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**OCTAVOX™**

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# User Guide

**Eventide®**

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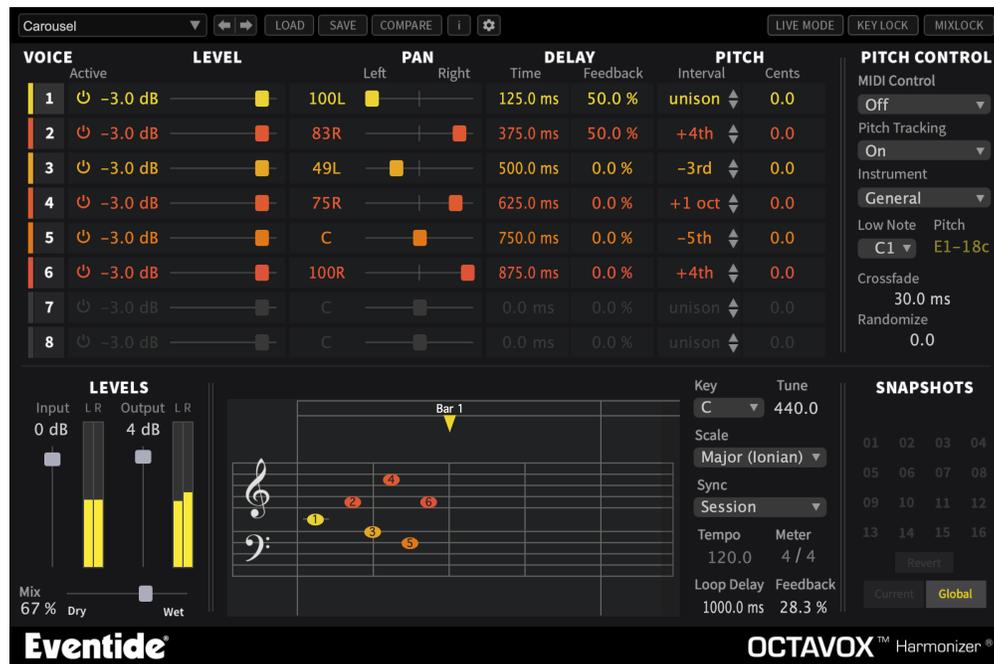
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## 1.1 About This Product

The Eventide Octavox plug-in is a powerful audio engineering plug-in for Avid AAX, Apple Audio Units, and Steinberg VST formats. Octavox brings you our time-based diatonic harmonizer technology presented in an easy to use and unique interface. Eight voices of pitch-shifting and delay are combined in the Notation Grid™ to let you create simple harmonies or complex rhythmic sequences. The voice intervals can even be played via MIDI notes with several useful modes, for further sonic and live performance possibilities. Eventide Octavox features:

- Eight Voices of Diatonic, Time-based Pitch Shifting and Delay
- Notation Grid™ provides a unique and musical way to create harmonies
- Voice interval amount can be “played” with a MIDI keyboard
- Unique Snapshots allow you to quickly store, recall, and automate up to 32 presets
- Integrated mixer for placing voices on the sound stage

This chapter details the overall operation of the plug-in as well as what each of the parameters do. Please take some time to familiarize yourself with what each parameter does and be sure to read the section on Snapshots. Snapshots are a new and unique part of the product and may take a little getting used to in order to utilize them fully. The Octavox user interface is a compact yet intuitive environment that uses consistent conventions throughout. It should take you no time at all to effortlessly navigate through each part of the plug-in.

## 2.1 I/O Formats

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Octavox is available for use on either mono or stereo channels, although it is a mono input effect. When using it to process stereo audio sources, it will mono-sum stereo inputs. The plug-in will always produce a stereo output converting a mono channel into a stereo channel.

## 2.2 Using the Controls

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The control set offered by Octavox consists mainly of faders and number boxes, although the Notation Grid provides a new way of controlling the pitch and timing of voices. These controls have been designed to work in the most intuitive way, allowing you to quickly and easily adjust parameters or type in values. To adjust a parameter, simply click on its fader and move it in the direction it is headed. In other words, if the fader moves left-to-right, click and drag the mouse left and right. If it's a vertical fader, click and drag up and down. You can also click directly in the number box associated with each parameter and drag the mouse up or down to increase or decrease the parameter's value. Most parameters allow you to drag the mouse a convenient distance to cover the parameter's full value range. However, you can hold the Command key on the Macintosh keyboard while setting values and gain fine resolution control over that parameter values. Every number box also allows you to type values directly in to immediately set the parameter value. Simply click once in the number box and release the mouse button without moving it. The box will become highlighted and ready for typing. Try to type in values that correspond to the parameter; IE 1.2 Seconds would be typed as 1200.

## 2.3 Pitch and Delay Controls

Derived from such flagship effects processors as the Orville™ and Eclipse, Octavox produces high quality harmony effects available from Eventide. An extensive set of useful parameters is offered to give you the freedom to create the sound you need, quickly. Each of these parameters is detailed below.

VOICE	LEVEL		PAN		DELAY		PITCH	
	Active		Left	Right	Time	Feedback	Interval	Cents
1	<input checked="" type="checkbox"/>	-3.0 dB	C		0.0 ms	0.0 %	unison	0.0
2	<input checked="" type="checkbox"/>	-3.0 dB	C		0.0 ms	0.0 %	unison	0.0
3	<input checked="" type="checkbox"/>	-3.0 dB	C		0.0 ms	0.0 %	unison	0.0
4	<input checked="" type="checkbox"/>	-3.0 dB	C		0.0 ms	0.0 %	unison	0.0
5	<input checked="" type="checkbox"/>	-3.0 dB	C		0.0 ms	0.0 %	unison	0.0
6	<input checked="" type="checkbox"/>	-3.0 dB	C		0.0 ms	0.0 %	unison	0.0
7	<input checked="" type="checkbox"/>	-3.0 dB	C		0.0 ms	0.0 %	unison	0.0
8	<input checked="" type="checkbox"/>	-3.0 dB	C		0.0 ms	0.0 %	unison	0.0

### VOICE SELECT

More of tool than a parameter, Voice Select allows you to bring voices forward when manipulating them in the Notation Grid. You may find voices that share similar delay times and pitches end up stacking up on top of each other. Grabbing with the mouse may not pick the one you'd like to edit. Use the Voice Select button to bring the desired voice to the top, making it easier to grab it and move it with the mouse.

### VOICE LEVEL

Each voice offers level control from 0dBfs down to -100dBfs.

### VOICE ENABLE

Each Voice can be quickly turned on or off using this button. When a voice is turned off, its note graphic is removed from the Notation Grid.

### VOICE PAN

Each Voice offers a pan control to place it anywhere in the stereo field.

### DELAY TIME

This lets you set the amount of time that passes before the voice is heard.

## DELAY FEEDBACK

Each voice has its own feedback loop that causes its own output to feed back into its input, post pitch-shifter. It works best with some amount of delay. Be careful with cumulative feedback—when the eight voice feedback amounts add to 100% or greater, runaway feedback will occur and the audio will mute.

## PITCH INTERVAL

This parameter sets the interval of diatonic pitch shift that is applied to the individual voice. Up to 2 octaves are available in diatonic steps and appropriate intervals are created based on the selected key and scale. If you're trying to create harmonies that will always be in key, use these parameters. These pitches can be combined with the Pitch Cents parameter. The two values will be added together to create a final pitch shift amount.

## PITCH CENTS

This parameter sets the amount of pitch shifting regardless of key or scale. If you desire a fixed pitch shift amount no matter what the key or scale, use these parameters. Cents is most widely used when creating micropitch or detune effects and can be used to offset the Pitch Interval for detuned diatonic harmonies. If you want to create chromatic intervals that ignore the key or scale, use this field. For reference, here's a cents-to-interval conversion chart:

Cents	Pitch Interval	Cents	Pitch Interval
100	Minor 2nd	700	Perfect 5th
200	Major 2nd	800	Minor 6th
300	Minor 3rd	900	Major 6th
400	Major 3rd	1000	Minor 7th
500	Perfect 4th	1100	Major 7th
600	Tri-tone (Flat 5)	1200	Octave

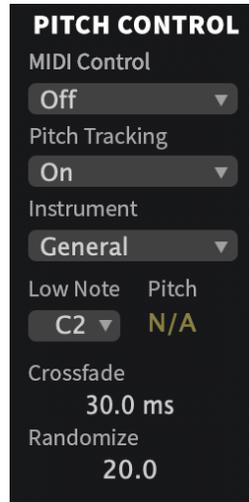


*Add 1200 cents to these numbers for anything beyond the first octave.*

## 2.4 Pitch Setup Controls

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These parameters determine the quality, overall performance, and MIDI control of the pitch shifting.



### MIDI CONTROL

This determines how the individual voices will respond to incoming MIDI notes. When in each MIDI-enabled mode, playing scale tones on a MIDI keyboard will set the pitch interval, relative to unison in the currently selected key and scale. Unison is taken to be the closest tonic of the scale to middle C (MIDI C3), which is also reflected on the plug-in's Notation Grid™. For example, in C Major, playing an E4 will result in a shift of '+10th'. Playing notes that are out of key and scale will not set an interval. To help you understand how the modes differ, try out each mode while playing single notes and chords on a connected MIDI keyboard:

- Off - incoming MIDI notes are ignored.
- Routed - each time a new note is received, the enabled voices' intervals are set to the currently pressed keys. The lowest note is mapped to the appropriate interval for Voice 1, the next lowest to the appropriate interval for Voice 2, etc. If less than eight notes are pressed, the notes will be mapped repeatedly until all the voices' intervals are tuned. For example, playing a single note will map to all eight voices.

- Gated – probably the most practical mode, Gated behaves very much like Routed, however voices only pass audio when notes are pressed. Keep this in mind in the event you are hearing no audio output from Octavox. This mode can be useful in ‘playing’ the inputted audio much like you would a synthesizer, with limitless sonic and performance opportunities.

Additionally, moving the Pitch Wheel on a connected MIDI keyboard sets the Shift amount for all voices, up to +/-100 cents (1 semitone). Moving the Modulation Wheel sets the Randomize parameter (described below), which can result in interesting chorusing effects.



*To maintain backwards compatibility for sessions with previous Audio Unit (AU) versions of Octavox, there are two AUs included in the installer; one with MIDI support, and one without. If you are seeing “Mode Disabled” in the MIDI Control field, please make sure you are using the “Octavox” AU plug-in, and not “Octavox (No MIDI)”. “Octavox (No MIDI)” functions the exact same as “Octavox”, but without MIDI control, and is included for legacy support. There is only one plug-in for VST and AAX.*

## **PITCH TRACKING**

This is used to turn off the pitch detection entirely when using Octavox on non-pitched or polyphonic instruments. By turning off Pitch Tracking, the plug-in will act as though the incoming pitch is always the root note of the scale. This allows the plug-ins to be used on drum tracks and many other types of instruments.

## **INSTRUMENT**

This pop-up menu sets the Low Note and Crossfade parameters with preset values making pitch setup more convenient.

## **LOW NOTE**

Low Note determines the lowest note that the pitch detector will be listening for. This can be very helpful in filtering out any false readings that may be caused by extraneous low frequencies.

**CROSSFADE**

Crossfade sets the window of splicing that occurs during the pitch shift process.

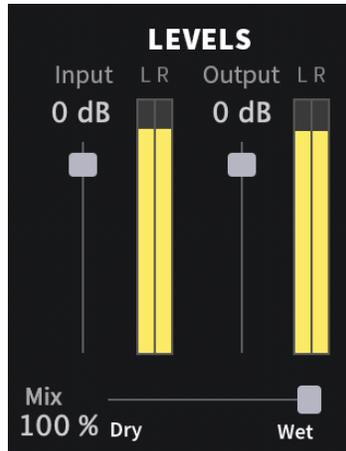
**RANDOMIZE**

Inspired by the H949's Random Pitch algorithm, the Randomize control will randomly apply a random amount of micropitch to any enabled voices. This is a quick way to create the random detuning that can be useful when creating chorused or choir effects.

## 2.5 Levels Section

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This section offers the necessary wet/dry balance controls as well as the ability to add up to 24 dB of gain through the product.



### INPUT

This parameter allows you to adjust the signal level in to this plug-in. Up to 12 dB of gain is provided to recover low-level signals.

### OUTPUT

This parameter sets the final output level of the plug-in. Up to 12 dB of gain is available.

### MIX

This parameter sets the overall balance of wet (effected) signal to dry (original) signal.

## 2.6 Notation Grid

The Notation Grid takes a very unique and musical approach to creating pitches or rhythmic sequences. As each voice is enabled, it is represented on the grid by an oval note graphic with a corresponding number. By clicking and dragging on the oval, the note can be placed anywhere on the grid. The vertical position reflects the voice's pitch shift amount, relative to the selected key. The note's horizontal position reflects the delay time for that voice.



When moving a voice around on the grid, it will automatically snap to quantized pitch and time subdivisions in order to easily create intervals and rhythms. To allow the voices to move freely without being quantized to 16 notes, hold the Command key while dragging the voice. You may find that the Notation Grid is best for creating harmonies or constructing chords and especially when creating a sequence of notes. However, when creating micropitch or fixed-interval effects it may be easier to set up each voice using its individual parameters. Use the way that works best for you. The rest of the parameters that affect how voices are processed are detailed below.

### TEMPO BASED

Enabling this button will cause the delay times to be calculated based on the Tempo parameter. As the tempo value changes, the delays will be scaled appropriately to maintain the rhythm. When this parameter is off, changes in the Tempo will be ignored. Note that you can have tempo-based delays and ignore the plug-in host's Tempo (below).

### KEY

This parameter sets the Key that will be used as the pitch reference for scales and intervals.

### SCALE

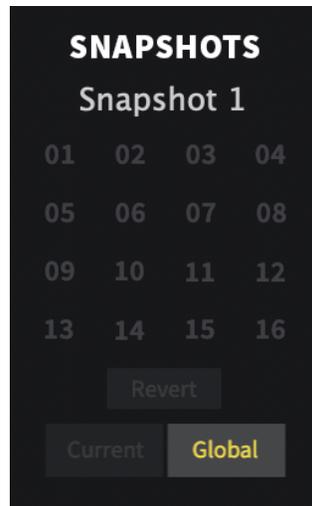
This determines the progression of whole steps and half steps that will be used for the chosen intervals.

<b>MASTER TUNE</b>	This sets the overall tuning reference. The tuning is referenced to A4, with a range of 392Hz to 494Hz.
<b>SESSION TEMPO</b>	When this is enabled, Octavox's Tempo and Meter parameters will use and follow the Tempo and Meter changes that occur in the plug-in host. Otherwise, when set to off, changes to the plug-in host's Tempo and Meter will be ignored. Note that the Tempo and Meter parameters may still be automated if this parameter is set to off.
<b>TEMPO</b>	This sets the Tempo of the plug-in.
<b>METER</b>	The Meter parameter consists of two values that determine the meter, or time signature, of the Notation Grid. The left number is the numerator which sets the number of beats that are in a measure. The right number is the denominator which sets the beat subdivision that is referenced in the measure. For example, a setting of 4 on the left and 4 on the right sets the Notation Grid to 4/4 meter and each measure will reference four quarter notes. A seven on the left and an eight on the right creates measures made up of 7 eighth notes.
<b>LOOP DELAY</b>	This sets the loop point for the Notation Grid. By turning up the loop feedback, the notes in the grid can be repeated by the length of the Loop Delay. This Loop Delay is preconfigured to be the longest possible, but can be changed via the parameter's entry box. This can also be dragged with the mouse by clicking on the handle (the little down triangle) that exists at the top of the Notation Grid. As you move it, it will snap to beat subdivisions, or Command-Click to obtain fine control.
<b>LOOP FEEDBACK</b>	This sets the number of repeats heard for the Loop Delay. It can be very useful when you want to create echoes that don't pitch shift on each repeat like the individual voice feedbacks will do.

## 2.7 Snapshots

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Eventide Octavox incorporates our unique Snapshots feature that allows you to quickly and easily load, save and even automate up to 32 of your favorite Octavox “scenes.” They’re very much like presets, but you can load them directly from the plug-in panel. This means that you get the live performance functionality offered from our high-end hardware processors directly in your DAW.



### LOADING

To load a Snapshot, simply click on any of the numbered buttons at any time. The entire Octavox plug-in panel will change to reflect the settings stored in the chosen Snapshot. You’ll also notice that the name of the currently loaded Snapshot is displayed in the text box above the number pad. And, so you know what you’re loading before you click, move the mouse over any of the 16 numbered buttons to reveal its name. You can choose from the bank of 16 Current or 16 Global Snapshots by first clicking on the tab at the bottom of the Snapshots area. These are described in the sections below.

### RENAMING

Click once on the name in the entry box, and it will be selected for editing. Type up to 16 characters, hit return and the Snapshot has a new name. No need to save it just to rename it.

### SAVING

To Save your work and overwrite one of the Snapshots, simply command-click on any of the numbered Snapshot buttons and it’s instantly stored. There’s no undo, so be very sure before you overwrite a Global Snapshot. Read ahead about the differences between Current and Global to insure your work is repeatable.

## **REVERT**

Revert gives you the freedom to return to the effect settings you were working on before you loaded one or more Snapshots. It's very much like compare, except that you can load a gajillion Snapshots, and still get back the same parameter values that you had been editing prior to loading Snapshots. You'll notice that as soon as you click on a Snapshot button, the Revert button glows to indicate that you can press it. Click on some other Snapshots. It's still lit. If you click on Revert, it goes out and you're back to the original edits you'd just been working on. You'll also notice that the selected Snapshot button goes out as soon as you change a parameter's value. This is to indicate that you are no longer listening to a Snapshot.

## **GLOBAL VS. CURRENT**

There are two kinds of Snapshots, Global and Current, and they are grouped in banks of 16. During installation, the Global bank is created as a preference file on your hard drive. You can overwrite each of these 16 defaults at any time and they will be available for every instance of the Octavox plug-in, on every DAW session on the hard drive. Use these like your favorite 16 Octavox effects. You can even copy this file and move it to other systems that have Eventide Octavox installed so you can take your favorites with you. Remember, there's no undo for Global Snapshots, so be very sure before you overwrite one. Now, the Current bank is a little different. When the plug-in is first inserted on a channel, the Global bank is copied into the Current bank. At this point, they are the same. The only difference is that the Current Snapshots are saved with the current instance of the Octavox plug-in. If you save changes to one of the Current Snapshots, you won't be able to load that Snapshot into another instance of Octavox. This Current bank is unique to the current plug-in instance. Why are there Global banks and Current banks? The main reason to have two is because you can automate the loading of Snapshots. This is a very powerful feature, however if you only had Global Snapshots, and they had been modified since you last loaded the session, the Snapshot that gets loaded is likely to sound different. Therefore, we offer you two kinds.

**PROPER SNAPSHOT  
HYGIENE**

Snapshots can be very powerful in use, but knowing how they work will help ensure that your Eventide Octavox Snapshots load and sound right every time. So, if you want to load or automate a Snapshot, load it from the Current bank. If you want to build yourself your favorite 16 and use them everywhere, use the Global Snapshots. If you want to copy a cool Current Snapshot into the Global bank, simply load it from the Current tab first, then command-click on the desired Snapshot button from the Global tab.

**RESTORING GLOBAL  
DEFAULTS**

If you need to restore the factory Global Snapshots at any time, simply run the plug-in installer again, as it will place the default Global Snapshots back into the Snapshots folder.

**AUTOMATING  
SNAPSHOTS**

As mentioned earlier, you can use your DAW's automation lane to select and load any of the 32 Snapshots. Be sure to read the sections above on using Snapshots for predictable loading every time.

## 2.8 Preset Bar

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Located at the top of the Octavox Plug-In, the Preset Bar lets you load and save presets, along with several other features.

When Octavox is installed, the factory preset library is placed in the following platform-specific location:

**Mac**            <user>/Music/Eventide/Octavox/Presets

**Windows**      <user>/Documents/Eventide/Octavox/Presets

Presets for Octavox have a **.tide** extension and can be saved or loaded from the Octavox preset bar in any supported DAW. You can also create sub-folders within the preset folder for organizing your presets if you wish.



*Many DAWs offer an additional generic preset bar that saves DAW-specific presets to a separate location. We strongly recommend only saving your presets using the Octavox preset bar to ensure that your presets will be accessible from any DAW.*

**LOAD/SAVE**            Use these buttons to load and save your presets in **.tide** format.

**COMPARE**            Click to toggle between two different settings for the plug-in. This is useful for making A/B comparisons.

**INFO**                    Click this button to open this manual.

**SETTINGS**            Click the gear icon to open a drop-down menu with scaling settings for changing the overall size of the plugin.

**LIVE MODE**

Located in the top right corner of the plug-in, Live Mode toggles the latency of the plug-in. When turned off, Octavox uses 40ms of latency and the benefit of delay compensation in your DAW to improve pitch detection, while still sounding in time during playback. If you would like to use Octavox for a real time application, just turn on Live Mode and the latency will return to normal.

**KEY LOCK**

Located at the top right of the plug-in next to the Live Mode and Mix Lock buttons is a button called "Key Lock", which performs a similar function to Mix Lock. Pressing this will keep the key and scale related parameters the same as you flip between presets, meaning that all preset values will be modified to stay in the key you currently have selected. This allows you to set instrument and pitch detection parameters for your instrument and click through the presets without hearing out of key notes or bad pitch detection.

**Mix Lock**

Located at the top right of the plug-in next to the Live Mode and Key Lock buttons is a button called "Mix Lock". Pressing this will enable a global mix value that will be the same on every preset that is loaded. Meaning that, with Mix Lock on, setting a mix value of 50% will load every preset with a mix value at 50%.

We hope you enjoy the Octavox plug-in and put it to good use in all of your mixes. Please be sure to check out Eventide's other native plug-in offerings for more unique and interesting effects.

For further questions or support, head over to the [user forums](#).