YAMAHA

DIGITAL MIXING SYSTEM

RIVAGE PM SERIES

Data List

EN

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Dynamics Parameters

Input Channels feature two dynamics processors: Dynamics 1 and Dynamics 2. Output Channels feature one dynamics processor.

You can select any dynamics processor from the following six types:

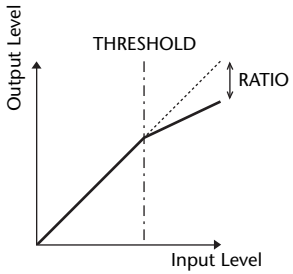
LEGACY COMP, COMP260, GATE, DE-ESSER, EXPANDER and DUCKING.

■ LEGACY COMP

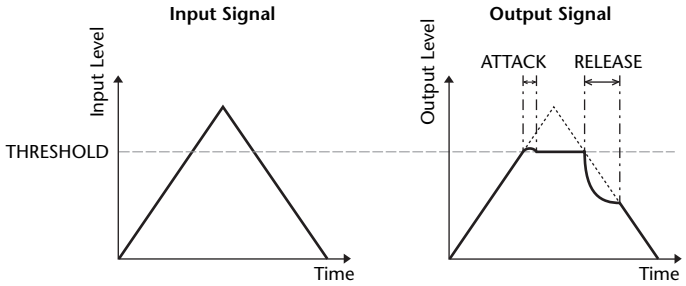
The COMP processor attenuates signals above a specified THRESHOLD by a specified RATIO. The COMP processor can also be used as a limiter, which, with a RATIO of ∞:1, reduces the level to the threshold. This means that the limiter's output level never actually exceeds the threshold.

Parameter	Range	Description
THRESHOLD	–60.0 to 0.0 (dB)	This determines the level of input signal required to trigger the compressor.
RATIO	1:1 to ∞:1	This determines the amount of compression, that is, the change in output signal level relative to change in input signal level.
ATTACK	0 to 120 (msec)	This determines how soon the signal will be compressed once the compressor has been triggered.
RELEASE	3.34m to 42.7 (sec)	This determines how soon the compressor returns to its normal gain once the trigger signal level drops below the threshold. The value is expressed as the duration required for the level to change by 6 dB.
OUT GAIN	–20.0 to +40.0 (dB)	This sets the compressor's output signal level.
KNEE	Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5	This determines how compression is applied at the threshold. For higher knee settings, compression is applied gradually as the signal exceeds the specified threshold, creating a more natural sound.

- **I/O Characteristics (KNEE= Hard, OUT GAIN=0.0dB)**



- **Time Series Analysis (RATIO= ∞:1)**

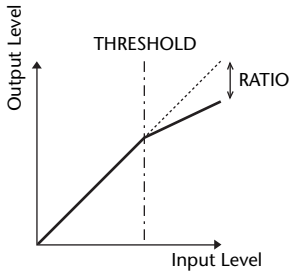


■ COMP260

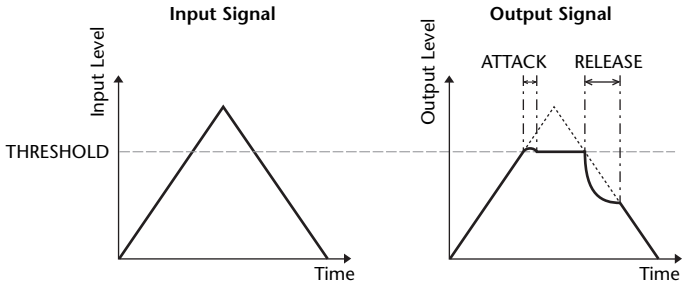
The COMP processor attenuates signals above a specified THRESHOLD by a specified RATIO. The COMP processor can also be used as a limiter, which, with a RATIO of ∞:1, reduces the level to the threshold. This means that the limiter's output level never actually exceeds the threshold.

Parameter	Range	Description
THRESHOLD	–60.0 to 0.0 (dB)	This determines the level of input signal required to trigger the compressor.
RATIO	1:1 to ∞:1	This determines the amount of compression, that is, the change in output signal level relative to change in input signal level.
ATTACK	0.01 to 80 (msec)	This determines how soon the signal will be compressed once the compressor has been triggered.
RELEASE	6.2m to 999 (sec)	This determines how soon the compressor returns to its normal gain once the trigger signal level drops below the threshold. The value is expressed as the duration required for the level to change by 6 dB.
OUT GAIN	–20.0 to +40.0 (dB)	This sets the compressor's output signal level.
KNEE	Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5	This determines how compression is applied at the threshold. For higher knee settings, compression is applied gradually as the signal exceeds the specified threshold, creating a more natural sound.

- **I/O Characteristics (KNEE= Hard, OUT GAIN=0.0dB)**



- **Time Series Analysis (RATIO= ∞:1)**

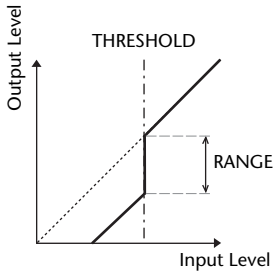


■ GATE

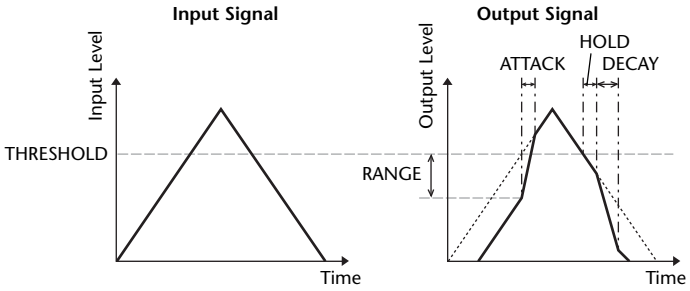
A gate attenuates signals below a set THRESHOLD level by a specified amount (RANGE).

Parameter	Range	Description
THRESHOLD	–72.0 to 0.0 (dB)	This determines the level at which the gate effect is applied.
RANGE	–∞, –72.0 to 0.0 (dB)	This determines the amount of attenuation when the gate closes.
ATTACK	0 to 120 (msec)	This determines how fast the gate opens when the signal exceeds the threshold level.
HOLD	0.02m to 1.96 (sec)	This determines how long the gate stays open once the trigger signal has fallen below the threshold.
DECAY	3.34m to 42.7 (sec)	This determines how fast the gate closes once the hold time has expired. The value is expressed as the duration required for the level to change by 6 dB.

- **I/O Characteristics**



- **Time Series Analysis**



■ DE-ESSER

This detects and compresses only the sibilants and other high-frequency consonants of the vocal.

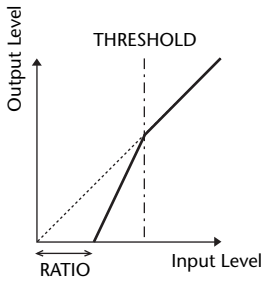
Parameter	Range	Description
THRESHOLD	–60.0 to 0.0 (dB)	Threshold level at which the de-esser effect applies.
FREQUENCY	800 to 16.0k (Hz)	Cutoff frequency of the filter used to detect the high frequencies.
TYPE	BELL, H.SHELF	Type of filter used to detect the frequency band.
Q (TYPE BELL)	25.0 to 0.5	Q (steepness) of the filter when TYPE is BELL.

■ EXPANDER

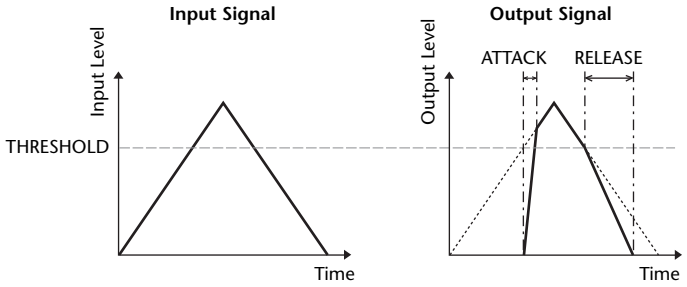
An expander attenuates signals below a specified THRESHOLD by a specified RATIO.

Parameter	Range	Description
THRESHOLD	–60.0 to 0.0 (dB)	This determines the level of input signal required to trigger the expander.
RATIO	1:0 to ∞:1	This determines the amount of expansion.
ATTACK	0 to 120 (msec)	This determines how soon the expander returns to its normal gain once the trigger signal level exceeds the threshold.
RELEASE	3.34m to 42.7 (sec)	This determines how soon the signal is expanded once the signal level drops below the threshold. The value is expressed as the duration required for the level to change by 6 dB.
OUT GAIN	–20.0 to +40.0 (dB)	This sets the expander's output signal level.
KNEE	Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5	This determines how expansion is applied at the threshold. For higher knee settings, expansion is applied gradually as the signal falls below the specified threshold, creating a more natural sound.

- **I/O Characteristics (KNEE= Hard, OUT GAIN= 0.0dB)**



- **Time Series Analysis (RATIO= ∞:1)**

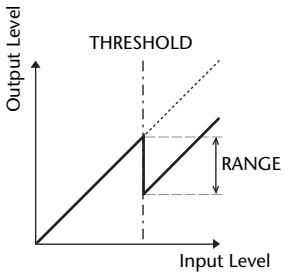


■ DUCKING

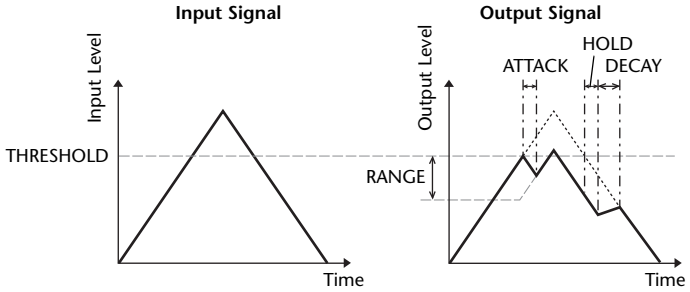
Ducking is commonly used for voice-over applications in which the background music level is reduced automatically when an announcer speaks. When the KEY IN source signal level exceeds the specified THRESHOLD, the output level is attenuated by a specified amount (RANGE).

Parameter	Range	Description
THRESHOLD	–72.0 to 0.0 (dB)	This determines the level of trigger signal (KEY IN) required to activate ducking.
RANGE	–∞, –72.0 to 0.0 (dB)	This determines the amount of attenuation when ducking is activated.
ATTACK	0 to 120 (msec)	This determines how soon the signal is ducked once the ducker has been triggered.
HOLD	0.02m to 1.96 (sec)	This determines how long ducking remains active once the trigger signal has fallen below the THRESHOLD level.
DECAY	3.34m to 42.7 (sec)	This determines how soon the ducker returns to its normal gain once the trigger signal level drops below the threshold. The value is expressed as the duration required for the level to change by 6 dB.

- **I/O Characteristics**



- **Time Series Analysis**



Plug-in Type List

Plug-in type	Explanation	Amount of DSP resources	Tap tempo function
REV-X	A 2-in/2-out reverb algorithm that provides a high-density, richly reverberant sound quality, smooth decay, and spaciousness and depth that enhance the original sound. You can choose one of three programs to suit the acoustic environment and your purpose: REV-X Hall, REV-X Room, and REV-X Plate.	6	—
VSS4HD	Room simulation reverb by the TC Electronic. A variety of reflection settings provide a musical-sounding reverberation that gives you detailed control of room size and distance to the walls.	16	—
NonLin 2	Stereo reverb effect by the TC Electronic. As a gate reverb that uses an envelope filter and does not require a trigger, this can be used in a variety of creative applications.	16	—
Reverb	Yamaha's legendary 1-in/2-out SPX reverb. You can choose one of four programs to suit the acoustic environment and your purpose: HALL, ROOM, STAGE, and PLATE.	5	—
Stereo Reverb	2-in/2-out stereo reverb.	6	—
Early Ref.	1-in/2-out early reflections.	7	—
Gate Reverb	1-in/2-out gate reverb. You can choose from two types: Gate Reverb and Reverse Gate.	7	—
Mono Delay	Basic 1-in/2-out repeat delay.	3	✓
Stereo Delay	Basic 2-in/2-out stereo delay.	3	✓
Mod.Delay	Simple 1-in/2-out repeat delay with modulation.	4	✓
Delay LCR	1-in/2-out 3-tap delay.	4	✓
Echo	2-in/2-out stereo delay with cross-feedback loop.	4	✓
Analog Delay	This delay effect is based on the Yamaha E1010 analog delay.	4	✓
Chorus	2-in/2-out chorus effect.	4	✓
Flange	2-in/2-out flange effect.	4	✓
Symphonic	Yamaha's proprietary 2-in/2-out symphonic effect, providing a modulation effect that is richer and more complex than chorus.	5	✓
Dyna.Flange	Flanger that changes the delay time according to the input level.	2	—
Dyna.Phaser	Stereo phaser that uses 16-stage phase shift.	2	—

Plug-in type		Explanation	Amount of DSP resources	Tap tempo function
Phaser		Phaser that changes the phase shift point according to the input level.	2	✓
Max100		Complete reproduction of a vintage effect that was manufactured only during the late 1970s.	1	✓
Dual Phaser		Complete reproduction of a vintage effect that was manufactured during the middle of the 1970s.	1	✓
Vintage Phaser		Phaser that provides a high degree of sound-shaping flexibility, and is not intended as a reproduction of any specific model.	2	✓
HQ.Pitch		Monaural pitch shifter that produces a stable effect.	4	✓
Dual Pitch		1-in/2-out high-quality pitch shifter.	4	✓
H3000 Live		This is a newly-developed harmonizer that offers the same performance as the Eventide H3000 Ultra-Harmonizer optimized for live-sound applications.	12	—
Tremolo		2-in/2-out tremolo effect.	2	✓
Auto Pan		2-in/2-out auto pan effect.	2	✓
Rotary		1-in/2-out rotary speaker simulation.	5	—
Ring Mod.		2-in/2-out ring modulator.	2	✓
Mod.Filter		2-in/2-out modulation filter.	2	✓
Dyna.Filter		2-in/2-out dynamic filter that changes the cutoff frequency according to the input level.	2	—
Rupert EQ 773	**Dual Stereo**	Models a console EQ module that Rupert Neve designed in the 1970s.	3	—
Rupert EQ 810	**Dual Stereo**	Models a console EQ module that Rupert Neve designed in the 1980s.	3	—
Portico 5033	**Dual Stereo**	Models an analog 5-band EQ made by the Rupert Neve Designs.	2	—
EQ-1A	**Dual Stereo**	Models a classic vacuum tube passive-type vintage EQ.	3	—
Equalizer601		Equalizer that emulates the characteristics of an analog equalizer used in the 1970s. It can be used to obtain a sense of drive.	2	—
Dynamic EQ	**Dual Stereo**	EQ that dynamically changes the gain, allowing the cut/boost amount to be controlled in response to the input level.	2	—
Dynamic EQ4	**Dual Stereo**	Dynamic EQ4 is a two-band dynamic equalizer that has been expanded to feature four bands.	3	—

Plug-in type		Explanation	Amount of DSP resources	Tap tempo function
Rupert Comp 754	**Dual Stereo**	Models a console compressor/limiter module that Rupert Neve designed in the 1970s.	3	—
Rupert Comp 830	**Dual Stereo**	Models a console compressor/limiter module that Rupert Neve designed in the 1980s.	3	—
Portico 5043	**Dual Stereo**	Models an analog compressor/limiter made by the Rupert Neve Designs.	2	—
Portico 5045	**Dual Stereo**	Models the Primary Source Enhancer made by Rupert Neve Designs.	2	—
Buss Comp 369	**Dual Stereo**	This compressor emulates a standard bus compressor that has been used in recording studios and broadcasting stations.	3	—
U76	**Dual Stereo**	Models a classic vintage compressor/limiter.	3	—
Opt-2A	**Dual Stereo**	Models a classic vacuum tube (optical type) compressor.	4	—
Comp276 **Comp276S**		This compressor emulates the characteristics of an FET gain reduction commonly used in recording studios.	2	— —
MBC4	**Dual Stereo**	This four-band compressor offers intuitive operability.	3	—
Distortion		1-in/2-out distortion effect.	2	—
Amp Simulate		1-in/2-out guitar amp simulator.	3	—
OpenDeck		This mastering plug-in emulates the tape compression created by two open reel tape recorders (a recording deck and a reproduction deck).	4	—

Effects Parameters

■ REV-X

Two input, two output reverb algorithm. Delivers dense and rich reverberation, smooth decay, and provides a spaciousness and depth that enhances the original sound. Choose from three types depending on your location and needs; REV-X HALL, REV-X ROOM, and REV-X PLATE.

Parameter	Range	Description
REV TYPE	HALL, ROOM, PLATE	Reverb type
REV TIME	0.28–27.94 s *1	Reverb time
INI. DLY	1.0–125.0 ms	Initial delay before reverb begins
HI. RATIO	0.1–1.0	High-frequency reverb time ratio
LO. RATIO	0.1–1.4	Low-frequency reverb time ratio
LO.FREQ	22.0 Hz–18.0 kHz	Frequency point for LO.RATIO setting
DIFF.	0–10	Reverb diffusion (left–right reverb spread)
ROOM SIZE	0–28	Size of room
DECAY	0–53	Gate closing speed
HPF	THRU, 22.0 Hz–8.00 kHz	High-pass filter cutoff frequency
LPF	1.00 kHz–18.0 kHz, THRU	Low-pass filter cutoff frequency

*1. These values are for when the effect type is REV-X HALL and the ROOM SIZE=28. The range will differ depending on the effect type and ROOM SIZE setting.

■ VSS4HD

Room simulation reverb by the TC Electronic. A variety of reflection settings provide a musicalsounding reverberation that gives you detailed control of room size and distance to the walls.

Parameter	Range	Description
Decay (MDecay*1)	0.10 to 20.0 s	Decay time of the reverb
Pre Delay	5 to 300 ms	Delay of the reverb input
Hi Cut	20.00 Hz to 20.0 kHz	Frequency of the high cut filter at the input stage of the reverb
Rev Delay	0 to 300 ms	Delay of the reverb tail
Rev Size	0 to 15	Perceptual size of the reverb
Rev Width	–10 to 10	Width of the reverb tail
Decrease (ER Dec*1)	0–100 %	Number of reflections for the early reflections
Lo Color	–50 to 50	Low-frequency range of the early reflections
Hi Color	–50 to 50	High-frequency range of the early reflections
Early Start	0–100 %	Start point of early reflection. Removes the first part of early reflection.
Early Stop	0–100 %	End point of the early reflection. Attenuates the end of early reflection pattern.
Location Type	*2	Type of location
Source 1/2	L30 to R 30	Position of input sources 1/2
In Level	OFF, –97.0 to 0.0 dB	Input level
Out Level	OFF, –97.0 to 0.0 dB	Output level
Mute Input	OFF, ON	Mutes the input
Mute Output	OFF, ON	Mutes the output
Lo Cut	20.00 to 200.0 Hz	Low-cut frequency
Lo Damp	–18.0 0.0 dB	Low-cut amount
Hi Soften	50 to 50	High-frequency range of the reverb tail
Lo Decay	0.01 to 2.50	Multiple of decay for the frequency range below Lo Xover
Lo Mid Decay	0.01 to 2.50	Multiple of decay for the low-mid frequency range
Hi Mid Decay	0.01 to 2.50	Multiple of decay for the middle frequency range
Hi Decay	0.01 to 2.50	Multiple of decay for the frequency range above Hi Xover
Lo Xover	20.00 to 500.0 Hz	Crossover frequency between the low and low-mid frequency ranges of the reverb tail
Mid Xover	20.00 Hz to 2.00 kHz	Crossover frequency between the low-mid and middle frequency ranges of the reverb tail
Hi Xover	500.0 Hz to 20.0 kHz	Crossover frequency between the middle and high frequency ranges of the reverb tail
Reverb Type	Colored, Normal	Type of reverb effect
Reverb Diffuse	–25 to 25	Diffusion for the decay time
Modulation Type	*3	Type of modulation
Mod. Rate	–50 to 50	Rate of modulation
Mod. Depth	–0 to 200	Depth of modulation
Dry Level	OFF, –97.0 to 0.0 dB	Level of the dry signal at the output stage

*1. Actual indication in the screen encoder access field
*2. Oval Room, Cinema, Church, Castle Hall, Theater, Living Room, Parking Garage, Bathroom, Viennna Hall, Concert Hall, Jazz Club
*3. Sync, Chaos, Counter Clockwise, Clockwise, Left/Right, Front/Rear Diffuse, Front/Rear Subtle, Front/Rear, Default, Off

■ NonLin 2

Stereo reverb effect by the TC Electronic. As a gate reverb that uses an envelope filter and does not require a trigger, this can be used in a variety of creative applications.

Parameter	Range	Description
Pre Delay	5–500 ms	Delay of the envelope
Attack	0–309 ms	Attack time of the envelope
Hold	10–85 ms	Hold time of the envelope
Release	0–106 ms	Release time of the envelope
Style	*1	Basic reverb style
Diffuse	0–100 %	Diffusion (spread) for the reverb style
Type	*2	Type of Twist that affects the reverb
Ratio	0–100 %	Proportion of Twist for the reverb
Lo Cut	20.00 Hz to 2.00 kHz	Frequency of the low cut filter at the input stage of the reverb
Hi Cut	800.0 Hz to 20.0 kHz	Frequency of the high cut filter at the input stage of the reverb
Width	0–100 %	Stereo width of the output
In Level	OFF, –119.5 to 0.0 dB	Input level
Out Level	OFF, –119.5 to 0.0 dB	Output level
Dry Level	OFF, –119.5 to 0.0 dB	Level of the dry signal
Wet Level	OFF, –119.5 to 0.0 dB	Level of the wet signal (reverb component)

*1. NonLin Decayed, Explode, Gated, Rough, Air Ambience, Small Ambience, Live, Wild, Hollow, Box, Scanner, Panner, Smooth B, Smooth A, Sustained, Mono To Stereo, NonLin Wide, NonLin B, NonLin A, NonLin Classic

*2. Woolly, Woody, Ventilation, Tunnel, Synthetic, Spaceship, Radiator, Nextdoor, Muffled, Mouth, Moony, Levitate, Kazoo, Hot Air, Guts, Digital, Chicken, Cave, Box, Aircon

■ Reverb

One input, two output hall, room, stage, and plate reverb simulations, all with gates.

Parameter	Range	Description
REV TYPE	HALL, ROOM, STAGE, PLATE	Reverb type
REV TIME	0.3–99.0 s	Reverb time
INI. DLY	1.0–500.0 ms	Initial delay before reverb begins
HI. RATIO	0.1–1.0	High-frequency reverb time ratio
LO. RATIO	0.1–2.4	Low-frequency reverb time ratio
DIFF.	0–10	Reverb diffusion (left–right reverb spread)
DENSITY	0–100%	Reverb density
E/R DLY	0.0–100.0 ms	Delay between early reflections and reverb
E/R BAL.	0–100%	Balance of early reflections and reverb (0% = all reverb, 100% = all early reflections)
HPF	THRU, 21.2 Hz–8.00 kHz	High-pass filter cutoff frequency
LPF	50.0 Hz–16.0 kHz, THRU	Low-pass filter cutoff frequency
GATE LVL	OFF, –60 to 0 dB	Level at which gate kicks in
ATTACK	0–120 ms	Gate opening speed
HOLD	0.02 ms–1.96 s	Gate open time
DECAY	3.34 ms–42.7 s	Gate closing speed

■ Stereo Reverb

Two input, two output stereo reverb.

Parameter	Range	Description
REV TIME	0.3–99.0 s	Reverb time
REV TYPE	Hall, Room, Stage, Plate	Reverb type
INI. DLY	1.0–100.0 ms	Initial delay before reverb begins
HI. RATIO	0.1–1.0	High-frequency reverb time ratio
LO. RATIO	0.1–2.4	Low-frequency reverb time ratio
DIFF.	0–10	Reverb diffusion (left–right reverb spread)
DENSITY	0–100%	Reverb density
E/R BAL.	0–100%	Balance of early reflections and reverb (0% = all reverb, 100% = all early reflections)
HPF	THRU, 21.2 Hz–8.00 kHz	High-pass filter cutoff frequency
LPF	50.0 Hz–16.0 kHz, THRU	Low-pass filter cutoff frequency

■ Early Ref.

One input, two output early reflections.

Parameter	Range	Description
TYPE	S-Hall, L-Hall, Random, Revers, Plate, Spring	Type of early reflection simulation
ROOMSIZE	0.1–20.0	Reflection spacing
LIVENESS	0–10	Early reflections decay characteristics (0 = dead, 10 = live)
INI. DLY	1.0–500.0 ms	Initial delay before reverb begins
DIFF.	0–10	Reflection diffusion (left–right reflection spread)
DENSITY	0–100%	Reflection density
ER NUM.	1–19	Number of early reflections
FB GAIN	–99 to +99%	Feedback gain
HI. RATIO	0.1–1.0	High-frequency feedback ratio
HPF	THRU, 21.2 Hz–8.00 kHz	High-pass filter cutoff frequency
LPF	50.0 Hz–16.0 kHz, THRU	Low-pass filter cutoff frequency

■ Gate Reverb

One input, two output early reflections with gate, and early reflections with reverse gate.

Parameter	Range	Description
TYPE	Type-A, Type-B, Type-C, Type-D	Type of early reflection simulation
ROOMSIZE	0.1–20.0	Reflection spacing
LIVENESS	0–10	Early reflections decay characteristics (0 = dead, 10 = live)
INI. DLY	1.0–500.0 ms	Initial delay before reverb begins
DIFF.	0–10	Reflection diffusion (left–right reflection spread)
DENSITY	0–100%	Reflection density
HI. RATIO	0.1–1.0	High-frequency feedback ratio
ER NUM.	1–19	Number of early reflections
FB GAIN	–99 to +99%	Feedback gain
HPF	THRU, 21.2 Hz–8.00 kHz	High-pass filter cutoff frequency
LPF	50.0 Hz–16.0 kHz, THRU	Low-pass filter cutoff frequency

■ Mono Delay

One input, one output basic repeat delay.

Parameter	Range	Description
DELAY	1.0–2730.0 ms	Delay time
FB. GAIN	–99 to +99%	Feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback)
HI. RATIO	0.1–1.0	High-frequency feedback ratio
HPF	THRU, 21.2 Hz–8.00 kHz	High-pass filter cutoff frequency
LPF	50.0 Hz–16.0 kHz, THRU	Low-pass filter cutoff frequency
SYNC	OFF, ON	Tempo parameter sync on/off
NOTE	*1	Used in conjunction with TEMPO to determine DELAY

*1. — 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 𝅝𝅝 (Max. value depends on tempo setting)

■ Stereo Delay

Two input, two output basic stereo delay.

Parameter	Range	Description
DELAY L	1.0–1350.0 ms	Left channel delay time
DELAY R	1.0–1350.0 ms	Right channel delay time
FB. G L	–99 to +99%	Left channel feedback (plus values for normal-phase feedback, minus values for reverse-phase feedback)
FB. G R	–99 to +99%	Right channel feedback (plus values for normal-phase feedback, minus values for reverse-phase feedback)
HI. RATIO	0.1–1.0	High-frequency feedback ratio
HPF	THRU, 21.2 Hz–8.00 kHz	High-pass filter cutoff frequency
LPF	50.0 Hz–16.0 kHz, THRU	Low-pass filter cutoff frequency
SYNC	OFF, ON	Tempo parameter sync on/off
NOTE L	*1	Used in conjunction with TEMPO to determine left channel DELAY
NOTE R	*1	Used in conjunction with TEMPO to determine right channel DELAY

*1. — 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 (Maximum value depends on the tempo setting)

■ Mod.Delay

One input, two output basic repeat delay with modulation.

Parameter	Range	Description
DELAY	1.0–2725.0 ms	Delay time
FB. GAIN	–99 to +99%	Feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback)
HI. RATIO	0.1–1.0	High-frequency feedback ratio
FREQ.	0.05–40.00 Hz	Modulation speed
DEPTH	0–100%	Modulation depth
WAVE	Sine/Tri	Modulation waveform
HPF	THRU, 21.2 Hz–8.00 kHz	High-pass filter cutoff frequency
LPF	50.0 Hz–16.0 kHz, THRU	Low-pass filter cutoff frequency
SYNC	OFF, ON	Tempo parameter sync on/off
DLY.NOTE	*1	Used in conjunction with TEMPO to determine DELAY
MOD.NOTE	*2	Used in conjunction with TEMPO to determine FREQ

*1. — 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 𝅝𝅝 (Maximum value depends on the tempo setting)
*2. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 𝅝𝅝

■ Delay LCR

One input, two output 3-tap delay (left, center, right).

Parameter	Range	Description
DELAY L	1.0–2730.0 ms	Left channel delay time
DELAY C	1.0–2730.0 ms	Center channel delay time
DELAY R	1.0–2730.0 ms	Right channel delay time
FB. DLY	1.0–2730.0 ms	Feedback delay time
LEVEL L	–100 to +100%	Left channel delay level
LEVEL C	–100 to +100%	Center channel delay level
LEVEL R	–100 to +100%	Right channel delay level
FB. GAIN	–99 to +99%	Feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback)
HI. RATIO	0.1–1.0	High-frequency feedback ratio
HPF	THRU, 21.2 Hz–8.00 kHz	High-pass filter cutoff frequency
LPF	50.0 Hz–16.0 kHz, THRU	Low-pass filter cutoff frequency
SYNC	OFF, ON	Tempo parameter sync on/off
NOTE L	*1	Used in conjunction with TEMPO to determine DELAY L
NOTE C	*1	Used in conjunction with TEMPO to determine DELAY C
NOTE R	*1	Used in conjunction with TEMPO to determine DELAY R
NOTE FB	*1	Used in conjunction with TEMPO to determine FB. DLY

*1. —— 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 𝅝𝅝 (Maximum value depends on the tempo setting)

■ Echo

Two input, two output stereo delay with crossed feedback loop.

Parameter	Range	Description
DELAY L	1.0–1350.0 ms	Left channel delay time
DELAY R	1.0–1350.0 ms	Right channel delay time
FB.DLY L	1.0–1350.0 ms	Left channel feedback delay time
FB.DLY R	1.0–1350.0 ms	Right channel feedback delay time
FB. G L	–99 to +99%	Left channel feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback)
FB. G R	–99 to +99%	Right channel feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback)
L→R FBG	–99 to +99%	Left to right channel feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback)
R→L FBG	–99 to +99%	Right to left channel feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback)
HI. RATIO	0.1–1.0	High-frequency feedback ratio
HPF	THRU, 21.2 Hz–8.00 kHz	High-pass filter cutoff frequency
LPF	50.0 Hz–16.0 kHz, THRU	Low-pass filter cutoff frequency
SYNC	OFF, ON	Tempo parameter sync on/off
NOTE L	*1	Used in conjunction with TEMPO to determine DELAY L
NOTE R	*1	Used in conjunction with TEMPO to determine DELAY R
NOTE FBL	*1	Used in conjunction with TEMPO to determine FB. D L
NOTE FBR	*1	Used in conjunction with TEMPO to determine FB. D R

*1. —— 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯³ 𝅘𝅥𝅯. 𝅘𝅥 𝅘𝅥. 𝅗𝅥 𝅗𝅥. 𝅝 (Maximum value depends on the tempo setting)

■ Analog Delay

This delay effect is based on the Yamaha E1010 analog delay.

Parameter	Range	Description
BBD TYPE	A, B, C, D, E	Adjusts the characteristics of the delay sound. The characteristics become stronger in the order of switch A to E.
TIME RANGE	1-200, 201-600, 601-1000	Specifies the delay time range controlled via the DELAY knob.
INPUT	0.00 to 10.00	Adjusts the input gain.
BASS	–15.00 to 15.00	Adjusts the signal's low frequency range level at the input.
TREBLE	–15.00 to 15.00	Adjusts the signal's high frequency range level at the input.
DELAY	1 to 200 ms, 201 to 600 ms, 601 to 1000 ms	Adjusts the delay time.
FEEDBACK	0.00 to 10.00	Adjusts the feedback amount of the delay signal.
FREQUENCY	0.00 to 20.0 Hz	Adjusts the frequency of modulation.
DEPTH	0.00 to 10.00	Adjusts the depth of modulation.
MIX	0.00 to 10.00	Adjusts the mix balance between dry and delay sounds.

■ Chorus

Two input, two output chorus effect.

Parameter	Range	Description
FREQ.	0.05–40.00 Hz	Modulation speed
AM DEPTH	0–100%	Amplitude modulation depth
PM DEPTH	0–100%	Pitch modulation depth
MOD. DLY	0.0–500.0 ms	Modulation delay time
WAVE	Sine, Tri	Modulation waveform
SYNC	OFF, ON	Tempo parameter sync on/off
NOTE	*1	Used in conjunction with TEMPO to determine FREQ.

*1.

■ Flange

Two input, two output flange effect.

Parameter	Range	Description
FREQ.	0.05–40.00 Hz	Modulation speed
DEPTH	0–100%	Modulation depth
MOD. DLY	0.0–500.0 ms	Modulation delay time
FB. GAIN	–99 to +99%	Feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback)
WAVE	Sine, Tri	Modulation waveform
SYNC	OFF, ON	Tempo parameter sync on/off
NOTE	*1	Used in conjunction with TEMPO to determine FREQ.

*1.

■ Symphonic

Two input, two output symphonic effect.

Parameter	Range	Description
FREQ.	0.05–40.00 Hz	Modulation speed
DEPTH	0–100%	Modulation depth
MOD. DLY	0.8–500.0 ms	Modulation delay time
WAVE	Sine, Tri	Modulation waveform
SYNC	OFF, ON	Tempo parameter sync on/off
NOTE	*1	Used in conjunction with TEMPO to determine FREQ.

*1.

■ Dyna.Flange

Two input, two output dynamically controlled flanger.

Parameter	Range	Description
SENSE	0–100	Sensitivity
DIR.	UP, DOWN	Upward or downward frequency change
DECAY	3.34 ms–42.7 s	Decay speed
OFFSET	0–100	Delay time offset
FB.GAIN	–99 to +99%	Feedback gain

■ Dyna.Phaser

Two input, two output dynamically controlled phaser.

Parameter	Range	Description
SENSE	0–100	Sensitivity
DIR.	UP, DOWN	Upward or downward frequency change
DECAY	3.34 ms–42.7 s	Decay speed
OFFSET	0–100	Lowest phase-shifted frequency offset
FB.GAIN	–99 to +99%	Feedback gain
STAGE	2, 4, 6, 8, 10, 12, 14, 16	Number of phase shift stages

■ Phaser

Two input, two output 16-stage phaser.

Parameter	Range	Description
FREQ.	0.05–40.00 Hz	Modulation speed
DEPTH	0–100%	Modulation depth
FB. GAIN	–99 to +99%	Feedback gain (plus values for normal-phase feedback, minus values for reverse-phase feedback)
OFFSET	0–100	Lowest phase-shifted frequency offset
PHASE	0.00–354.38 degrees	Left and right modulation phase balance
STAGE	2, 4, 6, 8, 10, 12, 14, 16	Number of phase shift stages
SYNC	OFF, ON	Tempo parameter sync on/off
NOTE	*1	Used in conjunction with TEMPO to determine FREQ.

*1.

■ Max100

Complete reproduction of a vintage effect that was manufactured only during the late 1970s.

Parameter	Range	Description
MODE	1 to 4	Switches the tonal character
SPEED	SYNC ON, 0.100 to 10.00 Hz	Modulation speed
FOOT	OFF, ON	Effect on/off

■ Dual Phaser

Complete reproduction of a vintage effect that was manufactured during the middle of the 1970s.

Parameter	Range	Description
LFO 1 RATE	SYNC ON, 0.067 to 20.00 Hz	LFO 1 speed
LFO 1 SHAPE	SINE, SQUARE	LFO 1 waveform
LFO 2 RATE	SYNC ON, 0.111 to 20.00 Hz	LFO 2 speed
LFO 2 SHAPE	SINE, SQUARE	LFO 2 waveform
PHASER A DEPTH (A DEPTH*1)	1.00 to 10.00	Modulation depth of Phaser A
PHASER A FEEDBACK (A FB.*1)	1.00 to 10.00	Feedback amount of Phaser A
PHASER A ON/OFF	OFF, ON	Phaser A on/off
PHASER B DEPTH (B DEPTH*1)	1.00 to 10.00	Modulation depth of Phaser B
PHASER B FEEDBACK (B FB.*1)	1.00 to 10.00	Feedback amount of Phaser B
SWEEP LFO	LFO1, LFO2	Phaser B LFO
PHASER B SWEEP TYPE	NORM/REV	LFO phase of Phaser B
PHASER B ON/OFF	OFF, ON	Phaser B on/off
MODE	1 to 4	Rearranges the two phasers

*1. Actual indication in the screen encoder access field

■ Vintage Phaser

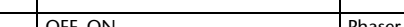
Phaser that provides a high degree of soundshaping flexibility, and is not intended as a reproduction of any specific model.

Parameter	Range	Description
SPEED	SYNC ON, 0.100Hz to10.00 Hz	Modulation speed
MANUAL	0.00 to 10.00	Center frequency of modulation
DEPTH	0.00 to 10.00	Depth of modulation
FEEDBACK	0.00 to 10.00	Feedback amount
COLOR	0.00 to 10.00	Makes fine adjustments to the tone
MODE	1, 2	Type of circuit structure that is modeled
STAGE	4, 6, 8, 10, 12, 16	Extent of the circuit that is modeled
FOOT	OFF, ON	Effect on/off

■ HQ.Pitch

One input, two output high-quality pitch shifter.

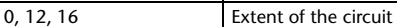
Parameter	Range	Description
PITCH	–12 to +12 semitones	Pitch shift
FINE	–50 to +50 cents	Pitch shift fine
DELAY	1.0–1000.0 ms	Delay time
FB. GAIN	–99 to +99%	Feedback gain
MODE	1–10	Pitch shift precision
SYNC	OFF, ON	Tempo parameter sync on/off
NOTE	*1	Used in conjunction with TEMPO to determine DELAY

*1. ——  (Maximum value depends on the tempo setting)

■ Dual Pitch

Two input, two output pitch shifter.

Parameter	Range	Description
PITCH 1	–24 to +24 semitones	Channel #1 pitch shift
FINE 1	–50 to +50 cents	Channel #1 pitch shift fine
LEVEL 1	–100 to +100%	Channel #1 level
PAN 1	L63 to R63	Channel #1 pan
DELAY 1	1.0–1000.0 ms	Channel #1 delay time
FB. G 1	–99 to +99%	Channel #1 feedback gain
MODE	1–10	Pitch shift precision
PITCH 2	–24 to +24 semitones	Channel #2 pitch shift
FINE 2	–50 to +50 cents	Channel #2 pitch shift fine
LEVEL 2	–100 to +100%	Channel #2 level
PAN 2	L63 to R63	Channel #2 pan
DELAY 2	1.0–1000.0 ms	Channel #2 delay time
FB. G 2	–99 to +99%	Channel #2 feedback gain
SYNC	OFF, ON	Tempo parameter sync on/off
NOTE 1	*1	Used in conjunction with TEMPO to determine Channel #1 delay
NOTE 2	*1	Used in conjunction with TEMPO to determine Channel #2 delay

*1. ——  (Maximum value depends on the tempo setting)

■ H3000 Live

This is a newly-developed harmonizer that offers the same performance as the Eventide H3000 Ultra-Harmonizer optimized for live-sound applications.

Parameter	Range	Description
PROGRAM SELECT	*1	Switches the preset. If you switch the preset, the internal algorithm and parameters will change accordingly.
MIX	0–100 %	Mix balance between dry and wet signals
MODULAT ION	0–100 %	Amount of modulation
LEFT SHIFT	–1200 to +1200 c	Pitch shift amount for L CH
LEFT DELAY	0 to 1400 ms	Delay time for L CH
LEFT FEEDBACK	0 to 100 %	Feedback amount for L CH
RIGHT SHIFT	–1200 to +1200 c	Pitch shift amount for R CH
RIGHT DELAY	0 to 1400 ms	Delay time for R CH
RIGHT FEEDBACK	0 to 100 %	Feedback amount for R CH

*1. [101] Layered Shift, [116] Multi Shift, [508] Dual H910 Micro, [514] Just Stereo, [515] Magic Air, [518] Micro + Reverb, [519] Micro Pitch Shift, [520] Micro-Reverb, [521] Micro Pitch Slap, [528] Real Chorus, [533] Voice Doubler, [731] Mondo Chorus, [763] Moving Vocal Spread, [988] Real Chorus 2, [Y102] Slap Back, [Y613] Big Guitar, [000] Clean

■ Tremolo

Two input, two output tremolo effect.

Parameter	Range	Description
FREQ.	0.05–40.00 Hz	Modulation speed
DEPTH	0–100%	Modulation depth
WAVE	Sine, Tri, Square	Modulation waveform
SYNC	OFF, ON	Tempo parameter sync on/off
NOTE	*1	Used in conjunction with TEMPO to determine FREQ.

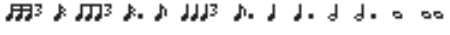
*1.

■ Auto Pan

Two input, two output autopanner.

Parameter	Range	Description
FREQ.	0.05–40.00 Hz	Modulation speed
DEPTH	0–100%	Modulation depth
DIR.	*1	Panning direction
WAVE	Sine, Tri, Square	Modulation waveform
SYNC	OFF, ON	Tempo parameter sync on/off
NOTE	*2	Used in conjunction with TEMPO to determine FREQ.

*1. L↔R, L→R, L←R, Turn L, Turn R

*2. 

■ Rotary

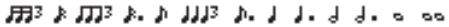
One input, two output rotary speaker simulator.

Parameter	Range	Description
ROTATE	STOP, START	Rotation stop, start
SPEED	SLOW, FAST	Rotation speed (see SLOW and FAST parameters)
SLOW	0.05–10.00 Hz	SLOW rotation speed
FAST	0.05–10.00 Hz	FAST rotation speed
DRIVE	0–100	Overdrive level
ACCEL	0–10	Acceleration at speed changes
LOW	0–100	Low-frequency filter
HIGH	0–100	High-frequency filter

■ Ring Mod.

Two input, two output ring modulator.

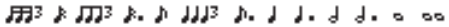
Parameter	Range	Description
SOURCE	OSC, SELF	Modulation source: oscillator or input signal
OSC FREQ	0.0–5000.0 Hz	Oscillator frequency
FM FREQ.	0.05–40.00 Hz	Oscillator frequency modulation speed
FM DEPTH	0–100%	Oscillator frequency modulation depth
SYNC	OFF, ON	Tempo parameter sync on/off
FM NOTE	*1	Used in conjunction with TEMPO to determine FM FREQ

*1. 

■ Mod.Filter

Two input, two output modulation filter.

Parameter	Range	Description
FREQ.	0.05–40.00 Hz	Modulation speed
DEPTH	0–100%	Modulation depth
PHASE	0.00–354.38 degrees	Left-channel modulation and right-channel modulation phase difference
TYPE	LPF, HPF, BPF	Filter type: low pass, high pass, band pass
OFFSET	0–100	Filter frequency offset
RESO.	0–20	Filter resonance
LEVEL	0–100	Output level
SYNC	OFF, ON	Tempo parameter sync on/off
NOTE	*1	Used in conjunction with TEMPO to determine FREQ

*1. 

■ Dyna.Filter

Two input, two output dynamically controlled filter.

Parameter	Range	Description
SENSE	0–100	Sensitivity
DIR.	UP, DOWN	Upward or downward frequency change
DECAY	3.34 ms–42.7 s	Filter frequency change decay speed
TYPE	LPF, HPF, BPF	Filter type
OFFSET	0–100	Filter frequency offset
RESO.	0–20	Filter resonance
LEVEL	0–100	Output Level

■ Rupert EQ 773

Models a console EQ module that Rupert Neve designed in the 1970s.

Parameter	Range	Description
LC FREQ	OFF, 50, 80, 100, 300 Hz	Frequency of the low cut filter
LF GAIN	–16.0 to 16.0 dB	Gain of the low shelving filter
LF FREQ	OFF, 35, 60, 110, 220 Hz	Frequency of the low shelving filter
MF GAIN	–18.0 to 18.0 dB	Peaking gain
MF FREQ	OFF, 360, 700 Hz, 1.6, 3.2, 4.8, 7.2 kHz	Peaking frequency
HF GAIN	–18.0 to 18.0 dB	Gain of the high shelving filter
DRIVE	0.0 to 10.0	Amount of head amp overtones
EQL	OFF, ON	Equalizer on/off

■ Rupert EQ 810

Models a console EQ module that Rupert Neve designed in the 1980s.

Parameter	Range	Description
LF IN	OFF, ON	LF band (low shelving) on/off
LF FREQ	33, 56, 95, 160, 270 Hz	Cutoff frequency of the LF band (low shelving)
LF GAIN	–16.0 to 16.0 dB	Gain of the LF band (low shelving)
LMF IN	OFF, ON	LMF band (peaking) on/off
LMF x3	OFF, ON	Triples the center frequency value of the LMF band (peaking)
LMF FREQ	40.0 to 400 Hz[*1]	Center frequency of the LMF band (peaking)
LMF GAIN	–16.0 to 16.0 dB	Gain of the LMF band (peaking)
LMF Q	0.90 t0 3.00	Q (steepness) of the LMF band (peaking)
HF IN	OFF, ON	HF band (high shelving) on/off
HF FREQ	3.3, 4.7, 6.8, 10, 15 kHz	Cutoff frequency of the HF band (high shelving)
HF GAIN	–16.0 to 16.0 dB	Gain of the HF band (high shelving)
HMF IN	OFF, ON	HMF band (peaking) on/off
HMF x3	OFF, ON	Triples the center frequency value of the HMF band (peaking)
HMF FREQ	600 Hz to 6.00 kHz[*2]	Center frequency of the HMF band (peaking)
HMF GAIN	–16.0 to 16.0 dB	Gain of the HMF band (peaking)
HMF Q	0.90 to 3.00	Q (steepness) of the HMF band (peaking)
TRANS.	MIC, LINE	Type of input transformer that is emulated
DRIVE	–20.0 to 20.0	Adjusts the input level to adjust the amount of overtones.
LPF FREQ	OFF, 36, 60, 105, 185, 330 Hz	Cutoff frequency of the low pass filter
HPF FREQ	OFF, 16, 12, 8.2, 5.6, 3.9 kHz	Cutoff frequency of the high pass filter
ALL EQ	OFF, ON	Turns the LF/LMF/HMF/HF bands on/off together

*1. When it is On, 120 Hz to 1.20 kHz
*2. When it is On, 1.80kHz to 18.0 kHz

■ Portico 5033

This models an analog 5-band EQ made by Rupert Neve Designs.

Parameter	Range	Description
ALL BYPASS	OFF, ON	Turns bypass on/off for the EQ. Even in the bypassed state, the signal will pass through the input/output transformers and the amp circuit.
TRIM	–12.0 to 12.0 dB	Input gain
LF FREQ	30.00 to 300.0 Hz	Center frequency of the LF band
LF GAIN	–12.0 to 12.0 dB	Gain of the LF band
LMF IN	OFF, ON	Switches the LMF band on/off
LMF Q	0.70 to 5.00	Q of the LMF band
LMF FREQ	50.00 to 400.0 Hz	Center frequency of the LMF band
LMF GAIN	–12.0 to 12.0 dB	Gain of the LMF band
MF IN	OFF, ON	Switches the MF band on/off
MF Q	0.70 to 5.00	Q of the MF band
MF FREQ	330.0 to 2500 Hz	Center frequency of the MF band
MF GAIN	–12.0 to 12.0 dB	Gain of the MF band
HMF IN	OFF, ON	Switches the HMF band on/off
HMF Q	0.70 to 5.00	Q of the HMF band
HMF FREQ	1.80k to 16.0k Hz	Center frequency of the HMF band
HMF GAIN	–12.0 to 12.0 dB	Gain of the HMF band
LF/HF IN	OFF, ON	Switches the LF/HF bands on/off
HF FREQ	2.50k to 25.0k Hz	Center frequency of the HF band
HF GAIN	–12.0 to 12.0 dB	Gain of the HF band

■ EQ-1A

This processor emulates a vintage EQ that's considered a classic example of a passive EQ.

Parameter	Range	Description
LOW FREQUENCY (LO FREQ*1)	20, 30, 60, 100 Hz	Frequency range of the low range filter
(LOW) BOOST (LO BOOST*1)	0.0 to 10.0	Boost amount of the low range filter
(LOW) ATTEN (LO ATT*1)	0.0 to 10.0	Attenuation amount of the low range filter
HIGH FREQUENCY (HI FREQ*1)	3k, 4k, 5k, 8k, 10k, 12k, 16k Hz	Frequency range of the high range filter
(HIGH) BOOST (HI BOOST*1)	0.0 to 10.0	Boost amount of the high range filter
(HIGH) BAND WIDTH (BAND WID*1)	0.0 to 10.0	Band width of the high range filter
(HIGH) ATTEN SEL (HI ATT F*1)	5k, 10k, 20k Hz	Frequency range attenuated by the high range filter
(HIGH) ATTEN (HI ATT*1)	0.0 to 10.0	Attenuation amount of the high range filter
IN	OFF, ON	Turns the processor on/off. If this is off, the filter section will be bypassed, but the signal will pass through the input/output transformers and the amp circuit.

*1. Actual indication in the screen encoder access field

■ Equalizer601

This effect emulates the characteristics of 70's analog equalizers. Re-creating the distortion of typical analog circuits will add drive to the sound.

Parameter	Range	Description
LO TYPE	HPF-2/1, LSH-1/2	Type of EQ1
LO F	16.0 Hz to 20.0 kHz	Cut-off frequency of EQ1
LO G	–18.0 to +18.0 dB	Gain of EQ1
MID1 Q	0.50–16.0	Q of EQ2
MID1 F	16.0 Hz to 20.0 kHz	Center frequency of EQ2
MID1 G	–18.0 to +18.0 dB	Gain of EQ2
MID2 Q	0.50–16.0	Q of EQ3
MID2 F	16.0 Hz to 20.0 kHz	Center frequency of EQ3
MID2 G	–18.0 to +18.0 dB	Gain of EQ3
INPUT	–18.0 to +18.0 dB	Input gain
OUTPUT	–18.0 to +18.0 dB	Output gain
MID3 Q	0.50–16.0	Q of EQ4
MID3 F	16.0 Hz to 20.0 kHz	Center frequency of EQ4
MID3 G	–18.0 to +18.0 dB	Gain of EQ4
MID4 Q	0.50–16.0	Q of EQ5
MID4 F	16.0 Hz to 20.0 kHz	Center frequency of EQ5
MID4 G	–18.0 to +18.0 dB	Gain of EQ5
HI TYPE	LPF-2/1, HSH-1/2	Type of EQ6
HI F	16.0 Hz to 20.0 kHz *1	Cut-off frequency of EQ6
HI G	–18.0 to +18.0 dB	Gain of EQ6
LO SW	OFF, ON	Switches EQ1 on/off
MID1 SW	OFF, ON	Switches EQ2 on/off
MID2 SW	OFF, ON	Switches EQ3 on/off
MID3 SW	OFF, ON	Switches EQ4 on/off
MID4 SW	OFF, ON	Switches EQ5 on/off
HI SW	OFF, ON	Switches EQ6 on/off
TYPE	CLEAN, DRIVE	Selects the equalizer type. The CLEAN equalizer provides non-distorted, clear, typical digital sound, emulating variations in frequency response in the analog circuits. The DRIVE equalizer provides distorted, driven sound that enhances analog flavor, emulating changes in frequency response in the analog circuits.

*1. 16.0 Hz to 20.0 kHz (LPF-1, LPF-2), 1.0 kHz to 20.0 kHz (HSH-1, HSH-2)

■ Dynamic EQ

This is a newly developed equalizer that dynamically changes the EQ gain in response to the input signal, controlling the amount of EQ cut or boost in a way similar to a compressor or expander.

Parameter	Range	Description
BAND ON/OFF	OFF, ON	Turns the corresponding band on/off
SIDECHAIN CUE	OFF, ON	If this is on, the sidechain signal that controls the dynamics will be sent to the CUE bus for monitoring.
SIDECHAIN LISTEN	OFF, ON	If this is on, the sidechain signal that is linked to the dynamics will be output to the bus (such as the STEREO bus or a MIX/MATRIX bus) to which the inserted channel is being sent.
FILTER TYPE	Low Shelf, Bell, Hi Shelf	Switches the type of equalizer and sidechain filter
FREQUENCY (FREQ 1, FREQ 2*1)	20.0 to 20.0k Hz	Frequency controlled by the equalizer and sidechain filter
Q (Q 1, Q 2*1)	15.0 to 0.50	Q of the equalizer and sidechain filter
THRESHOLD (THRESH 1, THRESH 2*1)	–80.0 to 10.0 dB	Threshold value at which processing begins to apply
RATIO (RATIO 1, RATIO2*1)	∞ : 1 to 1 : 1.50	Sets the boost/cut ratio relative to the input signal.
MODE	BELOW, ABOVE	Specifies whether the processor will operate when the sidechain signal exceeds the threshold setting (ABOVE) or when it falls below the threshold setting (BELOW)
ATTACK/RELEASE	FAST, SLOW, AUTO	Attack time/release time for when compression or boost is applied

*1. Actual indication in the screen encoder access field

■ Dynamic EQ4

Dynamic EQ4 is a two-band dynamic equalizer that has been expanded to feature four bands.

Parameter	Range	Description
BAND ON/OFF	OFF, ON	Switches the corresponding band on or off.
KEY IN SOURCE	INT, EXT	Select main (INT) or external (EXT) as the source for the KEY IN signal used for the corresponding band.
KEY IN CUE	OFF, ON	If this button is on, the sidechain signal is sent to the CUE bus for monitoring.
SHELF ON/OFF	OFF, ON	Switch the type of the equalizer and sidechain filter.
FREQUENCY	20.0 to 20.0 kHz	Frequency that is controlled by the equalizer and the sidechain filter
Q	15.0 to 0.50	Q of the equalizer and the sidechain filter
THRESHOLD	–80.0 to 10.0 dB	Threshold value at which the processing effect begins to apply
RATIO	∞ : 1 to 1 : 1.50	Ratio of boost/cut for the input signal.
MODE	BELOW, ABOVE	Specifies whether processing operates when the sidechain signal exceeds the threshold value (ABOVE) or when it falls below the value (BELOW).
ATTACK/RELEASE	FAST, SLOW, AUTO	Attack time and release time at which compression or boost is applied

■ Rupert Comp 754

Models a console compressor/limiter module that Rupert Neve designed in the 1970s.

Parameter	Range	Description
RESPONSE	NORM, FAST	Meter response speed
INPUT ADJUST (IN ADJUST*1)	–6 to 12 dB	Input gain
BLEND	0–100 %	Dry/wet balance of the compressor/limiter
SELECT	IN, OUT	Signal source of the meter
COMPRESS IN	OFF, ON	Compressor on/off
COMPRESS THRESHOLD (C THRSH*1)	–20.0 to15.0 dBm	Threshold of the compressor
COMPRESS RECOVERY (C RECOV*1)	400, 800 ms, 1.5 s, AUTO	Release time of the compressor
COMPRESS RATIO (C RATIO*1)	1.5:1, 2:1, 3:1, 4:1, 6:1	Ratio of the compressor
COMPRESS GAIN (C GAIN*1)	0.0 to 20.0 dB	Makeup gain of the compressor
LIMIT IN	OFF, ON	Limiter on/off
LIMIT THRESHOLD (L THRSH*1)	4.0 to 12.0 dBm	Threshold of the limiter
LIMIT RECOVERY (L RECOV*1)	100, 200, 800, AUTO	Release time of the limiter
LIMIT ATTACK	FAST, SLOW	Attack time of the limiter

*1. Actual indication in the screen encoder access field

■ Rupert Comp 830

Models a console compressor/limiter module that Rupert Neve designed in the 1980s.

Parameter	Range	Description
HPF ON	OFF, ON	Sidechain's high pass filter on/off
HPF FREQ (HP FREQ*1)	20.0 to 400 Hz	Cutoff frequency of the sidechain's high pass filter
LPF ON	OFF, ON	Sidechain's low pass filter on/off
LPF FREQ (LP FREQ*1)	1.00 to 20.0 kHz	Cutoff frequency of the sidechain's low pass filter
MF ON	OFF, ON	Sidechain's MF band (peaking) on/off
MF FREQ x10	OFF, ON	Sidechain's MF band (peaking) center frequency to 10 times its value
MF FREQ	60 to 600 Hz*2	Sidechain's MF band (peaking) center frequency
MF GAIN	–16.0 to 16.0 dB	Gain of the sidechain's MF band (peaking)
COMP IN	OFF, ON	Compressor on/off
THRESHOLD (THRESH*1)	–52 to 0dB	Threshold of the compressor
RATIO	1.5:1, 2:1, 3:1, 5:1, 10:1, INF:1	Ratio of the compressor
ATTACK	0.20 to 73.0 ms	Attack time of the compressor
RELEASE	100 m to 2.00 s	Release time of the compressor
AUTO RELEASE	OFF, ON	Compressor's auto release on/off
GAIN	0.0 to 20.0 dB	Gain of the compressor

*1. Actual indication in the screen encoder access field
*2. When it is On, 600 Hz to 6.00 kHz

■ Portico 5043

This models an analog compressor/limiter made by Rupert Neve Designs.

Parameter	Range	Description
IN	OFF, ON	Turns bypass on/off for the compressor. When bypassed, the button will be unlit. However even in the bypassed state, the signal will pass through the input/output transformers and the amp circuit.
FB	OFF, ON	Switches between feed-forward type and feed-back type.
THRESHOLD	–50.0 to 0.0 dB	Threshold level
RATIO	1.10 : 1 to 28.9 : 1, LIMIT	Compression ratio
ATTACK	20 to 75 ms	Attack time
RELEASE	100 ms to 2.50 sec	Release time
GAIN	–6.0 to 20.0 dB	Output level

■ Portico 5045

Models the Primary Source Enhancer made by Rupert Neve Designs.

Parameter	Range	Description
PROCESS ENGAGE	OFF, ON	Turns the enhancement circuit on/off. Even when this is off, the signal passes through the audio transformer and discrete amp circuit.
RMS/Peak	RMS, Peak	Operation mode of the level detector.
TIME CONSTANT	A, B, C, D, E, F	Attack and release time.
THRESHOLD	–42.0 to –12.0 dB	Threshold level.
DEPTH	0.0 to –20.0 dB	Amount of attenuation for signals below the threshold level.

■ BussComp369

This compressor emulates a standard bus compressor that has been used in recording studios and broadcasting stations.

Parameter	Range	Description
INPUT ADJUST	–15.0 to +15.0 dB	Adjusts the input gain. However, the output gain changes inversely in tandem with the level of this parameter so that the volume remains the same as the pass-through volume. For example if INPUT ADJUST is +5 dB, the input gain is +5 dB and the output gain is –5 dB.
LINK	ON, OFF	Turns the stereo link on/off (only for stereo).
METER	IN, GR, OUT	Selects the signal source of the meter (only for stereo).
VU	IN, OUT	Selects the signal source for the VU meter (only for dual).
COMP IN	ON, OFF	Turns the compressor on/off.
COMP RATIO	1.5:1, 2:1, 3:1, 4:1, 6:1	Compressor ratio
COMP GAIN	0.0 to +20.0 dB	Makeup gain of the compressor
COMP RECOVERY	100 ms, 400 ms, 800 ms, 1500 ms, a1, a2	Release time of the compressor For a1 (auto 1) and a2 (auto 2), the release time changes automatically. a1: automatically changes in the range of 100 ms to 2sec. a2: automatically changes in the range of 50 ms to 5 sec.
COMP THRESHOLD	–40 to –5 dBFS	Threshold of the compressor
LIMIT IN	ON, OFF	Turns the limiter on/off.
LIMIT ATTACK	FAST, SLOW	Attack time of the limiter FAST: 2 ms, SLOW: 4 ms
LIMIT RECOVERY	50 ms, 100 ms, 200 ms, 800 ms, a1, a2	Release time of the limiter For a1 (auto 1) and a2 (auto 2), the release time changes automatically. a1: automatically changes in the range of 100 ms to 2sec. a2: automatically changes in the range of 50 ms to 5 sec.
LIMIT THRESHOLD	–16 to –5 dBFS	Threshold of the limiter

■ U76

This models a well-known vintage compressor/limiter used in a wide range of situations.

Parameter	Range	Description
INPUT	–96.0 to 0.0 dB	Input level
OUTPUT	–96.0 to 0.0 dB	Output level
ATTACK	5.50 to 0.10 ms	Attack time of the compressor. Turning this all the way to the right produces the fastest attack.
RELEASE	1100.0 to 56.4 ms	Release time of the compressor. Turning this all the way to the right produces the fastest release.
RATIO	ALL, 4, 8, 12, 20	Switches the compression ratio. Pressing ALL produces the strongest effect.
METER	OFF, +4, +8, GR	Switches the meter display

■ Opt-2A

This processor emulates a well-known vintage model of vacuum tube opto compressor.

Parameter	Range	Description
GAIN	–56.0 dB to 40.0 dB	Output level
PEAK REDUCTION (REDUC*1)	–48.0 dB to 48.0 dB	Amount of gain reduction
RATIO	2.00 to 10.00	Compression ratio
METER SELECT	OUTPUT+10, GAIN REDUCTION, OUTPUT+4	Switches the meter display

*1. Actual indication in the screen encoder access field

■ Comp276

This compressor emulates the characteristics of an FET gain reduction commonly used in recording studios. It will produce a thick, strong frame sound suitable for drums and bass.

Parameter	Range	Description
INPUT 1	–180 to 0 dB	Adjusts the CH1 input level
OUTPUT 1	–180 to 0 dB	Adjusts the CH1 output gain
RATIO 1	2:1, 4:1, 8:1, 12:1, 20:1	Ratio for CH1 compressor
ATTACK 1	0.022–50.4 ms	Attack time for CH1 compressor
RELEASE1	10.88–544.22 ms	Release time for CH1 compressor
MAKE UP1	OFF, ON	Automatically corrects output gain reduction when CH1 compressor is applied
SIDEHPF1	OFF, ON	When the HPF in the side chain of the CH1 compressor is turned on, the compression applied to the low range will be weakened, thus emphasizing the low range.

■ Comp276S

This compressor emulates the characteristics of an FET gain reduction commonly used in recording studios. It produces a thick, strong frame sound suitable for drums and bass. You can link and control the L and R channel parameters.

Parameter	Range	Description
INPUT	–180 to 0 dB	Adjusts the input level
OUTPUT	–180 to 0 dB	Adjusts the output gain
RATIO	2:1, 4:1, 8:1, 12:1, 20:1	Ratio of the compressor
ATTACK	0.022–50.4 ms	Attack time of the compressor
RELEASE	10.88–544.22 ms	Release time of the compressor
MAKE UP	OFF, ON	Automatically corrects output gain reduction when the compressor is applied
SIDE HPF	OFF, ON	When the HPF in the side chain of the compressor is turned on, the compression applied to the low range will be weakened, thus emphasizing the low range.

■ MBC4

This four-band compressor offers intuitive operability.

Parameter	Range	Description
LOW CROSSOVER	20 to 500 Hz	Crossover frequency between the low and low-mid frequency ranges
MID CROSSOVER	80 to 10 kHz	Crossover frequency between the low-mid and high-mid frequency ranges
HIGH CROSSOVER	1k to 15 kHz	Crossover frequency between the high-mid and high frequency ranges
LOW GAIN	–18.0 dB to 12.0 dB	Output gain of the low frequency range
LOW THRESHOLD	–80.0 dB to 0.0 dB	Threshold of the low frequency range
LOW RATIO	1.0:1 to 20.0:1	Compression ratio of the low frequency range
LOW ATTACK	0.1 to 120 ms	Attack time of the low frequency range
LOW RELEASE	5 to 1000 ms	Release time of the low frequency range
LOW COMP IN	ON, OFF	Turns the low-range compressor on/off.
LOW CUE ON	ON, OFF	Turn on this parameter to cue-monitor the output of the low frequency range.
LOW MID GAIN	–18.0 dB to 12.0 dB	Output gain of the low-mid frequency range
LOW MID THRESHOLD	–80.0 dB to 0.0 dB	Threshold of the low-mid frequency range
LOW MID RATIO	1.0:1 to 20.0:1	Compression ratio of the low-mid frequency range
LOW MID ATTACK	0.1 to 120 ms	Attack time of the low-mid frequency range
LOW MID RELEASE	5 to 1000 ms	Release time of the low-mid frequency range
LOW MID COMP IN	ON, OFF	Turns the low-mid range compressor on/off.
LOW MID CUE ON	ON, OFF	Turn on this parameter to cue-monitor the output of the low-mid frequency range.
HIGH MID GAIN	–18.0 dB to 12.0 dB	Output gain of the high-mid frequency range
HIGH MID THRESHOLD	–80.0 dB to 0.0 dB	Threshold of the high-mid frequency range
HIGH MID RATIO	1.0:1 to 20.0:1	Compression ratio of the high-mid frequency range
HIGH MID ATTACK	0.1 to 120 ms	Attack time of the high-mid frequency range
HIGH MID RELEASE	5 to 1000 ms	Release time of the high-mid frequency range
HIGH MID COMP IN	ON, OFF	Turns the high-mid range compressor on/off.
HIGH MID CUE ON	ON, OFF	Turn on this parameter to cue-monitor the output of the high-mid frequency range.
HIGH GAIN	–18.0 dB to 12.0 dB	Output gain of the high frequency range
HIGH THRESHOLD	–80.0 dB to 0.0 dB	Threshold of the high frequency range
HIGH RATIO	1.0:1 to 20.0:1	Compression ratio of the high frequency range
HIGH ATTACK	0.1 to 120 ms	Attack time of the high frequency range
HIGH RELEASE	5 to 1000 ms	Release time of the high frequency range
HIGH COMP IN	ON, OFF	Turns the high range compressor on/off.
HIGH CUE ON	ON, OFF	Turn on this parameter to cue-monitor the output of the high frequency range.
MASTER GAIN	–18.0 dB to 12.0 dB	Adjusts the gain of the final output signal.
KNEE	HARD, 1, 2, 3, SOFT	Adjusts the knee of the compressor.
FLAVOUR	VCA, OPTO	Switches the type of the compressor between VCA (accurate effects) and OPTO (natural effects).
HARMONICS	ON, OFF	Switches on/off musical harmonics that emulate analog circuitry.
LINK GAIN	—	Adjusts the output gain for the four bands collectively.
LINK THRESHOLD	—	Adjusts the threshold for the four bands collectively.
LINK RATIO	—	Adjusts the compression ratio for the four bands collectively.
LINK ATTACK	—	Adjusts the attack time for the four bands collectively.
LINK RELEASE	—	Adjusts the release time for the four bands collectively.

■ Distortion

One input, two output distortion effect.

Parameter	Range	Description
DST TYPE	DST1, DST2, OVD1, OVD2, CRUNCH	Distortion type (DST = distortion, OVD = overdrive)
DRIVE	0–100	Distortion drive
MASTER	0–100	Master volume
TONE	–10 to +10	Tone
N. GATE	0–20	Noise reduction

■ Amp Simulate

One input, two output guitar amp simulator.

Parameter	Range	Description
AMP TYPE	*1	Guitar amp simulation type
DST TYPE	DST1, DST2, OVD1, OVD2, CRUNCH	Distortion type (DST = distortion, OVD = overdrive)
DRIVE	0–100	Distortion drive
MASTER	0–100	Master volume
BASS	0–100	Bass tone control
MIDDLE	0–100	Middle tone control
TREBLE	0–100	High tone control
N. GATE	0–20	Noise reduction
CAB DEP	0–100%	Speaker cabinet simulation depth
EQ F	100 Hz–8.00 kHz	EQ (peaking type) frequency
EQ G	–12.0 to +12.0 dB	EQ (peaking type) gain
EQ Q	10.0–0.10	EQ (peaking type) bandwidth

*1. STK-M1, STK-M2, THRASH, MIDBST, CMB-PG, CMB-VR, CMB-DX, CMB-TW, MINI, FLAT

■ OpenDeck

It emulates the tape compression created by two open reel tape recorders (a recording deck and a playback deck.) You can change the sound quality by adjusting various elements, such as the deck type, tape quality, playback speed, etc.

Parameter	Range	Description
REC DEC	Swss70, Swss78, Swss85, Amer70	Selects the recording deck type
REC LVL	–96.0 to +18.0 dB	Adjusts the input level of the recording deck. As you raise the level, tape compression is generated, which narrows the dynamic range and distorts the sound
REC HI	–6.0 to +6.0 dB	Adjusts the high range gain of the recording deck
REC BIAS	–1.00 to +1.00	Adjusts the bias of the recording deck
REPR DEC	Swss70, Swss78, Swss85, Amer70	Selects the playback deck type
REPR LVL	–96.0 to +18.0 dB	Adjusts the output level of the playback deck
REPR HI	–6.0 to +6.0 dB	Adjusts the high range gain of the playback deck
REPR LO	–6.0 to +6.0 dB	Adjusts the low range gain of the playback deck
MAKE UP	Off, On	When you adjust the REC LVL, the REPR LVL reflects the change, maintaining the relative output level. You can change the amount of distortion without changing the output level.
TP SPEED	15ips, 30ips	Selects the tape speed
TP KIND	Old, New	Selects the tape type

■ 31 Band GEQ

This is a 31Band GEQ.

Parameter	Range	
FREQUENCY	20Hz to 20kHz (20, 25, 31.5, 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400, 500, 630, 800, 1k, 1.25k, 1.6k, 2k, 2.5k, 3.15k, 4k, 5k, 6.3k, 8k, 10k, 12.5k, 16k, 20k)	
GAIN	LIMIT ±15dB	–15 to +15 (dB)
	LIMIT ±12dB	–12 to +12 (dB)
	LIMIT ±6dB	–6 to +6 (dB)
	LIMIT –24dB	–24 to 0 (dB)

■ Flex15 GEQ

Only 15Band of the 31Band GEQ is available.

■ 8Band PEQ

This is similar to the 8Band PEQ available in the channel module, but enables you to use a 4Band notch filter.

Parameter	Range	
EQ	Number of bands	8
	TYPE	PRECISE, AGGRESSIVE, SMOOTH, LEGACY
	FREQUENCY	20 to 20.0k (Hz)
	GAIN	–18 to +18 (dB)
	Q	0.1 to 16.0
	Q (PRECISE LSF, HSF)	0.1 to 10.0
	LSF/PEQ	Band 1
	HSF/PEQ	Band 8
NOTCH	Number of bands	4
	FREQUENCY	20 to 20.0k (Hz)
	Q	0.1 to 63.0

■ Automixer

Automixer detects effective audio from multiple microphones and automatically optimizes the gain distribution for multiple live microphones in dialog situations.

Parameter	Range	Description
Group	a, b, c, d, e	Assign each channel to one of five groups (a/b/c/d/e).
Override	OFF, ON	Turn Override on or off for each channel.
ChMode	man, auto, mute	Select each channel mode (man, auto, or mute).
ChModePreset	man, auto, mute	Select each channel preset.
Level	0 to 127	Level indicator for each channel
Weight	–100 to 15	The weight controls balance relative sensitivity of the input channels.
MeterType	gain, input, output	Switches the type of meter display.
MasterOverride	OFF, ON	Override master button
MasterPreset	OFF, ON	Preset master button
MasterMute	OFF, ON	Mute master button

EQ Preset

Preset Name	EQ Type	HPF			LPF			
		Slope	**Frequency**	**On**	**Slope**	**Frequency**	**On**	
IEM Loudness	Precise	–18dB	80	Off	–12dB	16.0k	Off	
		Band1				**Band2**		
		Type	**Q**	**Frequency**	**Gain**	**Q**	**Frequency**	**Gain**
		Bell	0.56	90	+10.0	4.0	160	0
		Band3			**Band4**			
		Q	**Frequency**	**Gain**	**Q**	**Frequency**	**Gain**	
		1.0	400	–10.0	4.0	630	0	
		Band5			**Band6**			
		Q	**Frequency**	**Gain**	**Q**	**Frequency**	**Gain**	
		4.0	1.25k	0	1.0	2.00k	+1.0	
		Band7			**Band8**			
		Q	**Frequency**	**Gain**	**Type**	**Q**	**Frequency**	**Gain**
		4.0	5.00k	0	Shelf	4.0	6.00k	+5.0
UE RM EQ	Precise	**HPF**			**LPF**			
		Slope	**Frequency**	**On**	**Slope**	**Frequency**	**On**	
		–18dB	80	Off	–12dB	16.0k	Off	
		Band1				**Band2**		
		Type	**Q**	**Frequency**	**Gain**	**Q**	**Frequency**	**Gain**
		Bell	1.4	63.0	+5.0	4.0	160	0
		Band3			**Band4**			
		Q	**Frequency**	**Gain**	**Q**	**Frequency**	**Gain**	
		4.0	315	0	4.0	630	0	
		Band5			**Band6**			
		Q	**Frequency**	**Gain**	**Q**	**Frequency**	**Gain**	
		4.0	1.25k	0	2.5	2.65k	+4.0	
		Band7			**Band8**			
		Q	**Frequency**	**Gain**	**Type**	**Q**	**Frequency**	**Gain**
		4.0	5.00k	0	Shelf	4.0	17.0k	+4.0

Preset Name	EQ Type	HPF			LPF			
		Slope	Frequency	On	Slope	Frequency	On	
UE11 EQ	Precise	–18dB	80	Off	–12dB	16.0k	Off	
		Band1				Band2		
		Type	Q	Frequency	Gain	Q	Frequency	Gain
		Bell	4.0	67.0	+3.0	4.0	160	0
		Band3			Band4			
		Q	Frequency	Gain	Q	Frequency	Gain	
		4.0	315	0	4.0	630	0	
		Band5			Band6			
		Q	Frequency	Gain	Q	Frequency	Gain	
		4.0	1.25k	0	1.0	2.65k	+4.0	
		Band7			Band8			
		Q	Frequency	Gain	Type	Q	Frequency	Gain
		4.0	5.00k	0	Shelf	4.0	14.0k	+6.0
UE18 EQ	Precise	HPF			LPF			
		Slope	Frequency	On	Slope	Frequency	On	
		–18dB	80	Off	–12dB	16.0k	Off	
		Band1				Band2		
		Type	Q	Frequency	Gain	Q	Frequency	Gain
		Bell	1.4	60.0	+3.0	4.0	160	0
		Band3			Band4			
		Q	Frequency	Gain	Q	Frequency	Gain	
		4.0	315	0	4.0	630	0	
		Band5			Band6			
		Q	Frequency	Gain	Q	Frequency	Gain	
		4.0	1.25k	0	2.0	2.65k	+4.0	
		Band7			Band8			
		Q	Frequency	Gain	Type	Q	Frequency	Gain
		4.0	5.00k	0	Bell	1.25	15.0k	+3.0

Preset Name	EQ Type	HPF			LPF			
		Slope	Frequency	On	Slope	Frequency	On	
UE4 EQ	Precise	–18dB	80	Off	–12dB	16.0k	Off	
		Band1				Band2		
		Type	Q	Frequency	Gain	Q	Frequency	Gain
		Bell	2.0	63.0	+2.9	4.0	160	0
		Band3			Band4			
		Q	Frequency	Gain	Q	Frequency	Gain	
		4.0	315	0	4.0	630	0	
		Band5			Band6			
		Q	Frequency	Gain	Q	Frequency	Gain	
		4.0	1.25k	0	2.0	2.65k	+3.9	
		Band7			Band8			
		Q	Frequency	Gain	Type	Q	Frequency	Gain
		4.0	5.00k	0	Shelf	4.0	14.0k	+5.8
UE5 EQ	Precise	HPF			LPF			
		Slope	Frequency	On	Slope	Frequency	On	
		–18dB	80	Off	–12dB	16.0k	Off	
		Band1				Band2		
		Type	Q	Frequency	Gain	Q	Frequency	Gain
		Bell	1.4	56.0	+4.0	4.0	160	0
		Band3			Band4			
		Q	Frequency	Gain	Q	Frequency	Gain	
		4.0	315	0	4.0	630	0	
		Band5			Band6			
		Q	Frequency	Gain	Q	Frequency	Gain	
		4.0	1.25k	0	2.0	2.36k	+6.0	
		Band7			Band8			
		Q	Frequency	Gain	Type	Q	Frequency	Gain
		4.0	5.00k	0	Shelf	4.0	16.0k	+6.0

Preset Name	EQ Type	HPF			LPF							
		Slope	Frequency	On	Slope	Frequency	On					
UE7 EQ	Precise	–18dB	80	Off	–12dB	16.0k	Off					
		Band1				Band2						
		Type	Q	Frequency	Gain	Q	Frequency	Gain				
		Bell	1.4	60.0	+3.0	4.0	160	0				
		Band3			Band4							
		Q	Frequency	Gain	Q	Frequency	Gain					
		4.0	315	0	4.0	630	0					
		Band5			Band6							
		Q	Frequency	Gain	Q	Frequency	Gain					
		4.0	1.25k	0	2.0	2.65k	+5.0					
		Band7			Band8							
		Q	Frequency	Gain	Type	Q	Frequency	Gain				
		4.0	5.00k	0	Shelf	4.0	16.0k	+9.0				
UE900 EQ	Precise	HPF			LPF							
		Slope	Frequency	On	Slope	Frequency	On					
		–18dB	80	Off	–12dB	16.0k	Off					
		Band1				Band2						
		Type	Q	Frequency	Gain	Q	Frequency	Gain				
		Shelf	4.0	63.0	+6.4	4.0	160	0				
		Band3			Band4							
		Q	Frequency	Gain	Q	Frequency	Gain					
		2.5	450	–3.0	4.0	630	0					
		Band5			Band6							
		Q	Frequency	Gain	Q	Frequency	Gain					
		4.0	1.25k	0	2.2	2.65k	+8.0					
		Band7			Band8							
		Q	Frequency	Gain	Type	Q	Frequency	Gain				
		1.6	5.00k	+4.8	Bell	4.0	10.0k	0				

Preset Name	EQ Type	HPF			LPF							
		Slope	Frequency	On	Slope	Frequency	On					
Yamaha EPH100	Precise	–12dB	35.5	On	–12dB	16.0k	Off					
		Band1				Band2						
		Type	Q	Frequency	Gain	Q	Frequency	Gain				
		Bell	2.5	90.0	+2.0	4.0	160	0				
		Band3			Band4							
		Q	Frequency	Gain	Q	Frequency	Gain					
		4.0	315	0	4.0	630	0					
		Band5			Band6							
		Q	Frequency	Gain	Q	Frequency	Gain					
		4.0	1.25k	0	4.0	2.50k	0					
		Band7			Band8							
		Q	Frequency	Gain	Type	Q	Frequency	Gain				
		2.8	8.00k	–3.0	Shelf	4.0	16.0k	–2.0				

Plug-in Library List

■ REV-X

Preset Name	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
REV-X med hall	LARGE HALL	2.01s	15.0ms	0.6	1.2	10
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	25	47	Thru	5.00kHz	800Hz	100%
REV-X small hall	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	LARGE HALL	1.76s	9.0ms	0.6	1.0	9
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	25	10	Thru	5.60kHz	800Hz	100%
REV-X tiny hall	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	LARGE HALL	1.29s	5.0ms	0.6	1.2	7
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	24	8	Thru	5.60kHz	800Hz	100%
REV-X warm hall	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	LARGE HALL	2.70s	32.0ms	0.6	1.1	10
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	28	50	Thru	3.20kHz	800Hz	100%
REV-X brite hall	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	LARGE HALL	2.60s	25.0ms	0.8	0.8	10
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	26	53	Thru	Thru	800Hz	100%
REV-X huge hall	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	LARGE HALL	6.98s	1.0ms	0.9	1.1	10
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	28	53	Thru	Thru	800Hz	100%
REV-X med room	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	WARM ROOM	1.03s	1.0ms	0.7	0.9	9
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	20	35	Thru	10.0kHz	800Hz	100%
REV-X small room	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	WARM ROOM	0.68s	1.0ms	0.7	0.8	9
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	18	20	Thru	10.0kHz	800Hz	100%
REV-X slap room	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	WARM ROOM	1.33s	100.0ms	0.5	0.9	9
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	22	20	Thru	5.60kHz	800Hz	100%
REV-X chamber	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	WARM ROOM	1.03s	1.0ms	0.8	0.9	10
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	20	10	80.0	Thru	800Hz	100%
REV-X wood room	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	WARM ROOM	1.66s	1.0ms	0.8	0.7	10
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	24	30	56.0	8.00kHz	800Hz	100%
REV-X warm room	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	WARM ROOM	0.70s	5.1ms	0.4	1.0	9
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	19	30	Thru	6.30kHz	800Hz	100%
REV-X bright plt	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	RICH PLATE	2.07s	1.0ms	1.0	0.8	10
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	16	25	180	3.60kHz	800Hz	100%
REV-X snare plt	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	RICH PLATE	2.22s	1.0ms	0.8	1.1	10
	ROOMSIZE	DECAY	HPF	LPF	LO. FREQ	MIX BAL.
	18	25	160	3.60kHz	800Hz	100%

■ Reverb

Preset Name	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
Ambience	HALL	2.8s	30.0ms	0.2	1.0	6
	DENSITY	E/R DLY	E/R BAL.	HPF	LPF	GATE LVL
	100	25.0	32	Thru	11.2kHz	OFF
	ATTACK	HOLD	DECAY	MIX BAL.		
	10	1.58m	183m	100%		
Bright hall	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	HALL	2.8s	42.0ms	0.9	0.9	4
	DENSITY	E/R DLY	E/R BAL.	HPF	LPF	GATE LVL
	90	0.0	44	Thru	11.2kHz	OFF
	ATTACK	HOLD	DECAY	MIX BAL.		
	5	323m	75.9m	100%		
Old Plate	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	HALL	1.8s	26.0ms	0.4	1.0	7
	DENSITY	E/R DLY	E/R BAL.	HPF	LPF	GATE LVL
	94	17.0	44	Thru	7.10kHz	OFF
	ATTACK	HOLD	DECAY	MIX BAL.		
	0	323m	75.9m	100%		

Preset Name	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	ROOM	2.2s	25.0ms	0.2	1.0	7
	DENSITY	E/R DLY	E/R BAL.	HPF	LPF	GATE LVL
Echo room 1	98	20.0	40	Thru	7.10kHz	OFF
	ATTACK	HOLD	DECAY	MIX BAL.		
	4	172m	6.68m	100%		
	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	ROOM	1.0s	1.0ms	0.2	1.0	7
	DENSITY	E/R DLY	E/R BAL.	HPF	LPF	GATE LVL
Echo room 2	98	20.0	40	Thru	6.70kHz	OFF
	ATTACK	HOLD	DECAY	MIX BAL.		
	4	172m	6.68m	100%		
	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	ROOM	1.4s	35.0ms	1.0	0.9	10
	DENSITY	E/R DLY	E/R BAL.	HPF	LPF	GATE LVL
Presence reverb	100	12.0	40	Thru	14.0kHz	OFF
	ATTACK	HOLD	DECAY	MIX BAL.		
	4	172m	6.68m	100%		
	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	ROOM	1.0s	1.0ms	0.1	1.3	10
	DENSITY	E/R DLY	E/R BAL.	HPF	LPF	GATE LVL
Bamboo Room	96	5.0	45	Thru	4.25kHz	OFF
	ATTACK	HOLD	DECAY	MIX BAL.		
	4	172m	6.68m	100%		
	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	ROOM	0.5s	1.0ms	0.5	1.1	0
	DENSITY	E/R DLY	E/R BAL.	HPF	LPF	GATE LVL
Stone Room	92	0.0	0	Thru	3.75kHz	OFF
	ATTACK	HOLD	DECAY	MIX BAL.		
	2	172m	6.68m	100%		

■ Stereo Reverb

Preset Name	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	PLATE	2.6s	10.0ms	0.9	1.0	8
Thin Plate	DENSITY	E/R BAL.	HPF	LPF	MIX BAL.	
	98	54	100	11.8kHz	100%	
	REV TYPE	REV TIME	INI. DLY	HI. RATIO	LO. RATIO	DIFF.
	STAGE	1.9s	49.0ms	0.3	1.1	3
Vocal Chamber	DENSITY	E/R BAL.	HPF	LPF	MIX BAL.	
	94	38	Thru	7.50kHz	100%	

■ Gate Reverb

Preset Name	TYPE	ROOMSIZE	LIVENESS	INI.DLY	DIFF.	DENSITY
	Type-A	0.4	4	5.0ms	5	80
Concrete Room	ER NUM.	FB.GAIN	HI.RATIO	HPF	LPF	MIX BAL.
	19	0	0.8	Thru	7.50kHz	100%

■ Dual Pitch

Preset Name	PITCH 1	FINE 1	LEVEL 1	PAN 1	DELAY 1	FB. G 1
	0	+7	+100	L63	45.0	+27
	MODE	PITCH 2	FINE 2	LEVEL 2	PAN 2	DELAY 2
Pitch Slap	3	0	-8	+100	R63	87.5
	FB. G 2	SYNC	NOTE 1	NOTE 2	BPM	MIX BAL.
	+28	OFF	1/4	1/4	120	100%
	PITCH 1	FINE 1	LEVEL 1	PAN 1	DELAY 1	FB. G 1
	0	-6	+100	L63	30.0	0
	MODE	PITCH 2	FINE 2	LEVEL 2	PAN 2	DELAY 2
Big Guitar	3	0	-7	+100	R63	20.0
	FB. G 2	SYNC	NOTE 1	NOTE 2	BPM	MIX BAL.
	0	OFF	1/4	1/4	120	100%

■ NonLin2

Preset Name	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
AMS NonLin A	5	0	85	106	NonLin Classic	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Aircon	0	20.00	2.36k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
AMS NonLin B	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	5	0	85	344	NonLin Decayed	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Spaceship	0	20.00	4.86k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
NonLin Bright	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	5	0	85	383	Explode	0
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Spaceship	0	20.00	10.0k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
Metallic Monument	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	5	0	163	0	Explode	83
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Radiator	47	20.00	5.29k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
Whisper	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	5	490	10	0	Scanner	83
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Radiator	0	2.00	5.29k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
Tube	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	5	0	281	219	Sustained	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Tunnel	53	20.00	3.77k	0	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
Muffled Pipe Vocal	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	42	0	169	272	Hollow	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Guts	62	92.30	3.06k	19	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
Breathing 130BPM	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	5	108	159	106	Mono To Stereo	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Chicken	96	20.00	2.36k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		

Preset Name	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
KitPig1	22	22	42	210	Smooth B	5
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Woolly	20	20.00	6.30k	78	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
KitPig2	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	5	100	10	175	Smooth B	0
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Ventilation	13	100.0	8.00k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
Kick Thundergate Verb	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	5	0	139	0	NonLin Classic	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Box	55	20.00	5.29k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
Snare Boinkygate Verb	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	5	0	111	222	NonLin Classic	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Chicken	25	20.00	5.29k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		

Preset Name	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
Electronic Megaphone	5	0	111	98	NonLin Classic	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Chicken	100	20.00	5.29k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
Thick Slapback	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	133	0	111	175	NonLin Classic	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Moony	0	20.00	5.00k	29	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
Tight Stereo Slap	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	87	0	111	59	Box	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Synthetic	8	20.00	5.00k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
Heavy Starburst	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	118	330	10	160	Rough	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Guts	35	20.00	5.00k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		

Preset Name	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
Light Starburst	118	330	10	160	Smooth A	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Radiator	0	389.0	11.5k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
Dense Dark Room	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	5	51	85	133	NonLin Classic	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Aircon	0	20.00	4.60k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
Dense Light Room	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	5	51	85	125	Live	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Moony	42	306.0	12.5k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		
Dense Arena	Envelope				Reverb	
	Pre Delay	Attack	Hold	Release	Style	Diffuse
	129	0	148	352	Hollow	100
	Twist		Filter		Width	
	Type	Ratio	Lo Cut	Hi Cut		
	Tunnel	0	20.00	5.00k	100	
	In ./ Out Level		Dry / Wet Level			
	In Level	Out Level	Dry Level	Wet Level		
	0.0	0.0	Off	0.0		

■ VSS4HD

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
VSS4HD Large Hall	2.8	5	2.17k	0	14	5	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	3	12	20	20	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Vienna Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-4.0	-1.0	57.70	-2.0	Default		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.91	1.13	1.37	0.77	97.40	335.0	1.51k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	13	Left/Right	-6	116	Off	
VSS4HD Rich Hall	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	2.2	27	2.17k	0	14	3	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	35	12	20	20	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Vienna Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-4.0	-1.0	57.70	-2.0	Default		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.91	1.13	1.37	0.77	97.40	335.0	1.51k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	13	Clockwise	20	190	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
VSS4HD Rich Voc	2.4	27	3.06k	30	14	3	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	10	7	10	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Vienna Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-4.0	-1.0	57.70	-2.0	Default		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.91	1.13	1.37	0.86	97.40	335.0	1.51k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	13	Clockwise	20	190	off	
Large Hall	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	1.8	5	3.15k	0	12	5	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	11	4	-20	10	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Vienna Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	0.0	200.0	-1.0	-14		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	1.04	1.51	0.61	0.48	200.0	1.21k	4.00k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	25	Left/Right	-21	200	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Medium Hall	2.0	28	2.17k	0	9	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	15	-14	-16	14	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Church		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	0.0	200.0	-1.0	-18		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.93	1.12	0.91	0.55	121.0	923.0	2.65k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	25	Left/Right	-10	200	off	
Small Hall	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	1.1	5	2.06k	0	8	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	42	-11	29	52	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Living Room		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	0.0	195.0	-2.5	17		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.91	1.11	0.82	0.48	389.0	1.70k	2.88k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	25	Left/Right	9	200	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
JoyHall	1.3	17	7.10k	0	3	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	72	-7	29	10	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Theater		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-1.0	-5.5	189.0	0.0	-21		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	1.25	1.05	0.98	0.58	250.0	1.25k	3.89k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	25	Default	24	110	off	
Small Room	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	0.52	9	7.10k	0	3	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	72	-7	29	10	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Theater		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-1.0	-5.5	189.0	0.0	-21		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	1.25	1.05	0.98	0.58	250.0	1.25k	3.89k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	25	Default	24	110	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Medium Room	1.1	5	7.10k	9	3	4	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	72	-7	29	10	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Theater		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-1.0	-5.5	189.0	0.0	-21		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	1.25	1.05	0.98	0.58	250.0	1.25k	3.89k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	25	Default	24	110	off	
Dark Red Velvet	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	0.72	5	1.21k	0	9	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	5	Default	Default	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Cinema		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-17.0	0.0	133.0	-1.5	-20		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.83	1.17	0.92	0.87	121.0	1.00k	3.35k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	Default	Left/Right	Default	100	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Generic Live Club	0.90	24	4.86k	0	7	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	12	-23	28	52	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Jazz Club		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-5.0	0.0	103.0	-8.5	27		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.97	1.28	0.75	0.69	206.0	1.03k	4.47k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	18	Default	-16	77	off	
Flat Rap Club	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	1.0	5	2.00k	0	7	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	8	12	50	57	93		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Jazz Club		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	-8.0	103.0	-3.5	-33		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.91	1.21	1.02	0.81	100.0	824.0	3.25k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	21	Clockwise	16	52	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Medium Basement	1.0	5	5.44k	12	12	5	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	-4	5	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Oval Room		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	0.0	97.40	-2.5	10		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.82	1.01	1.17	0.75	82.40	1.65k	8.48k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	25	Front/ Rear Subtle	28	92	off	
Alone In The Dark	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	2.0	49	7.10k	0	11	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	4	23	0	83		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Parking Garage		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-10.0	0.0	94.90	-1.0	13		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	1.09	1.05	0.85	0.84	97.40	1.18k	7.10k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	-4	Off	10	92	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Shortstop Hall	0.97	5	2.50k	29	2	8	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	59	-15	-3	10	96		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Concert Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-1.5	0.0	133.0	-1.5	-29		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	1.02	1.03	1.86	0.89	121.0	732.0	2.43k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	22	Default	22	89	off	
Big Jazz Scene	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	1.7	5	4.60k	14	10	3	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	9	-23	28	52	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Jazz Club		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-3.5	-1.5	71.00	-8.0	-29		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.77	1.09	0.91	0.81	155.0	630.0	6.12k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	18	Default	12	108	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Medium String Hall	2.0	64	3.25k	0	8	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	15	-5	16	43	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Concert Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	Off	73.20	-8.5	-8		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.79	1.02	1.08	0.63	121.0	974.0	4.00k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	21	Left/Right	-24	45	off	
Natural Hall	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	2.6	13	3.15k	0	6	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	14	-8	-3	0	91		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Vienna Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	-14.0	75.40	-3.5	-33		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.91	1.01	1.04	0.56	106.0	594.0	4.35k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	16	Default	16	52	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Back Wall Hall	2.2	50	1.74k	0	14	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	6	-17	-13	9	95		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Concert Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-1.5	0.0	97.40	-2.0	30		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.88	1.12	0.79	0.38	94.90	1.37k	4.00k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	21	Default	16	50	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Show Hall	2.7	13	4.86k	0	11	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	13	5	46	0	95		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Concert Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	Off	64.90	-5.5	7		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.82	0.99	0.68	0.56	94.90	1.37k	6.89k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	14	Default	16	50	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Europe Orch Hall	2.5	18	2.17k	0	15	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	3	12	50	8	84		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Vienna Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	-5.5	57.70	-2.0	-4		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.91	1.08	0.99	0.86	92.30	1.06k	4.23k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	23	Default	16	52	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Big Orch Hall	4.1	5	3.89k	0	14	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	14	-8	-3	0	0		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Vienna Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	-14.0	87.30	-2.5	7		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.78	1.01	0.74	0.61	133.0	1.37k	8.73k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	23	Default	21	58	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
New Age Hall	4.1	45	4.86k	0	15	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	13	5	46	0	95		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Concert Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	0.0	103.0	-3.5	-16		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.82	1.04	0.88	0.73	121.0	1.37k	4.12k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	7	Default	16	133	off	
Varm Slap Hall	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	3.1	54	5.14k	0	14	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	11	4	-20	10	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Concert Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	0.0	200.0	-1.0	-14		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	1.04	1.51	0.61	0.48	200.0	1.21k	4.00k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	25	Left/Right	7	200	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Bright Slap Hall	3.1	66	16.5k	0	14	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	11	4	50	10	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Concert Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	0.0	200.0	-1.0	32		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.71	1.23	0.67	0.85	200.0	1.21k	4.00k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	Default	Left/Right	7	200	off	
Ricochet Verb	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	0.93	93	7.10k	0	15	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	31	4	50	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Jazz Club		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	0.0	200.0	-1.0	32		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.71	1.23	0.67	0.85	200.0	1.21k	4.00k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	Default	Left/Right	7	200	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Tight & Round	0.46	5	1.89k	0	8	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	Default	Default	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Oval Room		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-20.5	0.0	109.0	-2.0	16		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.89	1.33	1.05	1.05	97.40	1.79k	8.00k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	9	Default	15	100	off	
Church Coffee House	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	0.68	5	5.60k	0	3	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	24	34	28	22	37		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Jazz Club		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-5.5	0.0	189.0	-4.5	9		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	1.01	1.12	0.99	0.73	250.0	1.33k	5.00k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	23	Default	24	200	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Small Blanket Room	0.37	5	1.89k	0	2	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	2	3	0	96		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Jazz Club		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-2.5	0.0	103.0	-3.0	11		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.99	0.92	0.77	0.57	129.0	1.33k	5.00k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	19	Default	11	42	off	
Montana Studio	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	1.00	5	5.60k	0	8	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	-4	-8	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Jazz Club		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-8.5	0.0	100.0	-7.0	-8		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	1.00	0.01	1.00	0.64	345.0	1.46k	2.30k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	Default	Default	Default	100	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
10m2 Empty Room	0.61	5	5.44k	0	8	5	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	Default	-1	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Living Room		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-4.0	-4.0	100.0	-2.5	-9		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.95	1.00	1.00	0.84	223.0	1.46k	3.55k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	Default	Default	Default	100	off	
Dark Drum Room	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	0.54	5	1.15k	0	7	3	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	-7	Default	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Jazz Club		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-2.0	-2.0	118.0	-4.0	Default		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.81	1.00	1.00	0.50	118.0	923.0	1.84k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	3	Default	Default	100	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Plate of Soup	2.0	5	20.0k	0	11	5	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	100	-18	35	0	20		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Living Room		L30->	R30->	-3.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-6.5	0.0	200.0	-7.0	12		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.60	0.86	1.20	1.15	200.0	1.06k	3.06k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	8	Default	Default	100	off	
Fifties Chamber	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	2.4	5	10.0k	0	8	4	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	Default	Default	3	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Concert Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-3.0	-3.0	100.0	0.0	Default		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.83	1.00	0.73	0.34	200.0	1.46k	3.06k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	Default	Default	Default	100	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Huge Warm Cathedral	8.8	5	669.0	66	15	5	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	Default	-12	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Castle Hall		L30->	R30->	-3.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	0.0	100.0	0.0	Default		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.72	1.00	0.41	0.19	125.0	1.09k	3.06k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	Default	Default	Default	100	off	
Small Empty Room	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	0.71	5	6.49k	0	6	4	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	-4	-11	11	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Living Room		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-3.0	-3.0	100.0	-13.0	Default		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.57	1.00	0.85	0.33	125.0	1.46k	2.57k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	25	Default	Default	100	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Drama Hall	9.4	5	1.09k	0	10	5	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	-26	-28	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Parking Garage		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-3.0	0.0	100.0	0.0	Default		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	1.00	0.35	0.23	0.05	20.00	200.0	500.0
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	-25	Default	Default	135	off	
HyperPlate	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	1.8	5	12.5k	0	8	4	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	-15	Default	6	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Castle Hall		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-1.5	-1.5	160.0	-7.5	-8		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.77	1.00	0.91	0.56	97.40	1.15k	3.06k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	17	Default	Default	87	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Hot Ice	1.8	5	5.77k	0	12	6	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	50	-50	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Living Room		L30->	R30->	-3.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-6.0	0.0	200.0	-18.0	Default		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.01	0.01	0.01	1.00	200.0	1.46k	1.25k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	-25	Default	-17	188	off	
Dark Red Studio	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	0.51	5	2.80k	0	10	2	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	29	-5	-22	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Jazz Club		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-5.5	0.0	80.00	-6.0	-24		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.90	1.00	0.36	0.01	243.0	1.46k	5.60k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	6	Default	Default	100	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Class Room	0.60	5	898.0	0	8	5	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	26	-15	Default	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Oval Room		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-9.0	0.0	100.0	0.0	-10		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.68	1.00	1.00	0.76	243.0	1.46k	2.80k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	Default	Default	Default	100	off	
Auditorium	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	0.94	5	4.00k	0	11	6	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	Default	-26	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Church		L30->	R30->	-1.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-9.5	0.0	100.0	0.0	-12		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.87	1.07	1.00	0.45	155.0	1.46k	3.15k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	Default	Default	Default	100	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Rusty Plate	1.6	5	3.45k	0	10	3	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	-11	-18	0	10		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Bathroom		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	0.0	200.0	-6.5	-50		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.08	0.32	0.59	1.00	121.0	2.00k	4.00k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	10	Default	Default	100	off	
Small Town Theatre	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	1.3	5	1.33k	0	8	6	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	Default	-10	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Theater		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-5.5	0.0	155.0	-3.5	-5		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	1.00	1.00	1.00	0.24	200.0	1.46k	1.70k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	4	Default	Default	100	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Key Hall	1.7	5	2.06k	0	8	3	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	Default	-7	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Concert Hall		L30->	R30->	-3.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-3.5	0.0	200.0	-6.0	-15		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.89	1.00	0.68	0.40	179.0	923.0	2.06k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	Default	Default	Default	100	off	
Tight Ambience	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	0.10	5	20.0k	0	8	0	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	-50	-2	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Cinema		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	Off	0.0	100.0	0.0	Default		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	1.00	1.00	1.00	1.00	200.0	1.46k	3.06k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Normal	Default	Default	Default	100	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Alive But Cold	1.3	5	10.0k	0	10	7	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	Default	Default	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Cinema		L30->	R30->	0.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-3.0	-3.0	100.0	0.0	Default		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.91	1.00	0.61	2.50	257.0	2.00k	5.94k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	Default	Default	Default	135	off	
Opera Hall	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
	1.6	5	7.54k	0	11	5	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	Default	Default	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Castle Hall		L30->	R30->	-3.0	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	0.0	0.0	100.0	0.0	Default		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.50	1.00	0.61	0.32	200.0	1.46k	3.66k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	Default	Default	Default	100	off	

Preset Name	Master Reverb						
	Decay	Pre Delay	Hi Cut	Rev Delay	Rev Size	Rev Width	
Drum Hanger	0.72	61	2.17k	0	12	6	
	Master Early						
	Decrease	Lo Color	Hi Color	Early Start	Early Stop		
	0	Default	3	0	100		
	Location		Positions		In / Out Level		
	Location Type		Source 1	Source 2	In Level	Out Level	
	Jazz Club		L30->	R30->	-1.5	0.0	
	Reverb / Early Level		Reverb Color				
	Reverb Level	Early Level	Lo Cut	Lo Damp	Hi Soften		
	-1.5	-1.5	100.0	0.0	Default		
	Decay / Crossover						
	Lo Decay	LoMid Decay	HiMid Decay	Hi Decay	Lo Xover	Mid Xover	Hi Xover
	0.95	1.00	0.61	0.88	217.0	1.46k	2.80k
	Reverb Setup		Reverb Modulation			Dry Mix (Stereo)	
	Reverb Type	Reverb Diffuse	Modulation Type	Mod Rate	Mod Depth	Dry Level	
	Colored	Default	Default	-12	150	off	

Parameters that can be assigned to control changes

Mode	Parameter1	Parameter2	Parameter3
NO ASSIGN			
CH 1 - CH 144*	FADER H		
	FADER L		
	CH ON		
	PHASE		
	INSERT 1	ON	
	INSERT 2	ON	
	DIRECT OUT	ON	
	PAN/BALANCE		
	TO ST A	ON	
	TO ST B	ON	
	LCR	ON	
		CSR	
	MIX SEND	MIX 1 - MIX 72*	ON
			LEVEL H
			LEVEL L
			PAN/BALANCE
	MATRIX SEND	MATRIX 1 - MATRIX 36*	ON
			LEVEL H
			LEVEL L
			PAN/BALANCE
	FILTER	HPF	ON
			FREQ
		LPF	ON
			FREQ
	EQ	TYPE	
		BAND 1 - BAND 4	ON
			Q
			FREQ H
			FREQ L
			GAIN
	DYNAMICS 1 DYNAMICS 2	ON	
		ATTACK	
		THRESHOLD	
		FREQUENCY	
		RANGE	
		HOLD H	
		HOLD L	
		DECAY/RELEASE H	
		DECAY/RELEASE L	
		RATIO	
		KNEE	
		DE-ESSER TYPE	
		Q	
		OUTGAIN H	
		OUTGAIN L	

* CSD-R7 specifications: CH1–CH120, MIX1–MIX60, MATRIX1–MATRIX24

Mode	Parameter1	Parameter2	Parameter3
CH 1 - CH 144*	SURROUND PAN	TO SURROUND A ON	
		TO SURROUND B ON	
		LR PAN	
		FR PAN	
		FR PAN REVERSE	
		DIV	
		L ON	
		R ON	
		C ON	
		LFE ON	
		Ls ON	
		Rs ON	
		LFE LEVEL H	
		LFE LEVEL L	
MIX 1 - MIX 72*	FADER H		
	FADER L		
	CH ON		
	INSERT 1	ON	
	INSERT 2	ON	
	TO ST PAN		
	TO ST A	ON	
	TO ST B	ON	
	LCR	ON	
		CSR	
	MATRIX SEND	MATRIX 1 - MATRIX 36*	ON
			LEVEL H
			LEVEL L
			PAN/BALANCE
	EQ	TYPE	
		BAND 1 - BAND 8	ON
			Q
			FREQ H
			FREQ L
			GAIN
	DYNAMICS	ON	
		ATTACK	
		THRESHOLD	
		FREQUENCY	
		RANGE	
		HOLD H	
		HOLD L	
		DECAY/RELEASE H	
		DECAY/RELEASE L	
		RATIO	
		KNEE	
		DE-ESSER TYPE	
		Q	
		OUTGAIN H	
		OUTGAIN L	

Mode	Parameter1	Parameter2	Parameter3
MATRIX 1 - MATRIX 36*	FADER H		
	FADER L		
	CH ON		
	INSERT 1	ON	
	INSERT 2	ON	
	EQ	TYPE	
		BAND 1 - BAND 8	ON
			Q
			FREQ H
			FREQ L
			GAIN
	DYNAMICS	ON	
		ATTACK	
		THRESHOLD	
		FREQUENCY	
		RANGE	
		HOLD H	
		HOLD L	
		DECAY/RELEASE H	
		DECAY/RELEASE L	
		RATIO	
		KNEE	
		DE-ESSER TYPE	
		Q	
		OUTGAIN H	
		OUTGAIN L	

* CSD-R7 specifications: CH1–CH120, MIX1–MIX60, MATRIX1–MATRIX24

Mode	Parameter1	Parameter2	Parameter3
STEREOA STEREOB	FADER H		
	FADER L		
	CH ON		
	INSERT 1	ON	
	INSERT 2	ON	
	MATRIX SEND	MATRIX 1 - MATRIX 36*	ON
			LEVEL H
			LEVEL L
			PAN/BALANCE
	EQ	TYPE	
		BAND 1 - BAND 8	ON
			Q
			FREQ H
			FREQ L
			GAIN
	DYNAMICS	ON	
		ATTACK	
		THRESHOLD	
		FREQUENCY	
		RANGE	
		HOLD H	
		HOLD L	
		DECAY/RELEASE H	
		DECAY/RELEASE L	
		RATIO	
		KNEE	
		DE-ESSER TYPE	
		Q	
		OUTGAIN H	
		OUTGAIN L	
DCA	DCA 1 - DCA 24	FADER H	
		FADER L	
		ON	
MUTE MASTER	MUTE MASTER 1 - MUTE MASTER 12	ON	
SURROUND MONITOR	SOURCE SELECT		
	OUTPUT		
	DOWNMIX		
	SURROUND SPEAKER SOLO		
	SURROUND SPEAKER L		
	SURROUND SPEAKER R		
	SURROUND SPEAKER C		
	SURROUND SPEAKER LFE		
	SURROUND SPEAKER Ls		
	SURROUND SPEAKER Rs		

Channel Library List

This table lists the parameters that are saved in the channel library for INPUT channels, MIX channels, MATRIX channels, and STEREO A/B channels.

Input		MIX	MATRIX	STEREO A/B
HA	Phase			
	48V			
	Gain			
	GC			
	Silk On/Off			
	Texture			
	Type			
	MSDecode On/Off			
	MSDecode Side Gain			
Ch	Phase			
	Digital Gain			
	Stereo Input Type*			
	Direct Out On			
	Direct Out Level			
	Direct Out Point			
		Balance	Balance	Balance
Delay	Delay On/Off	Delay On/Off	Delay On/Off	Delay On/Off
	Delay Time	Delay Time	Delay Time	Delay Time
	Delay Point			
To Mix	To Mix Pre/Post			
	To Mix Pre Point			
	To Mix Post Point			
	To Mix Send Level			
	To Mix Pan			
	To Mix Send On/Off			
To Matrix	To Matrix Pre/Post	To Matrix Pre/Post		To Matrix Pre/Post
	To Matrix Pre Point	To Matrix Pre Point		To Matrix Pre Point
	To Matrix Post Point	To Matrix Post Point		To Matrix Post Point
	To Matrix Send Level	To Matrix Send Level		To Matrix Send Level
	To Matrix Pan	To Matrix Pan		To Matrix Pan
	To Matrix Send On/Off	To Matrix Send On/Off		To Matrix Send On/Off
To Stereo	To Stereo Pan Mode	To Stereo Pan Mode		
	To Stereo CSR	To Stereo CSR		
	To Stereo Pan Type	To Stereo Pan Type		
	To Stereo Pan	To Stereo Pan		
	To Stereo A/B	To Stereo A/B		
	To Stereo LCR	To Stereo LCR		
		To Stereo Point		
DCA/Mute	DCA	DCA	DCA	DCA
	Mute	Mute	Mute	Mute

Input		MIX	MATRIX	STEREO A/B
Level	Input Fader	Mix Fader	Matrix Fader	Stereo Fader
	Input On/Off	Mix On/Off	Matrix On/Off	Stereo On/Off
Gang	Input Gain Gang*			
	Input Delay Gang*	Mix Delay Gang*	Matrix Delay Gang*	Stereo Delay Gang*

Input		MIX	MATRIX	STEREO A/B
EQ	Input HPF On/OFF	Mix HPF On/OFF	Matrix HPF On/OFF	Stereo HPF On/OFF
	Input HPF Freq	Mix HPF Freq	Matrix HPF Freq	Stereo HPF Freq
	Input HPF Slope	Mix HPF Slope	Matrix HPF Slope	Stereo HPF Slope
	Input LPF On/OFF	Mix LPF On/OFF	Matrix LPF On/OFF	Stereo LPF On/OFF
	Input LPF Freq	Mix LPF Freq	Matrix LPF Freq	Stereo LPF Freq
	Input LPF Slope	Mix LPF Slope	Matrix LPF Slope	Stereo LPF Slope
	Input EQ Type	Mix EQ Type	Matrix EQ Type	Stereo EQ Type
	Input EQ On/Off	Mix EQ On/Off	Matrix EQ On/Off	Stereo EQ On/Off
	Input EQ A/B	Mix EQ A/B	Matrix EQ A/B	Stereo EQ A/B
	Input EQ Band1 Type	Mix EQ Band1 Type	Matrix EQ Band1 Type	Stereo EQ Band1 Type
	Input EQ Band1 Freq	Mix EQ Band1 Freq	Matrix EQ Band1 Freq	Stereo EQ Band1 Freq
	Input EQ Band1 Gain	Mix EQ Band1 Gain	Matrix EQ Band1 Gain	Stereo EQ Band1 Gain
	Input EQ Band1 Q	Mix EQ Band1 Q	Matrix EQ Band1 Q	Stereo EQ Band1 Q
	Input EQ Band1 Bypass	Mix EQ Band1 Bypass	Matrix EQ Band1 Bypass	Stereo EQ Band1 Bypass
	Input EQ Band2 Freq	Mix EQ Band2 Freq	Matrix EQ Band2 Freq	Stereo EQ Band2 Freq
	Input EQ Band2 Gain	Mix EQ Band2 Gain	Matrix EQ Band2 Gain	Stereo EQ Band2 Gain
	Input EQ Band2 Q	Mix EQ Band2 Q	Matrix EQ Band2 Q	Stereo EQ Band2 Q
	Input EQ Band2 Bypass	Mix EQ Band2 Bypass	Matrix EQ Band2 Bypass	Stereo EQ Band2 Bypass
	Input EQ Band3 Freq	Mix EQ Band3 Freq	Matrix EQ Band3 Freq	Stereo EQ Band3 Freq
	Input EQ Band3 Gain	Mix EQ Band3 Gain	Matrix EQ Band3 Gain	Stereo EQ Band3 Gain
	Input EQ Band3 Q	Mix EQ Band3 Q	Matrix EQ Band3 Q	Stereo EQ Band3 Q
	Input EQ Band3 Bypass	Mix EQ Band3 Bypass	Matrix EQ Band3 Bypass	Stereo EQ Band3 Bypass
	Input EQ Band4 Type			
	Input EQ Band4 Freq	Mix EQ Band4 Freq	Matrix EQ Band4 Freq	Stereo EQ Band4 Freq
	Input EQ Band4 Gain	Mix EQ Band4 Gain	Matrix EQ Band4 Gain	Stereo EQ Band4 Gain
	Input EQ Band4 Q	Mix EQ Band4 Q	Matrix EQ Band4 Q	Stereo EQ Band4 Q
	Input EQ Band4 Bypass	Mix EQ Band4 Bypass	Matrix EQ Band4 Bypass	Stereo EQ Band4 Bypass
		Mix EQ Band5 Freq	Matrix EQ Band5 Freq	Stereo EQ Band5 Freq
		Mix EQ Band5 Gain	Matrix EQ Band5 Gain	Stereo EQ Band5 Gain
		Mix EQ Band5 Q	Matrix EQ Band5 Q	Stereo EQ Band5 Q
		Mix EQ Band5 Bypass	Matrix EQ Band5 Bypass	Stereo EQ Band5 Bypass
		Mix EQ Band6 Freq	Matrix EQ Band6 Freq	Stereo EQ Band6 Freq
		Mix EQ Band6 Gain	Matrix EQ Band6 Gain	Stereo EQ Band6 Gain
		Mix EQ Band6 Q	Matrix EQ Band6 Q	Stereo EQ Band6 Q
		Mix EQ Band6 Bypass	Matrix EQ Band6 Bypass	Stereo EQ Band6 Bypass
		Mix EQ Band7 Freq	Matrix EQ Band7 Freq	Stereo EQ Band7 Freq
		Mix EQ Band7 Gain	Matrix EQ Band7 Gain	Stereo EQ Band7 Gain
		Mix EQ Band7 Q	Matrix EQ Band7 Q	Stereo EQ Band7 Q
		Mix EQ Band7 Bypass	Matrix EQ Band7 Bypass	Stereo EQ Band7 Bypass
		Mix EQ Band8 Type	Matrix EQ Band8 Type	Stereo EQ Band8 Type
		Mix EQ Band8 Freq	Matrix EQ Band8 Freq	Stereo EQ Band8 Freq
		Mix EQ Band8 Gain	Matrix EQ Band8 Gain	Stereo EQ Band8 Gain
		Mix EQ Band8 Q	Matrix EQ Band8 Q	Stereo EQ Band8 Q
		Mix EQ Band8 Bypass	Matrix EQ Band8 Bypass	Stereo EQ Band8 Bypass

Input		MIX	MATRIX	STEREO A/B
Dynamics	Dynamics1 LEGACY COMP Threshould	Dynamics1 LEGACY COMP Threshould	Dynamics1 LEGACY COMP Threshould	Dynamics1 LEGACY COMP Threshould
	Dynamics1 LEGACY COMP Attack	Dynamics1 LEGACY COMP Attack	Dynamics1 LEGACY COMP Attack	Dynamics1 LEGACY COMP Attack
	Dynamics1 LEGACY COMP Release	Dynamics1 LEGACY COMP Release	Dynamics1 LEGACY COMP Release	Dynamics1 LEGACY COMP Release
	Dynamics1 LEGACY COMP Ratio	Dynamics1 LEGACY COMP Ratio	Dynamics1 LEGACY COMP Ratio	Dynamics1 LEGACY COMP Ratio
	Dynamics1 LEGACY COMP Knee	Dynamics1 LEGACY COMP Knee	Dynamics1 LEGACY COMP Knee	Dynamics1 LEGACY COMP Knee
	Dynamics1 LEGACY COMP Gain	Dynamics1 LEGACY COMP Gain	Dynamics1 LEGACY COMP Gain	Dynamics1 LEGACY COMP Gain
	Dynamics1 COMP260 Threshould	Dynamics1 COMP260 Threshould	Dynamics1 COMP260 Threshould	Dynamics1 COMP260 Threshould
	Dynamics1 COMP260 Attack	Dynamics1 COMP260 Attack	Dynamics1 COMP260 Attack	Dynamics1 COMP260 Attack
	Dynamics1 COMP260 Release	Dynamics1 COMP260 Release	Dynamics1 COMP260 Release	Dynamics1 COMP260 Release
	Dynamics1 COMP260 Ratio	Dynamics1 COMP260 Ratio	Dynamics1 COMP260 Ratio	Dynamics1 COMP260 Ratio
	Dynamics1 COMP260 Knee	Dynamics1 COMP260 Knee	Dynamics1 COMP260 Knee	Dynamics1 COMP260 Knee
	Dynamics1 COMP260 Gain	Dynamics1 COMP260 Gain	Dynamics1 COMP260 Gain	Dynamics1 COMP260 Gain
	Dynamics1 GATE Threshould	Dynamics1 GATE Threshould	Dynamics1 GATE Threshould	Dynamics1 GATE Threshould
	Dynamics1 GATE Attack	Dynamics1 GATE Attack	Dynamics1 GATE Attack	Dynamics1 GATE Attack
	Dynamics1 GATE Range	Dynamics1 GATE Range	Dynamics1 GATE Range	Dynamics1 GATE Range
	Dynamics1 GATE Hold	Dynamics1 GATE Hold	Dynamics1 GATE Hold	Dynamics1 GATE Hold
	Dynamics1 GATE Decay	Dynamics1 GATE Decay	Dynamics1 GATE Decay	Dynamics1 GATE Decay
	Dynamics1 DE-ESSER Threshould	Dynamics1 DE-ESSER Threshould	Dynamics1 DE-ESSER Threshould	Dynamics1 DE-ESSER Threshould
	Dynamics1 DE-ESSER Freq	Dynamics1 DE-ESSER Freq	Dynamics1 DE-ESSER Freq	Dynamics1 DE-ESSER Freq
	Dynamics1 DE-ESSER Q	Dynamics1 DE-ESSER Q	Dynamics1 DE-ESSER Q	Dynamics1 DE-ESSER Q
	Dynamics1 DE-ESSER Type	Dynamics1 DE-ESSER Type	Dynamics1 DE-ESSER Type	Dynamics1 DE-ESSER Type
	Dynamics1 EXPANDER Threshould	Dynamics1 EXPANDER Threshould	Dynamics1 EXPANDER Threshould	Dynamics1 EXPANDER Threshould
	Dynamics1 EXPANDER Attack	Dynamics1 EXPANDER Attack	Dynamics1 EXPANDER Attack	Dynamics1 EXPANDER Attack
	Dynamics1 EXPANDER Release	Dynamics1 EXPANDER Release	Dynamics1 EXPANDER Release	Dynamics1 EXPANDER Release
	Dynamics1 EXPANDER Ratio	Dynamics1 EXPANDER Ratio	Dynamics1 EXPANDER Ratio	Dynamics1 EXPANDER Ratio
	Dynamics1 EXPANDER Knee	Dynamics1 EXPANDER Knee	Dynamics1 EXPANDER Knee	Dynamics1 EXPANDER Knee
	Dynamics1 EXPANDER Gain	Dynamics1 EXPANDER Gain	Dynamics1 EXPANDER Gain	Dynamics1 EXPANDER Gain
	Dynamics1 DUCKING Threshould	Dynamics1 DUCKING Threshould	Dynamics1 DUCKING Threshould	Dynamics1 DUCKING Threshould

Input		MIX	MATRIX	STEREO A/B
Dynamics	Dynamics1 DUCKING Attack	Dynamics1 DUCKING Attack	Dynamics1 DUCKING Attack	Dynamics1 DUCKING Attack
	Dynamics1 DUCKING Range	Dynamics1 DUCKING Range	Dynamics1 DUCKING Range	Dynamics1 DUCKING Range
	Dynamics1 DUCKING Hold	Dynamics1 DUCKING Hold	Dynamics1 DUCKING Hold	Dynamics1 DUCKING Hold
	Dynamics1 DUCKING Decay	Dynamics1 DUCKING Decay	Dynamics1 DUCKING Decay	Dynamics1 DUCKING Decay
	Dynamics1 On/Off	Dynamics1 On/Off	Dynamics1 On/Off	Dynamics1 On/Off
	Dynamics1 A/B	Dynamics1 A/B	Dynamics1 A/B	Dynamics1 A/B
	Dynamics1 Key In Filter Type	Dynamics1 Key In Filter Type	Dynamics1 Key In Filter Type	Dynamics1 Key In Filter Type
	Dynamics1 Key In Filter Q	Dynamics1 Key In Filter Q	Dynamics1 Key In Filter Q	Dynamics1 Key In Filter Q
	Dynamics1 Key In Filter Freq	Dynamics1 Key In Filter Freq	Dynamics1 Key In Filter Freq	Dynamics1 Key In Filter Freq
	Dynamics2 LEGACY COMP Threshould			
	Dynamics2 LEGACY COMP Attack			
	Dynamics2 LEGACY COMP Release			
	Dynamics2 LEGACY COMP Ratio			
	Dynamics2 LEGACY COMP Knee			
	Dynamics2 LEGACY COMP Gain			
	Dynamics2 COMP260 Threshould			
	Dynamics2 COMP260 Attack			
	Dynamics2 COMP260 Release			
	Dynamics2 COMP260 Ratio			
	Dynamics2 COMP260 Knee			
	Dynamics2 COMP260 Gain			
	Dynamics2 GATE Threshould			
	Dynamics2 GATE Attack			
	Dynamics2 GATE Range			
	Dynamics2 GATE Hold			
	Dynamics2 GATE Decay			
	Dynamics2 DE-ESSER Threshould			
	Dynamics2 DE-ESSER Freq			
	Dynamics2 DE-ESSER Q			

Input		MIX	MATRIX	STEREO A/B
Dynamics	Dynamics2 DE-ESSER Type			
	Dynamics2 EXPANDER Threshould			
	Dynamics2 EXPANDER Attack			
	Dynamics2 EXPANDER Release			
	Dynamics2 EXPANDER Ratio			
	Dynamics2 EXPANDER Knee			
	Dynamics2 EXPANDER Gain			
	Dynamics2 DUCKING Threshould			
	Dynamics2 DUCKING Attack			
	Dynamics2 DUCKING Range			
	Dynamics2 DUCKING Hold			
	Dynamics2 DUCKING Decay			
	Dynamics2 On/Off			
	Dynamics2 A/B			
	Dynamics2 Key In Filter Type			
	Dynamics2 Key In Filter Q			
	Dynamics2 Key In Filter Freq			
Insert	Input Insert 1/2 On/Off	Mix Insert 1/2 On/Off	Matrix Insert 1/2 On/Off	Stereo Insert 1/2 On/Off
	Input Insert 1/2 Point	Mix Insert 1/2 Point	Matrix Insert 1/2 Point	Stereo Insert 1/2 Point

* This parameter is recalled only for paired channels.

Parameters copied when pairing

This table shows the parameters that are copied when input channels, MIX channels, or MATRIX channels are paired.

INPUT	MIX	MATRIX	STEREO
Stereo Input Type			
	Bus Type		
			Stereo/Mono
Name	Name	Name	Name
Color	Color	Color	Color
Icon	Icon	Icon	Icon
A/B			
VSC Safe			
Delay On/Off	Delay On/Off	Delay On/Off	Delay On/Off
Delay Point	Delay Point	Delay Point	Delay Point
Insert On/Off	Insert On/Off	Insert On/Off	Insert On/Off
Insert Point	Insert Point	Insert Point	Insert Point
Direct Out On			
Direct Out Level			
Direct Out Point			
Input HPF On/OFF	Mix HPF On/OFF	Matrix HPF On/OFF	Stereo HPF On/OFF
Input HPF Freq	Mix HPF Freq	Matrix HPF Freq	Stereo HPF Freq
Input HPF Slope	Mix HPF Slope	Matrix HPF Slope	Stereo HPF Slope
Input LPF On/OFF	Mix LPF On/OFF	Matrix LPF On/OFF	Stereo LPF On/OFF
Input LPF Freq	Mix LPF Freq	Matrix LPF Freq	Stereo LPF Freq
Input LPF Slope	Mix LPF Slope	Matrix LPF Slope	Stereo LPF Slope
Input EQ Type	Mix EQ Type	Matrix EQ Type	Stereo EQ Type
Input EQ On/Off	Mix EQ On/Off	Matrix EQ On/Off	Stereo EQ On/Off
Input EQ A/B	Mix EQ A/B	Matrix EQ A/B	Stereo EQ A/B
Input EQ Band1 Type	Mix EQ Band1 Type	Matrix EQ Band1 Type	Stereo EQ Band1 Type
Input EQ Band1 Freq	Mix EQ Band1 Freq	Matrix EQ Band1 Freq	Stereo EQ Band1 Freq
Input EQ Band1 Gain	Mix EQ Band1 Gain	Matrix EQ Band1 Gain	Stereo EQ Band1 Gain
Input EQ Band1 Q	Mix EQ Band1 Q	Matrix EQ Band1 Q	Stereo EQ Band1 Q
Input EQ Band1 Bypass	Mix EQ Band1 Bypass	Matrix EQ Band1 Bypass	Stereo EQ Band1 Bypass
Input EQ Band2 Freq	Mix EQ Band2 Freq	Matrix EQ Band2 Freq	Stereo EQ Band2 Freq
Input EQ Band2 Gain	Mix EQ Band2 Gain	Matrix EQ Band2 Gain	Stereo EQ Band2 Gain
Input EQ Band2 Q	Mix EQ Band2 Q	Matrix EQ Band2 Q	Stereo EQ Band2 Q
Input EQ Band2 Bypass	Mix EQ Band2 Bypass	Matrix EQ Band2 Bypass	Stereo EQ Band2 Bypass
Input EQ Band3 Freq	Mix EQ Band3 Freq	Matrix EQ Band3 Freq	Stereo EQ Band3 Freq
Input EQ Band3 Gain	Mix EQ Band3 Gain	Matrix EQ Band3 Gain	Stereo EQ Band3 Gain
Input EQ Band3 Q	Mix EQ Band3 Q	Matrix EQ Band3 Q	Stereo EQ Band3 Q
Input EQ Band3 Bypass	Mix EQ Band3 Bypass	Matrix EQ Band3 Bypass	Stereo EQ Band3 Bypass
Input EQ Band4 Type			
Input EQ Band4 Freq	Mix EQ Band4 Freq	Matrix EQ Band4 Freq	Stereo EQ Band4 Freq
Input EQ Band4 Gain	Mix EQ Band4 Gain	Matrix EQ Band4 Gain	Stereo EQ Band4 Gain
Input EQ Band4 Q	Mix EQ Band4 Q	Matrix EQ Band4 Q	Stereo EQ Band4 Q
Input EQ Band4 Bypass	Mix EQ Band4 Bypass	Matrix EQ Band4 Bypass	Stereo EQ Band4 Bypass
	Mix EQ Band5 Freq	Matrix EQ Band5 Freq	Stereo EQ Band5 Freq
	Mix EQ Band5 Gain	Matrix EQ Band5 Gain	Stereo EQ Band5 Gain
	Mix EQ Band5 Q	Matrix EQ Band5 Q	Stereo EQ Band5 Q
	Mix EQ Band5 Bypass	Matrix EQ Band5 Bypass	Stereo EQ Band5 Bypass
	Mix EQ Band6 Freq	Matrix EQ Band6 Freq	Stereo EQ Band6 Freq
	Mix EQ Band6 Gain	Matrix EQ Band6 Gain	Stereo EQ Band6 Gain
	Mix EQ Band6 Q	Matrix EQ Band6 Q	Stereo EQ Band6 Q
	Mix EQ Band6 Bypass	Matrix EQ Band6 Bypass	Stereo EQ Band6 Bypass
	Mix EQ Band7 Freq	Matrix EQ Band7 Freq	Stereo EQ Band7 Freq
	Mix EQ Band7 Gain	Matrix EQ Band7 Gain	Stereo EQ Band7 Gain
	Mix EQ Band7 Q	Matrix EQ Band7 Q	Stereo EQ Band7 Q
	Mix EQ Band7 Bypass	Matrix EQ Band7 Bypass	Stereo EQ Band7 Bypass
	Mix EQ Band8 Type	Matrix EQ Band8 Type	Stereo EQ Band8 Type
	Mix EQ Band8 Freq	Matrix EQ Band8 Freq	Stereo EQ Band8 Freq
	Mix EQ Band8 Gain	Matrix EQ Band8 Gain	Stereo EQ Band8 Gain
	Mix EQ Band8 Q	Matrix EQ Band8 Q	Stereo EQ Band8 Q
	Mix EQ Band8 Bypass	Matrix EQ Band8 Bypass	Stereo EQ Band8 Bypass
Dynamics1 Type	Dynamics1 Type	Dynamics1 Type	Dynamics1 Type
Dynamics1 On/Off	Dynamics1 On/Off	Dynamics1 On/Off	Dynamics1 On/Off
Dynamics1 A/B	Dynamics1 A/B	Dynamics1 A/B	Dynamics1 A/B
Dynamics1 LEGACY COMP Threshould	Dynamics1 LEGACY COMP Threshould	Dynamics1 LEGACY COMP Threshould	Dynamics1 LEGACY COMP Threshould
Dynamics1 LEGACY COMP Attack	Dynamics1 LEGACY COMP Attack	Dynamics1 LEGACY COMP Attack	Dynamics1 LEGACY COMP Attack
Dynamics1 LEGACY COMP Release	Dynamics1 LEGACY COMP Release	Dynamics1 LEGACY COMP Release	Dynamics1 LEGACY COMP Release
Dynamics1 LEGACY COMP Ratio	Dynamics1 LEGACY COMP Ratio	Dynamics1 LEGACY COMP Ratio	Dynamics1 LEGACY COMP Ratio
Dynamics1 LEGACY COMP Knee	Dynamics1 LEGACY COMP Knee	Dynamics1 LEGACY COMP Knee	Dynamics1 LEGACY COMP Knee
Dynamics1 LEGACY COMP Gain	Dynamics1 LEGACY COMP Gain	Dynamics1 LEGACY COMP Gain	Dynamics1 LEGACY COMP Gain
Dynamics1 COMP260 Threshould	Dynamics1 COMP260 Threshould	Dynamics1 COMP260 Threshould	Dynamics1 COMP260 Threshould
Dynamics1 COMP260 Attack	Dynamics1 COMP260 Attack	Dynamics1 COMP260 Attack	Dynamics1 COMP260 Attack

INPUT	MIX	MATRIX	STEREO
Dynamics1 COMP260 Release	Dynamics1 COMP260 Release	Dynamics1 COMP260 Release	Dynamics1 COMP260 Release
Dynamics1 COMP260 Ratio	Dynamics1 COMP260 Ratio	Dynamics1 COMP260 Ratio	Dynamics1 COMP260 Ratio
Dynamics1 COMP260 Knee	Dynamics1 COMP260 Knee	Dynamics1 COMP260 Knee	Dynamics1 COMP260 Knee
Dynamics1 COMP260 Gain	Dynamics1 COMP260 Gain	Dynamics1 COMP260 Gain	Dynamics1 COMP260 Gain
Dynamics1 GATE Threshould	Dynamics1 GATE Threshould	Dynamics1 GATE Threshould	Dynamics1 GATE Threshould
Dynamics1 GATE Attack	Dynamics1 GATE Attack	Dynamics1 GATE Attack	Dynamics1 GATE Attack
Dynamics1 GATE Range	Dynamics1 GATE Range	Dynamics1 GATE Range	Dynamics1 GATE Range
Dynamics1 GATE Hold	Dynamics1 GATE Hold	Dynamics1 GATE Hold	Dynamics1 GATE Hold
Dynamics1 GATE Decay	Dynamics1 GATE Decay	Dynamics1 GATE Decay	Dynamics1 GATE Decay
Dynamics1 DE-ESSER Threshould	Dynamics1 DE-ESSER Threshould	Dynamics1 DE-ESSER Threshould	Dynamics1 DE-ESSER Threshould
Dynamics1 DE-ESSER Freq	Dynamics1 DE-ESSER Freq	Dynamics1 DE-ESSER Freq	Dynamics1 DE-ESSER Freq
Dynamics1 DE-ESSER Q	Dynamics1 DE-ESSER Q	Dynamics1 DE-ESSER Q	Dynamics1 DE-ESSER Q
Dynamics1 DE-ESSER Type	Dynamics1 DE-ESSER Type	Dynamics1 DE-ESSER Type	Dynamics1 DE-ESSER Type
Dynamics1 EXPANDER Threshould	Dynamics1 EXPANDER Threshould	Dynamics1 EXPANDER Threshould	Dynamics1 EXPANDER Threshould
Dynamics1 EXPANDER Attack	Dynamics1 EXPANDER Attack	Dynamics1 EXPANDER Attack	Dynamics1 EXPANDER Attack
Dynamics1 EXPANDER Release	Dynamics1 EXPANDER Release	Dynamics1 EXPANDER Release	Dynamics1 EXPANDER Release
Dynamics1 EXPANDER Ratio	Dynamics1 EXPANDER Ratio	Dynamics1 EXPANDER Ratio	Dynamics1 EXPANDER Ratio
Dynamics1 EXPANDER Knee	Dynamics1 EXPANDER Knee	Dynamics1 EXPANDER Knee	Dynamics1 EXPANDER Knee
Dynamics1 EXPANDER Gain	Dynamics1 EXPANDER Gain	Dynamics1 EXPANDER Gain	Dynamics1 EXPANDER Gain
Dynamics1 DUCKING Threshould	Dynamics1 DUCKING Threshould	Dynamics1 DUCKING Threshould	Dynamics1 DUCKING Threshould
Dynamics1 DUCKING Attack	Dynamics1 DUCKING Attack	Dynamics1 DUCKING Attack	Dynamics1 DUCKING Attack
Dynamics1 DUCKING Range	Dynamics1 DUCKING Range	Dynamics1 DUCKING Range	Dynamics1 DUCKING Range
Dynamics1 DUCKING Hold	Dynamics1 DUCKING Hold	Dynamics1 DUCKING Hold	Dynamics1 DUCKING Hold
Dynamics1 DUCKING Decay	Dynamics1 DUCKING Decay	Dynamics1 DUCKING Decay	Dynamics1 DUCKING Decay
Dynamics1 Key In Filter Type	Dynamics1 Key In Filter Type	Dynamics1 Key In Filter Type	Dynamics1 Key In Filter Type
Dynamics1 Key In Filter Q	Dynamics1 Key In Filter Q	Dynamics1 Key In Filter Q	Dynamics1 Key In Filter Q
Dynamics1 Key In Filter Freq	Dynamics1 Key In Filter Freq	Dynamics1 Key In Filter Freq	Dynamics1 Key In Filter Freq
Dynamics2 Type			
Dynamics2 On/Off			
Dynamics2 A/B			
Dynamics2 LEGACY COMP Threshould			

INPUT	MIX	MATRIX	STEREO
Dynamics2 LEGACY COMP Attack			
Dynamics2 LEGACY COMP Release			
Dynamics2 LEGACY COMP Ratio			
Dynamics2 LEGACY COMP Knee			
Dynamics2 LEGACY COMP Gain			
Dynamics2 COMP260 Threshould			
Dynamics2 COMP260 Attack			
Dynamics2 COMP260 Release			
Dynamics2 COMP260 Ratio			
Dynamics2 COMP260 Knee			
Dynamics2 COMP260 Gain			
Dynamics2 GATE Threshould			
Dynamics2 GATE Attack			
Dynamics2 GATE Range			
Dynamics2 GATE Hold			
Dynamics2 GATE Decay			
Dynamics2 DE-ESSER Threshould			
Dynamics2 DE-ESSER Freq			
Dynamics2 DE-ESSER Q			
Dynamics2 DE-ESSER Type			
Dynamics2 EXPANDER Threshould			
Dynamics2 EXPANDER Attack			
Dynamics2 EXPANDER Release			
Dynamics2 EXPANDER Ratio			
Dynamics2 EXPANDER Knee			
Dynamics2 EXPANDER Gain			
Dynamics2 DUCKING Threshould			
Dynamics2 DUCKING Attack			
Dynamics2 DUCKING Range			

INPUT	MIX	MATRIX	STEREO
Dynamics2 DUCKING Hold			
Dynamics2 DUCKING Decay			
Dynamics2 Key In Filter Type			
Dynamics2 Key In Filter Q			
Dynamics2 Key In Filter Freq			
To Mix Pre/Post			
To Mix Pre Point			
To Mix Post Point			
To Mix Send Level*			
To Mix Send On/Off			
To Matrix Pre/Post	To Matrix Pre/Post		To Matrix Pre/Post
To Matrix Pre Point	To Matrix Pre Point		To Matrix Pre Point
To Matrix Post Point	To Matrix Post Point		To Matrix Post Point
To Matrix Send Level*	To Matrix Send Level*		To Matrix Send Level*
To Matrix Send On/Off	To Matrix Send On/Off		To Matrix Pan
To Stereo Pan Mode	To Stereo Pan Mode		To Matrix Follow Pan Mode
To Stereo CSR	To Stereo CSR		
To Stereo Pan Type	To Stereo Pan Type		
To Stereo A/B	To Stereo A/B		
To Stereo LCR	To Stereo LCR		
DCA	DCA	DCA	DCA
Mute Group	Mute Group	Mute Group	Mute Group
Input Fader	Mix Fader*	Matrix Fader*	Stereo Fader
Input On/Off	Mix On/Off	Matrix On/Off	Stereo On/Off
Input Gain Gang			
Input Delay Gang	Mix Delay Gang	Matrix Delay Gang	Stereo Delay Gang
	Balance	Balance	Balance
	Pan Link	Pan Link	

* These parameters are not simply copied; the operation of Send Level and Pan etc. will change depending on whether the source and destination are monaural or paired.

Mixing parameter operation applicability

This table indicates which settings affect the behavior of each input channel, mix channel, matrix channel, stereo channel and DCA parameter.
The table also indicates whether the parameters can be linked for a stereo pair, or whether they can be the target of a GAIN GANG ON, DELAY GANG ON, RECALL SAFE, or FOCUS RECALL operation.

■ Input channels

Parameter		Linked by pairing	GAIN GANG ON	DELAY GANG ON	RECALL SAFE, FOCUS RECALL	
					ALL	Individual filter settings
HA	A.Gain		O		O	HA A.GAIN
	Gain Compensation	O			O	HA A.GAIN
	+48V				O	HA A.GAIN
	Silk	O			O	HA SILK
	Phase				O	HA PHASE
	M/S Decode On				O	HA M/S DECODE
	M/S Decode Side Gain				O	HA M/S DECODE
Gain Gang		O			O	HA A.GAIN, D.GAIN
Pair					O	* If any of the channel filter settings is turned ON.
Stereo Input Type		O			O	* If any of the channel filter settings is turned ON.
Name, Icon, Color		O			O	NAME
Input Patch	Patch				O	PATCH
	A/B Select	O			O	PATCH
Virtual Sound Check	Out Patch				O	PATCH
	In Patch				O	PATCH
	Individual channel ON/Off	O			O	PATCH
Phase					O	PHASE
Digital Gain			O		O	D.GAIN
Insert1 *1 (with OUTBOARD INSERT)	Out Patch *1					PLUG-IN/GEQ ALLOCATION
	In Patch *1					PLUG-IN/GEQ ALLOCATION
	A.Gain, Gain Compensation, +48V, Silk, Phase, M/S Decode *1					
	GEQ/PEQ					* The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each GEQ.
	Plug-in					* The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each plug-in.
	On	O			O	INS 1
	Point	O			O	INS 1
	Bypass				O	INS 1
Insert2	* Same as Insert1				O	INS 2
Direct Out	Out Patch				O	D.OUT
	On, Level	O			O	D.OUT
	Point	O			O	D.OUT

Parameter		Linked by pairing	GAIN GANG ON	DELAY GANG ON	RECALL SAFE, FOCUS RECALL	
					ALL	Individual filter settings
HPF		O			O	HPF/LPF
LPF		O			O	HPF/LPF
EQ		O			O	EQ
Dynamics1	Key-In Source				O	DYN 1
	Key-In Filter	O			O	DYN 1
	Others	O			O	DYN 1
Dynamics2	* Same as Dynamics1				O	DYN 2
Delay	Time			O	O	DELAY
	On	O			O	DELAY
	Point	O			O	DELAY
	Delay Gang	O			O	DELAY
To Mix	On	O			O	TO MIX n (* “n” represents a number.)
	Level	O			O	TO MIX n (* “n” represents a number.)
	Pan/Balance				O	TO MIX n (* “n” represents a number.)
	Pre/Post	O			O	TO MIX n (* “n” represents a number.)
	Pre Point, Post Point	O			O	TO MIX n (* “n” represents a number.)
To Matrix	On	O			O	TO MTRX n (* “n” represents a number.)
	Level	O			O	TO MTRX n (* “n” represents a number.)
	Pan/Balance				O	TO MTRX n (* “n” represents a number.)
	Pre/Post	O			O	TO MTRX n (* “n” represents a number.)
	Pre Point, Post Point	O			O	TO MTRX n (* “n” represents a number.)
Pan/Balance					O	PAN TO ST
Pan Mode		O			O	PAN TO ST
To Stereo On		O			O	PAN TO ST
To LCR On		O			O	PAN TO ST
CSR		O			O	PAN TO ST
Fader		O			O	FADER
CH On		O			O	CH ON
Mute Assign		O			O	MUTE ASSIGN
DCA Assign		O			O	DCA ASSIGN
Cue		O				
Solo Safe		O				
Mute Safe		O				
Recall Safe, Focus Recall		O				

■ MIX Channels

Parameter		Linked by pairing	DELAY GANG ON	RECALL SAFE, FOCUS RECALL	
				ALL	Individual filter settings
Pair				O	* If any of the channel filter settings is turned ON.
Pan Link		O		O	* If any of the channel filter settings is turned ON.
Bus Type		O		O	* Specified by BUS SETUP in BUS/OTHERS
Name, Icon, Color		O		O	NAME
Output Patch				O	PATCH
Insert1 *1 (with OUTBOARD INSERT)	Out Patch *1				PLUG-IN/GEQ ALLOCATION
	In Patch *1				PLUG-IN/GEQ ALLOCATION
	A.Gain, Gain Compensation, +48V, Silk, Phase, M/S Decode *1				
	GEQ/PEQ				* The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each GEQ.
	Plug-in				* The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each plug-in.
	On	O		O	INS 1
	Point	O		O	INS 1
	Bypass			O	INS 1
Insert2	* Same as Insert1			O	INS 2
HPF		O		O	HPF/LPF
LPF		O		O	HPF/LPF
EQ		O		O	EQ
Dynamics	Key-In Source			O	DYN 1
	Key-In Filter	O		O	DYN 1
	Others	O		O	DYN 1
Delay	Time		O	O	DELAY
	On	O		O	DELAY
	Point	O		O	DELAY
	Delay Gang	O		O	DELAY
To Matrix	On	O		O	TO MTRX n (* “n” represents a number.)
	Level			O	TO MTRX n (* “n” represents a number.)
	Pan/Balance			O	TO MTRX n (* “n” represents a number.)
	Pre/Post	O		O	TO MTRX n (* “n” represents a number.)
	Pre Point, Post Point	O		O	TO MTRX n (* “n” represents a number.)
Pan/Balance				O	PAN TO ST
Pan Mode		O		O	PAN TO ST
To Stereo On		O		O	PAN TO ST
To LCR On		O		O	PAN TO ST
CSR		O		O	PAN TO ST
Output Balance		O		O	PAN TO ST
Fader		O		O	FADER
CH On		O		O	CH ON
Mute Assign		O		O	MUTE ASSIGN
DCA Assign		O		O	DCA ASSIGN
Cue		O			
Solo Safe		O			
Mute Safe		O			
Recall Safe, Focus Recall		O			

■ MATRIX Channels

Parameter		Linked by pairing	DELAY GANG ON	RECALL SAFE, FOCUS RECALL	
				ALL	Individual filter settings
Pair				O	* If any of the channel filter settings is turned ON.
Pan Link		O		O	* If any of the channel filter settings is turned ON.
Name, Icon, Color		O		O	NAME
Output Patch				O	PATCH
Insert1 *1 (with OUTBOARD INSERT)	Out Patch *1				PLUG-IN/GEQ ALLOCATION
	In Patch *1				PLUG-IN/GEQ ALLOCATION
	A.Gain, Gain Compensation, +48V, Silk, Phase, M/S Decode *1				
	GEQ/PEQ				* The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each GEQ.
	Plug-in				* The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each plug-in.
	On	O		O	INS 1
	Point	O		O	INS 1
	Bypass			O	INS 1
Insert2	* Same as Insert1			O	INS 2
HPF		O		O	HPF/LPF
LPF		O		O	HPF/LPF
EQ		O		O	EQ
Dynamics	Key-In Source			O	DYN 1
	Key-In Filter	O		O	DYN 1
	Others	O		O	DYN 1
Delay	Time		O	O	DELAY
	On	O		O	DELAY
	Point	O		O	DELAY
	Delay Gang	O		O	DELAY
Output Balance		O		O	PAN TO ST
Fader		O		O	FADER
CH On		O		O	CH ON
Mute Assign		O		O	MUTE ASSIGN
DCA Assign		O		O	DCA ASSIGN
Cue		O			
Solo Safe		O			
Mute Safe		O			
Recall Safe, Focus Recall		O			

■ STEREO Channels

Parameter		Stereo	DELAY GANG ON	RECALL SAFE, FOCUS RECALL	
				ALL	Individual filter settings
Pair				O	* If any of the channel filter settings is turned ON.
Name, Icon, Color		O		O	NAME
Output Patch				O	PATCH
Insert1 *1 (with OUTBOARD INSERT)	Out Patch *1				PLUG-IN/GEQ ALLOCATION
	In Patch *1				PLUG-IN/GEQ ALLOCATION
	A.Gain, Gain Compensation, +48V, Silk, Phase, M/S Decode *1				
	GEQ/PEQ				* The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each GEQ.
	Plug-in				* The mounted status is specified by the PLUG-IN/GEQ ALLOCATION settings, and the parameters are specified for each plug-in.
	On	O		O	INS 1
	Point	O		O	INS 1
	Bypass			O	INS 1
Insert2	* Same as Insert1			O	INS 2
HPF		O		O	HPF/LPF
LPF		O		O	HPF/LPF
EQ		O		O	EQ
Dynamics	Key-In Source			O	DYN 1
	Key-In Filter	O		O	DYN 1
	Others	O		O	DYN 1
Delay	Time		O	O	DELAY
	On	O		O	DELAY
	Point	O		O	DELAY
	Delay Gang	O		O	DELAY
To Matrix	On	O		O	TO MTRX n (* “n” represents a number.)
	Level			O	TO MTRX n (* “n” represents a number.)
	Pan/Balance			O	TO MTRX n (* “n” represents a number.)
	Pre/Post	O		O	TO MTRX n (* “n” represents a number.)
	Pre Point, Post Point	O		O	TO MTRX n (* “n” represents a number.)
Output Balance		O		O	PAN TO ST
Fader		O		O	FADER
CH On		O		O	CH ON
Mute Assign		O		O	MUTE ASSIGN
DCA Assign		O		O	DCA ASSIGN
Cue		O			
Solo Safe		O			
Mute Safe		O			
Recall Safe, Focus Recall		O			

■ DCA

Parameter		RECALL SAFE, FOCUS RECALL	
		ALL	Individual filter settings
Name, Icon, Color		O	NAME
Fader		O	FADER
CH On		O	CH ON

CVS file format

This table lists the expressions that can be used as synonyms, equivalents, or abbreviations when creating a CSV file.

Expressions that can be used for the channel color

Original expression	Expressions usable when loading a CSV file
Blue	BL, B
Orange	OR, O
Yellow	YE, YL, Y
Purple	PU, P
SkyBlue	Cyan, CY, C
Pink	Magenta, PK, MG, M
Red	RD, R
Green	GN, GR, G
LightGreen	LtGreen, LGR
White	WH, W
Off	(An omitted expression is also interpreted as Off.)

NOTE

Uppercase and lowercase are not distinguished.

Expressions that can be used for the channel icon

Original expression	Expressions usable when loading a CSV file
Kick	BassDrum, B.Dr, SubKick, Kick18", Kick22", Kick24", BD, B.D
Snare	SN, S.Dr, SubSN, SN Top, SN Btm, Botm, Botom
Hi-Hat	HH, Hat, RemoteHH, HiHat
Tom	Tom-Tom, Toms, RackTom, Htom, TomTom
F.Tom	FloorTom, LowTom, FTom, LTom
Cymbal	Cymb, Crash, Ride
Drumkit	Top L, Top R, Drums, OverHead, OverTop, E.Drum L, E.Drum R, Drum, Kit, Top, TopL, TopR, O.HEAD, O.H
Perc.	Conga, Tamb, Bongo, Triangle, Djembe, Cajon, Percussion, Per, Cong, Bong, Perc
E.Bass	E.B, BassDI, ElectricBass, EB
A.Guitar	A.Gt, E.Aco, 12String, AcousticGuitar, AcousticGt, A.G, AG
E.Guitar	E.Gt, Lead Gt, RhythmGt, SteelGt, ElectricGuitar, ElectricGt, E.G, EG
BassAmp	B.Amp, B.AmpMic, B.A, BA
GuitarAmp	G.Amp, Stack, Combo, GtAmp, G.A, GA
A.Bass	WoodBass, W.Bass, E.A.Bass, Bass Mic, SilentBs, AcousticBass, C.Bass, CB, C.B, AB, A.B, W.B, WB
Strings	Violin, Viola, Cello, Vn, Va, Vc, String, Str, Vl, Vla
DI	
Trumpet	Tp, Tp Mic, Brass, Horns, Trp
Trombone	Tb, Tb Mic, Trb
Saxophone	Sax, A.Sax, T.Sax, S.Sax, B.Sax, Horns, ASax, TSax, SSax, BSax
Flute	Piccolo, Woodwind, Fl, Picc
Piano	Pf.Lo, Pf.Hi, Pf.Hole, Pf, G.P, Upright, AP, PfL, PfR, PfH
Organ	Org, Hammond, Leslie, LeslieHi, LeslieLo, PipeOrg
Keyboard	Key L, Key R, Synth L, Synth R, E.Pf L, E.Pf R, Motif, KB, Key, KeyL, KeyR, EP, E.Pf, Syn, EPL, EPR, SynL, SynR
Mallet	Xylo, Marimba, Vibes, Glock, Bells, Chimes
Male	MaleVo, M.Vo, M.Cho
Female	FemaleVo, F.Vo, F.Cho
Choir	Chorus, Cho, Choir L, Choir R, MaleCho, FemaleCho, Chor
Dynamic	DynamicMic
Condenser	CondenserMic
InstMic	Top L, Top R, Pf.Lo, Pf.Hi
Wireless	Radio, WirelessMic, W/L, W.L
Headset	Head, Intercom, Comm

Original expression	Expressions usable when loading a CSV file
Podium	Speech, Pastor, Priest, Minister, Lectern, Talk, Lecture
FoH	Front, Array
Speaker	FrntFill
Sub	SubLow, Subwoof
Wedge	Floor, Foot, Flor
Video	CCTV, Camcoder, Camera, Cam
In-Ears	CueBox, InEar, IEM, Ear
Monitor	P.Mon
Fx	Fx Rtn, EQ, Comp, Effect, Return, Rtn, Effector, Eff
Media1	DISC
Media2	PB
Media3	VTR, Blu
Mixer	SubMix, Mix
PC	Laptop, NUENDO, Cubase, Sequence, DAW
Processor	DME, DSP, Matrix, DLY, DELAY, REV, Reverb
Audience	AirMic, Hall, Suspend, Aud
L.Arrow	
R.Arrow	
Exclamation	Excl, !
Smile	
Money	Popstar, $
Star1	
Star2	
Blank	(An omitted expression is also interpreted as Off.)

NOTE

- Uppercase and lowercase are not distinguished.

Expressions that can be used for the port name of an input patch or output patch

Original expression (Normal format) * [n] is a number (e.g., channel number).	Additional expressions that can be used when loading a CSV file * Words whose characters are underlined can be omitted. * [n] is a number (e.g., channel number).
NONE	No Assign
CS1–2 OMNI [n]	Console1–2 OMNI [n]
CS1–2 AES/EBU [n]	Console1–2 AES/EBU [n]
DIR OUT [n]	Input Channel Direct Output [n]
INS1A–D [n]	Insert1A–D Input Channel [n]
INS2A–D [n]	Insert2A–D Input Channel [n]
MIX [n]	Mix Channel [n]
INS1A–D MIX [n]	Insert1A–D Mix [n]
INS2A–D MIX [n]	Insert2A–D Mix [n]
MATRIX [n]	Matrix Channel [n]
INS1A–D MATRIX [n]	Insert1A–D Matrix [n]
INS2A–D MATRIX [n]	Insert2A–D Matrix [n]
STEREO A–B L	Stereo Output A–B Left
STEREO A–B R	Stereo Output A–B Right
INS1A–D STEREO A–B L	Insert1A–D Stereo A–B Left
INS1A–D STEREO A–B R	Insert1A–D Stereo A–B Right
INS2A–D STEREO A–B L	Insert2A–D Stereo A–B Left
INS2A–D STEREO A–B R	Insert2A–D Stereo A–B Right
STETEO B L	Mono
CUE A L	Cue A–B Left
CUE A R	Cue A–B Right
INS CUE A L	Insert Cue A–B Left
INS CUE A R	Insert Cue A–B Right
MONITOR A L	Monitor A–B Left
MONITOR A R	Monitor A–B Right
MONITOR A C	Monitor A–B Center
INS MONITOR	Insert Monitor
MONITOR DIR IN [n]	Monitor Direct Input Output [n]
SURR MONITOR L	Surround Monitor Left
SURR MONITOR R	Surround Monitor Right
SURR MONITOR C	Surround Monitor Center
SURR MONITOR LFE	Surround Monitor LFE
SURR MONITOR LS	Surround Monitor Ls

Original expression (Normal format) * [n] is a number (e.g., channel number).	Additional expressions that can be used when loading a CSV file * Words whose characters are underlined can be omitted. * [n] is a number (e.g., channel number).
SURR MONITOR RS	Surround Monitor Rs
INS SURR MONITOR L	Insert Surround Monitor Left
INS SURR MONITOR R	Insert Surround Monitor Right
INS SURR MONITOR C	Insert Surround Monitor Center
INS SURR MONITOR LFE	Insert Surround Monitor LFE
INS SURR MONITOR LS	Insert Surround Monitor Ls
INS SURR MONITOR RS	Insert Surround Monitor Rs
SURR METER L	Surround Meter Left
SURR METER R	Surround Meter Right
SURR METER C	Surround Meter Center
SURR METER LFE	Surround Meter LFE
SURR METER LS	Surround Meter Ls
SURR METER RS	Surround Meter Rs
SURR CUE L	Surround Cue Left
SURR CUE R	Surround Cue Right
OSC L	Oscillator Left
OSC R	Oscillator Right
TB [n]	Talkback Output [n]
INS PHONE A L	Insert Phone A Left
INS PHONE A R	Insert Phone A Right
INS PHONE B L	Insert Phone B Left
INS PHONE B R	Insert Phone B Right
PB L	Playback Output Left
PB R	Playback Output Right
PLUGIN A–X[n] L	Plugin Rack A–X[n] Left
PLUGIN A–X[n] R	Plugin Rack A–X[n] Right
GEQ [n] A	GEQ Rack [n] A
GEQ [n] B	GEQ Rack [n] B
CS1–2 MY SLOT1–2 [n]	Console1–2 MY SLOT1–2 [n]
TWINLANE (MAIN) [n]	TWINLANe (Main) [n]
TWINLANE (SUB) [n]	TWINLANe (Sub) [n]
DSP MY SLOT1–2 [n]	DSP MY SLOT1–2 [n]
DSP HY SLOT1–2 [n]	DSP HY SLOT1–4 [n]
M1–8 MY SLOT1–2 [n]	MAIN1–8 MY SLOT1–2 Input Channel [n]
M1–8 RY SLOT1–6 [n]	MAIN1–8 RY SLOT1–6 Input Channel [n]
M1–8 HY SLOT2 [n]	MAIN1–8 HY SLOT2 Input Channel [n]
S1–8 MY SLOT1–2 [n]	SUB1–8 MY SLOT1–2 Input Channel [n]
S1–8 RY SLOT1–6 [n]	SUB1–8 RY SLOT1–6 Input Channel [n]
S1–8 HY SLOT2 [n]	SUB1–8 HY SLOT2 Input Channel [n]

NOTE

- Uppercase and lowercase are not distinguished.
- Spaces between words are also permitted. However, a space within a word is not permitted.

MIDI Data Format

This section explains the format of the data that the RIVAGE PM10 is able to understand, send, and receive.

1 CHANNEL MESSAGE

1.1 CONTROL CHANGE (Bn)

Reception

These messages are echoed to MIDI OUT if [CONTROL CHANGE ECHO] is ON.
These messages are received when [CONTROL CHANGE Rx] is ON and [Rx CH] matches, and will control parameters according to the settings of the [CONTROL CHANGE ASSIGNMENT]. For the parameters that can be assigned, refer to "Parameters that can be assigned to control changes" on page 41.

Transmission

If [CONTROL CHANGE Tx] is ON when you operate a parameter that is assigned in the [CONTROL CHANGE ASSIGNMENT], these messages will be transmitted on the [Tx CH] channel. For the parameters that can be assigned, refer to "Parameters that can be assigned to control changes" on page 41.
CONTROL CHANGE numbers 0 and 32 are for selecting banks.

STATUS	1011nnnn	Bn	Control change
DATA		00	Control number (00)
	0vvvvvvv	vv	Control Value (0-127)
STATUS	1011nnnn	Bn	Control change
DATA		20	Control number (32)
	0vvvvvvv	vv	Control Value (0-127)
STATUS	1011nnnn	Bn	Control change
DATA	0nnnnnnn	nn	Control number (1-5, 7-31, 33-37, 38-95, 102-119) *
	0vvvvvvv	vv	Control Value (0-127)

* Numbers 0, 32, and 96–101 cannot be used.
* Control number 6, 38 can be used.

Equation for converting a Control Value to parameter data

```
paramSteps= paramMax – paramMin + 1;
add       = paramWidth / paramSteps;
mod       = paramWidth – add * paramSteps;
curValue  = paramSteps * add + mod / 2;
```

(1) If the assigned parameter has fewer than 128 steps

paramWidth = 128; rxValue = Control value;

(2) If the assigned parameter has 128 or more but less than 16,384 steps

paramWidth = 16384;

(2-1) When High and Low data is received
rxValue = Control value(High) * 128 + Control value(Low);

(2-2) When only Low data is received
rxValue = (curValue & 16256) + Control value(Low);

(2-3) When only High data is received
rxValue = Control value(High) * 128 + (curValue & 127);

(3) If the assigned parameter has 16,384 or more but less than 2,097,152 steps

paramWidth = 2097152;

(3-1) When High, Middle, and Low data is received
rxValue = Control value(High) * 16384 + Control value(Middle) * 128 + Control value(Low);

(3-2) When only Low data is received
rxValue = (curValue & 2097024) + Control value(Low);

(3-3) When only Middle data is received
rxValue = (curValue & 2080895) + Control value(Middle) * 128;

(3-4) When only High data is received
rxValue = (curValue & 16383) + Control value(High) * 16384;

(3-5) When only Middle and Low data is received
rxValue = (curValue & 2080768) + Control value(Middle) * 128 + Control value(Low);

(3-6) When only High and Low data is received
rxValue = (curValue & 16256) + Control value(High) * 16384 + Control value(Low);

(3-7) When only High and Middle data is received
rxValue = (curValue & 127) + Control value(High) * 16384 + Control value(Middle) * 128;

```
if ( rxValue > paramWidth)
rxValue = paramWidth;
param = ( rxValue–mod / 2) / add;
```

1.2 PROGRAM CHANGE (Cn)

Reception

If [PROGRAM CHANGE ECHO] is ON, bank select messages will also be echoed from MIDI OUT.
If SINGLE CH is selected, these messages are received if [PROGRAM CHANGE Rx] is ON and the [Rx CH] matches. However if [OMNI] is ON, these messages are received regardless of the channel. When these messages are received, scene memory, effect librarya nd premium rack library are recalled according to the settings of the [PROGRAM CHANGE EVENT LIST].

Transmission

If [PROGRAM CHANGE Tx] is ON, these messages are transmitted according to the [PROGRAM CHANGE Table] settings when scene memory is recalled.
If SINGLE CH is selected, these messages are transmitted on the [Tx CH] channel.
If the recalled scene memory, effect library and premium rack library has been assigned to more than one PROGRAM NUMBER, the lowest-numbered PROGRAM NUMBER for each MIDI channel will be transmitted.
You can choose either MULTI MIDI CH or SINGLE CH.

If SINGLE is selected

You can choose the Rx CH, OMNI CH, and Tx CH.
You can choose whether a bank select message will be added.
A bank of up to 16 can be specified.

If MULTI is selected

The Rx and Tx channels will be the same.
The assignment table will use the settings for each MIDI channel. Bank select messages will not be added.

You can make settings for up to sixteen MIDI channels.

STATUS	1100nnnn	Cn	Program change
DATA	0nnnnnnn	nn	Program number (0-127)

2. SYSTEM COMMON MESSAGE

2.1 MIDI TIME CODE QUARTER FRAME (F1)

Reception

This message is used for event list time code.
This message is subject to echoing (other commands)

STATUS	11110001	F1	MTC

3 SYSTEM REALTIME MESSAGE

3.1 SONG SELECT (F3)

Reception

Select the track number shown in the TITLE LIST screen of the USB memory recorder.
This message is subject to echoing (other commands).

STATUS	11110011	F3	Song select
Song number	0sssssss	ss	Song number (0-127)

3.2 TIMING CLOCK (F8)

Reception

This message is used to control effects. This message is transmitted twenty-four times per quarter note.
This message is subject to echoing (other commands).

STATUS	11111000	F8	Timing clock

3.3 ACTIVE SENSING (FE)

Reception

Once this message has been received, MIDI communication will be initialized (e.g., Running Status will be cleared) if no message is received for an interval of 400 ms.
This message is not subject to echoing.

STATUS	11111110	FE	Active sensing

3.4 SYSTEM RESET (FF)

Reception

When this message is received, MIDI communication will be initialized (e.g., Running Status will be cleared).
This message is not subject to echoing.

STATUS	11111111	FF	System reset

4 SYSTEM EXCLUSIVE MESSAGE

4.1 MMC

< MMC STOP >

Reception

If the [DEVICE NO.] matches or is 7F, receives this message and stops.

STATUS	11110000	F0	System exclusive message
ID No.	01111111	7F	Real time System exclusive
Device ID	0ddddddd	dd	Destination (00-7E, 7F:all call)
COMMAND	00000110	06	Machine Control Command(MCC) sub-id
	00000001	01	Stop(MCS)
EOX	11110111	F7	End of exclusive

< MMC PLAY >

Reception

If the [DEVICE NO.] matches or is 7F, receives this message and starts playback.

STATUS	11110000	F0	System exclusive message
ID No.	01111111	7F	Real time System exclusive
Device ID	0ddddddd	dd	Destination (00-7E, 7F:all call)
COMMAND	00000110	06	Machine Control Command(MCC) sub-id
	00000010	02	Play(MCS)
EOX	11110111	F7	End of exclusive

< MMC DEFERED PLAY >

Reception

If the [DEVICE NO.] matches or is 7F, receives this message and starts playback.

STATUS	11110000	F0	System exclusive message
ID No.	01111111	7F	Real time System exclusive
Device ID	0ddddddd	dd	Destination (00-7E, 7F:all call)
COMMAND	00000110	06	Machine Control Command(MCC) sub-id
	00000011	03	Deferred Play(MCS)
EOX	11110111	F7	End of exclusive

< MMC RECORD STROBE >

Reception

If the [DEVICE NO.] matches or is 7F, receives this message, and if stopped, starts recording.

STATUS	11110000	F0	System exclusive message
ID No.	01111111	7F	Real time System exclusive
Device ID	0ddddddd	dd	Destination (00-7E, 7F:all call)
COMMAND	00000110	06	Machine Control Command(MCC) sub-id
	00000110	06	Record strobe
EOX	11110111	F7	End of exclusive

< MMC PAUSE >

Reception

If the [DEVICE NO.] matches or is 7F, receives this message, and if playing, pauses.

STATUS	11110000	F0	System exclusive message
ID No.	01111111	7F	Real time System exclusive
Device ID	0ddddddd	dd	Destination (00-7E, 7F:all call)
COMMAND	00000110	06	Machine Control Command(MCC) sub-id
	00001001	09	Pause(MCS)
EOX	11110111	F7	End of exclusive

4.2 MTC

<FULL FRAME MESSAGE>

This message is used for event list time code.

Reception

STATUS	11110000	F0	System exclusive message
ID No.	01111111	7F	Real time System exclusive
Device ID	0ddddddd	dd	Destination (00-7E, 7F:all call)
Message	00000001	01	MIDI Time Code(MTC) Full Frame Message
:			
EOX	11110111	F7	End of exclusive

Mixer Basic Parameters

■ Input Function

Function			Parameter
L/R PATH			MONO, STEREO, L/L, R/R
PHASE			Normal, Reverse
DIGITAL GAIN			–96 to +24 (dB)
HPF		SLOPE	6, 12, 18, 24 (dB/Oct)
		FREQUENCY	20 to 2.00k (Hz)
LPF		SLOPE	6, 12 (dB/Oct)
		FREQUENCY	20 to 20.0k (Hz)
EQ		Number of bands	4
		TYPE	PRECISE, AGGRESSIVE, SMOOTH, LEGACY
		FREQUENCY	20 to 20.0k (Hz)
		GAIN	–18 to +18 (dB)
		Q	0.1 to 16.0
		Q (PRECISE LSF, HSF)	0.1 to 10.0
		LSF/PEQ	Band 1
		HSF/PEQ	Band 4
Dynamics	Number of Dynamics		2
	TYPE		LEGACY COMP, COMP260, GATE, DE-ESSER, EXPANDER, DUCKING
	LEGACY COMP	THRESHOLD	–60.0 to 0.0 (dB)
		RATIO	1:0 to ∞:1
		ATTACK	0 to 120 (msec)
		RELEASE	3.34m to 42.7 (sec)
		OUTGAIN	–20.0 to +40.0 (dB)
		KNEE	Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5
	COMP260	THRESHOLD	–60.0 to 0.0 (dB)
		RATIO	1:0 to ∞:1
		ATTACK	0.01 to 80 (msec)
		RELEASE	6.2 to 999 (msec)
		OUTGAIN	–20.0 to +40.0 (dB)
		KNEE	Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5
	GATE	THRESHOLD	–72.0 to 0.0 (dB)
		RANGE	–∞, –72.0 to 0.0 (dB)
		ATTACK	0 to 120 (msec)
		HOLD	0.02m to 1.96 (sec)
		DECAY	3.34m to 42.7 (sec)
Dynamics	DE-ESSER	THRESHOLD	–60.0 to 0.0 (dB)
		FREQUENCY	800 to 16.0k (Hz)
		TYPE	BELL, H.SHELF
		Q (TYPE BELL)	25.0 to 0.5
	EXPANDER	THRESHOLD	–60.0 to 0.0 (dB)
		RATIO	1:0 to ∞:1
		ATTACK	0 to 120 (msec)
		RELEASE	3.34m to 42.7 (sec)
		OUTGAIN	–20.0 to +40.0 (dB)
		KNEE	Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5
	DUCKING	THRESHOLD	–72.0 to 0.0 (dB)
		RANGE	–∞, –72.0 to 0.0 (dB)
		ATTACK	0 to 120 (msec)
		HOLD	0.02m to 1.96 (sec)
		DECAY	3.34m to 42.7 (sec)
	KEY IN	SOURCE	SELF PRE EQ, SELF POST EQ, OTHER PRE EQ, DIRECT INPUT
		FILTER TYPE	HPF, BPF, LPF
		FILTER FREQUENCY	20 to 20.0k (Hz)
		FILTER Q (BPF)	0.1 to 10.0
INSERT		Number of inserts	2x4
		POINT	PRE FILTER, PRE EQ, PRE DYN1, PRE DYN2, PRE FADER, POST ON
DIRECT OUT		POINT	PRE FILTER, PRE EQ, PRE DYN1, PRE DYN2, PRE FADER, POST FADER, POST ON
		LEVEL	–∞, –138 to 10.0 (dB)
DELAY		POINT	PRE FILTER, PRE EQ, PRE DYN1, PRE DYN2, PRE FADER, POST ON
		TIME	0 to 1000 (msec)
FADER			–∞, –138 to 10.0 (dB)
On			ON, OFF
DCA GROUP		Number of groups	24
		LEVEL	–∞, –138 to 10.0 (dB)
MUTE GROUP		Number of groups	12
		MASTER LEVEL	–∞, –138 to –3.0 (dB)
PAN/BALANCE		POSITION	L63 to R63
		CSR (LCR PAN)	0 to 100 (%)

Function		Parameter
MIX SEND	Number of buses	72
	POINT	PRE, POST
	PRE POINT	PRE FILTER, PRE EQ, PRE DYN1, PRE DYN2, PRE FADER
	POST POINT	POST FADER, POST ON
	SIGNAL TYPE	STEREO, MONOx2
	BUS TYPE	VARI, FIXED
	PAN LINK (SIGNAL TYPE STEREO)	ON, OFF
	LEVEL	–∞, –138 to 10.0 (dB)
MATRIX SEND	Number of buses	36
	POINT	PRE, POST
	PRE POINT	PRE FILTER, PRE EQ, PRE DYN1, PRE DYN2, PRE FADER
	POST POINT	POST FADER, POST ON
	SIGNAL TYPE	STEREO, MONOx2
	BUS TYPE	VARI
	PAN LINK (SIGNAL TYPE STEREO)	ON, OFF
	LEVEL	–∞, –138 to 10.0 (dB)
TO STEREO		TO STA, TO STB, TO LCR

■ Output Function (Common for MIX, STEREO, MATRIX)

Function			Parameter
HPF		SLOPE	6, 12, 18, 24 (dB/Oct)
		FREQUENCY	20 to 2.00k (Hz)
LPF		SLOPE	6, 12 (dB/Oct)
		FREQUENCY	20 to 20.0k (Hz)
EQ		Number of bands	8
		TYPE	PRECISE, AGGRESSIVE, SMOOTH, LEGACY
		FREQUENCY	20 to 20.0k (Hz)
		GAIN	–18 to +18 (dB)
		Q	0.1 to 16.0
		Q (PRECISE LSF, HSF)	0.1 to 10.0
		LSF/PEQ	Band 1
		HSF/PEQ	Band 8
Dynamics	Number of Dynamics		1
	TYPE		LEGACY COMP, COMP260, GATE, DE-ESSER, EXPANDER, DUCKING
	LEGACY COMP	THRESHOLD	–60.0 to 0.0 (dB)
		RATIO	1:0 to ∞:1
		ATTACK	0 to 120 (msec)
		RELEASE	3.34m to 42.7 (sec)
		OUTGAIN	–20.0 to +40.0 (dB)
		KNEE	Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5
	COMP260	THRESHOLD	–60.0 to 0.0 (dB)
		RATIO	1:0 to ∞:1
		ATTACK	0.01 to 80 (msec)
		RELEASE	6.2 to 999 (msec)
		OUTGAIN	–20.0 to +40.0 (dB)
		KNEE	Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5
	GATE	THRESHOLD	–72.0 to 0.0 (dB)
		RANGE	–∞, –72.0 to 0.0 (dB)
		ATTACK	0 to 120 (msec)
		HOLD	0.02m to 1.96 (sec)
		DECAY	3.34m to 42.7 (sec)
	DE-ESSER	THRESHOLD	–60.0 to 0.0 (dB)
		FREQUENCY	800 to 16.0k (Hz)
		TYPE	BELL, H.SHELF
		Q (TYPE BELL)	25.0 to 0.5

Function			Parameter
Dynamics	EXPANDER	THRESHOLD	–60.0 to 0.0 (dB)
		RATIO	1:0 to ∞:1
		ATTACK	0 to 120 (msec)
		RELEASE	3.34m to 42.7 (sec)
		OUTGAIN	–20.0 to +40.0 (dB)
		KNEE	Hard, Soft-1, Soft-2, Soft-3, Soft-4, Soft-5
	DUCKING	THRESHOLD	–72.0 to 0.0 (dB)
		RANGE	–∞, –72.0 to 0.0 (dB)
		ATTACK	0 to 120 (msec)
		HOLD	0.02m to 1.96 (sec)
		DECAY	3.34m to 42.7 (sec)
	KEY IN	SOURCE	SELF PRE EQ, SELF POST EQ, OTHER PRE EQ, DIRECT INPUT
		FILTER TYPE	HPF, BPF, LPF
		FILTER FREQUENCY	20 to 20.0k (Hz)
		FILTER Q (BPF)	0.1 to 10.0
INSERT		Number of inserts	2x4
		POINT	PRE FILTER, PRE EQ, PRE DYN, PRE DELAY, POST FADER, POST ON
OUTPUT BALANCE (SIGNAL TYPE STEREO)		POSITION	L63 to R63
DELAY		TIME	0 to 1000 (msec)
FADER			–∞, –138 to 10.0 (dB)
On			ON, OFF
DCA GROUP		Number of groups	24
		LEVEL	–∞, –138 to 10.0 (dB)
MUTE GROUP		Number of groups	12
		MASTER LEVEL	–∞, –138 to –3.0 (dB)

■ Output Function (MIX)

Function		Parameter
PAN/BALANCE	POSITION	L63 to R63
	CSR (LCR PAN)	0 to 100 (%)
MATRIX SEND	Number of buses	36
	POINT	PRE, POST
	PRE POINT	PRE FILTER, PRE EQ, PRE DYN, PRE DELAY, PRE FADER
	POST POINT	POST FADER, POST ON
	SIGNAL TYPE	STEREO, MONOx2
	BUS TYPE	VARI
	PAN LINK (SIGNAL TYPE STEREO)	ON, OFF
	LEVEL	–∞, –138 to 10.0 (dB)
TO STEREO	ON	TO STA, TO STB, TO LCR
	POINT	PRE FILTER, PRE EQ, PRE DYN, PRE DELAY, PRE FADER, POST FADER

■ Output Function (STEREO)

Function		Parameter
STEREO B MONO		MONO, STEREO
MATRIX SEND	Number of buses	36
	POINT	PRE, POST
	PRE POINT	PRE FILTER, PRE EQ, PRE DYN, PRE DELAY, PRE FADER
	POST POINT	POST FADER, POST ON
	SIGNAL TYPE	STEREO, MONOx2
	BUS TYPE	VARI
	PAN LINK (SIGNAL TYPE STEREO)	ON, OFF
	LEVEL	–∞, –138 to 10.0 (dB)

■ INSERT/RACK

Function	Parameter
INSERT (INPUT,OUTPUT)	REVERB, DELAY/MOD, EQ/DYNAMICS, GEQ/PEQ, OUTBOARD
INSERT (MONITOR, CUE,PHONES)	REVERB, DELAY/MOD, EQ/DYNAMICS, GEQ/PEQ
SEND/RETURN	REVERB, DELAY/MOD, EQ/DYNAMICS

■ OSCILLATOR

Function			Parameter
MODE			SINE WAVE, SINE WAVE 2CH, PINK NOISE, BURST NOISE
LEVEL			–96 to 0.0 (dB)
SINE WAVE		FREQUENCY	20 to 20k (Hz)
PINK NOISE/BURST NOISE	HPF	FREQUENCY	20 to 20k (Hz)
	LPF	FREQUENCY	20 to 20k (Hz)
BURST NOISE		WIDTH	100 to 10000 (msec)
		INTERVAL	1 to 30 (sec)

■ Output Port

Function	Parameter
DELAY	0 to 1000 (msec)
PHASE	Normal/Reverse
GAIN	–96 to +24 (dB)
TRIM	–1.50 to +1.50 (dB)
SRC (AES/EBU)	SAME AS INPUT, 44.1kHz, 48kHz, 88.2kHz, 96kHz

■ Input Port

Function			Parameter
OMNI IN	HA	+48V	ON, OFF
		GAIN	–6 to +66 (dB)
	SILK	TYPE	RED, BLUE
		TEXTURE	0.0 to 10.0
	HPF	FREQUENCY	20 to 2k (Hz)
	M/S DECODE	SIDE GAIN	MONO, –90 to –0.1, STEREO, +0.1 to +9.9, EXP.ST
	TRIM		–1.50 to +1.50 (dB)
AES/EBU	PHASE		Normal/Reverse
	SRC		ON, OFF
	M/S DECODE	SIDE GAIN	MONO, –90 to –0.1, STEREO, +0.1 to +9.9, EXP.ST
MY SLOT	PHASE		Normal/Reverse
TALKBACK IN	HA	+48V	ON, OFF
		GAIN	–6 to +54 (dB)
	HPF	FREQUENCY	20 to 2k (Hz)
	PHASE		Normal/Reverse

YAMAHA [Digital Mixing System] Date : 1 Feb. 2018

Model : RIVAGE PM

MIDI Implementation Chart

Version: 1.0

Function...		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1-16 1-16	1-16 1-16	Memorized
Mode	Default Messages Altered	X X **********	1, 3 X X	Memorized
Note Number	True Voice	0-127 X	0-127 X	
Velocity	Note On Note Off	O 9nH, v=0,127 X	O O	Effect Control
After Touch	Key's Ch's	X X	X X	
Pitch Bend		X	X	
Control Change	0,32 6,38 98,99 1-31,33-95, 102-119	O O X O	O O X O	Bank Select Data Entry NRPN LSB,MSB Assignable Cntrl
Prog Change	:True#	O 0-127 **********	O 0-127 1.00-999.99	Assignable
System Exclusive		X	O	MMC, MTC
Common	:Song Pos. :Song Sel. :Tune	X X X	X O X	Recorder Control
System Real Time	:Clock :Commands	X X	O X	Effect Control
Aux Messages	:All Sound Off :Reset All Cntrls :Local ON/OFF :All Notes OFF :Active Sense :Reset	X X X X X X	X X X X O O	
Notes				

Mode 1: OMNI ON, POLY Mode 2: OMNI ON, MONO O: Yes

Mode 3: OMNI OFF, POLY Mode 4: OMNI OFF, MONO X: No

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http://www.yamaha.com/proaudio/

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Manual Development Group
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