sent us from many of our world-wide friends. Another example of creativity on this powerful open-architecture processing platform.

6910 80s Guitar Rig 48 2,2
[G]{DMEY} Classic 80's guitar effects, --> : Input Trim with Gate Two channels: Clean / Distortion both with lots of EQ Tremolo Ring Modulator Octaver with Tremolo Chorus Phaser (12-stage) Wah (LFO, Pedal, or Envelope) Modulation sources include: Dedicated LFO for each effect Two external pedals Peak/Envelope follower LFO modulated by Peak Filtered Noise S&H Brought to you by: Chris Fraley www.FraleyMusic.com. Summed in, mono out.

6911 Asbakwards 96 2,4
[S]{PR}(TT) Backwards texture. Full lush and well as backwards ! Summed in, quad out.

6912 Brain Loops 48 2,2
*[G]{DEY}(TT) (Tim) Four 40 second mono loops. <**input**>#> chooses which loop(s) sees input. <**timer**>#> locks and activates loops to the system timer so you may tap multiple and arbitrary lenghs via the 'timer'. BE CAREFUL if you are going back to a loop previously set. If <**timer**> is different, go and set timer back BY HAND BEFORE you re-choose that loop# as it will DEFAULT loop to what ever number it sees. Metronome gives visual and/or sonic reference to tempo (NOT TO TIMER !). Summed in, stereo out.*

6913 Dynamic Worm 96 || 2,2
6913 Dynamic Worm 48 2,2
[G]{RDME}(TT) Mutitap and reverb swept through a filter. Extreme tail and lots of motion. Summed in, stereo out.

6914 Flaedermaus 96 2,2
{PM} This sequenced pitchshifter sounds like bats chasing you around in octaves and leading tones. Summed in, stereo out.

6915 Ghosties 96 2,2
{R} And other things that go bump in the night. Summed in, stereo out.

6916 Liquid Sky 96 2,2

{DME} Doppler alternating up and down without splicing: What goes up must come down! Free of glitches on any audio. Slow LFO makes a beat, fast makes a tremolo. Trippy after a reverb. Dual mono in, stereo out.

6917 PolySwirl Tap 48 2,2

{RDME}(TT) A Vanilla Rack, but vanilla can be delicious, too. Switch-able in, stereo out.

6918 September Canons 48 2,2

[GK]{RDM}(TT) Built for performance of the title. Three parallel ping-pong delays > chorus/flanger >verb. The first two delays are configured as a 'set' with only delay times independently controlled. Tempo monitor as well as external control of inputs and feedbacks of the 'two' sets of delays asist in performance. Stereo in, stereo out.

6919 SmearCoder 96 || 2,2

6919 SmearCoder 48 2,2

[G]{REY} Swirly clouds surround you. A new twist on gated reverb. A signal is Vocoded with a Smeared version of itself. The Vocoder can be fed with a clean or distorted signal, as can the Smearverb. Summed in, stereo out.

6920 ToddsPedalShiftVerb 96 2,2

*[G]{PR}(TT) Shift>verb <**assign 1**> controls both voices. <**pitch#**> sets heel position. <**pmod**> sets mod amount (toe position). <**pitch**> + <**pmod**> = shift at 'toe' <**real #**> shows actual value. Preset tweaked for 'thick fifths up' to 'thick octaves up'. Summed in, stereo out.*

70 Programming

Great learning tools for those willing to build their own personal algorithms.

7010 Empty Program 96 0,0

An empty program, to be used as a starting point when using the Patch Editor. Nothing in, nothing out.

7011 Inter-DSP Receive 96 0,0

You need to load this patch in one DSP and Inter-DSP Send patch in the other DSP. The SEND patch will output control information to the RECEIVE patch, across DSPs, using the C_BRIDGE module. The RECEIVE patch will monitor the signal from the Global bridge. Use VSIG to see how simple and useful this can be. Nothing in, nothing out.

7012 Inter-DSP Send 96 0,0

You need to load this patch in one DSP and Inter-DSP Receive patch in the other DSP. The SEND patch will output control information to the RECEIVE patch, across DSPs, using the C_BRIDGE module. The RECEIVE patch will monitor the signal from the Global bridge. Use VSIG to see how simple and useful this can be. Nothing in, nothing out.

7013 Interface Modules 96 0,0

Tutorial patch showing Interface modules work. Learn the use of knobs, faders, monitors, meters and gangs. Nothing in, nothing out.

7014 Patch Instruct 96 4,4

*{D} Each Delay sets the value for each delay module. <**more...**> Multiply by number of delays in series to get Delay Amount. Quad in, quad out.*

7015 Tempo Dly_Lfo Jig 96 2,2

7016 Tempo_Verb Jig 96 2,1

{DMR}(TT) This patch shows the use of System Tempo (Setup). Notice the midiclock module and its internal settings, needed to sync reverb decay time. Summed in, mono out.

7017 TimerDly Jig 96 2,2

{D} (Tim) This patch shows the use of system Timer (Setup). Notice the C_DTIMER module and its connections, needed to control long delay/looping applications. Summed in, mono out.

7018 X-DSP Contr Receive 96 0,0

This program receives 4 external controllers patched to Assigns 5,6,7,8 from the other DSP, via a C_BRIDGE module. Load X-DSP Send in the other DSP. You can set controllers and see their monitors there too. Here you simply need to connect the 4 globals to 4 parameters you need to control and monitor what's being sent from the other DSP. So 8 controllers live in one DSP, while half of them are sent to the other. Nothing in/out. Nothing in, nothing out.

7019 X-DSP Contr Send 96 0,0

This program has 8 external controllers patched to Assigns 1-8 . The first 4 are resident in the DSP where you loaded this patch. Nothing in, nothing out.

71 Px - Commerce

*The loudspeaker and intercom effects aren't just variations of a single program, and there's a lot of different algorithms generating them. Try them all: what we think is a **soundtruck** might be your ideal **radio-on-the-porch** ...*

The effects in this bank should in general be used 100 percent "wet", as they incorporate their own mixing.

7110 Airplane Background 96 0,2

*{DE} This generates a complex machine hum that's great in stereo. With a little extra filtering, it can be just about any background from a tank interior to a starship. The <**Throttle**> button makes the engines speed up and slow down, while <**Bong**> gives you a realistic flight-attendant call. <**Accel**> controls how quickly <**Throttle**> does its thing. The tourist cabin is noisier because someone left a window open back there. Nothing in, stereo out.*

7111 Clock Radio 96 2,2

{ME} What does your morning show really sound like to the listeners? Here's an authentic-sounding tiny speaker in a plastic box, with some annoying alarm-clock beeps, so you can find out. Summed in, mono out.

7112 Fries With That? 96 2,2

*{PEY} A typical drive-through's outdoor speaker, with adjustable distortion and muffle. Quality and intelligibility varies with your choice of restaurant The Ritz, MacBurger, or Road Kill Unlimited. The <**Distrt**> (distortion) and <**Muffle**> settings are slightly interactive, so, if you decide to customize one, you should also adjust the other. Mono in, mono out.*

7113 Office Intercom 96 2,2

*{RE} This is a traditional squawk box - it beeps when you call someone, and there's some reverb thrown in to make the speaker sound natural. Select the kind of office, which influences the quality of the sound and also the reverb. The input is muted until you hit the <**Call**> button. Mono in, stereo out.*

7114 Sound Truck 96 2,2

{RDCEY} Truck speakers plus realistic city echoes and the ability to pan the whole thing across the stereo image. The Candidates Office knob selects how good a speaker system they could afford: choose President, Governor, or Dogcatcher. Mono in, stereo out.

7115 Talking Dashboard 96 2,2

{DE} Makes your voice sound badly digitized, mixes it with warning beep, and adds a stereo car-interior slap... just like a seat belt or burglar alarm warning. The distortion, band limiting, and stereo diffusion also makes this great for simulating a pair of open headphones. Mono in, stereo out.

72 Px - Communication

***Bullhorn** and **Megaphone** are totally different.The first one simulates the distortion and metallic ring of a hand-held electronic amplifier echo.The second is a rolled-cardboard thing, with lots of resonance but no distortion. It's often used by cheerleaders and old-time big band singers.*

The effects in this bank should in general be used 100 percent "wet", as they incorporate their own mixing.

7210 Bullhorn 96 2,2

*{RDCEY} Bullhorn simulates the distortion and metallic ring of a hand-held electronic amplifier the kind the cops use when they surround a hideout. There's also an adjustable big-city slap echo. Move the <**Dist**> slider to bring it from far away to in-your-face. Mono in, stereo out.*

7211 CB Radio 96 2,2

{PEY} *Like the popular H3000 program, only we've also added a <**Pickup**> switch - <**Direct**> gives you the sound as broadcast - <**Speaker**> adds distortion and some room echo, so it sounds more like a radio set. The <**Bzzap!**> button does exactly what you'd think. Mono in, stereo out.*

7212 Cellular Phone 96 2,2

{DEY} *Sound quality varies from almost-good on the open highway, to unintelligible when you press the <**Tunnel**> button. Or advance the <**Random**> slider for automatic tunneling. Mono in, mono out.*

7213 Crazy Dialer 96 0,2

{MEY} *Rapid random dialing, with real phone company tones, to use as a sound effect. Or hook it up to your phone... who knows where you'll end up calling. Nothing in, mono out.*

7214 Long Distance 96 2,2

{PDCEY} *The filter and noise sliders do exactly what you'd expect. <**SideT**> controls the electronic echoes you often hear on long distance phone lines. <**Crosstalk**> simulates weird foreign-language jabbering in the background. (It's actually your own voice raised higher, flipped, and delayed but it sounds like crossed wires). Mono in, mono out.*

7215 Megaphone 96 2,2

{PDE} *In contrast to 'Bullhorn,' this is a rolled-cardboard thing, with lots of resonance but no distortion. It's often used by cheerleaders and old-time big band singers. Use it to add more Macho when you're leading a racing-boat crew. Mono in, stereo out.*

7216 More's Code 96 0,2

{E} *It's not Morse code, since the beeps are totally random. But it sure sounds convincing. The operator sounds a little nervous...maybe the Secret Police are closing in. Nothing in, mono out.*

7217 Off Hook! 96 0,2

{ME} *This is the annoying breep-breep-breep the phone company sends when your cat knocks over the handset. Use it for production, or let it play softly out of a cue speaker and watch the Operations Manager go nuts... Nothing in, mono out.*

7218 Public Address 96 2,2

{RDCEY} *This is an enhanced version of 'Public Address' from the DSP4000. We've added a <**Panic**> button to kill feedback quickly, and a <**Tap Mic**> button that does just what it implies 'Hey, is this thing on?' <**Feedback Disabled**> shows after you hit <**Panic**>. Hit it again to re-enable. Mono in, stereo out.*

7219 Real Dialer 96 0,2

{EY} *Similar to the DSP4000 version, but much faster and easier to use. Numbers can be spun in, or entered directly from the 10-key pad. Use the knob or type with the keypad and then hit Enter to set the numbers. Enter the first three digits, then press the < **cursor to set the last four.** <**Tap**> to advance through the dialing sequence. (Try stepping though a clients number in time with their jingle!). Nothing in, mono out.*

7220 Shortwave Radio 96 2,2

{PMEY} *Bad reception. Program includes the heterodyning that's typical of an SSB radio (adjust it with the <**Manual**> slider). You can add an automatic shift with the <**Drift**> slider. The <**Gate**> slider acts like a squelch control. Takes a good signal and turns it into 'London Calling', or makes it sound like your competition. Mono in, dual mono out.*

7221 Traffic Report 96 2,2

{MEY} *Adds a classic helicopter warble to the input, much less painfully than hitting your throat. There's also a pretty good blade and engine simulation. Input and engine are keyed on and off when you press the button, just like the switched mic in a real chopper. If you want just the shaky voice, turn the engine volume down. If you want only the engine sound effect, uh, don't talk. Mono in, mono out.*

73 Px - Delays

Production Delays. The effects in this bank should in general be used 100 percent “wet”, as they incorporate their own mixing.

7310 Ducked Delays 96 2,2

*[V]{DY} Repeating echoes that get out of the way for the input. Adjust `**Delay**' for rhythm, and `**Duck**' for sensitivity. Tunable version is `Dual Ducked Delay'. Switch-able in, stereo out.*

7311 Easy Chorus 96 2,2

[V]{DM} Classic pop-music effect uses multiple vibratos to turn one sound into many. Adds thickness, richness, and widening. Use with mono or stereo inputs - matrixing is added to stereo to preserve the image. Switch-able in, stereo out.

7312 Easy Phaser 96 2,2

*[V]{ME} Adds deep whooshing effect to any sound, but it's particularly good on broadband signals (full mixes, voices, and synthesizers). Make the effect sharper with the <**Depth**> control. Choose <**Spin**> mode for manual effects while you rotate the front-panel knob, or <**Automatic**> for continuous phasing with adjustable <**Speed**>. Switch-able in, stereo out.*

7313 Long Delay W/Loop 96 2,2

*{D} Mono inputs are delayed up to five seconds. Adjusting <**Delay**> while a sound is being processed adds interesting pitch effects. Press <**Trap**> to record up to five seconds and have it repeat forever. You can mix repeating output with live input. Switch-able in, mono out.*

74 Px - Echoes

*Each of these effects has a <**Mute Inp**> button to turn off the input suddenly, so you can check the echo decay. You can also use this button to end a sound while adding a smooth ringout. All echoes have selectable right/left/mono input switch and stereo output. Those with additional "Stereo" input selection have true stereo processing. The effects in this bank should in general be used 100 percent “wet”, as they incorporate their own mixing.*

7410 Basic Stereo Echo 96 2,2

{RD} Big rich room echo, for use with mono or use `Mute Inp' button to test echo characteristic. A tunable version of this patch is 'Big Hall'. Switch-able in, stereo out.

7411 Big Church 96 2,2

[VK]{RDE} Very large room with warm sound. Use `Mute Input' to test or for ringouts. For a tunable version, see `Big Hall'. Switch-able in, stereo out.

7412 Classroom 96 2,2

[V]{RDE} Tight, warm echo with wooden walls and floor. Use `Mute Inp' to test. This is a version of `Black Hole'. Switch-able in, stereo out.

7413 Crypt Echo 96 2,2

{RDE} Deep, long echo for voice or sfx. Use `Mute Input' to test or for ringouts. Based on `Boston Chamber'. Switch-able in, stereo out.

7414 Infinite Corridor 96 2,2

{RDE} Big and bright with medium-long decay. Use `Mute Input' to test or for ringouts. For a tunable version, see `Hallway Verb'. Switch-able in, stereo out.

7415 Kitchen Reverb 96 2,2

{RD} Tight real room for voice or sfx. Use `Mute Input' to test or for ringouts. For a tunable version, see `Medium Booth'. Switch-able in, stereo out.

7416 Plate Reverb 96 2,2

{R} Tight, dense echo good for voice and music. Use Mute Inp button to test character and for ringouts. A tunable version is `Drew's Stereo Plate'. Switch-able in, stereo out.

7417 Tape Reverb 96 2,2

{DE} Back in the days when a production room meant two tape recorders and a cart machine, we sometimes added echo by mixing the tape output of a deck with its input signal. (Sometimes this was the unintentional effect of a bad power supply filter.) This preset emulates that effect, including the cumulative high-end loss and tape noise, tuned for studio-deck head spacing and with selectable speed. Mono or stereo in, each output is processed separately. Truly retro, man. Switch-able in, dual mono out.

7418 Tile Men's Room 96 2,2

[V]{R} Tight, dense echo. Use Mute Input to test echo. A tunable version of this patch is 'Empty Swimming Pool'. Switch-able in, stereo out.

7419 Union Station Verb 96 2,2

[V]{R} Big, BIG warm room. (It's even bigger than its name, but we couldn't fit Grand Central Station in the display). Summed in, stereo out.

75 Px - Entertainment

The effects in this bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

7510 Big Movie 96 2,2

{PDE} Did you ever notice how movie theaters sound like nothing else on earth? Program lets you control the room size, speaker quality... and even add the rumbling bass notes that leak from other theaters in the cineplex. (The leakage is actually your input, modified and delayed. But it sounds real). Stereo in, stereo out.

7511 Boom Box 96 2,2

*{DEY} Simulates a cheap tape deck with plenty midrange distortion and a false bottom. `Awful' gradually restricts bandwidth. `Pan' moves entire stereo image. Just listen to that bass, man! And that awful distortion. Includes <**H-Bass**> button to make it even boomier. Stereo in, stereo out.*

7512 Fake Call-in 96 2,2

{REY} Feed it two clean voice signals - one for the host, and one for the guest - and they'll turn into a complete call-in show. Includes telephone effect on the guest mic, automatic ducking, so the host overrides the guest, and an optional studio echo overall. It sounds okay if there's a little leakage between mics when you record, but works best when the inputs are isolated or cleaned up in a DAW... particularly if the voices interrupt each other. Caller number four, you're on the air.. Dual mono in, stereo out.

7513 Page Three! 96 2,2

*{PE} There's a famous syndicated radio personality who likes to speed up or slow down at random while reading the news. He's on a lot of stations, so it must be a good idea. Feed in a voice and press <**Do It!**> to change the pacing when you want to, or select Automatic for totally random changes. The Drag meter indicates how much memory is left for the voice to slow down into. When it gets full, the buffer empties and the voice speeds up. Stereo in, stereo out.*

7514 Real Call-in 96 2,2

{REY} This preset is designed for use with a live mic on one input and a phone patch on the other. The program is similar to the one in the DSP4000, but adds switch-able processing and tone controls on the phone input, along with the automatic ducking and adjustable reverb. (You can also use it to process just the phone signal to clean up telephone interviews.) The Eventide shouldn't be connected directly to a telephone line. You'll need a transformer, phone patch, hybrid, or QHT coupler to provide the necessary electrical isolation. Dual mono in, stereo out.

7515 TV In Next Room 96 2,2

*{PDE} There's a similarly named program in the H3000B, but this one sounds a lot more authentic. The <**Tinniness**> knob cuts the lows and adds a slight pitch shift - <**Distance**> adds house-like reflections. It sounds most convincing at a low volume, panned to one side. Mono in, stereo out.*

7516 45 RPM Oldie 96 2,2

{DMEY} Sheer Torture. Use the sliders to adjust how badly the record was cut. Sliders adjust bandwidth, overcut distortion and bad center-hole placement (warp). Or select a preset: AM includes some awful transmitter processing. Amazing, what we used to listen to. Stereo in, stereo out.

76 Px – Fantasy

Cousin It and Cussing It are both monsters, but the first one is friendly and the second one is angry. The effects in this Bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

7610 Cousin It 96 2,2

{PDE} Turns input voice into little chattering fellow. synthetic stereo out (fully mono compatible). Does strange, foreign things to pop music. Mono in, stereo out.

7611 Cussing It 96 2,2

*{PDE} This is a big guy, and now he's angry. Extra harmonics are added for energy, and a stereo simulator to make him bigger. If you rewind a voice track through 'Cussing It', the results are positively freaky. Adjust <**Width**> for compatible stereo out. Mono in, stereo out.*

7612 Elves 96 2,2

*{PME} This program turns your voice into a flock of munchkins. The <**Ragged**> slider appears in a number of voice multiplier presets. It lets you control how much in unison the group is when it speaks: think of the difference between a trained choir, a group singing 'Happy Birthday', and a bunch of drunks. Mono in, stereo out.*

7613 Fantasy Backgrounds 96 0,2

{RDME} Generates a rich stereo background for magic or science fiction scenes. In Xanadu did Kubla Khan a stately pleasure-dome decree: where Alph, the sacred river, ran through caverns measureless to men... (Coleridge, 1797). Nothing in, stereo out.

7614 Magic Echo 96 2,2

{PD} Tuned repeats climb up or down at various intervals and speeds. Try different presets on voice, or select one of the scale settings and manually adjust the speed to fit a piece of music. Stereo in, stereo out.

7615 Morph To Magic 96 2,2

*{PRDCE} These magicians have deep, echoed voices with mysterious chanting overtones. This is a true morphing, not a crossfade. Morph manually or use button. <**Chant**> adds bell-like resonances, <**shift**> adjusts pitch, <**echo**> adjusts... you know. Good on voices or music. If the chant fader is very high, faster morph speeds might develop a clicking sound. Slow down to eliminate the clicks. Mono in, stereo out.*

7616 Singing Mouse 96 2,2

{PDME} Mickey Unplugged! Raises the midrange an octave or more, but keeps the bass in place. It works best with songs that have a soloist over a low bass line. Try it on Billy Joel's 'Still Rock n Roll' or almost anything of Johnny Cash's. A schmaltzy vibrato can be added, if desired. Stereo in, stereo out.

7617 Trolls 96 2,2

*{PME} Your voice gets converted to your choice of one, two, or many low-pitched talkers (trolls can't count higher than two). They get even more menacing as you advance <**Ragged**>. Also, neat on sfx. Mono in, stereo out.*

77 Px - Gimmix

The effects in this Bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

7710 Backwards 96 2,2

{P} This is like the popular H3000 effect, only it's matrixed to stay in true stereo and is more controllable. Breaks the input up into little pieces, and then plays each of them backwards. Try it on voice, mixed music and on solo instruments like violin. Switch-able in, stereo out.

7711 Can't Carry Tune 96 2,2

*{PE} Play a song into it: whenever the soloist takes a breath, the whole thing changes key. Funniest on well-known songs or if you record the boss singing. Press <**Tune**> and adjust the slider to pick out the melody. Then adjust <**Key Mangle**> for any setting from 'Slight' to 'Yike!' If you pick 'Tin Ear', it'll shift the melody in exact half-steps. This program looks for the rhythm, and applies pitch shifts to the whole band in time with the music. Stereo in, stereo out.*

7712 Dynamic Stereo 96 2,2

*{REY} A manual or automatic width enhancer for stereo signals. Dynamic mode lets you adjust the <**Dynam**> slider until the width pulses with the rhythm. Fully compatible - doesn't add flanging or artifacts for mono listeners. Stereo in, stereo out.*

7713 Go Crazy 96 2,2

*{PD} They're coming to take you away! Press the <**Go**> button to send voice to never-never land, press it again for sanity. Think of it as 'Anti-Zac'. Switch-able in, stereo out.*

7714 Plug Puller Pro 96 2,2

*{P} Make CDs and DATs slow down, stop, and run up to speed again on cue. Add <**Grease**> to make the 'turntable' run longer after you pull the plug. This is similar to the DSP4000 version, but sounds better and is more controllable. Stereo in, stereo out.*

7715 Round & Round 96 2,2

*{DM} This autopanner uses volume and delay effect to rock stereo or mono signals from side to side. Mono inputs and tight stereo vocals can handle more of the delay effect (Precedence) without obvious flanging - you might have to use more <**Level**> effect on stereo inputs. Stereo in, stereo out.*

7716 Solo Zapper Pro 96 2,2

*{RE} This enhanced version of the DSP4000's Solo Zapper lets you automatically fade the soloist, add reverb, or even redo a mix. The karaoke kids will love it. Adjust <**locate**> for minimum soloist, then slowly raise <**Solo Bottom**> to preserve bass. <**Width**> restores stereo (but is mono compatible). Use <**Instant**> to switch soloists in or out without changing the stereo image. Adjust <**Amount**> to control how much soloist appears in the mix. The algorithm expects the solo to be centered in the stereo field and occupy the mid-band. Live and acoustic recordings won't zap very well, but most studio pop songs will. If the original mix includes a stereo echo, some of it might remain - but this echo is usually covered by the new vocal or song parody lyrics you add. Add extra reverb to help hide these ghosts. The program won't work correctly unless the input channels are balanced. Make sure the pan or balance pots on your board are adjusted, and check the Level screen to make sure both channels match. Some original mixes may develop an artificial bass - if this happens, lower <**Solo Bottom**>. Stereo in, stereo out.*

78 Px - Mix Tools

A set of useful mix and enhancement tools. The effects in this Bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

7810 Awfultones 96 2,2

{E} Need some `real-world' speakers for checking a mix? They don't get any worse than these doggies. It's also a handy production effect, any time you want a quick, lousy sound (portable radios, jukeboxes, etc.). Distortion, Honking, Bandlimit, and Mono/Stereo are separately switch-able. Stereo in, switch-able out.

7811 Brightener 96 2,2

*[V]{PEY} Adds clean second harmonic to signals above the <**Tuning**> frequency, like the popular 'Enhancer' efx... only silkier. Like perfume, a little goes a long way. Stereo in, stereo out.*

7812 Easy Timesqueeze 96 2,2

*[V]{P} Easier and better-sounding than an H3000B, and with perfect pitch accuracy! Enter the current length and the desired length. Then set your deck's varispeed to match the PCT or SPEED display. The [Audio] page is for fine-tuning quality. More delay, or higher lowest sound, does a smoother job. <**Manual Pitch**> lets you tweak the pitch determined by the [Timings] page - sometimes, setting it a little lower than normal helps make squeezed voices more natural. Switch-able in, stereo out.*

7813 Hiss Eliminator 96 2,2

*{DEY} This is a single-ended, high-frequency noise reducer. You can use it to reduce tape hiss without having to record through an encoder, and also to cut down sync whine, air conditioner or computer noises, and other high frequencies. Bring <**Gate**> all the way down, then adjust <**Highs**> until the filter opens on the desired sound but closes when the sound goes away. Then advance <**Gate**> and <**Bypass**> for additional broadband reduction. Stereo in, stereo out.*

7814 Hum Eliminator 96 2,2

*{DEY} Uses three different processes to fix noisy bottoms. <**Notch**> gives a sharp dip every 60 Hz, using a comb filter - it's useful for power line hum and dimmer noise. <**DeHum**> is a sliding lo-cut filter for low-level noises: adjust it to pass the desired signal and close on the junk. <**LoCut**> is a sharp filter useful for pure waves. Since low frequencies often have harmonics throughout the spectrum, they're harder to remove. Experiment with different combinations of the three until you get the best results... and don't expect miracles on particularly noisy signals. The Notch filter depends on system timing. It'll work properly when the Eventide is set to a precise 44.1 kHz or 48 kHz sample rate, but may have problems at other frequencies. (If you want to accommodate other hum or sample frequencies, set C_CONSTANT Tune in the Patch editor). Stereo in, stereo out.*

7815 Sfx Filter/Compress 96 2,2

*{EY} Extremely sharp hi/lo cutoff filter followed by a stereo compressor. Use the Presets (Table Radio / Pocket Radio / The Shadow) as effects or as starting points for your own settings. If you want just the filter, set the compressors <**Threshold**> to 0 dB. To use just the compressor, set <**LoCut**> and <**HiCut**> to 40 Hz and 19 kHz. Switch-able in, stereo out.*

7816 Simple Compressor 96 2,2

*[V]{DY} Basic, tight little one-knob stereo compressor with compression meter and channel linking. Adjust <**More**> until you've got enough. The processing takes three thousandths of a second - not enough to be noticeable, but it'll cause flanging if the output is mixed with the input. Stereo in, stereo out.*

7817 Simple Equalizer 96 2,2

{E} Anything but simple. While it looks like a four-band graphic, you can change any frequency as well as the bandwidth of the two midranges. The O`LOAD indicator samples the level at various points, and bounces if your settings drive the signal into clipping. If this happens, lower the input level. Stereo in, stereo out.

7818 Stereo Simulator 96 2,2

[V]{E} Makes mono signals into stereo, using allpass filters and split-band processing to keep the individual outputs sounding good. It avoids the doorspring and thinness you get on individual channels with other simulators, and is fully mono-compatible. Switch-able in, stereo out.

7819 Stereo Spreader 96 2,2

*[V]{Y} Makes stereo wider, with two separate processes. <**Center Suppress**> adds a static widening by reducing the center - it's most useful for acoustic recordings. <**Dynamic Pan**> brings up the louder side, good for pop music with a bass or drum on one side. Of course, you can mix the two effects in any proportion. Extreme combinations of settings will warn you to check mono compatibility. There's a <**Test**> button to make checking easier. Stereo in, stereo out.*

7820 Super Punch 96 2,2

[V]{DEY} Here's a general-purpose mix maximizer, with lots of tuneability for advanced production gurus. The author has used it as the final processing on just about every mix for the past year, and saves differently-tuned versions for different clients and media. Left and right inputs are de-essed separately, then matrixed and sent through a gentle compressor and hard limiter. The result is de-matrixed, equalized and gated. Stereo in, stereo out.

7821 1 KHz Oscillator 96 0,2

*Lineup tone. Default level is -18 dB fs, for digital use. If your studio uses a different standard level, adjust and save a new version. The <**On/Off**> button does what you'd expect. Nothing in, mono out.*

7822 Three Band Compress 96 2,2

*[V]{EY} Call it `classic 3-band mix processor with matrix-stabilized stereo'... or just call it `magic'. Whatever. Most useful on music, to make the mix fuller. Set the <**Tweaks**> by ear or by watching the three meters, and then adjust <**Output**>, so the overall level matches when you press <**Bypass**>. If you add too much high-end processing you might bring up hiss from the original recording. If this happens raise the <**HF Gate**>. Stereo in, stereo out.*

79 Px - Science Fiction

Artoo Chatter and C3P-Yo are totally different kinds of robots (well, C3's an android). R2 turns a voice or rhythmic music signal into sliding tones and whistles; C3 has a metallic ring and staccato beeps. The effects in this bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

7910 Artoo Chatter 96 2,2

{EY} *Tracks spoken input and turns it into swept tones. Now you can sound like a famous (metallic) Hollywood star. Use <**Smooth**> to adjust how much the tones slide, and <**Deep**> to set their pitch. Switch-able in, mono out.*

7911 C3P-Yo! 96 2,2

{MEY} *<**Metal**> adjusts the twanginess of the voice, <**Beeps**> changes the pitch of the computer tones. Artoo Chatter and C3P-Yo are totally different kinds of robots (well, C3's an android). R2 turns a voice or rhythmic music signal into sliding tones and whistles: C3 has a metallic ring and staccato beeps. Mono in, mono out.*

7912 Lasers! 96 0,2

{RMEY} *Press <**Zap**>, <**Bzoop**>, and <**Thhup**> for everything from an outer-space war to a video game. Nothing in, stereo out.*

7913 Martian Rock Band 96 2,2

{PM} *It's impossible to describe this effect. Plug something rhythmic with a strong melody - a rock song with a male vocalist - and let it fly. You'll get an unrecognizable set of instruments playing random lines based on the original melody... but hey, you might like it. Doesn't work very well on piano or classical music - it's best on basic guitar/male voice/drums rock. Adjust <**Weird**> until you're satisfied. Note that 'Martian Rock Band' is totally different from 'Robot Band' - uh, no robots. Stereo in, stereo out.*

7914 Robot Band 96 2,2

{DMEY} *Attempts to analyze the input melody, add a harmonically related bass line, and a new melody based on the rhythm. <**Groove**> controls how well the robots stay with the input. The normal output is a mix of the input and those jamming robots. Press <**Solo**> to let the bots take a few bars on their own. Since the program has to analyze the melody in real time, it works best with simple lines and worst with chords. Try it with a variety of different inputs. Stereo in, stereo out.*

7915 Theremin 96 2,2

{EY} *Leo Theremin created one of the first synthesizers in the 1920s, played by waving your hands in front of an antenna. For the technical, it used two RF oscillators beating together to produce the heterodyne tone... While a few composers put it to work as a serious instrument (including the Beach Boys in Good Vibrations), it received more acceptance from science fiction producers. This is the classic 'ooh-wee-ooh' sound of a bad flick, or accompaniment to a late lamented chanteuse. It works best with solo, not chords. Pick up a microphone and sing into it. Adjust <**Shift**> to put the sound in its proper octave - Theremins are much higher than most singing voices. <**Mute**> keeps it from responding to background sounds. Mono in, mono out.*

7916 Tribbles 96 2,2

{PDME} *Breaks up input into random animal- sounding squeals. Easy to use - no controls. Just voice in = thingies out. Some people have trouble with these. Summed in, stereo out.*

80 Px - Vox

This is a bank of basic vocal enhancers and tools. It includes presets to change the pitch for effects, as well as others to correct out-of-tune vocals. In addition are a number of unusual reverbs, particularly suitable for vocal use.
The effects in this Bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

8010 `Max' Stutter 96 2,2

*[V]{PD} <**Width**> sets length of each stutter, <**Repeat**> is how long it keeps stuttering, <**Pitch**> makes them rise up or down. If <**Width**>and <**Repeat**> are less than half, output will try to catch up after the effect. Switch-able in, mono out.*

8011 Big Voice Pro 96 2,2

*[V]{PRDCY} This is a downward pitch shifter with serious reverb and slap on the ends of words only. Small amounts add depth to an announcer, while large amounts are Oz-like. It's similar to 'Big Voice', but a lot more versatile and with additional processing. <**Reverb**> is the open, spacious effect you get in a large hall. <**Slap**> is a repeating echo (echo... echo...). Choose either or both, and make them duck out of the way with the <**Sense**> slider. Switch-able in, stereo out.*

8012 Chipmunks 96 2,2

*[V]{PE} A small rodent of eastern North America (Tasmias striatus), or any of similar rodent of western N America, N Asia, or pop stars singing solo, duo or-- ALVIN!! Turn your voice into furry little guys who like to sing harmony. Go from solo to duo to trio by hitting the <**Add Munk**> button. Switch-able in, stereo out.*

8013 Doubletalk 96 2,2

*[V]{PDE} Automatically turns parts of words inside out, or use softkeys to do it on cue. Great on comic effects, obscuring lyrics, campaign speeches... no, wait, they're already full of doubletalk. Use it in the foreground as a trick effect, and it's also useful to keep background voices from interfering. Automatic switches from normal speech to doubletalk at random. Manual lets you tap <**Garble**> and <**Normal**> on cue. Why two buttons? So you can use two fingers and cue the effect more tightly. Stereo in, stereo out.*

8014 Fast Voice Process 96 2,2

[V]{MEY} This is a zero-delay version of 'Voice Process Pro.' Because it has to react in real-time, you may hear clicks on sharp transients. If so, lower the input level. Switch-able in, mono out.

8015 Mega-Dragway 96 2,2

*[V]{PRD} All the screaming excitement of a 'SUNDAY...' racetrack spot. Like the H3000B effect, but cleaner and with an optional third voice and echo. Adjust <**Pitch**> to make them more macho, and press <**Classic**> or <**Mega**> to select two or three announcers. Switch-able in, stereo out.*

8016 Nervous Talker 96 2,2

*[V]{PDM} Put a voice in, and it'll repeat itself nervously, at random. Great on your next aircheck... The input voice is essentially unchanged, except it repeats words at random. Slide <**Nerves**> to make it repeat more often. Switch-able in, mono out.*

8017 Triplets 96 2,2

*[V]{PM} If you need just three voices, this works better than 'Were a Small Crowd.' All three voices speak in unison, but with random variations so it doesn't sound mechanical. Adjust <**Timing**> to control how well the highest voice keeps up with the others. Use less <**Pitch**> on high voices. Switch-able in, stereo out.*

8018 Voice Process Pro 96 2,2

*[V]{DMEY} Instant mike technique with upward gain levelling, compress, de-ess, lo-cut, equalize, and noise gate. Microphone technique in a box! Almost any voice will sound better through this program, which includes upward gain leveling, rolloff, equalization, compression, de-essing, and a noise gate. Tighter and more powerful than the version in the DSP4000. The <**Hold**> indicator shows when leveling is frozen during pauses, so background noises aren't boosted. Adjust <**Thresh**>, so it responds to the voice: this slider also has a locking position fully right, which instantly freezes the gain. WARNING: this program delays the audio by two thirds of a second to catch transients and maximize level without sounding limited. If you're working in video, use a -20 frame offset. If you need a non-delay version (for headphones or live broadcast), use 'Fast Voice Process.'*

8019 We're A Big Crowd 96 2,2

*[V]{PE} Smooth variation from 2 to 100 people. Press <**Auto**> to make the group grow or shrink on cue, or dial a desired sound. The Small and Big Crowd effects are totally different. 'We're a Small Crowd' adds individuals until you have eight distinct voices at different pitches and timings. 'We're a Big Crowd' flows smoothly from a small crowd party to a stadium, but as an effect rather than as individual voices. Switch-able in, stereo out.*

8020 We're A Small Crowd 96 || 2,2

8020 We're A Small Crowd 48 2,2

*[V]{PM} Adjust <**Ragged**> to control how well the voices keep up with each other: the more people in the crowd, or faster the copy, the less you should use. To add or subtract people on cue ('I told one friend, and she told two friends...'), select <**Size**> and tap the up- or down-arrow keys. Switch-able in, stereo out.*

INTRODUCTION to 5.1 Reverbs

These new structures introduce surround ambience to the line of Eventide effects processors.
A description of the algorithms and their parameters functions is your first step to learning the basic of these powerful tools. We have provided slightly different versions of these algorithms to give the best results both at 48 and 96KHz sampling frequencies.

Stereo or Surround ambience and reverbs in digital processors are generally to be considered a combination of two main processes:

- Early Reflection delays and diffusers
- Reverberation

In depth:

Early Reflections are very short delays that simulate the reflections of walls, floor and ceiling of a specific environment. Often they are matched to filters to recreate the tonal qualities of the different materials of which these surfaces are made.

Diffusers are even shorter delays networks that create a dense field of repeats. This cluster of small delays simulates the build-up in density of the first echoes. A high setting of ***Diffusion*** will result in a dense build-up, with smeared delays. A lower setting will provide more distinct delays. ***Diffusion*** directly controls all the Diffuser internal delay feedbacks. This parameter is affected by the Diffusers ***Size*** parameter, which scales up or down all its internal delays times.

A low ***Size*** and high ***Diffusion*** settings will provide nice small environments with dense diffusion, while the inverse scenario would better simulate huge spaces.

A good starting point in creating your spaces is to first adjust *Size* and *Diffusion* as they will define the space more strongly than the other parameters. Early Reflections then define the position and reflective qualities of the space and will shape it. Tweaking the *hicut* filters will provide a further nice touch to your work. Last, adjust your reverb decay and filters, in search of the next great verb!

We have created 2 different I/O structures:

- **2_5.1** Diffusers or Reverbs
- **5.1** Diffusers or Reverbs

The difference is that version 2_5.1 creates a surround ambience from a stereo (2 inputs) audio source, while the 5.1 version is a full blown 6 inputs/outputs structure, to be used with audio sources in this format.

Here are important details you should know:

Routing
The correct routing of the inputs and outputs channels is very important when working with these presets. When using a 5.1 I/O structure, please always refer to the following input and output assignments:

I/O 5.1 standard configuration

Input 1 > Front LEFT Channel
Input 2 > Front RIGHT Channel
Input 3 > Front CENTER Channel
Input 4 > LFE (sub) Channel
Input 5 > Surround (rear) LEFT Channel
Input 6 > Surround (rear) RIGHT Channel

Be sure that the H8000 inputs & outputs are connected to hardware inputs and outputs in this way.

Input Trim
A channel dedicated input level, this Trim helps take control on very hot incoming signals. Use the H8000 meter LEDs to monitor audio and use these trimmers accordingly.

Phantom Speaker
Available in the full 5.1 I/O algorithms only, this switch enables the traditional stereo "phantom speaker" by removing the center channel from the center speaker, redirecting it to the front left and right speakers. When set to OFF, you will listen to a full 5.1 mix; if set to ON, the resulting 4.1 is what you'll get, with stereo placement of the center channel audio source in the front left & right speakers.

Gain
This is a very useful level gain, placed at the end of the algorithm. Use it to push the output level or to recover level loss caused by necessary severe input trim or by low level input. Up to 12dB is provided here.

Control Switches
Each channel has an output switch. Here you can set it ON or OFF, for convenient testing & monitoring tasks.

Size
This is a very important parameter. It controls a great numbers of other parameters ! ! !
Its main function is to scale Diffuser's delay times, which are always hidden to the user. We have set and tweaked their values to what we consider generally useful values. You can find access to them if you desire to get into deeper programming, using our **VSIGFILE** Windows PC Graphical Editor.

Size also controls:

- **Early Reflections Delays**
- **Early Reflections Hicuts**
- **Diffusion**
- **Scaler**
- **Post Diffusion Early Reflections Delays**
- **Post Diffusion Early Reflections Delays Hicuts**

Basically, by selecting different Size values (Booth – Small Room – Med Room – Alley Slap – Stage – Reflections), you will also change all the above parameters, according to our programmers' tweaks.
We thought that the more expert or adventurous reader would want to enter their values for these *Size* controlled parameters and have made this possible.
You can type in your *E/R Delays, Hicuts, Diffusion, Scaler* and *Post Diff* delays & *Hicuts* values. The preset will remember them and you can then save the preset with your custom settings.
Scrolling *Size* through its values will allow you to actually see all those parameter values, whether the factory defaults or your personal choices.

The advantage of this approach is to provide you with a well crafted and good sounding collection of presets as well the possibility to customize them. A mix of "closed & open" philosophy that can be taken further with the help of VSIGFILE.
Do you need to use Vsig? No, you don't! There's enough power, craft, tweaking and "embedded " freedom to use or customize all these 5.1 reverbs to meet most needs.
Your *Size* knob will switch between six different spaces. It's like having six presets in one.
Imagine how easy it will be to remote changes within the same preset, by simply controlling the *Size* parameter with the H8000 knob or any hardware or MIDI controller !

Scaler
As already mentioned, the Diffusers' internal delays are controlled by the *Size* control and are always hidden to the user; you don't actually see them on the display.
Nevertheless, sometimes your ear will suggest that you further adjust those internal delays … we know you are always searching for that "great" sound ...
Well, *Scaler* will help you "shrink or expand" those internal delays at your will. Since it's also controlled by *Size*, you'll be able to tweak and fine tune each preset to a surgical detail and store them. Once recalled, your custom presets will remember those six tweaks.

Other examples of this approach are **Front** & **Surround Reverb Decays** and **Levels**;
The *Front* parameters controls the *Surround* ones, which are offset by factory default values. You can further adjust the *Surround* parameters yourself, changing their values from the ones controlled by their *Front* counterparts.