



H3000 Harmonizer® Preset History

Each version of the H3000 had a "native" set of algorithms and presets. These are listed here to help you determine whether your unit is original or upgraded (or, perhaps, eviscerated). [Virtually all H3000 models can be upgraded](#), the lone exception being the H3500B-DFX/E which contains every available algorithm and preset.

Model	Algorithms	Presets	Comments
H3000	100-110	200-257	Original "black face" unit
H3000S	100-110	200-257, 700-747	
H3000SE	100-112	500-699	
H3000B	100-113	300-363, 400-415	
H3000KS	100-121	200-257, 300-363, 400-415, 500-699, 700-747	"Kitchen Sink" model
H3000D/SX	100-111, 116 122-123	150-199, 200-257, 259-284, 286, 370, 373, 380, 384-385, 397, 399, 418, 486-487, 496, 499, 700-747, 800-899, 987-988	
H3000D/SE	100-112, 114-119, 122-123	150-199, 200-257, 259-284, 286-298, 366-399, 416-423, 486-487, 496-499, 500-699, 700-747, 793-797, 799, 800-899, 975-999	
H3000B+	100-113, 116, 122-123	300-363, 400-415, 800-899	
H3000B/LT	100-112, 116, 122-123	300-330, 332-363, 400-415, 800-899	
H3500DFX	100-112, 114-123	150-199, 200-257, 259-284, 286-298, 366-399, 416-423, 425-493, 496-499, 500-699, 700-747, 750-786, 793-799, 800-899, 975-999	HS322 (short) sampler
H3500DFX/E	100-112, 114-123	150-199, 200-257, 259-284, 286-298, 366-399, 416-423, 425-493, 496-499, 500-699, 700-747, 750-786, 793-799, 800-899, 975-999	HS395 (long) sampler
H3500B-DFX	100-123	150-199, 200-257, 259-284, 286-298, 300-363, 366-399, 400-415, 416-423,	HS322 (short) sampler

		425-493, 496-499, 500-699, 700-747, 750-786, 793-799, 800-899, 975-999	
H3500B- DFX/E	100-123	150-199, 200-257, 259-284, 286-298, 300-363, 366-399, 400-415, 416-423, 425-493, 496-499, 500-699, 700-747, 750-786, 793-799, 800-899, 975-999	HS395 (long) sampler
Vai Presets		The "Steve Vai" presets are 700-747-any unit with these numbers has the Vai Presets	

Complete list of presets available for all models of the Eventide H3000 and H3500 line of Ultra-Harmonizers

LEGEND:

BOLD ITEMS = Preset number and name *Italic items* = Algorithm of Origin D/SX, D/SE, H3500, B+, B/LT = Located at the end of each preset description, these indicate in which model the preset will be found. Want to make your own? Use these convenient [programming worksheets](#).

150~12BYRD-STRING~*MULTI-SHIFT*~Nice, 12-stringy program. Uses lower octave doubling. Watch clipping.~D/SX, D/SE, H3500

151~12 STRING & 5th~*MULTI-SHIFT*~Similar to 12BYRD STRING with added 5th above.~D/SX, D/SE, H3500

152~3+ OF ME~*DUAL DIGI PLEX*~Doubling delays.~D/SX, D/SE, H3500

153~60sSITAR FLANGE~*SWEPT REVERB*~Psychedelic, twangy flange and reverb.~D/SX, D/SE, H3500

154~8 SEC REVERB~*SWEPT REVERB*~Long, SWEPT REVERB. Indoor stadium-like.~D/SX, D/SE, H3500

155~ANALOG DELAYS 2~*PATCH FACTORY*~Warm, filtered delays. Newer version of program 535 in SE. Delay 1 is longer and swept.~D/SX, D/SE, H3500

156~BACK TAPPING~*ULTRA-TAP*~Reversed-sounding delays with feedback.~D/SX, D/SE, H3500

157~BassChor DDL~*MULTI-SHIFT*~Nice doubling for the bass. Stereo image.~D/SX, D/SE, H3500

158~BIG 5TH HARMONY~*MULTI-SHIFT*~A 4th above and a 5th below.~D/SX, D/SE, H3500

159~THE BIG CHEEZ 2~*MULTI-SHIFT*~An octave Harmonizerr thing with 'roomy,' ambient delays added.~D/SX, D/SE, H3500

160~BLACK JACK~*LAYERED SHIFT*~Manually triggered sweep. Up then down.~D/SX, D/SE, H3500

161~CHORUS SLAP~*SWEPT COMBS*~Nice, swept thickener, sounds lush on everything.~D/SX, D/SE, H3500

162~COOL PRES~*MOD FACTORY*~Complex but warm delays. Dynamically affected by input.~D/SX, D/SE, H3500

163~CRYSTAL ECHO 2~*REVERSE SHIFT*~An H3000 original, slightly modified. A shimmering, hypnotic ambience. Derivative of H3000-SE preset 642.~D/SX, D/SE, H3500

164~DELAY & HARM~*MULTI-SHIFT*~A fifth is added and then sent through a delay.~D/SX,

D/SE, H3500

165~DETUNE + DELAY~MULTI-SHIFT~Gentle detuning with a long delay.~D/SX, D/SE, H3500

166~DIFFUSED SLAP~ULTRA-TAP~Diffused delay with mix control.~D/SX, D/SE, H3500

167~DOLPHIN TALK~REVERSE SHIFT~How many times have you wanted that mating call sound of these aquatic mammals? Well, here it is.~D/SX, D/SE, H3500

168~DREAM FANTASY3~LAYERED SHIFT~Whole-tone extravaganza. 'Beam up' with a swelled harmonic on your guitar.~D/SX, D/SE, H3500

169~DUAL GTR DELAYS~DUAL DIGIPLEX~Two long delays, for really beeg guitar sound.~D/SX, D/SE, H3500

170~FATASSCAN-B~LAYERED SHIFT~Another thickener. Has soft knobs for easy control.~D/SX, D/SE, H3500

171~FLESH 4 FANTASY~SWEPT COMBS~Flangy, swoopy, doubly thing.~D/SX, D/SE, H3500

172~FLOAT!~ULTRA-TAP~Long, thick, swingin' delays.~D/SX, D/SE, H3500

173~FLOAT FLANGE~SWEPT REVERB~Strong, satisfying flange using negative feedback.~D/SX, D/SE, H3500

174~FRIZZLE FRY~ULTRA-TAP~Strong initial echoes, followed by diffuse, fed back echoes.~D/SX, D/SE, H3500

175~G MAJ MOD WHEEL~DIATONIC SHIFT~Turning the Mod Wheel on will turn mix up to 40% and bring in a third and fifth above your note. For live shows, those of you with MIDI pedals can control harmonies.~D/SX, D/SE, H3500

176~GTR OFF STAGE L~MOD FACTORY~If you use a stereo stage setup, send Left output to left cabinet and Right to right. A person standing in the middle will hear the guitar off to the left of the stage, when the balance is set properly. Experiment with settings and position of cabinets.~D/SX, D/SE, H3500

177~GTR OFF STAGE R~MOD FACTORY~Compliment of GTR OFF STAGE L.~D/SX, D/SE, H3500

178~GUITAR ROOM~REVERB FACTORY~Nice and tight kind of room. Nice guitar space.~D/SX, D/SE, H3500

179~HEAVEN I KNOW 9~REVERSE SHIFT~Squirrely, backwards shift effect.~D/SX, D/SE, H3500

180~HEAVENLY PAD DM~REVERSE SHIFT~Just like it says. High, reversed echoes.~D/SX, D/SE, H3500

181~HUNTER DELAY~REVERB FACTORY~Unusual, quickly repeating delays, becoming diffused as they decay.~D/SX, D/SE, H3500

182~JERRY RACE CAR~MULTI-SHIFT~A small, roomy-type ambience with detuning.~D/SX, D/SE, H3500

183~JIMI JAMES~REVERSE SHIFT~Basic reverse delays - like playing backwards in one-second snippets.~D/SX, D/SE, H3500

184~LUSH LIFE~SWEPT COMBS~Six wildly swept, tight delays with feedback. What a life.~D/SX, D/SE, H3500

185~MAJ3RD-MIN3RD+~MULTI-SHIFT~Lots of fun to solo with. A major chord is formed. One key fits all.~D/SX, D/SE, H3500

186~MIGHTY DUCK~MOD FACTORY~A delay that swells up when signal is removed. It 'ducks' out of the way of a solo.~D/SX, D/SE, H3500

187~MOD WHEEL CLIMB~LAYERED SHIFT~Will pitch shift up an octave with a Mod Wheel (through MIDI).~D/SX, D/SE, H3500

188~MOD WHEEL DIVE~LAYERED SHIFT~Compliment of Mod Wheel Climb. This one will dive an octave with a Mod Wheel controller through MIDI.~D/SX, D/SE, H3500

189~MULTI SLAP~SWEPT COMBS~Six swept delays that sound a little like a gated

room.~D/SX, D/SE, H3500

190~SHOULDER PHONE~MOD FACTORY~Put the phone to your shoulder, this is what it sounds like.~D/SX, D/SE, H3500

191~RAYGUN~LAYERED SHIFT~Sounds like a *PHASER*. Set on STUN.~D/SX, D/SE, H3500

192~ResoVibroEee~SWEPT COMBS~Sharp, resonant reverb around low E.~D/SX, D/SE, H3500

193~ROOM OF DOOM~REVERB FACTORY~Warm, medium reverb. Groovy name.~D/SX, D/SE, H3500

194~RHYTHM & REVERB~MULTI-SHIFT~Nice ambience, built of short delays.~D/SX, D/SE, H3500

195~SEAS OF CHEESE~LONG DIGIPLEX~Long, long delay.~D/SX, D/SE, H3500

196~SLUDGWIK~SWEPT COMBS~Another nice, Eventide, fat chorus.~D/SX, D/SE, H3500

197~SON OF KAMIKAZE~MOD FACTORY~Delays that dive after a phrase stops and input drops below threshold. Scary.~D/SX, D/SE, H3500

198~STEREO W FLANGER~SWEPT COMBS~Variation on the flange theme.~D/SX, D/SE, H3500

199~SWEPT FLANGE 2~SWEPT REVERB~Flange theme with a variation.~D/SX, D/SE, H3500

200~ALIENS~REVERSE SHIFT~Transforms voice into a rough, alien-like sound.~D/SX, D/SE, H3500

201~AMBIENCE~ULTRA-TAP~Use this to add ambience without muddying the mix.~D/SX, D/SE, H3500

202~A MINOR CHORDS~DIATONIC SHIFT~Play or sing a solo line in A minor. The H3000 will generate two perfect 'in-key' harmonies.~D/SX, D/SE, H3500

203~ANTI-AMBIENCE~REVERSE SHIFT~This is a reverb-like sound created from *REVERSE SHIFT*. Sounds great on guitar. Mr. Cooder's favorite.~D/SX, D/SE, H3500

204~AVANT-GARDE~REVERSE SHIFT~A REVERSE SHIFT effect that generates descending, chromatic lines.~D/SX, D/SE, H3500

205~BASS SHIFT~LAYERED SHIFT~A doubling effect intended for bass guitar. One channel is shifted up an octave. The other is slightly detuned.~D/SX, D/SE, H3500

206~BIG SNARE~REVERB FACTORY~Thickens up weak, drum sounds. Try increasing gate time to get a more 'gated' effect.~D/SX, D/SE, H3500

207~BIG SWEEP~SWEPT REVERB~To really hear the sweep, turn up the master feedback, make some noise, and then change the master delay.~D/SX, D/SE, H3500

208~BIZARRMONIZER~LAYERED SHIFT~Generates a bizarre, upward sweeping pitch shift.~D/SX, D/SE, H3500

209~BRIGHT ROOM~REVERB FACTORY~A short, bright reverb.~D/SX, D/SE, H3500

210~CANNONS~REVERSE SHIFT~A unique, sweeping sound that's great on drums. Try playing a tom solo through this.~D/SX, D/SE, H3500

211~CANYON~REVERB FACTORY~Our biggest reverb sound, like an echoing canyon.~D/SX, D/SE, H3500

212~CIRCLES~ULTRA-TAP~A stereo-delay effect that seems to circle around your head. The effect is most noticeable on short sounds, like handclaps.~D/SX, D/SE, H3500

213~DARK ROOM~REVERB FACTORY~A very mellow, room sound.~D/SX, D/SE, H3500

214~DEATH FLANGE~SWEPT REVERB~A deep, intense flange that's great for thickening up a synthesized bass line.~D/SX, D/SE, H3500

215~DISCRETE-VERB~SWEPT COMBS~A sparse, reverb effect.~D/SX, D/SE, H3500

216~DRUM PROCESSOR~SWEPT REVERB~This very different effect tends to make things that aren't drums sound like drums. Try adjusting the first four parameters for a variety of effects.~D/SX, D/SE, H3500

217~DUAL H910s~DUAL SHIFT~This program is designed to function like two Eventide

H910 Harmonizer effects processors. The glitching you hear is intentional. This is a true dual program, where both left and right channels are processed separately.~D/SX, D/SE, H3500

218~DUEL EFFECT~DUAL SHIFT~The left input is processed with a detuned slap delay, while the right channel is processed with a downward pitch sweep.~D/SX, D/SE, H3500

219~EXPLODING 'VERB~REVERB FACTORY~This sounds like a reverb, until the input level goes above the gate threshold. Once triggered, the reverb sound grows explosively.~D/SX, D/SE, H3500

220~FAT SLAP~ULTRA-TAP~A slap delay with an ambient sound.~D/SX, D/SE, H3500

221~FLANGE & REVERB~SWEPT COMBS~This is a reverb with a subtle, flanging effect.~D/SX, D/SE, H3500

222~FLANGER~SWEPT COMBS~This is a basic stereo flanger. For the best effect, mix the H3000 output with the dry signal.~D/SX, D/SE, H3500

223~GATED REVERB~REVERB FACTORY~That very familiar drum effect. To change the length of the 'gate' sound, set the gate length parameter.~D/SX, D/SE, H3500

224~GENERIC HALL~ULTRA-TAP~A 'cheap,' reverb effect.~D/SX, D/SE, H3500

225~GLITCH SHIFT~DUAL SHIFT~A 'cheap' pitch shifter. If glitches are what you want, here they are.~D/SX, D/SE, H3500

226~H949~LAYERED SHIFT~This gives you what the H949 gave you. One output is a straight delay, while the other is pitch shifted. Both outputs are fed back to the input.~D/SX, D/SE, H3500

227~HUMP-VERB~ULTRA-TAP~A very unique reverb with a sound not unlike the name.~D/SX, D/SE, H3500

228~JUST 3RD & 5TH~DIATONIC SHIFT~A 'diatonic' pitch shifter that will generate just intoned 3rds and 5ths above the input. Make sure to set the key properly.~D/SX, D/SE, H3500

229~JUST 4TH & 6TH~DIATONIC SHIFT~This generates just intoned 4ths and 6ths above the input.~D/SX, D/SE, H3500

230~LOCKER ROOM~REVERB FACTORY~A small, resonant reverb.~D/SX, D/SE, H3500

231~MICROPITCHSHIFT~LAYERED SHIFT~This is the perfect effect to fatten up or widen a sound without adding any color.~D/SX, D/SE, H3500

232~MICROPITCH-SLAP~LAYERED SHIFT~The left channel is micro-shifted and the right is a slap delay with micro-shift. Great for guitar.~D/SX, D/SE, H3500

233~MIDI 3 ON 2~DUAL DIGIPLEX~This preset will sync up its delay times to a MIDI drum machine or sequencer. The delays are in the familiar 3 on 2 pattern.~D/SX, D/SE, H3500

234~MIDI PEDALSWEEP~SWEPT REVERB~The MIDI foot pedal controller will manually sweep the delays in this program to generate a flange-like sound. The Modulation Wheel controls modulation of the delays.~D/SX, D/SE, H3500

235~MIDIPLEX~LONG DIGIPLEX~Connect a MIDI drum machine or sequencer to this program and the delay will automatically be in time.~D/SX, D/SE, H3500

236~MODWHEEL REVERB~SWEPT REVERB~When connected to a MIDI keyboard, the Mod Wheel controls the decay time and the Pitch Wheel controls the delay (room size). Use this to easily generate dramatic reverb sweeps.~D/SX, D/SE, H3500

237~MULTI-FLANGE~SWEPT COMBS~With six delays being swept at once, this program creates a very thick, flange sound.~D/SX, D/SE, H3500

238~MUSIC SHIFT~STEREO SHIFT~This stereo, pitch shift program is optimized for shifting input program material.~D/SX, D/SE, H3500

239~PITCH QUANTIZE~DIATONIC SHIFT~This program quantizes the input to the nearest chromatic interval.~D/SX, D/SE, H3500

240~RANDOM GATE~ULTRA-TAP~Great for drums. A 'gated reverb' sound created with the ULTRA-TAP program.~D/SX, D/SE, H3500

241~REVERSE GATE~ULTRA-TAP~Another standard, drum reverb.~D/SX, D/SE, H3500

242~RICH CHORUS~SWEPT COMBS~This program uses six delay lines to create a useful chorus effect. Try increasing 'm delay' to get a subtler but more realistic effect.~D/SX, D/SE, H3500

243~RICH PLATE~SWEPT REVERB~A slight sweep in this reverb gives it a rich sound and a smooth tail.~D/SX, D/SE, H3500

244~ROCK 'N' ROLL~LAYERED SHIFT~This one's a bit different. Capture an audio loop by pressing the 'sustain' parameter. Play a note on a MIDI keyboard to hear the loop. Moving the Mod Wheel will alter the loop points (a bit like rocking tape reels). Playing different notes will change the pitch of the loop.~D/SX, D/SE, H3500

245~SCARY MOVIE~REVERSE SHIFT~This program uses REVERSE SHIFT to create an evil-sounding voice. Use with guitar to create that tape splice, psychedelic sound.~D/SX, D/SE, H3500

246~SHIMMERISH~SWEPT REVERB~A recirculating delay effect that fades into a smooth reverb.~D/SX, D/SE, H3500

247~SLAP/MICROPITCH~DUAL SHIFT~The left channel is processed with a slap delay. The right channel is processed with a micro-shift.~D/SX, D/SE, H3500

248~SMALL ROOM~REVERB FACTORY~A small-room reverb.~D/SX, D/SE, H3500

249~SPACE FLANGE~SWEPT REVERB~This program is a cross between a digital delay, a reverb and a flanger.~D/SX, D/SE, H3500

250~SWEEP RIGHT~ULTRA-TAP~This ULTRA-TAP program sweeps the taps across the stereo field.~D/SX, D/SE, H3500

251~THICK LOOP~SWEPT REVERB~A repeating delay that fades into a reverb sound.~D/SX, D/SE, H3500

252~THIRD & FIFTH~DIATONIC SHIFT~Generates an 'in-key' third and fifth above the input.~D/SX, D/SE, H3500

253~THIRD & OCTAVE~DIATONIC SHIFT~This generates a diatonic third above and an octave below the input.~D/SX, D/SE, H3500

254~TONAL ROOM~SWEPT REVERB~With pitched inputs, this reverb will actually generate many other tones. On drums, this is one of the biggest sounds you can get.~D/SX, D/SE, H3500

255~TWELVE STRING~LAYERED SHIFT~Using a micro-pitch shift and an octave shift this generates a great twelve-string sound. Wonderful for guitar.~D/SX, D/SE, H3500

256~VOICE SHIFT~STEREO SHIFT~This STEREO SHIFT program is optimized for pitch shifting program material whose main content is spoken voice.~D/SX, D/SE, H3500

257~WARM HALL~REVERB FACTORY~Our basic, reverb sound.~D/SX, D/SE, H3500

259~SymphonicChorus~SWEPT COMBS~Rich, multi-voice chorus.~D/SX, D/SE, H3500

260~SYNTHISH ON YOU~DUAL SHIFT~Sci-fi, ring-modulating thickener with added pitches above and below.~D/SX, D/SE, H3500

261~THRAX-VERB~REVERB FACTORY~Nice, full, medium reverb.~D/SX, D/SE, H3500

262~TWIRLING ROOM~SWEPT REVERB~Twirling-room reverb.~D/SX, D/SE, H3500

263~UnderwaterDelay~PATCH FACTORY~Gurgling and bubbling, these delays are something new.~D/SX, D/SE, H3500

264~UNREAL 12 STRNG~PATCH FACTORY~Adds processed, 12-stringy thickness to guitars.~D/SX, D/SE, H3500

265~USEFUL VERB~REVERB FACTORY~Bright and generic, medium-large verb. Quite roomy.~D/SX, D/SE, H3500

266~MODULATOR-VERB~MULTI-SHIFT~Unique ring-modulaty, yet reverb-like effect.~D/SX, D/SE, H3500

267~OCTAVE ECHOES~MULTI-SHIFT~Nice, subtle doubling with octave thrown into a delay.~D/SX, D/SE, H3500

268~PanPitchDlyVerb~MULTI-SHIFT~Shifted ambience, with a fourth above and a fifth below.~D/SX, D/SE, H3500

269~PanOctavDlyVerb~MULTI-SHIFT~Gently sweeping ambience with octave harmonic.~D/SX, D/SE, H3500

270~SkiScale~DIATONIC SHIFT~An example of a user-scale mapping one input note to a wild set of nonlinear, output notes.~D/SX, D/SE, H3500

271~3 OCTAVES UP~MULTI-SHIFT~Two Harmonizer effects processors, both set to 3 octaves up. Great on top four guitar strings.~D/SX, D/SE, H3500

272~LO & BEHOLD~REVERSE SHIFT~Octaves up and down, reversed , then re-reversed.~D/SX, D/SE, H3500

273~ABOUT YOU VIBD~MOD FACTORY ~Smooth vibrato with panning.~D/SX, D/SE, H3500

274~CHORWASHdual~MOD FACTORY ~Long delays with thickener that cut their feedback with next input signal, cleaning up the wash of delays.~D/SX, D/SE, H3500

275~MY BLOODY VAL~REVERSE SHIFT~Evil, reversed and down shifted delays. Perfect for that scary, solo sound.~D/SX, D/SE, H3500

276~DRY CHORUS~MULTI-SHIFT~Subtle, chorus sound, tweaked for guitar.~D/SX, D/SE, H3500

277~MILD CHORSDELAY~MULTI-SHIFT~Self descriptive.~D/SX, D/SE, H3500

278~FLUTTEROUS ROOM~STEREO SHIFT~Warbly, bathroom-like ambience. Thickens with micro-shifting quite a bit.~D/SX, D/SE, H3500

279~WATERY CHORUS~LAYERED SHIFT~Name says it all.~D/SX, D/SE, H3500

280~DRUNK ROOM~REVERSE SHIFT~Unusual small-room ambience, built from reversed and slightly shifted delays.~D/SX, D/SE, H3500

281~HARMONY ROOM 2~LAYERED SHIFT~Cool, fiftly ambience.~D/SX, D/SE, H3500

282~MARKS MED DARK~REVERB FACTORY~This is a medium-small, dark room.~D/SX, D/SE, H3500

283~LG GUITAR ROOM~REVERB FACTORY~A large room, suitable for guitar.~D/SX, D/SE, H3500

284~LONG LEAD PING~MOD FACTORY~Ducking, ping-pong delay that goes from side to side.~D/SX, D/SE, H3500

286~PANDELAY250/125~LAYERED SHIFT~Tight left and right delays with mix control for easy, live performance adjustment.~D/SX, D/SE, H3500

287~GIANT 3D DELAYS~ULTRA-TAP~Wide complex delays. Use delay to shorten.~D/SE, H3500

288~3D DELAY LEFT~MOD FACTORY~Delay with off-the-speaker left image.~D/SE, H3500

289~GHOST 3D DELAY~ULTRA-TAP~Spinning delays, randomly moving in space.~D/SE, H3500

290~INSIDE OUT 3D~ULTRA-TAP~Delays moving ever outward from center.~D/SE, H3500

291~3D DUCKY DELAYS~MOD FACTORY~Cave-like delays way off the left speaker.~D/SE, H3500

292~3D DUAL DUCK DLY~MOD FACTORY~Another Eventide first - 3D Ducking taps.~D/SE, H3500

293~3D HAAS PAN~MOD FACTORY~A manual-close delay manipulation w/ pan.~D/SE, H3500

294~FAR LEFT~MOD FACTORY~Dry processing to pan input off left speaker.~D/SE, H3500

295~FAR RIGHT~MOD FACTORY~Ditto.~D/SE, H3500

296~PRISTINE CLEAN\$~STRING MODELER~Unusual chorus effect with wide 3D image.~D/SE, H3500

297~SHIFT FAR LEFT~PATCH FACTORY~3D micro-shifter on far left.~D/SE, H3500

298~SHIFT FAR RIGHT~PATCH FACTORY~3D micro-shifter on far right.~D/SE, H3500

300~AIRPORT PAGE~PATCH FACTORY~This program simulates a large paging system: (size) sets room size, (echo lvl) sets the amount of echo mixed into effect, (pitch) controls overall pitch effect, (mix) wet/dry effect mix.~B+, B/LT

301~ALVIN~LAYERED SHIFT~An easy way to get that familiar chipmunk sound: (munkness) controls chipmunk pitch.~B+, B/LT

302~AUTO-MAX~STUTTER~Automatically generates st-st-STUTTERS and sweeps: (rate) controls how often STUTTERS or sweeps occur.~B+, B/LT

303~AUTOPANNER~SWEPT COMBS~Produces automatic stereo: (left<->right) is panning, (delay) controls delay of panned signal, (feedback) increase for repeated panning echoes, (pan rate) sets speed of panning.~B+, B/LT

304~AVANT-GARDE~REVERSE SHIFT~Produces a unique, reverse pitch shifted effect: (pitch) controls amount of pitch shift, (length) controls reverse splice length, (mix) wet/dry effect mix.~B+, B/LT

305~BACKWARDS~REVERSE SHIFT~Turns the input around in one-second chunks: (length) controls length of reversed segments, (feedback) feeds back reversed output, (pitch) sets pitch of reversed signal, (mix) wet/dry effect mix.~B+, B/LT

306~BRIGHT ROOM~REVERB FACTORY~A short, bright reverb: (size) controls room size, (distance) controls reverb predelay, (mix) wet/dry effect mix.~B+, B/LT

307~CANNONS~REVERSE SHIFT~Great on drums.~B+, B/LT

308~CANYON~REVERB FACTORY~Our biggest reverb sound, like an echoing canyon: (size) controls decay time of reverb; (predelay) sets predelay, in milliseconds; (mix) wet/dry effect mix.~B+, B/LT

309~CAVE ECHO~DUAL DIGIPLEX~A cave-like, long echo: (size) controls length of echo, (liveness) controls feedback on echo, (mix) wet/dry effect mix.~B+, B/LT

310~CB~PATCH FACTORY~Simulates CB radio sound, with two different voices and mike keying noise: (mike) triggers mike noise and changes pitch of speaker.~B+, B/LT

311~CHORUS~SWEPT COMBS~This program produces a swishy, chorus effect: (depth) sets depth of delay sweep, (rate) sets rate of delay sweep, (feedback) increase to get a more resonant sound, (mix) wet/dry effect mix.~B+, B/LT

312~CIRCLES~ULTRA-TAP~Try clapping into it. Many delays are panned to get a circular sweep.~B+, B/LT

313~CUZZIN IT~REVERSE SHIFT~Talk into this one. It might not be intelligible but it will be funny: (depth) increase to make voice lower in pitch, (speed) makes output 'splice' faster.~B+, B/LT

314~CYLONS~SWEPT COMBS~Creates a monotone, resonant voice sound: (resonate) makes resonance more intense, (tone) changes the pitch of the resonance.~B+, B/LT

315~DRAGWAY AD~PATCH FACTORY~Use this to create those cliché 'd racecourse ads: (pitch) controls pitch of voice, (delay) controls amount of delay in echo, (echo) controls amount of echo in output mix, (feedback) controls amount of feedback.~B+, B/LT

316~FADE TO DREAM~LAYERED SHIFT~This effect produces a fade to a dream-like sound: (fade) triggers the fade, pressing again will fade back to dry; (faderate) increase to make the fade faster; (mix) wet/dry effect mix.~B+, B/LT

317~FLANGER~SWEPT COMBS~Increase delay to produce flanging effect: (depth) depth of delay sweep, (rate) rate of delay sweep, (feedback) increase for resonant effect, (mix) wet/dry effect mix.~B+, B/LT

318~FLYING SAUCERS~PATCH FACTORY~Adds downward, sweeping pitch to input signal: (length) controls decay time of effect, (mix) wet/dry effect mix.~B+, B/LT

319~GREGORIAN CHANT~PATCH FACTORY~This program filters and pitch shifts input voices to produce a chorus of droning monks.~B+, B/LT

320~GREMLINS~LAYERED SHIFT~This program randomly varies pitches and delays to produce interesting, unintelligible voices: (speed) controls how fast delay and pitch are changed, (amount) decrease to get less delay and pitch change.~B+, B/LT

321~HELLVERB~PATCH FACTORY~An eerie, reverb-like sound. Play with the controls!: (tone) makes reverb darker or brighter, (delay) sets amount of delay in feedback loop, (feedback) controls reverb decay, (pitch) controls pitch sweep.~B+, B/LT

322~JAVA THE HUN~LAYERED SHIFT~This sounds like the insidious voice of a famous movie character: (deepness) will lower the pitch of the voice.~B+, B/LT

323~LOCKER ROOM~REVERB FACTORY~This reverb program sounds like a concrete room: (size) controls the reverb decay time, (predelay) use this to add distance to the reverb, (mix) wet/dry effect mix.~B+, B/LT

324~LOWPASS FILTERS~PATCH FACTORY~Two lowpass filters connected in series process the audio. Use cutoff 1 and 2 to control the rolloff frequencies. Use Q factor 1 and 2 to control the resonance of the filters.~B+, B/LT

325~MAGIC~LAYERED SHIFT~Whistle into the mic.~B+, B/LT

326~MANY PITCHES~SWEPT COMBS~Use this effect to produce a cacophony of different pitched voices: (freq) lowering this slows the pitch modulation, (amount) this will increase the pitch variation, (mix) wet/dry effect mix.~B+, B/LT

327~MARTIANS~LAYERED SHIFT~The planet is surrounded! Surrender, earthlings!: (pitch) makes the voice higher in pitch.~B+, B/LT

328~MEGAPHONE~PATCH FACTORY~This produces the effect of speaking through a megaphone: (echo) increasing this mixes in an echo, (distance) controls the delay time of the echo, (macho) turning this up lowers the voice pitch, (mix) wet/dry effect mix.~B+, B/LT

329~MORE ALIENS~REVERSE SHIFT~This produces a rough, monotone, alien voice: (pitch) sets the pitch of the voice, (splice) controls the 'splice' rate, (mix) wet/dry effect mix.~B+, B/LT

330~NEW HOUSE~SWEPT COMBS~Use this to get that metallic sound of an empty, reflective room: (size) use this to make the room bigger or smaller; (liveness) to make the room deader, lower this.~B+, B/LT

331~OKSY ELEVEN~TIMESQUEEZE~Get that deep, smooth, announcer voice with this: (deepness) adjusts the voice pitch.~B+, B/LT

332~PLANET ZORGON~REVERSE SHIFT~Use this to get an unintelligibly deep, space voice: (pitch) controls the voice pitch, (speed) controls 'splice' rate.~B+, B/LT

333~PSYCHO-PANNER~SWEPT COMBS~This program swirls the input in pitch, pan and delay: Wild! (range) controls the range of delay and pitch sweep, (feedback) lower this to reduce the decay time, (pan rate) controls the panning and sweep speed, (mix) wet/dry effect mix.~B+, B/LT

334~RANDOM SHIFT~LAYERED SHIFT~This program changes the pitch randomly, great for spreading sounds in stereo: (depth) controls the amount of random pitch shift, (rate) controls speed of pitch modulation, (mix) wet/dry effect mix.~B+, B/LT

335~SHAKY~LAYERED SHIFT~If you were standing on a paint shaker, your voice might sound like this: (amount) use this to increase the pitch modulation, (rate) controls the rate of pitch modulation. On Golden Pond, to boot!~B+, B/LT

336~SHIMMERISH~SWEPT REVERB~This reverb starts out discrete and ends with a smooth tail: (length) controls the delay lengths, (decay) controls reverb decay time, (warble) use this to add a sweep to the reverb, (mix) wet/dry effect mix.~B+, B/LT

337~SIMPLE DELAY~LONG DIGIPLEX~Here is a basic delay, with control over delay, feedback, mix and a repeat control.~B+, B/LT

338~SISSY~LAYERED SHIFT~This program turns a he-man into a 90-pound wimp: (% sissy) controls the voice pitch.~B+, B/LT

339~SMALL ROOM~REVERB FACTORY~This is a small-room reverb: (size) controls reverb decay time, (mix) wet/dry effect mix.~B+, B/LT

340~SPACE FLANGE~SWEPT REVERB~Use this to get a thick-loop delay with a flange: (delay) controls loop delay time, (depth) controls depth of delay sweep, (rate) controls delay sweep rate, (feedback) use this to control loop feedback.~B+, B/LT

341~STADIUM~PATCH FACTORY~This program simulates the low-fidelity PA system of a sports arena: (pitch) changes the pitch of the announcer's voice, (size) increase or decrease arena size, (echo 1) controls level of first echo, (echo 2) controls level of second echo.~B+, B/LT

342~STEAM BATH~PATCH FACTORY~This recreates the sound of a steam bath, including the steam: (size) adjusts the steam bath size, (echo) controls the level of the echo, (steam) controls the level of the steam hiss, (mix) wet/dry effect mix.~B+, B/LT

343~ST PETERS CATH~REVERB FACTORY~This is a large, reverb sound, like a cathedral: (size) controls reverb decay time, (pew) controls apparent distance from front of room.~B+, B/LT

344~STUTTER~STUTTER~Use this for that popular STUTTER sound: (stut) will trigger the STUTTER, (speed) controls the speed of the STUTTER, (count) controls how many STUTTERS occur, (pitch) controls the pitch of the voice.~B+, B/LT

345~STUTTER DOWN~STUTTER~This works just like the 'STUTTER' program, but the pitch will sweep down with the STUTTER effect.~B+, B/LT

346~STUTTER DUAL~STUTTER~This program allows two different STUTTER speeds to be set up and triggered: (STUTTER1) triggers a STUTTER using 'speed 1'; (speed 1) controls the speed of STUTTER 1, ditto for STUTTER 2.~B+, B/LT

347~STUTTERRANDOM~STUTTER~This program generates various random STUTTERS: (stut) triggers a random STUTTER; (up) triggers a STUTTER with pitch sweep up; (down) triggers a STUTTER with pitch sweep down; (updown) STUTTER and sweep up left, down right.~B+, B/LT

348~STUTTER UP~STUTTER~This program works like the 'STUTTER' program, except the pitch will sweep up with the STUTTER.~B+, B/LT

349~STUTTER UP/DOWN~STUTTER~This also works like the 'STUTTER Dual' program, but with one side sweeping up and the other down.~B+, B/LT

350~SWEEP RIGHT~ULTRA-TAP~Using multiple delays, this sweeps to the right: (delay) controls length of sweep, (feedback) use this to echo the sweep, (mix) wet/dry effect.~B+, B/LT

351~SWEET FLANGE~LAYERED SHIFT~Use this program for a smooth, subtle flange sound: (amount) controls depth of delay sweep, (freq) controls sweep rate, (feedback) use this to add resonance, (mix) wet/dry effect mix.~B+, B/LT

352~TELEPHONE~PATCH FACTORY~This imitates the sound quality of a telephone: (distance) simulates long distance by adding echoes, (noise) adds noise to voice for realism, (pitch) changes pitch of voice.~B+, B/LT

353~THREE OF ME~DUAL SHIFT~This program randomizes the input delay to simulate three voices: (detune) controls the amount of pitch shift, (sweep) adjusts the amount of delay modulation, (feedback) controls the amount of feedback, (mix) wet/dry effect mix.~B+, B/LT

354~THREE ON TWO~DUAL DIGIPLEX~The delays in this program are set such that the familiar three against two rhythm is produced: (feedback) controls the amount of feedback, (mix) wet/dry effect mix.~B+, B/LT

355~TIME WARP~DUAL SHIFT~Speeds up and slows down whatever goes in. Try counting to ten while listening to the output: (speed) controls rate of time warp, (amount) controls amount of delay variation, (pitch) controls pitch of output, (feedback) use this to generate warped echoes.~B+, B/LT

356~TONAL ROOM~SWEPT REVERB-This program is a unique, pitched reverb. This is great for percussive sounds. ~B+, B/LT

357~TRAFFIC REPORT~PATCH FACTORY-This sounds like a person sitting in a traffic helicopter. Also generates the CB voice sound: (speed) controls the chopper rotor speed, (nearness) controls the voice/chopper noise.~B+, B/LT

358~TV IN NEXT ROOM~PATCH FACTORY-Using filtering and delays, this program simulates that TV or radio in the next room: (tinniness) increase this to make the sound tinnier, (muffle) increase this to make the sound muffled, (delay 1) controls the length of the first echo.~B+, B/LT

359~UNDERWATER~PATCH FACTORY-This is a pretty good simulation of dunking your head under water and speaking: (depth) controls the intensity of the effect, (speed) increase this to get more.~B+, B/LT

360~WAH WAH~PATCH FACTORY-This sounds like an automatic wah-wah pedal: (amount) controls the depth of the sweep, (speed) controls the wah-wah rate.~B+, B/LT

361~WARM HALL~REVERB FACTORY-This is a nice, medium-length reverb program: (size) controls the reverb decay time, (predelay) simulates distance from the source, (mix) wet/dry effect mix.~B+, B/LT

362~WARPED 45~STEREO SHIFT-This can ruin even the best records: (warpness) controls the amount of pitch variation.~B+, B/LT

363~WARPED LP~STEREO SHIFT-This is the same as Warped 45, but slower.~B+, B/LT

366~1/2SEC GATORVRB~REVERB FACTORY-1/2-second delayed, 1/2-second gated verb.~D/SE, H3500

367~ACIDREIGN~REVERSE SHIFT-Detuned reversed slices.~D/SE, H3500

368~ACCURATE ROOM~DENSE ROOM-Nuff said.~D/SE, H3500

369~AMBIENT BOOTH~DENSE ROOM-Small, bathroom-sized booth reverb.~D/SE, H3500

370~ATLANTIS~REVERSE SHIFT-Backwards, swelling delays.~D/SX, D/SE, H3500

371~BASS SPACE~DENSE ROOM-Bathroom with lots of rugs and towels.~D/SE, H3500

372~BriteBrassPlate~REVERB FACTORY-Twangy plate, good on dark brass.~D/SE, H3500

373~DAVES SPIN~MOD FACTORY-An improved spinning-speaker-cabinet simulator.~D/SX, D/SE, H3500

374~CABO BOING~SWEPT COMBS-Gurgling-sounding chorus.~D/SE, H3500

375~CHORUS SLOW~SWEPT COMBS-Subtle, chorus effect.~D/SE, H3500

376~CLOSECOUNTERS~STRING MODELER-Mystic bell resonance. Try on anything.~D/SE, H3500

377~CLOSE MIKED~REVERB FACTORY-Small, tiled bathroom.~D/SE, H3500

378~COMB SPACE 1~REVERB FACTORY-Resonant, small space.~D/SE, H3500

379~COMPRESSED AIR~DENSE ROOM-Compressed, close-miked sound.~D/SE, H3500

380~CRYSTALESQUE~MULTI-SHIFT-Micropitch thickener with some tight, bathroomy delays.~D/SX, D/SE, H3500

381~DOUBLE SPACE~DENSE ROOM-Small, slap-room delay.~D/SE, H3500

382~DENSE HALL 2~DENSE ROOM-Large, dense hall.~D/SE, H3500

383~DELAY W/ ROOM~DENSE ROOM-Half-second delayed room.~D/SE, H3500

384~VERBY CHORUS~SWEPT REVERB-Great reverb and chorus combo.~D/SX, D/SE, H3500

385~DRAGON BREATH~SWEPT REVERB-Tight, ambient delays. Try on guitar.~D/SX, D/SE, H3500

86~DrewzNooRoom~DENSE ROOM-Small, cozy reverb.~D/SE, H3500

387~DRUM AMBIENCE~DENSE ROOM-Small, tight room.~D/SE, H3500

388~FLASHBACK~STUTTER-Psychotic ,sweeping delay.~D/SE, H3500

389~SORE THROAT~SWEPT COMBS-Gargling-sounding ambience.~D/SE, H3500

390~GATED FENCE~REVERB FACTORY-Nice, gated verb for drums.~D/SE, H3500

391~GATED ROOM 2~REVERB FACTORY~Twangy, gated room.~D/SE, H3500

392~GENERIC HALL~ULTRA-TAP~High School Gym sound.~D/SE, H3500

393~GREAT DRUMSPACE~REVERB FACTORY~Another small, rehearsal room.~D/SE, H3500

394~5SEC HANG VERB~REVERB FACTORY~Gated verb with 5-second hang time.~D/SE, H3500

395~HUGE DENSE HALL~DENSE ROOM~Dense, arena-like verb.~D/SE, H3500

396~HUGE SYNTHSPACE~DENSE ROOM~Self-descriptive.~D/SE, H3500

397~ACID REIGN~REVERSE SHIFT~Reversed delays. Very psychedelic.~D/SX, D/SE, H3500

398~KALEIDOSCOPEYES~SWEPT REVERB~Flangy, swirling delays.~D/SE, H3500

399~FAN WHIPPER~MULTI-SHIFT~Sounds like sound through slow fan.~D/SX, D/SE, H3500

400~A 440~PATCH FACTORY~This program generates a 440 Hertz sine wave output: (level) controls the sine wave output level, (freq) use this to adjust the output frequency.~B+, B/LT

401~ALERT~PATCH FACTORY~This program produces a harsh alarm sound: (rate) controls the alarm sweep rate, (tone) controls the tone of the sound.~B+, B/LT

402~BOINGY BUZZ~PATCH FACTORY~A dramatic bass swell is produced when this program is triggered: (pluck) triggers the effect, (detune) use this to detune the left output pitch, (tone) makes the sound smoother or harsher, (tune) adjusts the overall tuning of the sound.~B+, B/LT

403~DOORBELL~PATCH FACTORY~This program generates a familiar doorbell sound when triggered: (ring) will ring the doorbell, (tone) adjusts the tone of the doorbell, (tune) controls the pitch of the doorbell.~B+, B/LT

404~JET~PATCH FACTORY~Look out! A 747 is passing through your control room!: (fly by) triggers the jet sound, (speed) controls the speed of the jet approach, (rumble) controls the amount of bass rumble, (whine) controls the amount of jet whine.~B+, B/LT

405~JETTISON~PATCH FACTORY~Similar to "Jet," this sound is reminiscent of rocket stages being jettisoned, or perhaps a spaceship blasting off: (jettison) will trigger the effect, (speed) controls the speed of the jettison sound, (whine) controls the amount of high-pitched whine.~B+, B/LT

406~LASER ECHO~PATCH FACTORY~Use this to destroy those enemy invaders. This one sounds like a sci-fi movie or a video game noise: (fire) triggers the laser blast, (sweep) adjusts the pitch sweep of the sound, (feedback) controls the decay of the sound, (tune) controls the basic pitch.~B+, B/LT

407~PLUCK~PATCH FACTORY~This effect is a convincing simulation of a string being plucked, in stereo: (pluck) press this to pluck the string, (detune) controls the pitch of the left output, (tone) increase for harsher string sound, (tune) controls the pitch of the string.~B+, B/LT

408~SIREN~PATCH FACTORY~If a siren is what you need, here's where to look: (rate) controls the rate of the siren sweep, (range) controls the range of the pitch sweep.~B+, B/LT

409~SONAR~PATCH FACTORY~This simulates the sound of a submarine's sonar echo: (ping) triggers the sonar sound.~B+, B/LT

410~STEREO COPTER~PATCH FACTORY~Use this if you need an easy helicopter sound: (speed) controls the helicopter rotor speed.~B+, B/LT

411~TANK ATTACK~PATCH FACTORY~This program sounds like an arcade tank game: (fire) will fire the tank when pressed, (rumble) controls the bass rumble of the explosion.~B+, B/LT

412~THUNDER~PATCH FACTORY~Try our thunderbolt: (bolt) triggers the thunder effect.~B+, B/LT

413~UFO~PATCH FACTORY~This is our version of a spaceship taking off and landing: (take off) will make the spaceship take off. Press again to make it land.~B+, B/LT

414~WAVE~PATCH FACTORY~This sounds like a single, ocean wave: (waveit) triggers the wave sound.~B+, B/LT

415~WIND STORM~PATCH FACTORY~Put your parka on before loading. Here is our howling Arctic wind: (gales) controls the intensity of the storm, (mix) allows a voice to be mixed over the wind.~B+, B/LT

416~BOB C'S PHASER~PHASER~PHASER tweaked by Mr. Clearmountain himself.~D/SE, H3500

417~DEEPENED CLAPS~ULTRA-TAP~Swelling, fat delay, good on percussives.~D/SE, H3500

418~SPACE FLANGE BC~SWEPT REVERB~Customized preset with flangy, panning delays.~D/SX, D/SE, H3500

419~STEREO W FLANGE~SWEPT COMBS~Widens your stereo image with flangy things.~D/SE, H3500

420~SWEPT PANNER~SWEPT COMBS~Has LFO tied to width. ~D/SE, H3500

421~TITE STEREO DLY~STEREO SHIFT~Real, tite-locked delays.~D/SE, H3500

422~TITE STEREO CUE~MULTI-SHIFT~Tight, unlocked delays.~D/SE, H3500

423~VOC DOUBLER BC~MULTI-SHIFT~A voice thickener with a moving pitch.~D/SE, H3500

425~2 MULTI EFFECTs~MULTI-SHIFT~Two independent shifters with panning, semi-equivalent to two H949s.~H3500

426~AMBIENT SLAP~ULTRA-TAP~Quick slap with an element of reverb.~H3500

427~BALLAD SNARE~DENSE ROOM~A good verb for slow tunes. Has a long predelay.~H3500

428~BOOGALOO~PATCH FACTORY~A jungle-sounding patch, try on toms.~H3500

429~CASTANET PSYCHO~BAND DELAY~Rhythmic, resonant delays.~H3500

430~CLACK~PATCH FACTORY~Adds a clacky noise.~H3500

431~CRACK O'SNARE~PATCH FACTORY~One of several presets good for snare processing.~H3500

432~DARK CELLAR~REVERB FACTORY~Good for growing mushrooms.~H3500

433~DAVE'S PLATE~SWEPT REVERB~Plate-type reverb w/ a little chorusing.~H3500

434~DITH VERB~REVERB FACTORY~Unusual, warm and thick verb.~H3500

435~DRUM WHEEZE~PATCH FACTORY~Funny wheeze for something a little different.~H3500

436~DRUNKIT~SWEPT REVERB~Too much tequila the night before.~H3500

437~DUAL FLAT FIXER~MULTI-SHIFT~Correct the 'out-of-tuneness' of two vocalists at the same time. The knob will control Ch 1's pitch, and a pitch bend wheel will control Ch 2's. A sequencer will store your pitch changes if you record them to it.~H3500

438~DUAL TOM SHIFT~DUAL SHIFT~'NUFF SAID!~H3500

439~DUCK VERB~REVERB FACTORY~Reverb will 'duck' slightly while a signal is present.~H3500

440~EMPTY WATER TANKS~REVERB FACTORY~Sounds like the inside of one of those water towers.~H3500

441~FALLING FLANGE~PATCH FACTORY~Use 'P DELAY' to change repeat interval.~H3500

442~FAT FLAM~LAYERED SHIFT~Tight delays to widen drum strokes.~H3500

443~FineYoung Snare~PATCH FACTORY~Pretty, poppy processing.~H3500

444~FIXT PITCH TOMS~DIATONIC SHIFT~Interesting tom thickener.~H3500

445~FUNKshunTAPS~ULTRA-TAP~Discrete, reverb-like delays sweeping right to left.~H3500

446~GATED KIK~REVERB FACTORY~This is a gated, bass drum reverb.~H3500

447~GATED SNARE~REVERB FACTORY~Guess what this is?~H3500
448~GRIF RANDOM~DUAL SHIFT~A great thickener reminiscent of H949 random.~H3500
449~H949 REV 3~PATCH FACTORY~Basic configuration and sound of H949.~H3500
450~HAT ROOM~SWEPT REVERB~Check your hi-hat in here.~H3500
451~HI HAT BREATH~SWEPT REVERB~Makes hat a little more ambient.~H3500
452~HI HAT DELAY~PATCH FACTORY~EQ'd delays for hat.~H3500
453~ITCHY COO TOM~SWEPT REVERB~Try it on toms. By the way, do you remember the song?~H3500
454~JOE'S GATE~REVERB FACTORY~A nice, gated reverb. Thanks Joe!~H3500
455~JUNGLE 7~BAND DELAY~Adds jungle rhythms in 7/8.~H3500
456~KERR VERB~REVERB FACTORY~Medium-dark, gated verb.~H3500
457~KIT FLANGER~SWEPT REVERB~Neato, overall kit flanger.~H3500
458~LEXY ROOM~REVERB FACTORY~Bright-sounding room with white tail.~H3500
459~LITE ROOM~REVERB FACTORY~Sounds great, less filling.~H3500
460~LONG ROOM~DENSE ROOM~Long Verb.~H3500
461~LO PROCESSOR~SWEPT REVERB~Adds low percussive ambience to anything.~H3500
462~MIDI GATE VERB~REVERB FACTORY~Use keyboard controller to change parameters. Sustain pedal is tied to gate and Mod Wheel is tied to decay.~H3500
463~MIDI SWEPT VERB~SWEPT REVERB~Size is tied to pitch wheel and the sweep is tied to modulation wheel.~H3500
464~OCTAVE DOWNERS~DIATONIC SHIFT~Both channels take the drums down an octave.~H3500
465~One And Ah 16th~ULTRA-TAP~Gives you great 16th note subdivisions ('one-and-ah' as Lawrence Welk used to say).~H3500
466~One Car Garage~REVERB FACTORY~Small, tight reverb like a one-car garage.~H3500
467~One Ee And Ah~ULTRA-TAP~One ee and ah sixteenth note subdivisions.~H3500
468~One Ee Ah 16ths~ULTRA-TAP~One Ee Ah (16ths).~H3500
469~PERC WAH WAH~PATCH FACTORY~And now, wah-wah for drums!~H3500
470~PHONERING DELAY~ULTRA-TAP~Delays timed to sound like an old, phone-ring effect.~H3500
471~ROOM 90x40x15~ULTRA-TAP~Simulates discrete style reverb of small room with mentioned **472~ROCK ROOM~DENSE REVERB~**Power verb.~H3500
473~SEXTUPLETS A~ULTRA-TAP~Variation of above.~H3500
474~SEXTUPLETS~ULTRA-TAP~This is, well, sextuplet delays.~H3500
475~SEWER VERB~PATCH FACTORY~Foul, liquid-sounding reverb.~H3500
476~SHORT ROOM~REVERB FACTORY~A small reverb (four-car garage?).~H3500
477~SIMMONIZE~PATCH FACTORY~See (#476).~H3500
478~SMALL TILED RM~REVERB FACTORY~The sound of Ivana's bathroom.~H3500
479~SON OF BIGSNARE~DENSE ROOM~Remember Big Snare (#576)?~H3500
480~STEREO TOM DLAY~MULTI-SHIFT~Delays that will follow the panning of the inputs.~H3500
481~SWEEP 8~BAND DELAY~Pitched and timed delays.~H3500
482~THICK RICK~SWEPT REVERB~Thickening, sweeping ambience.~H3500
483~TILED HAT ROOM~REVERB FACTORY~This is a very large bathroom.~H3500
484~TImBrAI bRoom~PATCH FACTORY~Wah-wahing ambience.~H3500
485~TIMID VERB~SWEPT REVERB~Subtle reverb/flanger.~H3500
486~TINY WAREHOUSE~DENSE ROOM~This is the reverb of a small Hoboken, N.J. sock outlet factory.~H3500
487~TOMBALLS~REVERB FACTORY~Good on toms.~H3500
488~TOM SWEEP~BAND DELAY~Pitched delays for toms.~H3500

489~TRASHY DRUMS~SWEPT REVERB-Want a really gritty drum sound? Load this one.~H3500

490~TWINKIE SHIFT~MULTI-SHIFT-Adds adorable, higher octaves.~H3500

491~Two Warm Delays~PATCH FACTORY-These are so useful to add ambience without "swishing" around.~H3500

492~WARP 2~SWEPT REVERB-Kind of a seasick preset. Warps pitch of input.~H3500

493~WORD UP~LAYERED SHIFT-Noise effect for snare or percussion.~H3500

496~MOON TURN TIDES~MOD FACTORY-Long delay that falls in pitch and time signal is removed.~D/SX, D/SE, H3500

497~SMOOTH DELAYS~MOD FACTORY-Slow, attacking delays with a lil' ducking.~D/SE, H3500

498~GIGUNDO CHORUS~MOD FACTORY-Use on vocal chorus to enlarge and thicken.~D/SE, H3500

499~KAMIKAZE DELAYS~MOD FACTORY-New, distorted delays that dive with signal.~D/SX, D/SE, H3500

500~ADSR FILTER~PHASER-When the sound into the H3500 goes over a threshold, a sweeping, 'wah'-like, filter effect is triggered.~D/SE, H3500

501~ADSR PHASER~PHASER-Like above, the input audio level will trigger a sweeping, PHASER effect.~D/SE, H3500

502~ANALOG THICK~PATCH FACTORY-A warm, chorused, echo sound. Two adjustable, lowpass filters provide the warmness.~D/SE, H3500

503~BASS CHORUS~MULTI-SHIFT-Specifically tailored for bass, this is a simple, micro-pitched chorus.~D/SE, H3500

504~BUENOS NOTCHES~PHASER-Pleasant, sweeping notches will result when this effect is mixed with the dry audio.~D/SE, H3500

505~DEATH FLANGE~SWEPT REVERB-A deep, intense flange that's great for thickening up a synthesized bass line.~D/SE, H3500

506~DIGDLY & MICRO~MULTI-SHIFT-Dual digital delays with micro-shift on the outputs. A nice sounding setup useful for thickening up a synthesized bass line.~D/SE, H3500

507~DGDLY+WAH+MICRO~PATCH FACTORY-This is an unusual combination of a digital delay, a cycling 'wah- wah' filter, and a micro-pitch shift.~D/SE, H3500

508~DUAL H910 MICRO~MULTI-SHIFT-This program is designed to function like two Eventide H910 Harmonizer effects processors. The glitching you hear is intentional. This is a true dual program, where both left and right channels are processed separately.~D/SE, H3500

509~ENVELOPE FILTER~PHASER-This program consists of a resonant filter that sweeps as the input level changes. Try experimenting with the envelope-rate parameter.~D/SE, H3500

510~ENVELOPE PHASER~PHASER-Here, a PHASER sweep follows the input signal level.~D/SE, H3500

511~FLANGE & REVERB` `~SWEPT COMBS-This is a reverb with a subtle, flanging effect.~D/SE, H3500

512~FLANGER~SWEPT COMBS-This is a basic, stereo flanger. For the best effect, mix the H3500 output with the dry signal.~D/SE, H3500

513~INSTANT PHASER~PHASER-A straightforward, sweeping PHASER, in memory of our famous product.~D/SE, H3500

514~JUST STEREO~MULTI-SHIFT-A very subtle, micro-pitch shift. Just enough to add a presence to an otherwise flat, mono sound.~D/SE, H3500

515~MAGIC AIR~MULTI-SHIFT-This has two upward micro-shifts and two delays in a tight, ambient formation. Use to liven and slightly raise flat vocals or to generally

thicken sources.~D/SE, H3500

516~MANY REFLECTIONS~MULTI-SHIFT~Numbers of micro-pitched echoes slowly decaying upwards. Good, chorused, echo effect.~D/SE, H3500

517~MICRO + DRYSLAP~MULTI-SHIFT~A general-purpose thickener with some delay with feedback.~D/SE, H3500

518~MICRO + REVERB~MULTI-SHIFT~Includes a micro-shift and a quasi-reverb set of delays with feedback.~D/SE, H3500

519~MICROPITCHSHIFT~MULTI-SHIFT~This is the perfect effect to fatten up or widen a sound without adding any color.~D/SE, H3500

520~MICRO-REVERB~MULTI-SHIFT~Similar to above but much less discrete, with tighter delays.~D/SE, H3500

521~MICROPITCH-SLAP~MULTI-SHIFT~The left channel is micro-shifted and the right is a slap delay with micro-shift. Great for guitar.~D/SE, H3500

522~MULTI-DLYEFFECT~SWEPT COMBS~All kinds of subtle things going on here. Delays, echoes, flanging, chorusing.~D/SE, H3500

523~MULTI-FLANGE~SWEPT COMBS~With six delays being swept at once, this program creates a very thick, flange sound.~D/SE, H3500

524~QUADRUPLER~MULTI-SHIFT~Provides a dense, panned stereo field with two sweeping shifters and two delays. Denser than Voice Doubler (572) but similar in effect.~D/SE, H3500

525~RANDOM FLANGE~MULTI-SHIFT~Another doubling effect with random, moving, micro-pitch shifts.~D/SE, H3500

526~RESONANT SWEEP~PHASER~A medium-speed, resonant PHASER.~D/SE, H3500

527~RICH CHORUS~SWEPT COMBS~This program uses six delay lines to create a useful chorus effect. Try increasing (m delay) to get a subtler but more realistic effect.~D/SE, H3500

528~REAL CHORUS~MULTI-SHIFT~A convincing doubling effect. Pretty smooth.~D/SE, H3500

529~SPACE FLANGE~SWEPT REVERB~This program is like a digital delay, a reverb and a flanger all rolled into one.~D/SE, H3500

530~TREMOLO DELAY~MULTI-SHIFT~A long delay whose pitch warbles, creating a thick atmospheric effect. Use on guitar sound effects.~D/SE, H3500

531~TWO THICKENERS~MULTI-SHIFT~Two independent effects, each made up of a delay with pitch shift, and a discrete delay.~D/SE, H3500

532~ULTRA-THICK~MULTI-SHIFT~General thickener with a nice, stereo image.~D/SE, H3500

533~VOICE DOUBLER~LAYERED SHIFT~Sweeps two pitch shifters in opposite directions giving a convincing doubling effect.~D/SE, H3500

534~WATERY FLANGE~SWEPT COMBS~Just as the name suggests.~D/SE, H3500

535~ANALOG DELAYS~PATCH FACTORY~Warm echoes provided by lowpass filters.~D/SE, H3500

536~BUILD-A-SHIMMER~ULTRA-TAP~Eerie echoes that fade in and fade out.~D/SE, H3500

537~CIRCLES~ULTRA-TAP~A stereo delay effect that seems to circle around your head. The effect is most noticeable on short sounds, like handclaps.~D/SE, H3500

538~DIGITAL DELAY~LONG DIGIPLEX~A basic digital delay line, with feedback control.~D/SE, H3500

539~DUAL DELAYS~DUAL DIGIPLEX~Two simple delays. One left, one right.~D/SE, H3500

540~ECHOPLEXINGPONG~DUAL DIGIPLEX~An echo that bounces from one side to another.~D/SE, H3500

541~ECHO RAMP~LONG DIGIPLEX~A manually triggerable program with a delay that

sweeps down and up when the trigger key is pressed.~D/SE, H3500

542~FAT SLAP~ULTRA-TAP~A slap delay with an ambient sound.~D/SE, H3500

543~5TH AVE ECHO~ULTRA-TAP~Delays and diffusion are selected to sound a lot like those on a big city street.~D/SE, H3500

544~LONG DELAY~LONG DIGIPLEX~Simple, long delay.~D/SE, H3500

545~MULTI-TAP~ULTRA-TAP~If you own an Eventide SP2016, you'll be familiar with this sound. This preset emulates the SP2016 Multi-Tap program, with a slightly shorter overall.~D/SE, H3500

546~PING PONG BALL~ULTRA-TAP~Another echo that bounces side to side. But, the echo shortens with time.~D/SE, H3500

547~SETTLEDOWN ECHO~BAND DELAY~Echoes that go from bright to warm.~D/SE, H3500

548~SOFT SHORT ECHO~DENSE ROOM~A very smooth, diffuse echo.~D/SE, H3500

549~SPACE ECHO~PATCH FACTORY~Simulates a very popular tape delay from the 70's. Even adds tone controls and tape warble for that thick, analog sound.~D/SE, H3500

550~SUBTLE SWEEP~DUAL SHIFT~Two subtle, sweeping delays. This is ideal for turning mono sources into stereo. Pan original source to one side and its sweeping delay to another.~D/SE, H3500

551~SWEEP RIGHT~ULTRA-TAP~Exponential increasing delays that are panned from left to right. Mono in, stereo out.~D/SE, H3500

552~THICK LOOP~SWEPT REVERB~A repeating delay that fades into a reverb sound.~D/SE, H3500

553~THREE ON TWO~DUAL DIGIPLEX~The delays in this program are set such that the familiar three against two rhythm is produced: (feedback) controls the amount of feedback, (mix) wet/dry effect mix.~D/SE, H3500

554~WIDENING TAPS~ULTRA-TAP~The echoes get longer as time goes on, spreading from the center to the sides of the stereo field.~D/SE, H3500

555~AMBIENCE~ULTRA-TAP~Use this to add ambience without muddying the mix.~D/SE, H3500

556~AMBIENT BOOTH~DENSE ROOM~A short but natural reverberation.~D/SE, H3500

557~BATHROOM~REVERB FACTORY~Lots of highs left in by those ceramic tiles.~D/SE, H3500

558~CHORUS ROOM~SWEPT REVERB~Short reverb with chorus. Nice for instruments but perhaps not with drums.~D/SE, H3500

559~CRASS ROOM~DENSE ROOM~A harsh, hollow reverb reminiscent of those good old school days.~D/SE, H3500

560~DE-BURR~ULTRA-TAP~Takes the edge off of sharp attacks.~D/SE, H3500

561~DREW'S CHAMBER~DENSE ROOM~Medium-short, natural reverb.~D/SE, H3500

562~DRUM AMBIENCE~DENSE ROOM~A soft ambience that just barely livens up otherwise dry sounds.~D/SE, H3500

563~EMPTY CLOSET~SWEPT REVERB~This reverb is very short. You almost can't detect it. Use it for situations where you really don't want to hear a reverb.~D/SE, H3500

564~EMPTY ROOM~SWEPT REVERB~Medium reverb with slight chorus. Sounds nice on regular instruments.~D/SE, H3500

565~MEDIUM SPACE~SWEPT REVERB~Another medium reverb with slight chorus. This has a more natural sound and the chorus is very slight.~D/SE, H3500

566~NEW HOUSE~SWEPT COMBS~Use this to get that metallic sound of an empty, reflective room.~D/SE, H3500

567~PRCSVHORN PLATE~DENSE ROOM~A plate reverb that enhances natural or synthesized horn sounds.~D/SE, H3500

568~REAL ROOM~SWEPT REVERB~Short reverb with a natural airiness.~D/SE, H3500

569~SMALL ROOM~REVERB FACTORY~A small-room reverb.~D/SE, H3500
570~SMLSTEREOSPACE~SWEPT REVERB~Very short ambience with a slight chorus added in order to give it a big, full sound for its short duration.~D/SE, H3500
571~SMALLVOCAL ROOM~DENSE ROOM.~Medium-length reverb tailored for vocals.~D/SE, H3500
572~TIGHT ROOM~DENSE ROOM~A short, bright reverb.~D/SE, H3500
573~TIGHT & BRIGHT~DENSE ROOM~Like above but longer and brighter.~D/SE, H3500
574~VOCAL BOOTH~DENSE ROOM~Short, natural reverb with a slight delay.~D/SE, H3500
575~ALIVE CHAMBER~SWEPT REVERB~Large, chorus reverb. A real, full sound.~D/SE, H3500
576~BIG SNARE~REVERB FACTORY~This is a sizzling reverb, somewhat gated with lots of punch for drums.~D/SE, H3500
577~BIG SWEEP~SWEPT REVERB~To really hear the sweep, turn up the master feedback, make some noise and then change the master delay.~D/SE, H3500
578~BOB'S ROOM~DENSE ROOM~A warm, long reverb, useful on lots of sources.~D/SE, H3500
579~BREATHING CANYON~SWEPT REVERB~A very long reverb. Very roomy.~D/SE, H3500
580~BRIGHT ROOM~REVERB FACTORY~A short, bright reverb.~D/SE, H3500
581~CANYON~REVERB FACTORY~Our biggest reverb sound, like an echoing canyon.~D/SE, H3500
582~CONCERT HALL~DENSE ROOM~A big hall with a lot of predelay.~D/SE, H3500
583~DARK ROOM~DENSE ROOM~Yes, another dark reverb. Sounds like the inside of a big, petroleum tank.~D/SE, H3500
584~DISCRETE-VERB~SWEPT COMBS~A sparse, reverb effect.~D/SE, H3500
585~NORTHWEST HALL~DENSE ROOM~Very similar to Concert Hall except that the reverb is somewhat more discrete.~D/SE, H3500
586~RICH PLATE~SWEPT REVERB~A slight sweep in this reverb gives it a rich sound and a smooth tail.~D/SE, H3500
587~SLAPVERB~DENSE ROOM~A short delay and then a bright, long reverb.~D/SE, H3500
588~SMOOTH PLATE~DENSE ROOM~Airy and smooth.~D/SE, H3500
589~WARM HALL~REVERB FACTORY~Our basic reverb sound.~D/SE, H3500
590~BACKWARD REVERB~MULTI-SHIFT~A quasi-reverb made up of little, backward bits of the input. One of a kind.~D/SE, H3500
591~ECHO-VERB~DENSE ROOM~A discrete, echo-like reverb.~D/SE, H3500
592~EXPLODING 'VERB~REVERB FACTORY~This sounds like a reverb, until the input level goes above the gate threshold. Once triggered, the reverb sound grows explosively.~D/SE, H3500
593~GATED REVERB~REVERB FACTORY~That very familiar drum effect. To change the length of the 'gate' sound, set the gate length parameter.~D/SE, H3500
594~GATED ROOM~REVERB FACTORY~A warm-sounding, gated room best used on one source such as snare drum or toms.~D/SE, H3500
595~GATE ROOM~REVERB FACTORY~Like above but with a more natural decay.~D/SE, H3500
596~HUMP-VERB~ULTRA-TAP~A very unique reverb with a sound not unlike the name.~D/SE, H3500
597~METALVERB~ULTRA-TAP~A metallic set of closely packed delays approaching reverb density.~D/SE, H3500
598~RANDOM GATE~ULTRA-TAP~A 'gated reverb' sound created with the ULTRA-TAP program. Great for drums.~D/SE, H3500
599~RESONANT WORLD~STRING MODELER~This one is different. A long-lasting 'reverb'

with bizarre resonances and echoes.~D/SE, H3500

600~REVERSE GATE~ULTRA-TAP~Another standard drum reverb.~D/SE, H3500

601~REVERB RAMP~SWEPT REVERB~A triggerable, sweeping reverb. It sweeps up the first time it is triggered and toggles from then on.~D/SE, H3500

602~SHIMMERISH~SWEPT REVERB~A recirculating delay effect that fades into a smooth reverb.~D/SE, H3500

603~TONAL ROOM~SWEPT REVERB~With pitched inputs, this reverb will actually generate many other tones. On drums, this is one of the biggest sounds you can get.~D/SE, H3500

604~UP/DOWN REVERB~MULTI-SHIFT~User selectable, rising or falling reverb-like effect.~D/SE, H3500

605~A MINOR CHORDS~DIATONIC SHIFT~Play or sing a solo line in A minor. The H3500 will generate two perfect 'in-key' harmonies.~D/SE, H3500

606~ARPEGGIOS~MULTI-SHIFT~Adds a fifth and an octave rhythmically, along with a short delay.~D/SE, H3500

607~BASS SHIFT~MULTI-SHIFT~A doubling effect intended for bass guitar. One channel is shifted up an octave. The other is slightly detuned.~D/SE, H3500

608~DEEPEN~PATCH FACTORY~Adds lower octave harmonics with a pitch shifter sweep.~D/SE, H3500

609~DIATONIC DANCE~DIATONIC SHIFT~You play a note and after half a second, you get a harmony. Use one note at a time, in an effect loop.~D/SE, H3500

610~DUAL SHIFT EASY~DUAL SHIFT~An easy-to-use program featuring two pitch shifters with function knobs set up, with pitch calibrated in semitones (1/2 steps).~D/SE, H3500

611~GLITCH SHIFT~DUAL SHIFT~A 'cheap' sounding pitch shifter. If glitches are what you want, here they are.~D/SE, H3500

612~GREGORIAN SHIFT~PATCH FACTORY~This program filters and pitch shifts input voices to produce a chorus of droning monks.~D/SE, H3500

613~H949~LAYERED SHIFT~This gives you what the H949 gave you. One output is a straight delay while other is pitch shifted. Both outputs are fed back to the input.~D/SE, H3500

614~HAMMER-ON 3RD~DUAL DIGIPLEX~You, too, can play like the flashiest guitarist, without the years of hard work and shredded fingers. Will take one note and arpeggiate it to sound like a familiar two-handed guitar technique.~D/SE, H3500

615~HAMMER-ON 5TH~DUAL DIGIPLEX~Similar to above but different intervals.~D/SE, H3500

616~HARMO-CHORUS~MULTI-SHIFT~A pitch shifter and chorus combined.~D/SE, H3500

617~IN SIX~MULTI-SHIFT~6/8 time is implied in this preset which adds a fourth down, a minor third up, and a minor sixth up.~D/SE, H3500

618~JUST 3RD & 5TH~DIATONIC SHIFT~A 'diatonic' pitch shifter that will generate just-intoned 3rds and 5ths above the input. Make sure to set the key properly.~D/SE, H3500

619~JUST 4TH & 6TH~DIATONIC SHIFT~Generates just-intoned 4ths and 6ths above the input.~D/SE, H3500

620~MUSIC SHIFT~STEREO SHIFT~This stereo, pitch shift program is optimized for shifting input program material.~D/SE, H3500

621~OCTAVE ECHOES~MULTI-SHIFT~Complex delays which are fed back and combined with a radically down-shifted signal.~D/SE, H3500

622~PITCHED ECHO~MULTI-SHIFT~Shows off one aspect of the MULTI-SHIFT algorithm's feedback setup. Long echoes come back shifted but the shorter delays don't.~D/SE, H3500

623~PITCH QUANTIZE~DIATONIC SHIFT~This program quantizes the input to the nearest chromatic interval.~D/SE, H3500

624~SUSPENSE~MULTI-SHIFT~Echoes are shifted to create suspenseful harmonies.~D/SE, H3500

625~THIRD & FIFTH~DIATONIC SHIFT~Generates an 'in-key' third and fifth above the input.~D/SE, H3500

626~THIRD & OCTAVE~DIATONIC SHIFT~This generates a diatonic third above and an octave below the input.~D/SE, H3500

627~TWELVE STRING~MULTI-SHIFT~Provides an octave down and a micro-pitch shift, simulating a twelve-string guitar.~D/SE, H3500

628~VIBRATO~MULTI-SHIFT~Instant vibrato at the press of a button.~D/SE, H3500

629~VOICE SHIFT~STEREO SHIFT~This STEREO SHIFT program is optimized for pitch shifting program material whose main content is spoken voice.~D/SE, H3500

630~ALIENS~REVERSE SHIFT~Transforms voice into a rough, alien-like sound.~D/SE, H3500

631~ANTI-AMBIENCE~REVERSE SHIFT~This is a reverb-like sound created from *REVERSE SHIFT*. Sounds great on guitar.~D/SE, H3500

632~AUTOPANNER~SWEPT COMBS~Produces automatic stereo (left<->right) panning.~D/SE, H3500

633~AVANTE-GARDE~REVERSE SHIFT~A REVERSE SHIFT effect that generates descending, chromatic lines.~D/SE, H3500

634~BACKWARDS~REVERSE SHIFT~Turns the input around in one-second chunks.~D/SE, H3500

635~BAND PAN~BAND DELAY~Rhythmically, panned and delayed, with its own bandpass filter.~D/SE, H3500

636~BAND SLAP~BAND DELAY~A stereo, slap effect using two bands that are fed back. One band is tuned higher.~D/SE, H3500

637~BANDSWEEP~BAND DELAY~A random-pitched set of bands that are delayed and pass from left to right in the stereo field.~D/SE, H3500

638~BAND SWEEP~BAND DELAY~Upward-sweeping bands passing from left to right.~D/SE, H3500

639~BIZARREMONIZER~LAYERED SHIFT~Generates a bizarre, upward-sweeping pitch shift.~D/SE, H3500

640~CANNONS~REVERSE SHIFT~A unique, sweeping sound that's great on drums. Try playing a tom solo through this.~D/SE, H3500

641~CRITICAL BAND~PATCH FACTORY~A close approximation to Fletcher/Munson bandpass curves. Use to brighten signals or key compressors and gates to frequencies to which our ears are most sensitive.~D/SE, H3500

642~CRYSTAL ECHOES~MULTI-SHIFT~Words fail. A stairway of echoes reaching for heaven.~D/SE, H3500

643~DRUM PROCESSOR~SWEPT REVERB~This very different effect tends to make things that aren't drums sound like drums. Try adjusting the first four parameters for a variety of effects.~D/SE, H3500

644~FILTER PAN~PATCH FACTORY~A filter, sweep effect that seems to pan as it sweeps.~D/SE, H3500

645~FUTURE SHIFT~MULTI-SHIFT~A shimmering, orchestral effect. Try on swelling, monophonic synths or single-line voices.~D/SE, H3500

646~LIQUID REVERB~BAND DELAY~A reverb-like program with BAND DELAYs whose filters sweep downward with increasing delay length.~D/SE, H3500

647~LOWPASS FILTERS~PATCH FACTORY~Two lowpass filters connected in series process the audio. Use cutoff 1 and 2 to control the rolloff frequencies. Use Q factor 1 and 2 to control the resonance of the filters.~D/SE, H3500

648~MAJOR WIND HARP~STRING MODELER~The first in a series of resonant, reverb-like

programs. This program acts like sympathetically resonating strings tuned to a major scale. ~D/SE, H3500

649~MODULATORS~MULTI-SHIFT~Remember that ring-modulated astronaut sound? Here it is, constructed from a pitch shifter that reverses little segments of the input. ~D/SE, H3500

650~MODULATOR-VERB~MULTI-SHIFT~Similar to above with more reverb-like decay. ~D/SE, H3500

651~OCTAVE FILTERS~BAND DELAY~Gurgling, upward-sweeping filter bands. ~D/SE, H3500

652~PSYCHO-PANNER~SWEPT COMBS~This program swirls the input in pitch, pan and delay: (range) controls the range of delay and pitch sweep, (feedback) lower this to reduce the decay time, (pan rate) controls the panning and sweep speed, (mix) wet/dry effect mix. ~D/SE, H3500

653~RESONANT MAJ7~STRING MODELER~Sets up sympathetic resonances that form a Major seventh chord. ~D/SE, H3500

654~RESONANT PENT~STRING MODELER~Same as above, except resonances form pentatonic scale. ~D/SE, H3500

655~REVERSERB~MULTI-SHIFT~A reverb-like effect made up of little, backward bits of the input signal. Try shortening the 'size' parameter to smooth it out a little. ~D/SE, H3500

656~RUNTHRUMY MIND~BAND DELAY~An echo that bounces and changes timbre back and forth. ~D/SE, H3500

657~SCARY MOVIE~REVERSE SHIFT~This program uses REVERSE SHIFT to create an evil-sounding voice. Use with guitar to create that tape splice, psychedelic sound. ~D/SE, H3500

658~S/H PAN-A-DELAY~BAND DELAY~Very similar to RunThruMyMind but with different timbres. ~D/SE, H3500

659~SLAP+WAH+MICRO~PATCH FACTORY~A slap delay, a sweeping wah-wah, and a microshift all from one program. ~D/SE, H3500

660~SPACE CRICKETS~BAND DELAY~Circulating, up-sweeping BAND DELAYs. ~D/SE, H3500

661~STUTTER~STUTTER~Use this for that popular STUTTER sound. ~D/SE, H3500

662~STUTTER RANDOM~STUTTER~Random STUTTERs at your control. ~D/SE, H3500

663~SWEEP DOWN~BAND DELAY~Rhythmically panned and delayed, with its own bandpass filter. ~D/SE, H3500

664~SWEEP & REVERB~STRING MODELER~Sounds reverb-like until manually triggered, which causes a radical, mystical, up-and-down sweep. ~D/SE, H3500

665~SWEEP UP/DOWN~BAND DELAY~BAND DELAYs on left sweep up, BAND DELAYs on right sweep down. ~D/SE, H3500

666~SWEEP UP LINEAR~BAND DELAY~Rising BAND DELAYs sweeping from right to left. ~D/SE, H3500

667~SWEEP UP~BAND DELAY~Similar to above w/bands tuned one octave apart. ~D/SE, H3500

668~TALKING GUITAR~VOCODER~Vocoder tailored for the guitar. ~D/SE, H3500

669~TRIGGERED SCALE~STRING MODELER~Another sympathetic resonator program, except this one has a twist. Press the 'trigger' key to get a unique, harp-like strumming sound. ~D/SE, H3500

670~TUBE CLONE~BAND DELAY~This is strictly meant for guitars. Play, with distortion, directly through the H3500

and this program will add a nice, crunchy EQ. ~D/SE, H3500

671~TWO-BAND FILTER~PATCH FACTORY~Two general-purpose bandpass filters with

tunable center frequency and filter Q.~D/SE, H3500

672~WAH WAH + MICRO~PATCH FACTORY~Combines a sweeping filter (wah-wah) with a micro-shift.~D/SE, H3500

73~WAH WAH~PATCH FACTORY~A basic, cyclical wah-wah sound using filters and a function generator.~D/SE, H3500

674~WAH-VERB~BAND DELAY~This sounds like a reverb with a wah-wah.~D/SE, H3500

675~A 440~PATCH FACTORY~Need a reference tuning tone? Here it is. You can mix in the sound you are tuning or fine adjust the pitch for slightly different tunings.~D/SE, H3500

676~GUITAR-ESQUE~STRING MODELER~Connect MIDI up and you have a mellow, guitar sound. The input signal will also affect the sound out.~D/SE, H3500

677~HVYMETAL CELLO~STRING MODELER~The string is briefly bowed and left to ring. The harder you hit the key, the longer the bowing. Feeding input sound will affect the timbre of the note.~D/SE, H3500

678~KEYBOARD~STRING MODELER~An adjustable keyboard sound where you can tailor the sound to your tastes. Also, try your pitch wheel and hit the same note a number of times.~D/SE, H3500

679~KOTO~STRING MODELER~By itself, a very delicate sound. Feed in some input, and the sound takes on all kinds of characters.~D/SE, H3500

680~LS BACH HARPSCD~STRING MODELER~Bright and crisp harpsichord.~D/SE, H3500

681~LS BOWED STRING~STRING MODELER~An airy, resonant noise.~D/SE, H3500

682~LS CLAVICHORD~STRING MODELER~This is a more classical clavichord sound than we're used to. Use pressure to bend the notes.~D/SE, H3500

683~LS FAR STRINGS~STRING MODELER~Your not-so-standard string section.~D/SE, H3500

684~LS HARP RESONS~STRING MODELER~A hollow, harp sound.~D/SE, H3500

685~LS HARPSICHORD~STRING MODELER~Like the Bach but fuller.~D/SE, H3500

686~LS HIT STRING~STRING MODELER~Crisp and full-struck strings.~D/SE, H3500

687~LS NOSTALGIA~STRING MODELER~This has that honky-tonk sound.~D/SE, H3500

688~LS PSEUDO PIANO~STRING MODELER~An almost piano.~D/SE, H3500

689~LS ZITHER~STRING MODELER~Plucked strings that are full and chorused. Hitting harder will change the timbre.~D/SE, H3500

690~ALICE-VERB~DENSE ROOM~This is a reverb. With each note you hit, you could have a different decay time. Also, the harder you hit, the less bright the reverb.~D/SE, H3500

691~DUAL GLIDEDELAY~DUAL DIGIPLEX~The delay lines are controlled by MIDI.~D/SE, H3500

692~FILTER SWEEPS~BAND DELAY~A recirculating sweep up is swept by the function generator.~D/SE, H3500

693~GLIDE DELAY~LONG DIGIPLEX~This is a mono version of Dual Glide Delay.~D/SE, H3500

694~MIDI 3 ON 2~DUAL DIGIPLEX~This preset will sync up its delay times to a MIDI drum machine or sequencer. The delays are in the familiar 3 on 2 pattern.~D/SE, H3500

695~MIDI PEDALSWEEP~SWEPT REVERB~The MIDI foot-pedal controller will manually sweep the delays in this program to generate a flange-like sound. The Modulation Wheel controls modulation of the delays.~D/SE, H3500

696~MIDIPLEX~LONG DIGIPLEX.~Connect a MIDI drum machine or sequencer to this program and the delay will automatically be in time.~D/SE, H3500

697~MIDI BANDSWEEP~BAND DELAY~This program does process audio, but generates an interesting sweep when a MIDI note message is received.~D/SE, H3500

698~MODWHEEL REVERB~SWEPT REVERB~When connected to a MIDI keyboard, the Mod Wheel controls the decay time and the Pitch Wheel controls the delay (room size). Use

this to easily generate dramatic reverb sweeps.~D/SE, H3500

699~ROCK 'N' ROLL~LAYERED SHIFT~This one's a bit different. Capture an audio loop by pressing the 'sustain' parameter. Play a note on a MIDI keyboard to hear the loop. Moving the Mod Wheel will alter the loop points (a bit like rocking tape reels).~D/SE, H3500

700~AIR~STEREO SHIFT~A long, subtle echo.~D/SX, D/SE, H3500

701~A LYDIAN 6THS~DIATONIC SHIFT~Play solo lines using A Lydian modal scales. If you don't know what a modal scale is, play in the key of E major.~D/SX, D/SE, H3500

702~A mi WATER WELL~DIATONIC SHIFT~Creates delayed harmonies in A minor.~D/SX, D/SE, H3500

703~A MIXO AIR~DIATONIC SHIFT~A seventh and third that's way back in the mix. Play in A Mixolydian.~D/SX, D/SE, H3500

704~ANGEL HAIR~STEREO SHIFT~Ascending-octave echoes.~D/SX, D/SE, H3500

705~ARP~DUAL SHIFT~Arpeggio with major sixth and fourth.~D/SX, D/SE, H3500

706~ARPEGGIATOR~DUAL SHIFT~Ascending-arpeggiated echoes.~D/SX, D/SE, H3500

707~BELL ECHOES~LAYERED SHIFT~Slap echoes, first up a fifth, then unshifted.~D/SX, D/SE, H3500

708~BIG & LONG~DUAL DIGIPLEX~Doubling on the left, a long delay on the right. Be sure to use both inputs.~D/SX, D/SE, H3500

709~BIG ROOM CHORUS~SWEPT COMBS~A BIG, chorused-room sound.~D/SX, D/SE, H3500

710~BIG GROUND~REVERSE SHIFT~A killer, atonal effect.~D/SX, D/SE, H3500

711~BIG LIGHT ECHO ~REVERSE SHIFT~A psychedelic, REVERSE SHIFT effect. You may see the light.~D/SX, D/SE, H3500

712~BOUNCE VERB~ULTRA-TAP~A boingy reverb that's perfect for adding a real crunch to overdriven guitar.~D/SX, D/SE, H3500

713~CHORUS 'N' ECHO~DUAL SHIFT~Chorus on both channels, echo on the right.~D/SX, D/SE, H3500

714~CHORUS 'N' FLANGE~DUAL SHIFT~Chorus on the left, flange on the right. To get more 'flange,' turn up the right feedback.~D/SX, D/SE, H3500

715~CLUSTER ECHO~DIATONIC SHIFT~A slap that comes back as a tone cluster.~D/SX, D/SE, H3500

716~DEATHLESS ROOM~ULTRA-TAP~Even crunchier than Bounce-Verb.~D/SX, D/SE, H3500

717~DELAY TO WASH~REVERB FACTORY~This repeating delay eventually fades into a reverb.~D/SX, D/SE, H3500

718~ECHO BOUND~ULTRA-TAP~Left/Right echoes keep coming at you then stop.~D/SX, D/SE, H3500

719~ENDLESS CAVE~ULTRA-TAP~A dense, cave-like reverb.~D/SX, D/SE, H3500

720~EZCHORUS~LAYERED SHIFT~Instant, stereo guitar.~D/SX, D/SE, H3500

721~FALLING FLANGER~LAYERED SHIFT~Flanger left, delay right.~D/SX, D/SE, H3500

722~GREEN WRINGER~STEREO SHIFT~Turns your guitar into vegemite.~D/SX, D/SE, H3500

723~HEAVEN~REVERSE SHIFT~Play anything into this. It will sound good.~D/SX, D/SE, H3500

724~HELL~REVERSE SHIFT~An unearthly sound.~D/SX, D/SE, H3500

725~HEXA CHORUS~SWEPT COMBS~Super-thick chorus.~D/SX, D/SE, H3500

726~HEXA FLANGE~SWEPT COMBS~Super-thick flange.~D/SX, D/SE, H3500

727~INSOMNIA~DUAL SHIFT~Descending, chromatic intervals. This one will keep you up.~D/SX, D/SE, H3500

728~KICK BACK CHORUS~DUAL DIGIPLEX~A long delay that comes back in stereo.~D/SX, D/SE, H3500

729~LOVE GUNPLAY IN C~DIATONIC SHIFT~If you like sevenths, you'll like this one.~D/SX, D/SE, H3500
730~MINOR 7TH ECHOES~DIATONIC SHIFT~Backwards minor 3rd and 7th echoes. Sounds great if you play up high and dirty.~D/SX, D/SE, H3500
731~MONDO CHORUS~DUAL SHIFT~A wide chorus that still keeps its punch.~D/SX, D/SE, H3500
732~OCTAVE DISPLACE~LAYERED SHIFT~Delayed octaves, up and down.~D/SX, D/SE, H3500
733~OCTAVE FRENZY~LAYERED SHIFT~Octaves with feedback.~D/SX, D/SE, H3500
734~OUTDOOR ARENA~REVERSE SHIFT~Big stadium, backwards echoes.~D/SX, D/SE, H3500
735~PARADITTLE~ULTRA-TAP~Diffused machine-gun echoes.~D/SX, D/SE, H3500
736~REVERB-a-BOUND ~ULTRA-TAP~Thick reverb with a long attack time.~D/SX, D/SE, H3500
737~SLOPPY 5THS~STEREO SHIFT~Detuned fifths. Great for solos.~D/SX, D/SE, H3500
738~SMALL Chorus ROOM~SWEPT COMBS~A small room with an intense chorus.~D/SX, D/SE, H3500
739~SMALL DARK ROOM~REVERB FACTORY~A realistic, small-room reverb.~D/SX, D/SE, H3500
740~SPACE CATS~SWEPT COMBS~This defies explanation.~D/SX, D/SE, H3500
741~STUPIT GUN~STEREO SHIFT~A dissonant pitch, sweep down.~D/SX, D/SE, H3500
742~SYNTHISH~DUAL SHIFT~Distorted guitar in, synth out.~D/SX, D/SE, H3500
743~TARUS BULBA Em~DIATONIC SHIFT~A fifth up, fourth down, in E minor.~D/SX, D/SE, H3500
744~THE BLUBBA HOZE~LAYERED SHIFT~First a fourth down, then a fifth up.~D/SX, D/SE, H3500
745~TIGHT CHORUS~STEREO SHIFT~A micro-shift that preserves stereo imaging.~D/SX, D/SE, H3500
746~TRIPPLE SLAP~SWEPT COMBS~Three closely spaced echoes.~D/SX, D/SE, H3500
747~TRIPPLE TREAT~DUAL DIGIPLEX~Two long echoes, plus the original, make three.~D/SX, D/SE, H3500
750~ADR TAPE HISS~PATCH FACTORY~Provides hiss to use for matching edits between analog and digital sources.~H3500
751~BOING HIT~PATCH FACTORY~Sounds like a boing hit you know the show.~H3500
752~CIRCLES~ULTRA-TAP~Delays that sound like they sweep in circles.~H3500
753~DAY IN THE LIFE~SWEPT REVERB~Long, nightmarish reverb.~H3500
754~DRAGWAY AD~PATCH FACTORY~One-stop preset for those annoying ads.~H3500
755~FADE TO DREAM~LAYERED SHIFT~Gives illusion of drifting off into dream.~H3500
756~GIL'S ROOM~REVERB FACTORY~Smooth, roomy reverb. Sounds good to Gil.~H3500
757~GREGORIAN CHANT~PATCH FACTORY~Adds fifths to input ala Gregorian Monks.~H3500
758~HOUSE VERB~SWEPT COMBS~Sounds like the echo in a new house without furniture.~H3500
759~JET FLY BY~PATCH FACTORY~Convincing stereo, jet plane.~H3500
760~LASER HIT~PATCH FACTORY~"Captain, I can't make the shields last much longer!"~H3500
761~MassiveStringTap~ULTRA-TAP~Delays set mondo-wide and big for strings.~H3500
762~MEGAPHONE~PATCH FACTORY~Come out with your hands up.~H3500
763~MovingVocalSprd~MULTI-SHIFT~Left output moves up nine cents, right moves down nine cents, with sine wave modulation.~H3500
764~PLUCK HIT~PATCH FACTORY~Hi-tech, plucking sound.~H3500

765~PULSING ROOM~DENSE ROOM-Long, warm verb.~H3500
766~RANDOM SHIFT~LAYERED SHIFT-Random-shifting thickener.~H3500
767~REVERSE DOGS~REVERSE SHIFT-Low octaves, howling backwards.~H3500
768~RIPPED WOOFER~PATCH FACTORY-Damn! Should have kicked in the subsonic filter for that jet sample!~H3500
769~SHIMMERISH~SWEPT REVERB-Ethereal sounding, verb-like effect.~H3500
770~STEREO COPTER~PATCH FACTORY-Stereo-sounding helicopter.~H3500
771~ST PETERS CATH~REVERB FACTORY-BEEEG reverb senior!~H3500
772~TELEPHONE~PATCH FACTORY-One-stop, telephone-voice sound.~H3500
773~THUNDER BOLT~PATCH FACTORY-Sounds like thunder.~H3500
774~TV/RADIO/JUKE~PATCH FACTORY-Sounds like box in the next room.~H3500
775~VOICE DISGUISER~SWEPT COMBS-Useful for covering identity of interviewee's voice for controversial/confidential radio or television appearances.~H3500
776~WalaWala~DUAL SHIFT-Conversation simulator three from one.~H3500
777~WARPED LP~STEREO SHIFT-Guess what this sounds like?~H3500
778~WINDSTORM~PATCH FACTORY-Bundle up before you load this preset.~H3500
779~DIRECT BOX~PATCH FACTORY-Very clean, direct box. See manual for changing gain. Avoids analog to digital converters unless 'effect' is turned up. At unity gain, S/N is well over 100dB on Channel 1.~H3500
780~MEAN OCTAVES~PATCH FACTORY-Distortion with octave pitch shift.~H3500
781~PIGNOSY~PATCH FACTORY-A popular, little guy.~H3500
782~R & B PLUCK~PATCH FACTORY-Has that clean sound with flange and delay.~H3500
783~SCREAMER DELAY~PATCH FACTORY-Gritty distortion with delay.~H3500
784~SCREAMER uPITCH~PATCH FACTORY-Gritty distortion with added delay and harmony.~H3500
785~SILVERTONE II~PATCH FACTORY-That old beginner's sound.~H3500
786~ULTRALUX~PATCH FACTORY-Bright, rhythm sound.~H3500
793~CLONEVERB~REVERB FACTORY-Bright, medium room.~D/SE, H3500
794~LIKE ENOSE IN E~REVERB FACTORY-Resonating gated and echo in key of E.~D/SE, H3500
795~LONG & SMOOTH~REVERB FACTORY-Long, smooth, bright hall.~D/SE, H3500
796~MEAT LOCKER~REVERB FACTORY-Sounds like a meat-locker-sized space.~D/SE, H3500
797~MIDI 3 ON 2~DUAL DIGIPLEX-Delays scaled by MIDI clock period.~D/SE, H3500
798~MIDI PLEX~LONG DIGIPLEX-Single delay scaled by MIDI clock.~H3500
799~MULTI FLANGERS~SWEPT COMBS-Resonant set of flangers. Watch clipping.~D/SE, H3500

Note: The description "All units" listed at the end of presets in the 800 through 899 range refers to all current models (i.e., H3000-D/SE, H3000-D/SX, H3500, H3000-B, H3000-B/LT) and any old-style unit with the MOD FACTORY update kit installed.

800~allpass detune~MOD FACTORY-Uses two detuners in series to give a unique, reverb-like chorus.~All Units
801~anti-duck feedback~MOD FACTORY-Dual delays that feedback only while audio is present.~All Units
802~awesome flange~MOD FACTORY-Two flangers in series give some super notches with pitch detuning on the output.~All Units
803~awesome knob~MOD FACTORY-The awesome flanger with manual control: (the knob) use this to manually sweep the flanger.~All Units
804~band compress~MOD FACTORY-A fixed 21 dual-band compressor.~All Units

805~band flip~MOD FACTORY~This patch splits the input signal into two bands, a high band and a low band. The output continuously crossfades between these two bands.~All Units

806~bandsplit delay~MOD FACTORY~Splits input signal into two bands and passes each band through a separate delay line. The low band goes to the left output channel and the high band to the right.~All Units

807~boing~MOD FACTORY~A strange, triggered, pitch mutilation.~All Units

808~bpm panner~MOD FACTORY~An autopanner with the pan rate controlled by the BPM setting.~All Units

809~bpm trips and qtr~MOD FACTORY~Beat-per-minute triplets on one side, quarter note on the other.~All Units

810~bpm trip pan~MOD FACTORY~Beat-per-minute triplets feeding an autopanner.~All Units

811~bpm x-fed duck~MOD FACTORY~Two ducked delays adjusted in beats-per-minute. The output of delay 1 feeds back into the input of delay 2 and vice-versa.~All Units

812~chorus/duck trm~MOD FACTORY~Detune chorus to the left and right and a ducked, tremolo delay in the center.~All Units

813~chorus/duck dly~MOD FACTORY~A detuned chorus and ducked delays.~All Units

814~chorus/pan dly~MOD FACTORY~Pitch detuning on the left and right with a dry, autopanned repeating delay.~All Units

815~chorus room~MOD FACTORY~A reverb-like chorus.~All Units

816~compress 21~MOD FACTORY~A fixed 2:1 compressor. Use env1 parameters to control the compressor.~All Units

817~detuned space~MOD FACTORY~Detuners arranged to give a small-room sound.~All Units

818~detune darkly~MOD FACTORY~Detuning with control over high-frequency rolloff.~All Units

819~dual long delay~MOD FACTORY~Two independent delay loops. Use delay controls to change delay and feedback.~All Units

820~dual duck delay~MOD FACTORY~Two independent delay loops with gain ducking. Use delay controls to change delay and feedback. Use envelope controls to adjust gain ducking.~All Units

821~dual panners~MOD FACTORY~Two independent autopanners.~All Units

822~dual tremolo~MOD FACTORY~Two tremolos, with delays.~All Units

823~ducked 'verb~MOD FACTORY~A chorused, reverb-like effect that ducks with the input.~All Units

824~dynamic feedback~MOD FACTORY~Dual delay loops with lowpass filters in the feedback loop. The filter frequencies are modulated by the input envelope to give a downward sweep to the feedback.~All Units

825~dynamic flange~MOD FACTORY~The input level controls the amount of feedback in this two-voice flanger. Higher input levels give a more resonant flange.~All Units

826~dynamic tremolo~MOD FACTORY~Tremolo, with the rate controlled by the input level. The output is detuned to give a stereo, chorus effect.~All Units

827~envelope detune~MOD FACTORY~A stereo detuner with dynamic control of the detune amount. Greater input levels increase or decrease the amount detuning.~All Units

828~envelope filter~MOD FACTORY~That classic, funky sound. This uses both filter 1 and 2. Use env1 attack and env1 decay times to control the envelope response.~All Units

829~envelope flange~MOD FACTORY~A two-voice flanger with the envelope sweeping the delay.~All Units

830~env filter/slap~MOD FACTORY~Envelope filter into a slap delay.~All Units

831~env filter/verb~MOD FACTORY~Envelope filter into a cheap reverb.~All Units

832~envelope pan~MOD FACTORY~Pan position varies with input signal level. Higher levels are panned left and lower levels are panned right. Use env 1 controls to set attack and decay times.~All Units

833~ethereal~MOD FACTORY~A very watery, haunting reverb.~All Units

834~ethereal logic~MOD FACTORY~The ethereal reverb modulated with a square wave.~All Units

835~etherpan~MOD FACTORY~The ethereal reverb followed by an autopanner.~All Units

836~ethertrem~MOD FACTORY~The ethereal reverb feeding a tremolo.~All Units

837~exponential~MOD FACTORY~Four chorused, delay taps with exponential spacing. Use BPM to set the amount of delay.~All Units

838~filter sweep~MOD FACTORY~A funky, triggered, filter sweep. The input signal triggers the sweep. To set the trigger level, adjust LFO 1 threshold.~All Units

839~flange pan~MOD FACTORY~Dual autopanners with delay modulation.~All Units

840~flutter~MOD FACTORY~A more intense, dynamic tremolo.~All Units

841~funky squares~MOD FACTORY~A pair of highly resonant, square-wave, modulated filters.~All Units

842~fuzz/chorus~MOD FACTORY~A fuzz box feeding a detuned chorus. The detune is right and left, with dry distortion in the center.~All Units

843~fuzz/clean chrs~MOD FACTORY~Fuzz in the center with a clean-pitch detune left and right.~All Units

844~fuzz/eq/comp~MOD FACTORY~A 21 compressor precedes the distortion. Also has two bands of eq and independent left/right channel delays. Adjust filter 1 and 2 to control eq.~All Units

845~fuzz/eq/rotary~MOD FACTORY~Fuzz into a rotating speaker simulation.~All Units

846~fuzz/eq/tremolo~MOD FACTORY~Fuzz into a tremolo.~All Units

847~fuzz-head~MOD FACTORY~Super, high-gain fuzz with resonant overtones.~All Units

848~gated ghost~MOD FACTORY~The ethereal reverb followed by a noise gate. Use the envelope follower parameters to adjust the gate.~All Units

849~gated multitap~MOD FACTORY~A chorused, multi-tap delay followed by a noise gate.~All Units

850~haas panner~MOD FACTORY~An autopanner that varies the delay to the left and right channels to enhance the realism of the panning effect.~All Units

851~Haas pan/manual~MOD FACTORY~A manual panner that varies the delay to the left and right channels to enhance the realism of the panning effect.~All Units

852~hi->efx lo->noefx~MOD FACTORY~A frequency-dependent gate that lets the high notes into a chorus delay effect. Use cutoff1 and cutoff2 to adjust the crossover point.~All Units

853~high->lft low->rt~MOD FACTORY~A frequency-dependent gate that steers the high notes to the left channel and the low notes to the right channel. Use cutoff1 and cutoff2 to adjust the crossover point.~All Units

854~knob zippers~MOD FACTORY~Use the knob to control delay time, giving a zipper effect.~All Units

855~manual flange~MOD FACTORY~Use the knob to flange. This is a subtle version, try "awesome knob" (#803) or "rich flange/man" (#872) for more intense flanging.~All Units

856~midi efx rack~MOD FACTORY~This is set up to use with a MIDI controller like the MIDI mitigator. Each parameter of this patch is assigned to a different MIDI controller. This patch gives you a pair of ducked, BPM delays in parallel with a pitch-detuning chorus.~All Units

858~overdub loop~MOD FACTORY~A long loop with delay modulation that overdubs without overload. Use delay 1 to control the length of the loop.~All Units

859~overdub/detune~MOD FACTORY~An overdubbing loop like above, except with detuning on the left and right outputs. The dry loop output is panned center. Also, this patch has BPM control over the loop length.~All Units

860~overdub/tremolo~MOD FACTORY~An overdubbing loop with chorus and tremolo. BPM controls the loop length. The chorus is panned left and right. The tremolo is panned center.~All Units

861~overdub dual~MOD FACTORY~Dual overdubbing delay loops with knob modulation of the delay times.~All Units

862~panning bands~MOD FACTORY~Dual autopanners fed by fixed bandpass filters. Use filter 1 and 2 parameters to adjust the characteristics of the bands.~All Units

863~panning delays~MOD FACTORY~Dual delays, each with its own autopanner.~All Units

864~panning detune~MOD FACTORY~An autopanner with the left and right channels detuned.~All Units

865~pan into delays~MOD FACTORY~An autopanner that feeds a cross-fed pair of delays.~All Units

866~panner~MOD FACTORY~Autopan using a frequency-modulated oscillator.~All Units

867~pan squarely~MOD FACTORY~Autopan with a square-wave oscillator.~All Units

868~ping-pong~MOD FACTORY~A ping-pong delay with controllable high cut.~All Units

869~ping-pong duck~MOD FACTORY~Like above, with ducking on the delays. Use envelope controls to adjust ducking parameters.~All Units

870~quivering echo~MOD FACTORY~A uniquely modulated delay. Use BPM to adjust delays and modulation.~All Units

871~rich flange~MOD FACTORY~A flanger built with two delays and cross-coupled feedback.~All Units

872~rich flange/man~MOD FACTORY~The same flanger as above, but this one has manual control.~All Units

873~rich rhythm~MOD FACTORY~A very diffuse, chorused pair of repeating delays. Use BPM to set the tempo.~All Units

874~sine flange~MOD FACTORY~A very smooth flange that uses a sine wave to sweep the delays.~All Units

875~slap center~MOD FACTORY~Detuned chorus on left and right with a dry slap in the middle.~All Units

876~slide into tune~MOD FACTORY~The input envelope bends the pitch upward. Use envelope controls to vary the dynamics of the pitch bend.~All Units

877~speaker spinner~MOD FACTORY~A rotating speaker simulation. Even takes time to come up to speed.~All Units

878~square chorus~MOD FACTORY~Pitch, detuning modulated by a square wave.~All Units

879~stereo detune~MOD FACTORY~Splits stereo signal into L+R and L-R. In addition to controlling the balance of L+R and L-R, L+R can be detuned.~All Units

880~stereo enhance~MOD FACTORY~This patch plays around with the L-R component of a stereo mix. Delay and EQ of the L-R signal are controllable with softknobs.~All Units

881~stereo widen~MOD FACTORY~Adds delay to L+R to give wider center image.~All Units

882~strange loop~MOD FACTORY~Output switches between two different delay loops, giving an interesting, rhythmic effect.~All Units

883~swell~MOD FACTORY~A gain swell triggered by the audio input. Use thresh1 to adjust the trigger threshold.~All Units

884~swell reverb~MOD FACTORY~The ethereal reverb modulated by a triggered, amplitude swell.~All Units

885~swell taps~MOD FACTORY~A multi-tap delay gated with a triggered LFO. Use LFO thresh to adjust trigger threshold.~All Units

886~throaty~MOD FACTORY~An envelope flanger based on the awesome flanger.~All Units

887~tremolo~MOD FACTORY~A stereo tremolo with independent left/right delay control. Use delay 1 and delay 2 parameters to set delays.~All Units

888~triggered air~MOD FACTORY~A rich, chorused reverb whose output is gated by a triggered LFO. The left input triggers the swell. Use thresh1 to set the trigger threshold.~All Units

889~triggered flange~MOD FACTORY~Audio input triggers flange sweep. Thresh1 adjusts the trigger threshold.~All Units

890~triggered pan~MOD FACTORY~Audio input alternately triggers a pan to the left, then to the right. Thresh1 controls the trigger threshold.~All Units

891~trig pan r->l->r~MOD FACTORY~Audio trigger pans right to left to right. Thresh1 controls the trigger threshold.~All Units

892~true flange~MOD FACTORY~Thru-zero flanging. This uses two delays to get flanging that actually passes through zero delay.~All Units

893~undulator~MOD FACTORY~Tremolo on top of a multi-tap delay.~All Units

894~vibrato~MOD FACTORY~Vibrato with controllable delay.~All Units

895~whaaat-a-panner~MOD FACTORY~Two bands that pan and change cutoff frequency.~All Units

896~whoopie~MOD FACTORY~Very strange envelope-modulated noises.~All Units

897~wide tremolo~MOD FACTORY~Tremolo with different delay on left and right gives a nice, stereo effect.~All Units

898~wilting phrase~MOD FACTORY~After a phrase is played, the pitch drops.~All Units

899~x-coupled ducks~MOD FACTORY~Two ducked delays with cross-coupled feedback.~All Units

975~MULTI DOUBLER~SWEPT COMBS~Flangy thickener. Try on background vox.~D/SE, H3500

976~MUTRUM~PATCH FACTORY~Garbly, alien sound.~D/SE, H3500

977~HIGH SWELLS~REVERSE SHIFT~High shimmer for synth pads.~D/SE, H3500

978~NewBrightChambr~DENSE ROOM~Medium-large, bright chamber.~D/SE, H3500

979~SmallEmptyClub~DENSE ROOM~Tiny, empty club you worked at last week.~D/SE, H3500

980~PAPER PLATE~REVERB FACTORY~Small, thin-plate reverb.~D/SE, H3500

981~OTHERS MONO DLY~LAYERED SHIFT~Basic delay with feedback.~D/SE, H3500

982~007 PHASE GUN~PHASER~Sci-fi, fun gun.~D/SE, H3500

983~PHASER GTR~PHASER~General-purpose PHASER. Try on Guitar.~D/SE, H3500

984~ROEYs PHASOLOGY~PHASER~Deep and slow, is the way to go.~D/SE, H3500

985~USEFUL VERB 2~REVERB FACTORY~Generic reverb, medium well.~D/SE, H3500

986~POOBLICE ON 9~LAYERED SHIFT~Deglitched, hi-end sound, L+12, R-11.~D/SE, H3500

987~R & B DIRTSKI*~PATCH FACTORY~Nice thickener for guitars. Distorted ambience.~D/SX, D/SE, H3500

988~REAL CHORUS 2~MULTI-SHIFT~Randomized doubler. Smaller than preset #528.~D/SX, D/SE, H3500

989~ResonatelnEnozE~SWEPT COMBS~Verby at first, then more tuned delay-like.~D/SE, H3500

990~ROBO DRUM~PATCH FACTORY~Adds cylon ambience to percussives.~D/SE, H3500

991~AIR SHAMIR~DENSE ROOM~Tight, lil' thang.~D/SE, H3500

992~ONVELOPE FILTER~PHASER~Long, cool sweep. Cool on bassy things.~D/SE, H3500

993~UK STYLE VERB~REVERB FACTORY~It's Brit-ish, mate.~D/SE, H3500
994~SHO IZ TITE VRB~REVERB FACTORY~Tight , gated reverb. Bright.~D/SE, H3500
995~SMALL & LIVE VERB~REVERB FACTORY~Funny, gated, little verb. Ha Ha.~D/SE, H3500
996~SNARE SLAP~PATCH FACTORY~Poppy, delayed effect.~D/SE, H3500
997~STRING MODLER#9~STRING MODELER~Droning sounds in the background.~D/SE, H3500
998~TALKIN BUM~PATCH FACTORY~Sounds like bums sayin 'walla, walla.'~D/SE, H3500
999~THUNDER TOMS~PATCH FACTORY~One-of-a-kind, falling ambience for toms.~D/SE, H3500