Eventide®

H8000 Family Presets Manual
(for software version 5.5)

The H8000 Family Preset Collection - Contents

The H8000 Family Preset Collection

Introduction

The members of the H8000 Family each have well over one thousand five hundred presets, covering the whole range of audio effects. In this manual, all members of the H8000 Family will be referred to using the generic H8000.

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

To get an overview, as well as a feel for the wide selection of effects the 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. Two single machine presets may be run at the same time.

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

The H8000 Family Preset Collection

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

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

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

o   **P** - Pitch: Eventide invented the concept of the pitch shifting effect and is the leader in the field. The pitch shifters offered include *Diatonic* shifters, which shift by a musical interval within a specified key and *Ultrashifter*, a formant-corrected vocal shifter. There are also *Reverse* and *Custom Scales* shifters, as well as the more familiar *Chromatic* variety.

o   **R** - Reverb: A reverb may range from an emulation of a spring line to a grand canyon.

o   **D** - Delay: Digital delays ranging from a few samples up to several minutes at 48kHz sampling.

o   **E** - EQ: The equalization offered by the H8000 ranges from simple "high cut" tone controls to 32 band multi-channel parametric equalizers.

o   **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.

o   **Y** - Dynamics: A general term describing a range of amplitude-sensitive effects, covering the field from compressors to envelope followers.

Key to Preset Entries

Monolithic, otherwise uses one of the two machines

Maximum sample rate

Number of inputs, number of outputs

Number	Name		
4138	*5.1 Snare Chamber*	*96 || 6,6*	
4138	*5.1 Snare Chamber*	*48 6,6*	Description of the above tweak
	⇨ *Crafted for your snare!*		
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*	General description of this preset
4140	*5.1 Vox Bright Plate*	*96 || 6,6*	

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

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

Effect types in preset

Suggested source material types. May also show [TT] for tap tempo control or [tim] for central timer control.

Information on the the Tap Tempo and Timer features can be found under "Tempo and the H8000." on page 125. Presets with a ** before their number are new for this release.

H8000 Presets by Number

10	H8000 Banks	410	Gaspodes Dly_2	640	Trem + Delay	818	Chorused Delays
11	Mute	411	Gaspodes Dly_M	641	TrippyFltrDly	819	Chorustaps
12	Thru	412	Gaspodes Dly_S	642	Up Banddelay	820	Chorustaps 2
13	Oscillator (440)	413	Gaspodes Pndly_D	650	4 I/O Delays	821	Detune Chorus
14	Note Oscillator	414	Gaspodes Pndly_M	651	Filtered Dlys	822	Drew'sThroatflange
210	Amp-u-lation	415	General Informations	652	Quad Delays Ambience	823	Drunken Sailor
211	AMS DMX Guitar	510	Delaytaps	653	Quad Echoes	824	DualChorus
212	AMS Lucky Man	511	Delaytaps 2	654	Vintage Delay	825	DualChorusDelays
213	BackwardGarden3	512	Demondelay	655	Vintage St DuckDlys	826	Envelope Flanger
214	BadBadThing	513	Ducked Delays	656	DP Ducked Dlys	827	Envelope Flanger 8
215	Big Muff W/ Dead 9v	514	DuellingDualDlys	657	TK's Banddelays	828	Flange Echoes
216	Enhancer	515	Envelope Taps	658	Bulge Tales	829	Flanged Delays
217	Garden Halo	516	Eight Delays	661	5.1 Ringdelays	830	Hiccup Chorus
218	Gorgeous Delay	517	Eight Longdelays	662	5.1 Reso>Verb	831	Infinite Flange
219	ImpWave	518	EightReversedelays	663	5.1 ResoChords	832	Leslie Simulator
220	Jan's ResoChords	519	LongDelay	664	5.1 Mangling Dlys	833	Pan Chorus's
221	JP Em +3rd	520	MonoDelay	665	5.1 Diffused Echoes	834	Panning Delays
222	JP Em +3rd/+6th	521	Multitap Delay	666	5.1 Diffechorus	835	Pingchoruspong
223	JP Em +6th	522	Parallel Delays	667	5.1 Combdelays	836	Polymod Chorus
224	Kill The Guy	523	Parallel Dlys 8ch	668	Mangling_Dlys	837	Polymod Delay
225	Little Man	524	Pingpong	670	5.1 Clearmntn Delays	838	Pure Comb Flange
226	Mandel Worlds	525	Polyrhythm 5/4	671	5.1 Colortaps	839	Pure Comb Flange8
227	Maniac Filterpan	526	Precision Delays	710	Fractal Vortex	840	QuantizedDelays
228	Old Valve	527	Reverse Delay	711	Helix Loops	841	Real Chorus
229	Panner Delays	528	Ribbon Delay	712	HelixManifold	842	Real Chorus TNG
230	Random Verb Long	529	SimpleDelays	713	Levitation Alpha	843	S&H Flange Hell
231	Satchelope Filter	530	SimplePingPong	714	Levitation Beta	844	Serial Delays
232	SatelliteSax	531	Smear	715	Levitation Gamma	845	Stereo Chorus
233	Seethy Two Reverb	532	SuperDuckedDelays	716	Loop_timesqueeze	846	Stereo Flange
234	SonicDisorderVerb	533	Two Delays	717	Manifold Alpha	847	Stereo Flange 1968
235	Treys Filter	534	Two Longdelays	718	Manifold Beta	848	StringPadFlanger
236	Vai Shift 1	535	Two Reversedelays	719	Mobius Loops	849	StringPadFlanger
237	Vai Shift 2	536	Video Delay 8	720	MobiusManifold	850	Swirl Flanges
238	W-I-D-E Solo	537	1x8 Delay	721	Panning Loops	851	Tri Band Chorus
239	Water-like	610	Banddelays	722	PhaseRefraction1	852	Undulate
240	Whirly Mellow	611	Band Delays 8ch	723	PhaseRefraction2	853	OctalChorusEchos
241	Wicked	612	Bandtaps	724	Reich Loops 1	854	ChorusEchos 8ch
310	8 Delays	613	Bandtaps2	725	Reich Loops 2	855	4v Random XF Chorus
311	4 Diatonicshifts	615	Centering Echoes	726	Reich Loops 3	856	DPFiltered XF Delays
312	8 Diatonicshifts	616	ChordRezonator8ch	727	Rotation Loop	857	Random XF Flanger
313	4 Pitchshifters	617	Clearmntn Claps	728	RotationManifold	858	What A Flanger 8ch
314	8 Pitchshifters	618	Clearmntn Delays	729	Skew Loop 1	859	5.1 Random XFChorus
315	BasicRoom	619	Combdelays	730	Skew Loop 2	861	5.1 Circling Delays
316	Compressor_8	620	Combdelays 8ch	731	Undo Manifold	862	5.1 Detuned Echoes
317	Diatonicshift_O	621	Combtaps	732	Undoloop	863	5.1 Flanger
318	Diatonicshift_Q	622	Combtaps2	733	YourHarmonyDevice	864	5.1 Fr/Sur Bounce
319	Filter_O	623	Detuned Band Delay	734	4 Tracker#3	865	5.1 Rotation Delays
320	Filter_Q	624	Down Banddelay	735	4 Tracker#4	866	5.1 Vintage Delays
321	Pitchshifters_O	625	Latticework8	736	4 Tracker#5	867	5.1 DP Filtrd XFDlys
322	Pitchshifters_Q	626	LongPanningDelays	741	5.1 Soundscapes	868	5.1 Random XFDelays
323	Octal Compressor	627	LongPanningDelays8	742	Soundscapes	869	5.1 Random XFFlanger
324	Quad Compressor	628	Mess With Stereo	743	5.1 Loops > Colors	871	Dual 2taps Chorus
325	Octal Delays	629	PanningDelays_4	744	5.1 Loops>Moddtuners	872	Dual 2taps Delay
326	Quad Delays	630	PanningDelays_8	745	5.1 Loops > XF Mod	873	Dual 2taps Echorus
327	Octal Moddelays	631	ParticleAccelerator	810	'Static' Flanger	874	Stereo Chorus
328	Simple Moddelays	632	Pingcombpong	811	Allan's Chorus	875	Lucy In The Sky
329	Simple Sampler	633	Pingringpong	812	Auto Tape Flanger	876	Flanged Space 1
330	4*10 Grafic Eq	634	Ringdelays	813	Band Flanger	877	EchoMatic
331	8*10 Grafic Eq	635	Ringdelays 8ch	814	Chordal Swell	878	Delays Matrix
332	O*10 Grafic Eq	636	Ringtaps	815	Chorusdelays	879	AmbiClouds 2
333	Q*10 Grafic Eq	637	Ringtaps2	816	Chorusdelays 8ch	880	Vibropad
334	O*5 Grafic Eq	639	Samp/Hold Smear	817	Chorused Cabinet	881	Chors'n'Echo

H8000 Presets by Number

909	5.1 Distortion	1142	St Comp_DP 8GraficEq	1511	Clrmtn's NemWhipper	1833	Multishift + Verb
910	DesertPercussion1	1210	Eight Band EQ	1512	External Correct	1834	Polychorus
911	DesertPercussion2	1211	Eight Band EQ8	1513	NemWhipper Dual	1835	Ptime Displacement
912	Neutralizer	1212	FilterBank15	1514	NemWhipper Stereo	1836	Rshift Displacement
913	St BitDecimator	1213	FilterBank20	1515	AutoPitchCorrect 4ch	1837	Splatter Guitar
914	St DistortionTwo	1214	Octal*10 Grafic Eq	1610	Character Shift 1>2	1838	Square Tubes
915	St_Distortion	1215	Octal*5 Grafic Eq	1611	Eq & Comp + Timer	1839	SRV
916	Comb Distortion	1216	Quad*16 Grafic Eq	1612	F Of H Multi	1840	Swamp Guitar
1010	6 V Dlys & Verb	1217	Quad*8 Grafic Eq	1613	KG's ColorHall	1841	TarantulaSlap
1011	Band Dlys 4_Ambience	1218	Stage Parametric	1614	L<->R Long	1842	TarantulaTrem
1012	Dly>Phsr_Ambience	1219	Stereo*32 Grafic Eq	1615	L>detune / R>reverb	1843	Timesqueeze Gtr
1013	Dly>Phsr_MPitch	1220	2*32 Grafic Eq	1616	L_C_R Long	1844	Timestretch Gtr
1014	DShif_Hall	1221	Threeband Eq's	1617	L_C_R Short	1845	Trevor's Gtr
1015	Dtune_Hall	1222	Threeband Eq's	1618	MicroPitch (+/-)	1846	Tribal Bass
1016	Dtune_VinDly	1223	Threeband Eq_Q	1619	Saxomaniac	1847	Will-o-the-wisp
1017	DynoMyPiano_Ambience	1224	4*8 Grafic Eq	1620	2 Voice Vox Reverse	1848	WonderfulBirds
1018	DynoMyPiano_VintDlys	1226	8*8 Grafic Eq	1621	4 Reverbs (FoH)	1910	Biomechanica Two
1019	FltDlys_Rich Chamber	1227	Five Band EQ	1622	4 Softknee Comps	1911	Bit Desert 1
1020	Hall_Dual 2Tap Dly	1231	5.1 16*Grafic Eq	1623	FoH Fx Rack #1	1912	Bit Desert 2
1021	Modulation Suite	1232	5.1 DP 4B Param Eq	1624	FoH Fx Rack #2	1913	BitDecimationPreamp
1022	Piano & Vocal Halls	1241	DP_St.EQ65	1710	Acoustic Gtr Rack	1914	Bits Cruncher
1023	Snare Plate&Inverse	1242	DP Stereo8 Grafic Eq	1711	Bass Rack	1915	Bits Smasher
1024	Vox Pro_VintDly	1243	Quad DP 5 Band EQ	1712	Biomechanica	1916	Black Queen
1031	2 St.verbs(mixed)	1310	A Nice Place !	1713	CleanPreamp	1917	Chorus Smear
1032	4 Stereo Verbs	1311	BeyondTheStars	1714	Fermilab	1918	Cloudfuzz
1033	4 Stereo Verbs 2	1312	DontGoInTheCellar	1715	Gerrys Bass 99	1919	Eel Guitar
1034	AMSDMX/2BPMDDLS	1313	Doom Of Matrix	1716	Hexentanz	1920	First Dominion
1035	AMS/BPMDDLSmixed	1314	Europa	1717	In Ovo	1921	FuzzPreamp
1036	Midi Dual FX #1	1315	Galaxy Borders 2	1718	Jinn	1922	Grieving Tube
1037	Midi Dual FX #3	1316	Gothica VROOOM	1719	Parallel Pedalboard	1923	Grundulator
1038	Midi Dual FX #2	1317	Italo's Space	1720	Piano (sustenudo)	1924	Harmonicon
1039	Midi Dual FX #4	1318	MachineLife	1721	Series Pedalboard	1925	Larynxfuzz
1040	Midi Dual FX #5	1319	Onirica Ritmica	1722	Serpentine	1926	Mr. Hyde
1041	Midi Dual FX #6	1320	Singularity	1723	The Gyre	1927	OverdrivePreamp
1051	4RanXFChrs_DPDuckDlyl	1321	Stratospherics	1724	Tom's Acoustic Gtr	1928	Pandemonium
1052	DPDuckDlys_ModDetnrs	1331	2_5.1 Doom Of Matrix	1725	Twang Guitar	1929	Paradigm Shift
1053	New Room_1980 Chorus	1332	2_5.1 Europa	1726	Virtual Pedalboard	1930	Pedal Shift
1054	New Room_DPDuckdDlys	1333	2_5.1Galaxy Borders2	1727	White Queen	1931	Ringworld
1055	RandXfFlang_DPFltDly	1334	2_5.1 Gothica VROOOM	1728	Gilmour Dlys & Pan	1932	Satellites
1110	Amplitude Follower	1335	2_5.1 Italo's Space	1810	Arkham Distortion	1933	Second Dominion
1111	Auto V/O Ducker	1336	2_5.1Onirica Ritmica	1811	Atavachron	1934	Siderialfuzz
1112	Bigger Is Wider	1410	'AllWays'PanFltr	1812	Bejing Dragons D	1935	Squiggle Guitar
1113	Fm Trem	1411	Cup Mute	1813	Bejing Dragons V	1936	Third Dominion
1114	Eight Compressors	1412	Dual Modfilters	1814	Biomechanica Three	1937	Turbulence
1115	Eight Noisegates	1413	EZ Leslie	1815	British Smash	1938	Wideshift
1116	Omnipressor (R)	1414	Filter Bank Pan	1816	Carsultyal Steel	1939	5.1 Pandemonium
1117	Perfect Trem	1415	Eight Filters	1817	Cyber Twang	2010	DesertVoices
1118	PsychicDuck DSP A	1416	Four Filters	1818	Desert Oboe	2011	Eurhetemec
1119	Eight Expanders	1417	Harmonic Enhance	1819	DesertDemon	2012	EZPolyfuzzBandelay
1120	Octal Trem	1418	Mouth-a-lator Two	1820	DesertMorpher	2013	GobiGuitar
1121	Ramp Up/Down 8	1419	OctaveBandFilterPan	1821	Distortion Preamp	2014	Horrormonics
1122	SemiClassic Squeeze	1420	OrganicAnimation	1822	Dunwich Distortion	2015	Hyperstrings
1123	Top 40 Compressor	1421	Perpetual Motion	1823	Electronica Gtr	2016	Polyonyx
1124	Tremolo Lux	1422	Sample/hold	1824	Fifth Dominion	2017	PolyReverse
1125	Comp(3bandFIR)_S	1423	Sample/hold8	1825	Flange + Verb	2018	PolyRingPre
1126	Comp(3bandFIR) Quad	1424	Sequence Wa	1826	Fuzack	2019	QuadPolyfuzz
1127	Comp(4bandFIR)_S	1425	Simple Samp/Hold	1827	Fuzz 2002	2020	SlidingOnRazors
1128	Comp(5bandFIR)_M	1426	Sweep Filter	1828	GodSaveTheQueen	2021	Surgery
1131	5.1 Compr>3 B ParEQ	1427	Synthlike Filter	1829	Gothic	2022	WaPolyReverse
1132	5.1 Comp(3bandFIR)	1428	Tight Bandpass Mod	1830	Harpshift	2110	AcousticAmbience1
1133	5.1 HyperTremolo	1429	Two Band Crossover	1831	Jeff Thing	2111	AcousticAmbience2
1141	St Compr > EQ65	1510	Auto Pitch Correct	1832	Mercury Cloud	2112	Ambient Guitar 1

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2113	Ambient Guitar 2	3012	Big Squeezolo	3314	Circle Panner	3612	EZ Ptimesqueeze8
2114	ColorSlapGuitar	3013	Crystal Morpher	3315	Fly-by	3613	EZTime Delays
2115	Crafty Ensemble	3014	Dervish	3316	FM Panner	3614	EZTime Delays8
2116	Crafty Ensemble2	3015	Detune & Reverb	3317	FM Panner_S	3615	5.1Framerate Conv96K
2117	DesertDistortion	3016	Dr. Jekyll 2	3318	Gyro-X-Pattern	3616	PitchtimeSqueeze
2118	Jhaniikest	3017	Easternizer	3319	Gyroscope	3617	PitchtimeSqueeze4
2119	Oobleck	3018	FatFunkVocalFilter	3320	GyroscopicField	3618	PitchtimeSqueeze4
2120	Outer Reaches	3019	Glitterous Verb	3321	JoystikPanner	3619	PitchtimeStretch
2121	Pianistick	3020	Guitar Mania	3322	Octave Panner	3620	PitchtimeStretch4
2122	PolytonalSurround	3021	GunnShift	3323	Q_TriggPan	3810	Bell Constr. Kit
2123	Pulse Guitar	3022	Inst Process	3324	Quad Circle	3811	Digi Cell Phone
2124	Quadchorus	3023	L=verb R=pitch	3325	Quad GhostCircle	3812	Headphone Filter
2125	QuadpanSlap	3024	Larynx Delay	3326	QuadCircleMod	3813	Noise Canceller
2126	Quadswell	3025	Mods/comps/filters	3327	Simple Panner	3814	TimeSqueeze(R)
2127	RoundRobin	3026	Moon Solo	3328	Squish/SquashPan	3815	Walkie Talkie
2128	Solid Traveller	3027	Pickers Paradise	3329	Stereo Panner	3816	Woosh Maker
2129	SurroundGuitar	3028	Roey's Delay + Shift	3330	3D CircleDelay	3817	16mm Projector
2130	TexturalGuitar	3029	Roey's Verb + Rack	3331	Rotator	3818	Scratchy 33 RPM
2131	WitchesDance	3030	SeqWah ChorVerb	3410	808 Rumble Tone	3910	Drums-o-Tronica
2132	With Warts In	3031	Space Station	3411	Beatbox Reverb	3911	Electronix
2133	2_5.1 Ambient Gtr 1	3032	St Delayed Flanger	3412	Drum Chamber	3912	GrooveSync Delay
2134	2_5.1 Ambient Gtr 2	3033	St.Phaser & Reverb	3413	Drum Filter	3913	Plex-o-tronica
2210	Bad Acid Jumble	3034	Texture 47	3414	Drum Flanger	3914	Pulsewave
2211	Evil Distortion	3035	ToneCloud	3415	Drum Flutters	3915	Swing Pong Delay
2212	Gerrys Mangler	3036	Treatment Two	3416	Firecracker Snare	3916	Techno Rave
2213	Growl	3037	Trem + RingPong	3417	Group Claps	3917	TrigLFO Filter Bank
2214	Low Res Digital	3038	Tremolo Rack	3418	Liquid Toms	3918	TrigLFO Flanger
2215	DigiDegrader	3039	Waterized	3419	Nerve Drums	3919	TrigLFO Pan, Trem
2216	Dist-o-rt Maniac	3040	5th Place	3420	NoizSnareBrightener	3920	TrigLFO St ModFilter
2217	Inharmonic Trance	3051	6 Vox Flanger & Verb	3421	Nonlinear#1	3921	TrigLFO St Phaser
2218	SuperAmbientDlys	3052	Comb Room	3422	PercussBoingverb	3930	5.1 Freeze 2 Beats
2310	Bigger And Brighter	3053	Comp/Eq/Micro/Verb	3423	Ring Snareverb	3931	5.1 Freeze The Beat
2311	Class A Distortion4	3054	Guitar Magic	3424	Small Drumspace	3932	Freeze 2 Beats
2312	Compress & De-ess	3055	Sax Eq_Cmpr_VintDly	3425	Sonar Room	3933	Freeze The Beat
2313	Compress Highs Only	3056	Vox Channel Strip	3426	Stereo Delays	3934	2_5.1 PlexFltrTaps
2314	Dirty Master Box 4	3057	Super Ch Strip 48K	3427	Swept Band Delay	4010	2_5.1 Alley Slap E/r
2315	Fatten The Bass	3058	Super Ch Strip 96K	3428	Techno Clank	4011	2_5.1 Booth E/r
2316	Grunge Compress	3210	4CompEq_2VintDuckDly	3429	The Ambience Kit	4012	2_5.1 Med Room E/r
2317	Manual Tape Flange2	3211	Acoustic Gtr Mondo	3430	Tight Snare Verb	4013	2_5.1 Piano Room E/r
2318	Masderring Lab 22	3212	Delays Suite	3431	Vibra Pan	4014	2_5.1 Small Room E/r
2319	Radio Check	3213	DShif_VDly_Hall	3432	WeKnowBeetBoxTrtMe	4015	2_5.1 Stadium E/r
2320	Radio Compress	3214	Dtune_VDly_Hall_EQ	3433	Wide Room	4016	2_5.1 Stage E/r
2410	Midi Harmony	3215	Mpitch_Pcm70_PanDly	3434	4 Your Toms Only	4017	2_5.1 Vox Chmbr E/r
2411	MIDI Monitor	3216	Plate_Inv_VintDly_Ch	3510	'Pure Phase' Phaser	4018	2_5.1 DynamicSpread
2412	Midi Pitch Delay	3217	Q Delays_Ambience	3511	'Static' Phaser	4019	2_5.1 Spread
2413	Midi Resonance	3218	Virtual Rack 1	3512	Band Phaser	4031	2_5.1 Bright Gym
2414	Midi Sine Ring Mod	3219	Virtual Rack 2	3513	CBM Phaser	4032	2_5.1 Cathedral
2415	MIDI Tremolo	3220	Virtual Rack 3	3514	Envelope Phaser8ch	4033	2_5.1 Chamber Choir
2416	MidiHarmonixExtract	3221	VoxPro_Vdly_Chorus	3515	ManualPhasers	4034	2_5.1 Drums Room
2417	MidiWaveformImpose	3222	Compr>3band Eq 8ch	3516	ManualPhasers8	4035	2_5.1 Empty Arena
2418	QuadOffsetTrem	3223	CrWrlds2+SPlt+AMSDMX	3517	One Way Phaser	4036	2_5.1 Fat Drums
2419	SetNoteRezon	3231	Bandtaps+CrsSpOBrian	3518	Quad Phaser	4037	2_5.1 Majestic Plate
2610	Circles&Ellipses	3232	BrassPlt+1210Chorus	3519	Random Phaser	4038	2_5.1 Sax Plate
2611	LMS Filter	3233	ClrmntnDlys+EMTplate	3520	Samp & Hold Phaser	4039	2_5.1 Surr Slap Back
2612	Mixer's Toolbox #1	3234	CrWrlds2+AMSDMX1580S	3521	Samp & Hold Phaser8	4041	2_5.1 Tight Snare
2613	Mixer's Toolbox #2	3235	MattFatRoom+VintDlys	3522	Sci-Fi Phaser A	4042	2_5.1 Tunnel
2614	Mixer's Toolbox #3	3236	MicroPitch+Room#24	3523	Sci-Fi Phaser B	4043	2_5.1 Vocal Hall
2615	Mixer's Toolbox #4	3237	TapdlyPlex+BlackHole	3524	StereoizingPhaser	4044	Surr Black Hole
2616	Simple Quadmixer	3310	Amplitude Panner	3525	Techno Phaser	4110	5.1 Cathedral
3009	8 Mono Fx	3311	Auto Panner	3526	TrueStereoPhaser	4111	5.1 Choir Hall
3010	8chorus+4verb	3312	AutoFMPan_Verb	3610	Broadcast Delay	4112	5.1 Concert Hall
3011	BB Delayz	3313	AutoPanVerb	3611	EZ Ptimesqueeze	4113	5.1 Drums Room

H8000 Presets by Number

4114 5.1 Jazz Club	4233 Tiled Room	4719 LRMS Reverb	5019 GloriousChrsCanyon
4115 5.1 Lead Guitar	4234 Vocal Chamber	4720 Masterverb Room 2	5020 GloriousFlngCanyon
4116 5.1 Percussion Room	4235 Vocal Hall	4721 ReelRoom	5021 Horrors
4117 5.1 Piano Hall	4236 Vox Plate	4722 Ridiculous Room	5022 Jurassic Space
4118 5.1 Rich Chamber	4237 Wide Hall	4723 Room#24	5023 Kickback
4119 5.1 Sax Hall	4240 Hall_Peaking Fltr	4724 Slight ChorusRoom	5024 Phantom & Reverb
4120 5.1 Snare Plate	4241 Chamber>Glide Dlys	4725 UK Ambience	5025 PillowVerb
4121 5.1 Stadium	4242 Flanged EchoVerb	4726 UK Bright	5026 Pop Up
4122 5.1 Theater Stage	4243 Large Room2	4727 UK Nonlinear	5027 Ramp Verb
4123 5.1 Vox Plate	4244 Loneliness	4728 Unreelroom	5028 Resonechos
4124 5.1 EzDiffusor	4245 Really Large Room	4729 Wooden Mens Room	5029 Reverse Nonlinear
4125 5.1 EzDiffChorus	4246 Reverb Suite	4810 Bass Space	5030 Reverserize Hall
4126 5.1 EzModVerb	4247 Sharp Verb	4811 Close Nonlinear	5031 Sizzle Verb
4131 5.1 Choir Chamber	4248 Small Chamber	4812 Drew's Double Closet	5032 SplashVerb Maxsweep
4132 5.1 Classic Plate	4249 Strings Room	4813 Drew'sSmallRoom	5033 Square Tremolo Verb
4133 5.1 Concert Hall 96	4250 New Room	4814 FIR Glass Shower	5034 Swell Verb 9
4134 5.1 Drums Booth	4310 Barking Chamber	4815 Gym Shower	5035 Tremolo Reverb
4135 5.1 Drums Room	4311 Boston Chamber	4816 ImpWaveVerb	5036 Wormhole
4136 5.1 Gregorian Church	4312 Chamber2	4817 MasterverbRoom1	5037 Zipper Up
4137 5.1 Metal Tunnel	4313 Dream Chamber	4818 Medium Booth	5038 Verb>ArpResonators
4138 5.1 Sax Chamber	4314 Italo's Chamber	4819 New Air	5040 PlexDiff Ambience
4139 5.1 Snare Chamber	4315 Medium Chamber	4820 Pantry	5041 Plex Diffusor
4141 5.1 Vox Bright Plate	4316 MetallicChamber	4821 Shifting Booth	5042 PlexDiffVerb
4142 5.1 Vox Hall	4317 Toonchamber	4822 Small Ambience	5109 5.1 Ring Modulators
4143 5.1 Dynamic Spread	4410 Arena Soundcheck	4823 Soft'n Small Room	5110 Bell Ringer
4151 5.1 Concrete Lrg E/r	4411 Beeg Garage	4824 Stereo Mic's W/Room	5111 Envelope Ring Mod
4152 5.1 Drums Booth E/r	4412 Big Hall 2	4910 AcousticRoom	5112 Evil Ring Dist
4153 5.1 Far Walls E/r	4413 Environment#28	4911 Basilica	5113 Modulating Ring Mod
4154 5.1 Hard Walls E/r	4414 Masterverb Hall	4912 Catacomb	5114 TRUE RingMod
4155 5.1 Lg Envirnmnt E/r	4415 Masterverb Hall 1	4913 ChoralEchoVerb	5115 One Way Ring Mod
4156 5.1 Md Envirnmnt E/r	4416 Masterverb Hall 2	4914 Cumulo-nimbus	5210 Digi Timesqueeze(R)
4157 5.1 Piano Room E/r	4419 Matt's Fat Room	4915 DetuneRoom#28	5211 Kick/SnareReplacer
4158 5.1 Sax Stage E/r	4420 Roomy Hall	4916 DiffuseRoom#24	5212 MIDITrig Reverse
4159 5.1 Sm Envirnmnt E/r	4421 SplashVerb	4917 EchoRoom	5213 Multi Trigger
4161 5.1 Wood Walls E/r	4422 3B X-over Hall	4918 Gravity Verb	5214 Panning Sampler
4170 5.1 140 EMT Plate	4510 Chorus & Plate	4919 ImpWaveQuad	5215 PlaybackOnlySampler
4171 5.1 Reverb Units	4511 EMT-style Plate	4920 Joystik>verb	5216 Reverse Sampler
4208 3B X-over Hall 96	4512 Metallic Plate	4921 Klaus' Church	5217 Sample Curver
4209 4B X-over Hall	4513 Reverb A2	4922 Mix>FourSidedVerb	5218 SAMPLER (midikeys)
4210 Ambience	4514 Sizzler Plate	4923 Mix>Quadroom#10	5219 SAMPLER (multi)
4211 Brass Plate	4515 Springverb	4924 Mix>Quadroom#24	5220 SAMPLER (single)
4212 Deep Space	4516 St.Plate+Chorus	4925 MonkRoom	5221 Sampler Filter Trig
4213 Drum Plate	4517 Stereo Plate	4926 Panped>Quadroom#10	5222 SAMPLER(multi)VERB
4214 Drums Room	4518 Swept Plate	4927 Panped>Quadroom#24	5223 SamplerAudioSwitch
4215 Gated Inverse Snare	4610 EarlyRefections	4928 QuadRoom#24	5224 Studio Sampler_Q
4216 Gated Plate	4611 LatticeArray	4929 QuadVerb/Crossfeed	5225 StudioSampler_M
4217 Hall > Bandpass	4612 Preverberator	4930 SaxRoom	5226 StudioSampler_S
4218 Inverse Snare	4613 SimpleDiffusor	4931 StringRoom	5227 Triggered Reverse
4219 Inverse	4614 Slap Nonlinear	4932 SurroundRoom#28	5228 Varispeed Sampler
4220 Inverse > Bandpass	4615 StereoDiffusor	4933 Toonchamber_Q	5229 Vocalflyer_M
4221 Large Room	4616 Ultratap 1	4934 Unreelroom_Q	5230 Vocalflyer_S
4222 Living In The Past	4617 Ultratap 2	4935 4 Room#16 Verbs	5310 Kick/SnareReplacer2
4223 Living Room	4709 AcousticRoom	4936 FourSidedVerb	5311 Small Sampler
4224 L/C/R Mics Room	4710 Big Room	5010 Adaptive Reverb	5312 Small Sampler8
4225 Piano Hall	4711 Blue Box Verb	5011 AlienShiftVerb	5313 Four Samplers
4226 Plate > BandPass	4712 Bob's New Room	5012 Black Hole	5314 Four Samplers_S
4227 Rich Chamber	4713 Denny's Echoroom	5013 ChoralWindVerb	5410 4_Detuners
4228 Room > Bandpass	4714 Der Verb	5014 ChoruspaceO'Brien	5411 4_PitchShift
4229 Sax Chamber	4715 Drews Dense Room	5015 Echospace Of God	5412 4_ReverseShift
4230 Sax Plate	4716 Funny Gated Room	5016 Flutter Booth	5413 4_ReverseTetra
4231 Slap Plate	4717 Gated Water Snare	5017 Gated Gong Verb	5414 5.1 5ths & 8ves
4232 Snare Plate	4718 LatticeVerb	5018 Ghost Air	5415 5.1 Detuned Arpeggio

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5416	5.1 MicroPitchShift	5614	Ultra Diatonic	5834	Big Badaboum	6421	White Noise
5417	5.1 Pitch Shifters	5615	Ultra Diatonic 2	5835	Violin Bow Bounce	6510	140 EMT Plate
5418	Detuners 8ch	5616	Ultra Diatonic 3	5910	Bass Balls	6511	893 Undulator
5419	PitchShift 8ch	5617	Ultra Interval	5911	Invertion LFO	6512	AMS DMX 1580S
5420	ReverseShift 8ch	5618	Ultra Interval 2	5912	Mess With Stereo	6513	DynoMyPiano1380S
5421	ReverseTetra	5619	Ultra Interval 3	5913	Quad Spatializer	6514	H3000 Verby Chorus
5422	5.1 Shifted Echoes	5620	Ultra UserScales	5914	QuadDlyBasedPan	6515	H3000BreathingCanyon
5423	ChordConstruct'nKit	5621	Ultra UserScales 2	5915	Squish / Squash	6516	Hand Flanger
5424	10v Arpegg Thick	5622	Ultra UserScales 3	5916	TruePhase Delay	6517	Omnipressor (R)
5425	5.1 Trem Detuners	5709	Aliens	5917	3-D PhaseInverter	6518	Pcm70 Concert Hall
5426	Dr.Jekyll 1	5710	Angelic Echos	6109	Arabian Collangette	6519	Pcm70 Sax Hall
5427	120BPM ShifterDelay	5711	Bubbly Freq Flange	6110	Eel Drums 2	6520	RMX Simu Ambience
5428	5ths&Oct Multiply	5712	Chim-Chiminee	6111	External Hats	6521	Stereo Undulator
5429	Dual H910s	5713	Crystal 5th Caves	6112	FM TimbreFactory	6522	Tape Echo
5430	4 IntervalShifts	5714	Crystal Caves	6113	Heen	6523	TC2290
5431	Dubbler	5715	Crystal Heaven	6114	Jan&Jeff	6524	TC2290 Dyn Chorus
5432	Etherharp	5716	Crystal Oct & 5ths	6115	Rise Or Fall Osc	6525	TC2290 Dyn Flanger
5433	IntervalicQuad	5717	Crystal Octaves	6116	Samp/Hold FM Lab	6526	TC2290 Dyn Long Dly
5434	IntervalicShift_S	5718	Crystal Orbits	6117	Timbre Factory	6527	Univibe
5435	Large Poly Shift	5719	Crystal Pad 2	6210	Audio Test Set	6528	1210 Chorus
5436	LevitationShift	5720	Crystal Sevenths	6211	Click Test	6530	Dimension D
5437	MultiShift_4	5721	Crystal Worlds 2	6212	Dig Sig Gen 4	6531	1980s Chorus
5438	MultiShift_8mod	5722	CrystalGyroscope	6213	Dual Scope	6532	H3000 FunctionGenrtr
5439	Organizer	5723	Dinosaurs	6214	Phase Test	6533	Underwater
5440	PolytonalRythym	5724	Doppler Pass	6215	SpectrumAnalyzer	6534	Circular Delays
5441	Stereo Backwards	5725	DuckedCrystals	6216	Oscillator 1k 0vu	6535	DEP5_alg6
5442	Vibrato_S	5726	Fake Pitch Shift II	6217	20>20 Audio Sweep	6536	Pan Delays
5443	Wammy_s	5727	FreqShift W/Delay	6310	Choir+Diffchorus	6537	2xTC2290s
5444	Warm Shift	5728	FreqShift W/Delay8	6311	Choir+Diffchorus 2	6610	Blues Heart
5450	CC Shifter 4v	5729	Genesis II	6312	Choir+Verb	6611	Clean Chords
5451	5.1 Reverse Shifters	5730	Latin Cathedral	6313	Choir+Verb 2	6612	Dream Strings
5452	5.1 Mod Detuners	5731	ReverseTetra	6314	Colortaps+Verb	6613	Drums Treatment
5453	Mod_Detuners 8ch	5732	Shift To Nowhere	6315	Combtap+Diffchorus	6614	Electric Ladyland
5454	St.ModDetuners	5733	Steeplechase	6316	Diffchorus+Delay	6615	Fjord Guitar
5510	4_DiatonicShift	5734	StringTrio	6317	Diffchorus+Delay 2	6616	In Yer Face Vocals
5511	5.1 C Maj Key Arps	5735	Scary Movie & Verb	6318	Mercury Cloud 2	6617	LA Studio Axe
5512	5.1 C Maj Pent Arps	5736	Ominous Morphing	6319	Salamanders D	6618	Lead Tone Poem
5513	5.1 C Min Clusters	5737	Lunatics	6320	Salamanders V	6619	Metal Fatigue
5514	5.1 DiatonicShifters	5740	5.1 Reverse Crystals	6321	Tapdelay Plex	6620	Monster RACK !
5515	5.1 Maj Key Chords	5741	Adventure	6322	Tapdelay Plex 2	6621	One Time Rhyno
5516	5.1 Min Pentatonic	5742	Diamond Rain	6323	Tapdelay+Diffchor 2	6622	Pentatonic Delight
5517	Diatonic +3rd+5th	5743	GloriousAngelics	6324	Tapdelay+Diffchorus	6623	Psychedelic Vocals
5518	Diatonic +3rd+7th	5809	5.1 ResoMachine	6325	Tapdelay+Verb	6624	Rock Vocals Rack
5519	Diatonic +4th+6th	5810	Alert (401)	6326	Tapring Plex	6625	Searing Lead
5520	Diatonic +5th+Oct	5811	Doorbell (403)	6327	Tapring Plex 2	6626	Smpled Drums Rack
5521	Diatonic +5th-4th	5812	Flintlock	6330	2_5.1 Mercury Cloud2	6627	Tablas Baba
5522	Diatonic +5th-oct	5813	Himalayan Heights	6331	Dream Salamanders	6628	Tale From The Bulge
5523	Diatonic +/- Oct	5814	Jet Fly By	6332	Plato's Dream	6629	1980s Rack
5524	Diatonic Thesaurus	5815	Jettison (405)	6333	Pleasure Pad	6641	Midi Compressor
5525	Diatonic Trio	5816	Locomotive	6408	2in4out	6642	Midi Diatonic Shift
5526	DiatonicShift_8	5817	Mortar Shells	6409	5.1 Metered Thru'	6643	Midi Dual TT Delay
5527	Diatonic_8mod	5818	Sonar (409)	6410	ChromaticTuner	6644	Midi FM Tremolo
5528	M_4DiatonicShift	5819	Stereocopter (410)	6411	Dither	6645	Midi Reverb 12
5529	Stepped Dshifter	5820	Stormwatch	6412	Metronome	6646	Midi Reverb 8
5530	CC D_Shifter4v	5821	TankAttack (411)	6413	Midi Modulator	6647	Midi Reverse Shift
5541	2v CustShift&Verb	5822	Tesla Generator	6414	Midi Remote Cntrller	6648	Midi Ring Mod
5542	4v Custom Shifter	5823	Ufo (413)	6415	Musicians' Calc	6649	Midi Shifter_Whammy
5543	Quad Custom Shifter	5824	Wavelab	6416	Quadmixer	6651	Midi St Micropitch
5610	Robot Voice	5830	5.1 Flintlock	6417	Send/Return	6652	Midi St Phaser
5611	Ultra AutoCorrect	5831	5.1 Helicopter	6418	Switch*8	6653	Midi Custom Shifter
5612	Ultra Cents	5832	5.1 Jet Flyby	6419	Universal Matrix	6654	Midi St Moddetuners
5613	Ultra Cents 2	5833	5.1 Mortar Shells	6420	Verb Tester	6655	Midi St XF Delays

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6656	Midi XF4v Modulation	7211	CB Radio	7912	Lasers!	8420	Speaking Harp
6661	Midi VirtRack #2	7212	Cellular Phone	7913	Martian Rock Band	8421	Telephone Suite
6662	Midi VirtRack #3	7213	Crazy Dialer	7914	Robot Band	8422	TV Suite
6663	Midi VirtRack #4	7214	Long Distance	7915	Theremin	8423	Universal Radio
6664	Midi VirtRack #5	7215	Megaphone	7916	Tribbles	8510	Broken Mic
6665	Midi VirtRack #6	7216	More's Code	8010	`Max' Stutter	8511	Car Window
6666	Midi VirtRack #7	7217	Off Hook!	8011	Big Voice Pro	8512	Cave Echoes
6667	Midi VirtRack #8	7218	Public Address	8012	Chipmunks	8513	Concrete Place
6671	Midi VirtRack #10	7219	Real Dialer	8013	Doubletalk	8514	Endless Oddity
6672	Midi VirtRack #11	7220	Shortwave Radio	8014	Fast Voice Process	8515	EqEcho & Verb
6673	Midi VirtRack #12	7221	Traffic Report	8015	Mega-Dragway	8516	Fantasy
6674	Midi VirtRack #13	7310	Ducked Delays	8016	Nervous Talker	8517	In/Out Room
6675	Midi VirtRack #14	7311	Easy Chorus	8017	Triplets	8518	Next Room
6710	B-vox Delays+verb	7312	Easy Phaser	8018	Voice Process Pro	8519	P.A. Echo
6711	B-vox Pitch+verb	7313	Long Delay W/ Loop	8019	We're A Big Crowd	8520	Radio Mic
6712	DualVoxProcess	7410	Basic Stereo Echo	8020	We're A Small Crowd	8521	Reflections
6713	Phased Voxverb	7411	Big Church	8110	Aerobics Teacher	8522	Room/Phone
6714	Proximityverb	7412	Classroom	8111	Voice Cracker	8523	Sci-Fiction Dlys
6715	Vocal Chorusdelays	7413	Crypt Echo	8112	Funny Voices	8524	Tape Echo/Deep Hall
6716	VocalverbTwo	7414	Infinite Corridor	8113	GenderBender	8525	Thick Ambience
6717	Voice Disguise	7415	Kitchen Reverb	8114	General Robotics	8526	Thru AM Airwaves
6718	Voice Processor	7416	Plate Reverb	8115	Heartbeat	8527	Thru Phone 1
6719	Vox Double+Slap	7417	Tape Reverb	8116	Hoarse Whisperer	8528	Thru Phone 2
6720	Vox Shimmer	7418	Tile Men's Room	8117	Manic Depressive	8529	Tomb/TV Speaker
6721	Voxplate / Chorus	7419	Union Station Verb	8118	Monster Chorale	8530	Waves Place
6722	VoxProcess_S	7510	Big Movie	8119	Split Personality	9010	TF DigitalDelay
6810	CreamyVocoderAlpha	7511	Boom Box	8120	The Buzz	9011	TF VintageDelay
6811	CreamyVocoderBeta	7512	Fake Call-in	8121	Vocal Sweeper	9012	TF TapeEcho
6812	GravelInMyThroat	7513	Page Three!	8122	Whispering Crowd	9013	TF ModDelay
6813	Logan's Box	7514	Real Call-in	8210	Bubbles	9014	TF DuckedDelay
6814	Mobius8translate	7515	TV In Next Room	8211	Computer Room	9015	TF BandDelays
6815	Soundwave	7516	45 RPM Oldie	8212	Digital Hell	9016	TF FilterPong
6816	Voder 13	7610	Cousin It	8213	Droning Spaces	9017	TF Multitap
6910	80s Guitar Rig	7611	Cussing It	8214	Echoes Of Doom	9018	TF Reverse
6911	Asbakwards	7612	Elves	8215	Room Tones	9019	TF Looper
6912	Brain Loops	7613	Fantasy Backgrounds	8216	Stereo Next Door	9110	MF Chorus
6913	Dynamic Worm	7614	Magic Echo	8217	Swinging Reverb	9111	MF Phaser
6914	Flaedermaus	7615	Morph To Magic	8310	Bass Enhance Kit	9112	MF Q-Wah
6915	Ghosties	7616	Singing Mouse	8311	Big Woosh	9113	MF Flanger
6916	Liquid Sky	7617	Trolls	8312	Brightener	9114	MF ModFilter
6917	PolySwirl Tap	7710	Backwards	8313	Delay Kit	9115	MF Rotary
6918	September Canons	7711	Can't Carry Tune	8314	Dialog Cleaner	9116	MF TremPan
6919	SmearCoder	7712	Dynamic Stereo	8315	Dizzy	9117	MF Vibrato
6920	ToddsPedalShiftVerb	7713	Go Crazy	8316	Dynamic Flanger	9118	MF Undulator
6921	Descant	7714	Plug Puller Pro	8317	Dynamic Shifter	9119	MF RingMod
7010	Empty Program	7715	Round & Round	8318	Emotion Meter		
7011	Inter-DSP Receive	7716	Solo Zapper Pro	8319	Flattener		
7012	Inter-DSP Send	7810	Awfultones	8320	Harmonic Mangler		
7013	Interface Modules	7811	Brightener	8321	Help Assym Clipping		
7014	Patch Instruct	7812	Easy Timesqueeze	8322	Humdinger		
7015	Tempo Dly_Lfo Jig	7813	Hiss Eliminator	8323	Split Delays		
7016	Tempo_Verb Jig	7814	Hum Eliminator	8324	Swept Resonance		
7017	TimerDly Jig	7815	Sfx Filter/Compress	8410	16mm Projectr II		
7018	X-DSP Contr Send	7816	Simple Compressor	8411	33 RPM (new)		
7019	X-DSP Contr Receive	7817	Simple Equalizer	8412	45 RPM New		
7110	Airplane Background	7818	Stereo Simulator	8413	Early 78 Record		
7111	Clock Radio	7819	Stereo Spreader	8414	Laptop Speaker		
7112	Fries With That?	7820	Super Punch	8415	Line Extender		
7113	Office Intercom	7821	1 KHz Oscillator	8416	Lousy MP3		
7114	Sound Truck	7822	Three Band Compress	8417	Mandolin		
7115	Talking Dashboard	7910	Artoo Chatter	8418	Medical Monitor		
7210	Bullhorn	7911	C3P-Yo!	8419	Puppy Blender		

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8411	33 RPM (new)	1032	4 Stereo Verbs	4154	5.1 Hard Walls E/r	331	8*10 Grafic Eq
8010	`Max' Stutter	1033	4 Stereo Verbs 2	5831	5.1 Helicopter	1226	8*8 Grafic Eq
7821	1 KHz Oscillator	734	4 Tracker#3	1133	5.1 HyperTremolo	3410	808 Rumble Tone
5424	10v Arpegg Thick	735	4 Tracker#4	4114	5.1 Jazz Club	6910	80s Guitar Rig
5427	120BPM ShifterDelay	736	4 Tracker#5	5832	5.1 Jet Flyby	6511	893 Undulator
6528	1210 Chorus	3434	4 Your Toms Only	4115	5.1 Lead Guitar	3010	8chorus+4verb
6510	140 EMT Plate	330	4*10 Grafic Eq	4155	5.1 Lg Envirnmnt E/r	1310	A Nice Place !
3817	16mm Projector	1224	4*8 Grafic Eq	743	5.1 Loops > Colors	3211	Acoustic Gtr Mondo
8410	16mm Projectr II	5410	4_Detuners	745	5.1 Loops > XF Mod	1710	Acoustic Gtr Rack
6531	1980s Chorus	5510	4_DiatonicShift	744	5.1 Loops>Moddtuners	2110	AcousticAmbience1
6629	1980s Rack	5411	4_PitchShift	5515	5.1 Maj Key Chords	2111	AcousticAmbience2
537	1x8 Delay	5412	4_ReverseShift	664	5.1 Mangling Dlys	4709	AcousticRoom
1031	2 St.verbs(mixed)	5413	4_ReverseTetra	4156	5.1 Md Envirnmnt E/r	4910	AcousticRoom
1620	2 Voice Vox Reverse	8412	45 RPM New	4137	5.1 Metal Tunnel	5010	Adaptive Reverb
1220	2*32 Grafic Eq	7516	45 RPM Oldie	6409	5.1 Metered Thru'	5741	Adventure
4010	2_5.1 Alley Slap E/r	4209	4B X-over Hall	5416	5.1 MicroPitchShift	8110	Aerobics Teacher
2133	2_5.1 Ambient Gtr 1	3210	4CompEq_2VintDuckDly	5516	5.1 Min Pentatonic	7110	Airplane Background
2134	2_5.1 Ambient Gtr 2	1051	4RanXFChrs_DPDuckDly	5452	5.1 Mod Detuners	5810	Alert (401)
4011	2_5.1 Booth E/r	5542	4v Custom Shifter	5833	5.1 Mortar Shells	5709	Aliens
4031	2_5.1 Bright Gym	855	4v Random XF Chorus	1939	5.1 Pandemonium	5011	AlienShiftVerb
4032	2_5.1 Cathedral	4170	5.1 140 EMT Plate	4116	5.1 Percussion Room	811	Allan's Chorus
4033	2_5.1 Chamber Choir	1231	5.1 16*Grafic Eq	4117	5.1 Piano Hall	1410	'AllWays'PanFltr
1331	2_5.1 Doom Of Matrix	5414	5.1 5ths & 8ves	4157	5.1 Piano Room E/r	879	AmbiClouds 2
4034	2_5.1 Drums Room	5511	5.1 C Maj Key Arps	5417	5.1 Pitch Shifters	4210	Ambience
4018	2_5.1 DynamicSpread	5512	5.1 C Maj Pent Arps	859	5.1 Random XFChorus	2112	Ambient Guitar 1
4035	2_5.1 Empty Arena	5513	5.1 C Min Clusters	868	5.1 Random XFDelays	2113	Ambient Guitar 2
1332	2_5.1 Europa	4110	5.1 Cathedral	869	5.1 Random XFFlanger	1110	Amplitude Follower
4036	2_5.1 Fat Drums	4131	5.1 Choir Chamber	662	5.1 Reso>Verb	3310	Amplitude Panner
1334	2_5.1 Gothica VROOOM	4111	5.1 Choir Hall	663	5.1 ResoChords	210	Amp-u-lation
1335	2_5.1 Italo's Space	861	5.1 Circling Delays	5809	5.1 ResoMachine	6512	AMS DMX 1580S
4037	2_5.1 Majestic Plate	4132	5.1 Classic Plate	4171	5.1 Reverb Units	211	AMS DMX Guitar
4012	2_5.1 Med Room E/r	670	5.1 Clearmntn Delays	5740	5.1 Reverse Crystals	212	AMS Lucky Man
6330	2_5.1 Mercury Cloud2	671	5.1 Colortaps	5451	5.1 Reverse Shifters	1035	AMS/BPMDDLSmixed
4013	2_5.1 Piano Room E/r	667	5.1 Combdelays	4118	5.1 Rich Chamber	1034	AMSDMX/2BPMDDLS
3934	2_5.1 PlexFltrTaps	1132	5.1 Comp(3bandFIR)	5109	5.1 Ring Modulators	5710	Angelic Echos
4038	2_5.1 Sax Plate	1131	5.1 Compr>3 B ParEQ	661	5.1 Ringdelays	6109	Arabian Collangette
4014	2_5.1 Small Room E/r	4112	5.1 Concert Hall	865	5.1 Rotation Delays	4410	Arena Soundcheck
4019	2_5.1 Spread	4133	5.1 Concert Hall 96	4138	5.1 Sax Chamber	1810	Arkham Distortion
4015	2_5.1 Stadium E/r	4151	5.1 Concrete Lrg E/r	4119	5.1 Sax Hall	7910	Artoo Chatter
4016	2_5.1 Stage E/r	5415	5.1 Detuned Arpeggio	4158	5.1 Sax Stage E/r	6911	Asbakwards
4039	2_5.1 Surr Slap Back	862	5.1 Detuned Echoes	5422	5.1 Shifted Echoes	1811	Atavachron
4041	2_5.1 Tight Snare	5514	5.1 DiatonicShifters	4159	5.1 Sm Envirnmnt E/r	6210	Audio Test Set
4042	2_5.1 Tunnel	666	5.1 Diffechorus	4139	5.1 Snare Chamber	3311	Auto Panner
4043	2_5.1 Vocal Hall	665	5.1 Diffused Echoes	4120	5.1 Snare Plate	1510	Auto Pitch Correct
4017	2_5.1 Vox Chmbr E/r	909	5.1 Distortion	741	5.1 Soundscapes	812	Auto Tape Flanger
1333	2_5.1Galaxy Borders2	1232	5.1 DP 4B Param Eq	4121	5.1 Stadium	1111	Auto V/O Ducker
1336	2_5.1Onirica Ritmica	867	5.1 DP Filtrd XFDlys	4122	5.1 Theater Stage	3312	AutoFMPan_Verb
6217	20>20 Audio Sweep	4134	5.1 Drums Booth	5425	5.1 Trem Detuners	3313	AutoPanVerb
6408	2in4out	4152	5.1 Drums Booth E/r	866	5.1 Vintage Delays	1515	AutoPitchCorrect 4ch
5541	2v CustShift&Verb	4113	5.1 Drums Room	4141	5.1 Vox Bright Plate	7810	Awfultones
6537	2xTC2290s	4135	5.1 Drums Room	4142	5.1 Vox Hall	213	BackwardGarden3
4422	3B X-over Hall	4143	5.1 Dynamic Spread	4123	5.1 Vox Plate	7710	Backwards
4208	3B X-over Hall 96	4125	5.1 EzDiffChorus	4161	5.1 Wood Walls E/r	2210	Bad Acid Jumble
3330	3D CircleDelay	4124	5.1 EzDiffusor	3615	5.1Framerate Conv96K	214	BadBadThing
5917	3-D PhaseInverter	4126	5.1 EzModVerb	3040	5th Place	611	Band Delays 8ch
311	4 Diatonicshifts	4153	5.1 Far Walls E/r	5428	5ths&Oct Multiply	1011	Band Dlys 4_Ambience
650	4 I/O Delays	863	5.1 Flanger	1010	6 V Dlys & Verb	813	Band Flanger
5430	4 IntervalShifts	5830	5.1 Flintlock	3051	6 Vox Flanger & Verb	3512	Band Phaser
313	4 Pitchshifters	864	5.1 Fr/Sur Bounce	310	8 Delays	610	Banddelays
1621	4 Reverbs (FoH)	3930	5.1 Freeze 2 Beats	312	8 Diatonicshifts	612	Bandtaps
4935	4 Room#16 Verbs	3931	5.1 Freeze The Beat	3009	8 Mono Fx	3231	Bandtaps+CrsSpOBrian
1622	4 Softknee Comps	4136	5.1 Gregorian Church	314	8 Pitchshifters	613	Bandtaps2

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4310	Barking Chamber	7211	CB Radio	2312	Compress & De-ess	5524	Diatonic Thesaurus
7410	Basic Stereo Echo	3513	CBM Phaser	2313	Compress Highs Only	5525	Diatonic Trio
315	BasicRoom	5530	CC D_Shifter4v	316	Compressor_8	5527	Diatonic_8mod
4911	Basilica	5450	CC Shifter 4v	8211	Computer Room	5526	DiatonicShift_8
5910	Bass Balls	7212	Cellular Phone	8513	Concrete Place	317	Diatonicshift_O
8310	Bass Enhance Kit	615	Centering Echoes	7610	Cousin It	318	Diatonicshift_Q
1711	Bass Rack	4241	Chamber>Glide Dlys	2115	Crafty Ensemble	6316	Diffchorus+Delay
4810	Bass Space	4312	Chamber2	2116	Crafty Ensemble2	6317	Diffchorus+Delay 2
3011	BB Delayz	1610	Character Shift 1>2	7213	Crazy Dialer	4916	DiffuseRoom#24
3411	Beatbox Reverb	5712	Chim-Chiminee	6810	CreamyVocoderAlpha	6212	Dig Sig Gen 4
4411	Beeg Garage	8012	Chipmunks	6811	CreamyVocoderBeta	3811	Digi Cell Phone
1812	Bejing Dragons D	6310	Choir+Diffchorus	3234	CrWrlds2+AMSDMX1580S	5210	Digi Timesqueeze(R)
1813	Bejing Dragons V	6311	Choir+Diffchorus 2	3223	CrWrlds2+SPlt+AMSDMX	2215	DigiDegrader
3810	Bell Constr. Kit	6312	Choir+Verb	7413	Crypt Echo	8212	Digital Hell
5110	Bell Ringer	6313	Choir+Verb 2	5713	Crystal 5th Caves	6530	Dimension D
1311	BeyondTheStars	4913	ChoralEchoVerb	5714	Crystal Caves	5723	Dinosaurs
5834	Big Badaboum	5013	ChoralWindVerb	5715	Crystal Heaven	2314	Dirty Master Box 4
7411	Big Church	814	Chordal Swell	3013	Crystal Morpher	2216	Dist-o-rt Maniac
4412	Big Hall 2	5423	ChordConstruct'nKit	5716	Crystal Oct & 5ths	1821	Distortion Preamp
7510	Big Movie	616	ChordRezonator8ch	5717	Crystal Octaves	6411	Dither
215	Big Muff W/ Dead 9v	881	Chors'n'Echo	5718	Crystal Orbits	8315	Dizzy
4710	Big Room	4510	Chorus & Plate	5719	Crystal Pad 2	1012	Dly>Phsr_Ambience
3012	Big Squeezolo	1917	Chorus Smear	5720	Crystal Sevenths	1013	Dly>Phsr_MPitch
8011	Big Voice Pro	815	Chorusdelays	5721	Crystal Worlds 2	1312	DontGoInTheCellar
8311	Big Woosh	816	Chorusdelays 8ch	5722	CrystalGyroscope	1313	Doom Of Matrix
2310	Bigger And Brighter	854	ChorusEchos 8ch	4914	Cumulo-nimbus	5811	Doorbell (403)
1112	Bigger Is Wider	817	Chorused Cabinet	1411	Cup Mute	5724	Doppler Pass
1712	Biomechanica	818	Chorused Delays	7611	Cussing It	8013	Doubletalk
1814	Biomechanica Three	5014	ChoruspaceO'Brien	1817	Cyber Twang	624	Down Banddelay
1910	Biomechanica Two	819	Chorustaps	4212	Deep Space	656	DP Ducked Dlys
1911	Bit Desert 1	820	Chorustaps 2	8313	Delay Kit	1242	DP Stereo8 Grafic Eq
1912	Bit Desert 2	6410	ChromaticTuner	878	Delays Matrix	1241	DP_St.EQ65
1913	BitDecimationPreamp	3314	Circle Panner	3212	Delays Suite	1052	DPDuckDlys_ModDetnrs
1914	Bits Cruncher	2610	Circles&Ellipses	510	Delaytaps	856	DPFiltered XF Delays
1915	Bits Smasher	6534	Circular Delays	511	Delaytaps 2	3016	Dr. Jekyll 2
5012	Black Hole	2311	Class A Distortion4	512	Demondelay	5426	Dr.Jekyll 1
1916	Black Queen	7412	Classroom	4713	Denny's Echoroom	4313	Dream Chamber
4711	Blue Box Verb	6611	Clean Chords	6535	DEP5_alg6	6331	Dream Salamanders
6610	Blues Heart	1713	CleanPreamp	4714	Der Verb	6612	Dream Strings
4712	Bob's New Room	617	Clearmntn Claps	3014	Dervish	4715	Drews Dense Room
7511	Boom Box	618	Clearmntn Delays	6921	Descant	4812	Drew's Double Closet
4311	Boston Chamber	6211	Click Test	1818	Desert Oboe	4813	Drew'sSmallRoom
6912	Brain Loops	7111	Clock Radio	1819	DesertDemon	822	Drew'sThroatflange
4211	Brass Plate	4811	Close Nonlinear	2117	DesertDistortion	8213	Droning Spaces
3232	BrassPlt+1210Chorus	1918	Cloudfuzz	1820	DesertMorpher	3412	Drum Chamber
7811	Brightener	3233	ClrmntnDlys+EMTplate	910	DesertPercussion1	3413	Drum Filter
8312	Brightener	1511	Clrmtn's NemWhipper	911	DesertPercussion2	3414	Drum Flanger
1815	British Smash	2114	ColorSlapGuitar	2010	DesertVoices	3415	Drum Flutters
3610	Broadcast Delay	6314	Colortaps+Verb	3015	Detune & Reverb	4213	Drum Plate
8510	Broken Mic	916	Comb Distortion	821	Detune Chorus	4214	Drums Room
8210	Bubbles	3052	Comb Room	623	Detuned Band Delay	6613	Drums Treatment
5711	Bubbly Freq Flange	619	Combdelays	4915	DetuneRoom#28	3910	Drums-o-Tronica
658	Bulge Tales	620	Combdelays 8ch	5418	Detuners 8ch	823	Drunken Sailor
7210	Bullhorn	6315	Combtap+Diffchorus	8314	Dialog Cleaner	1014	DShif_Hall
6710	B-vox Delays+verb	621	Combtaps	5742	Diamond Rain	3213	DShif_VDly_Hall
6711	B-vox Pitch+verb	622	Combtaps2	5523	Diatonic +/- Oct	1015	Dtune_Hall
7911	C3P-Yo!	1126	Comp(3bandFIR) Quad	5517	Diatonic +3rd+5th	3214	Dtune_VDly_Hall_EQ
7711	Can't Carry Tune	1125	Comp(3bandFIR)_S	5518	Diatonic +3rd+7th	1016	Dtune_VinDly
8511	Car Window	1127	Comp(4bandFIR)_S	5519	Diatonic +4th+6th	871	Dual 2taps Chorus
1816	Carsultyal Steel	1128	Comp(5bandFIR)_M	5520	Diatonic +5th+Oct	872	Dual 2taps Delay
4912	Catacomb	3053	Comp/Eq/Micro/Verb	5521	Diatonic +5th-4th	873	Dual 2taps Echorus
8512	Cave Echoes	3222	Compr>3band Eq 8ch	5522	Diatonic +5th-oct	5429	Dual H910s

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1412	Dual Modfilters	6111	External Hats	410	Gaspodes Dly_2	830	Hiccup Chorus
6213	Dual Scope	1413	EZ Leslie	411	Gaspodes Dly_M	5813	Himalayan Heights
824	DualChorus	3611	EZ Ptimesqueeze	412	Gaspodes Dly_S	7813	Hiss Eliminator
825	DualChorusDelays	3612	EZ Ptimesqueeze8	413	Gaspodes Pndly_D	8116	Hoarse Whisperer
6712	DualVoxProcess	2012	EZPolyfuzzBandelay	414	Gaspodes Pndly_M	2014	Horrormonics
5431	Dubbler	3613	EZTime Delays	5017	Gated Gong Verb	5021	Horrors
513	Ducked Delays	3614	EZTime Delays8	4215	Gated Inverse Snare	7814	Hum Eliminator
7310	Ducked Delays	1612	F Of H Multi	4216	Gated Plate	8322	Humdinger
5725	DuckedCrystals	7512	Fake Call-in	4717	Gated Water Snare	2015	Hyperstrings
514	DuellingDualDlys	5726	Fake Pitch Shift II	8113	GenderBender	219	ImpWave
1822	Dunwich Distortion	8516	Fantasy	415	General Informations	4919	ImpWaveQuad
8316	Dynamic Flanger	7613	Fantasy Backgrounds	8114	General Robotics	4816	ImpWaveVerb
8317	Dynamic Shifter	8014	Fast Voice Process	5729	Genesis II	1717	In Ovo
7712	Dynamic Stereo	3018	FatFunkVocalFilter	1715	Gerrys Bass 99	6616	In Yer Face Vocals
6913	Dynamic Worm	2315	Fatten The Bass	2212	Gerrys Mangler	8517	In/Out Room
1017	DynoMyPiano_Ambience	1714	Fermilab	5018	Ghost Air	7414	Infinite Corridor
1018	DynoMyPiano_VintDlys	1824	Fifth Dominion	6915	Ghosties	831	Infinite Flange
6513	DynoMyPiano1380S	1414	Filter Bank Pan	1728	Gilmour Dlys & Pan	2217	Inharmonic Trance
8413	Early 78 Record	319	Filter_O	3019	Glitterous Verb	3022	Inst Process
4610	EarlyRefections	320	Filter_Q	5743	GloriousAngelics	7011	Inter-DSP Receive
3017	Easternizer	1212	FilterBank15	5019	GloriousChrsCanyon	7012	Inter-DSP Send
7311	Easy Chorus	1213	FilterBank20	5020	GloriousFlngCanyon	7013	Interface Modules
7312	Easy Phaser	651	Filtered Dlys	7713	Go Crazy	5433	IntervalicQuad
7812	Easy Timesqueeze	4814	FIR Glass Shower	2013	GobiGuitar	5434	IntervalicShift_S
8214	Echoes Of Doom	3416	Firecracker Snare	1828	GodSaveTheQueen	4219	Inverse
877	EchoMatic	1920	First Dominion	218	Gorgeous Delay	4220	Inverse > Bandpass
4917	EchoRoom	1227	Five Band EQ	1829	Gothic	4218	Inverse Snare
5015	Echospace Of God	6615	Fjord Guitar	1316	Gothica VROOOM	5911	Invertion LFO
6110	Eel Drums 2	6914	Flaedermaus	6812	GravelInMyThroat	4314	Italo's Chamber
1919	Eel Guitar	1825	Flange + Verb	4918	Gravity Verb	1317	Italo's Space
1210	Eight Band EQ	828	Flange Echoes	1922	Grieving Tube	6114	Jan&Jeff
1211	Eight Band EQ8	829	Flanged Delays	3912	GrooveSync Delay	220	Jan's ResoChords
1114	Eight Compressors	4242	Flanged EchoVerb	3417	Group Claps	1831	Jeff Thing
516	Eight Delays	876	Flanged Space 1	2213	Growl	5814	Jet Fly By
1119	Eight Expanders	8319	Flattener	1923	Grundulator	5815	Jettison (405)
1415	Eight Filters	5812	Flintlock	2316	Grunge Compress	2118	Jhaniikest
517	Eight Longdelays	1019	FltDlys_Rich Chamber	3054	Guitar Magic	1718	Jinn
1115	Eight Noisegates	5016	Flutter Booth	3020	Guitar Mania	4920	Joystik>verb
518	EightReversedelays	3315	Fly-by	3021	GunnShift	3321	JoystikPanner
6614	Electric Ladyland	3316	FM Panner	4815	Gym Shower	221	JP Em +3rd
1823	Electronica Gtr	3317	FM Panner_S	3319	Gyroscope	222	JP Em +3rd/+6th
3911	Electronix	6112	FM TimbreFactory	3320	GyroscopicField	223	JP Em +6th
7612	Elves	1113	Fm Trem	3318	Gyro-X-Pattern	5022	Jurassic Space
8318	Emotion Meter	1623	FoH Fx Rack #1	6532	H3000 FunctionGenrtr	1613	KG's ColorHall
7010	Empty Program	1624	FoH Fx Rack #2	6514	H3000 Verby Chorus	5211	Kick/SnareReplacer
4511	EMT-style Plate	1416	Four Filters	6515	H3000BreathingCanyon	5310	Kick/SnareReplacer2
8514	Endless Oddity	5313	Four Samplers	10	H8000 Banks	5023	Kickback
216	Enhancer	5314	Four Samplers_S	4217	Hall > Bandpass	224	Kill The Guy
826	Envelope Flanger	4936	FourSidedVerb	1020	Hall_Dual 2Tap Dly	7415	Kitchen Reverb
827	Envelope Flanger 8	710	Fractal Vortex	4240	Hall_Peaking Fltr	4921	Klaus' Church
3514	Envelope Phaser8ch	3932	Freeze 2 Beats	6516	Hand Flanger	4224	L/C/R Mics Room
5111	Envelope Ring Mod	3933	Freeze The Beat	1417	Harmonic Enhance	1616	L_C_R Long
515	Envelope Taps	5727	FreqShift W/Delay	8320	Harmonic Mangler	1617	L_C_R Short
4413	Environment#28	5728	FreqShift W/Delay8	1924	Harmonicon	1614	L<->R Long
1611	Eq & Comp + Timer	7112	Fries With That?	1830	Harpshift	3023	L=verb R=pitch
8515	EqEcho & Verb	4716	Funny Gated Room	3812	Headphone Filter	1615	L>detune / R>reverb
5432	Etherharp	8112	Funny Voices	8115	Heartbeat	6617	LA Studio Axe
2011	Eurhetemec	1826	Fuzack	6113	Heen	8414	Laptop Speaker
1314	Europa	1827	Fuzz 2002	711	Helix Loops	5435	Large Poly Shift
2211	Evil Distortion	1921	FuzzPreamp	712	HelixManifold	4221	Large Room
5112	Evil Ring Dist	1315	Galaxy Borders 2	8321	Help Assym Clipping	4243	Large Room2
1512	External Correct	217	Garden Halo	1716	Hexentanz	3024	Larynx Delay

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1925	Larynxfuzz	628	Mess With Stereo	4922	Mix>FourSidedVerb	1116	Omnipressor (R)
7912	Lasers!	5912	Mess With Stereo	4923	Mix>Quadroom#10	6517	Omnipressor (R)
5730	Latin Cathedral	6619	Metal Fatigue	4924	Mix>Quadroom#24	6621	One Time Rhyno
4611	LatticeArray	4512	Metallic Plate	2612	Mixer's Toolbox #1	3517	One Way Phaser
4718	LatticeVerb	4316	MetallicChamber	2613	Mixer's Toolbox #2	5115	One Way Ring Mod
625	Latticework8	6412	Metronome	2614	Mixer's Toolbox #3	1319	Onirica Ritmica
6618	Lead Tone Poem	9110	MF Chorus	2615	Mixer's Toolbox #4	2119	Oobleck
832	Leslie Simulator	9113	MF Flanger	719	Mobius Loops	1420	OrganicAnimation
713	Levitation Alpha	9114	MF ModFilter	6814	Mobius8translate	5439	Organizer
714	Levitation Beta	9111	MF Phaser	720	MobiusManifold	13	Oscillator (440)
715	Levitation Gamma	9112	MF Q-Wah	5453	Mod_Detuners 8ch	6216	Oscillator 1k 0vu
5436	LevitationShift	9119	MF RingMod	3025	Mods/comps/filters	2120	Outer Reaches
8415	Line Extender	9115	MF Rotary	5113	Modulating Ring Mod	1927	OverdrivePreamp
6916	Liquid Sky	9116	MF TremPan	1021	Modulation Suite	8519	P.A. Echo
3418	Liquid Toms	9118	MF Undulator	4925	MonkRoom	7513	Page Three!
225	Little Man	9117	MF Vibrato	520	MonoDelay	833	Pan Chorus's
4222	Living In The Past	1618	MicroPitch (+/-)	8118	Monster Chorale	6536	Pan Delays
4223	Living Room	3236	MicroPitch+Room#24	6620	Monster RACK !	1928	Pandemonium
2611	LMS Filter	6641	Midi Compressor	3026	Moon Solo	229	Panner Delays
5816	Locomotive	6653	Midi Custom Shifter	7216	More's Code	834	Panning Delays
6813	Logan's Box	6642	Midi Diatonic Shift	7615	Morph To Magic	721	Panning Loops
4244	Loneliness	1036	Midi Dual FX #1	5817	Mortar Shells	5214	Panning Sampler
7313	Long Delay W/ Loop	1038	Midi Dual FX #2	1418	Mouth-a-lator Two	629	PanningDelays_4
7214	Long Distance	1037	Midi Dual FX #3	3215	Mpitch_Pcm70_PanDly	630	PanningDelays_8
519	LongDelay	1039	Midi Dual FX #4	1926	Mr. Hyde	4926	Panped>Quadroom#10
626	LongPanningDelays	1040	Midi Dual FX #5	5213	Multi Trigger	4927	Panped>Quadroom#24
627	LongPanningDelays8	1041	Midi Dual FX #6	1833	Multishift + Verb	4820	Pantry
716	Loop_timesqueeze	6643	Midi Dual TT Delay	5437	MultiShift_4	1929	Paradigm Shift
8416	Lousy MP3	6644	Midi FM Tremolo	5438	MultiShift_8mod	522	Parallel Delays
2214	Low Res Digital	2410	Midi Harmony	521	Multitap Delay	523	Parallel Dlys 8ch
4719	LRMS Reverb	6413	Midi Modulator	6415	Musicians' Calc	1719	Parallel Pedalboard
875	Lucy In The Sky	2411	MIDI Monitor	11	Mute	631	ParticleAccelerator
5737	Lunatics	2412	Midi Pitch Delay	1513	NemWhipper Dual	7014	Patch Instruct
5528	M_4DiatonicShift	6414	Midi Remote Cntrller	1514	NemWhipper Stereo	6518	Pcm70 Concert Hall
1318	MachineLife	2413	Midi Resonance	3419	Nerve Drums	6519	Pcm70 Sax Hall
7614	Magic Echo	6645	Midi Reverb 12	8016	Nervous Talker	1930	Pedal Shift
226	Mandel Worlds	6646	Midi Reverb 8	912	Neutralizer	6622	Pentatonic Delight
8417	Mandolin	6647	Midi Reverse Shift	4819	New Air	3422	PercussBoingverb
668	Mangling_Dlys	6648	Midi Ring Mod	4250	New Room	1117	Perfect Trem
227	Maniac Filterpan	6649	Midi Shifter_Whammy	1053	New Room_1980 Chorus	1421	Perpetual Motion
8117	Manic Depressive	2414	Midi Sine Ring Mod	1054	New	5024	Phantom & Reverb
717	Manifold Alpha	6651	Midi St Micropitch		Room_DPDuckdDlys	6214	Phase Test
718	Manifold Beta	6654	Midi St Moddetuners	8518	Next Room	6713	Phased Voxverb
2317	Manual Tape Flange2	6652	Midi St Phaser	3813	Noise Canceller	722	PhaseRefraction1
3515	ManualPhasers	6655	Midi St XF Delays	3420	NoizSnareBrightener	723	PhaseRefraction2
3516	ManualPhasers8	2415	MIDI Tremolo	3421	Nonlinear#1	2121	Pianistick
7913	Martian Rock Band	6671	Midi VirtRack #10	14	Note Oscillator	1022	Piano & Vocal Halls
2318	Masderring Lab 22	6672	Midi VirtRack #11	332	O*10 Grafic Eq	1720	Piano (sustenudo)
4414	Masterverb Hall	6673	Midi VirtRack #12	334	O*5 Grafic Eq	4225	Piano Hall
4415	Masterverb Hall 1	6674	Midi VirtRack #13	323	Octal Compressor	3027	Pickers Paradise
4416	Masterverb Hall 2	6675	Midi VirtRack #14	325	Octal Delays	5025	PillowVerb
4720	Masterverb Room 2	6661	Midi VirtRack #2	327	Octal Moddelays	835	Pingchoruspong
4817	MasterverbRoom1	6662	Midi VirtRack #3	1120	Octal Trem	632	Pingcombpong
3235	MattFatRoom+VintDlys	6663	Midi VirtRack #4	1214	Octal*10 Grafic Eq	524	Pingpong
4419	Matt's Fat Room	6664	Midi VirtRack #5	1215	Octal*5 Grafic Eq	633	Pingringpong
8418	Medical Monitor	6665	Midi VirtRack #6	853	OctalChorusEchos	5419	PitchShift 8ch
4818	Medium Booth	6666	Midi VirtRack #7	3322	Octave Panner	321	Pitchshifters_O
4315	Medium Chamber	6667	Midi VirtRack #8	1419	OctaveBandFilterPan	322	Pitchshifters_Q
8015	Mega-Dragway	6656	Midi XF4v Modulation	7217	Off Hook!	3616	PitchtimeSqueeze
7215	Megaphone	2416	MidiHarmonixExtract	7113	Office Intercom	3617	PitchtimeSqueeze4
1832	Mercury Cloud	5212	MIDITrig Reverse	228	Old Valve	3618	PitchtimeSqueeze4
6318	Mercury Cloud 2	2417	MidiWaveformImpose	5736	Ominous Morphing	3619	PitchtimeStretch

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3620 PitchtimeStretch4	2319 Radio Check	639 Samp/Hold Smear	4248 Small Chamber
4226 Plate > BandPass	2320 Radio Compress	5217 Sample Curver	3424 Small Drumspace
7416 Plate Reverb	8520 Radio Mic	1422 Sample/hold	5311 Small Sampler
3216 Plate_Inv_VintDly_Ch	1121 Ramp Up/Down 8	1423 Sample/hold8	5312 Small Sampler8
6332 Plato's Dream	5027 Ramp Verb	5218 SAMPLER (midikeys)	531 Smear
5215 PlaybackOnlySampler	3519 Random Phaser	5219 SAMPLER (multi)	6919 SmearCoder
6333 Pleasure Pad	230 Random Verb Long	5220 SAMPLER (single)	6626 Smpled Drums Rack
5041 Plex Diffusor	857 Random XF Flanger	5221 Sampler Filter Trig	4232 Snare Plate
5040 PlexDiff Ambience	1055 RandXfFlang_DPFltDly	5222 SAMPLER(multi)VERB	1023 Snare Plate&Inverse
5042 PlexDiffVerb	7514 Real Call-in	5223 SamplerAudioSwitch	4823 Soft'n Small Room
3913 Plex-o-tronica	841 Real Chorus	231 Satchelope Filter	2128 Solid Traveller
7714 Plug Puller Pro	842 Real Chorus TNG	1932 Satellites	7716 Solo Zapper Pro
1834 Polychorus	7219 Real Dialer	232 SatelliteSax	5818 Sonar (409)
836 Polymod Chorus	4245 Really Large Room	4229 Sax Chamber	3425 Sonar Room
837 Polymod Delay	4721 ReelRoom	3055 Sax Eq_Cmpr_VintDly	234 SonicDisorderVerb
2016 Polyonyx	8521 Reflections	4230 Sax Plate	7114 Sound Truck
2017 PolyReverse	724 Reich Loops 1	1619 Saxomaniac	742 Soundscapes
525 Polyrhythm 5/4	725 Reich Loops 2	4930 SaxRoom	6815 Soundwave
2018 PolyRingPre	726 Reich Loops 3	5735 Scary Movie & Verb	3031 Space Station
6917 PolySwirl Tap	5028 Resonechos	3522 Sci-Fi Phaser A	8420 Speaking Harp
5440 PolytonalRythym	4513 Reverb A2	3523 Sci-Fi Phaser B	6215 SpectrumAnalyzer
2122 PolytonalSurround	4246 Reverb Suite	8523 Sci-Fiction Dlys	4421 SplashVerb
5026 Pop Up	527 Reverse Delay	3818 Scratchy 33 RPM	5032 SplashVerb Maxsweep
526 Precision Delays	5029 Reverse Nonlinear	6625 Searing Lead	1837 Splatter Guitar
4612 Preverberator	5216 Reverse Sampler	1933 Second Dominion	8323 Split Delays
6714 Proximityverb	5030 Reverserize Hall	233 Seethy Two Reverb	8119 Split Personality
6623 Psychedelic Vocals	5420 ReverseShift 8ch	1122 SemiClassic Squeeze	4515 Springverb
1118 PsychicDuck DSP A	5421 ReverseTetra	6417 Send/Return	5033 Square Tremolo Verb
1835 Ptime Displacement	5731 ReverseTetra	6918 September Canons	1838 Square Tubes
7218 Public Address	528 Ribbon Delay	1424 Sequence Wa	1935 Squiggle Guitar
2123 Pulse Guitar	4227 Rich Chamber	3030 SeqWah ChorVerb	5915 Squish / Squash
3914 Pulsewave	4722 Ridiculous Room	844 Serial Delays	3328 Squish/SquashPan
8419 Puppy Blender	3423 Ring Snareverb	1721 Series Pedalboard	1839 SRV
838 Pure Comb Flange	634 Ringdelays	1722 Serpentine	913 St BitDecimator
839 Pure Comb Flange8	635 Ringdelays 8ch	2419 SetNoteRezon	1142 St Comp_DP 8GraficEq
3510 'Pure Phase' Phaser	636 Ringtaps	7815 Sfx Filter/Compress	1141 St Compr > EQ65
3217 Q Delays_Ambience	637 Ringtaps2	4247 Sharp Verb	3032 St Delayed Flanger
333 Q*10 Grafic Eq	1931 Ringworld	5732 Shift To Nowhere	914 St DistortionTwo
3323 Q_TriggPan	6115 Rise Or Fall Osc	4821 Shifting Booth	5454 St.ModDetuners
3324 Quad Circle	6520 RMX Simu Ambience	7220 Shortwave Radio	3033 St.Phaser & Reverb
324 Quad Compressor	7914 Robot Band	1934 Siderialfuzz	4516 St.Plate+Chorus
5543 Quad Custom Shifter	5610 Robot Voice	7816 Simple Compressor	915 St_Distortion
326 Quad Delays	6624 Rock Vocals Rack	7817 Simple Equalizer	1218 Stage Parametric
652 Quad Delays Ambience	3028 Roey's Delay + Shift	328 Simple Moddelays	810 'Static' Flanger
1243 Quad DP 5 Band EQ	3029 Roey's Verb + Rack	3327 Simple Panner	3511 'Static' Phaser
653 Quad Echoes	4228 Room > Bandpass	2616 Simple Quadmixer	5733 Steeplechase
3325 Quad GhostCircle	8215 Room Tones	1425 Simple Samp/Hold	5529 Stepped Dshifter
3518 Quad Phaser	4723 Room#24	329 Simple Sampler	5441 Stereo Backwards
5913 Quad Spatializer	8522 Room/Phone	529 SimpleDelays	845 Stereo Chorus
1216 Quad*16 Grafic Eq	4420 Roomy Hall	4613 SimpleDiffusor	874 Stereo Chorus
1217 Quad*8 Grafic Eq	727 Rotation Loop	530 SimplePingPong	3426 Stereo Delays
2124 Quadchorus	728 RotationManifold	7616 Singing Mouse	846 Stereo Flange
3326 QuadCircleMod	3331 Rotator	1320 Singularity	847 Stereo Flange 1968
5914 QuadDlyBasedPan	7715 Round & Round	5031 Sizzle Verb	4824 Stereo Mic's W/Room
6416 Quadmixer	2127 RoundRobin	4514 Sizzler Plate	8216 Stereo Next Door
2418 QuadOffsetTrem	1836 Rshift Displacement	729 Skew Loop 1	3329 Stereo Panner
2125 QuadpanSlap	843 S&H Flange Hell	730 Skew Loop 2	4517 Stereo Plate
2019 QuadPolyfuzz	6319 Salamanders D	4614 Slap Nonlinear	7818 Stereo Simulator
4928 QuadRoom#24	6320 Salamanders V	4231 Slap Plate	7819 Stereo Spreader
2126 Quadswell	3520 Samp & Hold Phaser	2020 SlidingOnRazors	6521 Stereo Undulator
4929 QuadVerb/Crossfeed	3521 Samp & Hold Phaser8	4724 Slight ChorusRoom	1219 Stereo*32 Grafic Eq
840 QuantizedDelays	6116 Samp/Hold FM Lab	4822 Small Ambience	5819 Stereocopter (410)

H8000 Presets by Name

4615	StereoDiffusor	7016	Tempo_Verb Jig	3917	TrigLFO Filter Bank	655	Vintage St DuckDlys
3524	StereoizingPhaser	5822	Tesla Generator	3918	TrigLFO Flanger	5835	Violin Bow Bounce
5820	Stormwatch	2130	TexturalGuitar	3919	TrigLFO Pan, Trem	1726	Virtual Pedalboard
1321	Stratospherics	3034	Texture 47	3920	TrigLFO St ModFilter	3218	Virtual Rack 1
848	StringPadFlanger	9015	TF BandDelays	3921	TrigLFO St Phaser	3219	Virtual Rack 2
849	StringPadFlanger	9010	TF DigitalDelay	8017	Triplets	3220	Virtual Rack 3
4931	StringRoom	9014	TF DuckedDelay	641	TrippyFltrDly	4234	Vocal Chamber
4249	Strings Room	9016	TF FilterPong	7617	Trolls	6715	Vocal Chorusdelays
5734	StringTrio	9019	TF Looper	5114	TRUE RingMod	4235	Vocal Hall
5224	Studio Sampler_Q	9013	TF ModDelay	5916	TruePhase Delay	8121	Vocal Sweeper
5225	StudioSampler_M	9017	TF Multitap	3526	TrueStereoPhaser	5229	Vocalflyer_M
5226	StudioSampler_S	9018	TF Reverse	1937	Turbulence	5230	Vocalflyer_S
3057	Super Ch Strip 48K	9012	TF TapeEcho	7515	TV In Next Room	6716	VocalverbTwo
3058	Super Ch Strip 96K	9011	TF VintageDelay	8422	TV Suite	6816	Voder 13
7820	Super Punch	3429	The Ambience Kit	1725	Twang Guitar	8111	Voice Cracker
2218	SuperAmbientDlys	8120	The Buzz	1429	Two Band Crossover	6717	Voice Disguise
532	SuperDuckedDelays	1723	The Gyre	533	Two Delays	8018	Voice Process Pro
2021	Surgery	7915	Theremin	534	Two Longdelays	6718	Voice Processor
4044	Surr Black Hole	8525	Thick Ambience	535	Two Reversedelays	3056	Vox Channel Strip
2129	SurroundGuitar	1936	Third Dominion	5823	Ufo (413)	6719	Vox Double+Slap
4932	SurroundRoom#28	7822	Three Band Compress	4725	UK Ambience	4236	Vox Plate
1840	Swamp Guitar	1223	Threeband Eq_Q	4726	UK Bright	1024	Vox Pro_VintDly
1426	Sweep Filter	1221	Threeband Eq's	4727	UK Nonlinear	6720	Vox Shimmer
5034	Swell Verb 9	1222	Threeband Eq's	5611	Ultra AutoCorrect	6721	Voxplate / Chorus
3427	Swept Band Delay	12	Thru	5612	Ultra Cents	3221	VoxPro_Vdly_Chorus
4518	Swept Plate	8526	Thru AM Airwaves	5613	Ultra Cents 2	6722	VoxProcess_S
8324	Swept Resonance	8527	Thru Phone 1	5614	Ultra Diatonic	3815	Walkie Talkie
3915	Swing Pong Delay	8528	Thru Phone 2	5615	Ultra Diatonic 2	5443	Wammy_s
8217	Swinging Reverb	1428	Tight Bandpass Mod	5616	Ultra Diatonic 3	2022	WaPolyReverse
850	Swirl Flanges	3430	Tight Snare Verb	5617	Ultra Interval	5444	Warm Shift
6418	Switch*8	7418	Tile Men's Room	5618	Ultra Interval 2	3039	Waterized
1427	Synthlike Filter	4233	Tiled Room	5619	Ultra Interval 3	239	Water-like
6627	Tablas Baba	6117	Timbre Factory	5620	Ultra UserScales	5824	Wavelab
6628	Tale From The Bulge	7017	TimerDly Jig	5621	Ultra UserScales 2	8530	Waves Place
7115	Talking Dashboard	1843	Timesqueeze Gtr	5622	Ultra UserScales 3	3432	WeKnowBeetBoxTrtMe
5821	TankAttack (411)	3814	TimeSqueeze(R)	4616	Ultratap 1	8019	We're A Big Crowd
6321	Tapdelay Plex	1844	Timestretch Gtr	4617	Ultratap 2	8020	We're A Small Crowd
6322	Tapdelay Plex 2	657	TK's Banddelays	6533	Underwater	858	What A Flanger 8ch
6323	Tapdelay+Diffchor 2	6920	ToddsPedalShiftVerb	731	Undo Manifold	240	Whirly Mellow
6324	Tapdelay+Diffchorus	8529	Tomb/TV Speaker	732	Undoloop	8122	Whispering Crowd
6325	Tapdelay+Verb	1724	Tom's Acoustic Gtr	852	Undulate	6421	White Noise
3237	TapdlyPlex+BlackHole	3035	ToneCloud	7419	Union Station Verb	1727	White Queen
6522	Tape Echo	4317	Toonchamber	6419	Universal Matrix	241	Wicked
8524	Tape Echo/Deep Hall	4933	Toonchamber_Q	8423	Universal Radio	4237	Wide Hall
7417	Tape Reverb	1123	Top 40 Compressor	6527	Univibe	3433	Wide Room
6326	Tapring Plex	7221	Traffic Report	4728	Unreelroom	238	W-I-D-E Solo
6327	Tapring Plex 2	3036	Treatment Two	4934	Unreelroom_Q	1938	Wideshift
1841	TarantulaSlap	640	Trem + Delay	642	Up Banddelay	1847	Will-o-the-wisp
1842	TarantulaTrem	3037	Trem + RingPong	236	Vai Shift 1	2131	WitchesDance
6523	TC2290	1124	Tremolo Lux	237	Vai Shift 2	2132	With Warts In
6524	TC2290 Dyn Chorus	3038	Tremolo Rack	5228	Varispeed Sampler	1848	WonderfulBirds
6525	TC2290 Dyn Flanger	5035	Tremolo Reverb	6420	Verb Tester	4729	Wooden Mens Room
6526	TC2290 Dyn Long Dly	1845	Trevor's Gtr	5038	Verb>ArpResonators	3816	Woosh Maker
3428	Techno Clank	235	Treys Filter	3431	Vibra Pan	5036	Wormhole
3525	Techno Phaser	851	Tri Band Chorus	5442	Vibrato_S	7019	X-DSP Contr Receive
3916	Techno Rave	1846	Tribal Bass	880	Vibropad	7018	X-DSP Contr Send
8421	Telephone Suite	7916	Tribbles	536	Video Delay 8	733	YourHarmonyDevice
7015	Tempo Dly_Lfo Jig	5227	Triggered Reverse	654	Vintage Delay	5037	Zipper Up

The H8000 Family Preset Collection

Banks and Presets

The H8000 does not use banks in the same way as the DSP4000 and Orville. However, the presets are arranged in such a way that the first two of the four digits of the preset number may be thought of as a bank number. Presets sharing this bank number will be similar in type or function. When the preset is selected on the Program screen, the bank name will be briefly displayed to give a clue as to the preset's genre.

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. That's all.

12	**Thru**	**96**	**8,8**

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

13	**Oscillator (440)**	**96**	**0,8**

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

14	**Note Oscillator**	**96**	**4,4**

{Y}   *A simple oscillator whose frequency is that of the chosen note. Quad in, quad out.*

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 and out.*

211	**AMS DMX Guitar**	**96**	**2,2**

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

212	**AMS Lucky Man**	**96**	**2,2**

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

213	**BackwardGarden3**	**48**	**2,2**

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

213	**BackwardGarden3**	**96 ‖**	**2,2**

{RDE}[GK]   *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**

{E}[G]   *As used by Mr. 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.*

The H8000 Family Preset Collection

217	*Garden Halo*	*48*	*2,2*
217	*Garden Halo*	*96 || 2,2*	

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

218	*Gorgeous Delay*	*96*	*2,2*

{DE}[GV]   *Warm echoes provided by low pass filters. Stereo in and 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*	*48*	*2,2*
220	*Jan's ResoChords*	*96 || 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*

{P}[G](TT) *Two voice diatonic shift. Summed in, stereo out.*

224	*Kill The Guy*	*96*	*2,2*

{ME}[G]   *An extreme vocal wa effect. Summed in, stereo out.*

225	*Little Man*	*96*	*2,2*

{PRE}[G]   *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 and panner. Stereo in and out.*

228	*Old Valve*	*96*	*2,2*

{DEY}[GV] *Valve simulation. Summed in, stereo out.*

229	*Panner Delays*	*96*	*2,2*

{DM}   *Subtle modulation make these panning delays rich and smooth. Stereo in and 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*

{EY}[G]   *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 and out.*

233	*Seethy Two Reverb*	*96*	*2,2*

{REY}   *Envelope filters into reverb. Try it with bass and guitar. Stereo in and 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*

{EY}[G]   *Three parallel envelope filters and stereo mixing give a subtle effect. Summed in, stereo out.*

236	*Vai Shift 1*	*96*	*2,2*
237	*Vai Shift 2*	*96*	*2,2*

{P}[G]   *Two independent pitch shifters, one for each channel. Stereo in and out.*

238	*W-I-D-E Solo*	*48*	*2,2*
238	*W-I-D-E Solo*	*96 || 2,2*	

{P}[GV]   *Uses a lot of very small pitch shifts to widen the stereo image. Summed in, stereo out.*

239	*Water-like*	*96*	*2,2*

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

240	*Whirly Mellow*	*96*	*2,2*

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

241	*Wicked*	*96*	*2,2*

{REY}   *Clean preamp to reverb. Summed in, stereo out.*

The H8000 Family Preset Collection

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*
{D}	*Simple discrete delays. Octal in and out.*		
310	*8 Delays*	*96 ‖*	*8,8*
{D}	*Simple discrete delays. Octal in and out.*		
311	*4 Diatonicshifts*	*48*	*4,4*
311	*4 Diatonicshifts*	*96 ‖*	*4,4*
312	*8 Diatonicshifts*	*48 ‖*	*8,8*
{PD}	*Simple multi-channel, multi-voice diatonic shifters.*		
313	*4 Pitchshifters*	*96*	*4,4*
314	*8 Pitchshifters*	*48*	*8,8*
314	*8 Pitchshifters*	*96 ‖*	*8,8*
{P}	*Simple pitch shifters.*		
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 and out.*		
317	*Diatonicshift_O*	*48 ‖*	*8,8*
{PD}	*A simple eight channel diatonic shifter with common controls. Octal in and out.*		
318	*Diatonicshift_Q*	*48*	*4,4*
318	*Diatonicshift_Q*	*96 ‖*	*4,4*
{PD}	*A simple four channel four voice diatonic shifter. Quad in and out.*		
319	*Filter_O*	*96*	*8,8*
320	*Filter_Q*	*96*	*4,4*
{E}	*Filters with common controls.*		
321	*Pitchshifters_O*	*48*	*8,8*
321	*Pitchshifters_O*	*96 ‖*	*8,8*
{P}	*Simple pitch shifters with common controls. Octal in and out.*		
322	*Pitchshifters_Q*	*96*	*4,4*
{P}	*Simple pitch shifters. Quad in and out.*		
323	*Octal Compressor*	*96*	*8,8*
{Y}	*Simple compressors with common control. Octal in and out.*		
324	*Quad Compressor*	*96*	*4,4*
{Y}	*Simple compressors. Quad in and out.*		
325	*Octal Delays*	*48*	*8,8*
325	*Octal Delays*	*96 ‖*	*8,8*
{D}	*Simple octal delays with common controls. Octal in and out.*		
326	*Quad Delays*	*96*	*4,4*
{D}	*Simple quad delays. Quad in and out.*		
327	*Octal Moddelays*	*96*	*8,8*
{DM}	*Eight modulating delay lines with individual delay controls. Octal in and out.*		
328	*Simple Moddelays*	*96*	*4,4*
{DM}	*Four modulating delay lines. Quad in and out.*		
329	*Simple Sampler*	*96*	*2,2*
{S}	*Basic single-take 85 second sampler. Stereo in and out.*		

330	*4*10 Grafic Eq*	*96*	*4,4*
331	*8*10 Grafic Eq*	*48*	*8,8*
331	*8*10 Grafic Eq*	*96 ‖*	*8,8*

{E}   *Multi-channel 10 Band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <Mast> is added to the boost. Octal in and 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 and 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 and 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 and out.*

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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*

⇒   *dual mono*

411	*Gaspodes Dly_M*	*96*	*2,2*

⇒   *mono*

412	*Gaspodes Dly_S*	*96*	*2,2*

⇒   *stereo*

{DME}   *Simple 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. Stereo out.*

413	*Gaspodes Pndly_D*	*96*	*3,4*

{DME}   *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*

{DME}   *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*	*,*

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

The H8000 Family Preset Collection

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   4,4**
{D}(TT)   Series delays. Stereo <input> mutes secondary DSP inputs. Quad in and 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**
{DY}[V](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'. Switchable 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**   **48   2,2**
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.

516   **Eight Delays**   **96   8,8**
{DE}(tim)   Eight delays (2.5 sec) with hicut filters. <master> parameters 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> parameters override individual channels. Dual quad in, dual quad out.

518   **EightReversedelays**   **48   8,8**
518   **EightReversedelays**   **96 || 8,8**
{DE}(tim)   Eight reverse delays (2.5 sec) with hicut filters. <master> parameters 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**
523   **Parallel Delays8**   **96   8,8**
{D}(TT)   Parallel delays.

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

525   **Polyrhythm 5/4**   **48   2,2**
525   **Polyrhythm 5/4**   **96 || 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 and 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 and 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 and out.*

533   **Two Delays**   **48   2,4**
        ⇒   *10 seconds.*
534   **Two Longdelays**   **96   2,4**
        ⇒   *40 seconds.*
535   **Two Reversedelays**   **96   2,4**
        ⇒   *10 second reverse delays.*
{DE}(tim)   *Two reverse delays (10 sec) with hicut filters. <master> parameters 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, for example, to compensate for the delay introduced by a Standards Converter or other video effects unit. Octal in and 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.*

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 and out.*

611   **Banddelays8**   **96   8,8**
{DE}(TT)   *Eight channels band delays. Octal in and out.*

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

613   **Bandtaps2**   **96   4,4**
{DE}(TT)   *Series delays with filters. Stereo <input> mutes secondary DSP inputs. Switchable in, quad out.*

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

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

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

619   **Combdelays**   **96   2,2**
620   **Combdelays8**   **96   8,8**
{D}(TT)   *Parallel delays with resonators.*

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

622   **Combtaps2**   **96   4,4**
{D}(TT)   Series delays with resonators. Stereo <input> mutes secondary DSP inputs. Quad in and out.

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

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

625   **Latticework8**   **96   8,8**
(TT)   Eight channel version of 'latticework'. Octal in and 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**
*{PDME}[V] 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
             and out.*

629   **PanningDelays_4**   **96   4,4**
630   **PanningDelays_8**   **48   8,8**
630   **PanningDelays_8**   **96 || 8,8**
*{DMEY}   Five second delays with separate auto-panning. Envelope detection can be used to modulate the LFO. Output switch
             selects final routing..*

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**
{D}[GK](TT)   Series delays with resonators. Summed in, stereo out.

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

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

635   **Ringdelays8**   **48   8,8**
635   **Ringdelays8**   **96 || 8,8**
{PD}[GKS](TT)   Eight ch parallel delays with ringmods and selectable display modes. Octal in and out.

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

637   **Ringtaps2**   **96   4,4**
{PD}[GKS] Series delays with ringmods. Stereo <input> mutes secondary DSP inputs. Switchable in, quad out.

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**
{PDM}[GK](TT) Combination Trem and RingPong. Summed in, stereo out.

641   **TrippyFltrDly**   **96   2,4**
*{DME}[GVK](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 and out.

650   **4 I/O Delays**   **48   4,4**
650   **4 I/O Delays**   **96 || 4,4**
*{RDE}[GVS](TT)   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-delays diffusors parameters 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*
{DME}[VK](TT)   *Two delay lines with modfilters in their feedback paths. Stereo in and out.*

652   *Quad Delays Ambience*   *48*   *4,4*
652   *Quad Delays Ambience*   *96 || 4,4*
653   *Quad Echoes*   *48*   *4,4*
653   *Quad Echoes*   *96 || 4,4*
{RDE}[GVS](TT)   *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-delays diffusors parameters 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 in and out.*

655   *Vintage St DuckDlys*   *96*   *2,2*
{DMEY}(TT)   *Stereo Vintage Delays with ducking. Stereo in and out.*

656   *DP Ducked Dlys*   *96*   *2,2*
[DMY](TT)   *Stereo digital delay with double precision 2 band filter in the feedback path and ducking. Vintage and modern delay sounds are possible here. Stereo in and out.*

657   *TK's Banddelays*   *48*   *2,2*
657   *TK's Banddelays*   *96 || 2,2*
 [DE](TT)   *4 filters into 4 t_delays, into combs with feedback routing matrix. Summed in, stereo out.*

***658*   *Bulge Tales*   *96*   *2,2*
(TT)   *Four chorusdelays feed a two voice modulateable shifter. <balance> controls the final mix between the two effects. Tweaked for classic M.L. chorus sound. DynoMyPiano fans may also be interested in 1017, 1018 and 6513. Stereo in and out.*

660   *5.1 Banddelays*   *96*   *6,6*
{DE}[S](TT)   *5.1 band delays. 5.1 in and out.*

661   *5.1 Ringdelays*   *96*   *6,6*
{PD}[S](TT)   *5.1 ring delays. 5.1 in and out.*

662   *5.1 Reso>Verb*   *48*   *6,6*
662   *5.1 Reso>Verb*   *96 || 6,6*
    ⇒   *Resonators feed reverb.*

663   *5.1 ResoChords*   *96*   *6,6*
{RDE}[S](TT)   *5.1 Resonant Chords. Door controls input level. Reso sensitivity adjusts input level to resonators. Watch clipping. Each resonator has 2.4 sec delay and rhythmic subdivisions. Res#4 has input/output assignable. Other resonators are hard wired: #1>F/L, #2>F/R, #3>CNTR, #5>S/L, #6>S/R. ResoLooping is also possible. 5.1 in and out.*

664   *5.1 Mangling Dlys*   *48 || 6,6*
{DME}[S](TT)   *5.1 moddelays > modfilters > distort preamps. Tap Tempo delay/mod/filter sweep available. Watch levels when changing distort curves. A great tool for all sort of spectacular delays alterations. 5.1 in and out.*

665   *5.1 Diffused Echoes*   *96*   *6,6*
666   *5.1 Diffechorus*   *96*   *6,6*
{RDE}[S](TT)   *Diffchorus >TT delays > hicut filters. Many combinations of diffused delays with verb and modulations are possible. Dual I/O.*

667   *5.1 Combdelays*   *96*   *6,6*
{D}[S](TT)   *5.1 comb delays. 5.1 in and out.*

668   *Mangling_Dlys*   *48*   *2,2*
668   *Mangling_Dlys*   *96 || 2,2*
{DME}(TT)   *Four stereo pretaps delays > 2 moddelays >2 modfilters > 2 distort preamps. Lots of Tap Tempo syncs available. A great tool for all sort of spectacular delays alterations. Stereo in and out.*

670   *5.1 Clearmntn Delays*   *48 || 6,6*
[S]{PDME}(TT)   *Hi-cut to delay to three voice multishift. Thick delays with mod and pitch detuning. 5.1 in and out.*

671   *5.1 Colortaps*   *96*   *6,6*
[S]{PDM}(TT)   *Colortaps delay (comb filter and ring modulator) in surround. 5.1 in and out.*

The H8000 Family Preset Collection

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
{DMY}[GVKX](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: floor door. Set feedback at 90/95%. Summed in, stereo out.

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

712   HelixManifold   48   2,2
{PRDCY}[GVKX](TT)(tim)   'helix loops' + effects. pitch>4 loops>verb>delays. Stereo in and out.

713   Levitation Alpha   48   4,4
{PRDMCY}[GVKXS](TT)   BPM loop + effects. Sums (1+3 and 2+4) feed stereo pitchshift (2 sec)>loop (80 sec) >verb>slap(2 sec). Pitch: has envelope shaping and is bypass-able. Loop: vol pedal <mod2> is door to loop, so set <mod2> to high if you do not want this performance feature. Choose BPM, meter and # of measures for loop length. Slap: has source selection as well as output selection (front/rear/both). Quad in and out.

714   Levitation Beta   48   4,4
{PRDMCY}[GVKXS](TT)   BPM loop + effects Stereo sum (1+3 and 2+4) feed stereo reverse shift(10 sec)>loop(80 sec)>verb >slap(2 sec). Pitch: if mix is set to 0% then input to pitch is muted so you are not filling it with undesired data. Loop: vol pedal (mod2) is door to loop, so set mod2 to high if you do not want this performance feature. Choose BPM, meter and # of measures for loop length. Slap: has source selection as well as output selection (front/rear/both). Quad in and out.

715   Levitation Gamma   48   4,4
{PRDMCY}[GVKXS](TT)   BPM loop + effects Sums (1+3 and 2+4) feed stereo diatonic shift >(2 sec)>loop (80 sec) >verb>slap(2 sec). Pitch: has envelope shaping external modulation <mod1>and is bypass-able. Loop: vol pedal <mod2> is door to loop, so set <mod2> to high if you do not want this performance feature. Choose BPM, meter and # of measures for loop length. Slap: has source selection as well as output selection (front/rear/both). Quad in and out.

716   Loop_timesqueeze   48   2,2
{PRDCY}[GVKX](TT)(tim)   St loops > timesqueeze > verb. Loops crisscross feedback. Timesqueeze allows independent duration and pitch control. Stereo in and out.

717   Manifold Alpha   48   2,2
{PD}[GVKX]   Non-sampler looping preset, this one has a shifter+32 sec loop+4sec slap. <door> is feed level to effect. <inmix> to Pitch 0=input, 100=Loop. <inmix> to Loop 0=input, 100=Pitch. Loop has a volume pedal before it set to mod2. Heel= no input, toe= <door> level. in+loop+pitch feed slap loop+pitch output left. slap output right. Summed in, stereo out.

718   Manifold Beta   48   2,2
{PD}[GVKX]   Non-sampler looping preset, This one has 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
{DY}[GVKXS](tim) 'rotation manifold' with second loop rotating counterclockwise. Quad in and out.

720   ***MobiusManifold***   **48**   **4,4**
{PRDCY}[GVKXS](TT)(tim)   'rotation manifold' with second quad loop rotating counterclockwise. stereo pitch>(2)quad loops>quad verbs> quad delays. Quad in and out.

721   ***Panning Loops***   **48**   **4,4**
{DMY}[GVKXS](TT)   BPM quad loops(40 sec)>quad panner. <mod2> enables input to loops at level. Stereo in, quad out.

722   ***PhaseRefraction1***   **48**   **2,4**
{DY}[GVKXS](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**
{DY}[GVKXS](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**
{DY}[GVKXS](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> parameters work. Summed in, quad out.

725   ***Reich Loops 2***   **48**   **4,4**
{DY}[GVKXS](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> parameters work. <ramp> parameters set speed and direction of ramps. Summed in, quad out.

726   ***Reich Loops 3***   **48**   **4,4**
{DY}[GVKXS](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 and out.

727   ***Rotation Loop***   **48**   **4,4**
{DY}[GVKXS](tim) Quad loops (40sec) feedback to next loop # this rotates the loop clockwise over time. Quad in and out.

728   ***RotationManifold***   **48**   **4,4**
{PRDCY}[GVKXS](TT)(tim)   'rotation loop + effects. Shifts>loops>verbs>slaps. quad shifts (2 sec) quadloops (40sec) feedback 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 and out.

729   ***Skew Loop 1***   **48**   **2,2**
     ⇒   *Skew is set in seconds.*

730   ***Skew Loop 2***   **48**   **2,2**
     ⇒   *Skew is set as a percentage of loop length.*
{DY}[GVKX](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 and out.

731   ***Undo Manifold***   **48**   **2,2**
{PRD}[GVKX](TT)(tim)   'Undo Loop' + effects. pitch>loops>verb>delays. Stereo in and out.

732   ***Undoloop***   **48**   **2,2**
{D}[GVKX](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 and out.

733   ***YourHarmonyDevice***   **96**   **2,2**
{PRDM}[GVX]   Mono loop (max 10 sec) >3 shifters with pre-settable values>autopanner >verb. Build a sequence of chords with tune 1/2/3 parameters & step thru it with triggers or ext. triggers(Tip 2 & Ring 2). <assign1> is volume pedal to loop. <assign2> is loop feedback. Great 4 E-BOW pads!!! Loop a C Root tone & step thru chords while you solo on top. Summed in, stereo out.

734   ***4 Tracker#3***   **48**   **2,2**
735   ***4 Tracker#4***   **48**   **2,2**
     ⇒   *with pitches for each track.*

736   ***4 Tracker#5***   **48**   **2,4**
     ⇒   *with quad output mixing*
{DME}[G](TT)   Choose between the four loops by hand or via <external1>. Simple displays help in this four track loop/recorder. Summed in, stereo out.

740   ***5.1 Loop & Freeze***   **48 || 6,6**
{DY}[S](tim)   5.1 43 sec looping array + freezer. Loops and freezer lengths are controlled by system Timer. Be aware that a system Timer tap run/stop interval is interpreted as 1 bar for the loops and as a 1/4 note in the freezer. This presets allows looping and freezing in parallel. Tip1 controls Freeze. M_feedback scales all loops feedbacks. MIDI control of loop door and m_feedback available. 5.1 in and out.

741   ***5.1 Soundscapes***   **48 6,6**
{DY}[S](tim)   5.1 43 sec looping array. Loops lengths are controlled by system Timer. M_feedback scales all feedbacks. MIDI control of loop door and m_feedback available. 5.1 in and out.

742   ***Soundscapes***   **48 4,4**
{DY}(tim)   Quad looping array. 4x52.5 sec loops feed 4 speakers. Loops lengths are controlled by system Timer. M_feedback scales all feedbacks. M_level scales all output levels. MIDI control of loop door and m_feedback available. Quad or Stereo in, quad out.

743   ***5.1 Loops > Colors***   **48 6,6**
[S]{PDY} (Tim)   5.1 43 second looping array into Color (comb + ring mod) in surround. Loops lengths are controlled by system Timer. M_fback scales all feedbacks. MIDI control of loop door and m_fback available. 5.1 in and out.

744   ***5.1 Loops>Moddtuners***   **48 6,6**
[S]{D}(TT) (Tim)   5.1 43 second looping array into moddetuners in surround. Loops lengths are controlled by system Timer. M_fback scales all feedbacks. MIDI control of loop door and m_fback available. Moddetuners offer pitch and delay modulation and new LFO waveforms. 5.1 in and out.

745   ***5.1 Loops > XF Mod***   **48 6,6**
[S]{D}(TT) (Tim)   5.1 43 second looping array into XF modulation delays in surround. Loops lengths are controlled by system Timer. M_fback scales all feedbacks. MIDI control of loop door and m_fback available. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. 5.1 in and 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**
{DM}[VK]   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**
{DME}[GK]   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 and out.

813   ***Band Flanger***   **48 2,4**
{DME}[VK] Input is divided into octaves and each octave is flanged separately. Decrease input gain to avoid distortion and increase output gain to compensate. Summed in, mono out.

814   ***Chordal Swell***   **96 2,2**
{DME}[G]   Use your Assign1 as volume pedal for chords swells thru' this rack of 8 digital delays with filtering, modulation, levels and panning for each of them. Dry sound is parallel to them. A very flexible algorithm. Mono in, stereo out.

815   ***Chorusdelays***   **96 2,2**
{DM}[GK](TT)   Parallel delays with LFOs. Stereo in and out.

816   ***Chorusdelays2***   **96 4,4**
{DM}[GKS](TT) Parallel delays with LFOs. 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.

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816   Chorusdelays8   96   8,8
{DM}[GKS](TT) Eight channels delays with modulation. Octal in and out.

817   Chorused Cabinet   96   2,2
{RDME}[K] The sound of a miked speaker cabinet with a touch of modulating chorus. Summed in, stereo out.

818   Chorused Delays   96   2,2
{DM}[GVK](TT) Simple stereo chorus/delays. Left and right modulation mirror each other. When left mods up, right mods down.
*   Stereo in and out.*

819   Chorustaps   96   2,2
{DM}[GVK](TT) Series delays with LFOs. Summed in, stereo out.

820   Chorustaps 2   96   4,4
{DM}(TT)   Series delays with LFOs. Stereo <input> mutes secondary DSP inputs. Quad in and out.

821   Detune Chorus   96   2,2
{P}[GVK]   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 and out.*

824   DualChorus   96   2,2
{DM}(TT)   Simple stereo chorus. Tweaked as chorus. Stereo in and out.

825   DualChorusDelays   96   2,2
{DM}(TT)   Simple stereo chorus. Tweaked as sweeping delays. Stereo in and out.

826   Envelope Flanger   96   4,4
{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. Quad in and out.*

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. Octal in and out.*

827   Envelope Flanger 8   96 || 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. Octal in and out.*

828   Flange Echoes   96   2,2
{DME}[VD](TT) Each of four flangers are panned and then feed a stereo echo.. Stereo in and out.

829   Flanged Delays   96   2,2
{DM}   Two delays in which the echoes are flanged. Stereo in and 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   48   2,4
831   Infinite Flange   96 || 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
{RDE}[K]   Basic rotating speaker effect with a little reverb. There's actually two speakers (high and low) and you can alter each to
*   your taste. When you load this preset, the settings are for what we believe to be most natural. Summed in, stereo out.*

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 and out.

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

835   Pingchoruspong   96   2,2
{DM}(TT)   Series delays with LFO's. Summed in, stereo out.

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836   **Polymod Chorus**   **96**   **2,2**
{DM}[GK]   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 and out.

837   **Polymod Delay**   **96**   **2,2**
{DM}   Tweak of 'polymod chorus' set for chorus and delays with subtle modulation patterns. Stereo in and 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 to allow emulation of older style gear. 24 bit all the way down to one. Summed in, stereo out.

841   **Real Chorus**   **48**   **2,2**
841   **Real Chorus**   **96 ||**   **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**   **48**   **4,4**
843   **S&H Flange Hell**   **96 ||**   **4,4**
{DM}   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 and 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 and out.

845   **Stereo Chorus**   **96**   **2,2**
{DM}[GK]   Eight moddelays, each with an LFO. Stereo in and out.

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 and out.

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

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

849   **StringPadFlanger**   **96**   **8,8**
{DM}[G](TT)   A flanger built from allpass modules. LFO modulates predelay time. Works well on midrange instruments such as string sections and synth pads. Octal in and out.

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

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

853   **OctalChorusEchos**   **96**   **4,4**
{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. Quad in and out.

854   **ChorusEchos 8ch**   **96**   **8,8**
{D}(TT)   Eight delays which are randomly modulated up another 0-30 mS. <cycles> is speed of the randomizer, <glide> controls delay glide time. 8 channels I/O

855   ***4v Random XF Chorus***   **96   2,2**
[](TT)   Multitap delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Dry level available. Stereo in and out.

856   ***DPFiltered XF Delays***   **48   2,2**
856   ***DPFiltered XF Delays***   **96 || 2,2**
[](TT)   Multitap delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Dual precision filter inserted in the fback path. Dry level available. Stereo in and out.

857   ***Random XF Flanger***   **96   2,2**
[](TT)   Multitap delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Dry level available. Stereo in and out.

858   ***What A Flanger 8ch***   **48 || 8,8**
[](TT)   Eight mod detuners tweaked for super analog sounding flanger. 8 channel in and out.

859   ***5.1 Random XFChorus***   **96   6,6**
[S](TT)   5 multitap delay lines with modulation & crossfading outputs. Crossfading is activated for all delay and modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Reduce input trim to -6/10dB w/high fback settings! 5.1 in and out.

860   ***5.1 Chorus***   **96   6,6**
{DM}[S](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 in and out.

861   ***5.1 Circling Delays***   **48   6,6**
861   ***5.1 Circling Delays***   **96 || 6,6**
862   ***5.1 Detuned Echoes***   **48   6,6**
862   ***5.1 Detuned Echoes***   **96 || 6,6**
864   ***5.1 Fr/Sur Bounce***   **48   6,6**
864   ***5.1 Fr/Sur Bounce***   **96 || 6,6**
{DME}[S](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 polyrhythms and modulations are possible. TTempo sync available on all dlys and LFOs rates. Reduce input trim to -6/10dB with high feedback settings! Do not use this algorithm for flanger-type fx. 5.1 in and out.

863   ***5.1 Flanger***   **96   6,6**
{DM}[S](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 in and out.

865   ***5.1 Rotation Delays***   **48   6,6**
865   ***5.1 Rotation Delays***   **96 || 6,6**
{DM}[S](TT)   Surround panning delays. Each dly line pans around Front and Surround speakers, with selectable rotation pattern. Center delay can be fixed on center speaker or rotating as the other dlys. 5.1 in and out.

866   ***5.1 Vintage Delays***   **48   6,6**
866   ***5.1 Vintage Delays***   **96 || 6,6**
{DME}[S](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 polyrhythms and modulations are possible. TTempo sync available on all dlys and LFOs rates. Reduce input trim to -6/10dB with high feedback settings! Do not use this algorithm for flanger-type fx. 5.1 in and out.

866   ***5.1 Vintage Delays***   **48   6,6**
866   ***5.1 Vintage Delays***   **96 || 6,6**
[SDME](TT)   Full 5.1 I/O surround algorithm. 5 delay lines w/ lowcut & hicut filters in the feedback paths. M_lowcut & M_hicut at 100%% use the delays lowcut & hicut settings. Complex filtered polyrhytms and modulations are possible. TTempo sync available on all dlys and lfos rates. Reduce input trim to -6/10dB w/high fback settings! Do not use this algorithm for flanger-type fx. 5.1 in and out.

867   ***5.1 DP Filtrd XFDlys***   **48 || 6,6**
[DMES](TT)   5 multitap delay lines with modulation & crossfading outputs. Crossfading is activated for all delay and modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Dual precision filter inserted in the fback path. Reduce input trim to -6/10dB w/high fback settings! 5.1 in and out.

868	*5.1 Random XFDelays*	48	6,6
868	*5.1 Random XFDelays*	96 ||	6,6
869	*5.1 Random XFFlanger*	96	6,6

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

870	*4 I/O ModDelays*	48	4,4
870	*4 I/O ModDelays*	96 ||	4,4
871	*Dual 2taps Chorus*	96	2,2
872	*Dual 2taps Delay*	96	2,2
873	*Dual 2taps Echorus*	96	2,2

{RDME}[GVK](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 parameters 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. Stereo in and out.

| 874 | *Stereo Chorus* | 96 | 2,2 |

{DM}[GK](TT)   Classic stereo chorus with phase inverted sweep and TTempo mod rate. Stereo in and out.

875	*Lucy In The Sky*	48	2,2
875	*Lucy In The Sky*	96 ||	2,2
876	*Flanged Space 1*	48	2,2
876	*Flanged Space 1*	96 ||	2,2
877	*EchoMatic*	48	2,2
877	*EchoMatic*	96 ||	2,2
878	*Delays Matrix*	48	2,2
878	*Delays Matrix*	96 ||	2,2
879	*AmbiClouds 2*	48	2,2
879	*AmbiClouds 2*	96 ||	2,2
880	*Vibropad*	48	2,2
880	*Vibropad*	96 ||	2,2

{DME}(TT) Eight moddelays matrix with filters in their routable feedback paths. High feedback settings and matrix configurations can produce runaway feedback. Be careful. Summed in/stereo out.

| **881 | *Chors'n'Echo* | 96 | 2,2 |

(TT)   4 chorusdelays set as classic '80s racks sounds. Stereo in and out.

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...

| 909 | *5.1 Distortion* | 48 || | 6,6 |

{EY}[GS]   5.1 Compr > dynamic distortion > eq > gate. Lfe channel is switchable. 5.1 in and out.

| 910 | *DesertPercussion1* | 96 | 2,4 |

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

| 911 | *DesertPercussion2* | 48 | 2,2 |
| 911 | *DesertPercussion2* | 96 || | 2,2 |

{REY}[GD] St distortion> Diffchorus. Stereo in and out.

| 912 | *Neutralizer* | 48 | 2,2 |

{MEY}[G]   St compressors > distortion > comb filter > gates > post EQ > modfilter. Stereo mixes mangler. Stereo in and out.

| 913 | *St BitDecimator* | 96 | 2,2 |

{E}[GKX]   Bit decimation>filter>gate. Stereo in and out.

| 914 | *St DistortionTwo* | 48 | 2,2 |
| 914 | *St DistortionTwo* | 96 || | 2,2 |

{EY}[GKX] St comp>EQ>distortion>EQ. Stereo in and out.

915	*St_Distortion*	*48*	*2,2*
915	*St_Distortion*	*96 || 2,2*	

{EY}[GKX] St compressors > distortion > gates. Stereo in and out.

916	**Comb Distortion**	*48*	*2,2*
916	**Comb Distortion**	*96 || 2,2*	

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

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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*	

{RDME}[GVDK](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 in and out.

1011	**Band Dlys 4_Ambience**	*48*	*4,4*
1011	**Band Dlys 4_Ambience**	*96 || 4,4*	

{RDE}[VK](TT) Ins 1&2 > Band Dlys 4 > Outs 1&2 Stereo I/O Ins 3&4 > Ambience > Outs 3&4 Stereo in and out.

1012	**Dly>Phsr_Ambience**	*48*	*4,4*
1012	**Dly>Phsr_Ambience**	*96 || 4,4*	

{RDMCEY}[GVK](TT)   Ins1&2>Vint DuckDlys> Phaser>Outs1&2 Stereo I/O Ins3&4 or Phaser > Ambience > Outs 5&6 Stereo in and out.

1013	**Dly>Phsr_MPitch**	*48*	*4,4*
1013	**Dly>Phsr_MPitch**	*96 || 4,4*	

{PDMCEY}[GVDK](TT)   Ins1&2>Vint DuckDlys> Phaser>Outs1&2 Stereo I/O Ins3&4> Micropitch > Outs3&4 Stereo in and out.

1014	**DShif_Hall**	*48*	*4,4*
1014	**DShif_Hall**	*96 || 4,4*	

{PRDCE}(TT)   Ins 1+2 >4v Diatonic Shift >Outs 1&2 Sum I/Stereo O Ins 3&4 > Vocal Hall > Outs 3&4 Stereo in and out.

1015	**Dtune_Hall**	*48*	*4,4*
1015	**Dtune_Hall**	*96 || 4,4*	

{PRDMCE} Ins 1+2 > Detuner > Outs 1 & 2 Sum I/Stereo O Ins 3&4 > Vocal Hall > Outs 3&4 Stereo in and out.

1016	**Dtune_VinDly**	*96 || 4,4*	

{PDME}(TT)   Ins 1+2 > Detuner > Outs 1 & 2 Sum I/Stereo O Ins 3&4 > Vintage St Delays>Outs 3&4 Stereo in and out.

1017	**DynoMyPiano_Ambience**	*48 || 4,4*	

enhance the spatial perception of each chorus line and engage feedback for flanging.

1018	**DynoMyPiano_VintDlys**	*48 || 4,4*	

{DME}[GK](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 Sum I/Stereo O. Ins3&4 or Chorus out >VintDlys>Outs3&4 Stereo I/O. Very popular chorus unit in early 80s. The 3 L/C/R LFO faders control progressive waveshaping of the modulation. <pullouts>: here are controls for the original knobs pullouts that enhance the spatial perception of each chorus line and engage feedback for flanging.

1019	**FltDlys_Rich Chamber**	*48*	*4,4*
1019	**FltDlys_Rich Chamber**	*96 || 4,4*	

{RDME}(TT)   Ins 1&2 > Filtered Dlys > Outs 1&2 Stereo I/O Ins 3&4 > Rich Chamber > Outs 3&4 Stereo in and out.

1020	**Hall_Dual 2Tap Dly**	*48*	*4,4*
1021	**Modulation Suite**	*48 ||*	*4,4*
1022	**Piano & Vocal Halls**	*48 || 4,4*	

{RDE}[VK](TT) Ins 1&2 > Piano Hall > Outs 1&2 Stereo I/O Ins 3&4 > Vocal Hall > Outs 3&4 Stereo in and out.

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| 1023 | Snare Plate&Inverse | 48 | 4,4 |
| 1023 | Snare Plate&Inverse | 96 \|\| 4,4 | |

{RDE}[D](TT)   Ins 1&2 > Snare Plate > Outs 1&2 stereo I/O Ins 3&4 > Inverse Snare > Outs 3&4 Sim I/Stereo O.

| 1024 | Vox Pro_VintDly | 48 | 4,4 |
| 1024 | Vox Pro_VintDly | 96 \|\| 4,4 | |

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

1030	2 Stereo Verbs	48	4,4
1030	2 Stereo Verbs	96 || 4,4	
1031	2 St.verbs(mixed)	48	4,2
1031	2 St.verbs(mixed)	96 || 4,2	

⇒   The reverb outputs are mixed to outs 1&2.

{R}[VDK]   Two identical stereo reverbs - one on each stereo channel. Adjust to taste. Dual stereo in, stereo out.

1032	4 Stereo Verbs	48	8,8
1032	4 Stereo Verbs	48 || 8,8	
1033	4 Stereo Verbs 2	48	8,8
1033	4 Stereo Verbs 2	48 || 8,8	

{R}[GVDK] Four identical stereo reverbs - one on each stereo channel. Adjust to taste. Quad stereo in, quad stereo out.

| 1034 | AMSDMX/2BPMDDLS | 96 | 4,4 |
| 1035 | AMS/BPMDDLSmixed | 96 | 4,2 |

⇒   Iinputs 3&4 include a stereo mixer. Use outputs 1&2 for returns.

{PDM}[GVK]   Classic AMS Dmx 1580 emulation. Inputs 1&2 2 BPM delays discrete. Quad in and out.

| 1036 | Midi Dual FX #1 | 96 | 4,4 |

⇒   Micropitch on I/Os 1 and 2. Summed in/stereo out. Stereo Dynamic Delay on I/Os 3 and 4..

| 1037 | Midi Dual FX #3 | 96 | 4,4 |

⇒   Stereo Chorus/Flanger on I/Os 1 and 2. Stereo FM Tremolo on I/Os 3 and 4.

| 1038 | Midi Dual FX #2 | 96 | 4,4 |

⇒   Dual Dly on I/Os 1 and 2. Stereo Reverb on I/Os 3 and 4.

| 1039 | Midi Dual FX #4 | 96 | 4,4 |

⇒   Stereo Plate verb on I/Os 1 and 2. Stereo Hall verb on I/Os 3 and 4.

| 1040 | Midi Dual FX #5 | 96 | 4,4 |

⇒   St XF4v chorus flanger on I/Os 1 & 2. Stereo I/O.

| 1041 | Midi Dual FX #6 | 96 | 4,4 |

⇒   Stereo Mod detuners on I/Os 1 & 2. Stereo XF delays on I/Os 3 & 4.

(TT)   Each FX can store 10 tweaks. All params marked with a * are remembered by each tweak and remoted by the Tweak# knob. Assigns 3 and 4 are used to remote the 2 fx Tweak# knobs separately. Patch 2 midi CCs to Assigns, with values 1 to 10 to recall single tweaks.

| 1050 | 1980Chorus_DPFltrDly | 48 \|\| 4,4 | |

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

| 1051 | 4RanXFChrs_DPDuckDly | 48 | 4,4 |
| 1051 | 4RanXFChrs_DPDuckDly | 96 \|\| 4,4 | |

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

| 1052 | DPDuckDlys_ModDetnrs | 48 | 4,4 |
| 1052 | DPDuckDlys_ModDetnrs | 96 \|\| 4,4 | |

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

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1053   New Room_1980 Chorus   48   4,4
[PRDMCE](TT)   Ins 1&2 > New Room > Outs 1&2 Stereo I/O Ins 3&4 > 1980s Chorus > outs 3&4 Stereo I/O Stereo and X-channels diffusors into and around reverb. Stereo delays are post filters diffusors. Cross-diffusion makes ambience thicker and more realistic. Use diffusion and verb levels to balance the perception of walls and verb tail. Super cool chorus w/parabolic wave modulation and Micropitch algorithms. Interactive dynamic and static chorusing.

1054   New Room_DPDuckdDlys   48   4,4
[RDMCEY](TT)   Ins 1&2 > New Room > Outs 1&2 Stereo I/O Ins 3&4 > DP Ducked Dlys > Outs 3&4 Stereo I/O Stereo and X-channels diffusors into and around reverb. Stereo delays are post filters diffusors. Cross-diffusion makes ambience thicker and more realistic. Use diffusion and verb levels to balance the perception of walls and verb tail. Stereo digital delay with double precision 2 band filter in the feedback path and ducking. Vintage and modern delay sounds are possible here.

1055   RandXfFlang_DPFltDly   48   4,4
1055   RandXfFlang_DPFltDly   96 || 4,4
[](TT)   Ins 1&2 > Random XF flanger > Outs 1&2 Stereo I/O Ins 3&4 > DP Filtered Dlys > Outs 3&4 Multitap delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Dry level available.

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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. Switchable in, mono out.

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

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

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

1115   Eight Noisegates   96   8,8
Octal/8 mono gates. Select the sidechain/trigger inputs at <master> menu. <master> parameters override all eight gates. Octal in and 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
{MY}[GVK](TT) Retriggerable 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 and 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! Switchable in, stereo out.

1119   Eight Expanders   96   8,8
{Y}   Octal/8 mono expanders. <master> parameters control all channels simultaneously. Individual channel controls override masters. Octal in and out.

1120   Octal Trem   96   8,8
{M}(TT)   Simple tremolo effect. Octal in and 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 yourown envelope. Octal in and out.

1122   ***SemiClassic Squeeze***   **96   2,2**
⇒   *Has a knee and considerable overshoot.*
1123   ***Top 40 Compressor***   **96   2,2**
{Y}[VD]   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**
{MY}[GK]   Tremolo with some envelope modulation. Has rate and tremolo depth. Stereo in and out.

1125   ***Comp(3bandFIR)_S***   **48   2,2**
1125   ***Comp(3bandFIR)_S***   **96 || 2,2**
1126   ***Comp(3bandFIR) Quad***   **48 || 4,4**
1132   ***5.1 Comp(3bandFIR)***   **48 || 6,6**
⇒   *Master parameters <m_> offset all bands as seen in graph.*
1127   ***Comp(4bandFIR)_S***   **48   2,2**
1127   ***Comp(4bandFIR)_S***   **96 || 2,2**
⇒   *Note that crossover frequencies are bound to each other.*
1128   ***Comp(5bandFIR)_M***   **48   2,2**
1128   ***Comp(5bandFIR)_M***   **96 || 2,2**
⇒   *Fixed at 2 octave bands. Summed in, mono out.*
{DEY}   Through the use of FIR filters these multiband compressors keep phase coherent.

1130   ***5.1 Compression***   **96   6,6**
1131   ***5.1 Compr>3 B ParEQ***   **96 || 6,6**
⇒   *Compressor feeds 3 band Parametric EQ*
{EY}[S]   5.1 compression. Notice that MASTER parameters do not control the LFE channel compressor. Use its menupage parameters instead. 5.1 in and out.

1133   ***5.1 HyperTremolo***   **96   6,6**
{D}[S](TT)   5.1 tremolo. Use LFO rate lower settings for standard trem effects, higher rates for lo-fi, psudo ring modulated, distorted sound. Change the relative phase of the 4 trems using the 'offset' control. This will give a wider effect. 5.1 in and out.

1140   ***St.Compr > EQ45***   **48   2,2**
1140   ***St.Compr > EQ45***   **96 || 2,2**
[EY]   Stereo compressor > EQ45. Double precision 48 bit powerful tone shaping tool. 3 overlapping bands, 1 multiband covering the full audio spectrum, hi and low cut Butterworth filter sections w/12dB/Oct attenuation. Stereo in and out.

1141   ***St Compr > EQ65***   **48   2,2**
1141   ***St Compr > EQ65***   **96 || 2,2**
[EY]   St Compressor > EQ65. The EQ65 is a two-band notch/band pass filter set that allows you to adeptly deemphasize or eliminate completely selected frequencies in an audio recording. This is accomplished throughits dual notch and band pass peak filters, which can be precisely configured using the fine tuning control. Designated frequencies also may be attenuated in gradations by using the notch filters in conjunction with the depth controls. Stereo in and out.

1142   ***St Comp_DP 8GraficEq***   **48   2,2**
1142   ***St Comp_DP 8GraficEq***   **96 || 2,2**
[EY]   St. Compressor > st. 8 band graphic EQ. Double Precision stereo 8 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <Mast> is an offset added to the boost. Stereo in and out.

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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 and out.

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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 and out.

1212	FilterBank15	48	2,2
1212	FilterBank15	96 ||	2,2

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

1214	Octal*10 Grafic Eq	48	8,8
1214	Octal*10 Grafic Eq	96 ||	8,8
1215	Octal*5 Grafic Eq	96	8,8
1216	Quad*16 Grafic Eq	48	4,4
1216	Quad*16 Grafic Eq	96 ||	4,4
1217	Quad*8 Grafic Eq	96	4,4

{E}   Multi-band equalizers, 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.

1218	Stage Parametric	96	4,4

{E}[GVK]   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
1220	2*32 Grafic Eq	48	2,2
1220	2*32 Grafic Eq	96 ||	2,2

⇒   <Mode> selects between stereo and dual mono operation

{E}   A dual channel 32 band equalizer. Choose freq, bandwidth (in octaves), as well as levels (in dB). <Mast> increases the overall level. Stereo in, stereo out.

1221	Threeband Eq's	96	8,8
1222	Threeband Eq's	96	4,4
1223	Threeband Eq_Q	96	4,4

{E}   Four independent EQ's.

1224	4*8 Grafic Eq	96	4,4
1226	8*8 Grafic Eq	48	8,8
1226	8*8 Grafic Eq	96 ||	8,8

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

1227	Five Band EQ	96	8,8

{E}   This is a five-band, fully parametric EQ with common controls. Octal in and out.

1230	5.1 4B Param Eq	96	6,6

{E}[S]   Full 5.1 surround algorithm. 4 Bands Parametric Eq with master controls. 5.1 in and out.

1231	5.1 16*Grafic Eq	48 ||	6,6

{E}[S]   5.1 16 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <Mast> is an offset added to the boost. Lfe channel is unprocessed. 5.1 in and out.

1232	5.1 DP 4B Param Eq	48 ||	6,6

{E}[S]   Full Double Precision 5.1 surround 4 Bands Parametric Eq w/master controls. LFE channel is not processed. 5.1 in and out.

1240	DP_St.EQ45	48	2,2
1240	DP_St.EQ45	96 ||	2,2

{E}[]   Double precision 48 bit powerful tone shaping tool. 3 overlapping bands, 1 multiband covering the full audio spectrum, hi and low cut Butterworth filter sections w/12dB/Oct attenuation. Stereo in and out.

1241	DP_St.EQ65	48	2,2
1241	DP_St.EQ65	96 ||	2,2

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

1242	DP Stereo8 Grafic Eq	48	2,2
1242	DP Stereo8 Grafic Eq	96 ||	2,2

{E}[]   Double Precision stereo 8 band equalizer, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <Mast> is an offset added to the boost. Stereo in and out.

1243	Quad DP 5 Band EQ	48	4,4
1243	Quad DP 5 Band EQ	96 ||	4,4

{E} []   This is a Double Precision five-band, fully parametric EQ with common controls. Quad in and out.

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 !	48	2,4
1310	A Nice Place !	96 ||	2,4

{PRME}[XS](TT)   Matrix Scapes! EQ > Verb > 4v reverse shifters(10 sec) > Randomized Ring Modulators. Stereo in, quad out.

1311	BeyondTheStars	96	2,4

{PR}[XS]   Ringmods>8detuners/plexverb. Unusual texture. Stereo in, quad out.

1312	DontGoInTheCellar	48	2,4
1312	DontGoInTheCellar	96 ||	2,4

{PD}[XS]   Strange atmosphere in this dank dark place. Extended multitap, ringmods and lattice. Stereo in, quad out.

1313	Doom Of Matrix	48	2,4
1313	Doom Of Matrix	96 ||	2,4

{PRE}[XS](TT)   Lost in the lands of Matrix. EQ > Verb > 4v reverse shifters(10 sec)Galaxy Border BACKWARDS! Stereo in, quad out.

1314	Europa	48	2,4
1314	Europa	96 ||	2,4

{PRE}[XS](TT)   Breathing crystals. Eq > Verb > 4v reverse shifters(10 sec)Galaxy Border BACKWARDS! Stereo in/Quad out.

1315	Galaxy Borders 2	48	2,4
1315	Galaxy Borders 2	96 ||	2,4

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

1316	Gothica VROOOM	48	2,4
1316	Gothica VROOOM	96 ||	2,4

{PRE}[XS](TT)   Arcanum Misterium iacet in Gothica VROOOM... EQ > Verb > 4v reverse shifters (10 sec) Galaxy Border BACKWARDS! Stereo in, quad out.

1317	Italo's Space	48	2,4
1317	Italo's Space	96 ||	2,4

{PRE}[XS](TT)   Strange & beautiful place. EQ > Verb > 4v reverse shifters (10 sec) Galaxy Border BACKWARDS! Stereo in, quad out.

1318	MachineLife	48	2,4
1318	MachineLife	96 ||	2,4

{PRD}[XS]   'BeyondTheStars' in parallel with 'Tapdelays'. Stereo in, quad out.

1319	Onirica Ritmica	48	2,4
1319	Onirica Ritmica	96 ||	2,4

{PRE}[XS](TT)   Sides bounce! EQ > Verb > 4v reverse shifters(10 sec) > Ring Modulators. Stereo in, quad out.

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

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

1330   2_5.1 A Nice Place !   48   2,5
1330   2_5.1 A Nice Place !   96 || 2,5
{PRE}[S](TT)   Matrix Scapes! Eq > Verb > 4v reverse shifters(5 sec)>Randomized Ring Modulators. LFE channel is muted. Summed in, 5.1 out.

1331   2_5.1 Doom Of Matrix   48   2,5
1331   2_5.1 Doom Of Matrix   96 || 2,5
{PRE}[S](TT)   Lost in the lands of Matrix. Eq > Verb > 4v reverse shifters (5sec). Galaxy Border BACKWARDS! LFE channel is muted. Stereo in, 5.1 out.

1332   2_5.1 Europa   48   2,5
1332   2_5.1 Europa   96 || 2,5
{PRE}[S](TT)   Breathing crystals. Eq > Verb > 4v reverse shifters(5 sec)Galaxy Border BACKWARDS! LFE channel is muted. Stereo in, 5.1 out.

1333   2_5.1Galaxy Borders2   48 || 2,5
{PRE} [S](TT)   Starhip Argon 576KWX gets out of Nebula415, reaching the Galaxy Border... Eq>reverse shifters(10 sec)>verb. Try with longer delay settings. LFE ch is muted. Summed in, 5.1 out.

1334   2_5.1 Gothica VROOOM   48   2,5
1334   2_5.1 Gothica VROOOM   96 || 2,5
{PRE}[S](TT)   Arcanum Misterium iacet in Gothica VROOOM... Eq > Verb > 4v reverse shifters(5 sec) Galaxy Border BACKWARDS! LFE channel is muted. Summed in, 5.1 out.

1335   2_5.1 Italo's Space   48   2,5
1335   2_5.1 Italo's Space   96 || 2,5
{PRE}[S](TT)   Strange & beautiful place. Eq > Verb > 4v reverse shifters(5 sec)Galaxy Border BACKWARDS! LFE channel is muted. Stereo in, 5.1 out.

1336   2_5.1Onirica Ritmica   48 || 2,5
{PRE}[S](TT)   Sides bounce! Eq > Verb > 4v reverse shifters(10 sec)> Ring Modulators. LFE channel is muted. Summed in, 5.1 out.

14 Filters

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

1410   'AllWays'PanFltr   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
{MEY}[GVDK](TT)   Dual envelope filters/wa/auto wa pedals. <masters> override individual channels. Env normally=lowpass, Wa normally=bandpass. Stereo in and out.

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

1414   Filter Bank Pan   96   2,4
{E}   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> parameters 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

{ME}[G](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**	48	2,4
1419	**OctaveBandFilterPan**	96 || 2,4

{DME}(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 and 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 and out.

1426	**Sweep Filter**	96	2,2

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

1427	**Synthlike Filter**	96	2,2

{ME}[GVK] 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 and out.

1428	**Tight Bandpass Mod**	48	2,4

{DME}   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.

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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

{P}[V]   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

⇒   *Summed in, mono out.*

1512 **External Correct** 96 2,2
{P}[V] *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
⇒ *Dual mono in, dual mono out.*
1514 **NemWhipper Stereo** 96 2,2
⇒ *Stereo in and out.*
{P}[V] *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.*

1515 **AutoPitchCorrect 4ch 48 4,4
1515 **AutoPitchCorrect 4ch 96 || 4,4
Automatically corrects any vocal that is within half a semitone of the correct pitch - outside this range it will pull to the next note. Note that this process will quantize the pitch of the signal (you have control over the quantization factor) so be careful, as you may loose slides. Quad mono in and out.

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 put.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. Switchable in, stereo out.*

1612 **F Of H Multi** 48 4,4
1612 **F Of H Multi** 96 || 4,4
{PRDM}[GVDK] *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
{RE}[VK] *Unusual percussion reverb. designed special 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 and out.*

1614 **L<->R Long** 96 2,2
{DY} *L<->R tap tempo delay, optional switchable 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
⇒ *Optional ducker reduces the output level when input occurs, when the input stops the full effect occurs.*
1617 **L_C_R Short** 96 2,2
⇒ *. Optional gate reduces the output level when no input occurs, at short delay times great to thicken up a voice e.g.. for reverb.*
{D} *Typical L-C-R delay, optional switchable to L-R entered delay is the amount for each channel, feedback control is located at the end of the L-C-R chain. 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 and out.*

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1619   **Saxomaniac**   96   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 and out.

1620   **2 Voice Vox Reverse**   96   2,2
{PME}[V]   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)**   96   4,4
{R}[GVDK] 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 and out.

1624   **FoH Fx Rack #1   48   4,4
{PRDMCE}[G](TT)

    In1>dtune+dly&verb in parallel>out1&2

    in2>dly+verb in parallel>out&2

    in3&4>detune dly+verb in parallel>out3&4

1623   **FoH Fx Rack #2   48   4,4
{PRDMCE}[G](TT)

    In1>dtune>dly+diff/verb in parallel>out1&2

    in2&3&4>detune+dly/verb in parallel>out3&4

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17 Inst - Clean

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

Volume Pedal is patched to Assign 1 as a default.

1710   **Acoustic Gtr Rack**   96   2,2
1711   **Bass Rack**   96   2,2
{PRDMCEY}[G] 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**   48   2,4
1712   **Biomechanica**   96 || 2,4
{RDMCEY}[GVDKXS]   Preamp>sample/hold filter>delay>verb. Summed in, quad out.

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

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

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

1716   **Hexentanz**   48   2,4
1716   **Hexentanz**   96 || 2,4
{RDCEY}[GKS] Preamp>combtaps>reverb. Reverb has output selection. Summed in, quad out.

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

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

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

1720   ***Piano (sustenudo)***   **48 2,4**
1720   ***Piano (sustenudo)***   **96 || 2,4**
{RDCEY}[K]   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**
{PRDMCEY}[G] Series pedal board. Compressor>pitch> flanger>echo>reverb with pan control. Summed in, stereo out.

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

1723   ***The Gyre***   **48 2,4**
1723   ***The Gyre***   **96 || 2,4**
{RDCEY}[GKS] Preamp>bandtaps>verb. Summed in, quad out.

1724   ***Tom's Acoustic Gtr***   **96 2,2**
{PDMCEY}[G] 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***   **48 2,4**
1725   ***Twang Guitar***   **96 || 2,4**
{RDMCEY}[G] Preamp>FM Trem>delay>reverb. Summed in, quad out.

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

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

1728*   Gilmour Dlys & Pan   **96 2,2
{PRDCE}(TT) Gilmour style stereo delays with frequency shifter panning the image. Stereo in and out.

18 Inst - Distortion

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

Volume Pedal is patched to Assign 1 as a default.

1810   ***Arkham Distortion***   **48 2,4**
1810   ***Arkham Distortion***   **96 || 2,4**
1811   ***Atavachron***   **48 2,4**
1811   ***Atavachron***   **96 || 2,4**
    ⇒ *Tweaked for distorted legato lines.*
{RDCEY}[G](TT) Preamp>tapdelay>reverb. Summed in, quad out.

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

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

1814   ***Biomechanica Three***   **49 2,4**
1814   ***Biomechanica Three***   **96 || 2,4**
{DMEY}[G](TT) Pre>modfilter>pingpong. Summed in, quad out.

1815	**British Smash**	48	2,4
1815	**British Smash**	96 //	2,4

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

1816	**Carsultyal Steel**	48	2,4
1816	**Carsultyal Steel**	96 //	2,4

{PRDMCEY}[G](TT)   Preamp>ringmod>tapdelay>diffchorus. Summed in, quad out.

1817	**Cyber Twang**	48	2,4
1817	**Cyber Twang**	96 //	2,4

{PRCEY}[G](TT)   Preamp>crystals>reverb. Tweaked for over the top cyber gtr crunch. Summed in, quad out.

1818	**Desert Oboe**	48	2,4
1818	**Desert Oboe**	96 //	2,4

{RDCEY}[G](TT)   Preamp>tapdelay>diffchorus. Summed in, quad out.

1819	**DesertDemon**	48	2,4

{RDCEY}[G](TT)   Preamp>demondelays>diffchorus. Summed in, quad out.

1820	**DesertMorpher**	48	2,4
1820	**DesertMorpher**	96 //	2,4

{RDMCEY}[G](TT)   Preamp>tapdelay>diffchorus. Summed in, quad out.

1821	**Distortion Preamp**	96	2,2

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

1822	**Dunwich Distortion**	48	2,4
1822	**Dunwich Distortion**	96 //	2,4

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

1823	**Electronica Gtr**	48	2,4
1823	**Electronica Gtr**	96 //	2,4

{PRDMCEY}[G](TT)   Preamp>loop/univibe/filtpan/verb. Summed in, quad out.

1824	**Fifth Dominion**	48	2,4
1824	**Fifth Dominion**	96 //	2,4

{PRDCEY}[G](TT) Preamp>reverse shift>2tapdelay>verb. Summed in, quad out.

1825	**Flange + Verb**	48	2,2
1825	**Flange + Verb**	96 //	2,2

{RDMCEY}[G](TT)   Preamp>flanger>reverb. Summed in, stereo out.

1826	**Fuzack**	48	2,4
1826	**Fuzack**	96 //	2,4

⇒   *Tweaked for classic fusion gtr leads.*

1827	**Fuzz 2002**	48	2,4
1827	**Fuzz 2002**	96 //	2,4

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

1828	**GodSaveTheQueen**	48	2,2
1828	**GodSaveTheQueen**	96 //	2,2

{PRCEY}[G](TT)   Distortion>dshift>verb. Summed in, stereo out.

1829	**Gothic**	48	2,4
1829	**Gothic**	96 //	2,4

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

1830	**Harpshift**	48	2,2
1830	**Harpshift**	96 //	2,2

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

1831	**Jeff Thing**	48	2,4
1831	**Jeff Thing**	96 //	2,4

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

1832	**Mercury Cloud**	48	2,2
1832	**Mercury Cloud**	96 //	2,2

{RDCEY}[G](TT)   Preamp>multitap delay>ducked reverb. Summed in, stereo out.

1833	*Multishift + Verb*	*48*	*2,2*
1833	*Multishift + Verb*	*96 ||*	*2,2*

{PRCEY}[G](TT)   Distortion>shift>verb Summed in, stereo out.

1834	*Polychorus*	*48*	*2,2*
1834	*Polychorus*	*96 ||*	*2,2*

{PEY}[G]   Preamp>polychorus emulation. Summed in, stereo out.

1835	*Ptime Displacement*	*48*	*2,2*
1835	*Ptime Displacement*	*96 ||*	*2,2*

{PRCEY}[G]   Preamp>random pitchtime. Summed in, stereo out.

1836	*Rshift Displacement*	*48*	*2,2*
1836	*Rshift Displacement*	*96 ||*	*2,2*

{PRCEY}[G](TT)   Distortion>random shift>verb Summed in, stereo out.

1837	*Splatter Guitar*	*48*	*2,4*
1837	*Splatter Guitar*	*96 ||*	*2,4*

{PRCEY}[G](TT)   Preamp>crystals>reverb. Tweaked for over the top cyber guitar crunch. Summed in, quad out.

1838	*Square Tubes*	*48*	*2,4*
1838	*Square Tubes*	*96 ||*	*2,4*

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

1839	*SRV*	*48*	*2,4*
1839	*SRV*	*96 ||*	*2,4*

{RDCEY}[G](TT)   Preamp>tapdelay>reverb. Tweaked for those soulful front pickup blues tones. Summed in, quad out.

1840	*Swamp Guitar*	*48*	*2,4*
1840	*Swamp Guitar*	*96 ||*	*2,4*

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

1841	*TarantulaSlap*	*48*	*2,4*
1841	*TarantulaSlap*	*96 ||*	*2,4*

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

1842	*TarantulaTrem*	*48*	*2,4*
1842	*TarantulaTrem*	*96 ||*	*2,4*

{RDMCEY}[G](TT)   Pre/fm trem/taps/diffusion/slap. Summed in, quad out.

1843	*Timesqueeze Gtr*	*48*	*2,2*
1843	*Timesqueeze Gtr*	*96 ||*	*2,2*

{PRCEY}[G](TT)   Preamp>pitchtime>verb. Summed in, stereo out.

1844	*Timestretch Gtr*	*48*	*2,2*
1844	*Timestretch Gtr*	*96 ||*	*2,2*

{PRCEY}[G](TT)   Preamp>pitchtime>verb. Summed in, stereo out.

1845	*Trevor's Gtr*	*48*	*2,4*
1845	*Trevor's Gtr*	*96 ||*	*2,4*

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

1846	*Tribal Bass*	*48*	*2,2*
1846	*Tribal Bass*	*96 ||*	*2,2*

{PRDMCEY}[G](TT)   Distortion preamp>shift>verb. Summed in, stereo out.

1847	*Will-o-the-wisp*	*48*	*2,4*
1847	*Will-o-the-wisp*	*96 ||*	*2,4*

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

1848	*WonderfulBirds*	*48*	*2,4*
1848	*WonderfulBirds*	*96 ||*	*2,4*

{PRDCEY}[G](TT) Preamp>reverse shift>2tapdelay>verb. Summed in, quad out.

The H8000 Family Preset Collection

19 Inst - Fuzz

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

Volume Pedal is patched to Assign 1 as a default.

1910   Biomechanica Two   96   2,2
{DMEY}[G] 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 and out.

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

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

1914   Bits Cruncher   96   2,4
1915   Bits Smasher   96   2,4
{RDCEY}[G]   Quantizing fuzz pre > diffusion/delays. Summed in, quad out.

1916   Black Queen   48   2,4
1916   Black Queen   96 || 2,4
{PRCEY}[G]   Fuzz pre>dual crystals>diffusors. Summed in, quad out.

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

1918   Cloudfuzz   48   2,4
1918   Cloudfuzz   96 || 2,4
{RDCEY}[G]   Fuzz pre>pingpong>simple diffusor. Summed in, quad out.

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

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

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

1922   Grieving Tube   96   2,2
{DMEY}[G] Wa>fuzz pre>2 tap delay. <Assign1> is the wa pedal. Summed in, stereo out.

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

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

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

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

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

1928   ***Pandemonium***   48   *2,2*
1928   ***Pandemonium***   96 *|| 2,2*
{DEY}[G]   Combination of fuzz preamp and demon delay. An aggressive reverse type sound. Summed in, stereo out.

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

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

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

1932   ***Satellites***   48   *2,4*
1932   ***Satellites***   96 *|| 2,4*
{PDCEY}[G]   Fuzzpre with 'circle ringtaps'. Summed in, quad out.

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

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

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

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

1937   ***Turbulence***   96   *2,4*
{DMEY}[G] 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*
{PEY}[G]   Overdrive>multishift. Set as a widening detuner. Summed in, quad out

1939   ***5.1 Pandemonium***   48 *|| 6,6*
{D}[GS]   5.1 multitap delays with up to 5 seconds predelay on each channel. LFE channel is not processed. 5.1 in and out.

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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 differently here, thanks to separated bands of distortion and multi-channel panning enhancements.

Volume Pedal is patched to Assign 1 as a default.

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

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

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

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

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

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

2016   Polyonyx   48   2,4
2016   Polyonyx   96 || 2,4
{DMEY}[G] 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
{PRCEY}[G]   Polyfuzz>reverse shift>verb. Output switching on verb. Summed in, quad out.

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

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

2020   SlidingOnRazors   48   2,4
2020   SlidingOnRazors   96 || 2,4
{PRCEY}[G]   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
{DMEY}[G] A four band (poly) process with: filter/ comp/ fuzz/ filter/ volume pedal/ gate/ delay/ mixer. Allows precise tonal coloration for each band. Summed in, quad out.

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

21 Inst - Surround

A magic guitar sounds collection that without doubt demands the use of "quad" speakers. This bank offers different takes of our Distortion preamp, coupled with classic Eventide effects spread in the listening space around you. From intense rhythmic delays and shifters to ambient diffusors, delays and reverbs. Such is the beauty pouring out of your speakers!

Volume Pedal is patched to Assign 1 as default.

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

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

2112   Ambient Guitar 1   48   2,4
2112   Ambient Guitar 1   96 || 2,4
2113   Ambient Guitar 2   48   2,4
2113   Ambient Guitar 2   96 || 2,4
{PRDCEY}[GS](TT)   Pre > t_ring plex. Summed in, quad out.

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

2115	*Crafty Ensemble*	48	2,4
2115	*Crafty Ensemble*	*96 ||*	*2,4*
2116	*Crafty Ensemble2*	*48*	*2,4*
2116	*Crafty Ensemble2*	*96 ||*	*2,4*

{PDCEY}[S](TT)   Preamp>diatonicshift. Summed in, quad out.

2117	*DesertDistortion*	*48*	*2,4*
2117	*DesertDistortion*	*96 ||*	*2,4*

{RDCEY}[GS](TT) Preamp > diffusion/delays Summed in, quad out.

2118	*Jhaniikest*	*96 ||*	*2,4*

{RDMCEY}[S](TT) Preamp > t_delay plex. Summed in, quad out.

2119	*Oobleck*	*48*	*2,4*
2119	*Oobleck*	*96 ||*	*2,4*

{PDMCEY}[S](TT) Preamp > colortap delays. Summed in, quad out.

2120	*Outer Reaches*	*48*	*2,4*

{PRCEY}[S](TT) Preamp>diffchorus>reverseshifts. Summed in, quad out.

2121	*Pianistick*	*48*	*2,4*
2121	*Pianistick*	*96 ||*	*2,4*

{RDCEY}[GS](TT) Preamp>sostenuto>reverb. Summed in, quad out.

2122	*PolytonalSurround*	*48*	*2,4*
2122	*PolytonalSurround*	*96 ||*	*2,4*

{PDCEY}[S](TT)   Preamp>polytonal rhythm. Summed in, quad out.

2123	*Pulse Guitar*	*96 ||*	*2,4*

{RDMCEY}[GS](TT)   Preamp > t_delay plex. Summed in, quad out.

2124	*Quadchorus*	*48*	*2,4*
2124	*Quadchorus*	*96 ||*	*2,4*

{DMEY}[S] Preamp > 8 parallel moddelays. Summed in, quad out.

2125	*QuadpanSlap*	*48*	*2,4*
2125	*QuadpanSlap*	*96 ||*	*2,4*

{RDMCEY}[S](TT) Preamp>delay>quad pan>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*

{DMEY}[S] Preamp > 8 parallel moddelays. Use the volume pedal to swell these chorusing delays. Summed in, quad out.

2127	*RoundRobin*	*48*	*2,4*

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

2128	*Solid Traveller*	*48*	*2,4*

{PRCEY}[GS](TT) Preamp>diffchorus>reverseshifts. Summed in, quad out.

2129	*SurroundGuitar*	*48*	*2,4*
2129	*SurroundGuitar*	*96 ||*	*2,4*

{RDCEY}[GS](TT) Preamp > early reflect >verb. Summed in, quad out.

2130	*TexturalGuitar*	*96*	*2,4*

{DMEY}[GS](TT)   Preamp > chorustap delays. Summed in, quad out.

2131	*WitchesDance*	*48*	*2,4*
2131	*WitchesDance*	*96 ||*	*2,4*

{DEY}[S](TT)   Preamp>combtaps. Summed in, quad out.

2132	*With Warts In*	*48*	*2,4*
2132	*With Warts In*	*96 ||*	*2,4*

{RDCEY}[S](TT)   Distortion pre > diffusion/delays Summed in, quad out.

2133	*2_5.1 Ambient Gtr 1*	*48*	*2,5*
2133	*2_5.1 Ambient Gtr 1*	*96 ||*	*2,5*

⇒   *Slighly overdriven tone.*

2134	*2_5.1 Ambient Gtr 2*	**48 2,5**
2134	*2_5.1 Ambient Gtr 2*	**96 || 2,5**

{PRDCEY}[GS](TT) Preamp > t_ring plex. Delays bounce around and fade away in a verb_like tail. Ring mods add a flavour to them. LFE channel is muted. Summed in, 5.1 out.

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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 look !!

2210   Bad Acid Jumble   48   4,4
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 and out.*

2211   Evil Distortion   96   2,4
{E}[G]   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
{M}[GS](TT)   Four channel 'hard' trem effect. Quad in and 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
{M}[VDK]   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 and out.

2215   DigiDegrader   96   2,2
{MEY}(TT) An LFO driven 24 steps programmable look-up table changes bit depth & sample rate. Dithering is also available. For personal programming set t_rate *to off and use the step# knob to program the tables for sample rate and output bits. A stereo modfilter, swept by input env, LFO or* pedal1, *completes the nasty job. Watch levels and extremely low bit depth. Stereo in and out.*

2216   Dist-o-rt Maniac   48   2,2
2216   Dist-o-rt Maniac   96 || 2,2
{PRDCEY}(TT)   Comp>Eq>Comb>Distortion>Comb>Eq>Gate> Crystals>Diffusor. Tweaked with single coil rear pickup. Definitive distortion tool with -pre and post 5 bands parametric eq -curves manual and remote morphing -pre comb for distortion character -post comb for alternate coloration. Summed in/Stereo out.

2217   Inharmonic Trance   96   2,2
{PM}[](TT)   Frequency shifting modulated to make your synth pads inharmonic with a pleasant rhythmic pulse. Setting LFO faster can process reverb to make a nice vibrato or twinkle in stereo.

2218   SuperAmbientDlys   48   2,2
2218   SuperAmbientDlys   96 || 2,2
{RDE}[](TT)   Vol ped>dly>diffchorus>easytap>4bands dlys. Electronica patch, useful to create bursts or clouds of sound or noise, whose timbre frequencies evolve in time. Looping available w/multitap fdbkdly. Try different polyrhythms in the banddlys fdbk routing section. Mtaps/Btaps balance available in the Masters menu. Patch a vol.pedal to Assign2. Summed in, stereo out.

The H8000 Family Preset Collection

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 parameters. Stereo in and out.

2311   Class A Distortion4   96   2,2
{EY}[G]   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 and out.

2312   Compress & De-ess   96   2,2
2313   Compress Highs Only   96   2,2
2314   Dirty Master Box 4   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.

The unit must be 100% wet or in Studio (no mix) mode for proper, comb free operation. Designed for use in digital domain. This preset is set up so the first compressor gently works on the source while the D-S part does its job limiting the high frequency in a band centered on 9 kHz.

For Dat to Dat mastering. Hook output of source dat (either AES or SP/DIF) to system's Digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs and outputs. Connect digital output of system to destination Dat with unit in record pause. System will indicate it is receiving digital input under setup/audio page.

For Hard Disks Editors. After editing, it is usually more flexible to go from HD through the system back to destination Dat. 44.1 or 48kHz. This EQ is before compression. Fader to right of De-Essing> is high freq balance. Stereo in and out.

2317   Manual Tape Flange2   96   2,2
{D}[GVDK] 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 parameters. Stereo in and out.

The H8000 Family Preset Collection

24 MIDI Keyboard

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

2410 **Midi Harmony** 96 2,2
{PM}[K] *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 0 ,0
MIDI Note Number Translator and Display. This displays the last MIDI note received by the H8000 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
{D}[KS] *Makes inharmonic sounds harmonic! Notes controlled from a MIDI keyboard. ADSR controls dynamics. Speed controls how fast notes change. Fb controls feedback. Quad in and out.*

2413 **Midi Resonance** 96 4,4
{ME}[KS] *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 and 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 and 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 fundamental frequency of the incoming MIDI note. Use the* TremRate *display to view the rate of the tremolos. If you find that the incoming MIDI notes are setting your tremolo rates too fast, use the* freqMult *parameter to scale the LFO rates up or down to your liking. High* freqMult *settings and high MIDI notes yield a distorted LoFi sound while lower notes and lower settings give more typical Tremolo effects. Use various MIDIintervals 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 and 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
{E}[KS] *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
{D}[KS] *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 and 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 and out.*

The H8000 Family Preset Collection

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 rotation for all channels. Each channel is laid out as a point on a circle 90 degrees apart. Note that one full turn of the 'Rotation' knob goes through two complete audio rotations. 'Width X' and 'Y' allow elliptical patterns by limiting the width of the field. 'X' represents the horizontal or left-right field, 'Y' the vertical or front-rear field. The 'Weight X' and 'Y' parameters allow you to weight or offset the left-right and front-rear fields respectively. Positive weights force the circle right for 'Weight X' and front for 'Weight Y'. Quad in and 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 and 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.

3009   8 Mono Fx   96   8,8
{PRDMCEY}(TT)   *A rack of 8 mono parallel effects. Plex dly/verb on I/O 1, Compressor on I/O 2, Chorus on I/O 3, Pitch Shifter on I/O 4, Ring Mod on I/O 5, Phaser on I/O 6, Detuner on I/O 7 and Delay on I/O 8. Eight different effects in one box – not bad ! Octal mono in, octal mono out.*

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 and 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 soundstage. Mono in, quad out.*

3014   Dervish   96   2,2
{DM}(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 and out.*

3016   *Dr. Jekyll 2*   **48**   **4,4**
3016   *Dr. Jekyll 2*   **96 || 4,4**
{PDM}   Quad pitch and slap followed by 1x4DLY repeating delay effect. Quad in and 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**
{RE}[V](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 and out.

3020   *Guitar Mania*   **96**   **2,2**
{PDME}[G](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 and out.

3025   *Mods/comps/filters*   **96**   **2,2**
{DMEY}(TT)   Moddelays>compressors>filters. Stereo in and 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**
{RDMCEY}[G]   This rack has compressor, EQ, delay chorus, reverb and tremolo. Summed in, stereo out.

3028   *Roey's Delay + Shift*   **96**   **2,2**
{PDME}[GVK](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**
{RDME}[GVK]   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 EZ reverb before reaching outputs 3 and 4. Summed in, quad out.

3031   *Space Station*   **96**   **2,2**
{PRDMCE}[GK]   Big, thick echo-ey 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 and out.

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

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

3035   *ToneCloud*   **48**   **2,2**
3035   *ToneCloud*   **96 || 2,2**
{PRDM}(TT)   Combination of multishift, dual delay and reverb. Stereo in and 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
{RDMCEY}[G]   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
{PRDCE}[GK]   The perfect fifth effect in stereo with color.. Stereo in and out.

3050   6 Chorusdlys & Verb   48   2,2
3050   6 Chorusdlys & Verb   96 || 2,2
3051   6 Vox Flanger & Verb   48   2,2
3051   6 Vox Flanger & Verb   96 || 2,2
3052   Comb Room   48   2,2
3052   Comb Room   96 || 2,2
3054   Guitar Magic   48   2,2
3054   Guitar Magic   96 || 2,2
{RDME}[VD](TT)   Six dly 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 in and out.

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

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 I/Stereo O.

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

3057   Super Ch Strip 48K   48 || 2,2
3058   Super Ch Strip 96K   48   2,2
3058   Super Ch Strip 96K   96 || 2,2
{PDMCEY}[](TT)   Super powerful channel strip! Input gain > Compr > Gate > Dual Precision 5 band param Eq > Micropitch> Vintage ducking delays > Output gain. Selectable mono in/stereo out.

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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   48   8,8
{DMEY}[V](TT) In1 > Comp1 > 3B Eq1 > Out1 In2 > Comp2 > 3B Eq2 > Out2 In3 > Comp3 > 3B Eq3 > Out3 In4 > Comp4 > 3B Eq4 > Out4 All Mono in, mono out 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
{PRDMCEY}[G](TT)   Ins1+2 > Shift>Compr>Verb > Outs1&2 Sum In/Stereo Out Ins3&4 or Dry+Shift(1+2)>Chorus>Outs3&4 Stereo I/O Ins5+6 or Verb(1+2)>Undulator>Outs5&6 Stereo I/O. Great with acoustic guitars!.

The H8000 Family Preset Collection

3212   *Delays Suite*   48   6,6
3212   *Delays Suite*   96 || 6,6
{DMEY}[GVDK](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 in and out.

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

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

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

3216   *Plate_Inv_VintDly_Ch*   48 || 8,8
{RDME}[GVDK](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 in and out.

3217   *Q Delays_Ambience*   48   6,6
3217   *Q Delays_Ambience*   96 || 6,6
{RDE}[GVDKS](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-delays diffusors parameters 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 > Ambience > Outs 5 & 6 Stereo in and out.

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

3221   *VoxPro_Vdly_Chorus*   48   5,6
{PRDMCEY}[V](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.

3222   *Compr>3band Eq 8ch*   48   8,8
3222   *Compr>3band Eq 8ch*   96 || 8,8
{EY}   Eight channels Compr>3band Eq. Octal in and out.

3223   *CrWrlds2+SPlt+AMSDMX*   48 || 6,6
{PRDMCE}(TT)   Crystal Worlds 2 + Stereo Plate + AMS DMX 1580S presets merged, respectively on I/Os 1+2, 3+4 & 5+6.

3230   *Angel Echos+St.Plate*   48   4,4
{PRDMCE}(TT)   A combination of "Angel Echos" and the heavenly "St.Plate."

3231   *Bandtaps+CrsSpOBrian*   48   4,4
3231   *Bandtaps+CrsSpOBrian*   96 || 4,4
{RDME}(TT)   A powerful combination of "Bandtaps" and the enormous "Chorusspace O'Brian."

3232   *BrassPlt+1210Chorus*   48   4,4
3232   *BrassPlt+1210Chorus*   96 || 4,4
{RDME}(TT)   On I/Os 1+2 Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in and out. On I/Os 3+4 1210 Stereo Chorus/Flanger replicant. 2 full stereo units in parallel, one tweaked for chorus, the other for flanger. Stereo in/Stereo out.

3233   *ClrmntnDlys+EMTplate*   48   4,4
3233   *ClrmntnDlys+EMTplate*   96 || 4,4
{PRDMCE}(TT)   A mixture of Bob's "Clearmntn Delays" and a clean "EMT plate."

| 3234 | *CrWrlds2+AMSDMX1580S* | *48* | *4,4* |
| 3234 | *CrWrlds2+AMSDMX1580S* | *96 \|\|* | *4,4* |

{PRDMCE}(TT)   An inspired pairing of "Crystal Worlds 2" with "AMS DMX 1580S."

| 3235 | *MattFatRoom+VintDlys* | *48* | *4,4* |
| 3235 | *MattFatRoom+VintDlys* | *96 \|\|* | *4,4* |

{RDME}(TT)   Matt's Fat Room on I/Os 1+2. Switchable mono/stereo in, stereo out. Vintage Dlys on I/Os 3+4. Stereo in and out.

| 3236 | *MicroPitch+Room#24* | *48* | *4,4* |
| 3236 | *MicroPitch+Room#24* | *96 \|\|* | *4,4* |

{PRM}(TT) Micropitch shifting for thickening effects on I/Os 1+2. Stereo I/O. Room #24 on I/0s 3+4. Stereo I/O. With 24 delays this is a lush environment.

| 3237 | *TapdlyPlex+BlackHole* | *48* | *4,4* |
| 3237 | *TapdlyPlex+BlackHole* | *96 \|\|* | *4,4* |

{RDME}(TT)   "Tapdelay Plex" falls into the "Black Hole."

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 |

{Y}[S]   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 and out.

| 3311 | **Auto Panner** | 96 | 4,4 |

{DM}[S]   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 |

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

| 3313 | **AutoPanVerb** | 96 | 2,4 |

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

| 3314 | **Circle Panner** | 96 | 2,4 |

{DM}[S]   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]   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 and out.

| 3316 | **FM Panner** | 96 | 2,2 |

⇒ *Summed in.*
{M}(TT)   FM Modulated panner. Summed in, stereo out.

| 3317 | **FM Panner_S** | 96 | 2,2 |

⇒ *Stereo in.*
{M}(TT)   Stereo version of FM Panner. Stereo out.

| 3318 | **Gyro-X-Pattern** | 96 | 4,4 |

{DMY}[S]   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 and out.

| 3319 | **Gyroscope** | 96 | 2,2 |

{DM}   Gyroscopic panning. Pans to two 'little' fields. Precess rotates the 'big' field. Stereo in and out.

| 3320 | **GyroscopicField** | 96 | 4,4 |

{DMY}[S]   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 and out.

| 3321 | **JoystikPanner** | 96 | 4,4 |

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

3322   ***Octave Panner***   **48   2,4**
3322   ***Octave Panner***   **96 ‖ 2,4**
{DME}[S]   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**
{Y}[S]   Audio triggered panner. Summed in, quad out.

3324   ***Quad Circle***   **48   2,4**
{DM}[S]   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**
{DM}[S]   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**
{DME}[S]   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**
{M}(TT)   Simple mono to stereo panner. Summed in, stereo out.

3328   ***Squish/SquashPan***   **96   4,4**
{DM}[S]   Quad auto-panner with speed control. Inputs are summed to mono (use<dB> param to trim input), then panned around the room. Squish and Squash controls bring the spinning circle closer to the center of the room. Use Squish or Squash separately for ellipses. Summed in, quad out.

3329   ***Stereo Panner***   **96   2,2**
{M}(TT)   Simple stereo panner. Stereo in and 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**
{M}[S]   A simple eight channel panner with switchable inputs, using either manual or auto sweeping. Switchable in, octal out

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

3411   ***Beatbox Reverb***   **96   2,2**
{RE}[D](TT)   A one of a kind talking reverb with adjustable vowels and words. Stereo in and out.

3412   ***Drum Chamber***   **48   2,2**
3412   ***Drum Chamber***   **96 ‖ 2,2**
{RDE}[D]   A really 'bitey' snare ambience with EQ. Summed in, stereo out.

3413   ***Drum Filter***   **96   2,2**
{EY}[D]   Dual stereo triggered filters. Has sweep rate and envelope parameters. Stereo in and out.

3414   ***Drum Flanger***   **96   2,2**
{DM}[D]   Another flanger tweaked for drums. Stereo in and out.

3415   ***Drum Flutters***   **96   2,2**
{RDE}[D]   Unusual fluttery, gated-sounding thing. Sampled industrial dishwasher? Summed in, stereo out.

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3416   Firecracker Snare   96   2,2
{REY}[D]   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 sweep widths. Try adjusting sweep-width to a negative number! You can disable gate by turning thresh to -100 or ungated level to 100%. Summed in, stereo out.

3417   Group Claps   48   2,2
3417   Group Claps   96 ‖ 2,2
{P}[D]   A useful clap thickener built from 8 pitch shifters with delays.1~4 from left and 5~8 from right input. Stereo in and out.

3418   Liquid Toms   96   2,2
{PE}[D]   Watery band delays. Tweaked for toms. Summed in, stereo out.

3419   Nerve Drums   96   2,2
{RDME}[D](TT) Ringy, close delay taps. Summed in, stereo out.

3420   NoizSnareBrightener   96   2,2
{EY}[D]   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
{RDE}[D]   A little non-linear ambience. Has gated effect, nice on snare. Summed in, stereo out.

3422   PercussBoingverb   96   2,2
{RDE}[D](TT)   Bizarre boingy verb. Need a new color for that off-color song? Summed in, stereo out.

3423   Ring Snareverb   96   2,2
{RDE}[D](TT)   Very pitchy reverb. Emphasizes ring frequencies. Maybe use in conjunction with other snare reverb. Summed in, stereo out.

3424   Small Drumspace   96   2,2
{RDE}[D](TT)   Nice ambience reminiscent of long unfinished basement room. Stereo in and out.

3425   Sonar Room   96   2,2
{RE}[D]   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
{DE}[D]   Rhythmic up-sweeping band delays. Very high tech. Summed in, stereo out.

3428   Techno Clank   96   2,2
{RE}[D]   Shaky metallic resonance, with vowel-shaping. This can be truly indefinable. Kind of like... you know... the..sound...of..a dropped coffee pot triggered. Summed in, stereo out.

3429   The Ambience Kit   96   2,2
{RDE}[D]   Cute little FIR-type ambience. Try on snare. Summed in, stereo out.

3430   Tight Snare Verb   96   2,2
{R}[D](TT) Very ringy reverb, meant for snares. Summed in, stereo out.

3431   Vibra Pan   48   2,2
3431   Vibra Pan   96 ‖ 2,2
{RD}[D]   This uses panning delays from left to right, to form an FIR panning ambience. Summed in, stereo out.

3432   WeKnowBeetBoxTrtMe   96   2,2
{RE}[D](TT)   This is something between a choir and a washing machine. Summed in, stereo out.

3433   Wide Room   96   2,2
{RD}[D](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
{RDME}[D](TT) Tom ambience with a little verb, a little chorus, a little EQ, a little anchovy sauce. Summed in, stereo out.

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35 Phasers

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

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

3511   'Static' Phaser   96   2,4
{ME}[VD](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   48   2,4
3512   Band Phaser   96 || 2,4
{DME}[VD](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
{M}[GVK](TT)   This is a six stage phase shifter that has a global resonance control as well as a PResonance *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   4,4
3514   Envelope Phaser8   96   8,8
{EY}[GVDKS]   A phaser that is controlled by the level of the input. 'Attack' and 'Decay' control the response time.

3515   ManualPhasers   96   4,4
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
{DME}[S](TT)   15-pole phase shifter. Quad in and out.

3519   Random Phaser   96   2,4
{ME}   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}   20-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}   17-pole phase shifter. Move the MANUAL knob for stepping effect. Stereo in and out.

3526   TrueStereoPhaser   96   2,2
{ME}(TT)   User selectable poles. Sync parameter lets you invert the mod direction i.e. while left channel rises, right channel descends. Stereo in and out.

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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 and out.*

3611   EZ Ptimesqueeze   96   4,4
3612   EZ Ptimesqueeze8   48   8,8
{P}   *Load two presets:. "EZ Ptimesqueeze" for audio. '"EZTime_delay" for the timecode channel. Set proper 'routing.' Enter the current and desired lengths and set your deck's varispeed to match the <PCT> or <SPEED> displays.The <audio> menu is an optional fine-tune process, and will set BOTH presets <delay> parameters. These <delay> parameters are bidirectional (either preset will reflect changes).*

3613   EZTime Delays   96   4,4
3614   EZTime Delays8   48   8,8
3614   EZTime Delays8   96 || 8,8
{D}   *This preset should be loaded with "EZ Ptimesqueeze" (above) and handles 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   5.1Framerate Conv48K   48   7,7
3615   5.1Framerate Conv96K   96   7,7
{PD}[S]   *This preset combines "EZ Ptimesqueeze" and "EZTime Delays", giving a 96KHz sampling rate 5.1 frame rate converter with time code delay. Channels 1>6 process audio. Channel 7 is dedicated to time code. Set proper 'routing' and enter the present and desired frame rates. Pitch will be adjusted accordingly. 5.1 in and out.*

3616   PitchtimeSqueeze   48   2,2
3617   PitchtimeSqueeze4   48   4,4
3618   PitchtimeSqueeze8   48   8,8
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 85.

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

3811   Digi Cell Phone   96   2,2
{SDCEY}[X]   *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}[X] *Makes left input sound like a set of headphones on the floor. Mono in, mono out.*

3813 ***Noise Canceller*** **96** **2,2**
[X] *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}[X] *Stereo shift with a percentage pitch change. Have the math done for you to re-pitch to a varispeed source. Note the range control in the <expert> menu instead of the usual min/max pitch limits. Stereo in and out.*

3815 ***Walkie Talkie*** **96** **2,2**
{MEY}[X] *An attractive lo-fi band passed 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}[X] *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}[X] *Makes the sound of a school film projector (remember those?), including gate noise, loop flutter, reel wow, hiss, and exciter lamp hum. Switchable in, mostly, except stereo reverb in large auditorium. Switchable in, stereo out.*

3818 ***Scratchy 33 RPM*** **96** **2,2**
{ME}[X] *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 and out.*

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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**
  ⇒ *Tweaked here as a polyrhythms drums mangler. Feed an 85 BPM drum loop in to get the feel of it.*

3913 ***Plex-o-tronica*** **96** **2,2**
  ⇒ *Tweaked here as an interesting rhythmic TT delay evolving into distant verb.*
{RDME}[DGK](TT) *Plex verb with modfilters embedded in its structure. Choose TT switch in the system menu. Summed in, stereo out.*

3911 ***Electronix*** **96** **2,4**
{DME}[GDK](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 rhythmic 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**
{DE}[GDK](TT) *Cascade mode takes the output of the left delay (including feedback) and feeds the input of the right delay. Stereo in and out.*

3914 ***Pulsewave*** **96** **4,4**
{M}[GKS](TT) *Four channel tremolo with independent parameters. <polarity> selects direction of trem. Quad in and out.*

3915 ***Swing Pong Delay*** **48** **2,2**
{DE}(TT) *Ping pong delay with swing factor. Stereo in and out.*

3916 ***Techno Rave*** **96** **4,4**
{PDME}[GDKS](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. Switchable 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**
  ⇒ *A stereo flanger with feedback.*

3919 **TrigLFO Pan, Trem** 48 3,4
⇒ A synch-able 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.
{DMY}(TT) Input on channel 3 triggers the LFO to jump to a specific point in its waveform. 'Thresh' adjusts the threshold for triggering. 'TPhase' specifies where in the waveform it will start. 'Wave' and 'Duty' select the waveform. One cycle is equal to the 'Note' value for the given 'BPM'. Great for syncing FX to a song. Interesting results if the note value for your trigger does not coincide with the 'Note' parameter. The time you spend figuring out this triggered LFO will be well worth it. Look for other 'TrigLFO' FX for the same mechanism.

3920 **TrigLFO St ModFilter** 48 3,2
⇒ A stereo 'mod' filter.
3921 **TrigLFO St Phaser** 48 3,2
⇒ A stereo phaser with feedback.
{DMEY}(TT) 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.

3930 **5.1 Freeze 2 Beats** 48 || 6,6
3931 **5.1 Freeze The Beat** 48 6,6
3932 **Freeze 2 Beats** 48 2,2
3932 **Freeze 2 Beats** 96 || 2,2
3933 **Freeze The Beat** 48 2,2
3933 **Freeze The Beat** 96 || 2,2
{D}(TT) Remix tool! Tap tempo or set BPM value or sync to MIDI clock, choose note values and trap the beat with front panel trigger or external trigger. You can sample a polyrhythm variation, switching back & forth between it & the straight beat. Big fun with drums loops!!!

3934 **2_5.1 PlexFltrTaps** 96 2,5
[S](TT) 8 open output matrixed filtered dlys blend their tonal and rhythmic qualities in a plex. Choose which delay feeds which output for different panoramic and rhythmic FX. Summed in, 5.1 out.

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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 *at the end of this manual for more information on these presets.*

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

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.*

{RDE}[VS] *Early reflection (e/r) 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 to create spread/distance between front and rear speakers. Stereo in, 5.1 out.*

4018	*2_5.1 DynamicSpread*	48	2,5
4018	*2_5.1 DynamicSpread*	96 ‖	2,5

{REY}[S] *Energy below 200 Hz (bass notes and male voices) triggers surround width ambience enhancement from a stereo source. Dsize and Diff can be adjusted to spread the rear channels more. LFE channel is not processed. Stereo in, 5.1 out.*

4019	*2_5.1 Spread*	48	2,5
4019	*2_5.1 Spread*	96 ‖	2,5

{RE}[S] *Stereo to 5.1 ambience spreader. Dsize and Diff can be adjusted to spread the rear channels more. LFE channel is not processed. Center channel is EQed for best imaging. 5.1 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.*

{RDE}[VS] Early reflection (e/r) 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 to create spread/distance between front and rear speakers. Stereo in, 5.1 out.

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

{RDE}[GKS]   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.

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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 Reverbs on page 116 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.*		

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

4124	**5.1 EzDiffusor**	**48**	**6,6**
4124	**5.1 EzDiffusor**	**96 ||**	**6,6**
[S]	*5.1diffusion with simple controls. 5.1 in and out.*		
4125	**5.1 EzDiffChorus**	**48**	**6,6**
[S]	*5.1 modulatable diffusion with simple controls. 5.1 in and out.*		
4126	**5.1 EzModVerb**	**48**	**6,6**
[S]	*5.1 modulatable diffusion with simple controls. 5.1 in and out.*		

4131	**5.1 Choir Chamber**	48	6,6
4131	**5.1 Choir Chamber**	96 ||	6,6

⇒ *Smaller than a hall, fine tuned for a group of singers.*

4132	**5.1 Classic Plate**	48	6,6
4132	**5.1 Classic Plate**	96 ||	6,6

⇒ *Typical plate reverb, now in 5.1.*

4133	**5.1 Concert Hall 96**	48	6,6
4133	**5.1 Concert Hall 96**	96 ||	6,6

⇒ *Eventide concert hall, for your 96KHz surround processing tasks.*

4134	**5.1 Drums Booth**	48	6,6
4134	**5.1 Drums Booth**	96 ||	6,6

⇒ *Tight surround ambience for percussions.*

4135	**5.1 Drums Room**	48	6,6
4135	**5.1 Drums Room**	96 ||	6,6

⇒ *Nice room ...*

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

4136	**5.1 Gregorian Church**	48	6,6
4136	**5.1 Gregorian Church**	96 ||	6,6

⇒ *Surround vastity. Great on sparse playing.*

4137	**5.1 Metal Tunnel**	48	6,6
4137	**5.1 Metal Tunnel**	96 ||	6,6

⇒ *What a horrible place we are in!*

4138	**5.1 Sax Chamber**	48	6,6
4138	**5.1 Sax Chamber**	96 ||	6,6

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

4139	**5.1 Snare Chamber**	48	6,6
4139	**5.1 Snare Chamber**	96 ||	6,6

⇒ *Crafted for your snare!*

4140	**5.1 Surr Slap Back**	48	6,6
4140	**5.1 Surr Slap Back**	96 ||	6,6

⇒ *Reflections come back, from around you.*

4141	**5.1 Vox Bright Plate**	48	6,6
4141	**5.1 Vox Bright Plate**	96 ||	6,6

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

4142	**5.1 Vox Hall**	48	6,6
4142	**5.1 Vox Hall**	96 ||	6,6

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

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

4143	**5.1 Dynamic Spread**	48	6,6
4143	**5.1 Dynamic Spread**	96 ||	6,6

{REY}[S] *Energy below 200 Hz (bass notes and male voices) triggers surround width ambience enhancement. Dsize and Diff can be adjusted to spread the rear channels more. LFE channel is not processed. 5.1 in and out.*

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.

{RDE}   Full I/O surround algorithm. E/r delays attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r delays patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r delays and hicuts values for each Size preset. It will remember your settings. 5.1 in and out.

4170	5.1 140 EMT Plate	48 || 6,6

{RDE}[S]   A plate reverb with simple parameter layout. 5.1 in and out.

4171	5.1 Reverb Units	48 || 5,5

{R}[S]   Five completely independent mono reverbs. Highly customizable reverbs are possible, offsetting parameters for each separate audio channel. This tweak has offset size, decay and hicut values only. 5.1 in and out.

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 to be a powerful group of presets and a great tool to design your own.

This group also includes some post-processed reverbs.

4208	3B X-over Hall 96	96 || 2,2
4209	4B X-over Hall	48 || 2,2

{RE}   Multiband stereo x-over sends audio to parallel verbs. Master decay and band ratios are available. These decay controls can also be fully independent. Modulation parameters are separate for each verb. Output level for each band & hicut on master output available. Stereo In/Out.

4210	Ambience	96	2,2

{RE}[VD](TT)   Ambience reverb. Stereo in and out.

4211	Brass Plate	96	2,2

{RDE}[K](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 and out.

4212	Deep Space	48	2,2
4212	Deep Space	96 || 2,2	

{RDE}[VK](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 and out.

4213	Drum Plate	96	2,2
4214	Drums Room	96	2,2

{RDE}[D](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 and 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

{RDE}[D](TT)   Plate verb thru gate. Un-gated verb level also available. Stereo in and out.

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4217 **Hall > Bandpass**   48   2,2
4217 **Hall > Bandpass**   96 || 2,2
{RDE}[VX](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/delays > band pass filter with automatic & manual adjustable spread in octaves. Stereo in and 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. Summed in, stereo out.

4220 **Inverse > Bandpass**   96   2,2
{DE}[DX]   Post processed inverse reverb > band pass filter with automatic & manual adjustable spread in octaves. Use level to tame it. Summed in, stereo out.

4221 **Large Room**   96   2,2
4223 **Living Room**   96   2,2
{RDE}[GVD](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 and out.

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

4224 **L/C/R Mics Room**   48   2,2
4224 **L/C/R Mics Room**   96 || 2,2
{RDE}[GVDK](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 in and out.

4225 **Piano Hall**   48   2,2
4225 **Piano Hall**   96 || 2,2
{RDE}[K](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 and out.

4226 **Plate > BandPass**   96   2,2
4228 **Room > Bandpass**   96   2,2
{RDE}[DX](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 processing path > band pass filter with automatic & manual adjustable spread in octaves. Stereo in and out.

4227 **Rich Chamber**   96   2,2
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
4235 **Vocal Hall**   48   2,2
4235 **Vocal Hall**   96 || 2,2
4236 **Vox Plate**   96   2,2
{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 and out.

4237 **Wide Hall**   48   2,2
4237 **Wide Hall**   96 || 2,2
{RDE}[GVK](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 and out.

4240 **Hall_Peaking Fltr**   48   2,2
4240 **Hall_Peaking Fltr**   96 || 2,2
{RDME}(TT)   Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Peaking filter follows. Use Sync for pseudo panning. Use Character and Polarity for dramatic filter changes. Stereo in and out.

4241 **Chamber>Glide Dlys**   96   2,2
{RDME}(TT)   Stereo diffusor > verb + 2 reflections delays + 2 echo lines > gliding delays. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. Glide delays add verb post processing. Stereo in and out.

4242   *Flanged EchoVerb*   *96*   *2,2*
{RDME}(TT)   *Flanged post delays and verb. The '70s are back! Stereo in and out.*

4243   *Large Room2*   *96*   *2,2*
{RDME}(TT)   *Just in case you need a large room with some extended verb tail... Stereo in and out.*

4244   *Loneliness*   *96*   *2,2*
{RE}   *Ambient Verb. Input EQ > Diff > Verb. EQ shapes sound prior to entering diff/verb network. Stereo in and out.*

4245   *Really Large Room*   *96*   *2,2*
{RDME}(TT)   *A really, really large room. Stereo in and out.*

4246   *Reverb Suite*   *48*   *2,2*
4246   *Reverb Suite*   *96 || 2,2*
{RDE}   *A highly specialized space simulator. The TYPE parameter selects from 5 different reverbs. It remotes value changes for all parameters in the Verb menu and for levels in the Delay menu. You can create 5 different verbs and switch between them. Has pre & post 3 band EQ. Stereo in and out.*

4247   *Sharp Verb*   *48*   *2,2*
4247   *Sharp Verb*   *96 || 2,2*
{RDME}(TT)   *Diffused and long pre-delay chamber verb with lots of high freq. for special FX. Stereo in and out.*

4248   *Small Chamber*   *48*   *2,2*
4248   *Small Chamber*   *96 || 2,2*
{RDME}(TT)   *Small chamber reverb with a colored character. Stereo in and out.*

4249   *Strings Room*   *48*   *2,2*
4249   *Strings Room*   *96 || 2,2*
{RDME}(TT)   *Great for your strings and choir tracks. Places them in the right space. Stereo in and out.*

4250   *New Room*   *48*   *2,2*
4250   *New Room*   *96 || 2,2*
{RDE}[](TT)   *Stereo and X-channels diffusors into and around reverb. Stereo delays are post filter diffusors. Cross-diffusion makes ambience thicker and more realistic. Use diffusion and verb levels to balance the perception of walls and verb tail. Stereo in and out.*

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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*
{RDE}[VDK](TT)   *Severely EQ'd verb with midrange bark. Summed in, stereo out.*

4311   *Boston Chamber*   *48*   *2,2*
4311   *Boston Chamber*   *96 || 2,2*
{RD}[VDK](TT)   *This is a large warm room or small hall. Summed in, stereo out.*

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

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

4314   *Italo's Chamber*   *96*   *2,2*
{RDE}[VDK](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 and out.*

4315   *Medium Chamber*   *48*   *2,2*
4315   *Medium Chamber*   *96 || 2,2*
{RD}[VDK](TT)   *This is a bright, reflective room, with built in pre-delay. Summed in, stereo out.*

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

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

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44 Reverbs - Halls

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

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

4411   Beeg Garage   48   2,2
4411   Beeg Garage   96 || 2,2
{RDE}[GVDK](TT)   This sounds like a huge city parking garage. Summed in, stereo out.

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

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

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

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

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

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

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

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

4422   3B X-over Hall   48   2,2
{RE}[GVDKX]   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 and 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
{RDM}[GVDK](TT)   Nice, tight ambience with some built-in chorusing. Stereo in and out.

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

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

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

4514   Sizzler Plate   48   2,2
4514   Sizzler Plate   96 || 2,2
{RDE}[D](TT)   Sizzly-sounding plate-like reverb. Summed in, stereo out.

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

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4516   St.Plate+Chorus   96   2,2
{RDM}[GVDK](TT)   Stereo chorus in parallel with a plate-like reverb. Stereo in and out.

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

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

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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 they are delays only, these four parallel delays can be used to place a source in space. Stereo in and out.

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

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

4616   Ultratap 1   96   2,2
4617   Ultratap 2   96   2,2
{RD}[S]   Extended ultratap. Summed in, stereo out.

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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.

4709   AcousticRoom   96   2,2
[GS](TT)   Delays in parallel to verb, tweaked for acoustic/electric instruments. Stereo in, stereo out

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

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

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

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4715   ***Drews Dense Room***   **48**   **2,2**
4715   ***Drews Dense Room***   **96 ‖ 2,2**
{RD}[VDK](TT) Warm example of a straightforward stereo reverb. Stereo in and 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**
{RE}[D] 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 and out.

4719   ***LRMS Reverb***   **48**   **2,2**
4719   ***LRMS Reverb***   **96 ‖ 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 and out.

4720   ***Masterverb Room 2***   **96**   **2,2**
{R}(TT) Small wooden room. Stereo in and 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 and 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**
{R}[VDK](TT) With 24 delays this is a lush environment. Stereo in and 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***   **48**   **2,2**
4725   ***UK Ambience***   **96 ‖ 2,2**
{RD}[VD](TT) Short & bright, this 'gatey' type reverb has input and output tone controls. Summed in, stereo out.

4726   ***UK Bright***   **48**   **2,2**
4726   ***UK Bright***   **96 ‖ 2,2**
{RD}[VD](TT) A short and bright room. Watch your levels. Summed in, stereo out.

4727   ***UK Nonlinear***   **48**   **2,2**
4727   ***UK Nonlinear***   **96 ‖ 2,2**
{RD}[VD](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 and out.

4729   ***Wooden Mens Room***   **96**   **2,2**
{RDME}[V] 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**
{RDME}[G] 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**
{RDE}[D] 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 and out.*

4813   ***Drew'sSmallRoom***   *96   2,2*
{RDE}(TT) *A warm small room, like an old conference room with 15 foot ceilings. Stereo in and out.*

4814   ***FIR Glass Shower***   *48   2,2*
4814   ***FIR Glass Shower***   *96 || 2,2*
{RD}[S]   *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*
{RDE}[V]   *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 and out.*

4817   ***MasterverbRoom1***   *96   2,2*
{RDE}(TT)   *Sounds like someone down the hall in the living room playing. Natural, tight ambience. Stereo in and out.*

4818   ***Medium Booth***   *96   2,2*
{RDME}   *Small and square, like an old classmate of mine. Ringy, reflective space. Summed in, stereo out.*

4819   ***New Air***   *48   2,2*
4819   ***New Air***   *96 || 2,2*
{RD}   *Very small, ambient space that stereoizes 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 Ambience***   *96   2,2*
{RD}[VD](TT)   *Small, office sized reverb/ambience. Stereo in and out.*

4823   ***Soft'n Small Room***   *96   2,2*
{RD}[VD](TT)   *Self descriptive. Stereo in and out.*

4824   ***Stereo Mic's W/Room***   *96   2,2*
{RDME}[VD]   *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 four channel reverbs collection! Amazing industry acclaimed room emulations, very realistic church spaces and entirely imaginary environments are offered here. These are very powerful and flexible structures that really deserve your attention.

Countless different tweaks of any of these presets are possible. They just sound good! Also see the 5.1 reverbs in earlier banks.

4910   ***AcousticRoom***   *96   2,4*
{RD}[GS](TT)   *Select reverb front/rear/both. Early reflections are always front. Tweaked for acoustic/electric instruments. Stereo in, quad out.*

4911   ***Basilica***   *48   2,4*
{RDE}[S]   *Surround reverb - for long reverb times with separate tunable lowpass and parallel bandpass section, early reflections on output 1,2 reverb tail on outputs 3,4 lowpass 'rumble' switchable bandpass 'midtune' on 1||3,2||4. Summed in, quad out.*

4912   ***Catacomb***   *96   2,4*
{RDM}[S](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*
{RD}[S](TT)   *RandomChorusEchos + Verb. At load put <cycles> to 0 then back to 30 to settle chorus. Echos out 1/2 Verb'd out 3/4. Stereo in, quad out.*

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4914   Cumulo-nimbus   48   2,4
{R}[S](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
{PR}[S](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
{R}[S](TT)   'SurroundRoom 24' with switchable diffusion added to the structure. Stereo in, quad out.

4917   EchoRoom   96   2,4
{RDM}[S](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
{RDM}[S](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
{RD}[S](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   48   4,4
4920   Joystik>verb   96 || 4,4
{RM}[S](TT)   Joystick panning into a true 4 channel 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 and out.

4921   Klaus' Church   48   2,4
4921   Klaus' Church   96 || 2,4
{RDE}[VKS]   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   48   4,4
4922   Mix>FourSidedVerb   96 || 4,4
{R}[S](TT)   Quad mixing of the four input channels into 4 diffusors and 4 chan verb. Quad in and out.

4923   Mix>Quadroom#10   48   4,4
4923   Mix>Quadroom#10   96 || 4,4
{R}[S](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 and out.

4924   Mix>Quadroom#24   48   4,4
{R}[S](TT)   Quad version of 'Room 24' with input mixing and placement. Quad in and out.

4925   MonkRoom   48   2,4
4925   MonkRoom   96 || 2,4
{RDM}[S](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
{R}[S](TT)   Pan a single input in the four channel field into a true quad reverb. Quad in and out.

4927   Panped>Quadroom#24   48   2,4
4927   Panped>Quadroom#24   96 || 2,4
{R}[S](TT)   Pan a single input in the four channel field into 'QuadRoom 24'. Quad in and out.

4928   QuadRoom#24   48   4,4
4928   QuadRoom#24   96 || 4,4
{R}[S](TT)   Quad version of 'Room 24'. Quad in and out.

4929   QuadVerb/Crossfeed   48   4,4
4929   QuadVerb/Crossfeed   96 || 4,4
{R}[S](TT)   Quad Reverb - All four inputs are shared by both the front and rear Reverb Engines. Control the amout of this sharing by using the X-Feed control. Quad in and out.

4930   ***SaxRoom***   **48   4,4**
4930   ***SaxRoom***   **96 || 4,4**
{R}[S](TT)   *Quad version of 'Room 24'. This one is tweaked for horns. Quad in and out.*

4931   ***StringRoom***   **96   2,4**
{R}[GS](TT)   *Similar to 'MonkRoom' without the early reflections. This surround room is tweaked for strings. Stereo in, quad out.*

4932   ***SurroundRoom#28***   **48   2,4**
4932   ***SurroundRoom#28***   **96 || 2,4**
{R}[S](TT)   *Similar to 'Room 24' - this one has more delays, making it extremely smooth and dense. Stereo in, quad out.*

4933   ***Toonchamber_Q***   **96   2,4**
{PR}[S](TT)   *Diffusion > e/r > verb. Diffusion + E/R front, verb tail rear. Stereo in, quad out.*

4934   ***Unreelroom_Q***   **96   2,4**
{PR}[S](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**
{R}[S]   *Four 16 delay Mono in, mono out reverbs. Bpm is global for all verbs. <t_rdecay> parameters go to '12 bars' but <rdecay> parameters goes out to '1000 seconds'. Quad in and out.*

4936   ***FourSidedVerb***   **48   4,4**
4936   ***FourSidedVerb***   **96 || 4,4**
{PR}[S](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 and out.*

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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**
{RD}[GVS] *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**
{PRD}[GVS]   *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**
{RE}[GVS] *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 like voices, especially at 100 % wet. Stereo in and out.*

5014   ***ChoruspaceO'Brien***   **96   2,2**
{RDME}[GVS](TT) *Huge plexverb into chorus delays. Good for slow attack sounds. Summed in, stereo out.*

5015   ***Echospace Of God***   **96   2,2**
{RDME}[GVS](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 ambience. Summed in, stereo out.*

5017   ***Gated Gong Verb***   **96   2,2**
{REY}[VDS]   *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**
{RDME}[GDS](TT)   *Friggin huge canyon verb with adjustable EQ and chorus. Mono in, stereo out.*

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5020   GloriousFlngCanyon   96   2,2
{RDME}[GDS](TT)   Huge canyons with flange on reverb. Summed in, stereo out.

5021   Horrors   96   2,2
{PRDM}[S](TT) Squeaking 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
{RE}[S]   It's almost a delay, yet it's thick like a reverb. Has EQ, too. Summed in, stereo out.

5023   Kickback   48   2,2
5023   Kickback   96 || 2,2
{RDE}[D]   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   48   2,2
{RDE}   All this for a put reverb? Well, yeah, but at least it's flexible. CBM - 2002. Mono in, stereo out.

5026   Pop Up   48   2,2
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
{RDME}[GVDS](TT)   Echos that blur into a verb. Summed in, stereo out.

5029   Reverse Nonlinear   96   2,2
{RDE}[D]   Another version of a non-linear reverb, with extreme predelay. Summed in, stereo out.

5030   Reverserize Hall   48   2,2
5030   Reverserize Hall   96 || 2,2
{RDE}[DS] 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 and out.

5033   Square Tremolo Verb   96   2,2
{RMY}[S]   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 and 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 level 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 and out.

5036   Wormhole   48   2,2
5036   Wormhole   96 || 2,2
{RDE}[S]   Mega-sized, tilting reverb. Summed in, stereo out.

5037   Zipper Up   96   2,2
{RD}   Fast, increasing, diffused echoes with reverb. Summed in, stereo out.

5038   Verb>ArpResonators
{RM}[TT] Tap Tempo LFO sweeps stereo resonators thru preset tunings (note & octave). To tune each step and set its octave, set mode to manual and use <manstep> trigger to go thru each step and tune L&R resonators. Repeat to set octaves. Great on percussive or generic harmonics/transient rich material. Stereo in and out.

5040   ***PlexDiff Ambience***   **48   2,2**
5040   ***PlexDiff Ambience***   **96 || 2,2**
{RDE}[](TT)   *Plex diffusion into and around reverb. Highly colored diffusion, good for bright, highly reflective ambience. Use diffusion and verb levels to balance the perception of walls and verb tail. Summed in, stereo out.*

5041   ***Plex Diffusor***   **96   2,2**
{RDE}[]   *Plex set as diffusor. Summed in, stereo out.*

5042   ***PlexDiffVerb***   **48   2,2**
5042   ***PlexDiffVerb***   **96 || 2,2**
{RDE}[](TT)   *Plex diffusion into and around reverb. Highly colored diffusion, good for bright, highly reflective ambience. Use diffusion and verb levels to balance the perception of walls and verb tail. Summed in, stereo out.*

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51 Ring-mods

If you are looking for a ring modulator effect, go no further !

5109   ***5.1 Ring Modulators***   **96   6,6**
{P}[S](TT)   *5.1 ring modulators. 5.1 in and out.*

5110   ***Bell Ringer***   **48   2,2**
5110   ***Bell Ringer***   **96 || 2,2**
{PDE}[GK]   *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**
{Y}[GKS]   *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 and out.*

5112   ***Evil Ring Dist***   **96   4,4**
{E}[GKS]   *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 and out.*

5113   ***Modulating Ring Mod***   **96   4,4**
{M}[GKS]   *Input signal is ring modded with a modulating sine wave. Quad in and 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 theresult is at outs 1 and 3. Switchable 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 and out.*

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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.

Most of these presets have the ability to save the sampled audio along with the preset (usually to the CF card for space reasons). Look for a "save audio: yes/no" knob on the main menu. Be warned that loading and saving are VERY slow.

Some of these presets are set up for MIDI control of playback pitch and speed – these do not usually allow manual adjustment.

5210   ***Digi Timesqueeze(R)***   **96   2,2**
{S}[V]   *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 and out.*

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5211   Kick/SnareReplacer   96 || 2,2
{SDCEY}[D]   All the tools you need for kick & snare replacement when mixing. 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 synchronize sample playback with track, adjusting to account for the difference in time between sync and repro heads. REMEMBER TO ARM the <armplay> PARAMETERS FOR EACH SAMPLER Delay feeds the pre-trig filter to refine the input to a noise gate , 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
{S}[K]   Plays back in reverse, controllable via MIDI. Stereo in and 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 facilities are supplied on a separate menu. Note that there is no ability to save edit values or sampled sounds. If loop is on it affects all samples. Stereo in and 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 and 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 and out.

5216   Reverse Sampler   96   2,2
{S}[S]   Simple sampler that plays back(wards). Stereo in and out.

5217   Sample Curver   96   2,2
{SE}[S]   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 and out.

5218   SAMPLER (midikeys)   96   2,2
{S}[K]   Multitake Sampler. Panel and 'keyboard style' record and playback. Stereo in and 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 and 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 and out.

5221   Sampler Filter Trig   96   2,2
{SEY}   Sampler with filtered trigger input and level meter for sophisticated triggering control. Stereo in and 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 and out.

5223   SamplerAudioSwitch   96   2,2
{SDY}   Sophisticated rotating playback sampler with choice of playback sample determined by input level. Stereo in and 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 soft keys, 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
5226   StudioSampler_S   96   2,2
{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.

5227   Triggered Reverse   96   2,2
{S}   Hit trigger once to record again to play back in reverse. Stereo in and out.

5228   *Varispeed Sampler*   96   2,2
{S}[VS]   *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 and out.*

5229   *Vocalflyer_M*   96   2,2
{SEY}[V]   *Single take Sampler with post sample dynamics + EQ package (Comp/De-ess/EQ). IMPORTANT ! Recording with this preset will clear sample memory. Summed in, mono out.*

5230   *Vocalflyer_S*   96   2,2
{SEY}[V]   *Single take Sampler with post sample dynamics package (Comp/De-ess). IMPORTANT ! Recording with this preset will clear sample memory. Stereo in and out.*

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
{SDCEY}[D]   *All the tools you need for kick & snare replacement when mixing. This one uses DLYSAMP and can be loaded in either (H8000 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 synchronize 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
5312   *Small Sampler8*   48   8,8
5312   *Small Sampler8*   96 || 8,8
{S}   *This is a simple re-triggerable sampler.*

5313   *Four Samplers*   48   2,4
5313   *Four Samplers*   96 || 2,4
{S}   *This preset contains four independent mini-samplers. Each can record up to ten seconds. Summed in, quad out.*

5314   *Four Samplers_S*   48   2,4
5314   *Four Samplers_S*   96 || 2,4
{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 voice and 5.1 configurations! Including detuners, arpeggiators, multi-shifters, envelope controlled shifters, reverse shifters, wammy and vibrato fx.

Eventide introduced digital pitch shifting to a waiting world with the H910 Harmonizer™ in 1975. Since then, the power of these instruments has grown significantly, as you can see here…

These pitch shifters work best with a clean monophonic input, with a clearly defined pitch; they will be less successful on chords or heavily distorted signals. Note that all pitch shifters introduce a small delay.

5410   *4_Detuners*   96   4,4
{P}[GVK]   *A simple four channel four voice detuner. Quad in and out.*

5411   *4_PitchShift*   48   4,4
5411   *4_PitchShift*   96 || 4,4
{PM}[GVK](TT) *Four independent shifters with master and individual parameters. Each voice may be controlled via externals or an LFO for smooth modulation effects. Quad in and out.*

5412	*4_ReverseShift*	*96*	*4,4*
5413	*4_ReverseTetra*	*96*	*4,4*

{P}[GVKS](TT)   Four channel reverse shifters with independent and master controls. Quad in and out.

5414	*5.1 5ths & 8ves*	*48*	*6,6*
5414	*5.1 5ths & 8ves*	*96*	*|| 6,6*
5415	*5.1 Detuned Arpeggio*	*48*	*6,6*
5415	*5.1 Detuned Arpeggio*	*96*	*|| 6,6*
5416	*5.1 MicroPitchShift*	*48*	*6,6*
5416	*5.1 MicroPitchShift*	*96*	*|| 6,6*
5417	*5.1 Pitch Shifters*	*48*	*6,6*
5417	*5.1 Pitch Shifters*	*96*	*|| 6,6*

{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 in and out.

5418	*Detuners 8ch*	*96*	*8,8*

{P}   A simple eight channel detuner. Octal in and out.

5419	*PitchShift 8ch*	*48*	*8,8*
5419	*PitchShift 8ch*	*96*	*|| 8,8*

{PM}(TT)   Eight independent shifters with master and individual parameters. Each voice may be controlled via externals or an LFO for smooth modulation effects. Octal in and out.

5420	*ReverseShift 8ch*	*96*	*8,8*

{P}   Eight independent reverse shifters with master and individual parameters. Octal in and out.

5421	*ReverseTetra*	*96*	*2,2*

{P}   Four parallel reverse shifters with independent controls. Summed in, stereo out.

5422	*5.1 Shifted Echoes*	*48*	*6,6*
5422	*5.1 Shifted Echoes*	*96*	*|| 6,6*

{PM}[S](TT)   Full 5.1 I/O surround algorithm. 5 high quality pitch shifters with tap tempo delays (max 2 sec) and modulation. 5.1 in and out.

5423	*ChordConstruct'nKit*	*96*	*2,2*

{P}[GV](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*

{P}[GV]   Two four-voice multishifters, each being fed by one of the ins. Chan1=pitch1~5, chan2=pitch6~10. Stereo in and out.

5425	*5.1 Trem Detuners*	*48*	*6,6*
5425	*5.1 Trem Detuners*	*96*	*|| 6,6*

{PM}[S](TT)   Full 5.1 I/O surround algorithm. 5 high quality pitch shifters with tap tempo delays (max 2 sec) and modulation. 5.1 in and out.

5426	*Dr.Jekyll 1*	*96*	*4,4*

{PM}   Ancestor to Dr. Jekyll 2 - quad pitch and slap without the 1x4DLY. Quad in and 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*

{P}[V]   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 and out.

5431	*Dubbler*	*96*	*2,2*

{PM}[GVDK](TT)   Doubles up your signal with four micro pitch shifts. Summed in, stereo out.

5432	*Etherharp*	*48*	*2,2*

{PR}[G](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' parameters allow all possible values. Quad in and out.

5434   **IntervalicShift_S**   **96   2,2**
{P}(TT)   *Stereo shifter by interval. Stereo in and out.*

5435   **Large Poly Shift**   **48   2,2**
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 and 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 and out.*

5439   **Organizer**   **96   2,2**
{PM}[GK]   *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, get a 6 note line back plus 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 and out.*

5442   **Vibrato_S**   **96   2,2**
{PM}(TT)   *Simple vibrato effect. Stereo in and out.*

5443   **Wammy_s**   **96   2,2**
{P}[G]   *Simple wammy pedal. Stereo in and out.*

5444   **Warm Shift**   **96   2,2**
{PE}[GVK] *One pitch shifter per channel. Each has a gentle lowpass in the feedback loop. Dual mono in, dual mono out.*

5450   **CC Shifter 4v**   **96   2,2**
{PE}[](TT) *Midi controllable 4v pitch shifter. This preset can store 30 tweaks. All params marked with a * are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak# knob. Set your midi controller to send the same midi cc#, with values 1 to 30 to recall tweaks 1>30. Tone affects dry and pitch shifted signals. Summed in, stereo out.*

5451   **5.1 Reverse Shifters**   **96   6,6**
{P}[S](TT) *Reverse shifters for surround work. 5.1 in and out.*

5452   **5.1 Mod Detuners**   **48   6,6**
5452   **5.1 Mod Detuners**   **96 || 6,6**
[S](TT)   *Full 5.1 I/O surround algorithm. 5 moddetuners w/pitch and delay modulation. Includes new LFO waveforms 5.1 in and out.*

5453   **Mod_Detuners 8ch**   **48 || 8,8**
[](TT)   *Eight mod detuners with master and individual params. Modulation of pitch and time are available. 8 ch in and out.*

5454   **St.ModDetuners**   **96   2,2**
[](TT)   *Detuners w/time and pitch modulation. Interesting new fx are possible. L input > Detune 1 R input > Detune 2. Stereo in and out.*

The H8000 Family Preset Collection

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 two second soft delay available which can be used to separate the voices from each other and the input. These presets are System Tempo or Midi Clock synch-able to give rhythmic arpeggios.

This bank also features our new multi-voice Custom Scales Pitch Shifter, a truly powerful music tool for the melodic and harmonic adventurous musician; it allows per-note user scale selectable intervals, covering chromatic, hybrid and ethnic harmonies, counterpoint and poly-tonality.

5510	*4_DiatonicShift*	*48*	*4,4*
5510	*4_DiatonicShift*	*96 ||*	*4,4*

{P}(TT)   A four channel four voice diatonic shifter. Quad in and out.

5511	*5.1 C Maj Key Arps*	*48*	*6,6*
5511	*5.1 C Maj Key Arps*	*96 ||*	*6,6*
5512	*5.1 C Maj Pent Arps*	*48*	*6,6*
5512	*5.1 C Maj Pent Arps*	*96 ||*	*6,6*
5513	*5.1 C Min Clusters*	*48*	*6,6*
5513	*5.1 C Min Clusters*	*96 ||*	*6,6*
5514	*5.1 DiatonicShifters*	*48*	*6,6*
5514	*5.1 DiatonicShifters*	*96 ||*	*6,6*
5515	*5.1 Maj Key Chords*	*48*	*6,6*
5515	*5.1 Maj Key Chords*	*96 ||*	*6,6*
5516	*5.1 Min Pentatonic*	*48*	*6,6*
5516	*5.1 Min Pentatonic*	*96 ||*	*6,6*

{P}(TT)   Full 5.1 I/O surround algorithm. Five high quality diatonic pitch shifters with tap tempo delays (max 2 sec). 5.1 in and out.

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*

{P}[GV](TT)   A two voice diatonic shifter. Summed in, stereo out.

5524	*Diatonic Thesaurus*	*96*	*2,2*

{P}[GV](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*	*48*	*2,4*
5525	*Diatonic Trio*	*96 ||*	*2,4*

{PRY}[GV](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*

{P}[S](TT)   Simple 4 channel 8 voice diatonic shifter. Each input feeds 2 consecutive voices, input #1=voices1&2, in#2=v3&4 etc. Quad in and 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 and out.

5528	*M_4DiatonicShift*	*48*	*4,4*
5528	*M_4DiatonicShift*	*96 ||*	*4,4*

{P}(TT)   Four channel four voice diatonic shifter with master parameters. Quad in and out.

5529   **Stepped Dshifter**   **96   2,4**
{P}[GVS](TT)   Four voice diatonic shift with <step#> parameters. These allow you to preset a sequence of values for each voice of each step value. Step#0=unison. Summed in, quad out

5530   **CC D_Shifter4v**   **96   2,2**
{PE}[](TT)   Midi control-able 4v diatonic shifter. This preset can store 30 tweaks. All params marked with a * are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak# knob. Set your midi controller to send the same midi cc#, with values 1 to 30 to recall tweaks 1>30. Tone affects dry and pitch shifted signals. Summed in, stereo out.

For more information on the following, see Custom Scales Pitch Shifters on page 119.

5540   **2v Custom Shifter**   **96   2,2**
  ⇒   *Two voice.*
5541   **2v CustShift&Verb**   **48   2,2**
5541   **2v CustShift&Verb**   **96 || 2,2**
  ⇒   *Two voice with reverb.*
5542   **4v Custom Shifter**   **48   2,2**
5542   **4v Custom Shifter**   **96 || 2,2**
  ⇒   *Four voice*
5543   **Quad Custom Shifter**   **96   2,4**
  ⇒   *Quad 4 voice*
{M}(TT)   A custom scales pitch shifter. This preset offers 12 different tweaks for a C major scale. Scale menu : you can create a scale, with 5 to 12 notes in each. Tune menu : choose pitch shifters intervals for any note of the selected scale. Graphic and text UI available. Summed inputs.

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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**
{PD}[V]   Formant corrective shifter with robotic parameter. Choose shift amount as cent value. Summed in, stereo out.

5611   **Ultra AutoCorrect**   **96   2,2**
{P}[V]   Chromatic AutoCorrect UltraShifter. Summed in, stereo out.

5612   **Ultra Cents**   **96   2,2**
5613   **Ultra Cents 2**   **96   2,2**
{PD}[V]   Formant correct pitch shifting. Adjust formant for a different sound. Set source for better pitch tracking. Summed in, stereo out.

5614   **Ultra Diatonic**   **96   2,2**
5615   **Ultra Diatonic 2**   **96   2,2**
  ⇒   *Manual formant parameter.*
{PD}[V]   Formant corrective Diatonic shifter. Included is ability to use non equal-tempered scales. Summed in, stereo out.

5616   **Ultra Diatonic 3**   **96   2,2**
{PD}[V]   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.*
{PD}[V]   Formant corrective shift Choose shift by interval. Summed in, stereo out.

5619   ***Ultra Interval 3***   96   2,2
{PD}[V]   *Formant corrective shift selected as interval. <form #> and <tune #> gives you a value for each possible interval 'click' over the 3 octave range. You may pre-select the perfect formant and tuning for each interval. global formant and tune parameters get added to the <#>. The final sum is then displayed as <value>. Summed in, stereo out.*

5620   ***Ultra UserScales***   96   2,2
    ⇒   *auto formant parameter.*
5621   ***Ultra UserScales 2***   96   2,2
    ⇒   *manual formant parameter.*
{PD}[V]   *Formant corrective diatonic shifter. This one is for user generated scales. Summed in, stereo out.*

5622   ***Ultra UserScales 3***   96   2,2
{PD}[V]   *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 modulatable shifters... all very imaginative and offering musical tools for just about any source.

5709   ***Aliens***   96   2,2
{PE}(TT)   *Two reverse shifts. Stereo in and out.*

5710   ***Angelic Echos***   48   2,2
5710   ***Angelic Echos***   96 ‖ 2,2
{PRDMCE}[GVS](TT)   *Angelic echoes with chorus and reverb. Delay parallel to pitch>verb. Stereo in and out.*

5711   ***Bubbly Freq Flange***   96   4,4
{PM}   *A freq shifter is modulated by an LFO. 'Channels' 1 & 2 are cross fed into each other as are 3 & 4. Sounds like psychedelic audio bubbles. Quad in and 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
{PR}[GVS](TT)   *Simpler, pitched echoes with reverb. Try different shift amounts. Summed in, stereo out.*

5714   ***Crystal Caves***   48   2,2
5714   ***Crystal Caves***   96 ‖ 2,2
{PRE}[GVS]   *Pitch and reverb. Pitch has <level> param and a <mix to verb> param. Stereo in and out.*

5715   ***Crystal Heaven***   48   2,2
5715   ***Crystal Heaven***   96 ‖ 2,2
{PRDMCE}[GVS](TT)   *Octaves chorused and reverb-ed. Stereo shift, delay and reverb. Stereo in and out.*

5716   ***Crystal Oct & 5ths***   96   2,2
5720   ***Crystal Sevenths***   96   2,2
    ⇒   *some fifths are thrown in for a more organ-like effect*
5717   ***Crystal Octaves***   96   2,2
{PRE}[GVS](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
{PRDCE}[GVS](TT)   *Crystals > ringdelays > reverb. Huge textural bed is created. Stereo in and out.*

5719   ***Crystal Pad 2***   96   2,2
{PRE}[GVS](TT)   *Shimmering, squeaky fields. Summed in, stereo out.*

5721   ***Crystal Worlds 2***   48   2,2
5721   ***Crystal Worlds 2***   96 ‖ 2,2
{PRDMCE}[GVS](TT)   *Crystals > st delays > reverb. Like "Crystal Orbits" but this one has the crystals in series. Stereo in and out.*

5722   ***CrystalGyroscope***   96   2,2
{PM}[GVS]   *Dual shifters into a gyroscopic panner. Pan makes little circles while Precess rotates them. Stereo in and out.*

5723	*Dinosaurs*	*48*	*2,2*
5723	*Dinosaurs*	*96 ||*	*2,2*

{PRDMCE}[GVS](TT)   Look out behind you... Stereo in and out.

5724	*Doppler Pass*	*96*	*2,4*

{P}[GVS]   Pans and pitchshifts inputs to create a Doppler pass effect. Trigger makes effect happen. Select direction of movement with 1st param on Main menu. Stereo in, quad out.

5725	*DuckedCrystals*	*96*	*2,2*

{PEY}[GVS](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*

{PD}   Simple freq shifter with delay. Quad in and out.

5728	*FreqShift W/Delay8*	*48*	*8,8*
5728	*FreqShift W/Delay8*	*96 ||*	*8,8*

{PD}   Simple freq shifter with delay. Octal in and out.

5729	*Genesis II*	*48*	*2,2*
5729	*Genesis II*	*96 ||*	*2,2*

{PRDMCE}[GVS](TT)   Crystals > moddelays > reverb. Like 'crystal orbits' this one has the crystals in series and in a 'forward' direction. Stereo in and out.

5730	*Latin Cathedral*	*96*	*2,2*

{PR}[GVS](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*

{PRY}[G](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.

5735	*Scary Movie & Verb*	*96*	*2,2*

{PRE}(TT)   H3000 Scary Movie into verb. Stereo in and out.

5736	*Ominous Morphing*	*48*	*2,2*

{PRD}(TT)   Morphs a vocal track into an ominous verb-ed one. You can preset morph times and 2 shifters and feedback settings (A/B). Reverse/Forward is also available. Stereo in and out.

5737	*Lunatics*	*96*	*2,2*

{PM}   This guy has a problem... DEFINITELY! Use dialogue thru this algorithm. All sort of personality splits, sweeps, moods.... he'll never be the same again. Stereo in and out.

5740	*5.1 Reverse Crystals*	*96*	*6,6*

{PRDCEY}[S](TT)   The classic magic Eventide reverse crystals effect for surround work. 5.1 in and out.

5741	*Adventure*	*48*	*2,2*

{PRDCEY} []   A huge pad, with 4 delays into plex, 4 detuners into plex, and 4 reverse shifters into plex with routing option, all sent into reverb. A combination of compressor and gate is swelling incoming signal. Summed in, stereo out

5742	*Diamond Rain*	*48*	*2,2*
5742	*Diamond Rain*	*96 ||*	*2,2*

{PRE}[]   4 reverse shifters into plex in series with 4 detuners into plex. Summed in, stereo out.

5743   GloriousAngelics   48   2,2
*{PRDMCE}[](TT)   A combination of Glorious Chorus Canyon & Angelic Echoes. Which means a friggin huge canyon verb with EQ
and chorus into pitch shifted echoes with chorus and reverb, w/delays in parallel to pitch>verb. Chr>angel param sets how
much the first preset is blended into the second. Summed in, stereo out.*

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58 Sound Effects

*This is a collection of sound effects, some based on the numbered presets on the 3000B, others from the H8000.
In most cases they should be used 100 percent 'wet.'*

5809   5.1 ResoMachine   48   0,6
5809   5.1 ResoMachine   96 || 0,6
*{RDME}[XS](TT)   Noise triggers 5.1 Resonant Chords. Reso sensitivity adjusts input level to resonators. Watch clipping. Each
resonator has 2.4 sec delay and rhythmic subdivisions. Res#4 has assignable output. Other resonators are hard wired:
#1>F/L, #2>F/R, #3>CNTR, #5>S/L, #6>S/R. Nothing in, 5.1 out.*

5810   Alert (401)   96   0,2
*{PDME}[X] This program produces a harsh sound: <rate> controls the alarm sweep rate, <tone> controls the tone of the sound.
Ahooga! Nothing in, stereo out.*

5811   Doorbell (403)   96   0,2
*{PDE}[X]   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}[X]   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   48   0,2
5813   Himalayan Heights   96 || 0,2
*{PRME}[X] Karplus/Strong synthesis.This patch uses noise generators thru crazy oscillating filters that can be tuned to specific notes.
Here they are tuned to a random pulsing A minor pentatonic arpeggio. Wind is also available to design a winter Tibetan
landscape. Filters sound almost like gamelans. Tuning menu sets on/off rate and tuning for each filter. Great patch for
songs intros & endings.... Nothing in, stereo out.*

5814   Jet Fly By   96   2,2
*{PDE}[X]   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}[X]   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 and out.*

5816   Locomotive   96   0,2
*{PDME}[X] 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}[X]   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}[X]   This simulates the sound of a submarine's sonar: <ping> does it. Nothing in, stereo out.

5819   Stereocopter (410)   96   0,2
{PDME}[X] Use this if you need an easy helicopter sound: <speed> controls the rotors. Nothing in, stereo out.

5820   Stormwatch   96   2,2
*{PDME}[X] 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}[X]   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}[X]   Tesla Power Generator Electricity generator engine from XIX century...watch your speakers!!! Nothing in, mono out.

5823   ***Ufo (413)***   96   *0,2*
{PDE}[X]   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}[X]   An oscillator or an editable waveform oscillator thru a modfilter, swept by an LFO. Choose filter kind or bypass it. Scope & spectrum show tweak results. Nothing in, mono out.

5830   ***5.1 Flintlock***   96   *0,5*
{PE}[XS]   Careful simulation of an antique flintlock rifle. Pans front to rear. Nothing in, 5.1 out.

5831   ***5.1 Helicopter***   96   *0,5*
{PDME}[XS]   Use this if you need an easy helicopter sound panning from front to rear speakers. <speed> controls the rotors. Nothing in, 5.1 out.

5832   ***5.1 Jet Flyby***   96   *0,5*
{PRDCE}[XS]   A jet flies front to left, over your head. Nothing in, 5.1 out.

5833   ***5.1 Mortar Shells***   96   *0,5*
{PDE}[XS]   War has broken out in the next street (again). Here are a few sound effects to complete the picture. Nothing in, 5.1 out.

5834   ***Big Badaboum***   96   *0,2*
{DE}[X]   Karplus-Strong synthesis of 3 steel strings hit with a stick - Badaboum! Nothing in, stereo out.

5835   ***Violin Bow Bounce***   96   *0,2*
{DME}[X]   Karplus-Strong synthesis of a violin bow bouncing off a violin string. Or is it a viola? Harmonics are different every hit. Nothing in, mono out.

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59 Spatialization

Some cool psycho-acoustic and clever spatialization presets.

5910   ***Bass Balls***   96   *2,2*
{E}[G]   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 and 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*
{PDME}[V] 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 and out.

5913   ***Quad Spatializer***   96   *2,4*
{DE}[S]   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*
{DM}[S]   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 quadraphonic 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 and 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 and 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.

The H8000 Family Preset Collection

61 Synthesis

This bank shows the H8000 synthesis powers - from FM to audio input driven synths and analog style oscillators!

6109   Arabian Collangette   96   0,2
{PRDMCE}(TT) An oscillator tone is the Root of a sequence tuned to the Arabian `Collangettes' scale. Filter, modfilter, panning delay and verb process the oscillator. Nothing in, stereo out.

> *More about the Arabian scale?... It has 25 steps from G to G 1200 cents above. Very microtonal. Here it is: G:0c. G#:48c. G##:90c. G###:149c. A:204c. A#:253c. A##:294c. A###:355c. B:408c. B#:456c. C:498c. C#:547c. C##:588c. C###:694c. D:702c. D#:751 D##:792c. D###:852c. E:906c. E#:953c. F:996c. F#:1045c. F##:1110c. F###:1147c. G:1200c....and the names... YAK-GAH*Nim Qarar Hisar*Qarar Hisar* Tik Qarar Hisar*USAYRAN*Nim Ayam Usayra*Ayam Usayran*`IRAQ*GAVAST*Tik Gavast *Rast*Nim Zirgulah*Zirgulah*Tik Zirgulah*DU GAH*Nim Kurdi*Kurdi* SAH-GAH*BUSALIK*Tik Busalik*TSAHAR-GAH*Nim Hijaz*HIJAZ*Tik Hijaz*NAWA.*

6110   Eel Drums 2   48   2,2
6110   Eel Drums 2   96 || 2,2
{PRDMCEY}[D] 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
{MEY}[D]   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 and out.

6112   FM TimbreFactory   96   0,4
{E}[X]   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}[X]   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
{RY}[G]   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}[X]   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}[X]   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
[X]   Create a timbre with additive synthesis. Useful for sampling. At fund of 110Hz (A2), loops should be (1/2 sample rate) number of samples. Try panning the harmonics. Nothing in, quad out.

The H8000 Family Preset Collection

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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 and 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 and out.

6212   **Dig Sig Gen 4**   96   0,2
{M}   A full-blown oscillator with modulation. Nothing in, 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 and out.

6214   **Phase Test**   96   4,4
This preset drives all four outputs with an oscillator, and then compares the (assumed looped-back) inputs against each other. This will detect any inter-channel phase or gain errors, as well as any clicks. Due to the precision of the comparison, it is unlikely to be useful with analog signals. 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. On loading it is set to a 1 KHz sine wave. LFO (fm) allows addition of an offset and modulation. Output will clip above +12dB. Aliasing will be audible on triangular and square waves at higher frequencies. Nothing in, mono out.

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. The output will clip above +12dB. Aliasing will be audible on triangular and square waves at higher frequencies. Nothing in, mono out.

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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
{PRDM}[G](TT) Choir>diffusion. Stereo in, quad out.

6312   **Choir+Verb**   96   2,2
{PRDM}[G](TT) Choir>reverb. Stereo in and out.

6313   **Choir+Verb 2**   96   2,4
{PRDM}[G](TT) Choir>reverb. Summed in, quad out.

6314   **Colortaps+Verb**   48   2,2
6314   **Colortaps+Verb**   96 || 2,2
{PRDM}[G](TT) Colortap delays + reverb. Stereo in and out.

6315   **Combtap+Diffchorus**   96   2,2
{RD}[G](TT)   Combtaps > diffchorus. Stereo in and out.

6316   **Diffchorus+Delay**   96   2,2
{RD}[G](TT)   Diffchorus > delays. Stereo in and out.

6317   ***Diffchorus+Delay 2***   **96   2,4**
{RD}[G](TT)   Diffchorus > delay throws. Stereo in, quad out.

6318   ***Mercury Cloud 2***   **48   2,2**
6318   ***Mercury Cloud 2***   **96 || 2,2**
*{RDY}[G](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 vol. pedal while monitoring
         ducking on display. Summed in, stereo out.*

6319   ***Salamanders D***   **96   2,4**
6320   ***Salamanders V***   **96   2,4**
{PRE}[G](TT)   Crystals>reverb. Stereo in, quad out.

6321   ***Tapdelay Plex***   **96   2,2**
6322   ***Tapdelay Plex 2***   **96   2,4**
{RDME}[G](TT) T_delay plex. Summed in, quad out.

6323   ***Tapdelay+Diffchor 2***   **96   2,4**
6324   ***Tapdelay+Diffchorus***   **96   2,2**
{RDM}[G](TT)   Tapdelay>diffchorus. Stereo in and out.

6325   ***Tapdelay+Verb***   **96   2,2**
{RDM}[G](TT)   Tapdelay>reverb. Stereo in and out.

6326   ***Tapring Plex***   **96   2,2**
6327   ***Tapring Plex 2***   **96   2,4**
{PRD}[G](TT)   T_ring plex. Summed in, quad out.

6330   ***2_5.1 Mercury Cloud2***   **48   2,5**
6330   ***2_5.1 Mercury Cloud2***   **96 || 2,5**
*{RDY}[GS](TT) A wild reversed verb (front L/R speakers) into a ducked texture verb (front center & surround speakers). Play thru this
         patch with a very distorted & loud tone, without dry signal. Assign 1 is volume pedal to theverbs. Nice dynamic tricks are
         possible using the vol.pedal while monitoring ducking on display. Summed in and out.*

6331   ***Dream Salamanders***   **48   2,2**
6331   ***Dream Salamanders***   **96 || 2,2**
*{PRDCE} [G](TT) A combo of Combtap+Diffchorus and Salamanders D. The 2 classic presets can be set in series or parallel routing.
         1st structure = combtaps > diffchorus 2nd structure = crystals and diffchorus in parallel. Stereo in and out.*

6332   ***Plato's Dream***   **96   2,2**
*{RDM}[G](TT)   3 delays in a plex spread audio across the stereo field with a special tonal quality. An autosweller sends them to verb.
         Delay times, swell time and verb decay are synced to T_tempo for cool rhythmic interactions. Delays jump in and out of
         verb! Assign1 controls delays input. Summed in, stereo out.*

6333   ***Pleasure Pad***   **48   2,2**
6333   ***Pleasure Pad***   **96 || 2,2**
{PRE}[G]   An amazing dark pad with a 4 detuners plex and a 12 dly lines reverb. Summed in, stereo out.

64 Utilities

*A bank of useful programs… from accurate chromatic tuner to metronome, MIDI real-time controllers and test
tools.*

6408   ***2in4out***   **96   2,8**
         Input 1 goes to outputs 1,3,5 and 7. Input 2 goes to outputs 2,4,6 and 8. Stereo in, octal out.

6409   ***5.1 Metered Thru'***   **48   6,6**
6409   ***5.1 Metered Thru'***   **96 || 6,6**
*{M}[S]   This preset meters the inputs with adjustable attack and decay ballistics. <Reset> button zeroes the current maximum. A
         convenient <Mute> button is always available. Brought to you by: Chris Fraley www.FraleyMusic.com.*

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 and 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 Modulator*   96   ,
{M}(TT)   *Eventide morphs itself into a powerful MIDI remote controller for external FX processors. Some old or cheap units don't support internal LFOs/pedals/ switches. This program fixes the problem. Set MIDI cc# & channel, match them on ext. units, choose parameters to control set +\- scaling &...GO!!! Time ramps allow precise fade ins & outs of controllers. They can also turn a switch into a continuous controller. When using LFO, set both ramps to 0. TTempo sync available. Nothing in, nothing out.*

6414   *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.

6415   *Musicians' Calc*   96   0,0
       A few helpful conversions. No need to run for the calculator.. Nothing in, nothing out.

6416   *Quadmixer*   96   4,4
       Four channel mixer. Quad in and out.

6417   *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 and out.

6418   *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 and out.

6419   *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 and out.

6420   *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 and out.*

6421   *White Noise*   96   0,2
       A single noise source is output on both channels. Nothing in, dual mono noise out.

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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. Switchable in, stereo out.*

6511   *893 Undulator*   96   2,2
{PDMY}[GK](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. Written by ITALO DE ANGELIS..but don't let that scare you. Mono in, stereo out.*

6512   *AMS DMX 1580S*   96   2,2
{PM}   *AMS emulation with parameters at null settings. Switchable in, stereo out.*

6513   *DynoMyPiano1380S*   48   2,2
6513   *DynoMyPiano1380S*   96 || 2,2
{DM}[GK]   *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 wave shaping of the modulation. <pullouts>: here are controls for the original knobs pullouts that enhance the spatial perception of each chorus line and engage feedback for flanging. Sum mono in/Stereo out.*

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}   *By 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 and 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 downloaded from our web site at eventide.com. Mono in, mono out.*

6518   Pcm70 Concert Hall   48   2,2
6518   Pcm70 Concert Hall   96 || 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 are available. Diffusors and Verbs delays are available to shape different environments. Set expert parameter to 1to access them. Summed in, stereo out.*

6520   RMX Simu Ambience   48   2,2
6520   RMX Simu Ambience   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
{PDMY}[GK](TT)   *True stereo version of H3000 'undulator' effect. Stereo in and out.*

6522   Tape Echo   96   2,2
{DME}[GVK]   *Analog style tape echo with filtering, tape flutter & wear out simulations. Summed in, mono out.*

6523   TC2290   96   2,2
6524   TC2290 Dyn Chorus   96   2,2
6525   TC2290 Dyn Flanger   96   2,2
6526   TC2290 Dyn Long Dly   96   2,2
{DMEY}[GVK](TT)   *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. Tweaked for dyn panning/ducking/detuning echo. Summed in/stereo out.*

6527   Univibe   96   2,2
{PDM}[GK](TT) *Update on a univibe replication. Tempo based tremolo/vibrato/chorus effect. Stereo in and out.*

6528   1210 Chorus   96   2,2
{DM}[GK]   *1210 Stereo Chorus/Flanger replicant. 2 full stereo units in parallel, one tweaked for chorus, the other for flanger. Stereo in/Stereo out.*

6530   Dimension D   96   2,2
{DME}   *This preset emulates the Dimension D chorus with the four buttons, with some added parameters. Stereo in and out.*

6531   1980s Chorus   96   2,2
{PDM}[](TT)   *Super cool chorus w/parabolic wave modulation and Micropitch algorithms. Interactive dynamic and static chorusing. Stereo in and out.*

6532   H3000 FunctionGenrtr   96   0,2
[]   *The new H3000 Osc module replicates the original Function Generator of that unit. Modtrig activates modulation in different ways, according to the selected waveform. This is a demo with an audio oscillator. Nothing in, mono out.*

6533   Underwater   96   1,2
{PDME} []   *H3000 Underwater preset (395) replica. Puts your track under water, with bubbles. Input 1eft, stereo out.*

**6534   Circular Delays   48   2,2
{RDE}(TT)   *This very popular Pcm70 V2.0 preset is now available on your Eventide. Stereo in and out.*

**6535   DEP5_alg6   96   2,2
{RDME}   *A Roland DEP5 algorithm 6 replica, with EQ>Reverb>Chorus in series and parallel. 16 bit dithering is applied. Summed mono in, stereo out.*

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**6536   *Pan Delays*   96   2,2
{RDE}   Another very popular Pcm70 V2.0 preset is also available on your Eventide. Stereo in and out.

**6537   *2xTC2290s*   96   4,4
{DMEY}(TT)   2 TC2290 Dynamic Delays in parallel. Delay can be tapped in w/an ext switch - set it in the system menu. Delay modulation and level can be dynamically controlled along with Dly and Dry panning. Dly/dyn/pan mod switches enable dynamics controlled modulations. Tweaked for dyn panning/ducking/detuning echo.

In 1+2 > first 2290 > out 1+2
In 3+4> second 2290 > out 3+4.

Dual summed in/stereo out.

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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.

The MIDI Virtual Racks presets allow the user to switch between different parameters values that can be tweaked and stored internally in the algorithm core structure, using the front panel of the unit. Recalling any of the 10 tweaks is possible by using your favorite MIDI controller, be it a pedalboard, a desktop unit or your computer MIDI/Audio sequencing software. See <u>A note about the Midi Virtual Racks presets (Bank 66)</u> on page 123 for to find out more.

6610   *Blues Heart*   96   2,2
6611   *Clean Chords*   96   2,2
{RDMCEY}[G](TT)   Comp>TT dly>st chorus>verb with pre/post compression parallel dry signal. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off MIDI switching. Dly and verb spill over switching. Tweaked for clean guitar chordal work. Set TT switch in the system menu. Summed in, stereo out.

6612   *Dream Strings*   48   2,2
6612   *Dream Strings*   96 || 2,2
{PRDMCE}[G](TT)   Reverse shift>st TT dly>st chorus> verb. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off MIDI switching. Dly and verb spill over switching. Tweaked for clean guitar string pads. Set TT switch in the system menu. Summed in, stereo out.

6613   *Drums Treatment*   96   2,2
{RDMCEY}[GD](TT)   St comp>st TT dly>st chorus>verb, with pre/post compression dry parallel signal. Set H8000 wet/dry balance to 100% wet. Assign 4,5,6,7 control on/off MIDI switching. Delay and verb spill over switching. Tweaked for stereo drums effects. Set TT switch in the system menu. Stereo in and out.

6614   *Electric Ladyland*   96   2,2
{RDMCEY}[G](TT)   Comp>TT dly>stereo flanger>verb, with pre/post compression parallel dry signal. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off MIDI switching. Delay and verb spill over switching. Tweaked for crunch lead or chordal work. Set TT switch in the system menu. Summed in, stereo out.

6615   *Fjord Guitar*   48   2,2
6615   *Fjord Guitar*   96 || 2,2
{PRDMCE}[G](TT)   MultiShift>st TT dly>st chorus > verb. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off switching. Delay and verb spill over switching. Tweaked for lonesome front pickup tones. Set TT switch in the system menu. Summed in, stereo out.

6616   *In Yer Face Vocals*   96   2,2
{RDMCEY}[GV](TT)   Comp>TT dly>st flanger>verb, with pre/post compression parallel dry signal. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off MIDI switching. Delay and verb spill overswitching.Tweaked for vocals. Set TT switch in the system menu. Summed in, stereo out.

6617   *LA Studio Axe*   96   2,2
{RDMY}[G](TT) 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > Classic verb. Ext4,5,6 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for front pickup clean tones. Set TT switch in the system menu. Summed in, stereo out.

6618	*Lead Tone Poem*	48	2,2
6618	*Lead Tone Poem*	96 || 2,2

{PRDMCEY}[G](TT)   *H3000 dual Shift > 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > PCM70 Hall. Ext4,5,6,7 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for rear pickup leadtones. Set TT switch in the system menu. Summed in, stereo out.*

6619	*Metal Fatigue*	48	2,2
6619	*Metal Fatigue*	96 || 2,2

{PRDMCE}[G](TT)   *MultiShift>st TT dly>st chorus> verb. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off switching. Delay and verb spill over switching. Tweaked for lead tones. Set TT switch in the system menu. Summed in, stereo out.*

6620	*Monster RACK !*	48	2,2
6620	*Monster RACK !*	96 || 2,2

{PRDMCY}[G](TT)   *H3000 Diatonic Shift > 2290 TT dyn dly+pan+duck > 1210 st chrs/flanger > Classic verb. Ext 4,5,6,7 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for lead tones in C Major. Set TT switch in the system menu. Summed in, stereo out.*

6621	*One Time Rhyno*	48	2,2
6621	*One Time Rhyno*	96 || 2,2

{PRDMCE}[G](TT)   *Reverse shift>st TT dly>st chorus> verb. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off MIDI switching. Delay and verb spill over switching. Tweaked for clean dreamy chordal work. Set TT switch in the system menu. Summed in, stereo out.*

6622	*Pentatonic Delight*	48	2,2
6622	*Pentatonic Delight*	96 || 2,2

{PRDMCY}[G](TT)   *H3000 Diatonic Shift > 2290 TT dyn dly+pan+duck > 1210 st chrs/flanger > Classic verb. Ext 4,5,6,7 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for lead tones in G min Pent. Set TT switch in the system menu. Summed in, stereo out.*

6623	*Psychedelic Vocals*	96	2,2

{RDMCEY}[GV](TT)   *Comp>TT/BPM dly>st flanger>verb, with pre/post compression parallel dry signal. Set H8000 wet/dry balance to 100% wet. Assign 4,5,6,7 control on/off MIDI switching. Delay and verb spill over switching. Tweaked for dreamy vocals. Set TT switch in the system menu. Summed in, stereo out.*

6624	*Rock Vocals Rack*	48	2,2
6624	*Rock Vocals Rack*	96 || 2,2

{PRDMCEY}[GV](TT)   *H3000 dual Shift > 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > PCM70 Hall. Ext 4,5,6,7 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for rock singers. Set TT switch in the system menu. Summed in, stereo out.*

6625	*Searing Lead*	96	2,2

{RDMCEY}[G](TT)   *Comp>TT dly>stereo flanger>verb, with pre/post compression parallel dry signal. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off MIDI switching. Delay and verb spill over switching. Tweaked for rear pick up distortion tones. Set TT switch in the system menu. Summed in, stereo out.*

6626	*Smpled Drums Rack*	48	2,2
6626	*Smpled Drums Rack*	96 || 2,2

{PRDMCEY}[GD](TT)   *H3000 dual Shift > 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > PCM70 Hall. Ext 4,5,6,7 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for drums samples. Set TT switch in the system menu. Summed in, stereo out.*

6627	*Tablas Baba*	96	2,2

{RDMCEY}[GD](TT)   *St comp>st TT dly>st chorus>verb, with pre/post compression dry parallel signal. Set H8000 wet/dry balance to 100% wet. Assign 4,5,6,7 control on/off MIDI switching. Delay and verb spill over switching. Tweaked for percussions treatment. Set TT switch in the system menu. Stereo in and out.*

6628	*Tale From The Bulge*	48	2,2
6628	*Tale From The Bulge*	96 || 2,2

{PRDMCEY}[G](TT)   *H3000 dual Shift > 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > PCM70 Hall. Ext 4,5,6,7 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for clean and lead Landau tones. Set TT switch in the system menu. Summed in, stereo out.*

6629	*1980s Rack*	96	2,2

{RDMY}[G](TT) 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > Classic verb. Externals 4,5,6 control MIDI switching. Set H8000 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.

6640	*Midi Chorus_Flanger*	*96*	*2,2*
6641	*Midi Compressor*	*96*	*2,2*
6642	*Midi Diatonic Shift*	*96*	*2,2*
6643	*Midi Dual TT Delay*	*96*	*2,2*
6644	*Midi FM Tremolo*	*96*	*2,2*
6645	*Midi Reverb 12*	*96*	*2,2*
6646	*Midi Reverb 8*	*96*	*2,2*
6647	*Midi Reverse Shift*	*96*	*2,2*
6648	*Midi Ring Mod*	*96*	*2,2*
6649	*Midi Shifter_Whammy*	*96*	*2,2*
6650	*Midi St Dynamic Dly*	*96*	*2,2*
6651	*Midi St Micropitch*	*96*	*2,2*
6652	*Midi St Phaser*	*96*	*2,2*
6653	*Midi Custom Shifter*	*96*	*2,2*

*(TT)   MIDI tweaks ! MIDI Virtual Racks building block. This preset can store 10 tweaks. All parameters marked with a * are remembered by each tweak, which can be remotely recalled with a MIDI cc message and the tweak# knob. Set your pedalboard 10 switches to send the same MIDI cc#, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.*

6654	*Midi St Moddetuners*	*96*	*2,2*

*[G](TT)   Midi tweaks stereo mod detuners. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a * are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak# knob. Set your pedalboard 10 switches to send the same midi cc#, with values 1 to 10 to recall tweaks 1>10. Stereo in, stereo out.*

6655	*Midi St XF Delays*	*96*	*2,2*

*{E}[G](TT) Midi tweaks stereo XF Dly. Delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a * are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak# knob. Set your pedalboard 10 switches to send the same midi cc#, with values 1 to10 to recall tweaks 1>10. Stereo in, stereo out.*

6656	*Midi XF4v Modulation*	*96*	*2,2*

*[G](TT)   Midi tweaks stereo XF4v chorus flanger. Multitap delay lines with modulation, gain control & crossfading outputs. Crossfading is activated for all delay and gain changes including modulation. Xfade times of less than about 20 mS will result in a slight pitching sound whereas xfade times greater than that will sound like skipping audio without the clicks and pops. Midi Virtual Racks building block. This preset can store 10 tweaks. All params marked with a * are remembered by each tweak, which can be remotely recalled with a midi cc message and the tweak# knob. Set your pedalboard 10 switches to sendthe same midi cc#, with values 1 to 10 to recall tweaks 1>10. Stereo in, stereo out.*

6660	*Midi VirtRack #1*	*48*	*2,2*
6660	*Midi VirtRack #1*	*96 ǁ*	*2,2*

⇒   *Compressor > 2v shifter with whammy > st TT ducking dly > st chorus/flanger > reverb.*

6661	*Midi VirtRack #2*	*48*	*2,2*
6661	*Midi VirtRack #2*	*96 ǁ*	*2,2*

⇒   *Compressor > 2v reverse shifter > fm trem > ringmod > reverb.*

6662	*Midi VirtRack #3*	*48*	*2,2*
6662	*Midi VirtRack #3*	*96 ǁ*	*2,2*

⇒   *Fm tremolo > chorus > dual delay > phaser > reverb.*

6663	*Midi VirtRack #4*	*48*	*2,2*
6663	*Midi VirtRack #4*	*96 ǁ*	*2,2*

⇒   *Compr > 2v micropitchshifter > ringmod >st dyn delay > reverb.*

6664	*Midi VirtRack #5*	*48*	*2,2*
6664	*Midi VirtRack #5*	*96 ǁ*	*2,2*

⇒   *Compressor > 2v reverse shifter > chorus/flanger > ringmod > reverb.*

6665	*Midi VirtRack #6*	*48*	*2,2*
6665	*Midi VirtRack #6*	*96 ǁ*	*2,2*

⇒   *Compressor > diatonic shifter > st TT dly > st chorus/flanger > reverb.*

6666	*Midi VirtRack #7*	*48*	*2,2*
6666	*Midi VirtRack #7*	*96 ǁ*	*2,2*

⇒   *Compr> 2v micropitchshifter > dyn delay> chorus/flanger > reverb.*

6667	*Midi VirtRack #8*	48	2,2
6667	*Midi VirtRack #8*	96 //	2,2

⇒   *Two voice custom shifter > st TT dly > st chorus/flanger > reverb.*

{PRDMCEY}[G](TT)   Series routing. Set H8000 wet/dry to 100% wet. These presets can store 10 tweaks. All parameters marked with a * are remembered by each tweak, which can be remotely recalled with a MIDI cc message and the tweak# knob. Set your pedalboard 10 switches to send the same MIDI cc#, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.

6670	*Midi VirtRack #9*	48	2,2
6670	*Midi VirtRack #9*	96 //	2,2

{RMEY}[G](TT) Fm tremolo > mod detuners > phaser > reverb. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All parameters marked with a * are remembered by each tweak, which can be recalled with a midi cc message/fswitch/ tweak# knob. Set your pedalboard's 10 switches to send the same midi cc# with values 1 to 10, to recall tweaks 1>10. Summed in, stereo out.

6671	*Midi VirtRack #10*	48	2,2
6671	*Midi VirtRack #10*	96 //	2,2

{REY}[G](TT)   Compressor > XF 4v modulation > Xf dlys > reverb. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All parameters marked with a * are remembered by each tweak, which can be recalled with a midi cc message/fswitch/ tweak# knob. Set your pedalboard's 10 switches to send the same midi cc# with values 1 to 10, to recall tweaks 1>10. Summed in, stereo out.

6672	*Midi VirtRack #11*	48	2,2
6672	*Midi VirtRack #11*	96 //	2,2

{REY}[G](TT)   Compressor > Mod detuners > Xf dlys > reverb. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All parameters marked with a * are remembered by each tweak, which can be recalled with a midi cc message/fswitch/ tweak# knob. Set your pedalboard's 10 switches to send the same midi cc# with values 1 to 10, to recall tweaks 1>10. Summed in, stereo out.

6673	*Midi VirtRack #12*	48	2,2
6673	*Midi VirtRack #12*	96 //	2,2
6674	*Midi VirtRack #13*	48	2,2
6674	*Midi VirtRack #13*	96 //	2,2

{PRE}[G](TT)   Ring mod > XF 4v modulation > Xf dlys > reverb. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All parameters marked with a * are remembered by each tweak, which can be recalled with a midi cc message/fswitch/ tweak# knob. Set your pedalboard's 10 switches to send the same midi cc# with values 1 to 10, to recall tweaks 1>10. Summed in, stereo out.

6675	*Midi VirtRack #14*	48	2,2
6675	*Midi VirtRack #14*	96 //	2,2

{RMEY}[G](TT) FM tremolo > Mod detuners > Xf dlys > reverb. Set H8000 wet/dry to 100%% wet. This preset can store 10 tweaks. All parameters marked with a * are remembered by each tweak, which can be recalled with a midi cc message/fswitch/ tweak# knob. Set your pedalboard's 10 switches to send the same midi cc# with values 1 to 10, to recall tweaks 1>10. Summed in, stereo out.

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*	48	2,2
6710	*B-vox Delays+verb*	96 //	2,2

{RDMCEY}[V]   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 and out.

6711	*B-vox Pitch+verb*	48	2,2
6711	*B-vox Pitch+verb*	96 //	2,2

{PR}[V]   Dual stereo shifters and verb for one-pass backround vocals. Simple control. Stereo in and out.

6712	*DualVoxProcess*	96	2,2

{EY}[V]   Great 'pre-tape' vocal processor. Comp/de-ess/EQ. Dual mono in, dual mono out.

6713	*Phased Voxverb*	96	2,2

{RME}[V]   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 and out.

| 6714 | *Proximityverb* | 48 | 2,4 |
| 6714 | *Proximityverb* | 96 \|\| | 2,4 |

{PRY}[V]   Vocal process and two verbs. Sing louder and open the second verb. Stereo comp>diffusion>detuners into verb1 and into stereo gates>verb2. Processed source + detuners out 1/2, verbs out 3/4. Stereo in, quad out.

| 6715 | *Vocal Chorusdelays* | 96 | 2,2 |

{DMEY}[V] Simple stereo chorus/delays with ducked feedback paths. Thresh is ducker sensitivity and triggered by sum of l+r. Stereo in and out.

| 6716 | *VocalverbTwo* | 48 | 2,2 |
| 6716 | *VocalverbTwo* | 96 \|\| | 2,2 |

{PRCEY}[V]   Stereo comp/EQ + unreelroom. A complete vocal chain front to back, perfect for those comp-ed vocals. Stereo in and out.

| 6717 | *Voice Disguise* | 96 | 2,2 |

{PE}[V]   Disquises 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 |

{DMEY}[V] Make voice tracks more compelling. Accomodates wide range of mic techniques, adds upward level, full EQ, de-ess, and compress. WARNING: adds 2/3 sec. delay. Switchable in, mono out.

| 6719 | *Vox Double+Slap* | 96 | 2,2 |

{PRDMCE}[V]   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 |

{PRDMCE}[V]   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 |

{PRDMCE}[V]   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 |

{EY}[V]   Stereo vocal process. Comp/de-ess/EQ. Stereo in and 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* | 48 | 2,2 |
| 6810 | *CreamyVocoderAlpha* | 96 \|\| | 2,2 |

{EY}[V]   20 band (20~20k) vocoder. Left In = Carrier (often instrument) Right In = Modulator (often voice) Switchable carrier (input or noise) Not what you are used to in a vocoder as this goes well beyond the range of voice. Dual mono in, stereo out.

| 6811 | *CreamyVocoderBeta* | 48 | 2,2 |
| 6811 | *CreamyVocoderBeta* | 96 \|\| | 2,2 |

{EY}[V]   20 band (70~8k) vocoder. Left In = Carrier (often instrument) Right In = Modulator (often voice) Switchable carrier (input or noise) Tweaked for tighter frequencies in the range of human voice. Dual mono in, stereo out.

| 6812 | *GravelInMyThroat* | 96 | 2,2 |

{ME}[V]   Dual mono in, mono out.

| 6813 | *Logan's Box* | 96 | 2,2 |

{ME}[V]   Vocoder. Dual mono in, mono out.

| 6814 | *Mobius8translate* | 96 | 2,2 |

{PDME}[V] Two LFOs, noise and MIDIkeys exite this vocoder. The voice of Mobius 8. The inclusion of ring modulation, sample/hold and comb filtering gives a very strange twist. Stereo in and out.

| 6815 | *Soundwave* | 96 | 2,2 |
| 6816 | *Voder 13* | 96 | 2,2 |

{ME}[V]   Vocoder Dual mono in, mono out.

The H8000 Family Preset Collection

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
{DMEY}[G] 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
{PR}[S](TT)   Backwards texture. Full lush and well as backwards ! Summed in, quad out.

6912   Brain Loops   48   2,2
{DEY}[G](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 lengths 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   48   2,2
6913   Dynamic Worm   96 || 2,2
{RDME}[G](TT) Mutitap and reverb swept through a filter. Extreme tail and lots of motion. Summed in, stereo out.

6914   Flaedermaus   96   2,2
{PM}   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. Switchable in, stereo out.

6918   September Canons   48   2,2
{RDM}[GK](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 and out.

6919   SmearCoder   48   2,2
6919   SmearCoder   96 || 2,2
{REY}[G]   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
{PR}[G](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.

6921   Descant   96   2,2
{DE}[]   Play melodic lines precisely in 4/4 with the beat counter (1,2,3,4...). Simple lines of quarter notes and straight eighths can work well. You get descant melodic snippets 8va bouncing left and right in doubletime. Mono in, stereo out.

The H8000 Family Preset Collection

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70 Programming

Great learning tools for those willing to build their own personal algorithms.

</div>

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 and out.*

7015   **Tempo Dly_Lfo Jig**   **96   2,2**
{DM}(TT)   *This patch shows the use of the system Tempo (Setup). Notice MIDIclock module and its internal settings, needed to sync dly time and LFO rate. Summed in, mono out.*

7016   **Tempo_Verb Jig**   **96   2,1**
{R}(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 Send**   **96   0,0**
    This program has 8 external controllers patched to Assigns1,2,3,4,5,6,7,8. The first 4 are resident in the DSP where you loaded this patch. Nothing in, nothing out.

7019   **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.

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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.

</div>

7110   **Airplane Background**   **96   0,2**
{DE}[X]   *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}[X]   *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}[X]   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}[X]   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}[X]   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}[X]   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.

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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**
{RDE}[X]   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}[X]   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}[X]   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}[X]   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}[X]   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}[X]   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}[X]   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}[X]   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}[X]   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}[X]   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}[X] 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}[X]   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.

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

7311   ***Easy Chorus***   **96   2,2**
{DM}[V]   Classic pop-music effect uses multiple vibratos to turn one sound into many. Adds thickness, richness, and widening. Use with mono or stereo inputs - matrixing is added to stereo to preserve the image. Switchable in, stereo out.

7312   ***Easy Phaser***   **96   2,2**
{ME}[V]   Adds deep whooshing effect to any sound, but it's particularly good on broadband signals (full mixes, voices, and synthesizers). Make the effect sharper with the <Depth> control. Choose <Spin> mode for manual effects while you rotate the front-panel knob, or <Automatic> for continuous phasing with adjustable <Speed>. Switchable in, stereo out.

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. Switchable in, mono out.

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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***   **48   2,2**
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'. Switchable in, stereo out.

7411   ***Big Church***   **48   2,2**
7411   ***Big Church***   **96 || 2,2**
{RDE}[VK] Very large room with warm sound. Use `Mute Input' to test or for ringouts. For a tunable version, see `Big Hall'. Switchable in, stereo out.

7412	*Classroom*	*48*	*2,2*
7412	*Classroom*	*96 ||*	*2,2*

{RDE}[V]   Tight, warm echo with wooden walls and floor. Use `Mute Inp' to test. This is a version of `Black Hole'. Switchable in, stereo out.

7413	*Crypt Echo*	*48*	*2,2*
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'. Switchable in, stereo out.

7414	*Infinite Corridor*	*48*	*2,2*
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'. Switchable 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'. Switchable 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'. Switchable 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. Switchable in, dual mono out.

7418	*Tile Men's Room*	*96*	*2,2*

{R}[V]   Tight, dense echo. Use `Mute Input' to test echo. A tunable version of this patch is 'Empty Swimming Pool'. Switchable in, stereo out.

7419	*Union Station Verb*	*96*	*2,2*

{R}[V]   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.

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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}[X]   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 and out.

7511	*Boom Box*	*96*	*2,2*

{DEY}[X]   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 and out.

7512	*Fake Call-in*	*96*	*2,2*

{REY}[X]   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}[X]   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 and out.

7514   ***Real Call-in***   **96   2,2**

{REY}[X]   This preset is designed for use with a live mic on one input and a phone patch on the other. The program is similar to the one in the DSP4000, but adds switchable processing and tone controls on the phone input, along with the automatic ducking and adjustable reverb. (You can also use it to process just the phone signal to clean up telephone interviews.) The Eventide shouldn't be connected directly to a telephone line. You'll need a transformer, phone patch, hybrid, or QHT coupler to provide the necessary electrical isolation. Dual mono in, stereo out.

7515   ***TV In Next Room***   **96   2,2**

{PDE}[X]   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}[X] 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 and out.

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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}[X]   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}[X]   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}[X]   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}[X] 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}[X]   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 and out.

7615   ***Morph To Magic***   **96   2,2**

{PRDCE}[X]   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}[X] 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 and out.

7617   ***Trolls***   **96   2,2**

{PME}[X]   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.

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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}[X] *This is like the popular H3000 effect, only it's matrixed to stay in true stereo and is more controllable. Breaks the input up into little pieces, and then plays each of them backwards. Try it on voice, mixed music and on solo instruments like violin. Switchable in, stereo out.*

7711 **Can't Carry Tune** **96** **2,2**
{PE}[X] *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 and out.*

7712 **Dynamic Stereo** **96** **2,2**
{REY}[X] *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 and out.*

7713 **Go Crazy** **96** **2,2**
{PD}[X] *They're coming to take you away! Press the <Go> button to send voice to never-never land, press it again for sanity. Think of it as 'Anti-Zac'. Switchable in, stereo out.*

7714 **Plug Puller Pro** **96** **2,2**
{P}[X] *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 and out.*

7715 **Round & Round** **96** **2,2**
{DM}[X] *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 and out.*

7716 **Solo Zapper Pro** **96** **2,2**
{RE}[X] *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 and 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}[X] *Need some `real-world' speakers for checking a mix? They don't get any worse than these doggies. It's also a handy production effect, any time you want a quick, lousy sound (portable radios, jukeboxes, etc.). Distortion, Honking, Bandlimit, and Mono/Stereo are separately switchable. Stereo in, switchable out.*

7811 **Brightener** **96** **2,2**
{PEY}[V] *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 and out.*

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7812   Easy Timesqueeze   96   2,2
{P}[V]   Easier and better-sounding than an H3000B, and with perfect pitch accuracy! Enter the current length and the desired length. Then set your deck's varispeed to match the PCT or SPEED display. The [Audio] page is for fine-tuning quality. More delay, or higher lowest sound, does a smoother job. <Manual Pitch> lets you tweak the pitch determined by the [Timings] page - sometimes, setting it a little lower than normal helps make squeezed voices more natural. Switchable in, stereo out.

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 and 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 powerline hum and dimmer noise. <DeHum> is a sliding lo-cut filter for low-level noises: adjust it to pass the desired signal and close on the junk. <LoCut> is a sharp filter useful for pure waves. Since low frequencies often have harmonics throughout the spectrum, they're harder to remove. Experiment with different combinations of the three until you get the best results... and don't expect miracles on particularly noisy signals. The Notch filter depends on system timing. It'll work properly when the Eventide is set to a precise 44.1 kHz or 48 kHz sample rate, but may have problems at other frequencies. (If you want to accommodate other hum or sample frequencies, set C_CONSTANT Tune in the Patch editor). Stereo in and out.

7815   Sfx Filter/Compress   96   2,2
{EY}[X]   Extremely sharp hi/lo cutoff filter followed by a stereo compressor. Use the Presets (Table Radio / Pocket Radio / The Shadow) as effects or as starting points for your own settings. If you want just the filter, set the compressors <Threshold> to 0 dB. To use just the compressor, set <LoCut> and <HiCut> to 40 Hz and 19 kHz. Switchable in, stereo out.

7816   Simple Compressor   96   2,2
{DY}[V]   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 and 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 and out.

7818   Stereo Simulator   96   2,2
{E}[V]   Makes mono signals into stereo, using allpass filters and split-band processing to keep the individual outputs sounding good. It avoids the doorspring and thinness you get on individual channels with other simulators, and is fully mono-compatible. Switchable in, stereo out.

7819   Stereo Spreader   96   2,2
{Y}[V]   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 and out.

7820   Super Punch   96   2,2
{DEY}[V]   Here's a general-purpose mix maximizer, with lots of tunability for advanced production gurus. The author has used it as the final processing on just about every mix for the past year, and saves differently-tuned versions for different clients and media. Left and right inputs are de-essed separately, then matrixed and sent through a gentle compressor and hard limiter. The result is de-matrixed, equalized and gated. Stereo in and out.

7821   1 KHz Oscillator   96   0,2
*   Lineup tone. Default level is -18 dBfs, for digital use. If your studio uses a different standard level, adjust and save a new version. The <On/Off> button does what you'd suspect. Nothing in, mono out.*

7822   Three Band Compress   96   2,2
{EY}[V]   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 and out.

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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}[X]   *Tracks spoken input and turns it into swept tones. Now you can sound like a famous (metallic) Hollywood star. Use <Smooth> to adjust how much the tones slide, and <Deep> to set their pitch. Switchable in, mono out.*

7911   **C3P-Yo!**   96   2,2
{MEY}[X]   *<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}[X] *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}[X]   *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 and out.*

7914   **Robot Band**   96   2,2
{DMEY}[X] *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 and out.*

7915   **Theremin**   96   2,2
{EY}[X]   *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}[X] *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
{PD}[V]   *<Width> sets length of each stutter, <Repeat> is how long it keeps stuttering, <Pitch> makes them rise up or down. If <Width>and <Repeat> are less than half, output will try to catch up after the effect. Switchable in, mono out.*

8011   **Big Voice Pro**   96   2,2
{PRDCY}[V]   *This is a downward pitch shifter with serious reverb and slap on the ends of words only. Small amounts add depth to an announcer, while large amounts are Oz-like. It's similar to 'Big Voice', but a lot more versatile and with additional processing. <Reverb> is the open, spacious effect you get in a large hall. <Slap> is a repeating echo (echo... echo...). Choose either or both, and make them duck out of the way with the <Sense> slider. Switchable in, stereo out.*

The H8000 Family Preset Collection

8012   *Chipmunks*   **96**   **2,2**
{PE}[V]   *A small rodent of eastern North America (Tasmias striatus), or any of similar rodent of western N America, N Asia, or pop stars singing solo, duo or-- ALVIN!! Turn your voice into furry little guys who like to sing harmony. Go from solo to duo to trio by hitting the <Add Munk> button. Switchable in, stereo out.*

8013   *Doubletalk*   **96**   **2,2**
{PDE}[V]   *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 and out.*

8014   *Fast Voice Process*   **96**   **2,2**
{MEY}[V]   *This is a zero-delay version of 'Voice Process Pro.' Because it has to react in real-time, you may hear clicks on sharp transients. If so, lower the input level. Switchable in, mono out.*

8015   *Mega-Dragway*   **96**   **2,2**
{PRD}[V]   *All the screaming excitement of a 'SUNDAY...' racetrack spot. Like the H3000B effect, but cleaner and with an optional third voice and echo. Adjust <Pitch> to make them more macho, and press <Classic> or <Mega> to select two or three announcers. Switchable in, stereo out.*

8016   *Nervous Talker*   **96**   **2,2**
{PDM}[V]   *Put a voice in, and it'll repeat itself nervously, at random. Great on your next aircheck... The input voice is essentially unchanged, except it repeats words at random. Slide <Nerves> to make it repeat more often. Switchable in, mono out.*

8017   *Triplets*   **96**   **2,2**
{PM}[V]   *If you need just three voices, this works better than 'Were a Small Crowd.' All three voices speak in unison, but with random variations so it doesn't sound mechanical. Adjust <Timing> to control how well the highest voice keeps up with the others. Use less <Pitch> on high voices. Switchable in, stereo out.*

8018   *Voice Process Pro*   **96**   **2,2**
{DMEY}[V] *Instant mike technique with upward gain leveling, 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**
{PE}[V]   *Smooth variation from 2 to 100 people. Press <Auto> to make the group grow or shrink on cue, or dial a desired sound. The Small and Big Crowd effects are totally different. 'We're a Small Crowd' adds individuals until you have eight distinct voices at different pitches and timings. 'We're a Big Crowd' flows smoothly from a small crowd party to a stadium, but as an effect rather than as individual voices. Switchable in, stereo out.*

8020   *We're A Small Crowd*   **48**   **2,2**
{PM}[V]   *Adjust <Ragged> to control how well the voices keep up with each other: the more people in the crowd, or faster the copy, the less you should use. To add or subtract people on cue ('I told one friend, and she told two friends...'), select <Size> and tap the up- or down-arrow keys. Switchable in, stereo out.*

8020   *We're A Small Crowd*   **96 || 2,2**
{PM}[V]   *Adjust <Ragged> to control how well the voices keep up with each other: the more people in the crowd, or faster the copy, the less you should use. To add or subtract people on cue ('I told one friend, and she told two friends...'), select <Size> and tap the up- or down-arrow keys. Switchable in, stereo out.*

The H8000 Family Preset Collection

81 Px-Characters

These presets will turn your vocal track into a different character...sometimes VERY different! From general robotics to a split personality.

8110 **Aerobics Teacher**   48   2,2
8110 **Aerobics Teacher**   96 || 2,2
{RDCEY}   *Around here, at least, they use these cheap belly-pack amplifiers with head mics. Of course this patch can also be any other small PA system. Mono in, stereo out.*

8111 **Voice Cracker**   96   2,2
{PY}   *Think teenager whose voice is changing, except capable of much more radical voice mangling. Not wonderful on music. Mono in, mono out.*

8112 **Funny Voices**   96   2,2
{PDCEY}   *Adds nasality, growls, and whistles by changing the relationship between fundamentals and harmonics. Also includes simplified version of 'Doubletalk' pre. Introduces some heterodyne whine and 20 ms delay. Mono in, mono out.*

8113 **GenderBender**   96   2,2
{PE}   *Formant-corrected pitch shifting, where we've done all the hard work. Dialup the character of your choice... or make your own, and save as new program. Selectable in, mono out.*

8114 **General Robotics**   96   2,2
{PDMCEY} *Turns input into robot, adds optional 'robot-thinking' (R2D2 style or classic sample and hold) in sync with voice. It helps to talk in a monotone, then tune TINNY to voice. Mono in, mono out.*

8115 **Heartbeat**   96   0,2
{E}   *Simple and to the point. Use Wave:Pure for media with good bass (theatrical), add harmonics for broadcast or web. Blood and oxygen in, mono out.*

8116 **Hoarse Whisperer**   96   2,2
             Removes the basic buzz from voice, Turning everything into hoarse whisper. Good on solo talking. Can also be used on music, if there's a strong soloist. RESON adds a sense of pitch, tuned by TUNING Mono in, mono out.

8117 **Manic Depressive**   96   2,2
{PY}   *Pitch subtly rises (manic) or falls (depressive), but resets whenever input pauses. Adjust Threshold to specific input level while watching Action. Selectable in, stereo out.*

8118 **Monster Chorale**   48   2,2
8118 **Monster Chorale**   96 || 2,2
{DE}   *Modulates input signal on a very twisted version of itself. The effect is a bunch of strange voices in almost unison. Designed for voice, use also on music. Selectable in, stereo out.*

8119 **Split Personality**   48   2,2
8119 **Split Personality**   96 || 2,2
{PE}   *Swaps high and low bands. Try the first2 presets on voice*

8120 **The Buzz**   48   2,2
8120 **The Buzz**   96 || 2,2
{MEY}   *Pitch-detecting and formant-shifting vocoder. Okay, what that really means: it creates a buzz that takes human vocal characteristics from the speech input. Adjust pitch detector on EXPERT page for the narrowest range that still tracks input. Selectable in, mono out.*

8121 **Vocal Sweeper**   48   2,2
8121 **Vocal Sweeper**   96 || 2,2
{EY}   *Pitch-detecting and formant-shifting vocoder. Okay, what that really means: it creates a buzz that takes human vocal characteristics from the speech input. Selectable in, mono out.*

8122 **Whispering Crowd**   48   2,2
8122 **Whispering Crowd**   96 || 2,2
{PRE}   *Turns a single voice into a muttering crowd. Ideal for that shocked reaction when Perry Mason makes the surprise witness confess. Mono in, stereo out.*

The H8000 Family Preset Collection

82 Px-Places

Droning Spaces or Room Spaces ? Digital Hell and Echoes of Doom! A visit to these wild places tells you more than a thousand words!

8210   **Bubbles**   **96   2,2**
{RMEY}   Generates string of underwater bubbles when you tap <Bubble>. Or run a voice through it for underwater muffling and echoes, then adjust the Threshold so it bubbles after each line of copy. Mono in, stereo out.

8211   **Computer Room**   **96   0,2**
{DM}   Welcome to early '70s sci-fi computer rooms! Play with the Speed and Vari sliders in real time to give machines 'emotions' as they think about stuff. Nothing in, stereo out.

8212   **Digital Hell**   **96   2,2**
{ME}   The things we used to put up with! Loss of highs from low sample rate, aliasing because of bad filters and 1x sampling, noise and distortion from short word lengths, clipping because of bad ADC. Re-live those glorious sounds. Hey, retro is in, no? Stereo in and out.

8213   **Droning Spaces**   **96   0,2**
{RMEY}   Big, electromechanical environments. Caution: output may static briefly when changing preset. Nothing in, stereo out.

8214   **Echoes of Doom**   **48   2,2**
8214   **Echoes of Doom**   **96 || 2,2**
{PRDCY}   Deep, large reverb whose pitch is modulated by input, and swings back to 'Normal' after input stops. Good with voice and music. Adjust Sense so meter bounces nicely. Stereo in and out.

8215   **Room Tones**   **96   0,2**
{PRDCE}   Big empty spaces. Mix at low level under dialog to fill holes"

8216   **Stereo Next Door**   **96   2,2**
{E}   Cuts everything but the lows, then adds artificial harmonics [Bright] so there's still a signal. Be careful that Gain doesn't go into distortion. Stereo in and out.

8217   **Swinging Reverb**   **48   2,2**
8217   **Swinging Reverb**   **96 || 2,2**
{PRDMCY}   Rich echo with vibrato and modulated by input. Check the presets to get an idea what it does -- don't forget to check Reverb page on each -- and then play with the settings. Voice or music. Stereo in and out.

83 Px-Production Tools

A collection of useful tools for digital mangling, from delays to shifters...and hum and clipping restoration applications. Includes an Emotion Meter as well!

8310   **Bass Enhance Kit**   **48   2,2**
8310   **Bass Enhance Kit**   **96 || 2,2**
{PE}   Two separate processes, use either or both. To bypass a section, turn OUTPUT counterclockwise to 'Input'. SUB HARM generates 2 extra bass lines, 1 and 2 octaves below original bass. Use if you've got very good speakers that can carry deep bass. SPEAKER COMPENSATE takes the existing bass, which might not pass through a small speaker, and adds a harmonic. This can fool the ear to hearing more bass than a speaker actually carries, without muddying things for people with good speakers. TIP: Turn one section's OUTPUT to 'input' while you tune the other. Stereo in and out.

8311   **Big Woosh**   **96   0,2**
{RDME}   Let the presets give you an idea of what each slider does, then go wild. Longer wooshes have slight randomness"

8312   **Brightener**   **96   2,2**
{E}   Brightens up signal by adding even harmonics above the Tuning freq. You can set Rolloff to be -lower- than Tuning freq to get rid of harmonic distortion or noise, then add synthetic harmonics. Stereo in and out, voice, music or sound effects.

8313   **Delay Kit**   **96   2,2**
{DE}   Two independently-settable delays with feedback and cross-channel feedback. Very nice on voice or fx (particularly ones that stop, so you can hear tails). Can be tuned to rhythm of music. Caution: if Filter, Feedbk, and Cross are all high, can go into oscillation. Selectable in, stereo out.

8314   Dialog Cleaner   96   2,2

{EY}   Universal cleaner for noisy interviews and other location recordings. To use, turn Monitor knob all the way CCW, then step through the circuit, changing Monitor knob to tune each section: 1. Low Cut - adjust Low Cut knob to remove room rumble. 2. Node 1 - Set Node 1 mode to Tune, adj Mode 1 Hz until room resonance jumps out, then set mode to desired amount of cut. 3. Node 2 - adjust as you did Node 1, usually about twice as high a freq. 4. Gates 1 to 4 - adjust thresholds (on Gates page) to pass voice and cut background noise and echo. 5. Set Monitor to Main Out for full processing. Or press Up and Down arrows (on Numeric Pad) to compare input with processing. Mono in, mono out.

8315   Dizzy   96   2,2

{DM}   Simulate the drug experience of your dreams. Does things to polarity, stereo spread, diffusion. Try adding some verb, also. Definitely not mono compatible. Selectable in, stereo out.

8316   Dynamic Flanger   96   2,2

{EY}   Swirling flanges, but controlled by the input envelope instead of an oscillator. Hard to describe but interesting on voice or music. Try turning Stereo Link to Dual Channel on stereo music. Stereo in and out.

8317   Dynamic Shifter   96   2,2

{PY}   This is weird. Changes pitch in response to envelope. Range = very low for subtle detuning of music. = very high to add pitch variation to voice. Stereo in and out.

8318   Emotion Meter   96   2,2

{E}   The meters keep moving, but there's no- body home. Totally random, but can be driven by input. Keep your clients puz-zled for hours. Output = input.

8319   Flattener   96   2,2

{PDY}   Flattens out a too expressive reading; adds dynamics to flat reading. Comp / expander followed by pitch tracker and shifter. The presets are extremes to show what it can do... subtle changes are better. Swing controls amount of input's pitch variation that's let through. Comp slider is zero compress in the middle, more compress to the right, expansion to left. Meter shows amount of automatic gain change. Mono speech in, dual out.

8320   Harmonic Mangler   96   2,2

{P}   Changes the relationship between fundamental and harmonics in interesting ways. Can also be used as a pitch shifter, but that's less fun. Selectable in, stereo out.

8321   Help Assym Clipping   96   2,2

{D}   When an op amp's power supply fries, positive or negative parts of a wave can get seriously clipped. This process may help... Stereo in and out.

8322   Humdinger   96   2,2

{D}   Clobbers hum and dimmer noise better than a notch filter. Uses precise delay to create comb filter, with dozens of harmonically-related notches. Too much Depth may produce an artifact that sounds like room echo, but it sure beats hearing those annoying buzzes. Selectable in, stereo out.

8323   Split Delays   96   2,2

{DE}   Input is split into 3 bands. Lows get panned left, mids delayed and centered, highs more delayed and panned right. And then there's feedback... Calls attention to voice in promos, enhances (destroys?) music. Stereo in and out.

8324   Swept Resonance   96   2,2

{MEY}   Everything from a subtle sweep (Source:LFO, Range: Low) to extreme (Source: Envelope +, Range: High, Reson: High, Left Out: Notch, Right Out: Band). Experiment! Tips: Input selector can be set to Noise for wooshes. Try Stereo Link: Off (on Output page) for material with wide separation. Selectable in, stereo out.

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84 Px-Things

Simulators of all sorts! Your laptop speakers, TV sets, radios, phones, records, lousy MP3s.... and a ... puppy blender ...

8410   16mm Projectr II   48   2,2
8410   16mm Projectr II   96 || 2,2

{PDME}   Makes the sound of various film projectors: gate noise, flutter, reel wow, hiss, exciter lamp hum, and clicking splices. Splices can optionally jump track 1/2 second ahead (because torn film was thrown away). Or to jump with o click, switch from 'might skip' to 'don't skip'. Motor condition deter- mines how quickly unit gets up to speed. Mono in, mono out except big auditorium has stereo echo.

8411   33 RPM (new)   96   2,2

{DME}   Bandwidth limiting, stereo blend, and scratches! Use 'Quality' settings, or grab sliders custom effect. Ticks have 33 1/3 RPM rhythm, or set Quan to 0 and trigger manually. Stereo in and out.

8412   ***45 RPM New***   **96   2,2**
{DMEY}   *This is why the world switched to CD. Warp and ticks are at 45 rpm. Broadcast stations have compression, home players don't. Qual knob controls bandwidth. FM Station and Living Room are stereo, other presets collapse the signal to mono.*

8413   ***Early 78 Record***   **96   2,2**
{ME}   *The first phono records were acoustic: performers would shout into a horn that directly moved the cutting needle. Electric recordings -- with microphones and mixers -- didn't happen until more than a decade later. This patch has slightly different algorithms for the two, so it -does- matter whether you've selected Acoustic or Electric, even after you've moved the on-screen sliders. Warp controls how much the sound is modulated by the 78 RPM movement. Stereo or mono in, mono out... you just can't find a good stereo Edison record these days.*

8414   ***Laptop Speaker***   **48   2,2**
8414   ***Laptop Speaker***   **96 || 2,2**
{DEY}   *Bandwidth limiting, compression, and incredible harmonic distortion. Actually, could be any cheap speaker, cellphone, open headset lying on floor... Selectable in, stereo out.*

8415   ***Line Extender***   **96   2,2**
{PEY}   *Long before we had digital codecs, you could help the bass performance of a phone line by using handy 'line extenders'. These shifted the voice up 250 Hz before going through the line, and shifted it back down at the receiver, effectively moving the line's 350 Hz cutoff to 100 Hz. (It also moved the top from 3.5 kHz down to 3.25 kHz, but that's only a few notes... sound is logarithmic.) Enough history and physics. You can use this program to simulate a remote broadcast, or use it to encode or decode a real phone connection that has a real line extender on the other end. Mono in, mono out.*

8416   ***Lousy MP3***   **96   2,2**
{DME}   *Okay, maybe it's not as authentic as actually saving an mp3 at low settings, but it's a reasonable simulation and a heck of a lot faster. Stereo in and out.*

8417   ***Mandolin***   **96   2,2**
{PDM}   *Alternates input signal with a version that's been raised to a higher pitch. Default values turn a smooth guitar strum into a mandolin. Try slower or faster on sound effects. Selectable in, stereo out.*

8418   ***Medical Monitor***   **48   0,2**
8418   ***Medical Monitor***   **96 || 0,2**
{RDME}(TT)   *If you haven't heard this in real life, you've been lucky. The last preset probably doesn't belong in a hospital. Nothing in, stereo out.*

8419   ***Puppy Blender***   **96   2,2**
{PM}   *What's it like doing a remote broadcast from inside a kitchen appliance? Twists pitch up and down while rotating left and right. Puppy not included. Selectable I/O.*

8420   ***Speaking Harp***   **96   2,2**
{EY}   *Adds a harpist, playing chords in sync with input signal. You can tune the chords manually, have them auto-change in time with the input, or change them by tapping a button. NOTES: 1) Mono in, mono out. 2) Actually derives the harp sound from the input signal. So a complex signal - voice or mixed music - will work better than a tone or solo voice 3) Bender control works in all modes.*

8421   ***Telephone Suite***   **96   2,2**
{MEY}   *16 real telco tones plus voice process and local ringer. For TouchTone numbers 0-9, plug in MIDI keyboard. Middle C is 0, D is 1, etc... B below Mid C is dial tone. If you don't have a keyboard, use the PX patch 'RealDialer'. Don't forget to mess with settings on the Voice page. Mono in, mono out.*

8422   ***TV Suite***   **96   2,2**
{PDME}   *All the technical sounds of television, plus processing. Includes a stereo version of 'TV in Next Room'. Tones slider controls their volume. All the tones, plus the input, are affected by the sliders on right side. Remote Beep isn't affected, since the remote's here in the room with you. Selectable in, stereo out.*

8423   ***Universal Radio***   **96   2,2**
{DEY}   *This is what your wonderful production has to suffer through... Stereo in, mono or stereo out depending on* WIDE *knob.*

The H8000 Family Preset Collection

85 Px-Environments

Space simulators, fantasy sounds, inside and outside morphers, sounds from broken things and some wild spaces. A place for worldly things and space oddities.

8510   **Broken Mic**   **96**   **2,2**
        Simulates a mic with broken cable. Needs some re-soldering work. 2 different settings for bad and worst artifacts. Summed in/mono out.

8511   **Car Window**   **96**   **2,2**
{E}   *Hip hop music with fat bass content sounds like it's coming from inside the car. Hit the trigger key to open the window. You can program filter A & B values and rise/fall time between them. Stereo in and out.*

8512   **Cave Echoes**   **96**   **2,2**
{RDE}   *Diffused distant echoes from unsafe places. Stereo in and out.*

8513   **Concrete Place**   **96**   **2,2**
{RDE}(TT)   *Dual diffused and filtered TT delays. Places a spoken dialog in a highly reflective medium space.. Stereo in and out.*

8514   **Endless Oddity**   **48**   **2,2**
8514   **Endless Oddity**   **96 ‖ 2,2**
{RDCEY}(TT)   *Strange indeed! Long echoed reverb being filtered by input signal loudness. If you stop the incoming signal the verb tail darkens into an almost infinite decay... Adjust filter sens to audio level. Stereo in and out.*

8515   **EqEcho & Verb**   **48**   **2,2**
{RDE}   *Type chooses colorized echoes or a diffused & verbed version of them. Stereo in and out.*

8515   **EqEcho & Verb**   **48**   **2,2**
8515   **EqEcho & Verb**   **96 ‖ 2,2**
{RDE}   *Type chooses colorized echoes or a diffused & verbed version of them. Stereo in and out.*

8516   **Fantasy**   **48**   **2,2**
8516   **Fantasy**   **96 ‖ 2,2**
{RDME}(TT)   *Magic echoes bounce back from the reverb. Stereo in and out.*

8517   **In/Out Room**   **48**   **2,2**
8517   **In/Out Room**   **96 ‖ 2,2**
{RDE}   *Type toggles between inside room reverb and outside of it. You are listening to a conversation inside a room and a click puts you off the place, listening... Stereo in and out.*

8518   **Next Room**   **96**   **2,2**
{E}   *Stereo bandpass filter. Set low frequency and octave spread. Hi frequency is calculated according to spread or can be manually set. Stereo in and out.*

8519   **P.A. Echo**   **48**   **2,2**
8519   **P.A. Echo**   **96 ‖ 2,2**
{RDE}(TT)   *When you need a stadium-like announcement, this will deliver all the classic reflections and tonal aspects of the real thing. Stereo in and out.*

8520   **Radio Mic**   **48**   **2,2**
8520   **Radio Mic**   **96 ‖ 2,2**
{RDE}(TT)   *Simulates a radio microphone with a close-up sound character. Stereo in and out.*

8521   **Reflections**   **96**   **2,2**
{RDE}   *For when you need reflections...and tonal coloration for them. Stereo in and out.*

8522   **Room/Phone**   **48**   **2,2**
8522   **Room/Phone**   **96 ‖ 2,2**
{RDE}   *Type toggles between room reverb and thru phone speaker sound. You can simulate a dialog between somebody in a room and another person talking on the phone. Stereo in and out.*

8523   **Sci-Fiction Dlys**   **96**   **2,2**
{RDE}   *Old style sci-fiction movie delays. All sort of diffused & filtered delays effects are possible Stereo in and out.*

8524   **Tape Echo/Deep Hall**   **48**   **2,2**
8524   **Tape Echo/Deep Hall**   **96 ‖ 2,2**
{RDE}   *Type toggles between a nice stereo tape delay and a deep warm ambient reverb. Very analog sounding... Stereo in and out.*

8525	*Thick Ambience*	96	2,2

{RDE}   *Anything processed thru this preset sounds just thicker...bigger. Stereo in and out.*

8526	*Thru AM Airwaves*	96	2,2

{E}   *Stereo bandpass filter. Music or dialog thru old style AM waves. Stereo in and out.*

8527	*Thru Phone 1*	96	2,2
8528	*Thru Phone 2*	96	2,2

{E}   *Stereo bandpass filter. Helps simulating telephone tonal characteristics. Great for music or dialog. 2 is brighter than 1. Stereo in and out.*

8529	*Tomb/TV Speaker*	48	2,2
8529	*Tomb/TV Speaker*	96 || 2,2

{RDE}   *Type selects between 2 very different places... a tomb ambience or a TV speaker sound. Stereo in and out.*

8530	*Waves Place*	96	2,2

{RDE}(TT)   *Dual diffused and filtered TT delays. Nice on slowly spoken dialog. Stereo in and out.*

The H8000 Family Preset Collection

90 TimeFactor™ Presets

These are large and sophisticated algorithms, some of which have a noticeable loading time. Assign 5 acts as the expression pedal input, while Assign 7 controls the "Repeat" function. If you are not familiar with the TimeFactor, its User Manual is available from the Eventide Web Site. The Looper in particular will repay some study of this Manual.

These presets are arranged such that each one represents one of the 10 TimeFactor effects. Each of these effects offers a number of named presets with no further loading time. These are described in the TimeFactor Preset Manual.

Note that due to the specialized nature of these effects they cannot be edited with Vsig.

**9010   TF DigitalDelay   48   2,2
**9010   TF DigitalDelay   96 || 2,2
{DMEY}[G](TT)   Twin delays with independent delay time and feedback controls.

**9011   TF VintageDelay   48   2,2
{DMEY}[G](TT)   Simulates the sound of analog and digital delays from days gone by.

**9012   TF TapeEcho   48   2,2
**9012   TF TapeEcho   96 || 2,2
{DMEY}[G](TT) Simulates the saturation, wow and flutter of analog tape delay.

**9013   TF ModDelay   48   2,2
**9013   TF ModDelay   96 || 2,2
{DMEY}[G](TT)   Modulated delays – great for creating chorus effects and chorused delays.

**9014   TF DuckedDelay   48   2,2
**9014   TF DuckedDelay   96 || 2,2
{DMEY}[G](TT)   The delay levels are dynamically lowered while you're playing and restored to their normal levels when you stop playing.

**9015   TF BandDelays   48   2,2
**9015   TF BandDelays   96 || 2,2
{DMEY}[G](TT)   Delays are followed by user selectable modulated filters.

**9016   TF FilterPong   48   2,2
**9016   TF FilterPong   96 || 2,2
{RDMCEY}[G](TT)   The dual delays ping pong between the outputs with filter effects added for good measure.

**9017   TF Multitap   48   2,2
{RDCEY}[G](TT)   10 delay taps with controls for delay time, diffusion, tap levels and tap spacing.

**9018   TF Reverse   48   2,2
**9018   TF Reverse   96 || 2,2
{DMEY}[G](TT)   Reverse audio effects.

**9019   TF Looper   96   2,2
{SE}[G](TT)   A 32 second mono Looper with Dubbing and speed control. It can play for up to 160 seconds with reduced quality.

The H8000 Family Preset Collection

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91 ModFactor™ Presets

These are large and sophisticated algorithms, some of which have a noticeable loading time. Assign 5 acts as the normal expression pedal input, while Assign 6 acts as the pedal input when it is used as a modulation source. Assign 7 controls the "Brake" function. If you are not familiar with the ModFactor, its User Manual is available from the Eventide Web Site.

These presets are arranged such that each one represents one of the 10 ModFactor effects. Each of these effects offers a number of named presets with no further loading time. These are described in the ModFactor Preset Manual.

Note that due to the specialized nature of these effects they cannot be edited with Vsig.

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9110   **MF Chorus   **48   2,2**
9110   **MF Chorus   **96 || 2,2**
{DMEY}[G](TT)   Chorus is an effect that is designed to take a single voiced instrument and give it the sound of many instruments playing together. This is achieved through randomly modulating several delay lines to create pitch and timing imperfections and then panning these voices in the stereo field.

9111   **MF Phaser (1)   **48   2,2**
9111   **MF Phaser (2)   **96 || 2,2**
{MEY}[G](TT)   Phasing is an effect created by a series of digital filters. When the output of the filters is mixed with the dry signal sharp notches are created in the frequency spectrum of the output; by modulating the center frequencies of the filters the notches move giving a sense of motion to the effect.

9112   **MF Q-Wah   **96   2,2**
*{MEY}[G](TT)   The Q-Wah effect simulates a classic wah wah pedal when **Shape** is set to pedal or an auto wah when set to envelope. Using Depth and/or other wave shapes creates more complex wah sounds. **Intensity** will increase the Q or "Slinky-ness" of the wah effect.*

9113   **MF Flanger   **48   2,2**
9113   **MF Flanger   **96 || 2,2**
{DMEY}[G](TT)   Flanger is similar to Phaser, however the use of delay lines in place of filters creates notches that are harmonically related to each other.

9114   **MF ModFilter   **96   2,2**
*{DMEY}[G](TT)   ModFilter is a set of modulated filters. **Intensity** controls a combination of base filter frequency and Q, while **Depth** controls the frequency offset of the left and right channels to create a stereo image.*

9115   **MF Rotary   **48   2,2**
9115   **MF Rotary   **96 || 2,2**
{DMEY}[G](TT)   Simulates the sound of a rotating speaker for that popular "Leslie" effect. ModFactor offers two types of rotary simulations – a standard-sized and an over-sized ("giant") cabinet.

9116   **MF TremPan   **96   2,2**
*{DMEY}[G](TT)   Tremolo is an effect that is created by modulating the level of the incoming audio with an LFO (Low Frequency Oscillator). With this effect, as you turn **Xnob** knob, it will shift the phase of the right channel's LFO creating a tremolo that will move from left to right in the stereo field. When the **Xnob** is full clockwise, the right channel will be 180 degrees out of phase with the left creating an autopanner. Both outputs will have to be connected for this to function correctly.*

9117   **MF Vibrato   **48   2,2**
9117   **MF Vibrato   **96 || 2,2**
{DMEY}[G](TT)   Vibrato is an effect that simulates the pitch change you get by modulating a guitar string or using a whammy bar. Modulating the rate with an Expression Pedal or envelope will create some insane vibratos.

9118   **MF Undulator   **48   2,2**
9118   **MF Undulator   **96 || 2,2**
{PDMCEY}[G](TT) Undulator is a classic Eventide effect that combines two delays, two detuned voices, and a FM modulated tremolo. By turning up the Intensity you can increase the dry/effect ratio.

9119   *MF RingMod*   *48*   *2,2*
9119   *MF RingMod*   *96 || 2,2*

{DMEY}[G](TT)   *Ring Modulator is an effect created by multiplying an input signal by an audio frequency waveform - the result is a waveform containing the sums and differences of those frequencies and their partials. This creates a waveform with complex (and possibly inharmonic) bell-like overtones.*

*By using the **S-Mod** control to modulate this carrier frequency you can create useful and interesting sounds. By setting **Tempo** to On, the LFO rate control displays note values instead of Hz, by selecting the tonic of your scale or something similar you can ensure that the output of this process will be harmonically related to the notes you play. The **Depth** parameter slightly detunes the right and left voices creating a stereo field. Note that the **Mod Rate** knob controls Sensitivity for this effect.*

The H8000 Family Preset Collection

INTRODUCTION to 5.1 Reverbs

These structures introduce surround ambience to the line of Eventide effects processors. A description of the algorithms and their parameters functions is your first step to learning the basic of these powerful tools. We have provided slightly different versions of some of these algorithms to give the best results both at 48 and 96KHz sampling frequencies.

Stereo or Surround ambience and reverbs in digital processors are generally to be considered a combination of two main processes:

o   Early Reflection delays and diffusers

o   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 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 diffuser's *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:

o   **2_5.1** Diffusers or Reverbs

o   **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

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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:

o   Early Reflections Delays

o   Early Reflections Hicuts

o   Diffusion

o   Scaler

o   Post Diffusion Early Reflections Delays

o   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.

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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 ... *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.

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Custom Scales Pitch Shifters

Pitch Shifting traditionally falls into two main categories known as *Chromatic* and *Diatonic*. Eventide, the inventor of digital pitch shifting, now brings back a third type, Custom Scales Pitch Shifting, which was introduced to the market for the very first time by the H3000, back in the 1980s.

Our current products H8000, H8000A and ECLIPSE now offer this classic effect, developed and powered to a high level of flexibility and musical creativity never available before on any effects processor in the market.

Chromatic Pitch Shifting is a simple effect that allows the user to set a specific amount of pitch detuning or a musical interval (+/- maj $3^{rd}/4^{th}/5^{th}/.../octave/etc.$) that will always and consistently be applied to any note, regardless of musical structure such as Keys, Tonalities, Scales or Harmonies.
It can be very useful for non-musical content processing, special FX or for symmetric scales that actually have consistent intervals, like Whole Tone, Chromatic or Diminished scales.

Diatonic Pitch Shifting takes care of musical applications. It offers a wide selection of pre-made scales (Major and its modes, Minor, Pentatonics, Harmonic Minor, Hungarian, etc...) that can be selected according to the musical Key and Scale in which we are playing. Within this selected harmony, we are able to specify the interval to which we want to transpose any note we play while remaining within the chosen scale.

As a simple example covering both Chromatic and Diatonic pitch shifting, let's take a C Major scale (C, D, E, F, G, A, B). If we use a Chromatic pitch shifter and set it to + 400 cents (100 cents is a half step or semitone), we have chosen to consistently shift any note + 2 whole tones, a major third.

If we play the C Major scale we get the following:

C > E   D > F#   E > G#   F > A   G > B   A > C#B > D#

The F#, G#, C# and D# clearly are "outside" notes, as they do not belong to our C Major scale. Unless desired for a specific musical reason, most of the times this would create a harmonic/melodic conflict within the selected scale.

Diatonic Pitch Shifting will treat our C Major Scale according to its inner interval structure. In fact, after having selected the root and the scale in which we are playing and the interval by which we want all our notes to be shifted, everything will stay inside the scale. If our chosen interval is a third, we'll get the following musical results:

C > E (maj 3rd)   D > F (min 3rd)   E > G (min 3rd)   F > A (maj 3rd)
G > B (maj 3rd)   A > C (min 3rd)   B > D (min 3rd)

This is strictly Diatonic, that is to say all played notes and the shifted ones belong to the same scale. A much more musical approach than the Chromatic shifter !

Custom Scale Pitch Shifting fills the gap - it overrides the strict math rules of Chromatic Shifting and expands the musical ones, allowed by the Diatonic version. You can create your own scale, made of 5, 6, 7, 8, 9, 10, 11 or 12 notes. You can choose the exact amount of pitch shifting applied to each single note in your custom scale, opening up territories like Counterpoint, Hybrid Harmonies, Poly-Tonality, Ethnic Harmonies and more... much more!
Here's a description of our H8000 algorithm, with some examples of the unit's displayed *menupages* and parameters along with an explanation of their functions:

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Let's say we want to create a Contrary Motion type of counterpoint in C Maj Scale; we want to go up the scale, while the pitch shifter will go down. This is an interesting musical technique which is at the foundation of Bach and Western music as we today know it and is impossible to achieve with other types of pitch shifters.
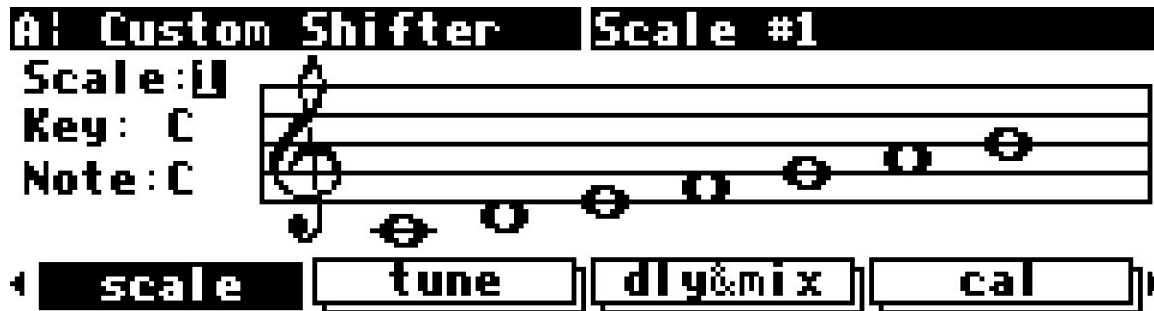

We have created a C major Scale on the music stave, a nice touch from our UI engineers.
The algorithm can store up to 12 scales and you'll be able to select any of them with the **Scale** parameter. **Key** allows to transpose the selected scale to any of the 12 tones. **Note** is a simple text monitor for the selected note on the stave.

Our desired Contrary Motion counterpoint goes as follows:

C > E up a maj 10th   D > D up an octave   E > C up a min 6th
F > B up an augmented 4th   G > A up a major 2nd   A > G down a major 2nd
B > F down an augmented 4th

And the nice contrary motion effect we get is the following:
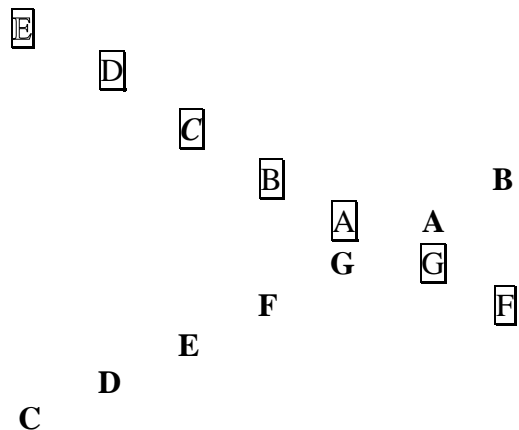
The normal notes (**C**, **D** ..)are the ones we play, while the boxed ones are those we get back from our Custom Scales Pitch Shifter. We are ascending on the C major Scale and the pitch shifter is descending, in contrary motion! Nice....

But how do we get to this ? Read on …

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The TUNE menupage gives us 2 nice interfaces, a musical stave (graphic UI) and a textual one, useful for those who don't read music on the stave...yet! We show you both.
Here's how we set the intervals for each single note of the scale (the highlighted note on the staves is the pitch shifted one) in both interfaces:

GRAPHIC USER INTERFACE   *TEXTUAL USER INTERFACE*

A: Custom Shifter* graphic & text
Note:C
Voice:1
Tune:1700
◄ scale │ **tune** │ dly&mix │ cal ►

A: Custom Shifter* interval menu
Note C
1: C = 1700 ct F
◄ scale │ **tune** │ dly&mix │ cal ►

A: Custom Shifter* graphic & text
Note:D
Voice:1
Tune:1200
◄ scale │ **tune** │ dly&mix │ cal ►

A: Custom Shifter* interval menu
Note D
1: D = 1200 ct D
◄ scale │ **tune** │ dly&mix │ cal ►

A: Custom Shifter* graphic & text
Note:E
Voice:1
Tune:800
◄ scale │ **tune** │ dly&mix │ cal ►

A: Custom Shifter* interval menu
Note E
1: E = 800 cts C
◄ scale │ **tune** │ dly&mix │ cal ►

A: Custom Shifter* graphic & text
Note:F
Voice:1
Tune:600
◄ scale │ **tune** │ dly&mix │ cal ►

A: Custom Shifter* interval menu
Note F
1: F = 600 cts B
◄ scale │ **tune** │ dly&mix │ cal ►

A: Custom Shifter* graphic & text
Note:G
Voice:1
Tune:200
◄ scale │ **tune** │ dly&mix │ cal ►

A: Custom Shifter* interval menu
Note G
1: G = 200 cts A
◄ scale │ **tune** │ dly&mix │ cal ►

A: Custom Shifter* graphic & text
Note:A
Voice:1
Tune:-200
◄ scale │ **tune** │ dly&mix │ cal ►

A: Custom Shifter* interval menu
Note A
1: A = -200 cts G
◄ scale │ **tune** │ dly&mix │ cal ►

A: Custom Shifter* graphic & text
Note:B
Voice:1
Tune:-600
◄ scale │ **tune** │ dly&mix │ cal ►

A: Custom Shifter* interval menu
Note B
1: B = -600 cts F
◄ scale │ **tune** │ dly&mix │ cal ►

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The CALIBRATION menupage offers all the parameters needed to optimize pitch shifting accuracy:

```
A: Custom Shifter*  calibration params
key    :     C       quant  :     off
scale  :    #1       bend   :     on
tuning: Equal        lownote:     G1
tune   :   0 cnts    glide  :  0.010 sec
◄[  scale  ][   tune   ][ dly&mix ][   cal   ]►
```

The ***Key*** and ***Scale*** parameters are useful for MIDI control. You'll be able to transpose the current selected scale to any of 12 keys and you can recall any of up to 12 internally set and stored scales.

Tuning sets different temperaments (Equal, Just, Pythagorean, etc.) useful for different tuning experiments. Keep it on Equal for all "mainstream" music applications.

Tune will actually add/subtract a set amount of cents to the whole scale and its shifted notes. Useful when some extra fine tuning is needed.

Quantize enables notes quantization; the Harmonizer(R) will quantize any incoming note to its correct value. It is useful if any of the input notes may be slightly sharp or flat. A pop up window (not shown) allows quantization to be enabled or disabled for every note in the scale.

Bend optimizes pitch shifter tracking with "bent" notes... guitarists love this when they bend their strings... also singers or reed instruments can get some help with glissandos.

Lownote needs to be set to the lowest note the unit should expect to process. This optimizes pitch shifting accuracy.

Glide sets the amount of time for the pitch shifter to go from an interval to another. Keep it low for neat staccato or a bit higher for a glissando effect. The above is the recommended setting.

Besides these parameters, our H8000 Custom Scales Pitch Shifter offers up to 8 voices, each one with 2 seconds delay. Imagine what a complexity of intervals/chords you can achieve ... by programming each voice separately! Imagine playing a single note and get 8 intervals out of it, all at the same time as a chord or nicely dispersed by different delay times...as an arpeggio!

Delay times can be set in absolute time (milliseconds) or in rhythmic values (1/8 note, quarter note, dotted half note, etc.....) and Tap tempo or Midi Clock synched up.

This is a true musical instrument put at your full creativity power. You can now custom tune your musical universe and create never-heard-before scales and harmonies.... reaching for the uncommon chord!

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Midi Virtual Racks presets (Bank 66)

These new algorithms were created to allow the user to switch between different parameters values that can be tweaked and stored internally, in the algorithm core structure, **using the front panel of the unit**. Recalling any of these tweaks is possible by using your favorite Midi controller, being it a pedalboard, a desktop unit or your computer Midi/Audio sequencing software.

A <<<tweak #>>> knob acts as a master control for up to 50 parameters, all marked with an asterisk symbol *. These parameters include single fx on/off status and more. Simply
set your <<<tweak #>>> on value 1 and adjust all fx parameters to your liking. Then proceed to <<<tweak #2>>>...up to <<<tweak #10>>>. You now have 10 fully configured and stored presets for your rack! The tweak parameter is patched to system Assign #3. You can change tweak manually or patching Assign #3 to a midi CC message You'll need a midi controller capable of sending a CC message with a specific value of 1, 2, 3, 4, 5, 6, 7, 8, 9 or 10, to recall the same numbered tweak.

If your midi pedalboard gives you the option to program 10 switches to send the same midi CC message with one of these 10 numerical values, you'll be able to call any tweak by just using the switch with the same number. Most mid-range and professional midi pedalboards can do this today.

This means that your able to recall 10 different presets within a single one, without using program change, thus avoiding program-loading time, which somebody out there doesn't appreciate too much. Zero-latency switching!

Example:

First you need to configure your Midi pedalboard. Please carefully check its user documentation to proceed. Let's say we will use Midi CC message #22; set your unit so that:

Switch #1 sends out Midi CC #22 with value 1

Switch #2 sends out Midi CC #22 with value 2

Switch #3 sends out Midi CC #22 with value 3

Switch #4 sends out Midi CC #22 with value 4

Switch #5 sends out Midi CC #22 with value 5

Switch #6 sends out Midi CC #22 with value 6

Switch #7 sends out Midi CC #22 with value 7

Switch #8 sends out Midi CC #22 with value 8

Switch #9 sends out Midi CC #22 with value 9

Switch #10 sends out Midi CC #22 with value 10

Enter the H8000 system pressing the SETUP key 3 times; now press the <external> soft key 3 times...highlight "Capture Midi" and press the SELECT key. Hit any switch on your pedalboard...and the assign 3 mode: xxxxxx will show the Midi CC message # sent from your pedalboard. Assign 3 is now patched to MIDI CC#22.

Now reach for the Midi Virtual Racks presets in bank 66. Load any of them. Build your own 10 tweaks..store the preset. Hit any of your pedalboard switches and you'll see the <<<tweak #>>>

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setting itself to the matching switch number. Done! Your rack is ready to be managed in a brilliant professional style.

The Presets

Midi Virtual Racks dwell in the H8000 Bank #66 !

8 Midi Racks are available from #6660 to #6667. They are different collections of up to 5 carefully programmed high quality stereo and/or multi-voice fx algorithms, in serial routing, with dry sound in parallel, pretty much like a full rack of 5 dedicated units. The H8000 massive DSP resources allow to create this number of dedicated units in a single preset, without any quality compromise. You get a top notch professional structure, ready for 96KHz sampling frequency.

In each Virtual Rack we have created the first 5 tweaks with clean sound and the next 5 tweaks with distortion, using a guitar and an external preamplifier.

In addition to the full racks, we have also included their single fx building blocks algorithms, from #6640 to 6653. These are offered to you as tools to assemble your own Midi Virtual Racks, using Eventide Vsigfile Graphical Preset Design Editor.

Other examples of midi remotable tweaks in a preset are available in Bank #10, Dual Machines. Midi Dual Fx #1, #2, #3 and #4 offer 2 stereo fx blocks, routed in parallel, using 4 inputs and outputs (2 of them for each fx block). These presets are similar to Midi Virtual Racks in their functionalities; they have been tweaked for more generic audio tasks.

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Tempo and the H8000.

The delay time, lfo rate and reverb decay of an H8000 preset can in most cases be synchronized to Tap Tempo or external MIDI Clock. This useful feature allows you to keep many aspects of your effects in time with music or any kind of rhythmic events or master track in your sequencing hardware or software.

Let's take a look at a couple of related important system parameters first. Press the SETUP key until you see the [tempo] and the [timer] menupages. Press the [tempo] softkey, under the display, to access its parameters; this is the system general Tempo counter, used to tap tempo sync delay times, lfo rates and reverb decays. You will notice that the Soft Key has turned into a <tap> key on accessing this menupage. Set "Source: Internal" and "Average: 2 Taps" and the <tap> key can be now tapped twice to set a desired Tempo. It will be monitored by the "Tempo: xxx BPM" read out and by the "Beat" bar.

Most presets using delays, LFOs and reverbs have a specific parameter to tie their values to this system Tempo counter. For Delays you will see a t_delay parameter; when this is set to off, the delay time will not be synced to Tap Tempo. Your only choice will thus be to set delay time in absolute values, normally milliseconds. If want to sync your delay to Tap Tempo, choose a musical rhythmic value for the t_delay parameter, such as 1/4 note (as appropriate). Remember that the H8000 sees the time lag between the 2 taps as a quarter note; so all subdivisions will be relative to that time interval. LFO rates have a similar parameter, named "t_rate", while reverb decays have "t_decay" to achieve the same results.

Back to the [tempo] menupage in the System: your "Source" parameter allows you to choose the controller used to Tap Tempo. Internal is the choice for the <tap> softkey while other choices are offered for footswitches connected to the rear panel Pedal 1/2 inputs (Tip1/2), MidiClock for incoming midi clock messages and Ext1 to 8 for any midi CC message set in the System [external] menupage.

The [timer] softkey is only used for a small number of presets, using very long delay times, mostly for looping applications, where rhythmic divisions in bars are desired (Bank 7, Delays-Loops). As soon as you hit this soft key, it will turn into a <run> key; if "Source : soft key", tapping it twice will start/stop the Timer and you'll see the tapped actual time value on the display (Time). The Mode parameter sets the Timer behaviour: if set on "restart", counting will restart from 0 seconds at the next trigger event, after Timer has been triggered and stopped already. If set on "continue", counting will resume from the last time value (in seconds) that was previously triggered and stopped. The "Source" parameter offers the same choices for the trigger controller as in the Timer description.

VSIGFILE programmers who would like to learn how the System Tempo and Timer work and how they should be used in the creation of algorithms might want to refer to presets 7015 Tempo Dly_Lfo Jig and 7016 Tempo_Verb Jig as well as preset 7017 TimerDly Jig. Studying the contruction of these presets will provide insights into the use of the Tempo and Timer features.

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H8000 Factory User Group

An H8000 *Usergroup* may be used as a MIDI map, allowing the 128 MIDI Program Change values to select any one of the 1500+ H8000 programs. On the H8000 series, Usergroup #1 is defined as a pre-programmed Factory Usergroup, allowing direct loading of these popular programs via MIDI program change without further programming. The list below shows these programs and their associated Program Change values. For example, sending a Program Change of 7 will load "Vai Shift 1". See the H8000 Operating manual for more information on MIDI maps and Usergroups

0	Thru	43	FilterBank20	86	5.1 Concert Hall
1	Gorgeous Delay	44	Octal*10 Graphic Eq	87	5.1 Rich Chamber
2	Kill The Guy	45	Stereo*32 Graphic Eq	88	5.1 Theater Stage
3	Mandel Worlds	46	5.1 4B Param EQ	89	5.1 Gregorian Church
4	Old Valve	47	BeyondTheStars	90	5.1 Vox Bright Plate
5	SonicDisorderVerb	48	Galaxy Borders 2	91	5.1 Far Walls E/r
6	Trey's Filter	49	Dual Modfilters	92	Hall > Bandpass
7	Vai Shift 1	50	Moth-a-lator Two	93	Living In The Past
8	W-I-D-E Solo	51	Sample/hold8	94	L/C/R Mics Room
9	Delaytaps 2	52	Synthlike Filter	95	Sax Plate
10	Ducked Delays	53	MicroPitch (+/-)	96	Dream Chamber
11	Eight Longdelays	54	4 Reverbs (FoH)	97	Masterverb Hall 2
12	Eight Reversedelays	55	Bass Rack	98	3B X-over Hall
13	Polyrhythm 5/4	56	Biomechanica	99	EMT-style Plate
14	Filtered Delays	57	Arkham Distortion	100	Basilica
15	Vintage Delays	58	Bejing Dragons V	101	Echospace Of God
16	Banddelays	59	Electronica Gtr	102	5.1 MicroPitchShift
17	4v Custom Shifter	60	Mercury Cloud	103	5.1 Pitch Shifters
18	Clearmntn Delays	61	Ptime Displacement	104	Etherharp
19	Combtaps	62	Cloudfuzz	105	5.1 Diatonic Shifters
20	ParticleAccelerator	63	First Dominion	106	Ultra Cents
21	Ringdelays	64	Turbulence	107	Angelic Echoes
22	TryppyFltrDly	65	PolyReverse	108	Genesis II
23	Fractal Vortex	66	Polytonal Surround	109	String Trio
24	Mobius Loops	67	Grunge Compress	110	Himalayan Heights
25	YourHarmonyDevice	68	Masderring Lab 22	111	Tapdelay Plex 2
26	Allan's Chorus	69	Pickers Paradise	112	Tape Echo
27	Chorusdelays	70	ToneCloud	113	TC2290
28	Flange Echoes	71	5th Place	114	Midi Virtual Rack #1
29	Leslie Simulator	72	6 Chorusdlys & Verb	115	Lead Tone Poem
30	Stereo Flange 1968	73	Vox Channel Strip	116	Monster RACK!
31	Undulate	74	Mpitch_Pcm70_PanDly	117	Tale From The Bulge
32	5.1 Circling Delays	75	Virtual Rack1	118	Vocal Chorusdelays
33	5.1 Vintage Delays	76	Rotator	119	CreamyVocoderAlpha
34	Desert Percussion1	77	808 Rumble Tone	120	Airplane Background
35	Neutralizer	78	TrueStereoPhaser	121	Real Dialer
36	St BitDecimator	79	PitchtimeSqueeze	122	45 RPM Oldie
37	Dly>Phsr_Mpitch	80	16mm Projector	123	Fantasy Backgrounds
38	DynoMyPiano_VintDlys	81	Electronix	124	Morph To Magic
39	Piano & Vocal Halls	82	2_5.1 Cathedral	125	Plug Puller Pro
40	AMSDMX/2BPMDDLS	83	2_5.1 Majestic Plate	126	Stereo Simulator
41	Omnipressor ®	84	2_5.1 Tunnel	127	We're A Big Crowd
42	5.1 Compr > 3 B ParEQ	85	Surr Black Hole		