YAMAHA

DIGITAL MIXING SYSTEM

RIVAGE PM SERIES

# Data List

EN

# Contents


Dynamics Parameters ..... 3

Plug-in Type List ..... 5

Effects Parameters ..... 7

EQ Preset ..... 23

Plug-in Library List ..... 26

Parameters that can be assigned to control changes ..... 43

Channel Library List ..... 45

Parameters copied when pairing ..... 48

Mixing parameter operation applicability ..... 51

CVS file format ..... 57

MIDI Data Format ..... 60

Mixer Basic Parameters ..... 63

MIDI Implementation Chart ..... 67

# Dynamics Parameters

Input Channels feature two dynamics processors: Dynamics 1 and Dynamics 2. Output Channels feature one dynamics processor.

You can select any dynamics processor from the following six types:

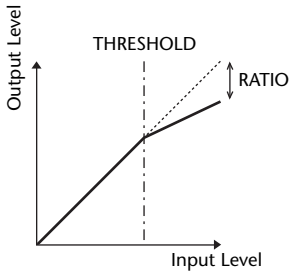
LEGACY COMP, COMP260, GATE, DE-ESSER, EXPANDER and DUCKING.

## ■ LEGACY COMP

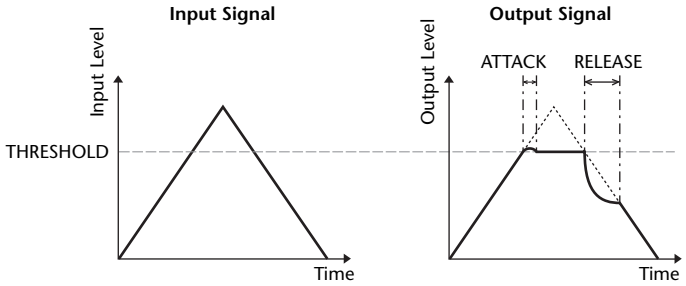
The COMP processor attenuates signals above a specified THRESHOLD by a specified RATIO. The COMP processor can also be used as a limiter, which, with a RATIO of ∞:1, reduces the level to the threshold. This means that the limiter's output level never actually exceeds the threshold.

| Parameter | Range | Description |
|---|---|---|
| **THRESHOLD** | –60.0 to 0.0 (dB) | This determines the level of input signal required to trigger the compressor. |
| **RATIO** | 1:1 to ∞:1 | This determines the amount of compression, that is, the change in output signal level relative to change in input signal level. |
| **ATTACK** | 0 to 120 (msec) | This determines how soon the signal will be compressed once the compressor has been triggered. |
| **RELEASE** | 3.34m to 42.7 (sec) | This determines how soon the compressor returns to its normal gain once the trigger signal level drops below the threshold. The value is expressed as the duration required for the level to change by 6 dB. |
| **OUT GAIN** | –20.0 to +40.0 (dB) | This sets the compressor's output signal level. |
| **KNEE** | Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5 | This determines how compression is applied at the threshold. For higher knee settings, compression is applied gradually as the signal exceeds the specified threshold, creating a more natural sound. |

- **I/O Characteristics (KNEE= Hard, OUT GAIN=0.0dB)**




- **Time Series Analysis (RATIO= ∞:1)**

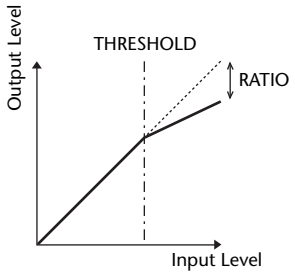



## ■ COMP260

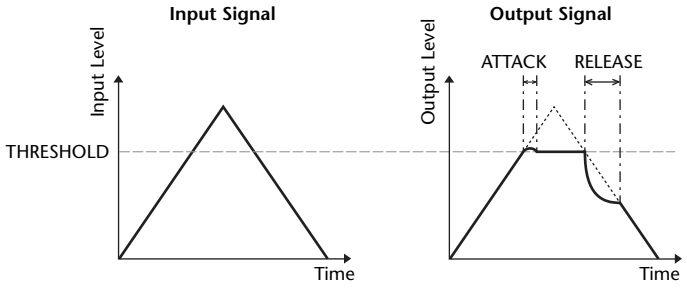
The COMP processor attenuates signals above a specified THRESHOLD by a specified RATIO. The COMP processor can also be used as a limiter, which, with a RATIO of ∞:1, reduces the level to the threshold. This means that the limiter's output level never actually exceeds the threshold.

| Parameter | Range | Description |
|---|---|---|
| **THRESHOLD** | –60.0 to 0.0 (dB) | This determines the level of input signal required to trigger the compressor. |
| **RATIO** | 1:1 to ∞:1 | This determines the amount of compression, that is, the change in output signal level relative to change in input signal level. |
| **ATTACK** | 0.01 to 80 (msec) | This determines how soon the signal will be compressed once the compressor has been triggered. |
| **RELEASE** | 6.2m to 999 (sec) | This determines how soon the compressor returns to its normal gain once the trigger signal level drops below the threshold. The value is expressed as the duration required for the level to change by 6 dB. |
| **OUT GAIN** | –20.0 to +40.0 (dB) | This sets the compressor's output signal level. |
| **KNEE** | Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5 | This determines how compression is applied at the threshold. For higher knee settings, compression is applied gradually as the signal exceeds the specified threshold, creating a more natural sound. |

- **I/O Characteristics (KNEE= Hard, OUT GAIN=0.0dB)**




- **Time Series Analysis (RATIO= ∞:1)**

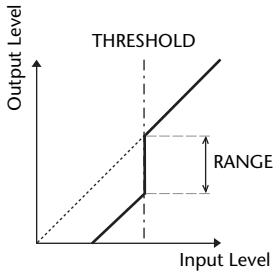


## ■ GATE

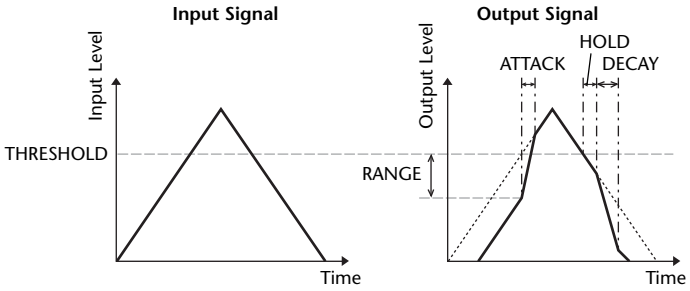
A gate attenuates signals below a set THRESHOLD level by a specified amount (RANGE).

| Parameter | Range | Description |
|---|---|---|
| **THRESHOLD** | –72.0 to 0.0 (dB) | This determines the level at which the gate effect is applied. |
| **RANGE** | –∞, –72.0 to 0.0 (dB) | This determines the amount of attenuation when the gate closes. |
| **ATTACK** | 0 to 120 (msec) | This determines how fast the gate opens when the signal exceeds the threshold level. |
| **HOLD** | 0.02m to 1.96 (sec) | This determines how long the gate stays open once the trigger signal has fallen below the threshold. |
| **DECAY** | 3.34m to 42.7 (sec) | This determines how fast the gate closes once the hold time has expired. The value is expressed as the duration required for the level to change by 6 dB. |

- **I/O Characteristics**




- **Time Series Analysis**




## ■ DE-ESSER

This detects and compresses only the sibilants and other high-frequency consonants of the vocal.

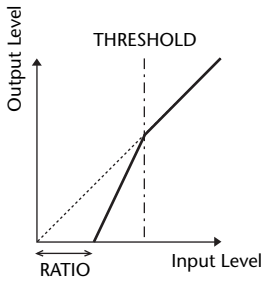
| Parameter | Range | Description |
|---|---|---|
| **THRESHOLD** | –60.0 to 0.0 (dB) | Threshold level at which the de-esser effect applies. |
| **FREQUENCY** | 800 to 16.0k (Hz) | Cutoff frequency of the filter used to detect the high frequencies. |
| **TYPE** | BELL, H.SHELF | Type of filter used to detect the frequency band. |
| **Q (TYPE BELL)** | 25.0 to 0.5 | Q (steepness) of the filter when TYPE is BELL. |

## ■ EXPANDER

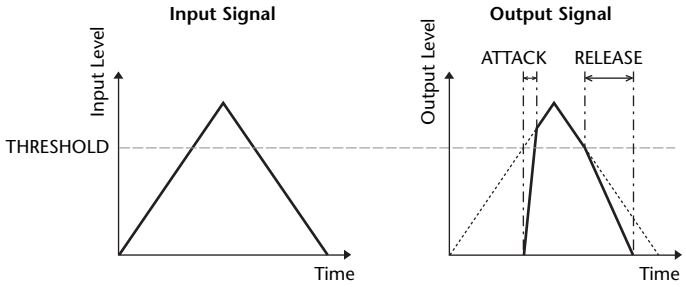
An expander attenuates signals below a specified THRESHOLD by a specified RATIO.

| Parameter | Range | Description |
|---|---|---|
| **THRESHOLD** | –60.0 to 0.0 (dB) | This determines the level of input signal required to trigger the expander. |
| **RATIO** | 1:0 to ∞:1 | This determines the amount of expansion. |
| **ATTACK** | 0 to 120 (msec) | This determines how soon the expander returns to its normal gain once the trigger signal level exceeds the threshold. |
| **RELEASE** | 3.34m to 42.7 (sec) | This determines how soon the signal is expanded once the signal level drops below the threshold. The value is expressed as the duration required for the level to change by 6 dB. |
| **OUT GAIN** | –20.0 to +40.0 (dB) | This sets the expander's output signal level. |
| **KNEE** | Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5 | This determines how expansion is applied at the threshold. For higher knee settings, expansion is applied gradually as the signal falls below the specified threshold, creating a more natural sound. |

- **I/O Characteristics (KNEE= Hard, OUT GAIN= 0.0dB)**




- **Time Series Analysis (RATIO= ∞:1)**

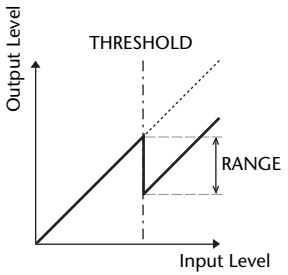


## ■ DUCKING

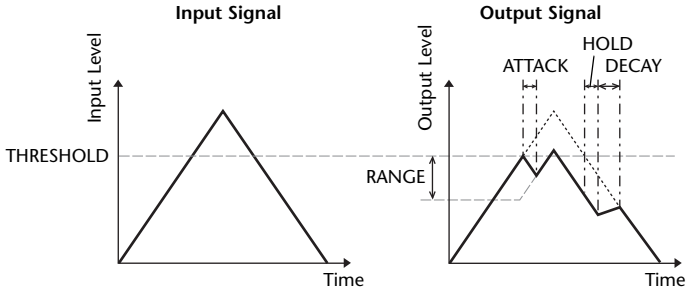
Ducking is commonly used for voice-over applications in which the background music level is reduced automatically when an announcer speaks. When the KEY IN source signal level exceeds the specified THRESHOLD, the output level is attenuated by a specified amount (RANGE).

| Parameter | Range | Description |
|---|---|---|
| **THRESHOLD** | –72.0 to 0.0 (dB) | This determines the level of trigger signal (KEY IN) required to activate ducking. |
| **RANGE** | –∞, –72.0 to 0.0 (dB) | This determines the amount of attenuation when ducking is activated. |
| **ATTACK** | 0 to 120 (msec) | This determines how soon the signal is ducked once the ducker has been triggered. |
| **HOLD** | 0.02m to 1.96 (sec) | This determines how long ducking remains active once the trigger signal has fallen below the THRESHOLD level. |
| **DECAY** | 3.34m to 42.7 (sec) | This determines how soon the ducker returns to its normal gain once the trigger signal level drops below the threshold. The value is expressed as the duration required for the level to change by 6 dB. |

- **I/O Characteristics**




- **Time Series Analysis**




# Plug-in Type List

| Plug-in type | | Explanation | Amount of DSP resources | Tap tempo function |
|---|---|---|---|---|
| REVERB | **REV-X** | A 2-in/2-out reverb algorithm that provides a high-density, richly reverberant sound quality, smooth decay, and spaciousness and depth that enhance the original sound. You can choose one of three programs to suit the acoustic environment and your purpose: REV-X Hall, REV-X Room, and REV-X Plate. | 6 | — |
| | **SP2016 Reverb** | The SP2016 reverb is a faithful recreation of Eventide's signature rack-mounted SP2016 processor. | 16 | — |
| | **VSS4HD** *1 | Room simulation reverb by the TC Electronic. A variety of reflection settings provide a musical-sounding reverberation that gives you detailed control of room size and distance to the walls. | 16 | — |
| | **NonLin 2** *1 | Stereo reverb effect by the TC Electronic. As a gate reverb that uses an envelope filter and does not require a trigger, this can be used in a variety of creative applications. | 16 | — |
| | **Y7** | A reverb plug-in jointly developed by Bricasti Design and Yamaha. | 16 | — |
| | **Reverb** | Yamaha's legendary 1-in/2-out SPX reverb. You can choose one of four programs to suit the acoustic environment and your purpose: HALL, ROOM, STAGE, and PLATE. | 5 | — |
| | **Stereo Reverb** | 2-in/2-out stereo reverb. | 6 | — |
| | **Early Reflection** | 1-in/2-out early reflections. | 7 | — |
| | **Gate Reverb** | 1-in/2-out gate reverb. You can choose from two types: Gate Reverb and Reverse Gate. | 7 | — |
| DELAY/MOD | **Mono Delay** | Basic 1-in/2-out repeat delay. | 3 | ✓ |
| | **Stereo Delay** | Basic 2-in/2-out stereo delay. | 3 | ✓ |
| | **Modulation Delay** | Simple 1-in/2-out repeat delay with modulation. | 4 | ✓ |
| | **Delay LCR** | 1-in/2-out 3-tap delay. | 4 | ✓ |
| | **Echo** | 2-in/2-out stereo delay with cross-feedback loop. | 4 | ✓ |
| | **Analog Delay** | This delay effect is based on the Yamaha E1010 analog delay. | 4 | ✓ |
| | **Chorus** | 2-in/2-out chorus effect. | 4 | ✓ |
| | **Flanger** | 2-in/2-out flanger effect. | 4 | ✓ |
| | **Symphonic** | Yamaha's proprietary 2-in/2-out symphonic effect, providing a modulation effect that is richer and more complex than chorus. | 5 | ✓ |
| | **Dynamic Flanger** | Flanger that changes the delay time according to the input level. | 2 | — |
| | **Dynamic Phaser** | Stereo phaser that uses 16-stage phase shift. | 2 | — |
| | **Phaser** | Phaser that changes the phase shift point according to the input level. | 2 | ✓ |
| | **Max100** | Complete reproduction of a vintage effect that was manufactured only during the late 1970s. | 1 | ✓ |
| | **Dual Phaser** | Complete reproduction of a vintage effect that was manufactured during the middle of the 1970s. | 1 | ✓ |

| Plug-in type | | | Explanation | Amount of DSP resources | Tap tempo function |
|---|---|---|---|---|---|
| DELAY/MOD | **Vintage Phaser** | | Phaser that provides a high degree of sound-shaping flexibility, and is not intended as a reproduction of any specific model. | 2 | ✓ |
| | **High Quality Pitch** | | Monaural pitch shifter that produces a stable effect. | 4 | ✓ |
| | **Dual Pitch** | | 1-in/2-out high-quality pitch shifter. | 4 | ✓ |
| | **H3000 Live** | | This is a newly-developed harmonizer that offers the same performance as the Eventide H3000 Ultra-Harmonizer optimized for live-sound applications. | 12 | — |
| | **Tremolo** | | 2-in/2-out tremolo effect. | 2 | ✓ |
| | **Auto Pan** | | 2-in/2-out auto pan effect. | 2 | ✓ |
| | **Rotary** | | 1-in/2-out rotary speaker simulation. | 5 | — |
| | **Ring Modulation** | | 2-in/2-out ring modulator. | 2 | ✓ |
| | **Modulation Filter** | | 2-in/2-out modulation filter. | 2 | ✓ |
| | **Dynamic Filter** | | 2-in/2-out dynamic filter that changes the cutoff frequency according to the input level. | 2 | — |
| EQ | **Rupert EQ 773** | **Dual Stereo** | Models a console EQ module that Rupert Neve designed in the 1970s. | 3 | — |
| | **Rupert EQ 810** | **Dual Stereo** | Models a console EQ module that Rupert Neve designed in the 1980s. | 3 | — |
| | **Portico 5033** | **Dual Stereo** | Models an analog 5-band EQ made by the Rupert Neve Designs. | 2 | — |
| | **EQ-1A** | **Dual Stereo** | Models a classic vacuum tube passive-type vintage EQ. | 3 | — |
| | **Equalizer601** | | Equalizer that emulates the characteristics of an analog equalizer used in the 1970s. It can be used to obtain a sense of drive. | 2 | — |
| | **Dynamic EQ** | **Dual Stereo** | EQ that dynamically changes the gain, allowing the cut/boost amount to be controlled in response to the input level. | 2 | — |
| | **Dynamic EQ4** | **Dual Stereo** | Dynamic EQ4 is a two-band dynamic equalizer that has been expanded to feature four bands. | 3 | — |

| Plug-in type | | | Explanation | Amount of DSP resources | Tap tempo function |
|---|---|---|---|---|---|
| DYNAMICS | **Rupert Comp 754** | **Dual Stereo** | Models a console compressor/limiter module that Rupert Neve designed in the 1970s. | 3 | — |
| | **Rupert Comp 830** | **Dual Stereo** | Models a console compressor/limiter module that Rupert Neve designed in the 1980s. | 3 | — |
| | **Portico 5043** | **Dual Stereo** | Models an analog compressor/limiter made by the Rupert Neve Designs. | 2 | — |
| | **Portico 5045** | **Dual Stereo** | Models the Primary Source Enhancer made by Rupert Neve Designs. | 2 | — |
| | **U76** | **Dual Stereo** | Models a classic vintage compressor/limiter. | 3 | — |
| | **Opt-2A** | **Dual Stereo** | Models a classic vacuum tube (optical type) compressor. | 4 | — |
| | **Comp276** | | This compressor emulates the characteristics of an FET gain reduction commonly used in recording studios. | 2 | — |
| | **Comp276S** | | | | — |
| | **Buss Comp 369** | **Dual Stereo** | This compressor emulates a standard bus compressor that has been used in recording studios and broadcasting stations. | 3 | — |
| | **MBC4** | **Dual Stereo** | This four-band compressor offers intuitive operability. | 3 | — |
| | **DaNSe** | **Dual Stereo** | This is a dynamic noise suppressor with exceptional sound quality and operability. | 8 | — |
| | **P2MB** | | This plug-in is an accurate modeling of Rupert Neve Designs' Portico II Master Buss Processor. | 4 | — |
| SATURATION | **Distortion** | | 1-in/2-out distortion effect. | 2 | — |
| | **Amp Simulate** | | 1-in/2-out guitar amp simulator. | 3 | — |
| | **OpenDeck** | | This mastering plug-in emulates the tape compression created by two open reel tape recorders (a recording deck and a reproduction deck). | 4 | — |

*1. Only for DSP-R10

# Effects Parameters

## REVERB

### ■ REV-X

Two input, two output reverb algorithm. Delivers dense and rich reverberation, smooth decay, and provides a spaciousness and depth that enhances the original sound. Choose from three types depending on your location and needs; REV-X HALL, REV-X ROOM, and REV-X PLATE.

| Parameter | Range | Description |
|---|---|---|
| **REV TYPE** | HALL, ROOM, PLATE | Reverb type |
| **REV TIME** | 0.28–27.94 s *1 | Reverb time |
| **INI. DLY** | 1.0–125.0 ms | Initial delay before reverb begins |
| **HI. RATIO** | 0.1–1.0 | High-frequency reverb time ratio |
| **LO. RATIO** | 0.1–1.4 | Low-frequency reverb time ratio |
| **LO.FREQ** | 22.0 Hz–18.0 kHz | Frequency point for LO.RATIO setting |
| **DIFF.** | 0–10 | Reverb diffusion (left–right reverb spread) |
| **ROOM SIZE** | 0–28 | Size of room |
| **DECAY** | 0–53 | Gate closing speed |
| **HPF** | THRU, 22.0 Hz–8.00 kHz | High-pass filter cutoff frequency |
| **LPF** | 1.00 kHz–18.0 kHz, THRU | Low-pass filter cutoff frequency |

*1. These values are for when the effect type is REV-X HALL and the ROOM SIZE=28. The range will differ depending on the effect type and ROOM SIZE setting.

### ■ SP2016 Reverb

The SP2016 Reverb is an authentic recreation of the original rack processor from the Eighties. Highly regarded for its signature reverbs, the SP2016 was used in countless hit records for nearly 40 years. The SP2016 Reverb plug-in includes vintage and modern versions of Room, Stereo Room and Hi-Density Plate. The plug-in naturally captures every aspect of the sound of a real physical environment - from the complex early reflections, to the natural way in which the echo density increases with time, to the smooth Gaussian decay of the reverb tail. The structure of the reverb can be modified by fine-tuning the controls - including PreDelay, Decay, Position and Diffusion. The EQ section allows for simple high and low filtering of the reverb with adjustable filter ranges. The unique Position control takes the listener from the stage to back of the room increasing the early reflections while retaining all other settings.

| Parameter | Range | Description |
|---|---|---|
| **PRESET** | *1 | Switches the preset. |
| **PROGRAM** | *2 | Switches between programs (algorithms). |
| **INPUT** | –inf to +10 dB | Adjusts the input level. |
| **OUTPUT** | –inf to +10 dB | Adjusts the output level. |
| **MIX** | 0 to 100 % | Mix balance between dry and wet signals |
| **PREDELAY** | 1 to 999 ms | Pre-delay amount |
| **DECAY** | 200 ms to 100 s | Reverb time*3 |
| **POSITION** | 0 to 100 % | Front/rear listening position |
| **DIFFUSION** | 0 to 100 % | Diffusion percentage |
| **LOW GAIN** | –8 to 4 dB | Low-range EQ (shelving) gain*4 |
| **LOW FREQ** | 50 to 500 Hz | Low-range EQ (shelving) frequency |
| **HIGH GAIN** | –8 to 0 dB | High-range EQ (shelving) gain |
| **HIGH FREQ** | 1 to 8 kHz | High-range EQ (shelving) frequency |
| **KILL** | ON / OFF | Shuts off the input (except when bypass is on). |
| **BYPASS** | ON / OFF | Turning the bypass on or off. |
| **I/O LOCK** | ON / OFF | If this parameter is set to ON, the input or output level will not change when the preset is switched.*5 |
| **MIX LOCK** | ON / OFF | If this parameter is set to ON, the mix balance will not change when the preset is switched.*6 |
| **MONITOR** | INPUT / OUTPUT | Switches the monitoring target of the meter limit indicator. |

*1. Refer to the SP2016 Reverb Preset section.
*2. Vintage Stereo Room (STEREO ROOM V) / Vintage Room (ROOM V) / Vintage Plate (HI DENS PLATE V) / Modern Stereo Room (STEREO ROOM M) / Modern Room (ROOM M) / Modern Plate (HI DENS PLATE M)
*3. Use caution when LOW GAIN is set to boost (+), as lengthening the DECAY may cause oscillation.
*4. Use caution with long DECAY settings, as boosting (+) the LOW GAIN may cause oscillation.
*5. The input or output level will not be locked during any operation (such as recalling a library), other than when switching the preset.
*6. The mix balance will not be locked during any operation (such as recalling a library), other than when switching the preset.

## ■ SP2016 Reverb Preset

| No. | Parameter |
|---|---|
| 1 | Factory Default |
| 2 | Carpeted Room |
| 3 | Fattening Plate |
| 4 | Implicitly |
| 5 | Just Enough Room |
| 6 | Monday Bloody Monday |
| 7 | Subtle Slapback |
| 8 | Vintage Kiss |
| 9 | Crazy for Congas |
| 10 | Empty Coffee Shop |
| 11 | Medium Drum Room |
| 12 | New Plate |
| 13 | Room Bloom |
| 14 | Subtle Stereo |
| 15 | Sweetly |
| 16 | 80s Stereo Room |
| 17 | Antiquated |
| 18 | Behind the Hall |
| 19 | Large Room |
| 20 | Nice Stereo Room |
| 21 | Observatory |
| 22 | Sheen |
| 23 | Sizzlin' Hot Plate |
| 24 | Deceptive Room |
| 25 | Epic Plate |
| 26 | Hand Of God |
| 27 | Ice Tunnel |
| 28 | Infinity Room |
| 29 | Majestic Walls |
| 30 | UV Rays |
| 31 | Crazy for Congas |
| 32 | Ensnare |
| 33 | John Jon Drums |
| 34 | Just Enough Room |
| 35 | Live Snare |
| 36 | Make the Snare Special |
| 37 | Metal Snare Chamber |
| 38 | Perc |
| 39 | Sizzlin' Hot Plate |
| 40 | Space 808s |
| 41 | 50s Plate |
| 42 | Don't Touch The Plate |
| 43 | Indoor Tennis Court |
| 44 | Lead Vocal |
| 45 | New Plate |
| 46 | Vocal Chamber |
| 47 | Vocal Linger |
| 48 | Wellspring |
| 49 | Empty Coffee Shop |
| 50 | Explicitly |
| 51 | Fattening Plate |
| 52 | Give It The Edge |
| 53 | Hardwood Floors |
| 54 | Implicitly |
| 55 | Sheen |
| 56 | Sweetly |
| 57 | Wellspring |
| 58 | Church Organ |
| 59 | Funky Delay |
| 60 | Gathering Storm |
| 61 | Grand Piano |
| 62 | Indoor Tennis Court |
| 63 | Magic Plate |
| 64 | Piano Sheen |
| 65 | Quite the Grand Piano |
| 66 | Vintage Kiss |
| 67 | 80s In My Soul |
| 68 | Antiquated |
| 69 | Bright Plate |
| 70 | Epic Plate |
| 71 | Huge Synth Bass |
| 72 | Ice Tunnel |
| 73 | Infinity Room |
| 74 | Observatory |
| 75 | Rhythm Synth |
| 76 | Bright Plate |
| 77 | Collection Plate |
| 78 | Modern Stereo Pluck |
| 79 | Soften The Blow |
| 80 | Spinning Plate |
| 81 | String Chamber |
| 82 | Drum Room |
| 83 | Duality |
| 84 | Guitar Clean |
| 85 | Guitar Cleaner |
| 86 | Guitar Solo |
| 87 | InStereo |
| 88 | InStereoModern |
| 89 | InStereoSize |
| 90 | Large Drums |
| 91 | Modern Movement |
| 92 | ModernVocalizer |
| 93 | Outhere |
| 94 | PlatosPlate |
| 95 | RainRoom |
| 96 | Rhythmic Movement |
| 97 | Sizzle Size |
| 98 | Small Drums |
| 99 | Small Synth Sizzle |
| 100 | Solo Stereo |
| 101 | SomeWear |
| 102 | SomeWhereOutThere |
| 103 | Space Case |
| 104 | SpaciousSymbol |
| 105 | Stereo Strings |
| 106 | Synth Room |
| 107 | Synth Sizzle |
| 108 | VintageVocalizer |
| 109 | Vocalizer |
| 110 | Horn Room |
| 111 | West Coast Ballad |
| 112 | Ambiences |
| 113 | Big Drum Space |
| 114 | Distant Plate |
| 115 | Distant Verb |
| 116 | Drum Space |
| 117 | Lost in Plate |
| 118 | Lost In Space |
| 119 | Rumble Verb |
| 120 | Shake Verb |
| 121 | Shimmer Verb |
| 122 | Float |
| 123 | GTR Solo |
| 124 | Guitar 1 |
| 125 | Guitar 2 |
| 126 | Mod Snare 2 |
| 127 | Mod Snare |
| 128 | Studio 4 - A Room |
| 129 | Wash |
| 130 | DP (MWA) ADLIBS |
| 131 | DP BASS |
| 132 | DP BIG VOCALS |
| 133 | DP PERCUSSION |
| 134 | DP REVERB |
| 135 | DP SLAPPED |
| 136 | DP SOLOS & LEADS |
| 137 | DP TITE VOCALS |
| 138 | DP TOMS & SNARES |
| 139 | DP VOCAL REVERB |
| 140 | DP_je SNARE 2 |
| 141 | DP_je SNARE 3 |
| 142 | DP_je VOCALS 1 |
| 143 | DP_nh SNARE 1 |
| 144 | DP_nh STRINGS & synths |
| 145 | DP_nh VOCALS 2 |
| 146 | Alone In Space Vocal |
| 147 | Percussion Slap Back |
| 148 | Vibey Drum Room |
| 149 | 2016 String Quartet |
| 150 | Fiddle Reverb |
| 151 | Lead Vocal |
| 152 | Long Orch Bass Drum Efx |
| 153 | Strings All |
| 154 | Vocal Special |
| 155 | Addicted Vocal |
| 156 | Antisocial Snare |
| 157 | Butch's Verb |
| 158 | Horn Stab It |
| 159 | Make the Snare Not Special |
| 160 | Make the Snare Special |
| 161 | Modern Acoustic Room |
| 162 | Modern Sol Beck |
| 163 | Primo Stab |
| 164 | Push it Down the Hall |
| 165 | Vintage Acoustic Room |
| 166 | Vintage Sol Beck |
| 167 | Classic Vocal Reverb |
| 168 | Gtr Room Reverb 2 |
| 169 | Gtr Room Reverb |
| 170 | Gtr Solo Room |
| 171 | Short Vocal Room |
| 172 | Sn Drum Room |
| 173 | 80's Kick |
| 174 | 80's Snare |
| 175 | Bongos & Congas |
| 176 | Hihats |
| 177 | Kick Drum Booom 1 |
| 178 | Kick Drum Booom 2 |
| 179 | Kick Drum Booom 3 |
| 180 | Long Vocal Room |
| 181 | Short Vocal Room |
| 182 | Synth Pad |
| 183 | Bloom Plate |
| 184 | Boxed In |
| 185 | Dark Hall |
| 186 | Double Time |
| 187 | Factory Space |
| 188 | Flams |
| 189 | High Streams |
| 190 | Mid Type |
| 191 | Murker Plate |
| 192 | Odd Slapback |
| 193 | Playing off Time |
| 194 | Pulse Ping |
| 195 | See Saw |
| 196 | Shake Up |
| 197 | Silo Tank |
| 198 | Slate Plate |
| 199 | Slop Boxz |
| 200 | Snare Verb |
| 201 | Stepped Ahead |
| 202 | Stumble Verb |
| 203 | Thunder Rolls |
| 204 | Tight Tiles |
| 205 | Verb Rezzor |
| 206 | Brass Reverb |
| 207 | Chicken Wrap (Lumpy) |
| 208 | Crime Club |
| 209 | Dream Guitar |
| 210 | Honky Tonk |
| 211 | In the nineteen nineties |
| 212 | Magic Chin |
| 213 | McCarthy |
| 214 | Passports Please |
| 215 | Poachies |
| 216 | Refracted Strings |
| 217 | Ring Sting |
| 218 | The Alderman |
| 219 | Up the Asda |
| 220 | Wolf Knickers |

## ■ VSS4HD [*4]

Room simulation reverb by the TC Electronic. A variety of reflection settings provide a musicalsounding reverberation that gives you detailed control of room size and distance to the walls.

| Parameter | Range | Description |
|---|---|---|
| **Decay (MDecay[*1])** | 0.10 to 20.0 s | Decay time of the reverb |
| **Pre Delay** | 5 to 300 ms | Delay of the reverb input |
| **Hi Cut** | 20.00 Hz to 20.0 kHz | Frequency of the high cut filter at the input stage of the reverb |
| **Rev Delay** | 0 to 300 ms | Delay of the reverb tail |
| **Rev Size** | 0 to 15 | Perceptual size of the reverb |
| **Rev Width** | –10 to 10 | Width of the reverb tail |
| **Decrease (ER Dec[*1])** | 0–100 % | Number of reflections for the early reflections |
| **Lo Color** | –50 to 50 | Low-frequency range of the early reflections |
| **Hi Color** | –50 to 50 | High-frequency range of the early reflections |
| **Early Start** | 0–100 % | Start point of early reflection. Removes the first part of early reflection. |
| **Early Stop** | 0–100 % | End point of the early reflection. Attenuates the end of early reflection pattern. |
| **Location Type** | [*2] | Type of location |
| **Source 1/2** | L30 to R 30 | Position of input sources 1/2 |
| **In Level** | OFF, –97.0 to 0.0 dB | Input level |
| **Out Level** | OFF, –97.0 to 0.0 dB | Output level |
| **Mute Input** | OFF, ON | Mutes the input |
| **Mute Output** | OFF, ON | Mutes the output |
| **Lo Cut** | 20.00 to 200.0 Hz | Low-cut frequency |
| **Lo Damp** | –18.0 0.0 dB | Low-cut amount |
| **Hi Soften** | 50 to 50 | High-frequency range of the reverb tail |
| **Lo Decay** | 0.01 to 2.50 | Multiple of decay for the frequency range below Lo Xover |
| **Lo Mid Decay** | 0.01 to 2.50 | Multiple of decay for the low-mid frequency range |
| **Hi Mid Decay** | 0.01 to 2.50 | Multiple of decay for the middle frequency range |
| **Hi Decay** | 0.01 to 2.50 | Multiple of decay for the frequency range above Hi Xover |
| **Lo Xover** | 20.00 to 500.0 Hz | Crossover frequency between the low and low-mid frequency ranges of the reverb tail |
| **Mid Xover** | 20.00 Hz to 2.00 kHz | Crossover frequency between the low-mid and middle frequency ranges of the reverb tail |
| **Hi Xover** | 500.0 Hz to 20.0 kHz | Crossover frequency between the middle and high frequency ranges of the reverb tail |
| **Reverb Type** | Colored, Normal | Type of reverb effect |
| **Reverb Diffuse** | –25 to 25 | Diffusion for the decay time |
| **Modulation Type** | [*3] | Type of modulation |
| **Mod. Rate** | –50 to 50 | Rate of modulation |
| **Mod. Depth** | –0 to 200 | Depth of modulation |
| **Dry Level** | OFF, –97.0 to 0.0 dB | Level of the dry signal at the output stage |

*1. Actual indication in the screen encoder access field
*2. Oval Room, Cinema, Church, Castle Hall, Theater, Living Room, Parking Garage, Bathroom, Viennna Hall, Concert Hall, Jazz Club
*3. Sync, Chaos, Counter Clockwise, Clockwise, Left/Right, Front/Rear Diffuse, Front/Rear Subtle, Front/Rear, Default, Off
*4. Only for DSP-R10

## ■ NonLin 2 [*3]

Stereo reverb effect by the TC Electronic. As a gate reverb that uses an envelope filter and does not require a trigger, this can be used in a variety of creative applications.

| Parameter | Range | Description |
|---|---|---|
| **Pre Delay** | 5–500 ms | Delay of the envelope |
| **Attack** | 0–309 ms | Attack time of the envelope |
| **Hold** | 10–85 ms | Hold time of the envelope |
| **Release** | 0–106 ms | Release time of the envelope |
| **Style** | [*1] | Basic reverb style |
| **Diffuse** | 0–100 % | Diffusion (spread) for the reverb style |
| **Type** | [*2] | Type of Twist that affects the reverb |
| **Ratio** | 0–100 % | Proportion of Twist for the reverb |
| **Lo Cut** | 20.00 Hz to 2.00 kHz | Frequency of the low cut filter at the input stage of the reverb |
| **Hi Cut** | 800.0 Hz to 20.0 kHz | Frequency of the high cut filter at the input stage of the reverb |
| **Width** | 0–100 % | Stereo width of the output |
| **In Level** | OFF, –119.5 to 0.0 dB | Input level |
| **Out Level** | OFF, –119.5 to 0.0 dB | Output level |
| **Dry Level** | OFF, –119.5 to 0.0 dB | Level of the dry signal |
| **Wet Level** | OFF, –119.5 to 0.0 dB | Level of the wet signal (reverb component) |

*1. NonLin Decayed, Explode, Gated, Rough, Air Ambience, Small Ambience, Live, Wild, Hollow, Box, Scanner, Panner, Smooth B, Smooth A, Sustained, Mono To Stereo, NonLin Wide, NonLin B, NonLin A, NonLin Classic
*2. Woolly, Woody, Ventilation, Tunnel, Synthetic, Spaceship, Radiator, Nextdoor, Muffled, Mouth, Moony, Levitate, Kazoo, Hot Air, Guts, Digital, Chicken, Cave, Box, Aircon
*3. Only for DSP-R10

## ■ Bricasti Design Y7 Stereo Reverb Processor

A reverb plug-in jointly developed by Bricasti Design and Yamaha.

| Parameter | Range | Description |
|---|---|---|
| **Reverb Time** | 0.4 to 6.0 sec | Adjusts the reverb time. |
| **Pre Delay** | 0 to 600 mSec | Adjusts the reverb input delay. |
| **Size** | Small / Medium / Large | Adjusts the size of the space. |
| **RT Damping** | Dark,1,2,3,4, Medium, 6,7,8,9, Bright | Adjusts the high frequency attenuation of the rear reverberation. |
| **Rolloff** | Dark,1,2,3,4, Medium, 6,7,8,9, Bright | Adjusts the LPF of the output section. |
| **Rich** | ON / OFF | Turn on this button to increase the density of the reverb. |
| **High Diffusion** | ON / OFF | Turn on this button to increase the amount of reverb spread. |
| **VLF (Very Low Frequency)** | ON / OFF | Turn on this button to increase the reverb component in the ultra-low range. |
| **Bandpass** | ON / OFF | Turns on BPF in the output section. |
| **Presence** | ON / OFF | Turn on this button to brighten the tone. |
| **Dry / Wet** | 0 to 100 % | Adjusts the amount of mix between the input signal and the reverb signal. |
| **Lock** | ON / OFF | Turn on this button to lock Dry / Wet control so that it cannot be changed. |

| Parameter | Range | Description |
|---|---|---|
| Program | Halls | Large Hall, Medium Hall, Small Hall, Brass Hall, Chicago Hall, Vienna Hall, Bright Hall |
| | Plates | Bright Plate, Dark Plate, London Plate, Vocal Plate, Fat Plate, Crystal Plate, Shiny Plate |
| | Rooms | Studio A, Studio B, Large Wooden, Small Wooden, Large Tiled, Medium Tiled, Light Room |
| | Chambers | Large Chamber, Medium Chamber, Small Chamber, Dark Chamber, Bright Chamber, Old Chamber, White Chamber |
| | Spaces | North Church, East Church, South Church, West Church, Scoring Stage, Tanglewood, Bright Arena |

## ■ Reverb

One input, two output hall, room, stage, and plate reverb simulations, all with gates.

| Parameter | Range | Description |
|---|---|---|
| REV TYPE | HALL, ROOM, STAGE, PLATE | Reverb type |
| REV TIME | 0.3–99.0 s | Reverb time |
| INI. DLY | 1.0–500.0 ms | Initial delay before reverb begins |
| HI. RATIO | 0.1–1.0 | High-frequency reverb time ratio |
| LO. RATIO | 0.1–2.4 | Low-frequency reverb time ratio |
| DIFF. | 0–10 | Reverb diffusion (left–right reverb spread) |
| DENSITY | 0–100% | Reverb density |
| E/R DLY | 0.0–100.0 ms | Delay between early reflections and reverb |
| E/R BAL. | 0–100% | Balance of early reflections and reverb (0% = all reverb, 100% = all early reflections) |
| HPF | THRU, 21.2 Hz–8.00 kHz | High-pass filter cutoff frequency |
| LPF | 50.0 Hz–16.0 kHz, THRU | Low-pass filter cutoff frequency |
| GATE LVL | OFF, –60 to 0 dB | Level at which gate kicks in |
| ATTACK | 0–120 ms | Gate opening speed |
| HOLD | 0.02 ms–1.96 s | Gate open time |
| DECAY | 3.34 ms–42.7 s | Gate closing speed |

## ■ Stereo Reverb

Two input, two output stereo reverb.

| Parameter | Range | Description |
|---|---|---|
| REV TIME | 0.3–99.0 s | Reverb time |
| REV TYPE | Hall, Room, Stage, Plate | Reverb type |
| INI. DLY | 1.0–100.0 ms | Initial delay before reverb begins |
| HI. RATIO | 0.1–1.0 | High-frequency reverb time ratio |
| LO. RATIO | 0.1–2.4 | Low-frequency reverb time ratio |
| DIFF. | 0–10 | Reverb diffusion (left–right reverb spread) |
| DENSITY | 0–100% | Reverb density |
| E/R BAL. | 0–100% | Balance of early reflections and reverb (0% = all reverb, 100% = all early reflections) |
| HPF | THRU, 21.2 Hz–8.00 kHz | High-pass filter cutoff frequency |
| LPF | 50.0 Hz–16.0 kHz, THRU | Low-pass filter cutoff frequency |

## ■ Early Reflection

One input, two output early reflections.

| Parameter | Range | Description |
|---|---|---|
| TYPE | S-Hall, L-Hall, Random, Revers, Plate, Spring | Type of early reflection simulation |
| ROOMSIZE | 0.1–20.0 | Reflection spacing |
| LIVENESS | 0–10 | Early reflections decay characteristics (0 = dead, 10 = live) |
| INI. DLY | 1.0–500.0 ms | Initial delay before reverb begins |
| DIFF. | 0–10 | Reflection diffusion (left–right reflection spread) |
| DENSITY | 0–100% | Reflection density |
| ER NUM. | 1–19 | Number of early reflections |
| FB GAIN | –99 to +99% | Feedback gain |
| HI. RATIO | 0.1–1.0 | High-frequency feedback ratio |
| HPF | THRU, 21.2 Hz–8.00 kHz | High-pass filter cutoff frequency |
| LPF | 50.0 Hz–16.0 kHz, THRU | Low-pass filter cutoff frequency |

## ■ Gate Reverb

One input, two output early reflections with gate, and early reflections with reverse gate.

| Parameter | Range | Description |
|---|---|---|
| TYPE | Type-A, Type-B, Type-C, Type-D | Type of early reflection simulation |
| ROOMSIZE | 0.1–20.0 | Reflection spacing |
| LIVENESS | 0–10 | Early reflections decay characteristics (0 = dead, 10 = live) |
| INI. DLY | 1.0–500.0 ms | Initial delay before reverb begins |
| DIFF. | 0–10 | Reflection diffusion (left–right reflection spread) |
| DENSITY | 0–100% | Reflection density |
| HI. RATIO | 0.1–1.0 | High-frequency feedback ratio |
| ER NUM. | 1–19 | Number of early reflections |
| FB GAIN | –99 to +99% | Feedback gain |
| HPF | THRU, 21.2 Hz–8.00 kHz | High-pass filter cutoff frequency |
| LPF | 50.0 Hz–16.0 kHz, THRU | Low-pass filter cutoff frequency |

# DELAY/MODULATION

## ■ Mono Delay

One input, one output basic repeat delay.

| Parameter | Range | Description |
|---|---|---|
| **DELAY** | 1.0–2730.0 ms | Delay time |
| **FB. GAIN** | –99 to +99% | Feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback) |
| **HI. RATIO** | 0.1–1.0 | High-frequency feedback ratio |
| **HPF** | THRU, 21.2 Hz–8.00 kHz | High-pass filter cutoff frequency |
| **LPF** | 50.0 Hz–16.0 kHz, THRU | Low-pass filter cutoff frequency |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **NOTE** | *1 | Used in conjunction with TEMPO to determine DELAY. |

*1. —— 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 𝅝𝅝 (Max. value depends on tempo setting)

## ■ Stereo Delay

Two input, two output basic stereo delay.

| Parameter | Range | Description |
|---|---|---|
| **DELAY L** | 1.0–1350.0 ms | Left channel delay time |
| **DELAY R** | 1.0–1350.0 ms | Right channel delay time |
| **FB. G L** | –99 to +99% | Left channel feedback (plus values for normal-phase feedback, minus values for reverse-phase feedback) |
| **FB. G R** | –99 to +99% | Right channel feedback (plus values for normal-phase feedback, minus values for reverse-phase feedback) |
| **HI. RATIO** | 0.1–1.0 | High-frequency feedback ratio |
| **HPF** | THRU, 21.2 Hz–8.00 kHz | High-pass filter cutoff frequency |
| **LPF** | 50.0 Hz–16.0 kHz, THRU | Low-pass filter cutoff frequency |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **NOTE L** | *1 | Used in conjunction with TEMPO to determine left channel DELAY. |
| **NOTE R** | *1 | Used in conjunction with TEMPO to determine right channel DELAY. |

*1. —— 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 (Maximum value depends on the tempo setting)

## ■ Modulation Delay

One input, two output basic repeat delay with modulation.

| Parameter | Range | Description |
|---|---|---|
| **DELAY** | 1.0–2725.0 ms | Delay time |
| **FB. GAIN** | –99 to +99% | Feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback) |
| **HI. RATIO** | 0.1–1.0 | High-frequency feedback ratio |
| **FREQ.** | 0.05–40.00 Hz | Modulation speed |
| **DEPTH** | 0–100% | Modulation depth |
| **WAVE** | Sine/Tri | Modulation waveform |
| **HPF** | THRU, 21.2 Hz–8.00 kHz | High-pass filter cutoff frequency |
| **LPF** | 50.0 Hz–16.0 kHz, THRU | Low-pass filter cutoff frequency |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **DLY.NOTE** | *1 | Used in conjunction with TEMPO to determine DELAY. |
| **MOD.NOTE** | *2 | Used in conjunction with TEMPO to determine FREQ. |

*1. —— 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 𝅝𝅝 (Maximum value depends on the tempo setting)
*2. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 𝅝𝅝

## ■ Delay LCR

One input, two output 3-tap delay (left, center, right).

| Parameter | Range | Description |
|---|---|---|
| **DELAY L** | 1.0–2730.0 ms | Left channel delay time |
| **DELAY C** | 1.0–2730.0 ms | Center channel delay time |
| **DELAY R** | 1.0–2730.0 ms | Right channel delay time |
| **FB. DLY** | 1.0–2730.0 ms | Feedback delay time |
| **LEVEL L** | –100 to +100% | Left channel delay level |
| **LEVEL C** | –100 to +100% | Center channel delay level |
| **LEVEL R** | –100 to +100% | Right channel delay level |
| **FB. GAIN** | –99 to +99% | Feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback) |
| **HI. RATIO** | 0.1–1.0 | High-frequency feedback ratio |
| **HPF** | THRU, 21.2 Hz–8.00 kHz | High-pass filter cutoff frequency |
| **LPF** | 50.0 Hz–16.0 kHz, THRU | Low-pass filter cutoff frequency |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **NOTE L** | *1 | Used in conjunction with TEMPO to determine DELAY L. |
| **NOTE C** | *1 | Used in conjunction with TEMPO to determine DELAY C. |
| **NOTE R** | *1 | Used in conjunction with TEMPO to determine DELAY R. |
| **NOTE FB** | *1 | Used in conjunction with TEMPO to determine FB. DLY. |

*1. —— 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 𝅝𝅝 (Maximum value depends on the tempo setting)

## ■ Echo

Two input, two output stereo delay with crossed feedback loop.

| Parameter | Range | Description |
|---|---|---|
| **DELAY L** | 1.0–1350.0 ms | Left channel delay time |
| **DELAY R** | 1.0–1350.0 ms | Right channel delay time |
| **FB.DLY L** | 1.0–1350.0 ms | Left channel feedback delay time |
| **FB.DLY R** | 1.0–1350.0 ms | Right channel feedback delay time |
| **FB. G L** | –99 to +99% | Left channel feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback) |
| **FB. G R** | –99 to +99% | Right channel feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback) |
| **L→R FBG** | –99 to +99% | Left to right channel feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback) |
| **R→L FBG** | –99 to +99% | Right to left channel feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback) |
| **HI. RATIO** | 0.1–1.0 | High-frequency feedback ratio |
| **HPF** | THRU, 21.2 Hz–8.00 kHz | High-pass filter cutoff frequency |
| **LPF** | 50.0 Hz–16.0 kHz, THRU | Low-pass filter cutoff frequency |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **NOTE L** | *1 | Used in conjunction with TEMPO to determine DELAY L. |
| **NOTE R** | *1 | Used in conjunction with TEMPO to determine DELAY R. |
| **NOTE FBL** | *1 | Used in conjunction with TEMPO to determine FB. D L. |
| **NOTE FBR** | *1 | Used in conjunction with TEMPO to determine FB. D R. |

*1. — 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 (Maximum value depends on the tempo setting)

## ■ Analog Delay

This delay effect is based on the Yamaha E1010 analog delay.

| Parameter | Range | Description |
|---|---|---|
| **BBD TYPE** | A, B, C, D, E | Adjusts the characteristics of the delay sound. The characteristics become stronger in the order of switch A to E. |
| **TIME RANGE** | 1-200, 201-600, 601-1000 | Specifies the delay time range controlled via the DELAY knob. |
| **INPUT** | 0.00 to 10.00 | Adjusts the input gain. |
| **BASS** | –15.00 to 15.00 | Adjusts the signal's low frequency range level at the input. |
| **TREBLE** | –15.00 to 15.00 | Adjusts the signal's high frequency range level at the input. |
| **DELAY** | 1 to 200 ms,<br>201 to 600 ms,<br>601 to 1000 ms | Adjusts the delay time. |
| **FEEDBACK** | 0.00 to 10.00 | Adjusts the feedback amount of the delay signal. |
| **FREQUENCY** | 0.00 to 20.0 Hz | Adjusts the frequency of modulation. |
| **DEPTH** | 0.00 to 10.00 | Adjusts the depth of modulation. |
| **MIX** | 0.00 to 10.00 | Adjusts the mix balance between dry and delay sounds. |

## ■ Chorus

Two input, two output chorus effect.

| Parameter | Range | Description |
|---|---|---|
| **FREQ.** | 0.05–40.00 Hz | Modulation speed |
| **AM DEPTH** | 0–100% | Amplitude modulation depth |
| **PM DEPTH** | 0–100% | Pitch modulation depth |
| **MOD. DLY** | 0.0–500.0 ms | Modulation delay time |
| **WAVE** | Sine, Tri | Modulation waveform |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **NOTE** | *1 | Used in conjunction with TEMPO to determine FREQ. |

*1. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 𝅝𝅝

## ■ Flanger

Two input, two output flanger effect.

| Parameter | Range | Description |
|---|---|---|
| **FREQ.** | 0.05–40.00 Hz | Modulation speed |
| **DEPTH** | 0–100% | Modulation depth |
| **MOD. DLY** | 0.0–500.0 ms | Modulation delay time |
| **FB. GAIN** | –99 to +99% | Feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback) |
| **WAVE** | Sine, Tri | Modulation waveform |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **NOTE** | *1 | Used in conjunction with TEMPO to determine FREQ. |

*1. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 𝅝𝅝

## ■ Symphonic

Two input, two output symphonic effect.

| Parameter | Range | Description |
|---|---|---|
| **FREQ.** | 0.05–40.00 Hz | Modulation speed |
| **DEPTH** | 0–100% | Modulation depth |
| **MOD. DLY** | 0.8–500.0 ms | Modulation delay time |
| **WAVE** | Sine, Tri | Modulation waveform |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **NOTE** | *1 | Used in conjunction with TEMPO to determine FREQ. |

*1. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 𝅝𝅝

## ■ Dynamic Flanger

Two input, two output dynamically controlled flanger.

| Parameter | Range | Description |
|---|---|---|
| **SENSE** | 0–100 | Sensitivity |
| **DIR.** | UP, DOWN | Upward or downward frequency change |
| **DECAY** | 3.34 ms–42.7 s | Decay speed |
| **OFFSET** | 0–100 | Delay time offset |
| **FB.GAIN** | –99 to +99% | Feedback gain |

## ■ Dynamic Phaser

Two input, two output dynamically controlled phaser.

| Parameter | Range | Description |
|---|---|---|
| **SENSE** | 0–100 | Sensitivity |
| **DIR.** | UP, DOWN | Upward or downward frequency change |
| **DECAY** | 3.34 ms–42.7 s | Decay speed |
| **OFFSET** | 0–100 | Lowest phase-shifted frequency offset |
| **FB.GAIN** | –99 to +99% | Feedback gain |
| **STAGE** | 2, 4, 6, 8, 10, 12, 14, 16 | Number of phase shift stages |

## ■ Phaser

Two input, two output 16-stage phaser.

| Parameter | Range | Description |
|---|---|---|
| **FREQ.** | 0.05–40.00 Hz | Modulation speed |
| **DEPTH** | 0–100% | Modulation depth |
| **FB. GAIN** | –99 to +99% | Feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback) |
| **OFFSET** | 0–100 | Lowest phase-shifted frequency offset |
| **PHASE** | 0.00–354.38 degrees | Left and right modulation phase balance |
| **STAGE** | 2, 4, 6, 8, 10, 12, 14, 16 | Number of phase shift stages |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **NOTE** | *1 | Used in conjunction with TEMPO to determine FREQ. |

*1.

## ■ Max100

Complete reproduction of a vintage effect that was manufactured only during the late 1970s.

| Parameter | Range | Description |
|---|---|---|
| **MODE** | 1 to 4 | Switches the tonal character |
| **SPEED** | SYNC ON, 0.100 to 10.00 Hz | Modulation speed |
| **FOOT** | OFF, ON | Effect on/off |

## ■ Dual Phaser

Complete reproduction of a vintage effect that was manufactured during the middle of the 1970s.

| Parameter | Range | Description |
|---|---|---|
| **LFO 1 RATE** | SYNC ON, 0.067 to 20.00 Hz | LFO 1 speed |
| **LFO 1 SHAPE** | SINE, SQUARE | LFO 1 waveform |
| **LFO 2 RATE** | SYNC ON, 0.111 to 20.00 Hz | LFO 2 speed |
| **LFO 2 SHAPE** | SINE, SQUARE | LFO 2 waveform |
| **PHASER A DEPTH (A DEPTH*1)** | 1.00 to 10.00 | Modulation depth of Phaser A |
| **PHASER A FEEDBACK (A FB.*1)** | 1.00 to 10.00 | Feedback amount of Phaser A |
| **PHASER A ON/OFF** | OFF, ON | Phaser A on/off |
| **PHASER B DEPTH (B DEPTH*1)** | 1.00 to 10.00 | Modulation depth of Phaser B |
| **PHASER B FEEDBACK (B FB.*1)** | 1.00 to 10.00 | Feedback amount of Phaser B |
| **SWEEP LFO** | LFO1, LFO2 | Phaser B LFO |
| **PHASER B SWEEP TYPE** | NORM/REV | LFO phase of Phaser B |
| **PHASER B ON/OFF** | OFF, ON | Phaser B on/off |
| **MODE** | 1 to 4 | Rearranges the two phasers |

*1. Actual indication in the screen encoder access field

## ■ Vintage Phaser

Phaser that provides a high degree of soundshaping flexibility, and is not intended as a reproduction of any specific model.

| Parameter | Range | Description |
|---|---|---|
| **SPEED** | SYNC ON, 0.100Hz to10.00 Hz | Modulation speed |
| **MANUAL** | 0.00 to 10.00 | Center frequency of modulation |
| **DEPTH** | 0.00 to 10.00 | Depth of modulation |
| **FEEDBACK** | 0.00 to 10.00 | Feedback amount |
| **COLOR** | 0.00 to 10.00 | Makes fine adjustments to the tone. |
| **MODE** | 1, 2 | Type of circuit structure that is modeled |
| **STAGE** | 4, 6, 8, 10, 12, 16 | Extent of the circuit that is modeled |
| **FOOT** | OFF, ON | Effect on/off |

## ■ High Quality Pitch

One input, two output high-quality pitch shifter.

| Parameter | Range | Description |
|---|---|---|
| **PITCH** | –12 to +12 semitones | Pitch shift |
| **FINE** | –50 to +50 cents | Pitch shift fine |
| **DELAY** | 1.0–1000.0 ms | Delay time |
| **FB. GAIN** | –99 to +99% | Feedback gain |
| **MODE** | 1–10 | Pitch shift precision |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **NOTE** | *1 | Used in conjunction with TEMPO to determine DELAY. |

*1. —— 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 (Maximum value depends on the tempo setting)

## ■ Dual Pitch

Two input, two output pitch shifter.

| Parameter | Range | Description |
|---|---|---|
| **PITCH 1** | –24 to +24 semitones | Channel #1 pitch shift |
| **FINE 1** | –50 to +50 cents | Channel #1 pitch shift fine |
| **LEVEL 1** | –100 to +100% | Channel #1 level |
| **PAN 1** | L63 to R63 | Channel #1 pan |
| **DELAY 1** | 1.0–1000.0 ms | Channel #1 delay time |
| **FB. G 1** | –99 to +99% | Channel #1 feedback gain |
| **MODE** | 1–10 | Pitch shift precision |
| **PITCH 2** | –24 to +24 semitones | Channel #2 pitch shift |
| **FINE 2** | –50 to +50 cents | Channel #2 pitch shift fine |
| **LEVEL 2** | –100 to +100% | Channel #2 level |
| **PAN 2** | L63 to R63 | Channel #2 pan |
| **DELAY 2** | 1.0–1000.0 ms | Channel #2 delay time |
| **FB. G 2** | –99 to +99% | Channel #2 feedback gain |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **NOTE 1** | *1 | Used in conjunction with TEMPO to determine Channel #1 delay. |
| **NOTE 2** | *1 | Used in conjunction with TEMPO to determine Channel #2 delay. |

*1. —— 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 (Maximum value depends on the tempo setting)

## ■ H3000 Live

This is a newly-developed harmonizer that offers the same performance as the Eventide H3000 Ultra-Harmonizer optimized for live-sound applications.

| Parameter | Range | Description |
|---|---|---|
| **PROGRAM SELECT** | *1 | Switches the preset. If you switch the preset, the internal algorithm and parameters will change accordingly. |
| **MIX** | 0–100 % | Mix balance between dry and wet signals |
| **MODULAT ION** | 0–100 % | Amount of modulation |
| **LEFT SHIFT** | –1200 to +1200 c | Pitch shift amount for L CH |
| **LEFT DELAY** | 0 to 1400 ms | Delay time for L CH |
| **LEFT FEEDBACK** | 0 to 100 % | Feedback amount for L CH |
| **RIGHT SHIFT** | –1200 to +1200 c | Pitch shift amount for R CH |
| **RIGHT DELAY** | 0 to 1400 ms | Delay time for R CH |
| **RIGHT FEEDBACK** | 0 to 100 % | Feedback amount for R CH |

*1. [101] Layered Shift, [116] Multi Shift, [508] Dual H910 Micro, [514] Just Stereo, [515] Magic Air, [518] Micro + Reverb, [519] Micro Pitch Shift, [520] Micro-Reverb, [521] Micro Pitch Slap, [528] Real Chorus, [533] Voice Doubler, [731] Mondo Chorus, [763] Moving Vocal Spread, [988] Real Chorus 2, [Y102] Slap Back, [Y613] Big Guitar, [000] Clean

## ■ Tremolo

Two input, two output tremolo effect.

| Parameter | Range | Description |
|---|---|---|
| **FREQ.** | 0.05–40.00 Hz | Modulation speed |
| **DEPTH** | 0–100% | Modulation depth |
| **WAVE** | Sine, Tri, Square | Modulation waveform |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **NOTE** | *1 | Used in conjunction with TEMPO to determine FREQ. |

*1. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 𝅝𝅝

## ■ Auto Pan

Two input, two output autopanner.

| Parameter | Range | Description |
|---|---|---|
| **FREQ.** | 0.05–40.00 Hz | Modulation speed |
| **DEPTH** | 0–100% | Modulation depth |
| **DIR.** | *1 | Panning direction |
| **WAVE** | Sine, Tri, Square | Modulation waveform |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **NOTE** | *2 | Used in conjunction with TEMPO to determine FREQ. |

*1. L↔R, L→R, L←R, Turn L, Turn R

*2. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 𝅝𝅝

## ■ Rotary

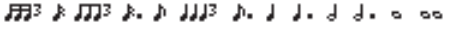
One input, two output rotary speaker simulator.

| Parameter | Range | Description |
|---|---|---|
| **ROTATE** | STOP, START | Rotation stop, start |
| **SPEED** | SLOW, FAST | Rotation speed (see SLOW and FAST parameters) |
| **SLOW** | 0.05–10.00 Hz | SLOW rotation speed |
| **FAST** | 0.05–10.00 Hz | FAST rotation speed |
| **DRIVE** | 0–100 | Overdrive level |
| **ACCEL** | 0–10 | Acceleration at speed changes |
| **LOW** | 0–100 | Low-frequency filter |
| **HIGH** | 0–100 | High-frequency filter |

## ■ Ring Modulation

Two input, two output ring modulator.

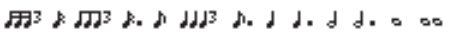
| Parameter | Range | Description |
|---|---|---|
| **SOURCE** | OSC, SELF | Modulation source: oscillator or input signal |
| **OSC FREQ** | 0.0–5000.0 Hz | Oscillator frequency |
| **FM FREQ.** | 0.05–40.00 Hz | Oscillator frequency modulation speed |
| **FM DEPTH** | 0–100% | Oscillator frequency modulation depth |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **FM NOTE** | *1 | Used in conjunction with TEMPO to determine FM FREQ. |

*1. 

## ■ Modulation Filter

Two input, two output modulation filter.

| Parameter | Range | Description |
|---|---|---|
| **FREQ.** | 0.05–40.00 Hz | Modulation speed |
| **DEPTH** | 0–100% | Modulation depth |
| **PHASE** | 0.00–354.38 degrees | Left-channel modulation and right-channel modulation phase difference |
| **TYPE** | LPF, HPF, BPF | Filter type: low pass, high pass, band pass |
| **OFFSET** | 0–100 | Filter frequency offset |
| **RESO.** | 0–20 | Filter resonance |
| **LEVEL** | 0–100 | Output level |
| **SYNC** | OFF, ON | Tempo parameter sync on/off |
| **NOTE** | *1 | Used in conjunction with TEMPO to determine FREQ. |

*1. 

## ■ Dynamic Filter

Two input, two output dynamically controlled filter.

| Parameter | Range | Description |
|---|---|---|
| **SENSE** | 0–100 | Sensitivity |
| **DIR.** | UP, DOWN | Upward or downward frequency change |
| **DECAY** | 3.34 ms–42.7 s | Filter frequency change decay speed |
| **TYPE** | LPF, HPF, BPF | Filter type |
| **OFFSET** | 0–100 | Filter frequency offset |
| **RESO.** | 0–20 | Filter resonance |
| **LEVEL** | 0–100 | Output Level |

# EQUALIZER

## ■ Rupert EQ 773

Models a console EQ module that Rupert Neve designed in the 1970s.

| Parameter | Range | Description |
|---|---|---|
| **LC FREQ** | OFF, 50, 80, 100, 300 Hz | Frequency of the low cut filter |
| **LF GAIN** | –16.0 to 16.0 dB | Gain of the low shelving filter |
| **LF FREQ** | OFF, 35, 60, 110, 220 Hz | Frequency of the low shelving filter |
| **MF GAIN** | –18.0 to 18.0 dB | Peaking gain |
| **MF FREQ** | OFF, 360, 700 Hz, 1.6, 3.2, 4.8, 7.2 kHz | Peaking frequency |
| **HF GAIN** | –18.0 to 18.0 dB | Gain of the high shelving filter |
| **DRIVE** | 0.0 to 10.0 | Amount of head amp overtones |
| **EQL** | OFF, ON | Equalizer on/off |

## ■ Rupert EQ 810

Models a console EQ module that Rupert Neve designed in the 1980s.

| Parameter | Range | Description |
|---|---|---|
| **LF IN** | OFF, ON | LF band (low shelving) on/off |
| **LF FREQ** | 33, 56, 95, 160, 270 Hz | Cutoff frequency of the LF band (low shelving) |
| **LF GAIN** | –16.0 to 16.0 dB | Gain of the LF band (low shelving) |
| **LMF IN** | OFF, ON | LMF band (peaking) on/off |
| **LMF x3** | OFF, ON | Triples the center frequency value of the LMF band (peaking). |
| **LMF FREQ** | 40.0 to 400 Hz*1 | Center frequency of the LMF band (peaking) |
| **LMF GAIN** | –16.0 to 16.0 dB | Gain of the LMF band (peaking) |
| **LMF Q** | 0.90 t0 3.00 | Q (steepness) of the LMF band (peaking) |
| **HF IN** | OFF, ON | HF band (high shelving) on/off |
| **HF FREQ** | 3.3, 4.7, 6.8, 10, 15 kHz | Cutoff frequency of the HF band (high shelving) |
| **HF GAIN** | –16.0 to 16.0 dB | Gain of the HF band (high shelving) |
| **HMF IN** | OFF, ON | HMF band (peaking) on/off |
| **HMF x3** | OFF, ON | Triples the center frequency value of the HMF band (peaking). |
| **HMF FREQ** | 600 Hz to 6.00 kHz*2 | Center frequency of the HMF band (peaking) |
| **HMF GAIN** | –16.0 to 16.0 dB | Gain of the HMF band (peaking) |
| **HMF Q** | 0.90 to 3.00 | Q (steepness) of the HMF band (peaking) |
| **TRANS.** | MIC, LINE | Type of input transformer that is emulated |
| **DRIVE** | –20.0 to 20.0 | Adjusts the input level to adjust the amount of overtones. |
| **LPF FREQ** | OFF, 36, 60, 105, 185, 330 Hz | Cutoff frequency of the low pass filter |
| **HPF FREQ** | OFF, 16, 12, 8.2, 5.6, 3.9 kHz | Cutoff frequency of the high pass filter |
| **ALL EQ** | OFF, ON | Turns the LF/LMF/HMF/HF bands on/off together. |

*1. When it is On, 120 Hz to 1.20 kHz
*2. When it is On, 1.80kHz to 18.0 kHz

## ■ Portico 5033

This models an analog 5-band EQ made by Rupert Neve Designs.

| Parameter | Range | Description |
|---|---|---|
| **ALL BYPASS** | OFF, ON | Turns bypass on/off for the EQ. Even in the bypassed state, the signal will pass through the input/output transformers and the amp circuit. |
| **TRIM** | –12.0 to 12.0 dB | Input gain |
| **LF FREQ** | 30.00 to 300.0 Hz | Center frequency of the LF band |
| **LF GAIN** | –12.0 to 12.0 dB | Gain of the LF band |
| **LMF IN** | OFF, ON | Switches the LMF band on/off. |
| **LMF Q** | 0.70 to 5.00 | Q of the LMF band |
| **LMF FREQ** | 50.00 to 400.0 Hz | Center frequency of the LMF band |
| **LMF GAIN** | –12.0 to 12.0 dB | Gain of the LMF band |
| **MF IN** | OFF, ON | Switches the MF band on/off. |
| **MF Q** | 0.70 to 5.00 | Q of the MF band |
| **MF FREQ** | 330.0 to 2500 Hz | Center frequency of the MF band |
| **MF GAIN** | –12.0 to 12.0 dB | Gain of the MF band |
| **HMF IN** | OFF, ON | Switches the HMF band on/off. |
| **HMF Q** | 0.70 to 5.00 | Q of the HMF band |
| **HMF FREQ** | 1.80k to 16.0k Hz | Center frequency of the HMF band |
| **HMF GAIN** | –12.0 to 12.0 dB | Gain of the HMF band |
| **LF/HF IN** | OFF, ON | Switches the LF/HF bands on/off. |
| **HF FREQ** | 2.50k to 25.0k Hz | Center frequency of the HF band |
| **HF GAIN** | –12.0 to 12.0 dB | Gain of the HF band |

## ■ EQ-1A

This processor emulates a vintage EQ that's considered a classic example of a passive EQ.

| Parameter | Range | Description |
|---|---|---|
| **LOW FREQUENCY (LO FREQ*1)** | 20, 30, 60, 100 Hz | Frequency range of the low range filter |
| **(LOW) BOOST (LO BOOST*1)** | 0.0 to 10.0 | Boost amount of the low range filter |
| **(LOW) ATTEN (LO ATT*1)** | 0.0 to 10.0 | Attenuation amount of the low range filter |
| **HIGH FREQUENCY (HI FREQ*1)** | 3k, 4k, 5k, 8k, 10k, 12k, 16k Hz | Frequency range of the high range filter |
| **(HIGH) BOOST (HI BOOST*1)** | 0.0 to 10.0 | Boost amount of the high range filter |
| **(HIGH) BAND WIDTH (BAND WID*1)** | 0.0 to 10.0 | Band width of the high range filter |
| **(HIGH) ATTEN SEL (HI ATT F*1)** | 5k, 10k, 20k Hz | Frequency range attenuated by the high range filter |
| **(HIGH) ATTEN (HI ATT*1)** | 0.0 to 10.0 | Attenuation amount of the high range filter |
| **IN** | OFF, ON | Turns the processor on/off. If this is off, the filter section will be bypassed, but the signal will pass through the input/output transformers and the amp circuit. |

*1. Actual indication in the screen encoder access field

## ■ Equalizer601

This effect emulates the characteristics of 70's analog equalizers. Re-creating the distortion of typical analog circuits will add drive to the sound.

| Parameter | Range | Description |
|---|---|---|
| **LO TYPE** | HPF-2/1, LSH-1/2 | Type of EQ1 |
| **LO F** | 16.0 Hz to 20.0 kHz | Cut-off frequency of EQ1 |
| **LO G** | –18.0 to +18.0 dB | Gain of EQ1 |
| **MID1 Q** | 0.50–16.0 | Q of EQ2 |
| **MID1 F** | 16.0 Hz to 20.0 kHz | Center frequency of EQ2 |
| **MID1 G** | –18.0 to +18.0 dB | Gain of EQ2 |
| **MID2 Q** | 0.50–16.0 | Q of EQ3 |
| **MID2 F** | 16.0 Hz to 20.0 kHz | Center frequency of EQ3 |
| **MID2 G** | –18.0 to +18.0 dB | Gain of EQ3 |
| **INPUT** | –18.0 to +18.0 dB | Input gain |
| **OUTPUT** | –18.0 to +18.0 dB | Output gain |
| **MID3 Q** | 0.50–16.0 | Q of EQ4 |
| **MID3 F** | 16.0 Hz to 20.0 kHz | Center frequency of EQ4 |
| **MID3 G** | –18.0 to +18.0 dB | Gain of EQ4 |
| **MID4 Q** | 0.50–16.0 | Q of EQ5 |
| **MID4 F** | 16.0 Hz to 20.0 kHz | Center frequency of EQ5 |
| **MID4 G** | –18.0 to +18.0 dB | Gain of EQ5 |
| **HI TYPE** | LPF-2/1, HSH-1/2 | Type of EQ6 |
| **HI F** | 16.0 Hz to 20.0 kHz *1 | Cut-off frequency of EQ6 |
| **HI G** | –18.0 to +18.0 dB | Gain of EQ6 |
| **LO SW** | OFF, ON | Switches EQ1 on/off |
| **MID1 SW** | OFF, ON | Switches EQ2 on/off |
| **MID2 SW** | OFF, ON | Switches EQ3 on/off |
| **MID3 SW** | OFF, ON | Switches EQ4 on/off |
| **MID4 SW** | OFF, ON | Switches EQ5 on/off |
| **HI SW** | OFF, ON | Switches EQ6 on/off |
| **TYPE** | CLEAN, DRIVE | Selects the equalizer type. The CLEAN equalizer provides non-distorted, clear, typical digital sound, emulating variations in frequency response in the analog circuits. The DRIVE equalizer provides distorted, driven sound that enhances analog flavor, emulating changes in frequency response in the analog circuits. |

*1. 16.0 Hz to 20.0 kHz (LPF-1, LPF-2), 1.0 kHz to 20.0 kHz (HSH-1, HSH-2)

## ■ Dynamic EQ

This is a newly developed equalizer that dynamically changes the EQ gain in response to the input signal, controlling the amount of EQ cut or boost in a way similar to a compressor or expander.

| Parameter | Range | Description |
|---|---|---|
| **BAND ON/OFF** | OFF, ON | Turns the corresponding band on/off. |
| **SIDECHAIN CUE** | OFF, ON | If this is on, the sidechain signal that controls the dynamics will be sent to the CUE bus for monitoring. |
| **SIDECHAIN LISTEN** | OFF, ON | If this is on, the sidechain signal that is linked to the dynamics will be output to the bus (such as the STEREO bus or a MIX/MATRIX bus) to which the inserted channel is being sent. |
| **FILTER TYPE** | Low Shelf, Bell, Hi Shelf | Switches the type of equalizer and sidechain filter. |
| **FREQUENCY (FREQ 1, FREQ 2*1)** | 20.0 to 20.0k Hz | Frequency controlled by the equalizer and sidechain filter |
| **Q (Q 1, Q 2*1)** | 15.0 to 0.50 | Q of the equalizer and sidechain filter |
| **THRESHOLD (THRESH 1, THRESH 2*1)** | –80.0 to 10.0 dB | Threshold value at which processing begins to apply |
| **RATIO (RATIO 1, RATIO2*1)** | ∞ : 1 to 1 : 1.50 | Sets the boost/cut ratio relative to the input signal. |
| **MODE** | BELOW, ABOVE | Specifies whether the processor will operate when the sidechain signal exceeds the threshold setting (ABOVE) or when it falls below the threshold setting (BELOW). |
| **ATTACK/RELEASE** | FAST, SLOW, AUTO | Attack time/release time for when compression or boost is applied |

*1. Actual indication in the screen encoder access field

## ■ Dynamic EQ4

Dynamic EQ4 is a two-band dynamic equalizer that has been expanded to feature four bands.

| Parameter | Range | Description |
|---|---|---|
| **BAND ON/OFF** | OFF, ON | Switches the corresponding band on or off. |
| **KEY IN SOURCE** | INT, EXT | Select main (INT) or external (EXT) as the source for the KEY IN signal used for the corresponding band. |
| **KEY IN CUE** | OFF, ON | If this button is on, the sidechain signal is sent to the CUE bus for monitoring. |
| **SHELF ON/OFF** | OFF, ON | Switch the type of the equalizer and sidechain filter. |
| **FREQUENCY** | 20.0 to 20.0 kHz | Frequency that is controlled by the equalizer and the sidechain filter |
| **Q** | 15.0 to 0.50 | Q of the equalizer and the sidechain filter |
| **THRESHOLD** | –80.0 to 10.0 dB | Threshold value at which the processing effect begins to apply |
| **RATIO** | ∞ : 1 to 1 : 1.50 | Ratio of boost/cut for the input signal. |
| **MODE** | BELOW, ABOVE | Specifies whether processing operates when the sidechain signal exceeds the threshold value (ABOVE) or when it falls below the value (BELOW). |
| **ATTACK/RELEASE** | FAST, SLOW, AUTO | Attack time and release time at which compression or boost is applied |

# DYNAMICS

## ■ Rupert Comp 754

Models a console compressor/limiter module that Rupert Neve designed in the 1970s.

| Parameter | Range | Description |
|---|---|---|
| **RESPONSE** | NORM, FAST | Meter response speed |
| **INPUT ADJUST (IN ADJUST*1)** | –6 to 12 dB | Input gain |
| **BLEND** | 0–100 % | Dry/wet balance of the compressor/limiter |
| **SELECT** | IN, OUT | Signal source of the meter |
| **COMPRESS IN** | OFF, ON | Compressor on/off |
| **COMPRESS THRESHOLD (C THRSH*1)** | –20.0 to15.0 dBm | Threshold of the compressor |
| **COMPRESS RECOVERY (C RECOV*1)** | 400, 800 ms, 1.5 s, AUTO | Release time of the compressor |
| **COMPRESS RATIO (C RATIO*1)** | 1.5:1, 2:1, 3:1, 4:1, 6:1 | Ratio of the compressor |
| **COMPRESS GAIN (C GAIN*1)** | 0.0 to 20.0 dB | Makeup gain of the compressor |
| **LIMIT IN** | OFF, ON | Limiter on/off |
| **LIMIT THRESHOLD (L THRSH*1)** | 4.0 to 12.0 dBm | Threshold of the limiter |
| **LIMIT RECOVERY (L RECOV*1)** | 100, 200, 800, AUTO | Release time of the limiter |
| **LIMIT ATTACK** | FAST, SLOW | Attack time of the limiter |

*1. Actual indication in the screen encoder access field

## ■ Rupert Comp 830

Models a console compressor/limiter module that Rupert Neve designed in the 1980s.

| Parameter | Range | Description |
|---|---|---|
| **HPF ON** | OFF, ON | Sidechain's high pass filter on/off |
| **HPF FREQ (HP FREQ*1)** | 20.0 to 400 Hz | Cutoff frequency of the sidechain's high pass filter |
| **LPF ON** | OFF, ON | Sidechain's low pass filter on/off |
| **LPF FREQ (LP FREQ*1)** | 1.00 to 20.0 kHz | Cutoff frequency of the sidechain's low pass filter |
| **MF ON** | OFF, ON | Sidechain's MF band (peaking) on/off |
| **MF FREQ x10** | OFF, ON | Sidechain's MF band (peaking) center frequency to 10 times its value |
| **MF FREQ** | 60 to 600 Hz*2 | Sidechain's MF band (peaking) center frequency |
| **MF GAIN** | –16.0 to 16.0 dB | Gain of the sidechain's MF band (peaking) |
| **COMP IN** | OFF, ON | Compressor on/off |
| **THRESHOLD (THRESH*1)** | –52 to 0dB | Threshold of the compressor |
| **RATIO** | 1.5:1, 2:1, 3:1, 5:1, 10:1, INF:1 | Ratio of the compressor |
| **ATTACK** | 0.20 to 73.0 ms | Attack time of the compressor |
| **RELEASE** | 100 m to 2.00 s | Release time of the compressor |
| **AUTO RELEASE** | OFF, ON | Compressor's auto release on/off |
| **GAIN** | 0.0 to 20.0 dB | Gain of the compressor |

*1. Actual indication in the screen encoder access field
*2. When it is On, 600 Hz to 6.00 kHz

## ■ Portico 5043

This models an analog compressor/limiter made by Rupert Neve Designs.

| Parameter | Range | Description |
|---|---|---|
| **IN** | OFF, ON | Turns bypass on/off for the compressor. When bypassed, the button will be unlit. However even in the bypassed state, the signal will pass through the input/output transformers and the amp circuit. |
| **FB** | OFF, ON | Switches between feed-forward type and feed-back type. |
| **THRESHOLD** | –50.0 to 0.0 dB | Threshold level |
| **RATIO** | 1.10 : 1 to 28.9 : 1, LIMIT | Compression ratio |
| **ATTACK** | 20 to 75 ms | Attack time |
| **RELEASE** | 100 ms to 2.50 sec | Release time |
| **GAIN** | –6.0 to 20.0 dB | Output level |

## ■ Portico 5045

Models the Primary Source Enhancer made by Rupert Neve Designs.

| Parameter | Range | Description |
|---|---|---|
| **PROCESS ENGAGE** | OFF, ON | Turns the enhancement circuit on/off. Even when this is off, the signal passes through the audio transformer and discrete amp circuit. |
| **RMS/Peak** | RMS, Peak | Operation mode of the level detector. |
| **TIME CONSTANT** | A, B, C, D, E, F | Attack and release time. |
| **THRESHOLD** | –42.0 to –12.0 dB | Threshold level. |
| **DEPTH** | 0.0 to –20.0 dB | Amount of attenuation for signals below the threshold level. |

## ■ U76

This models a well-known vintage compressor/limiter used in a wide range of situations.

| Parameter | Range | Description |
|---|---|---|
| **INPUT** | –96.0 to 0.0 dB | Input level |
| **OUTPUT** | –96.0 to 0.0 dB | Output level |
| **ATTACK** | 5.50 to 0.10 ms | Attack time of the compressor. Turning this all the way to the right produces the fastest attack. |
| **RELEASE** | 1100.0 to 56.4 ms | Release time of the compressor. Turning this all the way to the right produces the fastest release. |
| **RATIO** | ALL, 4, 8, 12, 20 | Switches the compression ratio. Pressing ALL produces the strongest effect. |
| **METER** | OFF, +4, +8, GR | Switches the meter display. |

## ■ Opt-2A

This processor emulates a well-known vintage model of vacuum tube opto compressor.

| Parameter | Range | Description |
|---|---|---|
| **GAIN** | –56.0 dB to 40.0 dB | Output level |
| **PEAK REDUCTION (REDUC*1)** | –48.0 dB to 48.0 dB | Amount of gain reduction |
| **RATIO** | 2.00 to 10.00 | Compression ratio |
| **METER SELECT** | OUTPUT+10, GAIN REDUCTION, OUTPUT+4 | Switches the meter display. |

*1. Actual indication in the screen encoder access field

## ■ Comp276

This compressor emulates the characteristics of an FET gain reduction commonly used in recording studios. It will produce a thick, strong frame sound suitable for drums and bass.

| Parameter | Range | Description |
|---|---|---|
| **INPUT 1** | –180 to 0 dB | Adjusts the CH1 input level. |
| **OUTPUT 1** | –180 to 0 dB | Adjusts the CH1 output gain. |
| **RATIO 1** | 2:1, 4:1, 8:1, 12:1, 20:1 | Ratio for CH1 compressor |
| **ATTACK 1** | 0.022–50.4 ms | Attack time for CH1 compressor |
| **RELEASE1** | 10.88–544.22 ms | Release time for CH1 compressor |
| **MAKE UP1** | OFF, ON | Automatically corrects output gain reduction when CH1 compressor is applied. |
| **SIDEHPF1** | OFF, ON | When the HPF in the side chain of the CH1 compressor is turned on, the compression applied to the low range will be weakened, thus emphasizing the low range. |

## ■ Comp276S

This compressor emulates the characteristics of an FET gain reduction commonly used in recording studios. It produces a thick, strong frame sound suitable for drums and bass. You can link and control the L and R channel parameters.

| Parameter | Range | Description |
|---|---|---|
| **INPUT** | –180 to 0 dB | Adjusts the input level. |
| **OUTPUT** | –180 to 0 dB | Adjusts the output gain. |
| **RATIO** | 2:1, 4:1, 8:1, 12:1, 20:1 | Ratio of the compressor |
| **ATTACK** | 0.022–50.4 ms | Attack time of the compressor |
| **RELEASE** | 10.88–544.22 ms | Release time of the compressor |
| **MAKE UP** | OFF, ON | Automatically corrects output gain reduction when the compressor is applied. |
| **SIDE HPF** | OFF, ON | When the HPF in the side chain of the compressor is turned on, the compression applied to the low range will be weakened, thus emphasizing the low range. |

## ■ Buss Comp369

This compressor emulates a standard bus compressor that has been used in recording studios and broadcasting stations.

| Parameter | Range | Description |
|---|---|---|
| **INPUT ADJUST** | –15.0 to +15.0 dB | Adjusts the input gain. However, the output gain changes inversely in tandem with the level of this parameter so that the volume remains the same as the pass-through volume. For example if INPUT ADJUST is +5 dB, the input gain is +5 dB and the output gain is –5 dB. |
| **LINK** | ON, OFF | Turns the stereo link on/off (only for stereo). |
| **METER** | IN, GR, OUT | Selects the signal source of the meter (only for stereo). |
| **VU** | IN, OUT | Selects the signal source for the VU meter (only for dual). |
| **COMP IN** | ON, OFF | Turns the compressor on/off. |
| **COMP RATIO** | 1.5:1, 2:1, 3:1, 4:1, 6:1 | Compressor ratio |
| **COMP GAIN** | 0.0 to +20.0 dB | Makeup gain of the compressor |
| **COMP RECOVERY** | 100 ms, 400 ms, 800 ms, 1500 ms, a1, a2 | Release time of the compressor. For a1 (auto 1) and a2 (auto 2), the release time changes automatically.<br>a1: automatically changes in the range of 100 ms to 2sec.<br>a2: automatically changes in the range of 50 ms to 5 sec. |
| **COMP THRESHOLD** | –40 to –5 dBFS | Threshold of the compressor |
| **LIMIT IN** | ON, OFF | Turns the limiter on/off. |
| **LIMIT ATTACK** | FAST, SLOW | Attack time of the limiter<br>FAST: 2 ms, SLOW: 4 ms |
| **LIMIT RECOVERY** | 50 ms, 100 ms, 200 ms, 800 ms, a1, a2 | Release time of the limiter. For a1 (auto 1) and a2 (auto 2), the release time changes automatically.<br>a1: automatically changes in the range of 100 ms to 2sec.<br>a2: automatically changes in the range of 50 ms to 5 sec. |
| **LIMIT THRESHOLD** | –16 to –5 dBFS | Threshold of the limiter |

## ■ MBC4

This four-band compressor offers intuitive operability.

| Parameter | Range | Description |
|---|---|---|
| **LOW CROSSOVER** | 20 to 500 Hz | Crossover frequency between the low and low-mid frequency ranges |
| **MID CROSSOVER** | 80 to 10 kHz | Crossover frequency between the low-mid and high-mid frequency ranges |
| **HIGH CROSSOVER** | 1k to 15 kHz | Crossover frequency between the high-mid and high frequency ranges |
| **LOW GAIN** | –18.0 dB to 12.0 dB | Output gain of the low frequency range |
| **LOW THRESHOLD** | –80.0 dB to 0.0 dB | Threshold of the low frequency range |
| **LOW RATIO** | 1.0:1 to 20.0:1 | Compression ratio of the low frequency range |
| **LOW ATTACK** | 0.1 to 120 ms | Attack time of the low frequency range |
| **LOW RELEASE** | 5 to 1000 ms | Release time of the low frequency range |
| **LOW COMP IN** | ON, OFF | Turns the low-range compressor on/off. |
| **LOW CUE ON** | ON, OFF | Turn on this parameter to cue-monitor the output of the low frequency range. |
| **LOW MID GAIN** | –18.0 dB to 12.0 dB | Output gain of the low-mid frequency range |
| **LOW MID THRESHOLD** | –80.0 dB to 0.0 dB | Threshold of the low-mid frequency range |
| **LOW MID RATIO** | 1.0:1 to 20.0:1 | Compression ratio of the low-mid frequency range |
| **LOW MID ATTACK** | 0.1 to 120 ms | Attack time of the low-mid frequency range |
| **LOW MID RELEASE** | 5 to 1000 ms | Release time of the low-mid frequency range |
| **LOW MID COMP IN** | ON, OFF | Turns the low-mid range compressor on/off. |
| **LOW MID CUE ON** | ON, OFF | Turn on this parameter to cue-monitor the output of the low-mid frequency range. |
| **HIGH MID GAIN** | –18.0 dB to 12.0 dB | Output gain of the high-mid frequency range |
| **HIGH MID THRESHOLD** | –80.0 dB to 0.0 dB | Threshold of the high-mid frequency range |
| **HIGH MID RATIO** | 1.0:1 to 20.0:1 | Compression ratio of the high-mid frequency range |
| **HIGH MID ATTACK** | 0.1 to 120 ms | Attack time of the high-mid frequency range |
| **HIGH MID RELEASE** | 5 to 1000 ms | Release time of the high-mid frequency range |
| **HIGH MID COMP IN** | ON, OFF | Turns the high-mid range compressor on/off. |
| **HIGH MID CUE ON** | ON, OFF | Turn on this parameter to cue-monitor the output of the high-mid frequency range. |
| **HIGH GAIN** | –18.0 dB to 12.0 dB | Output gain of the high frequency range |
| **HIGH THRESHOLD** | –80.0 dB to 0.0 dB | Threshold of the high frequency range |
| **HIGH RATIO** | 1.0:1 to 20.0:1 | Compression ratio of the high frequency range |
| **HIGH ATTACK** | 0.1 to 120 ms | Attack time of the high frequency range |
| **HIGH RELEASE** | 5 to 1000 ms | Release time of the high frequency range |
| **HIGH COMP IN** | ON, OFF | Turns the high range compressor on/off. |
| **HIGH CUE ON** | ON, OFF | Turn on this parameter to cue-monitor the output of the high frequency range. |
| **MASTER GAIN** | –18.0 dB to 12.0 dB | Adjusts the gain of the final output signal. |
| **KNEE** | HARD, 1, 2, 3, SOFT | Adjusts the knee of the compressor. |
| **FLAVOUR** | VCA, OPTO | Switches the type of the compressor between VCA (accurate effects) and OPTO (natural effects). |
| **HARMONICS** | ON, OFF | Switches on/off musical harmonics that emulate analog circuitry. |
| **LINK GAIN** | — | Adjusts the output gain for the four bands collectively. |
| **LINK THRESHOLD** | — | Adjusts the threshold for the four bands collectively. |
| **LINK RATIO** | — | Adjusts the compression ratio for the four bands collectively. |
| **LINK ATTACK** | — | Adjusts the attack time for the four bands collectively. |
| **LINK RELEASE** | — | Adjusts the release time for the four bands collectively. |

### ■ DaNSe

This is a dynamic noise suppressor with exceptional sound quality and operability.

| Parameter | Range | Description |
|---|---|---|
| **TIGHTNESS** | 50 to 2000ms | Release time |
| **LOW_FREQUENCY** | 20 Hz to 5.00 kHz | Lower limit frequency band for suppressing noise |
| **HIGH_FREQUENCY** | 80 Hz to 20.00 kHz | Upper limit frequency band for suppressing noise |
| **LINK** | — | Adjusts the GAIN 1–6 levels simultaneously. |
| **THRESHOLD** | –80.0 to 0.0 dB | Threshold level |
| **GAIN 1** | –24.0 to 0.0 dB | Maximum gain reduction for BAND 1 |
| **GAIN 2** | –24.0 to 0.0 dB | Maximum gain reduction for BAND 2 |
| **GAIN 3** | –24.0 to 0.0 dB | Maximum gain reduction for BAND 3 |
| **GAIN 4** | –24.0 to 0.0 dB | Maximum gain reduction for BAND 4 |
| **GAIN 5** | –24.0 to 0.0 dB | Maximum gain reduction for BAND 5 |
| **GAIN 6** | –24.0 to 0.0 dB | Maximum gain reduction for BAND 6 |
| **LEARN** | ON, OFF | Starts the LEARN function (automatically adjusting the THRESHOLD and GAIN 1–6). |
| **REVERT** | — | Starts the REVERT function (reverting the parameters to their state just prior to using the LEARN function). |

### ■ P2MB

This plug-in is an accurate modeling of Rupert Neve Designs' Portico II Master Buss Processor.

| Parameter | Range | Description |
|---|---|---|
| **Comp In** | OFF, ON | Turns compressor and limiter bypass on and off. |
| **Attack** | 20.0 to 80.0 mS | Adjusts the attack time of the compressor. |
| **Release** | 0.10 to 3.00 S | Adjusts the release time of the compressor. |
| **Threshold** | -54.0 to -4.0 dBFS | Adjusts the threshold of the compressor. |
| **Ratio** | 1.0 to 40.0 : 1 | Adjusts the ratio of the compressor. |
| **Gain** | 0.0 to 20.0 dB | Adjusts the output gain of the compressor. It acts as an input gain to the limiter, and the limiter works to suppress the compressor with gain make-up. |
| **Blend** | 0 to 100 % | Adjusts the dry / wet values of the compressor and limiter. |
| **RMS/Peak** | RMS, Peak | Selects the operating mode for the compressor level detector. |
| **FF/FB** | FF, FB | Selects the gain reduction method for the compressor. |
| **SC 125Hz** | OFF, ON | Turns on / off the sidechain high-pass filter of the compressor. |
| **Limit** | -14.0 to 0.0 dBFS, OFF | Adjusts the limiter threshold and on / off. |
| **Silk** | OFF, Red, Blue | Switches Silk to Off and Red / Blue. |
| **Texture** | 0.0 to 10.0 | Adjusts the tone when Silk's Red / Blue is selected. |
| **Depth EQ** | LF, LM, HM, HF | Selects the band for the Depth EQ. |
| **Width EQ** | LF, LM, HM, HF | Selects the band for the Width EQ. |
| **Depth In** | OFF, ON | Turns the effect of the Depth knob on / off. |
| **Depth EQ In** | OFF, ON | When turned on, this limits the effect of the Depth knob to the band selected with the Depth EQ knob. |
| **Width In** | OFF, ON | Turns the effect of the Width knob on / off. |
| **Width EQ In** | OFF, ON | When turned on, limits the effect of the Depth knob to the band selected with the Width EQ knob. |
| **Depth** | -15 to 15 | Adjusts the volume of stereo center localization. |
| **Width** | -15 to 15 | Adjusts the volume of stereo side localization. |

## SATURATION

### ■ Distortion

One input, two output distortion effect.

| Parameter | Range | Description |
|---|---|---|
| **DST TYPE** | DST1, DST2, OVD1, OVD2, CRUNCH | Distortion type (DST = distortion, OVD = overdrive) |
| **DRIVE** | 0–100 | Distortion drive |
| **MASTER** | 0–100 | Master volume |
| **TONE** | –10 to +10 | Tone |
| **N. GATE** | 0–20 | Noise reduction |

### ■ Amp Simulate

One input, two output guitar amp simulator.

| Parameter | Range | Description |
|---|---|---|
| **AMP TYPE** | *1 | Guitar amp simulation type |
| **DST TYPE** | DST1, DST2, OVD1, OVD2, CRUNCH | Distortion type (DST = distortion, OVD = overdrive) |
| **DRIVE** | 0–100 | Distortion drive |
| **MASTER** | 0–100 | Master volume |
| **BASS** | 0–100 | Bass tone control |
| **MIDDLE** | 0–100 | Middle tone control |
| **TREBLE** | 0–100 | High tone control |
| **N. GATE** | 0–20 | Noise reduction |
| **CAB DEP** | 0–100% | Speaker cabinet simulation depth |
| **EQ F** | 100 Hz–8.00 kHz | EQ (peaking type) frequency |
| **EQ G** | –12.0 to +12.0 dB | EQ (peaking type) gain |
| **EQ Q** | 10.0–0.10 | EQ (peaking type) bandwidth |

*1. STK-M1, STK-M2, THRASH, MIDBST, CMB-PG, CMB-VR, CMB-DX, CMB-TW, MINI, FLAT

### ■ OpenDeck

It emulates the tape compression created by two open reel tape recorders (a recording deck and a playback deck.) You can change the sound quality by adjusting various elements, such as the deck type, tape quality, playback speed, etc.

| Parameter | Range | Description |
|---|---|---|
| **REC DEC** | Swss70, Swss78, Swss85, Amer70 | Selects the recording deck type. |
| **REC LVL** | –96.0 to +18.0 dB | Adjusts the input level of the recording deck. As you raise the level, tape compression is generated, which narrows the dynamic range and distorts the sound. |
| **REC HI** | –6.0 to +6.0 dB | Adjusts the high range gain of the recording deck. |
| **REC BIAS** | –1.00 to +1.00 | Adjusts the bias of the recording deck. |
| **REPR DEC** | Swss70, Swss78, Swss85, Amer70 | Selects the playback deck type. |
| **REPR LVL** | –96.0 to +18.0 dB | Adjusts the output level of the playback deck. |
| **REPR HI** | –6.0 to +6.0 dB | Adjusts the high range gain of the playback deck. |
| **REPR LO** | –6.0 to +6.0 dB | Adjusts the low range gain of the playback deck. |
| **MAKE UP** | Off, On | When you adjust the REC LVL, the REPR LVL reflects the change, maintaining the relative output level. You can change the amount of distortion without changing the output level. |
| **TP SPEED** | 15ips, 30ips | Selects the tape speed. |
| **TP KIND** | Old, New | Selects the tape type. |

## GEQ RACK

### ■ 31 Band GEQ

This is a 31Band GEQ.

| Parameter | Range | |
|---|---|---|
| **FREQUENCY** | 20Hz to 20kHz<br>(20, 25, 31.5, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400, 500, 630, 800, 1k, 1.25k, 1.6k, 2k, 2.5k, 3.15k, 4k, 5k, 6.3k, 8k, 10k, 12.5k, 16k, 20k) | |
| **GAIN** | LIMIT ±15dB | –15 to +15 (dB) |
| | LIMIT ±12dB | –12 to +12 (dB) |
| | LIMIT ±6dB | –6 to +6 (dB) |
| | LIMIT –24dB | –24 to 0 (dB) |

### ■ Flex15 GEQ

Only 15Band of the 31Band GEQ is available.

### ■ 8Band PEQ

This is similar to the 8Band PEQ available in the channel module, but enables you to use a 4Band notch filter.

| Parameter | Range | |
|---|---|---|
| **EQ** | Number of bands | 8 |
| | TYPE | PRECISE, AGGRESSIVE, SMOOTH, LEGACY |
| | FREQUENCY | 20 to 20.0k (Hz) |
| | GAIN | –18 to +18 (dB) |
| | Q | 0.1 to 16.0 |
| | Q (PRECISE LSF, HSF) | 0.1 to 10.0 |
| | LSF/PEQ | Band 1 |
| | HSF/PEQ | Band 8 |
| **NOTCH** | Number of bands | 4 |
| | FREQUENCY | 20 to 20.0k (Hz) |
| | Q | 0.1 to 63.0 |

## ■ Automixer

Automixer detects effective audio from multiple microphones and automatically optimizes the gain distribution for multiple live microphones in dialog situations.

| Parameter | Range | Description |
|---|---|---|
| **Group** | a, b, c, d, e | Assign each channel to one of five groups (a/b/c/d/e). |
| **Override** | OFF, ON | Turn Override on or off for each channel. |
| **ChMode** | man, auto, mute | Select each channel mode (man, auto, or mute). |
| **ChModePreset** | man, auto, mute | Select each channel preset. |
| **Level** | 0 to 127 | Level indicator for each channel |
| **Weight** | –100 to 15 | The weight controls balance relative sensitivity of the input channels. |
| **MeterType** | gain, input, output | Switches the type of meter display. |
| **MasterOverride** | OFF, ON | Override master button |
| **MasterPreset** | OFF, ON | Preset master button |
| **MasterMute** | OFF, ON | Mute master button |

# EQ Preset

| Preset Name | EQ Type | HPF | | | LPF | | | |
|---|---|---|---|---|---|---|---|---|
| | | **Slope** | **Frequency** | **On** | **Slope** | **Frequency** | **On** | |
| **IEM Loudness** | Precise | –18dB | 80 | Off | –12dB | 16.0k | Off | |
| | | **Band1** | | | | **Band2** | | |
| | | **Type** | **Q** | **Frequency** | **Gain** | **Q** | **Frequency** | **Gain** |
| | | Bell | 0.56 | 90 | +10.0 | 4.0 | 160 | 0 |
| | | **Band3** | | | **Band4** | | | |
| | | **Q** | **Frequency** | **Gain** | **Q** | **Frequency** | **Gain** | |
| | | 1.0 | 400 | –10.0 | 4.0 | 630 | 0 | |
| | | **Band5** | | | **Band6** | | | |
| | | **Q** | **Frequency** | **Gain** | **Q** | **Frequency** | **Gain** | |
| | | 4.0 | 1.25k | 0 | 1.0 | 2.00k | +1.0 | |
| | | **Band7** | | | **Band8** | | | |
| | | **Q** | **Frequency** | **Gain** | **Type** | **Q** | **Frequency** | **Gain** |
| | | 4.0 | 5.00k | 0 | Shelf | 4.0 | 6.00k | +5.0 |
| **UE RM EQ** | Precise | **HPF** | | | **LPF** | | | |
| | | **Slope** | **Frequency** | **On** | **Slope** | **Frequency** | **On** | |
| | | –18dB | 80 | Off | –12dB | 16.0k | Off | |
| | | **Band1** | | | | **Band2** | | |
| | | **Type** | **Q** | **Frequency** | **Gain** | **Q** | **Frequency** | **Gain** |
| | | Bell | 1.4 | 63.0 | +5.0 | 4.0 | 160 | 0 |
| | | **Band3** | | | **Band4** | | | |
| | | **Q** | **Frequency** | **Gain** | **Q** | **Frequency** | **Gain** | |
| | | 4.0 | 315 | 0 | 4.0 | 630 | 0 | |
| | | **Band5** | | | **Band6** | | | |
| | | **Q** | **Frequency** | **Gain** | **Q** | **Frequency** | **Gain** | |
| | | 4.0 | 1.25k | 0 | 2.5 | 2.65k | +4.0 | |
| | | **Band7** | | | **Band8** | | | |
| | | **Q** | **Frequency** | **Gain** | **Type** | **Q** | **Frequency** | **Gain** |
| | | 4.0 | 5.00k | 0 | Shelf | 4.0 | 17.0k | +4.0 |

| Preset Name | EQ Type | HPF | | | LPF | | | |
|---|---|---|---|---|---|---|---|---|
| | | Slope | Frequency | On | Slope | Frequency | On | |
| UE11 EQ | Precise | –18dB | 80 | Off | –12dB | 16.0k | Off | |
| | | Band1 | | | | Band2 | | |
| | | Type | Q | Frequency | Gain | Q | Frequency | Gain |
| | | Bell | 4.0 | 67.0 | +3.0 | 4.0 | 160 | 0 |
| | | Band3 | | | Band4 | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | |
| | | 4.0 | 315 | 0 | 4.0 | 630 | 0 | |
| | | Band5 | | | Band6 | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | |
| | | 4.0 | 1.25k | 0 | 1.0 | 2.65k | +4.0 | |
| | | Band7 | | | Band8 | | | |
| | | Q | Frequency | Gain | Type | Q | Frequency | Gain |
| | | 4.0 | 5.00k | 0 | Shelf | 4.0 | 14.0k | +6.0 |
| UE18 EQ | Precise | HPF | | | LPF | | | |
| | | Slope | Frequency | On | Slope | Frequency | On | |
| | | –18dB | 80 | Off | –12dB | 16.0k | Off | |
| | | Band1 | | | | Band2 | | |
| | | Type | Q | Frequency | Gain | Q | Frequency | Gain |
| | | Bell | 1.4 | 60.0 | +3.0 | 4.0 | 160 | 0 |
| | | Band3 | | | Band4 | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | |
| | | 4.0 | 315 | 0 | 4.0 | 630 | 0 | |
| | | Band5 | | | Band6 | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | |
| | | 4.0 | 1.25k | 0 | 2.0 | 2.65k | +4.0 | |
| | | Band7 | | | Band8 | | | |
| | | Q | Frequency | Gain | Type | Q | Frequency | Gain |
| | | 4.0 | 5.00k | 0 | Bell | 1.25 | 15.0k | +3.0 |

| Preset Name | EQ Type | HPF | | | LPF | | | |
|---|---|---|---|---|---|---|---|---|
| | | Slope | Frequency | On | Slope | Frequency | On | |
| UE4 EQ | Precise | –18dB | 80 | Off | –12dB | 16.0k | Off | |
| | | Band1 | | | | Band2 | | |
| | | Type | Q | Frequency | Gain | Q | Frequency | Gain |
| | | Bell | 2.0 | 63.0 | +2.9 | 4.0 | 160 | 0 |
| | | Band3 | | | Band4 | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | |
| | | 4.0 | 315 | 0 | 4.0 | 630 | 0 | |
| | | Band5 | | | Band6 | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | |
| | | 4.0 | 1.25k | 0 | 2.0 | 2.65k | +3.9 | |
| | | Band7 | | | Band8 | | | |
| | | Q | Frequency | Gain | Type | Q | Frequency | Gain |
| | | 4.0 | 5.00k | 0 | Shelf | 4.0 | 14.0k | +5.8 |
| UE5 EQ | Precise | HPF | | | LPF | | | |
| | | Slope | Frequency | On | Slope | Frequency | On | |
| | | –18dB | 80 | Off | –12dB | 16.0k | Off | |
| | | Band1 | | | | Band2 | | |
| | | Type | Q | Frequency | Gain | Q | Frequency | Gain |
| | | Bell | 1.4 | 56.0 | +4.0 | 4.0 | 160 | 0 |
| | | Band3 | | | Band4 | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | |
| | | 4.0 | 315 | 0 | 4.0 | 630 | 0 | |
| | | Band5 | | | Band6 | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | |
| | | 4.0 | 1.25k | 0 | 2.0 | 2.36k | +6.0 | |
| | | Band7 | | | Band8 | | | |
| | | Q | Frequency | Gain | Type | Q | Frequency | Gain |
| | | 4.0 | 5.00k | 0 | Shelf | 4.0 | 16.0k | +6.0 |

| Preset Name | EQ Type | HPF | | | LPF | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | Slope | Frequency | On | Slope | Frequency | On | | | | | |
| UE7 EQ | Precise | –18dB | 80 | Off | –12dB | 16.0k | Off | | | | | |
| | | Band1 | | | | | | Band2 | | | | |
| | | Type | Q | Frequency | Gain | Q | Frequency | Gain | | | | |
| | | Bell | 1.4 | 60.0 | +3.0 | 4.0 | 160 | 0 | | | | |
| | | Band3 | | | Band4 | | | | | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | | | | | |
| | | 4.0 | 315 | 0 | 4.0 | 630 | 0 | | | | | |
| | | Band5 | | | Band6 | | | | | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | | | | | |
| | | 4.0 | 1.25k | 0 | 2.0 | 2.65k | +5.0 | | | | | |
| | | Band7 | | | Band8 | | | | | | | |
| | | Q | Frequency | Gain | Type | Q | Frequency | Gain | | | | |
| | | 4.0 | 5.00k | 0 | Shelf | 4.0 | 16.0k | +9.0 | | | | |
| UE900 EQ | Precise | HPF | | | LPF | | | | | | | |
| | | Slope | Frequency | On | Slope | Frequency | On | | | | | |
| | | –18dB | 80 | Off | –12dB | 16.0k | Off | | | | | |
| | | Band1 | | | | | | Band2 | | | | |
| | | Type | Q | Frequency | Gain | Q | Frequency | Gain | | | | |
| | | Shelf | 4.0 | 63.0 | +6.4 | 4.0 | 160 | 0 | | | | |
| | | Band3 | | | Band4 | | | | | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | | | | | |
| | | 2.5 | 450 | –3.0 | 4.0 | 630 | 0 | | | | | |
| | | Band5 | | | Band6 | | | | | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | | | | | |
| | | 4.0 | 1.25k | 0 | 2.2 | 2.65k | +8.0 | | | | | |
| | | Band7 | | | Band8 | | | | | | | |
| | | Q | Frequency | Gain | Type | Q | Frequency | Gain | | | | |
| | | 1.6 | 5.00k | +4.8 | Bell | 4.0 | 10.0k | 0 | | | | |

| Preset Name | EQ Type | HPF | | | LPF | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | Slope | Frequency | On | Slope | Frequency | On | | | | | |
| Yamaha EPH100 | Precise | –12dB | 35.5 | On | –12dB | 16.0k | Off | | | | | |
| | | Band1 | | | | | | Band2 | | | | |
| | | Type | Q | Frequency | Gain | Q | Frequency | Gain | | | | |
| | | Bell | 2.5 | 90.0 | +2.0 | 4.0 | 160 | 0 | | | | |
| | | Band3 | | | Band4 | | | | | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | | | | | |
| | | 4.0 | 315 | 0 | 4.0 | 630 | 0 | | | | | |
| | | Band5 | | | Band6 | | | | | | | |
| | | Q | Frequency | Gain | Q | Frequency | Gain | | | | | |
| | | 4.0 | 1.25k | 0 | 4.0 | 2.50k | 0 | | | | | |
| | | Band7 | | | Band8 | | | | | | | |
| | | Q | Frequency | Gain | Type | Q | Frequency | Gain | | | | |
| | | 2.8 | 8.00k | –3.0 | Shelf | 4.0 | 16.0k | –2.0 | | | | |

# Plug-in Library List

## REVERB

### ■ REV-X

| Preset Name | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
|---|---|---|---|---|---|---|
| REV-X med hall | LARGE HALL | 2.01s | 15.0ms | 0.6 | 1.2 | 10 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 25 | 47 | Thru | 5.00kHz | 800Hz | 100% |
| REV-X small hall | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | LARGE HALL | 1.76s | 9.0ms | 0.6 | 1.0 | 9 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 25 | 10 | Thru | 5.60kHz | 800Hz | 100% |
| REV-X tiny hall | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | LARGE HALL | 1.29s | 5.0ms | 0.6 | 1.2 | 7 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 24 | 8 | Thru | 5.60kHz | 800Hz | 100% |
| REV-X warm hall | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | LARGE HALL | 2.70s | 32.0ms | 0.6 | 1.1 | 10 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 28 | 50 | Thru | 3.20kHz | 800Hz | 100% |
| REV-X brite hall | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | LARGE HALL | 2.60s | 25.0ms | 0.8 | 0.8 | 10 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 26 | 53 | Thru | Thru | 800Hz | 100% |
| REV-X huge hall | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | LARGE HALL | 6.98s | 1.0ms | 0.9 | 1.1 | 10 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 28 | 53 | Thru | Thru | 800Hz | 100% |
| REV-X med room | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | WARM ROOM | 1.03s | 1.0ms | 0.7 | 0.9 | 9 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 20 | 35 | Thru | 10.0kHz | 800Hz | 100% |
| REV-X small room | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | WARM ROOM | 0.68s | 1.0ms | 0.7 | 0.8 | 9 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 18 | 20 | Thru | 10.0kHz | 800Hz | 100% |

| Preset Name | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
|---|---|---|---|---|---|---|
| REV-X slap room | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | WARM ROOM | 1.33s | 100.0ms | 0.5 | 0.9 | 9 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 22 | 20 | Thru | 5.60kHz | 800Hz | 100% |
| REV-X chamber | WARM ROOM | 1.03s | 1.0ms | 0.8 | 0.9 | 10 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 20 | 10 | 80.0 | Thru | 800Hz | 100% |
| REV-X wood room | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | WARM ROOM | 1.66s | 1.0ms | 0.8 | 0.7 | 10 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 24 | 30 | 56.0 | 8.00kHz | 800Hz | 100% |
| REV-X warm room | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | WARM ROOM | 0.70s | 5.1ms | 0.4 | 1.0 | 9 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 19 | 30 | Thru | 6.30kHz | 800Hz | 100% |
| REV-X bright plt | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | RICH PLATE | 2.07s | 1.0ms | 1.0 | 0.8 | 10 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 16 | 25 | 180 | 3.60kHz | 800Hz | 100% |
| REV-X snare plt | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | RICH PLATE | 2.22s | 1.0ms | 0.8 | 1.1 | 10 |
| | ROOMSIZE | DECAY | HPF | LPF | LO. FREQ | MIX BAL. |
| | 18 | 25 | 160 | 3.60kHz | 800Hz | 100% |

## ■ VSS4HD

| Preset Name | Master Reverb | | | | | |
|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width |
| VSS4HD Large Hall | 2.8 | 5 | 2.17k | 0 | 14 | 5 |
| | Master Early | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | |
| | 3 | 12 | 20 | 20 | 100 | |
| | Location | | Positions | | In / Out Level | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level |
| | Vienna Hall | | L30-> | R30-> | 0.0 | 0.0 |
| | Reverb / Early Level | | Reverb Color | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | |
| | -4.0 | -1.0 | 57.70 | -2.0 | Default | |
| | Decay / Crossover | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.91 | 1.13 | 1.37 | 0.77 | 97.40 | 335.0 | 1.51k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 13 | Left/Right | -6 | 116 | Off | |
| VSS4HD Rich Hall | Master Reverb | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width |
| | 2.2 | 27 | 2.17k | 0 | 14 | 3 |
| | Master Early | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | |
| | 35 | 12 | 20 | 20 | 100 | |
| | Location | | Positions | | In / Out Level | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level |
| | Vienna Hall | | L30-> | R30-> | 0.0 | 0.0 |
| | Reverb / Early Level | | Reverb Color | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | |
| | -4.0 | -1.0 | 57.70 | -2.0 | Default | |
| | Decay / Crossover | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.91 | 1.13 | 1.37 | 0.77 | 97.40 | 335.0 | 1.51k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 13 | Clockwise | 20 | 190 | off | |

| Preset Name | Master Reverb | | | | | |
|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width |
| VSS4HD Rich Voc | 2.4 | 27 | 3.06k | 30 | 14 | 3 |
| | Master Early | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | |
| | 0 | 10 | 7 | 10 | 100 | |
| | Location | | Positions | | In / Out Level | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level |
| | Vienna Hall | | L30-> | R30-> | 0.0 | 0.0 |
| | Reverb / Early Level | | Reverb Color | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | |
| | -4.0 | -1.0 | 57.70 | -2.0 | Default | |
| | Decay / Crossover | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.91 | 1.13 | 1.37 | 0.86 | 97.40 | 335.0 | 1.51k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 13 | Clockwise | 20 | 190 | off | |
| Large Hall | Master Reverb | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width |
| | 1.8 | 5 | 3.15k | 0 | 12 | 5 |
| | Master Early | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | |
| | 11 | 4 | -20 | 10 | 100 | |
| | Location | | Positions | | In / Out Level | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level |
| | Vienna Hall | | L30-> | R30-> | 0.0 | 0.0 |
| | Reverb / Early Level | | Reverb Color | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | |
| | 0.0 | 0.0 | 200.0 | -1.0 | -14 | |
| | Decay / Crossover | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 1.04 | 1.51 | 0.61 | 0.48 | 200.0 | 1.21k | 4.00k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 25 | Left/Right | -21 | 200 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Medium Hall | 2.0 | 28 | 2.17k | 0 | 9 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 15 | -14 | -16 | 14 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Church | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | 0.0 | 200.0 | -1.0 | -18 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.93 | 1.12 | 0.91 | 0.55 | 121.0 | 923.0 | 2.65k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 25 | Left/Right | -10 | 200 | off | |
| Small Hall | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 1.1 | 5 | 2.06k | 0 | 8 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 42 | -11 | 29 | 52 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Living Room | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | 0.0 | 195.0 | -2.5 | 17 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.91 | 1.11 | 0.82 | 0.48 | 389.0 | 1.70k | 2.88k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 25 | Left/Right | 9 | 200 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| JoyHall | 1.3 | 17 | 7.10k | 0 | 3 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 72 | -7 | 29 | 10 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Theater | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -1.0 | -5.5 | 189.0 | 0.0 | -21 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 1.25 | 1.05 | 0.98 | 0.58 | 250.0 | 1.25k | 3.89k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 25 | Default | 24 | 110 | off | |
| Small Room | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 0.52 | 9 | 7.10k | 0 | 3 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 72 | -7 | 29 | 10 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Theater | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -1.0 | -5.5 | 189.0 | 0.0 | -21 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 1.25 | 1.05 | 0.98 | 0.58 | 250.0 | 1.25k | 3.89k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 25 | Default | 24 | 110 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Medium Room | 1.1 | 5 | 7.10k | 9 | 3 | 4 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 72 | -7 | 29 | 10 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Theater | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -1.0 | -5.5 | 189.0 | 0.0 | -21 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 1.25 | 1.05 | 0.98 | 0.58 | 250.0 | 1.25k | 3.89k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 25 | Default | 24 | 110 | off | |
| Dark Red Velvet | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 0.72 | 5 | 1.21k | 0 | 9 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 5 | Default | Default | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Cinema | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -17.0 | 0.0 | 133.0 | -1.5 | -20 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.83 | 1.17 | 0.92 | 0.87 | 121.0 | 1.00k | 3.35k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | Default | Left/Right | Default | 100 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Generic Live Club | 0.90 | 24 | 4.86k | 0 | 7 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 12 | -23 | 28 | 52 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Jazz Club | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -5.0 | 0.0 | 103.0 | -8.5 | 27 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.97 | 1.28 | 0.75 | 0.69 | 206.0 | 1.03k | 4.47k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 18 | Default | -16 | 77 | off | |
| Flat Rap Club | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 1.0 | 5 | 2.00k | 0 | 7 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 8 | 12 | 50 | 57 | 93 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Jazz Club | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | -8.0 | 103.0 | -3.5 | -33 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.91 | 1.21 | 1.02 | 0.81 | 100.0 | 824.0 | 3.25k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 21 | Clockwise | 16 | 52 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Medium Basement | 1.0 | 5 | 5.44k | 12 | 12 | 5 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | -4 | 5 | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Oval Room | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | 0.0 | 97.40 | -2.5 | 10 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.82 | 1.01 | 1.17 | 0.75 | 82.40 | 1.65k | 8.48k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 25 | Front/ Rear Subtle | 28 | 92 | off | |
| Alone In The Dark | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 2.0 | 49 | 7.10k | 0 | 11 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | 4 | 23 | 0 | 83 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Parking Garage | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -10.0 | 0.0 | 94.90 | -1.0 | 13 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 1.09 | 1.05 | 0.85 | 0.84 | 97.40 | 1.18k | 7.10k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | -4 | Off | 10 | 92 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Shortstop Hall | 0.97 | 5 | 2.50k | 29 | 2 | 8 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 59 | -15 | -3 | 10 | 96 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Concert Hall | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -1.5 | 0.0 | 133.0 | -1.5 | -29 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 1.02 | 1.03 | 1.86 | 0.89 | 121.0 | 732.0 | 2.43k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 22 | Default | 22 | 89 | off | |
| Big Jazz Scene | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 1.7 | 5 | 4.60k | 14 | 10 | 3 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 9 | -23 | 28 | 52 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Jazz Club | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -3.5 | -1.5 | 71.00 | -8.0 | -29 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.77 | 1.09 | 0.91 | 0.81 | 155.0 | 630.0 | 6.12k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 18 | Default | 12 | 108 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Medium String Hall | 2.0 | 64 | 3.25k | 0 | 8 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 15 | -5 | 16 | 43 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Concert Hall | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | Off | 73.20 | -8.5 | -8 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.79 | 1.02 | 1.08 | 0.63 | 121.0 | 974.0 | 4.00k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 21 | Left/Right | -24 | 45 | off | |
| Natural Hall | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 2.6 | 13 | 3.15k | 0 | 6 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 14 | -8 | -3 | 0 | 91 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Vienna Hall | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | -14.0 | 75.40 | -3.5 | -33 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.91 | 1.01 | 1.04 | 0.56 | 106.0 | 594.0 | 4.35k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 16 | Default | 16 | 52 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Back Wall Hall | 2.2 | 50 | 1.74k | 0 | 14 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 6 | -17 | -13 | 9 | 95 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Concert Hall | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -1.5 | 0.0 | 97.40 | -2.0 | 30 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.88 | 1.12 | 0.79 | 0.38 | 94.90 | 1.37k | 4.00k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 21 | Default | 16 | 50 | off | |
| Show Hall | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 2.7 | 13 | 4.86k | 0 | 11 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 13 | 5 | 46 | 0 | 95 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Concert Hall | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | Off | 64.90 | -5.5 | 7 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.82 | 0.99 | 0.68 | 0.56 | 94.90 | 1.37k | 6.89k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 14 | Default | 16 | 50 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Europe Orch Hall | 2.5 | 18 | 2.17k | 0 | 15 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 3 | 12 | 50 | 8 | 84 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Vienna Hall | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | -5.5 | 57.70 | -2.0 | -4 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.91 | 1.08 | 0.99 | 0.86 | 92.30 | 1.06k | 4.23k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 23 | Default | 16 | 52 | off | |
| Big Orch Hall | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 4.1 | 5 | 3.89k | 0 | 14 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 14 | -8 | -3 | 0 | 0 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Vienna Hall | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | -14.0 | 87.30 | -2.5 | 7 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.78 | 1.01 | 0.74 | 0.61 | 133.0 | 1.37k | 8.73k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 23 | Default | 21 | 58 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| New Age Hall | 4.1 | 45 | 4.86k | 0 | 15 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 13 | 5 | 46 | 0 | 95 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Concert Hall | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | 0.0 | 103.0 | -3.5 | -16 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.82 | 1.04 | 0.88 | 0.73 | 121.0 | 1.37k | 4.12k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 7 | Default | 16 | 133 | off | |
| Varm Slap Hall | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 3.1 | 54 | 5.14k | 0 | 14 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 11 | 4 | -20 | 10 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Concert Hall | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | 0.0 | 200.0 | -1.0 | -14 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 1.04 | 1.51 | 0.61 | 0.48 | 200.0 | 1.21k | 4.00k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 25 | Left/Right | 7 | 200 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Bright Slap Hall | 3.1 | 66 | 16.5k | 0 | 14 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 11 | 4 | 50 | 10 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Concert Hall | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | 0.0 | 200.0 | -1.0 | 32 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.71 | 1.23 | 0.67 | 0.85 | 200.0 | 1.21k | 4.00k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | Default | Left/Right | 7 | 200 | off | |
| Ricochet Verb | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 0.93 | 93 | 7.10k | 0 | 15 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 31 | 4 | 50 | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Jazz Club | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | 0.0 | 200.0 | -1.0 | 32 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.71 | 1.23 | 0.67 | 0.85 | 200.0 | 1.21k | 4.00k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | Default | Left/Right | 7 | 200 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Tight & Round | 0.46 | 5 | 1.89k | 0 | 8 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | Default | Default | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Oval Room | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -20.5 | 0.0 | 109.0 | -2.0 | 16 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.89 | 1.33 | 1.05 | 1.05 | 97.40 | 1.79k | 8.00k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 9 | Default | 15 | 100 | off | |
| Church Coffee House | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 0.68 | 5 | 5.60k | 0 | 3 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 24 | 34 | 28 | 22 | 37 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Jazz Club | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -5.5 | 0.0 | 189.0 | -4.5 | 9 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 1.01 | 1.12 | 0.99 | 0.73 | 250.0 | 1.33k | 5.00k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 23 | Default | 24 | 200 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Small Blanket Room | 0.37 | 5 | 1.89k | 0 | 2 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | 2 | 3 | 0 | 96 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Jazz Club | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -2.5 | 0.0 | 103.0 | -3.0 | 11 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.99 | 0.92 | 0.77 | 0.57 | 129.0 | 1.33k | 5.00k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 19 | Default | 11 | 42 | off | |
| Montana Studio | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 1.00 | 5 | 5.60k | 0 | 8 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | -4 | -8 | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Jazz Club | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -8.5 | 0.0 | 100.0 | -7.0 | -8 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 1.00 | 0.01 | 1.00 | 0.64 | 345.0 | 1.46k | 2.30k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | Default | Default | Default | 100 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| 10m2 Empty Room | 0.61 | 5 | 5.44k | 0 | 8 | 5 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | Default | -1 | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Living Room | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -4.0 | -4.0 | 100.0 | -2.5 | -9 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.95 | 1.00 | 1.00 | 0.84 | 223.0 | 1.46k | 3.55k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | Default | Default | Default | 100 | off | |
| Dark Drum Room | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 0.54 | 5 | 1.15k | 0 | 7 | 3 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | -7 | Default | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Jazz Club | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -2.0 | -2.0 | 118.0 | -4.0 | Default | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.81 | 1.00 | 1.00 | 0.50 | 118.0 | 923.0 | 1.84k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 3 | Default | Default | 100 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Plate of Soup | 2.0 | 5 | 20.0k | 0 | 11 | 5 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 100 | -18 | 35 | 0 | 20 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Living Room | | L30-> | R30-> | -3.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -6.5 | 0.0 | 200.0 | -7.0 | 12 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.60 | 0.86 | 1.20 | 1.15 | 200.0 | 1.06k | 3.06k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 8 | Default | Default | 100 | off | |
| Fifties Chamber | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 2.4 | 5 | 10.0k | 0 | 8 | 4 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | Default | Default | 3 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Concert Hall | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -3.0 | -3.0 | 100.0 | 0.0 | Default | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.83 | 1.00 | 0.73 | 0.34 | 200.0 | 1.46k | 3.06k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | Default | Default | Default | 100 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Huge Warm Cathedral | 8.8 | 5 | 669.0 | 66 | 15 | 5 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | Default | -12 | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Castle Hall | | L30-> | R30-> | -3.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | 0.0 | 100.0 | 0.0 | Default | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.72 | 1.00 | 0.41 | 0.19 | 125.0 | 1.09k | 3.06k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | Default | Default | Default | 100 | off | |
| Small Empty Room | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 0.71 | 5 | 6.49k | 0 | 6 | 4 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | -4 | -11 | 11 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Living Room | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -3.0 | -3.0 | 100.0 | -13.0 | Default | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.57 | 1.00 | 0.85 | 0.33 | 125.0 | 1.46k | 2.57k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 25 | Default | Default | 100 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Drama Hall | 9.4 | 5 | 1.09k | 0 | 10 | 5 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | -26 | -28 | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Parking Garage | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -3.0 | 0.0 | 100.0 | 0.0 | Default | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 1.00 | 0.35 | 0.23 | 0.05 | 20.00 | 200.0 | 500.0 |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | -25 | Default | Default | 135 | off | |
| HyperPlate | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 1.8 | 5 | 12.5k | 0 | 8 | 4 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | -15 | Default | 6 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Castle Hall | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -1.5 | -1.5 | 160.0 | -7.5 | -8 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.77 | 1.00 | 0.91 | 0.56 | 97.40 | 1.15k | 3.06k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 17 | Default | Default | 87 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Hot Ice | 1.8 | 5 | 5.77k | 0 | 12 | 6 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | 50 | -50 | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Living Room | | L30-> | R30-> | -3.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -6.0 | 0.0 | 200.0 | -18.0 | Default | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.01 | 0.01 | 0.01 | 1.00 | 200.0 | 1.46k | 1.25k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | -25 | Default | -17 | 188 | off | |
| Dark Red Studio | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 0.51 | 5 | 2.80k | 0 | 10 | 2 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 29 | -5 | -22 | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Jazz Club | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -5.5 | 0.0 | 80.00 | -6.0 | -24 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.90 | 1.00 | 0.36 | 0.01 | 243.0 | 1.46k | 5.60k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 6 | Default | Default | 100 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Class Room | 0.60 | 5 | 898.0 | 0 | 8 | 5 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 26 | -15 | Default | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Oval Room | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -9.0 | 0.0 | 100.0 | 0.0 | -10 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.68 | 1.00 | 1.00 | 0.76 | 243.0 | 1.46k | 2.80k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | Default | Default | Default | 100 | off | |
| Auditorium | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 0.94 | 5 | 4.00k | 0 | 11 | 6 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | Default | -26 | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Church | | L30-> | R30-> | -1.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -9.5 | 0.0 | 100.0 | 0.0 | -12 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.87 | 1.07 | 1.00 | 0.45 | 155.0 | 1.46k | 3.15k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | Default | Default | Default | 100 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Rusty Plate | 1.6 | 5 | 3.45k | 0 | 10 | 3 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | -11 | -18 | 0 | 10 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Bathroom | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | 0.0 | 200.0 | -6.5 | -50 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.08 | 0.32 | 0.59 | 1.00 | 121.0 | 2.00k | 4.00k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | 10 | Default | Default | 100 | off | |
| Small Town Theatre | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 1.3 | 5 | 1.33k | 0 | 8 | 6 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | Default | -10 | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Theater | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -5.5 | 0.0 | 155.0 | -3.5 | -5 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 1.00 | 1.00 | 1.00 | 0.24 | 200.0 | 1.46k | 1.70k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | 4 | Default | Default | 100 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Key Hall | 1.7 | 5 | 2.06k | 0 | 8 | 3 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | Default | -7 | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Concert Hall | | L30-> | R30-> | -3.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -3.5 | 0.0 | 200.0 | -6.0 | -15 | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.89 | 1.00 | 0.68 | 0.40 | 179.0 | 923.0 | 2.06k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | Default | Default | Default | 100 | off | |
| Tight Ambience | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 0.10 | 5 | 20.0k | 0 | 8 | 0 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | -50 | -2 | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Cinema | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | Off | 0.0 | 100.0 | 0.0 | Default | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 1.00 | 1.00 | 1.00 | 1.00 | 200.0 | 1.46k | 3.06k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Normal | Default | Default | Default | 100 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| Alive But Cold | 1.3 | 5 | 10.0k | 0 | 10 | 7 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | Default | Default | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Cinema | | L30-> | R30-> | 0.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -3.0 | -3.0 | 100.0 | 0.0 | Default | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.91 | 1.00 | 0.61 | 2.50 | 257.0 | 2.00k | 5.94k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | Default | Default | Default | 135 | off | |
| Opera Hall | Master Reverb | | | | | | |
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 1.6 | 5 | 7.54k | 0 | 11 | 5 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | Default | Default | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Castle Hall | | L30-> | R30-> | -3.0 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | 0.0 | 0.0 | 100.0 | 0.0 | Default | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.50 | 1.00 | 0.61 | 0.32 | 200.0 | 1.46k | 3.66k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | Default | Default | Default | 100 | off | |

| Preset Name | Master Reverb | | | | | | |
|---|---|---|---|---|---|---|---|
| | Decay | Pre Delay | Hi Cut | Rev Delay | Rev Size | Rev Width | |
| | 0.72 | 61 | 2.17k | 0 | 12 | 6 | |
| | Master Early | | | | | | |
| | Decrease | Lo Color | Hi Color | Early Start | Early Stop | | |
| | 0 | Default | 3 | 0 | 100 | | |
| | Location | | Positions | | In / Out Level | | |
| | Location Type | | Source 1 | Source 2 | In Level | Out Level | |
| | Jazz Club | | L30-> | R30-> | -1.5 | 0.0 | |
| | Reverb / Early Level | | Reverb Color | | | | |
| Drum Hanger | Reverb Level | Early Level | Lo Cut | Lo Damp | Hi Soften | | |
| | -1.5 | -1.5 | 100.0 | 0.0 | Default | | |
| | Decay / Crossover | | | | | | |
| | Lo Decay | LoMid Decay | HiMid Decay | Hi Decay | Lo Xover | Mid Xover | Hi Xover |
| | 0.95 | 1.00 | 0.61 | 0.88 | 217.0 | 1.46k | 2.80k |
| | Reverb Setup | | Reverb Modulation | | | Dry Mix (Stereo) | |
| | Reverb Type | Reverb Diffuse | Modulation Type | Mod Rate | Mod Depth | Dry Level | |
| | Colored | Default | Default | -12 | 150 | off | |

## ■ NonLin2

| Preset Name | Envelope | | | | Reverb | |
|---|---|---|---|---|---|---|
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 5 | 0 | 85 | 106 | NonLin Classic | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| AMS NonLin A | Aircon | 0 | 20.00 | 2.36k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 5 | 0 | 85 | 344 | NonLin Decayed | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| AMS NonLin B | Spaceship | 0 | 20.00 | 4.86k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 5 | 0 | 85 | 383 | Explode | 0 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| NonLin Bright | Spaceship | 0 | 20.00 | 10.0k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 5 | 0 | 163 | 0 | Explode | 83 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| Metallic Monument | Radiator | 47 | 20.00 | 5.29k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |

| Preset Name | Envelope | | | | Reverb | |
|---|---|---|---|---|---|---|
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| Whisper | 5 | 490 | 10 | 0 | Scanner | 83 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Radiator | 0 | 2.00 | 5.29k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| Tube | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 5 | 0 | 281 | 219 | Sustained | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Tunnel | 53 | 20.00 | 3.77k | 0 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| Muffled Pipe Vocal | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 42 | 0 | 169 | 272 | Hollow | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Guts | 62 | 92.30 | 3.06k | 19 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| Breathing 130BPM | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 5 | 108 | 159 | 106 | Mono To Stereo | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Chicken | 96 | 20.00 | 2.36k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |

| Preset Name | Envelope | | | | Reverb | |
|---|---|---|---|---|---|---|
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| KitPig1 | 22 | 22 | 42 | 210 | Smooth B | 5 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Woolly | 20 | 20.00 | 6.30k | 78 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| KitPig2 | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 5 | 100 | 10 | 175 | Smooth B | 0 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Ventilation | 13 | 100.0 | 8.00k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| Kick Thundergate Verb | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 5 | 0 | 139 | 0 | NonLin Classic | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Box | 55 | 20.00 | 5.29k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| Snare Boinkygate Verb | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 5 | 0 | 111 | 222 | NonLin Classic | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Chicken | 25 | 20.00 | 5.29k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |

| Preset Name | Envelope | | | | Reverb | |
|---|---|---|---|---|---|---|
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| Electronic Megaphone | 5 | 0 | 111 | 98 | NonLin Classic | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Chicken | 100 | 20.00 | 5.29k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| Thick Slapback | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 133 | 0 | 111 | 175 | NonLin Classic | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Moony | 0 | 20.00 | 5.00k | 29 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| Tight Stereo Slap | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 87 | 0 | 111 | 59 | Box | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Synthetic | 8 | 20.00 | 5.00k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| Heavy Starburst | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 118 | 330 | 10 | 160 | Rough | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Guts | 35 | 20.00 | 5.00k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |

| Preset Name | Envelope | | | | Reverb | |
|---|---|---|---|---|---|---|
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| Light Starburst | 118 | 330 | 10 | 160 | Smooth A | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Radiator | 0 | 389.0 | 11.5k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| Dense Dark Room | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 5 | 51 | 85 | 133 | NonLin Classic | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Aircon | 0 | 20.00 | 4.60k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| Dense Light Room | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 5 | 51 | 85 | 125 | Live | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Moony | 42 | 306.0 | 12.5k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |
| Dense Arena | Envelope | | | | Reverb | |
| | Pre Delay | Attack | Hold | Release | Style | Diffuse |
| | 129 | 0 | 148 | 352 | Hollow | 100 |
| | Twist | | Filter | | Width | |
| | Type | Ratio | Lo Cut | Hi Cut | | |
| | Tunnel | 0 | 20.00 | 5.00k | 100 | |
| | In ./ Out Level | | Dry / Wet Level | | | |
| | In Level | Out Level | Dry Level | Wet Level | | |
| | 0.0 | 0.0 | Off | 0.0 | | |

## ■ Reverb

| Preset Name | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
|---|---|---|---|---|---|---|
| Ambience | HALL | 2.8s | 30.0ms | 0.2 | 1.0 | 6 |
| | DENSITY | E/R DLY | E/R BAL. | HPF | LPF | GATE LVL |
| | 100 | 25.0 | 32 | Thru | 11.2kHz | OFF |
| | ATTACK | HOLD | DECAY | MIX BAL. | | |
| | 10 | 1.58m | 183m | 100% | | |
| Bright hall | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | HALL | 2.8s | 42.0ms | 0.9 | 0.9 | 4 |
| | DENSITY | E/R DLY | E/R BAL. | HPF | LPF | GATE LVL |
| | 90 | 0.0 | 44 | Thru | 11.2kHz | OFF |
| | ATTACK | HOLD | DECAY | MIX BAL. | | |
| | 5 | 323m | 75.9m | 100% | | |
| Old Plate | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | HALL | 1.8s | 26.0ms | 0.4 | 1.0 | 7 |
| | DENSITY | E/R DLY | E/R BAL. | HPF | LPF | GATE LVL |
| | 94 | 17.0 | 44 | Thru | 7.10kHz | OFF |
| | ATTACK | HOLD | DECAY | MIX BAL. | | |
| | 0 | 323m | 75.9m | 100% | | |
| Echo room 1 | ROOM | 2.2s | 25.0ms | 0.2 | 1.0 | 7 |
| | DENSITY | E/R DLY | E/R BAL. | HPF | LPF | GATE LVL |
| | 98 | 20.0 | 40 | Thru | 7.10kHz | OFF |
| | ATTACK | HOLD | DECAY | MIX BAL. | | |
| | 4 | 172m | 6.68m | 100% | | |
| Echo room 2 | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | ROOM | 1.0s | 1.0ms | 0.2 | 1.0 | 7 |
| | DENSITY | E/R DLY | E/R BAL. | HPF | LPF | GATE LVL |
| | 98 | 20.0 | 40 | Thru | 6.70kHz | OFF |
| | ATTACK | HOLD | DECAY | MIX BAL. | | |
| | 4 | 172m | 6.68m | 100% | | |
| Presence reverb | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | ROOM | 1.4s | 35.0ms | 1.0 | 0.9 | 10 |
| | DENSITY | E/R DLY | E/R BAL. | HPF | LPF | GATE LVL |
| | 100 | 12.0 | 40 | Thru | 14.0kHz | OFF |
| | ATTACK | HOLD | DECAY | MIX BAL. | | |
| | 4 | 172m | 6.68m | 100% | | |
| Bamboo Room | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | ROOM | 1.0s | 1.0ms | 0.1 | 1.3 | 10 |
| | DENSITY | E/R DLY | E/R BAL. | HPF | LPF | GATE LVL |
| | 96 | 5.0 | 45 | Thru | 4.25kHz | OFF |
| | ATTACK | HOLD | DECAY | MIX BAL. | | |
| | 4 | 172m | 6.68m | 100% | | |

| Preset Name | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
|---|---|---|---|---|---|---|
| Stone Room | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | ROOM | 0.5s | 1.0ms | 0.5 | 1.1 | 0 |
| | DENSITY | E/R DLY | E/R BAL. | HPF | LPF | GATE LVL |
| | 92 | 0.0 | 0 | Thru | 3.75kHz | OFF |
| | ATTACK | HOLD | DECAY | MIX BAL. | | |
| | 2 | 172m | 6.68m | 100% | | |

## ■ Stereo Reverb

| Preset Name | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
|---|---|---|---|---|---|---|
| Thin Plate | PLATE | 2.6s | 10.0ms | 0.9 | 1.0 | 8 |
| | DENSITY | E/R BAL. | HPF | LPF | MIX BAL. | |
| | 98 | 54 | 100 | 11.8kHz | 100% | |
| Vocal Chamber | REV TYPE | REV TIME | INI. DLY | HI. RATIO | LO. RATIO | DIFF. |
| | STAGE | 1.9s | 49.0ms | 0.3 | 1.1 | 3 |
| | DENSITY | E/R BAL. | HPF | LPF | MIX BAL. | |
| | 94 | 38 | Thru | 7.50kHz | 100% | |

## ■ Gate Reverb

| Preset Name | TYPE | ROOMSIZE | LIVENESS | INI.DLY | DIFF. | DENSITY |
|---|---|---|---|---|---|---|
| Concrete Room | Type-A | 0.4 | 4 | 5.0ms | 5 | 80 |
| | ER NUM. | FB.GAIN | HI.RATIO | HPF | LPF | MIX BAL. |
| | 19 | 0 | 0.8 | Thru | 7.50kHz | 100% |

# DELAY/MODULATION

## ■ Dual Pitch

| Preset Name | PITCH 1 | FINE 1 | LEVEL 1 | PAN 1 | DELAY 1 | FB. G 1 |
|---|---|---|---|---|---|---|
| Pitch Slap | 0 | +7 | +100 | L63 | 45.0 | +27 |
| | MODE | PITCH 2 | FINE 2 | LEVEL 2 | PAN 2 | DELAY 2 |
| | 3 | 0 | -8 | +100 | R63 | 87.5 |
| | FB. G 2 | SYNC | NOTE 1 | NOTE 2 | BPM | MIX BAL. |
| | +28 | OFF | 1/4 | 1/4 | 120 | 100% |
| Big Guitar | PITCH 1 | FINE 1 | LEVEL 1 | PAN 1 | DELAY 1 | FB. G 1 |
| | 0 | -6 | +100 | L63 | 30.0 | 0 |
| | MODE | PITCH 2 | FINE 2 | LEVEL 2 | PAN 2 | DELAY 2 |
| | 3 | 0 | -7 | +100 | R63 | 20.0 |
| | FB. G 2 | SYNC | NOTE 1 | NOTE 2 | BPM | MIX BAL. |
| | 0 | OFF | 1/4 | 1/4 | 120 | 100% |

# Parameters that can be assigned to control changes

| Mode | Parameter1 | Parameter2 | Parameter3 |
|---|---|---|---|
| NO ASSIGN | | | |
| CH 1 - CH 144* | FADER H | | |
| | FADER L | | |
| | CH ON | | |
| | PHASE | | |
| | INSERT 1 | ON | |
| | INSERT 2 | ON | |
| | DIRECT OUT | ON | |
| | PAN/BALANCE | | |
| | TO ST A | ON | |
| | TO ST B | ON | |
| | LCR | ON | |
| | | CSR | |
| | MIX SEND | MIX 1 - MIX 72* | ON |
| | | | LEVEL H |
| | | | LEVEL L |
| | | | PAN/BALANCE |
| | MATRIX SEND | MATRIX 1 - MATRIX 36* | ON |
| | | | LEVEL H |
| | | | LEVEL L |
| | | | PAN/BALANCE |
| | FILTER | HPF | ON |
| | | | FREQ |
| | | LPF | ON |
| | | | FREQ |
| | EQ | TYPE | |
| | | BAND 1 - BAND 4 | ON |
| | | | Q |
| | | | FREQ H |
| | | | FREQ L |
| | | | GAIN |
| | DYNAMICS 1<br>DYNAMICS 2 | ON | |
| | | ATTACK | |
| | | THRESHOLD | |
| | | FREQUENCY | |
| | | RANGE | |
| | | HOLD H | |
| | | HOLD L | |
| | | DECAY/RELEASE H | |
| | | DECAY/RELEASE L | |
| | | RATIO | |
| | | KNEE | |
| | | DE-ESSER TYPE | |
| | | Q | |
| | | OUTGAIN H | |
| | | OUTGAIN L | |

* CSD-R7 specifications: CH1–CH120, MIX1–MIX60, MATRIX1–MATRIX24

| Mode | Parameter1 | Parameter2 | Parameter3 |
|---|---|---|---|
| CH 1 - CH 144* | SURROUND PAN | TO SURROUND A ON | |
| | | TO SURROUND B ON | |
| | | LR PAN | |
| | | FR PAN | |
| | | FR PAN REVERSE | |
| | | DIV | |
| | | L ON | |
| | | R ON | |
| | | C ON | |
| | | LFE ON | |
| | | Ls ON | |
| | | Rs ON | |
| | | LFE LEVEL H | |
| | | LFE LEVEL L | |
| MIX 1 - MIX 72* | FADER H | | |
| | FADER L | | |
| | CH ON | | |
| | INSERT 1 | ON | |
| | INSERT 2 | ON | |
| | TO ST PAN | | |
| | TO ST A | ON | |
| | TO ST B | ON | |
| | LCR | ON | |
| | | CSR | |
| | MATRIX SEND | MATRIX 1 - MATRIX 36* | ON |
| | | | LEVEL H |
| | | | LEVEL L |
| | | | PAN/BALANCE |
| | EQ | TYPE | |
| | | BAND 1 - BAND 8 | ON |
| | | | Q |
| | | | FREQ H |
| | | | FREQ L |
| | | | GAIN |
| | DYNAMICS | ON | |
| | | ATTACK | |
| | | THRESHOLD | |
| | | FREQUENCY | |
| | | RANGE | |
| | | HOLD H | |
| | | HOLD L | |
| | | DECAY/RELEASE H | |
| | | DECAY/RELEASE L | |
| | | RATIO | |
| | | KNEE | |
| | | DE-ESSER TYPE | |
| | | Q | |
| | | OUTGAIN H | |
| | | OUTGAIN L | |

| Mode | Parameter1 | Parameter2 | Parameter3 |
|---|---|---|---|
| MATRIX 1 - MATRIX 36* | FADER H | | |
| | FADER L | | |
| | CH ON | | |
| | INSERT 1 | ON | |
| | INSERT 2 | ON | |
| | EQ | TYPE | |
| | | BAND 1 - BAND 8 | ON |
| | | | Q |
| | | | FREQ H |
| | | | FREQ L |
| | | | GAIN |
| | DYNAMICS | ON | |
| | | ATTACK | |
| | | THRESHOLD | |
| | | FREQUENCY | |
| | | RANGE | |
| | | HOLD H | |
| | | HOLD L | |
| | | DECAY/RELEASE H | |
| | | DECAY/RELEASE L | |
| | | RATIO | |
| | | KNEE | |
| | | DE-ESSER TYPE | |
| | | Q | |
| | | OUTGAIN H | |
| | | OUTGAIN L | |

* CSD-R7 specifications: CH1–CH120, MIX1–MIX60, MATRIX1–MATRIX24

| Mode | Parameter1 | Parameter2 | Parameter3 |
|---|---|---|---|
| STEREOA STEREOB | FADER H | | |
| | FADER L | | |
| | CH ON | | |
| | INSERT 1 | ON | |
| | INSERT 2 | ON | |
| | MATRIX SEND | MATRIX 1 - MATRIX 36* | ON |
| | | | LEVEL H |
| | | | LEVEL L |
| | | | PAN/BALANCE |
| | EQ | TYPE | |
| | | BAND 1 - BAND 8 | ON |
| | | | Q |
| | | | FREQ H |
| | | | FREQ L |
| | | | GAIN |
| | DYNAMICS | ON | |
| | | ATTACK | |
| | | THRESHOLD | |
| | | FREQUENCY | |
| | | RANGE | |
| | | HOLD H | |
| | | HOLD L | |
| | | DECAY/RELEASE H | |
| | | DECAY/RELEASE L | |
| | | RATIO | |
| | | KNEE | |
| | | DE-ESSER TYPE | |
| | | Q | |
| | | OUTGAIN H | |
| | | OUTGAIN L | |
| DCA | DCA 1 - DCA 24 | FADER H | |
| | | FADER L | |
| | | ON | |
| MUTE MASTER | MUTE MASTER 1 - MUTE MASTER 12 | ON | |
| SURROUND MONITOR | SOURCE SELECT | | |
| | OUTPUT | | |
| | DOWNMIX | | |
| | SURROUND SPEAKER SOLO | | |
| | SURROUND SPEAKER L | | |
| | SURROUND SPEAKER R | | |
| | SURROUND SPEAKER C | | |
| | SURROUND SPEAKER LFE | | |
| | SURROUND SPEAKER Ls | | |
| | SURROUND SPEAKER Rs | | |

# Channel Library List

This table lists the parameters that are saved in the channel library for INPUT channels, MIX channels, MATRIX channels, and STEREO A/B channels.

| Input | | MIX | MATRIX | STEREO A/B |
|---|---|---|---|---|
| HA | Phase | | | |
| | 48V | | | |
| | Gain | | | |
| | GC | | | |
| | Silk On/Off | | | |
| | Texture | | | |
| | Type | | | |
| | MSDecode On/Off | | | |
| | MSDecode Side Gain | | | |
| Ch | Phase | | | |
| | Digital Gain | | | |
| | Stereo Input Type* | | | |
| | Direct Out On | | | |
| | Direct Out Level | | | |
| | Direct Out Point | | | |
| | | Balance | Balance | Balance |
| Delay | Delay On/Off | Delay On/Off | Delay On/Off | Delay On/Off |
| | Delay Time | Delay Time | Delay Time | Delay Time |
| | Delay Point | | | |
| To Mix | To Mix Pre/Post | | | |
| | To Mix Pre Point | | | |
| | To Mix Post Point | | | |
| | To Mix Send Level | | | |
| | To Mix Pan | | | |
| | To Mix Send On/Off | | | |
| To Matrix | To Matrix Pre/Post | To Matrix Pre/Post | | To Matrix Pre/Post |
| | To Matrix Pre Point | To Matrix Pre Point | | To Matrix Pre Point |
| | To Matrix Post Point | To Matrix Post Point | | To Matrix Post Point |
| | To Matrix Send Level | To Matrix Send Level | | To Matrix Send Level |
| | To Matrix Pan | To Matrix Pan | | To Matrix Pan |
| | To Matrix Send On/Off | To Matrix Send On/Off | | To Matrix Send On/Off |
| To Stereo | To Stereo Pan Mode | To Stereo Pan Mode | | |
| | To Stereo CSR | To Stereo CSR | | |
| | To Stereo Pan Type | To Stereo Pan Type | | |
| | To Stereo Pan | To Stereo Pan | | |
| | To Stereo A/B | To Stereo A/B | | |
| | To Stereo LCR | To Stereo LCR | | |
| | | To Stereo Point | | |
| DCA/Mute | DCA | DCA | DCA | DCA |
| | Mute | Mute | Mute | Mute |

| Input | | MIX | MATRIX | STEREO A/B |
|---|---|---|---|---|
| Level | Input Fader | Mix Fader | Matrix Fader | Stereo Fader |
| | Input On/Off | Mix On/Off | Matrix On/Off | Stereo On/Off |
| Gang | Input Gain Gang* | | | |
| | Input Delay Gang* | Mix Delay Gang* | Matrix Delay Gang* | Stereo Delay Gang* |

| Input | | MIX | MATRIX | STEREO A/B |
|---|---|---|---|---|
| EQ | Input HPF On/OFF | Mix HPF On/OFF | Matrix HPF On/OFF | Stereo HPF On/OFF |
| | Input HPF Freq | Mix HPF Freq | Matrix HPF Freq | Stereo HPF Freq |
| | Input HPF Slope | Mix HPF Slope | Matrix HPF Slope | Stereo HPF Slope |
| | Input LPF On/OFF | Mix LPF On/OFF | Matrix LPF On/OFF | Stereo LPF On/OFF |
| | Input LPF Freq | Mix LPF Freq | Matrix LPF Freq | Stereo LPF Freq |
| | Input LPF Slope | Mix LPF Slope | Matrix LPF Slope | Stereo LPF Slope |
| | Input EQ Type | Mix EQ Type | Matrix EQ Type | Stereo EQ Type |
| | Input EQ On/Off | Mix EQ On/Off | Matrix EQ On/Off | Stereo EQ On/Off |
| | Input EQ A/B | Mix EQ A/B | Matrix EQ A/B | Stereo EQ A/B |
| | Input EQ Band1 Type | Mix EQ Band1 Type | Matrix EQ Band1 Type | Stereo EQ Band1 Type |
| | Input EQ Band1 Freq | Mix EQ Band1 Freq | Matrix EQ Band1 Freq | Stereo EQ Band1 Freq |
| | Input EQ Band1 Gain | Mix EQ Band1 Gain | Matrix EQ Band1 Gain | Stereo EQ Band1 Gain |
| | Input EQ Band1 Q | Mix EQ Band1 Q | Matrix EQ Band1 Q | Stereo EQ Band1 Q |
| | Input EQ Band1 Bypass | Mix EQ Band1 Bypass | Matrix EQ Band1 Bypass | Stereo EQ Band1 Bypass |
| | Input EQ Band2 Freq | Mix EQ Band2 Freq | Matrix EQ Band2 Freq | Stereo EQ Band2 Freq |
| | Input EQ Band2 Gain | Mix EQ Band2 Gain | Matrix EQ Band2 Gain | Stereo EQ Band2 Gain |
| | Input EQ Band2 Q | Mix EQ Band2 Q | Matrix EQ Band2 Q | Stereo EQ Band2 Q |
| | Input EQ Band2 Bypass | Mix EQ Band2 Bypass | Matrix EQ Band2 Bypass | Stereo EQ Band2 Bypass |
| | Input EQ Band3 Freq | Mix EQ Band3 Freq | Matrix EQ Band3 Freq | Stereo EQ Band3 Freq |
| | Input EQ Band3 Gain | Mix EQ Band3 Gain | Matrix EQ Band3 Gain | Stereo EQ Band3 Gain |
| | Input EQ Band3 Q | Mix EQ Band3 Q | Matrix EQ Band3 Q | Stereo EQ Band3 Q |
| | Input EQ Band3 Bypass | Mix EQ Band3 Bypass | Matrix EQ Band3 Bypass | Stereo EQ Band3 Bypass |
| | Input EQ Band4 Type | | | |
| | Input EQ Band4 Freq | Mix EQ Band4 Freq | Matrix EQ Band4 Freq | Stereo EQ Band4 Freq |
| | Input EQ Band4 Gain | Mix EQ Band4 Gain | Matrix EQ Band4 Gain | Stereo EQ Band4 Gain |
| | Input EQ Band4 Q | Mix EQ Band4 Q | Matrix EQ Band4 Q | Stereo EQ Band4 Q |
| | Input EQ Band4 Bypass | Mix EQ Band4 Bypass | Matrix EQ Band4 Bypass | Stereo EQ Band4 Bypass |
| | | Mix EQ Band5 Freq | Matrix EQ Band5 Freq | Stereo EQ Band5 Freq |
| | | Mix EQ Band5 Gain | Matrix EQ Band5 Gain | Stereo EQ Band5 Gain |
| | | Mix EQ Band5 Q | Matrix EQ Band5 Q | Stereo EQ Band5 Q |
| | | Mix EQ Band5 Bypass | Matrix EQ Band5 Bypass | Stereo EQ Band5 Bypass |
| | | Mix EQ Band6 Freq | Matrix EQ Band6 Freq | Stereo EQ Band6 Freq |
| | | Mix EQ Band6 Gain | Matrix EQ Band6 Gain | Stereo EQ Band6 Gain |
| | | Mix EQ Band6 Q | Matrix EQ Band6 Q | Stereo EQ Band6 Q |
| | | Mix EQ Band6 Bypass | Matrix EQ Band6 Bypass | Stereo EQ Band6 Bypass |
| | | Mix EQ Band7 Freq | Matrix EQ Band7 Freq | Stereo EQ Band7 Freq |
| | | Mix EQ Band7 Gain | Matrix EQ Band7 Gain | Stereo EQ Band7 Gain |
| | | Mix EQ Band7 Q | Matrix EQ Band7 Q | Stereo EQ Band7 Q |
| | | Mix EQ Band7 Bypass | Matrix EQ Band7 Bypass | Stereo EQ Band7 Bypass |
| | | Mix EQ Band8 Type | Matrix EQ Band8 Type | Stereo EQ Band8 Type |
| | | Mix EQ Band8 Freq | Matrix EQ Band8 Freq | Stereo EQ Band8 Freq |
| | | Mix EQ Band8 Gain | Matrix EQ Band8 Gain | Stereo EQ Band8 Gain |
| | | Mix EQ Band8 Q | Matrix EQ Band8 Q | Stereo EQ Band8 Q |
| | | Mix EQ Band8 Bypass | Matrix EQ Band8 Bypass | Stereo EQ Band8 Bypass |

| Input | | MIX | MATRIX | STEREO A/B |
|---|---|---|---|---|
| Dynamics | Dynamics1 LEGACY COMP Threshould | Dynamics1 LEGACY COMP Threshould | Dynamics1 LEGACY COMP Threshould | Dynamics1 LEGACY COMP Threshould |
| | Dynamics1 LEGACY COMP Attack | Dynamics1 LEGACY COMP Attack | Dynamics1 LEGACY COMP Attack | Dynamics1 LEGACY COMP Attack |
| | Dynamics1 LEGACY COMP Release | Dynamics1 LEGACY COMP Release | Dynamics1 LEGACY COMP Release | Dynamics1 LEGACY COMP Release |
| | Dynamics1 LEGACY COMP Ratio | Dynamics1 LEGACY COMP Ratio | Dynamics1 LEGACY COMP Ratio | Dynamics1 LEGACY COMP Ratio |
| | Dynamics1 LEGACY COMP Knee | Dynamics1 LEGACY COMP Knee | Dynamics1 LEGACY COMP Knee | Dynamics1 LEGACY COMP Knee |
| | Dynamics1 LEGACY COMP Gain | Dynamics1 LEGACY COMP Gain | Dynamics1 LEGACY COMP Gain | Dynamics1 LEGACY COMP Gain |
| | Dynamics1 COMP260 Threshould | Dynamics1 COMP260 Threshould | Dynamics1 COMP260 Threshould | Dynamics1 COMP260 Threshould |
| | Dynamics1 COMP260 Attack | Dynamics1 COMP260 Attack | Dynamics1 COMP260 Attack | Dynamics1 COMP260 Attack |
| | Dynamics1 COMP260 Release | Dynamics1 COMP260 Release | Dynamics1 COMP260 Release | Dynamics1 COMP260 Release |
| | Dynamics1 COMP260 Ratio | Dynamics1 COMP260 Ratio | Dynamics1 COMP260 Ratio | Dynamics1 COMP260 Ratio |
| | Dynamics1 COMP260 Knee | Dynamics1 COMP260 Knee | Dynamics1 COMP260 Knee | Dynamics1 COMP260 Knee |
| | Dynamics1 COMP260 Gain | Dynamics1 COMP260 Gain | Dynamics1 COMP260 Gain | Dynamics1 COMP260 Gain |
| | Dynamics1 GATE Threshould | Dynamics1 GATE Threshould | Dynamics1 GATE Threshould | Dynamics1 GATE Threshould |
| | Dynamics1 GATE Attack | Dynamics1 GATE Attack | Dynamics1 GATE Attack | Dynamics1 GATE Attack |
| | Dynamics1 GATE Range | Dynamics1 GATE Range | Dynamics1 GATE Range | Dynamics1 GATE Range |
| | Dynamics1 GATE Hold | Dynamics1 GATE Hold | Dynamics1 GATE Hold | Dynamics1 GATE Hold |
| | Dynamics1 GATE Decay | Dynamics1 GATE Decay | Dynamics1 GATE Decay | Dynamics1 GATE Decay |
| | Dynamics1 DE-ESSER Threshould | Dynamics1 DE-ESSER Threshould | Dynamics1 DE-ESSER Threshould | Dynamics1 DE-ESSER Threshould |
| | Dynamics1 DE-ESSER Freq | Dynamics1 DE-ESSER Freq | Dynamics1 DE-ESSER Freq | Dynamics1 DE-ESSER Freq |
| | Dynamics1 DE-ESSER Q | Dynamics1 DE-ESSER Q | Dynamics1 DE-ESSER Q | Dynamics1 DE-ESSER Q |
| | Dynamics1 DE-ESSER Type | Dynamics1 DE-ESSER Type | Dynamics1 DE-ESSER Type | Dynamics1 DE-ESSER Type |
| | Dynamics1 EXPANDER Threshould | Dynamics1 EXPANDER Threshould | Dynamics1 EXPANDER Threshould | Dynamics1 EXPANDER Threshould |
| | Dynamics1 EXPANDER Attack | Dynamics1 EXPANDER Attack | Dynamics1 EXPANDER Attack | Dynamics1 EXPANDER Attack |
| | Dynamics1 EXPANDER Release | Dynamics1 EXPANDER Release | Dynamics1 EXPANDER Release | Dynamics1 EXPANDER Release |
| | Dynamics1 EXPANDER Ratio | Dynamics1 EXPANDER Ratio | Dynamics1 EXPANDER Ratio | Dynamics1 EXPANDER Ratio |
| | Dynamics1 EXPANDER Knee | Dynamics1 EXPANDER Knee | Dynamics1 EXPANDER Knee | Dynamics1 EXPANDER Knee |
| | Dynamics1 EXPANDER Gain | Dynamics1 EXPANDER Gain | Dynamics1 EXPANDER Gain | Dynamics1 EXPANDER Gain |
| | Dynamics1 DUCKING Threshould | Dynamics1 DUCKING Threshould | Dynamics1 DUCKING Threshould | Dynamics1 DUCKING Threshould |

| Input | | MIX | MATRIX | STEREO A/B |
|---|---|---|---|---|
| Dynamics | Dynamics1 DUCKING Attack | Dynamics1 DUCKING Attack | Dynamics1 DUCKING Attack | Dynamics1 DUCKING Attack |
| | Dynamics1 DUCKING Range | Dynamics1 DUCKING Range | Dynamics1 DUCKING Range | Dynamics1 DUCKING Range |
| | Dynamics1 DUCKING Hold | Dynamics1 DUCKING Hold | Dynamics1 DUCKING Hold | Dynamics1 DUCKING Hold |
| | Dynamics1 DUCKING Decay | Dynamics1 DUCKING Decay | Dynamics1 DUCKING Decay | Dynamics1 DUCKING Decay |
| | Dynamics1 On/Off | Dynamics1 On/Off | Dynamics1 On/Off | Dynamics1 On/Off |
| | Dynamics1 A/B | Dynamics1 A/B | Dynamics1 A/B | Dynamics1 A/B |
| | Dynamics1 Key In Filter Type | Dynamics1 Key In Filter Type | Dynamics1 Key In Filter Type | Dynamics1 Key In Filter Type |
| | Dynamics1 Key In Filter Q | Dynamics1 Key In Filter Q | Dynamics1 Key In Filter Q | Dynamics1 Key In Filter Q |
| | Dynamics1 Key In Filter Freq | Dynamics1 Key In Filter Freq | Dynamics1 Key In Filter Freq | Dynamics1 Key In Filter Freq |
| | Dynamics2 LEGACY COMP Threshould | | | |
| | Dynamics2 LEGACY COMP Attack | | | |
| | Dynamics2 LEGACY COMP Release | | | |
| | Dynamics2 LEGACY COMP Ratio | | | |
| | Dynamics2 LEGACY COMP Knee | | | |
| | Dynamics2 LEGACY COMP Gain | | | |
| | Dynamics2 COMP260 Threshould | | | |
| | Dynamics2 COMP260 Attack | | | |
| | Dynamics2 COMP260 Release | | | |
| | Dynamics2 COMP260 Ratio | | | |
| | Dynamics2 COMP260 Knee | | | |
| | Dynamics2 COMP260 Gain | | | |
| | Dynamics2 GATE Threshould | | | |
| | Dynamics2 GATE Attack | | | |
| | Dynamics2 GATE Range | | | |
| | Dynamics2 GATE Hold | | | |
| | Dynamics2 GATE Decay | | | |
| | Dynamics2 DE-ESSER Threshould | | | |
| | Dynamics2 DE-ESSER Freq | | | |
| | Dynamics2 DE-ESSER Q | | | |

| Input | | MIX | MATRIX | STEREO A/B |
|---|---|---|---|---|
| Dynamics | Dynamics2 DE-ESSER Type | | | |
| | Dynamics2 EXPANDER Threshould | | | |
| | Dynamics2 EXPANDER Attack | | | |
| | Dynamics2 EXPANDER Release | | | |
| | Dynamics2 EXPANDER Ratio | | | |
| | Dynamics2 EXPANDER Knee | | | |
| | Dynamics2 EXPANDER Gain | | | |
| | Dynamics2 DUCKING Threshould | | | |
| | Dynamics2 DUCKING Attack | | | |
| | Dynamics2 DUCKING Range | | | |
| | Dynamics2 DUCKING Hold | | | |
| | Dynamics2 DUCKING Decay | | | |
| | Dynamics2 On/Off | | | |
| | Dynamics2 A/B | | | |
| | Dynamics2 Key In Filter Type | | | |
| | Dynamics2 Key In Filter Q | | | |
| | Dynamics2 Key In Filter Freq | | | |
| Insert | Input Insert 1/2 On/Off | Mix Insert 1/2 On/Off | Matrix Insert 1/2 On/Off | Stereo Insert 1/2 On/Off |
| | Input Insert 1/2 Point | Mix Insert 1/2 Point | Matrix Insert 1/2 Point | Stereo Insert 1/2 Point |

* This parameter is recalled only for paired channels.

# Parameters copied when pairing

This table shows the parameters that are copied when input channels, MIX channels, or MATRIX channels are paired.

| INPUT | MIX | MATRIX | STEREO |
|---|---|---|---|
| Stereo Input Type | | | |
| | Bus Type | | |
| | | | Stereo/Mono |
| Name | Name | Name | Name |
| Color | Color | Color | Color |
| Icon | Icon | Icon | Icon |
| A/B | | | |
| VSC Safe | | | |
| Delay On/Off | Delay On/Off | Delay On/Off | Delay On/Off |
| Delay Point | Delay Point | Delay Point | Delay Point |
| Insert On/Off | Insert On/Off | Insert On/Off | Insert On/Off |
| Insert Point | Insert Point | Insert Point | Insert Point |
| Direct Out On | | | |
| Direct Out Level | | | |
| Direct Out Point | | | |
| Input HPF On/OFF | Mix HPF On/OFF | Matrix HPF On/OFF | Stereo HPF On/OFF |
| Input HPF Freq | Mix HPF Freq | Matrix HPF Freq | Stereo HPF Freq |
| Input HPF Slope | Mix HPF Slope | Matrix HPF Slope | Stereo HPF Slope |
| Input LPF On/OFF | Mix LPF On/OFF | Matrix LPF On/OFF | Stereo LPF On/OFF |
| Input LPF Freq | Mix LPF Freq | Matrix LPF Freq | Stereo LPF Freq |
| Input LPF Slope | Mix LPF Slope | Matrix LPF Slope | Stereo LPF Slope |
| Input EQ Type | Mix EQ Type | Matrix EQ Type | Stereo EQ Type |
| Input EQ On/Off | Mix EQ On/Off | Matrix EQ On/Off | Stereo EQ On/Off |
| Input EQ A/B | Mix EQ A/B | Matrix EQ A/B | Stereo EQ A/B |
| Input EQ Band1 Type | Mix EQ Band1 Type | Matrix EQ Band1 Type | Stereo EQ Band1 Type |
| Input EQ Band1 Freq | Mix EQ Band1 Freq | Matrix EQ Band1 Freq | Stereo EQ Band1 Freq |
| Input EQ Band1 Gain | Mix EQ Band1 Gain | Matrix EQ Band1 Gain | Stereo EQ Band1 Gain |
| Input EQ Band1 Q | Mix EQ Band1 Q | Matrix EQ Band1 Q | Stereo EQ Band1 Q |
| Input EQ Band1 Bypass | Mix EQ Band1 Bypass | Matrix EQ Band1 Bypass | Stereo EQ Band1 Bypass |
| Input EQ Band2 Freq | Mix EQ Band2 Freq | Matrix EQ Band2 Freq | Stereo EQ Band2 Freq |
| Input EQ Band2 Gain | Mix EQ Band2 Gain | Matrix EQ Band2 Gain | Stereo EQ Band2 Gain |
| Input EQ Band2 Q | Mix EQ Band2 Q | Matrix EQ Band2 Q | Stereo EQ Band2 Q |
| Input EQ Band2 Bypass | Mix EQ Band2 Bypass | Matrix EQ Band2 Bypass | Stereo EQ Band2 Bypass |
| Input EQ Band3 Freq | Mix EQ Band3 Freq | Matrix EQ Band3 Freq | Stereo EQ Band3 Freq |
| Input EQ Band3 Gain | Mix EQ Band3 Gain | Matrix EQ Band3 Gain | Stereo EQ Band3 Gain |
| Input EQ Band3 Q | Mix EQ Band3 Q | Matrix EQ Band3 Q | Stereo EQ Band3 Q |
| Input EQ Band3 Bypass | Mix EQ Band3 Bypass | Matrix EQ Band3 Bypass | Stereo EQ Band3 Bypass |
| Input EQ Band4 Type | | | |
| Input EQ Band4 Freq | Mix EQ Band4 Freq | Matrix EQ Band4 Freq | Stereo EQ Band4 Freq |
| Input EQ Band4 Gain | Mix EQ Band4 Gain | Matrix EQ Band4 Gain | Stereo EQ Band4 Gain |
| Input EQ Band4 Q | Mix EQ Band4 Q | Matrix EQ Band4 Q | Stereo EQ Band4 Q |
| Input EQ Band4 Bypass | Mix EQ Band4 Bypass | Matrix EQ Band4 Bypass | Stereo EQ Band4 Bypass |
| | Mix EQ Band5 Freq | Matrix EQ Band5 Freq | Stereo EQ Band5 Freq |
| | Mix EQ Band5 Gain | Matrix EQ Band5 Gain | Stereo EQ Band5 Gain |
| | Mix EQ Band5 Q | Matrix EQ Band5 Q | Stereo EQ Band5 Q |
| | Mix EQ Band5 Bypass | Matrix EQ Band5 Bypass | Stereo EQ Band5 Bypass |
| | Mix EQ Band6 Freq | Matrix EQ Band6 Freq | Stereo EQ Band6 Freq |
| | Mix EQ Band6 Gain | Matrix EQ Band6 Gain | Stereo EQ Band6 Gain |
| | Mix EQ Band6 Q | Matrix EQ Band6 Q | Stereo EQ Band6 Q |
| | Mix EQ Band6 Bypass | Matrix EQ Band6 Bypass | Stereo EQ Band6 Bypass |
| | Mix EQ Band7 Freq | Matrix EQ Band7 Freq | Stereo EQ Band7 Freq |
| | Mix EQ Band7 Gain | Matrix EQ Band7 Gain | Stereo EQ Band7 Gain |
| | Mix EQ Band7 Q | Matrix EQ Band7 Q | Stereo EQ Band7 Q |
| | Mix EQ Band7 Bypass | Matrix EQ Band7 Bypass | Stereo EQ Band7 Bypass |
| | Mix EQ Band8 Type | Matrix EQ Band8 Type | Stereo EQ Band8 Type |
| | Mix EQ Band8 Freq | Matrix EQ Band8 Freq | Stereo EQ Band8 Freq |
| | Mix EQ Band8 Gain | Matrix EQ Band8 Gain | Stereo EQ Band8 Gain |
| | Mix EQ Band8 Q | Matrix EQ Band8 Q | Stereo EQ Band8 Q |
| | Mix EQ Band8 Bypass | Matrix EQ Band8 Bypass | Stereo EQ Band8 Bypass |
| Dynamics1 Type | Dynamics1 Type | Dynamics1 Type | Dynamics1 Type |
| Dynamics1 On/Off | Dynamics1 On/Off | Dynamics1 On/Off | Dynamics1 On/Off |
| Dynamics1 A/B | Dynamics1 A/B | Dynamics1 A/B | Dynamics1 A/B |
| Dynamics1 LEGACY COMP Threshould | Dynamics1 LEGACY COMP Threshould | Dynamics1 LEGACY COMP Threshould | Dynamics1 LEGACY COMP Threshould |
| Dynamics1 LEGACY COMP Attack | Dynamics1 LEGACY COMP Attack | Dynamics1 LEGACY COMP Attack | Dynamics1 LEGACY COMP Attack |
| Dynamics1 LEGACY COMP Release | Dynamics1 LEGACY COMP Release | Dynamics1 LEGACY COMP Release | Dynamics1 LEGACY COMP Release |
| Dynamics1 LEGACY COMP Ratio | Dynamics1 LEGACY COMP Ratio | Dynamics1 LEGACY COMP Ratio | Dynamics1 LEGACY COMP Ratio |
| Dynamics1 LEGACY COMP Knee | Dynamics1 LEGACY COMP Knee | Dynamics1 LEGACY COMP Knee | Dynamics1 LEGACY COMP Knee |
| Dynamics1 LEGACY COMP Gain | Dynamics1 LEGACY COMP Gain | Dynamics1 LEGACY COMP Gain | Dynamics1 LEGACY COMP Gain |
| Dynamics1 COMP260 Threshould | Dynamics1 COMP260 Threshould | Dynamics1 COMP260 Threshould | Dynamics1 COMP260 Threshould |
| Dynamics1 COMP260 Attack | Dynamics1 COMP260 Attack | Dynamics1 COMP260 Attack | Dynamics1 COMP260 Attack |

| INPUT | MIX | MATRIX | STEREO |
|---|---|---|---|
| Dynamics1 COMP260 Release | Dynamics1 COMP260 Release | Dynamics1 COMP260 Release | Dynamics1 COMP260 Release |
| Dynamics1 COMP260 Ratio | Dynamics1 COMP260 Ratio | Dynamics1 COMP260 Ratio | Dynamics1 COMP260 Ratio |
| Dynamics1 COMP260 Knee | Dynamics1 COMP260 Knee | Dynamics1 COMP260 Knee | Dynamics1 COMP260 Knee |
| Dynamics1 COMP260 Gain | Dynamics1 COMP260 Gain | Dynamics1 COMP260 Gain | Dynamics1 COMP260 Gain |
| Dynamics1 GATE Threshould | Dynamics1 GATE Threshould | Dynamics1 GATE Threshould | Dynamics1 GATE Threshould |
| Dynamics1 GATE Attack | Dynamics1 GATE Attack | Dynamics1 GATE Attack | Dynamics1 GATE Attack |
| Dynamics1 GATE Range | Dynamics1 GATE Range | Dynamics1 GATE Range | Dynamics1 GATE Range |
| Dynamics1 GATE Hold | Dynamics1 GATE Hold | Dynamics1 GATE Hold | Dynamics1 GATE Hold |
| Dynamics1 GATE Decay | Dynamics1 GATE Decay | Dynamics1 GATE Decay | Dynamics1 GATE Decay |
| Dynamics1 DE-ESSER Threshould | Dynamics1 DE-ESSER Threshould | Dynamics1 DE-ESSER Threshould | Dynamics1 DE-ESSER Threshould |
| Dynamics1 DE-ESSER Freq | Dynamics1 DE-ESSER Freq | Dynamics1 DE-ESSER Freq | Dynamics1 DE-ESSER Freq |
| Dynamics1 DE-ESSER Q | Dynamics1 DE-ESSER Q | Dynamics1 DE-ESSER Q | Dynamics1 DE-ESSER Q |
| Dynamics1 DE-ESSER Type | Dynamics1 DE-ESSER Type | Dynamics1 DE-ESSER Type | Dynamics1 DE-ESSER Type |
| Dynamics1 EXPANDER Threshould | Dynamics1 EXPANDER Threshould | Dynamics1 EXPANDER Threshould | Dynamics1 EXPANDER Threshould |
| Dynamics1 EXPANDER Attack | Dynamics1 EXPANDER Attack | Dynamics1 EXPANDER Attack | Dynamics1 EXPANDER Attack |
| Dynamics1 EXPANDER Release | Dynamics1 EXPANDER Release | Dynamics1 EXPANDER Release | Dynamics1 EXPANDER Release |
| Dynamics1 EXPANDER Ratio | Dynamics1 EXPANDER Ratio | Dynamics1 EXPANDER Ratio | Dynamics1 EXPANDER Ratio |
| Dynamics1 EXPANDER Knee | Dynamics1 EXPANDER Knee | Dynamics1 EXPANDER Knee | Dynamics1 EXPANDER Knee |
| Dynamics1 EXPANDER Gain | Dynamics1 EXPANDER Gain | Dynamics1 EXPANDER Gain | Dynamics1 EXPANDER Gain |
| Dynamics1 DUCKING Threshould | Dynamics1 DUCKING Threshould | Dynamics1 DUCKING Threshould | Dynamics1 DUCKING Threshould |
| Dynamics1 DUCKING Attack | Dynamics1 DUCKING Attack | Dynamics1 DUCKING Attack | Dynamics1 DUCKING Attack |
| Dynamics1 DUCKING Range | Dynamics1 DUCKING Range | Dynamics1 DUCKING Range | Dynamics1 DUCKING Range |
| Dynamics1 DUCKING Hold | Dynamics1 DUCKING Hold | Dynamics1 DUCKING Hold | Dynamics1 DUCKING Hold |
| Dynamics1 DUCKING Decay | Dynamics1 DUCKING Decay | Dynamics1 DUCKING Decay | Dynamics1 DUCKING Decay |
| Dynamics1 Key In Filter Type | Dynamics1 Key In Filter Type | Dynamics1 Key In Filter Type | Dynamics1 Key In Filter Type |
| Dynamics1 Key In Filter Q | Dynamics1 Key In Filter Q | Dynamics1 Key In Filter Q | Dynamics1 Key In Filter Q |
| Dynamics1 Key In Filter Freq | Dynamics1 Key In Filter Freq | Dynamics1 Key In Filter Freq | Dynamics1 Key In Filter Freq |
| Dynamics2 Type | | | |
| Dynamics2 On/Off | | | |
| Dynamics2 A/B | | | |
| Dynamics2 LEGACY COMP Threshould | | | |

| INPUT | MIX | MATRIX | STEREO |
|---|---|---|---|
| Dynamics2 LEGACY COMP Attack | | | |
| Dynamics2 LEGACY COMP Release | | | |
| Dynamics2 LEGACY COMP Ratio | | | |
| Dynamics2 LEGACY COMP Knee | | | |
| Dynamics2 LEGACY COMP Gain | | | |
| Dynamics2 COMP260 Threshould | | | |
| Dynamics2 COMP260 Attack | | | |
| Dynamics2 COMP260 Release | | | |
| Dynamics2 COMP260 Ratio | | | |
| Dynamics2 COMP260 Knee | | | |
| Dynamics2 COMP260 Gain | | | |
| Dynamics2 GATE Threshould | | | |
| Dynamics2 GATE Attack | | | |
| Dynamics2 GATE Range | | | |
| Dynamics2 GATE Hold | | | |
| Dynamics2 GATE Decay | | | |
| Dynamics2 DE-ESSER Threshould | | | |
| Dynamics2 DE-ESSER Freq | | | |
| Dynamics2 DE-ESSER Q | | | |
| Dynamics2 DE-ESSER Type | | | |
| Dynamics2 EXPANDER Threshould | | | |
| Dynamics2 EXPANDER Attack | | | |
| Dynamics2 EXPANDER Release | | | |
| Dynamics2 EXPANDER Ratio | | | |
| Dynamics2 EXPANDER Knee | | | |
| Dynamics2 EXPANDER Gain | | | |
| Dynamics2 DUCKING Threshould | | | |
| Dynamics2 DUCKING Attack | | | |
| Dynamics2 DUCKING Range | | | |

| INPUT | MIX | MATRIX | STEREO |
|---|---|---|---|
| Dynamics2 DUCKING Hold | | | |
| Dynamics2 DUCKING Decay | | | |
| Dynamics2 Key In Filter Type | | | |
| Dynamics2 Key In Filter Q | | | |
| Dynamics2 Key In Filter Freq | | | |
| To Mix Pre/Post | | | |
| To Mix Pre Point | | | |
| To Mix Post Point | | | |
| To Mix Send Level* | | | |
| To Mix Send On/Off | | | |
| To Matrix Pre/Post | To Matrix Pre/Post | | To Matrix Pre/Post |
| To Matrix Pre Point | To Matrix Pre Point | | To Matrix Pre Point |
| To Matrix Post Point | To Matrix Post Point | | To Matrix Post Point |
| To Matrix Send Level* | To Matrix Send Level* | | To Matrix Send Level* |
| To Matrix Send On/Off | To Matrix Send On/Off | | To Matrix Pan |
| To Stereo Pan Mode | To Stereo Pan Mode | | To Matrix Follow Pan Mode |
| To Stereo CSR | To Stereo CSR | | |
| To Stereo Pan Type | To Stereo Pan Type | | |
| To Stereo A/B | To Stereo A/B | | |
| To Stereo LCR | To Stereo LCR | | |
| DCA | DCA | DCA | DCA |
| Mute Group | Mute Group | Mute Group | Mute Group |
| Input Fader | Mix Fader* | Matrix Fader* | Stereo Fader |
| Input On/Off | Mix On/Off | Matrix On/Off | Stereo On/Off |
| Input Gain Gang | | | |
| Input Delay Gang | Mix Delay Gang | Matrix Delay Gang | Stereo Delay Gang |
| | Balance | Balance | Balance |
| | Pan Link | Pan Link | |

* These parameters are not simply copied; the operation of Send Level and Pan etc. will change depending on whether the source and destination are monaural or paired.

# Mixing parameter operation applicability

This table indicates which settings affect the behavior of each input channel, mix channel, matrix channel, stereo channel and DCA parameter.
The table also indicates whether the parameters can be linked for a stereo pair, or whether they can be the target of a GAIN GANG ON, DELAY GANG ON, RECALL SAFE, or FOCUS RECALL operation.

## ■ Input channels

| Parameter | | Linked by pairing | GAIN GANG ON | DELAY GANG ON | RECALL SAFE, FOCUS RECALL | |
|---|---|---|---|---|---|---|
| | | | | | ALL | Individual filter settings |
| HA | A.Gain | | O | | O | HA A.GAIN |
| | Gain Compensation | O | | | O | HA A.GAIN |
| | +48V | | | | O | HA A.GAIN |
| | Silk | O | | | O | HA SILK |
| | Phase | | | | O | HA PHASE |
| | M/S Decode On | | | | O | HA M/S DECODE |
| | M/S Decode Side Gain | | | | O | HA M/S DECODE |
| Gain Gang | | O | | | O | HA A.GAIN, D.GAIN |
| Pair | | | | | O | * If any of the channel filter settings is turned ON. |
| Stereo Input Type | | O | | | O | * If any of the channel filter settings is turned ON. |
| Name, Icon, Color | | O | | | O | NAME |
| Input Patch | Patch | | | | O | PATCH |
| | A/B Select | O | | | O | PATCH |
| Virtual Sound Check | Out Patch | | | | O | PATCH |
| | In Patch | | | | O | PATCH |
| | Individual channel ON/Off | O | | | O | PATCH |
| Phase | | | | | O | PHASE |
| Digital Gain | | | O | | O | D.GAIN |
| Insert1 *1 (with OUTBOARD INSERT) | Out Patch *1 | | | | | PLUG-IN/GEQ ALLOCATION |
| | In Patch *1 | | | | | PLUG-IN/GEQ ALLOCATION |
| | A.Gain, Gain Compensation, +48V, Silk, Phase, M/S Decode *1 | | | | | |
| | GEQ/PEQ | | | | | * The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each GEQ. |
| | Plug-in | | | | | * The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each plug-in. |
| | On | O | | | O | INS 1 |
| | Point | O | | | O | INS 1 |
| | Bypass | | | | O | INS 1 |
| Insert2 | * Same as Insert1 | | | | O | INS 2 |
| Direct Out | Out Patch | | | | O | D.OUT |
| | On, Level | O | | | O | D.OUT |
| | Point | O | | | O | D.OUT |

| Parameter | | Linked by pairing | GAIN GANG ON | DELAY GANG ON | RECALL SAFE, FOCUS RECALL | |
|---|---|---|---|---|---|---|
| | | | | | ALL | Individual filter settings |
| HPF | | O | | | O | HPF/LPF |
| LPF | | O | | | O | HPF/LPF |
| EQ | | O | | | O | EQ |
| Dynamics1 | Key-In Source | | | | O | DYN 1 |
| | Key-In Filter | O | | | O | DYN 1 |
| | Others | O | | | O | DYN 1 |
| Dynamics2 | * Same as Dynamics1 | | | | O | DYN 2 |
| Delay | Time | | | O | O | DELAY |
| | On | O | | | O | DELAY |
| | Point | O | | | O | DELAY |
| | Delay Gang | O | | | O | DELAY |
| To Mix | On | O | | | O | TO MIX n (* “n” represents a number.) |
| | Level | O | | | O | TO MIX n (* “n” represents a number.) |
| | Pan/Balance | | | | O | TO MIX n (* “n” represents a number.) |
| | Pre/Post | O | | | O | TO MIX n (* “n” represents a number.) |
| | Pre Point, Post Point | O | | | O | TO MIX n (* “n” represents a number.) |
| To Matrix | On | O | | | O | TO MTRX n (* “n” represents a number.) |
| | Level | O | | | O | TO MTRX n (* “n” represents a number.) |
| | Pan/Balance | | | | O | TO MTRX n (* “n” represents a number.) |
| | Pre/Post | O | | | O | TO MTRX n (* “n” represents a number.) |
| | Pre Point, Post Point | O | | | O | TO MTRX n (* “n” represents a number.) |
| Pan/Balance | | | | | O | PAN TO ST |
| Pan Mode | | O | | | O | PAN TO ST |
| To Stereo On | | O | | | O | PAN TO ST |
| To LCR On | | O | | | O | PAN TO ST |
| CSR | | O | | | O | PAN TO ST |
| Fader | | O | | | O | FADER |
| CH On | | O | | | O | CH ON |
| Mute Assign | | O | | | O | MUTE ASSIGN |
| DCA Assign | | O | | | O | DCA ASSIGN |
| Cue | | O | | | | |
| Solo Safe | | O | | | | |
| Mute Safe | | O | | | | |
| Recall Safe, Focus Recall | | O | | | | |

## ■ MIX Channels

| Parameter | | Linked by pairing | DELAY GANG ON | RECALL SAFE, FOCUS RECALL | |
|---|---|---|---|---|---|
| | | | | ALL | Individual filter settings |
| Pair | | | | O | * If any of the channel filter settings is turned ON. |
| Pan Link | | O | | O | * If any of the channel filter settings is turned ON. |
| Bus Type | | O | | O | * Specified by BUS SETUP in BUS/OTHERS |
| Name, Icon, Color | | O | | O | NAME |
| Output Patch | | | | O | PATCH |
| Insert1 *1 (with OUTBOARD INSERT) | Out Patch *1 | | | | PLUG-IN/GEQ ALLOCATION |
| | In Patch *1 | | | | PLUG-IN/GEQ ALLOCATION |
| | A.Gain, Gain Compensation, +48V, Silk, Phase, M/S Decode *1 | | | | |
| | GEQ/PEQ | | | | * The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each GEQ. |
| | Plug-in | | | | * The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each plug-in. |
| | On | O | | O | INS 1 |
| | Point | O | | O | INS 1 |
| | Bypass | | | O | INS 1 |
| Insert2 | * Same as Insert1 | | | O | INS 2 |
| HPF | | O | | O | HPF/LPF |
| LPF | | O | | O | HPF/LPF |
| EQ | | O | | O | EQ |
| Dynamics | Key-In Source | | | O | DYN 1 |
| | Key-In Filter | O | | O | DYN 1 |
| | Others | O | | O | DYN 1 |
| Delay | Time | | O | O | DELAY |
| | On | O | | O | DELAY |
| | Point | O | | O | DELAY |
| | Delay Gang | O | | O | DELAY |
| To Matrix | On | O | | O | TO MTRX n (* “n” represents a number.) |
| | Level | | | O | TO MTRX n (* “n” represents a number.) |
| | Pan/Balance | | | O | TO MTRX n (* “n” represents a number.) |
| | Pre/Post | O | | O | TO MTRX n (* “n” represents a number.) |
| | Pre Point, Post Point | O | | O | TO MTRX n (* “n” represents a number.) |
| Pan/Balance | | | | O | PAN TO ST |
| Pan Mode | | O | | O | PAN TO ST |
| To Stereo On | | O | | O | PAN TO ST |
| To LCR On | | O | | O | PAN TO ST |
| CSR | | O | | O | PAN TO ST |
| Output Balance | | O | | O | PAN TO ST |
| Fader | | O | | O | FADER |
| CH On | | O | | O | CH ON |
| Mute Assign | | O | | O | MUTE ASSIGN |
| DCA Assign | | O | | O | DCA ASSIGN |
| Cue | | O | | | |
| Solo Safe | | O | | | |
| Mute Safe | | O | | | |
| Recall Safe, Focus Recall | | O | | | |

## ■ MATRIX Channels

| Parameter | | Linked by pairing | DELAY GANG ON | RECALL SAFE, FOCUS RECALL | |
|---|---|---|---|---|---|
| | | | | ALL | Individual filter settings |
| Pair | | | | O | * If any of the channel filter settings is turned ON. |
| Pan Link | | O | | O | * If any of the channel filter settings is turned ON. |
| Name, Icon, Color | | O | | O | NAME |
| Output Patch | | | | O | PATCH |
| Insert1 *1 (with OUTBOARD INSERT) | Out Patch *1 | | | | PLUG-IN/GEQ ALLOCATION |
| | In Patch *1 | | | | PLUG-IN/GEQ ALLOCATION |
| | A.Gain, Gain Compensation, +48V, Silk, Phase, M/S Decode *1 | | | | |
| | GEQ/PEQ | | | | * The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each GEQ. |
| | Plug-in | | | | * The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each plug-in. |
| | On | O | | O | INS 1 |
| | Point | O | | O | INS 1 |
| | Bypass | | | O | INS 1 |
| Insert2 | * Same as Insert1 | | | O | INS 2 |
| HPF | | O | | O | HPF/LPF |
| LPF | | O | | O | HPF/LPF |
| EQ | | O | | O | EQ |
| Dynamics | Key-In Source | | | O | DYN 1 |
| | Key-In Filter | O | | O | DYN 1 |
| | Others | O | | O | DYN 1 |
| Delay | Time | | O | O | DELAY |
| | On | O | | O | DELAY |
| | Point | O | | O | DELAY |
| | Delay Gang | O | | O | DELAY |
| Output Balance | | O | | O | PAN TO ST |
| Fader | | O | | O | FADER |
| CH On | | O | | O | CH ON |
| Mute Assign | | O | | O | MUTE ASSIGN |
| DCA Assign | | O | | O | DCA ASSIGN |
| Cue | | O | | | |
| Solo Safe | | O | | | |
| Mute Safe | | O | | | |
| Recall Safe, Focus Recall | | O | | | |

## ■ STEREO Channels

| Parameter | | Stereo | DELAY GANG ON | RECALL SAFE, FOCUS RECALL | |
|---|---|---|---|---|---|
| | | | | ALL | Individual filter settings |
| Pair | | | | O | * If any of the channel filter settings is turned ON. |
| Name, Icon, Color | | O | | O | NAME |
| Output Patch | | | | O | PATCH |
| Insert1 *1 (with OUTBOARD INSERT) | Out Patch *1 | | | | PLUG-IN/GEQ ALLOCATION |
| | In Patch *1 | | | | PLUG-IN/GEQ ALLOCATION |
| | A.Gain, Gain Compensation, +48V, Silk, Phase, M/S Decode *1 | | | | |
| | GEQ/PEQ | | | | * The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each GEQ. |
| | Plug-in | | | | * The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each plug-in. |
| | On | O | | O | INS 1 |
| | Point | O | | O | INS 1 |
| | Bypass | | | O | INS 1 |
| Insert2 | * Same as Insert1 | | | O | INS 2 |
| HPF | | O | | O | HPF/LPF |
| LPF | | O | | O | HPF/LPF |
| EQ | | O | | O | EQ |
| Dynamics | Key-In Source | | | O | DYN 1 |
| | Key-In Filter | O | | O | DYN 1 |
| | Others | O | | O | DYN 1 |
| Delay | Time | | O | O | DELAY |
| | On | O | | O | DELAY |
| | Point | O | | O | DELAY |
| | Delay Gang | O | | O | DELAY |
| To Matrix | On | O | | O | TO MTRX n (* “n” represents a number.) |
| | Level | | | O | TO MTRX n (* “n” represents a number.) |
| | Pan/Balance | | | O | TO MTRX n (* “n” represents a number.) |
| | Pre/Post | O | | O | TO MTRX n (* “n” represents a number.) |
| | Pre Point, Post Point | O | | O | TO MTRX n (* “n” represents a number.) |
| Output Balance | | O | | O | PAN TO ST |
| Fader | | O | | O | FADER |
| CH On | | O | | O | CH ON |
| Mute Assign | | O | | O | MUTE ASSIGN |
| DCA Assign | | O | | O | DCA ASSIGN |
| Cue | | O | | | |
| Solo Safe | | O | | | |
| Mute Safe | | O | | | |
| Recall Safe, Focus Recall | | O | | | |

## ■ DCA

| Parameter | | RECALL SAFE, FOCUS RECALL | |
|---|---|---|---|
| | | ALL | Individual filter settings |
| Name, Icon, Color | | O | NAME |
| Fader | | O | FADER |
| CH On | | O | CH ON |

# CVS file format

This table lists the expressions that can be used as synonyms, equivalents, or abbreviations when creating a CSV file.

## Expressions that can be used for the channel color

| Original expression | Expressions usable when loading a CSV file |
|---|---|
| Blue | BL, B |
| Orange | OR, O |
| Yellow | YE, YL, Y |
| Purple | PU, P |
| SkyBlue | Cyan, CY, C |
| Pink | Magenta, PK, MG, M |
| Red | RD, R |
| Green | GN, GR, G |
| LightGreen | LtGreen, LGR |
| White | WH, W |
| Off | (An omitted expression is also interpreted as Off.) |

NOTE
Uppercase and lowercase are not distinguished.

## Expressions that can be used for the channel icon

| Original expression | Expressions usable when loading a CSV file |
|---|---|
| Kick | BassDrum, B.Dr, SubKick, Kick18", Kick22", Kick24", BD, B.D |
| Snare | SN, S.Dr, SubSN, SN Top, SN Btm, Botm, Botom |
| Hi-Hat | HH, Hat, RemoteHH, HiHat |
| Tom | Tom-Tom, Toms, RackTom, Htom, TomTom |
| F.Tom | FloorTom, LowTom, FTom, LTom |
| Cymbal | Cymb, Crash, Ride |
| Drumkit | Top L, Top R, Drums, OverHead, OverTop, E.Drum L, E.Drum R, Drum, Kit, Top, TopL, TopR, O.HEAD, O.H |
| Perc. | Conga, Tamb, Bongo, Triangle, Djembe, Cajon, Percussion, Per, Cong, Bong, Perc |
| E.Bass | E.B, BassDI, ElectricBass, EB |
| A.Guitar | A.Gt, E.Aco, 12String, AcousticGuitar, AcousticGt, A.G, AG |
| E.Guitar | E.Gt, Lead Gt, RhythmGt, SteelGt, ElectricGuitar, ElectricGt, E.G, EG |
| BassAmp | B.Amp, B.AmpMic, B.A, BA |
| GuitarAmp | G.Amp, Stack, Combo, GtAmp, G.A, GA |
| A.Bass | WoodBass, W.Bass, E.A.Bass, Bass Mic, SilentBs, AcousticBass, C.Bass, CB, C.B, AB, A.B, W.B, WB |
| Strings | Violin, Viola, Cello, Vn, Va, Vc, String, Str, Vl, Vla |
| DI | |
| Trumpet | Tp, Tp Mic, Brass, Horns, Trp |
| Trombone | Tb, Tb Mic, Trb |
| Saxophone | Sax, A.Sax, T.Sax, S.Sax, B.Sax, Horns, ASax, TSax, SSax, BSax |
| Flute | Piccolo, Woodwind, Fl, Picc |
| Piano | Pf.Lo, Pf.Hi, Pf.Hole, Pf, G.P, Upright, AP, PfL, PfR, PfH |
| Organ | Org, Hammond, Leslie, LeslieHi, LeslieLo, PipeOrg |
| Keyboard | Key L, Key R, Synth L, Synth R, E.Pf L, E.Pf R, Motif, KB, Key, KeyL, KeyR, EP, E.Pf, Syn, EPL, EPR, SynL, SynR |
| Mallet | Xylo, Marimba, Vibes, Glock, Bells, Chimes |
| Male | MaleVo, M.Vo, M.Cho |
| Female | FemaleVo, F.Vo, F.Cho |
| Choir | Chorus, Cho, Choir L, Choir R, MaleCho, FemaleCho, Chor |
| Dynamic | DynamicMic |
| Condenser | CondenserMic |
| InstMic | Top L, Top R, Pf.Lo, Pf.Hi |
| Wireless | Radio, WirelessMic, W/L, W.L |
| Headset | Head, Intercom, Comm |

| Original expression | Expressions usable when loading a CSV file |
|---|---|
| Podium | Speech, Pastor, Priest, Minister, Lectern, Talk, Lecture |
| FoH | Front, Array |
| Speaker | FrntFill |
| Sub | SubLow, Subwoof |
| Wedge | Floor, Foot, Flor |
| Video | CCTV, Camcoder, Camera, Cam |
| In-Ears | CueBox, InEar, IEM, Ear |
| Monitor | P.Mon |
| Fx | Fx Rtn, EQ, Comp, Effect, Return, Rtn, Effector, Eff |
| Media1 | DISC |
| Media2 | PB |
| Media3 | VTR, Blu |
| Mixer | SubMix, Mix |
| PC | Laptop, NUENDO, Cubase, Sequence, DAW |
| Processor | DME, DSP, Matrix, DLY, DELAY, REV, Reverb |
| Audience | AirMic, Hall, Suspend, Aud |
| L.Arrow | |
| R.Arrow | |
| Exclamation | Excl, ! |
| Smile | |
| Money | Popstar, $ |
| Star1 | |
| Star2 | |
| Blank | (An omitted expression is also interpreted as Off.) |

NOTE
Uppercase and lowercase are not distinguished.

## Expressions that can be used for the port name of an input patch or output patch

| Original expression (Normal format)<br>* [n] is a number (e.g., channel number). | Additional expressions that can be used when loading a CSV file<br>* Words whose characters are underlined can be omitted.<br>* [n] is a number (e.g., channel number). |
|---|---|
| NONE | No Assign |
| CS1–2 OMNI [n] | Console1–2 OMNI [n] |
| CS1–2 AES/EBU [n] | Console1–2 AES/EBU [n] |
| DIR OUT [n] | Input Channel Direct Output [n] |
| INS1A–D [n] | Insert1A–D Input Channel [n] |
| INS2A–D [n] | Insert2A–D Input Channel [n] |
| MIX [n] | Mix Channel [n] |
| INS1A–D MIX [n] | Insert1A–D Mix [n] |
| INS2A–D MIX [n] | Insert2A–D Mix [n] |
| MATRIX [n] | Matrix Channel [n] |
| INS1A–D MATRIX [n] | Insert1A–D Matrix [n] |
| INS2A–D MATRIX [n] | Insert2A–D Matrix [n] |
| STEREO A–B L | Stereo Output A–B Left |
| STEREO A–B R | Stereo Output A–B Right |
| INS1A–D STEREO A–B L | Insert1A–D Stereo A–B Left |
| INS1A–D STEREO A–B R | Insert1A–D Stereo A–B Right |
| INS2A–D STEREO A–B L | Insert2A–D Stereo A–B Left |
| INS2A–D STEREO A–B R | Insert2A–D Stereo A–B Right |
| STETEO B L | Mono |
| CUE A L | Cue A–B Left |
| CUE A R | Cue A–B Right |
| INS CUE A L | Insert Cue A–B Left |
| INS CUE A R | Insert Cue A–B Right |
| MONITOR A L | Monitor A–B Left |
| MONITOR A R | Monitor A–B Right |
| MONITOR A C | Monitor A–B Center |
| INS MONITOR | Insert Monitor |
| MONITOR DIR IN [n] | Monitor Direct Input Output [n] |
| SURR MONITOR L | Surround Monitor Left |
| SURR MONITOR R | Surround Monitor Right |
| SURR MONITOR C | Surround Monitor Center |
| SURR MONITOR LFE | Surround Monitor LFE |
| SURR MONITOR LS | Surround Monitor Ls |

| Original expression (Normal format)<br>* [n] is a number (e.g., channel number). | Additional expressions that can be used when loading a CSV file<br>* Words whose characters are underlined can be omitted.<br>* [n] is a number (e.g., channel number). |
|---|---|
| SURR MONITOR RS | Surround Monitor Rs |
| INS SURR MONITOR L | Insert Surround Monitor Left |
| INS SURR MONITOR R | Insert Surround Monitor Right |
| INS SURR MONITOR C | Insert Surround Monitor Center |
| INS SURR MONITOR LFE | Insert Surround Monitor LFE |
| INS SURR MONITOR LS | Insert Surround Monitor Ls |
| INS SURR MONITOR RS | Insert Surround Monitor Rs |
| SURR METER L | Surround Meter Left |
| SURR METER R | Surround Meter Right |
| SURR METER C | Surround Meter Center |
| SURR METER LFE | Surround Meter LFE |
| SURR METER LS | Surround Meter Ls |
| SURR METER RS | Surround Meter Rs |
| SURR CUE L | Surround Cue Left |
| SURR CUE R | Surround Cue Right |
| OSC L | Oscillator Left |
| OSC R | Oscillator Right |
| TB [n] | Talkback Output [n] |
| INS PHONE A L | Insert Phone A Left |
| INS PHONE A R | Insert Phone A Right |
| INS PHONE B L | Insert Phone B Left |
| INS PHONE B R | Insert Phone B Right |
| CS1–2 PB L | Console1–2 USB Playback Output Left |
| CS1–2 PB R | Console1–2 USB Playback Output Right |
| PLUGIN A–X[n] L | Plugin Rack A–X[n] Left |
| PLUGIN A–X[n] R | Plugin Rack A–X[n] Right |
| GEQ [n] A | GEQ Rack [n] A |
| GEQ [n] B | GEQ Rack [n] B |
| CS1–2 MY SLOT1–2 [n] | Console1–2 MY SLOT1–2 [n] |
| TWINLANE (MAIN) [n] | TWINLANe (Main) [n] |
| TWINLANE (SUB) [n] | TWINLANe (Sub) [n] |
| DSP MY SLOT1–2 [n] | DSP MY SLOT1–2 [n] |
| DSP HY SLOT1–4 [n] | DSP HY SLOT1–4 [n] |
| M1–8 MY SLOT1–2 [n] | MAIN1–8 MY SLOT1–2 Input Channel [n] |
| M1–8 RY SLOT1–6 [n] | MAIN1–8 RY SLOT1–6 Input Channel [n] |
| M1–8 HY SLOT2 [n] | MAIN1–8 HY SLOT2 Input Channel [n] |
| S1–8 MY SLOT1–2 [n] | SUB1–8 MY SLOT1–2 Input Channel [n] |
| S1–8 RY SLOT1–6 [n] | SUB1–8 RY SLOT1–6 Input Channel [n] |
| S1–8 HY SLOT2 [n] | SUB1–8 HY SLOT2 Input Channel [n] |

NOTE

- Uppercase and lowercase are not distinguished.
- Spaces between words are also permitted. However, a space within a word is not permitted.

# MIDI Data Format

This section explains the format of the data that the RIVAGE PM10 is able to understand, send, and receive.

## 1 CHANNEL MESSAGE

### 1.1 CONTROL CHANGE (Bn)

**Reception**

These messages are echoed to MIDI OUT if [CONTROL CHANGE ECHO] is ON.
These messages are received when [CONTROL CHANGE Rx] is ON and [Rx CH] matches, and will control parameters according to the settings of the [CONTROL CHANGE ASSIGNMENT]. For the parameters that can be assigned, refer to "Parameters that can be assigned to control changes" on page 43.

**Transmission**

If [CONTROL CHANGE Tx] is ON when you operate a parameter that is assigned in the [CONTROL CHANGE ASSIGNMENT], these messages will be transmitted on the [Tx CH] channel. For the parameters that can be assigned, refer to "Parameters that can be assigned to control changes" on page 43.
CONTROL CHANGE numbers 0 and 32 are for selecting banks.

| | | | |
|---|---|---|---|
| STATUS | 1011nnnn | Bn | Control change |
| DATA | | 00 | Control number (00) |
| | 0vvvvvvv | vv | Control Value (0-127) |
| STATUS | 1011nnnn | Bn | Control change |
| DATA | | 20 | Control number (32) |
| | 0vvvvvvv | vv | Control Value (0-127) |
| STATUS | 1011nnnn | Bn | Control change |
| DATA | 0nnnnnnn | nn | Control number (1-5, 7-31, 33-37, 38-95, 102-119) * |
| | 0vvvvvvv | vv | Control Value (0-127) |

* Numbers 0, 32, and 96–101 cannot be used.
* Control number 6, 38 can be used.

**Equation for converting a Control Value to parameter data**

```
paramSteps= paramMax – paramMin + 1;
add       = paramWidth / paramSteps;
mod       = paramWidth – add * paramSteps;
curValue  = paramSteps * add + mod / 2;
```

**(1) If the assigned parameter has fewer than 128 steps**

paramWidth = 128; rxValue = Control value;

**(2) If the assigned parameter has 128 or more but less than 16,384 steps**

paramWidth = 16384;

(2-1) When High and Low data is received
rxValue = Control value(High) * 128 + Control value(Low);

(2-2) When only Low data is received
rxValue = (curValue & 16256) + Control value(Low);

(2-3) When only High data is received
rxValue = Control value(High) * 128 + (curValue & 127);

**(3) If the assigned parameter has 16,384 or more but less than 2,097,152 steps**

paramWidth = 2097152;

(3-1) When High, Middle, and Low data is received
rxValue = Control value(High) * 16384 + Control value(Middle) * 128 + Control value(Low);

(3-2) When only Low data is received
rxValue = (curValue & 2097024) + Control value(Low);

(3-3) When only Middle data is received
rxValue = (curValue & 2080895) + Control value(Middle) * 128;

(3-4) When only High data is received
rxValue = (curValue & 16383) + Control value(High) * 16384;

(3-5) When only Middle and Low data is received
rxValue = (curValue & 2080768) + Control value(Middle) * 128 + Control value(Low);

(3-6) When only High and Low data is received
rxValue = (curValue & 16256) + Control value(High) * 16384 + Control value(Low);

(3-7) When only High and Middle data is received
rxValue = (curValue & 127) + Control value(High) * 16384 + Control value(Middle) * 128;

```
if ( rxValue > paramWidth)
rxValue = paramWidth;
param = ( rxValue–mod / 2) / add;
```

### 1.2 PROGRAM CHANGE (Cn)

**Reception**

If [PROGRAM CHANGE ECHO] is ON, bank select messages will also be echoed from MIDI OUT.
If SINGLE CH is selected, these messages are received if [PROGRAM CHANGE Rx] is ON and the [Rx CH] matches. However if [OMNI] is ON, these messages are received regardless of the channel. When these messages are received, scene memory, effect librarya nd premium rack library are recalled according to the settings of the [PROGRAM CHANGE EVENT LIST].

**Transmission**

If [PROGRAM CHANGE Tx] is ON, these messages are transmitted according to the [PROGRAM CHANGE Table] settings when scene memory is recalled.
If SINGLE CH is selected, these messages are transmitted on the [Tx CH] channel.
If the recalled scene memory, effect library and premium rack library has been assigned to more than one PROGRAM NUMBER, the lowest-numbered PROGRAM NUMBER for each MIDI channel will be transmitted.
You can choose either MULTI MIDI CH or SINGLE CH.

**If SINGLE is selected**

You can choose the Rx CH, OMNI CH, and Tx CH.
You can choose whether a bank select message will be added.
A bank of up to 16 can be specified.

**If MULTI is selected**

The Rx and Tx channels will be the same.
The assignment table will use the settings for each MIDI channel. Bank select messages will not be added.

You can make settings for up to sixteen MIDI channels.

| | | | |
|---|---|---|---|
| STATUS | 1100nnnn | Cn | Program change |
| DATA | 0nnnnnnn | nn | Program number (0-127) |

## 2. SYSTEM COMMON MESSAGE

### 2.1 MIDI TIME CODE QUARTER FRAME (F1)

**Reception**

This message is used for event list time code.
This message is subject to echoing (other commands)

| | | | |
|---|---|---|---|
| STATUS | 11110001 | F1 | MTC |

## 3 SYSTEM REALTIME MESSAGE

### 3.1 SONG SELECT (F3)

**Reception**

Select the track number shown in the TITLE LIST screen of the USB memory recorder.
This message is subject to echoing (other commands).

| | | | |
|---|---|---|---|
| STATUS | 11110011 | F3 | Song select |
| Song number | 0sssssss | ss | Song number (0-127) |

### 3.2 TIMING CLOCK (F8)

**Reception**

This message is used to control effects. This message is transmitted twenty-four times per quarter note.
This message is subject to echoing (other commands).

| | | | |
|---|---|---|---|
| STATUS | 11111000 | F8 | Timing clock |

### 3.3 ACTIVE SENSING (FE)

**Reception**

Once this message has been received, MIDI communication will be initialized (e.g., Running Status will be cleared) if no message is received for an interval of 400 ms.
This message is not subject to echoing.

| | | | |
|---|---|---|---|
| STATUS | 11111110 | FE | Active sensing |

### 3.4 SYSTEM RESET (FF)

**Reception**

When this message is received, MIDI communication will be initialized (e.g., Running Status will be cleared).
This message is not subject to echoing.

| | | | |
|---|---|---|---|
| STATUS | 11111111 | FF | System reset |

## 4 SYSTEM EXCLUSIVE MESSAGE

### 4.1 MMC

**< MMC STOP >**

**Reception**

If the [DEVICE NO.] matches or is 7F, receives this message and stops.

| | | | |
|---|---|---|---|
| STATUS | 11110000 | F0 | System exclusive message |
| ID No. | 01111111 | 7F | Real time System exclusive |
| Device ID | 0ddddddd | dd | Destination (00-7E, 7F:all call) |
| COMMAND | 00000110 | 06 | Machine Control Command(MCC) sub-id |
| | 00000001 | 01 | Stop(MCS) |
| EOX | 11110111 | F7 | End of exclusive |

**< MMC PLAY >**

**Reception**

If the [DEVICE NO.] matches or is 7F, receives this message and starts playback.

| | | | |
|---|---|---|---|
| STATUS | 11110000 | F0 | System exclusive message |
| ID No. | 01111111 | 7F | Real time System exclusive |
| Device ID | 0ddddddd | dd | Destination (00-7E, 7F:all call) |
| COMMAND | 00000110 | 06 | Machine Control Command(MCC) sub-id |
| | 00000010 | 02 | Play(MCS) |
| EOX | 11110111 | F7 | End of exclusive |

**< MMC DEFERED PLAY >**

**Reception**

If the [DEVICE NO.] matches or is 7F, receives this message and starts playback.

| | | | |
|---|---|---|---|
| STATUS | 11110000 | F0 | System exclusive message |
| ID No. | 01111111 | 7F | Real time System exclusive |
| Device ID | 0ddddddd | dd | Destination (00-7E, 7F:all call) |
| COMMAND | 00000110 | 06 | Machine Control Command(MCC) sub-id |
| | 00000011 | 03 | Deferred Play(MCS) |
| EOX | 11110111 | F7 | End of exclusive |

**< MMC RECORD STROBE >**

**Reception**

If the [DEVICE NO.] matches or is 7F, receives this message, and if stopped, starts recording.

| | | | |
|---|---|---|---|
| STATUS | 11110000 | F0 | System exclusive message |
| ID No. | 01111111 | 7F | Real time System exclusive |
| Device ID | 0ddddddd | dd | Destination (00-7E, 7F:all call) |
| COMMAND | 00000110 | 06 | Machine Control Command(MCC) sub-id |
| | 00000110 | 06 | Record strobe |
| EOX | 11110111 | F7 | End of exclusive |

**< MMC PAUSE >**

**Reception**

If the [DEVICE NO.] matches or is 7F, receives this message, and if playing, pauses.

| | | | |
|---|---|---|---|
| STATUS | 11110000 | F0 | System exclusive message |
| ID No. | 01111111 | 7F | Real time System exclusive |
| Device ID | 0ddddddd | dd | Destination (00-7E, 7F:all call) |
| COMMAND | 00000110 | 06 | Machine Control Command(MCC) sub-id |
| | 00001001 | 09 | Pause(MCS) |
| EOX | 11110111 | F7 | End of exclusive |

## 4.2 MTC

**<FULL FRAME MESSAGE>**

This message is used for event list time code.

**Reception**

| | | | |
|---|---|---|---|
| STATUS | 11110000 | F0 | System exclusive message |
| ID No. | 01111111 | 7F | Real time System exclusive |
| Device ID | 0ddddddd | dd | Destination (00-7E, 7F:all call) |
| Message | 00000001 | 01 | MIDI Time Code(MTC) Full Frame Message |
| : | | | |
| EOX | 11110111 | F7 | End of exclusive |

# Mixer Basic Parameters

## ■ Input Function

| Function | | | Parameter |
|---|---|---|---|
| L/R PATH | | | MONO, STEREO, L/L, R/R |
| PHASE | | | Normal, Reverse |
| DIGITAL GAIN | | | –96 to +24 (dB) |
| HPF | | SLOPE | 6, 12, 18, 24 (dB/Oct) |
| | | FREQUENCY | 20 to 2.00k (Hz) |
| LPF | | SLOPE | 6, 12 (dB/Oct) |
| | | FREQUENCY | 20 to 20.0k (Hz) |
| EQ | | Number of bands | 4 |
| | | TYPE | PRECISE, AGGRESSIVE, SMOOTH, LEGACY |
| | | FREQUENCY | 20 to 20.0k (Hz) |
| | | GAIN | –18 to +18 (dB) |
| | | Q | 0.1 to 16.0 |
| | | Q (PRECISE LSF, HSF) | 0.1 to 10.0 |
| | | LSF/PEQ | Band 1 |
| | | HSF/PEQ | Band 4 |
| Dynamics | Number of Dynamics | | 2 |
| | TYPE | | LEGACY COMP, COMP260, GATE, DE-ESSER, EXPANDER, DUCKING |
| | LEGACY COMP | THRESHOLD | –60.0 to 0.0 (dB) |
| | | RATIO | 1:0 to ∞:1 |
| | | ATTACK | 0 to 120 (msec) |
| | | RELEASE | 3.34m to 42.7 (sec) |
| | | OUTGAIN | –20.0 to +40.0 (dB) |
| | | KNEE | Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5 |
| | COMP260 | THRESHOLD | –60.0 to 0.0 (dB) |
| | | RATIO | 1:0 to ∞:1 |
| | | ATTACK | 0.01 to 80 (msec) |
| | | RELEASE | 6.2 to 999 (msec) |
| | | OUTGAIN | –20.0 to +40.0 (dB) |
| | | KNEE | Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5 |
| | GATE | THRESHOLD | –72.0 to 0.0 (dB) |
| | | RANGE | –∞, –72.0 to 0.0 (dB) |
| | | ATTACK | 0 to 120 (msec) |
| | | HOLD | 0.02m to 1.96 (sec) |
| | | DECAY | 3.34m to 42.7 (sec) |
| Dynamics | DE-ESSER | THRESHOLD | –60.0 to 0.0 (dB) |
| | | FREQUENCY | 800 to 16.0k (Hz) |
| | | TYPE | BELL, H.SHELF |
| | | Q (TYPE BELL) | 25.0 to 0.5 |
| | EXPANDER | THRESHOLD | –60.0 to 0.0 (dB) |
| | | RATIO | 1:0 to ∞:1 |
| | | ATTACK | 0 to 120 (msec) |
| | | RELEASE | 3.34m to 42.7 (sec) |
| | | OUTGAIN | –20.0 to +40.0 (dB) |
| | | KNEE | Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5 |
| | DUCKING | THRESHOLD | –72.0 to 0.0 (dB) |
| | | RANGE | –∞, –72.0 to 0.0 (dB) |
| | | ATTACK | 0 to 120 (msec) |
| | | HOLD | 0.02m to 1.96 (sec) |
| | | DECAY | 3.34m to 42.7 (sec) |
| | KEY IN | SOURCE | SELF PRE EQ, SELF POST EQ, OTHER PRE EQ, DIRECT INPUT |
| | | FILTER TYPE | HPF, BPF, LPF |
| | | FILTER FREQUENCY | 20 to 20.0k (Hz) |
| | | FILTER Q (BPF) | 0.1 to 10.0 |
| INSERT | | Number of inserts | 2x4 |
| | | POINT | PRE FILTER, PRE EQ, PRE DYN1, PRE DYN2, PRE FADER, POST ON |
| DIRECT OUT | | POINT | PRE FILTER, PRE EQ, PRE DYN1, PRE DYN2, PRE FADER, POST FADER, POST ON |
| | | LEVEL | –∞, –138 to 10.0 (dB) |
| DELAY | | POINT | PRE FILTER, PRE EQ, PRE DYN1, PRE DYN2, PRE FADER, POST ON |
| | | TIME | 0 to 1000 (msec) |
| FADER | | | –∞, –138 to 10.0 (dB) |
| On | | | ON, OFF |
| DCA GROUP | | Number of groups | 24 |
| | | LEVEL | –∞, –138 to 10.0 (dB) |
| MUTE GROUP | | Number of groups | 12 |
| | | MASTER LEVEL | –∞, –138 to –3.0 (dB) |
| PAN/BALANCE | | POSITION | L63 to R63 |
| | | CSR (LCR PAN) | 0 to 100 (%) |

| Function | | Parameter |
|---|---|---|
| MIX SEND | Number of buses | 72 |
| | POINT | PRE, POST |
| | PRE POINT | PRE FILTER, PRE EQ, PRE DYN1, PRE DYN2, PRE FADER |
| | POST POINT | POST FADER, POST ON |
| | SIGNAL TYPE | STEREO, MONOx2 |
| | BUS TYPE | VARI, FIXED |
| | PAN LINK (SIGNAL TYPE STEREO) | ON, OFF |
| | LEVEL | –∞, –138 to 10.0 (dB) |
| MATRIX SEND | Number of buses | 36 |
| | POINT | PRE, POST |
| | PRE POINT | PRE FILTER, PRE EQ, PRE DYN1, PRE DYN2, PRE FADER |
| | POST POINT | POST FADER, POST ON |
| | SIGNAL TYPE | STEREO, MONOx2 |
| | BUS TYPE | VARI |
| | PAN LINK (SIGNAL TYPE STEREO) | ON, OFF |
| | LEVEL | –∞, –138 to 10.0 (dB) |
| TO STEREO | | TO STA, TO STB, TO LCR |

## ■ Output Function (Common for MIX, STEREO, MATRIX)

| Function | | | Parameter |
|---|---|---|---|
| HPF | | SLOPE | 6, 12, 18, 24 (dB/Oct) |
| | | FREQUENCY | 20 to 2.00k (Hz) |
| LPF | | SLOPE | 6, 12 (dB/Oct) |
| | | FREQUENCY | 20 to 20.0k (Hz) |
| EQ | | Number of bands | 8 |
| | | TYPE | PRECISE, AGGRESSIVE, SMOOTH, LEGACY |
| | | FREQUENCY | 20 to 20.0k (Hz) |
| | | GAIN | –18 to +18 (dB) |
| | | Q | 0.1 to 16.0 |
| | | Q (PRECISE LSF, HSF) | 0.1 to 10.0 |
| | | LSF/PEQ | Band 1 |
| | | HSF/PEQ | Band 8 |
| Dynamics | Number of Dynamics | | 1 |
| | TYPE | | LEGACY COMP, COMP260, GATE, DE-ESSER, EXPANDER, DUCKING |
| | LEGACY COMP | THRESHOLD | –60.0 to 0.0 (dB) |
| | | RATIO | 1:0 to ∞:1 |
| | | ATTACK | 0 to 120 (msec) |
| | | RELEASE | 3.34m to 42.7 (sec) |
| | | OUTGAIN | –20.0 to +40.0 (dB) |
| | | KNEE | Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5 |
| | COMP260 | THRESHOLD | –60.0 to 0.0 (dB) |
| | | RATIO | 1:0 to ∞:1 |
| | | ATTACK | 0.01 to 80 (msec) |
| | | RELEASE | 6.2 to 999 (msec) |
| | | OUTGAIN | –20.0 to +40.0 (dB) |
| | | KNEE | Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5 |
| | GATE | THRESHOLD | –72.0 to 0.0 (dB) |
| | | RANGE | –∞, –72.0 to 0.0 (dB) |
| | | ATTACK | 0 to 120 (msec) |
| | | HOLD | 0.02m to 1.96 (sec) |
| | | DECAY | 3.34m to 42.7 (sec) |
| | DE-ESSER | THRESHOLD | –60.0 to 0.0 (dB) |
| | | FREQUENCY | 800 to 16.0k (Hz) |
| | | TYPE | BELL, H.SHELF |
| | | Q (TYPE BELL) | 25.0 to 0.5 |

| Function | | | Parameter |
|---|---|---|---|
| Dynamics | EXPANDER | THRESHOLD | –60.0 to 0.0 (dB) |
| | | RATIO | 1:0 to ∞:1 |
| | | ATTACK | 0 to 120 (msec) |
| | | RELEASE | 3.34m to 42.7 (sec) |
| | | OUTGAIN | –20.0 to +40.0 (dB) |
| | | KNEE | Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5 |
| | DUCKING | THRESHOLD | –72.0 to 0.0 (dB) |
| | | RANGE | –∞, –72.0 to 0.0 (dB) |
| | | ATTACK | 0 to 120 (msec) |
| | | HOLD | 0.02m to 1.96 (sec) |
| | | DECAY | 3.34m to 42.7 (sec) |
| | KEY IN | SOURCE | SELF PRE EQ, SELF POST EQ, OTHER PRE EQ, DIRECT INPUT |
| | | FILTER TYPE | HPF, BPF, LPF |
| | | FILTER FREQUENCY | 20 to 20.0k (Hz) |
| | | FILTER Q (BPF) | 0.1 to 10.0 |
| INSERT | | Number of inserts | 2x4 |
| | | POINT | PRE FILTER, PRE EQ, PRE DYN, PRE DELAY, POST FADER, POST ON |
| OUTPUT BALANCE (SIGNAL TYPE STEREO) | | POSITION | L63 to R63 |
| DELAY | | TIME | 0 to 1000 (msec) |
| FADER | | | –∞, –138 to 10.0 (dB) |
| On | | | ON, OFF |
| DCA GROUP | | Number of groups | 24 |
| | | LEVEL | –∞, –138 to 10.0 (dB) |
| MUTE GROUP | | Number of groups | 12 |
| | | MASTER LEVEL | –∞, –138 to –3.0 (dB) |

## ■ Output Function (MIX)

| Function | | Parameter |
|---|---|---|
| PAN/BALANCE | POSITION | L63 to R63 |
| | CSR (LCR PAN) | 0 to 100 (%) |
| MATRIX SEND | Number of buses | 36 |
| | POINT | PRE, POST |
| | PRE POINT | PRE FILTER, PRE EQ, PRE DYN, PRE DELAY, PRE FADER |
| | POST POINT | POST FADER, POST ON |
| | SIGNAL TYPE | STEREO, MONOx2 |
| | BUS TYPE | VARI |
| | PAN LINK (SIGNAL TYPE STEREO) | ON, OFF |
| | LEVEL | –∞, –138 to 10.0 (dB) |
| TO STEREO | ON | TO STA, TO STB, TO LCR |
| | POINT | PRE FILTER, PRE EQ, PRE DYN, PRE DELAY, PRE FADER, POST FADER |

## ■ Output Function (STEREO)

| Function | | Parameter |
|---|---|---|
| STEREO B MONO | | MONO, STEREO |
| MATRIX SEND | Number of buses | 36 |
| | POINT | PRE, POST |
| | PRE POINT | PRE FILTER, PRE EQ, PRE DYN, PRE DELAY, PRE FADER |
| | POST POINT | POST FADER, POST ON |
| | SIGNAL TYPE | STEREO, MONOx2 |
| | BUS TYPE | VARI |
| | PAN LINK (SIGNAL TYPE STEREO) | ON, OFF |
| | LEVEL | –∞, –138 to 10.0 (dB) |

## ■ INSERT/RACK

| Function | Parameter |
|---|---|
| INSERT (INPUT,OUTPUT) | REVERB, DELAY/MOD, EQ/DYNAMICS, GEQ/PEQ, OUTBOARD |
| INSERT (MONITOR, CUE,PHONES) | REVERB, DELAY/MOD, EQ/DYNAMICS, GEQ/PEQ |
| SEND/RETURN | REVERB, DELAY/MOD, EQ/DYNAMICS |

## ■ OSCILLATOR

| Function | | | Parameter |
|---|---|---|---|
| MODE | | | SINE WAVE, SINE WAVE 2CH, PINK NOISE, BURST NOISE |
| LEVEL | | | –96 to 0.0 (dB) |
| SINE WAVE | | FREQUENCY | 20 to 20k (Hz) |
| PINK NOISE/BURST NOISE | HPF | FREQUENCY | 20 to 20k (Hz) |
| | LPF | FREQUENCY | 20 to 20k (Hz) |
| BURST NOISE | | WIDTH | 100 to 10000 (msec) |
| | | INTERVAL | 1 to 30 (sec) |

## ■ Output Port

| Function | Parameter |
|---|---|
| DELAY | 0 to 1000 (msec) |
| PHASE | Normal/Reverse |
| GAIN | –96 to +24 (dB) |
| TRIM | –1.50 to +1.50 (dB) |
| SRC (AES/EBU) | SAME AS INPUT, 44.1kHz, 48kHz, 88.2kHz, 96kHz |

## ■ Input Port

| Function | | | Parameter |
|---|---|---|---|
| OMNI IN | HA | +48V | ON, OFF |
| | | GAIN | –6 to +66 (dB) |
| | SILK | TYPE | RED, BLUE |
| | | TEXTURE | 0.0 to 10.0 |
| | HPF | FREQUENCY | 20 to 2k (Hz) |
| | M/S DECODE | SIDE GAIN | MONO, –90 to –0.1, STEREO, +0.1 to +9.9, EXP.ST |
| | TRIM | | –1.50 to +1.50 (dB) |
| AES/EBU | PHASE | | Normal/Reverse |
| | SRC | | ON, OFF |
| | M/S DECODE | SIDE GAIN | MONO, –90 to –0.1, STEREO, +0.1 to +9.9, EXP.ST |
| MY SLOT | PHASE | | Normal/Reverse |
| TALKBACK IN | HA | +48V | ON, OFF |
| | | GAIN | –6 to +54 (dB) |
| | HPF | FREQUENCY | 20 to 2k (Hz) |
| | PHASE | | Normal/Reverse |

YAMAHA [ Digital Mixing System ] Date : 1 Feb. 2018

Model : RIVAGE PM

# MIDI Implementation Chart

Version: 1.0

| Function... | | Transmitted | Recognized | Remarks |
|---|---|---|---|---|
| Basic Channel | Default<br>Changed | 1-16<br>1-16 | 1-16<br>1-16 | Memorized |
| Mode | Default<br>Messages<br>Altered | X<br>X<br>********** | 1, 3<br>X<br>X | Memorized |
| Note Number | True Voice | 0-127<br>X | 0-127<br>X | |
| Velocity | Note On<br>Note Off | O 9nH, v=0,127<br>X | O<br>O | Effect Control |
| After Touch | Key's<br>Ch's | X<br>X | X<br>X | |
| Pitch Bend | | X | X | |
| Control Change | 0,32<br>6,38<br>98,99<br>1-31,33-95,<br>102-119 | O<br>O<br>X<br>O | O<br>O<br>X<br>O | Bank Select<br>Data Entry<br>NRPN LSB,MSB<br>Assignable Cntrl |
| Prog Change | :True# | O 0-127<br>********** | O 0-127<br>1.00-999.99 | Assignable |
| System Exclusive | | X | O | MMC, MTC |
| Common | :Song Pos.<br>:Song Sel.<br>:Tune | X<br>X<br>X | X<br>O<br>X | Recorder Control |
| System Real Time | :Clock<br>:Commands | X<br>X | O<br>X | Effect Control |
| Aux Messages | :All Sound Off<br>:Reset All Cntrls<br>:Local ON/OFF<br>:All Notes OFF<br>:Active Sense<br>:Reset | X<br>X<br>X<br>X<br>X<br>X | X<br>X<br>X<br>X<br>O<br>O | |
| Notes | | | | |

Mode 1: OMNI ON, POLY Mode 2: OMNI ON, MONO O: Yes

Mode 3: OMNI OFF, POLY Mode 4: OMNI OFF, MONO X: No

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**http://www.yamahaproaudio.com/**

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Manual Development Group
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Published 06/2021 IP-H0