FX AID PRO

MANUAL

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The FX Aid Pro is an 14HP euro module based on the spin chip. The user can load 200 sound effects in any order from a growing list of high quality effects.

Each FX program has 3 clearly labeled parameters as seen on the display each with a knob and CV input, 10 user presets are configurable with 3 user defined LFOs. FX Sample rate and Dry/Wet balance are voltage controllable.

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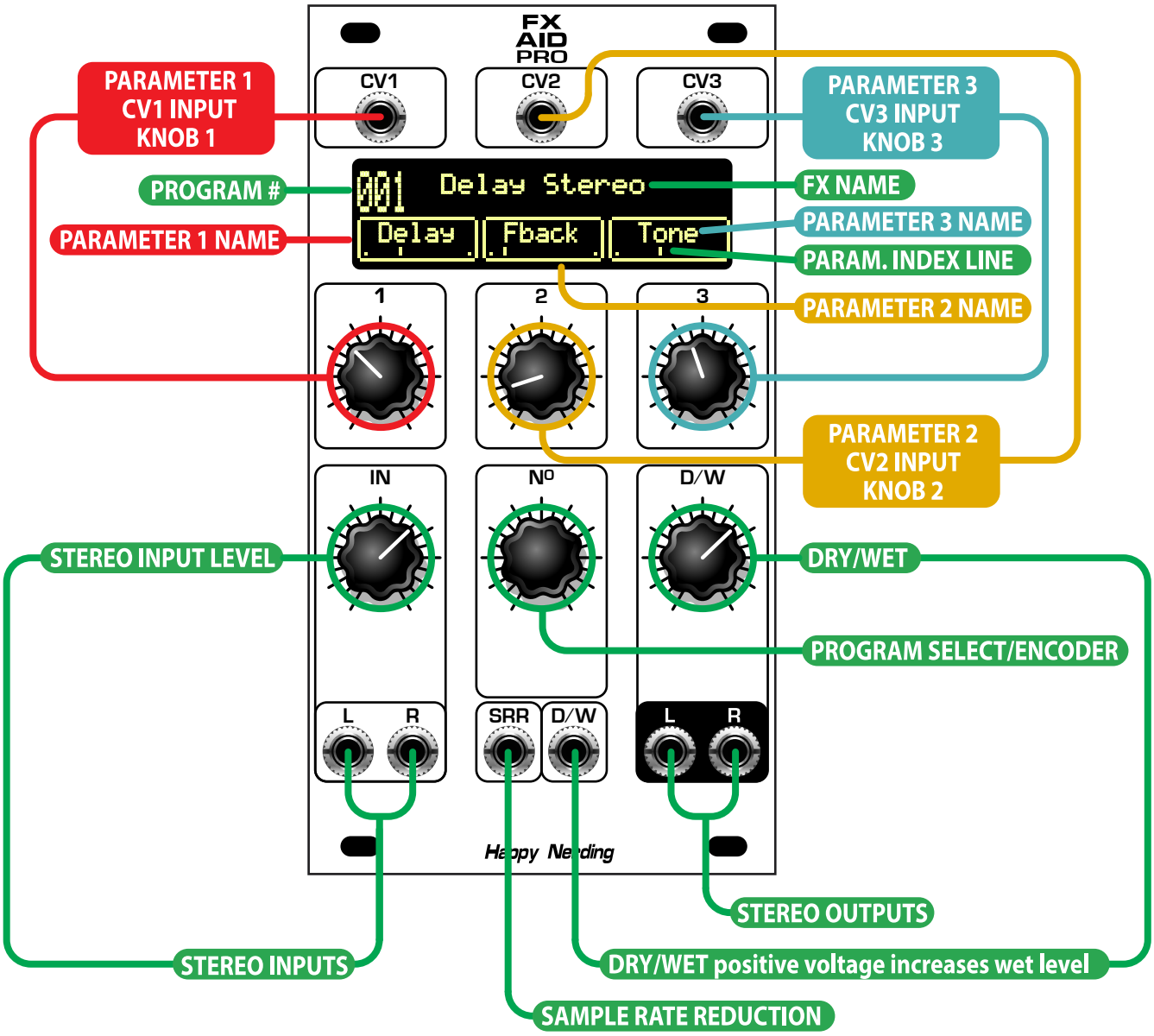
FRONT PANEL



CV IN CV control of parameter (-5v to +5v)

ENCODER Selection of effect, Mode settings, Sample Rate Reduction Modes

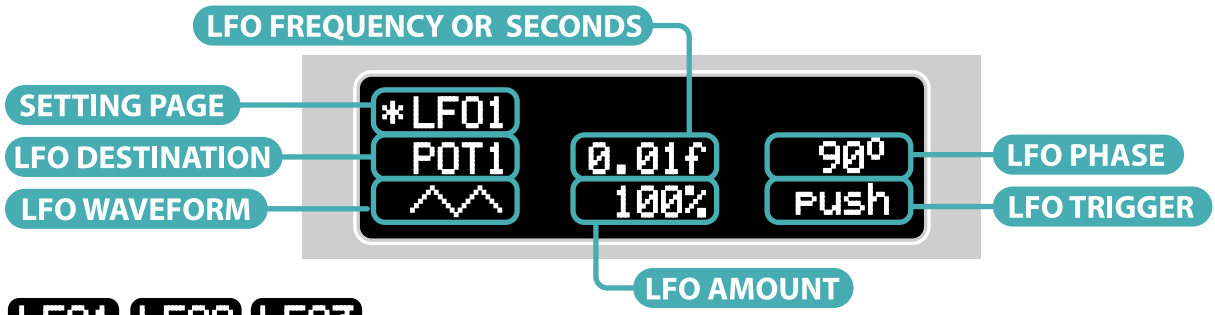
DRY/WET VC of VCAs that balance between Dry signal and Wet effect (-5v to +5v).

SRR CV input for Sample Rate Reduction (-5v to +5v), Pot 1, Pot 2, Pot 3, Effect, LFO restart, Load Firmware and Oscilloscope input

SETTINGS

Double click the encoder button enter settings mode.

Click once to bring up the selection asterisk and turn the encoder knob to move the asterisk next to the parameter you want to change, click the encoder again and the asterisk will blink indicating you can turn the encoder to select a new value. Clicking the encoder again will put the non-blinking asterisk back into selection mode.



LFO1 LFO2 LFO3

LFO DESTINATION

- --- Off
- SRR Sample Rate Reduction
- POT1 Parameter 1
- POT2 Parameter 2
- POT3 Parameter 3
- Nº Program Number

LFO WAVEFORM

- Triangle
- Ramp
- Sawtooth
- Sample & Hold (Random Steps)
- Smooth Random
- Sine
- Square

LFO FREQUENCY 0.01f to 9.99f

LFO TIME 0.10s to 999s

LFO AMOUNT 0% to 100%

LFO PHASE 0° to 359°

LFO PUSH push SRR

LFO RETRIGGER Press the encoder at the push section to retrig the LFO

LFO RETRIGGER SSR IN Hold down the encoder at the push section until "push" changes to "SRR" to restart the LFO's by triggering the SSR input, you can still push the encoder knob to retrig the LFO.

FX SELECTION MODE

- Instant selection Turning the encoder know will instantly load a new program
- Click to select Turning the encoder know will show the new program number click the encoder to load the currently selected program

SRR IN ROUTING Sample rate reduction input selection, scroll asterisk to select route.

SRR POT1 POT2 POT3 Effect Disabled

SCREENSAVER Display will turn off by the time selected, turning the encoder will wake it up

Disabled 1 min 10 min 30 min 60 min

INCREMENT+- Invert the parameter control behavior

- + Fx Aid Pro behavior
- − Pre-Fx Aid Pro behavior

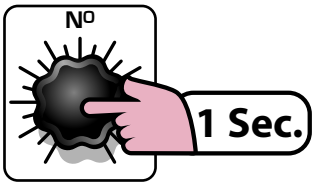
10 USER PRESETS

Double click the encoder button enter settings mode, scroll to the PRESET RECALL section, and click. Select from 10 user presets locations and click to load preset.

To save a preset (with internal LFO's settings) Double click the encoder button enter settings mode, scroll to the PRESET SAVE section, and select Preset location, and click to save.

SRR MODES

Long press on the encoder knob enter SRR mode, then short click to select from 3 Sample Rate Reduction modes. long press again to exit SRR modes. Default clock is 32.8 kHz.



SEMI -39 Semi to 12 Semi
OCT -4.0 Oct to 1.0 Oct
SEMI 2000 Hz to 65536 Hz

ONLINE EDITOR

Go to https://fxaid.app/pro

FX AID EDITOR PRO

CLEAR
Clear all 200 presets

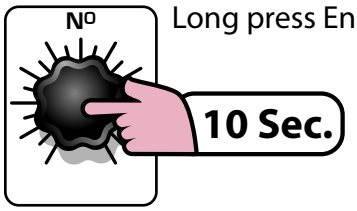
DOWNLOAD
Download Mac or PC editor

GET FIRMWARE
Get fiirmware wave file

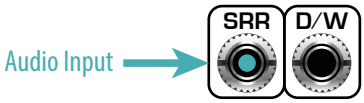
FX AID
Toggle between FX AID & FX Aid Pro Editor

BANK
- Open Bank
- Save Bank
- Print Bank
- Help

LOAD FIRMWARE



Long press Encoder knob for 10 sec to enter firmware mode for loading firmware



Playback firmware wave file into the SRR input the bar should hover around the middle of the display

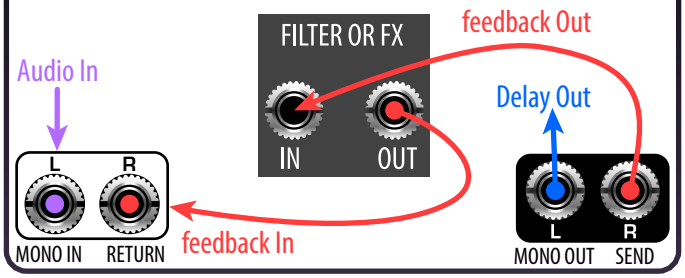
OSCILLOSCOPE

Double click the encoder button enter settings mode select OSCOPE, Put CV or audio into SRR input, the encoder knob adjusts scanning rate from 1 to 1000. Double click again to exit.

Delay AUX

A delay for external processing of the feedback path through the right input and output.

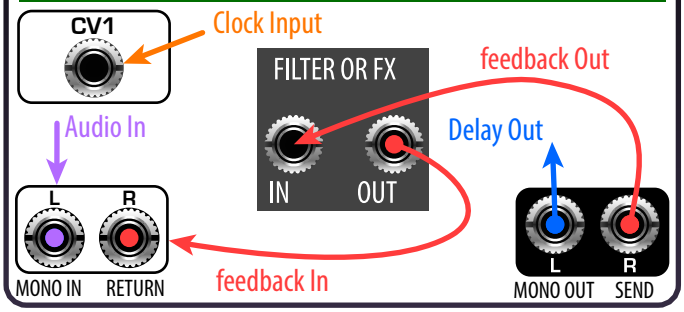
Delay	Fback	Tone
Delay Time	Delay Feedback amount	Bass boost on the left, Treble boost on the right



Delay AUX Sync

A synced delay for external processing of the feedback path through the right input and output.

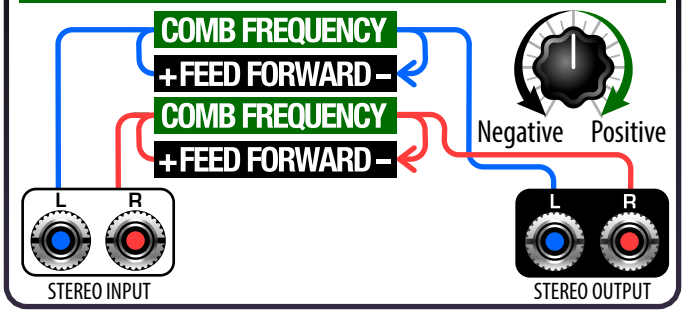
Clock	Fback	Divide
Clock Sync Input	Delay Feedback amount	Tempo Divide



Delay Comb

Feedforward or feedback comb

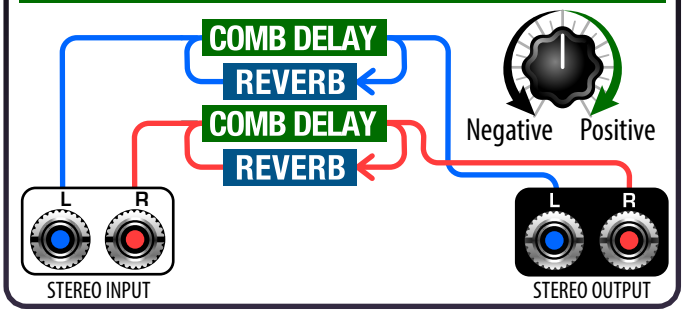
Freq	Res	-Fbck+
Comb Frequency	Resonance	Negative feedback on the left, positive on the right.



Delay Comb into Reverb

Comb delay with reverb that is outside of the feedback loop

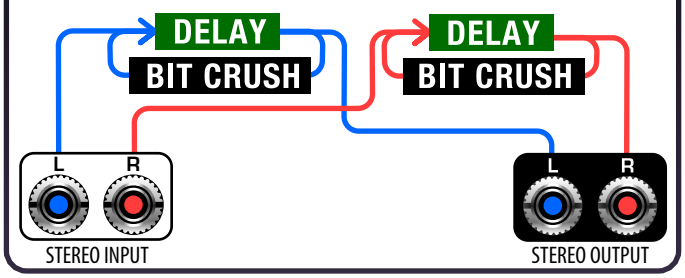
Freq	Res	-Amnt+
Comb Frequency	Resonance	Negative amount on the left, positive on the right.



Delay Crushed

Sample rate reducer is inside the delay loop, each time the delay repeats the echo becomes more and more crushed

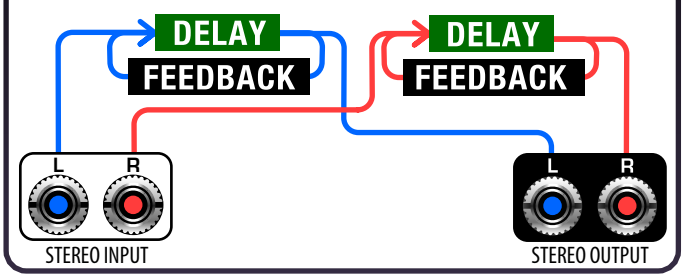
Delay	Fback	Amount
Delay time	Feedback	Amount of crushing



Delay Dual

Separate left and right delays

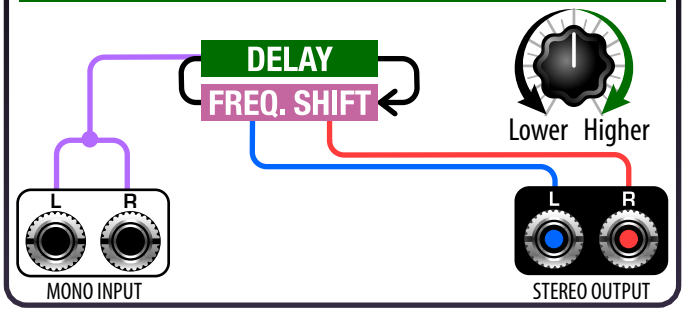
LeftD	Fback	RightD
Left delay time	Feedback	Right delay time



Delay Freq Shift

Freq Shift is inside feedback loop, with each echo the audio becomes more and more processed by the frequency shifter

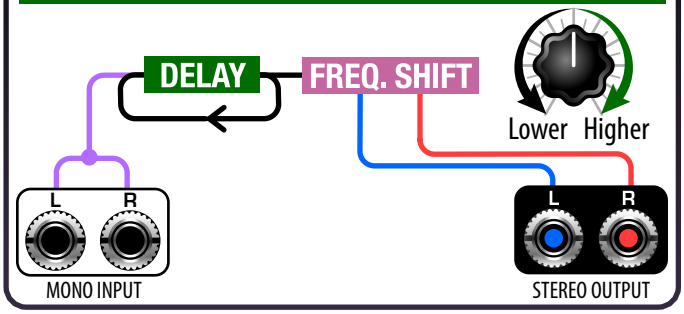
Delay	Fback	-Shft+
Delay Time	Delay Feedback amount	Lower shift on the left, higher on the right.



Delay Freq Shift after FB

The frequency shifter is after feedback loop, the echoes are frequency shifted only once

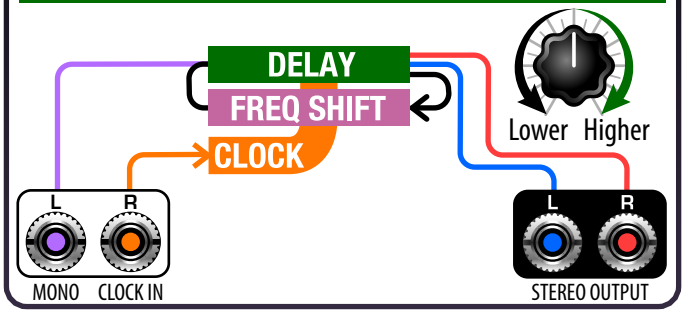
Delay	Fback	-Shft+
Delay Time	Delay Feedback amount	Lower shift on the left, higher on the right.



Delay Freq Shift_clk

Insert Clock or Square wave into the right input, make sure the Dry/Wet mix is 100% wet or you will hear the clock.

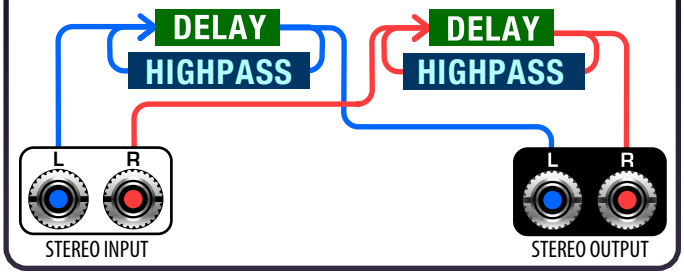
Divide	Fback	-Shft+
Clock Divider	Feedback	Lower shift on the left, higher on the right.



Delay HP

Resonating 2 pole HP filter is inside feedback loop

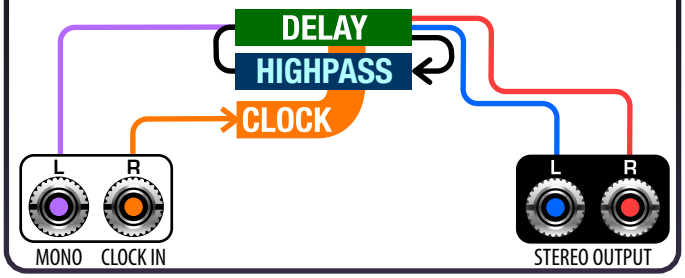
Delay	Fback	Freq
Comb Frequency	Echo feedback	2 pole Highpass filter frequency



Delay HP_clk

HP filter is inside feedback loop, Delay time is clocked with right input, mono audio goes into left input, make it 100% wet.

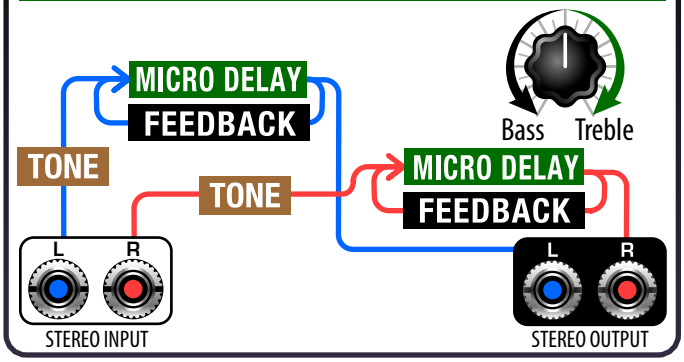
Divide	Fback	Freq
Clock Divider	Echo Feedback	2 pole Highpass filter frequency



Delay Karplus-Strong

Karplus-Strong micro delay

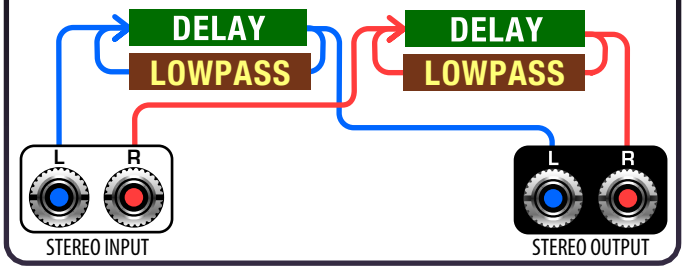
Delay	Fback	Tone
Delay time	Feedback	Bass boost on the left, Treble boost on the right



Delay LP

Resonating 4pole LP filter is inside a delay feedback loop

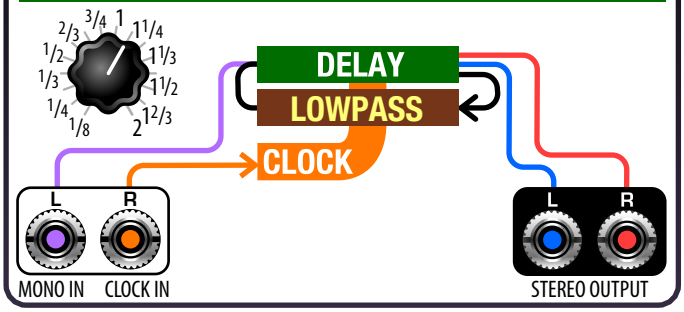
Delay	Fback	Freq
Delay Time	Echo Feedback	4 pole Lowpass filter frequency



Delay LP_clk

Resonating 4pole LP filter is inside a clocked delay feedback loop. Set the Dry/Wet mix at 100% Wet or you will hear the clock.

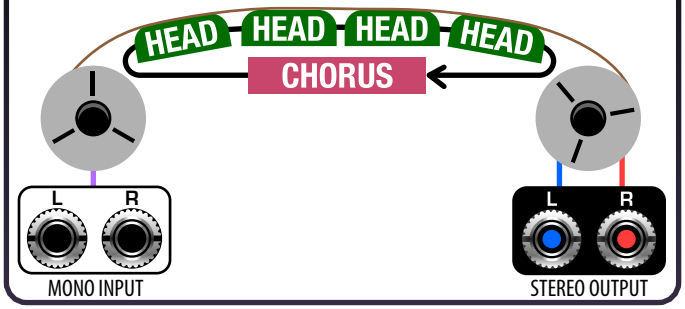
Divide	Fback	Freq
Clock Divider	Echo Feedback	4 pole Lowpass filter frequency



Delay Magneto

4 delay heads with even spacing into a chorus

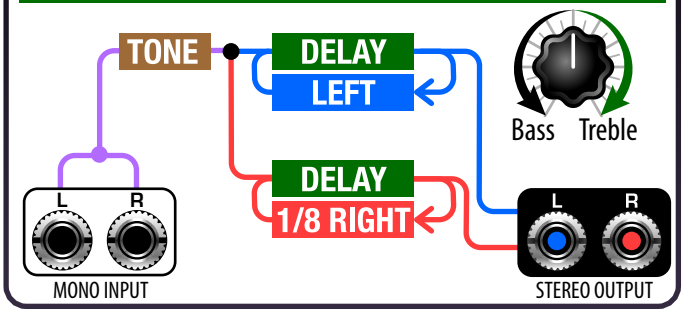
Delay	Fback	Chorus
Delay Time	Echo Feedback	Chorus rate & amount?



Delay Mono

Right out is 1/8 earlier

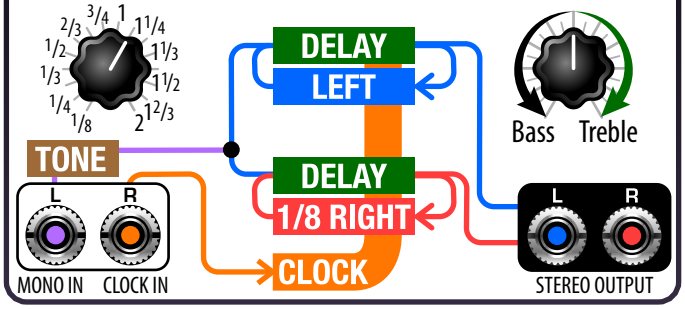
Delay	Fback	Tone
Delay time	Echo Feedback	Tone Balance, Bass on the left Treble on the right



Delay Mono_clk

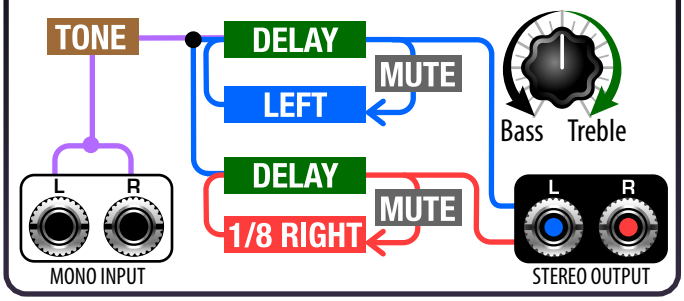
Right out is 1/8 earlier, Set the Dry/Wet mix at 100% Wet or you will hear the clock.

Divide	Fback	Tone
Clock Divider	Echo Feedback	Tone Balance, Bass on the left Treble on the right



Delay change mutes the output, pitch & tempo changing tails are eliminated, right output is 1/8 earlier

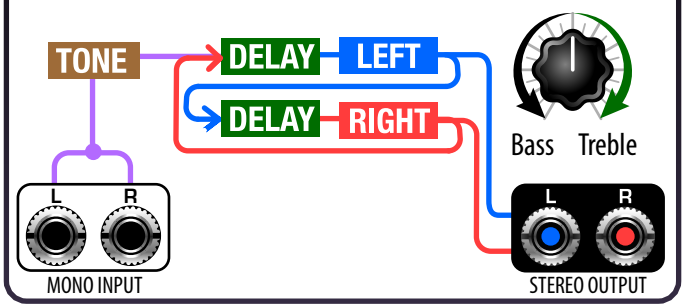
Delay	Fback	Tone
Delay time	Feedback	Tone Balance, Bass on the left Treble on the right



Delay Ping-Pong

Delay Right is first, then Left and back & forth

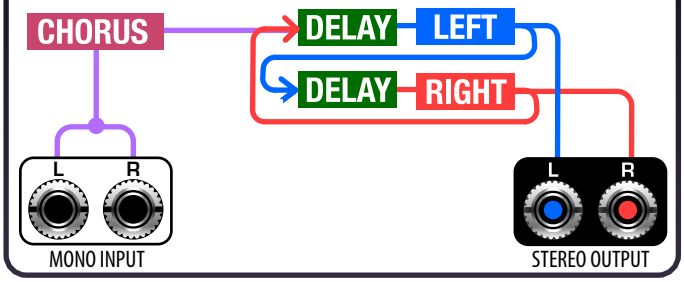
Delay	Fback	Tone
Delay Time	Delay Feedback amount	Tone Balance, Bass on the left Treble on the right



Delay Ping-Pong Chorus

A chorused delay where Right is first, Left is second and back & forth

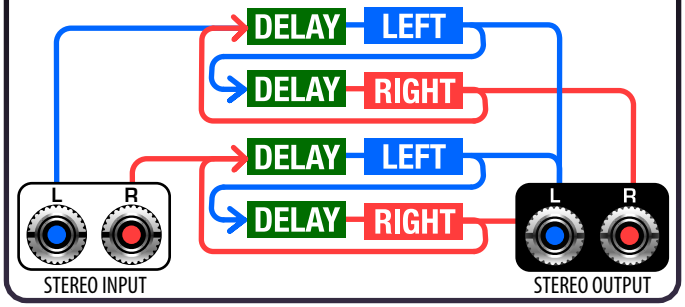
Delay	Fback	Chorus
Delay Time	Echo Feedback	Speed & amount?



Delay Ping-Pong Dual

Separate Ping & Pong delays for left and right audio inputs

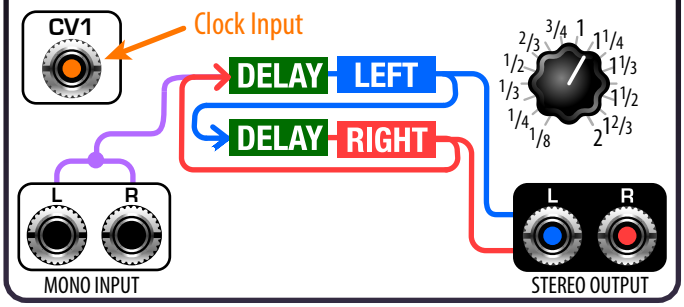
LeftD	Fback	RightD
Left Delay Time	Echo Feedback	Right Delay Time



Delay Ping-Pong Sync

Synced Delay Right is first, then Left and back & forth

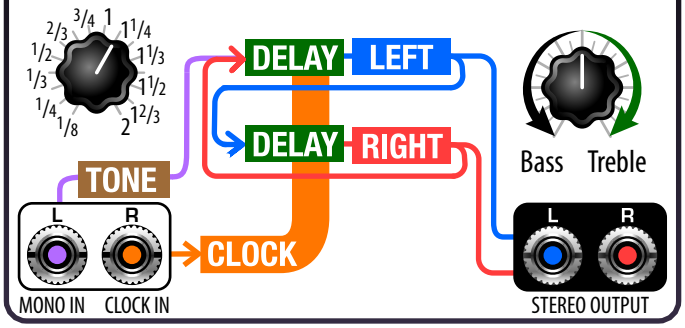
Clock	Fback	Divide
Clock input	Echo Feedback	Clock Divider



Delay Ping-Pong_clk

Mono audio goes into left input, Set the Dry/Wet mix at 100% Wet or you will hear the clock.

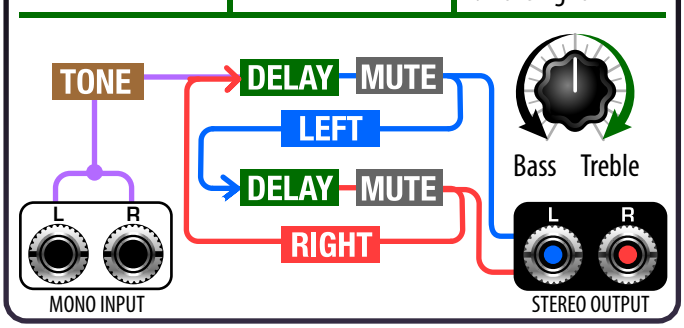
Divide	Fback	Tone
Clock Divider	Echo Feedback	Bass on the left Treble on the right



Delay Ping-Pong_Muted

Ping Pong Delay change mutes the output, pitch & tempo changing tails are eliminated

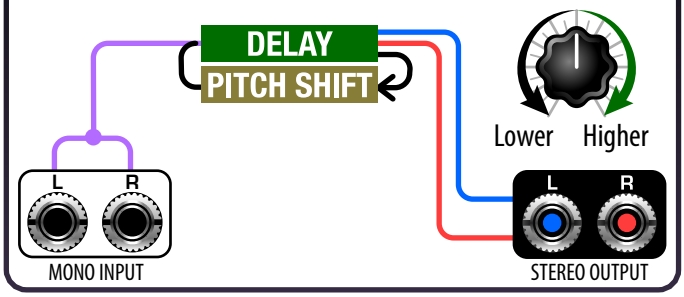
Delay	Fback	Tone
Delay time	Feedback	Tone Balance, Bass on the left Treble on the right



Delay Pitch Shift

Pitch Shift is inside feedback loop, with each echo the audio becomes more and more processed by the pitch shifter

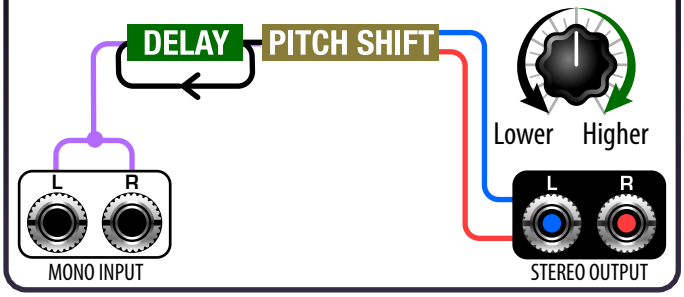
Delay	Fback	-Shft+
Delay Time	Delay Feedback amount	Pitch shift down on the left, up on the right.



Delay Pitch Shift after FB

The Pitch shifter is after feedback loop, the echoes are pitch shifted only once

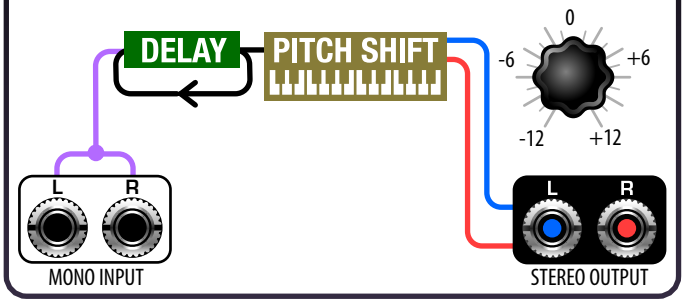
Delay	Fback	-Shft+
Delay Time	Delay Feedback amount	Pitch shift down on the left, up on the right.



Delay Pitch Shift after FB_st

The Pitch shifter is after feedback loop, the echoes are pitch shifted in semi-tone steps only once

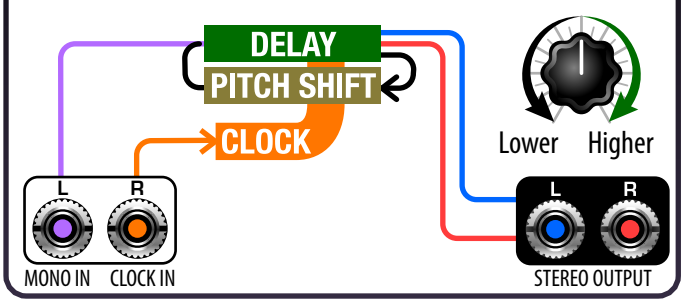
Delay	Fback	-Shft+
Delay Time	Delay Feedback amount	Pitch shift down on the left, up on the right.



Delay Pitch Shift_clk

Pitch Shift is inside clocked delay feedback loop, Set the Dry/Wet mix at 100% Wet or you will hear the clock.

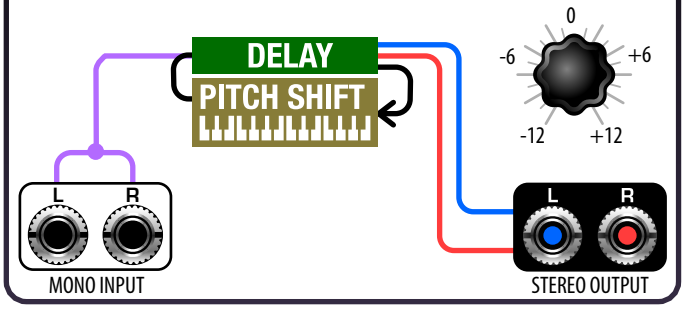
Divide	Fback	-Shft+
Clock Divider	Echo Feedback	Pitch shift down on the left, up on the right.



Delay Pitch Shift_step

The Pitch shifter is inside the feedback loop, the echoes are pitch shifted in semi-tone steps each time the delay repeats

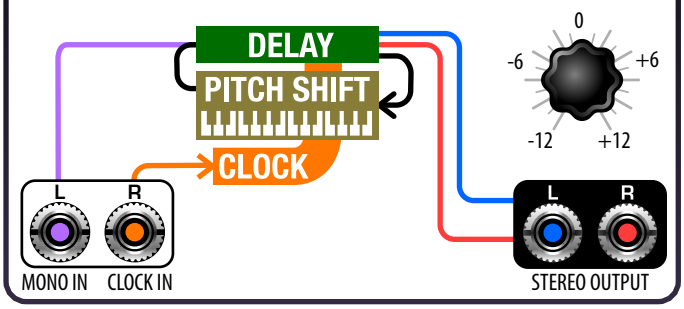
Delay	Fback	-Shft+
Delay Time	Feedback Echo	Pitch shift down on the left, up on the right.



Delay Pitch Shift_step_clk

The Pitch shifter is inside the clocked delay feedback loop, Set the Dry/Wet mix at 100% Wet or you will hear the clock.

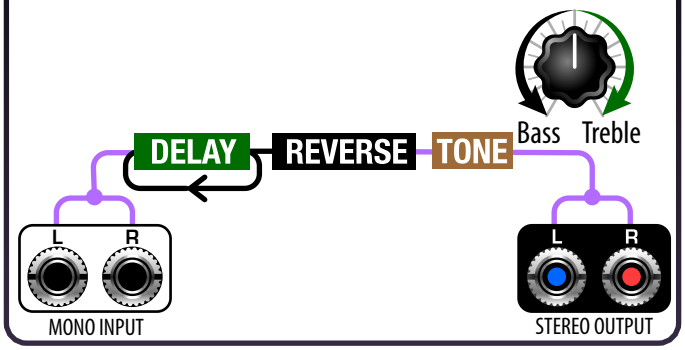
Divide	Fback	-Shft+
Clock Divider	Feedback Echo	Pitch shift down on the left, up on the right.



Delay Reverse

Delayed and reversed

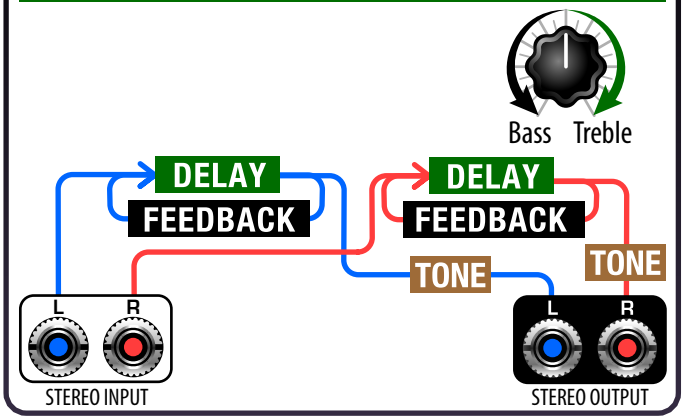
Delay	Fback	Tone
Delay Time	Delay Feedback amount	Pitch shift down on the left, up on the right.



Delay Stereo

Total delay time – 0.5 sec

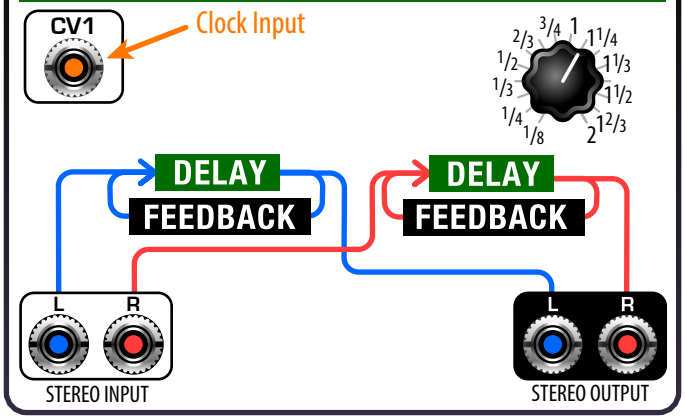
Delay	Fback	Tone
Left delay time	Feedback	Bass and Treble



Delay Stereo Sync

Syncable to squares

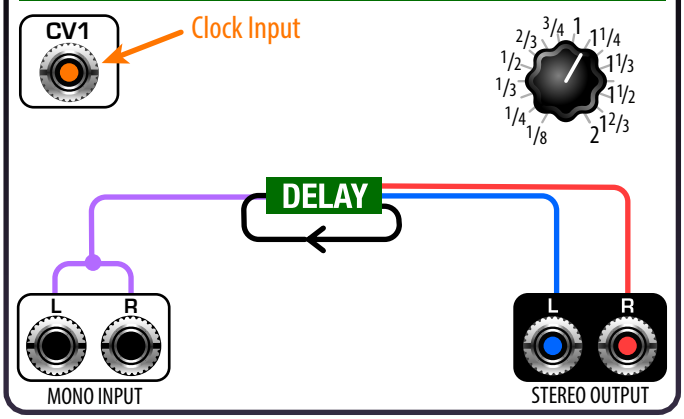
Clock	Fback	Divide
clock Input	Feedback	Bass and Treble



Delay Sync

Stereo delay

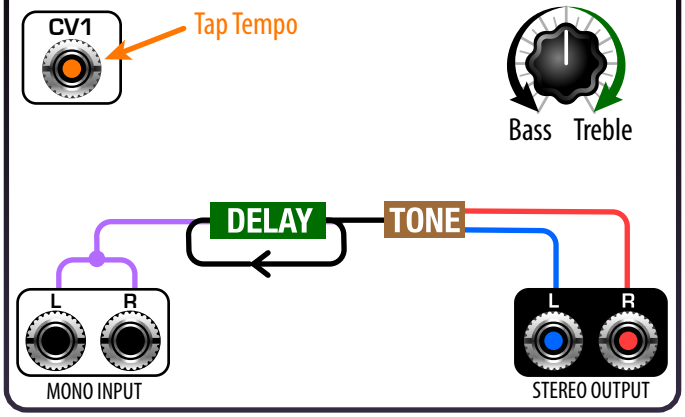
Clock	Fback	Divide
Left delay time	Feedback	Tempo Divider



Delay Tap Tempo

Delay Time follows squares at CV input

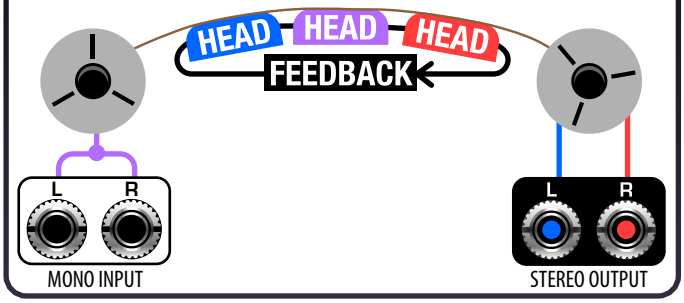
Tap CV	Fback	Tone
Left delay time	Feedback	Bass and Treble



Delay Tape

3 delay heads (Left, Center and Right) with variable spacing

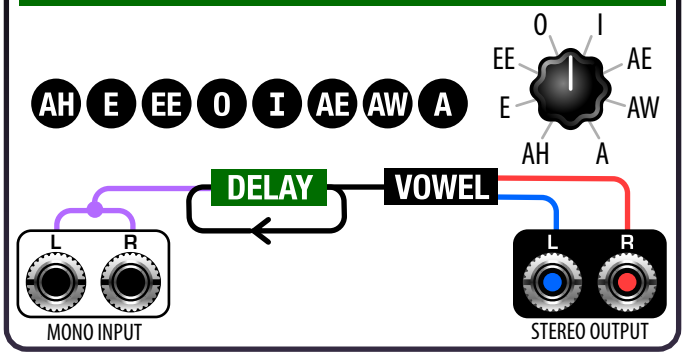
Delay	Fback	Ratio
Delay Time	Echo Feedback	Distance between heads



Delay Vowel

Delayed through a vowel filter

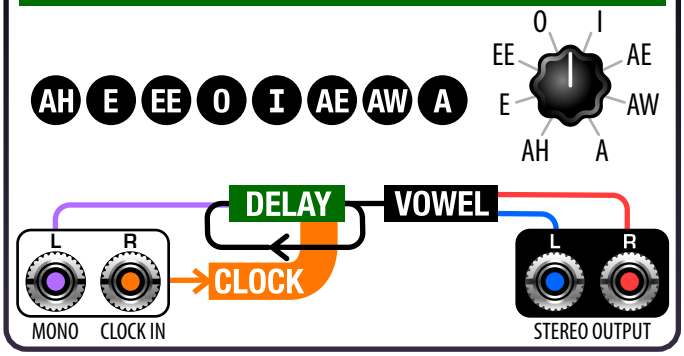
Delay	Fback	Vowel
Delay Time	Delay Feedback amount	A, E, EE, O, I, AE, AW and A



Delay Vowel_clk

Set the Dry/Wet mix at 100% Wet or you will hear the clock.

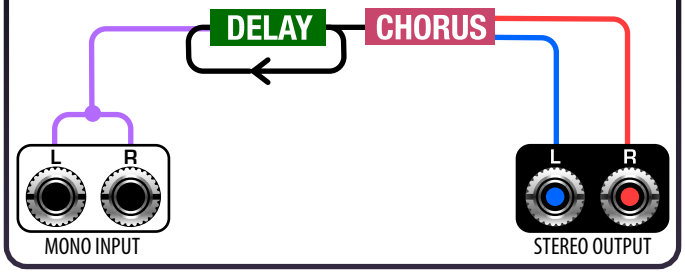
Divide	Fback	Vowel
Delay Time	Delay Feedback amount	Pitch shift down on the left, up on the right.



Delay into Chorus

Delay into chorus

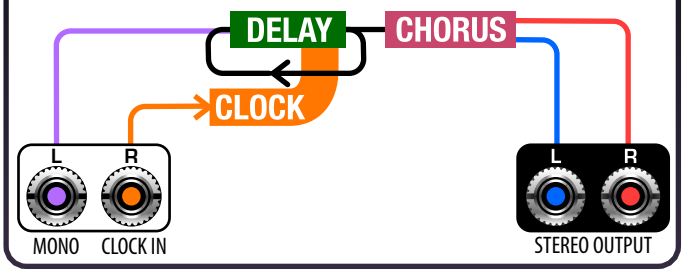
Delay	Fback	Chorus
Delay Time	Delay Feedback amount	Chorus rate/amount



Delay into Chorus_clk

Clocked delay into chorus Set the Dry/Wet mix at 100% Wet.

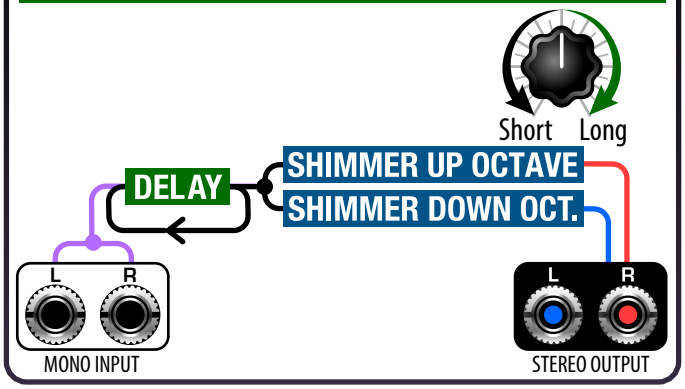
Divide	Fback	Chorus
Delay Time	Delay Feedback amount	Chorus rate/amount



Delay into Dual Shimmer

Delay into up and down octave shimmer reverb

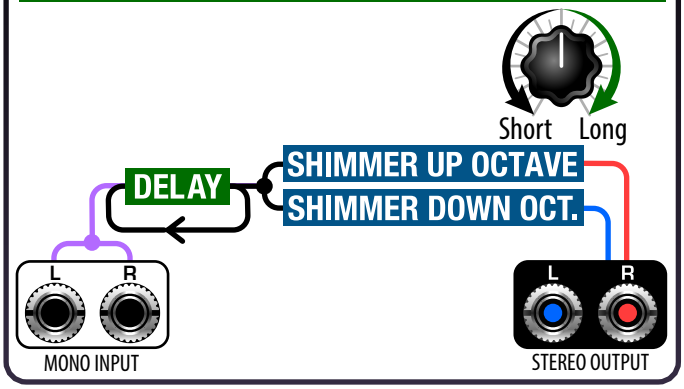
Delay	Fback	-Amnt+
Delay Time	Delay Feedback amount	Amount of shimmer



Delay into Input Dual Shimmer

Delay into up and down octave shimmer reverb

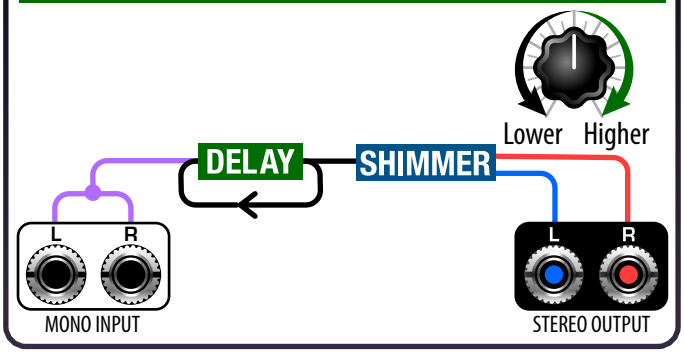
Delay	Fback	-Amnt+
Delay Time	Delay Feedback amount	Amount of shimmer



Delay into Input Shimmer

Delayed and reversed

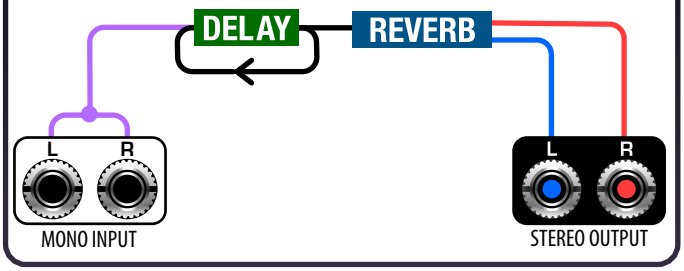
Delay	Fback	-DnUp+
Delay Time	Delay Feedback amount	Pitch shift down on the left, up on the right.



Delay into Reverb

Delayed and reversed

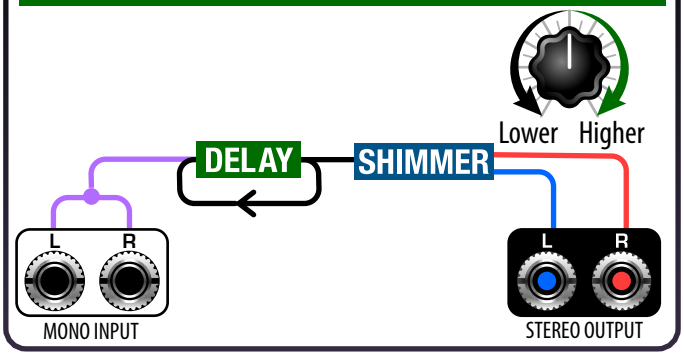
Delay	Fback	-Amnt+
Delay Time	Delay Feedback amount	Amount of reverb



Delay into Shimmer

Delayed and reversed

Delay	Fback	-DnUp+
Delay Time	Delay Feedback amount	Pitch shift down on the left, up on the right.



808 Bass Drum

808 Bass Drum, Left & Right have different outputs, mix 100% wet

Tune	Attack	Decay
Pitch	Head beater amount	Decay of tone

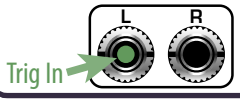
LEFT TRIG IN → KICK 1 → L.OUT

TUNE | ATTACK | DECAY | KICK 2 → R OUT

808 Clap

808 Clap, Left input is trig in, mix 100% wet or trig will be heard

Tune	Attack	Decay
Pitch	High Snap	Clap Decay



LEFT TRIG IN → CLAPS →

TUNE | ATTACK | DECAY

808 Claves

808 Claves, Left & Right have different outputs

Tune	Attack	Decay
Pitch	Punch	Decay of claves

LEFT TRIG IN → CLAVES 1 → L.OUT

TUNE | ATTACK | DECAY | CLAVES 2 → R.OUT

808 Cow Bell

808 Cow Bell, Left & Right have different outputs

Tune	Attack	Decay
Pitch	Stick element	Decay of bell

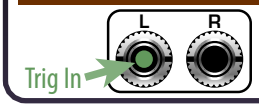
LEFT TRIG IN → COWBELL 1 → L.OUT

TUNE | ATTACK | DECAY | COWBELL 2 → R OUT

808 Cymbal

808 Cymbal, Left is trigger in, mix 100% wet or trig will be heard

Tune	Attack	Decay
Pitch	Stick Percussion	Decay of cymbal



LEFT TRIG IN → CYMBAL →

TUNE | ATTACK | DECAY

808 HiHat

808 HiHat, Left is trigger in, mix 100% wet or trig will be heard

Tune	Attack	Decay
Pitch	Stick Percussion	HiHat Close/Open

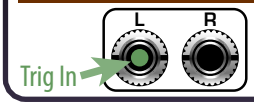
LEFT TRIG IN → HI-HAT →

TUNE | ATTACK | DECAY

808 Maracas

808 Maracas, , Left is trigger in, mix 100% wet or trig will be heard

Tune	Attack	Decay
Pitch	Snap Emphasis	Decay of Maracas



LEFT TRIG IN → MARACAS →

TUNE | ATTACK | DECAY

808 Rim Shot

808 Rim Shot, Left & Right have different outputs

Tune	Attack	Decay
Pitch	Rim sound	decay of shell

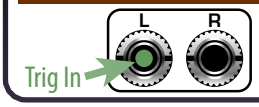
LEFT TRIG IN → RIMSHOT 1 → L.OUT

TUNE | ATTACK | DECAY | RIMSHOT 2 → R.OUT

808 Snare

808 Snare, , Left is trigger in, mix 100% wet or trig will be heard

Tune	Attack	Decay
Pitch	Snappy	Decay Tone



LEFT TRIG IN → SNARE →

TUNE | ATTACK | DECAY

909 Tom/Conga

808 Tom/Conga, Left input is trigger in, mix 100% wet

Tune	Attack	Decay
Pitch	Slap/Stick sound	Tone Decay

LEFT TRIG IN → TOM →

TUNE | ATTACK | DECAY

909 Bass Drum

808 Bass Drum, Left & Right have different outputs

Tune	Attack	Decay
Pitch	Head snap	Decay of shell

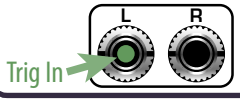
LEFT TRIG IN → KICK → L.OUT

TUNE | ATTACK | DECAY | KICK DISTORT → R OUT

909 clap

808 Clap, , Left is trigger in, mix 100% wet or trig will be heard

Tune	Attack	Decay
Pitch	Percussion Attack	Decay of Claps



LEFT TRIG IN → CLAPS →

TUNE | ATTACK | DECAY

909 Rim Shot

909 Rim Shot, Left & Right have different sounds

Tune	Attack	Decay
Pitch	Rim sound	decay of shell

LEFT TRIG IN → RIMSHOT 1 → L.OUT

TUNE | ATTACK | DECAY | RIMSHOT 2 → R OUT

909 Snare

909 Snare, Left & Right have different sounds

Tune	Attack	Decay
Pitch	Stick Attack	Decay of shell

LEFT TRIG IN → SNARE → L.OUT

TUNE | ATTACK | DECAY | LF PUNCH → R OUT

909 Tom

909 Tom, , Left is trigger in, mix 100% wet or trig will be heard

Tune	Attack	Decay
Pitch	Stick sound	decay of tom

LEFT TRIG IN → TOM → L.OUT

TUNE | ATTACK | DECAY | PUNCH → R.OUT

X0X Bass Drum

X0X Bass Drum, Left & Right have different sounds

Tune	Attack	Decay
Pitch	Head beater	Decay of shell

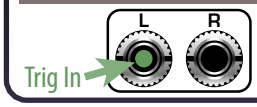
LEFT TRIG IN → KICK →

TUNE | ATTACK | DECAY

X0X Clap

X0X Clap, Left input is trigger in, stereo out, mix 100% wet

Tune	Attack	Decay
Pitch	Slap Attack	Decay of claps



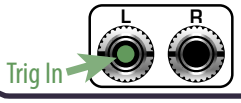
LEFT TRIG IN → CLAP →

TUNE | ATTACK | DECAY

X0X HiHat

X0X HiHat, Left input is trigger in, stereo out, mix 100% wet

Tune	Attack	Decay
Pitch	Stick Attack	Close/Open decay



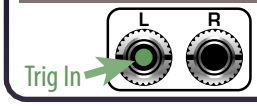
LEFT TRIG IN → HI HAT →

TUNE | ATTACK | DECAY

X0X Snare

X0X Snare, Left input is trigger in, stereo out, mix 100% wet

Tune	Attack	Decay
Pitch	Stick mix	Decay of snares



LEFT TRIG IN → SNARE →

TUNE | ATTACK | DECAY

Noise Station

Tunable noise source, no input – stereo out

Tune	Shape	Tone
Pitch	Shape of noise	Tone Balance

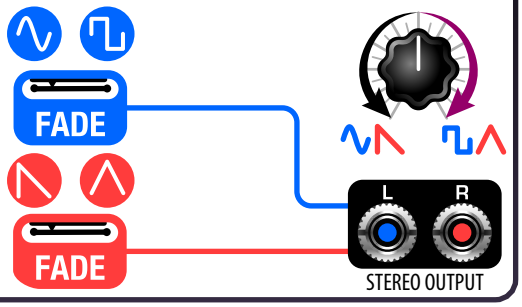
NOISE – TUNE – SHAPE – TONE

NOISE – TUNE – SHAPE – TONE

Generator

Left out: sine-square. Right out: triangle-sawtooth.

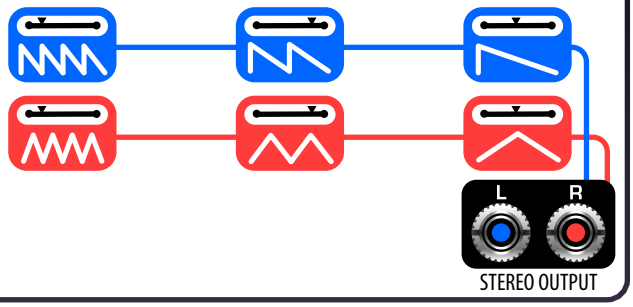
Course	Fine	xFade
Course Tune	Fine Tune	Crossfade from Sine to Square or Saw to Triangle wave



Tuner

Generates fixed 880 Hz, 440 Hz, 220 Hz. Left output - saw, right – tri

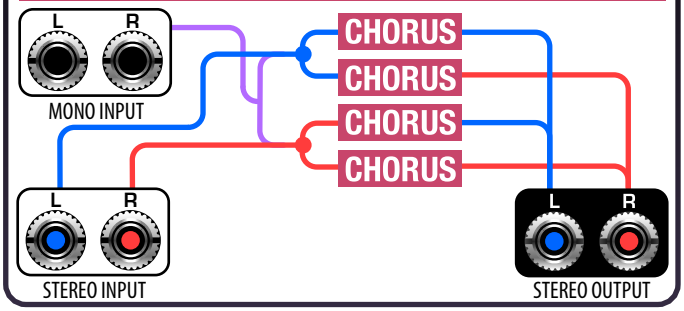
880 Hz	440 Hz	220 Hz
Volume of 880 Hz	Volume of 440 Hz	Volume of 220 Hz



Chorus 2x

2 voice chorus, mono or stereo inputs

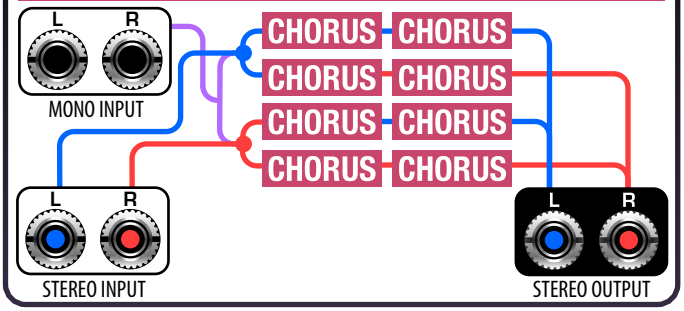
Rate	Range	Width
Modulator rate	Modulator Depth	Width amount



Chorus 4x

4 voice chorus, mono or stereo inputs

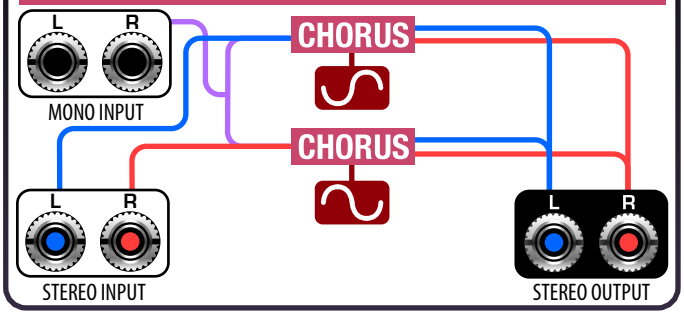
Rate	Range	Width
Modulator rate	Modulator Depth	Width amount



Chorus Dimension-D

2 voice chorus, mono or stereo inputs

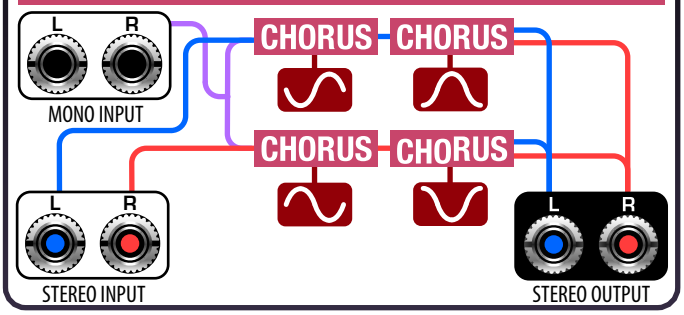
Rate	Range	-Fback+
Modulator rate	Modulator Depth	Negative or Positive feedback



Chorus Ensemble

4 voice chorus, mono or stereo inputs

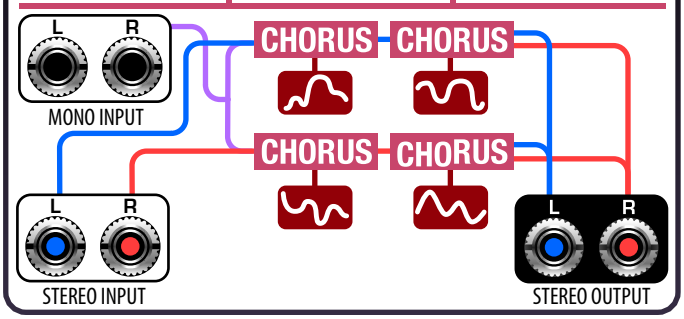
Spread	Width	-Fback+
Chorus Spread	Modulator Width	Negative or Positive feedback



Chorus Random

2 voice chorus, mono or stereo inputs

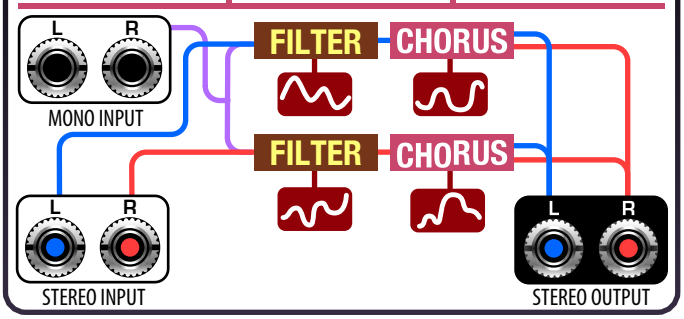
Rate	Range	-Fback+
Modulator rate	Modulator Depth	Negative or Positive feedback



Chorus Shallow Water

Random smooth chorus & filter effect

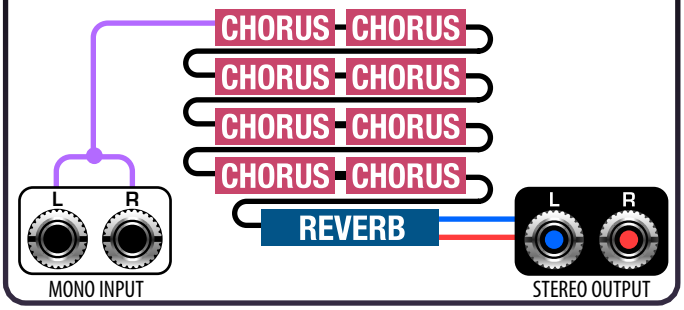
Rate	Range	Damp
Modulator rate	Modulator Range	Lowpass damping



Chorus into Reverb

8 voice chorus into reverb

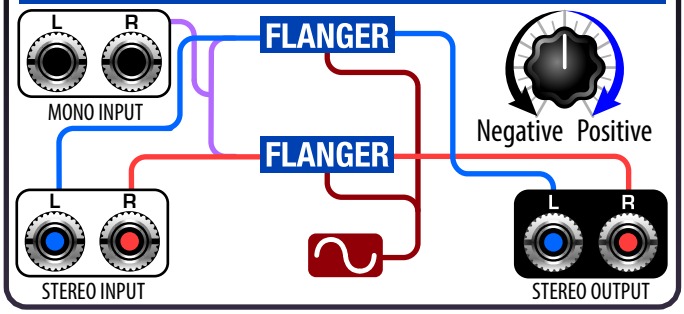
Spread	Width	-Amnt+
Chorus Spread	Modulator Width	Reverb amount



Flanger

Flanger with negative or positive feedback, to modulate flanger with a CV or internal LFO, set rate to 0 and modulate the Range.

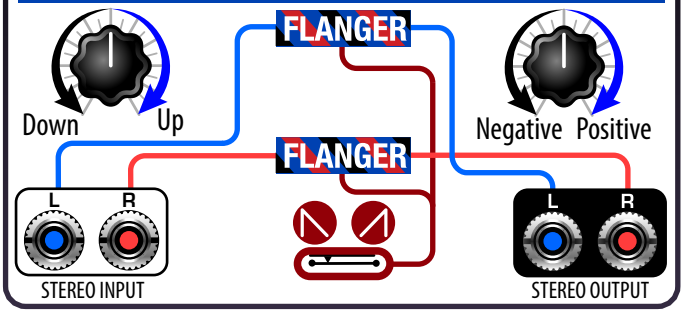
Rate	Range	-Fback+
Modulator rate	Flanger Range	Width amount



Flanger Barberpole

Up or Down movement

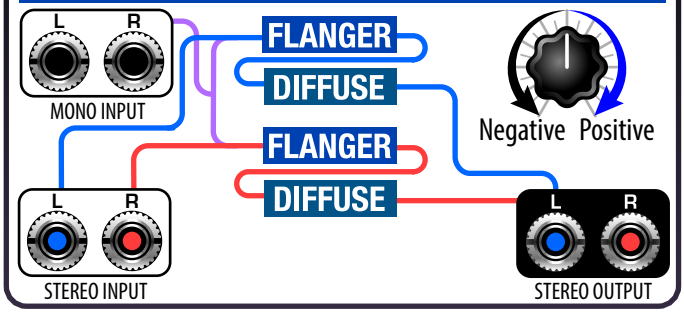
-Rate+	Range	-Fback+
Left is downward Right is upward	Flanger Range	Negative or Positive feedback



Flanger Diffuse

Flanger into a diffuser, to modulate flanger with a CV or internal LFO, set rate to 0 and modulate the Range.

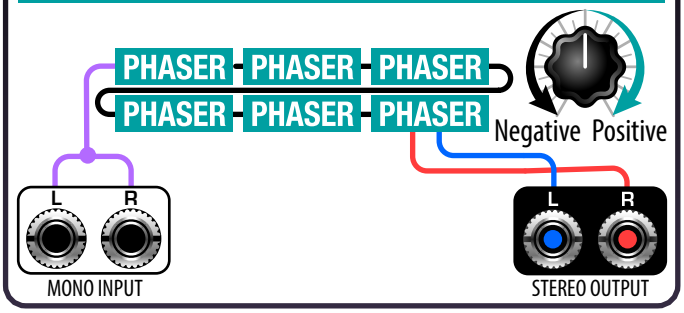
Rate	Range	-Fback+
Modulator rate	Flanger Range	Negative or Positive feedback



Phaser 12

12 pole Phaser. To modulate Phaser with a CV or internal LFO, set rate to 0 and modulate the Range.

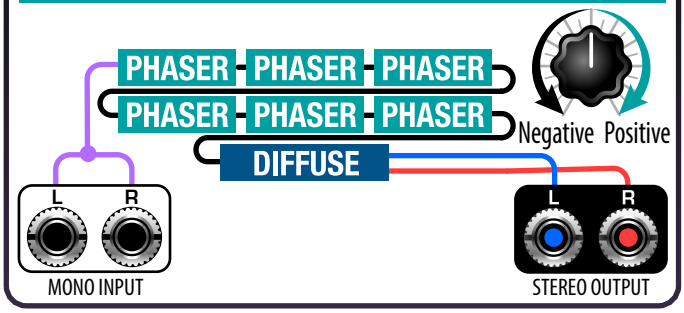
Rate	Range	-Fbck+
Modulator rate	Phaser Range	Negative or Positive feedback



Phaser 12 Diffuse

12 pole phaser into a diffuser. To modulate Phaser with a CV or internal LFO, set rate to 0 and modulate the Range.

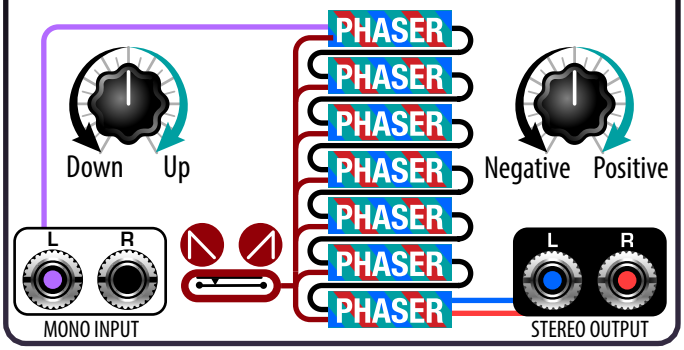
Rate	Range	-Fbck+
Modulator rate	Phaser Range	Negative or Positive feedback



Phaser 6 Barberpole

8 voice chorus into reverb. To modulate Phaser with a CV or internal LFO, set rate to 0 and modulate the Range.

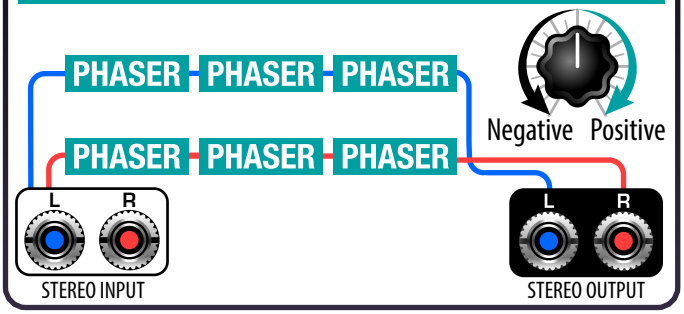
-Rate+	Range	-Fback+
Up or Down Rate	Phaser Range	chorus amount



Phaser 6 Stereo

6 stages 3 pole Phasers in stereo. To modulate Phaser with a CV or internal LFO, set rate to 0 and modulate the Range.

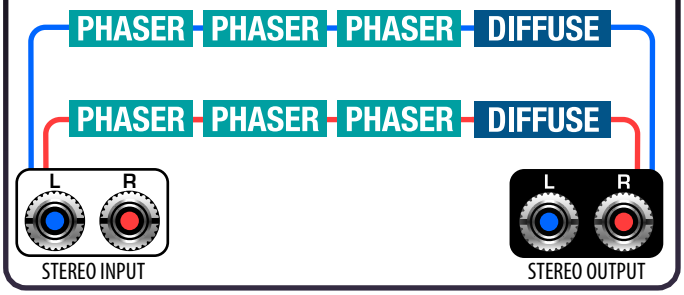
Rate	Range	-Fback+
Modulator rate	Phaser Range	Width amount



Phaser 6 Stereo Diffuse

6 stages 3 pole Phasers in stereo into diffuser. To modulate Phaser with a CV or internal LFO, set rate to 0 and modulate the Range.

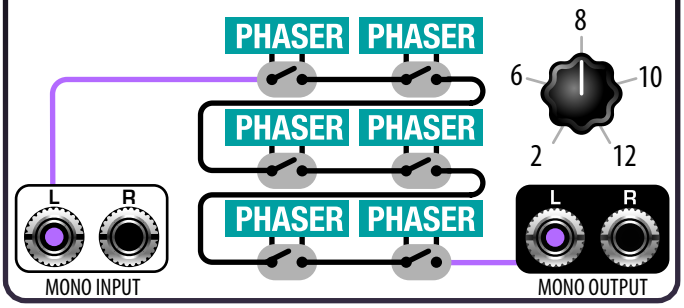
Rate	Range	Fback
Modulator Rate	Phaser Range	Feedback



Phaser Switched

Phaser that can be switched into up to 12 stages. To modulate Phaser with a CV or internal LFO, set rate to 0 and change Range.

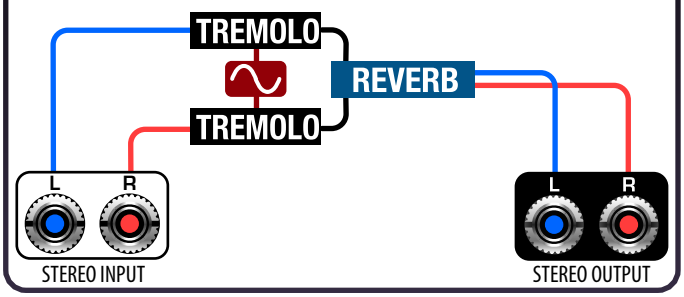
Rate	Range	Stages
Modulator rate	Phaser Range	Number of Stages 2, 6, 8, 10, 12



Tremolo into Reverb

Tremolo into Reverb

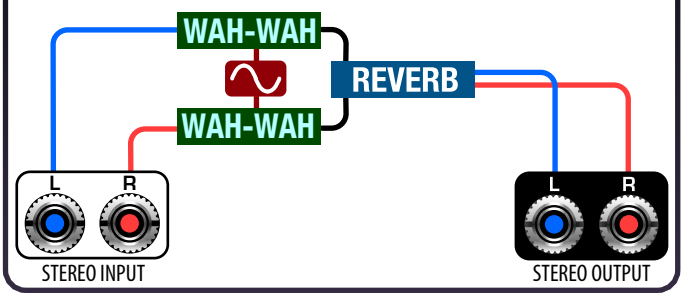
Rate	Range	-Amnt+
Tremolo rate	Tremolo Range	Amount



Wah-Wah

Wah-Wah with LFO control

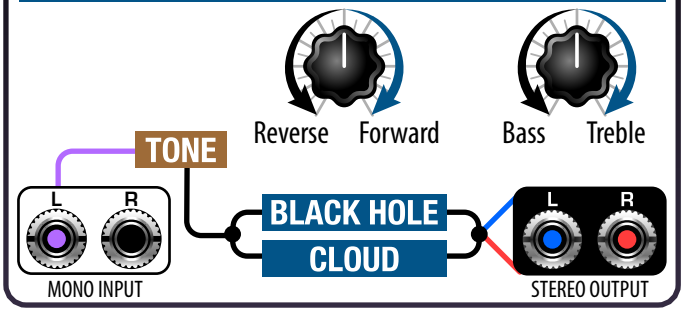
Rate	Range	Res
Modulator rate	Wah Wah Depth	Wah Wah Resonance



Reverb Black Cloud

Mix of Blackhole and Cloud

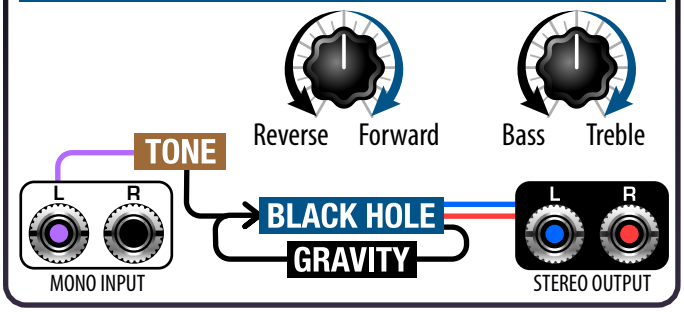
Decay	Gravity	Tone
Reverb Decay Time	The right side is decay shapes the left is reversed	Bass boost on the left, Treble boost on the right



Reverb Black Hole

Eventide's Black Hole

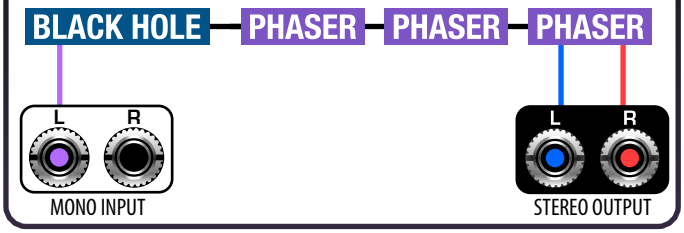
Decay	Gravity	Tone
Reverb Decay Time	The right side is decay shapes the left is reversed	Bass boost on the left, Treble boost on the right



Reverb Black Hole into Phaser

Reverb into 6 stages 3 pole Phaser

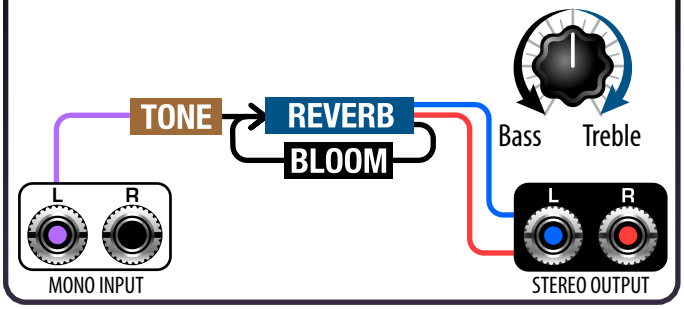
Decay	Rate	Range
Reverb Decay Time	Phaser Modulation Rate	Phaser Range



Reverb Bloom

Big Sky inspired blooming reverb

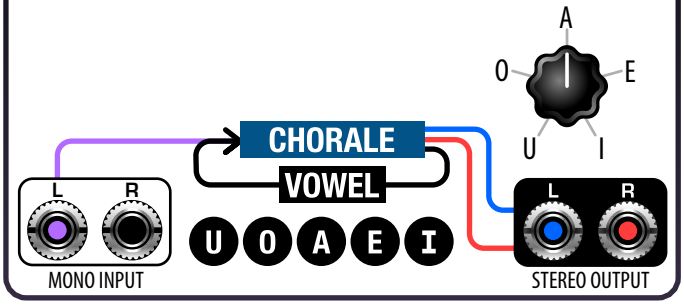
Decay	Bloom	Tone
Reverb Decay Time	Bloom amount	Bass boost on the left, Treble boost on the right



Reverb Chorale

Reverb through a vocal vowel filter

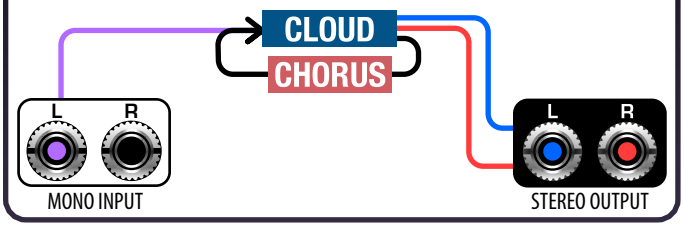
Decay	Res	Vowel
Reverb Decay Time	Vowel Resonance	U - O - A - E - I



Reverb Cloud

Big sky inspired cloud reverb

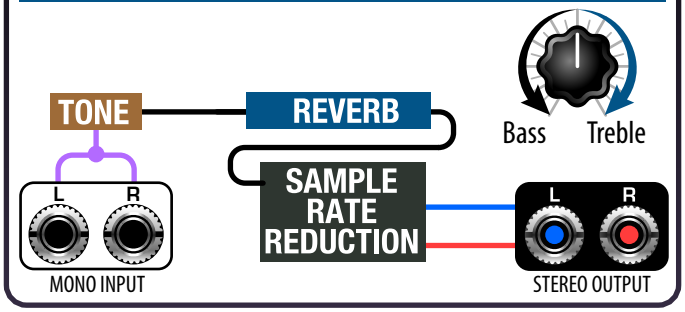
Decay	Chorus	Diffus
Reverb decay time	Chorus rate/amount	Reverb diffusion



Reverb Crushed

Reverb crushed with sample rate reduction

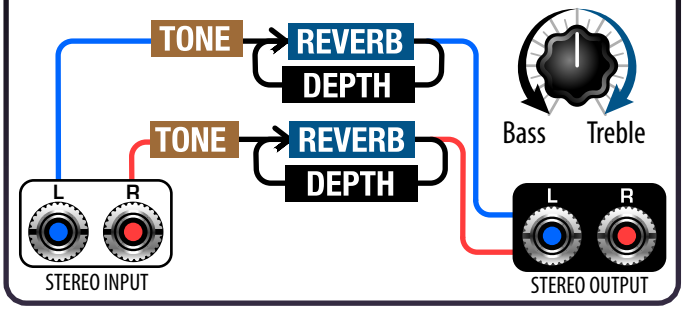
Decay	Amount	Tone
Reverb Decay Time	Amount of sample rate reduction	Bass boost on the left, Treble boost on the right



Reverb Depth

Reverb with variable depth control

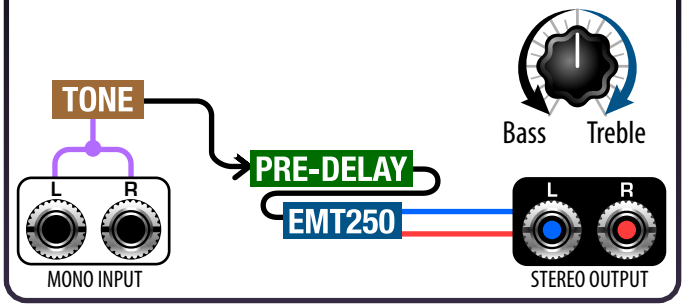
Decay	Depth	Tone
Reverb Decay Time	Reverb Depth	Bass boost on the left, Treble boost on the right



Reverb EMT250

High constant density, a classic reverb, an emulation of one of the first digital reverbs

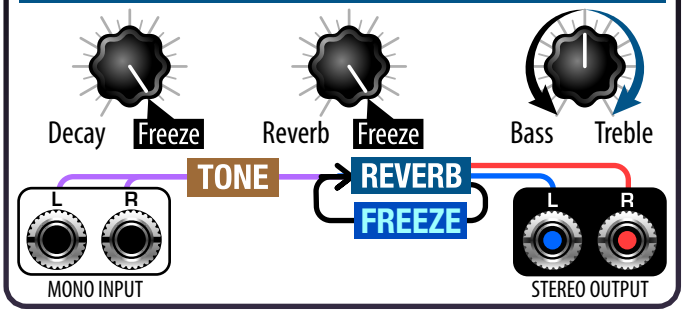
Decay	PreDel	Tone
Reverb Decay Time	Pre delay of reverb	Bass boost on the left, Treble boost on the right



Reverb Freeze

Dual Pass Freezing Reverb

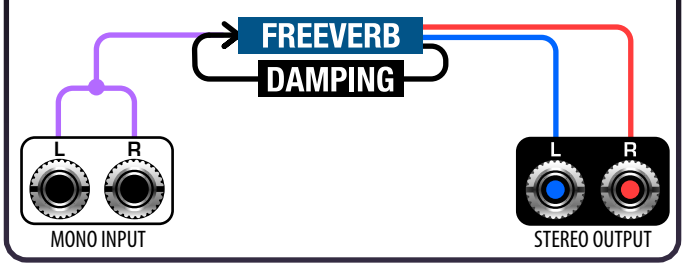
Dec/Fr	Rev/Fr	Tone
Decay time / Freeze 100% turned up produces freeze	Reverb / Freeze 100% turned up produces freeze	Bass boost on the left, Treble boost on the right



Reverb Freeverb

High constant density based on freeverb

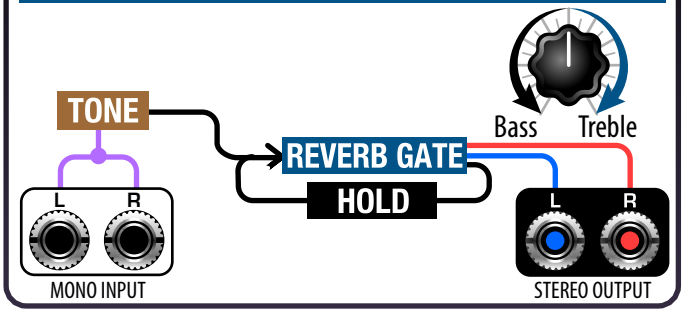
Decay	Width	Damp
Reverb Decay Time	Width of stereo reverb	lowpass damping of reverb tail



Reverb Gate

Adjustable Reverb/Signal ratio

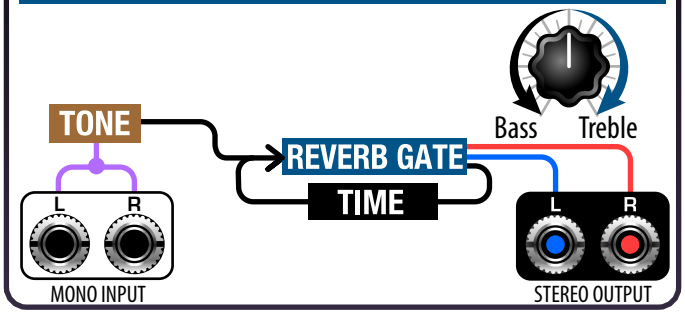
Decay	Hold	Tone
Reverb decay time	Hold time	Bass boost on the left, Treble boost on the right



Reverb Gate Time

Adjustable Reverb/Signal ratio

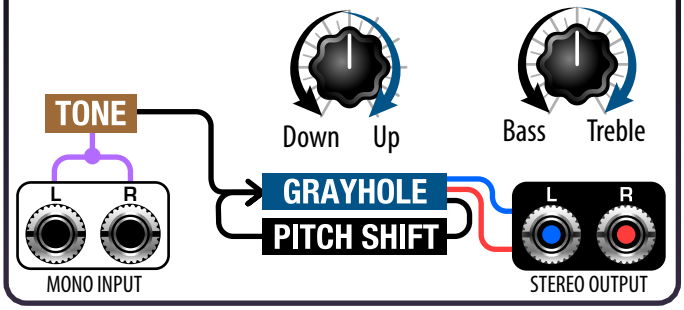
Time	Chorus	Tone
Gate Time	Amount of Chorus	Bass boost on the left, Treble boost on the right



Reverb Grayhole heavy

Needs to be heard

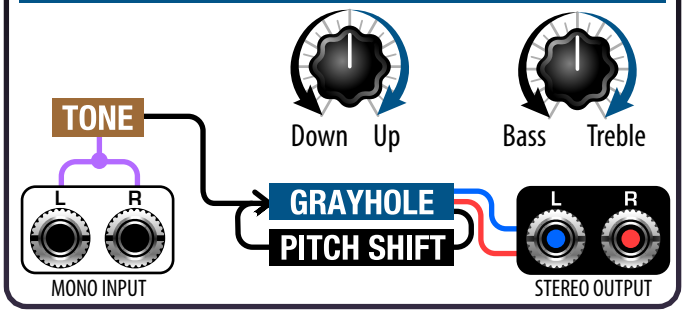
Decay	-DnUp+	Tone
Reverb Decay Time	Pitch shifting	Bass boost on the left, Treble boost on the right



Reverb Grayhole light

Needs to be heard

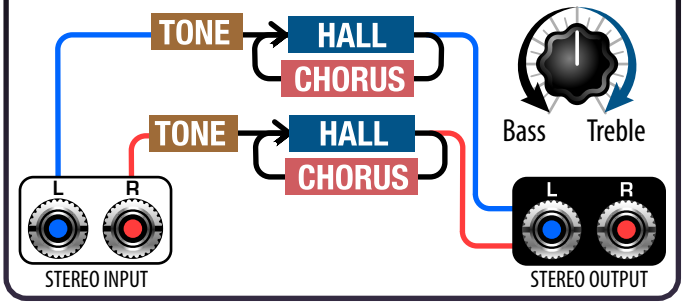
Decay	-DnUp+	Tone
Reverb Decay Time	Pitch shifting	Bass boost on the left, Treble boost on the right



Reverb Hall Chorus

Big chorused Hall

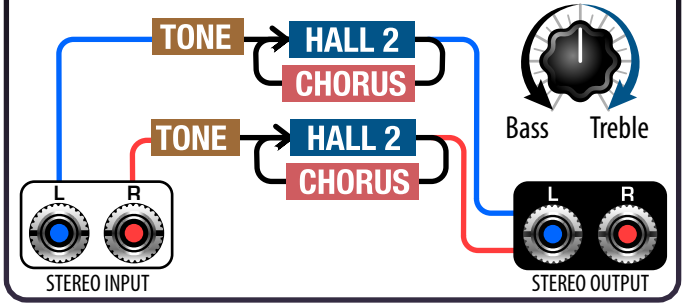
Decay	Chorus	Tone
Reverb Decay Time	Chorus rate/amount	Bass boost on the left, Treble boost on the right



Reverb Hall Chorus 2

Big chorused Hall

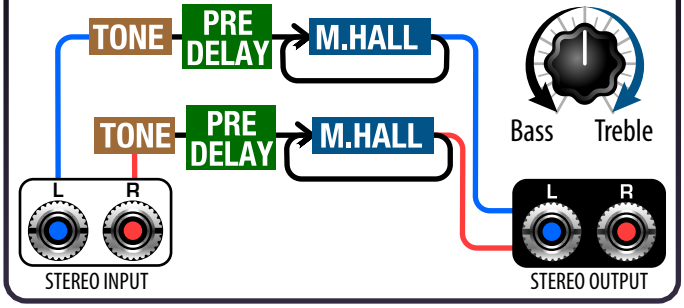
Decay	Chorus	Tone
Reverb Decay Time	Chorus rate/amount	Bass boost on the left, Treble boost on the right



Reverb Hall Medium

Medium size Hall

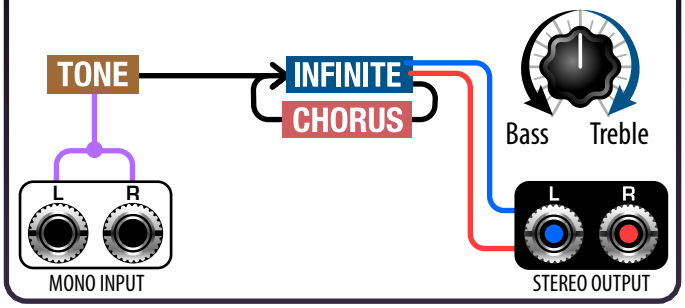
Decay	PreDel	Tone
Reverb Decay Time	Pre delay of reverb	Bass boost on the left, Treble boost on the right



Reverb Infinite

Almost infinite Decay

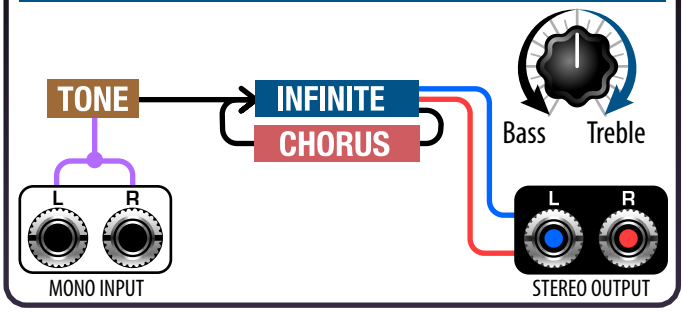
Decay	Chorus	Tone
Reverb decay time	Chorus rate/amount	Bass boost on the left, Treble boost on the right



Reverb Infinite Dark

Almost infinite Decay

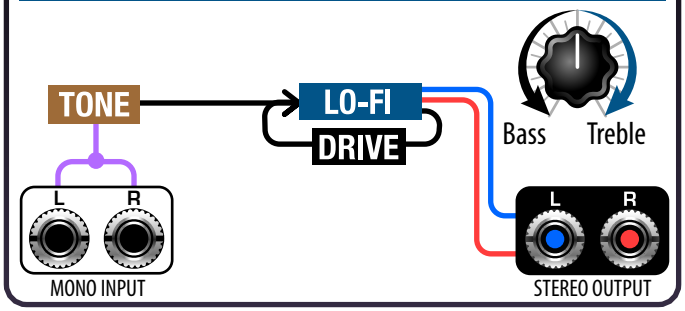
Decay	Chorus	Tone
Reverb Decay Time	Chorus rate/amount	Bass boost on the left, Treble boost on the right



Reverb Lo-Fi

Ventris'"Lo-Fi" inspired

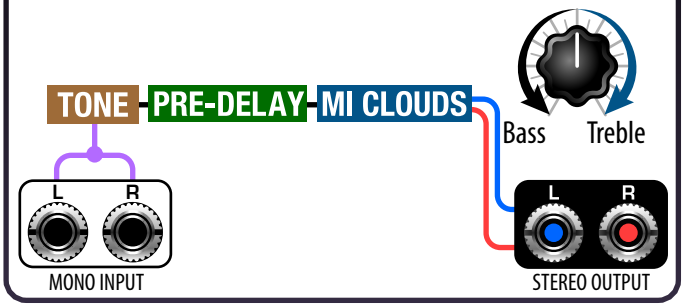
Decay	Drive	Tone
Reverb Decay Time	Reverb Saturation	Bass boost on the left, Treble boost on the right



Reverb MI Clouds

Reverb as found inside MI Clouds

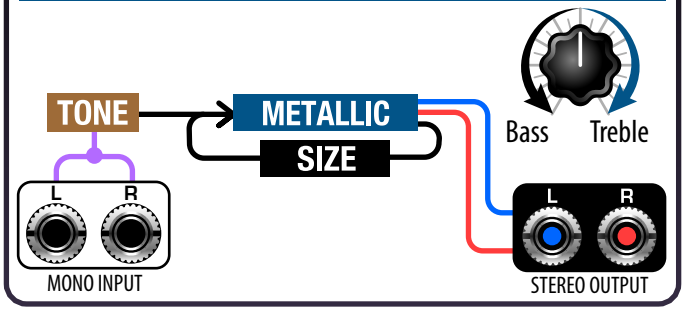
Decay	PreDel	Tone
Reverb Decay Time	Pre Delay Reverb	Bass boost on the left, Treble boost on the right



Reverb Metallic

Variable size ringing reverb,

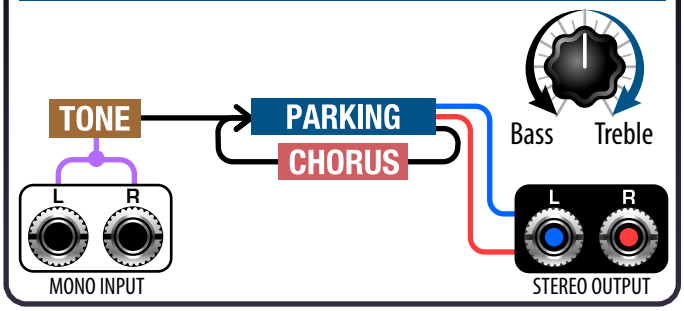
Decay	Size	Tone
Reverb Decay Time	Reverb Size	Bass boost on the left, Treble boost on the right



Reverb Parking

Distinguishable wall reflections

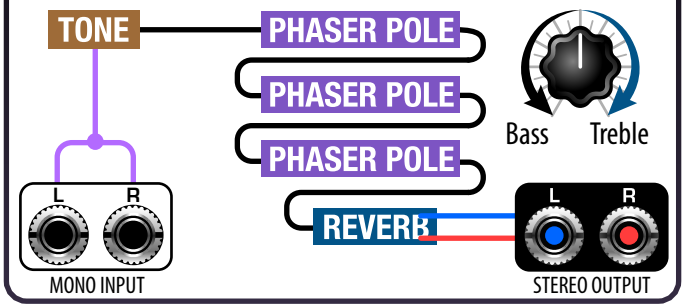
Decay	Chorus	Tone
Reverb Decay Time	Chorus rate/amount	Bass boost on the left, Treble boost on the right



Reverb Phaser 6

6 stages 3 pole Phaser into Reverb

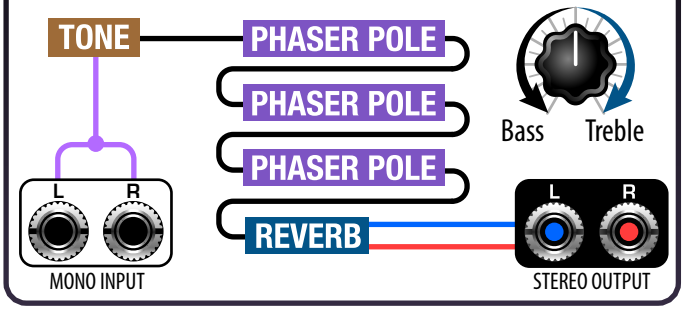
Decay	Rate	Tone
Reverb decay time	Phaser rate	Bass boost on the left, Treble boost on the right



Reverb Phaser 6v2

3 pole Phaser into Reverb

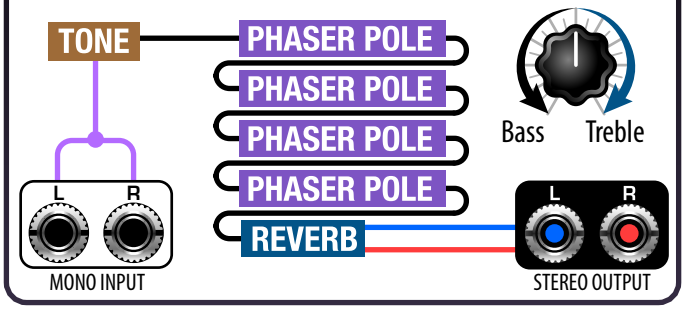
Decay	Rate	Tone
Reverb Decay Time	Chorus rate/amount	Bass boost on the left, Treble boost on the right



Reverb Phaser 8

4 pole Phaser into Reverb

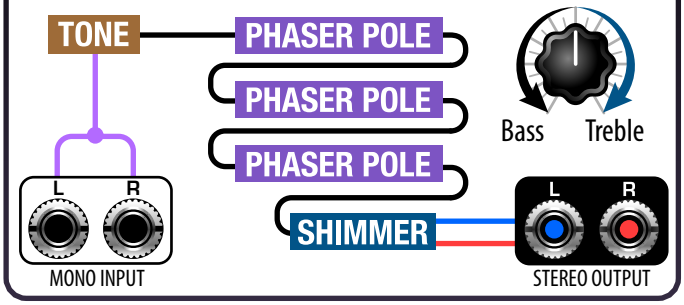
Decay	Rate	Tone
Reverb Decay Time	Chorus rate/amount	Bass boost on the left, Treble boost on the right



Reverb Phaser Shimmer

3 pole Phaser into Shimmer Reverb

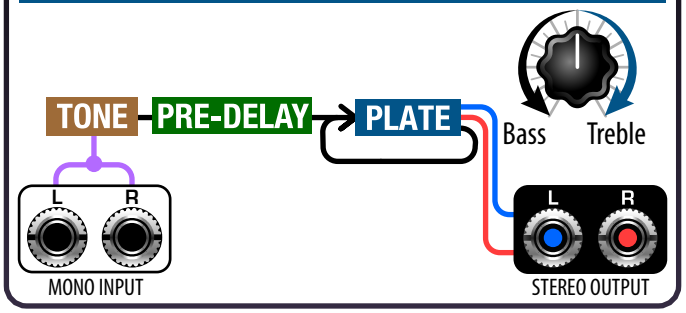
Decay	Rate	Tone
Reverb Decay Time	Chorus rate/amount	Bass boost on the left, Treble boost on the right



Reverb Plate Classic

Popular Classic Plate Reverb version

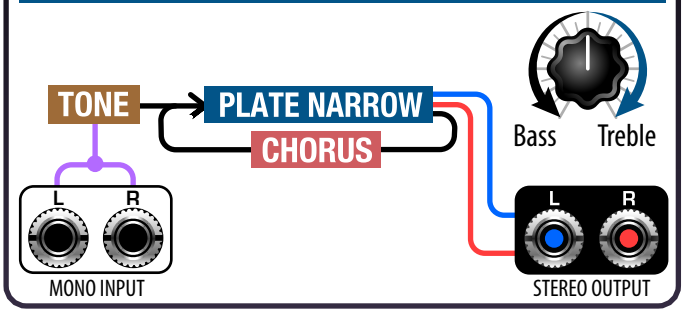
Decay	PreDel	Tone
Reverb Decay Time	Pre-Delay of reverb	Bass boost on the left, Treble boost on the right



Reverb Plate narrow

Plate Reverb Highpass filters narrow the stereo width

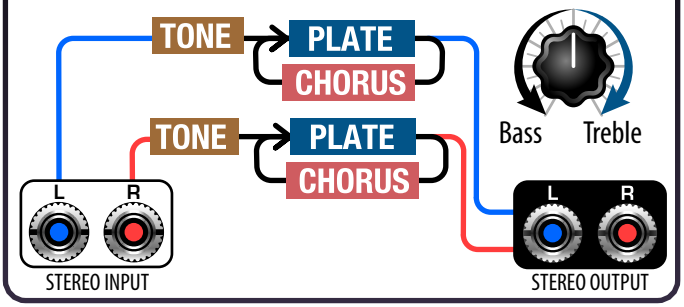
Decay	Chorus	Tone
Reverb Decay Time	Chorus rate/amount	Bass boost on the left, Treble boost on the right



Reverb Plate Stereo

Stereo Plate Reverb

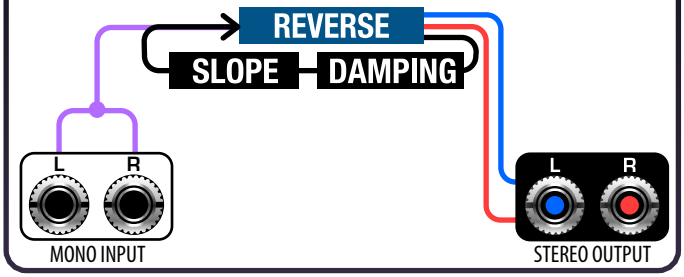
Decay	Chorus	Tone
Reverb decay time	Chorus rate/amount	Bass boost on the left, Treble boost on the right



Reverb Reverse

3 pole Phaser into Reverb

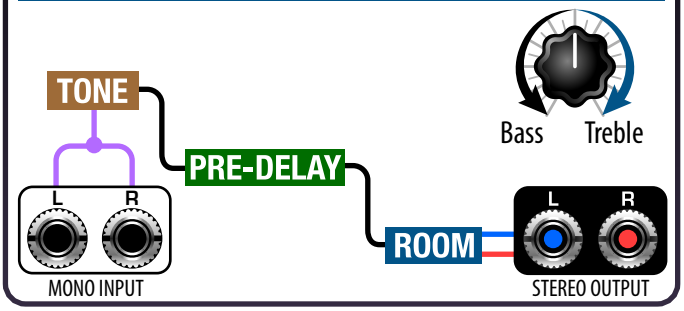
Decay	Slope	Damp
Reverb Decay Time	shape of reverse effect	Lowpass filtering of reverb decay



Reverb Room Classic

Realistic room reverb

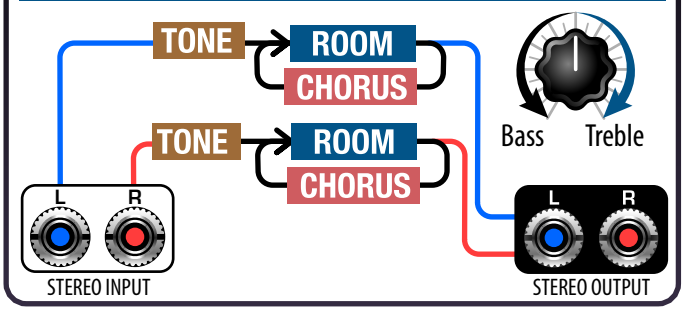
Decay	PreDel	Tone
Reverb Decay Time	Pre-delay of reverb	Bass boost on the left, Treble boost on the right



Reverb Room Stereo

Stereo Room version

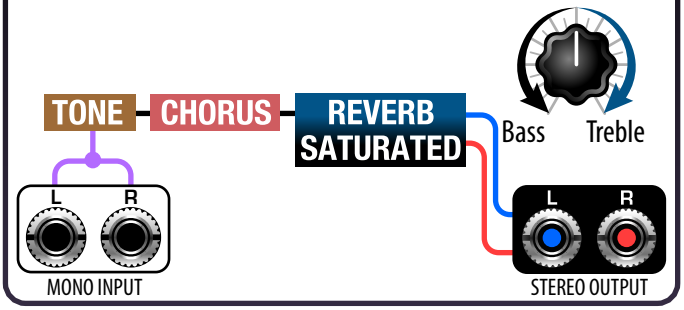
Decay	Chorus	Tone
Reverb Decay Time	Chorus rate/amount	Bass boost on the left, Treble boost on the right



Reverb Saturated

No overload / clipping

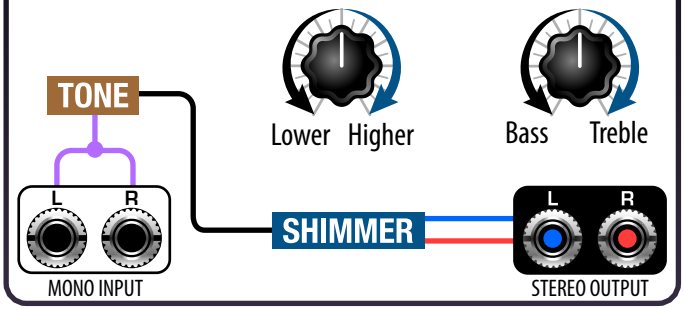
Decay	Chorus	Tone
Reverb Decay Time	Chorus rate/amount	Bass boost on the left, Treble boost on the right



Reverb Shimmer

A special reverb that pitch shifts the reverb tails up or down

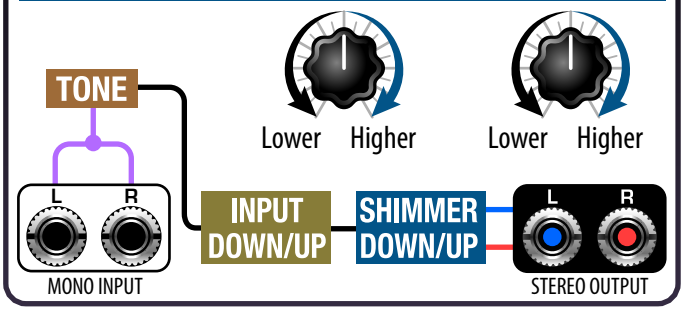
Decay	-DnUp+	Tone
Reverb Decay Time	Pitch shift reverb tails down on the left, up on the right	Bass boost on the left, Treble boost on the right



Reverb Shimmer Combo

Both input and reverb regeneration have separate pitch shifters

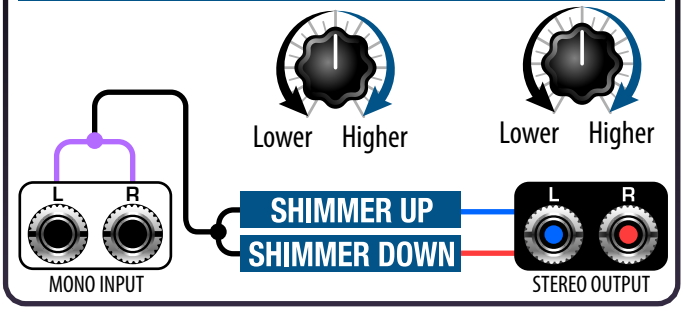
Decay	inDnUp	reDnUp
Reverb decay time	Pitch shift input down on the left, up on the right	Pitch shift reverb tails down on the left, up on the right



Reverb Shimmer Dual

Up & Down octave

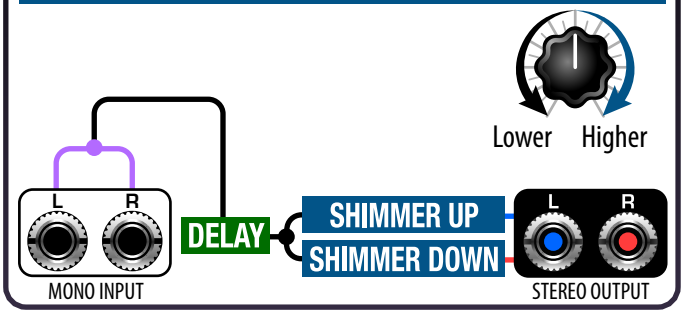
Decay	Amount	-DnUp+
Reverb Decay Time	Up and Down reverb balance?	Pitch shift reverb tails down on the left, up on the right



Reverb Shimmer Dual Delayed

Variable Shimmer Delay

Decay	Delay	-DnUp+
Reverb Decay Time	Pre-delay of reverb	Pitch shift reverb tails down on the left, up on the right



Reverb Shimmer Dual Slow

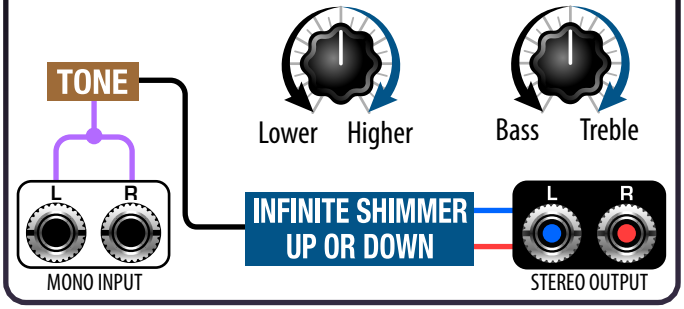
Slow build up Shimmer

Decay	Amount	-DnUp+
Reverb Decay Time	Up and Down reverb balance?	Pitch shift reverb tails down on the left, up on the right

Reverb Shimmer Infinite

Infinite Up or Down Shimmers

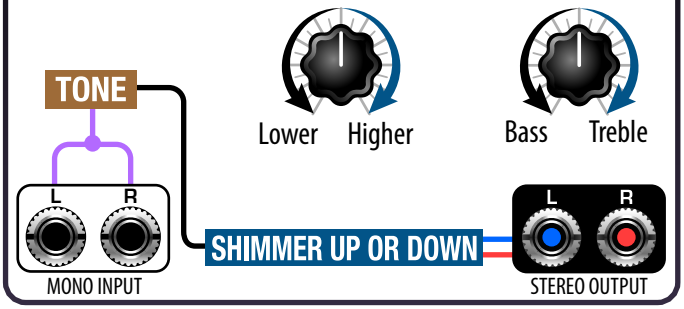
Decay	-DnUp+	Tone
Reverb Decay Time 100% freezes reverb	Pitch shift reverb tails down on the left, up on the right	Bass boost on the left, Treble boost on the right



Reverb Shimmer Input

Input Up or Down octave

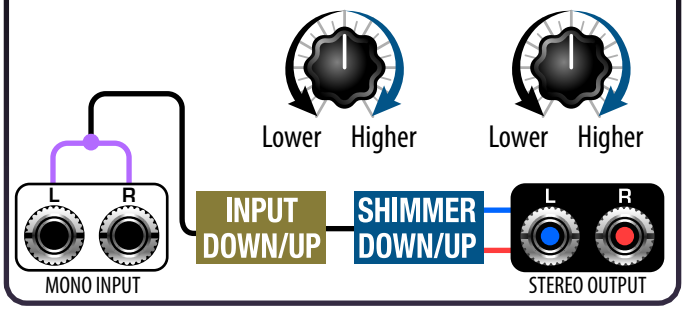
Decay	-DnUp+	Tone
Reverb Decay Time	Pitch shift reverb tails down on the left, up on the right	Bass boost on the left, Treble boost on the right



Reverb Shimmer Input Dual

Up & Down octave

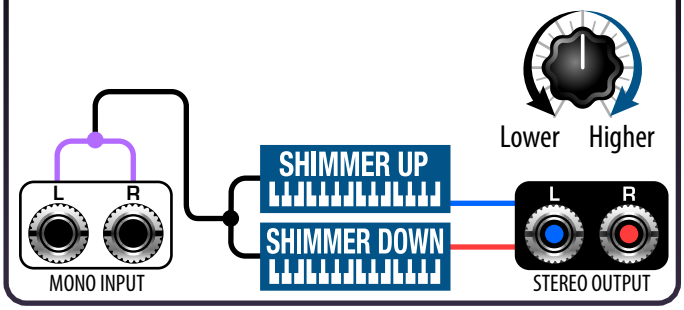
Decay	Amount	-DnUp+
Reverb decay time	Up and Down reverb balance?	Pitch shift reverb tails down on the left, up on the right



Reverb Shimmer Input Variable

1 semitone Pitch increments

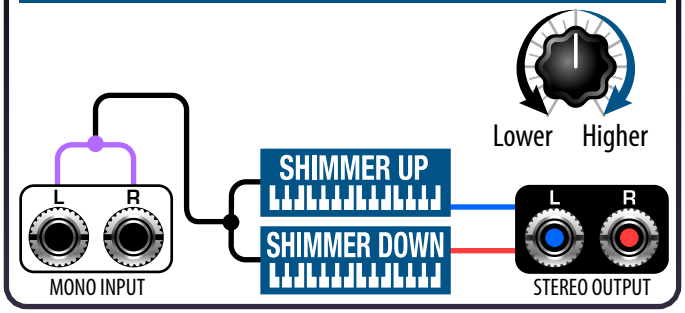
Decay	Amount	-Shft+
Reverb Decay Time	Up and Down reverb balance?	Semitone pitch shift tails down on the left, up on the right



Reverb Shimmer Variable

Variable Shimmer with 1 semitone Pitch increments

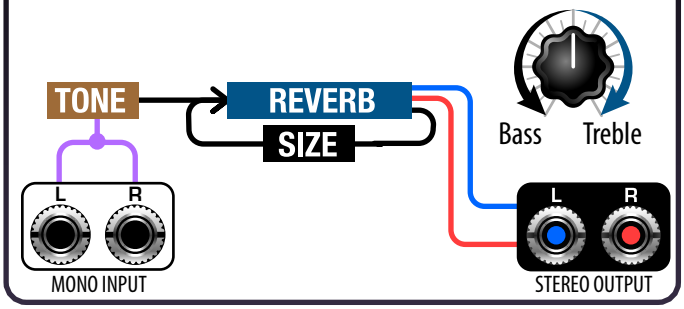
Decay	Amount	-Shft+
Reverb Decay Time	Up and Down reverb balance?	Semitone pitch shift tails down on the left, up on the right



Reverb Size Big

Variable Size big space

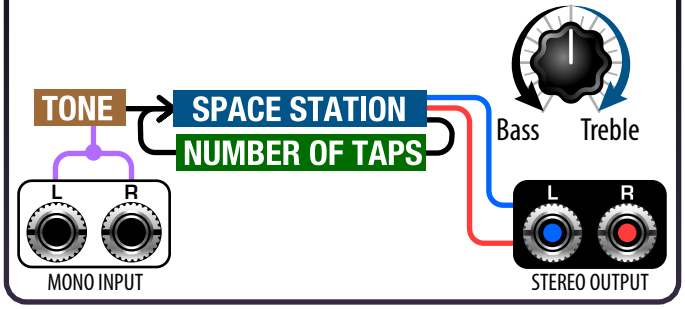
Decay	Size	Tone
Reverb Decay Time	Reverb Size	Bass boost on the left, Treble boost on the right



Reverb Space Station

Ursa Major inspired

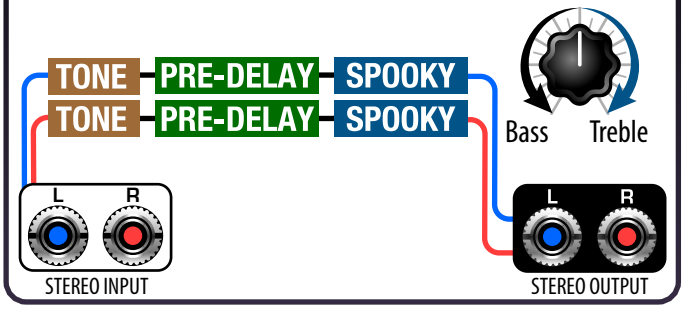
Decay	Taps	Tone
Reverb Decay Time 100% freezes reverb	Number of delay taps	Bass boost on the left, Treble boost on the right



Reverb Spooky

Empress Ghost Reverb type

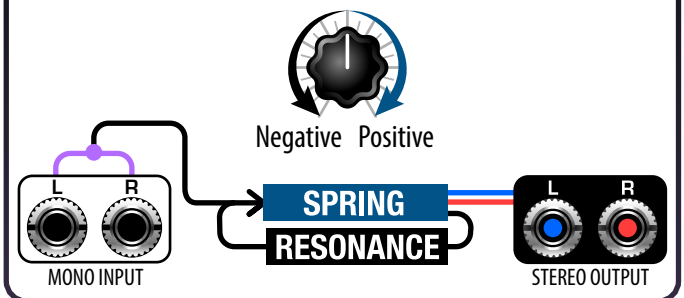
Decay	PreDel	Tone
Reverb Decay Time	Pitch shift reverb tails down on the left, up on the right	Bass boost on the left, Treble boost on the right



Reverb Spring

Variable Resonance Spring

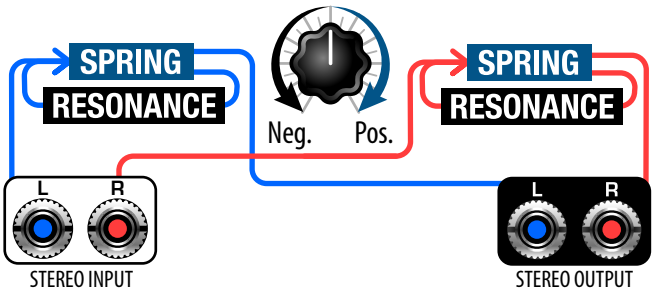
Decay	-Res+	Damp
Reverb decay time	Negative resonance on left, Positive on right, none in center	Lowpass filtering of reverb decay



Reverb Spring Dual

Variable Resonance Dual Spring

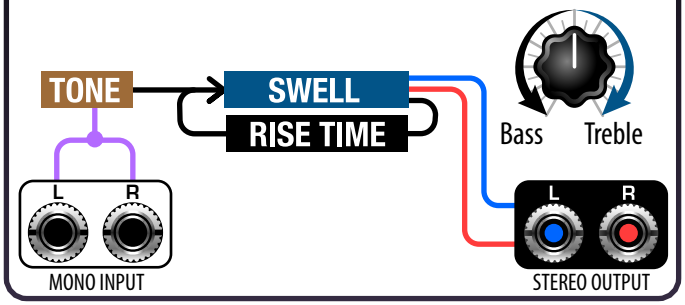
Decay	-Res+	Damp
Reverb Decay Time	Negative resonance on left, Positive on right, none in center	Lowpass filtering of reverb decay



Reverb Swell Dry

Big Sky inspired

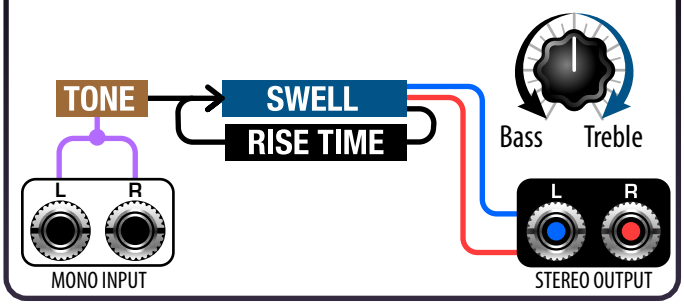
Decay	RiseT	Tone
Reverb Decay Time	Rise Time of reverb	Bass boost on the left, Treble boost on the right



Reverb Swell Wet

Big Sky inspired

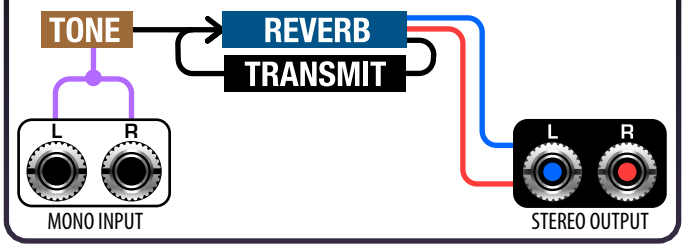
Decay	RiseT	Tone
Reverb Decay Time	Rise Time of reverb	Bass boost on the left, Treble boost on the right



Reverb Transmitter

Earthquaker's Transmisser inspired

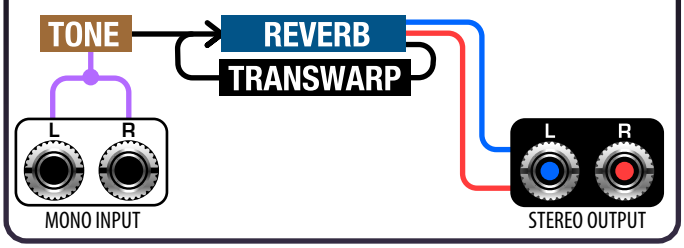
Decay	Chorus	Freq
Reverb Decay Time 100% freezes reverb	Chorus rate/amount	Frequency



Reverb Transmitter Warp

Earthquaker's Transmisser inspired

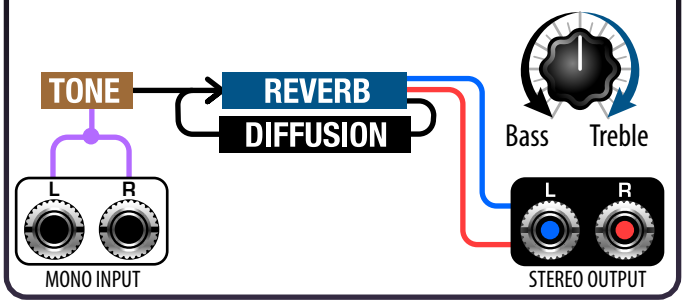
Decay	Warp	Freq
Reverb Decay Time	Warp rate/amount	Frequency



Reverb Vocal

Constant<>Rising Density good reverb for vocals

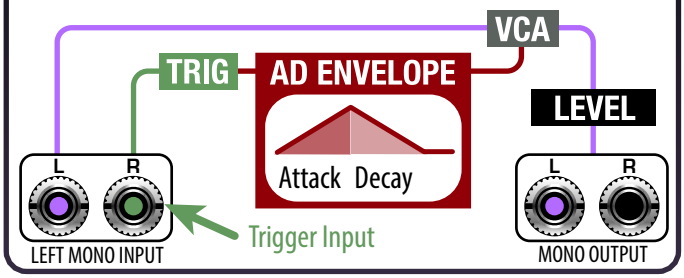
Decay	Diffus	Tone
Reverb decay time	Reverb Diffusion	Pitch shift reverb tails down on the left, up on the right



AD

Attack-Decay controlled amplifier with Level.
Right input expects Trigger. Make it 100% WET

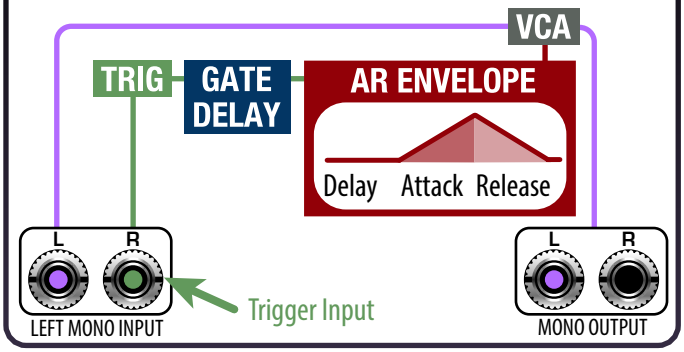
Level	Attack	Decay
Volume level of VCA	Attack speed, fade in time	Decay Speed, fade out time



AD Delay

Attack-Decay controlled amplifier with Delay.
Right input expects Trigger. Make it 100% WET

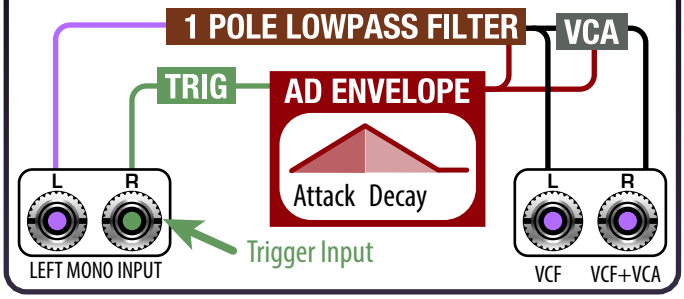
Delay	Attack	Decay
Gate delay of AD	Fade in time	Fade out time



AD VCF 1 Pole

Attack-Decay controlled 1 pole lowpass filter.
Right input expects Trigger. Make it 100% WET

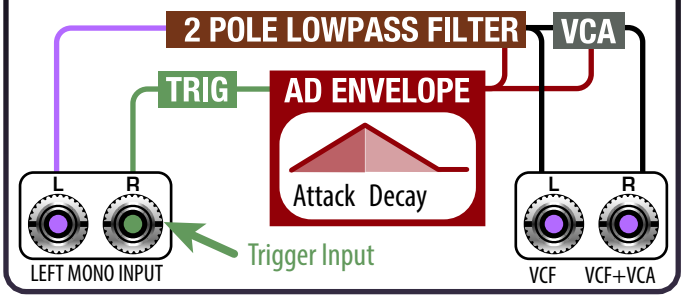
Freq	Attack	Decay
Frequency of 1 pole lowpass filter	Attack speed, fade in time	Decay Speed, fade out time



AD VCF 2 Pole

Attack-Decay controlled 2 pole lowpass filter.
Right input expects Trigger. Make it 100% WET

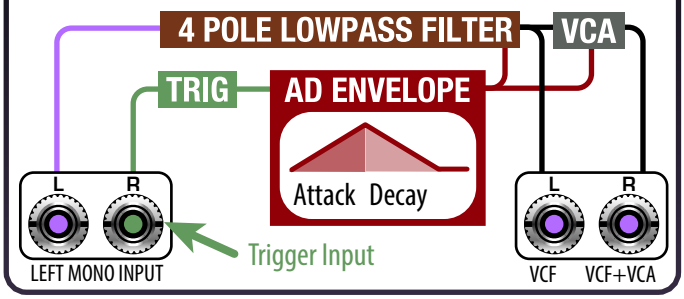
Freq	Attack	Decay
Frequency of 2 pole lowpass filter	Attack speed, fade in time	Decay Speed, fade out time



AD VCF 4 Pole

Attack-Decay controlled 4 pole lowpass filter.
Right input expects Trigger. Make it 100% WET

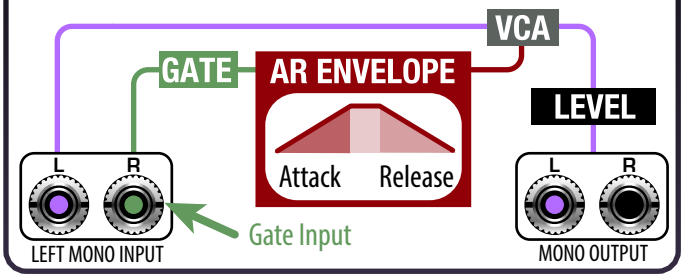
Freq	Attack	Decay
Frequency of 4 pole lowpass filter	Attack speed, fade in time	Decay Speed, fade out time



AR

Attack-Release controlled amplifier with Level.
Right input expects Trigger. Make it 100% WET

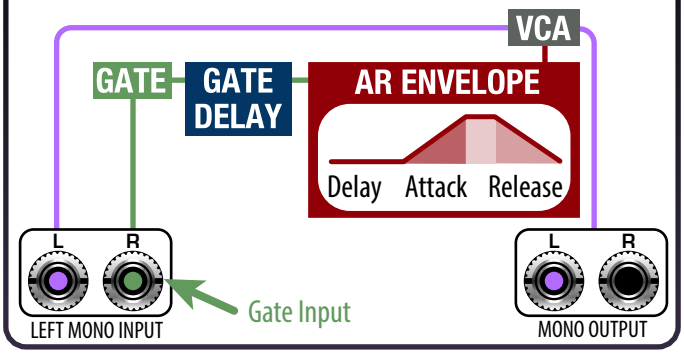
Level	Attack	Releas
Volume level of VCA	Attack speed, fade in time while trigger is on	Release Speed, fade out time after trigger is off



AR Delay

Attack-Decay controlled amplifier with Delay.
Right input expects Trigger. Make it 100% WET

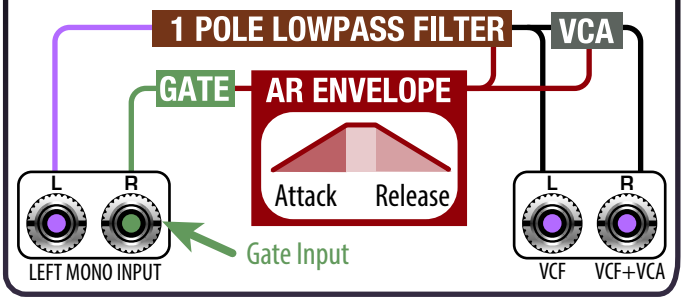
Delay	Attack	Releas
Gate delay of AR	Fade in time	Fade out time



AR VCF 1 Pole

Attack-Decay controlled 1 pole lowpass filter.
Right input expects Trigger. Make it 100% WET

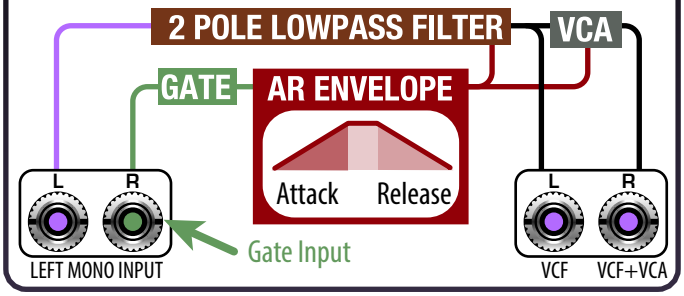
Freq	Attack	Releas
Frequency of 1 pole lowpass filter	Attack speed, fade in time while trigger is on	Release Speed, fade out time after trigger is off



AR VCF 2 Pole

Attack-Decay controlled 2 pole lowpass filter.
Right input expects Trigger. Make it 100% WET

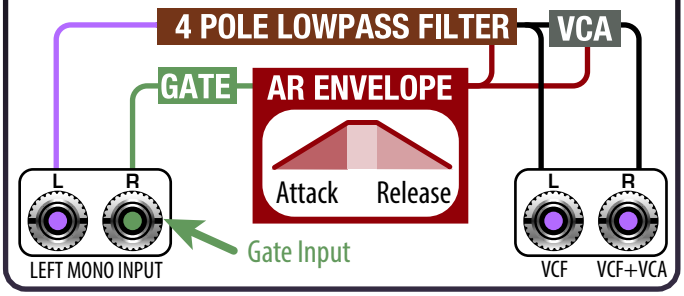
Freq	Attack	Releas
Frequency of 2 pole lowpass filter	Attack speed, fade in time while trigger is on	Release Speed, fade out time after trigger is off



AR VCF 4 Pole

Attack-Decay controlled 4 pole lowpass filter.
Right input expects Trigger. Make it 100% WET

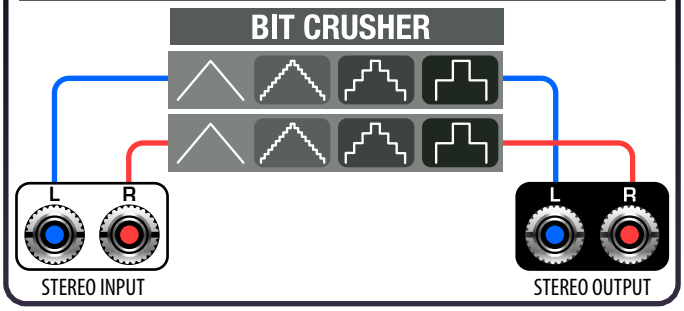
Freq	Attack	Releas
Frequency of 4 pole lowpass filter	Attack speed, fade in time while trigger is on	Release Speed, fade out time after trigger is off



Bit Crusher

Simulates 16-bit, 12-bit, 8-bit reducing down to 2-bit devices it can create extreme distortion

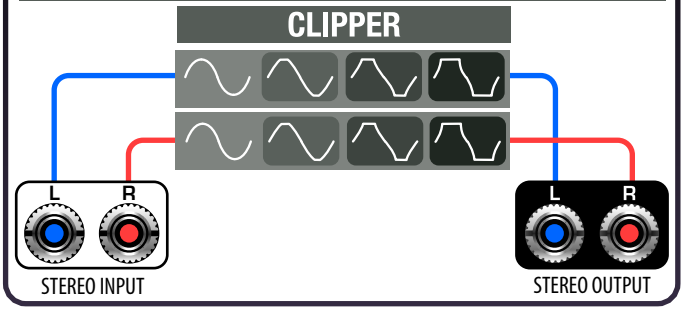
Amount	preFX	postFX
Amount of bits	Volume of clean signal	Volume of post Bit Crush effect



Clipper

Adjustable ratio and knee Clipper

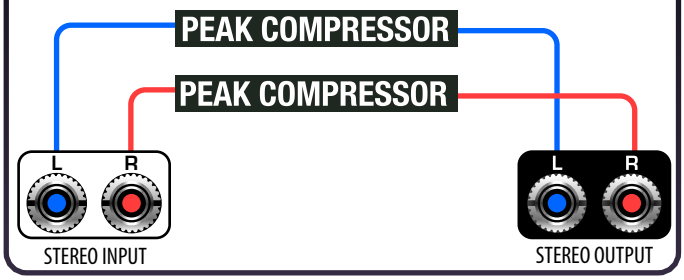
Thresh	Ratio	Knee
Threshold of volume clipping	Ratio amount of clipping	shape of clipping



Compressor Peak

Peak Type Compressing (Drums)

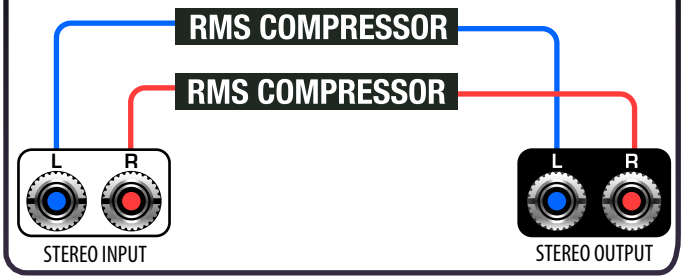
Thresh	Ratio	Time
Threshold level	Compressor ratio	Envelope time



Compressor RMS

RMS Type Compressing (Sustained Sounds)

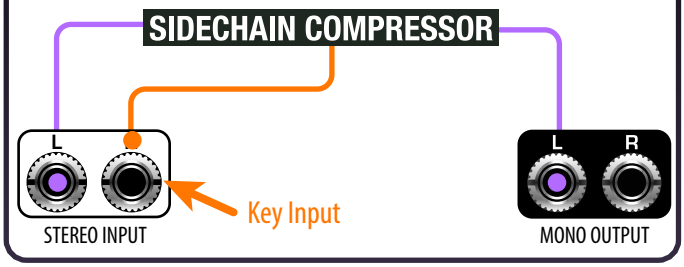
Thresh	Ratio	Time
Threshold level	Compressor ratio	Envelope time



Compressor Sidechain

Left input for audio signal to be compressed,
Right input for key (trigger)

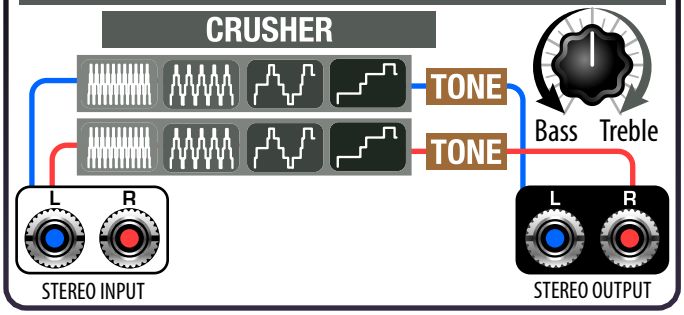
Thresh	Ratio	Time
Threshold level	Compressor ratio	Envelope time



Crusher

Sample rate reduction, Bit reduction and tone

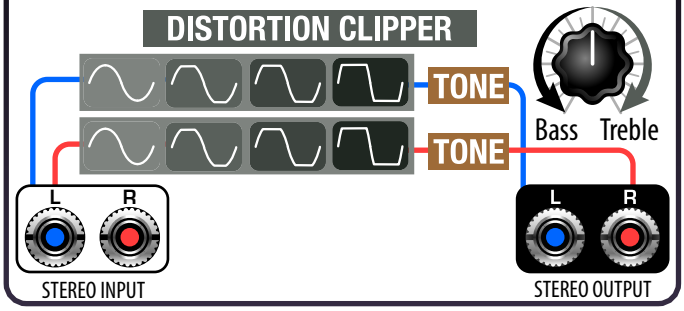
SRR	BitR	Tone
Sample rate reduction	Bit reduction	Tone Balance, Bass on the left Treble on the right



Distortion Clipper

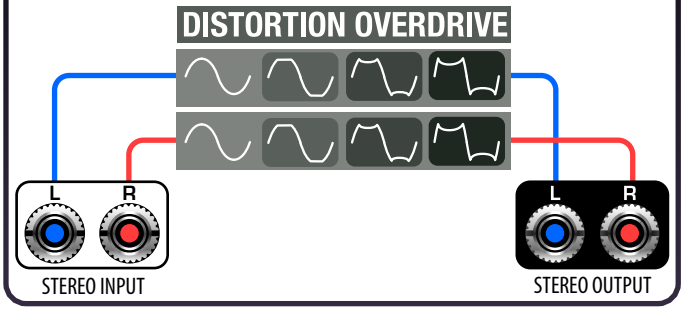
Sample rate

Drive	preFX	postFX
Amount of distortion	Volume of clean signal	Volume of post clipping effect



Distortion Overdrive

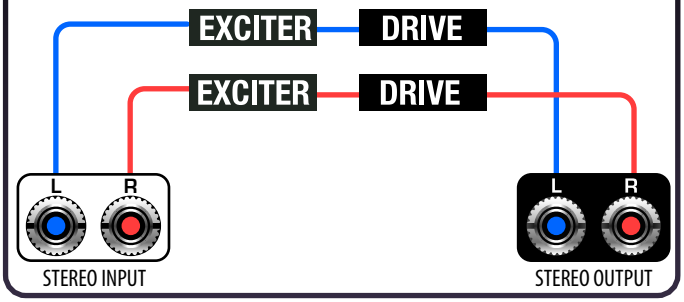
Drive	preFX	postFX
Amount of distortion	Volume of clean signal	Volume of post distortion effect



Exciter

Adds high frequency harmonics improving clarity

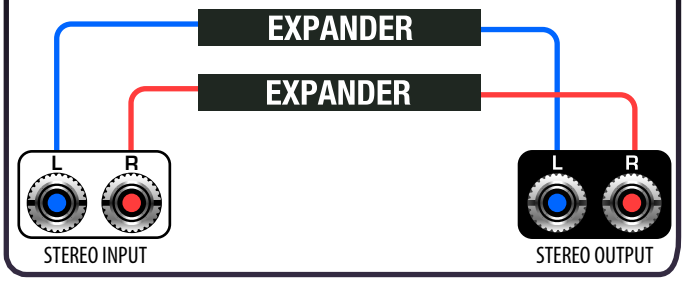
Freq	Drive	Amount
Enhance Frequency	Subtle saturation	Amount of excitement



Expander

Downward Expander, the opposite of compression

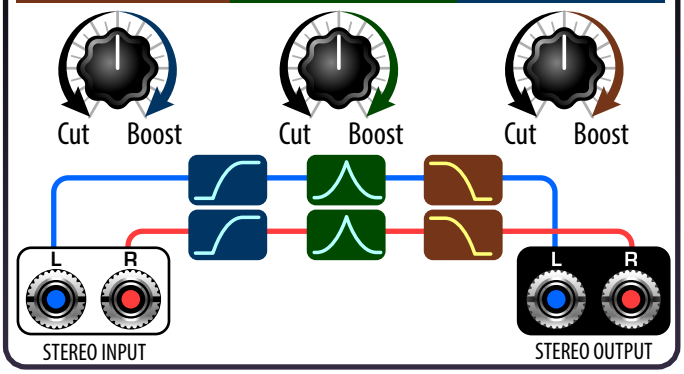
Thresh	Ratio	Time
Threshold level	Expansion ratio	Envelope time



Filter 3-Band EQ

High Shelf - Mid Boost/Cut - Low Shelf

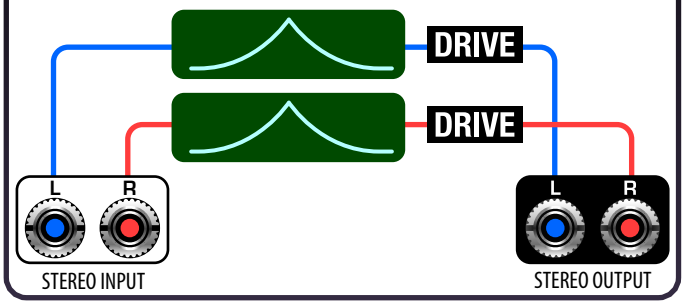
High	Mid	Low
High Shelf level	Mid Freq Cut / Boost	Low Shelf level



Filter BP 2pole

Classic 2 pole Stereo Band Pass filter

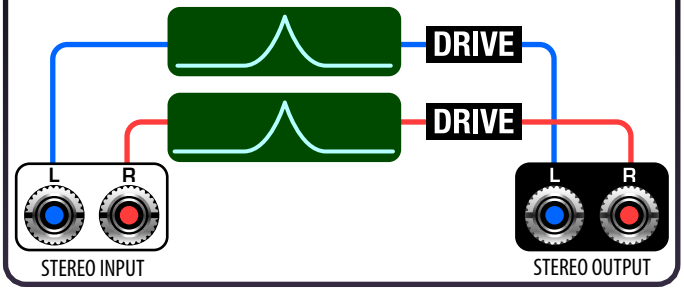
Freq	Res	Drive
Frequency of Bandpass filter	Resonance of Bandpass filter	Bandpass Filter Drive



Filter BP 4pole

Classic 4 pole Stereo Band Pass filter

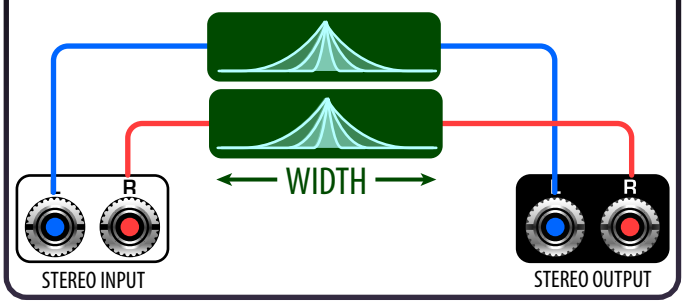
Freq	Res	Drive
Frequency of Bandpass filter	Resonance of Bandpass filter	Bandpass filter drive



Filter BP Width

Variable width Band Pass Filter useful as a stereo parametric EQ

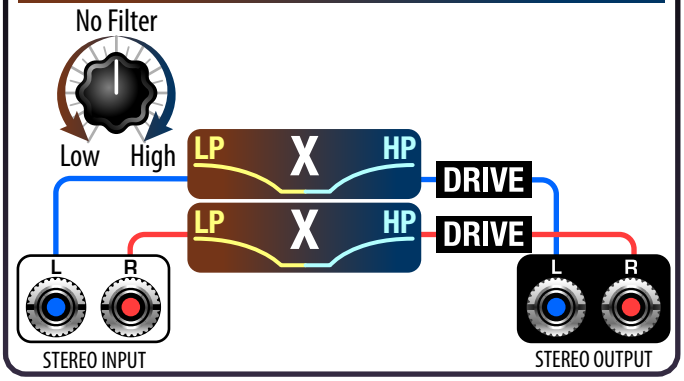
Freq	Res	Width
Frequency of Bandpass filter	Resonance of Bandpass filter	Narrow width on the left to wide on the right



Filter DJ

Lowpass on left, Center is off, Highpass on right

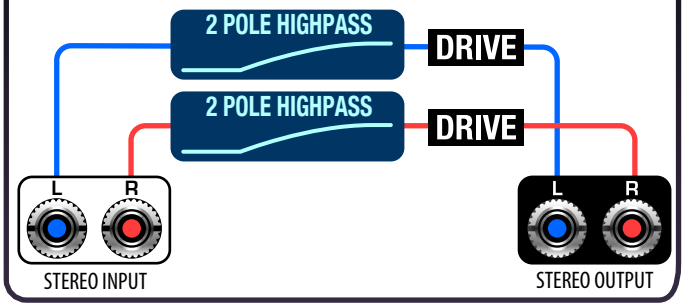
Freq	Res	Drive
Left is lowpass, center is thru, right is high	Resonance of filter	Amount of drive



Filter HP 2pole

Classic 2 pole resonating Stereo High Pass filter with drive

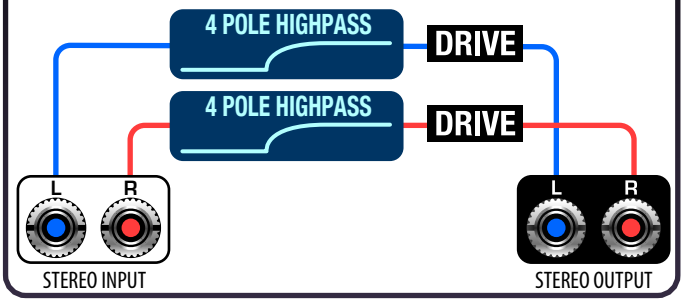
Freq	Res	Drive
Frequency of Highpass filter	Resonance of filter	Amount of drive



Filter HP 4pole

Classic 4 pole resonating Stereo High Pass Filter with drive

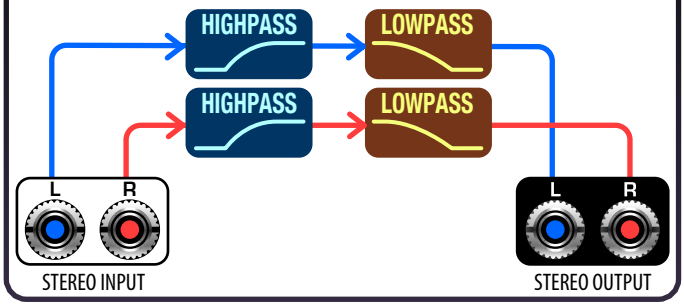
Freq	Res	Drive
Frequency of Highpass filter	Resonance of filter	Amount of drive



Filter HP+LP

Parallel High Pass filter into Low Pass filter in stereo

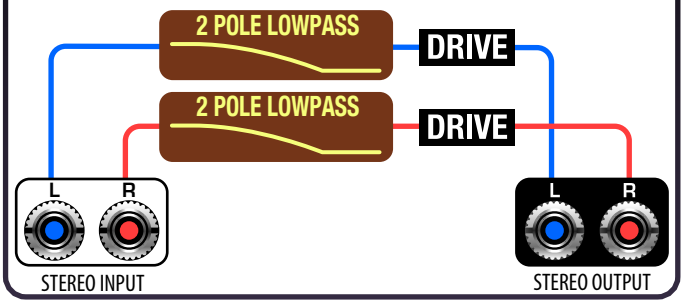
HP Fr	Res	LP Fr
Frequency of Highpass filter	Resonance of both filters	Frequency of Lowpass filter



Filter LP 2pole

Classic 2 pole resonating Stereo Low Pass filter with drive

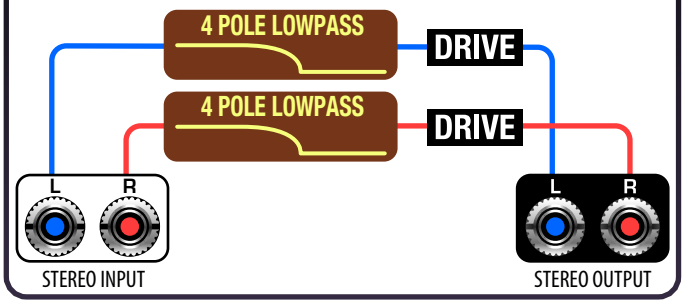
Freq	Res	Drive
Frequency of Lowpass filter	Resonance of Lowpass filter	Amount of drive



Filter LP 4pole

Classic 4 pole resonating Stereo Low Pass filter with drive

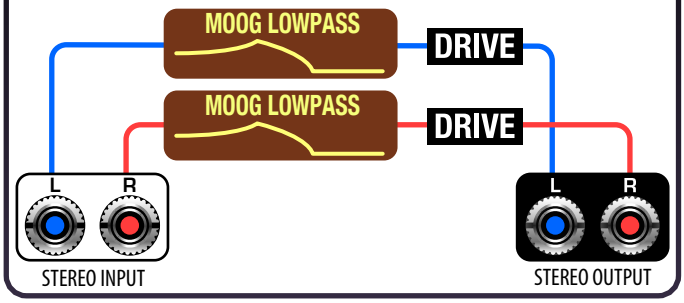
Freq	Res	Drive
Frequency of Lowpass filter	Resonance of Lowpass filter	Amount of drive



Filter LP Moog

4 pole self oscillating Stereo Low Pass filter with drive

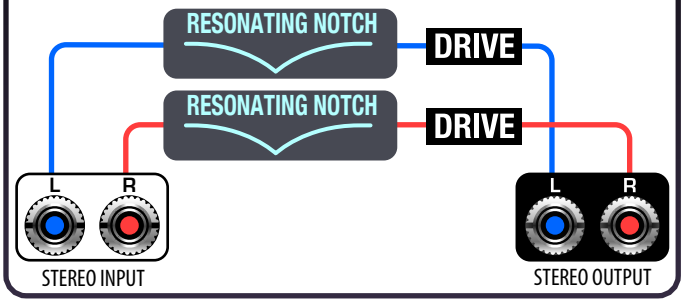
Freq	Res	Drive
Frequency of Moog Lowpass filter	Resonance of Moog Lowpass filter	Amount of drive



Filter Notch

Resonating Stereo Notch filter with drive

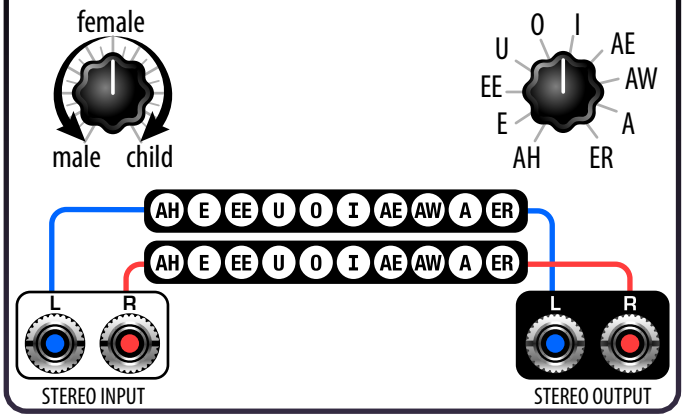
Freq	Res	Drive
Frequency of Notch rejecting bandwidth	Resonance of Notch filter	Amount of drive



Filter Vowel

Stereo vowel filter with shifting formants

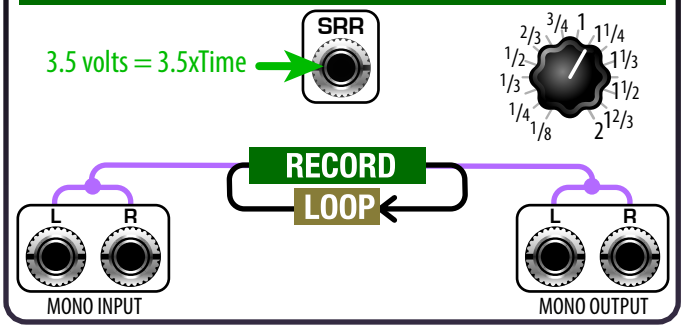
-Shft+	Res	Vowel
Gender/Age shifter	Resonance of filter	Vowel



Freeze Prime Time

Freeze Loop, apply positive 3.5 voltage to SRR input to get more time or Hold the encoder knob untill you see the SRR settings, click the knob to the octave setting and turn down to -3.5 octave, hold down encoder knob to exit.

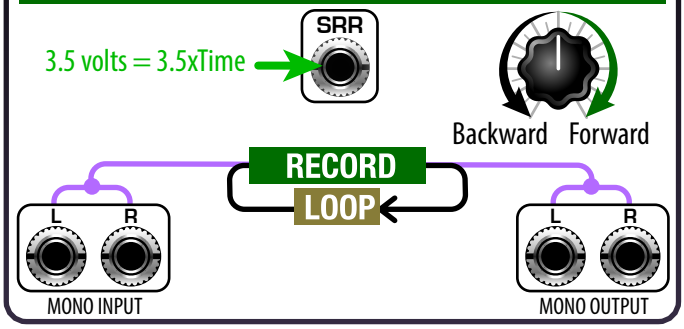
Gate	Time	Mult
Gate Freeze On/Off	Time of freeze	Tempo Multiplier



Freeze Speed

Freeze looping with a bidirectional Speed, apply positive 3.5 voltage to SRR input to get more time or Hold the encoder knob untill you see the SRR settings, click the knob to the octave setting and turn down to -3.5 octave, hold down encoder knob to exit.

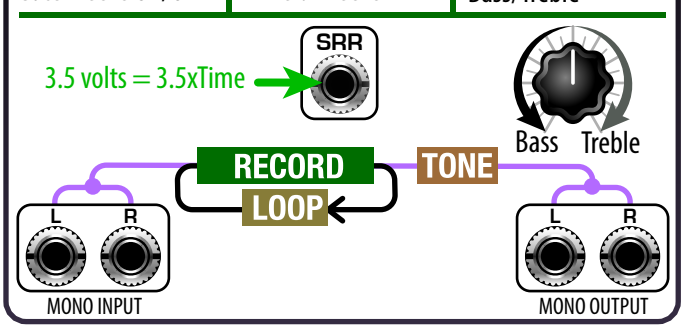
Gate	Time	Speed
Gate Freeze On/Off	Time of freeze	Backward/Forward



Freeze Tone

Freeze looping with a Tone control, apply positive 3.5 voltage to SRR input to get more time or Hold the encoder knob untill you see the SRR settings, click the knob to the octave setting and turn down to -3.5 octave, hold down encoder knob to exit.

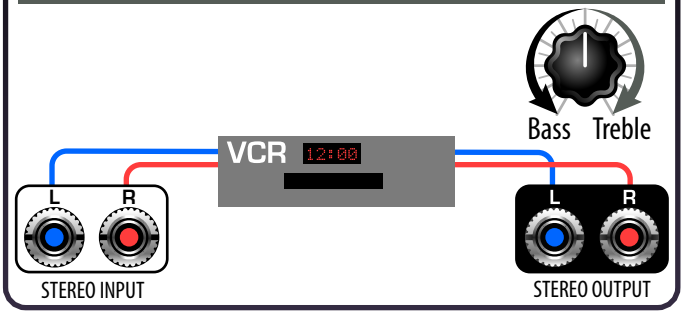
Gate	Time	Tone
Gate Freeze On/Off	Time of freeze	Bass/Treble



Generation Lost

Generation Loss inspired, emulation of old abused VCR tape machine

Wear	Wow	Tone
Tape Wear	Tape Motor fluctuation	Tone Balance, Bass on the left Treble on the right



In-NOout

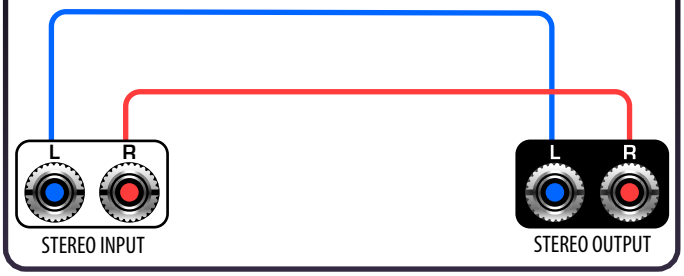
Dry/Wet VCA, No Output

None	None	None

In-Out

Copies input to the output with no FX at all

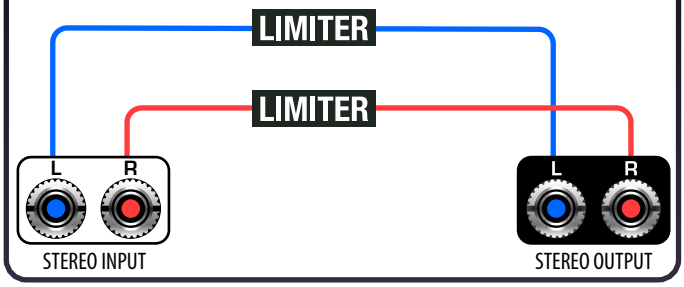
None	None	None



Limiter

Variable knee Limiter

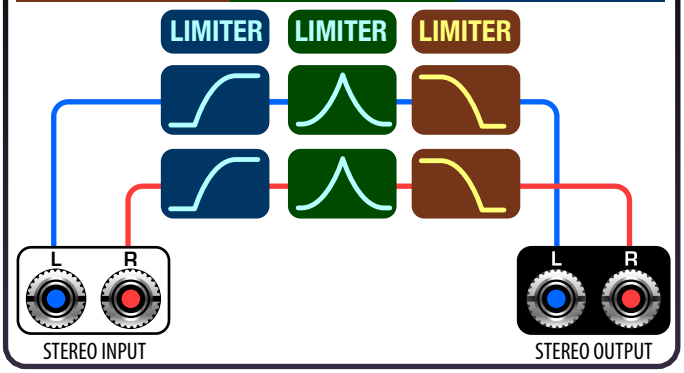
Thresh	Knee	Time
Threshold of limiting	Limiter knee shape	Envelope time



Limiter 3-Band

Three frequency bands Limiter

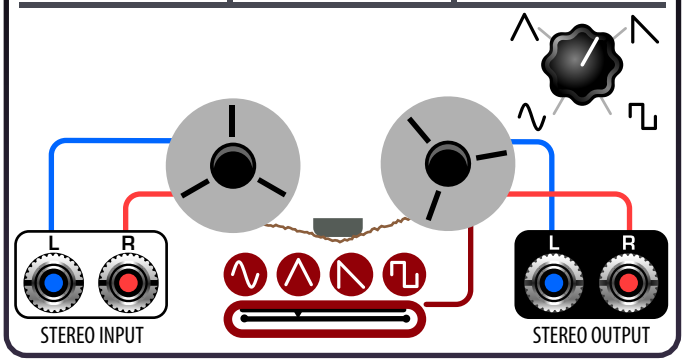
High	Mid	Low
Limit Highs	Limit Mids	Limit Lows



Lo-Junky

Instant Lo-Fi Junky inspired Warping tape hiss

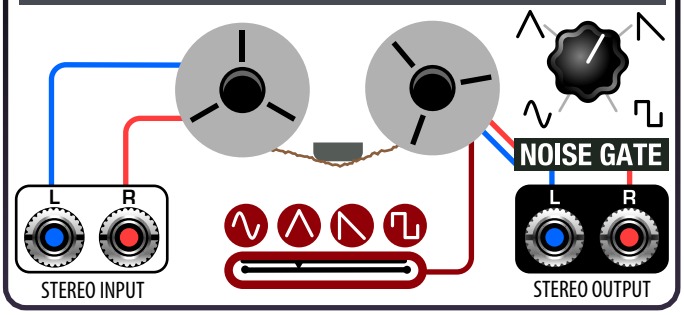
Speed	Depth	xFade
Tape speed	Depth of pitch modulation	Shape of modulation Crossfades from sine, tri, saw, squ.



Lo-JunkyNG

Instant Lo-Fi Junky inspired, noise gated

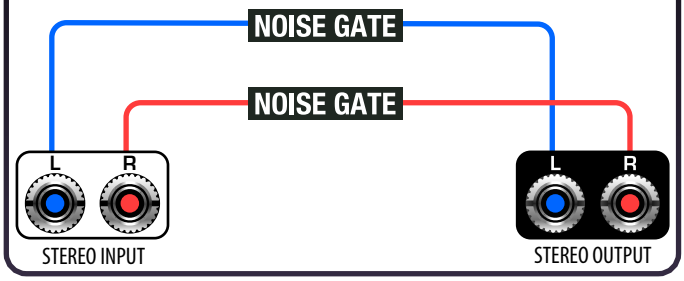
Speed	Depth	xFade
Speed of pitch modulation	Depth of pitch modulation	Crossfades from sine, tri, saw, squ.



Noise Gate

Adjustable ratio noise Gate

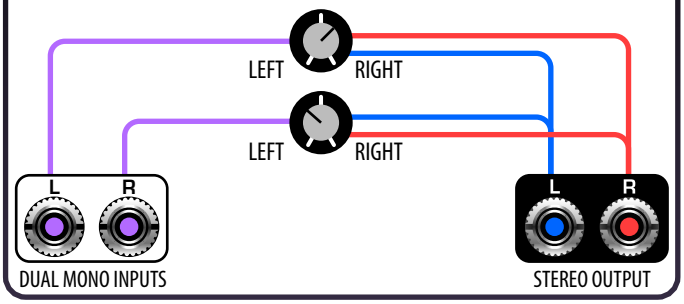
Thresh	Ratio	Time
Threshold of gate	Ratio of gate	Envelope time



Panner

Dual Panner

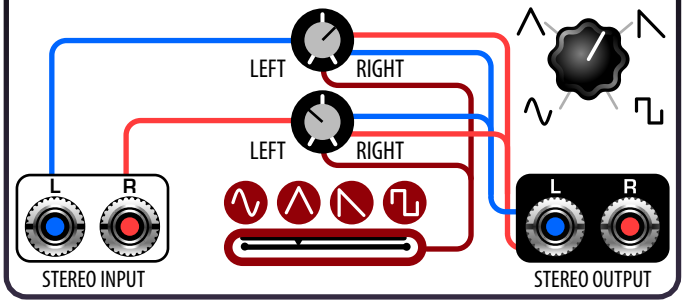
L Pan	R Pan	L<>R
Panning of left mono input	Panning of right mono input	Panning Width



Panner Auto

LFO Panning

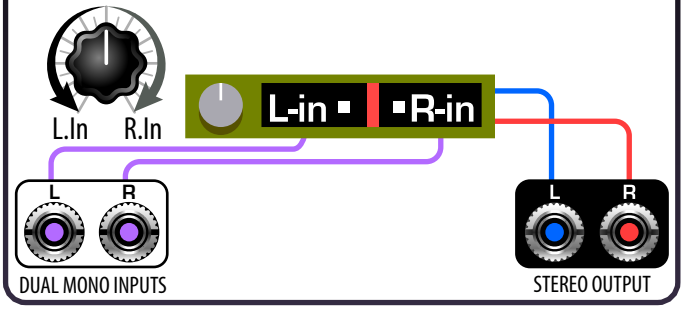
Rate	Range	Shape
Panning Rate	Panning Amount	Shape of panning crossfades from sine, tri, saw, squ.



Radio

Transforms the incoming audio and generates noise

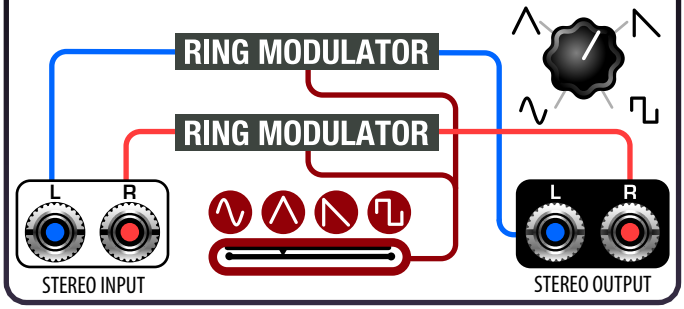
Tune	Noise	Tone
Tune between L or R inputs	Amount of radio noise	Tone Balance, Bass on the left Treble on the right



Ring Modulator

Stereo RM with internal VCO

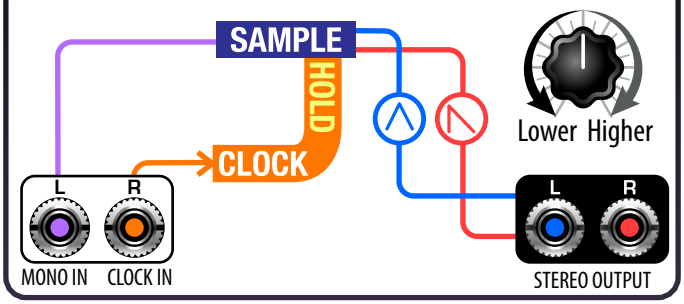
Coarse	Fine	xFade
Coarse modulator frequency	Fine tune of modulator frequency	Crossfades from sine, tri, saw, squ.



Sample & Hold

Samples input and holds the voltage in time with clock and outputs pitched waveforms

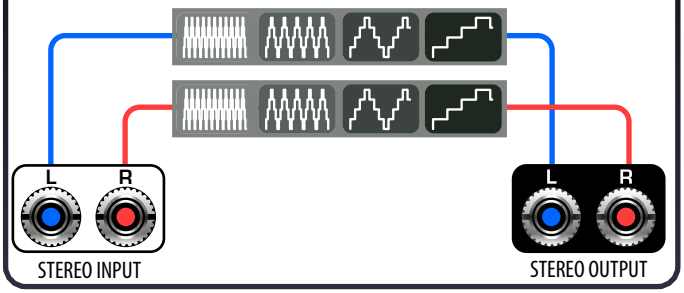
Rate	Range	-Shft+
Rate of Sampling	Range of pitches	Pitch shift Down/Up



Sample Rate Reducer

Simulates a reduction in sample rate, 4k = toy 8k = MS-DOS , 22k = retro sampler, 44.1= CD

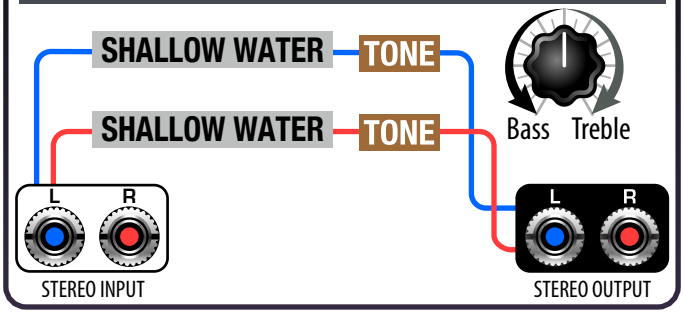
Amount	preFX	postFX
Sampling Rate	Volume of un-effected signal	Volume of reduction



Shallow Water

Shallow Water inspired

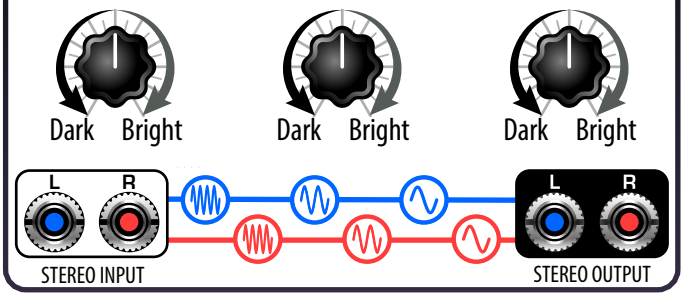
Rate	Range	Tone
Rate of water	Range of undertow	Tone Balance, Bass on the left Treble on the right



Sub Fatter

Produces Bright/Dark Sub Octaves from input, works very well with monophonic sources

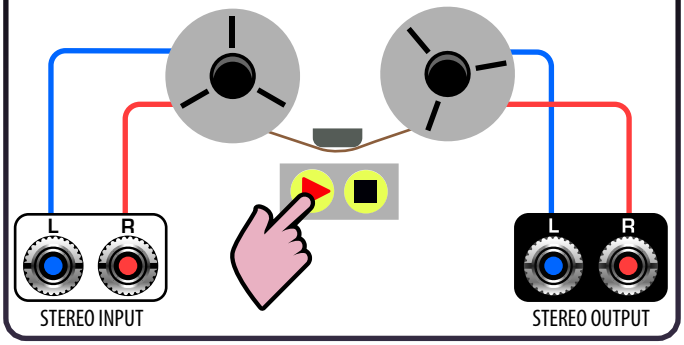
-0+	-1+	-2+
Dark signal on left, Bright on right, None at center	One octave below Dark signal on left, Bright on right	Two octave below Dark signal on left, Bright on right



Tape Start

Simulation of tape machine starting up, starts slow and speeds up

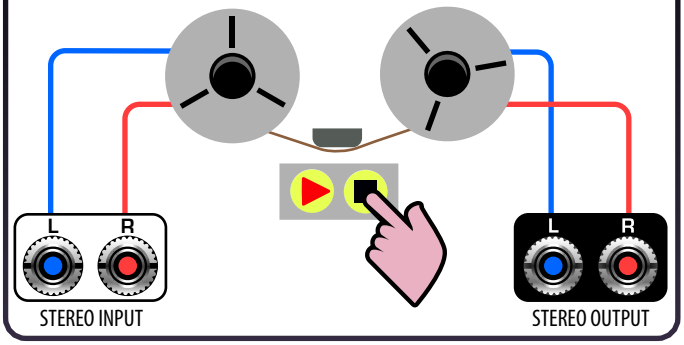
Gate	Time	Drive
Gate on starts tape	Time it takes to start up	Drive amount



Tape Stop

Simulation of tape machine stoping, slows down to complete stop

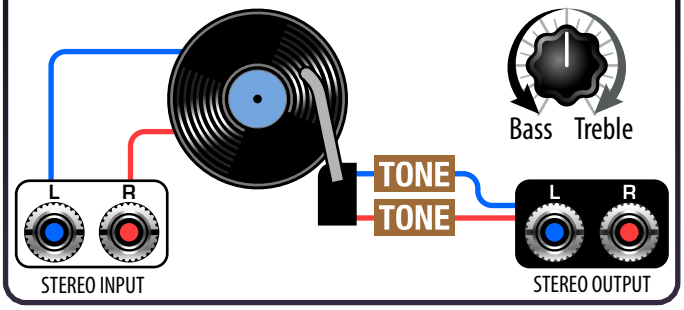
Gate	Time	Drive
Gate on stops tape	Time it takes to slow down to full stop	Drive amount



Vinyl

Resonating Stereo Notch filter with drive

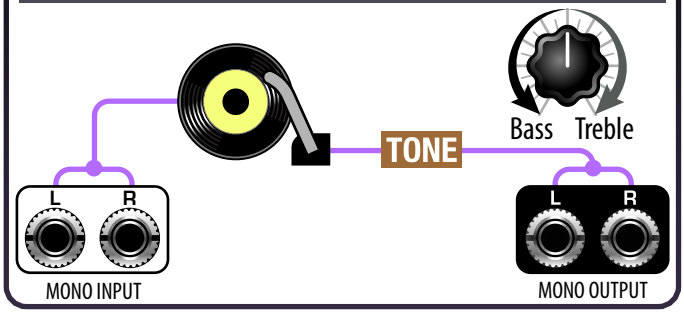
Wear	Noise	Tone
Number of times played, scratches & dust on vinyl	Increase amount of turntable noise	Tone Balance, Bass on the left Treble on the right



Vinyl Retro

Resonating Stereo Notch filter with drive

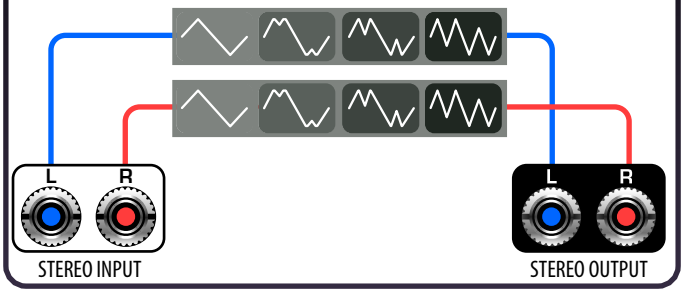
Wear	Noise	Tone
Number of times played, scratches & dust on vinyl	Increase amount of turntable noise	Tone Balance, Bass on the left Treble on the right



Wave Folder

Instead of wave clipping the wave folds back on itself creating high frequency harmonics

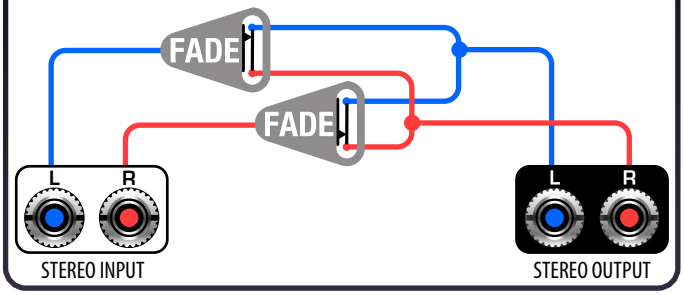
Amount	-Symm+	Width
Amount of folds	Subtracting/Adding static voltage changes symmetry	Amount of width



xFader

L<>R blend with mix Law and Tone

L<>R	Law	Tone
Left and right cross fading	Crossfades between linear and perception balanced crossfading	Tone Balance, Bass on the left Treble on the right



Freq Shifter

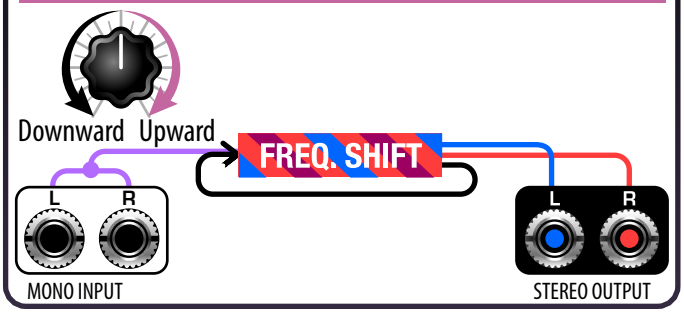
Instead of shifting pitch, harmonics are shifted

-Rate+	-Fbck+	Delay
Rate of Frequency Shifting Up or down	Bipolar Feedback	Delay Time

Freq Shifter Barberpole

Instead of shifting pitch, harmonics are shifted upwards or downwards in a barerpole fashion

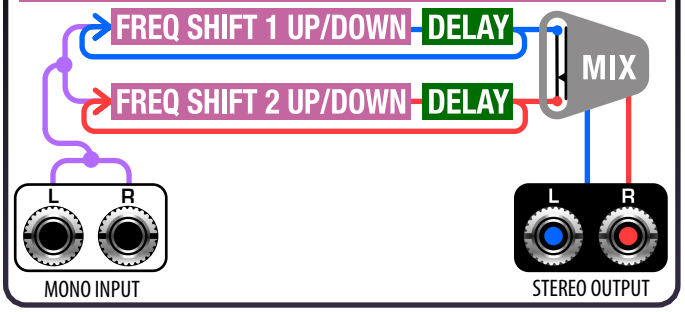
-Rate+	Range	Fback
Downward on the left, upward on the right, none in center	Range of frequency shifter	Feedback of Freq shift



Freq Shifter Dual

Dual Up or Down Frequency shifting with separate controls for Freq Shift 1 and 2

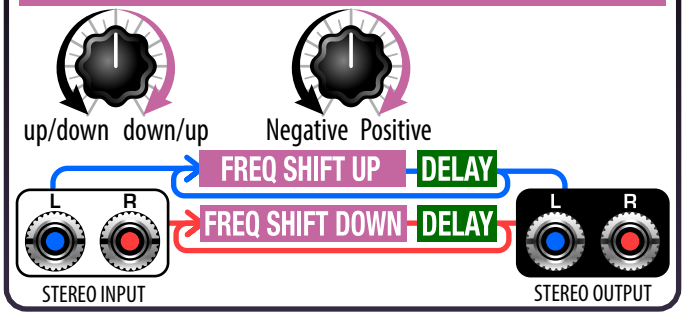
-1+	-2+	1<>2
Freq Shift 1 Down on the left, up on the right	Freq Shift 2 Down on the left, up on the right	Balance of Freq shift 1 and Freq Shift 2



Freq Shifter Up-Dn

Frequency shifting in opposite directions

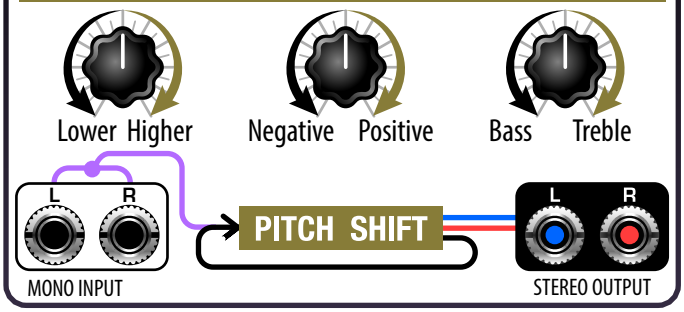
-Shft+	-Fbck+	Delay
Rate of Frequency Shifting Up or down	Bipolar Feedback	Delay Time



Pitch Shifter

Smooth Pitch adjustment

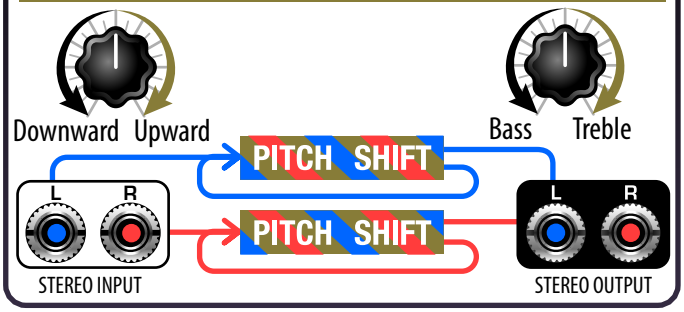
+-Shft	+-Fbck	Tone
Pitch shift	Feedback	Tone Balance, Bass on the left Treble on the right



Pitch Shifter Barberpole

Up or Down movement

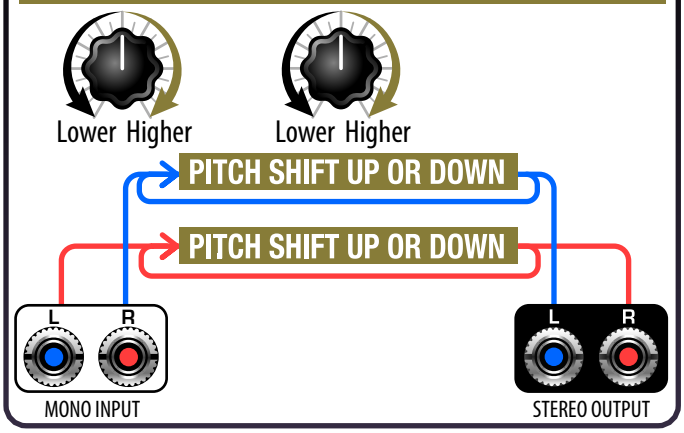
-Rate+	Range	-Fbck+
Downward on the left, upward on the right, none in center	Range of pitch shifting	Tone Balance, Bass on the left Treble on the right



Pitch Shifter Dual

Smooth Pitch adjustment

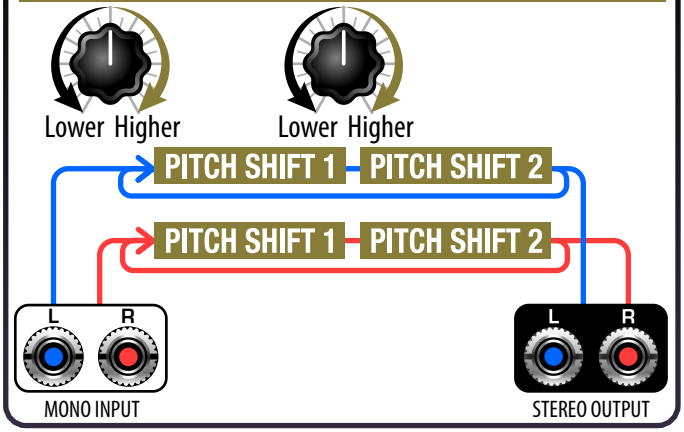
-1+	-2+	Fback
Pitch Shift 1	Pitch Shift 2	Feedback

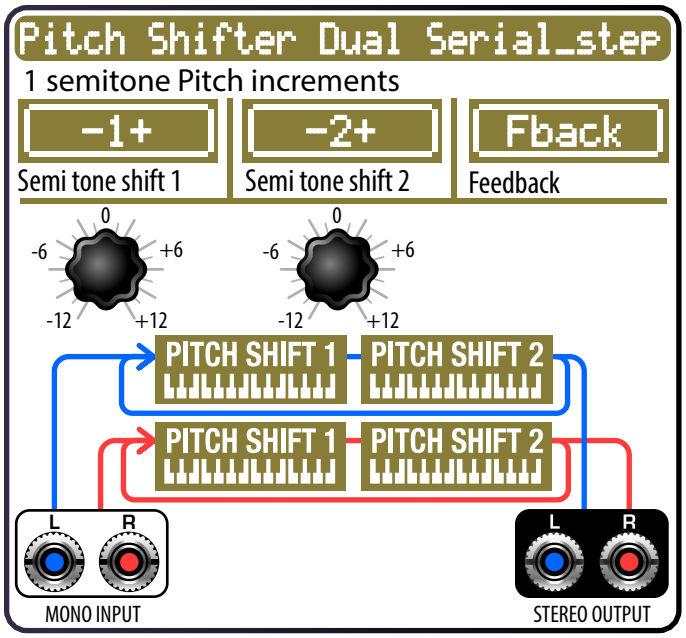


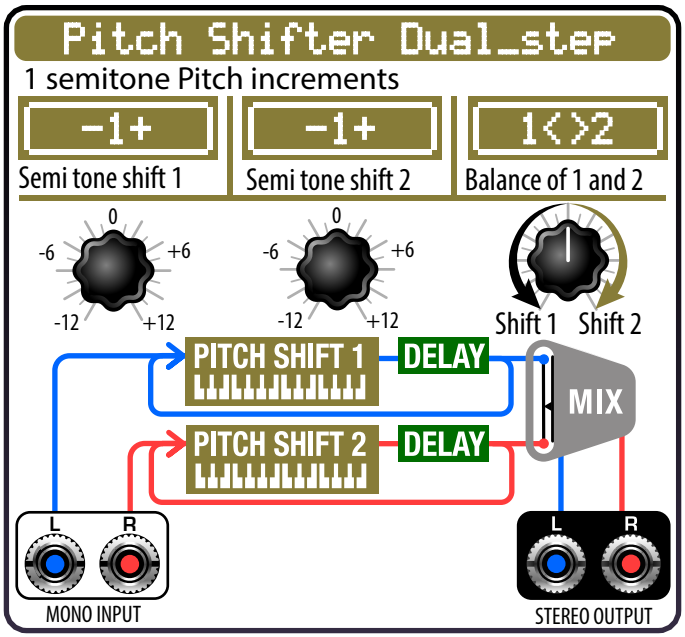
Pitch Shifter Dual Serial

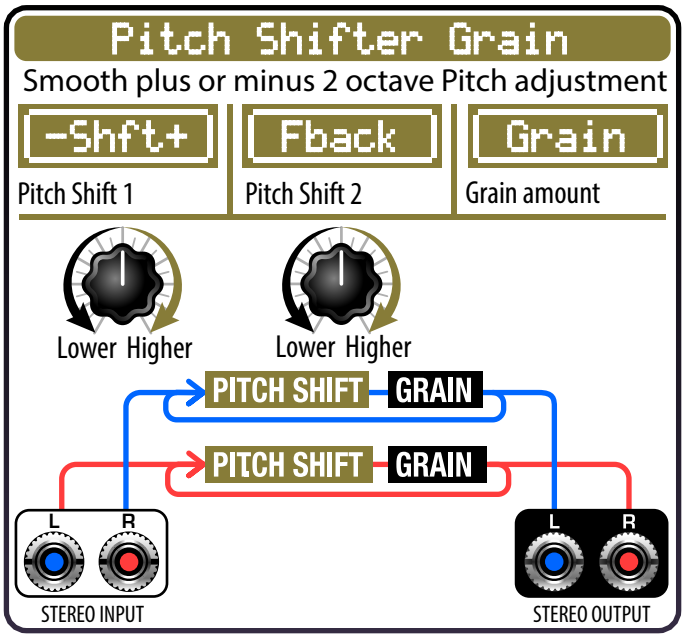
Smooth Pitch adjustment

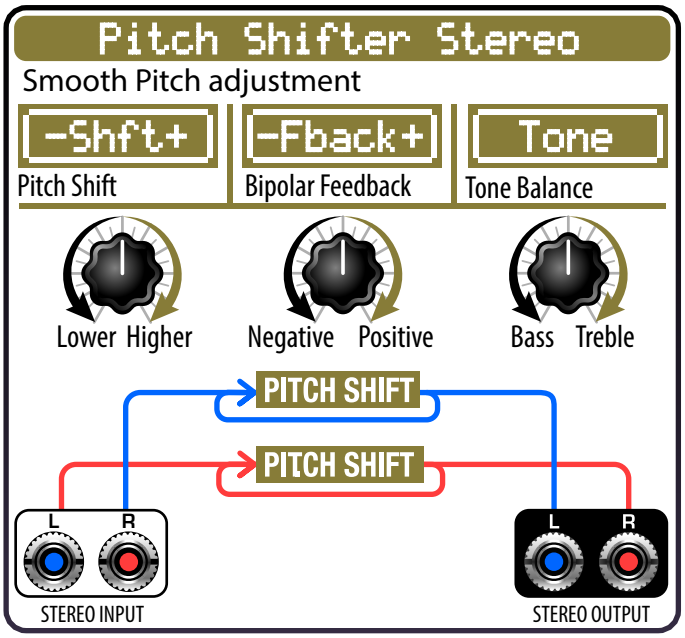
-1+	-2+	Fback
Pitch Shift 1	Pitch Shift 2	Feedback




Pitch Shifter Dual Serial_step
1 semitone Pitch increments
-1+
-2+
Fback
Semi tone shift 1
Semi tone shift 2
Feedback
0
-6
+6
-12
+12
PITCH SHIFT 1
PITCH SHIFT 2
PITCH SHIFT 1
PITCH SHIFT 2
L
R
MONO INPUT
STEREO OUTPUT


Pitch Shifter Dual_step
1 semitone Pitch increments
-1+
-1+
1<>2
Semi tone shift 1
Semi tone shift 2
Balance of 1 and 2
0
-6
+6
-12
+12
Shift 1
Shift 2
PITCH SHIFT 1
DELAY
PITCH SHIFT 2
DELAY
MIX
L
R
MONO INPUT
STEREO OUTPUT


Pitch Shifter Grain
Smooth plus or minus 2 octave Pitch adjustment
-Shft+
Fback
Grain
Pitch Shift 1
Pitch Shift 2
Grain amount
Lower Higher
Lower Higher
PITCH SHIFT
GRAIN
PITCH SHIFT
GRAIN
L
R
STEREO INPUT
STEREO OUTPUT


Pitch Shifter Stereo
Smooth Pitch adjustment
-Shft+
-Fback+
Tone
Pitch Shift
Bipolar Feedback
Tone Balance
Lower Higher
Negative Positive
Bass Treble
PITCH SHIFT
PITCH SHIFT
L
R
STEREO INPUT
STEREO OUTPUT

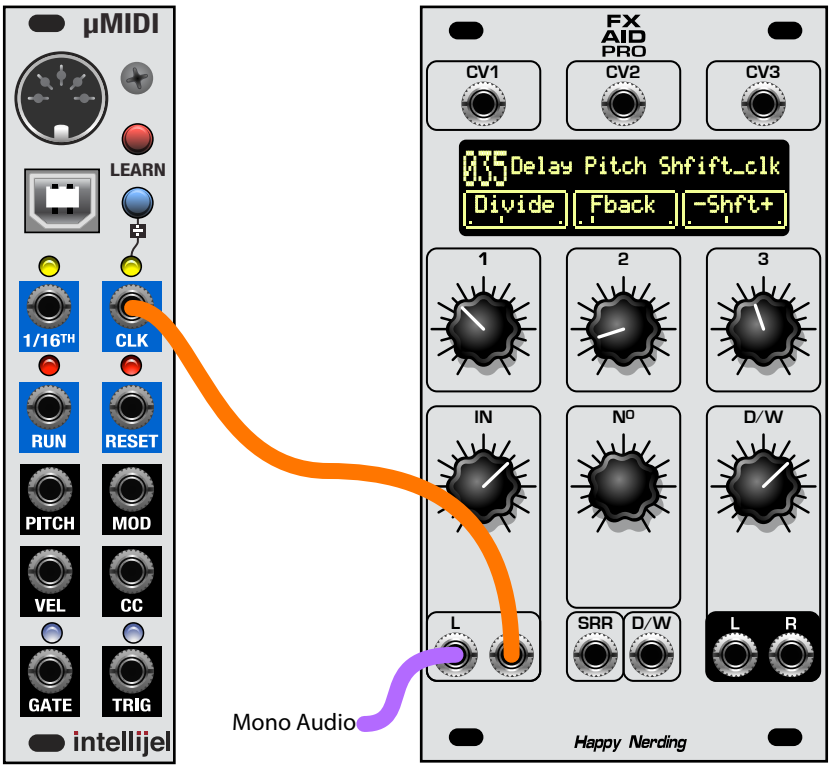
How to Clk (clock)

Allows syncopation of effects with mono inputs. A clock signal or square wave LFO will sync the effect to the tempo. The divide parameter allows for multiple different timings of the synced beat.

Make sure Wet/Dry output is 100% wet or you will hear the clock signal.

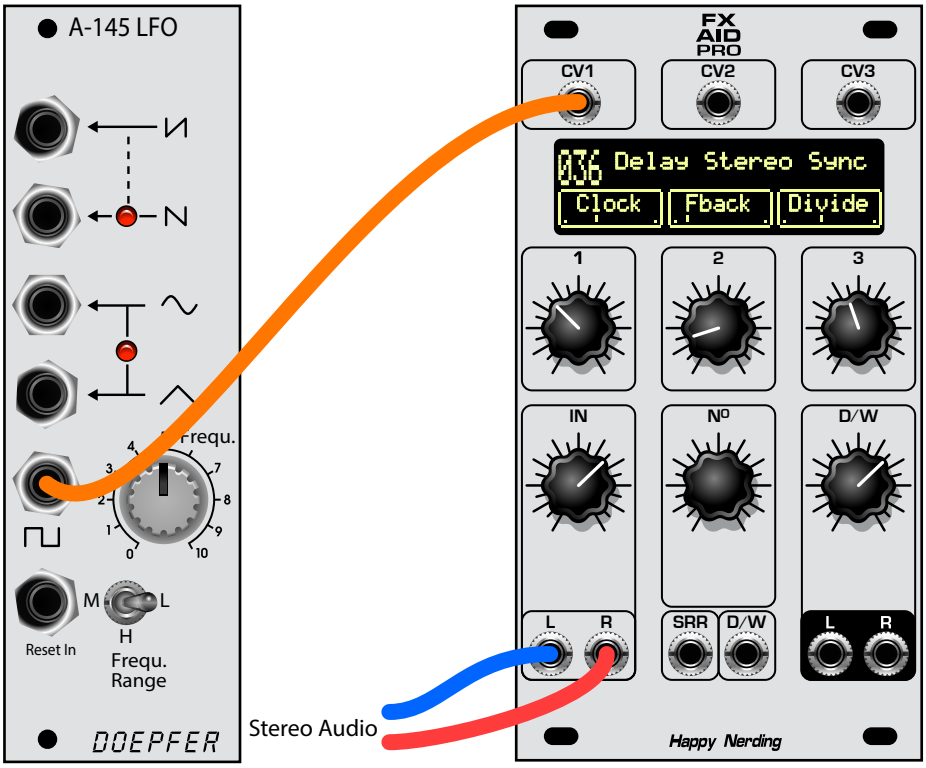
Using a Midi to CV converter module you can sync the FX Aid Pro to your DAW or computer.

Other clock sources can be from sequencers or drum machines



How to Sync

Allows syncopation of effects with stereo inputs.
A clock signal or square wave LFO will sync the effect to the tempo.
The divide parameter allows for multiple diffrent timings of the synced beat.

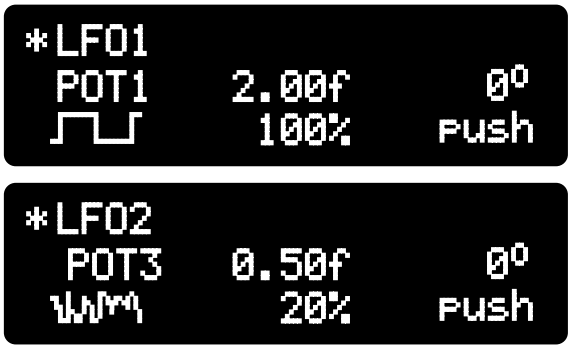


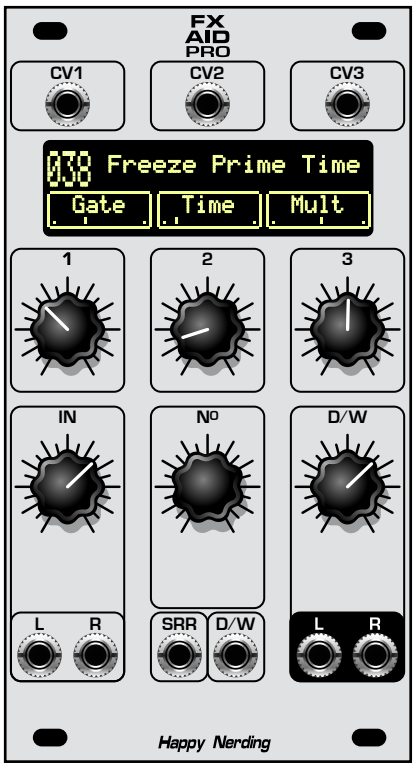
How to Stutter Freeze

For short audio looping stutter effects to get more time slow down the sample rate by Holding the encoder knob untill you see the SRR settings, click the knob to the octave setting and turn down to -3.5 octave, hold down encoder knob to exit. . The slower the sample rate the more time you will get at the cost of lower sound quality.

Many glitch and pitch stutter effects can be achieved by modulating the parameters with the internal LFO's.

Better results can be achieved by inputing an external clocked source into the gate parameter input. Try different rates to the LFO's to fine tune the effect.

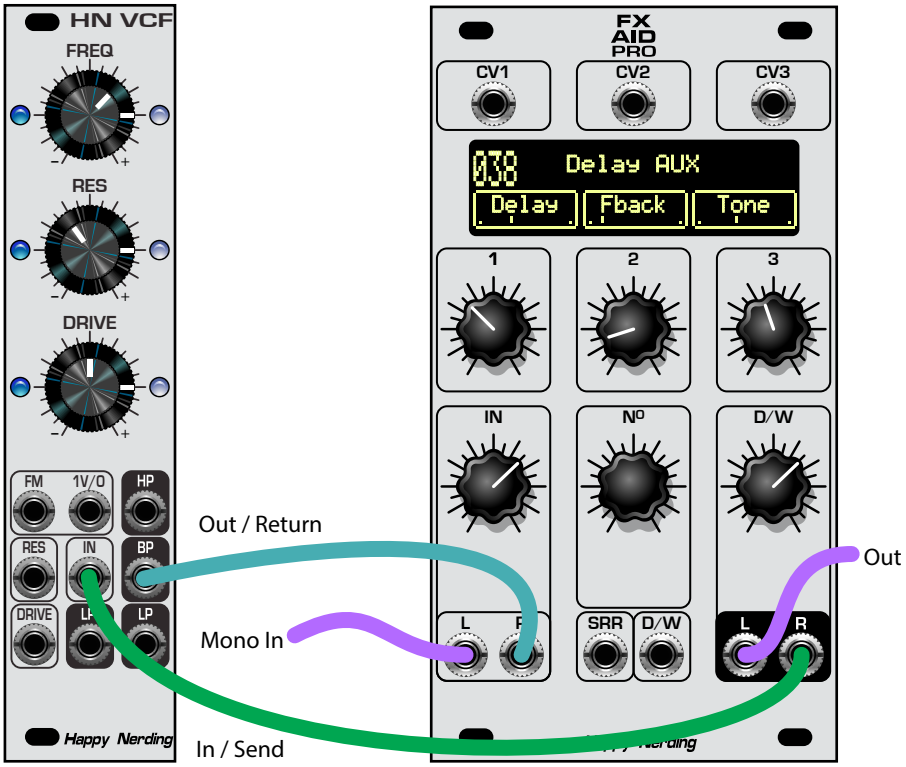




How to Delay Aux

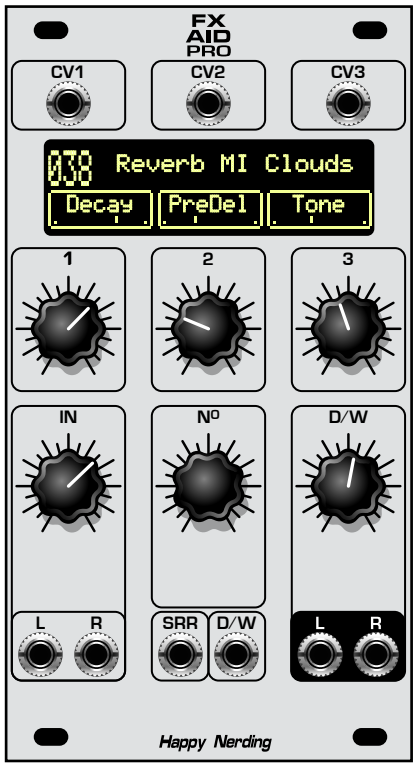
This special delay has it's own send and return, this allows you to insert an external effect into the delay line feedback, so that each echoe goes through the external effect and is processed more and more each time the echoe repeats.

You can use a filter, phaser, distortion or any effect you can think of.



How to chorus pre-delay

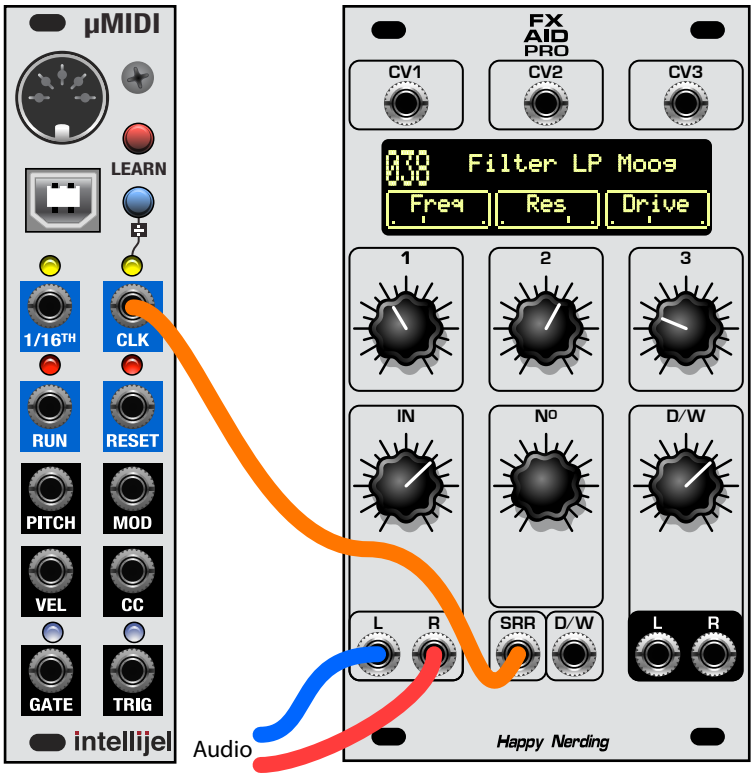
Usining an internal LFO you can add chorus to any reverb with a PreDelay parameter, the LFO slowly modulates the preday with a sine wave to create a chorus effect to the reverb.



How to restart LFOs

Restarting a Sample and hold LFO controling the filter frequency in time with the tempo of your music. Each time the SRR input recieves a clock or square wave signal a new random voltage is generated.

Ramp or triangle waves can be synced to midi clock by getting the internal LFO frequency close to the midi tempo and using the SRR input for LFO sync.



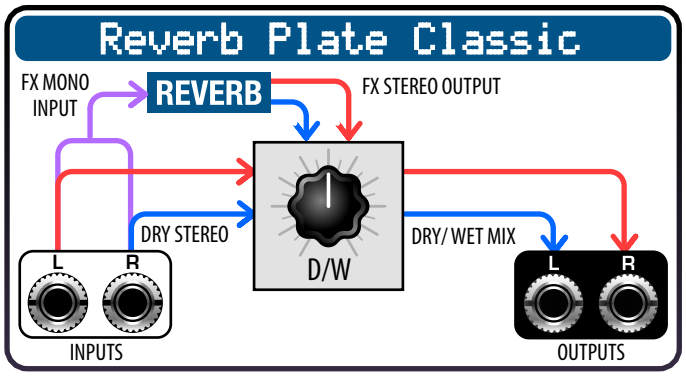
How to vibrato with SSR

Using internal LFO1 on SRR you can add pitch vibrato to any FX, the LFO slowly modulates the SRR (sample rate reduction) with a triangle wave.

Or use a smooth random wave on SRR to get a warbled and warped pitch effect.

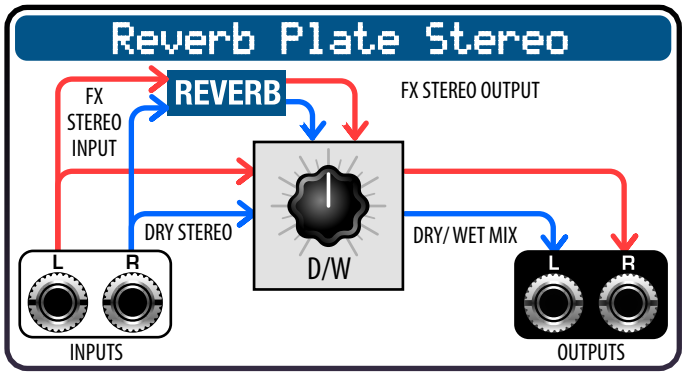
Mono Input FX's

On effects that have mono inputs and stereo outputs, the dry signal maintains the stereo input. The FX input mixes the left and right inputs into a mono signal, the FX wet output is stereo and the wet/dry mixes the two stereo mixes together.



Stereo Input FX's

Effects that have stereo inputs and stereo outputs, the dry signal maintains the stereo input. The FX input preserves the left and right inputs as a stereo signal, the FX wet output is stereo and the wet/dry mixes the two stereo mixes together.



Mono Output FX's

Effects that have mono inputs and outputs as the dry signal maintains the stereo input. The FX input mixes the left and right inputs into a mono signal, the FX wet output is mono and sends the same signal to the left and right outputs, the wet/dry mixes the Dry stereo mix and FX mono mix together.