
Delay

1. **Digitl** – digital delay with two types of modulation: chorus and vibrato
 - a. **Time** – delay time, tap tempo available
 - b. **Fbk** – feedback level, when turned fully CW, the feedback loop is frozen
 - c. **MDpt** – modulation depth. At noon, there is no modulation. Turn counter clockwise, and the depth of vibrato modulation is increased. Turn clockwise, and the depth of the chorus modulation is increased
 - d. **MSpd** – modulation speed

2. **Revrse** – reverse delay with pitch/playback speed and direction control
 - a. **Time** – delay time, tap tempo available
 - b. **Fbk** – feedback level, when turned fully CW, the feedback loop is frozen
 - c. **RPit** – speed and pitch of the reverse delay
 - d. **Dir** – blend between the reverse/ pitch shifted signal and a standard forward delay

3. **Analog** – emulation of analog delay with modulation and a unique fidelity control
 - a. **Time** – delay time, tap tempo available
 - b. **Fbk** – feedback level, does not freeze when at maximum, allowing for classic feedback swells
 - c. **Spil** – simulates the bucket brigade loss, or ‘spill’. Increasing this control will add more filtering, noise, and saturation to the delayed signal.
 - d. **Mod** – modulation on the delay signal

4. **Tape** – emulation of tape delay, accentuating the high and low frequency loss on tape delays
 - a. **Time** – delay time, tap tempo available
 - b. **Fbk** – feedback level, does not freeze when at maximum
 - c. **Age** – amount of filtering on the delay signal
 - d. **W+F** – wow and flutter modulation, as well as lag placed on delay signal

5. **Grains** – granular delay
 - a. **Size** – grain size
 - b. **Fbk** – feedback level, when turned fully CW, the feedback loop is frozen
 - c. **Pos** – position of the grain you hear within the delay buffer
 - d. **Rand** – randomize POS control

6. **Pitch** – delay with ascending or descending pitch shifting in the feedback loop
 - a. **Time** – delay time, tap tempo available
 - b. **Fbk** – feedback level, does not freeze when at maximum
 - c. **Pit** – selects the quantized interval of the pitch shifting
 - d. **Det** – sets the amount of pitch shifting happening, from none when CCW to the full interval (set by Pit) when positioned fully CW

7. **Multi** – dual tap delays whose times are synced to the golden ratio ~1.62, with random modulation
 - a. **Time** – delay time, tap tempo can be applied to the primary tap (Bal fully CCW)
 - b. **Fbk** – feedback level, when turned fully CW, the feedback loop is frozen
 - c. **Mod** – At noon, there is no modulation. CCW, and the depth of the random vibrato modulation is increased. CW, and the depth of the random chorus is increased
 - d. **Bal** – blend between the two delay taps, CCW isolates the primary tap, CW isolates the secondary tap and in between will yield different proportions of both

8. **EnHold** – envelope hold delay, freezes audio when an envelope detector is triggered by incoming audio.
 - a. **Time** – delay time, tap tempo available
 - b. **Sen** – sensitivity of envelope detector
 - c. **PSpd** – speed of octave modulation
 - d. **PDpt** – depth of octave modulation

Reverb

1. **ModPit** – modulated reverb with blend-able octave up or octave down
 - a. **Dcy** – decay, when fully CW, the reverb loop is frozen and no audio can enter
 - b. **Pit** – at noon, there is no pitch shifting. CW blends in an upper octave, and CCW blends in a lower octave
 - c. **Dpth** – depth of modulation, at noon there is no modulation. Turn CCW to introduce vibrato modulation, and CW to introduce chorus modulation
 - d. **Spd** – speed of modulation

2. **VHS** – random warble, hiss, and filtering give this reverb a low fidelity VHS vibe.
 - a. **Dcy** – decay, when fully CW, the reverb loop is frozen and no audio can enter
 - b. **LPF** – low pass filter cutoff frequency
 - c. **Span** – depth of random modulation
 - d. **Hiss** – amount of crackly hiss that is audible

3. **Shim** – shimmer reverb with selectable pitch interval
 - a. **Dcy** – reverb decay, does NOT freeze when fully CW
 - b. **Pit** – pitch interval selection, from CCW to CW: -Oct, -5th, detune down, detune up, +5th, +oct
 - c. **Shim** – amount of pitch shifting applied to reverb
 - d. **Damp** – filter to cut high frequencies introduced by the pitch shifting, tames out reverb tails

4. **EnHold** – freezes a reverb loop based on the signal triggering and envelope detector
 - a. **Sens** – sensitivity of envelope detector
 - b. **Diff** – diffusion of reverb. Smears the reverb from individual taps, to smooth washed out reverb
 - c. **Spd** – speed of octave modulation
 - d. **Dpth** – depth of octave modulation

5. **Multi** – multi tap reverb with random drop function
 - a. **Dcy** – decay, when fully CW, the reverb loop is frozen and no audio can enter
 - b. **Diff** – diffusion of reverb. Smears the reverb from individual taps, to smooth washed out reverb
 - c. **Drop** – randomly mutes a portion of the reverb loop
 - d. **Taps** – number of reverb delay taps heard. CCW is only one individual tap, and CW will be four

6. **Flange** – flange verb
 - a. **Dcy** – decay, when fully CW, the reverb loop is frozen and no audio can enter
 - b. **Spd** – flanger speed
 - c. **Dpth** – flanger depth
 - d. **Res** – resonance or feedback of the flanged signal

7. **Grnule** – reverb with a granular effect applied to the trail
 - a. **Dcy** – decay, when fully CW, the reverb loop is frozen and no audio can enter
 - b. **Txt** – adjusts reverb from granular taps to a washed out smeared sound
 - c. **Size** – size of the grain
 - d. **Shuff** – randomly shuffle around the grains that make up the reverbs trail.

8. **Arp** – Arpeggiated reverb
 - a. **Spd** – speed of pitch arpeggiation, tap tempo available
 - b. **Dcy** – decay, when fully CW, the reverb loop is frozen and no audio can enter
 - c. **Int** – pitch interval
 - d. **PMix** – level of the arpeggiated reverb trail