## PCM 90 Presets

250 PCM 90 presets are organized in 5 Banks (P0-P4) of 50 presets/Bank (numbered 0.0 - 4.9). Press Program Banks repeatedly to cycle through the Banks. Turn SELECT to scroll through all of the presets. Press Load* to load any displayed preset. Press Program Banks once beyond the last bank to display selected presets sorted by KeyWord. (To sort by a different KeyWord, press Control, then turn SELECT to display 1 Turn ADJUST to select a new KeyWord.) Each preset has one or more parameters patched to ADJUST knob to give you instant access to some of the most interesting aspects of the effect. In addition, many presets can be synchronized to tempo. To set the tempo, press the front panel Tap button twice in time with the beat. (Tempo can also be dialed in as a parameter value, or it can be determined by MIDI Clock.) Be sure to try these effects synchronized with MIDI sequence and drum patterns. Press Edit to access the most useful parameters for each effect as well as any Custom Controls. Full descriptions of each preset are available in the PCM 90 User Guide.

### Program Bank P0: Halls

<table>
<thead>
<tr>
<th>Preset</th>
<th>KeyWord</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0 Deep Blue</td>
<td>ADJUST: Decay</td>
<td>An all-purpose hall with moderate size and delay time.</td>
</tr>
<tr>
<td>0.1 Large Hall</td>
<td>ADJUST: Decay</td>
<td>A large hall with a gentle bloom in the reverberation envelope.</td>
</tr>
<tr>
<td>0.2 Medium Hall</td>
<td>ADJUST: Decay</td>
<td>A natural sounding medium-size hall, with moderate decay.</td>
</tr>
<tr>
<td>0.3 Small Hall</td>
<td>ADJUST: Predelay</td>
<td>A natural sounding small hall with bright initial reverberation that decays quickly.</td>
</tr>
<tr>
<td>0.4 L Hall+Stage</td>
<td>ADJUST: Stage Size</td>
<td>A large, spacious and filtered, medium-bright hall made of stone. Roomier room sizes add density to the sound.</td>
</tr>
<tr>
<td>0.5 M Hall+Stage</td>
<td>ADJUST: Stage Size</td>
<td>A large, dense room reverb for toms and other percussives.</td>
</tr>
<tr>
<td>0.6 S Hall+Stage</td>
<td>ADJUST: Stage Size</td>
<td>A tight, gated hall reverb for snares and percussive instruments.</td>
</tr>
<tr>
<td>0.7 Gothic Hall</td>
<td>ADJUST: Decay</td>
<td>A nice Ambience reverb with a circular sweep of Out Width.</td>
</tr>
<tr>
<td>0.8 Concert Hall</td>
<td>ADJUST: Decay</td>
<td>A large, smooth, dark and lush hall. Very dense with reflections added to reinforce the sound. Classic Lexicon!</td>
</tr>
<tr>
<td>0.9 Small Church</td>
<td>ADJUST: Decay</td>
<td>A small hall with no reflections and short decay time.</td>
</tr>
<tr>
<td>1.0 Choir Hall</td>
<td>ADJUST: Decay</td>
<td>A medium-sized space with lots of reflections. Fairly dark timbre and a bit of predelay make it more suitable for a group of voices than for solos.</td>
</tr>
<tr>
<td>1.1 Vocal Hall</td>
<td>ADJUST: Liveness</td>
<td>A medium-sized hall with short, clear reverberation effect that doesn’t get in the way of the source. Great for vocals or any instrument with very defined pitch, such as piano.</td>
</tr>
<tr>
<td>1.2 Vocal Hall II</td>
<td>ADJUST: Liveness</td>
<td>A large, wide hall with heavy reflections. Great for vocals or any instrument with very defined pitch.</td>
</tr>
<tr>
<td>1.3 Vocal Concert</td>
<td>ADJUST: Seating</td>
<td>An enormous, slightly reflective room. ADJUST sets your distance from the stage.</td>
</tr>
<tr>
<td>1.4 Rise’n Hall</td>
<td>ADJUST: Decay</td>
<td>A strange hall with a long early reflection rise and a short decay, creating an echo effect for leads.</td>
</tr>
<tr>
<td>1.5 Good Ol’Verb</td>
<td>ADJUST: Attitude</td>
<td>A quick solution when you’re looking for a well rounded reverberation.</td>
</tr>
<tr>
<td>1.6 Deep Verb</td>
<td>ADJUST: Decay</td>
<td>A large, waxy, honed space.</td>
</tr>
<tr>
<td>1.7 Vocal Magic</td>
<td>ADJUST: Decay</td>
<td>A lovely reverb with short decay — a perfect vocal reverb.</td>
</tr>
<tr>
<td>1.8 Wide Vox</td>
<td>ADJUST: Width Arc</td>
<td>Close delays double the source. ADJUST widens the signal.</td>
</tr>
<tr>
<td>1.9 Slap Hall</td>
<td>ADJUST: Decay</td>
<td>Provides a dense reverb with a soft initial double tap of the source, before darkening and decaying.</td>
</tr>
</tbody>
</table>

### Live Sound

<table>
<thead>
<tr>
<th>Preset</th>
<th>KeyWord</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.0 Live Arena</td>
<td>ADJUST: Seating</td>
<td>A very large hall with moderate reverb decay time for non-percussive sources.</td>
</tr>
<tr>
<td>2.1 Real Hall</td>
<td>ADJUST: Decay</td>
<td>A small, relatively bright sounding hall for all program material.</td>
</tr>
<tr>
<td>2.2 Great Hall</td>
<td>ADJUST: Decay</td>
<td>A great hall reverb that works well with all program material.</td>
</tr>
<tr>
<td>2.3 Brick Wallz</td>
<td>ADJUST: Decay</td>
<td>A wide and abrupt sounding, gated effect.</td>
</tr>
<tr>
<td>2.4 Cannon Gate</td>
<td>ADJUST: Decay</td>
<td>A medium-sized room with sharp, medium long decay. Great on percussive and lead sounds.</td>
</tr>
<tr>
<td>2.5 Spatial Hall</td>
<td>ADJUST: Decay</td>
<td>A large, atmospheric space with reverb decay time controlled by the EQ. The reverb tail moves in and out of the stereo field.</td>
</tr>
<tr>
<td>2.6 Nonlin Whrs</td>
<td>ADJUST: Decay Level</td>
<td>A large nonlinear reverb that sounds like a gated warehouse.</td>
</tr>
<tr>
<td>2.7 Sizzle Hall</td>
<td>ADJUST: Decay</td>
<td>A bright, close hall with medium short decay and a very live reverb quality.</td>
</tr>
<tr>
<td>2.8 Bright Hall</td>
<td>ADJUST: Tail Brightness</td>
<td>A bright reverb with a great deal of high end activity. Designed to provide a lush, bright reverb to cut through the darkness in live settings.</td>
</tr>
<tr>
<td>2.9 Utility Hall</td>
<td>ADJUST: Decay</td>
<td>A large hall with very little high frequency content. Adds spaciousness to all sounds without getting in the way.</td>
</tr>
</tbody>
</table>

### Instrument

<table>
<thead>
<tr>
<th>Preset</th>
<th>KeyWord</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.0 Horns Hall</td>
<td>ADJUST: Timbre</td>
<td>A very large space, ideal for horns.</td>
</tr>
<tr>
<td>3.1 Snare Gate</td>
<td>ADJUST: Release &amp; Threshold</td>
<td>A bright, gated hall reverb for snares and percussive instruments.</td>
</tr>
<tr>
<td>3.2 Guitar Cave</td>
<td>ADJUST: Decay</td>
<td>Long predelay with recirculating echoes. The main delay taps give a lot of life to the room and create an “in and out” kind of washing action on the reverb.</td>
</tr>
<tr>
<td>3.3 Drum Cave</td>
<td>ADJUST: Decay</td>
<td>A medium sized cave with short decay time.</td>
</tr>
<tr>
<td>3.4 Saxy Hangar</td>
<td>ADJUST: Out Width</td>
<td>An airplane hangar designed for a spacious sax solo.</td>
</tr>
<tr>
<td>3.5 Gated Hall</td>
<td>ADJUST: Room Size</td>
<td>If you were to have a gated hall, it would sound like this.</td>
</tr>
<tr>
<td>3.6 For The Tombs</td>
<td>ADJUST: Room Type</td>
<td>A large, dense room reverb for toms and other percussives.</td>
</tr>
<tr>
<td>3.7 Synth Hall</td>
<td>ADJUST: Decay</td>
<td>A churched hall with long decay time for all synth type pads and washes. Also good on strings.</td>
</tr>
<tr>
<td>3.8 ShortReverbe</td>
<td>ADJUST: Shape</td>
<td>A short reverse reverb with a quick build up and short decay. Good for leads and percussives.</td>
</tr>
<tr>
<td>3.9 GrBllad BPM</td>
<td>ADJUST: High Cut</td>
<td>A medium-sized room that blends a 2-second reverb decay with tempo-controlled delay tap.</td>
</tr>
</tbody>
</table>

### Custom

<table>
<thead>
<tr>
<th>Preset</th>
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<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.0 Tidal Hall</td>
<td>ADJUST: LF01 Rate</td>
<td>A strange hall with an LFO controlling reverb high cut as well as creating an “in and out” kind of washing effect on the verb.</td>
</tr>
<tr>
<td>4.1 Dream Hall</td>
<td>ADJUST: LF01 &amp; LF02 Rates</td>
<td>A bright, crystalline hall with potent but subtle delay taps that pan randomly from left to right, then fade.</td>
</tr>
<tr>
<td>4.2 PumpVerb</td>
<td>ADJUST: Decay</td>
<td>A strange, semi-gated reverb with pumping from a compressor. Try this on drums and percussives.</td>
</tr>
<tr>
<td>4.3 PanHallBPM</td>
<td>ADJUST: Tap Rate</td>
<td>A LFO patched to OutWidth creates a subtle sweeping sensation.</td>
</tr>
<tr>
<td>4.4 Utility Verb</td>
<td>ADJUST: Out Width</td>
<td>A general, all purpose reverb.</td>
</tr>
<tr>
<td>4.5 Museum Hall</td>
<td>ADJUST: Reflective Material</td>
<td>A reverberant hall with a large room in a museum.</td>
</tr>
<tr>
<td>4.6 Nonlinear1</td>
<td>ADJUST: Room Size</td>
<td>A dense, medium long, nonlinear gated verb. Good for all sorts of program material, especially percussive sounds.</td>
</tr>
<tr>
<td>4.7 Tap BrickBPM</td>
<td>ADJUST: Tap Rate</td>
<td>A very reflective sound, as if the source were pounding against a brick wall. The LFO opens up the Mid RT and controls OutWidth in tempo-controlled cycles.</td>
</tr>
<tr>
<td>4.8 Gen. Concert</td>
<td>ADJUST: not patched</td>
<td>A generic concert hall. Use this as a starting point to make your own concert hall effects.</td>
</tr>
<tr>
<td>4.9 Gen. RHall</td>
<td>ADJUST: not patched</td>
<td>A generic hall with random reflections. Use this as a starting point to make your own random hall effects.</td>
</tr>
</tbody>
</table>

### Program Bank P1: Rooms

<table>
<thead>
<tr>
<th>Preset</th>
<th>KeyWord</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0 Large Room</td>
<td>ADJUST: Decay</td>
<td>A perfectly smooth listening room with high diffusion. Very natural sounding on any sound source.</td>
</tr>
<tr>
<td>0.1 Medium Room</td>
<td>ADJUST: Decay</td>
<td>A smaller version of Large Room.</td>
</tr>
<tr>
<td>0.2 Small Room</td>
<td>ADJUST: Decay</td>
<td>A light, smooth and natural sounding room.</td>
</tr>
<tr>
<td>0.3 Guitar Room</td>
<td>ADJUST: High Cut</td>
<td>A light and punchy ambience effect, combining the smallest of sizes and reverb times.</td>
</tr>
<tr>
<td>0.4 Organ Room</td>
<td>ADJUST: Low Rt</td>
<td>A Chamber/Room effect for organ and other keyboards.</td>
</tr>
<tr>
<td>0.5 Large Chamber</td>
<td>ADJUST: Decay</td>
<td>A smooth, large reverberant space using Shape and Spread to add some definition.</td>
</tr>
<tr>
<td>0.6 Small Chamber</td>
<td>ADJUST: Decay</td>
<td>Similar to Large Chamber with tighter Mid Rt and smaller size.</td>
</tr>
<tr>
<td>0.7 SpinningRoom</td>
<td>ADJUST: Speed</td>
<td>A nice Ambience reverb with a circular sweep of Out Width. Great as a special effect or for adding movement to a mix.</td>
</tr>
<tr>
<td>0.8 Wide Chamber</td>
<td>ADJUST: Decay</td>
<td>A big, wide space with a dark, somber effect.</td>
</tr>
</tbody>
</table>
### Vocal Presets

1. Brite Vocal
   - **Adjust:** High Cut
   - A bit of predelay separates bright reverbs from the source for definition and clarity on vocals.

2. Vocal Space
   - **Adjust:** Size
   - A short Mid RT and small Size — an ideal space for vocals due to the use of Shape and Spread.

3. Vocal Amb
   - **Adjust:** Diffusion
   - Short and soft. A very realistic small room.

4. Very Small Amb
   - **Adjust:** Width
   - Just like Vocal Amb, but smaller and tighter. **Adjust** provides mono-to-stereo OutWidth control.

5. S Vocal Space
   - **Adjust:** High Cut
   - A small, smooth space, well-suited for vocals. A Decay Level of -8dB keeps the reverb from becoming overpowering.

6. L Vocal Space
   - **Adjust:** High Cut
   - A bigger version of S Vocal Space.

7. S Vocal Amb
   - **Adjust:** Diffusion
   - Custom 1 in the Soft row lets you choose the right studio for your vocalist.

8. L Vocal Amb
   - **Adjust:** Diffusion
   - A more spacious version of S Vocal Amb. Set to Studio “A”.

9. Ambient Sus
   - **Adjust:** Size
   - A bit of dry delay makes this a sweet selection for your vocal tracks. The subtleties of this preset also suit instruments.

10. Vocal Booth
    - **Adjust:** Walls/Size
    - The most confining of isolation booths.

### Live Sound Presets

1. Large Space
   - **Adjust:** Decay
   - Designed for live sound reinforcement in all situations.

2. Med Space
   - **Adjust:** Decay
   - A small, intimate setting with smooth reverb and soft timbre.

3. Delay Space
   - **Adjust:** Decay
   - Attitude for live drums, guitar, or vocals with a less dominating reverb, punchier sound, and lots of delay.

4. Big Room
   - **Adjust:** Blend
   - Saturated with bottom-heavy, dense reverb. Configure the input as stereo or mono.

5. Tight Space
   - **Adjust:** Proximity
   - Vibrancy and attitude with a gated feel to give live drums an extra push.

6. Reflect Room
   - **Adjust:** Arena Size
   - Super-saturated, atmospheric quality. Great for creating a dreamy landscape for solo instrument or vocals.

7. Rock Room
   - **Adjust:** Liveness
   - Extremely bright live drum sound with no RT HC.

8. Real Room
   - **Adjust:** Size
   - A natural reverb for a live setting. Smooth and subtle on anything you throw at it.

9. Spatial Bass
   - **Adjust:** High Cut
   - Spatial EQ bass boost enhances the lower frequencies of your sound source and combines it with a bright reverb on top.

10. Great Room
    - **Adjust:** Liveness
    - The warm smooth reverb of Real Room with more decay time and an overall warmer timbre.

### Drums & Perc Presets

1. Drum Room
   - **Adjust:** Size
   - A dark preset with dense, saturated reverb for the whole drum kit.

2. Snare Trash
   - **Adjust:** RT HC
   - Large room size, short Mid RT, and Spatial EQ bass boost all play a significant role in this snare reverb.

### Program Bank P2: Plates

1. Just Plate
   - **Adjust:** Liveness
   - A basic plate for any kind of sound source.

2. Rich Plate
   - **Adjust:** Decay
   - An old standard, bright and diffuse.

3. Gold Plate
   - **Adjust:** Size & Decay
   - A classic plate with long decay and medium high end response.

### Lexicon PCM 90 Presets

1. Tiled Room
   - **Adjust:** RT HC
   - Just what you’d expect — an incredibly sibilant and bright reverberant space.

2. Brite Vocal
   - **Adjust:** High Cut
   - A bit of predelay separates bright reverbs from the source for definition and clarity on vocals.

3. Vocal Space
   - **Adjust:** Size
   - A short Mid RT and small Size — an ideal space for vocals due to the use of Shape and Spread.

4. Vocal Amb
   - **Adjust:** Diffusion
   - Short and soft. A very realistic small room.

5. Very Small Amb
   - **Adjust:** Width
   - Just like Vocal Amb, but smaller and tighter. **Adjust** provides mono-to-stereo OutWidth control.

6. S Vocal Space
   - **Adjust:** High Cut
   - A small, smooth space, well-suited for vocals. A Decay Level of -8dB keeps the reverb from becoming overpowering.

7. L Vocal Space
   - **Adjust:** High Cut
   - A bigger version of S Vocal Space.

8. S Vocal Amb
   - **Adjust:** Diffusion
   - Custom 1 in the Soft row lets you choose the right studio for your vocalist.

9. L Vocal Amb
   - **Adjust:** Diffusion
   - A more spacious version of S Vocal Amb. Set to Studio “A”.

10. Ambient Sus
    - **Adjust:** Size
    - A bit of dry delay makes this a sweet selection for your vocal tracks. The subtleties of this preset also suit instruments.

11. Vocal Booth
    - **Adjust:** Walls/Size
    - The most confining of isolation booths.

12. Large Space
    - **Adjust:** Decay
    - Designed for live sound reinforcement in all situations.

13. Med Space
    - **Adjust:** Decay
    - A small, intimate setting with smooth reverb and soft timbre.

14. Delay Space
    - **Adjust:** Decay
    - Attitude for live drums, guitar, or vocals with a less dominating reverb, punchier sound, and lots of delay.

15. Big Room
    - **Adjust:** Blend
    - Saturated with bottom-heavy, dense reverb. Configure the input as stereo or mono.

16. Tight Space
    - **Adjust:** Proximity
    - Vibrancy and attitude with a gated feel to give live drums an extra push.

17. Reflect Room
    - **Adjust:** Arena Size
    - Super-saturated, atmospheric quality. Great for creating a dreamy landscape for solo instrument or vocals.

18. Rock Room
    - **Adjust:** Liveness
    - Extremely bright live drum sound with no RT HC.

19. Real Room
    - **Adjust:** Size
    - A natural reverb for a live setting. Smooth and subtle on anything you throw at it.

20. Spatial Bass
    - **Adjust:** High Cut
    - Spatial EQ bass boost enhances the lower frequencies of your sound source and combines it with a bright reverb on top.

21. Great Room
    - **Adjust:** Liveness
    - The warm smooth reverb of Real Room with more decay time and an overall warmer timbre.

22. Drum Room
    - **Adjust:** Size
    - A dark preset with dense, saturated reverb for the whole drum kit.

23. Snare Trash
    - **Adjust:** RT HC
    - Large room size, short Mid RT, and Spatial EQ bass boost all play a significant role in this snare reverb.
2.6 Warm Plate ADJUST: Decay
A slightly warmer plate with less edge. Try this on a solo acoustic guitar performance.

2.7 Live Drums ADJUST: High Cut
A medium plate with short reverb time. Great for a full kit!

2.8 Great Plate ADJUST: Decay
A basic plate for most any sound source. Not too dark and not too bright!

2.9 PlateDiyBPM ADJUST: Reverb Lvl
This preset can be a plate reverb, a tap tempo delay or both!

3.0 Big Drums ADJUST: Size
A medium size plate with high diffusion and moderate decay.

3.1 Drum Plate ADJUST: Decay
A large dark plate with high diffusion and a long decay time. The ultimate drum plate!

3.2 Fat Drums ADJUST: Reverb Attack
A moderate sized deep sounding plate with a high attack time.

3.3 Cool Plate ADJUST: Liveness
A short dull plate for percussion.

3.4 Tight Plate ADJUST: Decay
Small and tight with moderate diffusion. Use this to add punch to percussion tracks.

3.5 Short Plate ADJUST: Decay
A short plate reverb with a fairly short decay time and good high end. Great for a full kit.

3.6 Dark Plate ADJUST: Diffusion
A classic! Dark and smooth with a long decay time toatten any percussion track.

3.7 Plate Gate ADJUST: Pre Delay
A gate with the tonal qualities of a plate. The ultimate drum gate!

3.8 Plate Gate 2 ADJUST: Size
A heavy, dense, short, nonlinear reverb designed to emulate a plate.

3.9 Bongo Plate ADJUST: Diffusion
Gives bongos and native drums thickness. ADJUST allows you to smooth out the sound.

Custom

4.0 Plate 90 ADJUST: Attitude
A general purpose, dark plate.

4.1 WhatTheHeck?: ADJUST: LFO2
A tap tempo-controlled LFO1 modulates High Cut. ADJUST controls the speed of LFO 2 which modulates OutWidth.

4.2 GtrDiyPlate: ADJUST: Delay Separation
A basic guitar delay with some plate reverb mixed in.

4.3 Patterns BPM: ADJUST: LFO Rate
A tempo-driven spatial effect that moves delays around the room. Use ADJUST for more dramatic spatial effects on any sound source.

4.4 MultiPlateDiy: ADJUST: Tap Delay Speed
A multi-purpose plate delay with Custom Controls for some unique spatial effects.

4.5 MonoOrStereo: ADJUST: Mono or Stereo
A general plate that can be run in mono, stereo or any of 3 choices in between.

4.6 TapDelayBPM: ADJUST: Eko Feedback Decay
An all purpose tap tempo delay with a small amount of plate reverb.

4.7 Spatial Plate: ADJUST: LFO 1 & 2
A spatial plate reverb with two LFOs independently controlling InWidth and OutWidth scaled inversely.

4.8 PanEkoBPM: ADJUST: Panning Speed
LFOs modulate dry reflections levels to give you a panning effect. InWidth and OutWidth are inversely scaled to produce some interesting spatial effects with Custom Controls.

4.9 Gen. Plate: ADJUST: Not Patched
A generic plate preset. Use this as a starting point to make your own plate presets.

Program Bank P3: Post

Indoor Small

0.0 Cabin Fever ADJUST: Decay
Sounds like you’ve been snowed in too long! Basically a dead space — muffled and not much width.

0.1 Echo/Kitchen ADJUST: Blend
A split program providing a syncopated echo delay, and a reverb like the inside of a small kitchen.

0.2 HardwareRoom ADJUST: Size
Designed to sound like a room with a hardwood floor.

0.3 MeetingRoom ADJUST: Decay
Hotel-like meeting room. The wet mix sounds like the microphone is at the back of the room.

0.4 Locker Room ADJUST: Decay
The ambience of a locker room.

0.5 Living Room ADJUST: Size
A soft room with short RT and some stereo width removed.

0.6 Bedroom ADJUST: Size
A small bedroom with furniture and heavy curtains. Good on lots of instruments and drums.

0.7 Dual Closets ADJUST: Blend
A split effect with an empty and a full closet.

0.8 Phone Booth ADJUST: Size
How much sound can you squeeze into a phone booth? A Custom Control in the Soft row links pre-delay, dry delay, and dry delay mix to change the characteristics of the booth.

0.9 Coffin ADJUST: Mix
A light small space. ADJUST controls dry delay mix to brighten or deaden the sound for an open or closed coffin.

Indoor Large

1.0 MetalChamber ADJUST: Decay
Short, boomy, and bright. Like the inside of an anechoic chamber without the absorption cones.

1.1 Stairwell ADJUST: Number Of Floors
Short decay of a single room, to large reflections lost in the high-rise.

1.2 Make-A-Space ADJUST: Decay
ADJUST and Liveness controls let you quickly design your own space.

1.3 Dry/Hallway ADJUST: Blend
A split program with a short ping-pong delay, and a medium-long hallway reverb.

1.4 LectureHalls ADJUST: Blend
A split program with an empty and a full hall.

1.5 Dance Hall ADJUST: Decay
A medium bright hall.

1.6 Ballrooms ADJUST: Blend
A split program providing two different shaped ballrooms: a rectangular-shaped room with strong reflections and a fan-shaped room with a smooth decay.

1.7 Empty Club ADJUST: Decay
Typical Monday night at the club. Reflections and delays simulate the emptiness.

1.8 NYC Clubs ADJUST: Blend
A split program with the acoustics of two famous New York City nightclubs.

1.9 Sports Verbs ADJUST: Blend
A split reverb with the inside of a locker room, and a large empty arena.

2.0 Inside-Out ADJUST: Decay
A strange hall reverb with input level controlling the output width of the reverb. At high levels the signal goes mono. As it decays, the sound fills out the stereo field.

2.1 Outdoor PA ADJUST: Mix
An open space without much reflection. Takes advantage of maximum Dry/Dly time with no Pre Delay to provide a simple outdoor echo.

2.2 Outdoor PA 2 ADJUST: Decay/DecayLvl
Similar to Outdoor PA. ADJUST provides 5 different settings.

2.3 Two Autos ADJUST: Blend
The inside of a VW van and the inside of a VW bug.

2.4 NYC Tunnels ADJUST: Blend
A split reverb simulating two automobile tunnels.

2.5 Indoors/Out ADJUST: Blend
A medium chamber and an outdoor space.

2.6 Echo Beach ADJUST: Mstr Delays
Echo, echo, echo. Custom 1 selects the two echoes.

2.7 Block Party ADJUST: Pre Delay
Input signals reflect off brick buildings and paved surfaces, down alleys and up to the rooftops.

2.8 Stadium ADJUST: Decay
The sound source is on the opposite side of windows that can introduce some interesting spatial effects. Use ADJUST for more dramatic spatial effects on any sound source.

2.9 Outdoor PA 2 ADJUST: Decay
Similar to Outdoor PA. ADJUST provides 5 different settings.

Spatial

3.0 Wobble Room ADJUST: Delay Lvl
An LFO drives OutWidth to make the room wobble. A Custom Control allows you to set the LFO rate.

3.1 Spatializer ADJUST: Out Width
A split program providing a syncopated echo delay, and a reverb like the inside of a small kitchen.

3.2 Mic Location ADJUST: Delay Mix
Use bipolar ADJUST to add Predelay or Dry Delay effects. The center position is dry close mic. Mono drops out at either extreme.

3.3 Voices? ADJUST: More Voices
Get lost in the crowd. ADJUST produces multiple voices.

3.4 Voices? 2 ADJUST: More Voices
Similar to Voices? with OutWidth controlled by an LFO for a maddening spatial effect. ADJUST sets the delays. Custom 1 sets the rate, decreasing depth as rate is increased to maintain smooth transitions.

3.5 Voices? BPM ADJUST: More Voices
Tempo drives individual left/right delays. As in Voices? 2, OutWidth is modulated by an LFO, with rate set by Custom 1.

3.6 MovingDelays ADJUST: High Cut
An LFO modulates OutWidth to produce wildly moving echoes with left and right delays 500ms apart.

3.7 Window ADJUST: Window
The sound source is on the opposite side of windows that can open or closed with ADJUST.

3.8 Wall Slap ADJUST: Decay Lvl
Use ADJUST to determine the wall texture. Custom 1 links predelay, dry delay, and the dry delay mix. Fully clockwise is dry, anything less introduces ambience.

3.9 BombayClub ADJUST: Location
ADJUST varies Decay, Out Width, and High Cut to simulate different locations within the club. Custom 1 links predelay, dry delay, and the dry delay mix. Fully clockwise is dry, anything less introduces ambience.
PCM 90 Presets

Custom

4.0 X Variable
ADJUST: Decay
Custom Controls are the solution to this variable equation. Custom 1 links RH HC, Crossover, and Shape to vary liveliness from dull to bright. Custom 2 links Reflect Mixt Dly and Size for different reflections: 0 is all pre delay with no reflections. Predelay is also located in the Soft row for convenience.

4.1 Y Variable
ADJUST: Decay
A Random Hall version of X Variable with Custom 2 varying reflections. The Soft row also contains Delay parameters.

4.2 Sound Check
ADJUST: Decay
Imagine an empty hall, club, or arena from the perspective of the stage. ADJUST lets you choose the venue.

4.3 Sound Stage
ADJUST: Decay
Custom 1 changes the Pre Delay/Dry Delay mix to vary the ambience.

4.4 BPM Looper
ADJUST: Response
Tempo drives a time switch which ramps delay feedback for interesting looping effects. Great for wild drum machine rhythms with Tempo Source set to MIDI.

4.5 Reverse Taps
ADJUST: Decay
ADJUST provides 5 choices of Mid Rt from 0.292-32.49 sec. Tempo sets Reflect Dly L/R to vary the reverse effect.

4.6 Air Pressure
ADJUST: Compress/Expand
Use ADJUST to select compression or expansion and Custom 1 to add reverb.

4.7 The Tomb
ADJUST: Decay
Places source material within a very reflective room. ADJUST moves the source deeper into this scary space. Custom Controls in the Soft row give additional variations in darkness.

4.8 Mythology
ADJUST: Decay
Size and Delay are inversely proportionate to Custom 3; 0=long delay with minimal size, 50=large size with half the delay. Great for supernatural dialog.

4.9 Mr. Vader
ADJUST: Special Effect Type
Use ADJUST to select Buzzing or Modulated special effects for out-of-this-world voice or techno-pop.

Program Bank P4: Splits

Mono

These presets provide dual independent mono input machines with a combined stereo output. These are utilized fully by connecting each input to a dedicated console effect send.

0.0 Chamber/Room
ADJUST: Chamber/Room
Two independent reverberators — ADJUST allows you to monitor the Chamber, the Room, or both.

0.1 Two Chambers
ADJUST: Wood/Brick
A light reflective brick chamber and a dark, dense wood room.

0.2 Hall/Room
ADJUST: Hall/Room
The Chamber reverber is configured to sound like a large hall while the Room maintains its smaller size and depth.

0.3 Mono Halls
ADJUST: Left Hall, Right Hall
Left and right inputs are sent independently to two halls.

0.4 LgKick/Snare
ADJUST: Kick/Snare
Designed for kick and snare — ADJUST allows you to monitor a single input while Input Configuration in the Soft row allows you to switch the effect for each instrument.

0.5 Keys Room
ADJUST: Clavinet/Organ
Designed for Clavinet and Organ — ADJUST lets you swap the input into each Room.

0.6 Two Guitars
ADJUST: Gtr1/Gtr2
Two Guitars that let you create a guitar duo with Custom 1 designed for a duo in mind, the Acoustic guitar space is fairly small and ambient, while the Electric guitar space is in a large wash with a bit of echo.

0.7 Fusion BD/SN
ADJUST: Kick/Snare
Ideal for adding live Room ambience to kick and snare. A Soft row parameter swaps the inputs.

0.8 Dual Drums
ADJUST: Chamber/Room
Similar to Fusion BD/SN — 2 great drum rooms.

0.9 SmKick/Snare
ADJUST: Kick/Snare
A smaller version of LgKick/Snare for snare and bass drums.

Stereo

The stereo input configuration of the Chamber/Room algorithm provides these 2 stereo-in, stereo-out effects.

1.0 Vocal Verbs
ADJUST: Lead/BackIng
Reverbs designed for background and lead vocals.

1.1 Studio Rooms
ADJUST: StudioA/Studio B
Two different sound recording studios for all program material.

1.2 Hard Rooms
ADJUST: Smooth/Ragged
A large, ragged, bright small room, and a smooth, medium room.

1.3 Random Rooms
ADJUST: Rarely/Very Often
A large room, triggered in place of a small constantly running Chamber.

1.4 Hall/Basement
ADJUST: Hall/Basement
A nice hall reverb, and a basement-like room.

1.5 Breath
ADJUST: Pre Delay
A dual reverb program with very large Size and Pre Delay.

1.6 Cathedrals
ADJUST: St. Peters/St. Johns
The inside of two cathedrals.

1.7 Castle Chmbr
ADJUST: RH HC
An all-purpose chamber.

1.8 Warm Dual
ADJUST: Chamber/Room
A Chamber and a Room with very low high frequency content.

1.9 Rivb/DryDelay
ADJUST: Stereo Delay Level
When the stereo reverb effect decays to silence, a slightly panned dry-signal delay is heard. The delays and reverb tail are tempo driven.

Live Sound

Designed for Live Sound applications, these presets are dual mono input machines with a combined stereo output. All delay effects are based on Tap Tempo.

2.0 Dlys/HallsBPM
ADJUST: Delays/Reverb
A basic hall, and dual Tap Tempo delays.

2.1 Split Elvis
ADJUST: Split-back echo
Two split-back echo effects: a large split echo, and a small split with Room ambience.

2.2 Room In Room
ADJUST: Big/Small Room
A small room and a large pre-delayed room. Combined, they provide a “small room in a large room” effect.

2.3 Bloom Verbs
ADJUST: Short/Long
A long, blooming reverb that rises and decays, and a short Bloom verb. Good on all types of sounds.

2.4 DualEcho BPM
ADJUST: Echo 1/ Echo 2
Two different echo patterns that create a syncopated echo/delay.

2.5 Chords/Leads
ADJUST: Chords, Leads
A large hall with tempo-based reflections for added delay and a small room for chord comping. The AR Envelope crossfades between the two effects.

2.6 Two Delays
ADJUST: Delay 1/2 Delay
A synchronized multi delay, and a modulated resonant delay with LFO2 controlling Master Delay and Master Feedback.

2.7 Gloss & BPM
ADJUST: Gloss
The left input feeds a tempo-based stereo delay on the left and a large glossy reverb on the right. Controls in the Soft row allow you to change input assignments and adjust the amount of recirculation within the echoes.

2.8 BPM/Vox/Drums
ADJUST: Vocal Decay Time
A large vocal reverb combined with a tempo-based diffused echo on the left and a medium sized drum room on the right.

2.9 DualDelayBPM
ADJUST: Ganged Delay Hi Cut
Tempo-based dual delays that can be inserted in a console as two independent mono delays.

Instrument

3.0 Symphonic
ADJUST: Decay
An orchestral setting for large vocal choirs, strings and dark brass instruments.

3.1 Bass Mics
ADJUST: Blend
Two mic’d bass amps: one close mic’d and one farther away.

3.2 Dyna Room
ADJUST: Large Room Decay
Similar to Random Rooms with input level used to kick in the large Room.

3.3 TwoDrumRooms
ADJUST: Blend
A large, bright room with strong early reflections and a far mic, and a medium room with smoother response and a close mic.

3.4 Full Kit
ADJUST: Size
A multi-purpose Chamber for adding life to a full drum kit.

3.5 Perc/Synth
ADJUST: Blend
A room reverb for percussion, and a reverb for synth washes.

3.6 Rhodes/Brass
ADJUST: Rhodes/Brass
A highly reflective Brass reverb to accentuate keyboard samples and a Room reverb tailored for the Rhodes.

3.7 Organ/Piano
ADJUST: Organ/Piano
A room for organ sounds, and a hall for pianos.

3.8 Brass/String
ADJUST: String/Brass
One reverb for bright brass instruments, and one for strings.

3.9 Guitar Verbs
ADJUST: Gtr1/Gtr2
A dual reverb for electric and acoustic guitars.

Custom

4.0 Thunder&So
ADJUST: Effects Blend
A short, bright Room and a big, thunderous Chamber. Custom Controls let you create a backwards effect, change the In Routing configuration, ramp from Wet to Dry, or control an LFO patched to the High Cut of the Room.

4.1 Ring Verb
ADJUST: Verb to Mod
A long, bright reverb and an ultra-metallic ring mod.

4.2 Dark & Brit
ADJUST: Reverb Blend
A dark, dense, and a bright, thin reverb. Custom Controls let you cut the highs on the Room while boosting them on the Chamber, create a backwards effect, or add PreDelay or EQ.

4.3 Dark & Gated
ADJUST: Toggle Gate FX
A dynamic effect with input level affecting the Shape of the Room, and triggering a gate effect. ADJUST and Custom Controls let you customize the gate.

4.4 Pipe Reverb
ADJUST: PipeSize
A small drain to an enormous tunnel — great as a special effect for television or film.

4.5 Weird Places
ADJUST: Echo Box/Oil Drum
A short “Box” reverb with repeating echo delays, and one like the inside of an Oil drum.

4.6 Two Rooms
ADJUST: Little/Thin/Rm
Two very distinct rooms allow for quick switching.

4.7 TapDly/Hall
ADJUST: Tap Delay/Hall
A tempo-based delay on the left and a hall on the right. Custom Controls swap inputs and adjust delay feedback.

4.8 E-NoseDelays
ADJUST: Nose 1/Nose 2
Two very strange delays: one with a highly resonant short delay with Random LFO1 modulating delay time, the other patched to the High Cut of the Room.

4.9 Gen. Split
ADJUST: not patched
A generic Chamber/Room preset. Use this as a starting point to create your own split reverb effects.