

# GTR4000 Presets

## Utilities 0

1. **Empty Program**
2. **Mute**
3. **Oscillator-440**  
General-purpose oscillator. On loading it is set to a 440 Hz sine wave for tuning. Mono out. Allows addition of an offset and modulation. Output will clip above +12dB. Aliasing will be audible on triangular and square waves at higher frequencies.
4. **Thru ( In = Out )**
5. **White Noise**  
A single noise source is output on both channels. Mono out.

## Pitch Shifters 1

1. **Mono Shift**  
A single, mono pitch shifter. Mono in, mono out.
2. **Dual Shift**  
Two independent pitch shifters. One for each channel. Common LFO. Stereo in, stereo out.
3. **Dual External Shift**  
Two independent pitch shifts that are controlled externally. The shift range is set by endpoints. Dual mono, external.
4. **Stereo Shift**  
A simple, stereo pitch shifter. Stereo in, stereo out.
5. **StereoExternalShift**  
Stereo pitch shift that is controlled externally. The shift range is set by endpoints. Stereo in, stereo out, external.
6. **Dual H910s**  
Two of our classic H910 pitch shifters, one for each channel. Dual mono in, dual mono out.
7. **Diatonic Shifter**  
A single, diatonic shifter. Mono in, mono out.
8. **2-Voice Diatonic**  
One diatonic shift per channel. Dual mono mode.
9. **3/4 DelayDiaShift**  
Two diatonic echos. A 4th and an octave. Stereo in, stereo out.
10. **Multiple Diatonic**  
Four diatonic shifts from one source. Mono in, stereo out.
11. **8-voice Diatonic**  
Eight diatonic pitch shifts. Four on the left, four on the right. Dual mono in, dual mono out.
12. **User defined scale**  
Two diatonic shifters with user- defined scales into reverb and chorus. Mono in, stereo out.
13. **Multi-Shift**  
Four pitch shifters into a stereo mixer. Mono in, stereo out.
14. **8-Pitch Shifts**  
From the mono input you get eight shifted and delayed signals that are combined with a stereo mixer. Mono in, stereo out.
15. **Power Trip**  
Eight pitch shifts set to give you a \POWER\ sound. Mono in, stereo out.
16. **Quad Detuners**  
Makes music sound way out of tune. Channels 1 and 3 are from the left, and channels 2 and 4 are from the right. Stereo in, mono out.
17. **5th Place**  
The perfect fifth effect in stereo with color. Stereo in, stereo out.
18. **Dubblor**  
Doubles up your signal with four micro pitch shifts. Mono in, stereo out.
19. **Warm Shift**  
One pitch shifter per channel. Each has a gentle lowpass in the feedback loop. Dual mono in, dual mono out.

20. **5ths&Oct Multiply**  
Fifth and octave pitch shifts. Mono in, stereo out.
21. **120BPM ShifterDelay**  
Play a note, get a riff. The output of each shifted voice is delayed 125ms from the previous voice. Mono in, stereo out.
22. **Big Heartbeat**  
Two pitch shifters intertwined with just a little feedback. Stereo in, stereo out.
23. **Chim-Chiminee**  
Nice, arpeggiated shifts with octaves and fifths. Mono in, stereo out.
24. **Crystal Pad 2**  
Shimmering, squeaky fields. Mono in, stereo out.
25. **Dual Reverse Shift**  
Two separate reverse pitch shifters. Dual mono in, dual mono out.
26. **Fake Pitch Shift**  
Modulated up/down 3rd pitch shift with reverb. Adjust fdbk/decay for echo effect. Mono in, stereo out.
27. **Freq Shifter**  
One frequency shifter per channel. This has a high amount of frequency shift that yields a ring modulation effect. Dual mono in, dual mono out.
28. **Freqshift Chorus**  
One frequency shifter per channel. With a frequency shifter, the lower frequencies are pitch shifted more than the higher frequencies. Dual mono in, dual mono out.
29. **Freqshift Vibrato**  
Nice chorus/vibrato created by four frequency shifters. Experiment with shifts and delays for more interesting effects. Stereo in, stereo out.
30. **Gil's Pitch&Reverb**  
A very clean pitch shift with a smidgen of reverb to make it smooth. Great for vocals. Mono in, stereo out.
31. **Jimmy's Bottom**  
Gives a great bottom to any solo instrument. There's an octave shift down, compression, eq, and chorus. Mono in, stereo out.
32. **Large Poly Shift**  
A kind of pitch shifter you use with chords. Like Poly Shift but now you can shift up and down by octaves. Mono in, mono out.
33. **Organizer**  
Turns any line into an organ solo. Pure tones get you a Hammond, Complex tones get you a pipe. Mono in, stereo out.
34. **Pitch Sequencer**  
Continuously plays a scale by shifting your signal. Try changing the sequence. Mono in, mono out.
35. **Poly Shift**  
Breaks signal into comb bands and shifts each. Gives an interesting detune chorus. Be careful with small shift amounts and large feedback. Mono in, mono out.
36. **Ring Modulator**  
The classic ring modulator effect, now in stereo. However much the left channel is frequency shifted up, the right is shifted down. Stereo in, stereo out.
37. **Stereo Backwards**  
Breaks input into little pieces and plays them backwards. Adjust optional pitch shift in 'Expert' menu. Uses m/s processing to maintain stereo image. Stereo in, stereo out.

## Delay Effects 2

1. **Mono Delay**  
Mono delay with feedback. Mono in, mono out.
2. **Stereo Delay**  
Two delays with common controls. Stereo in, stereo out.
3. **Dual BPM Delays**  
Allows you to adjust a delay in beats per minute. An input parameter will connect the right delays to the right tone controls giving you dual mono. Mono in, stereo out.
4. **Dual Long Delay**  
Two long delays each 2.5 seconds. Dual mono in, dual mono out.
5. **Ext Control Delay**  
Externally controlled delay. MOD-1 controls the length of the delay line. Stereo in, stereo out, external.

6. **Fripper-tronics**  
The modern alternative to two Revox's and a reel of tape. Five second repeats, adjustable high cut and feedback. Mono in, mono out.
7. **Long Mono Delay**  
Simple, 10 second delay. Mono in, mono out.
8. **Long Stereo Delay**  
A stereo five second delay Stereo in, stereo out.
9. **Mono Delay BPM**  
A simple delay where you set the delay time in beats per minute. Mono in, mono out.
10. **Envelope Taps**  
The tap envelope is formed from an attack multitap and a decay multitap. Mono in, stereo out.
11. **Ext NumberofEchoes**  
The 'Number of Echos' with much external control. MOD-1: number of echos. MOD-2: delay between echos. MOD-3: The range for MOD2. MOD-4: The glide rate. Mono in, stereo out, external.
12. **Multitap Delay**  
A single delay line with many taps. You have individual control over each tap. Mono in, stereo out.
13. **Number of Echos**  
You control how many repeats with one knob. Mono in, stereo out.
14. **Panning Delays**  
Four delay lines. Each is panned by its own LFO. Also, each has another LFO modulating its delay. Stereo in, stereo out.
15. **Quad Flange Echoes**  
Each of four echos are flanged and panned. Stereo in, stereo out.
16. **BB Delayz**  
Very fast and close feedback delays in the center of the stereo field, with long echo repeating/panning delays on the outside of the stereo field. Interesting on percussives as well as tuned instruments. Mono in, stereo out.
17. **Centering Echoes**  
Multitap echoes that start at edges of the stereo field and move progressively closer to center as they decay. Mono in, stereo out.
18. **Dual Ducked Delay**  
Two delays (one for each channel) that will duck out of the way when you play a lead, and come back up when you're done. Ratio' adjusts how much to duck. Dual mono mode.
19. **Dual Flanged delays**  
Two delays where the echos are flanged. Dual mono in, dual mono out.
20. **Echospace Of God**  
Massively verbed echos that give you that \awe\ sound. Mono in, stereo out.
21. **Ext Morpnic Echoes**  
This is a 5 tap multitap delay that you change between settings externally. Delay 1 is also fed back to the input. Mono in, stereo out, external.
22. **Phase Delay**  
A variable amount of 'phase shift'. This is real phase shift in degrees and it applies to each frequency. You also have precision delay and feedback. Dual mono mode.
23. **Resonechos**  
Echos that blur into a verb. Mono in, stereo out.
24. **Slap Nonlinear**  
A slapback where the echo is really a clump of diffused echos with eq. Mono in, stereo out.
25. **Super Ducked Delays**  
Dual ducked delays with plenty of control and visual feedback. Dual mono in, dual mono out.
26. **Patch Instruct**  
Each Delay sets the value for a single delay module. Multiply by number of delays in series to get Delay Amount

## Chorus/Flangers 3

1. **Auto Tape Flanger**  
A stereo tape flanger where one delay is swept by another. The sweeping is controlled by an LFO. Stereo in, stereo out.
2. **Chorused Cabinet**  
The sound of a mic'd speaker cabinet with a touch of modulating chorus. Mono in, stereo out.
3. **Detune Chorus**  
Similar to real chorus with lots of detuned echos. Mono in, stereo out.

4. **Digest Inn**  
Slimy, resonant, peaky flange, and short repeating delay echo. Sounds like you're inside someone's stomach. Mono in, stereo out.
5. **Drew's Throatflange**  
Deep, negative, resonant flange that Adds a throaty quality to sounds. Sounds cool on drums as well. Mono in, stereo out.
6. **External Detune**  
Externally controlled 'real' chorus. The amount of detune is tied to MOD1, the tightness is tied to MOD2. Mono in, stereo out, external.
7. **Ext Control Flange**  
Allows you to switch control of the flanger from lfo to external. (MOD1) Stereo in, stereo out, external.
8. **Ext Control Leslie**  
Rotating speaker effect where the speed of rotation can be externally controlled. MOD1 controls the speed. Mono in, stereo out, external.
9. **Ext Phase Flange**  
A different kind of flanger, where the group phase changes instead of the group delay. Mod-1 controls the group phase. Adjust 'delay mod' to also change the group delay. Mono in, mono out, external.
10. **Ext Tape Flanger**  
Externally controlled tape flanger. MOD-1 controls the tape sync. MOD-2 controls the depth of the effect. Stereo in, stereo out, external.
11. **Ext Wave Guide**  
Experimental filter where you determine the shape and characteristics of a 'tube' that your sound goes through. Mono in, mono out, external.
12. **Freqshift Flange**  
This is a different kind of flanger using the frequency shifter. Mono in, stereo out.
13. **Hiccup Chorus**  
This a stuttering, tremolo effect. You can engage an external control to change the rate. Mono in, stereo out, external.
14. **Leslie-like**  
A combination of chorus, delay and phaser that give you that rotating speaker effect. Mono in, mono out.
15. **Leslie Simulator**  
Basic rotating speaker effect with a little reverb. There`s actually two speakers (high and low) and you can alter each to your taste. When you load this preset, the settings are for what we believe to be most natural. Mono in, stereo out.
16. **Manual Tape Flanger**  
A manual tape flanger. Run your signal thru the DSP4000 and turn the knob. Flanging occurs when flange and delay are close to each other. Depth controls how much of the flange delay is mixed in. Stereo in, stereo out.
17. **Mess With Stereo**  
The left/right input is converted to sum/difference. then, a number of modifiers act upon the signal. finally It is converted back to left/right. This gives some interesting stereo enhancements. Note: There is a slight delay in processing. Stereo in, stereo out.
18. **Phaser**  
Old fashioned phaser. Use with sound going through effect. Mono in, mono out.
19. **Phase Flange**  
A different flanger because the component phases move instead of the delay. Adjust \delay mod\ to get the delay moving also.
20. **Real Chorus**  
A simulation of having eight more of the input. Mono in, stereo out.
21. **Real Chorus TNG**  
A simulation of additional musicians. Tuning: How well they are in tune. Timing: How tight they are. Hunting: How fast they find the note. Best on single-note instruments. Note: some instruments don't hunt. (Keyboard, drums, etc.) Mono in, stereo out.
22. **Reso-Control**  
Remotely controls the frequencys of two comb filters. One for each channel. Stereo in, stereo out, external.
23. **Sky Slaw**  
Modulated deep, resonant flange feeds a second resonant, sweeping flange. Great for guitar. Sounds like a player who rhymes with trip. Mono in, stereo out.
24. **St.Phaser & Reverb**  
Stereo phase shifter with reverb. Stereo in, stereo out.
25. **Stereo Chorus**  
Eight moving delays each with its own LFO. Mono in, stereo out.

26. **Stereoize**  
Adds a stereoized chorus to a mono signal. Mono in, stereo out.
27. **Stereo Flange**  
Two flangers with a common LFO. Run your sound through this preset for the proper mix. Stereo in, stereo out.
28. **Stereo Flange 1968**  
A nice, stereo flange. There are separate delay controls but a common LFO. Stereo in, stereo out.
29. **Stereo Tremolo**  
This gives you the tremolo effect in stereo. Stereo in, stereo out.
30. **StereoMUTRONPhaser**  
This sounds like that classic phaser. Mono in, stereo out.
31. **Str. Smoove Flange**  
This is a smooth, subtle, stereo flanger. Stereo in, stereo out.
32. **Strata Chorus**  
This is a tight chorus with some reverb added in. For the experimenter, there are a lot of adjustments. Stereo in, stereo out.
33. **Swirl Flanges**  
Four flangers that also pan around you. Stereo in, stereo out.
34. **Tripple Track**  
Adds a triple-track effect to vocals and instruments with chorus and delay. You also can add other effects. To add reverb, turn up reverb level and decay time. Mono in, stereo out.

## Small Spaces 4

1. **Chorus & Plate**  
Nice, tight ambience with some built-in chorusing. Stereo in, stereo out.
2. **Drew's Closet**  
Andrew's master bedroom closet, with the door open. Switchable mono/stereo in, stereo out.
3. **Drew's Double Closet**  
A semi-closed-in space like a large closet with a touch of slap delay adds presence but has very short decay time. Mono in, stereo out.
4. **Empty Swimming Pool**  
Sounds like my friend's swimming pool in the winter. Switchable mono/stereo inputs.
5. **Masterverb Room 1**  
Sounds like someone down the hall in the living room playing. Natural, tight ambience. Stereo in and out.
6. **Medium Booth**  
Small and square, like an old classmate of mine. Ringy, reflective space. Mono in.
7. **New Air**  
Very small, ambient space that stereoizes a a signal and adds a bit of 'air' around instruments. Mono in, stereo out.
8. **Pantry**  
Muted space. Cans, cupboards and towels are probably deadening it. Mono in, stereo out.
9. **Small Ambience**  
Small, office sized reverb/ambience. Stereo/mono in, stereo out.
10. **Soft'n Small Room**  
Self descriptive. Stereo in and out.

## Room Reverbs 5

1. **Basic Reverb C**  
Nice, basic version of our module 'Reverb C.' Mono in, stereo out.
2. **Big Room**  
Sounds pretty close to a large, recording- studio room. Stereo in, stereo out.
3. **Blue Box Verb**  
Medium size, and medium-bright room. Mono in, stereo out.
4. **Boston Chamber**  
This is a large, warm room/small hall reverb. Tone controls in and out. Mono in, stereo out.
5. **Chamber2**  
This boy is a large room. Mono in, stereo out.
6. **Denny's Echo Room**  
Dense module 'A' reverb, with two discrete delay lines causing interesting reflections in the room. Reflection times and levels can be adjusted on reverb page two. Mono in, stereo out.

7. **Der Verb**  
Switchable stereo in and out reverb built of discrete delays and Reverb A module. Switchable mono/stereo in, stereo out.
8. **Don's Small Room**  
Very sizzly, metal and concrete room. Switchable mono/stereo in, stereo out.
9. **Drew's Small Room**  
Warm, small room, like an old, conference room with 15 foot ceilings. Switchable mono/stereo in, stereo out.
10. **Slight Chorus Room**  
Deep room with a dash of chorus. Goes well with white meat. Mono in, stereo out.
11. **Small Club**  
This simulates a small, concrete- floored club. There's a Greenwich Village pub under a building with scrap in front that sounds just like this. Mono in, stereo out.
12. **Wooden Mens Room**  
Effective emulation of one of those big, old, hotel bathrooms. Has a slow sweep added. Mono in, stereo out.

## Hall Reverbs 6

1. **Arena Soundcheck**  
Sounds like a huge arena - 'Testing 1,2,3.' Mono in, stereo out.
2. **Beeg Garage**  
This sounds like a huge, city, parking garage. Mono in, stereo out.
3. **Big Hall**  
Large, hall-like reverb with eq and delay control. Mono in, stereo out.
4. **Big Room Reverb**  
Big, rich, room echo, for use with mono or stereo input. Use 'Muting' switch to test echo characteristic. A tunable version of this patch is 'Big Hall'.
5. **Black Hole**  
An abnormally large reverb, sucking everything into a bottomless chamber. Try setting the diffuser to 68 and the size to 91 for a reverse hole.
6. **Enormo Hall**  
Big and deep. Mono in, stereo out.
7. **GloriousFlngCanyon**  
Huge canyons with flange on reverb. Mono in, stereo out.
8. **Jr. High School Gym**  
Sounds like a junior high school gymnasium. Mono in, stereo out.
9. **Master Hall**  
Big, warm, concert hall with input and output eq. Switchable mono/stereo in, stereo out.
10. **Matt's Fat Room**  
Warm, slightly chorusy room with input and output eq. Switchable mono/stereo in, stereo out.
11. **Medium Hall**  
Large sizzly Room. Nice sizzle tail. Mono in, stereo out.
12. **Ridiculous Room**  
An over-the-top room program. Huge, low end. Mono in, stereo out.
13. **Stereo room**  
Nice, wide, stereo room. Switchable mono/stereo in, stereo out.
14. **Swept Hall**  
A somewhat modulated hall reverb with interesting flutters. Mono in, stereo out.
15. **Swept Room**  
Large, sweepable room. Has output EQ. Mono in, stereo out.
16. **The Megaverb Final**  
Bright and large, this reverb has input and output tone controls. Mono in, stereo out.
17. **Wormhole**  
Mega-sized, tilting reverb. Mono in, stereo out.

## Plate Reverbs 7

1. **EMT-style Plate**  
Warm emulation of a big plate with childproof controls. Mono in, stereo out.

2. **Cheap Springverb**  
Bright, dense, medium long and somewhat fluttery, this verb is reminiscent of an older type of medium to high quality spring reverb. Mono in, stereo out.
3. **Metallic Plate**  
Bright, dense and metallic, as the name says. Mono in, stereo out.
4. **Springverb**  
Boinky, ringy, cheapo-spring, reverb sound. Mono in, stereo out.
5. **St.Plate+Chorus**  
A stereo input goes to L/R tone controls, then to a chorus and a platelike reverb. Stereo in, stereo out.

## Alternative Verbs 8

1. **Choruspace O'Brian**  
Huge plex verb run through stereo delays set to heavy chorus. Both verb and direct get chorused, good for slow melodic, attack sounds. Mono in, stereo out.
2. **E-noseFlangedCanyon**  
Large, booming, reverbs, built of flanged delays. Mono in, stereo out.
3. **Flutter booth**  
Try to find this sound elsewhere! A deeply fluttering ambience. Mono in, stereo out.
4. **Ghost Air**  
A deep backwards, breathing reverb. Has EQ. Mono in, stereo out.
5. **GloriousChrsCanyon**  
Friggin huge, canyon verb with adjustable eq and chorus. Mono in, stereo out.
6. **Horrors**  
Squeeking and Squelching, this big, cave reverb is aptly named. The program is actually a multieffects patch with a pitch shifter going into a delay set, and finally a reverb. The overall effect is a really wierd reverb. Stereo in, stereo out.
7. **Jurassic Space**  
Its almost a delay, yet it's thick like a reverb. Has eq, too. Mono in, stereo out.
8. **Kickback**  
An early reflection type effect with a large, adjustable pre-delay. Mono in, stereo out.
9. **MetallicChamber**  
Another pitch-shifter going into a reverb c. Stereo in, stereo out.
10. **Phantom & Reverb**  
qUnusual sliding harmony mixed w/ input and thrown into an airy reverb. Try on moody vocals. Never sounds same twice. Mono in, stereo out.
11. **Phaser and Reverb**  
Nice mixture of verb and phaser. Stereo in, stereo out.
12. **Reverserize Hall**  
Multitap with linearly increasing levels, feeding a large hall reverb. Gives you a backwards sound even while the words are forward. Mono in, stereo out.
13. **Square Tremolo Verb**
14. **Thicken Verb**  
Short, dark ambience deepens anything applied. Mono in, stereo out.
15. **Tremolo Ambience**  
Small ambience with addable shake. Mono in, stereo out.
16. **Zipper Up**  
Fast, increasing, diffused echos with reverb. Mono in (LEFT), stereo out

## Guitar Effects 11

1. **1st Reich**  
With this preset you get eight pitch shifts with delay. A modern jazz sound. Mono in, stereo out.
2. **Fuzz-o-mania Four**  
Hard distortion with compression, eq, shifters, chorus, reverb and more. Mono in, stereo out
3. **Gig Reverb**  
Just a pitch shift into reverb. Simple to use. Mono in, stereo out.
4. **Guitar Mania**  
Tone, shift, phaser, chorus, and delay. The almost everything rack. Mono in, mono out.
5. **Jan&Jeff**  
As in, Hammer and Beck. Synth will follow your input guitar line... sorta. If you don't understand it, you're too young. Mono in, stereo out.

6. **Octave Box**

This is what people used before Eventide invented the pitch-shifter. The effect is a square wave an octave below your input. The volume of the output follows your input. Adjust the lowpass filter on the input to get the output pitch to track. Adjust the lowpass filter on the output for the timbre you want. Mono in, mono out.

7. **Soft Attack Fuzz**

8. **Tremolo Rack**

This is a rack with EQ, compressor, chorus, reverb, and a nice stereo tremelo. Mono in, stereo out.

## EQ/Filters 13

1. **Mono Filter**

A single, mono-filter Mono in, mono out.

2. **Stereo Filter**

Two filters with common controls. Stereo in, stereo out.

3. **100^400^1K5^4K8K15K**

This is a stereo six-band parametric EQ. The name lists the center frequencies. Bandwidth is in octaves. Check mix mode!

4. **Two Band Crossover**

Two-band crossover Mono in, high and low bands out.

5. **40^100^300^1K^5K10K**

This is a stereo six-band parametric EQ. The name lists the center frequencies. Bandwidth is in octaves. Check mix mode!

6. **80\160^400^2K^5K/2K**

This is a stereo six-band parametric EQ. The 1st and last band are shelving EQ's. The name lists the center frequencies. Bandwidth is in octaves. Check mix mode!

7. **Cup Mute**

Simulates the sound of a trumpet-like bell with a cupmute. A generalized mod input is accepted to modulate the input on the fly. Hit parameter to get second page of parameters. Mono in, stereo out, external.

8. **Envelope Filter**

Two filters controlled by the signal level. Mono in, mono out

9. **Ext Mono Wah-wah**

Just a wah-wah. You select the on (pedal down) and off (pedal up) frequencies and Q. MOD-1 sweeps the effect. Mono in, mono out, external.

10. **Ext Stereo Wah-wah**

Externally controlled dual filters. MOD-1 is the external control. You can specify the frequency and Q at each end of the external sweep. Stereo in, stereo out, external.

11. **Ext Vocal Wah-wah**

A different kind of wah-wah where you sweep through a vocal filter. MOD-1 sweeps the effect. Mono in, mono out, external.

12. **Mono Eight Band EQ**

This is a mono, eight-band, full parametric EQ. Mono in, mono out.

13. **Vocal Filter**

Vocal filter consists of three filters that are adjusted to simulate the human vocal tract, making vowels. You get to choose which vowels to sweep between, and the signal envelope will sweep the filters. Mono in, mono out.

14. **VocalFilterModwheel**

Nice MIDI modulatable vocal filter. Uses mod wheel. Also see externally- controlled bank for more similar versions. Mono in, mono out.

## Distortion 14

1. **CrudeDistortion Tap**

A fuzz, ambience effect. The rectified signal is put thru two multitaps where the signal is inverted for one of the multitaps. Mono in, stereo out.

2. **Ben's Grungy Guitar**

Compressor followed by tubelike distorters and EQ. Input gain on first page. Mono in, mono out.

3. **Big Muff**

Full and fat, a guitar straight in the -10 inputs is all you'll need for pretty pumpin' sound. Try rolling off more top if you use a direct guitar input. Mono in, stereo out.



4. **Big Muff w/ Dead 9v**  
Sounds like its time to change that 9-volt battery in your distortion pedal. Distortion and EQ. Mono in, mono out.
5. **Bite Distort**  
User-definable distortion curves open up new possibilities. Offers control over several distorted signals (some pitch shifted), summed back together in a panned stereo field. Mono in.
6. **Chorus Distort**  
Fat and effected distortion program. User-definable distortion curves. Chorusing can be mixed separately. Mono in, stereo out.
7. **Class A Distortion**  
This is a second harmonic generator. A low-pass circuit is used to limit input bandwidth to distortion cell and to prevent aliasing. The left two faders are separate left and right input levels. The fader on the right is output level. Meters 1 and 2 show left and right distortion (THD). The distortion induced is not guitar-type hard clipping. It is subtle and can be applied to stereo signals to make them more 'analog.' Use amt fader to control 2nd harmonic distortion.
8. **Crunchy**  
Metal-type distortion combined with chorus, eq and gate. Mono in, mono out.
9. **Fluxion Distort**  
Like normal distortions, this will warp the amplitude of the wave. In addition, this will warp the flux of the wave. Flux is how fast wave the moves from one amplitude to another. Mono in, stereo out.
10. **Fuzz Frippertronics**  
A dirty distortion is followed by a serious delay - up to five seconds for looping and playing with yourself, so to speak. Mono in, mono out.
11. **Fuzz Maker**  
Two distortion approaches are combined here. One is a slew rate limiter, the other is a user-definable gain curve. Mono in, mono out.
12. **Fuzz-o-mania**  
Rasty fuzz made from hard clippers with shifters, modulating delays and phaser. Mono in, stereo out.
13. **Fuzz-o-mania Too**  
Hard clipper followed by compressor. EQ, phaser, and full reverb to embellish the distorted signal.
14. **Fuzz-o-mania Tree**  
Hard clipper mixed with original signal, compressed and sent to effects with a slow, phaser sweep. Mono in, stereo out.
15. **Hmmm Distort**  
User-defined curves induce distortion on left input. Has several shifters all submixed and panned at the stereo output. Mono in, stereo out.
16. **QuadHyperMod**  
A rich, full distortion with a modulatable delay on it. Mono in, stereo out.
17. **Thick Distort**  
Extreme fuzzed, user-settable distortion is filled out with multiple pitch shifters. Mono in, stereo out.
18. **Transistor Distort**  
Simulates distortion of a transistor amplifier. Has gain adjust and EQ before and after the transistor simulator. Mono in, mono out.
19. **Tubey Distortion**  
Simulates the distortion of a tube amplifier. Has gain adjust and EQ before and after the tube simulator. Mono in, mono out.

## H3000 Emulation 18

1. **502 Analog Thick**  
A warm, chorused, echo sound. Two adjustable, lowpass filters provide the warmth. Mono in, stereo out.
2. **507 DGDLY+WAH+MICRO**  
This is an unusual combination of a digital delay, a cycling 'wah, wah' filter, and a micro pitch shift. Mono in, stereo out.
3. **533 Voice Doubler**  
Sweeps two pitch-shifters in opposite directions, giving a convincing doubling effect. Mono in, stereo out.
4. **535 Analog Delays**  
Warm echoes provided by lowpass filters. Mono in, stereo out.
5. **537 Circles**  
A stereo delay-effect that seems to circle around your head. The effect is most noticeable on short sounds, like hand-claps. Stereo in, stereo out.

6. **542 Fat Slap**  
A slap delay with an ambient sound. Stereo in, stereo out.
7. **546 Ping Pong Ball**  
Another echo that bounces side-to-side, but the echo shortens with time. Stereo in, stereo out.
8. **550 Subtle Sweep**  
Two subtle, sweeping delays. This is ideal for turning mono sources into stereo. Pan original source to one side and its sweeping delay to the other. Use on two sources. Very inobtrusive. Stereo in, stereo out.
9. **560 De-Burr**  
Takes the edge off sharp attacks. Mono in, stereo out.
10. **598 Random Gate**  
A 'gated reverb' sound created with the multitap module. Great for drums. Stereo in, stereo out.
11. **605 A Minor Chords**  
Play or sing a solo line in A minor. The DSP4000 will generate two perfect 'in-key' harmonies. Stereo in, stereo out.
12. **606 Arpeggios**  
Adds a fifth and an octave rhythmically, along with a short delay. Stereo in, stereo out.
13. **608 Deepen**  
Adds lower octave harmonies with a pitch-shifter sweep. Mono in, stereo out.
14. **609 Diatonic Dance**  
You play a note and, after half a second, you get a harmony. Use only one note at a time and in an effect loop. Mono in, stereo out.
15. **612 Gregorian Chant**  
This program filters and pitch shifts input voices to produce a chorus of droning monks. Mono in, stereo out.
16. **613 H949**  
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. Stereo in, stereo out.
17. **623 Pitch Quantize**  
Automatically corrects any vocal that is within half a semi-tone from where it should be. Outside of this range it will pull to the next note. Mono in, stereo out.
18. **625 Third & Fifth**  
Generates an 'in-key' third and fifth above the input. Stereo in, stereo out.
19. **626 Third & Octave**  
This generates a diatonic 3rd above and an octave below the input. Stereo in, stereo out.
20. **630 Aliens**  
Transforms voice into a rough, alien-like sound. Stereo in, stereo out.
21. **640 Cannons**  
A unique, sweeping sound that's great on drums. Try playing a tom solo through this. Stereo in, stereo out.
22. **641 Critical Band**  
Close approximation to Fletcher/Munson band-pass curves. Use to brighten signal, or key compressor and gates to frequencies to which our ears are most sensitive. Mono in, stereo out.
23. **644 Filter Pan**  
A filter sweep that seems to pan as it sweeps. Stereo in, stereo out.
24. **645 Future Shift**  
A shimmering, orchestral effect. Try on swelling monophonic synths or single-line voices. Stereo in, stereo out.
25. **657 Scary Movie**  
This program uses reverse-shift to create an evil-sounding voice. Use with guitar to create that tape splice, psychedelic sound. Stereo in, stereo out.

## Curiosities 20

1. **5th Mega**  
An interesting effect texture with a fifth shift, reverb and flange. Mono in, stereo out.
2. **5th Quantizer**  
An interesting tremolo-echo effect. Mono in, stereo out.
3. **Adaptive Reverb**  
The delays of a reverb follow the pitch of your input. Make sure you have a good, strong input for the pitch detect. Mono in, stereo out.
4. **Angel Echos**  
Angelic echos with chorus and reverb. If you're an experimenter, this preset has lots of control for different sounds. Stereo in, stereo out.

5. **Computerizer**  
Kinda makes your instrument sound like a computer from the 1950's trying to figure something out. Mono in, stereo out.
6. **Crystal 5th Caves**  
Simpler, pitched echos with reverb. Try different shift amounts. Mono in, stereo out.
7. **Crystal Heaven**  
Octaves chorused and reverbed. Mono in, stereo out.
8. **Crystal Octaves**  
Octave echos build upon each other to add a crystalline string sound to your instrument. Mono in, stereo out.
9. **Crystal Sevenths**  
Just like \Crystal Octaves\ except some fifths are thrown in for a more organ- like effect.
10. **Crystal Worlds**  
A mellow, crystal octave effect. Stereo in, stereo out.
11. **Dinosaur Legs**  
Somehow, 'Dinosaur Legs' seems the best description for this preset. Mono in, stereo out.
12. **DrWho Diatonic 6ths**  
A synth-like effect in which a square wave shifts the sound up and down an octave. This is after you have a diatonic sixth shift. Mono in, mono out.
13. **Duck Soup**  
Very weird, swept pitch shift and delays. But it will duck out of the way when you play something. Stereo in, stereo out.
14. **Ducked Tails**  
Adds rising or falling echo, but only on the ends of sounds; never during a sound. Raise 'sens' until effect does not compete with input... it will be there when the input stops. HINT: A slow, upward tail makes a nice transition to cover pauses when playing songs from the same CD. Stereo in, stereo out.
15. **Garmonbozia**  
Does all sorts of unnatural things to the left input: reverse, shift, and psychotic panning. Mono in, stereo out.
16. **Genesis Worlds**  
A simple note creates a myriad of repeating, pitch-shifted delays with a nice reverb. Play simply for best results. Stereo in, stereo out.
17. **Heen**  
A sequence of random notes. Try playing with the sample freq and droop. Mono out.
18. **Latin Cathedral**  
An interesting reverb made by using reverse delays. Mono in, stereo out.
19. **Mod-U-Mania**  
Phaser and modulated delay. Very altered echos. Mono in, mono out.
20. **Pitch->FreqShift**  
Pitch shifter into a frequency shifter. Very interesting modulations. Mono in, mono out.
21. **Sample Hold Filter**  
A random signal feeds a sample hold which then controls a filter. Gives a watery effect. Mono in, mono out.
22. **Smooth Crystals**  
Very, smooth, crystal octave effect. Mono in, stereo out.
23. **Squareworld Shifter**  
Modulated pitch-shifts give you a computer synth-sound. Mono in, stereo out.
24. **Star Space**  
Octave-shifted echos. A combination of pitch shift, chorus, reverb. Mono in, stereo out.
25. **Synth Reverb**  
A mono FM type synth driven by your input with a reverb. Freqmult-1 will tune the synth. Mono in, stereo out.
26. **Triggered Arpeggio**  
You strike a note and this preset will pitch shift a scale. You can dial in your own melody if you want. Mono in, mono out.
27. **UFO in My Church**  
Close Encounters sequencer with reverb. Stereo out.
28. **War with PhaserGuns**  
If you put in two or more voices of tones which are shifting slowly, this program will make all sorts of nifty ray gun and explosion noises. Mono in, stereo out.
29. **Waterized**  
An underwater reverb. Mono in, stereo out.

30. **WeKnowBeetBoxTrtMe**

This is something between a choir and a washing machine. Mono in, mono out.

## Multiple Effects 22

1. **4 FShifts+Delay**

Four frequency shifters each with a delay. Very unusual echos. Stereo in, stereo out.

2. **Big Squeezolo**

Pitch-shifts with a slight modulation. Squish! Mono in, stereo out.

3. **Chorus Delay**

A chorus followed by a delay. The delay gets a mix of dry and chorus. Stereo in, stereo out.

4. **Detune & Reverb**

Micro pitch-shift into reverb. Stereo in, stereo out.

5. **Dist Leslie Verb**

Goes into tube distortion, through a rotating speaker system, into a room. Mono in, stereo out.

6. **Easternizer**

This preset has the combination of a flanger, a fifth-shift, and a reverb

7. **Env Filtered Reverb**

A reverb with an envelope filter on the output. Stereo in, stereo out.

8. **FatFunkVocal Filter**

Vocal filter after a reverb. The sweep of the vocal filter is triggered by your sound. The reverb makes your sound hang on while being swept by the filter. Mono in, mono out.

9. **Gig Echo & Verb**

Echo fed into a reverb. You can add some pitch-shifting into the echo if you like, too. Mono in, stereo out.

10. **Gig Pitch & Reverb**

Pitch-shifter feeds into a reverb. Mono in, stereo out.

11. **Glitterous Verb**

A shifted echo and your sound go through a reverb. Stereo in, stereo out.

12. **L=Rev-C/R=fl/fln/ddlRcFfIDDI**

Left input feeds a reverb. Right input feeds a rack consisting of two filters, flanger and a delay. Outputs of both chains summed to stereo. Dual machine mode.

13. **M Sh,L=DDL,R=no DDL**

The delayed left input and straight right input are summed and feed a four output multishift. Dual mono in, stereo out.

14. **Moon Solo**

Unique combination of pitch-shift, phaser, chorus, and delay. Mono in, mono out.

15. **Octashift Glissverb**

Flanger, octave shift and reverb. Stereo in, stereo out.

16. **Pitch & Reverb**

An octave pitch-shift into a reverb. Mono in, stereo out.

17. **Rev-C/4 PitchShifts**

Left input feeds a reverb. Right input feeds a four output multi-shifter. Outputs are then summed to stereo. Dual machine mode.

18. **ReverseVerb 6/4 8v**

Neat reverb with reversed echos. Use with mix or an effect loop. Stereo in, stereo out.

19. **Reverse Worlds**

Much like mixer's toolbox, but with a reverse shifter instead of a regular shifter. Input and output EQ included. Very powerful. Mono in, stereo out.

20. **Room 2 Go Dowlndelay**

This has chorus and strange rhythmic echos going into a reverb. Mono in, stereo out.

21. **Space Station**

Big, thick echoey reverb, but there's a lot more going on here. Mono in, stereo out.

22. **StereoDelay>Flanger**

With this preset, each channel has a delay that goes into a flanger. Stereo in, stereo out.

23. **Str2Flt/Cmp/Flng/DdlSf/c/F/d**

A stereo rack consisting of filters, compressors, flangers and delays. Stereo in, stereo out.

## VIRTUAL PEDALBOARD 40

1. **5Series Pedalboard**

Series pedalboard with pitch, chorus, phaser, echo and reverb

2. **Parallel Pedalboard**  
Parallel pedalboard with pitch, flanger, echo and reverb with pan control
3. **Series Pedalboard**  
Series pedalboard with pitch, flanger, echo and reverb.
4. **Virtual Pedalboard**  
Series pedalboard with pitch, chorus, flanger, phaser and echo
5. **PANacea**  
Tuned parallel pedalboard with pitch, flanger, echo and reverb with pan control
6. **Stairway To Hell**  
Tuned parallel pedalboard with pitch, flanger, echo and reverb with pan control
7. **Steel Drum Guitar**  
Tuned series pedalboard with pitch, flanger, echo and reverb with pan control
8. **Subtle Overkill**  
Delicately tuned series pedalboard with pitch, flanger, echo and reverb with pan control
9. **Sweep Guitar**  
Delicately tuned series pedalboard with pitch, flanger, echo and reverb with pan control
10. **MidiStomp Chorus**  
Fully midi-ed chorus module for pedalboard building
11. **MidiStomp Ekkoplex**  
Fully midi-ed echo module for pedalboard building
12. **MidiStomp Flanger**  
Fully midi-ed flanger module for pedalboard building
13. **MidiStomp Harmonize**  
Fully midi-ed pitch shifter module for pedalboard building
14. **MidiStomp Phaser**  
Fully midi-ed phaser module for pedalboard building
15. **MidiStomp Reverb**  
Fully midi-ed reverb module for pedalboard building
16. **Stomp Chorus**  
Tuned un-midi-ed chorus module for preset building
17. **Stomp Ekkoplex**  
Tuned un-midi-ed echo module for preset building
18. **Stomp Flanger**  
Tuned un-midi-ed flanger module for preset building
19. **Stomp Harmonizer**  
Tuned un-midi-ed pitch shift module for preset building
20. **Stomp Phaser**  
Tuned un-midi-ed phaser module for preset building
21. **Stomp Reverb**  
Tuned un-midi-ed reverb module for preset building

## TEMPLATES 41

1. **Gtr/Kbd ChorVerbDly**  
Chorus and reverb for guitar on left, for keyboard on right. Dual mono mode.
2. **L=Shift/R=Reverb**  
Left, pitch-shifter. Right, reverb. Dual mono.
3. **Pickshift Paradise**  
This rack includes compressor, EQ, pitch-shift, reverb and tremelo. Mono in, stereo out.
4. **RoomA / HallB**  
Left: Room reverb. Right: Hall reverb. Dual machine mode.
5. **Combi EFX #3**  
This has octave-shifted echos. There is a reverb that you can turn up. Mono in, stereo out.
6. **Inst Process**  
This preset gives you a pitch shift, phaser, chorus, and delay rack. Mono in, mono out.
7. **Phaser Rack**  
This rack includes EQ, compressor, pitch shift, delay and phaser. Mono in, mono out.
8. **Pickers Paradise**  
This rack has compressor, EQ, delay chorus, reverb and tremelo. Mono in, stereo out.

## LOOPING & DELAYS 42

1. **MONOLOOP**  
10-sec mono 'performance' delayloop. Summed stereo in, stereo out.
2. **STEREOLoop**  
5-sec stereo 'performance' delayloop with metering. Stereo in, stereo out.
3. **HELIXLoop**  
5-sec stereo delay with crosspatched feedback paths. Stereo flips left and right with each repeat. Stereo in, stereo out.
4. **4RESONATORS+Loop**  
4 voice tuned multitap resonators into a long delay. Summed stereo in, stereo out.
5. **NIMBUS**  
Rhythmic delays with stereo spread via non outputted feedback paths and subtle modulation. Summed stereo in, stereo out.
6. **RITUALDELAY**  
Diminishing delay times, stereo spread and subtle modulation, make for an interesting delay effect. Summed stereo in, stereo out.
7. **LoopVERB**  
Long mono delayloop into reverb, which spreads to stereo and gives depth and animation to the loop. Stereo in, stereo out.
8. **REFRACTIONLoop**  
Stereo multitaps - refracts left and right timing within this stereo loop. Stereo in, stereo out.
9. **MANIFOLD TWO**  
A 5-tap delay into a long delayloop. Lets you play with polyrhythms into a loop. Summed stereo in, stereo out.
10. **DUAL PINGPONG**  
Dual Mono PingPong-ing Moddelays. Dual mono in, stereo out.
11. **TIME+PITCH MANIFOLD**  
This preset rearranges the time and pitch of whatever you play into it.
12. **BPM POLYRHYTHM 3/4**  
Lets you play with true polyrhythmic figures. Choose BPM, note values and # of repeats. Play a note get 3 against 4 out. Summed stereo in, stereo out.
13. **BPM POLYRHYTHM 5/4**  
Lets you play with true polyrhythmic figures. Choose BPM, note values and # of repeats. Play a note get 5 against 4 out. Summed stereo in, stereo out.

## TEXTURES 43

1. **PORCELAIN FLANGE**  
A true 'Thru Zero Flange' via two parallel stereo delays and a stereo delay path for the 'dry' signal. Smooth and lush ambience. Stereo in, stereo out
2. **POLYMOD CHORUS**  
Very lush chorus effect with little perception of oscillator sweeps via three parallel stereo chorus delays, each with FM LFOs.
3. **POLYMOD DELAY**  
Very lush chorus and delay effect with little perception of oscillator sweeps via three parallel stereo chorus delays, each with FM LFOs.
4. **SDG REVERB\_A TWO**  
Uncluttered reverb without localisation cues, doesn't get in the way of player. Good for basic guitar work. Stereo in, stereo out.
5. **TREATMENT TWO**  
Lush Chorus and Verb. Chorus/delays are Stereo and Dual band so highs and lows get independent treatments. Stereo in, stereo out.
6. **DERVISH**  
Smooth swirling delays via enveloped series chorus delays and stereo flanging. Summed stereo in, stereo out.
7. **POLYTONALRYTHYM 1**  
Polyrhythmic pitched delays. Play a note get a 6 note line back plus a delaytap of the original. Summed stereo in, stereo out.
8. **POLYTONALRYTHYM 2**  
Polyrhythmic pitched delays. Play a note get a 6 note line back plus a delaytap of the original. Summed stereo in, stereo out.

9. **TRIO 4**  
Two voice interactive shifter. Instant String Trio. Choose 3 intervals per voice and input triggers one of them. Envelops and Verb add dimension. Bias is trigger threshold.
10. **WATERGARDEN 1**  
4 resonated delays into verb. Nice texture thats subtler than shifters.
11. **STEREO TRI-CHORUS**  
Just what the title says. Gives Very rich and full chorusing and image as each frequency has its own fx path. Stereo in, stereo out.
12. **STEREO TRI-CHORUS 3**  
Just what the title says. Gives Very rich and full chorusing and image as each frequency has its own fx path. Stereo in, stereo out.
13. **STEEPLECHASE**  
Polyrhythmic shifted delays. Modulation of the shifters will have you wndering who's chasing who. Summee stereo in, stereo out.
14. **GEODESIC**  
Polyrhythmic shifted delays. Tyr with an arpeggiated motif. Summed stereo in, stereo out.
15. **FERMILAB**  
Phased Multitap Delays. A single delay then shorter muliple repeats pan from left to right. An audio particle accelerator. Summed stereo in, stereo out.
16. **WHIRLWIND**  
Smooth and swirling. Panners tied to delay modulation. With eq and stereo flange. Dual mono in, stereo out.
17. **THRU ZERO 2**  
Stereo 'Thru Zero' Flanger. Assymetric flange sweep gives a serious rhythm to sustained notes and chords. Try it clean and dirty. Stereo in, stereo out.
18. **STRATOSPHERICS**  
Strange oscillating delays with modulation. Unusual rhythmic effect or ambience if used with volume swells. Summed stereo in, stereo out.
19. **ORGANUM**  
Two voice interactive shifter. Instant Trio. Choose 3 intervals per voice and input triggers one of them. Verb adds dimension. Bias is trigger threshold. Stereo in, stereo out.
20. **DIATONIC ORGANUM**  
Two voice diatonic interactive shifter. Instant Trio. Choose 3 intervals per voice and input triggers one of them. Verb adds dimension. Bias is trigger threshold. Stereo in, stereo out.
21. **GRAVITY WELL 1**  
Series stereo flanger/delays embeded inside a reverb make unusual textures. Stereo in, stereo out.
22. **CATACOMB 1**  
Long decay of reverb kept animated via sophisticated delay lines. Full and ambient. Stereo in, stereo out.
23. **CATACOMB 2**  
Long decay of reverb kept animated via sophisticated delay lines. Full and ambient. Stereo in, stereo out.
24. **LARYNX DELAY**  
Throaty envelope filters and modulating ping-pong delays. Summed stereo in, stereo out.

## COLOURATION 44

1. **TRIFUZZCHORUS 1**  
Tri-band compression / distortion / chorus delays. Very fuzzy. 3-band distortion from separate curves and lots of gain induced clipping.
2. **TRIFUZZCHORUS 2**  
Tri-band compression / distortion / chorus delays. Very fuzzy. 3-band distortion from separate curves and lots of gain induced clipping.
3. **GHOST GUITAR**  
Multiband distortion into stereo chorus delays. Nice for those late night leads. Summed stereo in, stereo out.
4. **GEOMANTIC GUITAR 2**  
Sophisticated preamp simulation into a delayline. Great for blending with your own amp. Gives true stereo image and depth. Summed stereo in, stereo out.
5. **ESCHER LATTICE A**  
Multiband dist/band delays. Each of 4 bands gets independent overdrive and its own band delay. Unusual texture. Summed stereo in, stereo out.

6. **ESCHER LATTICE B**  
Multiband dist/band delays. Each of 4 bands gets independent overdrive and its own band delay. Unusual texture. Summed stereo in, stereo out.
7. **CYBER BLOSSOM A**  
Very different flavor with independent fuzz and band delays. Summed stereo in, stereo out.
8. **POLYWAAFUZZDLY 1**  
Real fun multiband version of wa+fuzz+delay. Summed stereo in, stereo out.
9. **CHARACTERIZOR A**  
Multiband compression/distortion into reverb. Adds clean character and articulation to guitar and bass. Summed stereo in, stereo out.
10. **CHARACTERIZOR D**  
Multiband compression/distortion into reverb. Adds overdriven character and articulation to guitar and bass. Summed stereo in, stereo out.
11. **CEREMONIAL TWO**  
Compression into multiband distortion, into stereo chorus delays. Great for guitar and bass harmonics.
12. **PERPETUALGUITAR**  
The serious sustain of the compression+multiband distortion coupled with the long mono delay, allow for cool overlapping lines. Summed stereo in, stereo out.
13. **ARKHAMLEAD**  
Fun distortion box with a couple of delays thrown in. Sounds nice. Mono in, stereo out.
14. **TRIGRAM 342**  
3band compression/distortion into multitap delays. Subtle overdrive and polyrhythms. Summed stereo in, stereo out.
15. **TRIGRAM 541**  
3band compression/distortion into multitap delays. Subtle overdrive and polyrhythms. Summed stereo in, stereo out.
16. **TETRAGRAMMATON**  
Multiband dist/band delays. Each of 4 bands gets independent overdrive and its own band delay. God has spoken. Summed stereo in, stereo out.
17. **BANSHEE STRINGS 2**  
Compression+ 4band distortion, into stereo chorus delays. Good lead sound, with a vocal quality. Summed stereo in, stereo out.
18. **ARTICULATE FUZZ 1**  
Compression into multiband distortion, into stereo chorus delays. Like the title says an articulate lead sound. Summed stereo in, stereo out.
19. **ARTICULATE FUZZ 2**  
Compression into multiband distortion, into stereo chorus delays. Like the title says an articulate lead sound. Summed stereo in, stereo out.
20. **SPHERE GUITAR 1**  
Compression+4band distortion into dual long delays. Instant fugues. Summed stereo in, stereo out.
21. **HARMONICON 1**  
Compression+ whammy pedal, into 4band distortion finally into long mono delay. Long delay times create wammy-ed sonic beds. Summed stereo in, stereo out.
22. **HARMONICON 2**  
Compression+ whammy pedal, into 4band distortion finally into long mono delay. Long delay times create wammy-ed sonic beds. Summed stereo in, stereo out.

## BLEND DISTORTION 45

1. **TUBESMEER 3**  
Sophisticated 'tube' emulation preset. Each frequency band has independent distortion and filters. Note the SLEW params. Very fat and stereo without any delays!
2. **CARBON 14**  
Sophisticated preamp simulation. Full rich fuzz via multiband distortion gives real stereo out without delays. Good for chords and leads. Summed stereo in, stereo out.
3. **CHRYSANTHEMUM FUZZ**  
Compression + multiband distortion. Envelope controls for each band allows for slow attacks. Summed stereo in, stereo out.
4. **CHRYSANTHEMUM TWO**  
Compression + multiband distortion. Envelope controls for each band allows for slow attacks. Summed stereo in, stereo out.



5. **HYPERCLEANFUZZ**  
This multiband fuzz gives the ability to play chords with the same sonics as leads. Try it out with the biggest chord you can muster! Summed stereo in, stereo out.
6. **HYPERCUBEFUZZ 3**  
Sophisticated preamp simulation. Full rich fuzz via multiband distortion gives real stereo out without delays. Good for chords and leads. Summed stereo in, stereo out.
7. **BRONZE PIPES**  
Sophisticated preamp simulation. Full rich fuzz via multiband distortion gives real stereo out without delays. Good for chords and leads. Summed stereo in, stereo out.
8. **ONYX PIPES**  
Sophisticated preamp simulation. Full rich fuzz via multiband distortion gives real stereo out without delays. Good for chords and leads. Summed stereo in, stereo out.
9. **METALLURGY**  
Sophisticated preamp simulation. Full rich fuzz via multiband distortion gives real stereo out without delays. Good for chords and leads. Summed stereo in, stereo out.
10. **PENTAFUZZ**  
Sophisticated preamp simulation. Full rich fuzz via multiband distortion gives real stereo out without delays. Good for chords and leads. Summed stereo in, stereo out.
11. **HYPERREEDS**  
Multiband distortion with envelope control. Smooth yet reedy fuzz with unusual attack. Summed stereo in, stereo out.
12. **HYPERWINDS**  
Multiband distortion with envelope control. Smooth yet reedy fuzz with unusual attack. Summed stereo in, stereo out.
13. **BRUNDLEFLY 1**  
Morphing PolyFuzz. External pedal controls morph between fuzz styles. Summed stereo in, stereo out.
14. **BRUNDLEFLY 3**  
Morphing PolyFuzz. External pedal controls morph between fuzz styles. Summed stereo in, stereo out.
15. **HOLLOWREEDS**  
5 band distortion. This sophisticated preamp simulation is hollow and aggressive. Summed stereo in, stereo out.

## BASS PRESETS 46

1. **Bass Space**  
Slight ambience with an adjustable delay, initially set very small. Sounds good on bass, too. Mono in, stereo out.
2. **Bass Suite**  
This patch consists of a compressor, an octaver, a 4-band eq, and a phaser. MOD-1 controls the octaver level, and MOD-2 controls the phaser level. Mono in, mono out, external.
3. **Bass Swells**  
Panning delays add depth and animation. Also try it with volume pedal. Stereo in, stereo out.
4. **ANTEDILUVIAN BASS**  
Compression into multiband distortion with envelope control. Fuzz bass smooth and vocal. Summed stereo in, stereo out.
5. **PRIMITIVE BASS**  
Compression+4band distortion, into stereo chorus delays. This one for bass more character than overdrive with delays as thickeners. Summed stereo in, stereo out.
6. **TRANCEBASS**  
Compression+4band distortion, into stereo chorus delays. For bass, more character than overdrive plus rhythmic delays. Summed stereo in, stereo out.
7. **TREATMENT TWO BASS**  
Lush Chorusing and Verb. Chorus/delays are Stereo and Dual band so highs and lows get independent treatments. Stereo in, stereo out.
8. **CEREMONIAL BASS**  
Compression+4band distortion, into stereo chorus delays. Great for bass harmonics gives a slight bell quality plus delays as thickeners. Summed stereo in, stereo out.
9. **Hyper for Bass**  
Multiband distortion. For bass this one has a throaty soft attack. Summed stereo in, stereo out.

## STICK PRESETS 47

1. **BASSISTICK**  
Your basic stereo compression and EQ with all the quality. Stereo in, stereo out.
2. **STICK EQ+VOLUME**  
Stereo EQ and mixer with programable volume pedal. Stereo in, stereo out.
3. **STICKIST ONE**  
Like EQ+Volume but add stereo compression and reverb. High quality and very playable texture. Stereo in, stereo out.
4. **STICKIST ONE-BASS**  
Like EQ+Volume but add stereo compression and reverb. High quality and very playable texture. This one with deeper lows. Stereo in, stereo out.
5. **CABALISTICK 1**  
Dual mono comp+EQ+4tap delay. Slight variations in the left and right path give thickness to the rhythmic delays. Stereo in, stereo out.
6. **CABALISTICK 2**  
Dual mono comp+EQ+4tap delay. Slight variations in the left and right path give thickness to the rhythmic delays. Stereo in, stereo out.
7. **DESERTSTICK A**  
Compression into multiband distortion into diffuse granular verb. Lots of character in this atmospheric texture. Summed stereo in, stereo out.
8. **DESERTSTICK B**  
Like DESERTSTICK A with more overdrive. MOD 1 controls external volume pedal. Summed stereo in, stereo out.
9. **DESERTSTICK C**  
Like DESERTSTICK A but with much more overdrive. Wide and fat. Summed stereo in, stereo out.
10. **RESONSTICK**  
Stereo comp+eq into multitap resonating delays into verb. Inclusion of an external vol pedal allows ambient textures as well as rhythmic ones. Stereo in, stereo out.
11. **TAOISTICK FOUR**  
Stereo comp+eq into delays and verb. Clean and bright with great articulation. External vol pedal allows beautiful swells. Stereo in, stereo out.
12. **PIANISTICK PEDAL EQ**  
Piano sustain pedal emulation via morphing reverb and external pedal. And yes it really works. Stereo in, stereo out.

## ARTIST BANK A 48

1. **140 EMT Plate**
2. **easy 140 EMT Plate**
3. **AMS DMX 1580S**
4. **AMS Guitar**
5. **Guitarmonizer**
6. **Tom's Acoustic Gtr**
7. **AutoPan>Delay**

## SATRIANI PRESETS 49

1. **50's Stereo Delay**  
Two long delays each 2.5 seconds. Dual mono in, dual mono out.
2. **Detune Delays 1**  
Sweeps two pitch shifters in opposite directions, giving a convincing doubling effect. Mono in, stereo out.
3. **Gorgeous Delay**  
Warm echoes provided by lowpass filters. Mono in, stereo out.
4. **DI Compress**  
A stereo compressor is followed by a compressor that limits a band or a shelving response. Use as a de-esser or other versatile frequency-conscious processor. The left two faders on the Main page are separate left & right input levels. First meter is compression, second is H.F. limiting. Output level adjust is on the right. Duplicate controls & meters are found on different pages for convenience. They will always match. 12dB of internal headroom is allowed for processing of full scale signals. Often you can just adjust the input levels to drive into compression. Press Parameter key for more info -> The unit must be 100%% wet or in Studio (no mix) mode for proper, comb-free operation. Designed for use in digital domain. Analog

inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter-> High ratio & fast attack/release times are typical of pop radio compression. The first compressor acts as a peak limiter. The D-S part is set up as another full-bandwidth compressor, with a lower threshold and ratio but equally fast envelope settings. Push new HELP button or Param key--> For DAT-to-DAT mastering, hook output of source DAT (either AES or SP/DIF) to DSP4000's digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs & outputs. Connect digital output of DSP4000 to destination DAT with unit in record pause. DSP 4000 will indicate it is receiving digital input under setup/audio page. For Hard Disk Editors After editing, it is usually more flexible to go from HD through the DSP4000 back to destination DAT. 44.1 or 48kHz. This EQ is before compression. Gain Red> De-essing> Fader to right is > high freq balance.

5. **J.C.Stereo Compress**

A stereo compressor is followed by a compressor that limits a band or a shelving response. Use as a de-esser or other versatile frequency-conscious processor. The left two faders on the Main page are separate left & right input levels. First meter is compression, second is H.F. limiting. Output level adjust is on the right. Duplicate controls & meters are found on different pages for convenience. They will always match. 12dB of internal headroom is allowed for processing of full scale signals. Often you can just adjust the input levels to drive into compression. Press Parameter key for more info -> The unit must be 100%% wet or in Studio (no mix) mode for proper, comb-free operation. Designed for use in digital domain. Analog inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter-> High ratio & fast attack/release times are typical of pop radio compression. The first compressor acts as a peak limiter. The D-S part is set up as another full-bandwidth compressor, with a lower threshold and ratio but equally fast envelope settings. Push new HELP button or Param key--> For DAT-to-DAT mastering, hook output of source DAT (either AES or SP/DIF) to DSP4000's digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs & outputs. Connect digital output of DSP4000 to destination DAT with unit in record pause. DSP 4000 will indicate it is receiving digital input under setup/audio page. For Hard Disk Editors After editing, it is usually more flexible to go from HD through the DSP4000 back to destination DAT. 44.1 or 48kHz. This EQ is before compression. Gain Red> De-essing> Fader to right is > high freq balance.

6. **Lead Compress**

A stereo compressor is followed by a compressor that limits a band or a shelving response. Use as a de-esser or other versatile frequency-conscious processor. The left two faders on the Main page are separate left & right input levels. First meter is compression, second is H.F. limiting. Output level adjust is on the right. Duplicate controls & meters are found on different pages for convenience. They will always match. 12dB of internal headroom is allowed for processing of full scale signals. Often you can just adjust the input levels to drive into compression. Press Parameter key for more info -> The unit must be 100%% wet or in Studio (no mix) mode for proper, comb-free operation. Designed for use in digital domain. Analog inputs (turn knob right) will probably write to digital outputs with emphasis on. Emphasized digital inputs will be stripped of their 'emphasis on' bits, although emphasis is rare in professional 44.1 kHz masters. Future revisions will allow more flexibility. Select new HELP or Parameter-> High ratio & fast attack/release times are typical of pop radio compression. The first compressor acts as a peak limiter. The D-S part is set up as another full-bandwidth compressor, with a lower threshold and ratio but equally fast envelope settings. Push new HELP button or Param key--> For DAT-to-DAT mastering, hook output of source DAT (either AES or SP/DIF) to DSP4000's digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs & outputs. Connect digital output of DSP4000 to destination DAT with unit in record pause. DSP 4000 will indicate it is receiving digital input under setup/audio page. For Hard Disk Editors After editing, it is usually more flexible to go from HD through the DSP4000 back to destination DAT. 44.1 or 48kHz. This EQ is before compression. Gain Red> De-essing> Fader to right is > high freq balance.

7. **Old Valve**

Mono delay with feedback. Mono in, mono out.

8. **Satchelope Filter**

Two filters controlled by the signal level. Mono in, mono out

9. **Enhancer**

10. **Water-Like**

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

11. **W-I-D-E Solo**  
Uses a lot of very small pitch shifts to widen the stereo image. Mono in, stereo out.
12. **Oscillator 1k 0vu**  
General purpose oscillator. On loading it is set to a 440 Hz sine wave for tuning. Mono out.
13. **2O>20 Audio Sweep**

## TREY GUNN PRESETS 50

1. **TG DUO clean wetter**  
Comp+distortion+4-tap delay, in parallel with EQ+4-tap delay. Mix the clean and distorted paths for just the right texture. Summed stereo in, stereo out.
2. **TG DUO dry**  
Comp+distortion+4-tap delay, in parallel with EQ+4-tap delay. Mix the clean and distorted paths for just the right texture. Summed stereo in, stereo out.
3. **TG DUO long sustain**  
Comp+distortion+4-tap delay, in parallel with EQ+4-tap delay. Mix the clean and distorted paths for just the right texture. Summed stereo in, stereo out.
4. **SonicDisorderVerb**  
This wild atmosphere is both unusual and extreme. A must listen. Mono in, stereo out.
5. **TREYS FILTER 1**  
Three parallel envelope filters and stereo mixing give a subtle effect. Summed stereo in, stereo out.
6. **AMP-U-LATION 2**  
Tube power amp/speaker emulation. This little guy can really do the trick of cleaning up harsh fuzz or to feed a P.A. Stereo in, stereo out.
7. **Garden halo**  
Reverse 'type' sound via multitap and verb. Nice atmosphere. Mono in, stereo out.
8. **2 Octave Delays**  
Multiple pitches with longer delay gives stereo shimmer without the normal feedback sound of other shift programs. Summed stereo in, stereo out
9. **Backward Garden 3**  
Reverse 'type' sound via multitap and verb. Nice atmosphere. Mono in, stereo out.
10. **BANSHEE EnglishHorn**  
Compression+ 4band distortion, into stereo chorus delays. Good lead sound, with a horn quality. Summed stereo in, stereo out.
11. **DALI DELAY short**  
Smooth swirling delays via enveloped series chorus delays and stereo flanging. Summed stereo in, stereo out.
12. **GRAVITY FLANGE 1**  
Like GRAVITY WELL this one without the verb. Stereo in, stereo out.
13. **HyperFuzz**  
Multiband distortion.Low end fuzz with a slight attack. More aggressive than 'Hyper for Bass'. Summed stereo in, stereo out.
14. **IMP WAVE 2**  
A short lived impulse wave. Used as a thickener and imager. Summed stereo in, stereo out.
15. **octave fuzz**  
Just exactly what the title implies. Mono in, stereo out.
16. **out-of-phase Widen**  
Psycoacoustic enhancement via skewing the phase angle of left and right signal. Stereo in, stereo out.
17. **Panner Ddls**  
Subtle modulation make these panning delays rich and smooth. Stereo in, stereo out.
18. **Random Verb Long**  
Like the title says. This is one that you need to experience. Mono in, stereo out.
19. **Seethy TWO Reverb**  
Envelope filters into reverb. Try it with bass and guitar. Stereo in, stereo out.
20. **Stereo trill**  
This is a sophisticated slap device with much more subtlety than the usual, via multitap, diffusion and verb. Mono in, stereo out.
21. **Whirly mellow**  
Smooth and swirling. Panners tied to delay modulation. With eq and stereo flange. Dual mono in, stereo out.

# VAI PRESETS 51

1. **Kill the Guy**  
A plex loop with reverse shifters and filters inside. I think this little man is trying to say something. Mono in, stereo out.
2. **Little Man**  
A plex loop with reverse shifters and filters inside. I think this little man is trying to say something. Mono in, stereo out.
3. **Vai-a-tonic Trio**  
Now you have three other guitarists, each with a different sound. Player three likes his fuzz. Mono in, stereo out.