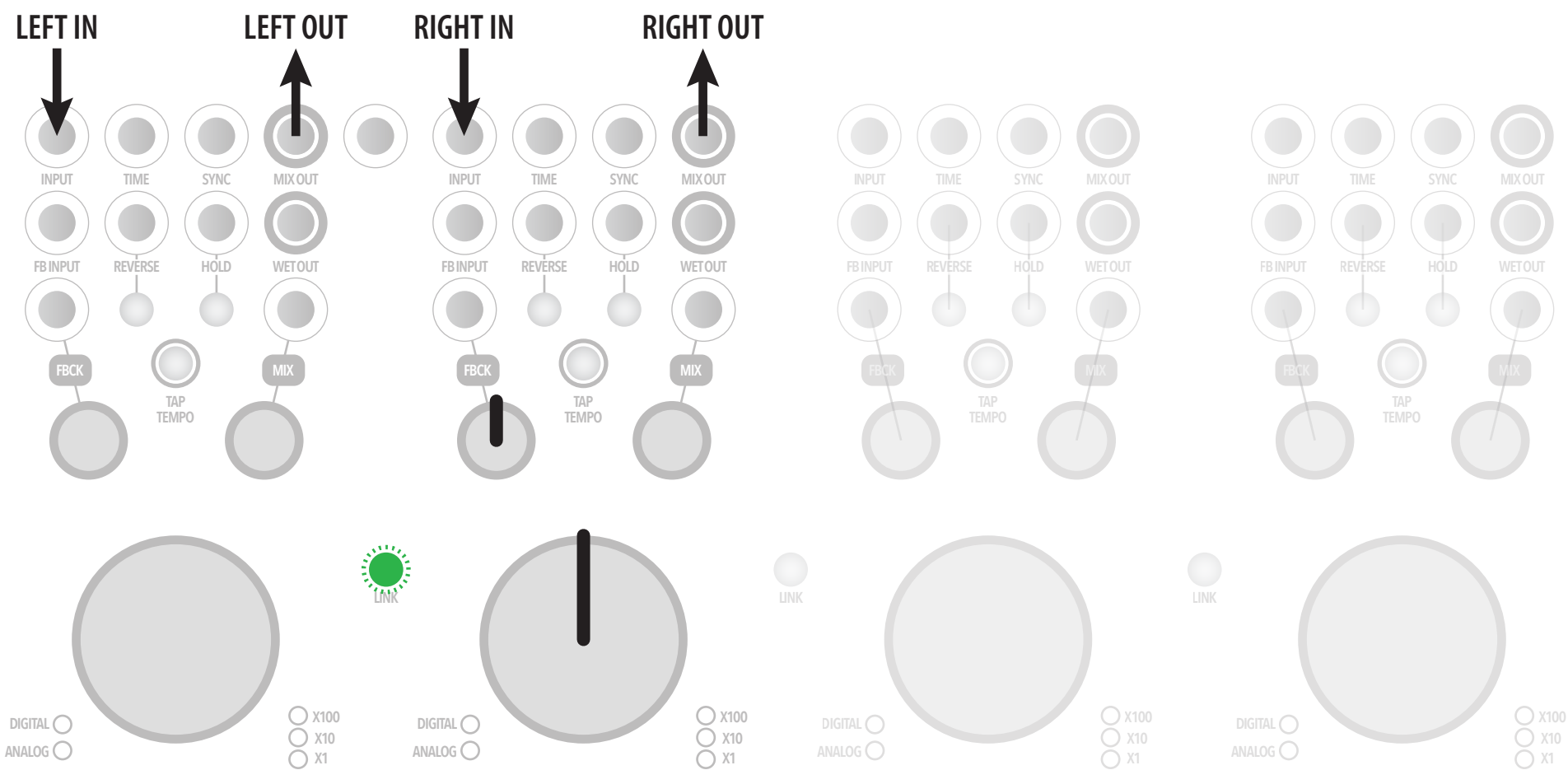


Basic Stereo Delay

Sync and other parameters all optional/to taste.

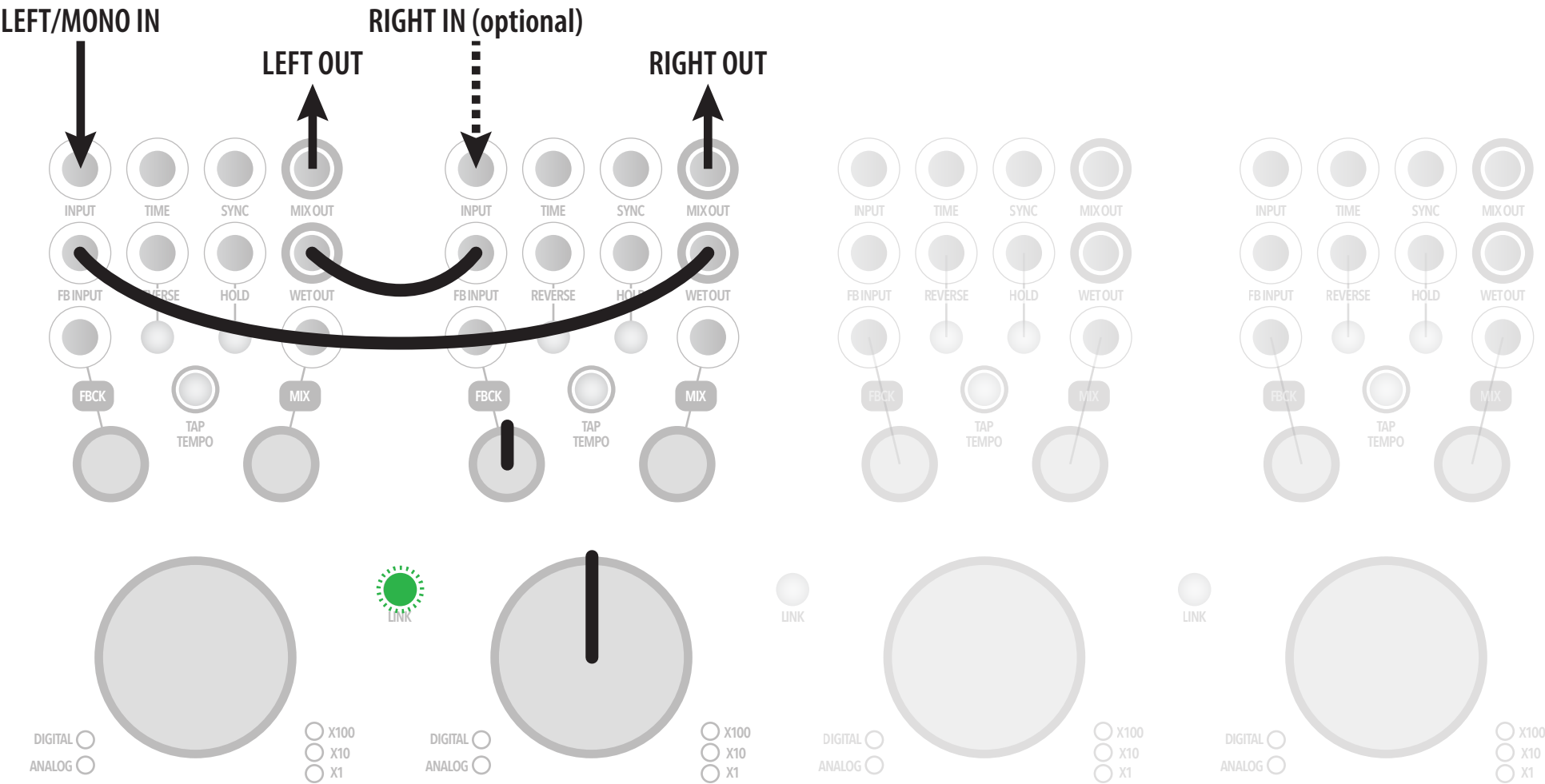
Essential lesson:
Once you start linking channels, the default TIME, FEEDBACK and MIX positions for the follower channels is at noon position.

Essential lesson:
If you toggle reverse and/or hold on a leading channel its linked channel will also toggle its hold, but not vice versa.



Basic Ping Pong Delay

Sync and other parameters all optional/to taste.



Chorus

Scales from one to four channels.

LFO(s) need to be significantly attenuated.

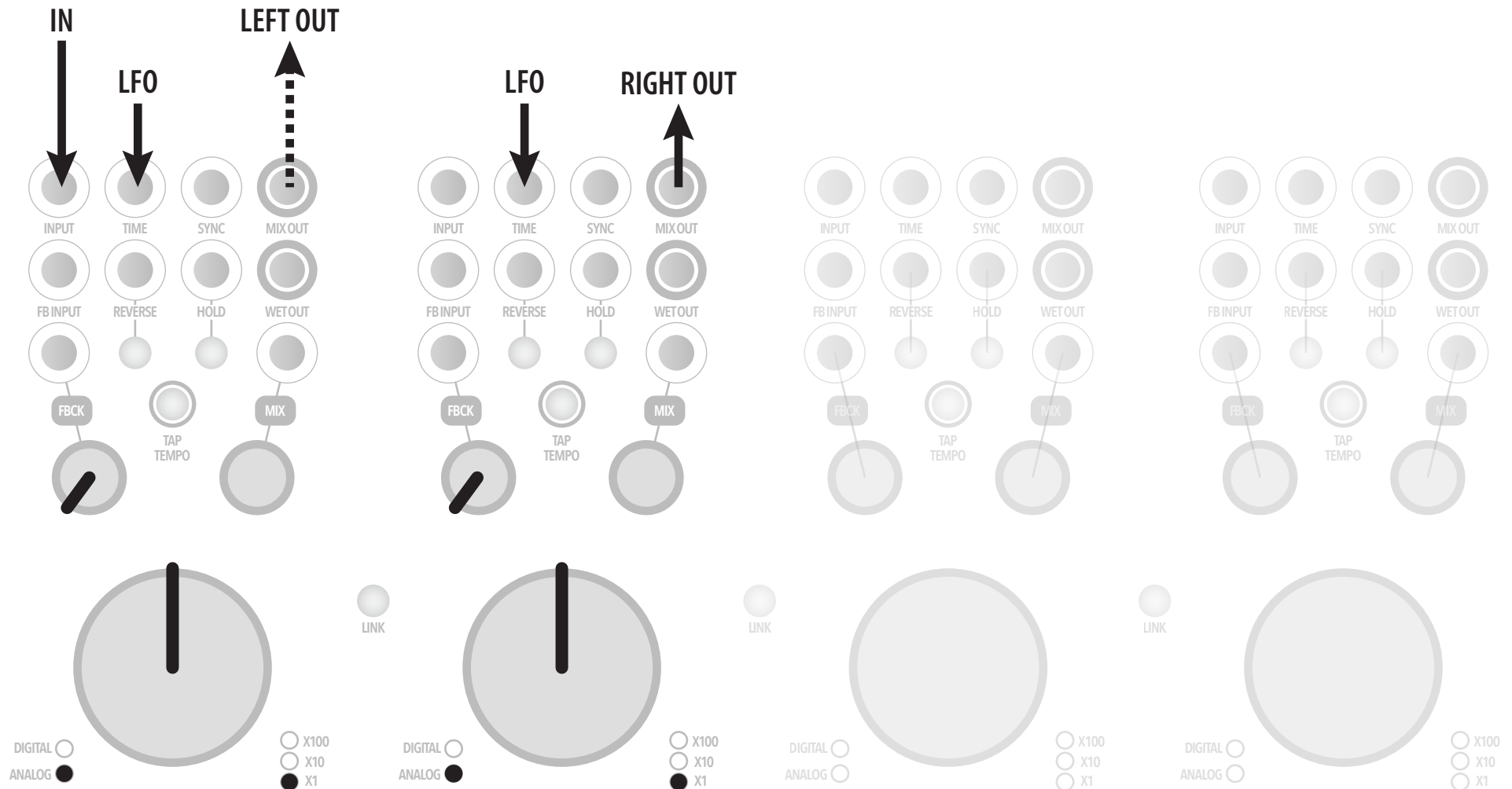
Adjust LFO speed and attenuation, TIME, and MIX, to taste.

Introducing feedback adds a particular kind of resonator-ish flavor.

Digital vs analog mode has slightly different flavor.

Enabling REVERSE makes it weird.

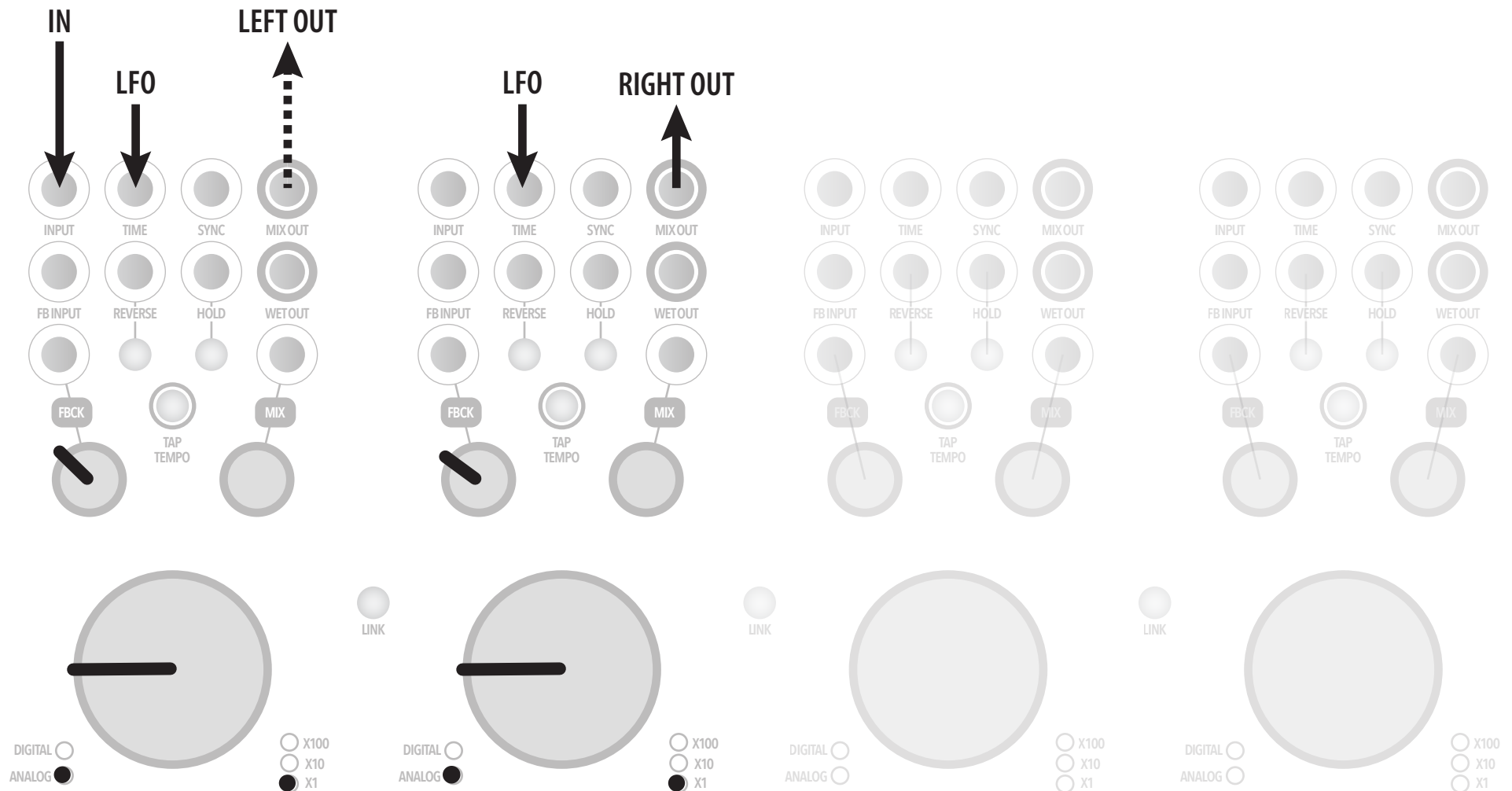
Can scale between one and four channels



Flanger

Same basic patch as Chorus, however:
LFO(s) might want to be less attenuated.
TIME may want to be set shorter.
Feedback may need to be up a bit.
Adjust LFO speed & depth, TIME and MIX to taste.

Enabling REVERSE still makes it weird.
Can scale between one and four channels.



Tuned Resonator

Enable 1v/o (PURGE + HOLD) for this patch

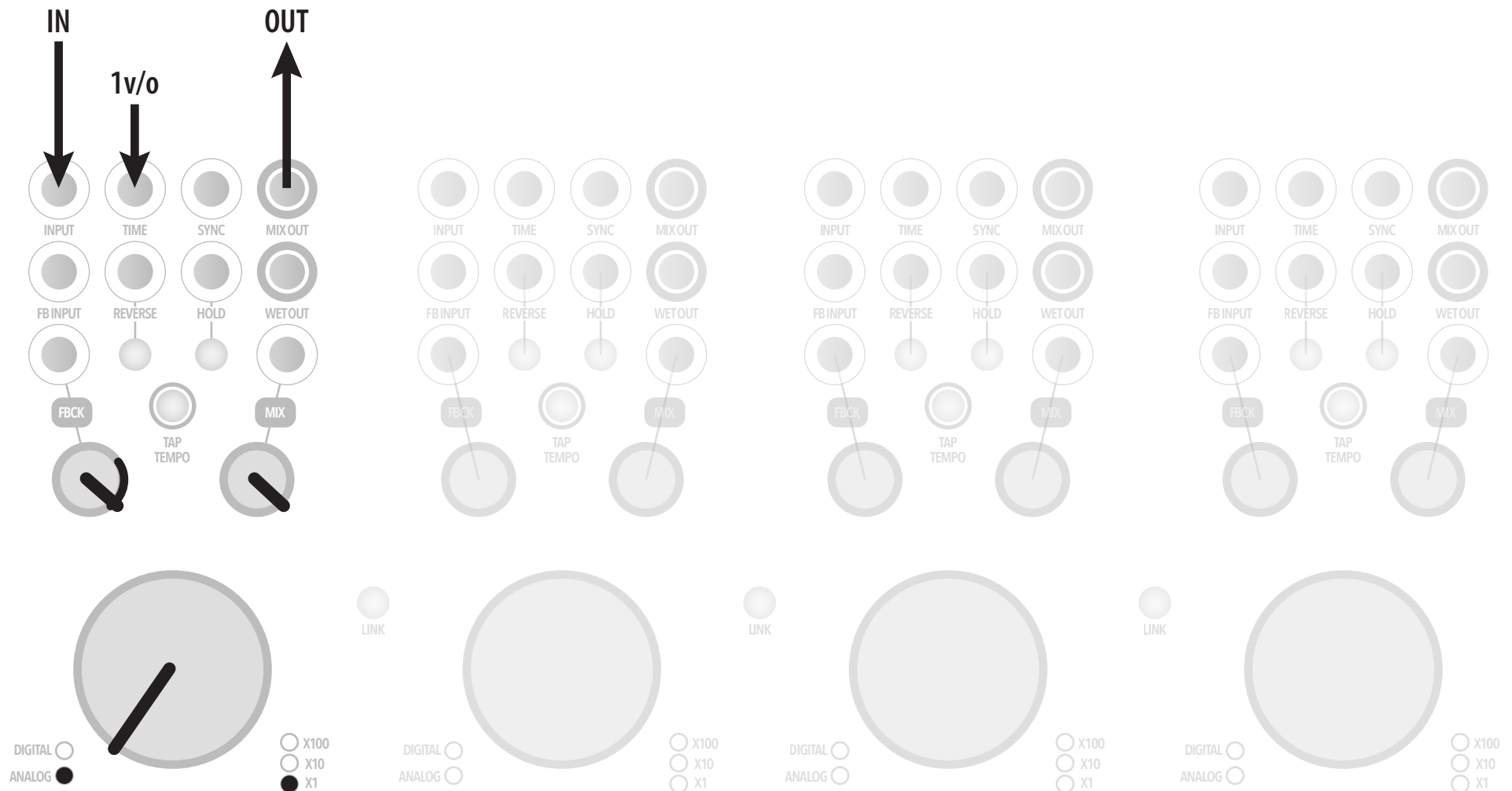
Excite input with transients—anything from pings to more complex excitors for different results

Send pitch to TIME

Feedback needs to be around the 9–10 range, which affects decay

You can raise the time floor for more buzzy results, but those changes will require retuning

Some interesting effects can be created by running one tuned resonator channel into a second.



Real-time Granulator

Digital mode, start with X10 time scaling, mix at fully wet, and unsynced.

Time sets the length of buffer window, so you want to start it relatively high; switch to X100 or X1 depending on needs

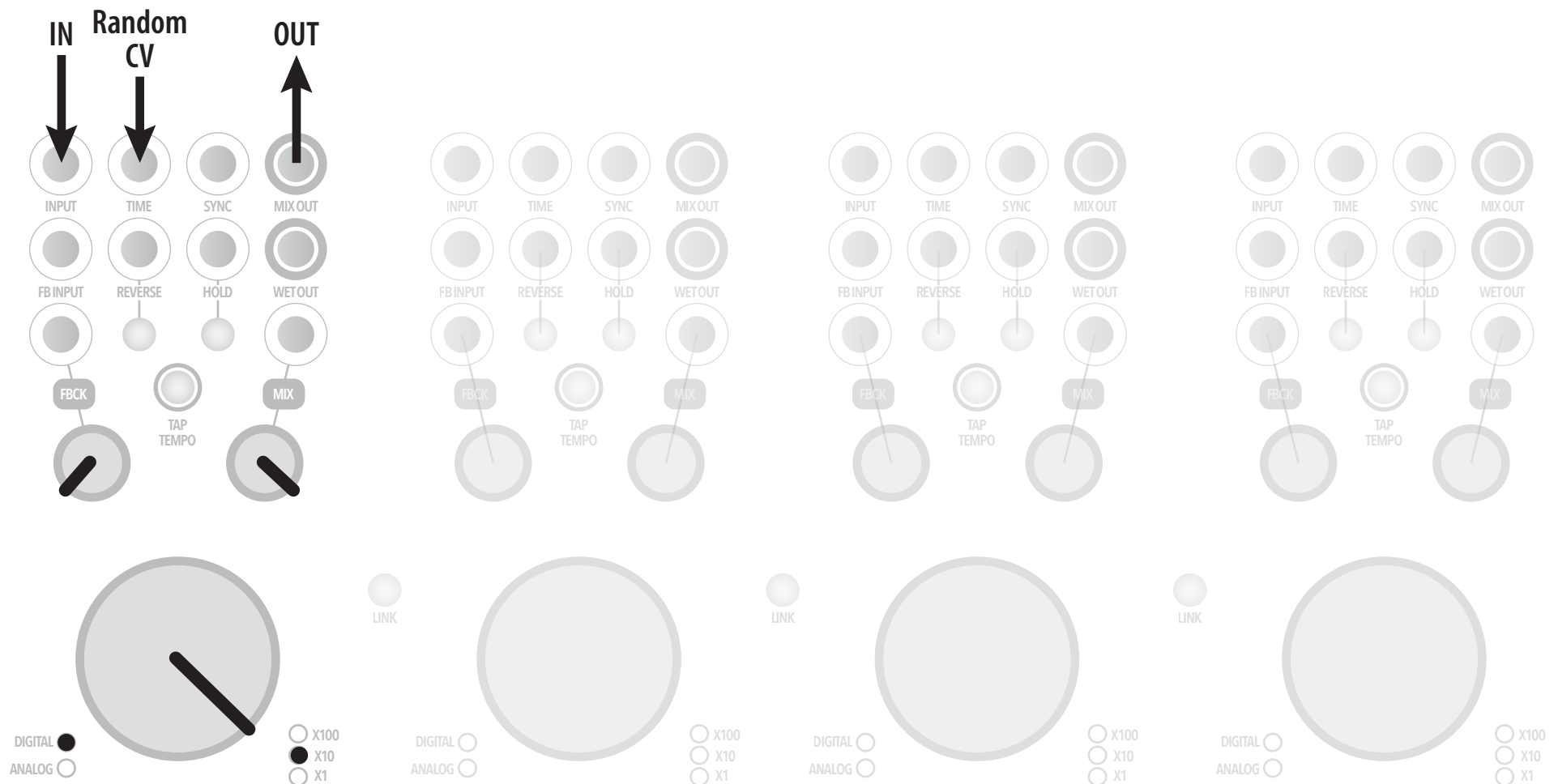
Start with feedback at zero.

Time setting has to be set to taste with regard to your random modulation signal.

Experiment with different flavors/speeds of random, but S&H probably default option.

Increase FEEDBACK to add density or involve a second channel, raise to taste (or not at all); higher feedback can produce interesting glitchier effects.

Can be done in a stereo manner by using two linked channels.

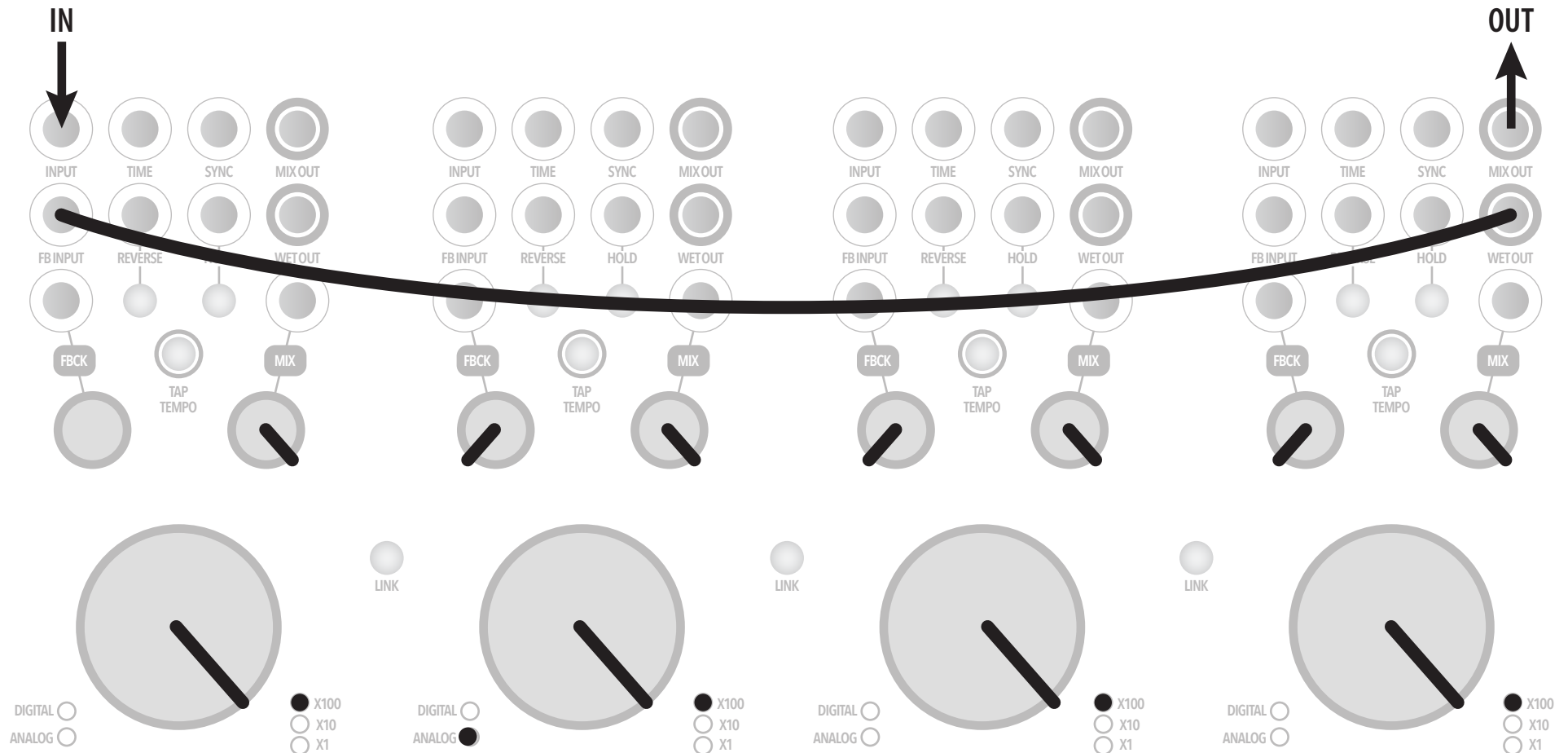


Maximum Delay

Each of the four delays contributes ~15 seconds of delay at these settings

This is an unsynced patch, but you could theoretically mult an anything- less-than-15-second clock to all four SYNC jacks for synchronous operation

Obviously, you can scale this patch down to three or two of the four delays.



Bounce/Loop Replication

This is less a patch formula than a procedure, and it's harder to explain than to do.

You must have one delay in a loop and wet at 100%.

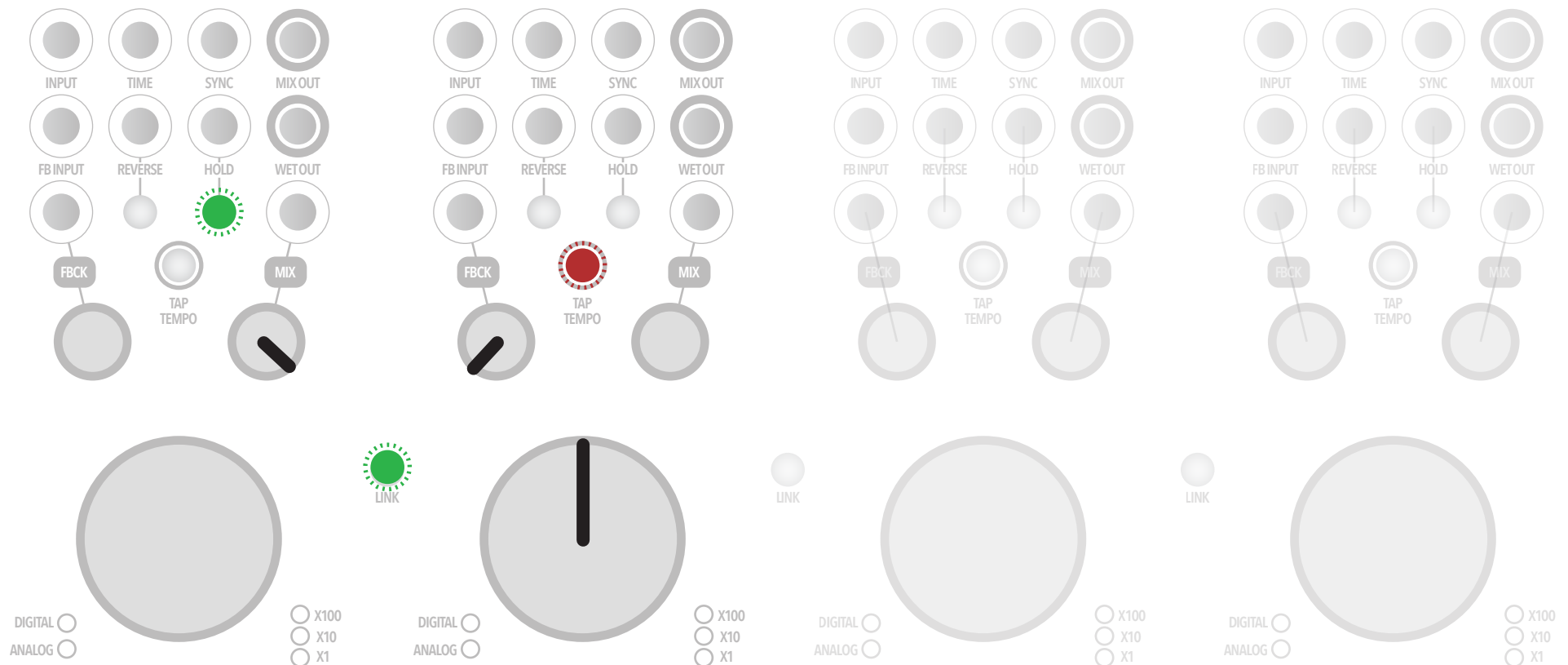
The second delay (immediately to its right) must be LINKed and SYNCed to the former (TAP TEMPO blinking red—no patch cables required).

Also, the second delay should have FEEDBACK at zero and TIME at 1:1.

Deactivate HOLD on the second and wait until at least one full loop as played back on the first, then activate HOLD on the second. Second channel should now contain a held exact copy of the leading channel.

Essential lesson:

this patch draws attention to the ability to toggle between synchronous and unsynchronous operation for a linked channel]



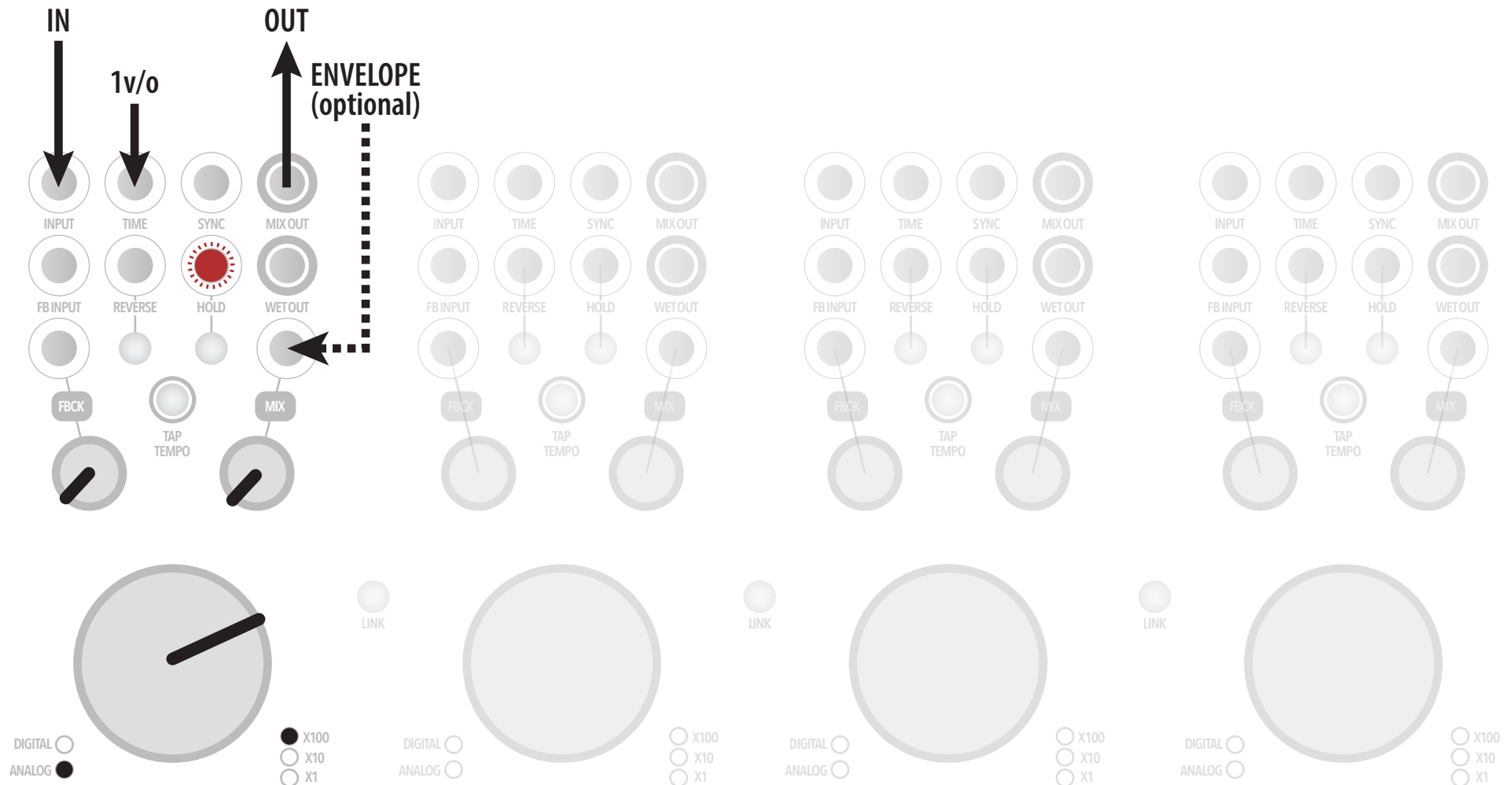
Rudimentary Sampler

Time and scale can be anything, but X100 and 3 provides about 3 seconds of sample time.

Send a drone or discrete sound event to the input inside the designated time window, and tap HOLD. The audio will now loop.

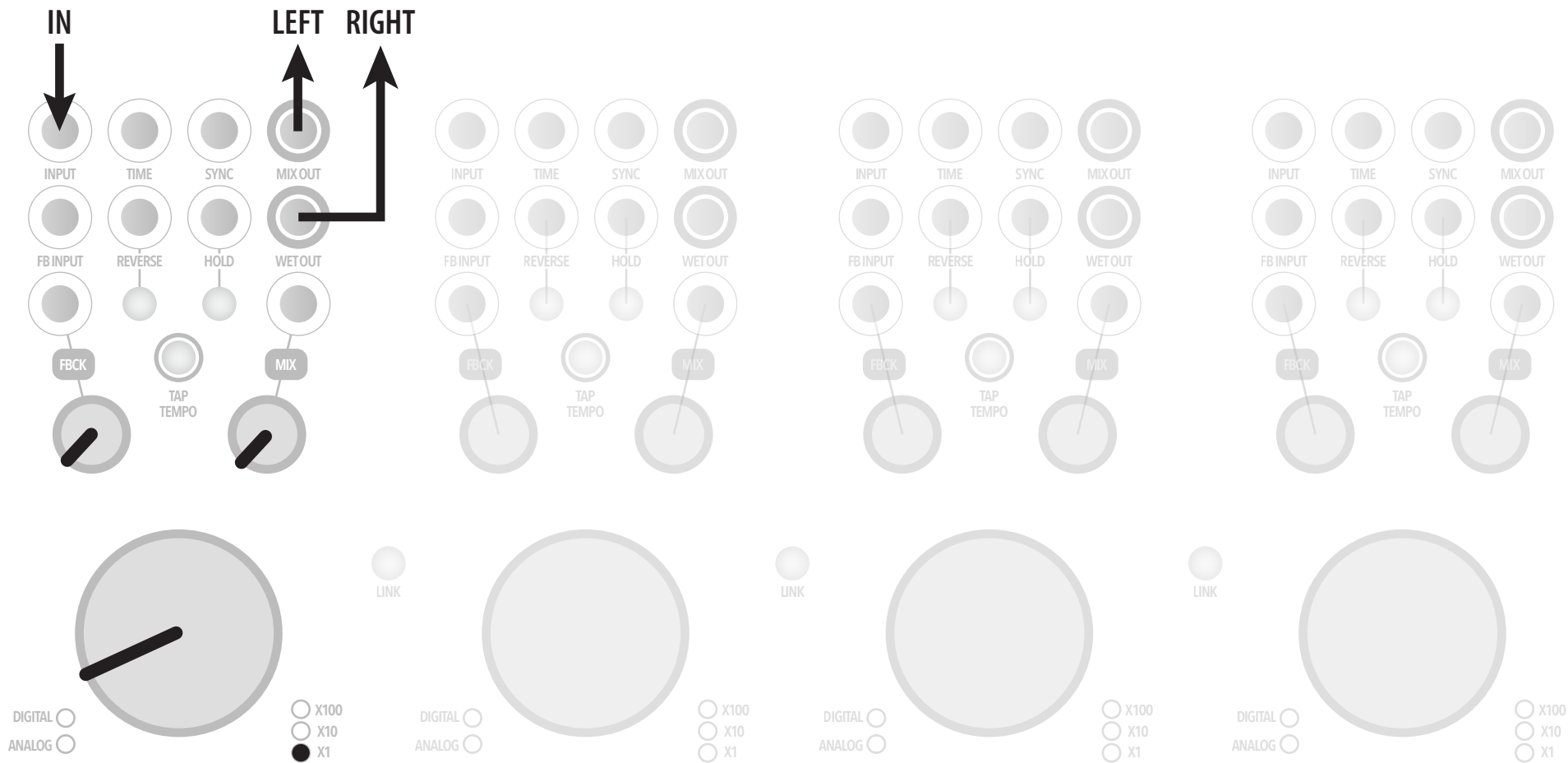
Patch pitch CV to TIME (and use SHIFT+MIX to invert the TIME CV for 1v/o).

Optionally, set the MIX fully CCW and patch an envelope to the MIX CV input for a basic VCA. If you're not using this trick, then you'll probably want the MIX set fully CW.



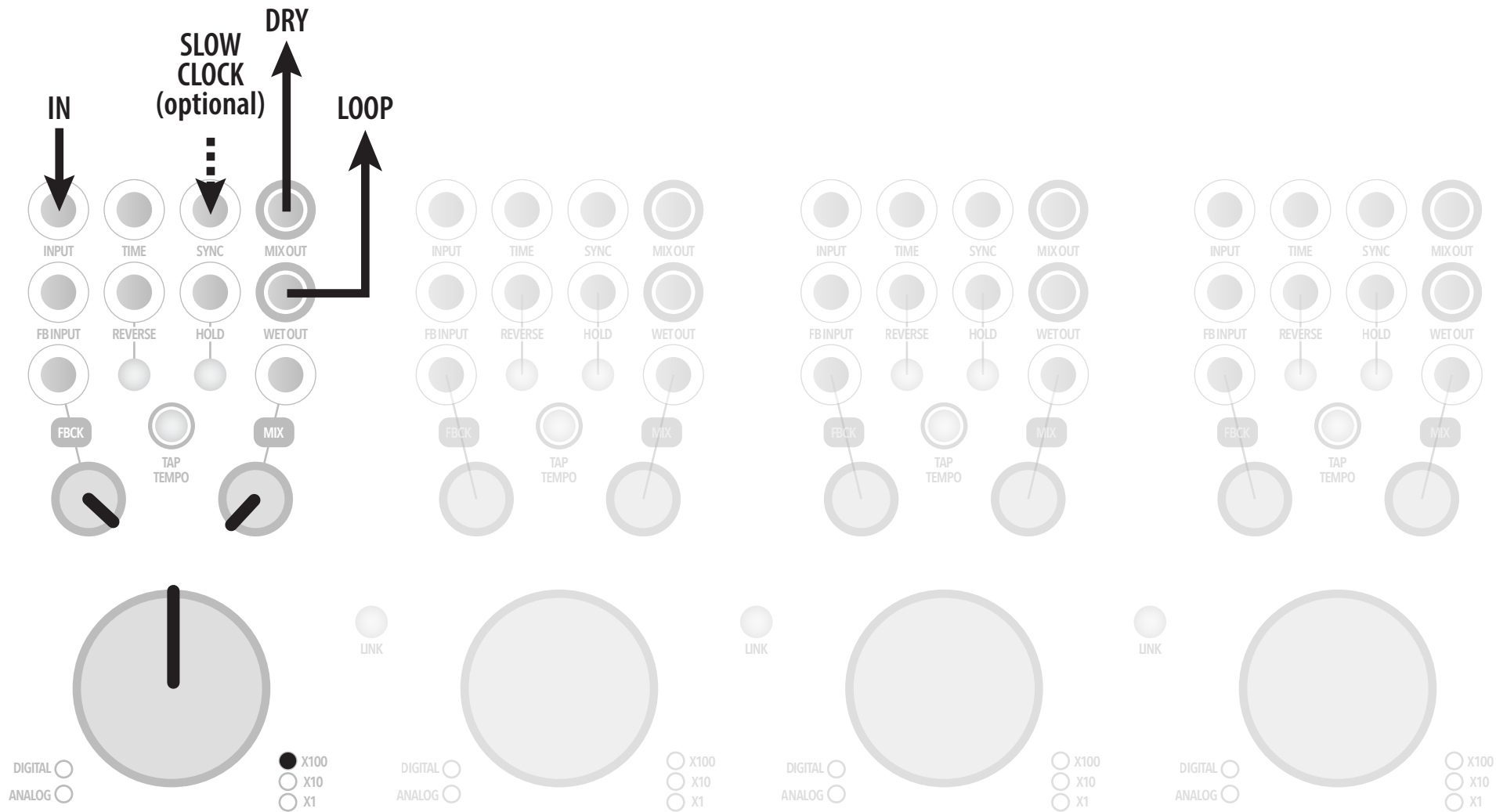
Haas Effect

Patch MIX OUT (set fully dry) and WET OUT to two hard-panned channels.
Set TIME knob (in X1 scale) fully counter-clockwise.
Slowly turn the TIME knob clockwise to hear the stereo image widen.



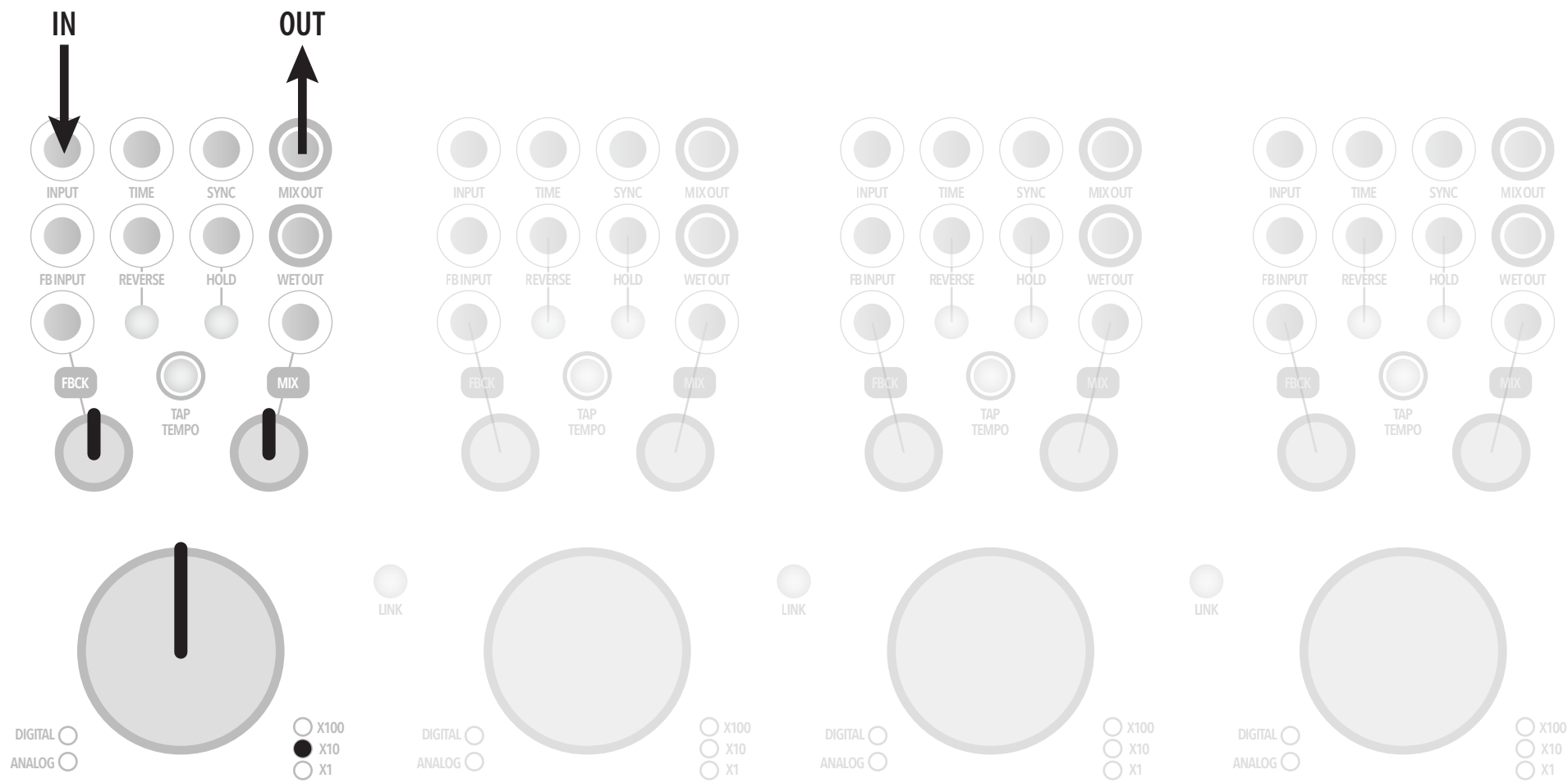
Looper/Frippertronics

Note: this is just one approach.
Link two channels and elaborate for a stereo configuration.
Clocking the channel at the length of the musical phrase you wish to loop
can make it easier to work with.



Comb Filter

Time and feedback have to be tweaked, to taste and to suit the material you're processing.



Reverb/Feedback Delay Network

Warning: Be prepared for a lot of runaway feedback when tinkering with this patch.

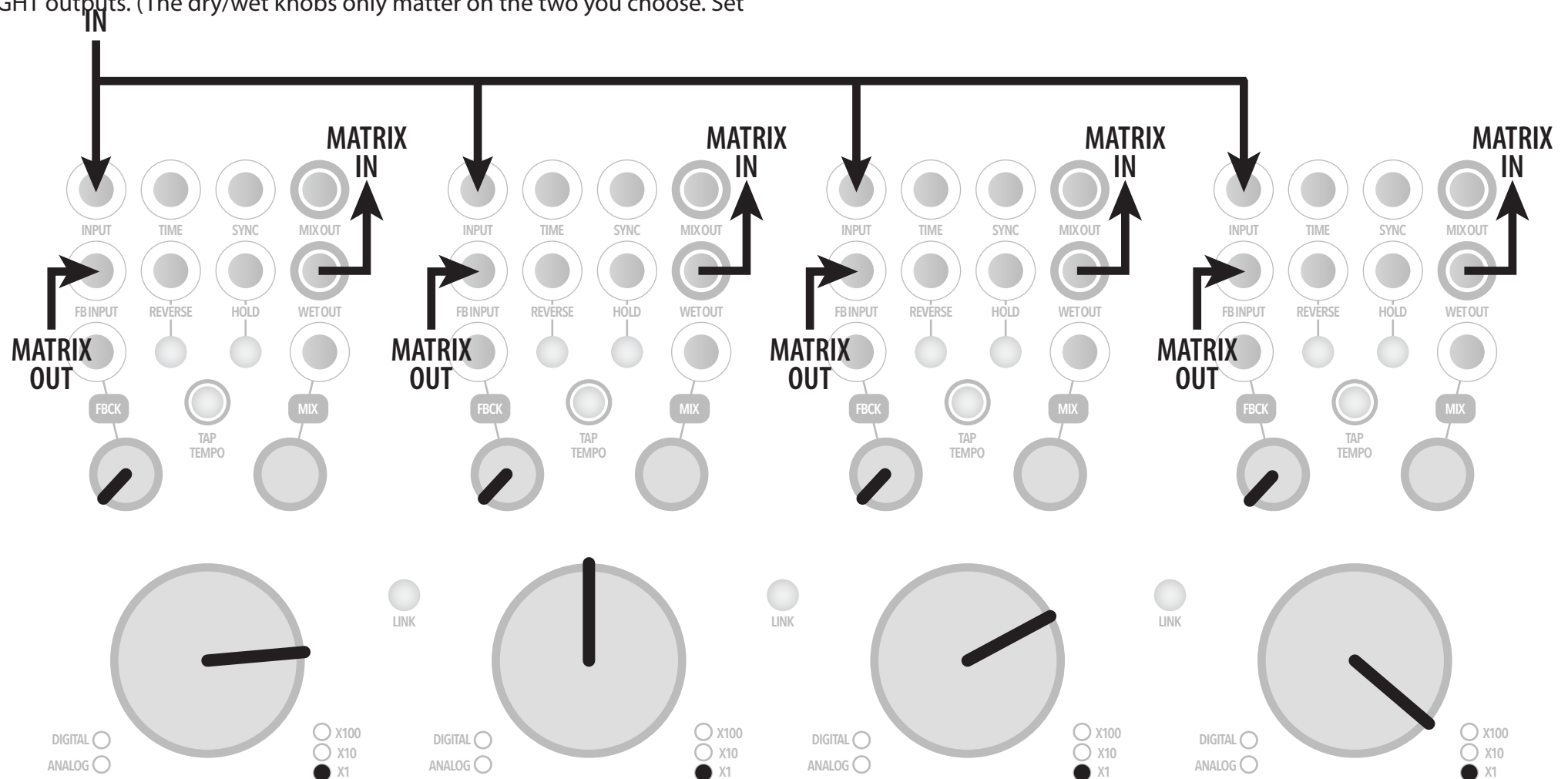
You will need to directly mult your input signal to each of the four delays. The feedback knobs and the attenuversion in the matrix mixer interact with each other.

Start with the feedback knobs all the way counter-clockwise. Carefully raise them once everything else is set up. Patch any two MIX OUTs for LEFT and RIGHT outputs. (The dry/wet knobs only matter on the two you choose. Set

to taste.)

The TIME settings are something you can experiment with, but XAOC suggests something like these approximate values as a starting point: 53ms, 9ms, 31ms, 128 ms.

See next page for matrix mixer notes.



This is a rough depiction of a bipolar/attenuverting matrix mixer. These knobs are at zero if they're pointing at noon. The knobs pointing to the left of noon are inverting the signal. If you don't have an attenuverting matrix mixer, then you can still experiment with the patch.

There's no exact prescription for the settings of the knobs, just that they produce a variety of mixes. These knobs depict a pattern suggested by XAOC Devices as a starting point.

