



H8000 *Family*

Presets Manual

for software version 4.5

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The H8000 Family Preset Collection

Introduction

The members of the H8000 Family each have well over one thousand five hundred presets, covering the whole range of audio effects. In this manual, all members of the H8000 Family will be referred to using the generic H8000.

The best way to quickly find the best effect for a given application is to make use of the powerful real-time database features on the PROGRAM page, as described in the separate User Manual.

To get an overview, as well as a feel for the wide selection of effects the H8000 offers, a stroll through this manual is recommended. The presets are grouped by *bank* and placed in numerical order. Any numbered preset can be quickly found by using its top two digits (one digit for a 3 digit number) as the Bank Number in the Contents section.

A given preset may be identified by its name or its number. Many presets are supplied in several versions with the same name and number - they can be further distinguished by the number of channels they process and the audio sample rates they can handle, as well as whether they are *monolithic*, meaning that they occupy both of the H8000's two processing *machines*, or whether they fit in one machine, allowing another effect to be used simultaneously in the other machine.

Sometimes, a number of presets may share the same basic structure or *algorithm*. Different versions of this structure will be provided, with their parameter values carefully tuned to produce a desired effect - these variants are popularly known as *tweaks*.

Each preset will be labeled either 48, meaning that it can only operate up to 48kHz sampling, or 96, meaning that it can operate at all the H8000's supported sample rates. In many cases with larger presets, two versions are supplied - a *monolithic* version that runs at 96kHz and a *single machine* version that runs at 48kHz. Two single machine presets may be run at the same time.

A given preset may have from 0 to 8 *inputs* and from 0 to 8 *outputs*. A preset with no inputs is typically an oscillator or other generator, whereas a preset with no outputs is usually a display-only device.

The H8000 Family Preset Collection

Many presets are flagged with recommended source material or application types:

- **V** - vocal
- **G** - guitar
- **D** - drums
- **S** - surround
- **K** - keyboard
- **X** - Special Effects

The H8000 offers the following effect types - any given preset may have a combination of some or all of them:

- **P** - Pitch: Eventide invented the concept of the pitch shifting effect and is the leader in the field. The pitch shifters offered include *Diatonic* shifters, which shift by a musical interval within a specified key and *Ultrashifter*, a formant-corrected vocal shifter. There are also *Reverse* and *Custom Scales* shifters, as well as the more familiar *Chromatic* variety.
- **R** - Reverb: A reverb may range from an emulation of a spring line to a grand canyon.
- **D** - Delay: Digital delays ranging from a few samples up to several minutes at 48kHz sampling.
- **E** - EQ: The equalization offered by the H8000 ranges from simple “high cut” tone controls to 32 band multi-channel parametric equalizers.
- **M** - Modulation: The way a parameter of the effect may be controlled or swept by a slow-running oscillator or other signal source. This allows a range of effects including auto-panners, tremolos and vibratos, as well as flangers and phasers when modulation is applied to delay or filter elements.
- **Y** - Dynamics: A general term describing a range of amplitude-sensitive effects, covering the field from compressors to envelope followers.

Key to Preset Entries

Number	Name	Maximum sample rate	Monolithic, otherwise uses one of the two machines	Number of inputs, number of outputs	Description of the above tweak	General description of this preset	Effect types in preset
4138	5.1 Snare Chamber	96	//	6,6			
4138	5.1 Snare Chamber	48		6,6	⇒ Crafted for your snare!		
4139	5.1 Surr Slap Back	48		6,6			
4139	5.1 Surr Slap Back	96	//	6,6	⇒ Reflections come back, from around you.		
4140	5.1 Vox Bright Plate	48		6,6			
4140	5.1 Vox Bright Plate	96	//	6,6	⇒ Rock vocals love to swim in such a bright verb.		
[DS]{RDE}						Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 in and out.	

Suggested source material types. May also show [TT] for tap tempo control or [tim] for central timer control.

Information on the the Tap Tempo and Timer features can be found under “Tempo and the H8000.” on page 109.

H8000 Presets by Number

11	Mute	323	Octal Compressor	613	Bandtaps2	717	Manifold Alpha
12	Thru	324	Quad Compressor	615	Centering Echoes	718	Manifold Beta
13	Oscillator (440)	325	Octal Delays	616	ChordRezonator8	719	Mobius Loops
14	Note Oscillator	326	Quad Delays	617	Clearmntn Claps	720	MobiusManifold
210	Amp-u-lation	327	Octal Moddelays	618	Clearmntn Delays	721	Panning Loops
211	AMS DMX Guitar	328	Simple Moddelays	619	Combdelays	722	PhaseRefraction1
212	AMS Lucky Man	329	Simple Sampler	620	Combdelays8	723	PhaseRefraction2
213	BackwardGarden3	330	4*10 Grafic Eq	621	Combtaps	724	Reich Loops 1
214	BadBadThing	331	8*10 Grafic Eq	622	Combtaps2	725	Reich Loops 2
215	Big Muff W/ Dead 9v	332	O*10 Grafic Eq	623	Detuned Band Delay	726	Reich Loops 3
216	Enhancer	333	Q*10 Grafic Eq	624	Down Banddelay	727	Rotation Loop
217	Garden Halo	334	O*5 Grafic Eq	625	Latticework8	728	RotationManifold
218	Gorgeous Delay	410	Gaspodes Dly_2	626	LongPanningDelays	729	Skew Loop 1
219	ImpWave	411	Gaspodes Dly_M	627	LongPanningDelays8	730	Skew Loop 2
220	Jan's ResoChords	412	Gaspodes Dly_S	628	Mess With Stereo	731	Undo Manifold
221	JP Em +3rd	413	Gaspodes Pndly_D	629	PanningDelays_4	732	Undoloop
222	JP Em +3rd/+6th	414	Gaspodes Pndly_M	630	PanningDelays_8	733	YourHarmonyDevice
223	JP Em +6th	415	General Informations	631	ParticleAccelerator	734	4 Tracker#3
224	Kill The Guy	510	Delaytaps	632	Pingcombpong	735	4 Tracker#4
225	Little Man	511	Delaytaps 2	633	Pingringpong	736	4 Tracker#5
226	Mandel Worlds	512	Demondelay	634	Ringdelays	741	5.1 Soundscapes
227	Maniac Filterpan	513	Ducked Delays	635	Ringdelays8	742	Soundscapes
228	Old Valve	514	DuellingDualDlys	636	Ringtaps	810	'Static' Flanger
229	Panner Delays	515	Envelope Taps	637	Ringtaps2	811	Allan's Chorus
230	Random Verb Long	516	Eight Delays	639	Samp/Hold Smear	812	Auto Tape Flanger
231	Satchelope Filter	517	Eight Longdelays	640	Trem + Delay	813	Band Flanger
232	SatelliteSax	518	EightReversedelays	641	TrippyFltrDly	814	Chordal Swell
233	Seethy Two Reverb	519	LongDelay	642	Up Banddelay	815	Chorusdelays
234	SonicDisorderVerb	520	MonoDelay	650	4 I/O Delays	816	Chorusdelays2
235	Treys Filter	521	Multitap Delay	651	Filtered Dlys	817	Chorused Cabinet
236	Vai Shift 1	522	Parallel Delays	652	Quad Delays Ambience	818	Chorused Delays
237	Vai Shift 2	523	Parallel Delays8	653	Quad Echoes	819	Chorustaps
238	W-I-D-E Solo	524	Pingpong	654	Vintage Delay	820	Chorustaps 2
239	Water-like	525	Polyrhythm 5/4	655	Vintage St DuckDlys	821	Detune Chorus
240	Whirly Mellow	526	Precision Delays	661	5.1 Ringdelays	822	Drew'sThroatflange
241	Wicked	527	Reverse Delay	662	5.1 Reso>Verb	823	Drunken Sailor
310	8 Delays	528	Ribbon Delay	663	5.1 ResoChords	824	DualChorus
311	4 Diatonicshifts	529	SimpleDelays	664	5.1 Mangling Dlys	825	DualChorusDelays
312	8 Diatonicshifts	530	SimplePingPong	665	5.1 Diffused Echoes	826	Envelope Flanger
313	4 Pitchshifters	531	Smear	666	5.1 Diffechorus	827	Envelope Flanger 8
314	8 Pitchshifters	532	SuperDuckedDelays	667	5.1 Combdelays	828	Flange Echoes
315	BasicRoom	533	Two Delays	668	Mangling_Dlys	829	Flanged Delays
316	Compressor_8	534	Two Longdelays	710	Fractal Vortex	830	Hiccup Chorus
317	Diatonicshift_O	535	Two Reversedelays	711	Helix Loops	831	Infinite Flange
318	Diatonicshift_Q	536	Video Delay 8	712	HelixManifold	832	Leslie Simulator
319	Filter_O	537	1x8 Delay	713	Levitation Alpha	833	Pan Chorus's
320	Filter_Q	610	Banddelays	714	Levitation Beta	834	Panning Delays
321	Pitchshifters_O	611	Banddelays8	715	Levitation Gamma	835	Pingchoruspong
322	Pitchshifters_Q	612	Bandtaps	716	Loop_timesqueeze	836	Polymod Chorus

H8000 Presets by Number

837	Polymod Delay	1017	DynoMyPiano_Ambience	1220	2*32 Grafic Eq	1615	L>detune / R>reverb
838	Pure Comb Flange	1018	DynoMyPiano_VintDlys	1221	Threeband Eq's	1616	L_C_R Long
839	Pure Comb Flange8	1019	FitDlys_Rich Chamber	1222	Threeband Eq's	1617	L_C_R Short
840	QuantizedDelays	1020	Hall_Dual 2Tap Dly	1223	Threeband Eq_Q	1618	MicroPitch (+/-)
841	Real Chorus	1021	Modulation Suite	1224	4*8 Grafic Eq	1619	Saxomaniac
842	Real Chorus TNG	1022	Piano & Vocal Halls	1226	8*8 Grafic Eq	1620	2 Voice Vox Reverse
843	S&H Flange Hell	1023	Snare Plate&Inverse	1227	Five Band EQ	1621	4 Reverbs (FoH)
844	Serial Delays	1024	Vox Pro_VintDly	1310	A Nice Place !	1622	4 Softknee Comps
845	Stereo Chorus	1031	2 St.verbs(mixed)	1311	BeyondTheStars	1710	Acoustic Gtr Rack
846	Stereo Flange	1032	4 Stereo Verbs	1312	DontGoInTheCellar	1711	Bass Rack
847	Stereo Flange 1968	1033	4 Stereo Verbs 2	1313	Doom Of Matrix	1712	Biomechanica
848	StringPadFlanger	1034	AMSDMX/2BPMDDL	1314	Europa	1713	CleanPreamp
849	StringPadFlanger	1035	AMS/BPMDDLmixed	1315	Galaxy Borders 2	1714	Fermilab
850	Swirl Flanges	1036	Midi Dual FX #1	1316	Gothica VROOOM	1715	Gerrys Bass 99
851	Tri Band Chorus	1037	Midi Dual FX #3	1317	Italo's Space	1716	Hexentanz
852	Undulate	1038	Midi Dual FX #2	1318	MachineLife	1717	In Ovo
853	OctalChorusEchos	1039	Midi Dual FX #4	1319	Onirica Ritmica	1718	Jinn
854	ChorusEchos 8ch	1110	Amplitude Follower	1320	Singularity	1719	Parallel Pedalboard
861	5.1 Circling Delays	1111	Auto V/O Ducker	1321	Stratospherics	1720	Piano (sustenido)
862	5.1 Detuned Echoes	1112	Bigger Is Wider	1410	'AllWays'PanFiltr	1721	Series Pedalboard
863	5.1 Flanger	1113	Fm Trem	1411	Cup Mute	1722	Serpentine
864	5.1 Fr/Sur Bounce	1114	Eight Compressors	1412	Dual Modfilters	1723	The Gyre
865	5.1 Rotation Delays	1115	Eight Noisegates	1413	EZ Leslie	1724	Tom's Acoustic Gtr
866	5.1 Vintage Delays	1116	Omnipressor (R)	1414	Filter Bank Pan	1725	Twang Guitar
871	Dual 2taps Chorus	1117	Perfect Trem	1415	Eight Filters	1726	Virtual Pedalboard
872	Dual 2taps Delay	1118	PsychicDuck DSP A	1416	Four Filters	1727	White Queen
873	Dual 2taps Echorus	1119	Eight Expanders	1417	Harmonic Enhance	1810	Arkham Distortion
874	Stereo Chorus	1120	Octal Trem	1418	Mouth-a-lator Two	1811	Atavachron
875	Lucy In The Sky	1121	Ramp Up/Down 8	1419	OctaveBandFilterPan	1812	Bejing Dragons D
876	Flanged Space 1	1122	SemiClassic Squeeze	1420	OrganicAnimation	1813	Bejing Dragons V
877	EchoMatic	1123	Top 40 Compressor	1421	Perpetual Motion	1814	Biomechanica Three
878	Delays Matrix	1124	Tremolo Lux	1422	Sample/hold	1815	British Smash
879	AmbiClouds 2	1125	Comp(3bandFIR)_S	1423	Sample/hold8	1816	Carsultyal Steel
880	Vibropad	1126	Comp(3bandFIR) Quad	1424	Sequence Wa	1817	Cyber Twang
909	5.1 Distortion	1127	Comp(4bandFIR)_S	1425	Simple Samp/Hold	1818	Desert Oboe
910	DesertPercussion1	1128	Comp(5bandFIR)_M	1426	Sweep Filter	1819	DesertDemon
911	DesertPercussion2	1131	5.1 Compr>3 B ParEQ	1427	Synthlike Filter	1820	DesertMorpher
912	Neutralizer	1132	5.1 Comp(3bandFIR)	1428	Tight Bandpass Mod	1821	Distortion Preamp
913	St BitDecimator	1133	5.1 HyperTremolo	1429	Two Band Crossover	1822	Dunwich Distortion
914	St DistortionTwo	1210	Eight Band EQ	1510	Auto Pitch Correct	1823	Electronica Gtr
915	St_Distortion	1211	Eight Band EQ8	1511	Clrmtn's NemWhipper	1824	Fifth Dominion
916	Comb Distortion	1212	FilterBank15	1512	External Correct	1825	Flange + Verb
1010	6 V Dlys & Verb	1213	FilterBank20	1513	NemWhipper Dual	1826	Fuzack
1011	Band Dlys 4_Ambience	1214	Octal*10 Grafic Eq	1514	NemWhipper Stereo	1827	Fuzz 2002
1012	Dly>Phsr_Ambience	1215	Octal*5 Grafic Eq	1610	Character Shift 1>2	1828	GodSaveTheQueen
1013	Dly>Phsr_MPitch	1216	Quad*16 Grafic Eq	1611	Eq & Comp + Timer	1829	Gothic
1014	DShif_Hall	1217	Quad*8 Grafic Eq	1612	F Of H Multi	1830	Harpshift
1015	Dtune_Hall	1218	Stage Parametric	1613	KG's ColorHall	1831	Jeff Thing
1016	Dtune_VinDly	1219	Stereo*32 Grafic Eq	1614	L<->R Long	1832	Mercury Cloud

H8000 Presets by Number

1833	Multishift + Verb	2014	Horrormonics	2320	Radio Compress	3040	5th Place
1834	Polychorus	2015	Hyperstrings	2410	Midi Harmony	3051	6 Vox Flanger & Verb
1835	Ptime Displacement	2016	Polyonyx	2411	MIDI Monitor	3052	Comb Room
1836	Rshift Displacement	2017	PolyReverse	2412	Midi Pitch Delay	3053	Comp/Eq/Micro/Verb
1837	Splatter Guitar	2018	PolyRingPre	2413	Midi Resonance	3054	Guitar Magic
1838	Square Tubes	2019	QuadPolyfuzz	2414	Midi Sine Ring Mod	3055	Sax Eq_Cmpr_VintDly
1839	SRV	2020	SlidingOnRazors	2415	MIDI Tremolo	3056	Vox Channel Strip
1840	Swamp Guitar	2021	Surgery	2416	MidiHarmonixExtract	3210	4CompEq_2VintDuckDly
1841	TarantulaSlap	2022	WaPolyReverse	2417	MidiWaveformImpose	3211	Acoustic Gtr Mondo
1842	TarantulaTrem	2110	AcousticAmbience1	2418	QuadOffsetTrem	3212	Delays Suite
1843	Timesqueeze Gtr	2111	AcousticAmbience2	2419	SetNoteRezon	3213	DShif_VDly_Hall
1844	Timestretch Gtr	2112	Ambient Guitar 1	2610	Circles&Ellipses	3214	Dtune_VDly_Hall_EQ
1845	Trevor's Gtr	2113	Ambient Guitar 2	2611	LMS Filter	3215	Mpitch_Pcm70_PanDly
1846	Tribal Bass	2114	ColorSlapGuitar	2612	Mixer's Toolbox #1	3216	Plate_Inv_VintDly_Ch
1847	Will-o-the-wisp	2115	Crafty Ensemble	2613	Mixer's Toolbox #2	3217	Q Delays_Ambience
1848	WonderfulBirds	2116	Crafty Ensemble2	2614	Mixer's Toolbox #3	3218	Virtual Rack 1
1910	Biomechanica Two	2117	DesertDistortion	2615	Mixer's Toolbox #4	3219	Virtual Rack 2
1911	Bit Desert 1	2118	Jhaniikest	2616	Simple Quadmixer	3220	Virtual Rack 3
1912	Bit Desert 2	2119	Oobleck	3009	8 Mono Fx	3221	VoxPro_Vdly_Chorus
1913	BitDecimationPreamp	2120	Outer Reaches	3010	8chorus+4verb	3222	Compr>3band Eq 8ch
1914	Bits Cruncher	2121	Pianistick	3011	BB Delayz	3223	CrWrlds2+SPlt+AMSDMX
1915	Bits Smasher	2122	PolytonalSurround	3012	Big Squeezolo	3231	Bandtaps+CrsSpOBrian
1916	Black Queen	2123	Pulse Guitar	3013	Crystal Morpher	3232	BrassPlt+1210Chorus
1917	Chorus Smear	2124	Quadchorus	3014	Dervish	3233	ClrmntnDlys+EMTplate
1918	Cloudfuzz	2125	QuadpanSlap	3015	Detune & Reverb	3234	CrWrlds2+AMSDMX1580S
1919	Eel Guitar	2126	Quadswell	3016	Dr. Jekyll 2	3235	MattFatRoom+VintDlys
1920	First Dominion	2127	RoundRobin	3017	Easternizer	3236	MicroPitch+Room#24
1921	FuzzPreamp	2128	Solid Traveller	3018	FatFunkVocalFilter	3237	TapdlyPlex+BlackHole
1922	Grieving Tube	2129	SurroundGuitar	3019	Glitterous Verb	3310	Amplitude Panner
1923	Grundulator	2130	TexturalGuitar	3020	Guitar Mania	3311	Auto Panner
1924	Harmonicon	2131	WitchesDance	3021	GunnShift	3312	AutoFMPan_Verb
1925	Larynxfuzz	2132	With Warts In	3022	Inst Process	3313	AutoPanVerb
1926	Mr. Hyde	2210	Bad Acid Jumble	3023	L=verb R=pitch	3314	Circle Panner
1927	OverdrivePreamp	2211	Evil Distortion	3024	Larynx Delay	3315	Fly-by
1928	Pandemonium	2212	Gerrys Mangler	3025	Mods/comps/filters	3316	FM Panner
1929	Paradigm Shift	2213	Growl	3026	Moon Solo	3317	FM Panner_S
1930	Pedal Shift	2214	Low Res Digital	3027	Pickers Paradise	3318	Gyro-X-Pattern
1931	Ringworld	2215	DigiDegradar	3028	Roey's Delay + Shift	3319	Gyroscope
1932	Satellites	2216	Dist-o-rt Maniac	3029	Roey's Verb + Rack	3320	GyroscopicField
1933	Second Dominion	2310	Bigger And Brighter	3030	SeqWah ChorVerb	3321	JoystikPanner
1934	Siderialfuzz	2311	Class A Distortion4	3031	Space Station	3322	Octave Panner
1935	Squiggle Guitar	2312	Compress & De-ess	3032	St Delayed Flanger	3323	Q_TriggPan
1936	Third Dominion	2313	Compress Highs Only	3033	St.Phaser & Reverb	3324	Quad Circle
1937	Turbulence	2314	Dirty Master Box 4	3034	Texture 47	3325	Quad GhostCircle
1938	Wideshift	2315	Fatten The Bass	3035	ToneCloud	3326	QuadCircleMod
2010	DesertVoices	2316	Grunge Compress	3036	Treatment Two	3327	Simple Panner
2011	Eurhetemec	2317	Manual Tape Flange2	3037	Trem + RingPong	3328	Squish/SquashPan
2012	EZPolyfuzzBandelay	2318	Masderring Lab 22	3038	Tremolo Rack	3329	Stereo Panner
2013	GobiGuitar	2319	Radio Check	3039	Waterized	3330	3D CircleDelay

H8000 Presets by Number

3331	Rotator	3616	PitchtimeSqueeze	4043	2_5.1 Vocal Hall	4217	Hall > Bandpass
3410	808 Rumble Tone	3617	PitchtimeSqueeze4	4044	Surr Black Hole	4218	Inverse Snare
3411	Beatbox Reverb	3618	PitchtimeSqueeze4	4110	5.1 Cathedral	4219	Inverse
3412	Drum Chamber	3619	PitchtimeStretch	4111	5.1 Choir Hall	4220	Inverse > Bandpass
3413	Drum Filter	3620	PitchtimeStretch4	4112	5.1 Concert Hall	4221	Large Room
3414	Drum Flanger	3810	Bell Constr. Kit	4113	5.1 Drums Room	4222	Living In The Past
3415	Drum Flutters	3811	Digi Cell Phone	4114	5.1 Jazz Club	4223	Living Room
3416	Firecracker Snare	3812	Headphone Filter	4115	5.1 Lead Guitar	4224	L/C/R Mics Room
3417	Group Claps	3813	Noise Canceller	4116	5.1 Percussion Room	4225	Piano Hall
3418	Liquid Toms	3814	TimeSqueeze(R)	4117	5.1 Piano Hall	4226	Plate > BandPass
3419	Nerve Drums	3815	Walkie Talkie	4118	5.1 Rich Chamber	4227	Rich Chamber
3420	NoizSnareBrightener	3816	Woosh Maker	4119	5.1 Sax Hall	4228	Room > Bandpass
3421	Nonlinear#1	3817	16mm Projector	4120	5.1 Snare Plate	4229	Sax Chamber
3422	PercussBoingverb	3818	Scratchy 33 RPM	4121	5.1 Stadium	4230	Sax Plate
3423	Ring Snareverb	3910	Drums-o-Tronica	4122	5.1 Theater Stage	4231	Slap Plate
3424	Small Drumspace	3911	Electronix	4123	5.1 Vox Plate	4232	Snare Plate
3425	Sonar Room	3912	GrooveSync Delay	4131	5.1 Choir Chamber	4233	Tiled Room
3426	Stereo Delays	3913	Plex-o-tronica	4132	5.1 Classic Plate	4234	Vocal Chamber
3427	Swept Band Delay	3914	Pulsewave	4133	5.1 Concert Hall 96	4235	Vocal Hall
3428	Techno Clank	3915	Swing Pong Delay	4134	5.1 Drums Booth	4236	Vox Plate
3429	The Ambience Kit	3916	Techno Rave	4135	5.1 Drums Room96	4237	Wide Hall
3430	Tight Snare Verb	3917	TrigLFO Filter Bank	4136	5.1 Gregorian Church	4240	Hall_Peaking Fltr
3431	Vibra Pan	3918	TrigLFO Flanger	4137	5.1 Metal Tunnel	4310	Barking Chamber
3432	WeKnowBeetBoxTrtMe	3919	TrigLFO Pan, Trem	4138	5.1 Sax Chamber	4311	Boston Chamber
3433	Wide Room	3920	TrigLFO St ModFilter	4139	5.1 Snare Chamber	4312	Chamber2
3434	4 Your Toms Only	3921	TrigLFO St Phaser	4141	5.1 Vox Bright Plate	4313	Dream Chamber
3510	'Pure Phase' Phaser	3930	5.1 Freeze 2 Beats	4142	5.1 Vox Hall	4314	Italo's Chamber
3511	'Static' Phaser	3931	5.1 Freeze The Beat	4151	5.1 Concrete Lrg E/r	4315	Medium Chamber
3512	Band Phaser	3932	Freeze 2 Beats	4152	5.1 Drums Booth E/r	4316	MetallicChamber
3513	CBM Phaser	3933	Freeze The Beat	4153	5.1 Far Walls E/r	4317	Toonchamber
3514	Envelope Phaser	4010	2_5.1 Alley Slap E/r	4154	5.1 Hard Walls E/r	4410	Arena Soundcheck
3515	ManualPhasers	4011	2_5.1 Booth E/r	4155	5.1 Lg Envirnmnt E/r	4411	Beeg Garage
3516	ManualPhasers8	4012	2_5.1 Med Room E/r	4156	5.1 Md Envirnmnt E/r	4412	Big Hall 2
3517	One Way Phaser	4013	2_5.1 Piano Room E/r	4157	5.1 Piano Room E/r	4413	Environment#28
3518	Quad Phaser	4014	2_5.1 Small Room E/r	4158	5.1 Sax Stage E/r	4414	Masterverb Hall
3519	Random Phaser	4015	2_5.1 Stadium E/r	4159	5.1 Sm Envirnmnt E/r	4415	Masterverb Hall 1
3520	Samp & Hold Phaser	4016	2_5.1 Stage E/r	4161	5.1 Wood Walls E/r	4416	Masterverb Hall 2
3521	Samp & Hold Phaser8	4017	2_5.1 Vox Chmbr E/r	4170	5.1 140 EMT Plate	4419	Matt's Fat Room
3522	Sci-Fi Phaser A	4031	2_5.1 Bright Gym	4171	5.1 Reverb Units 48K	4420	Roomy Hall
3523	Sci-Fi Phaser B	4032	2_5.1 Cathedral	4172	5.1 Reverb Units 96K	4421	SplashVerb
3524	StereoizingPhaser	4033	2_5.1 Chamber Choir	4208	3B X-over Hall 96	4422	3B X-over Hall
3525	Techno Phaser	4034	2_5.1 Drums Room	4209	4B X-over Hall	4510	Chorus & Plate
3526	TrueStereoPhaser	4035	2_5.1 Empty Arena	4210	Ambience	4511	EMT-style Plate
3610	Broadcast Delay	4036	2_5.1 Fat Drums	4211	Brass Plate	4512	Metallic Plate
3611	EZ Ptimesqueeze	4037	2_5.1 Majestic Plate	4212	Deep Space	4513	Reverb A2
3612	EZ Ptimesqueeze8	4038	2_5.1 Sax Plate	4213	Drum Plate	4514	Sizzler Plate
3613	EZTime Delays	4039	2_5.1 Surr Slap Back	4214	Drums Room	4515	Springverb
3614	EZTime Delays8	4041	2_5.1 Tight Snare	4215	Gated Inverse Snare	4516	St.Plate+Chorus
3615	5.1Framerate Conv48K	4042	2_5.1 Tunnel	4216	Gated Plate	4517	Stereo Plate

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4518	Swept Plate	4915	DetuneRoom#28	5037	Zipper Up	5425	5.1 Trem Detuners
4610	EarlyRefections	4916	DiffuseRoom#24	5109	5.1 Ring Modulators	5426	Dr.Jekyll 1
4611	LatticeArray	4917	EchoRoom	5110	Bell Ringer	5427	120BPM ShifterDelay
4612	Preverberator	4918	Gravity Verb	5111	Envelope Ring Mod	5428	5ths&Oct Multiply
4613	SimpleDiffusor	4919	ImpWaveQuad	5112	Evil Ring Dist	5429	Dual H910s
4614	Slap Nonlinear	4920	Joystik>verb	5113	Modulating Ring Mod	5430	4 IntervalShifts
4615	StereoDiffusor	4921	Klaus' Church	5114	TRUE RingMod	5431	Dubbler
4616	Ultratap 1	4922	Mix>FourSidedVerb	5115	One Way Ring Mod	5432	Etherharp
4617	Ultratap 2	4923	Mix>Quadroom#10	5210	Digi Timesqueeze(R)	5433	IntervalicQuad
4710	Big Room	4924	Mix>Quadroom#24	5211	Kick/SnareReplacer	5434	IntervalicShift_S
4711	Blue Box Verb	4925	MonkRoom	5212	MIDITrig Reverse	5435	Large Poly Shift
4712	Bob's New Room	4926	Panped>Quadroom#10	5213	Multi Trigger	5436	LevitationShift
4713	Denny's Echoroom	4927	Panped>Quadroom#24	5214	Panning Sampler	5437	MultiShift_4
4714	Der Verb	4928	QuadRoom#24	5215	PlaybackOnlySampler	5438	MultiShift_8mod
4715	Drews Dense Room	4929	QuadVerb/Crossfeed	5216	Reverse Sampler	5439	Organizer
4716	Funny Gated Room	4930	SaxRoom	5217	Sample Curver	5440	PolytonalRythym
4717	Gated Water Snare	4931	StringRoom	5218	SAMPLER (midikeys)	5441	Stereo Backwards
4718	LatticeVerb	4932	SurroundRoom#28	5219	SAMPLER (multi)	5442	Vibrato_S
4719	LRMS Reverb	4933	Toonchamber_Q	5220	SAMPLER (single)	5443	Wammy_s
4720	Masterverb Room 2	4934	Unreelroom_Q	5221	Sampler Filter Trig	5444	Warm Shift
4721	ReelRoom	4935	4 Room#16 Verbs	5222	SAMPLER(multi)VERB	5510	4_DiatonicShift
4722	Ridiculous Room	4936	FourSidedVerb	5223	SamplerAudioSwitch	5511	5.1 C Maj Key Arps
4723	Room#24	5010	Adaptive Reverb	5224	Studio Sampler_Q	5512	5.1 C Maj Pent Arps
4724	Slight ChorusRoom	5011	AlienShiftVerb	5225	StudioSampler_M	5513	5.1 C Min Clusters
4725	UK Ambience	5012	Black Hole	5226	StudioSampler_S	5514	5.1 DiatonicShifters
4726	UK Bright	5013	ChoralWindVerb	5227	Triggered Reverse	5515	5.1 Maj Key Chords
4727	UK Nonlinear	5014	ChoruspaceO'Brien	5228	Varispeed Sampler	5516	5.1 Min Pentatonic
4728	Unreelroom	5015	Echospace Of God	5229	Vocalflyer_M	5517	Diatonic +3rd+5th
4729	Wooden Mens Room	5016	Flutter Booth	5230	Vocalflyer_S	5518	Diatonic +3rd+7th
4810	Bass Space	5017	Gated Gong Verb	5310	Kick/SnareReplacer2	5519	Diatonic +4th+6th
4811	Close Nonlinear	5018	Ghost Air	5311	Small Sampler	5520	Diatonic +5th+Oct
4812	Drew's Double Closet	5019	GloriousChrsCanyon	5312	Small Sampler8	5521	Diatonic +5th-4th
4813	Drew'sSmallRoom	5020	GloriousFIngCanyon	5313	Four Samplers	5522	Diatonic +5th-oct
4814	FIR Glass Shower	5021	Horrors	5314	Four Samplers_S	5523	Diatonic +/- Oct
4815	Gym Shower	5022	Jurassic Space	5410	4_Detuners	5524	Diatonic Thesaurus
4816	ImpWaveVerb	5023	Kickback	5411	4_PitchShift	5525	Diatonic Trio
4817	MasterverbRoom1	5024	Phantom & Reverb	5412	4_ReverseShift	5526	DiatonicShift_8
4818	Medium Booth	5025	PillowVerb	5413	4_ReverseTetra	5527	Diatonic_8mod
4819	New Air	5026	Pop Up	5414	5.1 5ths & 8ves	5528	M_4DiatonicShift
4820	Pantry	5027	Ramp Verb	5415	5.1 Detuned Arpeggio	5529	Stepped Dshifter
4821	Shifting Booth	5028	Resonechos	5416	5.1 MicroPitchShift	5541	2v CustShift&Verb
4822	Small Ambience	5029	Reverse Nonlinear	5417	5.1 Pitch Shifters	5542	4v Custom Shifter
4823	Soft'n Small Room	5030	Reverserize Hall	5418	Detuners 8ch	5543	Quad Custom Shifter
4824	Stereo Mic's W/Room	5031	Sizzle Verb	5419	PitchShift 8ch	5610	Robot Voice
4910	AcousticRoom	5032	SplashVerb Maxsweep	5420	ReverseShift 8ch	5611	Ultra AutoCorrect
4911	Basilica	5033	Square Tremolo Verb	5421	ReverseTetra	5612	Ultra Cents
4912	Catacomb	5034	Swell Verb 9	5422	5.1 Shifted Echoes	5613	Ultra Cents 2
4913	ChoralEchoVerb	5035	Tremolo Reverb	5423	ChordConstruct'nKit	5614	Ultra Diatonic
4914	Cumulo-nimbus	5036	Wormhole	5424	10v Arpegg Thick	5615	Ultra Diatonic 2

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5616	Ultra Diatonic 3	5824	Wavelab	6413	Midi Modulator	6641	Midi Compressor
5617	Ultra Interval	5910	Bass Balls	6414	Midi Remote Cntrlr	6642	Midi Diatonic Shift
5618	Ultra Interval 2	5911	Inverton LFO	6415	Musicians' Calc	6643	Midi Dual TT Delay
5619	Ultra Interval 3	5912	Mess With Stereo	6416	Quadmixer	6644	Midi FM Tremolo
5620	Ultra UserScales	5913	Quad Spatializer	6417	Send/Return	6645	Midi Reverb 12
5621	Ultra UserScales 2	5914	QuadDlyBasedPan	6418	Switch*8	6646	Midi Reverb 8
5622	Ultra UserScales 3	5915	Squish / Squash	6419	Universal Matrix	6647	Midi Reverse Shift
5709	Aliens	5916	TruePhase Delay	6420	Verb Tester	6648	Midi Ring Mod
5710	Angelic Echos	5917	3-D PhaseInverter	6421	White Noise	6649	Midi Shifter_Whammy
5711	Bubbly Freq Flange	6109	Arabian Collangette	6510	140 EMT Plate	6651	Midi St Micropitch
5712	Chim-Chiminee	6110	Eel Drums 2	6511	893 Undulator	6652	Midi St Phaser
5713	Crystal 5th Caves	6111	External Hats	6512	AMS DMX 1580S	6653	Midi Custom Shifter
5714	Crystal Caves	6112	FM TimbreFactory	6513	DynoMyPiano1380S	6661	Midi VirtRack #2
5715	Crystal Heaven	6113	Heen	6514	H3000 Verby Chorus	6662	Midi VirtRack #3
5716	Crystal Oct & 5ths	6114	Jan&Jeff	6515	H3000BreathingCanyon	6663	Midi VirtRack #4
5717	Crystal Octaves	6115	Rise Or Fall Osc	6516	Hand Flanger	6664	Midi VirtRack #5
5718	Crystal Orbits	6116	Samp/Hold FM Lab	6517	Omnipressor (R)	6665	Midi VirtRack #6
5719	Crystal Pad 2	6117	Timbre Factory	6518	Pcm70 Concert Hall	6666	Midi VirtRack #7
5720	Crystal Sevenths	6210	Audio Test Set	6519	Pcm70 Sax Hall	6667	Midi VirtRack #8
5721	Crystal Worlds 2	6211	Click Test	6520	RMX Simu Ambience	6710	B-vox Delays+verb
5722	CrystalGyroscope	6212	Dig Sig Gen 4	6521	Stereo Undulator	6711	B-vox Pitch+verb
5723	Dinosaurs	6213	Dual Scope	6522	Tape Echo	6712	DualVoxProcess
5724	Doppler Pass	6214	Phase Test	6523	TC2290	6713	Phased Voxverb
5725	DuckedCrystals	6215	SpectrumAnalyzer	6524	TC2290 Dyn Chorus	6714	Proximityverb
5726	Fake Pitch Shift II	6216	Oscillator 1k 0vu	6525	TC2290 Dyn Flanger	6715	Vocal Chorusdelays
5727	FreqShift W/Delay	6217	20>20 Audio Sweep	6526	TC2290 Dyn Long Dly	6716	VocalverbTwo
5728	FreqShift W/Delay8	6310	Choir+Diffchorus	6527	Univibe	6717	Voice Disguise
5729	Genesis II	6311	Choir+Diffchorus 2	6528	1210 Chorus	6718	Voice Processor
5730	Latin Cathedral	6312	Choir+Verb	6530	Dimension D	6719	Vox Double+Slap
5731	ReverseTetra	6313	Choir+Verb 2	6610	Blues Heart	6720	Vox Shimmer
5732	Shift To Nowhere	6314	Colortaps+Verb	6611	Clean Chords	6721	Voxplate / Chorus
5733	Steeplechase	6315	Combtab+Diffchorus	6612	Dream Strings	6722	VoxProcess_S
5734	StringTrio	6316	Diffchorus+Delay	6613	Drums Treatment	6810	CreamyVocoderAlpha
5735	Scary Movie & Verb	6317	Diffchorus+Delay 2	6614	Electric Ladyland	6811	CreamyVocoderBeta
5809	5.1 ResoMachine	6318	Mercury Cloud 2	6615	Fjord Guitar	6812	GravelInMyThroat
5810	Alert (401)	6319	Salamanders D	6616	In Yer Face Vocals	6813	Logan's Box
5811	Doorbell (403)	6320	Salamanders V	6617	LA Studio Axe	6814	Mobius8translate
5812	Flintlock	6321	Tapdelay Plex	6618	Lead Tone Poem	6815	Soundwave
5813	Himalayan Heights	6322	Tapdelay Plex 2	6619	Metal Fatigue	6816	Voder 13
5814	Jet Fly By	6323	Tapdelay+Diffchor 2	6620	Monster RACK !	6910	80s Guitar Rig
5815	Jettison (405)	6324	Tapdelay+Diffchorus	6621	One Time Rhyno	6911	Asbakwards
5816	Locomotive	6325	Tapdelay+Verb	6622	Pentatonic Delight	6912	Brain Loops
5817	Mortar Shells	6326	Tapring Plex	6623	Psychedelic Vocals	6913	Dynamic Worm
5818	Sonar (409)	6327	Tapring Plex 2	6624	Rock Vocals Rack	6914	Flaedermaus
5819	Stereocopter (410)	6408	2in4out	6625	Searing Lead	6915	Ghosties
5820	Stormwatch	6409	5.1 Metered Thru'	6626	Smpled Drums Rack	6916	Liquid Sky
5821	TankAttack (411)	6410	ChromaticTuner	6627	Tablas Baba	6917	PolySwirl Tap
5822	Tesla Generator	6411	Dither	6628	Tale From The Bulge	6918	September Canons
5823	Ufo (413)	6412	Metronome	6629	1980s Rack	6919	SmearCoder

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6920	ToddsPedalShiftVerb	7516	45 RPM Oldie
7010	Empty Program	7610	Cousin It
7011	Inter-DSP Receive	7611	Cussing It
7012	Inter-DSP Send	7612	Elves
7013	Interface Modules	7613	Fantasy Backgrounds
7014	Patch Instruct	7614	Magic Echo
7015	Tempo Dly_Lfo Jig	7615	Morph To Magic
7016	Tempo_Verb Jig	7616	Singing Mouse
7017	TimerDly Jig	7617	Trolls
7018	X-DSP Contr Send	7710	Backwards
7019	X-DSP Contr Receive	7711	Can't Carry Tune
7110	Airplane Background	7712	Dynamic Stereo
7111	Clock Radio	7713	Go Crazy
7112	Fries With That?	7714	Plug Puller Pro
7113	Office Intercom	7715	Round & Round
7114	Sound Truck	7716	Solo Zapper Pro
7115	Talking Dashboard	7810	Awfultones
7210	Bullhorn	7811	Brightener
7211	CB Radio	7812	Easy Timesqueeze
7212	Cellular Phone	7813	Hiss Eliminator
7213	Crazy Dialer	7814	Hum Eliminator
7214	Long Distance	7815	Sfx Filter/Compress
7215	Megaphone	7816	Simple Compressor
7216	More's Code	7817	Simple Equalizer
7217	Off Hook!	7818	Stereo Simulator
7218	Public Address	7819	Stereo Spreader
7219	Real Dialer	7820	Super Punch
7220	Shortwave Radio	7821	1 KHz Oscillator
7221	Traffic Report	7822	Three Band Compress
7310	Ducked Delays	7910	Artoo Chatter
7311	Easy Chorus	7911	C3P-Yo!
7312	Easy Phaser	7912	Lasers!
7313	Long Delay W/ Loop	7913	Martian Rock Band
7410	Basic Stereo Echo	7914	Robot Band
7411	Big Church	7915	Theremin
7412	Classroom	7916	Tribbles
7413	Crypt Echo	8010	`Max' Stutter
7414	Infinite Corridor	8011	Big Voice Pro
7415	Kitchen Reverb	8012	Chipmunks
7416	Plate Reverb	8013	Doubletalk
7417	Tape Reverb	8014	Fast Voice Process
7418	Tile Men's Room	8015	Mega-Dragway
7419	Union Station Verb	8016	Nervous Talker
7510	Big Movie	8017	Triplets
7511	Boom Box	8018	Voice Process Pro
7512	Fake Call-in	8019	We're A Big Crowd
7513	Page Three!	8020	We're A Small Crowd
7514	Real Call-in		
7515	TV In Next Room		

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8010	`Max' Stutter	735	4 Tracker#4	4115	5.1 Lead Guitar	3410	808 Rumble Tone
7821	1 KHz Oscillator	736	4 Tracker#5	4155	5.1 Lg Envirnmnt E/r	6910	80s Guitar Rig
5424	10v Arpegg Thick	3434	4 Your Toms Only	5515	5.1 Maj Key Chords	6511	893 Undulator
5427	120BPM ShifterDelay	330	4*10 Grafic Eq	664	5.1 Mangling Dlvs	3010	8chorus+4verb
6528	1210 Chorus	1224	4*8 Grafic Eq	4156	5.1 Md Envirnmnt E/r	1310	A Nice Place !
6510	140 EMT Plate	5410	4_Detuners	4137	5.1 Metal Tunnel	3211	Acoustic Gtr Mondo
3817	16mm Projector	5510	4_DiatonicShift	6409	5.1 Metered Thru'	1710	Acoustic Gtr Rack
6629	1980s Rack	5411	4_PitchShift	5416	5.1 MicroPitchShift	2110	AcousticAmbience1
537	1x8 Delay	5412	4_ReverseShift	5516	5.1 Min Pentatonic	2111	AcousticAmbience2
1031	2 St.verbs(mixed)	5413	4_ReverseTetra	4116	5.1 Percussion Room	4910	AcousticRoom
1620	2 Voice Vox Reverse	7516	45 RPM Oldie	4117	5.1 Piano Hall	5010	Adaptive Reverb
1220	2*32 Grafic Eq	4209	4B X-over Hall	4157	5.1 Piano Room E/r	7110	Airplane Background
4010	2_5.1 Alley Slap E/r	3210	4CompEq_2VintDuckDly	5417	5.1 Pitch Shifters	5810	Alert (401)
4011	2_5.1 Booth E/r	5542	4v Custom Shifter	662	5.1 Reso>Verb	5709	Aliens
4031	2_5.1 Bright Gym	4170	5.1 140 EMT Plate	663	5.1 ResoChords	5011	AlienShiftVerb
4032	2_5.1 Cathedral	5414	5.1 5ths & 8ves	5809	5.1 ResoMachine	811	Allan's Chorus
4033	2_5.1 Chamber Choir	5511	5.1 C Maj Key Arps	4171	5.1 Reverb Units 48K	1410	'AllWays'PanFltr
4034	2_5.1 Drums Room	5512	5.1 C Maj Pent Arps	4172	5.1 Reverb Units 96K	879	AmbiClouds 2
4035	2_5.1 Empty Arena	5513	5.1 C Min Clusters	4118	5.1 Rich Chamber	4210	Ambience
4036	2_5.1 Fat Drums	4110	5.1 Cathedral	5109	5.1 Ring Modulators	2112	Ambient Guitar 1
4037	2_5.1 Majestic Plate	4131	5.1 Choir Chamber	661	5.1 Ringdelays	2113	Ambient Guitar 2
4012	2_5.1 Med Room E/r	4111	5.1 Choir Hall	865	5.1 Rotation Delays	1110	Amplitude Follower
4013	2_5.1 Piano Room E/r	861	5.1 Circling Delays	4138	5.1 Sax Chamber	3310	Amplitude Panner
4038	2_5.1 Sax Plate	4132	5.1 Classic Plate	4119	5.1 Sax Hall	210	Amp-u-lation
4014	2_5.1 Small Room E/r	667	5.1 Combdelays	4158	5.1 Sax Stage E/r	6512	AMS DMX 1580S
4015	2_5.1 Stadium E/r	1132	5.1 Comp(3bandFIR)	5422	5.1 Shifted Echoes	211	AMS DMX Guitar
4016	2_5.1 Stage E/r	1131	5.1 Compr>3 B ParEQ	4159	5.1 Sm Envirnmnt E/r	212	AMS Lucky Man
4039	2_5.1 Surr Slap Back	4112	5.1 Concert Hall	4139	5.1 Snare Chamber	1035	AMS/BPMDDLsmixed
4041	2_5.1 Tight Snare	4133	5.1 Concert Hall 96	4120	5.1 Snare Plate	1034	AMSDMX/2BPMDDLs
4042	2_5.1 Tunnel	4151	5.1 Concrete Lrg E/r	741	5.1 Soundscapes	5710	Angelic Echos
4043	2_5.1 Vocal Hall	5415	5.1 Detuned Arpeggio	4121	5.1 Stadium	6109	Arabian Collangette
4017	2_5.1 Vox Chmbr E/r	862	5.1 Detuned Echoes	4122	5.1 Theater Stage	4410	Arena Soundcheck
6217	20>20 Audio Sweep	5514	5.1 DiatonicShifters	5425	5.1 Trem Detuners	1810	Arkham Distortion
6408	2in4out	666	5.1 Diffechorus	866	5.1 Vintage Delays	7910	Artoo Chatter
5541	2v CustShift&Verb	665	5.1 Diffused Echoes	4141	5.1 Vox Bright Plate	6911	Asbakwards
4422	3B X-over Hall	909	5.1 Distortion	4142	5.1 Vox Hall	1811	Atavachron
4208	3B X-over Hall 96	4134	5.1 Drums Booth	4123	5.1 Vox Plate	6210	Audio Test Set
3330	3D CircleDelay	4152	5.1 Drums Booth E/r	4161	5.1 Wood Walls E/r	3311	Auto Panner
5917	3-D PhaseInverter	4113	5.1 Drums Room	3615	5.1Framerate Conv48K	1510	Auto Pitch Correct
311	4 Diatonicshifts	4135	5.1 Drums Room96	3040	5th Place	812	Auto Tape Flanger
650	4 I/O Delays	4153	5.1 Far Walls E/r	5428	5ths&Oct Multiply	1111	Auto V/O Ducker
5430	4 IntervalShifts	863	5.1 Flanger	1010	6 V Dlvs & Verb	3312	AutoFMPan_Verb
313	4 Pitchshifters	864	5.1 Fr/Sur Bounce	3051	6 Vox Flanger & Verb	3313	AutoPanVerb
1621	4 Reverbs (FoH)	3930	5.1 Freeze 2 Beats	310	8 Delays	7810	Awfultones
4935	4 Room#16 Verbs	3931	5.1 Freeze The Beat	312	8 Diatonicshifts	213	BackwardGarden3
1622	4 Softknee Comps	4136	5.1 Gregorian Church	3009	8 Mono Fx	7710	Backwards
1032	4 Stereo Verbs	4154	5.1 Hard Walls E/r	314	8 Pitchshifters	2210	Bad Acid Jumble
1033	4 Stereo Verbs 2	1133	5.1 HyperTremolo	331	8*10 Grafic Eq	214	BadBadThing
734	4 Tracker#3	4114	5.1 Jazz Club	1226	8*8 Grafic Eq	1011	Band Dlvs 4_Ambience

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813	Band Flanger	7811	Brightener	4811	Close Nonlinear	510	Delaytaps
3512	Band Phaser	1815	British Smash	1918	Cloudfuzz	511	Delaytaps 2
610	Banddelays	3610	Broadcast Delay	3233	ClrmntnDlys+EMTplate	512	Demondelay
611	Banddelays8	5711	Bubbly Freq Flange	1511	Clrmtn's NemWhipper	4713	Denny's Echoroom
612	Bandtaps	7210	Bullhorn	2114	ColorSlapGuitar	4714	Der Verb
3231	Bandtaps+CrsSpOBriar	6710	B-vox Delays+verb	6314	Colortaps+Verb	3014	Dervish
613	Bandtaps2	6711	B-vox Pitch+verb	916	Comb Distortion	1818	Desert Oboe
4310	Barking Chamber	7911	C3P-Yo!	3052	Comb Room	1819	DesertDemon
7410	Basic Stereo Echo	7711	Can't Carry Tune	619	Combdelays	2117	DesertDistortion
315	BasicRoom	1816	Carsulyal Steel	620	Combdelays8	1820	DesertMorpher
4911	Basilica	4912	Catacomb	6315	Combtap+Diffchorus	910	DesertPercussion1
5910	Bass Balls	7211	CB Radio	621	Combtaps	911	DesertPercussion2
1711	Bass Rack	3513	CBM Phaser	622	Combtaps2	2010	DesertVoices
4810	Bass Space	7212	Cellular Phone	1126	Comp(3bandFIR) Quad	3015	Detune & Reverb
3011	BB Delayz	615	Centering Echoes	1125	Comp(3bandFIR)_S	821	Detune Chorus
3411	Beatbox Reverb	4312	Chamber2	1127	Comp(4bandFIR)_S	623	Detuned Band Delay
4411	Beeg Garage	1610	Character Shift 1>2	1128	Comp(5bandFIR)_M	4915	DetuneRoom#28
1812	Bejing Dragons D	5712	Chim-Chiminee	3053	Comp/Eq/Micro/Verb	5418	Detuners 8ch
1813	Bejing Dragons V	8012	Chipmunks	3222	Compr>3band Eq 8ch	5523	Diatonic +/- Oct
3810	Bell Constr. Kit	6310	Choir+Diffchorus	2312	Compress & De-ess	5517	Diatonic +3rd+5th
5110	Bell Ringer	6311	Choir+Diffchorus 2	2313	Compress Highs Only	5518	Diatonic +3rd+7th
1311	BeyondTheStars	6312	Choir+Verb	316	Compressor_8	5519	Diatonic +4th+6th
7411	Big Church	6313	Choir+Verb 2	7610	Cousin It	5520	Diatonic +5th+Oct
4412	Big Hall 2	4913	ChoralEchoVerb	2115	Crafty Ensemble	5521	Diatonic +5th-4th
7510	Big Movie	5013	ChoralWindVerb	2116	Crafty Ensemble2	5522	Diatonic +5th-oct
215	Big Muff W/ Dead 9v	814	Chordal Swell	7213	Crazy Dialer	5524	Diatonic Thesaurus
4710	Big Room	5423	ChordConstruct'nKit	6810	CreamyVocoderAlpha	5525	Diatonic Trio
3012	Big Squeezolo	616	ChordRezonator8	6811	CreamyVocoderBeta	5527	Diatonic_8mod
8011	Big Voice Pro	4510	Chorus & Plate	3234	CrWrlds2+AMSDMX158	5526	DiatonicShift_8
2310	Bigger And Brighter	1917	Chorus Smear	3223	CrWrlds2+SPlt+AMSDM	317	Diatonicshift_O
1112	Bigger Is Wider	815	Chorusdelays	7413	Crypt Echo	318	Diatonicshift_Q
1712	Biomechanica	816	Chorusdelays2	5713	Crystal 5th Caves	6316	Diffchorus+Delay
1814	Biomechanica Three	854	ChorusEchos 8ch	5714	Crystal Caves	6317	Diffchorus+Delay 2
1910	Biomechanica Two	817	Chorused Cabinet	5715	Crystal Heaven	4916	DiffuseRoom#24
1911	Bit Desert 1	818	Chorused Delays	3013	Crystal Morpher	6212	Dig Sig Gen 4
1912	Bit Desert 2	5014	ChoruspaceO'Brien	5716	Crystal Oct & 5ths	3811	Digi Cell Phone
1913	BitDecimationPreamp	819	Chorustaps	5717	Crystal Octaves	5210	Digi Timesqueeze(R)
1914	Bits Cruncher	820	Chorustaps 2	5718	Crystal Orbits	2215	DigiDegrader
1915	Bits Smasher	6410	ChromaticTuner	5719	Crystal Pad 2	6530	Dimension D
5012	Black Hole	3314	Circle Panner	5720	Crystal Sevenths	5723	Dinosaurs
1916	Black Queen	2610	Circles&Ellipses	5721	Crystal Worlds 2	2314	Dirty Master Box 4
4711	Blue Box Verb	2311	Class A Distortion4	5722	CrystalGyroscope	2216	Dist-o-rt Maniac
6610	Blues Heart	7412	Classroom	4914	Cumulo-nimbus	1821	Distortion Preamp
4712	Bob's New Room	6611	Clean Chords	1411	Cup Mute	6411	Dither
7511	Boom Box	1713	CleanPreamp	7611	Cussing It	1012	Dly>Phsr_Ambience
4311	Boston Chamber	617	Clearmntn Claps	1817	Cyber Twang	1013	Dly>Phsr_MPitch
6912	Brain Loops	618	Clearmntn Delays	4212	Deep Space	1312	DontGolnTheCellar
4211	Brass Plate	6211	Click Test	878	Delays Matrix	1313	Doom Of Matrix
3232	BrassPlt+1210Chorus	7111	Clock Radio	3212	Delays Suite	5811	Doorbell (403)

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5724	Doppler Pass	7812	Easy Timesqueeze	1714	Fermilab	4216	Gated Plate
8013	Doubletalk	877	EchoMatic	1824	Fifth Dominion	4717	Gated Water Snare
624	Down Banddelay	4917	EchoRoom	1414	Filter Bank Pan	415	General Informations
3016	Dr. Jekyll 2	5015	Echospace Of God	319	Filter_O	5729	Genesis II
5426	Dr.Jekyll 1	6110	Eel Drums 2	320	Filter_Q	1715	Gerrys Bass 99
4313	Dream Chamber	1919	Eel Guitar	1212	FilterBank15	2212	Gerrys Mangler
6612	Dream Strings	1210	Eight Band EQ	1213	FilterBank20	5018	Ghost Air
4715	Drews Dense Room	1211	Eight Band EQ8	651	Filtered Dlys	6915	Ghosties
4812	Drew's Double Closet	1114	Eight Compressors	4814	FIR Glass Shower	3019	Glitterous Verb
4813	Drew'sSmallRoom	516	Eight Delays	3416	Firecracker Snare	5019	GloriousChrsCanyon
822	Drew'sThroatflange	1119	Eight Expanders	1920	First Dominion	5020	GloriousFIngCanyon
3412	Drum Chamber	1415	Eight Filters	1227	Five Band EQ	7713	Go Crazy
3413	Drum Filter	517	Eight Longdelays	6615	Fjord Guitar	2013	GobiGuitar
3414	Drum Flanger	1115	Eight Noisegates	6914	Flaedermaus	1828	GodSaveTheQueen
3415	Drum Flutters	518	EightReversedelays	1825	Flange + Verb	218	Gorgeous Delay
4213	Drum Plate	6614	Electric Ladyland	828	Flange Echoes	1829	Gothic
4214	Drums Room	1823	Electronica Gtr	829	Flanged Delays	1316	Gothica VROOOM
6613	Drums Treatment	3911	Electronix	876	Flanged Space 1	6812	GravellnMyThroat
3910	Drums-o-Tronica	7612	Elves	5812	Flintlock	4918	Gravity Verb
823	Drunken Sailor	7010	Empty Program	1019	FltDlys_Rich Chamber	1922	Grieving Tube
1014	DShif_Hall	4511	EMT-style Plate	5016	Flutter Booth	3912	GrooveSync Delay
3213	DShif_VDly_Hall	216	Enhancer	3315	Fly-by	3417	Group Claps
1015	Dtune_Hall	826	Envelope Flanger	3316	FM Panner	2213	Growl
3214	Dtune_VDly_Hall_EQ	827	Envelope Flanger 8	3317	FM Panner_S	1923	Grundulator
1016	Dtune_VinDly	3514	Envelope Phaser	6112	FM TimbreFactory	2316	Grunge Compress
871	Dual 2taps Chorus	5111	Envelope Ring Mod	1113	Fm Trem	3054	Guitar Magic
872	Dual 2taps Delay	515	Envelope Taps	1416	Four Filters	3020	Guitar Mania
873	Dual 2taps Echorus	4413	Environment#28	5313	Four Samplers	3021	GunnShift
5429	Dual H910s	1611	Eq & Comp + Timer	5314	Four Samplers_S	4815	Gym Shower
1412	Dual Modfilters	5432	Etherharp	4936	FourSidedVerb	3319	Gyroscope
6213	Dual Scope	2011	Eurhetemec	710	Fractal Vortex	3320	GyroscopicField
824	DualChorus	1314	Europa	3932	Freeze 2 Beats	3318	Gyro-X-Pattern
825	DualChorusDelays	2211	Evil Distortion	3933	Freeze The Beat	6514	H3000 Verby Chorus
6712	DualVoxProcess	5112	Evil Ring Dist	5727	FreqShift W/Delay	6515	H3000BreathingCanyon
5431	Dubbler	1512	External Correct	5728	FreqShift W/Delay8	4217	Hall > Bandpass
513	Ducked Delays	6111	External Hats	7112	Fries With That?	1020	Hall_Dual 2Tap Dly
7310	Ducked Delays	1413	EZ Leslie	4716	Funny Gated Room	4240	Hall_Peaking Fltr
5725	DuckedCrystals	3611	EZ Ptimesqueeze	1826	Fuzack	6516	Hand Flanger
514	DuellingDualDlys	3612	EZ Ptimesqueeze8	1827	Fuzz 2002	1417	Harmonic Enhance
1822	Dunwich Distortion	2012	EZPolyfuzzBandelay	1921	FuzzPreamp	1924	Harmonicon
7712	Dynamic Stereo	3613	EZTime Delays	1315	Galaxy Borders 2	1830	Harpshift
6913	Dynamic Worm	3614	EZTime Delays8	217	Garden Halo	3812	Headphone Filter
1017	DynoMyPiano_Ambient	6612	F Of H Multi	410	Gaspodes Dly_2	6113	Heen
1018	DynoMyPiano_VintDlys	7512	Fake Call-in	411	Gaspodes Dly_M	711	Helix Loops
6513	DynoMyPiano1380S	5726	Fake Pitch Shift II	412	Gaspodes Dly_S	712	HelixManifold
4610	EarlyRefecions	7613	Fantasy Backgrounds	413	Gaspodes Pndly_D	1716	Hexentanz
3017	Easternizer	8014	Fast Voice Process	414	Gaspodes Pndly_M	830	Hiccup Chorus
7311	Easy Chorus	3018	FatFunkVocalFilter	5017	Gated Gong Verb	5813	Himalayan Heights
7312	Easy Phaser	2315	Fatten The Bass	4215	Gated Inverse Snare	7813	Hiss Eliminator

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2014	Horrormonics	6617	LA Studio Axe	4720	Masterverb Room 2	2416	MidiHarmonixExtract
5021	Horrors	5435	Large Poly Shift	4817	MasterverbRoom1	5212	MIDITrig Reverse
7814	Hum Eliminator	4221	Large Room	3235	MattFatRoom+VintDlys	2417	MidiWaveformImpose
2015	Hyperstrings	3024	Larynx Delay	4419	Matt's Fat Room	4922	Mix>FourSidedVerb
219	ImpWave	1925	Larynxfuzz	4818	Medium Booth	4923	Mix>Quadroom#10
4919	ImpWaveQuad	7912	Lasers!	4315	Medium Chamber	4924	Mix>Quadroom#24
4816	ImpWaveVerb	5730	Latin Cathedral	8015	Mega-Dragway	2612	Mixer's Toolbox #1
1717	In Ovo	4611	LatticeArray	7215	Megaphone	2613	Mixer's Toolbox #2
6616	In Yer Face Vocals	4718	LatticeVerb	1832	Mercury Cloud	2614	Mixer's Toolbox #3
7414	Infinite Corridor	625	Latticework8	6318	Mercury Cloud 2	2615	Mixer's Toolbox #4
831	Infinite Flange	6618	Lead Tone Poem	628	Mess With Stereo	719	Mobius Loops
3022	Inst Process	832	Leslie Simulator	5912	Mess With Stereo	6814	Mobius8translate
7011	Inter-DSP Receive	713	Levitation Alpha	6619	Metal Fatigue	720	MobiusManifold
7012	Inter-DSP Send	714	Levitation Beta	4512	Metallic Plate	3025	Mods/comps/filters
7013	Interface Modules	715	Levitation Gamma	4316	MetallicChamber	5113	Modulating Ring Mod
5433	IntervalicQuad	5436	LevitationShift	6412	Metronome	1021	Modulation Suite
5434	IntervalicShift_S	6916	Liquid Sky	1618	MicroPitch (+/-)	4925	MonkRoom
4219	Inverse	3418	Liquid Toms	3236	MicroPitch+Room#24	520	MonoDelay
4220	Inverse > Bandpass	225	Little Man	6641	Midi Compressor	6620	Monster RACK !
4218	Inverse Snare	4222	Living In The Past	6653	Midi Custom Shifter	3026	Moon Solo
5911	Inversion LFO	4223	Living Room	6642	Midi Diatonic Shift	7216	More's Code
4314	Italo's Chamber	2611	LMS Filter	1036	Midi Dual FX #1	7615	Morph To Magic
1317	Italo's Space	5816	Locomotive	1038	Midi Dual FX #2	5817	Mortar Shells
6114	Jan&Jeff	6813	Logan's Box	1037	Midi Dual FX #3	1418	Mouth-a-lator Two
220	Jan's ResoChords	7313	Long Delay W/ Loop	1039	Midi Dual FX #4	3215	Mpitch_Pcm70_PanDly
1831	Jeff Thing	7214	Long Distance	6643	Midi Dual TT Delay	1926	Mr. Hyde
5814	Jet Fly By	519	LongDelay	6644	Midi FM Tremolo	5213	Multi Trigger
5815	Jettison (405)	626	LongPanningDelays	2410	Midi Harmony	1833	Multishift + Verb
2118	Jhanielikest	627	LongPanningDelays8	6413	Midi Modulator	5437	MultiShift_4
1718	Jinn	716	Loop_timesqueeze	2411	MIDI Monitor	5438	MultiShift_8mod
4920	Joystick>verb	2214	Low Res Digital	2412	Midi Pitch Delay	521	Multitap Delay
3321	JoystickPanner	4719	LRMS Reverb	6414	Midi Remote Cntrller	6415	Musicians' Calc
221	JP Em +3rd	875	Lucy In The Sky	2413	Midi Resonance	11	Mute
222	JP Em +3rd/+6th	5528	M_4DiatonicShift	6645	Midi Reverb 12	1513	NemWhipper Dual
223	JP Em +6th	1318	MachineLife	6646	Midi Reverb 8	1514	NemWhipper Stereo
5022	Jurassic Space	7614	Magic Echo	6647	Midi Reverse Shift	3419	Nerve Drums
1613	KG's ColorHall	226	Mandel Worlds	6648	Midi Ring Mod	8016	Nervous Talker
5211	Kick/SnareReplacer	668	Mangling_Dlys	6649	Midi Shifter_Whammy	912	Neutralizer
5310	Kick/SnareReplacer2	227	Maniac Filterpan	2414	Midi Sine Ring Mod	4819	New Air
5023	Kickback	717	Manifold Alpha	6651	Midi St Micropitch	3813	Noise Cancellor
224	Kill The Guy	718	Manifold Beta	6652	Midi St Phaser	3420	NoizSnareBrightener
7415	Kitchen Reverb	2317	Manual Tape Flange2	2415	MIDI Tremolo	3421	Nonlinear#1
4921	Klaus' Church	3515	ManualPhasers	6661	Midi VirtRack #2	14	Note Oscillator
4224	L/C/R Mics Room	3516	ManualPhasers8	6662	Midi VirtRack #3	332	O*10 Grafic Eq
1616	L_C_R Long	7913	Martian Rock Band	6663	Midi VirtRack #4	334	O*5 Grafic Eq
1617	L_C_R Short	2318	Masderring Lab 22	6664	Midi VirtRack #5	323	Octal Compressor
1614	L<->R Long	4414	Masterverb Hall	6665	Midi VirtRack #6	325	Octal Delays
3023	L=verb R=pitch	4415	Masterverb Hall 1	6666	Midi VirtRack #7	327	Octal Moddelays
1615	L>detune / R>reverb	4416	Masterverb Hall 2	6667	Midi VirtRack #8	1120	Octal Trem

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1214	Octal*10 Grafic Eq	722	PhaseRefraction1	3217	Q Delays_Ambience	4227	Rich Chamber
1215	Octal*5 Grafic Eq	723	PhaseRefraction2	333	Q*10 Grafic Eq	4722	Ridiculous Room
853	OctalChorusEchos	2121	Pianistick	3323	Q_TriggPan	3423	Ring Snareverb
3322	Octave Panner	1022	Piano & Vocal Halls	3324	Quad Circle	634	Ringdelays
1419	OctaveBandFilterPan	1720	Piano (sustenido)	324	Quad Compressor	635	Ringdelays8
7217	Off Hook!	4225	Piano Hall	5543	Quad Custom Shifter	636	Ringtaps
7113	Office Intercom	3027	Pickers Paradise	326	Quad Delays	637	Ringtaps2
228	Old Valve	5025	PillowVerb	652	Quad Delays Ambience	1931	Ringworld
1116	Omnipressor (R)	835	Pingchoruspong	653	Quad Echoes	6115	Rise Or Fall Osc
6517	Omnipressor (R)	632	Pingcombpong	3325	Quad GhostCircle	6520	RMX Simu Ambience
6621	One Time Rhyno	524	Pingpong	3518	Quad Phaser	7914	Robot Band
3517	One Way Phaser	633	Pingringpong	5913	Quad Spatializer	5610	Robot Voice
5115	One Way Ring Mod	5419	PitchShift 8ch	1216	Quad*16 Grafic Eq	6624	Rock Vocals Rack
1319	Onirica Ritmica	321	Pitchshifters_O	1217	Quad*8 Grafic Eq	3028	Roey's Delay + Shift
2119	Oobleck	322	Pitchshifters_Q	2124	Quadchorus	3029	Roey's Verb + Rack
1420	OrganicAnimation	3616	PitchtimeSqueeze	3326	QuadCircleMod	4228	Room > Bandpass
5439	Organizer	3617	PitchtimeSqueeze4	5914	QuadDlyBasedPan	4723	Room#24
13	Oscillator (440)	3618	PitchtimeSqueeze4	6416	Quadmixer	4420	Roomy Hall
6216	Oscillator 1k Ovu	3619	PitchtimeStretch	2418	QuadOffsetTrem	727	Rotation Loop
2120	Outer Reaches	3620	PitchtimeStretch4	2125	QuadpanSlap	728	RotationManifold
1927	OverdrivePreamp	4226	Plate > BandPass	2019	QuadPolyfuzz	3331	Rotator
7513	Page Three!	7416	Plate Reverb	4928	QuadRoom#24	7715	Round & Round
833	Pan Chorus's	3216	Plate_Inv_VintDly_Ch	2126	Quadswell	2127	RoundRobin
1928	Pandemonium	5215	PlaybackOnlySampler	4929	QuadVerb/Crossfeed	1836	Rshift Displacement
229	Panner Delays	3913	Plex-o-tronica	840	QuantizedDelays	843	S&H Flange Hell
834	Panning Delays	7714	Plug Puller Pro	2319	Radio Check	6319	Salamanders D
721	Panning Loops	1834	Polychorus	2320	Radio Compress	6320	Salamanders V
5214	Panning Sampler	836	Polymod Chorus	1121	Ramp Up/Down 8	3520	Samp & Hold Phaser
629	PanningDelays_4	837	Polymod Delay	5027	Ramp Verb	3521	Samp & Hold Phaser8
630	PanningDelays_8	2016	Polyonyx	3519	Random Phaser	6116	Samp/Hold FM Lab
4926	Panped>Quadroom#10	2017	PolyReverse	230	Random Verb Long	639	Samp/Hold Smear
4927	Panped>Quadroom#24	525	Polyrhythm 5/4	7514	Real Call-in	5217	Sample Curver
4820	Pantry	2018	PolyRingPre	841	Real Chorus	1422	Sample/hold
1929	Paradigm Shift	6917	PolySwirl Tap	842	Real Chorus TNG	1423	Sample/hold8
522	Parallel Delays	5440	PolytonalRythym	7219	Real Dialer	5218	SAMPLER (midikeys)
523	Parallel Delays8	2122	PolytonalSurround	4721	ReelRoom	5219	SAMPLER (multi)
1719	Parallel Pedalboard	5026	Pop Up	724	Reich Loops 1	5220	SAMPLER (single)
631	ParticleAccelerator	526	Precision Delays	725	Reich Loops 2	5221	Sampler Filter Trig
7014	Patch Instruct	4612	Preverberator	726	Reich Loops 3	5222	SAMPLER(multi)VERB
6518	Pcm70 Concert Hall	6714	Proximityverb	5028	Resonechos	5223	SamplerAudioSwitch
6519	Pcm70 Sax Hall	6623	Psychedelic Vocals	4513	Reverb A2	231	Satchelope Filter
1930	Pedal Shift	1118	PsychicDuck DSP A	527	Reverse Delay	1932	Satellites
6622	Pentatonic Delight	1835	Ptime Displacement	5029	Reverse Nonlinear	232	SatelliteSax
3422	PercussBoingverb	7218	Public Address	5216	Reverse Sampler	4229	Sax Chamber
1117	Perfect Trem	2123	Pulse Guitar	5030	Reverserize Hall	3055	Sax Eq_Cmpr_VintDly
1421	Perpetual Motion	3914	Pulsewave	5420	ReverseShift 8ch	4230	Sax Plate
5024	Phantom & Reverb	838	Pure Comb Flange	5421	ReverseTetra	1619	Saxomaniac
6214	Phase Test	839	Pure Comb Flange8	5731	ReverseTetra	4930	SaxRoom
6713	Phased Voxverb	3510	'Pure Phase' Phaser	528	Ribbon Delay	5735	Scary Movie & Verb

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3522	Sci-Fi Phaser A	4823	Soft'n Small Room	1321	Stratospherics	2130	TexturalGuitar
3523	Sci-Fi Phaser B	2128	Solid Traveller	848	StringPadFlanger	3034	Texture 47
3818	Scratchy 33 RPM	7716	Solo Zapper Pro	849	StringPadFlanger	3429	The Ambience Kit
6625	Searing Lead	5818	Sonar (409)	4931	StringRoom	1723	The Gyre
1933	Second Dominion	3425	Sonar Room	5734	StringTrio	7915	Theremin
233	Seethy Two Reverb	234	SonicDisorderVerb	5224	Studio Sampler_Q	1936	Third Dominion
1122	SemiClassic Squeeze	7114	Sound Truck	5225	StudioSampler_M	7822	Three Band Compress
6417	Send/Return	742	Soundscapes	5226	StudioSampler_S	1223	Threeband Eq_Q
6918	September Canons	6815	Soundwave	7820	Super Punch	1221	Threeband Eq's
1424	Sequence Wa	3031	Space Station	532	SuperDuckedDelays	1222	Threeband Eq's
3030	SeqWah ChorVerb	6215	SpectrumAnalyzer	2021	Surgery	12	Thru
844	Serial Delays	4421	SplashVerb	4044	Surr Black Hole	1428	Tight Bandpass Mod
1721	Series Pedalboard	5032	SplashVerb Maxsweep	2129	SurroundGuitar	3430	Tight Snare Verb
1722	Serpentine	1837	Splatter Guitar	4932	SurroundRoom#28	7418	Tile Men's Room
2419	SetNoteRezon	4515	Springverb	1840	Swamp Guitar	4233	Tiled Room
7815	Sfx Filter/Compress	5033	Square Tremolo Verb	1426	Sweep Filter	6117	Timbre Factory
5732	Shift To Nowhere	1838	Square Tubes	5034	Swell Verb 9	7017	TimerDly Jig
4821	Shifting Booth	1935	Squiggle Guitar	3427	Swept Band Delay	1843	Timesqueeze Gtr
7220	Shortwave Radio	5915	Squish / Squash	4518	Swept Plate	3814	TimeSqueeze(R)
1934	Siderialfuzz	3328	Squish/SquashPan	3915	Swing Pong Delay	1844	Timestretch Gtr
7816	Simple Compressor	1839	SRV	850	Swirl Flanges	6920	ToddsPedalShiftVerb
7817	Simple Equalizer	913	St BitDecimator	6418	Switch*8	1724	Tom's Acoustic Gtr
328	Simple Moddelays	3032	St Delayed Flanger	1427	Synthlike Filter	3035	ToneCloud
3327	Simple Panner	914	St DistortionTwo	6627	Tablas Baba	4317	Toonchamber
2616	Simple Quadmixer	3033	St.Phaser & Reverb	6628	Tale From The Bulge	4933	Toonchamber_Q
1425	Simple Samp/Hold	4516	St.Plate+Chorus	7115	Talking Dashboard	1123	Top 40 Compressor
329	Simple Sampler	915	St_Distortion	5821	TankAttack (411)	7221	Traffic Report
529	SimpleDelays	1218	Stage Parametric	6321	Tapdelay Plex	3036	Treatment Two
4613	SimpleDiffusor	810	'Static' Flanger	6322	Tapdelay Plex 2	640	Trem + Delay
530	SimplePingPong	3511	'Static' Phaser	6323	Tapdelay+Diffchor 2	3037	Trem + RingPong
7616	Singing Mouse	5733	Steeplechase	6324	Tapdelay+Diffchorus	1124	Tremolo Lux
1320	Singularity	5529	Stepped Dshifter	6325	Tapdelay+Verb	3038	Tremolo Rack
5031	Sizzle Verb	5441	Stereo Backwards	3237	TapdlyPlex+BlackHole	5035	Tremolo Reverb
4514	Sizzler Plate	845	Stereo Chorus	6522	Tape Echo	1845	Trevor's Gtr
729	Skew Loop 1	874	Stereo Chorus	7417	Tape Reverb	235	Treys Filter
730	Skew Loop 2	3426	Stereo Delays	6326	Tapring Plex	851	Tri Band Chorus
4614	Slap Nonlinear	846	Stereo Flange	6327	Tapring Plex 2	1846	Tribal Bass
4231	Slap Plate	847	Stereo Flange 1968	1841	TarantulaSlap	7916	Tribbles
2020	SlidingOnRazors	4824	Stereo Mic's W/Room	1842	TarantulaTrem	5227	Triggered Reverse
4724	Slight ChorusRoom	3329	Stereo Panner	6523	TC2290	3917	TrigLFO Filter Bank
4822	Small Ambience	4517	Stereo Plate	6524	TC2290 Dyn Chorus	3918	TrigLFO Flanger
3424	Small Drumspace	7818	Stereo Simulator	6525	TC2290 Dyn Flanger	3919	TrigLFO Pan, Trem
5311	Small Sampler	7819	Stereo Spreader	6526	TC2290 Dyn Long Dly	3920	TrigLFO St ModFilter
5312	Small Sampler8	6521	Stereo Undulator	3428	Techno Clank	3921	TrigLFO St Phaser
531	Smear	1219	Stereo*32 Gfatic Eq	3525	Techno Phaser	8017	Triplets
6919	SmearCoder	5819	Stereocopter (410)	3916	Techno Rave	641	TrippyFltrDly
6626	Smpled Drums Rack	4615	StereoDiffusor	7015	Tempo Dly_Lfo Jig	7617	Trolls
4232	Snare Plate	3524	StereoizingPhaser	7016	Tempo_Verb Jig	5114	TRUE RingMod
1023	Snare Plate&Inverse	5820	Stormwatch	5822	Tesla Generator	5916	TruePhase Delay

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3526	TrueStereoPhaser	4616	Ultratap 1	3220	Virtual Rack 3	239	Water-like
1937	Turbulence	4617	Ultratap 2	4234	Vocal Chamber	5824	Wavelab
7515	TV In Next Room	731	Undo Manifold	6715	Vocal Chorusdelays	3432	WeKnowBeetBoxTrtMe
1725	Twang Guitar	732	Undoloop	4235	Vocal Hall	8019	We're A Big Crowd
1429	Two Band Crossover	852	Undulate	5229	Vocalflyer_M	8020	We're A Small Crowd
533	Two Delays	7419	Union Station Verb	5230	Vocalflyer_S	240	Whirly Mellow
534	Two Longdelays	6419	Universal Matrix	6716	VocalverbTwo	6421	White Noise
535	Two Reversedelays	6527	Univibe	6816	Voder 13	1727	White Queen
5823	Ufo (413)	4728	Unreelroom	6717	Voice Disguise	241	Wicked
4725	UK Ambience	4934	Unreelroom_Q	8018	Voice Process Pro	4237	Wide Hall
4726	UK Bright	642	Up Banddelay	6718	Voice Processor	3433	Wide Room
4727	UK Nonlinear	236	Vai Shift 1	3056	Vox Channel Strip	238	W-I-D-E Solo
5611	Ultra AutoCorrect	237	Vai Shift 2	6719	Vox Double+Slap	1938	Wideshift
5612	Ultra Cents	5228	Varispeed Sampler	4236	Vox Plate	1847	Will-o-the-wisp
5613	Ultra Cents 2	6420	Verb Tester	1024	Vox Pro_VintDly	2131	WitchesDance
5614	Ultra Diatonic	3431	Vibra Pan	6720	Vox Shimmer	2132	With Warts In
5615	Ultra Diatonic 2	5442	Vibrato_S	6721	Voxplate / Chorus	1848	WonderfulBirds
5616	Ultra Diatonic 3	880	Vibropad	3221	VoxPro_Vdly_Chorus	4729	Wooden Mens Room
5617	Ultra Interval	536	Video Delay 8	6722	VoxProcess_S	3816	Woosh Maker
5618	Ultra Interval 2	654	Vintage Delay	3815	Walkie Talkie	5036	Wormhole
5619	Ultra Interval 3	655	Vintage St DuckDlys	5443	Wammy_s	7019	X-DSP Contr Receive
5620	Ultra UserScales	1726	Virtual Pedalboard	2022	WaPolyReverse	7018	X-DSP Contr Send
5621	Ultra UserScales 2	3218	Virtual Rack 1	5444	Warm Shift	733	YourHarmonyDevice
5622	Ultra UserScales 3	3219	Virtual Rack 2	3039	Waterized	5037	Zipper Up

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Banks and Presets

The H8000 does not use banks in the same way as the DSP4000 and Orville. However, the presets are arranged in such a way that the first two of four digits of the preset number may be thought of as a bank number. Programs sharing this bank number will be similar in type or function.

1 Simple

List of banks and also basic Mute, Thru and Oscillator presets.

10	H8000 Banks	96	8,8
11	Mute	96	0,0
	<i>Nothing in, nothing out. That's all.</i>		
12	Thru	96	8,8
	<i>The preset's input is electronically connected to the output. Octal in and out.</i>		
13	Oscillator (440)	96	0,8
{M}	<i>General-purpose oscillator. On loading it is set to a 440 Hz sine wave for tuning. LFO (fm) allows addition of an offset and modulation. Output will clip above +12dB. Aliasing will be audible on triangular and square waves at higher frequencies. Nothing in, mono out.</i>		
14	Note Oscillator	96	4,4
{Y}	<i>A simple oscillator whose frequency is that of the chosen note. Quad in, quad out.</i>		

2 Artist Bank

This bank includes some of the classic presets written by and for artists, using Eventide effects units.

210	Amp-u-lation	96	2,2
{EY}	<i>Tube power amp/speaker emulation. This little guy can really do the trick of cleaning up harsh fuzz or to feed a P.A. Stereo in and out.</i>		
211	AMS DMX Guitar	96	2,2
{PM}[G]	<i>AMS emulation with parameters set for 'thickening' effect. Stereo in and out.</i>		
212	AMS Lucky Man	96	2,2
{PDM}[K]	<i>Vintage AMS type pitch and delay. Tweaked for the vocal performance. Stereo in and out.</i>		
213	BackwardGarden3	48	2,2
{RDE}[GK]	<i>Reverse 'type' sound via multitap and verb. Nice atmosphere. Summed in, stereo out.</i>		
213	BackwardGarden3	96	// 2,2
{RDE}[GK]	<i>Reverse 'type' sound via multitap and verb. Nice atmosphere. Summed in, stereo out.</i>		
214	BadBadThing	96	2,2
{RDMCEY}	<i>Vintage preamp >trem>delay>diffuse verb. Summed in, stereo out.</i>		
215	Big Muff W/ Dead 9v	96	2,2
{E}[G]	<i>As used by Mr. S.Vai. This preset has been modified with an attenuation so that speakers and ears are safe. To get the original quality of sound with all the gurgles, turn down your listening amp WAY DOWN !!! and put the 'atten' parameter all the way up. This is ADC converter overload. Sounds like its time to change that 9-volt battery in your distortion pedal. Distortion and EQ. Mono in, mono out.</i>		
216	Enhancer	96	2,2
{RDE}	<i>As used by Mr. Satriani. Slow chorus-like rotation and tight reverb effect. Full and warm. A very smooth and rich shimmer is added to your sound. This will not get in your way and adds a lot. Summed in, stereo out.</i>		
217	Garden Halo	48	2,2
217	Garden Halo	96	// 2,2
{RD}[G]	<i>Reverse 'type' sound via multitap and verb. Nice atmosphere. Summed in, stereo out.</i>		

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- 218** **Gorgeous Delay** **96 2,2**
{DE}[GV] Warm echoes provided by lowpass filters. Stereo in and out.
- 219** **ImpWave** **96 2,2**
{RD} A short lived impulse wave. Used as a thickener and imager. Summed in, stereo out.
- 220** **Jan's ResoChords** **48 2,2**
220 **Jan's ResoChords** **96 || 2,2**
{RDE}(TT) Resonant Chords feeding Hall verb. Door controls input level. Reso sensitivity adjusts input level to resonators. Watch clipping. Dry level, verb sends from Dry and Resonators available. Each resonator has 2.4 sec delay and rhythmic subdivisions. Summed in, stereo out.
- 221** **JP Em +3rd** **96 2,2**
222 **JP Em +3rd/+6th** **96 2,2**
223 **JP Em +6th** **96 2,2**
{P}[G](TT) Two voice diatonic shift. Summed in, stereo out.
- 224** **Kill The Guy** **96 2,2**
{ME}[G] An extreme vocal wa effect. Summed in, stereo out.
- 225** **Little Man** **96 2,2**
{PRE}[G] A plex loop with reverse shifters and filters inside. I think this little man is trying to say something. Summed in, stereo out.
- 226** **Mandel Worlds** **96 2,2**
{PDM} Series crystals and sinuous chorused delay. Summed in, stereo out.
- 227** **Maniac Filterpan** **96 2,2**
{MEY} Peak detection modulates an LFO > filter and panner. Stereo in and out.
- 228** **Old Valve** **96 2,2**
{DEY}[GV] Valve simulation. Summed in, stereo out.
- 229** **Panner Delays** **96 2,2**
{DM} Subtle modulation make these panning delays rich and smooth. Stereo in and out.
- 230** **Random Verb Long** **96 2,2**
{P} Like the title says. This is one that you need to experience. Summed in, stereo out.
- 231** **Satchelope Filter** **96 2,2**
{EY}[G] Dual envelope following filters. Summed in, stereo out.
- 232** **SatelliteSax** **96 2,2**
{DM} Four delay lines, each panned by its own LFO. Also, each has another LFO modulating its delay. Stereo in and out.
- 233** **Seethy Two Reverb** **96 2,2**
{REY} Envelope filters into reverb. Try it with bass and guitar. Stereo in and out.
- 234** **SonicDisorderVerb** **96 2,2**
{PRD} This wild atmosphere is both unusual and extreme. A must listen. Summed in, stereo out.
- 235** **Treys Filter** **96 2,2**
{EY}[G] Three parallel envelope filters and stereo mixing give a subtle effect. Summed in, stereo out.
- 236** **Vai Shift 1** **96 2,2**
237 **Vai Shift 2** **96 2,2**
{P}[G] Two independent pitch shifters, one for each channel. Stereo in and out.
- 238** **W-I-D-E Solo** **48 2,2**
238 **W-I-D-E Solo** **96 || 2,2**
{P}[GV] Uses a lot of very small pitch shifts to widen the stereo image. Summed in, stereo out.
- 239** **Water-like** **96 2,2**
{RDE}[GV] Basic rotating speaker effect with a little reverb. There's actually two speakers (high and low) and you can alter each to your taste. When you load this preset, the settings are for what we believe to be most natural. Summed in, stereo out.
- 240** **Whirly Mellow** **96 2,2**
{DM} Smooth and swirling. Panning dry and delayed signals (tied to delay modulation) into a stereo flange. Stereo in and out.
- 241** **Wicked** **96 2,2**
{REY} Clean preamp to reverb. Summed in, stereo out.

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3 Basics

A collection of presets showing the fundamental effects capabilities of the unit. Delays, pitch shifters, reverbs, compressors, filters, equalizers... ready for any task.

310	8 Delays	48	8,8
{D}	<i>Simple discrete delays. Octal in and out.</i>		
310	8 Delays	96	// 8,8
{D}	<i>Simple discrete delays. Octal in and out.</i>		
311	4 Diatonicshifts	48	4,4
311	4 Diatonicshifts	96	// 4,4
312	8 Diatonicshifts	48	8,8
{PD}	<i>Simple multi-channel, multi-voice diatonic shifters.</i>		
313	4 Pitchshifters	96	4,4
314	8 Pitchshifters	48	8,8
314	8 Pitchshifters	96	// 8,8
{P}	<i>Simple pitch shifters.</i>		
315	BasicRoom	96	2,4
{R}	<i>Basic 4 out reverb. Diffusion out front. verb out front, rear or both. Stereo in, quad out.</i>		
316	Compressor_8	96	8,8
{Y}	<i>Eight independent mono compressors. Octal in and out.</i>		
317	Diatonicshift_O	48	8,8
{PD}	<i>A simple eight channel diatonic shifter with common controls. Octal in and out.</i>		
318	Diatonicshift_Q	48	4,4
318	Diatonicshift_Q	96	// 4,4
{PD}	<i>A simple four channel four voice diatonic shifter. Quad in and out.</i>		
319	Filter_O	96	8,8
320	Filter_Q	96	4,4
{E}	<i>Filters with common controls.</i>		
321	Pitchshifters_O	48	8,8
321	Pitchshifters_O	96	// 8,8
{P}	<i>Simple pitch shifters with common controls. Octal in and out.</i>		
322	Pitchshifters_Q	96	4,4
{P}	<i>Simple pitch shifters. Quad in and out.</i>		
323	Octal Compressor	96	8,8
{Y}	<i>Simple compressors with common control. Octal in and out.</i>		
324	Quad Compressor	96	4,4
{Y}	<i>Simple compressors. Quad in and out.</i>		
325	Octal Delays	48	8,8
325	Octal Delays	96	// 8,8
{D}	<i>Simple octal delays with common controls. Octal in and out.</i>		
326	Quad Delays	96	4,4
{D}	<i>Simple quad delays. Quad in and out.</i>		
327	Octal Moddelays	96	8,8
{DM}	<i>Eight modulating delay lines with individual delay controls. Octal in and out.</i>		
328	Simple Moddelays	96	4,4
{DM}	<i>Four modulating delay lines. Quad in and out.</i>		
329	Simple Sampler	96	2,2
{S}	<i>Basic single-take 85 second sampler. Stereo in and out.</i>		

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- 330 **4*10 Grafic Eq** 96 4,4
331 **8*10 Grafic Eq** 48 8,8
331 **8*10 Grafic Eq** 96 // 8,8
{E} Multi-channel 10 Band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <Mast> is added to the boost. Octal in and out.
- 332 **O*10 Grafic Eq** 48 8,8
332 **O*10 Grafic Eq** 96 // 8,8
{E} Octal 10 Band equalizer with common controls. Choose freq, bandwidth (in octaves), as well as levels (in dB). <mast> is added to the boost. Octal in and out.
- 333 **Q*10 Grafic Eq** 96 4,4
{E} Quad 10 Band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <mast> is an offset added to the boost. Quad in and out.
- 334 **O*5 Grafic Eq** 96 8,8
{E} Octal 5 Band equalizer with common controls. Choose freq, bandwidth (in octaves), as well as levels (in dB). <mast> is added to the boost. Octal in and out.

4 Beatcounter

These presets are based on a beat counter algorithm. Feed the left channel with the source you want to delay and the right channel with the time setting source, e.g. a snare drum. The unit will calculate the timing and ignore all figures like rolls and fills played in between. For panners and choruses the calculated time is converted into a frequency rate.

- 410 **Gaspodes Dly_2** 96 3,2
 dual mono
- 411 **Gaspodes Dly_M** 96 2,2
 mono
- 412 **Gaspodes Dly_S** 96 2,2
 stereo
{DME} Simple delays, based on beat counter math.- see also in 'general descriptions'. 1st input is used for trigger 2nd input feeds 1st delay - out1. 3rd input feeds 2nd delay - out2. Start hitting 'expert' menu, 'out status' switches the trigger channel to first output so you can monitor and adjust the gate. Stereo out.
- 413 **Gaspodes Pndly_D** 96 3,4
{DME} 1st input is used for trigger 2nd input feeds 1st dly/pan1 - out1,2 3rd input feeds 2nd dly/pan2 - out3,4 2 delays feed different panners, based on beat counter math.- see also in 'general descriptions'. Start hitting 'expert' menu and switch 'out status' to monitor and adjust the gate. Dual mono in, stereo out.
- 414 **Gaspodes Pndly_M** 96 2,2
{DME} 1st input is used for trigger 2nd input feeds delay - out 1,2 Mono delay with synched panner, based on beat counter math.- see also in general descriptions. Start hitting 'expert' menu, 'out status' switches the trigger channel to right output so you can monitor and adjust the gate. 'timing' parameter on the panner page relates to 'counted time' value. Dual mono in, stereo out.
- 415 **General Informations** 96 ,
General information on the 'Beatcounter' suite of presets. Nothing in, nothing out.

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5 Delays

This bank offers many useful delay based presets. Whether used for imaging effects, doubling, or long delay and poly-rhythms, there's something for all applications, including Eventide classic Reverse Delays.

Historical note: the first Eventide Digital Delay Line, the 1745 model, appeared in 1971, offering an impressive 200 ms of delay time in its expanded version, using a total of 980 shift register chips to achieve this. The H8000, in contrast, offers almost 260 seconds of storage at a 48KHz sampling rate !!

510	Delaytaps	96 2,2
{D}(TT)	<i>Series delays. Summed in, stereo out.</i>	
511	Delaytaps 2	96 4,4
{D}(TT)	<i>Series delays. Stereo <input> mutes secondary DSP inputs. Quad in and out.</i>	
512	Demondelay	96 2,2
{D}(TT)	<i>Very controllable multitap preset. Tweaked here as a reverse effect. Summed in, stereo out.</i>	
513	Ducked Delays	96 2,2
{DY}[V](TT)	<i>Repeating echoes that get out of the way for the input. Adjust `Delay' for rhythm, and `Duck' for sensitivity. Tunable version is `Dual Ducked Delay'. Switchable in, stereo out.</i>	
514	DuellingDualDlys	96 8,8
{D}	<i>Inputs are summed to mono then sent to eight delays in parallel. Create your own polyrhythms. Summed in, octal out.</i>	
515	Envelope Taps	48 2,2
515	Envelope Taps	96 2,2
{D}(TT)	<i>The tap envelope is formed from an attack multitap and a decay multitap. Summed in, stereo out.</i>	
516	Eight Delays	96 8,8
{DE}(tim)	<i>Eight delays (2.5 sec) with hicut filters. <master> parameters override individual channels. Dual quad in, dual quad out.</i>	
517	Eight Longdelays	96 8,8
{DE}(tim)	<i>Four delays (10 sec) with hicut filters. <master> parameters override individual channels. Dual quad in, dual quad out.</i>	
518	EightReversedelays	48 8,8
518	EightReversedelays	96 8,8
{DE}(tim)	<i>Eight reverse delays (2.5 sec) with hicut filters. <master> parameters override individual channels. Dual quad in, dual quad out.</i>	
519	LongDelay	96 2,2
{DE}(tim)	<i>Single 85 second delay line. Summed in, stereo out.</i>	
520	MonoDelay	48 2,2
{DE}(tim)	<i>Single 22 second delay line. Summed in, stereo out.</i>	
521	Multitap Delay	96 2,2
{D}	<i>A single delay line with many taps, each one with individual controls. Summed in, stereo out.</i>	
522	Parallel Delays	96 2,2
523	Parallel Delays8	96 8,8
{D}(TT)	<i>Parallel delays.</i>	
524	Pingpong	96 2,2
{D}(TT)	<i>Series delays. Summed in, stereo out.</i>	
525	Polyrhythm 5/4	48 2,2
525	Polyrhythm 5/4	96 2,2
{D}(TT)	<i>Lets you play with true polyrhythmic figures. Choose BPM, note values and # of repeats. Play a note get 5 against 4 out. Stereo in, quad out.</i>	
526	Precision Delays	96 2,2
{D}	<i>Allows you to adjust delay in microsecond increments. One delay per channel. Stereo in and out.</i>	
527	Reverse Delay	96 2,2
{DE}(tim)	<i>Single 20 second reverse delay line. Summed in, stereo out.</i>	

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- 528 Ribbon Delay** 96 8,8
{D}(TT) Inputs are summed then sent to eight delays in series. Nigel says 'they intertwine like a ribbon'. Independent control of delay times. Summed in, octal out.
- 529 SimpleDelays** 96 2,2
{D}(TT) Basic stereo delay line. Stereo in and out.
- 530 SimplePingPong** 96 2,2
{D}(TT) Simple 'ping-pong' delay. Summed in, stereo out.
- 531 Smear** 96 2,2
{D} -= Smear Filter -= Acts as a complex comb filter, but with no feedback to tank things up. Great for widening a mono source. Eight delay lines in series. Summed in, stereo out.
- 532 SuperDuckedDelays** 96 2,2
{DEY}(TT) Dual ducked delays and EQ with plenty of control and visual feedback. Stereo in and out.
- 533 Two Delays** 48 2,4
□ 10 seconds.
- 534 Two Longdelays** 96 2,4
□ 40 seconds.
- 535 Two Reversedelays** 96 2,4
□ 10 second reverse delays.
{DE}(tim) Two reverse delays (10 sec) with hicut filters. <master> parameters override individual channels. Stereo in, quad out.
- 536 Video Delay 8** 96 8,8
{D} This program will delay the input by a fixed number of video frame times. It can be used, for example, to compensate for the delay introduced by a Standards Converter or other video effects unit. Octal in and out.
- 537 1x8 Delay** 96 8,8
{D}(TT) Eight inputs are summed to mono then sent sequentially to the four outputs. Various feedback paths are provided. Summed in, octal out.

6 Delays – Effected

Delays in this bank are enriched by many different effect types; you'll find combinations of delays and filters (Band Delays), resonators, combs, ring modulators, detuners and tremolos. Panning delays and ping-pong are here as well, together with some Vintage style echoes and ducking delays.

- 610 Banddelays** 96 2,2
{DE}(TT) Parallel delays with filters. Stereo in and out.
- 611 Banddelays8** 96 8,8
{DE}(TT) Eight channels band delays. Octal in and out.
- 612 Bandtaps** 96 2,2
{DE}(TT) Series delays with filters. Summed in, stereo out.
- 613 Bandtaps2** 96 4,4
{DE}(TT) Series delays with filters. Stereo <input> mutes secondary DSP inputs. Switchable in, quad out.
- 615 Centering Echoes** 96 2,2
{RDE} Multitap echoes that start at edges of the stereo field and move progressively closer to center as they decay. Mono in, stereo out.
- 616 ChordRezonator8** 96 8,8
Eight channels resonators. The resonant frequency of each one is set using the Note parameters. Create any chord you wish, or set all resonators to the same value. Transpose notes by octave using the Octave parameter to create wider chord voicings. The freq parameter displays the fundamental frequency of each of the resonators. Octal in and out.
- 617 Clearmntn Claps** 96 2,2
{D} A multitap specifically adjusted for claps. Summed in, stereo out.
- 618 Clearmntn Delays** 96 2,2
{PDME}{GVDK}(TT) More than your usual echoes. Has subtle filtering and shifting going on. Mono in, stereo out.
- 619 Combdelays** 96 2,2
- 620 Combdelays8** 96 8,8
{D}(TT) Parallel delays with resonators.

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621	Combtaps	96 2,2
{D}(TT)	<i>Series delays with resonators. Summed in, stereo out.</i>	
622	Combtaps2	96 4,4
{D}(TT)	<i>Series delays with resonators. Stereo <input> mutes secondary DSP inputs. Quad in and out.</i>	
623	Detuned Band Delay	96 2,2
{PE}	<i>Eight bands of delay and detuner built in. Stereo in and out.</i>	
624	Down Banddelay	96 2,2
{DE}	<i>Twelve bands, each with a delay. Set for high frequencies first. Stereo in and out.</i>	
625	Latticework8	96 8,8
(TT)	<i>Eight channel version of 'latticework'. Octal in and out.</i>	
626	LongPanningDelays	96 4,4
627	LongPanningDelays8	48 8,8
627	LongPanningDelays8	96 8,8
{DMEY}	<i>Eight long delays (10 sec) with separate auto-panning. Envelope detection can be used to modulate the LFO. Output switch selects stereo or 4 channel out. Will load in DSP A only.</i>	
628	Mess With Stereo	96 2,2
{PDME}[V]	<i>The left/right input is converted to sum/difference. then, a number of modifiers act upon the signal. finally It is converted back to left/right. This gives some interesting stereo enhancements. Note: There is a slight delay in processing. Stereo in and out.</i>	
629	PanningDelays_4	96 4,4
630	PanningDelays_8	48 8,8
630	PanningDelays_8	96 8,8
{DMEY}	<i>Five second delays with separate auto-panning. Envelope detection can be used to modulate the LFO. Output switch selects final routing..</i>	
631	ParticleAccelerator	96 2,2
{DME}(TT)	<i>Phaser and multitap create rapid fire delays that pan left to right. Summed in, stereo out.</i>	
632	Pingcombpong	96 2,2
{D}[GK](TT)	<i>Series delays with resonators. Summed in, stereo out.</i>	
633	Pingringpong	96 2,2
{PD}[GK](TT)	<i>Series delays with ringmods. Summed in, stereo out.</i>	
634	Ringdelays	96 2,2
{PD}[GK](TT)	<i>Parallel delays with ringmods. Stereo in and out.</i>	
635	Ringdelays8	48 8,8
635	Ringdelays8	96 8,8
{PD}[GKS](TT)	<i>Eight ch parallel delays with ringmods and selectable display modes. Octal in and out.</i>	
636	Ringtaps	96 2,2
{PD}[GK](TT)	<i>Series delays with ringmods. Summed in, stereo out.</i>	
637	Ringtaps2	96 4,4
{PD}[GKS]	<i>Series delays with ringmods. Stereo <input> mutes secondary DSP inputs. Switchable in, quad out.</i>	
639	Samp/Hold Smear	96 2,2
{DM}	<i>-- Sample / Hold -- A cool Sample / Hold effect, but instead of a filter, we use 'Smear', some delay lines that act as a complex comb filter. Summed in, stereo out.</i>	
640	Trem + Delay	96 2,2
{PDM}[GK](TT)	<i>Combination Trem and RingPong. Summed in, stereo out.</i>	
641	TrippyFltrDly	96 2,4
{DME}[GVK](TT)	<i>Input is summed to mono, delayed then routed sequentially to eight bandpass filters. Use <rate> to control speed of sequence and delay time. Note that <rate> is rate of one entire sequence of eight. Use <ypan> control for quad effects. Summed in, quad out.</i>	
642	Up Banddelay	96 2,2
{DE}	<i>Twelve bands, each with a delay. Set for low frequencies first. Stereo in and out.</i>	

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- 650** **4 I/O Delays** **48 4,4**
650 **4 I/O Delays** **96 || 4,4**
{RDE}[GVS](TT) Each input feeds a diffusor (master) which feeds a moddelay with filters and another diffusor in its feedback path. Thick diffused polyrhythms are possible. Pre-delays diffusors parameters are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB with high feedback settings! Vintage sound for the connoisseur. Quad I/O.
- 651** **Filtered Dlys** **96 2,2**
{DME}[VK](TT) Two delay lines with modfilters in their feedback paths. Stereo in and out.
- 652** **Quad Delays Ambience** **48 4,4**
652 **Quad Delays Ambience** **96 || 4,4**
653 **Quad Echoes** **48 4,4**
653 **Quad Echoes** **96 || 4,4**
{RDE}[GVS](TT) Each input feeds a diffusor (master) which feeds a moddelay with filters and another diffusor in its feedback path. Thick diffused polyrhythms are possible. Pre-delays diffusors parameters are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB with high feedback settings! Vintage sound for the connoisseur. Quad I/O.
- 654** **Vintage Delay** **96 2,2**
{DME}(TT) Two vintage-sounding delay lines. Some modern control features are added. Stereo in and out.
- 655** **Vintage St DuckDlys** **96 2,2**
{DMEY}(TT) Stereo Vintage Delays with ducking. Stereo in and out.
- 660** **5.1 Banddelays** **96 6,6**
{DE}[S](TT) 5.1 band delays. 5.1 in and out.
- 661** **5.1 Ringdelays** **96 6,6**
{PD}[S](TT) 5.1 ring delays. 5.1 in and out.
- 662** **5.1 Reso>Verb** **48 6,6**
662 **5.1 Reso>Verb** **96 || 6,6**
 Resonators feed reverb.
- 663** **5.1 ResoChords** **96 6,6**
{RDE}[S](TT) 5.1 Resonant Chords. Door controls input level. Reso sensitivity adjusts input level to resonators. Watch clipping. Each resonator has 2.4 sec delay and rhythmic subdivisions. Res#4 has input/output assignable. Other resonators are hard wired: #1>F/L, #2>F/R, #3>CNTR, #5>S/L, #6>S/R. ResoLooping is also possible. 5.1 in and out.
- 664** **5.1 Mangling Dlys** **48 || 6,6**
{DME}[S](TT) 5.1 moddelays > modfilters > distort preamps. Tap Tempo dly/mod/filters sweep available. Watch levels when changing distort curves. A great tool for all sort of spectacular delays alterations. 5.1 in and out.
- 665** **5.1 Diffused Echoes** **96 6,6**
666 **5.1 Diffchorus** **96 6,6**
{RDE}[S](TT) Diffchorus >TT delays > hicut filters. Many combinations of diffused delays with verb and modulations are possible. Dual I/O.
- 667** **5.1 Combdelays** **96 6,6**
{D}[S](TT) 5.1 comb delays. 5.1 in and out.
- 668** **Mangling_Dlys** **48 2,2**
668 **Mangling_Dlys** **96 || 2,2**
{DME}(TT) Four stereo pretaps delays > 2 moddelays > 2 modfilters > 2 distort preamps. Lots of Tap Tempo syncs available. A great tool for all sort of spectacular delays alterations. Stereo in and out.

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7 Delays - Loops

This bank contains a number of looping presets based on the longdelay module. This module is only available in DSP A; the presets using it will thus only be loadable on DSP A.

This is a truly amazing collection really unique in the audio industry. You would need an array of several looping, processing and mixing units to try to achieve what some of these presets can do ! Others are not even possible outside of the Eventide platform. Here are some examples: pre and post loop pitch shifters, 4 speakers panning, rotating or reflecting loops, multi-track loopers, polyrhythmic and "canon" style loops, criss-cross feedback loops, real-time timesqueeze processed loops, reverb/delay post-processed loops, harmony shiftable loops.

A note on use:

Loops have Assign 2 patched to loop input level (volume pedal) by default. Make sure you have a volume pedal connected to rear panel Pedal 1 or 2 inputs or any midi real time controller patched to Assign 2.

- 710 Fractal Vortex** 96 2,2
{DMY}[GVKX](tim) Cascade looper with envelope control of the looper's input mix. Its output is fed into a panner which sprays the effect into a stereo glide, fed also directly by dry input. Envelope bias adjusts sensitivity of modulation for the input/feedback mix of the looper. Loud signals add new audio to loop, decreasing level of old layers. Soft signals keep both in the loop. Echo balance: when set at min, the mix is all Echo 1, at max. it's all Echo 2. In between settings produce echo rhythm that change over time. Assign 2: floor door. Set feedback at 90/95%. Summed in, stereo out.
- 711 Helix Loops** 48 4,4
{DY}[GVKXS](tim) Four 20 sec stereo loops. <loop#> chooses which pair sees input. Quad in and out.
- 712 HelixManifold** 48 2,2
{PRDCY}[GVKX](TT)(tim) 'helix loops' + effects. pitch>4 loops>verb>delays. Stereo in and out.
- 713 Levitation Alpha** 48 4,4
{PRDMCY}[GVKXS](TT) BPM loop + effects. Sums (1+3 and 2+4) feed stereo pitchshift (2 sec)>loop (80 sec) >verb>slap(2 sec). Pitch: has envelope shaping and is bypass-able. Loop: vol pedal <mod2> is door to loop, so set <mod2> to high if you do not want this performance feature. Choose BPM, meter and # of measures for loop length. Slap: has source selection as well as output selection (front/rear/both). Quad in and out.
- 714 Levitation Beta** 48 4,4
{PRDMCY}[GVKXS](TT) BPM loop + effects Stereo sum (1+3 and 2+4) feed stereo reverseshift(10 sec)>loop(80 sec)>verb >slap(2 sec). Pitch: if mix is set to 0% then input to pitch is muted so you are not filling it with undesired data. Loop: vol pedal (mod2) is door to loop, so set mod2 to high if you do not want this performance feature. Choose BPM, meter and # of measures for loop length. Slap: has source selection as well as output selection (front/rear/both). Quad in and out.
- 715 Levitation Gamma** 48 4,4
{PRDMCY}[GVKXS](TT) BPM loop + effects Sums (1+3 and 2+4) feed stereo diatonic shift >(2 sec)>loop (80 sec) >verb>slap(2 sec). Pitch: has envelope shaping external modulation <mod1>and is bypass-able. Loop: vol pedal <mod2> is door to loop, so set <mod2> to high if you do not want this performance feature. Choose BPM, meter and # of measures for loop length. Slap: has source selection as well as output selection (front/rear/both). Quad in and out.
- 716 Loop_timesqueeze** 48 2,2
{PRDCY}[GVKX](TT)(tim) St loops > timesqueeze > verb. Loops crisscross feedback. Timesqueeze allows independent duration and pitch control. Stereo in and out.
- 717 Manifold Alpha** 48 2,2
{PD}[GVKX] Non-sampler looping preset, this one has a shifter+32 sec loop+4sec slap. <door> is feed level to effect. <inmix> to Pitch 0=input, 100=Loop. <inmix> to Loop 0=input, 100=Pitch. Loop has a volume pedal before it set to mod2. Heel= no input, toe= <door> level. in+loop+pitch feed slap loop+pitch output left. slap output right. Summed in, stereo out.
- 718 Manifold Beta** 48 2,2
{PD}[GVKX] Non-sampler looping preset, This one has a reverse shifter, 32 sec loop + 4 sec slap. <door> is feed level to effect. <inmix> to Pitch 0=Input, 100=Loop. <inmix> to Loop 0=Input, 100=Pitch. Loop has a volume pedal before it set to mod2. Heel= no input, toe= <door> level. in+loop+pitch feed slap loop+pitch output left. slap output right. Summed in, stereo out.
- 719 Mobius Loops** 48 4,4
{DY}[GVKXS](tim) 'rotation manifold' with second loop rotating counterclockwise. Quad in and out.

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- 720** **MobiusManifold** **48 4,4**
{PRDCY}[GVKXS](TT)(tim) 'rotation manifold' with second quad loop rotating counterclockwise. st pitch>(2)quad loops>quad verbs> quad delays. Quad in and out.
- 721** **Panning Loops** **48 4,4**
{DMY}[GVKXS](TT) BPM quad loops(40 sec)>quad panner. <mod2> enables input to loops at level. Stereo in, quad out.
- 722** **PhaseRefraction1** **48 2,4**
{DY}[GVKXS](TT)(tim) Refracts left and right timing within this multitap loop. <skew> is added and subtracted to loop length. This alternates the phase of the left and right loop as: after/with/before/with etc... Rear channels add a 20 mS throw. Stereo in, quad out.
- 723** **PhaseRefraction2** **48 2,4**
{DY}[GVKXS](tim) Refracts left and right timing within this multitap loop. <skew> is a multiplier of loop length. With a loop length of 4 sec and a <skew1> at 125 % the left loop plays back in time, but the right loop plays back at 5 sec then at 3 sec, then at 3 sec then at 5 sec. This alternates the phase of the left and right loop as: after/with/before/with etc.. Rear channels with an added 40 ms throw. Stereo in, quad out.
- 724** **Reich Loops 1** **48 4,4**
{DY}[GVKXS](tim) Four mono 35 sec loops + delays. Post loop delays 8 sec max. <loop#> chooses which loop sees input <timer equals> param selects how the math of the <t_delay> parameters work. Summed in, quad out.
- 725** **Reich Loops 2** **48 4,4**
{DY}[GVKXS](tim) Four mono 40 sec loops + delays. Post loop delays 8 sec max. <loop#> chooses which loop sees input <timer equals> param selects how the math of the <t_delay> parameters work. <ramp> parameters set speed and direction of ramps. Summed in, quad out.
- 726** **Reich Loops 3** **48 4,4**
{DY}[GVKXS](tim) A simple quad loop with <t_skew> parameters which add that time to their respective loop lengths. Be careful as artifacts from changing <t_skew> will occur within the feedback path. Quad in and out.
- 727** **Rotation Loop** **48 4,4**
{DY}[GVKXS](tim) Quad loops (40sec) feedback to next loop # this rotates the loop clockwise over time. Quad in and out.
- 728** **RotationManifold** **48 4,4**
{PRDCY}[GVKXS](TT)(tim) 'rotation loop + effects. Shifts>loops>verbs>slaps. quad shifts (2 sec) quadloops (40sec) feedback to next loop # quadverbs quadslaps out1=shift1/loop1/verb1/slap4 out2=shift2/loop2/verb2/slap3 out3=shift3/loop3/verb3/slap2 out4=shift4/loop4/verb4/slap1 Quad in and out.
- 729** **Skew Loop 1** **48 2,2**
 Skew is set in seconds.
- 730** **Skew Loop 2** **48 2,2**
 Skew is set as a percentage of loop length.
{DY}[GVKX](tim) Stereo loops. Right loop has a <skew> amount parameter which adds that amount to its loop length. Max delay is 80 sec on left and 90 sec on right. Stereo in and out.
- 731** **Undo Manifold** **48 2,2**
{PRD}[GVKX](TT)(tim) 'Undo Loop' + effects. pitch>loops>verb>delays. Stereo in and out.
- 732** **Undoloop** **48 2,2**
{D}[GVKX](tim) Signal feeds a stereo 30 sec loop used as a buffer. If you like what you hear hit <merge>, If you don't hit <clear>. During the 'event' no new data can be input. Event duration equal to loop length. Stereo in and out.
- 733** **YourHarmonyDevice** **96 2,2**
{PRDM}[GVX] Mono loop (max 10 sec) >3 shifters with pre-settable values>autopanner >verb. Build a sequence of chords with tune 1/2/3 parameters & step thru it with triggers or ext. triggers(Tip 2 & Ring 2). <assign1> is volume pedal to loop. <assign2> is loop feedback. Great 4 E-BOW pads!!! Loop a C Root tone & step thru chords while you solo on top. Summed in, stereo out.
- 734** **4 Tracker#3** **48 2,2**
- 735** **4 Tracker#4** **48 2,2**
 with pitches for each track.
- 736** **4 Tracker#5** **48 2,4**
 with quad output mixing
{DME}[G](TT) Choose between the four loops by hand or via <external1>. Simple displays help in this four track loop/recorder. Summed in, stereo out.

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- 740** **5.1 Loop & Freeze** **48 || 6,6**
{DY}[S](tim) 5.1 43 sec looping array + freezer. Loops and freezer lengths are controlled by system Timer. Be aware that a system Timer tap run/stop interval is interpreted as 1 bar for the loops and as a 1/4 note in the freezer. This presets allows looping and freezing in parallel. Tip1 controls Freeze. M_feedback scales all loops feedbacks. MIDI control of loop door and m_feedback available. 5.1 in and out.
- 741** **5.1 Soundscapes** **48 6,6**
{DY}[S](tim) 5.1 43 sec looping array. Loops lengths are controlled by system Timer. M_feedback scales all feedbacks. MIDI control of loop door and m_feedback available. 5.1 in and out.
- 742** **Soundscapes** **48 4,4**
{DY}(tim) Quad looping array. 4x52.5 sec loops feed 4 speakers. Loops lengths are controlled by system Timer. M_feedback scales all feedbacks. M_level scales all output levels MIDI control of loop door and m_feedback available. Quad or Stereo in, quad out.

8 Delays – Modulated

A Bank offering a wide variety of modulated delays. Sophisticated stereo, multi-channel and 5.1 manipulations are also included. Here is where you'll find mono, stereo and multi-channel choruses, flangers, leslie simulators, panning moddelays and many of their variations and enhancements, including some clever emulations of old favorites.

- 810** **'Static' Flanger** **48 2,4**
810 **'Static' Flanger** **96 || 2,4**
{DM}[VK] Eight flangers modulated such that at any time four are going 'up' and 4 are going 'down'. The result is a flanger that doesn't really go anywhere... it just sounds 'flangey'. The effect takes a few seconds to kick in. The 'dry' signal is also delayed 1/2 the value of 'Depth'. Summed in, quad out.
- 811** **Allan's Chorus** **96 2,2**
{DME}[GK] Here's a rack with 8 digital delays with filtering, modulation, levels and panning for each of them. Dry sound is parallel to them. One of the secrets to a great chorus/delay sound is the random interactivity in their sweep patterns. A volume pedal is placed at the input of the structure. A very flexible algorithm. Summed in, stereo out.
- 812** **Auto Tape Flanger** **96 2,2**
{DM}(TT) The real deal. This pup can sound like you're rocking the reels. Sweep delays parallel to fixed delays so you can go through zero. Stereo in and out.
- 813** **Band Flanger** **48 2,4**
{DME}[VK] Input is divided into octaves and each octave is flanged separately. Decrease input gain to avoid distortion and increase output gain to compensate. Summed in, mono out.
- 814** **Chordal Swell** **96 2,2**
{DME}[G] Use your Assign1 as volume pedal for chords swells thru' this rack of 8 digital delays with filtering, modulation, levels and panning for each of them. Dry sound is parallel to them. A very flexible algorithm. Mono in, stereo out.
- 815** **Chorusdelays** **96 2,2**
{DM}[GK](TT) Parallel delays with LFOs. Stereo in and out.
- 816** **Chorusdelays2** **96 4,4**
{DM}[GKS](TT) Parallel delays with LFOs. Quad in: each input feeds its delay line. Stereo in: input#1 feeds voice#1+3. input#2 feeds voice#2+4. Stereo in, quad out.
- 816** **Chorusdelays8** **96 8,8**
{DM}[GKS](TT) Eight channels delays with modulation. Octal in and out.
- 817** **Chorused Cabinet** **96 2,2**
{RDME}[K] The sound of a miked speaker cabinet with a touch of modulating chorus. Summed in, stereo out.
- 818** **Chorused Delays** **96 2,2**
{DM}[GVK](TT) Simple stereo chorus/delays. Left and right modulation mirror each other. When left mods up, right mods down. Stereo in and out.
- 819** **Chorustaps** **96 2,2**
{DM}[GVK](TT) Series delays with LFOs. Summed in, stereo out.
- 820** **Chorustaps 2** **96 4,4**
{DM}(TT) Series delays with LFOs. Stereo <input> mutes secondary DSP inputs. Quad in and out.

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- 821** **Detune Chorus** **96 2,2**
{P}[GVK] *Similar to 'Real Chorus' with lots of detuned echoes. Summed in, stereo out.*
- 822** **Drew'sThroatflange** **96 2,2**
{RDME}(TT) *A deep negative resonant flange that adds a throaty quality to sounds. Sounds cool on drums as well. Summed in, stereo out.*
- 823** **Drunken Sailor** **96 4,4**
{DM} *This is a deeply unpleasant effect which may strike a chord with those of a nautical inclination. It may also bring back fond memories of analog tape decks. There is an amusing time lag on the <Wind> adjustment. Quad in and out.*
- 824** **DualChorus** **96 2,2**
{DM}(TT) *Simple stereo chorus. Tweaked as chorus. Stereo in and out.*
- 825** **DualChorusDelays** **96 2,2**
{DM}(TT) *Simple stereo chorus. Tweaked as sweeping delays. Stereo in and out.*
- 826** **Envelope Flanger** **96 4,4**
{DY} *A flanger that is controlled by the level of the input. <attack> and <decay> control the response time. For something different, try LONG <depth>'s. Quad in and out.*
- 827** **Envelope Flanger 8** **48 8,8**
{DY} *A flanger that is controlled by the level of the input. <attack> and <decay> control the response time. For something different, try LONG <depth>'s. Octal in and out.*
- 827** **Envelope Flanger 8** **96 || 8,8**
{DY} *A flanger that is controlled by the level of the input. <attack> and <decay> control the response time. For something different, try LONG <depth>'s. Octal in and out.*
- 828** **Flange Echoes** **96 2,2**
{DME}[VD](TT) *Each of four flangers are panned and then feed a stereo echo.. Stereo in and out.*
- 829** **Flanged Delays** **96 2,2**
{DM} *Two delays in which the echoes are flanged. Stereo in and out.*
- 830** **Hiccup Chorus** **96 2,2**
{DM} *Eight chorusing delays into a stuttering tremolo effect. You can engage an external control to change the trem rate. Summed in, stereo out.*
- 831** **Infinite Flange** **48 2,4**
831 **Infinite Flange** **96 || 2,4**
{DM}(TT) *Many flange lines are modulated such that you always hear rising or falling flanges. Because of the mechanisms involved, the program distorts upon loading (sorry!). (1+2), 4 (mono) out. Summed in, mono out.*
- 832** **Leslie Simulator** **96 2,2**
{RDE}[K] *Basic rotating speaker effect with a little reverb. There's actually two speakers (high and low) and you can alter each to your taste. When you load this preset, the settings are for what we believe to be most natural. Summed in, stereo out.*
- 833** **Pan Chorus's** **96 2,2**
{DM} *Four delays are panned and swept with eight oscillators, creating a rich but tight field of voices. Stereo in and out.*
- 834** **Panning Delays** **96 2,2**
{DM} *Four delay lines. Each is panned by its own LFO. Also, each has another LFO modulating its delay. Stereo in and out.*
- 835** **Pingchoruspong** **96 2,2**
{DM}(TT) *Series delays with LFO's. Summed in, stereo out.*
- 836** **Polymod Chorus** **96 2,2**
{DM}[GK] *Three sets of stereo delays with FM modulation of each set. This allows very rich modulation while smearing the sense of sweep patterns. Stereo in and out.*
- 837** **Polymod Delay** **96 2,2**
{DM} *Tweak of 'polymod chorus' set for chorus and delays with subtle modulation patterns. Stereo in and out.*
- 838** **Pure Comb Flange** **96 4,4**
839 **Pure Comb Flange8** **96 8,8**
{DY} *A flange modulated by the level of the input. Attack and Decay control response. Flange controls depth. The Flange is recombined with the INVERSE of the original signal. All that remains are the combs.*
- 840** **QuantizedDelays** **96 2,2**
{DM} *These four parallel delays have user selectable bit paths. These allow emulation of older style gear. 24 bit all the way down to one. Summed in, stereo out.*

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- 841 **Real Chorus** 48 2,2
 841 **Real Chorus** 96 || 2,2
 {P} A simulation of having eight more of the input. Summed in, stereo out.
- 842 **Real Chorus TNG** 96 2,2
 {PDMCEY} A simulation of additional musicians. Tuning: How well they are in tune. Timing: How tight they are. Hunting: How fast they find the note. Best on single-note instruments. Note: some instruments don't hunt. (Keyboard, drums, etc..) Summed in, stereo out.
- 843 **S&H Flange Hell** 48 4,4
 843 **S&H Flange Hell** 96 || 4,4
 {DM} Four mod delays per channel whose delay times and pans are modified by 4 Sample and Hold 'circuits'. Decrease Glide for insanity, increase for 'flange'. Quad in and out.
- 844 **Serial Delays** 96 2,2
 {DM}(TT) Stereo serial delays. Delay#1 represents a ganged stereo pair with opposing modulation directions. Ditto for #2. Stereo in and out.
- 845 **Stereo Chorus** 96 2,2
 {DM}[GK] Eight moddelays, each with an LFO. Stereo in and out.
- 846 **Stereo Flange** 96 2,2
 {DM}(TT) Two flangers with a common LFO. Run your sound through this preset for the proper mix. Stereo in and out.
- 847 **Stereo Flange 1968** 96 2,2
 {DM}[GVDK](TT) Nice, stereo flange. There are separate delay controls but a common LFO. Stereo in and out.
- 848 **StringPadFlanger** 96 4,4
 {DM}[G](TT) Flanger built from allpass modules. LFO modulates predelay time. Works well on midrange instruments such as string sections and synth pads. Quad in and out.
- 849 **StringPadFlanger** 96 8,8
 {DM}[G](TT) A flanger built from allpass modules. LFO modulates predelay time. Works well on midrange instruments such as string sections and synth pads. Octal in and out.
- 850 **Swirl Flanges** 96 2,2
 {DM}(TT) Four flangers that also pan around you. Stereo in and out.
- 851 **Tri Band Chorus** 96 2,2
 {DME}(TT) Just what the title says. Gives very rich and full chorusing and image as each frequency has its own fx path. Stereo in and out.
- 852 **Undulate** 96 2,2
 {RDME}[GVK] A shimmery undulating delay constructed from 6 amplitude modulated delays and a complex feedback matrix. Summed in, stereo out.
- 853 **OctalChorusEchos** 96 4,4
 {D}(TT) Eight delays which are randomly modulated up another 0-30 mS. Each delay pair is fed by one of the four inputs. <cycles> is speed of the randomizer, <glide> controls delay glide time. Quad in and out.
- 854 **ChorusEchos 8ch** 96 8,8
 {D}(TT) Eight delays which are randomly modulated up another 0-30 mS. <cycles> is speed of the randomizer, <glide> controls delay glide time. 8 channels I/O.
- 860 **5.1 Chorus** 96 6,6
 {DM}[S](TT) Full 5.1 I/O surround algorithm. 5 delay lines swept by 5 discrete LFOs. Reduce input trim to -6/10dB with high feedback settings! 5.1 in and out.
- 861 **5.1 Circling Delays** 48 6,6
 861 **5.1 Circling Delays** 96 || 6,6
 862 **5.1 Detuned Echoes** 48 6,6
 862 **5.1 Detuned Echoes** 96 || 6,6
 864 **5.1 Fr/Sur Bounce** 48 6,6
 864 **5.1 Fr/Sur Bounce** 96 || 6,6
 {DME}[S](TT) Full 5.1 I/O surround algorithm. 5 delay lines with lowcut & hicut filters in the feedback paths. M_lowcut & M_hicut at 100% use the delays lowcut & hicut settings. Complex filtered polyrhythms and modulations are possible. TTempo sync available on all dlys and LFOs rates. Reduce input trim to -6/10dB with high feedback settings! Do not use this algorithm for flanger-type fx. 5.1 in and out.

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- 863** **5.1 Flanger** **96 6,6**
{DM}[S](TT) Full 5.1 I/O surround algorithm. 5 delay lines swept by 5 discrete LFOs. Reduce input trim to -6/10dB with high feedback settings! 5.1 in and out.
- 865** **5.1 Rotation Delays** **48 6,6**
865 **5.1 Rotation Delays** **96 || 6,6**
{DM}[S](TT) Surround panning delays. Each dly line pans around Front and Surround speakers, with selectable rotation pattern. Center delay can be fixed on center speaker or rotating as the other dlys. 5.1 in and out.
- 866** **5.1 Vintage Delays** **48 6,6**
866 **5.1 Vintage Delays** **96 || 6,6**
{DME}[S](TT) Full 5.1 I/O surround algorithm. 5 delay lines with lowcut & hicut filters in the feedback paths. M_lowcut & M_hicut at 100% use the delays lowcut & hicut settings. Complex filtered polyrhythms and modulations are possible. TTempo sync available on all dlys and LFOs rates. Reduce input trim to -6/10dB with high feedback settings! Do not use this algorithm for flanger-type fx. 5.1 in and out.
- 870** **4 I/O ModDelays** **48 4,4**
870 **4 I/O ModDelays** **96 || 4,4**
871 **Dual 2taps Chorus** **96 2,2**
872 **Dual 2taps Delay** **96 2,2**
873 **Dual 2taps Echorus** **96 2,2**
{RDME}[GVK](TT) Each input feeds a diffusor (master) which feeds 2 parallel moddelays with filters and another diffusor in their feedback paths. Thick diffused polyrhythms are possible. Pre-delays diffusors parameters are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB with high feedback settings! Vintage sound for the connoisseur. Stereo in and out.
- 874** **Stereo Chorus** **96 2,2**
{DM}[GK](TT) Classic stereo chorus with phase inverted sweep and TTempo mod rate. Stereo in and out.
- 875** **Lucy In The Sky** **96 2,2**
876 **Flanged Space 1** **96 2,2**
877 **EchoMatic** **96 2,2**
878 **Delays Matrix** **96 2,2**
879 **AmbiClouds 2** **96 2,2**
880 **Vibropad** **96 2,2**
{DME}(TT) Eight moddelays matrix with filters in their routable feedback paths. High feedback settings and matrix configurations can produce runaway feedback. Be careful. Summed in/stereo out.

9 Distortion Tools

One-of-a-kind distortion effects for just about any program material. Bit decimation, distortion preamps with curve morphing capabilities, multi-band distortion, hard filtering...

- 909** **5.1 Distortion** **48 || 6,6**
{EY}[GS] 5.1 Compr > dynamic distortion > eq > gate. Lfe channel is switchable. 5.1 in and out.
- 910** **DesertPercussion1** **96 2,4**
{RDCEY}[GD] Polydriver>diffussion>delay. Delay lets you choose output path. Summed in, quad out.
- 911** **DesertPercussion2** **48 2,2**
911 **DesertPercussion2** **96 || 2,2**
{REY}[GD] St distortion> Diffchorus. Stereo in and out.
- 912** **Neutralizer** **48 2,2**
{MEY}[G] St compressors > distortion > comb filter > gates > post EQ > modfilter. Stereo mixes mangler. Stereo in and out.
- 913** **St BitDecimator** **96 2,2**
{E}[GKX] Bit decimation>filter>gate. Stereo in and out.
- 914** **St DistortionTwo** **48 2,2**
914 **St DistortionTwo** **96 || 2,2**
{EY}[GKX] St comp>EQ>distortion>EQ. Stereo in and out.
- 915** **St_Distortion** **48 2,2**
915 **St_Distortion** **96 || 2,2**
{EY}[GKX] St compressors > distortion > gates. Stereo in and out.

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916 Comb Distortion 48 2,2

916 Comb Distortion 96 || 2,2

{DEY}[G] *Comp>Eq>Comb>Distortion>Comb>Eq>Gate. Definitive distortion tool with: -pre and post 5 bands parametric eq - curves manual and remote morphing -pre comb for distortion character -post comb for alternate coloration Summed in/Mono out.*

10 Dual Machines

Every preset in this bank contains two full blown stereo processors, ready for your tracking, mixing or FoH work. All effect types are available here, taking advantage of four inputs and outputs to independently manage the two algorithms. For 48K operation, you easily can turn your H8000 into 4 stereo independent machines by loading two of these presets, one into each DSP.

1010 6 V Dlys & Verb 48 4,4

1010 6 V Dlys & Verb 96 || 4,4

{RDME}[GVDK](TT) *Ins 1&2>6 dly lines with pre diffusor, modulation & hicut > Outs 1&2. Stereo I/O Ins3&4 > verb with early reflections, echoes & diffusors > Outs 3&4. Stereo in and out.*

1011 Band Dlys 4_Ambience 48 4,4

1011 Band Dlys 4_Ambience 96 || 4,4

{RDE}[VK](TT) *Ins 1&2 > Band Dlys 4 > Outs 1&2 Stereo I/O Ins 3&4 > Ambience > Outs 3&4 Stereo in and out.*

1012 Dly>Phsr_Ambience 48 4,4

1012 Dly>Phsr_Ambience 96 || 4,4

{RDMCEY}[GVK](TT) *Ins1&2>Vint DuckDlys> Phaser>Outs1&2 Stereo I/O Ins3&4 or Phaser > Ambience > Outs 5&6 Stereo in and out.*

1013 Dly>Phsr_MPitch 48 4,4

1013 Dly>Phsr_MPitch 96 || 4,4

{PDMCEY}[GVDK](TT) *Ins1&2>Vint DuckDlys> Phaser>Outs1&2 Stereo I/O Ins3&4> Micropitch > Outs3&4 Stereo in and out.*

1014 DShif_Hall 48 4,4

1014 DShif_Hall 96 || 4,4

{PRDCE}(TT) *Ins 1+2 >4v Diatonic Shift >Outs 1 &2 Sum I/Stereo O Ins 3&4 > Vocal Hall > Outs 3&4 Stereo in and out.*

1015 Dtune_Hall 48 4,4

1015 Dtune_Hall 96 || 4,4

{PRDMCE} *Ins 1+2 > Detuner > Outs 1 & 2 Sum I/Stereo O Ins 3&4 > Vocal Hall > Outs 3&4 Stereo in and out.*

1016 Dtune_VinDly 96 || 4,4

{PDME}(TT) *Ins 1+2 > Detuner > Outs 1 & 2 Sum I/Stereo O Ins 3&4 > Vintage St Delays>Outs 3&4 Stereo in and out.*

1017 DynoMyPiano_Ambience 48 || 4,4

enhance the spatial perception of each chorus line and engage feedback for flanging.

1018 DynoMyPiano_VintDlys 48 4,4

{DME}[GK](TT) *Songbird/DyTronics Dyno My Piano Tri Stereo Chorus 1380 S replica in parallel or series to Vintage Delays. Ins1+2 > TriStChorus >Outs 1 &2 Sum I/Stereo O. Ins3&4 or Chorus out >VintDlys>Outs3&4 Stereo I/O. Very popular chorus unit in early 80s. The 3 L/C/R LFO faders control progressive waveshaping of the modulation. <pullouts>: here are controls for the original knobs pullouts that enhance the spatial perception of each chorus line and engage feedback for flanging.*

1019 FltDlys_Rich Chamber 48 4,4

1019 FltDlys_Rich Chamber 96 || 4,4

{RDME}(TT) *Ins 1&2 > Filtered Dlys > Outs 1&2 Stereo I/O Ins 3&4 > Rich Chamber > Outs 3&4 Stereo in and out.*

1020 Hall_Dual 2Tap Dly 48 4,4

1020 Hall_Dual 2Tap Dly 96 || 4,4

1021 Modulation Suite 48 4,4

1022 Piano & Vocal Halls 48 || 4,4

{RDE}[VK](TT) *Ins 1&2 > Piano Hall > Outs 1&2 Stereo I/O Ins 3&4 > Vocal Hall > Outs 3&4 Stereo in and out.*

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- 1023 Snare Plate&Inverse 48 4,4**
1023 Snare Plate&Inverse 96 || 4,4
{RDE}[D](TT) Ins 1&2 > Snare Plate > Outs 1&2 stereo I/O Ins 3&4 > Inverse Snare > Outs 3&4 Sim I/Stereo O.
- 1024 Vox Pro_VintDly 48 4,4**
1024 Vox Pro_VintDly 96 || 4,4
{PRDMCEY}[V](TT) Ins 1&2 >compr>eq>micropitch/verb>outs1&2. Sum I/Stereo O. Don't mix dry in. Use dry level as post compressor and eq level. Ins 3&4 > vintage st delay > outs 3&4. Stereo in and out.
- 1030 2 Stereo Verbs 96 4,4**
1031 2 St.verbs(mixed) 96 4,2
 The reverb outputs are mixed to outs 1&2.
{R}[VDK] Two identical stereo reverbs - one on each stereo channel. Adjust to taste. Dual stereo in, stereo out.
- 1032 4 Stereo Verbs 48 8,8**
1032 4 Stereo Verbs 96 || 8,8
1033 4 Stereo Verbs 2 48 8,8
1033 4 Stereo Verbs 2 96 || 8,8
{R}[GVDK] Four identical stereo reverbs - one on each stereo channel. Adjust to taste. Quad stereo in, quad stereo out.
- 1034 AMSDMX/2BPMDDLs 96 4,4**
1035 AMS/BPMDDLsmixed 96 4,2
 Inputs 3&4 include a stereo mixer. Use outputs 1&2 for returns.
{PDM}[GVK] Classic AMS Dmx 1580 emulation. Inputs 1&2 2 BPM delays discrete. Quad in and out.
- 1036 Midi Dual FX #1 96 4,4**
 Micropitch on I/Os 1 and 2. Summed I/Stereo O. Stereo Dynamic Delay on I/Os 3 and 4. Stereo I/O.
- 1037 Midi Dual FX #3 96 4,4**
 Stereo Chorus/Flanger on I/Os 1 and 2. Stereo I/O. Stereo FM Tremolo on I/Os 3 and 4. Stereo I/O.
- 1038 Midi Dual FX #2 96 4,4**
 Dual Dly on I/Os 1 and 2. Stereo I/O. Stereo Reverb on I/Os 3 and 4. Stereo I/O.
- 1039 Midi Dual FX #4 96 4,4**
 Stereo Plate verb on I/Os 1 and 2. Stereo I/O. Stereo Hall verb on I/Os 3 and 4. Stereo I/O.
{R}(TT) Each FX can store 10 tweaks. All parameters marked with a * are remembered by each tweak and removed by the Tweak# knob. Assigns 3 and 4 are used to remove the 2 fx Tweak# knobs separately. Patch 2 MIDI CCs to Assigns, with values 1 to 10 to recall single tweaks.

11 Dynamics

Fine tuned compressors, expanders, tremolos, noisegates, amplitude followers, mastering quality multiband compressors, 5.1 compressors... all here in this bank.

- 1110 Amplitude Follower 96 4,2**
{Y} Modulates the amplitude of one stereo signal with another stereo signal. The result is much like a triggered gate, except that the level of the modulated signal is ALWAYS proportional to the level of the modulator. Dual stereo in, stereo out.
- 1111 Auto V/O Ducker 96 2,2**
{DY} Smoothly fades music (or sfx) before voice or other 'priority' signal. No pumping, unaffected by input level over threshold. Includes one-second delay. Switchable in, mono out.
- 1112 Bigger Is Wider 96 2,2**
{REY}[VD] Energy below 200 Hz (bass notes and male voices) triggers stereo width enhancement. Completely compatible: mono listeners hear original signal. Stereo in and out.
- 1113 Fm Trem 96 2,2**
{MY}[GK](TT) Fm version tremolo. <sens> is fm sensitivity, triggered by a sum of input 1&2. <polarity> selects trem direction. Stereo in and out.
- 1114 Eight Compressors 96 8,8**
{Y} Octal/8 mono compressors. <master> parameters override all 8 compressors. Octal in and out.
- 1115 Eight Noisegates 96 8,8**
Octal/8 mono gates. Select the sidechain/trigger inputs at <master> menu. <master> parameters override all eight gates. Octal in and out.

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- 1116 Omnipressor (R)** 96 2,2
{DEY} This 'vintage' emulation comes directly from the source. Richard would be happy to share with you his foray into 'Vsig', our graphics editing package. His journey 'The Anatomy of a Preset', as well as Vsig itself, may be down loaded from our web site at eventide.com. Mono in, mono out.
- 1117 Perfect Trem** 96 2,2
{MY}[GVK](TT) Retriggerable fm tremolo. Audio can retrigger the LFO so downbeats can set angle of waveform. Audio can also modulate the LFO to allow a faster or slower rate during decay. Stereo in and out.
- 1118 PsychicDuck DSP A** 96 4,2
{DY} Fades down the 'sub' signal smoothly before the 'main' signal starts. For automated mixdowns and paging systems. NOTE: Runs in DSP A only! Switchable in, stereo out.
- 1119 Eight Expanders** 96 8,8
{Y} Octal/8 mono expanders. <master> parameters control all channels simultaneously. Individual channel controls override masters. Octal in and out.
- 1120 Octal Trem** 96 8,8
{M}(TT) Simple tremolo effect. Octal in and out.
- 1121 Ramp Up/Down 8** 96 8,8
{E} This preset gives you the ability to create audio fades in & out, either exponentially, linearly, or define your own envelope. Octal in and out.
- 1122 SemiClassic Squeeze** 96 2,2
 Has a knee and considerable overshoot.
- 1123 Top 40 Compressor** 96 2,2
{Y}[VD] A classic compressor topology is used in this algorithm. You can overload a little without harsh clipping. Dual mono in, dual mono out.
- 1124 Tremolo Lux** 96 2,2
{MY}[GK] Tremolo with some envelope modulation. Has rate and tremolo depth. Stereo in and out.
- 1125 Comp(3bandFIR)_S** 48 2,2
- 1125 Comp(3bandFIR)_S** 96 || 2,2
- 1126 Comp(3bandFIR)_Quad** 48 || 4,4
- 1132 5.1 Comp(3bandFIR)** 48 || 6,6
 Master parameters <m_> offset all bands as seen in graph.
- 1127 Comp(4bandFIR)_S** 48 2,2
- 1127 Comp(4bandFIR)_S** 96 || 2,2
 Note that crossover frequencies are bound to each other.
- 1128 Comp(5bandFIR)_M** 48 2,2
- 1128 Comp(5bandFIR)_M** 96 || 2,2
 Fixed at 2 octave bands. Summed in, mono out.
- {DEY} Through the use of FIR filters these multiband compressors keep phase coherent.
- 1130 5.1 Compression** 96 6,6
- 1131 5.1 Compr>3 B ParEQ** 96 6,6
 Compressor feeds 3 band Parametric EQ
- {EY}[S] 5.1 compression. Notice that MASTER parameters do not control the LFE channel compressor. Use its menu page parameters instead. 5.1 in and out.
- 1133 5.1 HyperTremolo** 96 6,6
{D}[S](TT) 5.1 tremolo. Use LFO rate lower settings for standard trem effects, higher rates for lo-fi, pseudo ring modulated, distorted sound. Change the relative phase of the 4 tremos using the 'offset' control. This will give a wider effect. 5.1 in and out.

12 Equalizers

This bank offers a wide selection of parametric and graphic equalizers, in mono, stereo multi-channel (4 or 8) and 5.1 versions. These presets are particularly useful in the digital domain, where pristine sonic clarity and sophisticated EQ control are often hard to achieve.

- 1210 Eight Band EQ** 96 4,4
{E} This is an eight-band, fully parametric EQ. Quad in and out.

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1211	Eight Band EQ8	48	8,8
1211	Eight Band EQ8	96	// 8,8
{E}	<i>This is an eight-band, fully parametric EQ with common controls. Octal in and out.</i>		
1212	FilterBank15	48	2,2
1212	FilterBank15	96	// 2,2
{E}	<i>Stereo Filter Bank. 15 4th order filters (24dB/oct) with up to -100 dB cut per band. Stereo in and out.</i>		
1213	FilterBank20	48	2,2
1213	FilterBank20	96	// 2,2
{E}	<i>Stereo Filter Bank. 20 2nd order filters (12 dB/oct) with up to -100 dB cut per band. Stereo in and out.</i>		
1214	Octal*10 Grafic Eq	48	8,8
1214	Octal*10 Grafic Eq	96	// 8,8
1215	Octal*5 Grafic Eq	96	8,8
1216	Quad*16 Grafic Eq	48	4,4
1216	Quad*16 Grafic Eq	96	// 4,4
1217	Quad*8 Grafic Eq	96	4,4
{E}	<i>Multi-band equalizers, with ganged controls for each band. Choose freq, bandwidth (in octaves), as well as levels (in dB) <Mast> is an offset added to the boost.</i>		
1218	Stage Parametric	96	4,4
{E}[GVK]	<i>Two sets of EQ for independent stage monitor and front of house sends. Inputs to the 'parallel' EQ's are both sums of the quad field down to stereo(s). Dual stereo in, dual stereo out.</i>		
1219	Stereo*32 Grafic Eq	48	2,2
1219	Stereo*32 Grafic Eq	96	// 2,2
1220	2*32 Grafic Eq	48	2,2
1220	2*32 Grafic Eq	96	// 2,2
	<input type="checkbox"/> <Mode> selects between stereo and dual mono operation		
{E}	<i>A dual channel 32 band equalizer. Choose freq, bandwidth (in octaves), as well as levels (in dB). <Mast> increases the overall level. Stereo in, stereo out.</i>		
1221	Threeband Eq's	96	8,8
1222	Threeband Eq's	96	4,4
1223	Threeband Eq_Q	96	4,4
{E}	<i>Four independent EQ's.</i>		
1224	4*8 Grafic Eq	96	4,4
1226	8*8 Grafic Eq	48	8,8
1226	8*8 Grafic Eq	96	// 8,8
{E}	<i>Eight band equalizers. Use <mode> to select common or individual level controls. Choose freq, bandwidth (in octaves), as well as levels (in dB) <Mast> adds to the boost.</i>		
1227	Five Band EQ	96	8,8
{E}	<i>This is a five-band, fully parametric EQ with common controls. Octal in and out.</i>		
1230	5.1 4B Param Eq	96	6,6
{E}[S]	<i>Full 5.1 surround algorithm. 4 Bands Parametric Eq with master controls. 5.1 in and out.</i>		

13 Film – Atmospheres

A bank of magic sounds! Here's where imagination and sound design meet. Great "noise" or musical landscapes achieved through complex networks of multi-tap delays, ring modulators, long delays, EQ, reverse shifters, reverbs, clever multi-channel panning and imaging... from industrial via the space age to delicate "reverie" textures.

1310	A Nice Place !	48	2,4
1310	A Nice Place !	96	// 2,4
{PRME}[XS](TT)	<i>Matrix Scapes! EQ > Verb > 4v reverse shifters(10 sec) > Randomized Ring Modulators. Stereo in, quad out.</i>		
1311	BeyondTheStars	96	2,4
{PR}[XS]	<i>Ringmods>8detuners/plexverb. Unusual texture. Stereo in, quad out.</i>		

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- 1312** **DontGoInTheCellar** **96 2,4**
{PD}[XS] *Strange atmosphere in this dank dark place. Extended multitap, ringmods and lattice. Stereo in, quad out.*
- 1313** **Doom Of Matrix** **48 2,4**
1313 **Doom Of Matrix** **96 || 2,4**
{PRE}[XS](TT) *Lost in the lands of Matrix. EQ > Verb > 4v reverse shifters(10 sec)Galaxy Border BACKWARDS! Stereo in, quad out.*
- 1314** **Europa** **48 2,4**
1314 **Europa** **96 || 2,4**
{PRE}[XS](TT) *Breathing crystals. Eq > Verb > 4v reverse shifters(10 sec)Galaxy Border BACKWARDS! Stereo in/Quad out.*
- 1315** **Galaxy Borders 2** **48 2,4**
1315 **Galaxy Borders 2** **96 || 2,4**
{PRE}[XS](TT) *Starhip Argon 576KWX gets out ofNebula415, reaching the Galaxy Border... eq>reverse shifters(10 sec)>verb. Try with longer delay settings. Stereo in/Quad out.*
- 1316** **Gothica VROOOM** **48 2,4**
1316 **Gothica VROOOM** **96 || 2,4**
{PRE}[XS](TT) *Arcanum Misterium iacet in Gothica VROOOM... EQ > Verb > 4v reverse shifters (10 sec) Galaxy Border BACKWARDS! Stereo in, quad out.*
- 1317** **Italo's Space** **48 2,4**
1317 **Italo's Space** **96 || 2,4**
{PRE}[XS](TT) *Strange & beautiful place. EQ > Verb > 4v reverse shifters (10 sec) Galaxy Border BACKWARDS! Stereo in, quad out.*
- 1318** **MachineLife** **48 2,4**
1318 **MachineLife** **96 || 2,4**
{PRD}[XS] *'BeyondTheStars' in parallel with 'Tapdelays'. Stereo in, quad out.*
- 1319** **Onirica Ritmica** **48 2,4**
1319 **Onirica Ritmica** **96 || 2,4**
{PRE}[XS](TT) *Sides bounce! EQ > Verb > 4v reverse shifters(10 sec) > Ring Modulators. Stereo in, quad out.*
- 1320** **Singularity** **96 2,4**
{PRD}[XS] *Eight detuners set as a continuously downward atmosphere. Great for sparse source material. Stereo in and out.*
- 1321** **Stratospherics** **96 2,2**
{DM}[XS] *Strange oscillating delays with modulation. Unusual rhythmic effect or ambiance if used with volume swells. Summed in, stereo out.*

14 Filters

This bank offers a collection of static and modulated filters: was, formant "mouthlators", harmonic enhancers, sample & hold filters, sweeps and synth-style filters, bandpass and crossovers. We have included many of our favorite effects here.

- 1410** **'AllWays'PanFltr** **96 2,4**
{ME} *Eight filters modulated such that at any time 4 are going 'up' and 4 are going 'down'. The effect takes a few seconds to kick in. Mono in, dual stereo out.*
- 1411** **Cup Mute** **96 2,2**
{DE} *Simulates the sound of a trumpet-like bell with a cup mute. A generalized mod input is accepted to modulate the input on the fly. Hit parameter to get second page of parameters. Mono in, stereo out.*
- 1412** **Dual Modfilters** **96 2,2**
{MEY}[GVDK](TT) *Dual envelope filters/wa/auto wa pedals. <masters> override individual channels. Env normally=lowpass, Wa normally=bandpass. Stereo in and out.*
- 1413** **EZ Leslie** **96 2,2**
{DMEY}[K] *Leslie simulator with simple controls. Summed in, stereo out.*
- 1414** **Filter Bank Pan** **96 2,4**
{E} *Divides signal into octaves and allows you to pan each octave separately. Provides very nice 'space' without being too obvious. Decrease input gain to avoid distortion. Use output gain to compensate. If you 'remote' any of the pan positions, use Lag to ensure quick modulation does not cause distortion. 1 in (1=3, 2=4). Summed in, quad out.*

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- 1415** **Eight Filters** **48 8,8**
1415 **Eight Filters** **96 || 8,8**
1416 **Four Filters** **96 4,4**
{E} <master> parameters override individual channels.
- 1417** **Harmonic Enhance** **96 2,2**
{E} Brightens up signals when missing high end. Adds even harmonics above `Tune' frequency. Tap the Tune button to hear just enhancement. Dual mono in, dual mono out.
- 1418** **Mouth-a-lator Two** **96 2,2**
{ME}[G](TT) Enhanced and optimized version of this classic Eventide preset. Select LFO or pedal as modulation source to feed this vocal wa effect. Summed in, stereo out.
- 1419** **OctaveBandFilterPan** **48 2,4**
1419 **OctaveBandFilterPan** **96 || 2,4**
{DME}(TT) Divides signal into octaves and pans each octave separately. Decrease input gain to avoid distortion, then use output gain to compensate. Set Mode to Phase Inverse for a more 3-dimensional effect. Mono in, quad out.
- 1420** **OrganicAnimation** **96 2,2**
{EY} Peak detection slightly modulates a bandpass filter to make vocals sound closer and more up front. <sens> adds gain to the detection circuit, adjust as needed. Mix in only enough to feel the effect when removed. Stereo in and out.
- 1421** **Perpetual Motion** **96 2,4**
{DME} Many filter lines are modulated such that you always hear rising or falling resonance. Because of the mechanisms involved, the program distorts upon loading (sorry!). Summed in, mono out.
- 1422** **Sample/hold** **96 4,4**
1423 **Sample/hold8** **96 8,8**
{ME}(TT) Sample and hold filters. <masters>override independent channels.
- 1424** **Sequence Wa** **96 2,4**
{ME}(TT) Input is summed to mono, then routed sequentially to eight bandpass filters. Use <rate> to control speed of sequence. Note that <rate> is rate of one entire sequence of eight. Use <ypan> controls for quad effects. Summed in, quad out.
- 1425** **Simple Samp/Hold** **96 2,2**
{ME}(TT) Simple stereo Samp/Hold filter. Stereo in and out.
- 1426** **Sweep Filter** **96 2,2**
{ME}(TT) Simple stereo 'wa' filter. Stereo in and out.
- 1427** **Synthlike Filter** **96 2,2**
{ME}[GVK] This is a resonant filter much like the ones found on analog synths. CUT & Q PAGE: The cutoff frequency of the filter can be adjusted as well as the resonance or Q. LFO PAGE: This page contains a knob to adjust the level of the LFO signal and a knob to adjust the frequency of the wave. The 2nd page is used to adjust the waveform type and duty cycle. ENVELOPE PAGE: This is a simple decay envelope tied to freq. cutoff. Threshold sets the input level at which it begins to decay, Decay sets the length of the decay and Level sets the amplitude of the env signal. FLT&GAIN PAGE: Enables a choice between lowpass or highpass mode, the order of the filter and control over the I/O gain. Stereo in and out.
- 1428** **Tight Bandpass Mod** **48 2,4**
{DME} A very tight bandpass modulated by an LFO. Taps controls timbre. Summed in, quad out.
- 1429** **Two Band Crossover** **96 2,4**
{E} Two-band crossover Stereo in, stereo hi and low bands out. Stereo in, dual stereo out.

15 Fix Tools

This bank includes presets to correct out-of-tune vocals and “Nem Whippers” created for Bob Clearmountain, used to precisely correct pitch in vocal tracks.

- 1510** **Auto Pitch Correct** **96 2,2**
{P}[V] Automatically corrects any vocal that is within half a semitone of the correct pitch. Outside of this range it will pull to the next note. Note that this process will quantize the pitch of the signal (you do have control over the quantize factor) so be careful, as you may lose slides and inflection. Summed in, stereo out.
- 1511** **Clrmtn's NemWhipper** **96 2,2**
□ Summed in, mono out.
- 1513** **NemWhipper Dual** **96 2,2**
□ Dual mono in, dual mono out.

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- 1514 Nem Whipper Stereo** 96 2,2
 Stereo in and out.
{P}[V] This is a pitch shifter set up to allow precise correction of out-of-tune notes. Each of four selectable settings permits specifying of a maximum and minimum pitch shift limit, so the engineer can 'whip' the knob quickly to the desired degree of correction. without fear of overshooting.
- 1512 External Correct** 96 2,2
{P}[V] Pitch shifter set up to enable the 'fix it in the mix' engineer to ride flat vocals with the pitch wheel of a MIDI keyboard, modulating the shifter +/- 100 cents. Summed in, stereo out.

16 Front Of House

A great group of presets crafted for "Front-of-the-House" work, including multi-fx networks, classic Eventide "Micropitch" thickeners, reverbs, delays, detuners, compressors...all you might need on your live mixing boards.

- 1610 Character Shift 1>2** 96 2,2
{PM} A simple two voice detuner/shifter with a feedback loop feeding each voice back to the mono put. Each feedback loop has an integrated slew filter as an effective tool for characterization. Mono in, stereo out.
- 1611 Eq & Comp + Timer** 96 2,2
{EY} A special live preset, designed for conferences with a close time schedule: 2 channels of EQ and compression with an independent timer function: Enter the desired amount of speech time and hit the 'start' soft key. When the time is over the back panel relays are switched. (see 'hookup' SOFT KEY) IMPORTANT: Timer has NO effect on audio! Audio chain includes two bands of parametric EQ plus sweep-able locut filter and linkable soft knee compressor for each channel. Switchable in, stereo out.
- 1612 F Of H Multi** 48 4,4
1612 F Of H Multi 96 || 4,4
{PRDM}[GVDK] Multieffects. In1>pitch, in2>delays, in3> vocal reverb, in4> percussion reverb. Pitch + delays stereo out 1+2 reverbs stereo out 3+4. Quad in, stereo out.
- 1613 KG's ColorHall** 96 2,2
{RE}[VK] Unusual percussion reverb. designed special for live sound most features are self-descriptive. There are just two specials: 1: 3 different earlyrefl. times 2: <diffusion\colour>and<microdly> can color the sound of your verb HAVE FUN !!! Stereo in and out.
- 1614 L<->R Long** 96 2,2
{DY} L<->R tap tempo delay, optional switchable to R<->L entered delay time (max 3000 mS) is the same for each channel, feedback control is located at the end of the L-C-R chain. Optional ducker reduces the output level when input occurs, when the input stops the full effect occurs. Mono in, stereo out.
- 1615 L>detune / R>reverb** 96 2,2
{PRDM} Left input : 2 voice shifter right input: tap tempo reverb size relation refers to early reflection density in relation to the reverb decay shifter is also summed to the rev input. Dual mono in, stereo out.
- 1616 L_C_R Long** 96 2,2
 Optional ducker reduces the output level when input occurs, when the input stops the full effect occurs.
- 1617 L_C_R Short** 96 2,2
 . Optional gate reduces the output level when no input occurs, at short delay times great to thicken up a voice e.g.. for reverb.
{D} Typical L-C-R delay, optional switchable to L-R entered delay is the amount for each channel, feedback control is located at the end of the L-C-R chain. Mono in, stereo out.
- 1618 MicroPitch (+/-)** 96 2,2
{PM} Four voice micropitch grouped in sets of two, plus and minus the cents value & spread in stereo. Stereo in and out.
- 1619 Saxomaniac** 48 2,2
1619 Saxomaniac 96 || 2,2
{PME} One reverse shifter and a phaser in series per channel - tuned for sax A feedback loop allows you to create weird delays that can be panned as well. The phaseshifter at the end of the signal chain might add even more craziness than you are looking for- so switch it on ! ! Stereo in and out.
- 1620 2 Voice Vox Reverse** 96 2,2
{PME}[V] Two reverse shifters with a feedback loop feeding each voice back to the mono input. Tuned for vocals. There is also a phase shifter at the end of the signal chain, modulated by two LFOs. Mono in, stereo out.

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1621 4 Reverbs (FoH) 48 4,4
{R}[GVDK] Four stereo reverbs with diffusion, fed by each input. In1 > Verb1 (Hall1) > outputs 1&2. In2 > Verb2 (Hall2) > outputs 1&2. In3 > Verb3 (Room1) > outputs 3&4. In4 > Verb4 (Room2) > outputs 3&4. On/Off switching for each verb is provided. Quad mono in, dual stereo out.

1622 4 Softknee Comps 96 4,4
{Y} Four soft knee compressors, linkable to two stereo pairs. The first menupage resets itself at a specified time after the first param change so that you don't get lost. Quad in and out.

17 Inst - Clean

Clean Preamp simulations with effects. We have used a guitar to set parameter values, particularly the EQ settings - feel free to adjust them to your needs. Preamp, compression, EQ and gate form the basic structure.

Volume Pedal is patched to Assign 1 as a default.

1710 Acoustic Gtr Rack 96 2,2

1711 Bass Rack 96 2,2

{PRDMCEY}[G] EQ>Compression>Chorus>Delay>Reverb followed by a stereo out mixer. DLY>VRB knob controls input to the reverb section. Mono in, stereo out.

1712 Biomechanica 96 2,4

{RDMCEY}[GVDKXS] Preamp>sample/hold filter>delay>verb. Summed in, quad out.

1713 CleanPreamp 96 2,2

{EY}[GV] Clean preamp simulation. comp>EQ>vol pedal>gate. Summed in, dual mono out.

1714 Fermilab 96 2,2

{DMEY}[X] Preamp>phased multitaps. Summed in, stereo out.

1715 Gerrys Bass 99 96 2,2

{EY}[G] Bass rig : compressor into Eq, feeding a thickener and a fuzz. Tuner helps keeping life 'in tune.' Summed in, mono out.

1716 Hexentanz 96 2,4

{RDCEY}[GKS] Preamp>combtaps>reverb. Reverb has output selection. Summed in, quad out.

1717 In Ovo 48 2,4

1717 In Ovo 96 || 2,4

{PRDCEY}[GKS] Preamp>pingringpong>verb. Summed in, quad out.

1718 Jinn 96 2,4

{PRCEY}[GKS] Preamp>dual crystals>verb. Summed in, quad out.

1719 Parallel Pedalboard 96 2,2

{PRDMCEY}[G] Parallel pedalboard Compressor >, pitch+ flanger +echo+reverb with pan controls. Summed in, stereo out.

1720 Piano (sustenido) 96 2,4

{RDCEY}[K] Preamp>multitap>verb. Emulates the sustain pedal of a piano. <modI> is the sostenuto pedal. Summed in, quad out.

1721 Series Pedalboard 96 2,2

{PRDMCEY}[G] Series pedal board. Compressor>pitch> flanger>echo>reverb with pan control. Summed in, stereo out.

1722 Serpentine 48 2,4

1722 Serpentine 96 || 2,4

{RDMCEY}[GKS] Preamp>fm chorus>verb. Output selection of the reverb, front, rear or both. Summed in, quad out.

1723 The Gyre 96 2,4

{RDCEY}[GKS] Preamp>bandtaps>verb. Summed in, quad out.

1724 Tom's Acoustic Gtr 96 2,2

{PDMCEY}[G] Subtle enrichment effect. As the name implies try it with acoustic guitar or guitar played with an acoustic feel. Summed in, stereo out.

1725 Twang Guitar 96 2,4

{RDMCEY}[G] Preamp>FM Trem>delay>reverb. Summed in, quad out.

1726 Virtual Pedalboard 96 2,2

{PDME}[G] Rather than lug your pedalboard and rack into the studio, try this emulation. Six separate effects, each with individual controls. Mono in, mono out.

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1727 **White Queen** 96 2,4
{PRCEY}[G] Preamp>dual crystals>diffusors. Summed in, quad out.

18 Inst - Distortion

Our award winning Distortion module shows its many powers in this bank. By modelling analog distortion types based on a proprietary curve-fitting process, this module produces characteristics that are highly responsive to the input signal. Here a full blown preamp is coupled to many different fx variation, including modulateable filters, delays, choruses, ring modulators, reverbs, diffusors, shifters, inverse reverbs, time compression and tremolos. A great collection of unique textures and distortion tones.

Volume Pedal is patched to Assign 1 as a default.

1810 **Arkham Distortion** 48 2,4

1810 **Arkham Distortion** 96 || 2,4

1811 **Atavachron** 48 2,4

1811 **Atavachron** 96 || 2,4

☐ Tweaked for distorted legato lines.

{RDCEY}[G](TT) Preamp>tapdelay>reverb. Summed in, quad out.

1812 **Bejing Dragons D** 48 2,4

1812 **Bejing Dragons D** 96 || 2,4

{PRCEY}[G](TT) Preamp>crystals>diffusion. Summed in, quad out.

1813 **Bejing Dragons V** 48 2,4

1813 **Bejing Dragons V** 96 || 2,4

{PRCEY}[G](TT) Preamp>crystals>reverb. Summed in, quad out.

1814 **Biomechanica Three** 96 2,4

{DMEY}[G](TT) Pre>modfilter>pingpong. Summed in, quad out.

1815 **British Smash** 48 2,4

1815 **British Smash** 96 || 2,4

{PRCEY}[G](TT) Preamp>crystals>diffusion. Summed in, quad out.

1816 **Carsultyal Steel** 48 2,4

1816 **Carsultyal Steel** 96 || 2,4

{PRDMCEY}[G](TT) Preamp>ringmod>tapdelay>diffchorus. Summed in, quad out.

1817 **Cyber Twang** 48 2,4

1817 **Cyber Twang** 96 || 2,4

{PRCEY}[G](TT) Preamp>crystals>reverb. Tweaked for over the top cyber gtr crunch. Summed in, quad out.

1818 **Desert Oboe** 48 2,4

1818 **Desert Oboe** 96 || 2,4

{RDCEY}[G](TT) Preamp>tapdelay>diffchorus. Summed in, quad out.

1819 **DesertDemon** 48 2,4

{RDCEY}[G](TT) Preamp>demon delays>diffchorus. Summed in, quad out.

1820 **DesertMorpher** 48 2,4

1820 **DesertMorpher** 96 || 2,4

{RDMCEY}[G](TT) Preamp>tapdelay>diffchorus. Summed in, quad out.

1821 **Distortion Preamp** 96 2,2

{EY}[G] Comp>dynamic distortion>EQ>vol ped>gate. Summed in, mono out.

1822 **Dunwich Distortion** 48 2,4

1822 **Dunwich Distortion** 96 || 2,4

{RDCEY}[G](TT) Preamp>tapdelay>reverb. Summed in, quad out.

1823 **Electronica Gtr** 48 2,4

1823 **Electronica Gtr** 96 || 2,4

{PRDMCEY}[G](TT) Preamp>loop/univibe/filtpan/verb. Summed in, quad out.

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1824	Fifth Dominion	48	2,4
1824	Fifth Dominion	96	// 2,4
	<i>{PRDCEY}[G](TT) Preamp>reverse shift>2tapdelay>verb. Summed in, quad out.</i>		
1825	Flange + Verb	48	2,2
1825	Flange + Verb	96	// 2,2
	<i>{RDMCEY}[G](TT) Preamp>flanger>reverb. Summed in, stereo out.</i>		
1826	Fuzack	48	2,4
1826	Fuzack	96	// 2,4
	<input type="checkbox"/> Tweaked for classic fusion gtr leads.		
1827	Fuzz 2002	48	2,4
1827	Fuzz 2002	96	// 2,4
	<i>{RDCEY}[G](TT) Preamp>tapdelay>reverb. Summed in, quad out.</i>		
1828	GodSaveTheQueen	48	2,2
1828	GodSaveTheQueen	96	// 2,2
	<i>{PRCEY}[G](TT) Distortion>dshift>verb. Summed in, stereo out.</i>		
1829	Gothic	48	2,4
1829	Gothic	96	// 2,4
	<i>{RDCEY}[G](TT) Preamp>tapdelay>reverb. Summed in, quad out.</i>		
1830	Harpshift	48	2,2
1830	Harpshift	96	// 2,2
	<i>{PRDCEY}[G](TT) Preamp>multishift>verb Feedback from non shifted delay. Summed in, stereo out.</i>		
1831	Jeff Thing	48	2,4
1831	Jeff Thing	96	// 2,4
	<i>{RDCEY}[G](TT) Preamp>tapdelay>reverb. Summed in, quad out.</i>		
1832	Mercury Cloud	48	2,2
1832	Mercury Cloud	96	// 2,2
	<i>{RDCEY}[G](TT) Preamp>multitap delay>ducked reverb. Summed in, stereo out.</i>		
1833	Multishift + Verb	48	2,2
1833	Multishift + Verb	96	// 2,2
	<i>{PRCEY}[G](TT) Distortion>shift>verb Summed in, stereo out.</i>		
1834	Polychorus	48	2,2
1834	Polychorus	96	// 2,2
	<i>{PEY}[G] Preamp>polychorus emulation. Summed in, stereo out.</i>		
1835	Ptime Displacement	48	2,2
1835	Ptime Displacement	96	// 2,2
	<i>{PRCEY}[G] Preamp>random pitchtime. Summed in, stereo out.</i>		
1836	Rshift Displacement	48	2,2
1836	Rshift Displacement	96	// 2,2
	<i>{PRCEY}[G](TT) Distortion>random shift>verb Summed in, stereo out.</i>		
1837	Splatter Guitar	48	2,4
1837	Splatter Guitar	96	// 2,4
	<i>{PRCEY}[G](TT) Preamp>crystals>reverb. Tweaked for over the top cyber gtr crunch. Summed in, quad out.</i>		
1838	Square Tubes	48	2,4
1838	Square Tubes	96	// 2,4
	<i>{RDCEY}[G](TT) Preamp>tapdelay>reverb. Summed in, quad out.</i>		
1839	SRV	48	2,4
1839	SRV	96	// 2,4
	<i>{RDCEY}[G](TT) Preamp>tapdelay>reverb. Tweaked for those soulful front pickup blues tones. Summed in, quad out.</i>		
1840	Swamp Guitar	48	2,4
1840	Swamp Guitar	96	// 2,4
	<i>{RDMCEY}[G](TT) Preamp>tapdelay>reverb. Summed in, quad out.</i>		

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1841	TarantulaSlap	48 2,4
1841	TarantulaSlap	96 2,4
<i>{RDMCEY}[G](TT) Preamp>delay>reverb. Summed in, quad out.</i>		
1842	TarantulaTrem	48 2,4
1842	TarantulaTrem	96 2,4
<i>{RDMCEY}[G](TT) Pre/fm trem/taps/diffusion/slap. Summed in, quad out.</i>		
1843	Timesqueeze Gtr	48 2,2
1843	Timesqueeze Gtr	96 2,2
<i>{PRCEY}[G](TT) Preamp>pitchtime>verb. Summed in, stereo out.</i>		
1844	Timestretch Gtr	48 2,2
1844	Timestretch Gtr	96 2,2
<i>{PRCEY}[G](TT) Preamp>pitchtime>verb. Summed in, stereo out.</i>		
1845	Trevor's Gtr	48 2,4
1845	Trevor's Gtr	96 2,4
<i>{RDCEY}[G](TT) Preamp>tapdelay>reverb. Summed in, quad out.</i>		
1846	Tribal Bass	48 2,2
1846	Tribal Bass	96 2,2
<i>{PRDMCEY}[G](TT) Distortion preamp>shift>verb. Summed in, stereo out.</i>		
1847	Will-o-the-wisp	48 2,4
1847	Will-o-the-wisp	96 2,4
<i>{RDCEY}[G](TT) Preamp>tapdelay>reverb. Summed in, quad out.</i>		
1848	WonderfulBirds	48 2,4
1848	WonderfulBirds	96 2,4
<i>{PRDCEY}[G](TT) Preamp>reverse shift>2tapdelay>verb. Summed in, quad out.</i>		

19 Inst - Fuzz

Fuzz type distortion achieved with different techniques from the presets in the previous bank. As with all Eventide processors, you can easily generate several dozens of effects from any one of these presets. Here you'll find just about any paradigm and variation of fx processed fuzz, being able to project this classic sound into the future, creating tones not available on any other product.

Volume Pedal is patched to Assign 1 as a default.

1910	Biomechanica Two	96 2,2
<i>{DMEY}[G] Fuzzpre>modfilter>pingpong. Deep modulating filter sweeps between <freq> and <fmod>with a 2nd LFO ramping the depth to get this synth like filter effect. Control as rhythmic values as well as Hz/mS. Stereo in and out.</i>		
1911	Bit Desert 1	96 2,4
1912	Bit Desert 2	96 2,4
<i>{RDMCEY}[G](TT) Bit decimation preamp > tdelay>diffchorus. Summed in, stereo out.</i>		
1913	BitDecimationPreamp	96 2,2
<i>{EY}[G] Compressor> bit decimation>EQ>volume pedal>gate. Bit decimation down to one bit. Summed in, mono out.</i>		
1914	Bits Cruncher	96 2,4
1915	Bits Smasher	96 2,4
<i>{RDCEY}[G] Quantizing fuzz pre > diffusion/delays. Summed in, quad out.</i>		
1916	Black Queen	96 2,4
<i>{PRCEY}[G] Fuzz pre>dual crystals>diffusors. Summed in, quad out.</i>		
1917	Chorus Smear	48 2,4
1917	Chorus Smear	96 2,4
<i>{RDMCEY}[G] Overdrive preamp>four moddelays>verb. Summed in, quad out.</i>		
1918	Cloudfuzz	96 2,4
<i>{RDCEY}[G] Fuzz pre>pingpong>simple diffusor. Summed in, quad out.</i>		

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- 1919 Eel Guitar** 96 2,2
{DMEY}[G] Overdrive>fm chorus. Summed in, stereo out.
- 1920 First Dominion** 48 2,4
1920 First Dominion 96 || 2,4
{RDCEY}[G] Fuzz preamp>2tapdelay>verb. Summed in, quad out.
- 1921 FuzzPreamp** 96 2,2
{EY}[G] Fuzz preamp simulation. comp>EQ>fuzz>EQ>vol pedal>gate. Summed in, dual mono out.
- 1922 Grieving Tube** 96 2,2
{DMEY}[G] Wa>fuzz pre>2 tap delay. <Assign1> is the wa pedal. Summed in, stereo out.
- 1923 Grundulator** 96 2,2
{PDMCEY}[G](TT) Bit decimation preamp > undulator. Summed in, stereo out.
- 1924 Harmonicon** 48 2,4
1924 Harmonicon 96 || 2,4
{PRDCEY}[G] Fuzzpreamp>wammy>2tapdelay>verb. With its long delay settings and short wammy this is great for creating long washes and overlaps. Summed in, quad out.
- 1925 Larynxfuzz** 96 2,2
{DEY}[G] Fuzzpre>env filter >pingpong. Summed in, stereo out.
- 1926 Mr. Hyde** 96 4,4
{REY}[G] Gate>Distortion>Reverb. Stereo in and out.
- 1927 OverdrivePreamp** 96 2,2
{EY}[G] This preamp simulation is more reactive to the dynamics of your playing than 'fuzzpreamp'. Summed in, mono out.
- 1928 Pandemonium** 48 2,2
1928 Pandemonium 96 || 2,2
{DEY}[G] Combination of fuzz preamp and demon delay. An aggressive reverse type sound. Summed in, stereo out.
- 1929 Paradigm Shift** 96 2,2
{PEY}[G] Fuzz preamp>dual shifter. Summed in, stereo out.
- 1930 Pedal Shift** 48 2,4
1930 Pedal Shift 96 || 2,4
{PRCEY}[G] Overdrive preamp>shift>verb. Pedal crossfade between preamp and shifted signal. Verb <output> selectable front, rear or both. Summed in, quad out.
- 1931 Ringworld** 48 2,4
1931 Ringworld 96 || 2,4
{PRCEY}[G] Fuzzpreamp>simple ringmods>verb. Great for non-delay ringmod sounds. Summed in, quad out.
- 1932 Satellites** 96 2,4
{PDCEY}[G] Fuzzpre with 'circle ringtaps'. Summed in, quad out.
- 1933 Second Dominion** 48 2,4
1933 Second Dominion 96 || 2,4
{PRDCEY}[G] Fuzzpreamp>wammy>2tapdelay>verb. Summed in, quad out.
- 1934 Siderialfuzz** 96 2,2
{DMEY}[G] Combination of FuzzPre and SerialDelays. Summed in, stereo out.
- 1935 Squiggle Guitar** 48 2,2
1935 Squiggle Guitar 96 || 2,2
{PRCEY}[G] Fool' em with your newfound dexterity forward or backwards. Fuzz preamp>speed changer effect>verb. Summed in, stereo out.
- 1936 Third Dominion** 48 2,4
{PRDCEY}[G] Fuzz preamp with wa+wammy> reverse shifter (20 sec)>slap (2 sec)>verb. Select verb out to front, rear or both. Summed in, quad out.
- 1937 Turbulence** 96 2,4
{DMEY}[G] Fuzz preamp>fm chorus. Output selection of the second set of delays, front, rear or both. Summed in, quad out.
- 1938 Wideshift** 96 2,4
{PEY}[G] Overdrive>multishift. Set as a widening detuner. Summed in, quad out.

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20 Inst - Polyfuzz

Multiband distortion manipulation yields such intriguing results that you really need to spend some time on this path. Aside from sounding good by themselves, the results one gets by combining these presets with auxiliary equipment can't be stressed enough. As with all harmonic manipulations, your ears alone can lead you. The combination of playing style, source material, direct vs. post-preamp, headphones vs. monitors or guitar cabinets, etc. all play a major role in the perception of these sounds. Chordal work sounds incredibly different here, thanks to separated bands of distortion and multi-channel panning enhancements.

Volume Pedal is patched to Assign 1 as a default.

- | | | | |
|-------------|---|-----------|---------------|
| 2010 | DesertVoices | 48 | 2,2 |
| 2010 | DesertVoices | 96 | 2,2 |
| {REY}[G] | <i>Combination of 'GobiGuitar' and 'ChoralWindVerb'. Summed in, stereo out.</i> | | |
| 2011 | Eurhetemec | 48 | 2,4 |
| 2011 | Eurhetemec | 96 | 2,4 |
| {REY}[G] | <i>E-z polyfuzz>verb. <Assign1> is volume pedal.. Verbs output selectable. Summed in, quad out.</i> | | |
| 2012 | EZPolyfuzzBandelay | 96 | 2,2 |
| {DE}[G] | <i>Ez version of 'PolyfuzzBandelay.' Summed in, stereo out.</i> | | |
| 2013 | GobiGuitar | 96 | 2,4 |
| {RDCEY}[G] | <i>Polydriver>diffussion>delay. Delay lets you choose output path. Summed in, quad out.</i> | | |
| 2014 | Horrormonics | 96 | 2,2 |
| {DMEY}[G] | <i>Great for harmonics. Summed in, stereo out.</i> | | |
| 2015 | Hyperstrings | 96 | 2,2 |
| {REY}[G] | <i>Ez polyfuzz with diffusors set to 'imply' a bowed attack. Summed in, stereo out.</i> | | |
| 2016 | Polyonyx | 48 | 2,4 |
| 2016 | Polyonyx | 96 | 2,4 |
| {DMEY}[G] | <i>Comp>polyfuzz>delays. With several ganged parameters this one gives a lot of flexibility while still being (relatively) easy to handle. Gates on the fuzz as well as on the delays allow lots of enveloping possibilities. Quad out lets you really fill the space. Summed in, quad out.</i> | | |
| 2017 | PolyReverse | 48 | 2,4 |
| 2017 | PolyReverse | 96 | 2,4 |
| {PRCEY}[G] | <i>Polyfuzz>reverse shift>verb. Output switching on verb. Summed in, quad out.</i> | | |
| 2018 | PolyRingPre | 48 | 2,4 |
| 2018 | PolyRingPre | 96 | 2,4 |
| {PEY}[G] | <i>Compression, PolyFuzz and ringmods. Summed in, quad out.</i> | | |
| 2019 | QuadPolyfuzz | 96 | 2,4 |
| {E}[G] | <i>Polyfuzz with gates for each band. Summed in, quad out.</i> | | |
| 2020 | SlidingOnRazors | 48 | 2,4 |
| 2020 | SlidingOnRazors | 96 | 2,4 |
| {PRCEY}[G] | <i>Wammy, Wa, PolyFuzz, detuners and Verb. Pre and effects out 1/2, verb out 3/4. Stereo in, quad out.</i> | | |
| 2021 | Surgery | 48 | 2,4 |
| 2021 | Surgery | 96 | 2,4 |
| {DMEY}[G] | <i>A four band (poly) process with: filter/ comp/ fuzz/ filter/ volume pedal/ gate/ delay/ mixer. Allows precise tonal coloration for each band. Summed in, quad out.</i> | | |
| 2022 | WaPolyReverse | 48 | 2,4 |
| 2022 | WaPolyReverse | 96 | 2,4 |
| {PRCEY}[G] | <i>Polyfuzz(with wa)>reverse shift>verb. Output switching on verb. Summed in, quad out.</i> | | |

The H8000 Family Preset Collection

21 Inst - Surround

A magic guitar sounds collection that without doubt demands the use of “quad” speakers. This bank offers different takes of our Distortion preamp, coupled with classic Eventide effects spread in the listening space around you. From intense rhythmic delays and shifters to ambient diffusors, delays and reverbs. Such is the beauty pouring out of your speakers!

Volume Pedal is patched to Assign 1 as default.

2110	AcousticAmbience1	48	2,4
2110	AcousticAmbience1	96	// 2,4
	{PRDMCEY}[GS](TT)	<i>Preamp>choir>reverb. Summed in, quad out.</i>	
2111	AcousticAmbience2	48	2,4
2111	AcousticAmbience2	96	// 2,4
	{PRDMCEY}[GS](TT)	<i>Preamp>choir>diffusion. Summed in, quad out.</i>	
2112	Ambient Guitar 1	48	2,4
2112	Ambient Guitar 1	96	// 2,4
2113	Ambient Guitar 2	48	2,4
2113	Ambient Guitar 2	96	// 2,4
	{PRDCEY}[GS](TT)	<i>Pre > t_ring plex. Summed in, quad out.</i>	
2114	ColorSlapGuitar	48	2,4
2114	ColorSlapGuitar	96	// 2,4
	{PDMCEY}[GS](TT)	<i>Preamp > color delays. Summed in, quad out.</i>	
2115	Crafty Ensemble	48	2,4
2115	Crafty Ensemble	96	// 2,4
2116	Crafty Ensemble2	48	2,4
2116	Crafty Ensemble2	96	// 2,4
	{PDCEY}[S](TT)	<i>Preamp>diatonicshift. Summed in, quad out.</i>	
2117	DesertDistortion	48	2,4
2117	DesertDistortion	96	// 2,4
	{RDCEY}[GS](TT)	<i>Preamp > diffusion/delays Summed in, quad out.</i>	
2118	Jhaniikest	96	// 2,4
	{RDMCEY}[S](TT)	<i>Preamp > t_delay plex. Summed in, quad out.</i>	
2119	Oobleck	48	2,4
2119	Oobleck	96	// 2,4
	{PDMCEY}[S](TT)	<i>Preamp > colortap delays. Summed in, quad out.</i>	
2120	Outer Reaches	48	2,4
	{PRCEY}[S](TT)	<i>Preamp>diffchorus>reverseshifts. Summed in, quad out.</i>	
2121	Pianistick	48	2,4
2121	Pianistick	96	// 2,4
	{RDCEY}[GS](TT)	<i>Preamp>sostenuto>reverb. Summed in, quad out.</i>	
2122	PolytonalSurround	48	2,4
2122	PolytonalSurround	96	// 2,4
	{PDCEY}[S](TT)	<i>Preamp>polytonal rhythm. Summed in, quad out.</i>	
2123	Pulse Guitar	96	// 2,4
	{RDMCEY}[GS](TT)	<i>Preamp > t_delay plex. Summed in, quad out.</i>	
2124	Quadchorus	48	2,4
2124	Quadchorus	96	// 2,4
	{DMEY}[S]	<i>Preamp > 8 parallel moddelays. Summed in, quad out.</i>	
2125	QuadpanSlap	48	2,4
2125	QuadpanSlap	96	// 2,4
	{RDMCEY}[S](TT)	<i>Preamp>delay>quad pan>quad verb. Dual pedals or LFO's sweep the source and a delay throw in the surround field. Great for stereo as well. Summed in, quad out.</i>	

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- 2126 Quadswell 48 2,4**
2126 Quadswell 96 || 2,4
{DMEY}[S] Preamp > 8 parallel moddelays. Use the volume pedal to swell these chorusing delays. Summed in, quad out.
- 2127 RoundRobin 48 2,4**
{PDCEY}[S](TT) Preamp> long diatonic shifters. Summed in, quad out.
- 2128 Solid Traveller 48 2,4**
{PRCEY}[GS](TT) Preamp>diffchorus>reverseshifts. Summed in, quad out.
- 2129 SurroundGuitar 48 2,4**
2129 SurroundGuitar 96 || 2,4
{RDCEY}[GS](TT) Preamp > early reflect >verb. Summed in, quad out.
- 2130 TexturalGuitar 96 2,4**
{DMEY}[GS](TT) Preamp > chorustap delays. Summed in, quad out.
- 2131 WitchesDance 96 2,4**
{DEY}[S](TT) Preamp>comb taps. Summed in, quad out.
- 2132 With Warts In 48 2,4**
2132 With Warts In 96 || 2,4
{RDCEY}[S](TT) Distortion pre > diffusion/delays Summed in, quad out.

22 Manglers

When you need something to seriously alter the audio quality and other aspects of your tracks...this is the bank where you should look !!

- 2210 Bad Acid Jumble 96 4,4**
{D} Messes up the input signal. Delay controls how frequently Jumble changes. Disjoint controls how incomprehensible the result is. Try it out on spoken word for laughs. Quad in and out.
- 2211 Evil Distortion 96 2,4**
{E}[G] Distorts the holy hell out of your input by folding the negative portion of the signal to the positive side, readjusting the 'Process' gain to make part of the signal negative again, and repeating the foldover process. 'Sections' determines how many times this happens. Use the filters to zero in on cool sounds. Summed in, mono out.
- 2212 Gerrys Mangler 96 4,4**
{M}[GS](TT) Four channel 'hard' trem effect. Quad in and out.
- 2213 Growl 96 1,2**
{MY} An old favorite from modular synthesizer days. An envelope follower modulates the speed of an LFO that is chopping the signal. Mono in, stereo out.
- 2214 Low Res Digital 96 4,4**
{M}[VDK] Reducing the Sample Rate introduces aliasing distortion. Reducing Output Bits introduces quantization distortion. Didn't we spend a couple decades trying to get rid of this stuff ??? Quad in and out.
- 2215 DigiDegradar 96 2,2**
{MEY}(TT) An LFO driven 24 steps programmable look-up table changes bit depth & sample rate. Dithering is also available. For personal programming set t_rate to off and use the step# knob to program the tables for sample rate and output bits. A stereo modfilter, swept by input env,LFO or pedal1, completes the nasty job. Watch levels and extremely low bit depth. Stereo in and out.
- 2216 Dist-o-rt Maniac 48 2,2**
2216 Dist-o-rt Maniac 96 || 2,2
{PRDCEY}(TT) Comp>Eq>Comb>Distortion>Comb>Eq>Gate> Crystals>Diffusor. Tweaked with single coil rear pickup. Definitive distortion tool with: -pre and post 5 bands parametric eq -curves manual and remote morphing -pre comb for distortion character -post comb for alternate coloration. Summed in/Stereo out.

The H8000 Family Preset Collection

23 Mastering Suite

These sophisticated dynamics programs come from the "Masderring Lab" Library, created by the inventor of the "Distressor™." They are designed for stereo digital I/O and set for your two track mixes as well as being very useful for individual sources. These presets will often allow complex mastering operations to be performed on the H8000 alone, saving the expense of otherwise little-used outboard equipment.

2310 Bigger And Brighter 96 2,2

{EY} *NOTE: Cut low freq to prevent pumping. The left two faders are separate left and right input levels. First meter is compression, the 2nd is limiting. An output level adjust is on the right. A stereo compressor is preceded by a selectable EQ, followed by a limiter and 5 section EQ. The compressor can be frequency conscious using expert parameters. Stereo in and out.*

2311 Class A Distortion4 96 2,2

{EY}[G] *This is a 2nd harmonic generator. A Low Pass circuit must be used to limit input bandwidth to distortion cell to prevent aliasing. The left two faders are separate left and right input levels. The fader on right is output level. Meter 1 indicates left distortion (THD) meter 2 the right Use amt fader to control 2nd harmonic distortion. Stereo in and out.*

2312 Compress & De-ess 96 2,2

2313 Compress Highs Only 96 2,2

2314 Dirty Master Box 4 96 2,2

2315 Fatten The Bass 96 2,2

2316 Grunge Compress 96 2,2

2320 Radio Compress 96 2,2

{DEY} *A stereo compressor is followed by a compressor that limits a band or a shelving response. Use as a de-esser or other versatile (turn knob right) frequency conscious processor. The left two faders on the Main page are separate left & right input levels. First meter is compression, the 2nd is H.F. limiting. Output level adjust is on the right. Duplicate controls & meters are found on different pages for convenience. They will always match. 12dB of internal headroom is allowed for processing of full scale signals. Often you can just adjust the input levels to drive into compression.*

The unit must be 100% wet or in Studio (no mix) mode for proper, comb free operation. Designed for use in digital domain. This preset is set up so the first compressor gently works on the source while the D-S part does its job limiting the high frequency in a band centered on 9 kHz.

For Dat to Dat mastering. Hook output of source dat (either AES or SP/DIF) to system's Digital inputs. Hit Setup to change audio mode (turn knob right->) to the desired AES/EBU or S/P DIF inputs and outputs. Connect digital output of system to destination Dat with unit in record pause. System will indicate it is receiving digital input under setup/audio page.

For Hard Disks Editors. After editing, it is usually more flexible to go from HD through the system back to destination Dat. 44.1 or 48kHz. This EQ is before compression. Fader to right of De-Essing> is high freq balance. Stereo in and out.

2317 Manual Tape Flange2 96 2,2

{D}[GVDK] *Rock the Knob to get the flange. Old style flanger. Dual mono in, dual mono out.*

2318 Masderring Lab 22 96 2,2

2319 Radio Check 96 2,2

{EY} *NOTE: Cut low freq to prevent pumping. The left two faders are separate left and right input levels. First meter is compression, the 2nd is limiting. An output level adjust is on the right. A stereo compressor is preceded by a selectable EQ, followed by a limiter and 5 section EQ. The compressor can be frequency conscious using expert parameters. Stereo in and out.*

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24 MIDI Keyboard

A bank of MIDI keyboard controlled FX - from harmony to resonance, tremolo, harmonics extraction...

- 2410** **Midi Harmony** **96 2,2**
{PM}[K] *Four pitch shifters into a stereo mixer. Can play 4 part harmony when used with MIDI keyboard. Full ADSR. Mono in, stereo out.*
- 2411** **MIDI Monitor** **96 0,0**
MIDI Note Number Translator and Display. This displays the last MIDI note received by the H8000 in several useful ways: As MIDI Note Number, Cents (above MIDI note 0), frequency and Period. Use this module when creating presets which use MIDI note input to control Parameters. Use Cents to control Pitch modules, use frequency to set values for modulation effects use Period to set values for delay times (useful for resonant delays) In some cases, you may wish to multiply the values coming from this module in order to get them into a useful range for your purposes. Nothing in, nothing out.
- 2412** **Midi Pitch Delay** **96 4,4**
{D}[KS] *Makes inharmonic sounds harmonic! Notes controlled from a MIDI keyboard. ADSR controls dynamics. Speed controls how fast notes change. Fb controls feedback. Quad in and out.*
- 2413** **Midi Resonance** **96 4,4**
{ME}[KS] *Play a highpass filter from a MIDI keyboard. 'Depth' controls the resonance. 'MIDI' selects the MIDI channel. 'Speed' adds 'glide' between notes. If you change the 'Mode' to 'Panning' you can control aspects of the panning from the 'Panning' menu page. Quad in and out.*
- 2414** **Midi Sine Ring Mod** **96 4,4**
{KS} *Ring mods the input signal with a sine wave controlled from a MIDI keyboard. Speed controls how quickly the sine wave changes freq. Quad in and out.*
- 2415** **MIDI Tremolo** **96 4,4**
{KS} *Four Tremolo modules. The rate of each one is set by the pitch of the incoming MIDI note(s). This preset requires incoming MIDI notes. The tremolo rate will be the same as the fundamental frequency of the incoming MIDI note. Use the TremRate display to view the rate of the tremolos. If you find that the incoming MIDI notes are setting your tremolo rates too fast, use the freqMult parameter to scale the LFO rates up or down to your liking. High freqMult settings and high MIDI notes yield a distorted LoFi sound while lower notes and lower settings give more typical Tremolo effects. Use various MIDI intervals to create musically interesting tremolo effects: Playing an octave yields two Tremolos with a 2:1 ratio between their rates. Perfect fourths yield a 3:4 ratio. Create your own LFO shapes for each Tremolo using the Tremolo parameters. Change how MIDI notes are assigned to the Tremolo speeds using the MIDI Mode parameter. Use output panners to set the quad panning of the 4 tremolos. Use the Input parameter to switch from stereo to quad input. Quad in and out.*
- 2416** **MidiHarmonixExtract** **48 2,4**
{KS} *Extracts the harmonic content of a note played on a MIDI keyboard from the input signal. Speed controls how fast the 'extracting' note changes. Mono in, quad out.*
- 2417** **MidiWaveformImpose** **96 2,4**
{E}[KS] *Sets the center freqs of 24 bandpass filters to the first 24 harmonics of a note played on a MIDI keyboard. MIDI parameter sets channel. Speed controls how fast notes change. Increase PeakQ to lighten 'note' effect. Mono in, quad out.*
- 2418** **QuadOffsetTrem** **96 4,4**
{D}[KS] *Four tremolo modules. All use the same LFO. LFO Rate can be set between 0 and 20KHz! Use lower settings for standard trem effects, higher rates for lo-fi distorted sound. Change the relative phase of the 4 tremos using the TimeOffset control. This will give a wider effect. Create your own LFO shape using the Custom Waveform designer. On the In/Out page you can set the output panning of each of the Tremolos and select from either Stereo or Quad input. Quad in and out.*
- 2419** **SetNoteRezon** **96 4,4**
{KS} *Four Resonant delays. The resonant frequency of each one is set by the incoming MIDI notes. This preset requires incoming MIDI in order to function properly. Use the panners to set the quad pan position of each of the resonators. Use the Input parameter to switch from stereo to quad input. The MIDI mode parameter changes the way in which incoming MIDI notes are assigned to the four resonators. Quad in and out.*

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26 Mix Tools

Useful mixer tools, including the Mixer's Toolbox presets - sophisticated structures that include multi-effects arrays.

- 2610** **Circles&Ellipses** **96 4,4**
{S} This four channel mixer is for 'static' placement. 'Rotation' knob controls a full 360 degree rotation for all channels. Each channel is laid out as a point on a circle 90 degrees apart. Note that one full turn of the 'Rotation' knob goes through two complete audio rotations. 'Width X' and 'Y' allow elliptical patterns by limiting the width of the field. 'X' represents the horizontal or left-right field, 'Y' the vertical or front-rear field. The 'Weight X' and 'Y' parameters allow you to weight or offset the left-right and front-rear fields respectively. Positive weights force the circle right for 'Weight X' and front for 'Weight Y'. Quad in and out.
- 2611** **LMS Filter** **96 2,2**
{D} Adaptive filter. Signal goes in left, noise goes in right. There is a delay for the noise input. Signal minus noise comes out left. Noise from signal comes out right. Check out the LMS module in the manual. Dual mono in, dual mono out.
- 2612** **Mixer's Toolbox #1** **96 2,2**
2613 **Mixer's Toolbox #2** **96 2,2**
2614 **Mixer's Toolbox #3** **96 2,2**
 Uses a reverse pitch shifter.
- 2615** **Mixer's Toolbox #4** **96 2,2**
 Uses a reverse pitch shifter.
{PRDMCE}(TT) Input tone control into pitch shifter, reverb, and delay (chorus). Pitch shifter also feeds the reverb & delay. Final output EQ. Summed in, stereo out.
- 2616** **Simple Quadmixer** **96 4,4**
{S} Four channel mixer. Quad in and out.

30 Multi Effects

A set of great multi-effects algorithms, again showing just some of the many possibilities of our open architecture. From multi-voice delays, choruses, pitch shifters, tremolos, coupled with verbs, to full blown mixer channels strips dedicated to vocal or instrument sources.

- 3009** **8 Mono Fx** **96 8,8**
{PRDMCEY}(TT) A rack of 8 mono parallel effects. Plex dly/verb on I/O 1, Compressor on I/O 2, Chorus on I/O 3, Pitch Shifter on I/O 4, Ring Mod on I/O 5, Phaser on I/O 6, Detuner on I/O 7 and Delay on I/O 8. Eight different effects in one box – not bad! Octal mono in, octal mono out.
- 3010** **8chorus+4verb** **48 4,4**
3010 **8chorus+4verb** **96 || 4,4**
{RDM} Quad Chorus with Quad Reverb: Each of the four inputs has two chorus modules: A and B. There is individual control over the chorus speed and depth as well as a master control which effects all speed/depth values. Each chorus voice can be individually panned and has it's own volume control. Then the signal runs into a simple reverb. Quad in and out.
- 3011** **BB Delayz** **96 2,2**
{RDME}(TT) Very fast and close feedback delays in the center of the stereo field, with long echo repeating/panning delays on the outside of the stereo field. Interesting on percussives as well as tuned instruments. Mono in, stereo out.
- 3012** **Big Squeezolo** **96 2,2**
{PM} Pitch-shifts with a slight modulation. Squish! Summed in, stereo out.
- 3013** **Crystal Morpher** **96 2,4**
{PDME} Stereo in summed to mono, then fed to 1x4 auto-morpher, sequentially feeding four discrete parallel mono effects in the four corners of your soundstage. Mono in, quad out.
- 3014** **Dervish** **96 2,2**
{DM}(TT) Smooth swirling delays via enveloped series chorus delays and stereo flanging. Summed in, stereo out.
- 3015** **Detune & Reverb** **96 2,2**
{PR} Micro pitch-shift into reverb. Stereo in and out.

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- 3016 Dr. Jekyll 2** 48 4,4
3016 Dr. Jekyll 2 96 || 4,4
{PDM} Quad pitch and slap followed by 1x4DLY repeating delay effect. Quad in and out.
- 3017 Easternizer** 96 2,2
{PRDMCE} Input tone control into pitch shifter, reverb, and delay (chorus). Pitch shifter also feeds the reverb & delay. Final output EQ. Summed in, stereo out.
- 3018 FatFunkVocalFilter** 96 2,2
{RE}[V](TT) Vocal filter after a reverb. The sweep of the vocal filter is triggered by your sound. The reverb makes your sound hang on while being swept by the filter. Mono in, mono out.
- 3019 Glitterous Verb** 48 2,2
3019 Glitterous Verb 96 || 2,2
{PRDCE}(TT) A shifted echo and your sound go through a reverb. Stereo in and out.
- 3020 Guitar Mania** 96 2,2
{PDME}[G](TT) Tone, shift, phaser, chorus, and delay. The almost everything rack. Summed in, mono out.
- 3021 GunnShift** 96 2,2
{PDM}(TT) Pitchshift > moddelays. Summed in, stereo out.
- 3022 Inst Process** 96 2,2
{PDME}(TT) This preset gives you a pitch shift, phaser, chorus, and delay rack. Summed in, mono out.
- 3023 L=verb R=pitch** 96 2,2
{PR} Left input feeds a reverb. Right input feeds a four output multi-shifter. Outputs are then summed to stereo. Dual mono in, stereo out.
- 3024 Larynx Delay** 96 2,2
{DMEY}(TT) Throaty envelope filters and modulating ping-pong delays. Stereo in and out.
- 3025 Mods/comps/filters** 96 2,2
{DMEY}(TT) Moddelays>compressors>filters. Stereo in and out.
- 3026 Moon Solo** 96 2,2
{PDME}(TT) Unique combination of EQ, pitch-shift, phaser, chorus and delay. Summed in, mono out.
- 3027 Pickers Paradise** 96 2,2
{RDMCEY}[G] This rack has compressor, EQ, delay chorus, reverb and tremolo. Summed in, stereo out.
- 3028 Roey's Delay + Shift** 96 2,2
{PDME}[GVK](TT) The delayed left input and straight right input are summed and feed a four output multishift. Dual mono in, stereo out.
- 3029 Roey's Verb + Rack** 96 2,2
{RDME}[GVK] Left input feeds a reverb. Right input feeds a rack consisting of a delay a flanger and two filters. Outputs of both chains summed to stereo. Dual mono in, stereo out.
- 3030 SeqWah ChorVerb** 48 2,4
3030 SeqWah ChorVerb 96 || 2,4
{PRME}(TT) Inputs summed to mono, then fed to a sequence of eight bandpass filters. Front pans routed to an ez chorus en route to outputs 1 and 2. Rear-panned audio goes to an ez reverb before reaching outputs 3 and 4. Summed in, quad out.
- 3031 Space Station** 96 2,2
{PRDMCE}[GK] Big, thick echoey reverb, but there's a lot more going on here. Summed in, stereo out.
- 3032 St Delayed Flanger** 96 2,2
{DM}(TT) With this preset, each channel has a delay that goes into a flanger. Stereo in and out.
- 3033 St.Phaser & Reverb** 96 2,2
{RME}[K](TT) Stereo phase shifter with reverb. Stereo in and out.
- 3034 Texture 47** 96 2,4
{PRD}[G](TT) Pingpong with resonators and ringmods>verb. Rings mixed in with pedal (mod1). Verb out 3+4. Summed in, quad out.
- 3035 ToneCloud** 96 2,2
{PRDM}(TT) Combination of multishift, dual delay and reverb. Stereo in and out.
- 3036 Treatment Two** 96 2,4
{RDME} Dual band chorus>verb. tweak hi and lo chorus separate for both input channels. Verb has output selection. Stereo in, quad out.

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- 3037 Trem + RingPong 96 2,2**
{PDM}(TT) Combination Trem and RingPong. Summed in, stereo out.
- 3038 Tremolo Rack 96 2,2**
{RDMCEY}[G] This rack has compressor, EQ, delay chorus, reverb and tremolo. Summed in, stereo out.
- 3039 Waterized 96 2,2**
{PRDM} An underwater reverb. Summed in, stereo out.
- 3040 5th Place 48 2,2**
3040 5th Place 96 || 2,2
{PRDCE}[GK] The perfect fifth effect in stereo with color.. Stereo in and out.
- 3050 6 Chorusdlys & Verb 48 2,2**
3050 6 Chorusdlys & Verb 96 || 2,2
3051 6 Vox Flanger & Verb 48 2,2
3051 6 Vox Flanger & Verb 96 || 2,2
3052 Comb Room 48 2,2
3052 Comb Room 96 || 2,2
3054 Guitar Magic 48 2,2
3054 Guitar Magic 96 || 2,2
{RDME}[VD](TT) Six dly lines with pre diffusor, modulation & hicut, in parallel to verb with early reflections, echoes & diffusor. Verb has an additional hicut at the output stage. Stereo in and out.
- 3053 Comp/Eq/Micro/Verb 48 2,2**
3053 Comp/Eq/Micro/Verb 96 || 2,2
{PRDMCEY}[V](TT) Compressor> 3 band eq > micropitch > diffusor/early refl >verb. Complete vocal processing tools rack. Summed in, stereo out.
- 3055 Sax Eq_Cmpr_VintDly 96 2,2**
{DMEY}(TT) Compressor > 3 band param EQ > Vintage ducking Delay. Delays are parallel to Comp>Eq. Great to process sax leads. Summed I/Stereo O.
- 3056 Vox Channel Strip 48 2,2**
3056 Vox Channel Strip 96 || 2,2
{RDMCEY}[V](TT) Comp>3B Eq > Filtered Dlys in parallel to Plate reverb. Complete vocal channel strip. Sum I/Stereo O.

32 Multiple Machines

This is a bank of power!

The presets here contain 3 or 4 stereo processors, mostly run in parallel, substituting for a full rack of modern or vintage units. Taking advantage of the great number of inputs and outputs of the H8000, you will be able to process many sources through these "virtual machines," covering a great range of the most widely used effects.

- 3210 4CompEq_2VintDuckDly 48 8,8**
3210 4CompEq_2VintDuckDly 96 || 8,8
{DMEY}[V](TT) In1 > Comp1 > 3B Eq1 > Out1 In2 > Comp2 > 3B Eq2 > Out2 In3 > Comp3 > 3B Eq3 > Out3 In4 > Comp4 > 3B Eq4 > Out4 All mono I/O Ins5&6>Vintage St DuckDly1>Outs5&6 Ins7&8>Vintage St DuckDly2>Outs7&8 Inputs to each stereo delay is selectable among each of the 4 CompEqs or the inputs 5&6 or 7&8. Sum mono or stereo I/Stereo O.
- 3211 Acoustic Gtr Mondo 48 6,6**
{PRDMCEY}[G](TT) Ins1+2 > Shift>Compr>Verb > Outs1&2 Sum In/Stereo Out Ins3&4 or Dry+Shift(1+2)>Chorus>Outs3&4 Stereo I/O Ins5+6 or Verb(1+2)>Undulator>Outs5&6 Stereo I/O. Great with acoustic guitars!.
- 3212 Delays Suite 48 6,6**
3212 Delays Suite 96 || 6,6
{DMEY}[GVDK](TT) Ins 1 & 2 > Band Dlys4 > Outs 1&2 Stereo I/O Ins 3&4 > Filtered Dlys > Outs 3&4 Stereo I/O Ins 5&6 > Vintage Duck Dlys > Outs 5&6 Stereo in and out.
- 3213 DShif_VDly_Hall 48 6,6**
3213 DShif_VDly_Hall 96 || 6,6
{PRDMCE}[GVDK](TT) Ins 1+2 >2v Diatonic Shift > Outs 1 & 2Sum I/Stereo O Ins 3&4 > Vintage St Delays>Outs 3&4 Stereo I/O Ins 5&6 > Vocal Hall > Outs 5&6 Stereo in and out.

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- 3214 Dtune_VDly_Hall_EQ** 48 || 8,8
{PRDMCE}[GVDK](TT) Ins 1+2 > Detuner > Outs 1 & 2 Sum I/Stereo O Ins 3&4 > Vintage St Delays>Outs 3&4 Stereo I/O Ins 5&6 > Vocal Hall > Outs 5&6 Stereo I/O Ins 7&8 > St 3 band Eq > Outs 7&8 Stereo in and out.
- 3215 Mpitch_Pcm70_PanDly** 48 || 6,6
{PRDMCE}[GVDK](TT) Ins 1&2>H3000 Micropitch > Outs 1&2 Stereo I/O Ins 3+4> Pcm70 Hall > Outs 3&4 Sum I/Stereo O Ins 5&6 or pitch out> pan DDL>Outs 5&6 Stereo in and out.
- 3216 Plate_Inv_VintDly_Ch** 48 8,8
{RDME}[GVDK](TT) Ins1&2>e/r>diff>drum plate verb>outs1&2 Stereo I/O Ins3+4 > inverse verb > outs 3&4 Sum I/stereo out Ins5+6 > vintage stereo delay >outs 5&6 Stereo I/O Ins7&8 > stereo chorus > outs 7&8 Stereo in and out.
- 3217 Q Delays_Ambience** 48 6,6
3217 Q Delays_Ambience 96 || 6,6
{RDE}[GVDKS](TT) Ins 1/2/3/4 > Quad Dlys > Outs 1/2/3/4 Each input feeds a diffusor (master) which feeds a moddelay with filters and another diffusor in its feedback path. Thick diffused polyrhythms are possible. Pre-delays diffusors parameters are in the master menu. Feedback diffusors are in the taps menus. Reduce input trim to -6/10dB with high feedback settings! Quad I/O Ins 5 & 6 > Ambience > Outs 5 & 6 Stereo in and out.
- 3218 Virtual Rack 1** 48 8,8
3218 Virtual Rack 1 96 || 8,8
3219 Virtual Rack 2 48 8,8
3219 Virtual Rack 2 96 || 8,8
3220 Virtual Rack 3 48 8,8
3220 Virtual Rack 3 96 || 8,8
{PRDMCEY}[GVDK](TT) Ins 1+2 >H3000 dual Shift > Outs 1 & 2 Summed I/Stereo O Ins 3+4>2290 TT dyndly+pan+duck>Outs3&4 Summed I/Stereo O Ins 5+6>1210 st chrs/flanger > Outs 5&6 Summed I/Stereo O Ins 7+8> PCM70 Hall > Outs 7 & 8 Summed I/Stereo O.
- 3221 VoxPro_Vdly_Chorus** 48 5,6
{PRDMCEY}[V](TT) In1>compr>eq>micropitch/verb>outs 1&2. Mono I/Stereo O. Don't mix dry in. Use dry level as post compressor & eq level. Ins 3&4 > vintage st delay > outs 3&4. Stereo I/O. Ins 5&6 > stereo chorus > outs 5&6. Stereo I/O.
- 3222 Compr>3band Eq 8ch** 48 8,8
3222 Compr>3band Eq 8ch 96 || 8,8
{EY} Eight channels Compr>3band Eq. Octal in and out.
- 3223 CrWrlds2+SPlt+AMSDMX** 48 || 6,6
{PRDMCE}(TT) Crystal Worlds 2 + Stereo Plate + AMS DMX 1580S presets merged, respectively on I/Os 1+2, 3+4 & 5+6.
- 3230 Angel Echos+St.Plate** 48 4,4
{PRDMCE}(TT) A combination of "Angel Echos" and the heavenly "St.Plate."
- 3231 Bandtaps+CrsSpOBrian** 48 4,4
3231 Bandtaps+CrsSpOBrian 96 || 4,4
{RDME}(TT) A powerful combination of "Bandtaps" and the enormous "Choruspace O'Brian."
- 3232 BrassPlt+1210Chorus** 48 4,4
3232 BrassPlt+1210Chorus 96 || 4,4
{RDME}(TT) On I/Os 1+2 Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in and out. On I/Os 3+4 1210 Stereo Chorus/Flanger replicant. 2 full stereo units in parallel, one tweaked for chorus, the other for flanger. Stereo in/Stereo out.
- 3233 ClrmntnDlys+EMTplate** 48 4,4
3233 ClrmntnDlys+EMTplate 96 || 4,4
{PRDMCE}(TT) A mixture of Bob's "Clearmntn Delays" and a clean "EMT plate."
- 3234 CrWrlds2+AMSDMX1580S** 48 4,4
3234 CrWrlds2+AMSDMX1580S 96 || 4,4
{PRDMCE}(TT) An inspired pairing of "Crystal Worlds 2" with "AMS DMX 1580S."
- 3235 MattFatRoom+VintDlys** 48 4,4
3235 MattFatRoom+VintDlys 96 || 4,4
{RDME}(TT) Matt's Fat Room on I/Os 1+2. Switchable mono/stereo in, stereo out. Vintage Dlys on I/Os 3+4. Stereo in and out.

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- 3236 **MicroPitch+Room#24** 48 4,4
3236 **MicroPitch+Room#24** 96 || 4,4
{PRM}(TT) *Micropitch shifting for thickening effects on I/Os 1+2. Stereo I/O. Room #24 on I/Os 3+4. Stereo I/O. With 24 delays this is a lush environment.*
- 3237 **TapdlyPlex+BlackHole** 48 4,4
3237 **TapdlyPlex+BlackHole** 96 || 4,4
{RDME}(TT) *"Tapdelay Plex" falls into the "Black Hole."*

33 Panners

A rich collection of stereo and multi-channel panning tricks. Look in here to move your audio source through space if not time.

- 3310 **Amplitude Panner** 96 4,4
{Y}[S] *Pans your input according to its amplitude. For weak signals increase <depth>, and decrease it for strong signals. <attack> and <decay> select how quickly the pan will follow the amplitude envelope of the signal. Use the 'panning' menu to select panning trajectory. Quad in and out.*
- 3311 **Auto Panner** 96 4,4
{DM}[S] *Quad auto-panner with speed control. Inputs are summed to mono (use<dB> param to trim input), then panned around the room. Summed in, quad out.*
- 3312 **AutoFMPan_Verb** 96 2,4
{RM}[S] *Quad panner with verb. Summed in, quad out.*
- 3313 **AutoPanVerb** 96 2,4
{RM}[S](TT) *X/Y auto panner>verb. Summed in, quad out.*
- 3314 **Circle Panner** 96 2,4
{DM}[S] *Circular Quad Panner: Takes inputs 1 and 2 and pans them in a circle around the four outputs. Circle direction, speed and size can be changed. Stereo in, quad out.*
- 3315 **Fly-by** 96 2,4
{S} *Push the GO button to send your stereo ins across the room. Adjust the Speed control for the vintage of your jet. The direction control has 6 positions. Also works as a Left in Stereo out Fly-by for a two channel mix. Stereo in and out.*
- 3316 **FM Panner** 96 2,2
 Summed in.
{M}(TT) *FM Modulated panner. Summed in, stereo out.*
- 3317 **FM Panner_S** 96 2,2
 Stereo in.
{M}(TT) *Stereo version of FM Panner. Stereo out.*
- 3318 **Gyro-X-Pattern** 96 4,4
{DMY}[S] *Each of 4 inputs gets a delay throw to the clockwise channel with which it pans. When precess is selected the entire circle rotates counterclockwise. Quad in and out.*
- 3319 **Gyroscope** 96 2,2
{DM} *Gyroscopic panning. Pans to two 'little' fields. Precess rotates the 'big' field. Stereo in and out.*
- 3320 **GyroscopicField** 96 4,4
{DMY}[S] *Each of 4 inputs gets a delay throw to the clockwise channel with which it pans. When precess is selected the entire circle rotates counterclockwise. Quad in and out.*
- 3321 **JoystickPanner** 96 4,4
{M}[S] *Panner: Joystick controlled panning mod1=X mod2=Y Ring1=Activate Ring2=Status activate desired channel, toggle between 'Locked' and 'Writing'. Quad in and out.*
- 3322 **Octave Panner** 48 2,4
3322 **Octave Panner** 96 || 2,4
{DME}[S] *Divides signal into octaves and pans each octave in turn. Lower values of 'XOvr' overlap the octave pans. 'Dir' controls whether high bands progress to low bands or vice versa. Rate controls how long it takes to cycle through all the bands. Decrease the input gain to avoid distortion, then use output gain to compensate. Mono in, quad out.*
- 3323 **Q_TriggPan** 96 2,4
{Y}[S] *Audio triggered panner. Summed in, quad out.*

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- 3324 Quad Circle** 48 2,4
{DM}[S] Inputs 1&2 are panned in 2 dimensions. In a quadraphonic setup, stereo signal circles the listener with the two channels diametrically opposed. Try sending outs 3&4 into a reverb that is sent to the rear speakers! Stereo in, quad out.
- 3325 Quad GhostCircle** 48 1,4
{DM}[S] Somethings panning... what is it? It's silence! In a QUAD speaker setup, silence circles the listener. The result is a sort of 'ghost circle'. Hence the name. Mono in, quad out.
- 3326 QuadCircleMod** 48 2,4
{DME}[S] Does a circular pan with a QUAD speaker setup. The base speed of the pan is controlled by Base Rate. The base rate is modulated by another LFO. Mod Depth controls how much it changes and Mod Rate controls how often it changes. As the pan speeds up, a HP filter raises its cutoff according to FilterMod and its Q according to Res Mod. Summed in, quad out.
- 3327 Simple Panner** 96 2,2
{M}(TT) Simple mono to stereo panner. Summed in, stereo out.
- 3328 Squish/SquashPan** 96 4,4
{DM}[S] Quad auto-panner with speed control. Inputs are summed to mono (use<dB> param to trim input), then panned around the room. Squish and Squash controls bring the spinning circle closer to the center of the room. Use Squish or Squash separately for ellipses. Summed in, quad out.
- 3329 Stereo Panner** 96 2,2
{M}(TT) Simple stereo panner. Stereo in and out.
- 3330 3D CircleDelay** 48 2,2
{RDME}(TT) A pseudo 3-D circle out of just two speakers! Drysignal and Dly go into circle, Reverb floats in background. Filters and coordinated change in signal level give illusion of circle. Also, signal is out of phase when it is in 'front'. Mono in, stereo out.
- 3331 Rotator** 96 8,8
{M}[S] A simple eight channel panner with switchable inputs, using either manual or auto sweeping. Switchable in, octal out

34 Percussion

A large variety of now-classic-Eventide delays and reverbs set up for percussion. These include rooms and ambience processes, as well as some unusual effects that will usefully color and alter your source material. Among these are a number of "gated" reverbs and "non linear" effects, where the reverb reflections get louder as they decay.

- 3410 808 Rumble Tone** 96 2,2
{Y}[D] Adds sub-harmonics to a kick drum. An oscillator is gated until triggered. Summed in, mono out.
- 3411 Beatbox Reverb** 96 2,2
{RE}[D](TT) A one of a kind talking reverb with adjustable vowels and words. Stereo in and out.
- 3412 Drum Chamber** 96 2,2
{RDE}[D] A really 'bitey' snare ambience with EQ. Summed in, stereo out.
- 3413 Drum Filter** 96 2,2
{EY}[D] Dual stereo triggered filters. Has sweep rate and envelope parameters. Stereo in and out.
- 3414 Drum Flanger** 96 2,2
{DM}[D] Another flanger tweaked for drums. Stereo in and out.
- 3415 Drum Flutters** 96 2,2
{RDE}[D] Unusual fluttery, gated-sounding thing. Sampled industrial dishwasher? Summed in, stereo out.
- 3416 Firecracker Snare** 96 2,2
{REY}[D] A versatile reverb with gate & dynamic filter built in. The filter is controlled by an envelope follower, unlike Dynamic Reverb whose filter is controlled by a less dynamic gate envelope. TURN MONITOR VOLUME DOWN WHILE ADJUSTING FILTER since instabilities & overload may occur with low q's and wide sweep widths. Try adjusting sweep-width to a negative number! You can disable gate by turning thresh to -100 or ungated lvl to 100%. Summed in, stereo out.
- 3417 Group Claps** 48 2,2
- 3417 Group Claps** 96 || 2,2
{P}[D] A useful clap thickener built from 8 pitch shifters with delays. 1-4 from left and 5-8 from right input. Stereo in and out.
- 3418 Liquid Toms** 96 2,2
{PE}[D] Watery band delays. Tweaked for toms. Summed in, stereo out.

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- 3419 Nerve Drums** 96 2,2
{RDME}[D](TT) Ringy, close delay taps. Summed in, stereo out.
- 3420 NoizSnareBrightener** 96 2,2
{EY}[D] This effect is very useful for brightening up dull snare drums. White noise is effectively gated by DSP input 1. Attack and Decay control the response time. Use the EQ to modify the sound of the noise. Summed in, mono out.
- 3421 Nonlinear#1** 96 2,2
{RDE}[D] A little non-linear ambience. Has gated effect, nice on snare. Summed in, stereo out.
- 3422 PercussBoingverb** 96 2,2
{RDE}[D](TT) Bizarre boingy verb. Need a new color for that off-color song? Summed in, stereo out.
- 3423 Ring Snareverb** 96 2,2
{RDE}[D](TT) Very pitchy reverb. Emphasizes ring frequencies. Maybe use in conjunction with other snare reverb. Summed in, stereo out.
- 3424 Small Drumspace** 96 2,2
{RDE}[D](TT) Nice ambience reminiscent of long unfinished basement room. Stereo in and out.
- 3425 Sonar Room** 96 2,2
{RE}[D] A dynamic reverb with headroom, gate & envelope filter built in. The dynamic envelope filter offers possibilities found in no other reverb units. Try adjusting sweepwidth to a negative number! You can effectively disable gate by turning thresh to -100 and holdtime to 9 seconds. Summed in, stereo out.
- 3426 Stereo Delays** 96 2,2
{D}[D] A stereo multitap, simple to control. Summed in, stereo out.
- 3427 Swept Band Delay** 96 2,2
{DE}[D] Rhythmic up-sweeping band delays. Very high tech. Summed in, stereo out.
- 3428 Techno Clank** 96 2,2
{RE}[D] Shaky metallic resonance, with vowel-shaping. This can be truly indefinable. Kind of like... you know... the..sound...of..a dropped coffee pot triggered. Summed in, stereo out.
- 3429 The Ambience Kit** 96 2,2
{RDE}[D] Cute little FIR-type ambience. Try on snare. Summed in, stereo out.
- 3430 Tight Snare Verb** 96 2,2
{R}[D](TT) Very ringy reverb, meant for snares. Summed in, stereo out.
- 3431 Vibra Pan** 48 2,2
- 3431 Vibra Pan** 96 || 2,2
{RD}[D] This uses panning delays from left to right, to form an FIR panning ambience. Summed in, stereo out.
- 3432 WeKnowBeetBoxTrtMe** 96 2,2
{RE}[D](TT) This is something between a choir and a washing machine. Summed in, stereo out.
- 3433 Wide Room** 96 2,2
{RD}[D](TT) Complex reverb that sounds much the size of some recording studio rooms. Summed in, stereo out.
- 3434 4 Your Toms Only** 96 2,2
{RDME}[D](TT) Tom ambience with a little verb, a little chorus, a little EQ, a little anchovy sauce. Summed in, stereo out.

35 Phasers

Any kind of phaser belongs here! From vintage sounds to sample & hold and science fiction...

- 3510 'Pure Phase' Phaser** 48 8,8
- 3510 'Pure Phase' Phaser** 96 || 8,8
{DEY}[S] A phaser modulated by the level of the input. Attack and Decay control response. The phaser is recombined with the INVERSE of the original signal. All that remain are the out of phase partials. Octal in and out.
- 3511 'Static' Phaser** 96 2,4
{ME}[VD](TT) Eight phasers modulated such that at any time 4 are going 'up' and 4 are going 'down'. The result is a phaser that doesn't really go anywhere... it just sounds 'phasey'. Positive feedback introduces bass distortion & so it isn't offered. The effect takes a few seconds to kick in. Summed in, mono out.

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- 3512 Band Phaser** 48 2,4
3512 Band Phaser 96 || 2,4
{DME}{VD}(TT) Input is divided into octaves and each octave is phased separately. Decrease input gain to avoid distortion and output gain to compensate. Summed in, stereo out.
- 3513 CBM Phaser** 96 2,2
{M}{GVK}(TT) This is a six stage phase shifter that has a global resonance control as well as a PResonance that controls the resonance of the individual stages. I'm no longer sorry that I sold that Bi-Phase. Summed in, stereo out.
- 3514 Envelope Phaser** 96 4,4
3514 Envelope Phaser8 96 8,8
{EY}{GVDKS} A phaser that is controlled by the level of the input. 'Attack' and 'Decay' control the response time.
- 3515 ManualPhasers** 96 4,4
3516 ManualPhasers8 96 8,8
{E} Manual sweep of phasers.
- 3517 One Way Phaser** 96 2,4
{DME} Eternal upward or downward phaser. Because of the mechanisms involved, the program distorts upon loading (sorry!). Summed in, stereo out.
- 3518 Quad Phaser** 96 4,4
{DME}{S}(TT) 15-pole phase shifter. Quad in and out.
- 3519 Random Phaser** 96 2,4
{ME} Randomly phases and pans input for a silky sort of psychosis. Stereo in, Quad out (1 = 4, 2 = 3). Stereo in, quad out.
- 3520 Samp & Hold Phaser** 96 4,4
3521 Samp & Hold Phaser8 96 8,8
{ME}(TT) Phaser modulated via Sample and Hold 'circuit'.
- 3522 Sci-Fi Phaser A** 96 2,2
3523 Sci-Fi Phaser B 96 2,2
{ME} 20-pole phase shifter. Mono in, mono out.
- 3524 StereoizingPhaser** 96 2,2
{ME}(TT) This flavor gives 9 notches out left, and 12 notches out right. Summed in, stereo out.
- 3525 Techno Phaser** 96 2,2
{ME} 17-pole phase shifter. Move the MANUAL knob for stepping effect. Stereo in and out.
- 3526 TrueStereoPhaser** 96 2,2
{ME}(TT) User selectable poles. Sync param lets you invert the mod direction i.e. while left channel rises, right channel descends. Stereo in and out.

36 Pitchtime

Another Eventide first!

PitchTime™ is a powerful new algorithm for manipulating the pitch and duration of audio in real-time with very low latency. Based on a multi-channel Pitch Shifter and Time Scaler module, it allows for up to 8 channels of phase-coherent pitch shifting and time change. Pitch may be increased or decreased by up to four octaves, while duration may be sped up by 400% and slowed down indefinitely. Common applications are in frame rate conversion of video and film, synchronizing audio delays, and real-time tempo modification. Many other very creative applications are also available in the H8000 in the Loop Delays and Instrument Distortion banks.

- 3610 Broadcast Delay** 48 2,2
{P} Soft version of our broadcast profanity delay line. This device allows you to 'dump' a chunk of audio if someone swears on air. The presence of the inherent delay line is why they ask you to turn your tv/radio down if you are talking on air. Stereo in and out.

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- 3611** **EZ Ptimesqueeze** **96 4,4**
3612 **EZ Ptimesqueeze8** **48 8,8**
{P} *Load two presets: "EZ Ptimesqueeze" for audio. "EZTime_delay" for the timecode channel. Set proper 'routing.' Enter the current and desired lengths and set your deck's varispeed to match the <PCT> or <SPEED> displays. The <audio> menu is an optional fine-tune process, and will set BOTH presets <delay> parameters. These <delay> parameters are bidirectional (either preset will reflect changes).*
- 3613** **EZTime Delays** **96 4,4**
3614 **EZTime Delays8** **48 8,8**
3614 **EZTime Delays8** **96 || 8,8**
{D} *This preset should be loaded with "EZ Ptimesqueeze" (above) and handles the timecode channel. The delay parameter is a two way connection to the 'EZ timesqueeze' or the 'framerate convert' preset when loaded. Any adjustment here or there will affect the 'EZ timesqueeze' channels as well as these channels.*
- 3615** **5.1Framerate Conv48K** **48 7,7**
3615 **5.1Framerate Conv96K** **96 7,7**
{PD}[S] *This preset combines "EZ Ptimesqueeze" and "EZTime Delays", giving a 96KHz sampling rate 5.1 framerate converter with time code delay. Channels 1>6 process audio. Channel 7 is dedicated to timecode. Set proper 'routing' and enter the present and desired frame rates. Pitch will be adjusted accordingly. 5.1 in and out.*
- 3616** **PitchtimeSqueeze** **48 2,2**
3617 **PitchtimeSqueeze4** **48 4,4**
3618 **PitchtimeSqueeze8** **48 8,8**
3619 **PitchtimeStretch** **48 2,2**
3620 **PitchtimeStretch4** **48 4,4**
{P} *Timesqueeze allows independent duration and pitch control.*

38 Post Suite

Post/Broadcast type effects, simple to use, great fun and very useful! From Timesqueeze® to telephone filters, walkie-talkie and cinema projectors replicas...

A wider range of this type of effects can be found in banks 71 to 80.

- 3810** **Bell Constr. Kit** **96 0,2**
{ME}[X] *Create any telephone or beeper 'chirp' with complete control. <Ring> or an external trigger toggles the ring... bounce a bunch together for ambience. Nothing in, mono out.*
- 3811** **Digi Cell Phone** **96 2,2**
{SDCEY}[X] *Choose your cell phone manufacturer, service provider, and location. Dial in echo and change the type and frequency of dropouts. Everything from decent cell phone connection to ridiculous. Play and have fun. Summed in, mono out.*
- 3812** **Headphone Filter** **96 1,2**
{EY}[X] *Makes left input sound like a set of headphones on the floor. Mono in, mono out.*
- 3813** **Noise Canceller** **96 2,2**
{X} *Proper adjustment should allow one to subtract out noise from a signal. You must put the noise source into right channel and with proper alignment, that noise should be eliminated from the source to be fixed (on the left input). Dual mono in, dual mono out.*
- 3814** **TimeSqueeze(R)** **96 2,2**
{P}[X] *Stereo shift with a percentage pitch change. Have the math done for you to re-pitch to a varispeed source. Note the range control in the <expert> menu instead of the usual min/max pitch limits. Stereo in and out.*
- 3815** **Walkie Talkie** **96 2,2**
{MEY}[X] *An attractive lo-fi bandpassed tone with background noise and interferences ducked by the incoming signal. Makes your cell phone sound good ! Summed in, mono out.*
- 3816** **Woosh Maker** **96 0,2**
{PME}[X] *Turns your Eventide into analog synth, for classic 'woosh' sound effects. Fine-tune the sound from the EXPERT menu while using an external trigger. Nothing in, stereo out.*
- 3817** **16mm Projector** **96 2,2**
{PDME}[X] *Makes the sound of a school film projector (remember those?), including gate noise, loop flutter, reel wow, hiss, and exciter lamp hum. Switchable in, mostly, except stereo reverb in large auditorium. Switchable in, stereo out.*

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3818 **Scratchy 33 RPM** **96 2,2**
{ME}[X] Bandwidth limiting, stereo blend, and scratches! Use 'Quality' settings, or grab sliders for a custom effect. Ticks have 33 1/3 RPM rhythm. Stereo in and out.

39 Re-mix Tools

This bank features a collection of tools for re-mix and DJ applications: BPM or MIDI clock synched delays, sample & hold panning filters, tremolos, choruses and flangers, phasers and modulateable filters.

- 3910** **Drums-o-Tronica** **96 2,2**
 Tweaked here as a polyrhythms drums mangler. Feed an 85 BPM drum loop in to get the feel of it.
- 3913** **Plex-o-tronica** **96 2,2**
 Tweaked here as an interesting rhythmic TT delay evolving into distant verb.
{RDME}[DGK](TT) Plex verb with modfilters embedded in its structure. Choose TT switch in the system menu. Summed in, stereo out.
- 3911** **Electronicx** **96 2,4**
{DME}[GDK](TT) Modfilter>pingpong. Deep modulating filter sweeps between <freq>and <fmod>with a 2nd LFO ramping the depth to get this synth like filter effect. Control as rythmic values as well as Hz/ms. Rear channels get a secondary slap delay 1/10th value of 'pong'. Stereo in, quad out.
- 3912** **GrooveSync Delay** **96 2,2**
{DE}[GDK](TT) Cascade mode takes the output of the left delay (including feedback) and feeds the input of the right delay. Stereo in and out.
- 3914** **Pulsedwave** **96 4,4**
{M}[GKS](TT) Four channel tremolo with independent parameters. <polarity> selects direction of trem. Quad in and out.
- 3915** **Swing Pong Delay** **48 2,2**
{DE}(TT) Ping pong delay with swing factor. Stereo in and out.
- 3916** **Techno Rave** **96 4,4**
{PDME}[GDKS](TT) Bpm sample/hold and trem into dual 'pingringongs'. Ring freqs are half that of s/h and trem, are pos & neg and are chosen via s/h and trem values. Switchable in, quad out.
- 3917** **TrigLFO Filter Bank** **96 3,4**
{MEY}(TT) Input on channel 3 triggers the 4 LFOs to jump to a specific point in their waveforms. 'Thresh' adjusts the threshold for triggering. 'TPhase' specifies where in the waveform it will start. 'Wave' and 'Duty' select the waveform. One cycle is equal to the 'Note' value for the given 'BPM'. Four filters are modulated. DSPin1-> Fltr1&3, DSPin2-> Fltr2&4. Select the base frequency for each filter and how much it is modded. Stereo in, quad out.
- 3918** **TrigLFO Flanger** **48 3,2**
 A stereo flanger with feedback.
- 3919** **TrigLFO Pan, Trem** **48 3,4**
 A synch-able panner, trem, or circle. DSPin1 is modified between DSPouts1&2 and DSPin2 is modified between DSPouts3&4. To use as a 'stereo' panner, trem, or circle, use DSPouts1&4.
{DMY}(TT) Input on channel 3 triggers the LFO to jump to a specific point in its waveform. 'Thresh' adjusts the threshold for triggering. 'TPhase' specifies where in the waveform it will start. 'Wave' and 'Duty' select the waveform. One cycle is equal to the 'Note' value for the given 'BPM'. Great for syncing FX to a song. Interesting results if the note value for your trigger does not coincide with the 'Note' parameter. The time you spend figuring out this triggered LFO will be well worth it. Look for other 'TrigLFO' FX for the same mechanism.
- 3920** **TrigLFO St ModFilter** **48 3,2**
 A stereo 'mod' filter.
- 3921** **TrigLFO St Phaser** **48 3,2**
 A stereo phaser with feedback.
{DMEY}(TT) Input on DSP 3 triggers the LFO to jump to a specific point in its waveform. 'Thresh' adjusts the threshold for triggering. 'TPhase' specifies where in the waveform it will start. 'Wave' and 'Duty' select the waveform. One cycle is equal to the 'Note' value for the given 'BPM'. Great for syncing FX to a song. Interesting results if the note value for your trigger does not coincide with the 'Note' parameter. The time you spend figuring out this triggered LFO will be well worth it. Look for other 'TrigLFO' FX for the same mechanism. Dual mono in, stereo out.

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3930	5.1 Freeze 2 Beats	48 6,6
3931	5.1 Freeze The Beat	48 6,6
3932	Freeze 2 Beats	48 2,2
3932	Freeze 2 Beats	96 2,2
3933	Freeze The Beat	48 2,2
3933	Freeze The Beat	96 2,2

{D}(TT) *Remix tool! Tap tempo or set BPM value or sync to MIDI clock, choose note values and trap the beat with front panel trigger or external trigger. You can sample a polyrhythm variation, switching back & forth between it & the straight beat. Big fun with drums loops!!!*

40 Reverbs 2_5.1

Stereo input, 5.1 output early reflection spaces and reverbs.

All sorts of environments are reproduced here, from booths to rooms, chambers, halls, plates, tunnels, stadiums, churches.

A clever set of a few master parameters helps setting different spaces, by remoting a bigger number of parameters you can freely preset. You can select any of these presets in 6 different personally crafted reverbs or variations of the original type. See [INTRODUCTION to 5.1 Reverbs](#) on page 100 at the end of this manual for more information on these presets.

4010 2_5.1 Alley Slap E/r 96 2,6

Medium space with reflections from the rear walls.

4011 2_5.1 Booth E/r 96 2,6

Small intimate space, good for any source.

4012 2_5.1 Med Room E/r 96 2,6

Vocals, drums & guitars fit well in this room.

4013 2_5.1 Piano Room E/r 96 2,6

Nice room for your piano tracks!

4014 2_5.1 Small Room E/r 96 2,6

Bigger than a booth, smaller than a chamber...er, um...

4015 2_5.1 Stadium E/r 96 2,6

Replicates those hard reflections from concrete distant oddly shaped walls.

{RDE}[VS] *Stereo audio gets diffused in 5.1. <Size> pre-sets early reflection (e/r) patterns, diffusion delays and hicuts. Scaler scales diffusion delays. You can change e/r dlys and hicuts values for each Size preset. It will remember your settings. Stereo I/5.1 O.*

4016 2_5.1 Stage E/r 96 2,6

Feels like being on stage, with reflections from walls and high ceiling.

4017 2_5.1 Vox Chmbr E/r 96 2,6

Classic vocal space. Good for so many tracks.

4030 2_5.1 Ac Gtr Space 96 || 2,6

4030 2_5.1 Ac Gtr Space 48 2,6

Very nice chamber verb on acoustic guitars.

4031 2_5.1 Bright Gym 96 || 2,6

4031 2_5.1 Bright Gym 48 2,6

Hard surfaces bright reflections space.

4032 2_5.1 Cathedral 48 2,6

4032 2_5.1 Cathedral 96 || 2,6

When you need something majestic... this is the place to be.

4033 2_5.1 Chamber Choir 48 2,6

4033 2_5.1 Chamber Choir 96 || 2,6

A backing vocals track feels just right with this one.

4034 2_5.1 Drums Room 48 2,6

4034 2_5.1 Drums Room 96 || 2,6

All time favourite drums ambiance.

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- 4035 2_5.1 Empty Arena 96 || 2,6
4035 2_5.1 Empty Arena 48 2,6
4036 2_5.1 Fat Drums 48 2,6
4036 2_5.1 Fat Drums 96 || 2,6
 Make those drums head pop out of your monitors!
- 4037 2_5.1 Majestic Plate 96 || 2,6
4037 2_5.1 Majestic Plate 48 2,6
 Beauty for vocals and solo instrumental tracks.
- 4038 2_5.1 Sax Plate 96 || 2,6
4038 2_5.1 Sax Plate 48 2,6
 Horns need a ...plate !
- 4039 2_5.1 Surr Slap Back 48 2,6
4039 2_5.1 Surr Slap Back 96 || 2,6
 Reverb with reflections coming back from the rear speakers.
- 4040 2_5.1 Tight Booth 96 || 2,6
4040 2_5.1 Tight Booth 48 2,6
 Very small space for drums & vocals.
- 4041 2_5.1 Tight Snare 48 2,6
4041 2_5.1 Tight Snare 96 || 2,6
 Try your different snare samples or tracks thru this.
- 4042 2_5.1 Tunnel 48 2,6
4042 2_5.1 Tunnel 96 || 2,6
 Dark, unnatural reverb from underground spaces.
- 4043 2_5.1 Vocal Hall 48 2,6
4043 2_5.1 Vocal Hall 96 || 2,6
 Can't get more classic than a nice hall reverb for your vocals.
- [RDE][VS] Early reflection (e/r) delays attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r patterns, diffusion delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. Use sur predly to create spread/distance between front and rear speakers. Stereo in, 5.1 out.
- 4044 Surr Black Hole 48 2,6
4044 Surr Black Hole 96 || 2,6
[RDE][GKS] An abnormally large reverb, sucking everything into a bottomless chamber. Great on sparse playing! Try setting the diffuser to 68 and the size to 91 for a reverse hole. Use this patch on mono sources only. Summed in, 5.1 out.

41 Reverbs 5.1

Full blown 5.1 I/O surround reverbs. Many spaces are reproduced here, including reverbs crafted for specific sources like piano, vocals, brass, drums.

A clever set of few master parameters helps setting different spaces, by remoting a bigger number of parameters you can freely preset.

You can turn any of these effects into 6 different personally crafted reverbs or variations of the original type. See [INTRODUCTION to 5.1 Reverbs](#) on page 100 at the end of this manual for more info.

- 4110 5.1 Cathedral 48 6,6
 Surround church reverb, wide and warm.
- 4111 5.1 Choir Hall 48 6,6
 Great for a gospel choir.
- 4112 5.1 Concert Hall 48 6,6
 Eventide surround concert hall favourite.
- 4113 5.1 Drums Room 48 6,6
 Nice surround ambience for percussive instruments.
- 4114 5.1 Jazz Club 48 6,6
 Intimate, colorful, warm space.
- 4115 5.1 Lead Guitar 48 6,6
 Lively and very active reverb for leads.

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- 4116 **5.1 Percussion Room** 48 6,6
 Fine tuned for congas and tablas.
- 4117 **5.1 Piano Hall** 48 6,6
 If you have a nice piano...now you also have a hall for it, in surround!
- 4118 **5.1 Rich Chamber** 48 6,6
 Good for all sources, particularly voice and sax.
- 4119 **5.1 Sax Hall** 48 6,6
 Beauty for laid back sax lines...in a surround hall.
- 4120 **5.1 Snare Plate** 48 6,6
 Classic snare ambience, now in 5.1.
- 4121 **5.1 Stadium** 48 6,6
 Around you...an empty stadium, reflecting sounds in the distance.
- 4122 **5.1 Theater Stage** 48 6,6
 Typical auditoriums environment ambience, walking around the empty stage.
- 4123 **5.1 Vox Plate** 48 6,6
 Another classic space for any vocal track.
- 4130 **5.1 Choir Chamber** 48 6,6
- 4130 **5.1 Choir Chamber** 96 || 6,6
 Smaller than a hall, fine tuned for a group of singers.
- 4131 **5.1 Classic Plate** 96 || 6,6
- 4131 **5.1 Classic Plate** 48 6,6
 Typical plate reverb, now in 5.1.
- 4132 **5.1 Concert Hall 96** 96 || 6,6
 Eventide concert hall, for your 96KHz surround processing tasks.
- 4133 **5.1 Drums Booth** 48 6,6
 Tight surround ambience for percussions.
- 4133 **5.1 Drums Booth** 96 || 6,6
 Tight surround ambience for percussions.
- 4134 **5.1 Drums Room96** 96 || 6,6
 Nice room ... at 96KHz!
- (RDE) Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 in and out.
- 4135 **5.1 Gregorian Church** 48 6,6
- 4135 **5.1 Gregorian Church** 96 || 6,6
 Surround vastity. Great on sparse playing.
- 4136 **5.1 Metal Tunnel** 96 || 6,6
- 4136 **5.1 Metal Tunnel** 48 6,6
 What a horrible place we are in!
- 4137 **5.1 Sax Chamber** 48 6,6
- 4137 **5.1 Sax Chamber** 96 || 6,6
 Those bop lines feel right in this chamber.
- 4138 **5.1 Snare Chamber** 96 || 6,6
- 4138 **5.1 Snare Chamber** 48 6,6
 Crafted for your snare!
- 4139 **5.1 Surr Slap Back** 48 6,6
- 4139 **5.1 Surr Slap Back** 96 || 6,6
 Reflections come back, from around you.
- 4140 **5.1 Vox Bright Plate** 48 6,6
- 4140 **5.1 Vox Bright Plate** 96 || 6,6
 Rock vocals love to swim in such a bright verb.
- 4141 **5.1 Vox Hall** 96 || 6,6
- 4141 **5.1 Vox Hall** 48 6,6
 Warm and large, this hall sounds great on human voice.
- 4150 **5.1 Choir Chmbr E/r** 96 6,6
 Early reflections of a lively mid-size space.
- 4151 **5.1 Concrete Lrg E/r** 96 6,6
 Colored surround reflections from hard surfaces.

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- 4152** **5.1 Drums Booth E/r** **96 6,6**
□ It's around the drums, still hard to tell...
- 4153** **5.1 Far Walls E/r** **96 6,6**
□ Distant surround reflections.
- 4154** **5.1 Hard Walls E/r** **96 6,6**
□ Distant surround reflections with high energy.
- 4155** **5.1 Lg Envirnmnt E/r** **96 6,6**
□ Feels like a big place that reflects but doesn't reverberate.
- 4156** **5.1 Md Envirnmnt E/r** **96 6,6**
□ Smaller space simulation than 5.1 Lg Envirnmnt.
- 4157** **5.1 Piano Room E/r** **96 6,6**
□ Sounds like the room and the piano are one single thing.
- 4158** **5.1 Sax Stage E/r** **96 6,6**
□ Colors reflected on this stage simulation.
- 4159** **5.1 Sm Envirnmnt E/r** **96 6,6**
□ Even smaller space simulation than 5.1 Md Envirnmnt.
- 4160** **5.1 Stage E/r** **96 6,6**
□ Stage reflective energy has different vibes.
- 4161** **5.1 Wood Walls E/r** **96 6,6**
□ Warmer colored early reflections.
{RDE} Full I/O surround algorithm. E/r dlys attempt to recreate the reflections of walls, floor and ceiling. Size pre-sets e/r dlys patterns, diff delays and hicuts. Scaler scales diff delays. You can change all e/r dlys and hicuts values for each Size preset. It will remember your settings. 5.1 in and out.
- 4170** **5.1 140 EMT Plate** **48 || 6,6**
{RDE}[S] A plate reverb with simple parameter layout. 5.1 in and out.
- 4171** **5.1 Reverb Units 48K** **48 || 5,5**
- 4172** **5.1 Reverb Units 96K** **96 || 5,5**
{R}[S] Five completely independent mono reverbs. Highly customizable reverbs are possible, offsetting parameters for each separate audio channel. This tweak has offset size, decay and hicut values only. 5.1 in and out.

42 Reverbs – H8000

This bank offers a set of classic reverb structures, enhanced by early reflection echoes with feedback paths and post reverb EQ. Ambience and a nice design interaction between the actual delays and reverb tail of any space are given great attention here, providing what we believe to be a powerful group of presets and a great tool to design your own.

This group also includes some post-processed reverbs.

- 4208** **3B X-over Hall 96** **96 || 2,2**
- 4209** **4B X-over Hall** **48 || 2,2**
{RE} Multiband stereo x-over sends audio to parallel verbs. Master decay and band ratios are available. These decay controls can also be fully independent. Modulation parameters are separate for each verb. Output level for each band & hicut on master output available. Stereo In/Out.
- 4210** **Ambience** **96 2,2**
{RE}[VD](TT) Ambience reverb. Stereo in and out.
- 4211** **Brass Plate** **96 2,2**
{RDE}[K](TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in and out.
- 4212** **Deep Space** **48 2,2**
- 4212** **Deep Space** **96 || 2,2**
{RDE}[VK](TT) Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving eqs filter the whole processing path. Stereo in and out.

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- 4213 **Drum Plate** 96 2,2
 {RDE}[D](TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in and out.
- 4214 **Drums Room** 96 2,2
 {D}[D] Inverse gated reverb tweaked for snare drums. Use level to tame it. Sum input/Stereo output.
- 4215 **Gated Inverse Snare** 96 2,2
 {D}[D] Inverse gated reverb tweaked for snare drums. Use level to tame it. Sum input/Stereo output.
- 4216 **Gated Plate** 96 2,2
 {RDE}[D](TT) Plate verb thru gate. Un-gated verb level also available. Stereo in and out.
- 4217 **Hall > Bandpass** 48 2,2
 4217 **Hall > Bandpass** 96 || 2,2
 {RDE}[VX](TT) Post processed verb: stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving EQs filter the verb/delays > band pass filter with automatic & manual adjustable spread in octaves. Stereo in and out.
- 4218 **Inverse Snare** 96 2,2
 □ tweaked for snare drums.
- 4219 **Inverse** 96 2,2
 {D}[D] Inverse reverb. Use level to tame it. Summed in, stereo out.
- 4220 **Inverse > Bandpass** 96 2,2
 {DE}[DX] Post processed inverse reverb > band pass filter with automatic & manual adjustable spread in octaves. Use level to tame it. Summed in, stereo out.
- 4221 **Large Room** 96 2,2
 4223 **Living Room** 96 2,2
 {RDE}[GVD](TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in and out.
- 4222 **Living In The Past** 96 2,2
 {RDE}[X] Non linear (reverse) reverb with dry delay. You can delay the dry sound and anticipate its reversed reverb...for special fx. Panning, levels and reverse eq are available. Dry sound signal path is full stereo. Summed in, stereo out.
- 4224 **L/C/R Mics Room** 48 2,2
 4224 **L/C/R Mics Room** 96 || 2,2
 {RDE}[GVDK](TT) Chamber Verb > 4 Band Delays. This preset simulates one near, and two far microphones in a medium sized room. Do not mix any dry signal. The near microphone is panned to the center. The two far microphones are panned full left and right. Stereo in and out.
- 4225 **Piano Hall** 48 2,2
 4225 **Piano Hall** 96 || 2,2
 {RDE}[K](TT) Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving eqs filter the whole processing path. Stereo in and out.
- 4226 **Plate > BandPass** 96 2,2
 4228 **Room > Bandpass** 96 2,2
 {RDE}[DX](TT) Post processed verb: stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path > band pass filter with automatic & manual adjustable spread in octaves. Stereo in and out.
- 4227 **Rich Chamber** 96 2,2
 4229 **Sax Chamber** 96 2,2
 4230 **Sax Plate** 96 2,2
 4231 **Slap Plate** 96 2,2
 4232 **Snare Plate** 96 2,2
 4233 **Tiled Room** 96 2,2
 4234 **Vocal Chamber** 96 2,2
 4235 **Vocal Hall** 48 2,2
 4235 **Vocal Hall** 96 || 2,2
 4236 **Vox Plate** 96 2,2
 {RDE}(TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) has no feedback, 2nd set of delays (2.8sec) has feedback. A post hicut filters the whole processing path. Stereo in and out.

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- 4237 Wide Hall 48 2,2**
4237 Wide Hall 96 || 2,2
{RDE}[GVK](TT) Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Post low and high shelving eqs filter the whole processing path. Stereo in and out.
- 4240 Hall Peaking Fltr 48 2,2**
4240 Hall Peaking Fltr 96 || 2,2
{RDME}(TT) Stereo diffusor > verb + 2 parallel delay lines (1sec) to simulate walls reflections. Peaking filter follows. Use Sync for pseudo panning. Use Character and Polarity for dramatic filter changes. Stereo in and out.

43 Reverbs - Chambers

Early reflection delays between diffusors and reverbs are the trick to design these relatively colored spaces. Many possibilities are offered to create your own "chambers," including some different variations-on-a-theme algorithms.

- 4310 Barking Chamber 96 2,2**
{RDE}[VDK](TT) Severely EQ'd verb with midrange bark. Summed in, stereo out.
- 4311 Boston Chamber 96 2,2**
{RD}[VDK](TT) This is a large warm room or small hall. Summed in, stereo out.
- 4312 Chamber2 96 2,2**
{RDME}[VDK](TT) Plex verb into stereo chorus. Summed in, stereo out.
- 4313 Dream Chamber 96 2,2**
{RD}[VDK](TT) Chamber effect (delays between diffusion and verb). Stereo in and out.
- 4314 Italo's Chamber 96 2,2**
{RDE}[VDK](TT) Stereo diffusor > verb + 4 parallel delay lines. 1st set of delays (1sec) have no feedback, 2nd set of delays (2.8sec) have feedback. A 6dB/octave low-pass filter attenuates the whole processing path. Stereo in and out.
- 4315 Medium Chamber 96 2,2**
{RD}[VDK](TT) This is a bright, reflective room, with built in pre-delay. Summed in, stereo out.
- 4316 Metallic Chamber 96 2,2**
{PR}[VD](TT) Detuners, a large diffusor and reverb. Summed in, stereo out.
- 4317 Toonchamber 96 2,2**
{PR}[V](TT) Diffusion > e/r > verb. Stereo in and out.

44 Reverbs - Halls

Halls being more reverberant than rooms, these presets offer a wide variety of large reverb spaces and some unusual effects. A hall reverb, as the name suggests, usually has a more profound reverb effect, often with distinct echoes and reflections. These presets are ideal when a noticeable reverberant background is desired.

- 4410 Arena Soundcheck 96 2,2**
{RD}[GVDK](TT) Sounds like a huge arena. Testing 1,2,3... Stereo in and out.
- 4411 Beeg Garage 96 2,2**
{RDE}[GVDK](TT) This sounds like a huge city parking garage. Summed in, stereo out.
- 4412 Big Hall 2 96 2,2**
{RDE}[GVDK](TT) A newer version of 'Big Hall' with extra accessibility. Summed in, stereo out.
- 4413 Environment#28 96 2,2**
{R}[VK](TT) Similar to 'Room#24' this one has 28 delays, making it very smooth and dense. Stereo in and out.
- 4414 Masterverb Hall 96 2,2**
{RDE}[VDK](TT) Big, warm concert hall with both input and output EQ. Stereo in and out.
- 4415 Masterverb Hall 1 96 2,2**
{RDE}[VDK](TT) Large VFW type room, with input and output EQ. Stereo in and out.
- 4416 Masterverb Hall 2 96 2,2**
{RDE}[VDK](TT) Warm medium hall. Larger version of 'Masterverb Hall 1.' Stereo in and out.

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- 4419 Matt's Fat Room** 96 2,2
{RDE}[VDK] Warm, slightly chorusy room with input and output eq. Switchable mono/stereo in, stereo out.
- 4420 Roomy Hall** 96 2,2
{RDE}[VDK] Nice room with a warm hall body and a touch of chorus. Stereo in and out.
- 4421 SplashVerb** 96 2,2
{R}[VDK] A very long, tunnel-like hall with gateable inputs. Stereo in and out.
- 4422 3B X-over Hall** 48 2,2
{RE}[GVDKX] A three band stereo crossover sends audio to three parallel verbs with low & high decay scaling ratios according to mid decay. These decay controls can also be fully independent. Pitch modulation parameters are separate for each verb. Output level for each band & hicut on master output available. Stereo in and out.

45 Reverbs - Plates

This bank includes plate and spring emulations for all occasions. Some are smooth, others are metallic or swept; plates are dense and colored, great for percussion, vocals and brass. They are particularly popular among vocalists, who want a diffuse background without recognisable reflections or placement clues.

- 4510 Chorus & Plate** 96 2,2
{RDM}[GVDK](TT) Nice, tight ambience with some built-in chorusing. Stereo in and out.
- 4511 EMT-style Plate** 96 2,2
{RDE}[GVDK] Warm emulation of a big plate with childproof controls. Summed in, stereo out.
- 4512 Metallic Plate** 96 2,2
{RDE}[VD](TT) Bright, dense and metallic, as the name says. Summed in, stereo out.
- 4513 Reverb A2** 96 2,2
{RDM}[GVDK] Modulated allpass filters in front of a reverb. Stereo in and out.
- 4514 Sizzler Plate** 96 2,2
{RDE}[D](TT) Sizzly-sounding platelike reverb. Summed in, stereo out.
- 4515 Springverb** 96 2,2
{RDME}[G] Boinky, ringy, cheapo-spring, reverb sound. Summed in, stereo out.
- 4516 St.Plate+Chorus** 96 2,2
{RDM}[GVDK](TT) Stereo chorus in parallel with a plate-like reverb. Stereo in and out.
- 4517 Stereo Plate** 96 2,2
{RD}[GVDK](TT) Dense, midrangy plate. A little like most plates but somehow different. Stereo in and out.
- 4518 Swept Plate** 96 2,2
{RDE}[GVDK](TT) Plate with built in EQ's. Summed in, stereo out.

46 Reverbs - Preverb

Useful reverbs and spaces design tools are offered here. Diffusors, early reflections and multi-tap delays are available here to show off many of the structures used in the reverb presets. Use them in your personal algorithm building experiments.

- 4610 EarlyReflections** 96 2,2
{D} Although they are delays only, these four parallel delays can be used to place a source in space. Stereo in and out.
- 4611 LatticeArray** 96 2,2
{S} Stereo lattice array. Positive and negative outs create wide field. Here set up as a tonal diffusor. Stereo in and out.
- 4612 Preverberator** 96 2,2
{RDY} Input is delayed.5 to 1.2 sec while repeats grow and echo. All fx fade out once input hits threshold. Good pre- echo for sound effects or music. Switchable in, stereo out.
- 4613 SimpleDiffusor** 96 2,2
{RE} Stereo diffusion with simple controls. Stereo in and out.
- 4614 Slap Nonlinear** 96 2,2
{RDE} A slapback where the echo is really a clump of diffused echoes with EQ. Mono in, stereo out.

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- 4615 StereoDiffusor 96 2,2**
{R} Diffusion is the spatter pattern prior to reverb. This is a good place to experiment with room and imaging issues, without the complexity of a full verb. Stereo in and out.
- 4616 Ultratap 1 96 2,2**
4617 Ultratap 2 96 2,2
{RD}[S] Extended ultratap. Summed in, stereo out.

47 Reverbs - Rooms

Larger than small spaces and yet curiously smaller than halls, this bank offers rooms and some chambers. These are emulations of real and imaginary environments. Room reverbs are typically used when more ambience is needed than the “small rooms” can offer and where a natural sound is wanted, without a distinct “reverb” effect being audible. These reverbs are also useful for adding a stereo depth-of-field to a mono source.

- 4710 Big Room 96 2,2**
{R}(TT) Sounds pretty close to a large recording studio room. Stereo in and out.
- 4711 Blue Box Verb 96 2,2**
{PR}(TT) Medium size, and medium-bright room. Stereo in and out.
- 4712 Bob's New Room 96 2,2**
{RDE} Large, warm hall built of discrete delays, diffusors, and plexes. Summed in, stereo out.
- 4713 Denny's Echoroom 96 2,2**
{RD}(TT) With two discrete delay lines we cause interesting reflections in this dense room. Stereo in and out.
- 4714 Der Verb 96 2,2**
{RD}(TT) Basic designed room. Stereo in and out.
- 4715 Drews Dense Room 96 2,2**
{RD}[VDK](TT) Warm example of a straightforward stereo reverb. Stereo in and out.
- 4716 Funny Gated Room 96 2,2**
{RE} A dynamic reverb with headroom, gate & envelope filter built in. Summed in, stereo out.
- 4717 Gated Water Snare 96 2,2**
{RE}[D] A dynamic reverb with headroom, gate & envelope filter built in. Summed in, stereo out.
- 4718 LatticeVerb 96 2,2**
{R} Stereo lattice array into reverb. Stereo in and out.
- 4719 LRMS Reverb 48 2,2**
4719 LRMS Reverb 96 || 2,2
{RDE} The left/right input is converted to sum/difference. Each of the four signals then go through a reverb. The reverberated sum/difference is converted back to left/right and mixed with the reverberated left/right. You get echo-y reverb with an interesting space quality. Stereo in and out.
- 4720 Masterverb Room 2 96 2,2**
{R}(TT) Small wooden room. Stereo in and out.
- 4721 ReelRoom 96 2,2**
{RD}(TT) This verb has 4 early reflection delays parallel to the diffusor/reverb network. This allows the room 'feel' to be easily established. Stereo in and out.
- 4722 Ridiculous Room 96 2,2**
{R} An over-the-top room program. Huge, low end. Summed in, stereo out.
- 4723 Room#24 96 2,2**
{R}[VDK](TT) With 24 delays this is a lush environment. Stereo in and out.
- 4724 Slight ChorusRoom 96 2,2**
{RDME}(TT) Deep room with a dash of chorus. Goes well with white meat. Summed in, stereo out.
- 4725 UK Ambience 96 2,2**
{RD}[VD](TT) Short & bright, this 'gatey' type reverb has input and output tone controls. Summed in, stereo out.
- 4726 UK Bright 96 2,2**
{RD}[VD](TT) A short and bright room. Watch your levels. Summed in, stereo out.

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- 4727 UK Nonlinear** 96 2,2
{RD}{VD}(TT) An FIR-type filter with a short, gated sound. Summed in, stereo out.
- 4728 Unreelroom** 96 2,2
{PR}(TT) Detuners/ early reflections parallel with diffusion>verb. Stereo in and out.
- 4729 Wooden Mens Room** 96 2,2
{RDME}[V] Effective emulation of one of those big old hotel bathrooms. Has a slow sweep added. Summed in, stereo out.

48 Reverbs - Small

This bank of reverb effects replicate tight ambience. Great for “enhancement”, when all that is needed is a little “air” around your source. These more subtle effects are particularly useful to give a more natural sound to synths and other “dry” signal sources.

Also great to warm up drums or DI guitar and bass without adding muddiness.

- 4810 Bass Space** 96 2,2
{RDME}[G] Slight ambience with an adjustable delay, initially set very small. Sounds good on bass, too. Summed in, stereo out.
- 4811 Close Nonlinear** 96 2,2
{RDE}[D] Bright, small, non-real, non-linear decaying space. Great on drums and all types of pitched sounds. Summed in, stereo out.
- 4812 Drew's Double Closet** 96 2,2
{RDME} A semi-closed-in space like a large closet with a touch of slap delay adds presence but has very short decay time. Stereo in and out.
- 4813 Drew's Small Room** 96 2,2
{RDE}(TT) A warm small room, like an old conference room with 15 foot ceilings. Stereo in and out.
- 4814 FIR Glass Shower** 96 2,2
{RD}[S] Bright and evened, this is an FIR filter (Finite Impulse Response, the engineering term for a filter that uses fixed amount of delay taps). Gated type reverb sound. Summed in, stereo out.
- 4815 Gym Shower** 96 2,2
{RDE}[V] Really big tiled shower. Built from discrete delays and diffusors. Summed in, stereo out.
- 4816 ImpWaveVerb** 96 2,2
{RD}(TT) Dynamic impulse wave and reverb. Great for image and thickening. Stereo in and out.
- 4817 MasterverbRoom1** 96 2,2
{RDE}(TT) Sounds like someone down the hall in the living room playing. Natural, tight ambience. Stereo in and out.
- 4818 Medium Booth** 96 2,2
{RDME} Small and square, like an old classmate of mine. Ringy, reflective space. Summed in, stereo out.
- 4819 New Air** 96 2,2
{RD} Very small, ambient space that stereoizes a signal and adds a bit of 'air' around instruments. Summed in, stereo out.
- 4820 Pantry** 96 2,2
{RDME} Muted space. Cans, cupboards and towels are probably deadening it. Summed in, stereo out.
- 4821 Shifting Booth** 96 2,2
{RDME}(TT) This little booth is not quite rectangular and one wall is on wheels, slightly shifting its size. Summed in, stereo out.
- 4822 Small Ambience** 96 2,2
{RD}{VD}(TT) Small, office sized reverb/ambience. Stereo in and out.
- 4823 Soft'n Small Room** 96 2,2
{RD}{VD}(TT) Self descriptive. Stereo in and out.
- 4824 Stereo Mic's W/Room** 96 2,2
{RDME}[VD] Stereoizes a mono signal and adds a close-miked air and ambience, something sounding like a little room leakage. Summed in, stereo out.

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49 Reverbs – Surround

Our first four channel reverbs collection! Amazing industry acclaimed room emulations, very realistic church spaces and entirely imaginary environments are offered here. These are very powerful and flexible structures that really deserve your attention.

Countless different tweaks of any of these presets are possible. They just sound good! Also see the 5.1 reverbs in earlier banks.

- 4910 AcousticRoom 96 2,4**
{RD}[GS](TT) Select reverb front/rear/both. Early reflections are always front. Tweaked for acoustic/electric instruments. Stereo in, quad out.
- 4911 Basilica 48 2,4**
4911 Basilica 96 || 2,4
{RDE}[S] Surround reverb - for long reverb times with separate tunable lowpass and parallel bandpass section, early reflections on output 1,2 reverb tail on outputs 3,4 lowpass 'rumble' switchable bandpass 'midtune' on 1||3,2||4. Summed in, quad out.
- 4912 Catacomb 96 2,4**
{RDM}[S](TT) Long ambient decay of reverb kept animated via sophisticated delay lines. Note long decay time but low hicut filter frequency. Output switching on verb. Stereo in, quad out.
- 4913 ChoralEchoVerb 96 2,4**
{RD}[S](TT) RandomChorusEchos + Verb. At load put <cycles> to 0 then back to 30 to settle chorus. Echos out 1/2 Verb'd out 3/4. Stereo in, quad out.
- 4914 Cumulo-nimbus 48 2,4**
{R}[S](TT) Using some extremely long delay times, this effect is somewhere between a delay and reverb. Be careful with decay/feedback which is a function of the <hicut>, <lowcut> and <rdecay> parameters. Stereo in, quad out.
- 4915 DetuneRoom#28 48 2,4**
4915 DetuneRoom#28 96 || 2,4
{PR}[S](TT) 'SurroundRoom 28' with Detuners at outs. If <detune> is positive then front (+) and rear (-). If negative then the opposite. Stereo in, quad out.
- 4916 DiffuseRoom#24 48 2,4**
4916 DiffuseRoom#24 96 || 2,4
{R}[S](TT) 'SurroundRoom 24' with switchable diffusion added to the structure. Stereo in, quad out.
- 4917 EchoRoom 96 2,4**
{RDM}[S](TT) This verb has four early reflection delays into the diffusor/reverb network. Early reflections out 1+2, verb out 3+4. Stereo in, quad out.
- 4918 Gravity Verb 96 2,4**
{RDM}[S](TT) Series stereo flanger/delays embedded between the diffusion and the reverb give a sheen to this preset. The delays are driven off of a single LFO <rate> with a 90 degree lag to the second pair. The reverb itself may be output to the front, rear or both. Stereo in, quad out.
- 4919 ImpWaveQuad 96 2,4**
{RD}[S](TT) Surround version of 'imp wave verb'. Dynamic impulse wave and reverb. Great for image and thickening. Multitap out 1/2, Verb out 3/4. Stereo in, quad out.
- 4920 Joystik>verb 48 4,4**
4920 Joystik>verb 96 || 4,4
{RM}[S](TT) Joystick panning into a true 4 channel reverb. Panner: Joystick controlled panning <mod1>=X <mod2>=Y <ring1>=write channel <ring2>=status. Activate desired chan & toggle between 'locked' and 'writing' modes. Verb: 4 diffusors and 4 chan verb. Quad in and out.
- 4921 Klaus' Church 48 2,4**
4921 Klaus' Church 96 || 2,4
{RDE}[VKS] Surround reverb with 2 parallel, separate tunable bandpass delay strings. early reflections on output 1,2 reverb tail on outputs 3,4 bandpass1 'mid 1' on 1||3 - 2||4 bandpass2 'mid 2' on 2||4 - 1||3. Mono in, quad out.
- 4922 Mix>FourSidedVerb 96 4,4**
{R}[S](TT) Quad mixing of the four input channels into 4 diffusors and 4 chan verb. Quad in and out.

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- 4923** **Mix>Quadroom#10** **48 4,4**
4923 **Mix>Quadroom#10** **96 || 4,4**
{R}[S](TT) Like 'panped>truEQuad' but with four inputs to a quad mixer to place those four sources in the field. Into a true quad reverb. Quad in and out.
- 4924** **Mix>Quadroom#24** **48 4,4**
4924 **Mix>Quadroom#24** **96 || 4,4**
{R}[S](TT) Quad version of 'Room 24' with input mixing and placement. Quad in and out.
- 4925** **MonkRoom** **48 2,4**
4925 **MonkRoom** **96 || 2,4**
{RDM}[S](TT) Modulating reflections and a 24 tap surround reverb. Tweaked for lots of texture. Think gregorian monks in an echo-cathedral. Stereo in, quad out.
- 4926** **Panped>Quadroom#10** **48 2,4**
4926 **Panped>Quadroom#10** **96 || 2,4**
{R}[S](TT) Pan a single input in the four channel field into a true quad reverb. Quad in and out.
- 4927** **Panped>Quadroom#24** **48 2,4**
4927 **Panped>Quadroom#24** **96 || 2,4**
{R}[S](TT) Pan a single input in the four channel field into 'QuadRoom 24'. Quad in and out.
- 4928** **QuadRoom#24** **48 4,4**
4928 **QuadRoom#24** **96 || 4,4**
{R}[S](TT) Quad version of 'Room 24'. Quad in and out.
- 4929** **QuadVerb/Crossfeed** **48 4,4**
4929 **QuadVerb/Crossfeed** **96 || 4,4**
{R}[S](TT) Quad Reverb - All four inputs are shared by both the front and rear Reverb Engines. Control the amount of this sharing by using the X-Feed control. Quad in and out.
- 4930** **SaxRoom** **48 4,4**
4930 **SaxRoom** **96 || 4,4**
{R}[S](TT) Quad version of 'Room 24'. This one is tweaked for horns. Quad in and out.
- 4931** **StringRoom** **96 2,4**
{R}[GS](TT) Similar to 'MonkRoom' without the early reflections. This surround room is tweaked for strings. Stereo in, quad out.
- 4932** **SurroundRoom#28** **48 2,4**
4932 **SurroundRoom#28** **96 || 2,4**
{R}[S](TT) Similar to 'Room 24' - this one has more delays, making it extremely smooth and dense. Stereo in, quad out.
- 4933** **Toonchamber_Q** **96 2,4**
{PR}[S](TT) Diffusion > e/r > verb. Diffusion + E/R front, verb tail rear. Stereo in, quad out.
- 4934** **Unreelroom_Q** **96 2,4**
{PR}[S](TT) Detuners/ early reflections parallel with diffusion>verb. Early reflections out 1+2, verb out 3+4. Stereo in, quad out.
- 4935** **4 Room#16 Verbs** **48 4,4**
4935 **4 Room#16 Verbs** **96 || 4,4**
{R}[S] Four 16 delay mono I/O reverbs. Bpm is global for all verbs. <t_rdecay> parameters go to '12 bars' but <rdecay> parameters goes out to '1000 seconds'. Quad in and out.
- 4936** **FourSidedVerb** **48 4,4**
4936 **FourSidedVerb** **96 || 4,4**
{PR}[S](TT) Each input has a detuned throw to its mated pair 1>2, 2>1, 3>4, 4>3. Then into 4 diffusors and 4 chan verb. Quad in and out.

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50 Reverbs - Unusual

These presets show off some of the more creative and unusual possibilities in our modular architecture. With effects combined and/or embedded inside the reverbs themselves, new and exciting sounds are possible.

This bank offers a range from the unusual to the absurd, giving a number of effects not found on any other signal processing platform, whether rack-mounted or computer based.

- 5010 Adaptive Reverb** 96 2,2
{RD}[GVS] *The delays of a reverb follow the pitch of your input. Make sure you have a good, strong input for the pitch detect. Mono in, stereo out.*
- 5011 AlienShiftVerb** 96 2,2
{PRD}[GVS] *You won't hear this anywhere else. It is a UFO taking off from a giant canyon. Might be a great effect to end a song with. Summed in, stereo out.*
- 5012 Black Hole** 96 2,2
{RE}[GVS] *An abnormally large reverb, sucking everything into a bottomless chamber. Try setting the diffuser to 68 and the size to 91 for a reverse hole. Summed in, stereo out.*
- 5013 ChoralWindVerb** 96 2,2
{RE} *With complex input material, the preverb modulating diffusors can sound like voices, especially at 100 % wet. Stereo in and out.*
- 5014 ChoruspaceO'Brien** 96 2,2
{RDME}[GVS](TT) *Huge plexverb into chorus delays. Good for slow attack sounds. Summed in, stereo out.*
- 5015 Echospace Of God** 96 2,2
{RDME}[GVS](TT) *Massively verbed echos that give you that \awe\ sound. Mono in, stereo out.*
- 5016 Flutter Booth** 96 2,2
{RDME}(TT) *Try to find this sound elsewhere! A deeply fluttering ambience. Summed in, stereo out.*
- 5017 Gated Gong Verb** 96 2,2
{REY}[VDS] *Input#1 is the envelope for the filter and the trigger for the gate. Input#2 gets verb'd. Dual mono in, stereo out.*
- 5018 Ghost Air** 96 2,2
{RE} *A deep backwards, breathing reverb. Summed in, stereo out.*
- 5019 GloriousChrsCanyon** 96 2,2
{RDME}[GDS](TT) *Friggin huge canyon verb with adjustable EQ and chorus. Mono in, stereo out.*
- 5020 GloriousFIngCanyon** 96 2,2
{RDME}[GDS](TT) *Huge canyons with flange on reverb. Summed in, stereo out.*
- 5021 Horrors** 96 2,2
{PRDM}[S](TT) *Squeaking and squelching, this big cave reverb is aptly named. The program is actually a multi-effects patch with a pitch shifter going into a delay set, and finally a reverb. The overall effect is a really weird reverb. Summed in, stereo out.*
- 5022 Jurassic Space** 96 2,2
{RE}[S] *It's almost a delay, yet it's thick like a reverb. Has EQ, too. Summed in, stereo out.*
- 5023 Kickback** 96 2,2
{RDE}[D] *An early reflection type effect with a large, adjustable pre-delay. Summed in, stereo out.*
- 5024 Phantom & Reverb** 96 2,2
{PRDMCE} *Unusual sliding harmony mixed with input and thrown into an airy reverb. Try on moody vocals. Never sounds same twice. Summed in, stereo out.*
- 5025 PillowVerb** 48 2,2
- 5025 PillowVerb** 96 || 2,2
{RDE} *All this for a put reverb? Well, yeah, but at least it's fairly flexible. CBM - 2002. Mono in, stereo out.*
- 5026 Pop Up** 96 2,2
{RDE} *A multitude of soft delays that can be radically manipulated. Try going to expert and on the taps controls page, scroll to delays and hit select button (while listening). Summed in, stereo out.*

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- 5027 **Ramp Verb** 48 2,2
5027 **Ramp Verb** 96 || 2,2
{RDE} A weird little reverse-reverb-like thing constructed from two multi-tap delays followed by a verb. Not much good on percussion. Summed in, stereo out.
- 5028 **Resonechos** 96 2,2
{RDME}[GVDS](TT) Echos that blur into a verb. Summed in, stereo out.
- 5029 **Reverse Nonlinear** 96 2,2
{RDE}[D] Another version of a non-linear reverb, with extreme predelay. Summed in, stereo out.
- 5030 **Reverserize Hall** 96 2,2
{RDE}[DS] Multitap with linearly increasing levels, feeding a large hall reverb. Gives you a backwards sound even while the words are forward. Summed in, stereo out.
- 5031 **Sizzle Verb** 96 2,2
{DE} Large, alternative, sizzly verb. Easy to control. Summed in, stereo out.
- 5032 **SplashVerb Maxsweep** 96 2,2
{R} A unique swept reverb with some unusual gating options on the input. Stereo in and out.
- 5033 **Square Tremolo Verb** 96 2,2
{RMY}[S] This reverb has a hard edged tremolo after the verb which cuts the sound into pieces. With slow source material this can give a cool shimmer, on faster material you might get seasick. Stereo in and out.
- 5034 **Swell Verb 9** 96 2,2
{RE} A dynamic reverb with headroom, gate & envelope filter built in. The dynamic envelope filter offers possibilities found in no other reverb units. Try adjusting <fnod> to a negative number! Lower your monitor volume while carefully adjusting filter since instabilities will occur with extreme settings and low <q>'s. Envelope filter has a bypass switch at lower right. Disable gate by turning thresh to -100 or ungated lvl to 100. Summed in, stereo out.
- 5035 **Tremolo Reverb** 96 2,2
{RMY} A reverb followed by a tremolo. The tremolo rate is modified by the input level. Stereo in and out.
- 5036 **Wormhole** 96 2,2
{RDE}[S] Mega-sized, tilting reverb. Summed in, stereo out.
- 5037 **Zipper Up** 96 2,2
{RD} Fast, increasing, diffused echoes with reverb. Summed in, stereo out.

51 Ring-mods

If you are looking for a ring modulator effect, go no further !

- 5109 **5.1 Ring Modulators** 96 6,6
{P}[S](TT) 5.1 ring modulators. 5.1 in and out.
- 5110 **Bell Ringer** 48 2,2
5110 **Bell Ringer** 96 || 2,2
{PDE}[GK] Reverse echoes build into a ring modulator. Boing followed by a Bailing tail. Strange, but true. Mono in, stereo out.
- 5111 **Envelope Ring Mod** 96 4,4
{Y}[GKS] Input signal is ring modded with a sine wave whose freq is controlled by the envelope of the input. Sounds cool on percussion. Quad in and out.
- 5112 **Evil Ring Dist** 96 4,4
{E}[GKS] A very evil ring-ish sounding distortion. No warm analog sounds here. The effect actually takes the cosine of your input signal. Higher <distort> values work well for sparse signals but sound rough on fuller sounds. Use the filters to pick out the good stuff. Quad in and out.
- 5113 **Modulating Ring Mod** 96 4,4
{M}[GKS] Input signal is ring modded with a modulating sine wave. Quad in and out.
- 5114 **TRUE RingMod** 96 4,4
TRUE old school ring mod. In MODE 1, 1 modulates 2 and all 4 outputs are the result. In MODE 2, 1 modulates 3 and theresult is at outs 1 and 3. Switchable in, quad out.
- 5115 **One Way Ring Mod** 96 2,2
{DM} Ring modulation with perpetually falling or rising sine waves. Because of the mechanisms involved, the program distorts upon loading (sorry!). Stereo in and out.

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52 Sampler - Large

The Sampler module, only available on DSP A, is featured here. This is a group of effects showcasing its real-time editing and versatility, worth exploring for your preset writing.

- 5210 Digi Timesqueeze(R)** 96 2,2
{S}[V] *An easy to use TimeSqueeze program. Record a sample, then set the desired playback time or ratio. Top and tail can be trimmed, and fades can be added on the edit menu. After scrub editing, be sure to hit <stop> or <play>. Stereo in and out.*
- 5211 Kick/SnareReplacer** 96 || 2,2
{SDCEY}[D] *All the tools you need for kick & snare replacement when mixing. Load your samples via Input#1(kick) & input#2 (snare). After editing your samples, use trigger sources from the 'sync' head and adjust <predelay> to synchronize sample playback with track, adjusting to account for the difference in time between sync and repro heads. REMEMBER TO ARM the <armplay> PARAMETERS FOR EACH SAMPLER Delay feeds the pre-trig filter to refine the input to a noise gate , which feeds the playback trigger. When dynamics switch is set to on, adjust peak detect and dynamics parameters to have sample playback follow input dynamics. Dual mono in, dual mono out.*
- 5212 MIDITrig Reverse** 96 2,2
{S}[K] *Plays back in reverse, controllable via MIDI. Stereo in and out.*
- 5213 Multi Trigger** 96 2,2
{S} *A multi-take sampler with the first four sounds being available on front panel soft keys (play1-4) for easy triggering. Editing facilities are supplied on a separate menu. Note that there is no ability to save edit values or sampled sounds. If loop is on it affects all samples. Stereo in and out.*
- 5214 Panning Sampler** 96 2,2
{S} *Multi-sampler with adjustable pan position for each of four outputs using rotating playback. Can record up to four samples. Stereo in and out.*
- 5215 PlaybackOnlySampler** 96 2,2
{S} *Record has been disabled ! You have your data in the Harmonizer and don't want to worry about an improper button press ! No input. Stereo in and out.*
- 5216 Reverse Sampler** 96 2,2
{S}[S] *Simple sampler that plays back(wards). Stereo in and out.*
- 5217 Sample Curver** 96 2,2
{SE}[S] *Single take sampler with time-varying parameters. Curves can be set up for time, pitch, level, pan and EQ, so that these values change as desired over the length of the playback. To edit a curve, select the first numeric value of each pair to position the cursor, then the other value to set the curve at that point. Repeat as necessary. Stereo in and out.*
- 5218 SAMPLER (midikeys)** 96 2,2
{S}[K] *Multitake Sampler. Panel and 'keyboard style' record and playback. Stereo in and out.*
- 5219 SAMPLER (multi)** 96 2,2
{S} *A multi-take Sampler. Panel, audio or MIDI triggering. When enabled, audio trig for rec and play is on left input. Stereo in and out.*
- 5220 SAMPLER (single)** 96 2,2
{S} *Single take Sampler. Panel, audio or MIDI triggering. When enabled, audio trigger for record and play is on left input IMPORTANT ! Recording with this preset will clear all previous recordings !!! Stereo in and out.*
- 5221 Sampler Filter Trig** 96 2,2
{SEY} *Sampler with filtered trigger input and level meter for sophisticated triggering control. Stereo in and out.*
- 5222 SAMPLER(multi)VERB** 48 2,2
5222 SAMPLER(multi)VERB 96 || 2,2
{SR} *Multi-take Sampler with full reverb. Panel, audio or MIDI triggering. When enabled, audio triggered record and play is from left input. Stereo in and out.*
- 5223 SamplerAudioSwitch** 96 2,2
{SDY} *Sophisticated rotating playback sampler with choice of playback sample determined by input level. Stereo in and out.*
- 5224 Studio Sampler_Q** 48 4,4
5224 Studio Sampler_Q 96 || 4,4
{SEY} *This is essentially a dual stereo version of 'Studio Sampler_S', allowing two 43 second stereo samples at 48k sampling. Record and playback may be controlled from the softkeys, or each stereo pair may be recorded or played independently under audio control from inputs 1 and 3. Dual stereo in, dual stereo out.*

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- 5225** **StudioSampler_M** **96 2,2**
5226 **StudioSampler_S** **96 2,2**
{SEY} *Select config parameters to adjust mono/stereo operation, scrubmode and trigger delays. Press trig EQ to make play trigger frequency conscious. Pressing trig EQ again will bring up main trigger page found under main menus. Use middle SELECT key to toggle controls ON/OFF. A MIDI keyboard can be used to emulate a keyboard sampler - disabling input monitor will speed up response. This preset allows one 87 second stereo sample, or one 174 second mono sample at 48k.*
- 5227** **Triggered Reverse** **96 2,2**
{S} *Hit trigger once to record again to play back in reverse. Stereo in and out.*
- 5228** **Varispeed Sampler** **96 2,2**
{S}[VS] *This preset gives a very high quality simulation of a varispeed tape recorder, with a range from 15% to 400%. For those applications where tempo and duration are flexible, it maybe used as a higher quality alternative to a pitch shifter. Fine speed and pitch controls are provided. It allows one 87 second stereo sample at 48k. Stereo in and out.*
- 5229** **Vocalflyer_M** **96 2,2**
{SEY}[V] *Single take Sampler with post sample dynamics + EQ package (Comp/De-ess/EQ). IMPORTANT ! Recording with this preset will clear sample memory. Summed in, mono out.*
- 5230** **Vocalflyer_S** **96 2,2**
{SEY}[V] *Single take Sampler with post sample dynamics package (Comp/De-ess). IMPORTANT ! Recording with this preset will clear sample memory. Stereo in and out.*

53 Sampler - Small

The small delay-based sampler module is featured here. This is a small mono sampler that uses delay memory rather than sampler memory, meaning that it can be used in either (or both) machine A or machine B.

- 5310** **Kick/SnareReplacer2** **96 2,2**
{SDCEY}[D] *All the tools you need for kick & snare replacement when mixing. This one uses DLYSAMP and can be loaded in either (H8000 DSP engine). Load your samples via Input#1(kick) & input#2 (snare). After editing your samples, use trigger sources from the 'sync' head and adjust <pre-delay> to synchronize sample playback with track, adjusting to account for the difference in time between sync and repro heads. Delay feeds the pre-trig filter to refine the input to a noisegate, which feeds the playback trigger. When dynamics switch is set to on, adjust peak detect and dynamics parameters to have sample playback follow input dynamics. Dual mono in, dual mono out.*
- 5311** **Small Sampler** **96 4,4**
5312 **Small Sampler8** **48 8,8**
5312 **Small Sampler8** **96 || 8,8**
{S} *This is a simple re-triggerable sampler.*
- 5313** **Four Samplers** **96 2,4**
{S} *This preset contains four independent mini-samplers. Each can record up to ten seconds. Summed in, quad out.*
- 5314** **Four Samplers_S** **48 2,4**
5314 **Four Samplers_S** **96 || 2,4**
{S} *This preset contains four independent stereo mini-samplers. Each can record up to five seconds. Samplers one and three are mixed to outs 1/2, two and four are mixed to 3/4. Stereo in, quad out.*

54 Shifters

This bank offers a large array of general purpose pitch shifting presets. From mono to stereo, to quad, octal, 10 voice and 5.1 configurations! Including detuners, arpeggiators, multi-shifters, envelope controlled shifters, reverse shifters, wammy and vibrato fx.

Eventide introduced digital pitch shifting to a waiting world with the H910 Harmonizer™ in 1975. Since then, the power of these instruments has grown significantly, as you can see here...

These pitch shifters work best with a clean monophonic input, with a clearly defined pitch; they will be less successful on chords or heavily distorted signals. Note that all pitch shifters introduce a small delay.

- 5410** **4_Detuners** **96 4,4**
{P}[GVK] *A simple four channel four voice detuner. Quad in and out.*

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5411	4_PitchShift	96 4,4
{PM}[GVK](TT)	<i>Four independent shifters with master and individual parameters. Each voice may be controlled via externals or an LFO for smooth modulation effects. Quad in and out.</i>	
5412	4_ReverseShift	96 4,4
5413	4_ReverseTetra	96 4,4
{P}[GVKS](TT)	<i>Four channel reverse shifters with independent and master controls. Quad in and out.</i>	
5414	5.1 5ths & 8ves	48 6,6
5414	5.1 5ths & 8ves	96 6,6
5415	5.1 Detuned Arpeggio	48 6,6
5415	5.1 Detuned Arpeggio	96 6,6
5416	5.1 MicroPitchShift	48 6,6
5416	5.1 MicroPitchShift	96 6,6
5417	5.1 Pitch Shifters	48 6,6
5417	5.1 Pitch Shifters	96 6,6
{PM}(TT)	<i>Full 5.1 I/O surround algorithm. 5 high quality pitch shifters with tap tempo delays (max 2 sec) and modulation. 5.1 in and out.</i>	
5418	Detuners 8ch	96 8,8
{P}	<i>A simple eight channel detuner. Octal in and out.</i>	
5419	PitchShift 8ch	48 8,8
5419	PitchShift 8ch	96 8,8
{PM}(TT)	<i>Eight independent shifters with master and individual parameters. Each voice may be controlled via externals or an LFO for smooth modulation effects. Octal in and out.</i>	
5420	ReverseShift 8ch	96 8,8
{P}	<i>Eight independent reverse shifters with master and individual parameters. Octal in and out.</i>	
5421	ReverseTetra	96 2,2
{P}	<i>Four parallel reverse shifters with independent controls. Summed in, stereo out.</i>	
5422	5.1 Shifted Echoes	48 6,6
5422	5.1 Shifted Echoes	96 6,6
{PM}[S](TT)	<i>Full 5.1 I/O surround algorithm. 5 high quality pitch shifters with tap tempo delays (max 2 sec) and modulation. 5.1 in and out.</i>	
5423	ChordConstruct'nKit	96 2,2
{P}[GV](TT)	<i>Simple four voice shifter by interval. Global fine tune adjust. Summed in, stereo out.</i>	
5424	10v Arpegg Thick	48 2,2
5424	10v Arpegg Thick	96 2,2
{P}[GV]	<i>Two four-voice multishifters, each being fed by one of the ins. Chan1=pitch1~5, chan2=pitch6~10. Stereo in and out.</i>	
5425	5.1 Trem Detuners	48 6,6
5425	5.1 Trem Detuners	96 6,6
{PM}[S](TT)	<i>Full 5.1 I/O surround algorithm. 5 high quality pitch shifters with tap tempo delays (max 2 sec) and modulation. 5.1 in and out.</i>	
5426	Dr.Jekyll 1	96 4,4
{PM}	<i>Ancestor to Dr. Jekyll 2 - quad pitch and slap without the 1x4DLY. Quad in and out.</i>	
5427	120BPM ShifterDelay	96 2,2
{PM}(TT)	<i>Play a note, get a riff. The output of each shifted voice is delayed 125 mS from the previous voice. Summed in, stereo out.</i>	
5428	5ths&Oct Multiply	96 2,2
{PM}(TT)	<i>Fifth and octave pitch shifts. Summed in, stereo out.</i>	
5429	Dual H910s	96 2,2
{P}[V]	<i>Two of our classic H910 pitch shifters, one for each channel. Dual mono in, dual mono out.</i>	
5430	4 IntervalShifts	96 2,2
{P}(TT)	<i>Simple four voice shifter by interval with global fine tune adjust. Stereo in and out.</i>	
5431	Dubbler	96 2,2
{PM}[GVDK](TT)	<i>Doubles up your signal with four micro pitch shifts. Summed in, stereo out.</i>	
5432	Etherharp	48 2,2
{PR}[G](TT)	<i>Eight pitch shifters with TT delays melt into an elegant minor modal chord from an ethereal Harp. Try on parallel 5ths. Dark tone. Set TT switch in the system menu. Summed in, stereo out.</i>	

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- 5433** **IntervalicQuad** **96 2,4**
{P}(TT) *Quad shifter by interval. All channels are phase accurate via PITCHTIME module set up as a straight ahead shifter. 'Interval' and 'FineTune' parameters allow all possible values. Quad in and out.*
- 5434** **IntervalicShift_S** **96 2,2**
{P}(TT) *Stereo shifter by interval. Stereo in and out.*
- 5435** **Large Poly Shift** **96 2,2**
{PD} *A kind of pitch shifter you use with chords. Like Poly Shift but now you can shift up and down by octaves. Summed in, mono out.*
- 5436** **LevitationShift** **96 2,2**
{P}(TT) *Enveloped stereo shifter gives a distinctive string-type second voice. Stereo in and out.*
- 5437** **MultiShift_4** **96 4,4**
{P}(TT) *Four voice intervalic multishift with selectable feedback. Great for arpeggiated effects. Each voice may be controlled via externals for choosing intervals. Summed in, quad out.*
- 5438** **MultiShift_8mod** **48 2,2**
5438 **MultiShift_8mod** **96 || 2,2**
{P} *Eight voice multishifter. Voice 1~4 fed from input#1, voice 5~8 fed from input#2. Independent external mods for each voice. Stereo in and out.*
- 5439** **Organizer** **96 2,2**
{PM}[GK] *Turns any line into an organ solo. Pure tones gets you a Hammond, Complex tones get you a pipe. Summed in, stereo out.*
- 5440** **PolytonalRythm** **96 2,2**
{PD}(TT) *Polyrhythmic pitched delays. Play a note, get a 6 note line back plus a delaytap of the original. Summed in, stereo out.*
- 5441** **Stereo Backwards** **96 2,2**
{P} *Breaks input into little pieces and plays them backwards. Adjust optional pitch shift in 'Expert' menu. Uses m/s processing to maintain stereo image. Stereo in and out.*
- 5442** **Vibrato_S** **96 2,2**
{PM}(TT) *Simple vibrato effect. Stereo in and out.*
- 5443** **Wammy_s** **96 2,2**
{P}[G] *Simple wammy pedal. Stereo in and out.*
- 5444** **Warm Shift** **96 2,2**
{PE}[GVK] *One pitch shifter per channel. Each has a gentle lowpass in the feedback loop. Dual mono in, dual mono out.*

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55 Shifters - Diatonic

A diatonic shifter will keep its shifted output(s) within a key and scale type, related to a root note and chosen intervals. You define key, scale and intervals you want and the algorithm does the rest. Notice that each shifter voice has two second sof delay available which can be used to separate the voices from each other and the input. These presets are System Tempo or Midi Clock synchable to give rhythmic arpeggios.

This bank also features our new multivoice Custom Scales Pitch Shifter, a truly powerful music tool for the melodic and harmonic adventurous musician; it allows per-note user scale selectable intervals, covering chromatic, hybrid and ethnic harmonies, counterpoint and poly-tonality.

5510	4_DiatonicShift	96 4,4
{P}(TT)	A four channel four voice diatonic shifter. Quad in and out.	
5511	5.1 C Maj Key Arps	48 6,6
5511	5.1 C Maj Key Arps	96 6,6
5512	5.1 C Maj Pent Arps	48 6,6
5512	5.1 C Maj Pent Arps	96 6,6
5513	5.1 C Min Clusters	48 6,6
5513	5.1 C Min Clusters	96 6,6
5514	5.1 DiatonicShifters	48 6,6
5514	5.1 DiatonicShifters	96 6,6
5515	5.1 Maj Key Chords	48 6,6
5515	5.1 Maj Key Chords	96 6,6
5516	5.1 Min Pentatonic	48 6,6
5516	5.1 Min Pentatonic	96 6,6
{P}(TT)	Full 5.1 I/O surround algorithm. Five high quality diatonic pitch shifters with tap tempo delays (max 2 sec). 5.1 in and out.	
5517	Diatonic +3rd+5th	96 2,2
5518	Diatonic +3rd+7th	96 2,2
5519	Diatonic +4th+6th	96 2,2
5520	Diatonic +5th+Oct	96 2,2
5521	Diatonic +5th-4th	96 2,2
5522	Diatonic +5th-oct	96 2,2
5523	Diatonic +/- Oct	96 2,2
{P}[GV](TT)	A two voice diatonic shifter. Summed in, stereo out.	
5524	Diatonic Thesaurus	96 2,2
{P}[GV](TT)	This is what you've been dreaming of... Set 8 steps for 2v diatonic shifters intervals, keys and scales. Summed in, stereo out.	
5525	Diatonic Trio	48 2,4
5525	Diatonic Trio	96 2,4
{PRY}[GV](TT)	Diatonic interactive shifters>verb. Choose 3 intervals for each of two shifts which are triggered by source level and randomly chosen. envelope control of shifts and source to help emulate strings. Verb can output front, rear or both. Stereo in, quad out.	
5526	DiatonicShift_8	48 4,4
5526	DiatonicShift_8	96 4,4
{P}[S](TT)	Simple 4 channel 8 voice diatonic shifter. Each input feeds 2 consecutive voices, input #1=voices1&2, in#2=v3&4 etc. Quad in and out.	
5527	Diatonic_8mod	48 2,2
5527	Diatonic_8mod	96 2,2
{P}(TT)	Eight voice diatonic shifter. Voice 1~4 is fed from input#1, while voice 5~8 is fed from input#2 with independent external mods for each voice. Stereo in and out.	
5528	M_4DiatonicShift	96 4,4
{P}(TT)	Four channel four voice diatonic shifter with master parameters. Quad in and out.	

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5529 Stepped Dshifter 96 2,4
{P}[GVS](TT) Four voice diatonic shift with <step#> parameters. These allow you to preset a sequence of values for each voice of each step value. Step#0=unison. Summed in, quad out.

For more information on the following, see **Custom Scales Pitch Shifters** on page 103.

5540 2v Custom Shifter 96 2,2

Two voice.

5541 2v CustShift&Verb 96 2,2

Two voice with reverb.

5542 4v Custom Shifter 96 2,2

Four voice

5543 Quad Custom Shifter 96 2,4

Quad 4 voice

{M}(TT) A custom scales pitch shifter. This preset offers 12 different tweaks for a C maj scale. Scale menu : you can create a scale, with 5 to 12 notes in each. Tune menu : choose pitch shifters intervals for any note of the selected scale. Graphic and text UI available. Summed inputs.

56 Shifters - Ultra

The UltraShifter™ can pitch shift a vocal two octaves up or one octave down while maintaining a natural vocal quality. It can also alter the overall formant structure of a vocal signal independently of any pitch shift. UltraShifter is optimized for vocal signals although it may be suitable for other monophonic source material.

Real-time adaptive resynthesis makes the UltraShifter the most natural sounding vocal shifter ever created. The UltraShifter can modify or maintain pitch and spectral content over a four octave range.

5610 Robot Voice 96 2,2

{PD}[V] Formant corrective shifter with robotic parameter. Choose shift amount as cent value. Summed in, stereo out.

5611 Ultra AutoCorrect 96 2,2

{P}[V] Chromatic AutoCorrect UltraShifter. Summed in, stereo out.

5612 Ultra Cents 96 2,2

5613 Ultra Cents 2 96 2,2

{PD}[V] Formant correct pitch shifting. Adjust formant for a different sound. Set source for better pitch tracking. Summed in, stereo out.

5614 Ultra Diatonic 96 2,2

5615 Ultra Diatonic 2 96 2,2

Manual formant param.

{PD}[V] Formant corrective Diatonic shifter. Included is ability to use non equal-tempered scales. Summed in, stereo out.

5616 Ultra Diatonic 3 96 2,2

{PD}[V] Formant corrective Diatonic shifter. <form#> gives you a value for each possible interval. This lets you pre-select the perfect formant per interval. This gets added to <formant> which is global, and displayed as <value>. Summed in, stereo out.

5617 Ultra Interval 96 2,2

self-adjusting formant scaling.

5618 Ultra Interval 2 96 2,2

with manual formant.

{PD}[V] Formant corrective shift Choose shift by interval. Summed in, stereo out.

5619 Ultra Interval 3 96 2,2

{PD}[V] Formant corrective shift selected as interval. <form #> and <tune #> gives you a value for each possible interval 'click' over the 3 oct range. You may pre-select the perfect formant and tuning for each interval. global formant and tune parameters get added to the <#>. The final sum is then displayed as <value>. Summed in, stereo out.

5620 Ultra UserScales 96 2,2

auto formant param.

5621 Ultra UserScales 2 96 2,2

manual formant param.

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{PD}[V] *Formant corrective diatonic shifter. This one is for user generated scales. Summed in, stereo out.*

5622 Ultra UserScales 3 96 2,2

{PD}[V] *Formant corrective diatonic shifter. This one is for user generated scales <form#> gives you a value for each possible interval. This lets you pre-select the perfect formant per interval. This gets added to <formant> which is global, and displayed as <value>. Summed in, stereo out.*

57 Shifters - Unusual

This bank offers the most creative pitch shifting applications in the industry: classic Eventide “crystals”, interactive shifters, pads, polyrhythmic modulateable shifters... all very imaginative and offering musical tools for just about any source.

5709 Aliens 96 2,2

{PE}(TT) *Two reverse shifts. Stereo in and out.*

5710 Angelic Echos 48 2,2

5710 Angelic Echos 96 || 2,2

{PRDMCE}[GVS](TT) *Angelic echoes with chorus and reverb. Delay parallel to pitch>verb. Stereo in and out.*

5711 Bubbly Freq Flange 96 4,4

{PM} *A freq shifter is modulated by an LFO. 'Channels' 1 & 2 are cross fed into each other as are 3 & 4. Sounds like psychedelic audio bubbles. Quad in and out.*

5712 Chim-Chiminee 96 || 2,2

{P}(TT) *Nice, arpeggiated shifts with octaves and fifths. Summed in, stereo out.*

5713 Crystal 5th Caves 96 2,2

{PR}[GVS](TT) *Simpler, pitched echos with reverb. Try different shift amounts. Summed in, stereo out.*

5714 Crystal Caves 48 2,2

5714 Crystal Caves 96 || 2,2

{PRE}[GVS] *Pitch and reverb. Pitch has <level> param and a <mix to verb> param. Stereo in and out.*

5715 Crystal Heaven 48 2,2

5715 Crystal Heaven 96 || 2,2

{PRDMCE}[GVS](TT) *Octaves chorused and reverb-ed. Stereo shift, delay and reverb. Stereo in and out.*

5716 Crystal Oct & 5ths 96 2,2

5720 Crystal Sevenths 96 2,2

□ *some fifths are thrown in for a more organ-like effect*

5717 Crystal Octaves 96 2,2

{PRE}[GVS](TT) *Octave echoes build upon each other to add a crystalline string sound to your instrument. Summed in, stereo out.*

5718 Crystal Orbits 48 2,2

5718 Crystal Orbits 96 || 2,2

{PRDCE}[GVS](TT) *Crystals > ringdelays > reverb. Huge textural bed is created. Stereo in and out.*

5719 Crystal Pad 2 96 2,2

{PRE}[GVS](TT) *Shimmering, squeaky fields. Summed in, stereo out.*

5721 Crystal Worlds 2 96 2,2

{PRDMCE}[GVS](TT) *Crystals > st delays > reverb. Like “Crystal Orbits” but this one has the crystals in series. Stereo in and out.*

5722 CrystalGyroscope 96 2,2

{PM}[GVS] *Dual shifters into a gyroscopic panner. Pan makes little circles while Precess rotates them. Stereo in and out.*

5723 Dinosaurs 96 2,2

{PRDMCE}[GVS](TT) *Look out behind you... Stereo in and out.*

5724 Doppler Pass 96 2,4

{P}[GVS] *Pans and pitchshifts inputs to create a Doppler pass effect. Trigger makes effect happen. Select direction of movement with 1st param on Main menu. Stereo in, quad out.*

5725 DuckedCrystals 96 2,2

{PEY}[GVS](TT) *Two voice ducked reverse shifters. 'Thresh' is ducking sensitivity. Summed in, stereo out.*

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- 5726 Fake Pitch Shift II** 48 2,2
{DM} Pitch Shifts signal by selectively sampling modulating delay lines. Not neat and tidy at all, but unique. It takes a minute for parameter changes to take effect. Summed in, mono out.
- 5727 FreqShift W/Delay** 96 4,4
{PD} Simple freq shifter with delay. Quad in and out.
- 5728 FreqShift W/Delay8** 48 8,8
5728 FreqShift W/Delay8 96 || 8,8
{PD} Simple freq shifter with delay. Octal in and out.
- 5729 Genesis II** 96 2,2
{PRDMCE}[GVS](TT) Crystals > moddelays > reverb. Like 'crystal orbits' this one has the crystals in series and in a 'forward' direction. Stereo in and out.
- 5730 Latin Cathedral** 96 2,2
{PR}[GVS](TT) An interesting reverb made by using reverse delays. Summed in, stereo out.
- 5731 ReverseTetra** 96 2,2
{P} Four parallel reverse shifters with independent controls. Summed in, stereo out.
- 5732 Shift To Nowhere** 48 2,4
5732 Shift To Nowhere 96 || 2,4
{PE} Divides input into octaves and 'switches' them. Signal is shifted, but it doesn't go anywhere! Decrease input gain to avoid distortion. Use output gain to compensate. Increase Delay and Length for more interesting effect. Summed in, mono out.
- 5733 Steeplechase** 96 2,2
{PM}(TT) Polyrhythmic shifted delays. Modulation of the shifters will have you wondering who's chasing who. Summed in, stereo out.
- 5734 StringTrio** 48 2,4
5734 StringTrio 96 || 2,4
{PRY}[G](TT) Non-diatonic interactive shifter with verb. Choose three intervals for each of two shifts which are triggered by source level and randomly chosen. Envelope control of shifts and source helps to emulate strings. Stereo in, quad out.
- 5735 Scary Movie & Verb** 96 2,2
{PRE}(TT) H3000 Scary Movie into verb. Stereo in and out.

58 Sound Effects

This is a collection of sound effects, some based on the numbered presets on the 3000B, others from the H8000. In most cases they should be used 100 percent 'wet.'

- 5809 5.1 ResoMachine** 48 0,6
5809 5.1 ResoMachine 96 || 0,6
{RDME}[XS](TT) Noise triggers 5.1 Resonant Chords. Reso sensitivity adjusts input level to resonators. Watch clipping. Each resonator has 2.4 sec delay and rhythmic subdivisions. Res#4 has assignable output. Other resonators are hard wired: #1>F/L, #2>F/R, #3>CNTR, #5>S/L, #6>S/R. Nothing in, 5.1 out.
- 5810 Alert (401)** 96 0,2
{PDME}[X] This program produces a harsh sound: <rate> controls the alarm sweep rate, <tone> controls the tone of the sound. Ahooga! Nothing in, stereo out.
- 5811 Doorbell (403)** 96 0,2
{PDE}[X] This program generates a familiar doorbell sound when triggered: <ring> will ring the doorbell <tone> adjusts the tone <tune> controls the pitch. Nothing in, stereo out.
- 5812 Flintlock** 96 0,2
{PE}[X] This is a careful simulation of an antique flintlock rifle. If you listen carefully, you will hear the fine quality of the engraving on the beautiful rosewood handle. Nothing in, stereo out.
- 5813 Himalayan Heights** 48 0,2
5813 Himalayan Heights 96 || 0,2
{PRME}[X] Karplus/Strong synthesis. This patch uses noise generators thru crazy oscillating filters that can be tuned to specific notes. Here they are tuned to a random pulsing A minor pentatonic arpeggio. Wind is also available to design a winter Tibetan landscape. Filters sound almost like gamelans. Tuning menu sets on/off rate and tuning for each filter. Great patch for songs intros & endings.... Nothing in, stereo out.

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- 5814 Jet Fly By** 96 2,2
{PDE}[X] Hit the <fly by> param and the jet will do it, left to right. User warning: the jet will fly by on loading preset ! Nothing in, stereo out.
- 5815 Jettison (405)** 96 0,2
{DE}[X] Similar to 'jet', this sound is reminiscent of rocket stages being jettisoned, or perhaps a spaceship blasting off. <jettison> triggers the jet sound <speed> controls the speed <whine> adds complaints. Stereo in and out.
- 5816 Locomotive** 96 0,2
{PDME}[X] Those of us of advanced years can dimly remember the sound of a steam engine. Here is a jog for the memory. <roll out> puts it in gear and ramps between low speed and top speed. Nothing in, stereo out.
- 5817 Mortar Shells** 96 0,2
{PDE}[X] War has broken out in the next street (again). Here are a few sound effects to complete the picture. Nothing in, stereo out.
- 5818 Sonar (409)** 96 0,2
{DE}[X] This simulates the sound of a submarine's sonar: <ping> does it. Nothing in, stereo out.
- 5819 Stereocopter (410)** 96 0,2
{PDME}[X] Use this if you need an easy helicopter sound: <speed> controls the rotors. Nothing in, stereo out.
- 5820 Stormwatch** 96 2,2
{PDME}[X] Asymmetric modulations give this collection of nature at work an animated feel. Howling wind, driving rain plus distant thunder via the <bolt> parameter. Great background effect. Nothing in, stereo out.
- 5821 TankAttack (411)** 96 0,2
{PDE}[X] This has the familiar sound of an arcade tank game: <fire> goes boom <rumble> tunes the explosion <range> controls implied distance. Nothing in, stereo out.
- 5822 Tesla Generator** 96 0,2
{MEY}[X] Tesla Power Generator Electricity generator engine from XIX century...watch your speakers!!! Nothing in, mono out.
- 5823 Ufo (413)** 96 0,2
{PDE}[X] This is an authentic (according to all local observers) version of a spaceship lifting off: <Take Off> will make it happen. Press it again to land. Nothing in, stereo out.
- 5824 Wavelab** 96 0,2
{ME}[X] An oscillator or an editable waveform oscillator thru a modfilter, swept by an LFO. Choose filter kind or bypass it. Scope & spectrum show tweak results. Nothing in, mono out.

59 Spatialization

Some cool psycho-acoustic and clever spatialization presets.

- 5910 Bass Balls** 96 2,2
{E}[G] Makes speakers seem bigger than they really are by creating second harmonic of sound below a turnover frequency you set. A little goes a long way. Stereo in and out.
- 5911 Inversion LFO** 96 2,4
{M} Takes input, throws it to 2 outputs, and periodically inverts the phase of one of the outputs. Result: sound oscillates between speakers and listener's head! Phase inversion makes this effect a poor choice for mono recordings! Stereo in, quad out.
- 5912 Mess With Stereo** 96 2,2
{PDME}[V] The left/right input is converted to sum/difference. then a number of modifiers act upon the signal. Finally it is converted back to left/right. This gives some interesting stereo enhancements. Note: There is a slight delay in processing. Stereo in and out.
- 5913 Quad Spatializer** 96 2,4
{DE}[S] Use this effect to 'spatialize' a sound in a TRUE quad setup. Pick the dimensions of the room you would like the sound placed in with Room x and Room y (x is the L-R dim. and y is the F-B dim.). Pick the location of the sound in the room with Objt x and Objt y. The values of these two parameters pick a point on a coordinate grid, with the point (0,0) at the center. Mono in, quad out.
- 5914 QuadDlyBasedPan** 96 2,4
{DM}[S] A slight delay is added to all of the outputs. The delay time varies between the outputs, creating the effect of panning without level change! <Delay> controls how much the delay differs between outputs. Summed in, quad out.

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- 5915 Squish / Squash** 96 4,4
{S} Ganged Squish and Squash controls bring the quadraphonic inputs closer to the center of the room. Use Squish or Squash separately to move the sides toward the center or the front and back toward the center. Quad in and out.
- 5916 TruePhase Delay** 96 2,2
{D} A variable amount of 'phase shift'. This is real phase shift in degrees and it applies to each frequency. You also have precision delay and feedback. Stereo in and out.
- 5917 3-D PhaseInverter** 96 2,4
{M} Inverts the phase of a input to select outputs. The psycho-acoustical result is a 3-D effect. Don't use this effect if the outputs will be recombined. You'll find the signal disappears! Mono in, quad out.

61 Synthesis

This bank shows the H8000 synthesis powers - from FM to audio input driven synths and analog style oscillators!

- 6109 Arabian Collanette** 96 0,2
{PRDMCEY}(TT) An oscillator tone is the Root of a sequence tuned to the Arabian 'Collanettes' scale. Filter, modfilter, panning delay and verb process the oscillator. Nothing in, stereo out.

More about the Arabian scale?... It has 25 steps from G to G 1200 cents above. Very microtonal. Here it is: G:0c. G#:48c. G##:90c. G###:149c. A:204c. A#:253c. A##:294c. A###:355c. B:408c. B#:456c. C:498c. C#:547c. C##:588c. C###:694c. D:702c. D#:751 D##:792c. D###:852c. E:906c. E#:953c. F:996c. F#:1045c. F##:1110c. F###:1147c. G:1200c....and the names... YAK-GAH*Nim Qarar Hisar*Qarar Hisar* Tik Qarar Hisar*USAYRAN*Nim Ayam Usayra*Ayam Usayran*IRAQ*GAVAST*Tik Gavast *Rast*Nim Zirgulah*Zirgulah*Tik Zirgulah*DU GAH*Nim Kurdi*Kurdi* SAH-GAH*BUSALIK*Tik Busalik*TSAHAR-GAH*Nim Hijaz*HIJAZ*Tik Hijaz*NAWA.

- 6110 Eel Drums 2** 48 2,2
6110 Eel Drums 2 96 || 2,2
{PRDMCEY}[D] Kick drum sub harmonic generator and noise snare generators with envelopes, feeding a filtered stereo chorus, filtered backwards shifters and diffusion. Summed in, stereo out.
- 6111 External Hats** 96 2,2
{MEY}[D] Inputs 1&2 trigger synthetic 'hats'. Use short, sharp trigger sounds. 2 LFOs and/or envelope of sound can mod phasers. The envelope of sound itself can mod the LFOs! Each 'hat' is output through a LP & HP filter that is modulated by the envelope of the sound. Tweak away! 2 in, 2 completely different out. Stereo in and out.
- 6112 FM TimbreFactory** 96 0,4
{E}[X] A four operator FM timbre generator suitable for sampling. At fund of 55Hz (A1), loops should be (1/4 samp rate) number of samples. Each operator can be modulated by the other three operators and itself (if you're clever, you can create any parallel or series combination you like). Each operator is sent to the Mixer. The outputs of the Mixer are filtered. Nothing in, quad out.
- 6113 Heen** 96 0,2
{M}[X] Sample and hold effect. A sequence of random notes. Try playing with the sample freq and droop. Nothing in, mono out.
- 6114 Jan&Jeff** 96 2,2
{RY}[G] As in, Hammer and Beck. Synth will follow your input guitar line... sorta. If you don't understand it, you're too young. Summed in, stereo out.
- 6115 Rise Or Fall Osc** 96 0,4
{DM}[X] A series of oscillators perpetually rises or falls. Gives you that uplifting or sinking feeling. Because of the mechanisms involved, the program distorts upon loading (sorry!). Nothing in, mono out.
- 6116 Samp/Hold FM Lab** 96 1,4
{MEY}[X] A sample and hold 'circuit' is triggered by the LFO. The output from the s/h modulates an oscillator dubbed 'modulator' according to 'S/H mod'. The output from the 'modulator' Osc then modulates a 'carrier' Osc according to 'fm mod'. The output from the 'Carrier' Osc is panned between two speakers by the S/H 'circuit'. Finally, the output from the panner is filtered. The setup just described is repeated for both the front and rear speakers. The LFO can be triggered to sync with music. Mono in, quad out.
- 6117 Timbre Factory** 48 0,4
6117 Timbre Factory 96 || 0,4
{X} Create a timbre with additive synthesis. Useful for sampling. At fund of 110Hz (A2), loops should be (1/2 samp rate) number of samples. Try panning the harmonics. Nothing in, quad out.

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62 Test Tools

Audio test tools you will always need!

- 6210** **Audio Test Set** **96 4,4**
{MEY} *Audio Distortion Test Set. Can be used to test the performance of the H8000 or another piece of Equipment connected between i/p and o/p. Quad in and out.*
- 6211** **Click Test** **96 4,4**
 This preset is a test for clicks or pops in the various audio paths. It works by sending a known signal to its output and then comparing the signals at its input. Depending on the routing, it can be used for internal paths only, or, with the use of external criss-cross connectors, the digital I/O can also be tested. Testing analog I/O is not supported. Quad in and out.
- 6212** **Dig Sig Gen 4** **96 0,2**
{M} *A full-blown oscillator with modulation. Nothing in, mono out.*
- 6213** **Dual Scope** **96 8,8**
 This is a stereo oscilloscope display of the input signal. Adjust the <ygain> and <xgain> controls for the best signal. Both selected channels are summed to provide a trigger. Octal in and out.
- 6214** **Phase Test** **96 4,4**
 This preset drives all four outputs with an oscillator, and then compares the (assumed looped-back) inputs against each other. This will detect any inter-channel phase or gain errors, as well as any clicks. Due to the precision of the comparison, it is unlikely to be useful with analog signals. Quad in, mono out.
- 6215** **SpectrumAnalyzer** **96 4,2**
 This is a single channel 512 band spectrum analyzer, with selectable linear or log amplitude scales. The frequency scale is linear, set at about 50Hz/pixel when xscale is 1. The input may be selected from channels 1-4 or an oscillator. Quad in, stereo out.
- 6216** **Oscillator 1k 0vu** **96 0,4**
{M} *General-purpose oscillator. On loading it is set to a 1 KHz sine wave. LFO (fm) allows addition of an offset and modulation. Output will clip above +12dB. Aliasing will be audible on triangular and square waves at higher frequencies. Nothing in, mono out.*
- 6217** **20>20 Audio Sweep** **96 0,4**
{M} *A general-purpose oscillator. On loading it is set to a 20>20 kHz sweeping sine wave. The output will clip above +12dB. Aliasing will be audible on triangular and square waves at higher frequencies. Nothing in, mono out.*

63 Textures

Here you'll find some very evocative delay, pitch and reverb based effects. Often highly colored by chorused diffusors and imaginative plex-verbs or combs and ring modulators, these static or rhythmic sounds are a true delight for your ears, especially if used with multi-speaker setups.

- 6310** **Choir+Diffchorus** **96 2,2**
- 6311** **Choir+Diffchorus 2** **96 2,4**
{PRDM}[G](TT) *Choir>diffusion. Stereo in, quad out.*
- 6312** **Choir+Verb** **96 2,2**
{PRDM}[G](TT) *Choir>reverb. Stereo in and out.*
- 6313** **Choir+Verb 2** **96 2,4**
{PRDM}[G](TT) *Choir>reverb. Summed in, quad out.*
- 6314** **Colortaps+Verb** **48 2,2**
- 6314** **Colortaps+Verb** **96 || 2,2**
{PRDM}[G](TT) *Colortap delays + reverb. Stereo in and out.*
- 6315** **Combtap+Diffchorus** **96 2,2**
{RD}[G](TT) *Combtaps > diffchorus. Stereo in and out.*
- 6316** **Diffchorus+Delay** **96 2,2**
{RD}[G](TT) *Diffchorus > delays. Stereo in and out.*
- 6317** **Diffchorus+Delay 2** **96 2,4**
{RD}[G](TT) *Diffchorus > delay throws. Stereo in, quad out.*

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- 6318** **Mercury Cloud 2** **96 2,2**
{RDY}[G](TT) A wild reversed verb into a ducked texture verb. Play thru this patch with a very distorted & loud tone, without dry signal. Assign 1 is volume pedal to the verbs. Nice dynamic tricks are possible using the vol. pedal while monitoring ducking on display. Summed in, stereo out.
- 6319** **Salamanders D** **96 2,4**
6320 **Salamanders V** **96 2,4**
{PRE}[G](TT) Crystals>reverb. Stereo in, quad out.
- 6321** **Tapdelay Plex** **96 2,2**
6322 **Tapdelay Plex 2** **96 2,4**
{RDME}[G](TT) T_delay plex. Summed in, quad out.
- 6323** **Tapdelay+Diffchor 2** **96 2,4**
6324 **Tapdelay+Diffchorus** **96 2,2**
{RDM}[G](TT) Tapdelay>diffchorus. Stereo in and out.
- 6325** **Tapdelay+Verb** **96 2,2**
{RDM}[G](TT) Tapdelay>reverb. Stereo in and out.
- 6326** **Tapring Plex** **96 2,2**
6327 **Tapring Plex 2** **96 2,4**
{PRD}[G](TT) T_ring plex. Summed in, quad out.

64 Utilities

A bank of useful programs... from accurate chromatic tuner to metronome, MIDI real-time controllers and test tools.

- 6408** **2in4out** **96 2,8**
Input 1 goes to outputs 1,3,5 and 7. Input 2 goes to outputs 2,4,6 and 8. Stereo in, octal out.
- 6409** **5.1 Metered Thru'** **48 6,6**
6409 **5.1 Metered Thru'** **96 || 6,6**
{M}[S] This preset meters the inputs with adjustable attack and decay ballistics. <Reset> button zeroes the current maximum. A convenient <Mute> button is always available. Brought to you by: Chris Fraley www.FraleyMusic.com.
- 6410** **ChromaticTuner** **96 2,2**
{GV} Chromatic Tuner - will pass in to out. Summed in, dual mono out.
- 6411** **Dither** **96 4,4**
This preset allows the user to change the number of output bits in the signal The user can choose between rectangular (uniform) or triangular distribution. Triangular distribution being more common, it is set by default. Rectangular noise distribution can be used for audio streams that have already been processed with a rectangular dither noise. Quad in and out.
- 6412** **Metronome** **96 0,2**
{ME} Bpm metronome. Pick BPM, time signature and # of Bars. Visual+audio references. Nothing in, mono out.
- 6413** **Midi Modulator** **96 ,**
{M}(TT) Eventide morphs itself into a powerful MIDI remote controller for external Fx processors. Some old or cheap units don't support internal LFOs/pedals/ switches. This program fixes the problem. Set MIDI cc# & channel, match them on ext. units, choose parameters to control set +/- scaling &...GO!!! Time ramps allow precise fade ins & outs of controllers. They can also turn a switch into a continuous controller. When using LFO, set both ramps to 0. TTempo sync available. Nothing in, nothing out.
- 6414** **Midi Remote Cntrlr** **96 0,0**
Your EVENTIDE turns into a MIDI remote controller, with MIDI 1>16 cc and MIDI 65, 70, 71 & 72 momentary controllers. Connect MIDI out to ext units MIDI in. Nothing in, nothing out.
- 6415** **Musicians' Calc** **96 0,0**
A few helpful conversions. No need to run for the calculator.. Nothing in, nothing out.
- 6416** **Quadmixer** **96 4,4**
Four channel mixer. Quad in and out.

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- 6417** **Send/Return** **96 4,4**
Stereo send and return preset. input #1 and 2 to the DSP are the sends, input #3 and 4 to the DSP are the returns. Use this as a template to set up send/return functions inside a preset to and from the second engine. Quad in and out.
- 6418** **Switch*8** **96 8,8**
A general purpose test program, allowing an oscillator to drive selected outputs, and receiving mixed inputs. It is mainly used for testing phase accuracy of the channels, along with a suitable oscilloscope. Octal in and out.
- 6419** **Universal Matrix** **96 2,2**
M/S (mid/side) recording lets you air stereo events with complete mono compatibility. This setting decodes M/S recordings & controls their stereo width. It also lets you fix mono and stereo routing. Stereo in and out.
- 6420** **Verb Tester** **96 2,2**
{M} *Tool for assistance in creating reverb presets. Load this preset into DSP A, do reverb work in DSP B (routing B in series with A). Select 'external' or 'impulse' as a source. For 'external' use a CD or other source. The LFO will crossfade your source with dead air at the rate selected. For 'impulse' a pulse train of one sample width will hit the output at the selected rate. Stereo in and out.*
- 6421** **White Noise** **96 0,2**
A single noise source is output on both channels. Nothing in, mono out.

65 Vintage Gear

An amazing collection of classic analog and digital vintage units replicas, showing other aspects of this open system. If you know how it was made, you could re-build it here! Look for your oldies in this bank...

- 6510** **140 EMT Plate** **96 2,2**
{RDE} *A plate reverb with simple parameter layout. Switchable in, stereo out.*
- 6511** **893 Undulator** **96 2,2**
{PDMY}[GK](TT) *Dynamic tremolo from 2 delays and 2 detuners in a mixed series/parallel configuration. BIAS sets how the LFO dynamically reacts to input level. An ethereal texture from H3000 days. Written by ITALO DE ANGELIS... Mono in, stereo out.*
- 6512** **AMS DMX 1580S** **96 2,2**
{PM} *AMS emulation with parameters at null settings. Switchable in, stereo out.*
- 6513** **DynoMyPiano1380S** **48 2,2**
6513 **DynoMyPiano1380S** **96 || 2,2**
{DM}[GK] *Songbird/DyTronics Dyno My Piano Tri Stereo Chorus 1380 S replica. Very popular chorus unit in early 80s. The 3 L/C/R LFO faders control progressive wave shaping of the modulation. <pullouts>: here are controls for the original knobs pullouts that enhance the spatial perception of each chorus line and engage feedback for flanging. Sum mono in/Stereo out.*
- 6514** **H3000 Verby Chorus** **96 2,2**
{RDM} *H3000 #384 VERBY CHORUS patch, built with SWEPT REVERB algorithm. Summed in, stereo out.*
- 6515** **H3000BreathingCanyon** **96 2,2**
{RDM} *H3000 #579 BREATHING CANYON patch, built with SWEPT REVERB algorithm. Summed in, stereo out.*
- 6516** **Hand Flanger** **96 4,4**
{D} *Through the use of fixed delays in parallel with a 'manual' delays. You can rock through zero time as happens by 'flanging' tape reels. <mix> is a mix of the fixed and manual delay lines. For full effect no source should be mixed in. Quad in and out.*
- 6517** **Omnipressor (R)** **96 2,2**
{DEY} *This 'vintage' emulation comes directly from the source. Richard would be happy to share with you his foray into 'Vsig', our graphics editing package. His journey 'The Anatomy of a Preset', as well as Vsig itself, may be downloaded from our web site at eventide.com. Mono in, mono out.*
- 6518** **Pcm70 Concert Hall** **48 2,2**
6518 **Pcm70 Concert Hall** **96 || 2,2**
6519 **Pcm70 Sax Hall** **48 2,2**
6519 **Pcm70 Sax Hall** **96 || 2,2**
 Tweak for moody Blade Runner style sax lines.
- {RDE} *Pcm70 original Concert Hall algorithm. Left & right reflections are available. Diffusors and Verbs delays are available to shape different environments. Set expert parameter to 1 to access them. Summed in, stereo out.*

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- 6520** **RMX Simu Ambience** **96 2,2**
{RD} That AMS Gated room kinda sound. Nice on kick drums and other percussion. Summed in, stereo out.
- 6521** **Stereo Undulator** **96 2,2**
{PDMY}[GK](TT) True stereo version of H3000 'undulator' effect. Stereo in and out.
- 6522** **Tape Echo** **96 2,2**
{DME}[GVK] Analog style tape echo with filtering, tape flutter & wear out simulations. Summed in, mono out.
- 6523** **TC2290** **96 2,2**
- 6524** **TC2290 Dyn Chorus** **96 2,2**
- 6525** **TC2290 Dyn Flanger** **96 2,2**
- 6526** **TC2290 Dyn Long Dly** **96 2,2**
{DMEY}[GVK](TT) TC2290 Dynamic Delay. Delay can be tapped in with an ext switch. Set it in the system menu. Delay modulation and level can be dynamically controlled. Dly and Dry panning can be dynamically controlled too. Dly/dyn/pan mod switches enable dynamics controlled modulations. Tweaked for dyn panning/ducking/detuning echo. Summed in/stereo out.
- 6527** **Univibe** **96 2,2**
{PDM}[GK](TT) Update on a univibe replication. Tempo based tremolo/vibrato/chorus effect. Stereo in and out.
- 6528** **1210 Chorus** **96 2,2**
{DM}[GK] 1210 Stereo Chorus/Flanger replicant. 2 full stereo units in parallel, one tweaked for chorus, the other for flanger. Stereo in/Stereo out.
- 6530** **Dimension D** **96 2,2**
{DME} This preset emulates the Dimension D chorus with the four buttons, with some added parameters. Stereo in and out.

66 Virtual Racks

This is a bank with massive racks! 4 full blown processors are arranged in each preset, including on/off MIDI switching of each effect. Dry and wet portions of the signals are already properly routed through ... run these presets with the unit in 100% wet mode.

Attentively crafted for guitar, vocals, drums, percussion and general use samples, we suggest you try any possible audio source through these masterpieces.

The MIDI Virtual Racks presets allow the user to switch between different parameters values that can be tweaked and stored internally in the algorithm core structure, using the front panel of the unit. Recalling any of the 10 tweaks is possible by using your favorite Midicontroller, be it a pedalboard, a desktop unit or your computer Midi/Audio sequencing software. See [A note about the Midi Virtual Racks presets \(Bank 66\)](#) on page 107 for to find out more.

- 6610** **Blues Heart** **96 2,2**
- 6611** **Clean Chords** **96 2,2**
{RDMCEY}[G](TT) Comp>TT dly>st chorus>verb with pre/post compression parallel dry signal. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off MIDI switching. Dly and verb spill overswitching. Tweaked for clean gtr chordal work. Set TT switch in the system menu. Summed in, stereo out.
- 6612** **Dream Strings** **48 2,2**
- 6612** **Dream Strings** **96 || 2,2**
{PRDMCE}[G](TT) Reverse shift>st TT dly>st chorus> verb. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off MIDI switching. Dly and verb spill over switching. Tweaked for clean gtr string pads. Set TT switch in the system menu. Summed in, stereo out.
- 6613** **Drums Treatment** **96 2,2**
{RDMCEY}[GD](TT) St comp>st TT dly>st chorus>verb, with pre/post compression dry parallel signal. Set H8000 wet/dry balance to 100% wet. Assign 4,5,6,7 control on/off MIDI switching. Delay and verb spill over switching. Tweaked for stereo drums effects. Set TT switch in the system menu. Stereo in and out.
- 6614** **Electric Ladyland** **96 2,2**
{RDMCEY}[G](TT) Comp>TT dly>stereo flanger>verb, with pre/post compression parallel dry signal. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off MIDI switching. Delay and verb spill over switching. Tweaked for crunch lead or chordal work. Set TT switch in the system menu. Summed in, stereo out.

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- 6615 Fjord Guitar 48 2,2**
6615 Fjord Guitar 96 || 2,2
{PRDMCEY}[G](TT) MultiShift>st TT dly>st chorus > verb. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off switching. Delay and verb spill over switching. Tweaked for lonesome front pickup tones. Set TT switch in the system menu. Summed in, stereo out.
- 6616 In Yer Face Vocals 96 2,2**
{RDMCEY}[GV](TT) Comp>TT dly>st flanger>verb, with pre/post compression parallel dry signal. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off MIDI switching. Delay and verb spill overswitching. Tweaked for vocals. Set TT switch in the system menu. Summed in, stereo out.
- 6617 LA Studio Axe 96 2,2**
{RDMY}[G](TT) 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > Classic verb. Ext4,5,6 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for front pickup clean tones. Set TT switch in the system menu. Summed in, stereo out.
- 6618 Lead Tone Poem 48 2,2**
6618 Lead Tone Poem 96 || 2,2
{PRDMCEY}[G](TT) H3000 dual Shift > 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > PCM70 Hall. Ext4,5,6,7 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for rear pickup leadtones. Set TT switch in the system menu. Summed in, stereo out.
- 6619 Metal Fatigue 48 2,2**
6619 Metal Fatigue 96 || 2,2
{PRDMCEY}[G](TT) MultiShift>st TT dly>st chorus> verb. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off switching. Delay and verb spill over switching. Tweaked for lead tones. Set TT switch in the system menu. Summed in, stereo out.
- 6620 Monster RACK ! 48 2,2**
6620 Monster RACK ! 96 || 2,2
{PRDMCY}[G](TT) H3000 Diatonic Shift > 2290 TT dyn dly+pan+duck > 1210 st chrs/flanger > Classic verb. Ext 4,5,6,7 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for lead tones in C Major. Set TT switch in the system menu. Summed in, stereo out.
- 6621 One Time Rhyno 48 2,2**
6621 One Time Rhyno 96 || 2,2
{PRDMCEY}[G](TT) Reverse shift>st TT dly>st chorus> verb. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off MIDI switching. Delay and verb spill overswitching. Tweaked for clean dreamy chordal work. Set TT switch in the system menu. Summed in, stereo out.
- 6622 Pentatonic Delight 48 2,2**
6622 Pentatonic Delight 96 || 2,2
{PRDMCY}[G](TT) H3000 Diatonic Shift > 2290 TT dyn dly+pan+duck > 1210 st chrs/flanger > Classic verb. Ext 4,5,6,7 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for lead tones in G min Pent. Set TT switch in the system menu. Summed in, stereo out.
- 6623 Psychedelic Vocals 96 2,2**
{RDMCEY}[GV](TT) Comp>TT/BPM dly>st flanger>verb, with pre/post compression parallel dry signal. Set H8000 wet/dry balance to 100% wet. Assign 4,5,6,7 control on/off MIDI switching. Delay and verb spill over switching. Tweaked for dreamy vocals. Set TT switch in the system menu. Summed in, stereo out.
- 6624 Rock Vocals Rack 48 2,2**
6624 Rock Vocals Rack 96 || 2,2
{PRDMCEY}[GV](TT) H3000 dual Shift > 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > PCM70 Hall. Ext 4,5,6,7 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for rock singers. Set TT switch in the system menu. Summed in, stereo out.
- 6625 Searing Lead 96 2,2**
{RDMCEY}[G](TT) Comp>TT dly>stereo flanger>verb, with pre/post compression parallel dry signal. Set H8000 wet/dry balance to 100% wet. Ext 4,5,6,7 control on/off MIDI switching. Delay and verb spill over switching. Tweaked for rear pickup distortion tones. Set TT switch in the system menu. Summed in, stereo out.
- 6626 Smpled Drums Rack 48 2,2**
6626 Smpled Drums Rack 96 || 2,2
{PRDMCEY}[GD](TT) H3000 dual Shift > 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > PCM70 Hall. Ext 4,5,6,7 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for drums samples. Set TT switch in the system menu. Summed in, stereo out.

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- 6627** **Tablas Baba** **96 2,2**
 {RDMCEY}[G](TT) *St comp>st TT dly>st chorus>verb, with pre/post compression dry parallel signal. Set H8000 wet/dry balance to 100% wet. Assign 4,5,6,7 control on/off MIDI switching. Delay and verb spill over switching. Tweaked for percussions treatment. Set TT switch in the system menu. Stereo in and out.*
- 6628** **Tale From The Bulge** **48 2,2**
6628 **Tale From The Bulge** **96 || 2,2**
 {PRDMCEY}[G](TT) *H3000 dual Shift > 2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > PCM70 Hall. Ext 4,5,6,7 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for clean and lead Landau tones. Set TT switch in the system menu. Summed in, stereo out.*
- 6629** **1980s Rack** **96 2,2**
 {RDMY}[G](TT) *2290 TT dynamic dly+pan+duck > 1210 st chrs/flanger > Classic verb. Externals 4,5,6 control MIDI switching. Set H8000 wet/dry balance to 100% wet. Delay and verb spill over switching. Tweaked for crunchy chords. Set the TT switch in the system menu. Summed in, stereo out.*
- 6640** **Midi Chorus_Flanger** **96 2,2**
6641 **Midi Compressor** **96 2,2**
6642 **Midi Diatonic Shift** **96 2,2**
6643 **Midi Dual TT Delay** **96 2,2**
6644 **Midi FM Tremolo** **96 2,2**
6645 **Midi Reverb 12** **96 2,2**
6646 **Midi Reverb 8** **96 2,2**
6647 **Midi Reverse Shift** **96 2,2**
6648 **Midi Ring Mod** **96 2,2**
6649 **Midi Shifter_Whammy** **96 2,2**
6650 **Midi St Dynamic Dly** **96 2,2**
6651 **Midi St Micropitch** **96 2,2**
6652 **Midi St Phaser** **96 2,2**
6653 **Midi Custom Shifter** **96 2,2**
 (TT) *MIDI tweaks ! MIDI Virtual Racks building block. This preset can store 10 tweaks. All parameters marked with a * are remembered by each tweak, which can be remotely recalled with a MIDI cc message and the tweak# knob. Set your pedalboard 10 switches to send the same MIDI cc#, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.*
- 6660** **Midi VirtRack #1** **48 2,2**
6660 **Midi VirtRack #1** **96 || 2,2**
 Compressor > 2v shifter with whammy > st TT ducking dly > st chorus/flanger > reverb.
- 6661** **Midi VirtRack #2** **48 2,2**
6661 **Midi VirtRack #2** **96 || 2,2**
 Compressor > 2v reverse shifter > fm trem > ringmod > reverb.
- 6662** **Midi VirtRack #3** **48 2,2**
6662 **Midi VirtRack #3** **96 || 2,2**
 Fm tremolo > chorus > dual delay > phaser > reverb.
- 6663** **Midi VirtRack #4** **48 2,2**
6663 **Midi VirtRack #4** **96 || 2,2**
 Compr > 2v micropitchshifter > ringmod > st dyn delay > reverb.
- 6664** **Midi VirtRack #5** **48 2,2**
6664 **Midi VirtRack #5** **96 || 2,2**
 Compressor > 2v reverse shifter > chorus/flanger > ringmod > reverb.
- 6665** **Midi VirtRack #6** **48 2,2**
6665 **Midi VirtRack #6** **96 || 2,2**
 Compressor > diatonic shifter > st TT dly > st chorus/flanger > reverb.
- 6666** **Midi VirtRack #7** **48 2,2**
6666 **Midi VirtRack #7** **96 || 2,2**
 Compr> 2v micropitchshifter > dyn delay> chorus/flanger > reverb.
- 6667** **Midi VirtRack #8** **48 2,2**
6667 **Midi VirtRack #8** **96 || 2,2**
 Two voice custom shifter > st TT dly > st chorus/flanger > reverb.
- {PRDMCEY}[G](TT) *Series routing. Set H8000 wet/dry to 100% wet. These presets can store 10 tweaks. All parameters marked with a * are remembered by each tweak, which can be remotely recalled with a MIDI cc message and the tweak# knob. Set your pedalboard 10 switches to send the same MIDI cc#, with values 1 to 10 to recall tweaks 1>10. Summed in, stereo out.*

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67 Vocals

A bank dedicated to the singer! Multi-effect arrays, complete vox channel strips, cool verbs and vocal enhancers.

- 6710 B-vox Delays+verb 96 2,2**
{RDMCEY}[V] *Ducked delays and reverb. Delays ducked in feedback path, triggered by sum of l+r inputs. Uncluttered verb for open airy atmosphere. Great for backing vocal tracks. Stereo in and out.*
- 6711 B-vox Pitch+verb 48 2,2**
6711 B-vox Pitch+verb 96 || 2,2
{PR}[V] *Dual stereo shifters and verb for one-pass background vocals. Simple control. Stereo in and out.*
- 6712 DualVoxProcess 96 2,2**
{EY}[V] *Great 'pre-tape' vocal processor. Comp/de-ess/EQ. Dual mono in, dual mono out.*
- 6713 Phased Voxverb 96 2,2**
{RME}[V] *Not much of a challenge to figure out what 'Phased Vocal Reverb' does. It has smooth slow sweep pattern on the phase, and then a basic reverb. Stereo in and out.*
- 6714 Proximityverb 48 2,4**
6714 Proximityverb 96 || 2,4
{PRY}[V] *Vocal process and two verbs. Sing louder and open the second verb. Stereo comp>diffusion>detuners into verb1 and into stereo gates>verb2. Processed source + detuners out 1/2, verbs out 3/4. Stereo in, quad out.*
- 6715 Vocal Chorusdelays 96 2,2**
{DMEY}[V] *Simple stereo chorus/delays with ducked feedback paths. Thresh is ducker sensitivity and triggered by sum of l+r. Stereo in and out.*
- 6716 VocalverbTwo 96 2,2**
{PRCEY}[V] *Stereo comp/EQ + unreelroom. A complete vocal chain front to back, perfect for those comp-ed vocals. Stereo in and out.*
- 6717 Voice Disguise 96 2,2**
{PE}[V] *Disguises voice for stool pigeon to appear on '60 Minutes'. Pitch shifts up and down using random lengths and random directions. Mono in, mono out.*
- 6718 Voice Processor 96 2,2**
{DMEY}[V] *Make voice tracks more compelling. Accomodates wide range of mic techniques, adds upward level, full EQ, de-ess, and compress. WARNING: adds 2/3 sec. delay. Switchable in, mono out.*
- 6719 Vox Double+Slap 96 2,2**
{PRDMCE}[V] *This is a doubler and a slap echo. Good for vocals. You can add reverb by turning up the verb level and decay time. Summed in, stereo out.*
- 6720 Vox Shimmer 96 2,2**
{PRDMCE}[V] *A beautiful, complex, multi-effect vocal processor. This is a tweak of 'Voxplate/Chorus,' featuring shift, delay and verb. Summed in, stereo out.*
- 6721 Voxplate / Chorus 96 2,2**
{PRDMCE}[V] *An excellent one-stop vocal treatment. It has EQ for left and right inputs, a pitch shifter for thickening, a reverb, and a delay with modulation capabilities. Summed in, stereo out.*
- 6722 VoxProcess_S 96 2,2**
{EY}[V] *Stereo vocal process. Comp/de-ess/EQ. Stereo in and out.*

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68 Vocoders

The Predictive Vocoder creates a vocoder effect using a high-resolution physical model of the human vocal tract. Use these presets as they are...ready to go!

- 6810 CreamyVocoderAlpha 48 2,2**
6810 CreamyVocoderAlpha 96 || 2,2
{EY}[V] 20 band (20~20k) vocoder. Left In = Carrier (often instrument) Right In = Modulator (often voice) Switchable carrier (input or noise) Not what you are used to in a vocoder as this goes well beyond the range of voice. Dual mono in, stereo out.
- 6811 CreamyVocoderBeta 48 2,2**
6811 CreamyVocoderBeta 96 || 2,2
{EY}[V] 20 band (70~8k) vocoder. Left In = Carrier (often instrument) Right In = Modulator (often voice) Switchable carrier (input or noise) Tweaked for tighter frequencies in the range of human voice. Dual mono in, stereo out.
- 6812 GravelInMyThroat 96 2,2**
{ME}[V] Dual mono in, mono out.
- 6813 Logan's Box 96 2,2**
{ME}[V] Vocoder. Dual mono in, mono out.
- 6814 Mobius8translate 96 2,2**
{PDME}[V] Two LFOs, noise and MIDIkeys exit this vocoder. The voice of Mobius 8. The inclusion of ring modulation, sample/hold and comb filtering gives a very strange twist. Stereo in and out.
- 6815 Soundwave 96 2,2**
6816 Voder 13 96 2,2
{ME}[V] Vocoder Dual mono in, mono out.

69 Eventide Users

A collections of cool presets sent us from many of our world-wide friends. Another example of creativity on this powerful open-architecture processing platform.

- 6910 80s Guitar Rig 48 2,2**
{DMEY}[G] Classic 80's guitar effects, --> : Input Trim with Gate Two channels: Clean / Distortion both with lots of EQ Tremolo Ring Modulator Octaver with Tremolo Chorus Phaser (12-stage) Wah (LFO, Pedal, or Envelope) Modulation sources include: Dedicated LFO for each effect Two external pedals Peak/Envelope follower LFO modulated by Peak Filtered Noise S&H Brought to you by: Chris Fraley www.FraleyMusic.com. Summed in, mono out.
- 6911 Asbakwards 96 2,4**
{PR}[S](TT) Backwards texture. Full lush and well asbackwards ! Summed in, quad out.
- 6912 Brain Loops 48 2,2**
{DEY}[G](TT)(tim) Four 40 second mono loops. <input>#> chooses which loop(s) sees input. <timer>#> locks and activates loops to the system timer so you may tap multiple and arbitrary lengths via the 'timer'. BE CAREFUL if you are going back to a loop previously set. If <timer> is different, go and set timer back BY HAND BEFORE you re-choose that loop# as it will DEFAULT loop to what ever number it sees. Metronome gives visual and/or sonic reference to tempo (NOT TO TIMER !). Summed in, stereo out.
- 6913 Dynamic Worm 48 2,2**
6913 Dynamic Worm 96 || 2,2
{RDME}[G](TT) Mutitap and reverb swept through a filter. Extreme tail and lots of motion. Summed in, stereo out.
- 6914 Flaedermaus 96 2,2**
{PM} Sequenced pitchshifter sounds like bats chasing you around in octaves and leading tones. Summed in, stereo out.
- 6915 Ghosties 96 2,2**
{R} And other things that go bump in the night. Summed in, stereo out.
- 6916 Liquid Sky 96 2,2**
{DME} Doppler alternating up and down without splicing: What goes up must come down! Free of glitches on any audio. Slow LFO makes a beat, fast makes a tremolo. Trippy after a reverb. Dual mono in, stereo out.

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- 6917 PolySwirl Tap** 48 2,2
{RDME}(TT) A Vanilla Rack, but vanilla can be delicious, too. Switchable in, stereo out.
- 6918 September Canons** 48 2,2
{RDM}[GK](TT) Built for performance of the title. Three parallel ping-pong delays > chorus/flanger > verb. The first two delays are configured as a 'set' with only delay times independently controlled. Tempo monitor as well as external control of inputs and feedbacks of the 'two' sets of delays assist in performance. Stereo in and out.
- 6919 SmearCoder** 48 2,2
6919 SmearCoder 96 || 2,2
{REY}[G] Swirly clouds surround you. A new twist on gated reverb. A signal is Vocoded with a Smeared version of itself. The Vocoder can be fed with a clean or distorted signal, as can the Smearverb. Summed in, stereo out.
- 6920 ToddsPedalShiftVerb** 96 2,2
{PR}[G](TT) Shift>verb <assign I> controls both voices. <pitch#> sets heel position. <pmod> sets mod amount (toe position). <pitch> + <pmod> = shift at 'toe' <real #> shows actual value. Preset tweaked for 'thick fifths up' to 'thick octaves up'. Summed in, stereo out.

70 Programming

Great learning tools for those willing to build their own personal algorithms.

- 7010 Empty Program** 96 0,0
An empty program, to be used as a starting point when using the Patch Editor. Nothing in, nothing out.
- 7011 Inter-DSP Receive** 96 0,0
You need to load this patch in one DSP and Inter-DSP Send patch in the other DSP. The SEND patch will output control information to the RECEIVE patch, across DSPs, using the C_BRIDGE module. The RECEIVE patch will monitor the signal from the Global bridge. Use VSIG to see how simple and useful this can be. Nothing in, nothing out.
- 7012 Inter-DSP Send** 96 0,0
You need to load this patch in one DSP and Inter-DSP Receive patch in the other DSP. The SEND patch will output control information to the RECEIVE patch, across DSPs, using the C_BRIDGE module. The RECEIVE patch will monitor the signal from the Global bridge. Use VSIG to see how simple and useful this can be. Nothing in, nothing out.
- 7013 Interface Modules** 96 0,0
Tutorial patch showing Interface modules work. Learn the use of knobs, faders, monitors, meters and gangs. Nothing in, nothing out.
- 7014 Patch Instruct** 96 4,4
{D} Each Delay sets the value for each delay module. <more...> Multiply by number of delays in series to get Delay Amount. Quad in and out.
- 7015 Tempo Dly_Lfo Jig** 96 2,2
{DM}(TT) This patch shows the use of the system Tempo (Setup). Notice MIDIClock module and its internal settings, needed to sync dly time and LFO rate. Summed in, mono out.
- 7016 Tempo_Verb Jig** 96 2,1
{R}(TT) This patch shows the use of System Tempo (Setup). Notice the MIDIClock module and its internal settings, needed to sync reverb decay time. Summed in, mono out.
- 7017 TimerDly Jig** 96 2,2
{D}(tim) This patch shows the use of system Timer (Setup). Notice the C_DTIMER module and its connections, needed to control long delay/looping applications. Summed in, mono out.
- 7018 X-DSP Contr Send** 96 0,0
This program has 8 external controllers patched to Assigns1,2,3,4,5,6,7,8. The first 4 are resident in the DSP where you loaded this patch. Nothing in, nothing out.
- 7019 X-DSP Contr Receive** 96 0,0
This program receives 4 external controllers patched to Assigns 5,6,7,8 from the other DSP, via a C_BRIDGE module. Load X-DSP Send in the other DSP. You can set controllers and see their monitors there too. Here you simply need to connect the 4 globals to 4 parameters you need to control and monitor what's being sent from the other DSP. So 8 controllers live in one DSP, while half of them are sent to the other. Nothing in/out. Nothing in, nothing out.

The H8000 Family Preset Collection

71 Px - Commerce

*The loudspeaker and intercom effects aren't just variations of a single program, and there's a lot of different algorithms generating them. Try them all - what we think is a **soundtruck** might be your ideal **radio-on-the-porch** ...*

The effects in this bank should in general be used 100 percent "wet", as they incorporate their own mixing.

- 7110 Airplane Background 96 0,2**
{DE}[X] This generates a complex machine hum that's great in stereo. With a little extra filtering, it can be just about any background from a tank interior to a starship. The <Throttle> button makes the engines speed up and slow down, while <Bong> gives you a realistic flight-attendant call. <Accel> controls how quickly <Throttle> does its thing. The tourist cabin is noisier because someone left a window open back there. Nothing in, stereo out.
- 7111 Clock Radio 96 2,2**
{ME}[X] What does your morning show really sound like to the listeners? Here's an authentic-sounding tiny speaker in a plastic box, with some annoying alarm-clock beeps, so you can find out. Summed in, mono out.
- 7112 Fries With That? 96 2,2**
{PEY}[X] A typical drive-through's outdoor speaker, with adjustable distortion and muffle. Quality and intelligibility varies with your choice of restaurant The Ritz, MacBurger, or Road Kill Unlimited. The <Distrt> (distortion) and <Muffle> settings are slightly interactive, so, if you decide to customize one, you should also adjust the other. Mono in, mono out.
- 7113 Office Intercom 96 2,2**
{RE}[X] This is a traditional squawk box - it beeps when you call someone, and there's some reverb thrown in to make the speaker sound natural. Select the kind of office, which influences the quality of the sound and also the reverb. The input is muted until you hit the <Call> button. Mono in, stereo out.
- 7114 Sound Truck 96 2,2**
{RDCEY}[X] Truck speakers plus realistic city echoes and the ability to pan the whole thing across the stereo image. The Candidates Office knob selects how good a speaker system they could afford: choose President, Governor, or Dogcatcher. Mono in, stereo out.
- 7115 Talking Dashboard 96 2,2**
{DE}[X] Makes your voice sound badly digitized, mixes it with warning beep, and adds a stereo car-interior slap... just like a seat belt or burglar alarm warning. The distortion, band limiting, and stereo diffusion also makes this great for simulating a pair of open headphones. Mono in, stereo out.

72 Px - Communication

***Bullhorn** and **Megaphone** are totally different. The first one simulates the distortion and metallic ring of a hand-held electronic amplifier echo. The second is a rolled-cardboard thing, with lots of resonance but no distortion. It's often used by cheerleaders and old-time big band singers.*

The effects in this bank should in general be used 100 percent "wet", as they incorporate their own mixing.

- 7210 Bullhorn 96 2,2**
{RDE}[X] Bullhorn simulates the distortion and metallic ring of a hand-held electronic amplifier the kind the cops use when they surround a hideout. There's also an adjustable big-city slap echo. Move the <Dist> slider to bring it from far away to in-your-face. Mono in, stereo out.
- 7211 CB Radio 96 2,2**
{PEY}[X] Like the popular H3000 program, only we've also added a <Pickup> switch - <Direct> gives you the sound as broadcast - <Speaker> adds distortion and some room echo, so it sounds more like a radio set. The <Bzzap!> button does exactly what you'd think. Mono in, stereo out.
- 7212 Cellular Phone 96 2,2**
{DEY}[X] Sound quality varies from almost-good on the open highway, to unintelligible when you press the <Tunnel> button. Or advance the <Random> slider for automatic tunneling. Mono in, mono out.
- 7213 Crazy Dialer 96 0,2**
{MEY}[X] Rapid random dialing, with real phone company tones, to use as a sound effect. Or hook it up to your phone... who knows where you'll end up calling. Nothing in, mono out.

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- 7214 Long Distance** 96 2,2
{PDCEY}[X] The filter and noise sliders do exactly what you'd expect. <SideT> controls the electronic echoes you often hear on long distance phone lines. <Crosstalk> simulates weird foreign-language jabbering in the background. (It's actually your own voice raised higher, flipped, and delayed but it sounds like crossed wires). Mono in, mono out.
- 7215 Megaphone** 96 2,2
{PDE}[X] In contrast to 'Bullhorn,' this is a rolled-cardboard thing, with lots of resonance but no distortion. It's often used by cheerleaders and old-time big band singers. Use it to add more Macho when you're leading a racing-boat crew. Mono in, stereo out.
- 7216 More's Code** 96 0,2
{E}[X] It's not Morse code, since the beeps are totally random. But it sure sounds convincing. The operator sounds a little nervous...maybe the Secret Police are closing in. Nothing in, mono out.
- 7217 Off Hook!** 96 0,2
{ME}[X] This is the annoying breep-breep-breep the phone company sends when your cat knocks over the handset. Use it for production, or let it play softly out of a cue speaker and watch the Operations Manager go nuts... Nothing in, mono out.
- 7218 Public Address** 96 2,2
{RDCEY}[X] This is an enhanced version of 'Public Address' from the DSP4000. We've added a <Panic> button to kill feedback quickly, and a <Tap Mic> button that does just what it implies 'Hey, is this thing on?' <Feedback Disabled> shows after you hit <Panic>. Hit it again to re-enable. Mono in, stereo out.
- 7219 Real Dialer** 96 0,2
{EY}[X] Similar to the DSP4000 version, but much faster and easier to use. Numbers can be spun in, or entered directly from the 10-key pad. Use the knob or type with the keypad and then hit Enter to set the numbers. Enter the first three digits, then press the < cursor to set the last four. <Tap> to advance through the dialing sequence. (Try stepping though a clients number in time with their jingle!). Nothing in, mono out.
- 7220 Shortwave Radio** 96 2,2
{PMEY}[X] Bad reception. Program includes the heterodyning that's typical of an SSB radio (adjust it with the <Manual> slider). You can add an automatic shift with the <Drift> slider. The <Gate> slider acts like a squelch control. Takes a good signal and turns it into 'London Calling', or makes it sound like your competition. Mono in, dual mono out.
- 7221 Traffic Report** 96 2,2
{MEY}[X] Adds a classic helicopter warble to the input, much less painfully than hitting your throat. There's also a pretty good blade and engine simulation. Input and engine are keyed on and off when you press the button, just like the switched mic in a real chopper. If you want just the shaky voice, turn the engine volume down. If you want only the engine sound effect, uh, don't talk. Mono in, mono out.

73 Px - Delays

Production Delays. The effects in this bank should in general be used 100 percent "wet", as they incorporate their own mixing.

- 7310 Ducked Delays** 96 2,2
{DY}[V] Repeating echoes that get out of the way for the input. Adjust 'Delay' for rhythm, and 'Duck' for sensitivity. Tunable version is 'Dual Ducked Delay'. Switchable in, stereo out.
- 7311 Easy Chorus** 96 2,2
{DM}[V] Classic pop-music effect uses multiple vibratos to turn one sound into many. Adds thickness, richness, and widening. Use with mono or stereo inputs - matrixing is added to stereo to preserve the image. Switchable in, stereo out.
- 7312 Easy Phaser** 96 2,2
{ME}[V] Adds deep whooshing effect to any sound, but it's particularly good on broadband signals (full mixes, voices, and synthesizers). Make the effect sharper with the <Depth> control. Choose <Spin> mode for manual effects while you rotate the front-panel knob, or <Automatic> for continuous phasing with adjustable <Speed>. Switchable in, stereo out.
- 7313 Long Delay W/ Loop** 96 2,2
{D} Mono inputs are delayed up to five seconds. Adjusting <Delay> while a sound is being processed adds interesting pitch effects. Press <Trap> to record up to five seconds and have it repeat forever. You can mix repeating output with live input. Switchable in, mono out.

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74 Px - Echoes

Each of these effects has a <Mute Inp> button to turn off the input suddenly, so you can check the echo decay. You can also use this button to end a sound while adding a smooth ringout. All echoes have selectable right/left/mono input switch and stereo output. Those with additional "Stereo" input selection have true stereo processing. The effects in this bank should in general be used 100 percent "wet", as they incorporate their own mixing.

- 7410 Basic Stereo Echo 96 2,2**
{RD} Big rich room echo, for use with mono or Use `Mute Inp' button to test echo characteristic. A tunable version of this patch is `Big Hall'. Switchable in, stereo out.
- 7411 Big Church 96 2,2**
{RDE}[VK] Very large room with warm sound. Use `Mute Input' to test or for ringouts. For a tunable version, see `Big Hall'. Switchable in, stereo out.
- 7412 Classroom 96 2,2**
{RDE}[V] Tight, warm echo with wooden walls and floor. Use `Mute Inp' to test. This is a version of `Black Hole'. Switchable in, stereo out.
- 7413 Crypt Echo 96 2,2**
{RDE} Deep, long echo for voice or sfx. Use `Mute Input' to test or for ringouts. Based on `Boston Chamber'. Switchable in, stereo out.
- 7414 Infinite Corridor 96 2,2**
{RDE} Big and bright with medium-long decay. Use `Mute Input' to test or for ringouts. For a tunable version, see `Hallway Verb'. Switchable in, stereo out.
- 7415 Kitchen Reverb 96 2,2**
{RD} Tight real room for voice or sfx. Use `Mute Input' to test or for ringouts. For a tunable version, see `Medium Booth'. Switchable in, stereo out.
- 7416 Plate Reverb 96 2,2**
{R} Tight, dense echo good for voice and music. Use `Mute Inp' button to test character and for ringouts. A tunable version is `Drew's Stereo Plate'. Switchable in, stereo out.
- 7417 Tape Reverb 96 2,2**
{DE} Back in the days when a production room meant two tape recorders and a cart machine, we sometimes added echo by mixing the tape output of a deck with its input signal. (Sometimes this was the unintentional effect of a bad power supply filter.) This preset emulates that effect, including the cumulative high-end loss and tape noise, tuned for studio-deck head spacing and with selectable speed. Mono or stereo in, each output is processed separately. Truly retro, man. Switchable in, dual mono out.
- 7418 Tile Men's Room 96 2,2**
{R}[V] Tight, dense echo. Use `Mute Input' to test echo. A tunable version of this patch is 'Empty Swimming Pool'. Switchable in, stereo out.
- 7419 Union Station Verb 96 2,2**
{R}[V] Big, BIG warm room. (It's even bigger than its name, but we couldn't fit Grand Central Station in the display). Summed in, stereo out.

75 Px - Entertainment

The effects in this bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

- 7510 Big Movie 96 2,2**
{PDE}[X] Did you ever notice how movie theaters sound like nothing else on earth? Program lets you control the room size, speaker quality... and even add the rumbling bass notes that leak from other theaters in the cineplex. (The leakage is actually your input, modified and delayed. But it sounds real). Stereo in and out.
- 7511 Boom Box 96 2,2**
{DEY}[X] Simulates a cheap tape deck with plenty midrange distortion and a false bottom. `Awful' gradually restricts bandwidth. `Pan' moves entire stereo image. Just listen to that bass, man! And that awful distortion. Includes <H-Bass> button to make it even boomer. Stereo in and out.

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- 7512 Fake Call-in** 96 2,2
{REY}[X] Feed it two clean voice signals - one for the host, and one for the guest - and they'll turn into a complete call-in show. Includes telephone effect on the guest mic, automatic ducking, so the host overrides the guest, and an optional studio echo overall. It sounds okay if there's a little leakage between mics when you record, but works best when the inputs are isolated or cleaned up in a DAW... particularly if the voices interrupt each other. Caller number four, you're on the air.. Dual mono in, stereo out.
- 7513 Page Three!** 96 2,2
{PE}[X] There's a famous syndicated radio personality who likes to speed up or slow down at random while reading the news. He's on a lot of stations, so it must be a good idea. Feed in a voice and press <Do It!> to change the pacing when you want to, or select Automatic for totally random changes. The Drag meter indicates how much memory is left for the voice to slow down into. When it gets full, the buffer empties and the voice speeds up. Stereo in and out.
- 7514 Real Call-in** 96 2,2
{REY}[X] This preset is designed for use with a live mic on one input and a phone patch on the other. The program is similar to the one in the DSP4000, but adds switchable processing and tone controls on the phone input, along with the automatic ducking and adjustable reverb. (You can also use it to process just the phone signal to clean up telephone interviews.) The Eventide shouldn't be connected directly to a telephone line. You'll need a transformer, phone patch, hybrid, or QHT coupler to provide the necessary electrical isolation. Dual mono in, stereo out.
- 7515 TV In Next Room** 96 2,2
{PDE}[X] There's a similarly named program in the H3000B, but this one sounds a lot more authentic. The <Tinniness> knob cuts the lows and adds a slight pitch shift - <Distance> adds house-like reflections. It sounds most convincing at a low volume, panned to one side. Mono in, stereo out.
- 7516 45 RPM Oldie** 96 2,2
{DMEY}[X] Sheer Torture. Use the sliders to adjust how badly the record was cut. Sliders adjust bandwidth, overcut distortion and bad center-hole placement (warp). Or select a preset: AM includes some awful transmitter processing. Amazing, what we used to listen to. Stereo in and out.

76 Px – Fantasy

Cousin It and Cussing It are both monsters, but the first one is friendly and the second one is angry. The effects in this Bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

- 7610 Cousin It** 96 2,2
{PDE}[X] Turns input voice into little chattering fellow. synthetic stereo out (fully mono compatible). Does strange, foreign things to pop music. Mono in, stereo out.
- 7611 Cussing It** 96 2,2
{PDE}[X] This is a big guy, and now he's angry. Extra harmonics are added for energy, and a stereo simulator to make him bigger. If you rewind a voice track through 'Cussing It', the results are positively freaky. Adjust <Width> for compatible stereo out. Mono in, stereo out.
- 7612 Elves** 96 2,2
{PME}[X] This program turns your voice into a flock of munchkins. The <Ragged> slider appears in a number of voice multiplier presets. It lets you control how much in unison the group is when it speaks: think of the difference between a trained choir, a group singing 'Happy Birthday', and a bunch of drunks. Mono in, stereo out.
- 7613 Fantasy Backgrounds** 96 0,2
{RDME}[X] Generates a rich stereo background for magic or science fiction scenes. In Xanadu did Kubla Khan a stately pleasure-dome decree: where Alph, the sacred river, ran through caverns measureless to men... (Coleridge, 1797). Nothing in, stereo out.
- 7614 Magic Echo** 96 2,2
{PD}[X] Tuned repeats climb up or down at various intervals and speeds. Try different presets on voice, or select one of the scale settings and manually adjust the speed to fit a piece of music. Stereo in and out.
- 7615 Morph To Magic** 96 2,2
{PRDCE}[X] These magicians have deep, echoed voices with mysterious chanting overtones. This is a true morphing, not a crossfade. Morph manually or use button. <Chant> adds bell-like resonances, <shift> adjusts pitch, <echo> adjusts... you know. Good on voices or music. If the chant fader is very high, faster morph speeds might develop a clicking sound. Slow down to eliminate the clicks. Mono in, stereo out.

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7616 Singing Mouse 96 2,2
{PDME}[X] Mickey Unplugged! Raises the midrange an octave or more, but keeps the bass in place. It works best with songs that have a soloist over a low bass line. Try it on Billy Joel's 'Still Rock n Roll' or almost anything of Johnny Cash's. A schmaltzy vibrato can be added, if desired. Stereo in and out.

7617 Trolls 96 2,2
{PME}[X] Your voice gets converted to your choice of one, two, or many low-pitched talkers (trolls can't count higher than two). They get even more menacing as you advance <Ragged>. Also, neat on sfx. Mono in, stereo out.

77 Px - Gimmix

The effects in this Bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

7710 Backwards 96 2,2
{P}[X] This is like the popular H3000 effect, only it's matrixed to stay in true stereo and is more controllable. Breaks the input up into little pieces, and then plays each of them backwards. Try it on voice, mixed music and on solo instruments like violin. Switchable in, stereo out.

7711 Can't Carry Tune 96 2,2
{PE}[X] Play a song into it: whenever the soloist takes a breath, the whole thing changes key. Funniest on well-known songs or if you record the boss singing. Press <Tune> and adjust the slider to pick out the melody. Then adjust <Key Mangle> for any setting from 'Slight' to 'Yike!' If you pick 'Tin Ear', it'll shift the melody in exact half-steps. This program looks for the rhythm, and applies pitch shifts to the whole band in time with the music. Stereo in and out.

7712 Dynamic Stereo 96 2,2
{REY}[X] A manual or automatic width enhancer for stereo signals. Dynamic mode lets you adjust the <Dynam> slider until the width pulses with the rhythm. Fully compatible - doesn't add flanging or artifacts for mono listeners. Stereo in and out.

7713 Go Crazy 96 2,2
{PD}[X] They're coming to take you away! Press the <Go> button to send voice to never-never land, press it again for sanity. Think of it as 'Anti-Zac'. Switchable in, stereo out.

7714 Plug Puller Pro 96 2,2
{P}[X] Make CDs and DATs slow down, stop, and run up to speed again on cue. Add <Grease> to make the 'turntable' run longer after you pull the plug. This is similar to the DSP4000 version, but sounds better and is more controllable. Stereo in and out.

7715 Round & Round 96 2,2
{DM}[X] This autopanner uses volume and delay effect to rock stereo or mono signals from side to side. Mono inputs and tight stereo vocals can handle more of the delay effect (Precedence) without obvious flanging - you might have to use more <Level> effect on stereo inputs. Stereo in and out.

7716 Solo Zapper Pro 96 2,2
{RE}[X] This enhanced version of the DSP4000's Solo Zapper lets you automatically fade the soloist, add reverb, or even redo a mix. The karaoke kids will love it. Adjust <locate> for minimum soloist, then slowly raise <Solo Bottom> to preserve bass. <Width> restores stereo (but is mono compatible). Use <Instant> to switch soloists in or out without changing the stereo image. Adjust <Amount> to control how much soloist appears in the mix. The algorithm expects the solo to be centered in the stereo field and occupy the mid-band. Live and acoustic recordings won't zap very well, but most studio pop songs will. If the original mix includes a stereo echo, some of it might remain - but this echo is usually covered by the new vocal or song parody lyrics you add. Add extra reverb to help hide these ghosts. The program won't work correctly unless the input channels are balanced. Make sure the pan or balance pots on your board are adjusted, and check the Level screen to make sure both channels match. Some original mixes may develop an artificial bass - if this happens, lower <Solo Bottom>. Stereo in and out.

78 Px - Mix Tools

A set of useful mix and enhancement tools. The effects in this Bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

7810 Awfultones 96 2,2
{E}[X] Need some 'real-world' speakers for checking a mix? They don't get any worse than these doggies. It's also a handy production effect, any time you want a quick, lousy sound (portable radios, jukeboxes, etc.). Distortion, Honking, Bandlimit, and Mono/Stereo are separately switchable. Stereo in, switchable out.

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- 7811** **Brightener** **96 2,2**
{PEY}[V] Adds clean second harmonic to signals above the <Tuning> frequency, like the popular 'Enhancer' efx... only silkier. Like perfume, a little goes a long way. Stereo in and out.
- 7812** **Easy Timesqueeze** **96 2,2**
{P}[V] Easier and better-sounding than an H3000B, and with perfect pitch accuracy! Enter the current length and the desired length. Then set your deck's varispeed to match the PCT or SPEED display. The [Audio] page is for fine-tuning quality. More delay, or higher lowest sound, does a smoother job. <Manual Pitch> lets you tweak the pitch determined by the [Timings] page - sometimes, setting it a little lower than normal helps make squeezed voices more natural. Switchable in, stereo out.
- 7813** **Hiss Eliminator** **96 2,2**
{DEY} This is a single-ended, high-frequency noise reducer. You can use it to reduce tape hiss without having to record through an encoder, and also to cut down sync whine, air conditioner or computer noises, and other high frequencies. Bring <Gate> all the way down, then adjust <Highs> until the filter opens on the desired sound but closes when the sound goes away. Then advance <Gate> and <Bypass> for additional broadband reduction. Stereo in and out.
- 7814** **Hum Eliminator** **96 2,2**
{DEY} Uses three different processes to fix noisy bottoms. <Notch> gives a sharp dip every 60 Hz, using a comb filter - it's useful for powerline hum and dimmer noise. <DeHum> is a sliding lo-cut filter for low-level noises: adjust it to pass the desired signal and close on the junk. <LoCut> is a sharp filter useful for pure waves. Since low frequencies often have harmonics throughout the spectrum, they're harder to remove. Experiment with different combinations of the three until you get the best results... and don't expect miracles on particularly noisy signals. The Notch filter depends on system timing. It'll work properly when the Eventide is set to a precise 44.1 kHz or 48 kHz sample rate, but may have problems at other frequencies. (If you want to accommodate other hum or sample frequencies, set C_CONSTANT Tune in the Patch editor). Stereo in and out.
- 7815** **Sfx Filter/Compress** **96 2,2**
{EY}[X] Extremely sharp hi/lo cutoff filter followed by a stereo compressor. Use the Presets (Table Radio / Pocket Radio / The Shadow) as effects or as starting points for your own settings. If you want just the filter, set the compressors <Threshold> to 0 dB. To use just the compressor, set <LoCut> and <HiCut> to 40 Hz and 19 kHz. Switchable in, stereo out.
- 7816** **Simple Compressor** **96 2,2**
{DY}[V] Basic, tight little one-knob stereo compressor with compression meter and channel linking. Adjust <More> until you've got enough. The processing takes three thousandths of a second - not enough to be noticeable, but it'll cause flanging if the output is mixed with the input. Stereo in and out.
- 7817** **Simple Equalizer** **96 2,2**
{E} Anything but simple. While it looks like a four-band graphic, you can change any frequency as well as the bandwidth of the two midranges. The O`LOAD indicator samples the level at various points, and bounces if your settings drive the signal into clipping. If this happens, lower the input level. Stereo in and out.
- 7818** **Stereo Simulator** **96 2,2**
{E}[V] Makes mono signals into stereo, using allpass filters and split-band processing to keep the individual outputs sounding good. It avoids the doorspring and thinness you get on individual channels with other simulators, and is fully mono-compatible. Switchable in, stereo out.
- 7819** **Stereo Spreader** **96 2,2**
{Y}[V] Makes stereo wider, with two separate processes. <Center Suppress> adds a static widening by reducing the center - it's most useful for acoustic recordings. <Dynamic Pan> brings up the louder side, good for pop music with a bass or drum on one side. Of course, you can mix the two effects in any proportion. Extreme combinations of settings will warn you to check mono compatibility. There's a <Test> button to make checking easier. Stereo in and out.
- 7820** **Super Punch** **96 2,2**
{DEY}[V] Here's a general-purpose mix maximizer, with lots of tunability for advanced production gurus. The author has used it as the final processing on just about every mix for the past year, and saves differently-tuned versions for different clients and media. Left and right inputs are de-essed separately, then matrixed and sent through a gentle compressor and hard limiter. The result is de-matrixed, equalized and gated. Stereo in and out.
- 7821** **1 KHz Oscillator** **96 0,2**
 Lineup tone. Default level is -18 dBfs, for digital use. If your studio uses a different standard level, adjust and save a new version. The <On/Off> button does what you'd suspect. Nothing in, mono out.
- 7822** **Three Band Compress** **96 2,2**
{EY}[V] Call it `classic 3-band mix processor with matrix-stabilized stereo'... or just call it `magic'. Whatever. Most useful on music, to make the mix fuller. Set the <Tweaks> by ear or by watching the three meters, and then adjust <Output>, so the overall level matches when you press <Bypass>. If you add too much high-end processing you might bring up hiss from the original recording. If this happens raise the <HF Gate>. Stereo in and out.

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79 Px - Science Fiction

Artoo Chatter and C3P-Yo are totally different kinds of robots (well, C3's an android). R2 turns a voice or rhythmic music signal into sliding tones and whistles; C3 has a metallic ring and staccato beeps.

The effects in this bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

7910 Artoo Chatter 96 2,2

{EY}[X] Tracks spoken input and turns it into swept tones. Now you can sound like a famous (metallic) Hollywood star. Use <Smooth> to adjust how much the tones slide, and <Deep> to set their pitch. Switchable in, mono out.

7911 C3P-Yo! 96 2,2

{MEY}[X] <Metal> adjusts the twanginess of the voice, <Beeps> changes the pitch of the computer tones. Artoo Chatter and C3P-Yo are totally different kinds of robots (well, C3's an android). R2 turns a voice or rhythmic music signal into sliding tones and whistles: C3 has a metallic ring and staccato beeps. Mono in, mono out.

7912 Lasers! 96 0,2

{RMEY}[X] Press <Zap>, <B:oop>, and <Thhup> for everything from an outer-space war to a video game. Nothing in, stereo out.

7913 Martian Rock Band 96 2,2

{PM}[X] It's impossible to describe this effect. Plug something rhythmic with a strong melody - a rock song with a male vocalist - and let it fly. You'll get an unrecognizable set of instruments playing random lines based on the original melody... but hey, you might like it. Doesn't work very well on piano or classical music - it's best on basic guitar/male voice/drums rock. Adjust <Weird> until you're satisfied. Note that 'Martian Rock Band' is totally different from 'Robot Band' - uh, no robots. Stereo in and out.

7914 Robot Band 96 2,2

{DMEY}[X] Attempts to analyze the input melody, add a harmonically related bass line, and a new melody based on the rhythm. <Groove> controls how well the robots stay with the input. The normal output is a mix of the input and those jamming robots. Press <Solo> to let the bots take a few bars on their own. Since the program has to analyze the melody in real time, it works best with simple lines and worst with chords. Try it with a variety of different inputs. Stereo in and out.

7915 Theremin 96 2,2

{EY}[X] Leo Theremin created one of the first synthesizers in the 1920s, played by waving your hands in front of an antenna. For the technical, it used two RF oscillators beating together to produce the heterodyne tone... While a few composers put it to work as a serious instrument (including the Beach Boys in Good Vibrations), it received more acceptance from science fiction producers. This is the classic 'ooh-wee-ooh' sound of a bad flick, or accompaniment to a late lamented chanteuse. It works best with solo, not chords. Pick up a microphone and sing into it. Adjust <Shift> to put the sound in its proper octave - Theremins are much higher than most singing voices. <Mute> keeps it from responding to background sounds. Mono in, mono out.

7916 Tribbles 96 2,2

{PDME}[X] Breaks up input into random animal- sounding squeals. Easy to use - no controls. Just voice in = thingies out. Some people have trouble with these. Summed in, stereo out.

80 Px - Vox

This is a bank of basic vocal enhancers and tools. It includes presets to change the pitch for effects, as well as others to correct out-of-tune vocals. In addition are a number of unusual reverbs, particularly suitable for vocal use.

The effects in this Bank should in general be used 100 percent 'wet', as they incorporate their own mixing.

8010 'Max' Stutter 96 2,2

{PD}[V] <Width> sets length of each stutter, <Repeat> is how long it keeps stuttering, <Pitch> makes them rise up or down. If <Width> and <Repeat> are less than half, output will try to catch up after the effect. Switchable in, mono out.

8011 Big Voice Pro 96 2,2

{PRDCY}[V] This is a downward pitch shifter with serious reverb and slap on the ends of words only. Small amounts add depth to an announcer, while large amounts are Oz-like. It's similar to 'Big Voice', but a lot more versatile and with additional processing. <Reverb> is the open, spacious effect you get in a large hall. <Slap> is a repeating echo (echo... echo...). Choose either or both, and make them duck out of the way with the <Sense> slider. Switchable in, stereo out.

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- 8012** **Chipmunks** **96 2,2**
{PE}[V] *A small rodent of eastern North America (Tasmias striatus), or any of similar rodent of western N America, N Asia, or pop stars singing solo, duo or-- ALVIN!! Turn your voice into furry little guys who like to sing harmony. Go from solo to duo to trio by hitting the <Add Munk> button. Switchable in, stereo out.*
- 8013** **Doubletalk** **96 2,2**
{PDE}[V] *Automatically turns parts of words inside out, or use softkeys to do it on cue. Great on comic effects, obscuring lyrics, campaign speeches... no, wait, they're already full of doubletalk. Use it in the foreground as a trick effect, and it's also useful to keep background voices from interfering. Automatic switches from normal speech to doubletalk at random. Manual lets you tap <Garble> and <Normal> on cue. Why two buttons? So you can use two fingers and cue the effect more tightly. Stereo in and out.*
- 8014** **Fast Voice Process** **96 2,2**
{MEY}[V] *This is a zero-delay version of 'Voice Process Pro.' Because it has to react in real-time, you may hear clicks on sharp transients. If so, lower the input level. Switchable in, mono out.*
- 8015** **Mega-Dragway** **96 2,2**
{PRD}[V] *All the screaming excitement of a 'SUNDAY...' racetrack spot. Like the H3000B effect, but cleaner and with an optional third voice and echo. Adjust <Pitch> to make them more macho, and press <Classic> or <Mega> to select two or three announcers. Switchable in, stereo out.*
- 8016** **Nervous Talker** **96 2,2**
{PDM}[V] *Put a voice in, and it'll repeat itself nervously, at random. Great on your next aircheck... The input voice is essentially unchanged, except it repeats words at random. Slide <Nerves> to make it repeat more often. Switchable in, mono out.*
- 8017** **Triplets** **96 2,2**
{PM}[V] *If you need just three voices, this works better than 'Were a Small Crowd.' All three voices speak in unison, but with random variations so it doesn't sound mechanical. Adjust <Timing> to control how well the highest voice keeps up with the others. Use less <Pitch> on high voices. Switchable in, stereo out.*
- 8018** **Voice Process Pro** **96 2,2**
{DMEY}[V] *Instant mike technique with upward gain levelling, compress, de-ess, lo-cut, equalize, and noise gate. Microphone technique in a box! Almost any voice will sound better through this program, which includes upward gain leveling, rolloff, equalization, compression, de-essing, and a noise gate. Tighter and more powerful than the version in the DSP4000. The <Hold> indicator shows when leveling is frozen during pauses, so background noises aren't boosted. Adjust <Thresh>, so it responds to the voice: this slider also has a locking position fully right, which instantly freezes the gain. WARNING: this program delays the audio by two thirds of a second to catch transients and maximize level without sounding limited. If you're working in video, use a -20 frame offset. If you need a non-delay version (for headphones or live broadcast), use 'Fast Voice Process.'*
- 8019** **We're A Big Crowd** **96 2,2**
{PE}[V] *Smooth variation from 2 to 100 people. Press <Auto> to make the group grow or shrink on cue, or dial a desired sound. The Small and Big Crowd effects are totally different. 'We're a Small Crowd' adds individuals until you have eight distinct voices at different pitches and timings. 'We're a Big Crowd' flows smoothly from a small crowd party to a stadium, but as an effect rather than as individual voices. Switchable in, stereo out.*
- 8020** **We're A Small Crowd** **48 2,2**
{PM}[V] *Adjust <Ragged> to control how well the voices keep up with each other: the more people in the crowd, or faster the copy, the less you should use. To add or subtract people on cue ('I told one friend, and she told two friends...'), select <Size> and tap the up- or down-arrow keys. Switchable in, stereo out.*
- 8020** **We're A Small Crowd** **96 || 2,2**
{PM}[V] *Adjust <Ragged> to control how well the voices keep up with each other: the more people in the crowd, or faster the copy, the less you should use. To add or subtract people on cue ('I told one friend, and she told two friends...'), select <Size> and tap the up- or down-arrow keys. Switchable in, stereo out.*

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INTRODUCTION to 5.1 Reverbs

These structures introduce surround ambience to the line of Eventide effects processors. A description of the algorithms and their parameters functions is your first step to learning the basic of these powerful tools. We have provided slightly different versions of some of these algorithms to give the best results both at 48 and 96KHz sampling frequencies.

Stereo or Surround ambience and reverbs in digital processors are generally to be considered a combination of two main processes:

- Early Reflection delays and diffusers
- Reverberation

In depth:

Early Reflections are very short delays that simulate the reflections of walls, floor and ceiling of a specific environment. Often they are matched to filters to recreate the tonal qualities of the different materials of which these surfaces are made.

Diffusers are even shorter delays networks that create a dense field of repeats. This cluster of small delays simulates the build-up in density of the first echoes. A high setting of *Diffusion* will result in dense build-up, with smeared delays. A lower setting will provide more distinct delays. *Diffusion* directly controls all the Diffuser internal delay feedbacks. This parameter is affected by the diffuser's *Size* parameter, which scales up or down all its internal delays times.

A low *Size* and high *Diffusion* settings will provide nice small environments with dense diffusion, while the inverse scenario would better simulate huge spaces. A good starting point in creating your spaces is to first adjust *Size* and *Diffusion* as they will define the space more strongly than the other parameters. Early Reflections then define the position and reflective qualities of the space and will shape it. Tweaking the *hicut* filters will provide a further nice touch to your work. Last, adjust your reverb decay and filters, in search of the next great verb!

We have created 2 different I/O structures:

- **2_5.1** Diffusers or Reverbs
- **5.1** Diffusers or Reverbs

The difference is that version 2_5.1 creates a surround ambience from a stereo (2 inputs) audio source, while the 5.1 version is a full blown 6 inputs/outputs structure, to be used with audio sources in this format.

Here are important details you should know:

Routing

The correct routing of the inputs and outputs channels is very important when working with these presets. When using a 5.1 I/O structure, please always refer to the following input and output assignments:

I/O 5.1 standard configuration

Input 1 > Front LEFT Channel

Input 2 > Front RIGHT Channel

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Input 3 > Front CENTER Channel

Input 4 > LFE (sub) Channel

Input 5 > Surround (rear) LEFT Channel

Input 6 > Surround (rear) RIGHT Channel

Be sure that the H8000 inputs & outputs are connected to hardware inputs and outputs in this way.

Input Trim

A channel dedicated input level, this Trim helps take control on very hot incoming signals. Use the H8000 meter LEDs to monitor audio and use these trimmers accordingly.

Phantom Speaker

Available in the full 5.1 I/O algorithms only, this switch enables the traditional stereo “phantom speaker” by removing the center channel from the center speaker, redirecting it to the front left and right speakers. When set to OFF, you will listen to a full 5.1 mix; if set to ON, the resulting 4.1 is what you’ll get, with stereo placement of the center channel audio source in the front left & right speakers.

Gain

This is a very useful level gain, placed at the end of the algorithm. Use it to push the output level or to recover level loss caused by necessary severe input trim or by low level input. Up to 12dB is provided here.

Control Switches

Each channel has an output switch. Here you can set it ON or OFF, for convenient testing & monitoring tasks.

Size

This is a very important parameter. It controls a great numbers of other parameters !!! Its main function is to scale Diffuser’s delay times, which are always hidden to the user. We have set and tweaked their values to what we consider generally useful values. You can find access to them if you desire to get into deeper programming, using our **VSIGFILE** Windows PC Graphical Editor.

Size also controls:

- Early Reflections Delays
- Early Reflections Hicuts
- Diffusion
- Scaler
- Post Diffusion Early Reflections Delays
- Post Diffusion Early Reflections Delays Hicuts

Basically, by selecting different Size values (Booth – Small Room – Med Room – Alley Slap – Stage – Reflections), you will also change all the above parameters, according to our programmers’ tweaks. We thought that the more expert or adventurous reader would want to enter their values for these Size controlled parameters and have made this possible.

You can type in your *E/R Delays*, *Hicuts*, *Diffusion*, *Scaler* and *Post Diff* delays & *Hicuts* values. The preset will remember them and you can then save the preset with your custom settings.

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Scrolling *Size* through its values will allow you to actually see all those parameter values, whether the factory defaults or your personal choices.

The advantage of this approach is to provide you with a well crafted and good sounding collection of presets as well the possibility to customize them. A mix of “closed & open” philosophy that can be taken further with the help of VSIGFILE. Do you need to use Vsig? No, you don’t! There’s enough power, craft, tweaking and “embedded “ freedom to use or customize all these 5.1 reverbs to meet most needs.

Your *Size* knob will switch between six different spaces. It’s like having six presets in one. Imagine how easy it will be to remote changes within the same preset, by simply controlling the *Size* parameter with the H8000 knob or any hardware or MIDI controller !

Scaler

As already mentioned, the Diffusers’ internal delays are controlled by the *Size* control and are always hidden to the user; you don’t actually see them on the display. Nevertheless, sometimes your ear will suggest that you further adjust those internal delays ... we know you are always searching for that “great” sound ... *Scaler* will help you “shrink or expand” those internal delays at your will. Since it’s also controlled by *Size*, you’ll be able to tweak and fine tune each preset to a surgical detail and store them. Once recalled, your custom presets will remember those six tweaks.

Other examples of this approach are **Front & Surround Reverb Decays** and **Levels**;

The *Front* parameters controls the *Surround* ones, which are offset by factory default values. You can further adjust the *Surround* parameters yourself, changing their values from the ones controlled by their *Front* counterparts.

The H8000 Family Preset Collection

Custom Scales Pitch Shifters

Pitch Shifting traditionally falls into two main categories known as *Chromatic* and *Diatonic*. Eventide, the inventor of digital pitch shifting, now brings back a third type, Custom Scales Pitch Shifting, which was introduced to the market for the very first time by the H3000, back in the 1980s.

Our current products H8000, H8000A and ECLIPSE now offer this classic effect, developed and powered to a high level of flexibility and musical creativity never available before on any effects processor in the market.

Chromatic Pitch Shifting is a simple effect that allows the user to set a specific amount of pitch detuning or a musical interval (+/- maj 3rd/4th/5th/.../octave/etc.) that will always and consistently be applied to any note, regardless of musical structure such as Keys, Tonalties, Scales or Harmonies. It can be very useful for non-musical content processing, special FX or for symmetric scales that actually have consistent intervals, like Whole Tone, Chromatic or Diminished scales.

Diatonic Pitch Shifting takes care of musical applications. It offers a wide selection of pre-made scales (Major and its modes, Minor, Pentatonics, Harmonic Minor, Hungarian, etc...) that can be selected according to the musical Key and Scale in which we are playing. Within this selected harmony, we are able to specify the interval to which we want to transpose any note we play while remaining within the chosen scale.

As a simple example covering both Chromatic and Diatonic pitch shifting, let's take a C Major scale (C, D, E, F, G, A, B). If we use a Chromatic pitch shifter and set it to + 400 cents (100 cents is a half step or semitone), we have chosen to consistently shift any note + 2 whole tones, a major third.

If we play the C Major scale we get the following:

C > E D > F# E > G# F > A G > B A > C#B > D#

The F#, G#, C# and D# clearly are "outside" notes, as they do not belong to our C Major scale. Unless desired for a specific musical reason, most of the times this would create a harmonic/melodic conflict within the selected scale.

Diatonic Pitch Shifting will treat our C Major Scale according to its inner interval structure. In fact, after having selected the root and the scale in which we are playing and the interval by which we want all our notes to be shifted, everything will stay inside the scale. If our chosen interval is a third, we'll get the following musical results:

C > E (maj 3rd) D > F (min 3rd) E > G (min 3rd) F > A (maj 3rd)
G > B (maj 3rd) A > C (min 3rd) B > D (min 3rd)

This is strictly Diatonic, that is to say all played notes and the shifted ones belong to the same scale. A much more musical approach than the Chromatic shifter !

Custom Scale Pitch Shifting fills the gap - it overrides the strict math rules of Chromatic Shifting and expands the musical ones, allowed by the Diatonic version. You can create your own scale, made of 5, 6, 7, 8, 9, 10, 11 or 12 notes. You can choose the exact amount of pitch shifting applied to each single note in your custom scale, opening up territories like Counterpoint, Hybrid Harmonies, Poly-Tonality, Ethnic Harmonies and more... much more!

Here's a description of our H8000 algorithm, with some examples of the unit's displayed *menupages* and parameters along with an explanation of their functions:

The H8000 Family Preset Collection

Let's say we want to create a Contrary Motion type of counterpoint in C Maj Scale; we want to go up the scale, while the pitch shifter will go down. This is an interesting musical technique which is at the foundation of Bach and Western music as we today know it and is impossible to achieve with other types of pitch shifters.

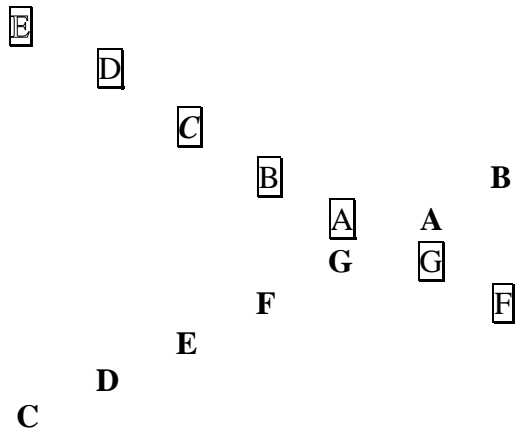
The screenshot shows a software interface for a Custom Shifter. At the top, there are two tabs: "A: Custom Shifter" and "Scale #1". Below the tabs, there are three labels: "Scale: [C]", "Key: C", and "Note: C". To the right of these labels is a music staff with a treble clef and a C major scale (C4 to C5) written on it. Below the staff, there are four buttons: "scale", "tune", "dry&mix", and "cal". The "scale" button is highlighted with a black background and white text.

We have created a C major Scale on the music staff, a nice touch from our UI engineers. The algorithm can store up to 12 scales and you'll be able to select any of them with the *Scale* parameter. *Key* allows to transpose the selected scale to any of the 12 tones. *Note* is a simple text monitor for the selected note on the staff.

Our desired Contrary Motion counterpoint goes as follows:

C > E up a maj 10 th	D > D up an octave	E > C up a min 6 th
F > B up an augmented 4 th	G > A up a major 2 nd	A > G down a major 2 nd
B > F down an augmented 4 th		

And the nice contrary motion effect we get is the following:



The normal notes (C, D ..) are the ones we play, while the boxed ones are those we get back from our Custom Scales Pitch Shifter. We are ascending on the C major Scale and the pitch shifter is descending, in contrary motion! Nice....

But how do we get to this ? Read on ...


The H8000 Family Preset Collection

The TUNE menupage gives us 2 nice interfaces, a musical stave (graphic UI) and a textual one, useful for those who don't read music on the stave...yet! We show you both.

Here's how we set the intervals for each single note of the scale (the highlighted note on the staves is the pitch shifted one) in both interfaces:


GRAPHIC USER INTERFACE

A| Custom Shifter* | graphic & text
 Note:C
 Voice:1
 Tune:1700




◀ scale | **tune** | dly&mix | cal ▶

A| Custom Shifter* | graphic & text
 Note:D
 Voice:1
 Tune:1200




◀ scale | **tune** | dly&mix | cal ▶

A| Custom Shifter* | graphic & text
 Note:E
 Voice:1
 Tune:800




◀ scale | **tune** | dly&mix | cal ▶

A| Custom Shifter* | graphic & text
 Note:F
 Voice:1
 Tune:600



◀ scale | **tune** | dly&mix | cal ▶

A| Custom Shifter* | graphic & text
 Note:G
 Voice:1
 Tune:200




◀ scale | **tune** | dly&mix | cal ▶

A| Custom Shifter* | graphic & text
 Note:A
 Voice:1
 Tune:-200



◀ scale | **tune** | dly&mix | cal ▶

A| Custom Shifter* | graphic & text
 Note:B
 Voice:1
 Tune:-600



◀ scale | **tune** | dly&mix | cal ▶

TEXTUAL USER INTERFACE

A| Custom Shifter* | interval menu
 Note C
 1: C = 1700 ct F

◀ scale | **tune** | dly&mix | cal ▶

A| Custom Shifter* | interval menu
 Note D
 1: D = 1200 ct D

◀ scale | **tune** | dly&mix | cal ▶

A| Custom Shifter* | interval menu
 Note E
 1: E = 800 cts C

◀ scale | **tune** | dly&mix | cal ▶

A| Custom Shifter* | interval menu
 Note F
 1: F = 600 cts B

◀ scale | **tune** | dly&mix | cal ▶

A| Custom Shifter* | interval menu
 Note G
 1: G = 200 cts A

◀ scale | **tune** | dly&mix | cal ▶

A| Custom Shifter* | interval menu
 Note A
 1: A = -200 cts G

◀ scale | **tune** | dly&mix | cal ▶

A| Custom Shifter* | interval menu
 Note B
 1: B = -600 cts F

◀ scale | **tune** | dly&mix | cal ▶

The H8000 Family Preset Collection

The CALIBRATION menupage offers all the parameters needed to optimize pitch shifting accuracy:

```
A| Custom Shifter* | calibration params
key   :   C       | quant  :   off
scale :   #1     | bend   :   on
tuning: Equal    | lownote: G1
tune  :   0 cnts | glide  : 0.010 sec
└─ scale ─┬─ tune ─┬─ dly&mix ┬─ cal ─┘
```

The *Key* and *Scale* parameters are useful for MIDI control. You'll be able to transpose the current selected scale to any of 12 keys and you can recall any of up to 12 internally set and stored scales.

Tuning sets different temperaments (Equal, Just, Pythagorean, etc.) useful for different tuning experiments. Keep it on Equal for all "mainstream" music applications.

Tune will actually add/subtract a set amount of cents to the whole scale and its shifted notes. Useful when some extra fine tuning is needed.

Quantize enables notes quantization; the Harmonizer(R) will quantize any incoming note to its correct value. It is useful if any of the input notes may be slightly sharp or flat. A pop up window (not shown) allows quantization to be enabled or disabled for every note in the scale.

Bend optimizes pitch shifter tracking with "bent" notes... guitarists love this when they bend their strings... also singers or reed instruments can get some help with glissandos.

Lownote needs to be set to the lowest note the unit should expect to process. This optimizes pitch shifting accuracy.

Glide sets the amount of time for the pitch shifter to go from an interval to another. Keep it low for neat staccato or a bit higher for a glissando effect. The above is the recommended setting.

Besides these parameters, our H8000 Custom Scales Pitch Shifter offers up to 8 voices, each one with 2 seconds delay. Imagine what a complexity of intervals/chords you can achieve ... by programming each voice separately! Imagine playing a single note and get 8 intervals out of it, all at the same time as a chord or nicely dispersed by different delay times...as an arpeggio!

Delay times can be set in absolute time (milliseconds) or in rhythmic values (1/8 note, quarter note, dotted half note, etc.....) and Tap tempo or Midi Clock synched up.

This is a true musical instrument put at your full creativity power. You can now custom tune your musical universe and create never-heard-before scales and harmonies.... reaching for the uncommon chord!

The H8000 Family Preset Collection

Midi Virtual Racks presets (Bank 66)

These new algorithms were created to allow the user to switch between different parameters values that can be tweaked and stored internally, in the algorithm core structure, **using the front panel of the unit**. Recalling any of these tweaks is possible by using your favorite Midi controller, being it a pedalboard, a desktop unit or your computer Midi/Audio sequencing software.

A <<<tweak #>>> knob acts as a master control for up to 50 parameters, all marked with an asterisk *. These parameters include single fx on/off status and more. Simply set your <<<tweak #>>> on value 1 and adjust all fx parameters to your liking. Then proceed to <<<tweak #2>>>...up to <<<tweak #10>>>. You now have 10 fully configured and stored presets for your rack! The tweak parameter is patched to system Assign #3. You can change tweak manually or patching Assign #3 to a midi CC message You'll need a midi controller capable of sending a CC message with a specific value of 1, 2, 3, 4, 5, 6, 7, 8, 9 or 10, to recall the same numbered tweak.

If your midi pedalboard gives you the option to program 10 switches to send the same midi CC message with one of these 10 numerical values, you'll be able to call any tweak by just using the switch with the same number. Most mid-range and professional midi pedalboards can do this today.

This means that your able to recall 10 different presets within a single one, without using program change, thus avoiding program-loading time, which somebody out there doesn't appreciate too much. Zero-latency switching!

Example:

First you need to configure your Midi pedalboard. Please carefully check its user documentation to proceed. Let's say we will use Midi CC message #22; set your unit so that:

Switch #1 sends out Midi CC #22 with value 1

Switch #2 sends out Midi CC #22 with value 2

Switch #3 sends out Midi CC #22 with value 3

Switch #4 sends out Midi CC #22 with value 4

Switch #5 sends out Midi CC #22 with value 5

Switch #6 sends out Midi CC #22 with value 6

Switch #7 sends out Midi CC #22 with value 7

Switch #8 sends out Midi CC #22 with value 8

Switch #9 sends out Midi CC #22 with value 9

Switch #10 sends out Midi CC #22 with value 10

Enter the H8000 system pressing the SETUP key 3 times; now press the <external> soft key 3 times...highlight "Capture Midi" and press the SELECT key. Hit any switch on your pedalboard...and the assign 3 mode: xxxxxx will show the Midi CC message # sent from your pedalboard. Assign 3 is now patched to MIDI CC#22.

Now reach for the Midi Virtual Racks presets in bank 66. Load any of them. Build your own 10 tweaks...store the preset. Hit any of your pedalboard switches and you'll see the <<<tweak #>>>

The H8000 Family Preset Collection

setting itself to the matching switch number. Done! Your rack is ready to be managed in a brilliant professional style.

The Presets

Midi Virtual Racks dwell in the H8000 Bank #66 !

8 Midi Racks are available from #6660 to #6667. They are different collections of up to 5 carefully programmed high quality stereo and/or multi-voice fx algorithms, in serial routing, with dry sound in parallel, pretty much like a full rack of 5 dedicated units. The H8000 massive DSP resources allow to create this number of dedicated units in a single preset, without any quality compromise. You get a top notch professional structure, ready for 96KHz sampling frequency.

In each Virtual Rack we have created the first 5 tweaks with clean sound and the next 5 tweaks with distortion, using a guitar and an external preamplifier.

In addition to the full racks, we have also included their single fx building blocks algorithms, from #6640 to 6653. These are offered to you as tools to assemble your own Midi Virtual Racks, using Eventide Vsigfile Graphical Preset Design Editor.

Other examples of midi remotable tweaks in a preset are available in Bank #10, Dual Machines. Midi Dual Fx #1, #2, #3 and #4 offer 2 stereo fx blocks, routed in parallel, using 4 inputs and outputs (2 of them for each fx block). These presets are similar to Midi Virtual Racks in their functionalities; they have been tweaked for more generic audio tasks.

The H8000 Family Preset Collection

Tempo and the H8000.

The delay time, lfo rate and reverb decay of an H8000 preset can in most cases be synchronized to Tap Tempo or external MIDI Clock. This useful feature allows you to keep many aspects of your effects in time with music or any kind of rhythmic events or master track in your sequencing hardware or software.

Let's take a look at a couple of related important system parameters first. Press the SETUP key until you see the [tempo] and the [timer] menupages. Press the [tempo] softkey, under the display, to access its parameters; this is the system general Tempo counter, used to tap tempo sync delay times, lfo rates and reverb decays. You will notice that the Soft Key has turned into a <tap> key on accessing this menupage. Set "Source: Internal" and "Average: 2 Taps" and the <tap> key can be now tapped twice to set a desired Tempo. It will be monitored by the "Tempo: xxx BPM" read out and by the "Beat" bar.



Most presets using delays, LFOs and reverbs have a specific parameter to tie their values to this system Tempo counter. For Delays you will see a t_delay parameter; when this is set to off, the delay time will not be synced to Tap Tempo. Your only choice will thus be to set delay time in absolute values, normally milliseconds. If want to sync your delay to Tap Tempo, choose a musical rhythmic value for the t_delay parameter, such as 1/4 note (as appropriate). Remember that the H8000 sees the time lag between the 2 taps as a quarter note; so all subdivisions will be relative to that time interval. LFO rates have a similar parameter, named "t_rate", while reverb decays have "t_decay" to achieve the same results.



Back to the [tempo] menupage in the System: your "Source" parameter allows you to choose the controller used to Tap Tempo. Internal is the choice for the <tap> softkey while other choices are offered for footswitches connected to the rear panel Pedal 1/2 inputs (Tip1/2), MidiClock for incoming midi clock messages and Ext1 to 8 for any midi CC message set in the System [external] menupage.

The [timer] softkey is only used for a small number of presets, using very long delay times, mostly for looping applications, where rhythmic divisions in bars are desired (Bank 7, Delays-Loops). As soon as you hit this soft key, it will turn into a <run> key; if "Source : soft key", tapping it twice will start/stop the Timer and you'll see the tapped actual time value on the display (Time). The Mode parameter sets the Timer behaviour: if set on "restart", counting will restart from 0 seconds at the next trigger event, after Timer has been triggered and stopped already. If set on "continue", counting will resume from the last time value (in seconds) that was previously triggered and stopped. The "Source" parameter offers the same choices for the trigger controller as in the Timer description.

VSI FILE programmers who would like to learn how the System Tempo and Timer work and how they should be used in the creation of algorithms might want to refer to presets 7015 Tempo Dly_Lfo Jig and 7016 Tempo_Verb Jig as well as preset 7017 TimerDly Jig. Studying the construction of these presets will provide insights into the use of the Tempo and Timer features.

The H8000 Family Preset Collection

H8000 Factory User Group

An H8000 *Usergroup* may be used as a MIDI map, allowing the 128 MIDI Program Change values to select any one of the 1500+ H8000 programs. On the H8000 series, Usergroup #1 is defined as a pre-programmed Factory Usergroup, allowing direct loading of these popular programs via MIDI program change without further programming. The list below shows these programs and their associated Program Change values. For example, sending a Program Change of 7 will load “Vai Shift 1”. See the H8000 Operating manual for more information on MIDI maps and Usergroups



- | | | |
|--------------------------|-------------------------|---------------------------|
| 0 Thru | 43 FilterBank20 | 86 5.1 Concert Hall |
| 1 Gorgeous Delay | 44 Octal*10 Graphic Eq | 87 5.1 Rich Chamber |
| 2 Kill The Guy | 45 Stereo*32 Graphic Eq | 88 5.1 Theater Stage |
| 3 Mandel Worlds | 46 5.1 4B Param EQ | 89 5.1 Gregorian Church |
| 4 Old Valve | 47 BeyondTheStars | 90 5.1 Vox Bright Plate |
| 5 SonicDisorderVerb | 48 Galaxy Borders 2 | 91 5.1 Far Walls E/r |
| 6 Trey's Filter | 49 Dual Modfilters | 92 Hall > Bandpass |
| 7 Vai Shift 1 | 50 Moth-a-lator Two | 93 Living In The Past |
| 8 W-I-D-E Solo | 51 Sample/hold8 | 94 L/C/R Mics Room |
| 9 Delaytaps 2 | 52 Synthlike Filter | 95 Sax Plate |
| 10 Ducked Delays | 53 MicroPitch (+/-) | 96 Dream Chamber |
| 11 Eight Longdelays | 54 4 Reverbs (FoH) | 97 Masterverb Hall 2 |
| 12 Eight Reversedelays | 55 Bass Rack | 98 3B X-over Hall |
| 13 Polyrhythm 5/4 | 56 Biomechanica | 99 EMT-style Plate |
| 14 Filtered Delays | 57 Arkham Distortion | 100 Basilica |
| 15 Vintage Delays | 58 Bejing Dragons V | 101 Echospace Of God |
| 16 Banddelays | 59 Electronica Gtr | 102 5.1 MicroPitchShift |
| 17 4v Custom Shifter | 60 Mercury Cloud | 103 5.1 Pitch Shifters |
| 18 Clearmntn Delays | 61 Ptime Displacement | 104 Etherharp |
| 19 Combtaps | 62 Cloudfuzz | 105 5.1 Diatonic Shifters |
| 20 ParticleAccelerator | 63 First Dominion | 106 Ultra Cents |
| 21 Ringdelays | 64 Turbulence | 107 Angelic Echoes |
| 22 TryppyFltrDly | 65 PolyReverse | 108 Genesis II |
| 23 Fractal Vortex | 66 Polytonal Surround | 109 String Trio |
| 24 Mobius Loops | 67 Grunge Compress | 110 Himalayan Heights |
| 25 YourHarmonyDevice | 68 Masderring Lab 22 | 111 Tapdelay Plex 2 |
| 26 Allan's Chorus | 69 Pickers Paradise | 112 Tape Echo |
| 27 Chorusdelays | 70 ToneCloud | 113 TC2290 |
| 28 Flange Echoes | 71 5th Place | 114 Midi Virtual Rack #1 |
| 29 Leslie Simulator | 72 6 Chorusdlys & Verb | 115 Lead Tone Poem |
| 30 Stereo Flange 1968 | 73 Vox Channel Strip | 116 Monster RACK! |
| 31 Undulate | 74 Mpitch_Pcm70_PanDly | 117 Tale From The Bulge |
| 32 5.1 Circling Delays | 75 Virtual Rack1 | 118 Vocal Chorusdelays |
| 33 5.1 Vintage Delays | 76 Rotator | 119 CreamyVocoderAlpha |
| 34 Desert Percussion1 | 77 808 Rumble Tone | 120 Airplane Background |
| 35 Neutralizer | 78 TrueStereoPhaser | 121 Real Dialer |
| 36 St BitDecimator | 79 PitchtimeSqueeze | 122 45 RPM Oldie |
| 37 Dly>Phsr_Mpitch | 80 16mm Projector | 123 Fantasy Backgrounds |
| 38 DynoMyPiano_VintDlys | 81 Electronix | 124 Morph To Magic |
| 39 Piano & Vocal Halls | 82 2_5.1 Cathedral | 125 Plug Puller Pro |
| 40 AMSDMX/2BPMDDLs | 83 2_5.1 Majestic Plate | 126 Stereo Simulator |
| 41 Omnipressor ® | 84 2_5.1 Tunnel | 127 We're A Big Crowd |
| 42 5.1 Compr > 3 B ParEQ | 85 Surr Black Hole | |