Live Device Guide for ClyphX

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INSTRUMENTS

ANALOG

B1: OSCILLATORS	B2: FILTERS	B3: FILTER ENVELOPE	B4: FILTER MODULATION
P1: OSC 1 Level	P1: F1/F2 Mix for OSC 1	P1: F1 Attack	P1: F1 On/Off
P2: OSC 1 Octave	P2: F1 Freq	P2: F1 Decay	P2: F1 Frequency < LFO1
P3: OSC 1 Semi	P3: F1 Reso	P3: F1 Sustain	P3: F1 Frequency < Env
P4: OSC 1 Shape	P4: F1 Type	P4: F1 Release	P4: F1 Resonance < LFO1
P5: OSC 2 Level	P5: F1/F2 Mix for OSC 2	P5: F2 Attack	P5: F2 On/Off
P6: OSC 2 Octave	P6: F2 Freq	P6: F2 Decay	P6: F2 Frequency < LFO2
P7: OSC 2 Semi	P7: F2 Reso	P7: F2 Sustain	P7: F2 Frequency < Env
P8: OSC 2 Shape	P8: F2 Type	P8: F2 Release	P8: F2 Resonance < LFO2

B5: VOLUME ENVELOPES	B6: MIX	B7: OUTPUT	BEST-OF-BANK
P1: AMP1 Attack	P1: AMP1 Level	P1: Volume	P1: Filter Frequency
P2: AMP1 Decay	P2: AMP1 Pan	P2: Noise On/Off	P2: Filter Resonance
P3: AMP1 Sustain	P4: LFO1 Shape	P3: Noise Volume	P3: OSC1 Octave
P4: AMP1 Release	P5: LFO1 Rate	P4: Noise Color	P4: Vib On/Off
P5: AMP2 Attack	P5: AMP2 Level	P5: Uni On/Off	P5: AMP1 Attack
P6: AMP2 Decay	P6: AMP2 Pan	P6: Uni Detune	P6: AMP1 Release
P7: AMP2 Sustain	P7: LFO2 Level	P7: Vib On/Off	P7: Uni On/Off
P8: AMP2 Release	P8: LFO2 Rate	P8: Vib Amount	P8: Volume

COLLISION

B1: MALLET	B2: NOISE	B3: RESONATOR 1, SET A	B4: RESONATOR 1, SET B
P1: Mallet On/Off	P1: Noise Volume	P1: Res 1 Decay	P1: Res 1 Listening L
P2: Mallet Volume	P2: Noise Filter Type	P2: Res 1 Material	P2: Res 1 Listening R
P3: Mallet Noise Amount	P3: Noise Filter Freq	P3: Res 1 Type	P3: Res 1 Hit
P4: Mallet Stiffness	P4: Noise Filter Q	P4: Res 1 Quality	P4: Res 1 Brightness
P5: Mallet Noise Color	P5: Noise Attack	P5: Res 1 Tune	P5: Res 1 Inharmonics
	P6: Noise Decay	P6: Res 1 Fine Tune	P6: Res 1 Radius
	P7: Noise Sustain	P7: Res 1 Pitch Env.	P7: Res 1 Opening
	P8: Noise Release	P8: Res 1 Pitch Env. Time	P8: Res 1 Ratio

B5: RESONATOR 2, SET A	B6: RESONATOR 2, SET B	BEST-OF-BANK
P1: Res 2 Decay	P1: Res 2 Listening L	P1: Res 1 Decay
P2: Res 2 Material	P2: Res 2 Listening R	P2: Res 1 Material
P3: Res 2 Type	P3: Res 2 Hit	P3: Res 1 Brightness
P4: Res 2 Quality	P4: Res 2 Brightness	P4: Res 1 Inharmonics
P5: Res 2 Tune	P5: Res 2 Inharmonics	P5: Res 1 Type
P6: Res 2 Fine Tune	P6: Res 2 Radius	P6: Res 1 Tune
P7: Res 2 Pitch Env.	P7: Res 2 Opening	P7: Mallet Stiffness
P8: Res 2 Pitch Env. Time	P8: Res 2 Ratio	P8: Volume

ELECTRIC

B1: MALLET AND TINE	B2: TONE AND DAMPER	B3: PICKUP	B4: MODULATION
P1: Mallet Stiffness	P1: Fork Tone Decay	P1: Symmetry	P1: Mallet Stiffness < Velocity
P2: Mallet Strength	P2: Fork Tone Level	P2: Distance	P2: Mallet Stiffness < Key
P3: Noise Pitch	P3: Fork Release	P3: Input	P3: Mallet Strength < Velocity
P4: Noise Decay	P4: Damper Tone	P4: Output	P4: Mallet Strength < Key
P5: Noise Level	P5: Damper Att/Rel	P5: Pickup Type	P5: Noise < Key
P6: Fork Tine Color	P6: Damper Level		P6: Fork Tine < Key
P7: Fork Tine Decay			P7: Pickup Output < Key
P8: Fork Tine Level			

B5: GLOBAL	BEST-OF-BANK
P1: Volume	P1: Mallet Stiffness
P2: Polyphony	P2: Mallet Force
P3: Semitone	P3: Noise Level
P4: Detune	P4: Fork Tine Level
P5: Keyboard Stretch	P5: Fork Tone Level
P6: Pitchbend Range	P6: Fork Release
	P7: Damper Level
	P8: Volume

IMPULSE

B1-8: PADS 1-8	BEST-OF-BANK
P1: Start	P1: Global Time
P2: Transp (Transposition)	P2: Global Transpose
P3: Stretch	P3: Transpose Pad 1
P4: Drive	P4: Transpose Pad 2
P5: Freq (Filter cutoff frequency)	P5: Transpose Pad 3
P6: Res (Filter resonance)	P6: Transpose Pad 4
P7: Pan	P7: Transpose Pad 5
P8: Pad Volume	P8: Transpose Pad 6

OPERATOR

B1-4: OSCILLATORS 1-4	B5: LFO	B6: FILTER	B7: PITCH MOD
P1: Attack	P1: Attack	P1: Attack	P1: Attack
P2: Decay	P2: Decay	P2: Decay	P2: Decay
P3: Sustain	P3: Sustain	P3: Sustain	P3: Sustain
P4: Release	P4: Release	P4: Release	P4: Release
P5: Coarse	P5: Rate	P5: Freq (Filter cutoff frequency)	P5: Initial
P6: Fine	P6: Mod (Modulation amount)	P6: Res (Filter resonance)	P6: Time (Glide Time)
P7: Level<Vel	P7: Waveform	P7: Freq<Vel	P7: Pitch Env (Pitch envelope amount)
P8: Level	P8: Rate<Key	P8: Envelope	P8: Spread

B8: ROUTING	BEST-OF-BANK
P1: Time<Key	P1: Coarse Osc A
P2: Pan	P2: Level Osc B
P3: Key (Key<Pan)	P3: Coarse Osc B
P4: Rnd (Rnd<Pan)	P4: Fine Osc B
P5: Algorithm	P5: Filter Freq (Filter cutoff frequency)
P6: Time	P6: Filter Res (Filter resonance)
P7: Tone	P7: Time
P8: Volume	P8: Tone

SAMPLER

B1: VOLUME	B2: FILTER	B3: FILTER ENVELOPE	B4: LFO 1
P1: Volume	P1: Filter Type	P1: FE Attack	P1: LFO 1 Wave
P2: Attack	P2: Filter Morph	P2: FE Decay	P2: LFO 1 Sync
P3: Decay	P3: Filter Freq	P3: FE Sustain	P3: LFO 1 Rate
P4: Sustain	P4: Filter Res	P4: FE Release	P4: LFO 1 Freq
P5: Release	P5: Filter Vel	P5: FE End	P5: Volume < LFO 1
P6: Volume<Vel	P6: Filter Key	P6: FE Loop Mode	P6: Filter < LFO 1
P7: Global Time<Vel	P7: Filter Env	P7: FE Loop Time	P7: Pan < LFO 1
P8: Global Time	P8: Shaper Amount	P8: FE Loop Beats	P8: Pitch < LFO 1

B5: LFO 2	B6: LFO 3	B7: OSCILLATOR	B8: PITCH
P1: LFO 2 Wave	P1: LFO 3 Wave	P1: OSC Mode	P1: Global Transpose
P2: LFO 2 Sync	P2: LFO 3 Sync	P2: OSC Volume	P2: Global Spread
P3: LFO 2 Rate	P3: LFO 3 Rate	P3: OSC Coarse	P3: P Env Amount
P4: LFO 2 Freq	P4: LFO 3 Freq	P4: OSC Fine	P4: P Env Attack
P5: LFO 2 < Key	P5: LFO 3 < Key	P5: OSC Attack	P5: P Env Peak
P6: LFO 2 Stereo Mode	P6: LFO 3 Stereo Mode	P6: OSC Decay	P6: P Env Decay
P7: LFO 2 Spin	P7: LFO 3 Spin	P7: OSC Sustain	P7: P Env Sustain
P8: LFO 2 Phase	P8: LFO 3 Phase	P8: OSC Release	P8: P Env Release

BEST-OF-BANK
P1: Volume Attack
P2: Volume Decay
P3: Volume Release
P4: Filter Freq
P5: Filter Res
P6: Filter Morph
P7: OSC Volume
P8: OSC Coarse

SIMPLER

B1: VOLUME ENVELOPE | LOOP	B2: FILTER	B3: LFO	B4: PITCH ENVELOPE | GLOBAL
P1: Attack	P1: Attack	P1: Attack (LFO attack time)	P1: Attack
P2: Decay	P2: Decay	P2: Rate	P2: Decay
P3: Sustain	P3: Sustain	P3: Key (LFO rate < Key)	P3: Sustain
P4: Release	P4: Release	P4: Type	P4: Release
P5: Start (Sample start)	P5: Freq (Filter cutoff frequency)	P5: Volume < LFO	P5: Glide (Glide time)
P6: Loop (Loop length)	P6: Res (Filter resonance)	P6: Filter cutoff < LFO	P6: Spread
P7: Length (Sample length)	P7: Vel (Filter cutoff < Velocity)	P7: Pitch < LFO	P7: Pan
P8: Fade (Loop crossfade amount)	P8: Env (Filter envelope amount)	P8: Pan < LFO	P8: Volume

BEST-OF-BANK
P1: Start (Sample start)
P2: Loop (Loop length)
P3: Length (Sample length)
P4: Volume envelope Attack
P5: Volume envelope Decay
P6: Volume envelope Release
P7: Filter Freq (Filter cutoff frequency)
P8: Filter Res (Filter resonance)

TENSION

B1: EXCITATOR AND STRING	B2: DAMPER	B3: TERMINATION AND PICKUP	B4: BODY
P1: Excitator Type	P1: Damper On/Off	P1: Termination On/Off	P1: Body On/Off
P2: String Decay Time	P2: Damper Mass	P2: Finger Mass	P2: Body Type
P3: String Inharmonicity	P3: Damper Stiffness	P3: Finger Stiffness	P3: Body Size
P4: String Damping Amount	P4: Damper Velocity	P4: Fret Stiffness	P4: Body Decay
P5: Mass/Protrusion/Force	P5: Damper Position	P5: Pickup On/Off	P5: Body Low Cut
P6: Friction/Stiffness	P6: Damper Damping	P6: Pickup Position	P6: Body high Cut
P7: Excitator Velocity	P7: Damper Position < Velocity	P7: Finger Mass < Vel.	P7: String/Body Balance
P8: Excitator Position	P8: Fix. Position On/off	P8: Finger Mass < Key	P8: Global Vol.

B5: VIBRATO	B6: FILTER	B7: ENVELOPE AND LFO	B8: GLOBAL
P1: Vibrato On/Off	P1: Filter On/Off	P1: Env On/Off	P1: Unison On/Off
P2: Vib Delay	P2: Filter Type	P2: Attack	P2: Fine Tuning (Detune)
P3: Vib Attack	P3: Freq	P3: Decay	P3: Portamento On/Off
P4: Vib Rate	P4: Reso	P4: Sustain	P4: Portamento Time
P5: Vib Amount	P5: Env < Cutoff	P5: Release	P5: Voices (Polyphony)
P6: Vib > Mod Wheel Amount	P6: Cutoff < LFO	P6: LFO On/Off	P6: Keyboard Octave
P7: Vib Error	P7: Env < Reso	P7: LFO Type	P7: Keyboard Semitone
P8: Global Volume	P8: Reso < LFO	P8: LFO Rate	P8: Volume

BEST-OF-BANK
P1: Excitator Type
P2: Excitator Position
P3: String Decay
P4: String Damping
P5: Vibrato Amount
P6: Filter Frequency
P7: Filter Reso
P8: Volume

MIDI EFFECTS

ARPEGGIATOR

B1: STYLE	B2: PITCH/VELOCITY	BEST-OF-BANK
P1: Style	P1: Transpose	P1: Sync Rate
P2: Groove	P2: Key	P2: Free Rate
P3: Offset	P3: Steps	P3: Steps
P4: Rate	P4: Distance	P4: Distance
P5: Retrigger Source	P5: Velocity Decay	P5: Gate
P6: Retrigger Number	P6: Target	P6: Key
P7: Repeat	P7: Velocity On/Off	P7: Decay
P8: Gate	P8: Velocity Retrigger	P8: Target

CHORD

B1: SHIFT	B2: SHIFT %	BEST-OF-BANK
P1: Shift 1	P1: Shift % 1	P1: Shift 1
P2: Shift 2	P2: Shift % 2	P2: Shift 2
P3: Shift 3	P3: Shift % 3	P3: Shift 3
P4: Shift 4	P4: Shift % 4	P4: Shift 4
P5: Shift 5	P5: Shift % 5	P5: Shift 5
P6: Shift 6	P6: Shift % 6	P6: Vel 5
		P7: Shift 6
		P8: Vel 6

NOTE LENGTH

BEST-OF-BANK
P1: Mode
P2: Length (Time Mode)
P3: Length (Sync Mode)
P4: Gate
P5: Decay Time
P6: On/Off Balance
P7: Key Scale

PITCH

BEST-OF-BANK
P1: Pitch
P2: Range
P3: Lowest

RANDOM

BEST-OF-BANK
P1: Chance
P2: Choices
P3: Scale
P4: Sign

SCALE

BEST-OF-BANK
P1: Base
P2: Transpose
P3: Range
P4: Lowest

VELOCITY

BEST-OF-BANK
P1: Drive
P2: Comp. (Compand)
P3: Random
P4: Mode
P5: Out Hi
P6: Out Low
P7: Range
P8: Lowest

AUDIO EFFECTS

AMP

B1:	B2:	BEST-OF-BANK
P1: Gain	P1: Dual/Mono	P1: Gain
P2: Bass		P2: Bass
P3: Middle		P3: Middle
P4: Treble		P4: Treble
P5: Presence		P5: Presence
P6: Volume		P6: Volume
P7: Dry/Wet		P7: Dry/Wet
P8: Amp Type		P8: Amp Type

AUTO FILTER

BEST-OF-BANK
P1: Frequency
P2: Q
P3: Attack
P4: Release
P5: Envelope Amount
P6: LFO Amount
P7: Rate
P8: Phase

AUTO PAN

BEST-OF-BANK
P1: Amount
P2: Rate (Hz)
P3: Phase
P4: Shape
P5: Shape Select
P6: Rate (Beat-time)
P7: Offset
P8: Width

BEAT REPEAT

B1: REPEAT RATE	B2: GATE/PITCH	BEST-OF-BANK
P1: Interval	P1: Chance	P1: Interval
P2: Offset	P2: Gate	P2: Offset
P3: Grid	P3: Pitch	P3: Gate
P4: Variation	P4: Pitch Decay	P4: Chance
P5: Filter Frequency	P5: Filter Frequency	P5: Grid
P6: Filter Resonance	P6: Filter Resonance	P6: Variation
P7: Volume	P7: Volume	P7: Pitch
P8: Decay	P8: Decay	P8: Filter Frequency

CABINET

BEST-OF-BANK
P1: Cabinet Type
P2: Mic Position
P3: Mic Type
P4: Dual/Mono
P5: Dry/Wet

CHORUS

BEST-OF-BANK
P1: Delay 1 Time
P2: Delay 2 Time
P3: Mod Amount
P4: Dry/Wet
P5: Delay 1 HP
P6: Delay 2 Mode
P7: Mod Rate
P8: Feedback

COMPRESSOR

B1: COMPRESSION	B2: SIDE CHAIN	B3: OUTPUT	BEST-OF-BANK
P1. Threshold	P1. External In On/Off	P1. EQ Gain	P1. Threshold
P2. Ratio	P2. External In Gain	P2. Makeup Gain	P2. Ratio
P3. Attack	P3. External In Mix	P3. Output Gain	P3. Attack
P4. Release	P4. Side Listen		P4. Release
P5. Knee	P5. EQ On		P5. External In Gain
P6. EF Mode	P6. EQ Frequency		P6. External In Mix
P7. Look Ahead	P7. EQ Q		P7. EQ Frequency
P8. Model	P8. EQ Mode		P8. Output Gain

CORPUS

B1:	B2:	B3:	BEST-OF-BANK
P1: Decay	P1: Listening L	P1: Resonance Type	P1: Decay
P2: Material	P2: Listening R	P2: Tune	P2: Material
P3: Mid Freq	P3: Hit	P3: Transpose	P3: Brightness
P4: Width	P4: Brightness	P4: Fine	P4: Inharmonics
P5: Bleed	P5: Inharmonics	P5: Spread	P5: Resonance Type
P6: Width	P6: Radius	P6: Resonator Quality	P6: Tune
P7: Gain	P7: Opening	P7: Note Off	P7: Gain
P8: Dry Wet	P8: Ratio	P8: Off Decay	P8: Dry Wet

DYNAMIC TUBE

BEST-OF-BANK
P1: Drive
P2: Bias
P3: Tone
P4: Envelope
P5: Attack
P6: Release
P7: Dry/Wet
P8: Output

EQ EIGHT

B1: BAND ON/OFF	B2: FREQUENCY	B3: GAIN	B4: RESONANCE
P1: EQ 1 On/Off	P1: Freq EQ 1	P1: Gain EQ 1	P1: Res EQ 1
P2: EQ 2 On/Off	P2: Freq EQ 2	P2: Gain EQ 2	P2: Res EQ 2
P3: EQ 3 On/Off	P3: Freq EQ 3	P3: Gain EQ 3	P3: Res EQ 3
P4: EQ 4 On/Off	P4: Freq EQ 4	P4: Gain EQ 4	P4: Res EQ 4
P5: EQ 5 On/Off	P5: Freq EQ 5	P5: Gain EQ 5	P5: Res EQ 5
P6: EQ 6 On/Off	P6: Freq EQ 6	P6: Gain EQ 6	P6: Res EQ 6
P7: EQ 7 On/Off	P7: Freq EQ 7	P7: Gain EQ 7	P7: Res EQ 7
EQ 8 On/Off	P8: Freq EQ 8	P8: Gain EQ 8	P8: Res EQ 8

B5: FILTER TYPE	B6: GENERAL	B7: EQS 1-3	BEST-OF-BANK
P1: FilterType EQ 1	P1: Output Gain	P1: Gain EQ 1	P1: Freq EQ 1
P2: FilterType EQ 2	P2: Scale	P2: Freq EQ 1	P2: Gain EQ 1
P3: FilterType EQ 3		P3: Res EQ 1	P3: Freq EQ 2
P4: FilterType EQ 4		P4: Gain EQ 2	P4: Gain EQ 2
P5: FilterType EQ 5		P5: Freq EQ 2	P5: Freq EQ 3
P6: FilterType EQ 6		P6: Res EQ 2	P6: Gain EQ 3
P7: FilterType EQ 7		P7: Gain EQ 3	P7: Freq EQ 4
P8: FilterType EQ 8		P8: Freq EQ 3	P8: Gain EQ 4

EQ THREE

BEST-OF-BANK
P1: Gain Low
P2: Gain Mid
P3: Gain High
P4: not assigned
P5: Frequency Low
P6: Frequency High
P7: Slope

EROSION

BEST-OF-BANK
P1: Freq
P2: Width
P3: Amount
P4: Noise | Wide Noise | Sine

FILTER DELAY

B1: INPUT L FILTER	B2: INPUT LR FILTER	B3: INPUT R FILTER	BEST-OF-BANK
P1: Frequency	P1: Frequency	P1: Frequency	P1: Frequency L
P2: Resonance	P2: Resonance	P2: Resonance	P2: Beat Delay L
P3: Delay Time	P3: Delay Time	P3: Delay Time	P3: Feedback L
P4: Sync %	P4: Sync %	P4: Sync %	P4: Volume L
P5: Feedback	P5: Feedback	P5: Feedback	P5: Frequency R
P6: Pan	P6: Pan	P6: Pan	P6: Beat Delay R
P7: Volume	P7: Volume	P7: Volume	P7: Feedback R
P8: Overall	P8: Overall	P8: Overall	P8: Volume R

FLANGER

B1: FREQUENCY CONTROLS	B2: LFO/S&H	BEST-OF-BANK
P1: High Pass	P1: Amount	P1: High Pass
P2: Dry/Wet	P2: Rate	P2: Delay Time
P3: Delay Time	P3: Phase	P3: Feedback
P4: Feedback	P4: Hz/Beat-time	P4: LFO Amount
P5: Envelope	P5: Offset	P5: LFO Rate (Hz)
P6: Attack	P6: Note Rate	P6: LFO (Beat-time)
P7: Release	P7: Width	P7: Envelope
P8: not assigned	P8: Shape	P8: Dry/Wet

FREQUENCY SHIFTER

BEST-OF-BANK
P1: Coarse
P2: Fine
P3: Mode
P4: Ring Mod Frequency
P5: Drive On/Off
P6: Drive
P7: Wide
P8: Dry/Wet

GATE

BEST-OF-BANK
P1: Threshold
P2: Gain
P3: not assigned
P4: not assigned
P5: Attack
P6: Hold
P7: Release

GRAIN DELAY

BEST-OF-BANK
P1: Spray
P2: Frequency
P3: Pitch
P4: Random Pitch
P5: Feedback
P6: Dry/Wet
P7: Sync %
P8: Time

LOOPER

BEST-OF-BANK
P1: State
P2: Speed
P3: Reverse
P4: Quantization
P5: Monitor
P6: Song Control
P7: Tempo Control
P8: Feedback

MULTIBAND DYNAMICS

B1: GLOBAL CONTROLS	B2: LOW BAND	B3: MID BAND	B4: HIGH BAND
P1: Output Gain	P1: Pre Gain Low	P1: Pre Gain Mid	P1: Pre Gain High
P2: Amount	P2: Threshold Below Low	P2: Threshold Below Mid	P2: Threshold Below High
P3: Time	P3: Ratio Below Low	P3: Ratio Below Mid	P3: Ratio Below High
P4: Soft Knee	P4: Threshold Above Low	P4: Threshold Above Mid	P4: Threshold Above High
P5: RMS/Peak	P5: Ratio Above Low	P5: Ratio Above Mid	P5: Ratio Above High
P6: High On	P6: Attack Low	P6: Attack Mid	P6: Attack High
P7: Mid On	P7: Release Low	P7: Release Mid	P7: Release High
P8: Low On	P8: Post Gain Low	P8: Post Gain Mid	P8: Post Gain High

B5: SPLIT FREQUENCIES	BEST-OF-BANK
P1: Low/Mid Split Freq	P1: Threshold Below Low
P2: Mid/High Split Freq	P2: Ratio Below Low
	P3: Threshold Below Mid
	P4: Ratio Below Mid
	P5: Threshold Below High
	P6: Ratio Below High
	P7: Output Gain
	P8: Amount

OVERDRIVE

BEST-OF-BANK
P1: Filter Freq
P2: Filter Width
P3: Drive
P4: Tone
P5: Dry/Wet
P6: Preserve Dynamics

PHASER

B1: FREQUENCY CONTROLS	B2: LFO/S&H	BEST-OF-BANK
P1: Poles	P1: Amount	P1: Poles
P2: Color	P2: Rate (Hz)	P2: Color
P3: Dry/Wet	P3: Phase	P3: Frequency
P4: Frequency	P4: Hz/Beat-time	P4: Feedback
P5: Envelope Amount	P5: Offset	P5: LFO Amount
P6: Attack	P6: Rate (Beat-time)	P6: LFO Rate
P7: Release	P7: Spin	P7: Envelope Amount
P8: Feedback	P8: Shape	P8: Dry/Wet

PING PONG DELAY

BEST-OF-BANK
P1: Frequency
P2: Width
P3: Time (ms)
P4: Synced Delay Time (1-16)
P5: Swing
P6: Mode (Sync/Time)
P7: Feedback
P8: Dry/Wet

REDUX

BEST-OF-BANK
P1: Bit Reduction
P2: Hard/Soft
P3: Downsample Hard
P4: Downsample Soft
P5: Bit Reduction On

RESONATORS

B1: GENERAL/MODE I	B2: MODE II – V	BEST-OF-BANK
P1: Filter Frequency	P1: II Gain	P1: Decay
P2: Width	P2: III Gain	P2: Note
P3: Global Gain	P3: IV Gain	P3: II Pitch
P4: Dry/Wet	P4: V Gain	P4: III Pitch
P5: Decay	P5: II Pitch	P5: IV Pitch
P6: Note	P6: III Pitch	P6: V Pitch
P7: Color	P7: IV Pitch	P7: Global Gain
P8: I Gain	P8: V Pitch	P8: Dry/Wet

REVERB

B1: REFLECTIONS	B2: DIFFUSION NETWORK	B3: GLOBAL	BEST-OF-BANK
P1: Filter Frequency	P1: High Frequency	P1: Decay Time	P1: Decay Time
P2: Filter Resonance	P2: Low Frequency	P2: Freeze	P2: Room Size
P3: Predelay	P3: Chorus Frequency	P3: Room Size	P3: Chorus Amount
P4: Spin	P4: Density	P4: Stereo Image	P4: In Frequency
P5: Early ref. Frequency	P5: High Resonance	P5: Reflect Level	P5: High Frequency
P6: Early ref. Resonance	P6: Low Resonance	P6: Diffuse Level	P6: High Gain
P7: Early ref. Shape	P7: Chorus Amount	P7: Dry/Wet	P7: Stereo Image
P8: Diff. Net. Decay	P8: Scale	P8: Global Select	P8: Dry/Wet

SATURATOR

B1: GENERAL CONTROLS	B2: WAVESHAPER CONTROLS	BEST-OF-BANK
P1: Drive	P1: WS Drive	P1: Drive
P2: Base	P2: WS Lin	P2: Base
P3: Frequency	P3: WS Curve	P3: Frequency
P4: Width	P4: WS Damp	P4: Depth
P5: Depth	P5: WS Depth	P5: WS Curve
P6: Output	P6: WS Period	P6: WS Depth
P7: Dry/Wet	P7: Dry/Wet	P7: WS Period
P8: Curve Select	P8: not assigned	P8: WS Damp

SIMPLE DELAY

BEST-OF-BANK
P1: Delay Time L
P2: Sync % L
P3: Time (ms) L
P4: Dry/Wet
P5: Delay Time R
P6: Sync % R
P7: Time (ms) R
P8: Feedback

UTILITY

BEST-OF-BANK
P1: Width
P2: Panorama
P3: Mute
P4: Block DC
P5: Mode
P6: Gain
P7: Phz-L
P8: Phz-R

VINYL DISTORTION

BEST-OF-BANK
P1: Tracing Frequency
P2: Tracing B
P3: Tracing Amount
P4: Crackle Density
P5: Pinch Frequency
P6: Pinch B
P7: Pinch Amount
P8: Crackle Volume

VOCODER

B1: GLOBAL CONTROLS	B2: FILTERS/VOICING	B3: CARRIER PARAMETERS	BEST-OF-BANK
P1: Formant Shift	P1: Bandwidth	P1: Noise Rate	P1: Formant Shift
P2: Attack	P2: High Frequency	P2: Noise Crackle	P2: Attack
P3: Release	P3: Low Frequency	P3: Detection Upper Bound	P3: Release
P4: Mono/Stereo	P4: Retro	P4: Detection Lower Bound	P4: Unvoiced Level
P5: Output Gain	P5: Unvoiced Level	P5: Oscillator Pitch	P5: Gate Level
P6: Gate Level	P6: Unvoiced Sensitivity	P6: Oscillator Waveform	P6: Bandwidth
P7: Depth	P7: Unvoiced Switch Rate	P7: Ext. In Gain	P7: Depth
P8: Dry/Wet	P8: Enhance Carrier	P8: not assigned	P8: Dry/Wet