

Reference Manual

ALESIS

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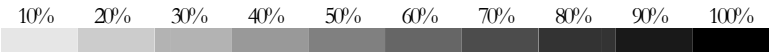


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Introduction

Welcome!

Thank you for making the Alesis Akira™ a part of your studio. Since 1984, we've been designing and building creative tools for the audio community. We believe in our products, because we've heard the results that creative people like you have achieved with them. One of Alesis' goals is to make high-quality studio equipment available to everyone, and this Reference Manual is an important part of that. After all, there's no point in making equipment with all kinds of capabilities if no one explains how to use them. So, we try to write our manuals as carefully as we build our products.

The goal of this manual is to get you the information you need as quickly as possible, with a minimum of hassle. We hope we've achieved that. If not, please drop us an email and give us your suggestions on how we could improve future editions of this manual.

We hope your investment will bring you many years of creative enjoyment and help you achieve your goals.

Sincerely,
The people of Alesis

For more effective service and product update notices, please register your Akira online at:

http://www.alesis.com/support/warranty.htm

About the Akira

Alesis, the company that created affordable effects processing with the introduction of the MidiVerb, now offers the Akira Effects Processor. Following in the grand tradition of the MidiVerb, MicroVerb and NanoVerb products, the Akira comes complete with 100 studio quality 24-bit digital effects in a compact, industry standard 19" rack mount package. The Akira is suitable for use in everything from guitar rigs to professional recording studios.

Akira Key Features

- 50 preset studio quality 24-bit effects including:
  - 12 Reverbs (halls, rooms and non-linear)
  - 7 Delays (mono, stereo and filtered
  - 11 Pitch Effects (phasor, flanger, chorus, vibrato and harmonizer)
  - 9 Filter Effects (including vocoder)
  - 5 Distortion Effects
  - 6 Miscellaneous Effects (including a vocal eliminator and limiter)
- 50 user locations to store your custom edits of the presets.
- Three parameter knobs (X, Y and Z) for quick editing of each program's most important effect settings.
- MIDI program select.
- MIDI parameter control.
- High-quality 24-bit true stereo signal path.
- Balanced input and output for optimum noise rejection.
- Switchable level control from +4dBu to – 10dBV for both professional and consumer applications.
- Easy, consistent operation from the front panel with no paging through windows of parameters on cryptic LCDs.
- Internal switching power supply for easy worldwide operation.

What You Can Do With Your Akira

When you have the Akira properly connected, you can:

- add space or "room sound" to dry or sterile sounds using the Halls, Rooms and Reverse reverberators.
- generate echoes (multiple repeats) with different spectral characteristics to your source with the Delay programs.
- create lively ensemble effects from a single instrument or static section using the Chorus and Phasor programs.
- introduce classic warm, metallic sweeping effects that simulate analog tape fluctuation using the Flange programs.
- reproduce the classic guitar amp Tremolo effect on both instruments and vocals.
- animate your instruments with an arcane synthesized edge by applying the LFO-driven Filter effects and Ring Modulator.
- shape the tone of your source material with several static Filters in the spirit of vintage and modern modular synthesizers.
- move your polite-sounding instruments and vocals into aggressive territory using the palette of Distortion effects.
- add punch, warmth and character to your tracks with the compressor – limiter effects.
- remove the vocal and other lead instruments from an existing recording with the Vocal Eliminator program.

How to Use This Manual

This manual is divided into the following sections describing the various functions and applications for the Akira. While it's a good idea to read through the entire manual once carefully, those having general knowledge about studio equipment should use the table of contents to look up specific functions.

Chapter 1: Quick Start. If you're already experienced with recording, this will get you started using the Akira right away. It's a short guide to the essential elements of hooking it up and using it for the first time. A brief tour of the front and back panels is included.

Chapter 2: Connection give detailed instructions for connecting the Akira to a variety of typical audio systems.

Chapter 3: Editing tells how you can easily edit and store the three most important parameters of each Akira program.

Chapter 4: Description of Programs gives you a detailed explanation of each of the Akira's 50 effects programs.

Chapter 5: MIDI. This chapter describes the (M)usical (I)nstrument (D)igital (I)nterface functionality of the Akira.

Chapter 6: Troubleshooting. Refer to this chapter if you experience any problems while using the Akira.

Specifications: Detailed technical information about your Akira.

Program Chart: A list of your Akira's 50 presets with program and parameter descriptions.

Helpful tips and advice are highlighted in a shaded box like this

When something important appears in the manual, an exclamation mark (like the one shown at left) will appear with some explanatory text. This symbol indicates that this information is vital when operating the Akira.

Important Safety Instructions

Important Safety Instructions (English)

Safety symbols used in this product

 This symbol alerts the user that there are important operating and maintenance instructions in the literature accompanying this unit.

 This symbol warns the user of uninsulated voltage within the unit that can cause dangerous electric shocks.

 This symbol warns the user that output connectors contain voltages that can cause dangerous electrical shock.

Please follow these precautions when using this product:



1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with a damp cloth. Do not spray any liquid cleaner onto the faceplate, as this may damage the front panel controls or cause a dangerous condition.
7. Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding-type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. When the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched, particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Use only attachments or accessories specified by the manufacturer.

Continued next page

Important Safety Instructions



12. Use only with a cart, stand, bracket, or table designed for use with professional audio or music equipment. In any installation, make sure that injury or damage will not result from cables pulling on the apparatus and its mounting. If a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over.
13. Unplug this apparatus during lightning storms or when unused for long periods of time.



14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as when the power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
15. This unit produces heat when operated normally. Operate in a well-ventilated area with at least six inches of clearance from peripheral equipment.
16. This product, in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
17. Do not expose the apparatus to dripping or splashing. Do not place objects filled with liquids (flower vases, soft drink cans, coffee cups) on the apparatus.
18. WARNING: To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture.

Instructions de Sécurité Importantes (French)

Symboles utilisés dans ce produit

 Ce symbole alèrte l'utilisateur qu'il existe des instructions de fonctionnement et de maintenance dans la documentation jointe avec ce produit.

 Ce symbole avertit l'utilisateur de la présence d'une tension non isolée à l'intérieur de l'appareil pouvant engendrer des chocs électriques.

 Ce symbole prévient l'utilisateur de la présence de tensions sur les raccordements de sorties, représentant un risque d'électrocution.

Veuillez suivre ces précautions lors de l'utilisation de l'appareil:



1. Lisez ces instructions.
2. Gardez ces instructions.
3. Tenez compte de tous les avertissements.
4. Suivez toutes les instructions.
5. N'utilisez pas cet allareil à proximité de l'eau.
6. Ne nettoyez qu'avec un chiffon humide. Il est potentiellement dangereux d'utiliser des pulvérisateurs ou nettoyants liquides sur cet appareil.
7. Installez selon les recommandations du constructeur.
8. Ne pas installer à proximilé de sources de chaleur comme radiateurs, cuisinière ou autre appareils (don't les amplificateurs) produisant de la chaleur.
9. Ne pas enlever la prise de terre du cordon secteur. Une prise murale avec terre deux broches et une troisièrme reliée à la terre. Cette dernière est présente pour votre sécurité. Si le cordon secteur ne rentre pas dans la prise de courant, demandez à un électricien qualifié de remplacer la prise.
10. Evitez de marcher sur le cordon secteur ou de le pincer, en particulier au niveau de la prise, et aux endroits où il sor de l'appareil.
11. N'utilisez que des accessoires spécifiés par le constructeur.

Suite de la page suivante

Important Safety Instructions



12. N'utilisez qu'avec un stand, ou table conçus pour l'utilisation d'audio professionnel ou instruments de musique. Dans toute installation, veillez de ne rien endommager à cause de câbles qui tirent sur des appareils et leur support.



13. Débranchez l'appareil lors d'un orage ou lorsqu'il n'est pas utilisé pendant longtemps.
14. Faites réparer par un personnel qualifié. Une réparation est nécessaire lorsque l'appareil a été endommagé de quelque sorte que ce soit, par exemple losrque le cordon secteur ou la prise sont endommagés, si du liquide a coulé ou des objets se sont introduits dans l'appareil, si celui-ci a été exposé à la pluie ou à l'humidité, ne fonctionne pas normalement ou est tombé.
15. Puisque son fonctionement normale génère de la chaleur, placez cet appareil au moins 15cm. des équipments péripheriques et assurez que l'emplacement permet la circulation de l'air.
16. Ce produit, utilisé avec un amplificateur et un casque ou des enceintes, est capable de produite des niveaux sonores pouvant engendrer une perte permanente de l'ouïe. Ne l'utilisez pas pendant longtemps à un niveau sonore élevé ou à un niveau non confortable. Si vous remarquez une perte de l'ouïe ou un bourdonnement dans les oreilles, consultez un spécialiste.
17. N'exposez pas l'appareil à l'égoutture ou à l'éclaboussement. Ne placez pas les objets remplis de liquides (vases à fleur, boîtes de boisson non alcoolique, tasses de café) sur l'appareil.
18. AVERTISSEMENT: Pour réduire le risque du feu ou de décharge électrique, n'exposez pas cet appareil à la pluie ou à l'humidité.

Lesen Sie bitte die folgende Sicherheitshinweise (German)

Sicherheit Symbole verwendet in diesem Produkt

 Dieses Symbol alarmiert den Benutzer, daß es wichtige Funktionieren und Wartung Anweisungen in der Literatur gibt, die diese Maßeinheit begleitet.

 Dieses Symbol warnt den Benutzer der nicht isolierten Spannung innerhalb der Maßeinheit, die gefährliche elektrische Schläge verursachen kann.

 Dieses Symbol warnt den Benutzer, dem Ausgabestecker Spannungen enthalten, die gefährlichen elektrischen Schlag verursachen können.

Folgen Sie bitte diesen Vorkehrungen, wenn dieses Produkt verwendet wird:



1. Lesen Sie die Hinweise.
2. Halten Sie sich an die Anleitung.
3. Beachten Sie alle Warnungen.
4. Beachten Sie alle Hinweise.
5. Bringen Sie das Gerät nie mit Wasser in Berührung.
6. Verwenden Sie zur Reinigung nur ein weiches Tuch. Verwenden Sie keine flüssigen Reinigungsmittel. Dies kann gefährliche Folgen haben.
7. Halten Sie sich beim Aufbau des Gerätes an die Angaben des Herstellers.
8. Stellen Sie das Gerät nich in der Nähe von Heizkörpern, Heizungsklappen oder anderen Wärmequellen (einschließlich Verstärkern) auf.
9. Verfehlen Sie nicht den Zweck des grounging Terminals auf dem Netzstecker. Dieses Terminal wird für Ihre Sicherheit zur Verfügung gestellt.
10. Verlegen Sie das Netzkabel des Gerätes niemals so, daß man darüber stolpern kann oder daß es gequetscht wird.
11. Benutzen Sie nur das vom Hersteller empfohlene Zubehör.

Fortsetzung auf nächster Seite

Important Safety Instructions



12. Verwenden Sie ausschließlich Wagen, Ständer, oder Tische, die speziell für professionelle Audio- und Musikinstrumente geeignet sind. Achten Sie immer darauf, daß die jeweiligen Geräte sicher installiert sind, um Schäden und Verletzungen zu vermeiden. Wenn Sie einen Rollwagen benutzen, achten Sie darauf, das dieser nicht umkippt, um Verletzungen auszuschließen.
13. Ziehen Sie während eines Gewitters oder wenn Sie das Gerät über einen längeren Zeitraum nicht benutzen den Netzstecher aus der Steckdose.



14. Die Wartung sollte nur durch qualifiziertes Fachpersonal erfolgen. Die Wartung wird notwendig, wenn das Gerät beschädigt wurde oder aber das Stromkabel oder der Stecker, Gegenstände oder Flüssigkeit in das Gerät gelangt sind, das Gerät dem Regen oder Feuchtigkeit ausgesetzt war und deshalb nicht mehr normal arbeitet oder heruntergefallen ist.
15. Dieses Gerät produziert auch im normalen Betrieb Wärme. Achten Sie deshalb auf ausreichende Lüftung mit mindestens 15 cm Abstand von anderen Geräten.
16. Dieses Produkt kann in Verbindung mit einem Verstärker und Kopfhörern oder Lautsprechern Lautstärkepegel erzeugen, die anhaltende Gehörschäden verursachen. Betreiben Sie es nicht über längere Zeit mit hoher Lautstärke oder einem Pegel, der Ihnen unangenehm is. Wenn Sie ein Nachlassen des Gehörs oder ein Klingeln in den Ohren feststellen, sollten Sie einen Ohrenarzt aufsuchen.
17. Setzen Sie den Apparat nicht Bratenfett oder dem Spritzen aus. Plazieren Sie die Nachrichten, die mit Flüssigkeiten (gefüllt werden Blumevases, Getränkdosen, Kaffeetassen) nicht auf den Apparat.
18. WARNING: um die Gefahr des Feuers oder des elektrischen Schlages zu verringern, setzen Sie diesen Apparat nicht Regen oder Feuchtigkeit aus.

CE Declaration Of Conformity

See our website at:

http://www.alesis.com

FCC Compliance Statement

This device complies with Part 15 of the FCC rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference and (2) this device must accept any interference received, including interference that may cause undesired operation.

NOTE: This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

-- Reorient or relocate the receiving antenna.
-- Increase the separation between the equipment and receiver.
-- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
-- Consult the dealer or an experienced radio/TV technician for help.

1 Quick Start Guide

If you can't wait to get started …

The Alesis Akira is a unique product, but its basic hookup and operation is similar to other effects processors in most respects. If you're experienced with signal processors, this chapter is a "shorthand" guide for those who want to start using the Akira right away. If you have questions about any of the features, don't worry – later chapters will unveil the mysteries of the Akira's special features.

Step 1: Hook it up to a mixer

For more information on connecting the Akira, see chapter 2: Connections

1. Pull the Akira out of the package.

2. Plug the supplied power cable into the **POWER** jack on the back of the Akira and then into a grounded AC power source.

3. Using a pair of 1/4" cables, plug the effects sends of the mixer to the left and right **INPUTS** on the back of the Akira.

4. Connect the Akira's **OUTPUTS** to the effects return of the mixer.

5. When signal is played into the unit, adjust the **INPUT** level knob on the front of the Akira until the green meter LEDs light but the red ones (top LEDs) do not. Turn the control clockwise to increase the level.

Step 2: Try some effects

1. Play some audio into the Akira. Turn up your mixer's effects sends to a moderate level and then turn up the level on your effects returns.

2. Adjust the **INPUT** knob on the front of the Akira until you hear a strong, clear signal coming from the unit. If you hear distortion or clipping, turn down the **INPUT** knob until the distortion goes away.

3. Adjust the **MIX** knob on the front of the Akira to set the dry/wet balance of the effect. To hear the effect only, as you will want to do in most effects send/return setups, turn the **MIX** knob fully clockwise.

4. Press the **VALUE** up/down buttons to change programs on the Akira.

While learning the unit, it is helpful to play a CD or a multi-track source into the effects processor. Choose a song or part that doesn't change much so that you can take your time experimenting with the different timbres.

If you are not hearing any effect, check your connections or try another program. Some programs' effects are easier to hear than others.

To jump to program 00, press both VALUE buttons at the same time.

To jump to different programs quickly, you can jump ahead by 10 by holding the VALUE down button, then pressing the VALUE up button. Similarly, to jump down by 10, hold the VALUE up button, then press the VALUE down button.

2 Connections

Unpacking and Inspection

Your Akira was packed carefully at the factory. The shipping carton was designed to protect the unit during shipping. Please retain this container in the highly unlikely event that you need to return the Akira for servicing.

The shipping carton should contain the following items:

- Akira with the same serial number as shown on the shipping carton
- IEC detachable AC power cable
- This instruction manual

AC Power Hookup

Plug the female end of the detachable AC power cable into the Akira's **POWER** jack and the male (plug) end into a good quality AC power outlet.

The Akira contains an internal switching power supply which automatically recognizes the incoming voltage. You can use your Akira in any country of the world without voltage transformers.

It's good practice to not plug in the Akira until all other audio cables are hooked up as well. Make sure your amplifier or powered speakers are switched off when turning the Akira on or off to avoid damage.

Connecting Audio Inputs and Outputs

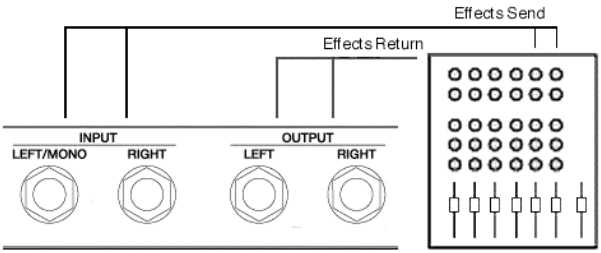
Connecting to an Instrument or Microphone

The Akira's INPUT knob has been calibrated to accept "instrument level" signals such as a microphone or guitar input. To use the Akira this way, simply plug the guitar or microphone into one of the Akira's Input jacks and connect the output to an amplifier, mic preamp, mixer or recorder. When using the Akira with a microphone, you may need an XLR to 1/4" adapter (not included).

When connecting audio cables and / or turning power on and off, make sure that all devices in your system are turned off and the volume controls are turned down.

Connecting to the Effects Send and Return of a Mixing Console

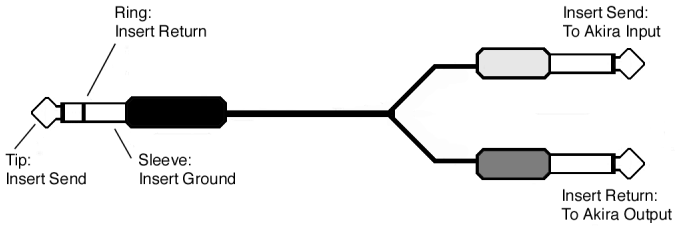
Most mixing consoles have post-fader effects send and return jacks on their rear panels. This is usually the best choice for connecting the Akira as you will be able to use an effect on several sources at once.



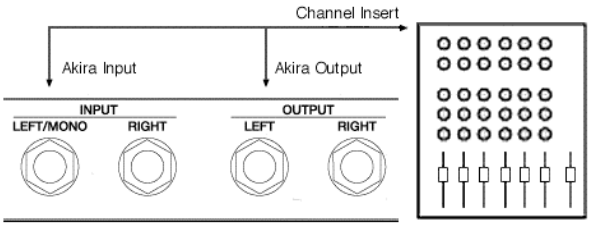
When you connect the Akira in this way, you may hear an odd phasing sound on some of the reverb and delay programs. To prevent this, turn the **MIX** knob fully clockwise (effect only). You can then control the balance between the direct and effect signal with the effects return level control on your mixer.

Connecting to the Channel Inserts of a Mixing Console

Most mixing consoles have a jack near the mic and line inputs labeled "insert". This is typically a TRS jack with the send and return on the same jack. To use the Akira as a channel insert effect, you will need an insert cable (not included).



This cable splits the TRS insert jack into two unbalanced mono connectors. Usually the tip is connected to the INPUT of the effects processor and the ring is connected to the OUTPUT of the effects processor. However, this may be reversed on some mixing consoles. Check your mixer's reference manual to be sure, or you can just try it both ways – plugging it in the wrong way won't damage the Akira. You may need to raise the mixer's input trim if the signal coming back from the Akira is too low.

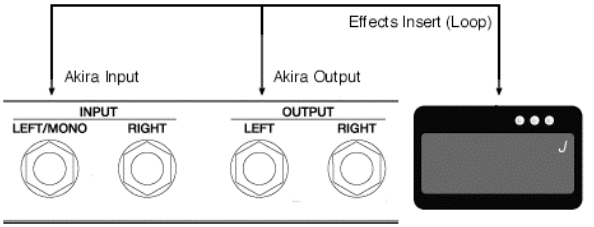


Connecting to the Main Inserts of a Mixing Console

In addition to channel inserts, most mixing consoles have main insert jacks near the main outputs. You can use insert cables to connect the Akira to the main L/R bus the same way you connect it to a pair of channels. Simply connect one insert cable to the left main insert of the mixer, and then connect the two mono plugs to the left INPUT and OUTPUT of the Akira. Use another insert cable to connect the right main insert to the right INPUT and OUTPUT of the Akira.

Connecting to the Inserts of an Instrument Amplifier

Guitar and bass amplifiers often have insert points for effects as well. These are typically labeled "effects send and return", "insert send and return" or "effects loop".



About Audio Cables

The connections between the Akira and your studio are music's lifeline, so use only high quality cables. These should be low-capacitance shielded cables with a stranded (not solid) internal conductor and a low-resistance shield. Although quality cables cost more, they do make a difference.

Route cables to the Akira correctly by observing the following precautions:

• Do not bundle audio cables with AC power cords.

• Avoid running audio cables near sources of electromagnetic interference such as transformers, monitors, computers, etc.

• Do not place cables where they can be stepped on. Stepping on a cable may not cause immediate damage, but it can compress the insulation between the center conductor and shield (degrading performance) or reduce the cable's reliability.

• Avoid twisting the cable or having it make sharp, right angle turns.

• Never unplug a cable by pulling on the wire itself. Always unplug by firmly grasping the body of the plug and pulling directly outward.

It is very important to keep your connectors clean. Every few months, unplug them and wipe off oxidation with a clean cloth soaked in alcohol or contact cleaner. Insert the plugs in the jacks a few times to clean the internal jack contacts. Although Alesis does not endorse any specific product, chemicals such as Tweek and Cramolin, when applied to electrical connectors, are claimed to improve the electrical contact between connectors.

Bypass Footswitch

The Akira has a bypass function that allows you to disengage the effect. To use the bypass, either press the **BYPASS** button on the front panel or connect a footswitch to the jack on the rear panel labeled **FOOTSWITCH**.

MIDI In and Out

To send program changes or continuous controller data to the Akira from an external device such as a keyboard or computer, connect a MIDI cable from the MIDI Out of the controller device to the MIDI In of the Akira.

To record your continuous controller movements from the front panel of the Akira, connect a MIDI cable from the MIDI Out of the Akira to the MIDI Input of the recording device (generally a computer or MIDI sequencer).

To avoid a MIDI loop, you should not connect both the Akira's MIDI In and Out to the same device. See *Chapter 5 MIDI* for more information.

Editing Programs

The sound designers at Alesis have assigned three specific editable parameters to each individual program in the Akira. These editable parameters are accessed simply by turning the Parameter X, Y and Z knobs. The following chapter contains a description of each Akira program and its editable parameters assigned to X, Y and Z.

Description of Controls

VALUE UP / DOWN
These buttons select the different programs within the Akira. They also allow you to change the MIDI channel (with the MIDI button engaged) and select memory locations when storing new programs.

X, Y and Z
The knobs adjust the parameters of an effect.

BYPASS
This button disables the effect of the Akira allowing the direct signal to be heard without any processing.

MIDI
This button allows you to set the MIDI channel of the Akira and also to assign continuous controllers to the X, Y and Z editable parameters.

COMPARE
This button temporarily reverts an edited program back to its stored state.

STORE
This button saves edited programs into the user memory locations 50-99.

Compare

The **COMPARE** button allows you to temporarily revert back to the stored state of the program without losing your edits. This feature allows you to "compare" the original stored version of the program with your edited version without saving it to a new location first. When the compare function is activated, you will hear the stored version of the program. To go back to your edited version, press **COMPARE** a second time.

Storing Your Edits

Saving your edits is simple! The Akira has 50 "user" memory locations in which to store your new programs. Once you have made your desired edits to an existing program, press **STORE** once. The display will flash the number of the target program location. Press the **VALUE** up / down buttons to navigate to your desired new location and then press **STORE** again to save your edits to this new location. If you wish to overwrite an existing user program, simply press **STORE** twice.

Note that you cannot overwrite the first 50 programs as these are the Akira's presets.

4 Description of Programs

Your Akira comes from the factory with 50 studio quality preset effects programs. Press the VALUE up / down buttons to select an effects program.

Reverb Effects 0 - 11

Reverb is made up of a large number of distinct echoes, called reflections. In a natural acoustic space, each reflection's amplitude and brightness decays over time. This decaying action is influenced by the room size, the location of the sound source in the room, the hardness of the walls, and other factors.

Most of the reverb programs share the following three parameters:

DENSITY This controls how "smeared" the reverb sounds. When all the way down, the reverb sounds "gritty", with distinct echoes. When all the way up, the reverb sounds smooth.

DECAY This controls the length of the reverb tail. Turn the control clockwise for a longer reverb sound or to simulate a larger space.

COLOR The tonal balance or "EQ" of the reverb signal. This is often described in terms of "brightness" or "darkness".

0 HALL
A simulation of a large concert hall.

X – DENSITY	The higher the value, the more "smeared" the sound.
Y – DECAY	Length of time until the tail of the reverb cuts off.
Z – BRIGHTNESS	The higher the value, the brighter the reverb sound.

4 Description of Programs

1 VOCAL HALL
A smaller, brighter concert hall designed for vocals.

X – DENSITY	The higher the value, the more "smeared" the sound.
Y – DECAY	Length of time until the tail of the reverb cuts off.
Z – WARMTH	The higher the value, the warmer the reverb sound.

2 VOCAL PLATE
Emulation of a classic plate reverb, transparent and smooth, also good for vocals.

X – DENSITY	The higher the value, the more "smeared" the sound.
Y – DECAY	Length of time until the tail of the reverb cuts off.
Z – WARMTH	The higher the value, the warmer the reverb sound.

3 DRUM ROOM
Room reverb optimized for drums.

X – DENSITY	The higher the value, the more "smeared" the sound.
Y – DECAY	Length of time until the tail of the reverb cuts off.
Z – BRIGHTNESS	The higher the value, the brighter the reverb sound.

4 SPACE
A large space for sounds to swim around in.

X – DENSITY	The higher the value, the more "smeared" the sound.
Y – DECAY	Length of time until the tail of the reverb cuts off.
Z – BRIGHTNESS	The higher the value, the brighter the reverb sound.

5 TRASH CAN
A trashy metallic reverb. Try it on drums and guitars.

X – DENSITY	The higher the value, the more "smeared" the sound.
Y – DECAY	Length of time until the tail of the reverb cuts off.
Z – BRIGHTNESS	The higher the value, the brighter the reverb sound.

6 GATED
This reverb's signal abruptly cuts off. Especially good for rock drums.

X – THRESHOLD	Sets the level at which the gated reverb will trigger. The greater the value, the louder the signal must be to trigger the reverb.
Y – TIME	Length of the gated reverb effect.
Z – DECAY	Rate at which the tail of the reverb cuts off.

7 REVERSE
This reverb has a reversed envelope. It fades in, then cuts off rapidly.

X – PREDELAY	Time before the reverb starts.
Y – ATTACK	Length of the fade-in.
Z – BRIGHTNESS	The higher the value, the brighter the reverb sound.

8 DYNAMIC REVERB
A reverb program whose decay is made shorter or longer, depending on the level of the input signal.

X – SENSITIVITY	Sets the trigger sensitivity of the dynamic reverb.
Y – DECAY TIME	This is a bi-polar value. Below 50, the knob sets the reverb decay time for sounds below the trigger threshold. Above 50, the knob sets the decay time for sounds above the threshold.
Z – BRIGHTNESS	The higher the value, the brighter the reverb sound.

9 FLANGED REVERB

A reverb with a flanger effect.

X – BRIGHTNESS	The higher the value, the brighter the reverb sound.
Y – DECAY	Length of time until the tail of the reverb cuts off.
Z – FEEDBACK	Amount of resonance in the flanger effect.

10 PITCHED REVERB

A reverb's decay is looped through a pitch shifter with spacey and supernatural results. Try it on vocals or lead instruments.

X – DENSITY	The higher the value, the more "smeared" the sound.
Y – DECAY	Length of time until the tail of the reverb cuts off.
Z – PITCH SHIFT	Amount of pitch shift up or down of the reverb.

11 G GARAGE

Multi-effect with compression, phasor, and trashy reverb. Try it on guitar or drums.

X – COMPRESSION	Amount of compression effect.
Y – PHASOR	Amount of phasor effect.
Z – REVERB	Amount of reverb effect.

Delay Effects 12 - 18

Delay provides a discrete repetition, or echo of the input signal. A portion of the delayed signal is fed back into the input to produce additional echoes of the original signal.

Most of the programs in this category share the following three parameters:

DELAY This specifies the length of time that the input sound is delayed.

FDBK Feedback adjusts the amount of the delayed signal which is fed back into the input. This effectively controls how many times you will hear the input signal repeat. When Feedback is at zero, you will only hear one repeat of the input signal. When it is all the way up, the high feedback level can cause self-oscillation.

COLOR This controls the brightness of the delayed signal.

12 DELAY

A simple mono delay.

X – DELAY	Length of time the signal is delayed.
Y – FEEDBACK	Number of times the delayed signal repeats.
Z – BRIGHTNESS	The higher the value, the brighter the delayed sound.

13 STEREO DELAY

A stereo delay program.

X – DELAY	Length of time the signal is delayed.
Y – FEEDBACK	Number of times the delayed signal repeats.
Z – BRIGHTNESS	The higher the value, the brighter the delayed sound.

14 RUNAWAY

A mono delay where the Mix control has been placed in front of the delay loop. Careful manipulation of the Mix knob will let you create complex looping phrases. Or just crank up the Mix for out-of-control fun.

X – DELAY	Length of time the signal is delayed.
Y – FEEDBACK	Number of times the delayed signal repeats.
Z – BRIGHTNESS	The higher the value, the brighter the delayed sound.

15 LPF DELAY

A delay program which passes the delayed signal through a low pass filter.

X – DELAY	Length of time the signal is delayed.
Y – FEEDBACK	Number of times the delayed signal repeats.
Z – FREQUENCY	Cutoff frequency of the low-pass filter.

16 HPF DELAY

A delay program with a high pass filter in the delay feedback loop.

X – DELAY	Length of time the signal is delayed.
Y – FEEDBACK	Number of times the delayed signal repeats.
Z – FREQUENCY	Cutoff frequency of the high-pass filter.

17 BPF DELAY

A delay program with a band pass filter in the delay feedback loop.

X – DELAY	Length of time the signal is delayed.
Y – FEEDBACK	Number of times the delayed signal repeats.
Z – FREQUENCY	Cutoff frequency of the band-pass filter.

18 PHASOR DELAY
A delay program with a phasor effect in the delay feedback loop.

X – DELAY	Length of time the signal is delayed.
Y – FEEDBACK	Number of times the delayed signal repeats.
Z – REGEN	Phasor feedback amount.

Pitch Effects 19 - 29

The Pitch effects alter the pitch of a signal in various ways to produce "layered" timbres that are more complex than the original signal.

Many of these effects make use of a Low Frequency Oscillator - LFO – to modulate the signal. The effect of the LFO modulation is heard as a sound characteristic rising and falling at a constant, cyclical rate.

19 PHASOR 1
A classic 4-stage phasor effect with feedback.

X – FEEDBACK	Adjusts the amount of feedback, making the effect more pronounced.
Y – DEPTH	Controls how far the LFO sweeps.
Z – RATE	Rate of the LFO.

20 PHASOR 2
Deeper, 8-stage phasor effect.

X – FREQUENCY	Adjusts the center frequency from which the LFO modulates up and down. This sets the frequency range and character of the effect.
Y – DEPTH	Controls how far the LFO sweeps.
Z – RATE	Rate of the LFO.

21 AUTOPHAZ

An envelope controlled phasor effect. The sweep of the phasor tracks the input signal level.

X – FREQUENCY	Adjusts the center frequency from which the LFO modulates up and down. This sets the frequency range and character of the effect.
Y – FEEDBACK	Amount of feedback. Turn clockwise to make the effect more pronounced.
Z – SENSITIVITY	Adjusts how the envelope reacts to the incoming signal. Turn this up to make the phasor more responsive to the signal level.

22 FLANGER

Classic sweeping tape flange effect.

X – FREQUENCY	Adjusts the center frequency from which the LFO modulates up and down. This sets the frequency range and character of the effect.
Y – DEPTH	Controls how far the LFO sweeps.
Z – RATE	Rate of the LFO.

23 INV FLANGER

Flanger effect with the feedback signal inverted for a hollow, metallic sound.

X – FREQUENCY	Adjusts the flanger's center frequency.
Y – DEPTH	Controls how far the LFO sweeps.
Z – RATE	Rate of the LFO.

24 DUAL TRANSPOSER

Two pitch shifters with separately adjustable transpose amounts.

X – BALANCE	Balance between the A and B pitch shifters.
Y – PITCH A	Transpose amount of the A pitch shifter.
Z – PITCH B	Transpose amount of the B pitch shifter.

25 STEREO DETUNE
Dual pitch detune effect. Use this to create a richer sound.

X – SPREAD	Creates detuned copies of the left and right signals, one above and one below the detuned signal.
Y – PITCH L	Amount of detune (+/-) applied to left signal.
Z – PITCH R	Amount of detune (+/-) applied to right signal.

26 FREQUENCY SHIFT
Shifts frequency without preserving harmonics.

X – FINE TUNE	Fine tune of frequency shift.
Y – SHIFT	Adjusts how far the frequency is shifted from the original signal.
Z – RATE	Speed of the modulation.

27 CHORUS
Rich 6–voice chorus effect.

X – RATE	Speed of the modulation.
Y – DEPTH	Adjusts how far the pitch is shifted by the LFO.
Z – WIDTH	Sets how far the LFO sweeps. Turn this up for a "wider"-sounding stereo image.

28 VIBRATO
LFO controlled pitch shift.

X – DEPTH	Sets how far the pitch is shifted by the LFO.
Y – SHAPE	Shape of the LFO wave. Ranges from a smooth sine to chaotic sample-and-hold.
Z – RATE	Speed of the LFO.

29 VIBRO-WOBBLE
Unsynchronized vibrato and tremolo effects.

X – VIBRATO	Rate of the Vibrato effect.
Y – TREMOLO	Rate of the Tremolo effect.
Z – DEPTH	Depth of the Vibrato and Tremolo.

Filter Effects 30 - 38

These effects change the frequency response of the input by boosting or cutting parts of the signal.

30 BAND LIMIT

Limits the high and low frequency range of the input. Good for emulating telephones, radio and other low-fidelity sound sources.

X – FREQUENCY	Adjusts the center frequency of the effect, the mid-point between the high and low frequency cutoffs.
Y – WIDTH	The bandwidth of the filter. This determines the distance between the highest and lowest frequencies which will be heard.
Z – NOISE	Adds noise to the signal. Useful for "Lo-Fi" effects.

31 LP BP HP

A selectable low-pass, band-pass or hi-pass filter with resonance.

X – FREQUENCY	Cutoff frequency of the filter. This sets which frequencies are boosted and which are cut by the filter.
Y – Q	Adjusts the resonance, or shape of the filter at the cut-off frequency. Turning the knob clockwise increases the level boost at the cutoff frequency. At high Q levels, the filter can self-oscillate.
Z – LP-BP-HP	Selects between low-pass, band-pass and high-pass filter modes.

32 LFO LP

A resonant low-pass filter who's frequency is modulated by an LFO.

X – FREQUENCY	Initial cutoff frequency.
Y – DEPTH	Width of the filter change.
Z – RATE	Speed of the LFO.

33 AUTOWAH
Wah-wah filter effect with envelope control. The frequency of the filter changes in response to the input signal level.

X – FREQUENCY	Initial filter frequency.
Y – SENSITIVITY	Envelope sensitivity. This determines how much effect the input signal has on the wah-wah.
Z – RATE	Envelope rate. This determines how quickly the filter frequency responds to the input level.

34 FORMANTS
Filters which simulate human vocal sounds. An LFO sweeps through a series of "vowel" sounds.

X – VOWEL	The starting "vowel" filter shape of the effect.
Y – RANGE	Controls how many filter shapes will be used in the effect.
Z – RATE	Speed of the LFO.

35 SAMPLED BPF
Band pass filter who's frequency is driven by a sample-and-hold.

X – DEPTH	Amount of modulation.
Y – FREQUENCY	Initial band-pass filter frequency.
Z – RATE	Speed at which the filter frequency changes.

36 RESONATOR
Resonant band pass filters swept by an LFO.

X – FREQUENCY	Center frequency of the filters.
Y – DEPTH/SHAPE	Controls how far the filters are swept and the shape of the LFO.
Z – RATE	Speed of the LFO.

37 VOCO-BEND
40-band vocoder with adjustable formant frequencies.

X – BRIGHTNESS	Frequency of the output formant filters.
Y – SIBILANCE	High-frequency (sibilant) boost for intelligibility.
Z – FREQUENCY	Pitch of the internal oscillator.

38 VOCODER
40-band vocoder effect for robotic vocals.

X – PITCH	Pitch of the carrier wave.
Y – SIBLANCE	High-frequency (sibilant) boost for intelligibility.
Z – SENSITIVITY	Envelope follower sensitivity.

Distortion Effects 39 - 43

39 RECORD NOISE
Vinyl record emulator.

X – DUST	Amount of dust on the record.
Y – TICKS	Simulates scratches on the record.
Z – SKIP	Turn the control in either direction to simulate a record skipping.

40 TAPE SATURATOR
Simulates the effects of analog tape saturation.

X – DRIVE	Amount of tape saturation.
Y – DISTORTION	Amount of crunchy tape distortion.
Z – BUMP	Amount of bass boost.

41 FUZZ
Big, furry, analog-style distortion.

X – DRIVE	Amount of distortion.
Y – LOW	Low frequency boost.
Z – HIGH	High frequency boost.

42 DECIMATOR
Reduces the digital resolution of the signal to create unique lo-fi distortion.

X – DECIMATION	Amount of bit reduction.
Y – RING	Increases aliasing artifacts.
Z – DAMP	Filter to decrease high frequency distortion and aliasing artifacts.

43 GRINDER
Filtered, multi-band distortion. Works best with dynamic material.

X – SENSITIVITY	Sensitivity of the distortion.
Y – RESONANCE	Filter resonance.
Z – FREQUENCY	Selects the band-pass filter frequency.

Miscellaneous Effects 44 - 49

44 RING MODULATOR
Ring modulator effect with envelope follower.

X – DEPTH	Amount of ring modulation.
Y – ENVELOPE	Input envelope follower amount. Turn this knob up to increase the effect that the input level has on the modulator frequency.
Z – FREQUENCY	Frequency of the modulating signal.

45 RMS LIMITER
A faithful emulation of a classic optical limiter.

X – DRIVE	Amount of gain reduction.
Y – RATE	Attack and release envelope rate. Turn clockwise for slower envelope.
Z – OUTPUT	Output makeup gain.

46 SUB BASS

Sub-harmonic synthesizer. Adds ultra-low bass.

X – SUB	Sub-harmonic (sub-bass) level.
Y – DRIVE	Multi-band limiter threshold. Turn down for a more dynamic sound, up for longer sustain..
Z – LO CUT	Adjusts frequency of steep high-pass filter. At high volumes, the ultra-low bass frequencies produced by this program have the potential to damage some speakers. Turn knob clockwise to reduce the low frequencies.

47 TREMOLO

Mono tremolo (volume modulation) effect.

X – DEPTH	Amount of volume change.
Y – SHAPE	Shape of the tremolo wave, from sine to square.
Z – RATE	Rate at which the volume will be varied.

48 AUTOPAN

Automated stereo panning effect.

X – CENTER	Pan location of the mono summed input.
Y – WIDTH	Width of the panning effect.
Z – RATE	Rate at which the signal is panned.

49 VOCAL CANCEL

This program removes the vocal and lead instruments (center channel) from many audio recordings. Use this to make your own karaoke mix.

X – FREQUENCY	Determines the cutoff frequency of the cancellation. Center-channel program material above this frequency will be cancelled out. Adjust this knob until the vocals disappear.
Y – BALANCE	Determines the balance of the cancellation. Use this if the part you want to cancel is not in the center channel
Z – PITCH	Tunes the sound up or down to match your singing range.

MIDI Program Change

You can change programs on the Akira from external source via MIDI. Make sure that there is a MIDI cable patched from the MIDI Out of your source (controller) device to the MIDI In of the Akira. The Akira will then change programs every time a program change command is sent from the source device.

Setting the MIDI Channel

In order for the Akira to receive MIDI program changes, it must be set to the same MIDI channel as the source device. To set the Akira's MIDI channel, press the MIDI button. The display will then show the Akira's current MIDI channel. Use the VALUE buttons to change the Akira's MIDI channel to match your source device. A setting of "0" puts the Akira into MIDI Omni Mode where it will responds to program changes received on any of the 16 MIDI channels. For any other setting, the Akira will only respond to program change commands on the particular chosen channel.

"Soft" MIDI Thru

The Akira's MIDI Out serves double duty as a MIDI Thru port. If you have additional devices to which you want to send program changes, you can connect the MIDI Out of the Akira to the MIDI In of the "downstream" device.

However, since the Akira's MIDI Thru data is combined with its MIDI Out data, it is preferable to position the Akira as the last unit in the MIDI chain as small delays can occur due to the software merging of these ports. You should avoid positioning time-sensitive devices such as synthesizers or drum modules downstream of the Akira to avoid any noticeable MIDI delay.

Also, since the Akira's software Thru function is combined with its MIDI Out, you should avoid simultaneously connecting the Akira's MIDI In and Out to your computer or other MIDI device that has a MIDI Echo or Patch Thru function. This configuration can cause a MIDI loop which will cause the Akira to behave erratically.

Using MIDI Continuous Controllers

You can assign the Akira's Parameter X, Y and Z to a MIDI continuous controller for external control. For example, you can assign the modulation wheel on a MIDI keyboard to change Parameter X.

To assign a Parameter knob to a MIDI continuous controller, hold the Akira's MIDI button and then turn the individual Parameter knobs to the desired controller numbers which will appear in the display. In the above example, to assign Parameter X to be controlled by an external keyboard's modulation wheel, hold the Akira's MIDI button and then turn the Parameter X knob until the display reads 0.

Changing the MIDI continuous controller settings for Parameter X, Y and Z is a global function. This means that when you set the Parameter knobs to MIDI continuous controllers for one program, all of the Akira's programs will respond similarly.

No storing of your continuous controller assignments is necessary. The Akira will remember your settings.

6 Troubleshooting

Troubleshooting Index

If you experience problems while operating your Akira, please use the following table to locate possible causes and solutions before contacting Alesis Product Support for assistance.

Symptoms	Cause	Solution
No audio outputs	No input audio	Test with a known good input.
	Bad cables	Replace the cables.
	Destination is turned down.	Check the connections and the level of the mixer or amp that the Akira is connected to.
Output is distorted	Too much input to effects processor.	Turn down Input knob.
Buzz from outputs	Cables are crossing a power cable	Make sure that the Akira and its audio cables are kept away from power cables and wall warts.
	Bad cables	Replace the cable with a new, quality cable.
	Problem with the source	Try removing the Akira from the signal path and see if the problem remains.
AC hum	Ground loop	Place all equipment in the studio on a common ground.
No MIDI program change	Wrong MIDI channel.	Set the Akira to the same MIDI channel as the unit which is transmitting the program changes.
	Bad cables	Replace the cables.
Erratic program change or controller behavior	MIDI loop	Disconnect Akira's MIDI Out or turn off MIDI Echo on source device (computer, etc.)

Clearing Memory and Restoring the Factory Defaults

To clear the Akira's user memory and restore the factory default settings, first turn off your Akira. Next, turn it on and immediately press both of the VALUE up and down buttons. The display should read "Cl", which stands for "Clear". Immediately after this, the display will flash the software version number.

Specifications

MIDI

In/Out with MIDI merge for Thru applications

Audio Input

Input Connectors:	2 1/4" balanced TRS jacks
Nominal Input Level:	+4dBU (-15dBFS)
Maximum Input Level:	+19dBU (6.90 V rms)
Input Impedance:	10kΩ mono, 20kΩ stereo
Input Trim:	Yes

Audio Output

Output Connectors:	2 1/4" balanced TRS jacks
Nominal Output Level:	-10dBV (-15dBFS) or +4dBU (-15dBFS)
Maximum Output Level:	+5dBV (1.78 V rms) or +19dBU (6.90 V rms) switchable
Output Impedance:	220Ω

Audio Performance

Signal To Noise Ratio:	<100 dB A-weighted
THD+N:	<0.005% @ +5dBu
Frequency Response:	20-20k Hz ± 0.50 dB

All measurements done over a 22Hz – 22kHz range with a 1kHz sine wave at +18dBu (-1dBFS) input. Impedances are measured at 1kHz.

Power

Supply Type:	IEC type internal universal power supply
Power Consumption:	7 Watts Max (90-230 VAC / 50-60 Hz)

Mechanical

Size:	1.75" H x 19.0" W x 5" D
Spaces:	1 Rack Space
Weight:	3.0 lbs. (1.4 kg)

Specifications

Warranty/Contact

Alesis Limited Warranty

ALESIS CORPORATION ("ALESIS") warrants this product to be free of defects in material and workmanship for a period of one (1) year for parts and for a period of one (1) year for labor from the date of original retail purchase. This warranty is enforceable only by the original retail purchaser and cannot be transferred or assigned. For the most effective service, the purchaser should register the purchase on the ALESIS website at http://www.alesis.com/support/warranty.htm.

During the warranty period ALESIS shall, at its sole and absolute option, either repair or replace free of charge any product that proves to be defective on inspection by ALESIS or its authorized service representative. In all cases disputes concerning this warranty shall be resolved as prescribed by law.

To obtain warranty service, the purchaser must first call or write ALESIS at the address and telephone number available on the Alesis Website to obtain a Return Authorization Number and instructions concerning where to return the unit for service. All inquiries must be accompanied by a description of the problem. All authorized returns must be sent to ALESIS or an authorized ALESIS repair facility postage prepaid, insured and properly packaged. Proof of purchase must be presented in the form of a bill of sale, canceled check or some other positive proof that the product is within the warranty period. ALESIS reserves the right to update any unit returned for repair. ALESIS reserves the right to change or improve design of the product at any time without prior notice.

This warranty does not cover claims for damage due to abuse, neglect, alteration or attempted repair by unauthorized personnel, and is limited to failures arising during normal use that are due to defects in material or workmanship in the product.

THE ABOVE WARRANTIES ARE IN LIEU OF ANY OTHER WARRANTIES OR REPRESENTATIONS WHETHER EXPRESS OR IMPLIED OR OTHERWISE, WITH RESPECT TO THE PRODUCT, AND SPECIFICALLY EXCLUDE ANY IMPLIED WARRANTIES OF FITNESS FOR A PARTICULAR PURPOSE OR MERCHANTABILITY OR OTHER IMPLIED WARRANTIES. Some states do not allow limitations on how long an implied warranty lasts, so the above limitation may not apply to you.

IN NO EVENT WILL ALESIS BE LIABLE FOR INCIDENTAL, CONSEQUENTIAL, INDIRECT OR OTHER DAMAGES RESULTING FROM THE BREACH OF ANY EXPRESS OR IMPLIED WARRANTY, INCLUDING, AMONG OTHER THINGS, DAMAGE TO PROPERTY, DAMAGE BASED ON INCONVENIENCE OR ON LOSS OF USE OF THE PRODUCT, AND, TO THE EXTENT PERMITTED BY LAW, DAMAGES FOR PERSONAL INJURY. Some states do not allow the exclusion or limitation of incidental or consequential damages, so the above limitation or exclusion may not apply to you.

THIS CONTRACT SHALL BE GOVERNED BY THE INTERNAL LAWS OF THE STATE OF CALIFORNIA WITHOUT REFERENCE TO CONFLICTS OF LAWS. This warranty gives you specific legal rights, and you may also have other rights required by law which vary from state to state.

This warranty only applies to products sold to purchasers in the United States of America or Canada. The terms of this warranty and any obligations of Alesis under this warranty shall apply only within the country of sale. Without limiting the foregoing, repairs under this warranty shall be made only by a duly authorized Alesis service representative in the country of sale. For warranty information in all other countries please refer to your local distributor.

For more effective service and product update notices, please register your Akira online at:

http://www.alesis.com/support/warranty.htm

Warranty/Contact

Alesis Contact Information

Alesis Distribution, LLC
Los Angeles, CA USA

E-mail: support@alesis.com
Website: http://www.alesis.com

Alesis Akira Reference Manual
Revision 1.0 by Erik Norlander/Modifications by Brian Shim

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7/31/2002

Program Chart

#	REVERBS	X PARAMETER	Y PARAMETER	Z PARAMETER
0	HALL	Reverb Density	Decay Time	Brightness
1	VOCAL HALL	Reverb Density	Decay Time	Warmth
2	VOCAL PLATE	Reverb Density	Decay Time	Warmth
3	DRUM ROOM	Reverb Density	Decay Time	Brightness
4	SPACE	Reverb Density	Decay Time	Brightness
5	TRASH CAN	Reverb Density	Decay Time	Brightness
6	GATED	Trigger Threshold	Gate Time	Decay Time
7	REVERSE	Predelay Time	Attack Time	Brightness
8	DYNAMIC REVERB	Trigger Sensitivity	Decay Time	Brightness
9	FLANGED REVERB	Brightness	Reverb Decay	Flanger Feedback
10	PITCH/REV	Reverb Density	Decay Time	Pitch Shift
11	G GARAGE	Compression Amount	Phasor Amount	Reverb Mix

#	DELAYS	X PARAMETER	Y PARAMETER	Z PARAMETER
12	DELAY	Delay Time	Delay Feedback.	Brightness
13	STEREO DELAY	Delay Time	Delay Feedback.	Brightness
14	RUNAWAY	Delay Time	Delay Feedback.	Brightness
15	LPF DELAY	Delay Time	Delay Feedback.	Filter Frequency
16	HPF DELAY	Delay Time	Delay Feedback.	Filter Frequency
17	BPF DELAY	Delay Time	Delay Feedback.	Filter Frequency
18	PHASE DELAY	Delay Time	Delay Feedback.	Phasor Feedback

#	PITCH EFFECTS	X PARAMETER	Y PARAMETER	Z PARAMETER
19	PHASOR 1	Feedback Amount	Modulation Depth	Modulation Rate
20	PHASOR 2	Center Frequency	Modulation Depth	Modulation Rate
21	AUTOPHAZ	Center Frequency	Feedback Amount	Envelope Sensitivity
22	FLANGER	Center Frequency	Modulation Depth	Modulation Rate
23	INVERSE FLANGER	Center Frequency	Modulation Depth	Modulation Rate
24	TRANSPOSE	Mix between A and B	"A" Transpose Amount	"B" Transpose Amount
25	STEREO DETUNE	Spread	Left Transpose Amount	Right Transpose Amount
26	FREQ SHIFT	Fine tune	Shift Amount	Modulation Rate
27	CHORUS	Modulation Rate	Modulation Depth	Sweep Range
28	VIBRATO	Modulation Depth	LFO Shape	Modulation Rate
29	VIBRO-WOBBLE	Vibrato Rate	Tremolo Rate	Modulation Depth

Program Chart

#	FILTER EFFECTS	X PARAMETER	Y PARAMETER	Z PARAMETER
30	BAND LIMIT	Center Frequency	Bandwidth	Adds Noise
31	LP HP BP	Filter Frequency	Resonance Amount	Filter Type Selection
32	LFO LOWPASS	Filter Frequency	Modulation Depth	Modulation Rate
33	AUTOWAH	Filter Frequency	Envelope Follower Amt	Response to Input Rate
34	FORMANTS	Formant Select	Modulation Depth	Modulation Rate
35	SAMPLED BPF	Modulation Depth	Filter Frequency	Modulation Rate
36	RESONATOR	Filter Frequency	Depth/LFO Shape	Modulation Rate
37	VOCO-BEND	Brightness	Sibilance Boost	Oscillator Frequency
38	VOCODER	Oscillator Frequency	High Boost	Envelope Follower Amt

#	DISTORTION EFFECTS	X PARAMETER	Y PARAMETER	Z PARAMETER
39	REC NOISE	Dust Amount	Scratches Amount	Needle Skip
40	TAPE SAT	Saturation Amount	Tape Distortion Crunch	Bass Warmth
41	FUZZ	Drive Amount	Low Frequency Boost	High Frequency Boost
42	DECIMATOR	Decimation Amount	Aliasing Artifacts	Brightness
43	GRINDER	Distortion Sensitivity	Resonance Amount	Band Pass Filter Frequency

#	MISC EFFECTS	X PARAMETER	Y PARAMETER	Z PARAMETER
44	RING MOD	Depth	Envelope Follower Amt	Mod Signal Frequency
45	RMS LIMITER	Reduction Amount	Release Time	Output Gain
46	SUB BASS	Adds Sub Bass	Limiter Threshold	Low Frequency Cut
47	TREMOLO	Modulation Depth	LFO Shape	Modulation Rate
48	AUTO PAN	Initial Pan Position	LFO Mod Depth	Modulation Rate
49	VOCAL CANCEL	Cancel Frequency	L/R Cancel Balance	Pitch Shifter