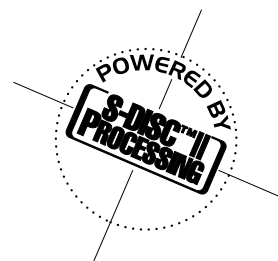
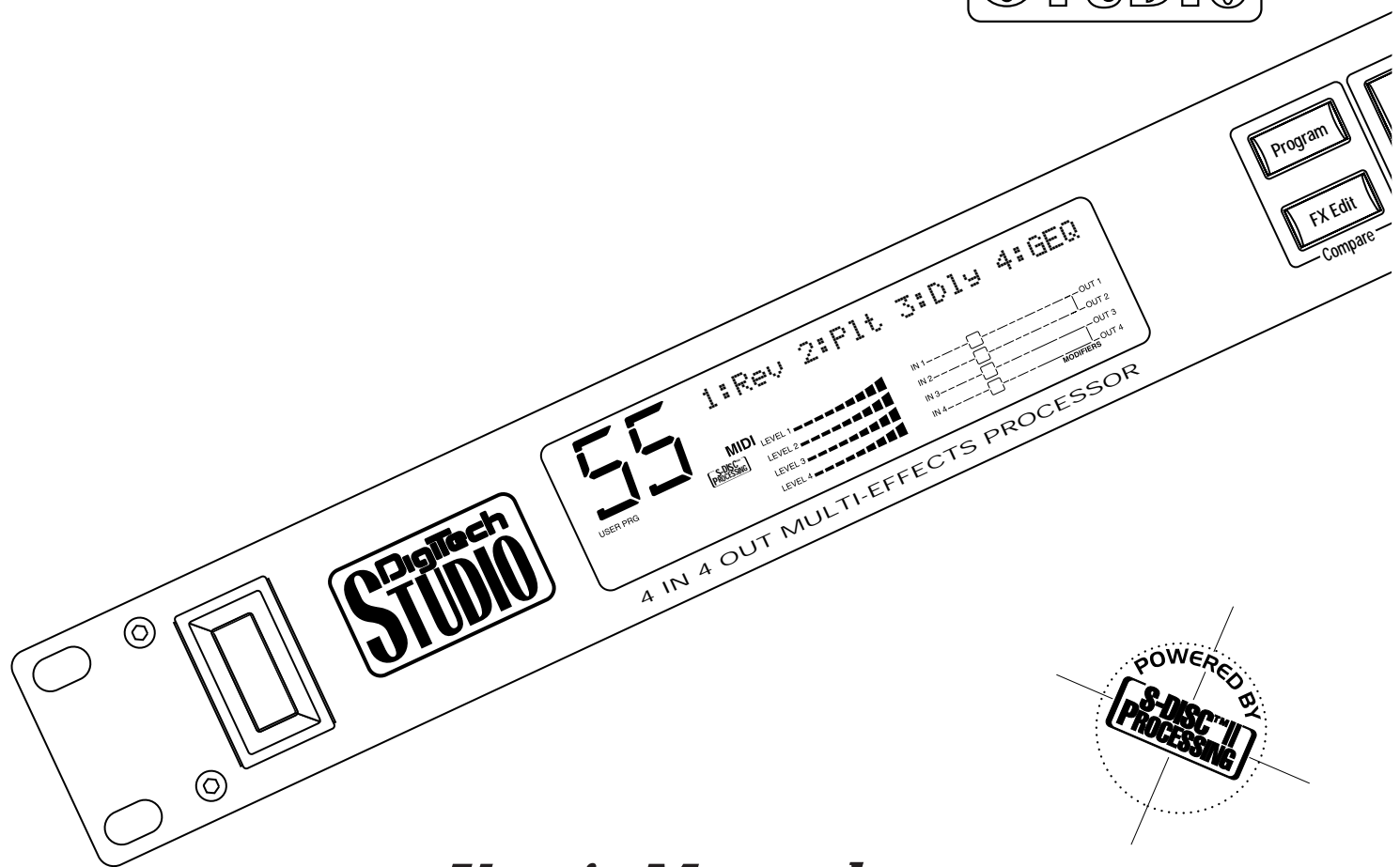
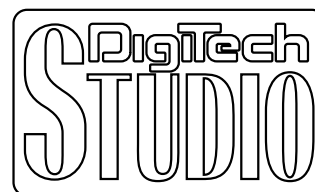


# QUAD 4



## *User's Manual*

Please visit Digitech Studio Electronics on the World Wide Web at:  
<http://www.digitech.com>

 A Harman International Company



## CAUTION

RISK OF ELECTRIC SHOCK  
DO NOT OPEN



**ATTENTION:** RISQUE DE CHOC ELECTRIQUE - NE PAS OUVRIR

**WARNING:** TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK DO NOT EXPOSE THIS EQUIPMENT TO RAIN OR MOISTURE

The symbols shown above are internationally accepted symbols that warn of potential hazards with electrical products. The lightning flash with arrowpoint in an equilateral triangle means that there are dangerous voltages present within the unit. The exclamation point in an equilateral triangle indicates that it is necessary for the user to refer to the owner's manual.

These symbols warn that there are no user serviceable parts inside the unit. Do not open the unit. Do not attempt to service the unit yourself. Refer all servicing to qualified personnel. Opening the chassis for any reason will void the manufacturer's warranty. Do not get the unit wet. If liquid is spilled on the unit, shut it off immediately and take it to a dealer for service. Disconnect the unit during storms to prevent damage.

## LITHIUM BATTERY WARNING

### CAUTION!

This product contains a lithium battery. There is danger of explosion if battery is incorrectly replaced. Replace only with an Eveready CR 2032 or equivalent. Make sure the battery is installed with the correct polarity. Discard used batteries according to manufacturer's instructions.

### ADVARSEL!

Lithiumbatteri - Eksplosjonsfare. Ved utskifting benyttes kun batteri som anbefalt av apparatfabrikanten. Brukt batteri returneres apparatleverandøren.

### ADVARSEL!

Lithiumbatteri - Eksplosjonsfare ved feilagtig håndtering. Utskiftning må kun ske med batteri av samme fabrikat og type. Levér det brukte batteri tilbake til leverandøren.

### VAROITUS!

Paristo voi räjähtää, jos se on virheellisesti asennettu. Vaihda paristo ainoastaan laitevalmistajan suosittelemaan tyyppiin. Hävitä käytetty paristo valmistajan ohjeiden mukaisesti.

### WARNING!

Explosionsfara vid felaktigt batteribyte. Använd samma batterityp eller en ekvivalent typ som rekommenderas av apparattillverkaren. Kassera använt batteri enligt fabrikantens instruktion.

## IMPORTANT!

### FOR YOUR PROTECTION, PLEASE READ THE FOLLOWING:

**WATER AND MOISTURE:** Appliance should not be used near water (e.g. near a bathtub, washbowl, kitchen sink, laundry tub, in a wet basement, or near a swimming pool, etc). Care should be taken so that objects do not fall and liquids are not spilled into the enclosure through openings.

**POWER SOURCES:** The appliance should be connected to a power supply only of the type described in the operating instructions or as marked on the appliance.

**GROUNDING OR POLARIZATION:** Precautions should be taken so that the grounding or polarization means of an appliance is not defeated.

**POWER CORD PROTECTION:** Power supply cords should be routed so that they are not likely to be walked on or pinched by items placed upon or against them, paying particular attention to cords at plugs, convenience receptacles, and the point where they exit from the appliance.

**SERVICING:** The user should not attempt to service the appliance beyond that described in the operating instructions. All other servicing should be referred to qualified service personnel.

**FUSING:** If your unit is equipped with a fuse receptacle, replace with only same type fuse. Refer to replacement text on the unit for correct fuse type.

## DECLARATION OF CONFORMITY

Manufacturer's Name: Harman Music Group Incorporated  
Manufacturer's Address: 8760 S. Sandy Parkway  
Sandy, Utah 84070, USA

declares that the product:  
Product Name Quad 4  
Product Options: All

conform to the following Product Specifications:

Safety: EN 60065 (1993)  
IEC 65 (1985) with Amendments 1, 2 & 3  
EMC: EN 55013 (1990)  
EN 55020 (1991)

Supplementary Information:

The product herewith complies with the requirements of the Low Voltage Directive 73/23/EEC and the EMC Directive 89/336/EEC as amended by Directive 93/68/EEC.

Digitech Studio  
President of DigiTech Studio  
8760 S. Sandy Parkway  
Sandy, Utah 84070, USA

Effective June 5th, 1998

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# 2

## INTRODUCTION

Congratulations, and thank you for your purchase of the Digitech Studio Quad 4.

The Quad 4 gives you four completely independent inputs and outputs driven by proven S-DISC II™ technology. The results are obvious: sparkling clean sound and endless combinations of effects and signal path routings. Features include:

- Four independent 1/4" Inputs and Outputs
- 16 Different Effect Configurations
- 4 Effects at once
- 24 bit data path
- 100(Factory) 100(User) Programs
- Effects include: Reverbs, Choruses, Flangers, Auto-Panners, Auto Wah, Tremolo, Vocoder, Vocal Eliminator, Intelligent Pitch Shifting, Delays (Analog, Reverse and Digital), Rotary Speaker Simulator, Compressor, and Noise Gate.

## WARRANTY

1. The warranty registration card must be mailed within ten days after purchase date to validate the warranty.
2. Digitech Studio warrants this product, when used solely within the U.S., to be free from defects in materials and workmanship under normal use and service.
3. Digitech Studio liability under this warranty is limited to repairing or replacing defective materials that show evidence of defect, provided the product is returned to Digitech Studio WITH RETURN AUTHORIZATION, where all parts and labor will be covered up to a period of one year. A Return Authorization number may be obtained from Digitech Studio by telephone. The company shall not be liable for any consequential damage as a result of the product's use in any circuit or assembly.
4. Proof-of-purchase is considered to be the burden of the consumer.
5. Digitech Studio reserves the right to make changes in design, and make additions or improvements to this product without incurring any obligation to install the same on products previously manufactured.
6. The foregoing is in lieu of all other warranties, expressed or implied, and Digitech Studio neither assumes nor authorizes any person to assume any obligation or liability in connection with the sale of this product. In no event shall Digitech Studio or its dealers be liable for special or consequential damages, or from any delay in the performance of this warranty due to causes beyond their control.

Digitech Studio™, Quad 4™, and S-DISC II™ are registered trademarks of the Harman Music Group.

**IMPORTANT!** The information contained in this manual is subject to change at any time without notification. Some information in this manual may also be inaccurate due to undocumented changes in the product or operating system since this version of the manual was completed. The information contained in this version of the manual supersedes all previous versions.

## SECTION 1 - SETTING UP

### UNPACKING THE QUAD 4

Your Quad 4 was carefully assembled and packaged at the factory. Before you proceed any further, make sure the following items are included:

- (1) User's Manual
- (1) Quad 4 Studio Effects Processor
- (1) PS0920 power supply
- (4) Rack screws
- (1) Digitech Studio Warranty Card

Please save all packaging materials. They were designed to protect the unit from damage during shipping. In the unlikely event that the unit requires service, use only the factory supplied carton to return the unit.

### SUPPLYING POWER

The Quad 4, like any piece of computer hardware, is sensitive to voltage drops, spikes and surges. Interference such as lightning or power "brownouts" can seriously, and in extreme cases, permanently damage the circuitry inside the unit. Always be sure to connect your Quad 4 to well grounded AC outlets. You may wish to use a Spike/Surge Suppressor or AC Line Conditioner to further protect your investment.

### FRONT PANEL CONTROLS

The layout of the Quad 4's front panel is simple and straightforward. Figure 1-1 shows the various parts of the Quad 4.

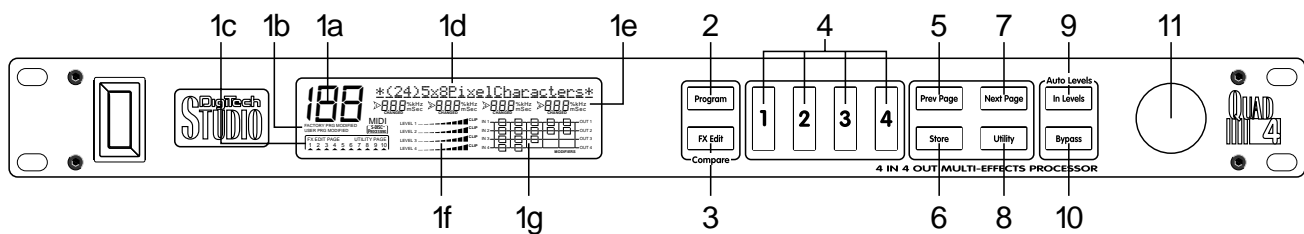


Figure 1-1 Front Panel

- 1) DISPLAY** - The Quad 4's large custom display is where you get most of the information you need to move around the operating system. The display has several important sections that you need to understand when you use the Quad 4. They are:
  - 1a) Program Number Indicator** - These three large digits in the upper left corner of the display indicate which Program is currently selected.
  - 1b) Factory / User Indicators** - Directly below the Program number are the Factory and User Program indicators. These indicators also include a **CHANGED** icon to tell you whether the Program has been modified but not stored in memory. Factory Programs can be modified but must be stored in a User Program location since Factory Programs cannot be overwritten.
  - 1c) Page Indicators** - The bottom left corner of the display is occupied by the Page indicators. They display the number of Pages available and the Page which is currently selected. These icons only appear in the FX Edit and Utilities modes.
  - 1d) Information Line** - This row of 24 characters (top line of the display) is the Information line. It gives more detailed information about specific functions and items, and contains things like Program names, Parameter names, and Utility or auxiliary information.

# 4

**1e) Parameter Data Sections** - There are four Parameter Data sections in the display. They are immediately below the Information line, and correspond with the <1> through <4> buttons on the front panel. Each section displays the current value of the indicated Parameter. Each section also has an arrow that shows which Parameter in the display is selected.

A CC indicator in each group tells whether the indicated Parameter is set up to be continuously controlled ( "continuous control" includes internal LFOs, dynamic modifiers, and MIDI continuous controller data). Directly below each section is a CHANGED indicator that lights to indicate that the Parameter has been changed but not stored.

**1f) Input Level / Clip Meters** - The bottom center of the display is occupied by the Input Level and Clip meters. These meters show the input level of each channel, and use a peak detector action to display the highest levels at the inputs. The Clip indicator at the end of each meter shows whether the input signal is being clipped at the analog input section (pre-digital).

**1g) Effect Routing Matrix** - The Effect Routing Matrix shows the signal flow of the currently selected Program. This matrix includes boxes that represent each effect module along with lines that indicate how those effects are connected to inputs, outputs and each other. If an effect module is bypassed, a line appears through that module's box in the Matrix.

When in FX Edit mode, the box that represents the currently selected effect module will flash. Likewise the Modifier module flashes the **MODIFIER** indicator, the Input Mode module flashes the Input Routing indicators and the Output mode module flashes the Output routing indicators.

**2) PROGRAM BUTTON** - Selects Program mode for Program selection. The <Data> wheel is used to select a program for loading. The Program button can also be used to toggle between the User or Factory Program Banks. The active Program Bank is shown in the display by the Factory / User indicators (see item 1b).

This button is also used to access the Compare mode. See pg. 13 for more information.

**3) FX EDIT BUTTON** - Selects FX Edit mode for Program modification. If you continue to press this button, you will scroll through each individual effect module, the Modifiers module and the Input/Output modules.

**4) PARAMETER BUTTONS** - The Parameter buttons <1> through <4> are used to select the Parameter or Utility item you want to edit. In Program mode, they can also be used to enter the FX edit mode's 1st through 4th module.

**5) PREV PAGE BUTTON** - Scrolls to the previous Page in the Parameter list. Note that the Page indicators change to reflect the currently selected Page number in the Parameter list.

**6) STORE BUTTON** - The <STORE> button is used to store user Programs in memory for later recall.

**7) NEXT PAGE BUTTON** - Scrolls to the next Page in the Parameter list. Note that the Page indicators change to reflect the currently selected Page number in the Parameter list.

**8) UTILITY** - Selects the Utility mode where global functions such as Screen Contrast, MIDI Channel, Program Maps, SysEx Channel, SysEx Dumps, Program AutoLoad and Reset can be accessed.

**9) IN LEVELS** - This button is used to access both the automatic and manual input leveling controls. For more on setting input levels, see pg. 29.

**10) BYPASS** - Bypasses all of the effects in the Quad 4.

**11) DATA WHEEL** - The <Data> wheel allows you scroll through Programs and change Parameters values.

## REAR PANEL CONNECTIONS

The layout of the Quad 4's simple and straight forward rear panel is illustrated in Figure 1-2.

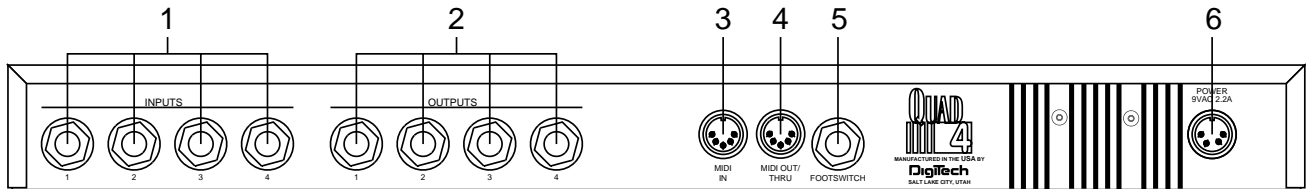


Figure 1-2 Rear Panel

- 1) **AUDIO INPUTS** - These four 1/4" inputs can be used for several different combinations of input configurations. The Input Configuration module of each Program defines how each Input is used. See pg. 11 for more info.
- 2) **AUDIO OUTPUTS** - The Quad 4's outputs can also be configured in many different ways. These settings are found in the Output Configuration module of each Program. See pg. 11 for more info.
- 3) **MIDI IN** - MIDI data is received at this port. When MIDI data is received, the MIDI indicator in the display flashes on and off.
- 4) **MIDI OUT / THRU** - Merges MIDI data generated by the Quad 4 with MIDI data received at the input. Please see pg. 31 for more information.
- 5) **FOOTSWITCH** - This jack allows connection of the Digitech FS300 3-button footswitch or any shorting-type footswitch. If using the Digitech FS300, button 1 increments through Programs, button 2 decrements through Programs, and button 3 bypasses the Quad 4's effects. When using any other single momentary switch device, the switch acts as an effects bypass.
 

**NOTE:** The footswitch must be plugged in on power up in order for the Quad 4 to detect which type of switch is being used.
- 6) **POWER INPUT** - Connect the included power supply to this jack. It is a 4-pin DIN connector. Use only the Digitech PS0920 power supply with the Quad 4.

## MAKING CONNECTIONS

Because of its flexibility, the Quad 4 can be connected in several different ways to meet the requirements of specific applications. The following diagrams offer some ways the Quad 4 can be connected.

### IN LINE

The Quad 4 can be connected between a line level instrument output (such as keyboards, recording decks, etc.) and a line level input (such as mixing console inputs). This method is called the "in-line" method because the Quad 4 is connected directly in the audio path of the source. When you use the in-line method, the master wet-to-dry effects mix is controlled from the Quad 4 operating system. Cable routings for this method resemble the illustration in Figure 1-3:

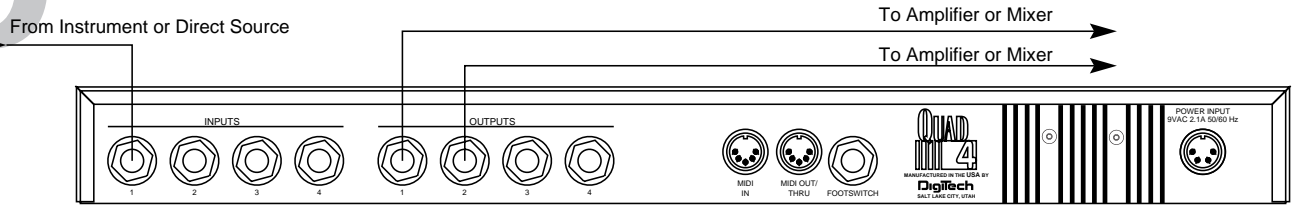


Figure 1-3 In-Line Connection

### EFFECTS LOOP

This application uses the Quad 4 in an effects loop of a mixing console. In this application, the source is routed directly to the mixer channel input(s). From there, the Quad 4 gets its source audio from the console's auxiliary send, and mix levels are controlled directly from the console. Figure 1-4 shows a common recording studio or live sound reinforcement setup for effects processing with a console.

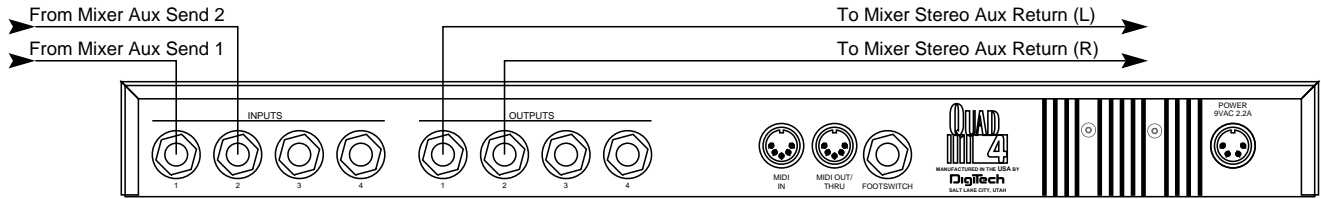


Figure 1-4 Effects Loop Configuration

Figure 1-5 shows an example of a typical stereo effect setup as seen from the console, and shows how to handle both true stereo and mono input signals using two auxiliary sends.

This is the method of choice in many recording applications because of the impressive realism and depth of texture that it produces. While it is slightly more complicated to set up and requires twice as many auxiliary sends, stereo effects (particularly reverbs) improve dramatically in imaging and spaciousness.

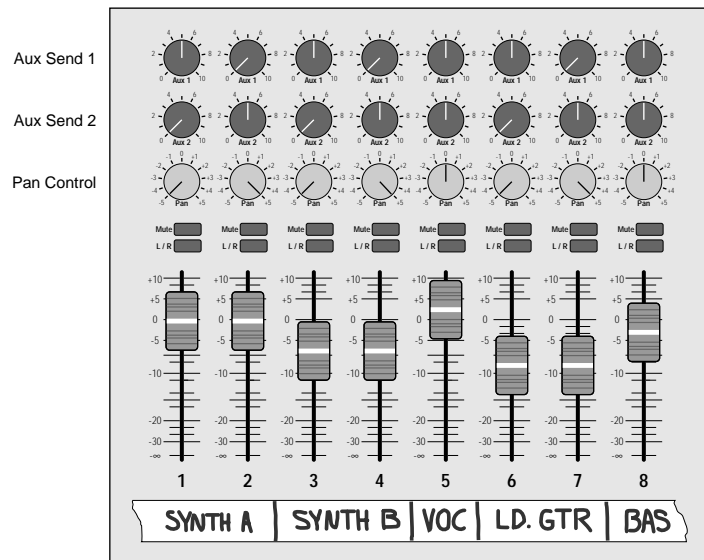


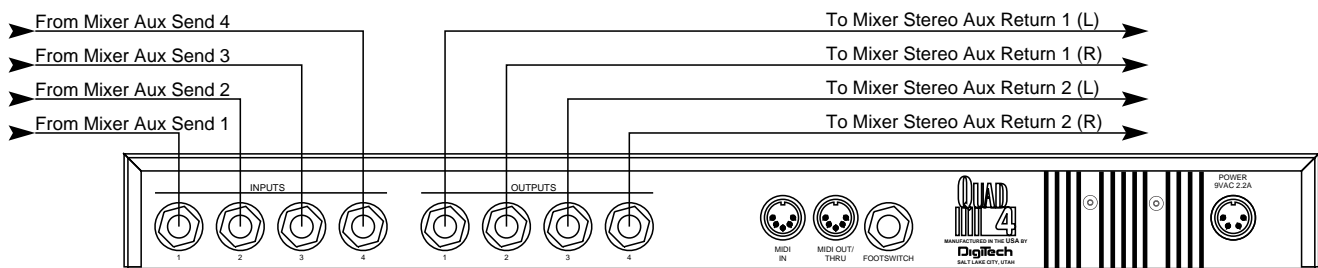
Figure 1-5 Setting up a mixer's aux sends for true stereo operation



**REMEMBER:** When you use this method to process stereo sources such as keyboards, the auxiliary sends on your console should be set up exactly opposite one another, as shown on channels 1 and 2 of Figure 1-5. Note that the left channel is sent to Aux 1, while the right channel is sent to Aux 2. When using mono sources like vocals and bass guitar, send equal levels from both Aux 1 and Aux 2 to maintain proper soundfield balance of the effects, as shown on channels 5 and 8.

**PARALLEL EFFECTS**

Another application for the Quad 4 allows you to independently process four discrete signals simultaneously. This method also utilizes the effects loops of your console, and since each effect has a mono input, the auxiliary sends can be set up in a much more straightforward way. Figure 1-6 shows how to connect the Quad 4 for this application.



**Figure 1-6 Quad Mono Input / Dual Stereo Output Configuration**

Using this method, you could use channel 1 for a long vocal reverb, channel 2 for a short gated snare drum reverb, channel 3 for lead guitar delay, and channel 4 to thicken keyboard instruments with a detuner. This method also offers the flexibility of running different channels in-line or in an effects loop.

**REMEMBER:** Outputs can be configured any way you like, so don't let any of this input/output stuff scare you.

**A WORD ABOUT BYPASS**

Because of its flexibility, the Quad 4 can be connected in several different ways to meet the requirements of many specific applications. However, the definition of Bypass may change, depending on the application. The Quad 4 features Application-Specific bypassing so that the Quad 4 functions appropriately in nearly every application. When bypassed, the Quad 4 simply switches the Effects in that Program OFF, but the Dry Levels defined in that Program remain untouched. If the effects are all wet (no Dry Level), the Bypass function effectively mutes the Quad 4. If the Dry Level is up, then the Quad 4 passes the original signals through without processing. A line through the modules in a Effect Configuration Matrix indicate that the module is Bypassed.

## 8

## SECTION 2 - BASIC FUNCTIONS OF THE STUDIO QUAD 4

### GETTING AROUND THE OPERATING SYSTEM

The menu structure of the Quad 4 has been specially designed to be easy to use. The display shows the information you need, but to make things even easier for you, illumination of the front panel buttons offers additional operating information.

The front panel buttons give you information in one of two ways:

- 1) If the button is DIMLY lit, its function is INACTIVE. Pressing a dimly lit button causes it to light brightly and its function becomes the active item in the display. If the DIMLY lit button doesn't light after you press it, the button is unavailable.
- 2) If the button is BRIGHTLY lit, its function is ACTIVE. Pressing an active button (other than the <Program> button) reselects the already active item in the display.

**PROGRAM MODE** - Program mode allows you to scroll through the Factory and User Programs using the <Data> wheel. When the Quad 4 is turned on, it sets itself to Program mode. Program mode is active when the <Program> button is lit and a Program name is present on the Information line (top line) of the display. You can toggle between Factory or User Programs by pressing the <Program> button when it is lit. The **FACTORY PRG** or **USER PRG** indicator will be displayed according to which bank is selected. In this mode, all other buttons on the front panel are dim or off.

To select a Program, do the following:

1. Make sure Program mode is selected. If the <Program> button is dim, press the <Program> button once to return to Program mode.
2. Use the <Program> button to select the Program bank (Factory or User). Each successive press of the <Program> button toggles between the Factory and User bank of Programs.
3. Using the <Data> wheel, scroll to the Program you want to hear.

The selected program is immediately autoloaded. The AutoLoad feature can be turned off, allowing you to view a program before actually loading it. See pg. 33 for further details.

**FX EDIT MODE** - This mode allows you to edit:

- 1) FX modules,
- 2) the Modifier module,
- 3) select effect Configurations,
- 4) the Input mode module, and
- 5) the Output mode module of your Programs.

Use the <FX Edit> button to enter the FX Edit mode and then to select the next module for editing.

**HINT:** If you look at the Effect Routing Matrix once you press the FX Edit button until the currently selected module flashes. The Quad 4 uses Pages to navigate within an effect. A Page is a group of up to four effect parameters that appear on the screen at one time. To move through the Pages in a Program, use the <Next Page> and <Prev Page> buttons. Note that as you scroll through the Pages, the Page indicator in the lower left corner of the display changes to show the currently displayed Page.

### SELECTING FX TYPES AND DEFAULTS

The Quad 4 has made custom digital signal processing easier than ever by giving you access to a complete library of professionally developed effects settings. Page one of every FX Module allows you to:

- 1) Bypass that FX module
- 2) Select an effect Type (Chorus, Reverb, Delay, etc.)

3) Select a Default for the selected effect Type

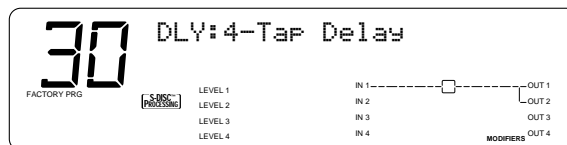
The Default parameter allows you to select one of several effect settings stored in the Quad 4's library. For example, there are 13 Stereo Reverb defaults to choose from. Each default is available in any program that uses the same size effect module. So, if you like the Reverb that is being used in Factory Program 11, simply locate page one of the selected FX module, then use the <4> button and the <Data> wheel to recall the default in your new program. This eliminates the need to copy all those parameters from one location to the other. It also gives you several starting places so you can get as close as possible to the custom sound you are trying to create. Once you edit one of the parameters in the FX module, the default name is replaced with the word "Custom". This means that a default setting has been customized by the user or changed by real-time modifiers for that program.

**NOTE:** There are two Banks available for the defaults, **Bank A** and **Bank B**. Effects stored in bank A contain the dry signal for typical in-line applications. Effects in bank B do not contain the dry signal, and boosts the effect level so it can be used with a mixing console's effect loops. EQ, Panner, Noise Gate, Tremolo and Vocoder do not contain Dry level controls and therefore do not have a bank B available.

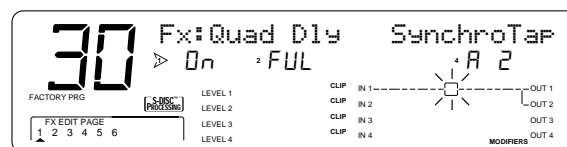
**MODIFYING FX MODULE PARAMETERS EXAMPLE**

Let's modify an effect Parameter. Factory Program 30 uses a quad delay with a delay time of 700 milliseconds. The tap percentages are set to DlyA = 25%, Dly B =50%, Dly C =75%, and Dly D =100%, which gives you evenly spaced delay taps. But suppose they're too slow to fit the tempo of a piece of music you're composing. With most effects units, you'd have to recalculate each delay tap individually, but the Quad 4 makes it simple:

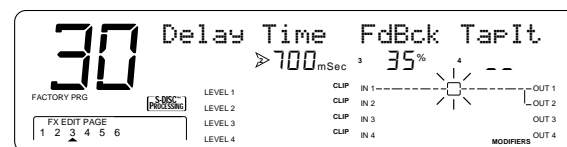
1. If you're not already there, switch to Program mode and use the <Data> wheel to scroll to Factory program 30. The display reads:



2. Now press the <FX Edit> button twice. Note the current module being edited is flashing in the Effect Routing Matrix. The display reads:



3. Press the <Next Page> button twice. Position 2 of the Information line shows that the current delay time setting is 700 milliseconds. Remember that the total delay time shown in the display is divided among the delay taps in the module. The display reads:



4. Use the <Data> wheel to decrease the delay time. The <Store> button lights and the **CHANGED** icon will appear, indicating that the Program has been modified.
5. Press the <Program> button to return to Program mode, or continue in Edit mode by continuing to press the <FX Edit> button.

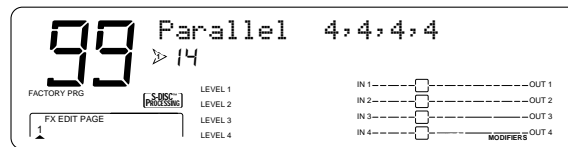
**NOTE:** Make sure you store any changes before exiting Edit mode. See pg. 13 for more information.

## SELECTING EFFECT AND INPUT / OUTPUT CONFIGURATIONS

The Quad 4's ability to accommodate a number of different input and output routing configurations makes it an extremely useful and flexible tool for many different applications.

The Quad 4 gives you the ability to select any one of the 16 different effect configurations within any program by performing the following procedure:

1. From Program mode, press the <Edit> button until the display appears something like this:



2. Now use the <Data> wheel to select any one of the sixteen different effect configurations available. A complete list of the effect configurations is located on page 37.

Next, select the input/output configuration you want to use:

1. Press the FX Edit button until the input section of the Effect Routing Matrix begins flashing and the information line reads:

Input Mode: Quad Mono

2. Use the <Data> wheel to scroll through the nine available input configurations.
3. Press the FX Edit button one more time. The output section of the Effect Routing Matrix begins flashing and the the information line reads:

Output Mode: Quad Mono

4. Press the parameter button <1>, then use the <Data> wheel to scroll through the nine available output configurations.
5. Press the parameter button <4>, then use the <Data> wheel to to set the output level for the program.

**NOTE:** Make sure you store any changes you want to save before exiting the edit mode. See pg.13 for more information.

## USING MODIFIERS

Modifiers are unique tools that can be used to dramatically alter your sound based on information from signal amplitude, the settings of a Low Frequency Oscillator (LFO) or MIDI Continuous Controller information.

Every Program in the Quad 4 has a set of Modifiers. Up to eight Modifier links can be assigned to control parameters. There are three types of Modifiers that can be linked to a parameter: MIDI CCs, LFOs, and Dynamic (signal level dependent).

**MIDI CCs** - When you use MIDI CCs, the Quad 4 responds to CC numbers 0-127 and CHP (channel pressure or aftertouch). This means that you could assign your keyboard's modulation or pitch bend wheel (or any other MIDI CC device) to control effect parameters.

For example, you can have a synth's modulation wheel (usually MIDI CC#1) control the in level of a reverb and chorus in one program while the delay feedback is controlled in another.

**LFOs** - When you use LFOs, parameter values can be controlled automatically between a defined minimum and maximum setting at a rate set by the user. The Quad 4 has two user definable LFOs in each program that can be assigned to any parameter.

For example, you can create an auto panner without using an auto panner module. Simply link an effect's output pan parameter to the LFO modifier and the LFO will move that parameter back and forth. This modifier can be a very useful weapon in the ongoing battle of new sound creation. There are two LFOs available in each program that can use unique speeds and waveforms.

**Dynamic Modifiers** - When you use Dynamic Modifiers, the Parameter values are controlled in relation to the dynamics of the input signal. The possibilities are nearly endless, and they cannot be duplicated using any other method.

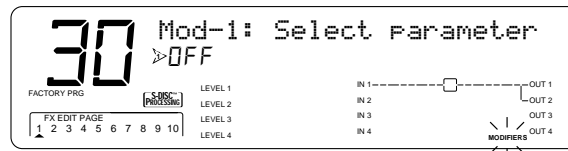
For example, you could link the Dynamic Modifier of a Program to control a chorus level. It doesn't sound like much on paper, but imagine the expressiveness of this type of effect on a vocal part. As the dynamics of the music increase, the chorus becomes less apparent. Ease up on the vocal a little and the chorus increases. ALL IN REAL TIME!

**NOTE:** Linking a Modifier to a Parameter causes the Parameter to change as if you were changing it using the Data Wheel. The only difference is that the <Store> button and PROGRAM CHANGED indicators do not light. Therefore, the Default name may display 'Custom' if a Parameter is consistently being changed by a modifier. Storing the Program will store these new Parameter values.

## LINKING A PARAMETER TO A MODIFIER

To link a Parameter to a Modifier, do the following:

1. Press the <FX Edit> button until you reach the Modifier edit mode section. The display will appear like:



Notice that the modifiers icon in the bottom right corner of the display begins flashing.

2. Pressing the <Next Page> and <Prev Page> button will scroll through Pages 1-10 to select which of the eight Modifier links you wish to use.
3. Use the <Data> wheel to scroll to the parameter you want assigned to Modifier link #1. As you scroll, the MIN and MAX values for each parameter show in the display.

**NOTE:** The MUTE and THRU effect types do not have any parameters to connect to, so they will not appear in the parameter list.

4. Press the <3> button to select the minimum value parameter.
5. Use the <Data> wheel to set the minimum parameter to the value you want when the controller is in the minimum position. These values vary because different parameters have different value units, such as milliseconds or percent.
6. Press the <4> button to select the maximum value parameter.
7. Use the <Data> wheel to set the maximum parameter to the value you want when the controller is in the maximum position.
8. Press the <2> button to select the modifier type parameter.
9. Using the <Data> wheel to scroll through the Modifier types: MIDI CC number 0 -127 and CHP (Channel

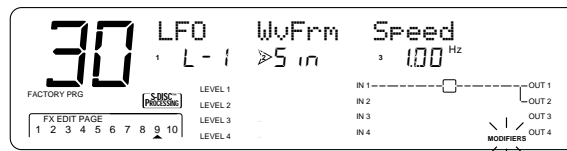
Pressure or Aftertouch), L - 1 (LFO1), L - 2 (LFO2), or DYN (Dynamic).

**NOTE:** Make sure you store any changes you make. See pg. 13 for more information

## SETTING UP AN LFO OR DYNAMIC MODIFIER

To link an LFO to a parameter, please do the following:

1. Press the **<FX Edit>** button until you reach the modifiers edit mode. The modifiers icon begins to flash in the bottom right corner of the screen.
2. Use the **<Next Page>** and **<Prev Page>** buttons to scroll to Page 9. The display reads:

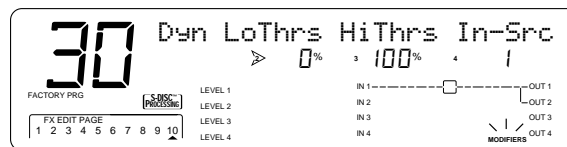


3. Press the **<1>** button and use the **<Data>** wheel to select which LFO you want to adjust.
4. Press the **<2>** button and use the **<Data>** wheel to change the selected LFO's waveform. You can select SINE, TRiangle, SPecial1, SPecial2 or SPecial3. Refer to pg. 19 for Waveform information.
5. Press the **<3>** button and use the **<Data>** wheel to adjust the speed of the LFO cycle.

The assigned parameter now follows the modulating waveform of the LFO you selected. See pg. 19 for waveform diagrams.

To link a Dynamic Modifier to a parameter, please do the following:

1. Press the **<FX Edit>** button until you reach the modifiers edit mode. The modifiers icon begins to flash in the bottom right corner of the screen.
2. To adjust the settings of the dynamic modifier, use the **<Next Page>** and **<Prev Page>** buttons to scroll to Page 10. The display reads:



3. Press the **<2>** button and use the **<Data>** wheel to adjust LoThrs. This control sets the threshold above which dynamic modification of the parameter begins.
4. Press the **<3>** button and use the **<Data>** wheel to adjust HiThrs. The HiThrs control sets the point at which maximum parameter modification occurs.
5. Press the **<4>** button and use the **<Data>** wheel to select which input (1 - 4) you wish the modifier to listen to, or follow.

## COMPARING PROGRAMS

During the course of editing Programs, you may find that you want to compare the edited version of the Program to the original, stored version. Fortunately, the Quad 4 provides you with this valuable A/B feature in the Compare function. To compare an edited Program with the original Stored version, do the following:

1. After having altered a program, press the **<Program>** and **<Edit>** buttons together. The top line of the display reads:

\*COMPARING ORIGINAL PRG\*.

When this message is displayed, the stored Program is temporarily loaded and active.

2. To return to the edited version, press either the **<Program>** or **<Edit>** button depending on which mode you would like to return to.

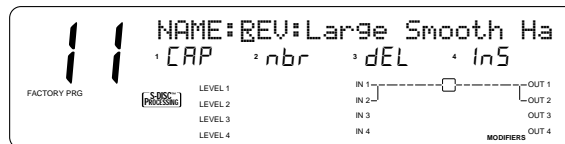
**NOTE:** If you have not altered a program and press the **<Program>** and **<Edit>** buttons together, the display will read:

Prg has not been changed

## STORING PROGRAMS

The Store procedure allows you to rename, relocate and save any modifications you have made to programs so that they can be accessed easily later. The following procedure tells how to store a Program:

1. When you finish editing a Program, press the **<Store>** button once. The display shows the current Program name (which may appear something like this):



**Note-** that a cursor appears under the first character of the program name.

2. Using the **<Data>** wheel, change the character to one you want in the selected position. When the correct character is displayed in that position, press the **<Next Page>** button. The cursor moves one character to the right.
3. Using the **<Next Page>** and **<Prev Page>** buttons and the **<Data>** wheel, continue editing all the characters in the name until it is displayed the way you want (up to 24 characters can be used). Use the **<1>** button to select capital and lower case letters, **<2>** to select numbers, **<3>** to delete a character and the **<4>** button to insert a blank space.
4. When you have the name the way you want it, press the **<Store>** button again. The top line of the display reads: **STORE TO:**, followed by the stored name of the current Program. This screen allows you to select the location of the new Program.

**NOTE:** When the Program is stored, it is stored in the User bank of Programs because Factory Programs cannot be overwritten.

5. Use the **<Data>** wheel to select the Program number where you want to store the new Program.
6. Press the **<Store>** button once again. The top line of the display briefly reads: **STORING PROGRAM TO ##**, after which you are taken to the Program you just stored.

The newly created Program is now loaded, and can now be recalled at any time.

## SECTION 3 - EFFECTS AND PARAMETERS

### ABOUT MODULES AND THE EFFECT CHARTS

The Quad 4's diverse selection of effect modules allows you to achieve nearly endless combinations of effects and routings. To accomplish that goal, we've supplied you with several different module types in an effects configuration. The processing resources are divided one of four ways. Fig. 3-1 below uses pies to represent the possible resource division combination of the S-DISC II.

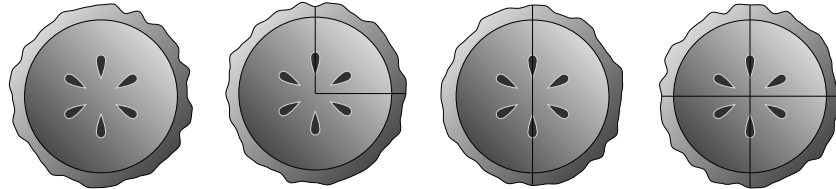


Figure 3-1 The Resource Pies

Each section of the pies represents a different size module in an effects configuration. In the diagram, there are four different slice sizes: quarter, half, 3/4 and whole. Likewise, the module sizes available in the Quad 4 are Quarter (module type = `4t.r`), Half (module type = `HLF`), 3/4 (module type = `3`) and Whole (module type = `FULL`). A `FULL` module type offers effects with more flexibility and power than the `HLF` modules, and so on, but all sizes of FX Modules feature very high quality effects, so you don't have to worry if you need to divide the Quad 4 pie four ways. For a complete list of these FX Types, see pg. 36. For a complete list of effect configurations, see pg. 37.

There are three basic types of FX modules: Mono, Dual, and Stereo. Fig 3-2 illustrates what the signals do as they enter the Module. Although all three modules are shown with stereo inputs, they can still be used with a mono source (such as input one of the Quad 4). The mono source would just be routed to both sides of the module's inputs. Notice that the Dual FX Module maintains stereo compatibility while the mono FX module always sums the signals together.

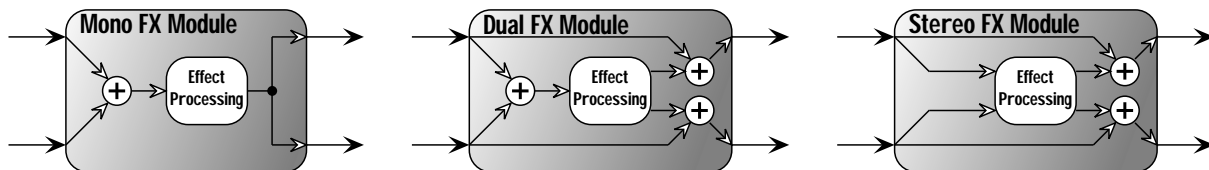


Figure 3-2 FX Module Types

### DIGITAL AND ANALOG EFFECT LIST

A vast palette of Digital and Analog effects lies within the Quad 4, all of which are Studio quality. The following are the Effects available: Reverbs, Choruses, Flangers, Phasers, Rotary Speaker Simulator, Tremolo, Auto-Panner, Pitch Shifters, Detuners, Delays (Digital and Analog), Equalizers, Noise Gate, Compressor Envelope Filter, Vocoder, Vocal Eliminator (for Karaoke) and Samplers.

### ABOUT THE CHARTS

All the effects and parameters found in the Quad 4 are described in detail in the Effect charts that appear in the following pages. Each chart is preceded by brief descriptions of the effects functions and description. Module names appear in the top left corner of the chart with a vertical column of check boxes extending directly below. If the box is checked, the parameter appears in the module.

Two effect types will be missing from these charts: Mute and Thru. These two Effect Types have no parameters and simply function as their names imply. The Mute type keeps all signals from passing through an Effect module while the Thru type allows only the dry signals to pass through a module.



## REVERBS

Reverberation is probably the most widely used effect because it allows you to simulate the sound reflection characteristics of almost any kind of room. In a real room, reverb is a result of sound reflecting off room surfaces such as the walls, floor, ceiling, and objects in the room. The materials, size, and shape of the room determine how long these reflections echo and decay before dying out completely. These factors also help determine the audio characteristics of the room, such as how long the high-frequency reverberations ring when compared to the low frequencies, or how much initial "slapback" the room wall produces when a sound hits.

Today's technology allows the Quad 4 to offer a complete palette of flexible, easy-to-use reverbs. There are five basic reverbs to choose from.

- 1) **Reverb** - Simple, straight-ahead reverb with only the most basic parameters.
- 2) **Dual Reverb** - Multi-dimensional reverb with flexible frequency band-splitting capabilities. The reverb can be divided into primary and secondary stages using selectable High or Low-Pass crossovers.
- 3) **Stereo Reverb** - A true stereo version of the Reverb.
- 4) **Stereo Dual Reverb** - A true stereo version of the Dual Reverb
- 5) **Gated Reverbs** - A very linear, high-energy reverb that can be set to decay, stay flat, or ramp up the reverb decay, creating many unique ambient effects.
- 6) **Room Echo** - A true stereo, multi-tap delay for creating small ambient spaces. The delays are divided into four sections of early reflections. These reflections can be placed anywhere in the stereo field and can be as dense or sparse as necessary. The Room Delay also includes a feedback loop for delay regeneration.
- 7) **Spring Tank** - The Spring Tank Reverb module is a great re-creation of the classic Spring Tank Reverbs found in vintage amplifiers which produce a rich warm effect with a deep decay.

	Reverb	Stereo Reverb	Gigaverb	Stereo Gigaverb	Gated Reverb	Stereo Gated Reverb	Spring Tank	Room Echo	PARAM.	DESCRIPTION	Reverbs
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<b>FX: Lvl</b>	Controls the signal input level fed to the Module. Varies from OFF to 100%.	
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<b>Dry: Lvl</b>	Controls the level of the dry (unaffected) signal. Ranges from OFF to 100%.	
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<b>Balance</b>	Controls the left/right positioning of the dry signal in the stereo soundfield. Varies from -99 (all left) to 99 (all right).	
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>Type</b>	Selects the Module's reverb type. Reverbs can be one of ten reverb types or variations, including Studio Room, Wood Room, Vocal Plate, Concert Hall, Plate Reverb, Chamber, Cathedral, Arena, Cement Shelter, or Infinite Spring. Each room type has a different decay range (just as real rooms do), so changing TYPE also changes the decay time of the room. Gated reverbs can be one of twelve different types, including Flat, Shelf, Decaying Linear, Decaying Logarithmic, Decaying Exponential, Decaying Sine, Reverse Linear, Reverse Logarithmic, Reverse Exponential, Reverse Sine, Peaking Linear, and Peaking Exponential.	
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<b>Pre Delay</b>	The Pre Delay parameter (which is available in all Reverb effect modules) controls the amount of time before the input signal enters the Reverb effect. This parameter ranges from 0 to 100 milliseconds.	
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>Density</b>	Controls the number of discrete room wall reflections during the early portions of DECAY. Higher settings produce more reflections while low settings yield fewer initial wall echoes. Use this control in conjunction with DISPERSION to build or reduce the thickness of early reflection clusters heard near the beginning of the reverberation. Varies from 0% to 99%.	
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>Dispersion</b>	Controls the distance (time) between the echoes set by DENSITY. If DENSITY is set low and DISPERSION is set high, the initial room echoes can be heard as discrete echoes followed by smoother room reverberations. Set DISPERSION low for a dense cluster of reflections during the early portions of DECAY. Varies from 1 to 5.	
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<b>Diffusion</b>	Simulates the presence of different room materials by controlling the smoothness of reverberations through the course of DECAY. Low DIFFUSION settings are great for simulating hard, flat surfaces while higher DIFFUSION settings can be used to simulate the presence of irregular surfaces in the room such as natural rock masonry or man-made diffusers. Unlike flat surfaces, these materials reflect (diffuse) the sound in many directions because of the irregularity of the surfaces themselves. This builds smoothness over the reverb progression. Ranges from 0% to 99%.	
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>X-Over Type</b>	Selects which crossover type will be used for the Primary and Secondary reverb stages. The two crossover types are High Pass (HP) and Low Pass (LP).	
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>X-Over Frequency</b>	Selects the Frequency where the crossover begins to function. Ranges from 25Hz to 20kHz.	
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>Prim &amp; Secd X-Over</b>	These two Parameters allow the crossover to be turned On or Off for each reverb stage. When Off, that particular reverb stage will be full bandwidth, otherwise its frequency response is limited by the X-Over Type and Frequency Parameters.	
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>Prim &amp; Secd Damp</b>	Adjusts how quickly the room absorbs the high-frequency reverberations. In a real room, absorptive materials can be used to dampen the natural high-frequency reverberations of the room. High settings of DAMP cause the reverberations to darken tonally and become less defined over the course of DECAY. Low settings cause less dramatic room effects on the tone of the reverberations. Ranges from 1 to 7.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>LowPass</b>	Appears only in Gated Reverbs. Selects the frequency above which all frequencies are rolled off. This control can be used to darken the response of bright-sounding gated reverbs. Ranges from 100 Hz to 8 kHz in the Gated Reverb and from 100 Hz to 20 kHz in the Stereo Gated Reverb.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>Time</b>	Appears only in Gated Reverbs. Controls the length of the gated reverb in milliseconds (much like the DECAY control of a normal reverb). Ranges from 25 milliseconds to 300 milliseconds (or 500 milliseconds on the Stereo Gated Reverb).	

								<b>Reverbs (continued)</b>	
Reverb	Stereo Reverb	Gigaverb	Stereo Gigaverb	Gated Reverb	St. Gated Reverb	Spring Tank	Room Echo	PARAM.	DESCRIPTION
✓								<b>Blend</b>	The BLEND control cross-mixes reverberations from the left side into the right side and vice-versa. This can be used to increase the realism of the simulated room by adding reverberations from different parts of the room to each channel. Varies from 0% to 99%.
			✓					<b>Prim &amp; Secd Blend</b>	These two parameters adjust the amount of BLEND for the Primary and Secondary reverb stages. See BLEND above for a complete parameter description.
✓	✓							<b>Decay</b>	Controls the length (RT60) of the room reverberations. This one control could have been divided among Size and Reflection controls but has been simplified here for easier use. To simulate a large room, use longer DECAY settings. For small rooms, use shorter DECAY settings. For more natural sounding reverbs, you may also want to decrease the DENSITY setting as DECAY is shortened. Ranges from .5 to 23 seconds depending on the Reverb Type currently selected.
		✓	✓	✓				<b>Prim &amp; Secd Decay</b>	Controls the length (RT60) for the Primary and Secondary reverberation stages. This Parameter interacts with the SIZE and REFLCT Parameters. Larger SIZE and REFLCT settings will allow longer reverb decay times while smaller settings reduce the length of the reverb decays but produce better small environment emulations. Ranges from .26 to 11 seconds.
		✓	✓	✓				<b>Prim &amp; Secd Size</b>	These two Parameters change the relative room size of the Primary and Secondary reverb stages. Ranges from 1 to 5.
		✓	✓	✓				<b>Prim &amp; Secd Reflect</b>	These two Parameters control the simulation of energy loss of sound each time it is reflected. Hard, smooth materials like glass and wood have more reflectivity that softer, more porous materials. This control can be thought of as determining the "liveness" of the room. Ranges from 1 to 10.
							✓	<b>Delay A</b>	Sets the length of time before hearing Delay group A. Ranges from 0 to 120 milliseconds.
							✓	<b>Delay B</b>	Sets the length of time between hearing Delay Group A and Delay Group B. Ranges from 0 to 120 milliseconds.
							✓	<b>Delay C</b>	Sets the length of time between hearing Delay Group B and Delay Group C. Ranges from 0 to 120 milliseconds.
							✓	<b>Delay D</b>	Sets the length of time between hearing Delay Group C and Delay Group D. Ranges from 0 to 120 milliseconds.
							✓	<b>Out A-D</b>	Controls the output level of the Delay Groups. Ranges from Off to 100%.
							✓	<b>Bal A-D</b>	Controls the Left-Right balance of the Delay Groups. Ranges from -99 to 99.
			✓	✓			✓	<b>Shape</b>	Selects the shape of the output levels for the delay group taps. Shape selections are: Flat, Peak, Decreasing, Increasing, Shelf, and Reverse Shelf.
							✓	<b>Spread</b>	Controls the width of the effect's stereo imaging. Ranges from 1 to 10
							✓	<b>FB: Dly</b>	Sets the amount of time before the delay is fed back into the signal. Ranges from 0 to 170 ms.
							✓	<b>Amount</b>	Sets how much delay is fed back into the signal. Ranges from Off to 50%.
✓	✓				✓		✓	<b>OutL - R</b>	Adjusts the overall level of the left or right side of the reverb. Ranges from OFF to 100%.
		✓	✓		✓			<b>Prim OutL</b>	Adjusts the overall level of the left side of the Primary reverb. Ranges from OFF to 100%.
		✓	✓					<b>Prim OutR</b>	Adjusts the overall level of the right side of the Primary reverb. Ranges from OFF to 100%.
		✓	✓					<b>Secd OutL</b>	Adjusts the overall level of the left side of the Secondary reverb. Ranges from OFF to 100%.
		✓	✓					<b>Secd OutR</b>	Adjusts the overall level of the right side of the Secondary reverb. Ranges from OFF to 100%.

## CHORUS AND FLANGE

Both choruses and flangers use a Low Frequency Oscillator (LFO) to produce their rich, swirling effects. When you change the speed and depth parameters of modulation effects, you're actually controlling the frequency and amplitude of the LFO. These settings determine the rate and intensity of the modulation effect.

In general, here's how choruses and flangers work. After entering the Module, the source signal is split into two paths. One is allowed to pass through the module unaltered, while the other is delayed and pitch modulated. The modified sound is then sent to the output, along with the original. In Fig. 3-3 below, a sine wave is used to modulate the pitch of the split sound source.

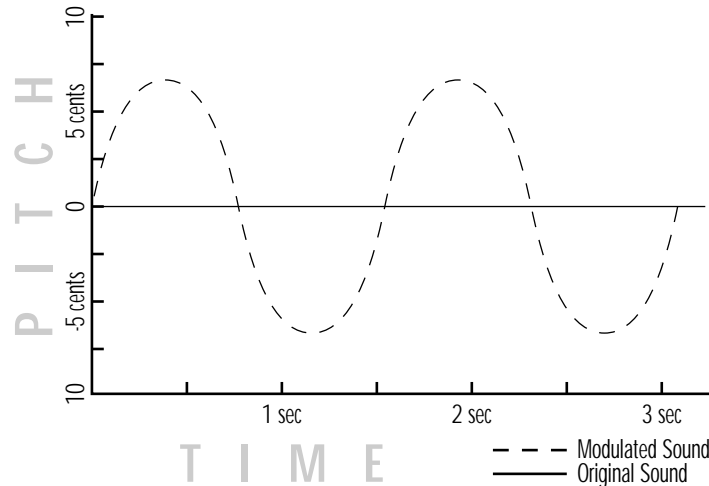


Figure 3-3 Modulation Example

The Dual Chorus creates two different pitch “voices”, while the Octal Chorus creates eight voices to produce extremely full, rich sounds.

The only difference between choruses and flangers is that flangers use less delay and have a feedback Parameter that sends a portion of the effected signal back to the input of the module. When the effected signal reaches the input, it is sent through the module again, building thickness and depth. If you increase the feedback enough, the source begins to lose its own original pitch to the dramatic pitch modulation of the feedback loop.

**LFO Waveforms:** There are four LFO waveforms available for Choruses, Flangers, Phasers, Tremolos, Auto Panners, and five for Modifier LFOs. They include SINE, TRIangle, SPecial-1, SPecial-2, and SPecial-3. Figure 3-4 shows of what these waveforms look like.

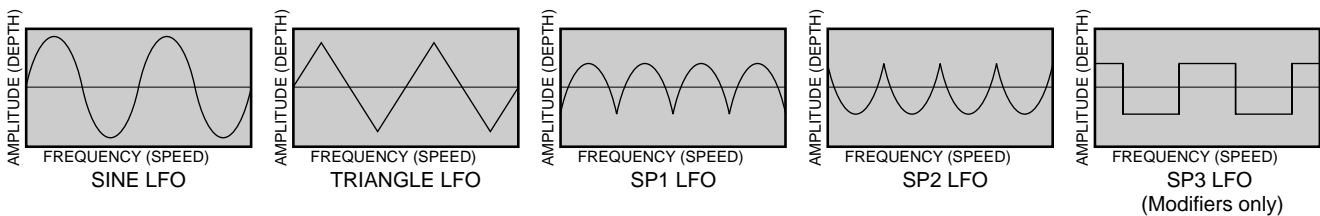


Figure 3-4 LFO Types

				<b>Choruses</b>	
Dual Chorus	Stereo Dual Chorus	Quad Chorus	Octal Chorus	PARAM.	DESCRIPTION
✓	✓	✓	✓	<b>FX: Lvl</b>	Controls the signal input level fed to the Module. Varies from OFF to 100%.
✓	✓	✓	✓	<b>Dry: Lvl</b>	Controls the level of the dry (unaffected) signal. Ranges from OFF to 100%.
✓	✓	✓	✓	<b>Balance</b>	Controls the left/right positioning of the dry signal in the stereo soundfield. Varies from -99 (all left) to 99 (all right).
✓	✓	✓	✓	<b>Speed</b>	Controls the Low Frequency Oscillator (LFO) speed of the chorus. Range of this control is from 0.06 to 16 Hz.
✓	✓	✓	✓	<b>Depth</b>	Adjusts the intensity of the chorus effect. High settings produce dramatic modulation, while lower settings can be used to produce a more subtle, ambient swirling. Varies from 0 to 30 milliseconds.
✓	✓	✓	✓	<b>Depth 1 - 2</b>	Octal Chorus only. DEPTH1 adjusts the intensity of chorus voices 1-4. DEPTH2 adjusts the intensity of chorus voices 5-8. Ranges from 0 to 30 milliseconds.
✓	✓	✓	✓	<b>Wander Speed</b>	Controls the secondary LFO speed of chorus voices 5-8. This is a secondary oscillator for voices 5-8 that causes deviations from the oscillation path set by DEPTH2. This control can produce radical new textures when used creatively. Try setting it slightly faster or slower than SPEED. Ranges from 0.06 to 2.0 Hz.
✓	✓	✓	✓	<b>Wander Depth</b>	Adjusts the intensity of the oscillation deviations produced by WANDER SPEED. WANDER DEPTH produces dramatic psycho-acoustic swirling effects when set higher than DEPTH2. Ranges from 0 to 10 milliseconds.
✓	✓	✓	✓	<b>WvFrm</b>	Selects which waveform the LFO follows. Options for this control include sine, triangle, SP1 (Special 1), and SP2 (Special 2).
✓	✓	✓	✓	<b>DlyA - B</b>	Controls the delay time of chorus voices A and B. Higher delay time settings produce a more dramatic sweeping sound. Ranges from 0 to 60 milliseconds.
✓	✓	✓	✓	<b>DlyC - D</b>	Controls the delay time of chorus voices C and D. Higher delay time settings produce a more dramatic sweeping sound. Ranges from 0 to 60 milliseconds.
✓	✓	✓	✓	<b>DlyE - H</b>	Controls the delay time of chorus voices E - H. Higher delay time settings produce a more dramatic sweeping sound. Ranges from 0 to 60 milliseconds.
✓	✓	✓	✓	<b>Out A - B</b>	Adjusts the overall level of chorus voice A or B. Ranges from OFF to 100%.
✓	✓	✓	✓	<b>Pan A - B</b>	Controls the placement of chorus voice A or B in the stereo image. Varies from -99 (all left) to 99 (all right)
✓	✓	✓	✓	<b>Out C - D</b>	Adjusts the overall level of chorus voice C or D. Ranges from OFF to 100%.
✓	✓	✓	✓	<b>Pan C - D</b>	Controls the placement of chorus voice C or D in the stereo image. Varies from -99 (all left) to 99 (all right).
✓	✓	✓	✓	<b>Out LA - LB</b>	Adjusts the left side level of chorus voice A or B. Ranges from OFF to 100%.
✓	✓	✓	✓	<b>Out RA - RB</b>	Adjusts the right side level of chorus voice A or B. Ranges from OFF to 100%.
✓	✓	✓	✓	<b>Spread</b>	Controls the width of the effect's stereo imaging. The higher the setting, the wider the image. The lower the setting, the more monophonic the effect becomes. Ranges from 1 to 10.

Dual Flange Stereo Flange		PARAM.	DESCRIPTION	<b>Flangers</b>
✓	✓	<b>FX: Lvl</b>	Controls the signal input level fed to the Module. Varies from OFF to 100%.	
✓	✓	<b>Dry: Lvl</b>	Controls the level of the dry (unaffected) signal. Ranges from OFF to 100%.	
✓	✓	<b>Balance</b>	Controls the left/right positioning of the dry signal in the stereo soundfield. Varies from -99 (all left) to 99 (all right).	
✓	✓	<b>Speed</b>	Controls the Low Frequency Oscillator (LFO) speed of the flanger. Range of this control is from 0.06 to 16 Hz.	
✓	✓	<b>Depth</b>	Adjusts the intensity of the flange effect. High settings of DEPTH combined with high settings of FDBCK produce dramatic, synth-like results. Varies from 0 to 30 milliseconds.	
✓	✓	<b>FdBck</b>	Controls how much of the flanged signal is fed back to the input of the Module. The FDBACK Parameter is what gives flangers their distinctive voice. Flangers are capable of both positive and negative feedback loops, so experiment to find the sound you like best. Ranges from -99% to 99%.	
✓	✓	<b>WvFrm</b>	Selects which waveform the LFO follows. Options for this control include sine, triangle, SP1 (Special 1), and SP2 (Special 2). The sine wave setting is probably the most easily recognized, but the smooth response of the triangle wave or the intensity of SP1 or SP2 typically produce better results.	
✓	✓	<b>DlyA - B</b>	Controls the delay time of flange voice A or B. Shorter delay time settings produce a more dramatic, deeper sweeping sounds. Ranges from 0 to 60 milliseconds.	
✓	✓	<b>Out A - B</b>	Adjusts the overall level of flange voice A or B. Ranges from OFF to 100%.	
✓	✓	<b>Pan A - B</b>	Controls the stereo soundfield placement of flange voice A or B. Varies from -99 (all left) to 99 (all right).	
✓	✓	<b>Out L - R</b>	Adjusts the level of the left or right side of the flanger. Ranges from OFF to 100%.	

## PHASERS

Phasers create a copy of the original signal and modulate that new signal's phase relationship to the original signal. When the two signals are reunited at the output, the modified signal, moving smoothly in and out of phase, causes continuous cancellations and reinforcements at different frequencies throughout the modulating cycle.

		Dual Phase Stereo Phase		PARAM.	DESCRIPTION	Phasers
✓	✓			<b>FX: Lvl</b>	Controls the signal input level fed to the Module. Varies from OFF to 100%.	
✓	✓			<b>Dry: Lvl</b>	Controls the level of the dry (unaffected) signal. Ranges from OFF to 100%.	
✓	✓			<b>Balance</b>	Controls the left/right positioning of the dry signal in the stereo soundfield. Varies from -99 (all left) to 99 (all right).	
✓	✓			<b>Speed</b>	Controls the Low Frequency Oscillator (LFO) speed of the phaser. Range of this control is from 0.06 to 16 Hz.	
✓	✓			<b>Depth</b>	Adjusts the intensity of the phaser effect. High settings of DEPTH combined with high settings of FDBCK produce dramatic, synth-like results. Varies from 0 to 100 milliseconds.	
✓	✓			<b>FdBck</b>	Controls how much of the modulated signal is fed back to the input of the Module. The FDBACK Parameter is what gives phasers their distinctive resonating sound. Ranges from 0 to 99%.	
✓	✓			<b>WvFrm</b>	Selects which waveform the LFO follows. Options for this control include sine, triangle, SP1 (Special 1), and SP2 (Special 2). The sine wave setting is the most easily recognized, but the intensity of SP2 typically produce better results in phasers.	
✓				<b>Out A - B</b>	Adjusts the overall level of phaser voice A or B. Ranges from OFF to 100%.	
✓				<b>Pan A - B</b>	Controls the placement of phaser voice A or B in the stereo image. Varies from -99 (all left) to 99 (all right).	
	✓			<b>Out L - R</b>	Adjusts the level of the left or right side of the phaser. Ranges from OFF to 100%.	

## ROTARY SPEAKER SIMULATOR / TREMOLO / AUTO PANNER

The Rotary Speaker Simulator allows you to emulate the classic rotating speaker sound, without the chiropractic problems that come with moving bulky speaker cabinets.

Tremolos and Auto Panners are similar to one another because they use an LFO to modulate the level of the signal. This allows you to re-create the tremolo effects commonly found on vintage instrument amplifiers.

			<b>Rotary Spkr/Tremolo/Auto Pan</b>	
Rotary Speaker Sim.	St. Tremolo	Auto Panner	PARAM.	DESCRIPTION
✓	✓	✓	<b>FX: Lvl</b>	Controls the signal input level fed to the Module. Varies from OFF to 100%.
✓			<b>Dry: Lvl</b>	Controls the level of the dry (unaffected) signal. Ranges from OFF to 100%.
✓			<b>Balance</b>	Controls the left/right positioning of the dry signal in the stereo soundfield. Varies from -99 (all left) to 99 (all right).
✓	✓	✓	<b>Speed</b>	Controls the oscillation speed of the effect. Range of this control is from 0 to 15.0 Hz (Rot Spkr) & 0.06 to 16.0 Hz (Tremolo and Auto Panner).
✓	✓	✓	<b>Depth</b>	Adjusts the intensity of the effect. As DEPTH increases, volume changes become more dramatic. Varies from 0 to 100%.
✓			<b>Mode</b>	Selects which speed mode the Rotor and Horn are in. Settings are fast or slow.
✓			<b>Spread</b>	Sets the horn stereo microphone spread. Varies from 0 to 100%.
✓			<b>H/R: Level</b>	Sets the overall Rotor or Horn level. Varies from Off to 100%
✓			<b>Doppler</b>	Sets the amount of shifted pitch heard in the horn. Range is 0 to 50 milliseconds.
✓			<b>X-Over</b>	Selects the frequency where the signal is split between the horn and rotor. Ranges from 25Hz to 20kHz.
✓			<b>Acceleration: Horn/Rotor</b>	Sets the amount of time that the rotor and horn take to come up to their full rotating speed. The ranges are 0 to 10 seconds.
	✓	✓	<b>WvFrm</b>	Selects which waveform the LFO follows. Options for this control include sine, triangle, SP1 (Special 1), and SP2 (Special 2). The Triangle Waveform setting produces a classic tremolo effect.



### DETUNERS / PITCH SHIFTERS

Detuners are similar to pitch shifters, but the intervals between the detuned signal and the original are much smaller, usually expressed in cents (hundredths of a semitone). The Quad 4 uses percentages of semitones to express the shifted note's distance from the original. For example, with a maximum detune setting of 50%, the pitch is exactly one semitone (50 cents) up from the original.

Pitch shifters allow you to create multiple voices from a single note input. In the Quad 4, the new pitch is determined by the setting of the SHFT Parameters, which can cover a pitch range of four octaves.

				PARAM.	DESCRIPTION	Detuners
Dual Detune	Stereo Dual Detune	Quad Detune	Octal Detune			
✓	✓	✓	✓	<b>FX: Lvl</b>	Controls the signal input level fed to the Module. Varies from OFF to 100%.	
✓	✓	✓	✓	<b>Dry: Lvl</b>	Controls the level of the dry (unaffected) signal. Ranges from OFF to 100%.	
✓	✓	✓	✓	<b>Balance</b>	Controls the left/right positioning of the dry signal in the stereo soundfield. Varies from -99 (all left) to 99 (all right).	
✓	✓	✓	✓	<b>Dtn A - B</b>	Controls the detuning amount for detuner voices A and B. Higher detune settings produce a more dissonant sound. Ranges from -50% to 50%.	
		✓	✓	<b>Dtn C - D</b>	Controls the detuning amount for detuner voices C and D. Ranges from -50% to 50%.	
			✓	<b>Dtn E - H</b>	Controls the detuning amount for detuner voices E through H. Ranges from -50% to 50%.	
✓	✓	✓	✓	<b>Dly A - B</b>	Controls the amount of time before detuner voices A and B are heard. Higher delay time settings produce a short slapback delay effect. Ranges from 0 to 60 milliseconds.	
		✓	✓	<b>Dly C - D</b>	Controls the amount of time before detuner voices C and D are heard. Ranges from 0 to 60 milliseconds.	
			✓	<b>Dly E - H</b>	Controls the amount of time before detuner voices E through H are heard. Ranges from 0 to 60 milliseconds.	
✓		✓		<b>Out A - B</b>	Adjusts the overall level of detuner voice A or B. Ranges from OFF to 100%.	
✓		✓		<b>Pan A - B</b>	Controls the stereo soundfield placement of detuner voice A or B. Varies from -99 (all left) to 99 (all right).	
		✓		<b>Out C - D</b>	Adjusts the overall level of detuner voice C or D. Ranges from OFF to 100%.	
		✓		<b>Pan C - D</b>	Controls the stereo soundfield placement of detuner voice C or D. Varies from -99 (all left) to 99 (all right).	
	✓			<b>Out LA - LB</b>	Adjusts the left side level of detuner voice A or B. Ranges from OFF to 100%.	
	✓			<b>Out RA - RB</b>	Adjusts the right side level of detuner voice A or B. Ranges from OFF to 100%.	
			✓	<b>Spread</b>	Controls the width of the effect's stereo imaging. The higher the setting, the wider the image. The lower the setting, the more monophonic the effect becomes. Ranges from 1 to 10.	

								<b>Pitch Shifters</b>	
Dual Pitch	Stereo Pitch	Stereo Dual Pitch	Quad Pitch	Octal Pitch	Smooth Pitch	Harmony	PARAM.	DESCRIPTION	
✓	✓	✓	✓	✓	✓	✓	<b>FX: Lvl</b>	Controls the signal input level fed to the Module. Varies from OFF to 100%.	
✓	✓	✓	✓	✓	✓	✓	<b>Dry: Lvl</b>	Controls the level of the dry (unaffected) signal. Ranges from OFF to 100%.	
✓	✓	✓	✓	✓	✓	✓	<b>Balance</b>	Controls the left/right positioning of the dry signal in the stereo soundfield. Varies from -99 (all left) to 99 (all right).	
✓		✓	✓	✓			<b>Shft A - B</b>	SHFTA and SHFTB control the pitch intervals between the original note and voices A and B of the pitch shifter. Pitch shifters can be used for a wide variety of effects, including doubling, octave division, and chromatic harmonies. Each Pitch Shifter has a 4-octave range, stepped in semitones from -24 to +24.	
✓		✓	✓	✓			<b>Dtn A - B</b>	Controls the detuning amount for pitch-shifted voices A and B. As DTN moves away from zero, dissonance becomes more pronounced. Low DTN settings can be useful for thickening or enhancing the imaging of the source material. Ranges from -50% to 50%.	
			✓	✓			<b>Shft C - D</b>	See Shift A - B	
			✓	✓			<b>Dtn C - D</b>	See Detune A - B	
							<b>Shft E - H</b>	See Shift A - B	
							<b>Dtn E - H</b>	See Detune A - B	
	✓				✓		<b>Shft</b>	See Shift A - B	
	✓				✓		<b>Dtn</b>	See Detune A - B	
						✓	<b>Key</b>	Key allows you to set the musical key for the harmonies. If the song you are playing is in the key of G Major, you would select G for the scale.	
						✓	<b>Scale</b>	Scale sets the scale type for the Harmony you want to hear. Scale types include: Major, Minor, Harmonic Minor, Melodic Minor, Dorian, Mixolydian, Lydian, Lydian Augmented, Major Pentatonic, Minor Pentatonic, Blues, Whole Tone, Half-Whole, and Whole-Half.	
						✓	<b>Interval</b>	Interval sets the basic interval of the Harmony. You can choose from one of several Harmony intervals. See pg. 42 for Harmony Interval Chart reference.	
✓		✓	✓		✓	✓	<b>Out A - B</b>	Adjusts the overall level of pitch-shifted voice A or B. Ranges from OFF to 100%.	
✓		✓	✓		✓	✓	<b>Pan A - B</b>	Controls the placement of pitch-shifted voice A or B in the stereo image. Varies from -99 (all left) to 99 (all right).	
			✓				<b>Out C - D</b>	Adjusts the overall level of pitch-shifted voice C or D. Ranges from OFF to 100%.	
			✓				<b>Pan C - D</b>	Controls the stereo soundfield placement of pitch-shifted voice C or D. Varies from -99 (all left) to 99 (all right).	
				✓			<b>Out E - H</b>	Adjusts the overall level of pitch-shifted voices E through H. Ranges from OFF to 100%.	
				✓			<b>Pan E - H</b>	Controls the stereo soundfield placement of voices E through H. Varies from -99 (all left) to 99 (all right).	
	✓		✓				<b>Out L - R</b>	Adjusts the left or right output level of the pitch-shifted voice. Ranges from OFF to 100%.	
		✓		✓			<b>Out LA - LB</b>	Adjusts the left side level of pitch-shifted voice A or B. Ranges from OFF to 100%.	
		✓		✓			<b>Out RA - RB</b>	Adjusts the right side level of pitch-shifted voice A or B. Ranges from OFF to 100%.	
							<b>Spread</b>	Controls the width of the effect's stereo imaging. The higher the setting, the wider the image. The lower the setting, the more monophonic the effect becomes. Range: 1 to 10.	

**DELAYS**

A delay produces discrete, repeating echoes of the source material at a specified interval. In digital delays, the input signal is "sampled" or recorded into memory, where it is held for the amount of time you specify with the delay time setting, after which the sample is replayed at the output. The Quad 4's delays have a feedback meter that is used to send a portion of the delayed signal back to the input to be re-recorded along with new source material. The feedback setting determines how long the delay repeats take to decay to inaudibility.

												<b>Delays</b>	
												<b>PARAM.</b>	<b>DESCRIPTION</b>
✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	<b>FX: Lvl</b>	Controls the signal input level fed to the Module. Varies from OFF to 100%.
✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	<b>Dry: Lvl</b>	Controls the level of the dry (unaffected) signal. Ranges from OFF to 100%.
	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	<b>Balance</b>	Controls the left/right positioning of the dry signal in the stereo soundfield. Varies from -99 (all left) to 99 (all right).
	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	<b>Delay Time</b>	Sets the maximum delay time available to each delay voice. For example, if DELAYTIME is set to 1000 ms, each delay voice can be set from 0 to 100% of that delay time. Ranges from 0 to 5.0 seconds (Maximum delay times differ between 4th, HLF, and FUL module Types.)
	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	<b>FdBck</b>	Controls the fade time of the delay repeats. Higher settings take longer to fade out, while a setting of zero could be used to limit the delay to one repeat per voice. The delay provide both positive and negative feedback settings. Ranges from -99% to +99%.
	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	<b>TapIt</b>	Allows you to change DELAYTIME in real-time, by tapping the TAPIT button at the tempo you want. Delay voice percentages do not change when using this control.
									✓	✓		<b>Smear</b>	Sets the spread of Diffusion of the Delay Repeats. Ranges from 0 to 100%.
									✓	✓	✓	<b>LPF</b>	Selects where the Low Pass Filter is positioned within the Delay Module. Positions are: Pre Delay or Post Delay.
									✓	✓		<b>Frequency</b>	Selects the Frequency band that appears in the LPF. Frequencies range from 25hz to 20 khz.
									✓	✓		<b>Gain</b>	Controls the gain of the output of the LPF. Ranges from -12 to 12.
			✓	✓		✓	✓					<b>DlyA - B</b>	Controls the percentage of DELAYTIME allocated to delay voices A and B. For example, if DELAYTIME (above) is set to 1000 ms and DLYA is set to 75%, the voice A delay time is 750 ms. Remember, each voice in the Module can have any delay time up to 100% of DELAYTIME. Ranges from 0% to 100%.
				✓			✓					<b>DlyC - D</b>	See Dly A - B. Ranges from 0% to 100%.
	✓		✓									<b>Out</b>	Adjusts the overall level of the delay. Ranges from OFF to 100%.
	✓		✓									<b>Pan</b>	Controls the stereo soundfield placement of the delay. Varies from -99 (all left) to 99 (all right).
				✓		✓			✓	✓	✓	<b>Out L - R</b>	Adjusts the left or right level of the delay voice. Ranges from OFF to 100%.
				✓	✓							<b>Out A - B</b>	Adjusts the overall level of delay voice A or B. Ranges from OFF to 100%.
				✓	✓					✓		<b>Pan A - B</b>	Controls the placement of delay voice A or B in the stereo image. Varies from -99 (all left) to 99 (all right).
				✓								<b>Out C - D</b>	Adjusts the overall level of delay voice C or D. Ranges from OFF to 100%.
				✓								<b>Pan C - D</b>	Controls the placement of delay voice C or D in the stereo image. Varies from -99 (all left) to 99 (all right).
							✓	✓				<b>Out LA - LB</b>	Adjusts the overall left output level of delay voice A or B. Ranges from OFF to 100%.
							✓	✓				<b>Out RA - RB</b>	Adjusts the overall right output level of delay voice A or B. Ranges from OFF to 100%.
								✓				<b>Out LC - LD</b>	Adjusts the overall left output level of delay voice C or D. Ranges from OFF to 100%.
								✓				<b>Out RC - RD</b>	Adjusts the overall right output level of delay voice C or D. Ranges from OFF to 100%.
		✓										<b>Reverse Time</b>	Adjusts the Reverse delay time. Ranges from 0 to 5.0 seconds.
✓												<b>Pedal</b>	Is a parameter which controls the mix of the Time Warp delay. Ranges from Off to 100%.
✓												<b>Warp Time</b>	Adjusts the Time Warp delay time. Ranges from 0 to 5.0 seconds.

# 26 EQUALIZERS

The Quad 4 has a broad selection of equalizer Modules to cover virtually any need. Both mono and stereo modules are available. Remember that mono equalizers connected to stereo sources will always sum the stereo signal together for equalization (thus eliminating the stereo image). If you need to maintain the stereo image, use a stereo equalizer module.

The Parametrics allow you to cover very specific regions of the sound spectrum with extreme precision and control. Up to 6 bands of either stereo, or mono parametric equalization are available.

The Graphic equalizers use 1/3, 2/3, or 1 2/3 octave ISO-standard frequency centers.

								<b>Equalizers</b>	
	Mono PEQ6	Stereo PEQ3	Stereo PEQ6	Mono GEO8	Stereo GEO8	Mono GEO15	Stereo GEO15	PARAM.	DESCRIPTION
✓	✓	✓	✓	✓	✓	✓	✓	<b>Level</b>	Controls the signal input level fed to the Module. Varies from OFF to 100%.
✓			✓		✓		✓	<b>Phase</b>	Inverts the phase of the source signal. Can be set either IN or OUT of phase.
		✓		✓		✓		<b>Phase L - R</b>	Inverts the phase of the left or right side of the stereo source signal. Can be set either IN or OUT of phase.
			✓	✓	✓	✓	✓	<b>(Freq) Hz</b>	Controls the amount of boost / cut applied to the selected frequency. The GEO8 uses 1-1/3 octave ISO standard frequency centers, while the GEO15 and GEO31 use 2/3 octave and 1/3 octave frequencies. Boost / cut range for each band is from -12 to 12.
✓		✓						<b>LoShlv Freq</b>	Controls the center frequency of the low-frequency shelving EQ band. Ranges from 25 Hz to 20 kHz.
✓		✓						<b>LoShlv Level</b>	Adjusts the amount of boost or cut applied to the frequency selected by LOSHLV FREQ. Varies from -12 to 12.
✓	✓	✓						<b>Band# Freq</b>	Sets the center frequency of the selected band. 6-band PEQs have four true parametric bands of EQ plus shelving high- and low-frequency controls with variable frequency. Bands 1 and 2 range from 25 Hz to 20 kHz. Bands 3 and 4 range from 1 kHz to 20 kHz.
✓	✓	✓						<b>Band# Width</b>	Controls the bandwidth of the selected frequency. The higher the setting of WIDTH, the more frequency-selective the boost / cut becomes. In other words, with low (narrow) WIDTH settings, frequencies around the selected center frequency are not affected by the LEVEL setting. As WIDTH increases, frequencies around the center frequency become affected by the setting of LEVEL.
✓	✓	✓						<b>Band# Level</b>	Adjusts the amount of boost or cut applied to the selected frequency. Varies from -12 to 12.
✓		✓						<b>HiShlv Freq</b>	Controls the center frequency of the high-frequency shelving EQ band. Ranges from 1 kHz to 20 kHz.
✓		✓						<b>HiShlv Level</b>	Adjusts the amount of boost or cut applied to the frequency selected by HISHLV FREQ. Varies from -12 to 12.

**OTHER EFFECTS**

The Studio Quad 4 also offers a special menu of "Other" hard to find effects including: Samplers, Compressor, Noise Gate, Envelope Filter, Vocoder and a Vocal Eliminator which is ideal for Karaoke use.

	Vocal Eliminator	Gate	Compressor	Sampler	Stereo Sampler	Vocoder	Envelope Filter	PARAM.	DESCRIPTION	Other Effects
							<input checked="" type="checkbox"/>	<b>FX Level</b>	Controls the overall effect level of the selected effect. Varies from OFF to 100%.	
							<input checked="" type="checkbox"/>	<b>Dry Level</b>	Controls the dry level that is used in the selected effect module. Varies from OFF to 100%.	
							<input checked="" type="checkbox"/>	<b>Balance</b>	Sets the dry path level within the Envelope Filter effect. Range is -99(all left) to 99 (all right).	
	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<b>ThshO</b>	Sets the level at which the gate begins to open at the rate set by ATTACK. Both THSHO and THSHC are independent controls. This gives you the option to do nifty stuff like setting THSHO higher than THSHC, which could be used to let guitar notes sustain longer while still retaining the noise-gating characteristics of the gate when closed.	
	<input checked="" type="checkbox"/>							<b>ThshC</b>	Sets the level at which the gate begins to close at the rate set by RELEASE. Both THSHO and THSHC are independent controls. THSHC cannot be set higher than THSHO.	
			<input checked="" type="checkbox"/>					<b>Thsh</b>	Sets the minimum input level at which the compressor will engage. Ranges from -27 to 0.	
			<input checked="" type="checkbox"/>					<b>Ratio</b>	Controls the amount of gain reduction applied to the input signal. Ranges from 1.5 to 40.	
			<input checked="" type="checkbox"/>					<b>Gain</b>	Controls the amount of gain that can be added to a signal after it has been compressed. Ranges from 0 to 200%	
		<input checked="" type="checkbox"/>						<b>Attn</b>	Adjusts how far the signal level is lowered (attenuated) when the gate is closed. The higher you set ATTN, the lower the noise floor of the source when the gate is closed. Varies from 0% to 100%.	
	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>						<b>Delay</b>	Sets the amount of Delay before the Gate or Compressor engages. Ranges from 0.1 to 10 milliseconds.	
	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>						<b>Attack</b>	Controls how quickly the gate or compressor opens after the signal level reaches THSH. Varies from 0 to 2 seconds (Noise gate), Fast or Slow (Compressor).	
	<input checked="" type="checkbox"/>							<b>Hold</b>	The setting of HOLD determines how long the gate remains open after the signal level falls below THSHC. Long HOLD settings can be used to prevent the gate from "stuttering", or opening and closing rapidly, during soft passages when average signal levels are just above or below the THSHC setting. Varies from 0 to 500 milliseconds.	
	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>						<b>Release</b>	Determines how quickly the gate closes after the signal level falls below THSHC, or how quickly the compressor disengages. When used in conjunction with long HOLD settings, this control can be used to further prevent stuttering, or to make the closing of the gate less obtrusive. Varies from 0 to 2 seconds (Noise Gate), Fast or Slow (Compressor).	
			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<b>Loop</b>	This parameter turns the Sampler loop On or Off.	
			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<b>Over Dub</b>	This parameter (when turned On), allows you to record over the existing sample.	
			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<b>RecPb</b>	This parameter sets the sampler to either Record or Playback mode.	
			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<b>Trig</b>	This parameter (When pressed), triggers the sampler to record or play back.	
			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<b>Start Time</b>	Sets the time before recording begins after the sampler has been triggered with in the maximum 5.0 or 2.5 (Stereo Sampler) seconds of sample. Range: 0ms to 5.0 seconds maximum (Sampler) or 2.5 seconds Stereo Sampler.	
			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<b>End Time</b>	Sets the time when recording ends after the sampler has been triggered within the maximum 5.0 or 2.5 (Stereo Sampler) of sample. Range: 0ms to 5.0 seconds maximum (Sampler) or 2.5 seconds Stereo Sampler.	
			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<b>AudTrg</b>	This parameter activates the Audio Trigger function of the Sampler. When engaged, Sampler can be triggered by an incoming audio signal. Settings are On or Off.	
			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<b>AudThr</b>	This parameter sets the threshold of which the audio trigger will be activated. Range is from -30 to 0. The higher the Threshold is set, the higher the input signal must be set to trigger the sampler.	
			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<b>Direct</b>	This is the direct (Dry) signal level that passes through the Sampler. Range is from Off to 100%.	
			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>				<b>Sampler Lvl</b>	This is the output level of the Sampler. Range is from Off to 100%.	
							<input checked="" type="checkbox"/>	<b>Band Freq</b>	This parameter is used to select different frequency bands for the Vocoder effect. Range is from 25.0 Hz to 20.0 kHz.	
							<input checked="" type="checkbox"/>	<b>Width</b>	Sets the width of the selected Frequency band. Range is from 0.08 (Narrow) to 4.00 (Wide).	
							<input checked="" type="checkbox"/>	<b>Level</b>	Sets the cut or boost of the Vocoder frequency band and ranges from -12 to 12 dB.	
							<input checked="" type="checkbox"/>	<b>VceLvl</b>	This parameter sets the input Voice level entering the Vocoder or Eliminator. Range is from Off to 100%.	
							<input checked="" type="checkbox"/>	<b>Carrier Lvl</b>	This parameter sets the input Carrier (Synth) level entering the Vocoder. Range is from Off to 100%.	
							<input checked="" type="checkbox"/>	<b>Sibilance</b>	Sets the amount of "Essing" that is passed through the Vocoder. Range is from Off to 100%.	
							<input checked="" type="checkbox"/>	<b>Type (Vcder)</b>	Allows you to select any one of the five different Vocoder settings in the Quad 4.	
							<input checked="" type="checkbox"/>	<b>Gain</b>	Controls the input gain of the Vocoder effect. Range is from Off to 100%.	
<input checked="" type="checkbox"/>							<input checked="" type="checkbox"/>	<b>Output Lvl</b>	Controls the overall output level of the selected the effect. Range is from Off to 100%.	
							<input checked="" type="checkbox"/>	<b>Sensitivity</b>	Adjusts the sensitivity of the detection of the envelope filter. Higher sensitivity settings produces a wider envelope filter range. Settings are Off to 100%.	
<input checked="" type="checkbox"/>								<b>Type (V E)</b>	This parameter allows you to select one of four different Vocal Eliminator types. Types are as follows: 1. Removes Lower Vocal Freqs. 2. Removes Medium Range Vocal Freqs. 3. Removes High Freqs and 4. Removes the Center channel signal.	
<input checked="" type="checkbox"/>								<b>Voice Cut</b>	This parameter allows you to select the amount of Vocal signal that is removed in the Vocal Eliminator. Range is from Off to 100%. A setting of 100% equals complete Vocal cut.	

## MULTI EFFECTS MODULES

The Studio Quad 4, Multi Effect Modules allow the User to combine either Delay and Chorus or Delay and Flange within one Effect module block. This is ideal for situations where the User needs to add another effect to the Effect Configuration, but is running low on signal processing resources. Within the module, there is a unique parameter that allows you route the signal several different ways between the two effects.

Chorus/Delay Flange/Delay		PARAM.	DESCRIPTION	<b>Multi Effects Modules</b>
✓	✓	<b>Fx: Level</b>	Controls the signal input level fed to the Module. Varies from OFF to 100%.	
✓	✓	<b>Dry: Level</b>	Controls the level of the dry (unaffected) signal. Ranges from OFF to 100%	
✓	✓	<b>Balance</b>	Controls the left/right positioning of the dry signal in the stereo soundfield. Varies from -99 (all left) to 99 (all right).	
✓	✓	<b>Route</b>	Selects the route signal path within the Chorus/Delay, and Flange/Delay Multi effects modules. The 3 settings are: 1) Chorus/Flange into Delay with feedback into the Delay 2) Chorus/Flange into Delay with feedback into Chorus/Flange 3) Delay into Chorus/Flange with feedback thru the Chorus/Flange.	
✓	✓	<b>Speed</b>	Controls the Low Frequency Oscillator (LFO) Speed of the Chorus or Flanger. Range of this control is 0.06 to 16 Hz.	
✓	✓	<b>Depth</b>	Adjusts the intensity of the Chorus or Flanger effect. Varies from 0 to 30 milliseconds.	
✓	✓	<b>FdBck (Flanger)</b>	Controls how much of the flanged signal is fed back to the input of the module. The FdBck parameter is what gives flangers their distinctive voice Flangers are capable of both positive and negative feedback loops, so experiment to find the sound you like best. Ranges from 0 to 30 milliseconds.	
✓	✓	<b>WvFrm</b>	Selects which waveform the LFO follows. Options for this control include: Sine, Triangle, SP1 (Special 1), and SP2 (Special 2).	
✓	✓	<b>C/F:Delay</b>	Controls the delay time of the Chorus or Flanger voice. Ranges from 0 to 40 milliseconds.	
✓	✓	<b>Delay Time</b>	Sets the delay time for the delay tap. Delay time ranges from 0 to 300 milliseconds.	
✓	✓	<b>Feedback</b>	Controls the fade time of the delay repeats. Higher settings take longer to fade out, while a setting of zero will limit the delay to one repeat. Varies from Off to 99%.	
✓	✓	<b>TapIt</b>	Allows you to change the Delay time in real-time by tapping the TAPIT button at the tempo you want. Delay voice percentages do not change when using this control.	
✓	✓	<b>Level C/F/D</b>	Controls the overall output level of each effect block. Ranges from Off to 100%.	
✓	✓	<b>Pan C/F/D</b>	Controls the stereo soundfield placement of each effect block. Ranges from -99 to 99.	

## SECTION 4 - INPUT LEVELS & UTILITIES

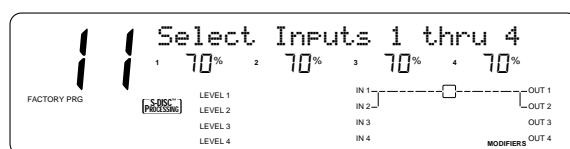
### AUTOMATIC INPUT LEVELING

Proper input level adjustment can be the difference between an acceptable recording and a great recording. Fortunately, the Studio Quad 4 has the ability to automatically optimize your input levels based on the signal sent to the input(s).

The concept of Auto Leveling is simple: the Studio Quad 4 listens to the signal for approximately 8 seconds, and sets the input levels accordingly. You also have the option of leveling the inputs manually if you want.

To automatically level the inputs, do the following:

1. Press and hold the **<In Levels>** button until: **AUTO LEVEL** appears in the Information line of the display. When you release the button, the display looks something like this:



2. Select the inputs you want to auto level using the **<1>** through **<4>** buttons. The number buttons you select light brightly, the **<NEXT PAGE>** button begins flashing, and the Information line of the display alternately reads: **PRESS NEXT PAGE TO BEGIN** and **SELECT INPUTS 1 THRU 4**. You can choose to auto level any combination or all of the inputs.
3. Make sure that the program material you want is playing through the inputs, then press the **<Next Page>** button. The display reads: **AUTO LEVELING . . .** for eight seconds while listening to the input signal(s), after which the display returns to the manual leveling screen.

**NOTE:** If no signal is detected, the Input Level will be set to the factory default of 70%.

### MANUAL INPUT LEVELING

To manually adjust the input levels, do the following:

1. Press the **<In Levels>** button. The display shows all four inputs and their current level settings.
2. By using the **<1>** through **<4>** buttons and the **<Data>** wheel, select and set the input level of the input you want to level manually.

### UTILITY

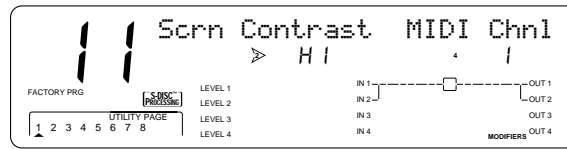
There are settings in the Studio Quad 4 that affect many things simultaneously. They can be found in the Utility menu, and are considered "global" settings. This list of items includes: Display contrast, MIDI assignments, system exclusive options, etc.

The Utility section contains eight Pages. To access Utility mode, press the **<Utility>** once. Once inside, you can use the **<Prev Page>**, **<Next Page>**, **<1>** - **<4>** buttons, and the **<Data>** wheel to navigate through Utility mode.

### ADJUSTING THE SCREEN CONTRAST

The **SCRN CONTRAST** control in the Utility menu allows you to adjust the contrast of the display from different viewing angles. To change the screen contrast, do the following:

1. Press the **<Utility>** button and scroll to Page One of the Utility menu using the **<Next Page>** and **<Prev Page>** button. The display reads:



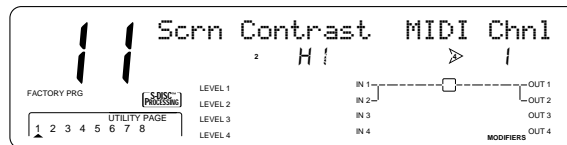
2. Use the <Data> wheel to adjust the screen contrast between Hi and Lo settings.
3. To return to Program mode, press the <Program> button.

## MIDI CHANNEL

This option sets the MIDI Channel that the Studio Quad 4 will respond to MIDI program changes and CC messages. MIDI Channel settings include: Off, 1, 2,...15, 16, and All.

To change the MIDI channel assignment, do the following:

1. Press the <Utility> button. Scroll to Page One of the Utility Menu using the <Next Page> and <Prev Page> buttons. The display reads:



2. Press the <4> button to access the MIDI channel parameter.
3. Use the <Data> wheel to select the desired MIDI channel number.
4. To return to Program mode, press the <Program> button.

## PROGRAM MAP

The Program Mapping features of the Studio Quad 4 allow you to access any of the Studio Quad 4's 200 Programs using the standard 128 Program Change commands through MIDI. From the Factory, the Studio Quad 4 is set to access User Programs 1 through 100 using MIDI Program change numbers 1 through 100.

To gain MIDI access to other programs not mentioned and Bypass you must use the program mapping feature.

To remap a Program number to a MIDI Program change number, do the following:

1. Press the <Utility> button, and Scroll to Page 2 of the Utility Menu using the <Next Page> and <Prev Page> keys. The display reads:



2. Press the <2> button and use the <Data> wheel to select the MIDI Program change number you want mapped. Note that the number under STUDIOUSER changes along with the MIDI number.
3. Press the <3> button and use the <Data> wheel to select the Studio Quad 4 program you want the selected MIDI Program change number to recall. As this number increases above Program 100, note that



STUDIOUSER changes to STUDIOFACT, indicating that the mapped number will recall the indicated Program number in the Factory bank. Pressing the <3> button again will toggle between the User and Factory banks.

4. Scrolling one notch above STUDIOFACT program 124 (or one notch below STUDIOUSER program 100) selects STUDIO BYP which allows you to bypass the Studio Quad 4 by sending it the selected MIDI program change number.
5. When you're finished, you can return to Program mode by pressing the <Program> button.

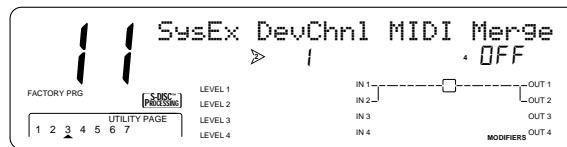
### SYSTEM EXCLUSIVE DEVICE CHANNEL / MIDI MERGE

An easy way to think of the System Exclusive Device Channel option is to separate System Exclusive data from normal MIDI data. Each type of data has its own group of 16 channels upon which data can be transmitted. Normal MIDI data, like Program Changes, MIDI Volume, Modulation, etc. is transmitted and received on the MIDI channel designated by the setting of MIDI CHANNEL (see pg. 31). SysEx data, on the other hand, is transmitted and received on the SysEx channel designated by the setting of SYSEX DEVICE CHANNEL. This setup frees up your regular MIDI channels for other control options, and gives you the flexibility to request SysEx data from only the devices you want in your setup, whether they share the same MIDI channel or not.

The MIDI merging option allows incoming MIDI data to be merged with any MIDI data generated by the Studio Quad 4 before being sent to the MIDI Out port.

To change the SysEx Device Channel number or MIDI Merge setting, do the following:

1. Press <Utility>, and scroll to Page 3 of the Utility Menu using the <Next Page> and <Prev Page> buttons. The display reads:



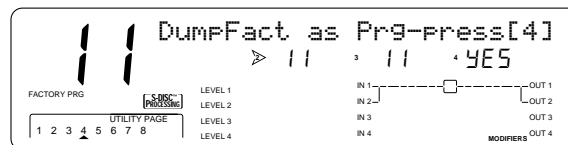
2. Use the <2> and <4> buttons, and the <Data> wheel to select the desired SysEx channel (1, 2,...15, 16), or set the MIDI merge to ON/OFF.
3. When you're finished, you can return to Program mode by pressing the <Program> button.

### PROGRAM DUMP

The Program Dump function allows you to dump individual Studio Quad 4 Programs to another Studio Quad 4 or external MIDI devices such as librarians, computers, or sequencers for backup, storage, or organization. This option allows you to select the Program to be dumped, and (when dumping to another Studio Quad 4) the Program location where you want the Program dumped.

To initiate an individual patch dump from the Studio Quad 4, do the following:

1. Press the <Utility> button and scroll to Page 4 of the Utility Menu using the <Next Page> and <Prev Page> buttons. The display reads:



2. Using the <Data> wheel, select the Program number you want to dump. Note that the AS PRG number changes as you scroll.

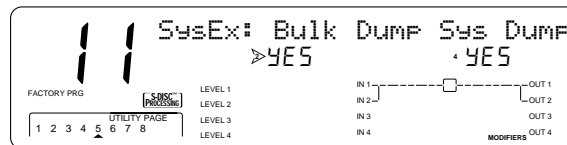
3. Press the <3> button and use the <Data> wheel to select the Program location where you want the Program dumped.
4. To initiate the dump, press <4>. The Information line briefly reads SENDING PROGRAM DUMP... after which it returns to the Program dump screen.

### SYSTEM DUMP

This is the option to use for dumping system data to an external MIDI or SysEx recording device. All the item settings in the Utility menu and Input Levels are sent using this option. Programs are not included in this dump.

To perform a System Dump, do the following:

1. Press the <Utility> button and scroll to Page 5 of the Utility Menu using the <Next Page> and <Prev Page> buttons. The display reads:



2. To initiate the dump, press the <4> button. The Information line of the display briefly reads

SENDING SYSTEM DUMP...

after which the display returns to the Dump screen.

3. When you're finished, you can return to Program mode by pressing the <Program> button.

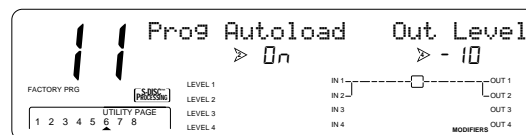
### PROGRAM AUTOLOAD

From the factory, the Studio Quad 4 ships with this option turned on. With the Program Autoload function turned on, any time you change to a new Program, it is automatically loaded into active memory and begins performing its function. With the function turned off, newly selected Programs must be loaded manually by pressing the <Program> button after scrolling to the desired program using the <Data> wheel.

This is a great feature for live sound reinforcement situations where the engineer can skip to a non-consecutive Program number without hearing the effects of all the Programs in between.

To change the setting of the Program Autoload function, do the following:

1. Press the <Utility> button and scroll to Page 6 of the Utility Menu using the <Next Page> and <Prev Page> buttons. The display reads:

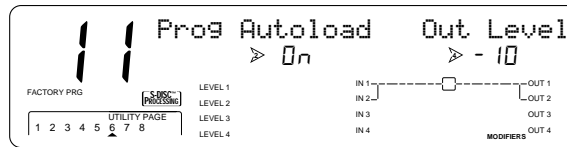


2. Use the <Data> wheel to turn the option on or off.
3. When you're finished, you can return to Program mode by pressing the <Program> button.

**SELECTABLE OUTPUT LEVEL MODE**

The Studio Quad 4 offers you the ability to set your output level (-10 or +4dB). This option can be obtained within the utility menu and the procedure is as follows:

1. From Program mode, press the <Utility> button and the use the <Next Page> or <Prev Page> buttons to move to page 6 of the Utility menu and the display will appear as follows:

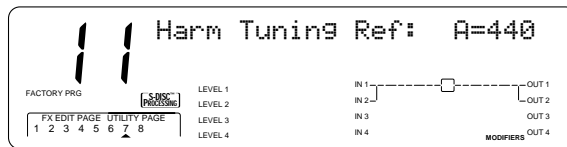


2. Press the <4> button to select the output level parameter and then use the <Data> to select either a +4 dBv or -10 dBu output. Once the desired output level has been selected, you can exit the Utility menu by pressing the <Program> button.

**HARMONY TUNING REFERENCE**

When using Harmony intelligent pitch shifting, the Reference note pitch is set at A=440. If you wish to change the reference note, you can access this function in the Utility menu. Reference can be set from A=427 to A= 453. The procedure is as follows:

1. Press the <Utility> button and scroll to page 7 of the Utility page using the <Prev Page> or <Next Page> buttons. The display reads:



2. Using the <Data> wheel, you can modify the Reference note anywhere from A=427 to A=453.
3. To exit Harmony Tuning Reference, press the <Program> button.

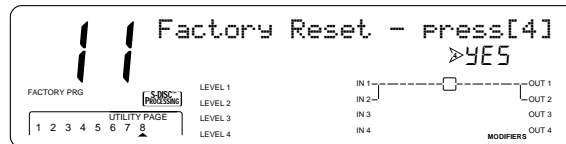
**FACTORY RESET**

Allows you to erase all User Program and Utility settings at once and restore the Studio Quad 4 memory to its factory condition.

**WARNING:** This procedure will destroy and reset ALL User Programs in the Studio Quad 4's memory. Be sure you want to erase the memory, and start fresh before continuing with this procedure.

To factory reset the Studio Quad 4, please perform the following procedure:

1. Press the **<Utility>** button and scroll to Page 8 of the Utility Menu using the **<Next Page>** and **<Prev Page>** buttons. The display reads:



2. To initiate the reset, press the **<4>** button.
3. If you are sure that you wish to reset, press the **<3>** button. If not, you can abort the procedure by pressing the **<4>** button. If you press the **<3>** button, the Information line of the display briefly reads:

FACTORY RESETTING...

after which the unit resets, and returns to Program 1.

In extreme situations, the Studio Quad 4 can be reset using a special power-up procedure. This will also completely reset the Studio Quad 4, eliminating any custom settings created by the user. The procedure is as follows:

1. Press and hold the **<1>** parameter button while powering-up to the Studio Quad 4.
2. Release the **<1>** parameter button after an asterisk appears in the information line on the screen.
3. Press the **<Program>** button, and the Studio Quad 4 will re-initialize itself.

## SECTION 5 - APPENDIX

### MIDI IMPLEMENTATION CHART

Function...		Transmitted		Recognized		Remarks
Basic Channel	Default Channel	X	X	1-16	1-16	Memorized
Mode	Default Messages Altered	X	X	Mode 2, Mode 4	Mode2, Mode 4	Memorized
		N/A		X		
Note Number	True Voice	X	N/A	X	X	
Velocity	Note ON	X	X	X	X	
	Note OFF		X		X	
After Touch	Key's Ch's	X	X	O	X	
			X		X	
Pitch Bender			X		X	
Control Change			X		O	1*
Prog Change	True #	X	N/A	0	0-127	2*
System Exclusive			O		O	See S. Quad SysEx docs
System Common	:Song Pos	X		X		
	:Song Sel	X		X		
	:Tune	X		X		
System Real Time	:Clock	X		X		
	:Commands	X		X		
Aux Mes-sages	:Local ON/OFF	X		X		
	:All Notes Off	X		X		
	:Active Sense	X		X		
	:Reset	X		X		
Notes	1* Each Parameter can be linked to any control change. These assignment tables are stored in memory. 2* For Program map 1-128 (Program Change can be mapped to Factory Programs, User Programs, or Bypass function).					

Mode 1 : OMNI ON, POLY  
 Mode 3 : OMNI OFF, POLY

Mode 2 : OMNI ON, MONO  
 Mode 4 : OMNI OFF, MONO

O : Yes  
 X : No

# 36

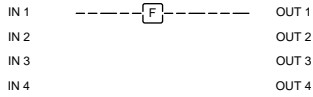
## EFFECT SIZE

The following is a list of effects available in the Studio Quad 4. Both the module Type and the effect name appears on Page one of all FX Modules. Please note maximum delay times vary depending on the module Type being used. Please refer back to pg.14 for more information concerning Module types.

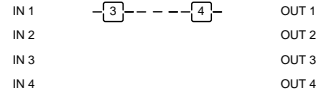
Effect Name	Module Type - 4th	Module Type - HLF	Module Type - 3/4	Module Type - FUL	Effect Type
GEQ8	✓	✓	✓	✓	Mono
GEQ15		✓	✓	✓	Mono
GEQ 31			✓	✓	Mono
St GEQ8		✓	✓	✓	Stereo
St GEQ15				✓	Stereo
St PEQ3	✓	✓	✓	✓	Stereo
PEQ6	✓	✓	✓	✓	Mono
St PEQ6		✓	✓	✓	Stereo
Dual Cho	✓	✓	✓	✓	Dual
Quad Cho		✓	✓	✓	Dual
Octal Chorus		✓	✓	✓	Stereo
StDual Cho		✓	✓	✓	Stereo
Dual Fla	✓	✓	✓	✓	Dual
Stereo Fla		✓	✓	✓	Stereo
Dual Pha	✓	✓	✓	✓	Dual
Stereo Pha		✓	✓	✓	Stereo
RotarySpkr		✓	✓	✓	Stereo
St Tremolo	✓	✓	✓	✓	Stereo
Auto Pan	✓	✓	✓	✓	Stereo
Dual Dtn	✓	✓	✓	✓	Dual
Quad Dtn		✓	✓	✓	Dual
Octal Detune		✓	✓	✓	Stereo
Stereo Dtn				✓	Stereo
Smooth Pch				✓	Stereo
Dual Pitch	✓	✓	✓	✓	Dual
Quad Pitch		✓	✓	✓	Dual
Octal Pitch		✓	✓	✓	Stereo
St Pitch	✓	✓	✓	✓	Stereo
StDual Pch		✓	✓	✓	Stereo
Harmony				✓	Stereo
Delay	✓	✓	✓	✓	Dual
Dual Delay	✓	✓	✓	✓	Dual
Quad Delay		✓	✓	✓	Dual
Stereo Delay		✓	✓	✓	Stereo
StDual Dly		✓	✓	✓	Stereo
StQuad Dly			✓	✓	Stereo
Analog Dly	✓	✓	✓	✓	Dual
StAlog Dly		✓	✓	✓	Stereo
Reverse Dly		✓	✓	✓	Stereo
Time Warp				✓	Stereo
Chorus/Dly	✓	✓	✓	✓	Dual
Flange/Dly	✓	✓	✓	✓	Dual
Pre Delay	✓	✓	✓	✓	Dual
Reverb	✓	✓	✓	✓	Dual
GigaVerb		✓	✓	✓	Dual
St Reverb		✓	✓	✓	Stereo
St GigaVerb				✓	Stereo
Gated Rvrb	✓	✓	✓	✓	Dual
St GatRvrb				✓	Stereo
Room Echo				✓	Stereo
Noise Gate	✓	✓	✓		Stereo
Compressor	✓	✓	✓	✓	Stereo
Vocoder				✓	Dual
Sampler				✓	Dual
St Sampler				✓	Stereo
Envelope Filter	✓	✓	✓	✓	Stereo
Vocal Elim.	✓	✓	✓	✓	Stereo

## EFFECT CONFIGURATION CHART

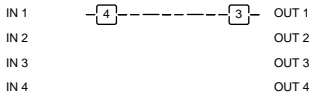
**Configuration 1 (Series Full)**



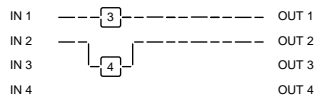
**Configuration 2 (Series 3,4)**



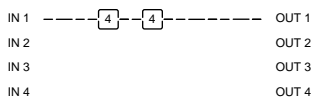
**Configuration 3 (Series 4,3)**



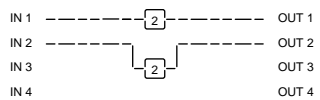
**Configuration 4 (Parallel 3,4)**



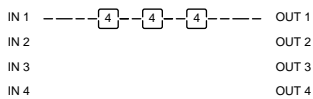
**Configuration 5 (Series 2,2)**



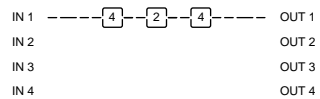
**Configuration 6 (Parallel 2,2)**



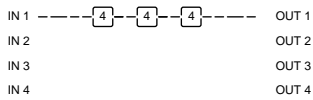
**Configuration 7 (Series 2,4,4)**



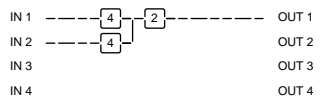
**Configuration 8 (Series 4,2,4)**



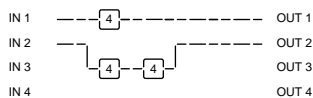
**Configuration 9 (Series 4,4,2)**



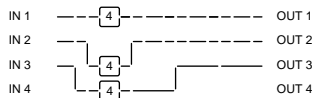
**Configuration 10 (Series-Split 4,4,2)**



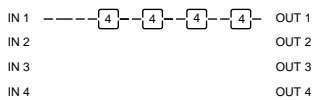
**Configuration 11 (Parallel-Split 2,4,4)**



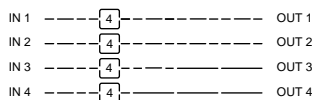
**Configuration 12 (Parallel 4,4,4)**



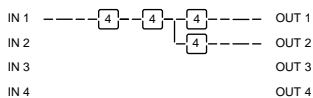
**Configuration 13 (Series 4,4,4,4)**



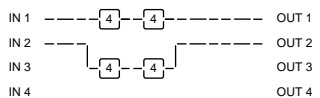
**Configuration 14 (Parallel 4,4,4,4)**



**Configuration 15 (Series-Split 4,4,4,4)**



**Configuration 16 (Parallel 4,4,4,4)**



4 = 4th Type Modules    2 = HLF Type Modules    3 = 3/4 Type Modules    F = FUL Type Modules

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## STUDIO QUAD 4 SPECIFICATIONS

A/D Converter: 20 bit, 128 x oversampled delta-sigma stereo  
 D/A Converter: 20 bit 64 x oversampled delta-sigma stereo  
 Sampling Frequency: 44.1 kHz

### DSP Section:

Static-Dynamic Instruction Set computer(S-DISC II<sup>®</sup>)  
 Digital Signal Path Width: 24 bits (144.5 dB)  
 Internal Data Path Width: 48 bits (289 dB)  
 Dynamic Delay Memory: 256k x 24 bits (5.0 seconds)  
 Static Delay Memory: 256 24-bit registers (5.8 milliseconds)  
 Data ALU Processing: 11.3 MIPS  
 Address ALU Processing: 16.9 MIPS  
 Multiplier Size: 24 bits x 24 bits

### Input Section:

Connectors: 4- 1/4" TRS Plug  
 Nominal Level: -10 dBV, +4 dBu, software variable  
 Maximum Level: +20 dBu  
 Impedance: 10 k $\Omega$

### Output Section:

Connectors: 4- 1/4" TRS Plug balanced  
 Nominal Level: -10dBV, +4 dBu switchable  
 Maximum Level: +19.5 dBu  
 Impedance: 51  $\Omega$

### General:

Frequency Response: 20 Hz. - 20kHz.  $\pm$ 5 dB  
 S/N ratio: 94 dB; ref = +4dBu, 22 kHz measurement bandwidth, unweighted  
 Greater than 96dB Max signal "A" weighted  
 Total Harmonic Distortion: Less than 0.08% (1 kHz)  
 MIDI functions: MIDI In, Out/Thru

### Memory Capacity:

Factory: 100 Programs  
 User: 100 Programs

### Power Requirements:

US and Canada: 120 VAC, 60 Hz  
 Japan: 100 VAC, 50/60 Hz  
 Europe: 230 VAC, 50 Hz  
 UK: 240 VAC, 50 Hz  
 Power Consumption: 30 watts

Dimensions: 19" (482 mm) W x 3.50" (88 mm) H x 9.25" (234 mm) D  
 Net Weight: 10.25 lbs (4.64 kg.)  
 Shipping Weight: 13.0 lbs. (5.90 kg.)



## STUDIO QUAD 4 FACTORY PROGRAM LIST

## TOP 10

1. 4:In / 2:Out FX Processor
2. Thick Chorus>Delay Reverb
3. Thickened Flange Panner
4. SurfVerb
5. Analog Tape Delay
6. UnderWorld
7. Karaoke Vocal Eliminator
8. Stereo Hall/Stereo Delay
9. Dynamic Detune w/Reverb
10. 4 Channel Reverb

## REVERB PROGRAMS

11. REV: Large Smooth Hall
12. REV: Medium Warm Hall
13. REV: Med Hall w/Predelay
14. REV: Small Hall
15. REV: Vocal Hall / Delay
16. REV: In the Basement
17. REV: Empty Club
18. REV: Brass Off The Wall
19. REV: Bright Voacal Plate
20. REV: Large Cathedral
21. REV: Dark Studio
22. REV: Wood Room
23. REV: Center Stage
24. REV: Reverse Reverb
25. REV: Gated Room

## DELAY PROGRAMS

26. DLY: 120bpm 1/4 Note
27. DLY: 150bpm 1/4 Note
28. DLY: 200bpm 1/4 Note
29. DLY: Ping Pong Delay
30. DLY: 4-Tap Delay
31. DLY: Doubling Delay
32. DLY: Stereo Delay 500 ms
33. DLY: Reverse Delay
34. DLY: 2.5 Sec. Stereo Sampler
35. DLY: 5-Second Sampler

## MODULATION PROGRAMS

36. MOD: Light Chorus
37. MOD: Medium Chorus
38. MOD: 4-Voice Chorus
39. MOD: Vibro-Chorus
40. MOD: Medium Flange
41. MOD: Deep Flange
42. MOD: Medium Phaser
43. MOD: Deep Phaser
44. MOD: Tremolo
45. MOD: Rotary Speaker

## PITCH PROGRAMS

46. PCH: Octave Up Pitch Shift
47. PCH: Octave Down Pitch Shift
48. PCH: 3rd Up Harmony (C Maj)
49. PCH: Mild Detuner
50. PCH: 4-Voice Detuner

## 4X4, 4X2 EFFECT CONFIG PROGRAMS

51. 1:Rev 2:Dly 3:Cho 4:Pch
52. 1:Hall 2:Plt 3:Rm: 4:GtRv
53. 1:Comp 2:Comp 3:Comp 4:Comp
54. 1:Gate 2:Gate 3:Gate 4:Gate
55. 1:Rev 2:Plt 3:Dly 4:EQ
56. 1:Pch 2:Cho 3:Fla 4:Pha
57. 1:1&2 2:St.GEO8 3:Rev 4:Dly
58. 1:1&2 2:Rvb 3:Dly 4:Dtn
59. 1:1&2 2:St Rev 3:Dly 4:Dly
60. 1:Rev 2:Plt 3:Dly 4:Dly

## DUAL 2X2 EFFECT CONFIG PROGRAMS

61. 1&2:St Rev 3&4: St Delay
62. 1&2:St Hall 3&4:St.GtRv
63. 1&2:St.Cho 3&4:St.Trem
64. 1&2:St.GEQ 3&4:St.GEQ
65. 1&2:St.Pch 3&4:St.Dtn
66. 1&2:Cho>Dly 3&4:Pha>Rvb
67. 1&2:Comp>Rev 3&4:Comp>Gate
68. 1&2:Plt>Dly 3&4:Pha>Trem
69. 1&2:Dtn>Rev 3&4:Dly>Rev
70. 1&2:PDly>Rev 3&4:PDly>Rev

## MFX PROGRAMS

71. MFX:GEQ>Panner>Chor/Dtn
72. MFX:Cho>PongDly>St.Rvb
73. MFX:PsychoPan Chorus
74. MFX:Trem>Pha>Multi-Tap
75. MFX:SpaceVerb
76. MFX:String Pad
77. MFX:Synched Delay/Phaser
78. MFX:Scratch da Envelope
79. MFX:Detune/Phaser Morph
80. MFX:Rewind That

## INSTRUMENTAL PROGRAMS

81. GTR:Super Chorus
82. GTR:Octave Down / Delay
83. GTR:Ducked Delay-Solo
84. GTR:Harmonized 3rd (A-min)
85. KEY:Deep Piano Hall
86. KEY:Synth Thickener
87. KEY:Warm Delayed Reverb
88. KEY:One for the Rhoades
89. SAX:Sultry Sax
90. VOX:De-esser + Compressor
91. VOX:Monster Truck Guy
92. VOCODER:1:Vocal 2:Inst
93. DRM:Martian Gated Room
94. DRM:Whipped Drums
95. BASS:Funk Detun-Envelope

## SPECIAL EFFECT PROGRAMS

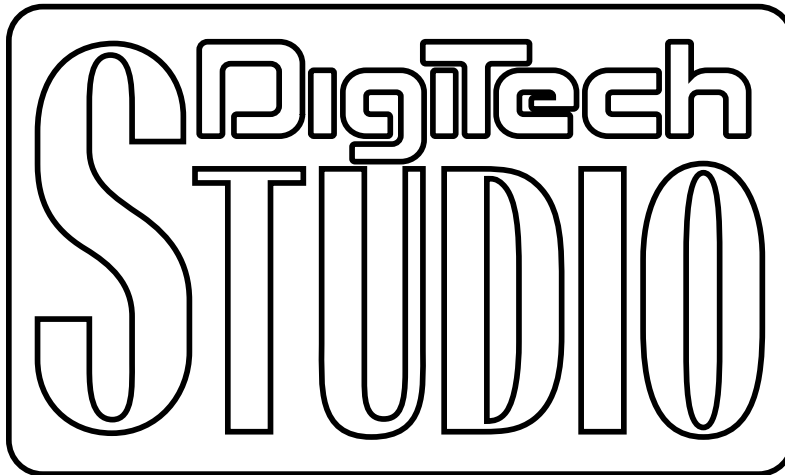
96. SFX:Dualing Sample Hold
97. SFX:StroboVerb
98. SFX:Hey Slowpoke!!
99. SFX:Under the Sea
100. SFX:Pitch Chaser

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## HARMONY INTERVAL CHARTS

Interval	Major	Minor	Harm.Minor	Mel.Minor	Dorian	Mixolydian	Lydian
↑Oct	C	C	C	C	C	C	C
↑7th	B	B <sub>♭</sub>	B	B	B <sub>♭</sub>	B <sub>♭</sub>	B
↑6th	A	A <sub>♭</sub>	A <sub>♭</sub>	A	A	A	A
↑5th	G	G	G	G	G	G	G
↑4th	F	F	F	F	F	F	F#
↑3rd	E	E <sub>♭</sub>	E <sub>♭</sub>	E <sub>♭</sub>	E <sub>♭</sub>	E	E
↑2nd	D	D	D	D	D	D	D
Ref	C	C	C	C	C	C	C
↓2nd	B	B <sub>♭</sub>	B	B	B <sub>♭</sub>	B <sub>♭</sub>	B
↓3rd	A	A <sub>♭</sub>	A <sub>♭</sub>	A	A	A	A
↓4th	G	G	G	G	G	G	G
↓5th	F	F	F	F	F	F	F#
↓6th	E	E <sub>♭</sub>	E <sub>♭</sub>	E <sub>♭</sub>	E <sub>♭</sub>	E	E
↓7th	D	D	D	D	D	D	D
↓Oct	C	C	C	C	C	C	C

Int.	Lydian Aug.	Int.	Major Pent.	Int.	Minor Pent.	Int.	Blues	Int.	Whole Tone	Int.	Hif-Whl Dim.	Int.	Whl-Hif Dim.
										↑Oct	C	↑Oct	C
↑Oct	C									↑♭7th	B <sub>♭</sub>	↑6th	B
↑7th	B					↑Oct	C	↑Oct	C	↑6th	A	↑5th	A
↑6th	A	↑Oct	C	↑Oct	C	↑♭7th	B <sub>♭</sub>	↑♭7th	A#	↑5th	G	↑♭6th	G#
↑#5th	G#	↑6th	A	↑♭7th	B <sub>♭</sub>	↑5th	G	↑#5th	G#	↑#4th	F#	↑♭5th	F#
↑#4th	F#	↑5th	G	↑5th	G	↑♭5th	F#	↑#4th	F#	↑3rd	E	↑4th	F
↑3rd	E	↑3rd	E	↑4th	F	↑4th	F	↑3rd	E	↑#2nd	E <sub>♭</sub>	↑♭3rd	E <sub>♭</sub>
↑2nd	D	↑2nd	D	↑♭3rd	E <sub>♭</sub>	↑♭3rd	E <sub>♭</sub>	↑2nd	D	↑2nd	D <sub>♭</sub>	↑2nd	D
Ref	C	Ref	C	Ref	C	Ref	C	Ref	C	Ref	C	Ref	C
↓♭2nd	B	↓♭3rd	A	↓2nd	B <sub>♭</sub>	↓2nd	B	↓2nd	A#	↓2nd	B <sub>♭</sub>	↓♭2nd	B
↓♭3rd	A	↓4th	G	↓4th	G	↓4th	G	↓3rd	G#	↓♭3rd	A	↓♭3rd	A
↓3rd	G#	↓♭6th	E	↓5th	F	↓♭5th	F#	↓♭5th	F#	↓4th	G	↓3rd	G#
↓♭5th	F#	↓♭7th	D	↓6th	E <sub>♭</sub>	↓5th	F	↓♭6th	E	↓♭5th	F#	↓♭5th	F#
↓♭6th	E	↓Oct	C	↓Oct	C	↓6th	E <sub>♭</sub>	↓♭7th	D	↓♭6th	E <sub>♭</sub>	↓5th	F
↓♭7th	D					↓Oct	C	↓Oct	C	↓6th	E	↓6th	E <sub>♭</sub>
↓Oct	C									↓7th	D <sub>♭</sub>	↓♭7th	D
										↓Oct	C	↓Oct	C



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