Eventide ORVILLE - DSP7500 - DSP7000 Ultra Harmonizers®
Effects Processors
Italo De Angelis Presets Library Pt.1

2011©

FX SOUNDWORKS

Welcome to the Eventide Orville/DSP7500/DSP7000 Ultra Harmonizers© Presets Library.
Here you will find 50 powerful presets and an extra 63 tweaks, covering a wide array of sonic tools for your FX processing needs. The library offers the following wonders:
-MIDI VIRTUAL RACKS ! ! ! For the first time ever you gain access to 7 of the H8000 MVR presets, providing 7 racks of 5 high quality processors in each, with the capability to store 10 tweaks in each. That's like having 70 presets with MIDI "0_latency" loading time.
-EVENTIDE ECLIPSE NEW PRESETS. A generous excerpt from my dedicated Eclipse library is now available on these processors. From new very realistic reverbs to amazing ambient ones.
A full set of Allan Holdsworth presets. And great UltraTap and Crystals structures...
-MICHAEL LANDAU IN A BOX PRESETS ! ! ! This very popular project features 2 macro-algorithms in which Landau's 1980's rack is virtually recreated. This was only available for the H8000 platform so far. Now it's possible to use these wonderful presets on the Orville and DSPs units, thanks to carefully reprogramming the original structure with a no quality compromise approach.
-NEW DEDICATED PRESETS. A stunning set of ambient reverbs, complex combinations of shifters, reverbs, multitap delays, resonant delays and plex reverbs providing the most beautiful environments filled with effects stages evolving in time! Some looping presets too.
Circular delays, crosstap delays, Gilmour delays!
The very popular granular vintage sounding PLEX DIFFUSION VERB... your ears will be amazed by its early digital reverbs age sounding textures. Faithfull reproductions of some cool H3000 algorithms. Amazing multi voice chorus, flangers and glide delays.
And the new masterpiece of effects time development "LEONARDO DOME" !

For the best results, please connect both inputs and both outputs of your Eventide processor. In this way you will gain the best performance for true stereo presets and for the mono in/stereo out ones.
You may also use a "Y" cable to run both inputs from a single (mono) signal. Orville can route a single hardware input to 2 dsp inputs.
Do not sum outputs on a "Y" cable though! It will be dangerous for the connected device. Use a mixer to go stereo > mono.
Several MIDI control features are available in many presets. Please refer to your unit User Manual to understand how to setup Assigns with MIDI CC messages, Tips and Rings footswitches.

A request from the author...

<u>Please do not distribute these presets you have purchased!</u> Show respect for years of professional work and experience in the field. Let me support my family and keep these libraries' prices reasonable for everybody. Show respect for the money you've earned and invested in these soundworks.

Thank you for your purchase and understanding.

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H3000 SWEPT COMBS (Stereo I/O)
Replica of the lush chorusing algorithm from the H3000. 6 parallel delay lines with modulation and stereo mixing.

H3000 SWEPT REVERB (Mono in/stereo out)
Replica of the popular H3000 modulated reverb algorithm. Very used in ambient music for its granular modulated texture, thanks to its delays matrix structure.

HIGH SKIES (Mono in/stereo out)
Swept Reverb tweak. Here the verb tail is filtered to get a mid-high tone in the fading verb tail.
Rich modulation is also applied.

RICH 6 MODS (Stereo I/O)
Stereo chorus, stereo flanger and stereo delays all in parallel.
A powerful tweak of the H3000 Swept Combs, to give you an idea of what it can do.

ONIRIA (Stereo I/O)
Reverb > stereo shifter > filter > ducker.
Ambient reverb processed thru a fast shifter vibrato, notch filtered and finally ducked.
Let the verb rise… in your playing pauses.

BULGE TALES (Stereo I/O)
Stereo delays and chorus feed a stereo micropitch.
Tweaked for classic Michael Landau chorus/delays '1980s sounds.

GILMOUR DLYS (Stereo I/O)
Stereo diffused delays, very Lexicon PCM70 inspired, processed by stereo frequency shifters.
Panning and other nice modulation effects happen here.
David delays from the good old days!

WAVES PLACE (Stereo I/O)
L/R bouncing delays thru vibrato modulated diffusion.
Waves of delay/verb alternate in the stereo panorama.

MIDI VIRTUAL RACKS
The MIDI Virtual Racks presets allow the user to switch between different parameters values that can be tweaked and stored internally in the algorithm core structure, using the front panel of the unit. Recalling any of the 10 tweaks is possible by using your favorite MIDI controller, be it a pedalboard, a desktop unit or your computer MIDI/Audio sequencing software.
DRY SOUND IS ALWAYS PASSED THRU these presets.
Please set system dry/wet balance on 100% wet for the proper use.

Midi VirtRack #1 (Summed in/stereo out)
Compressor > 2v shifter with whammy > stereo Tap Tempo ducking dly > stereo chorus/flanger > reverb.

Midi VirtRack #2 (Summed in/stereo out)
Compressor > 2v reverse shifter > fm trem > ringmod > reverb.

Midi VirtRack #3 (Summed in/stereo out)
Fm tremolo > chorus > dual Tap Tempo delay > phaser > reverb.

Midi VirtRack #4 (Summed in/stereo out)
Compressor > 2v micropitchshifter > ringmod > stereo dynamic delay > reverb.

Midi VirtRack #5 (Summed in/stereo out)
Compressor > 2v reverse shifter > chorus/flanger > ringmod > reverb.

Midi VirtRack #6 (Summed in/stereo out)
Compressor > diatonic shifter > stereo Tap Tempo dly > stereo chorus/flanger > reverb.

Midi VirtRack #7 (Summed in/stereo out)
Compressor > 2v micropitchshifter > dynamic Tap Tempo delay > stereo chorus/flanger > reverb.

HALL>GLIDE DLYS (Stereo I/O)
A complete set of reverb tools, including diffusor, reflections delays and echo lines, processed thru a stereo gliding delay for added modulation magic. Flangers from gliding delays can be outstanding.
Post processed reverb.

PLEXDIFFVERB (Mono in/stereo out)
Reverb textures created with a matrix of plexed modulated diffusors (diffchorus).
The resulting tonal character is very close to early digital reverberators used by many
top artists in all music genres.
Many spaces can be created here. Reverb attack/decay envelope is different from
other reverberators.

SUPERAMBIENTDELAYS (Summed in/stereo out)
This is a truly one of a kind, powerful delay tool!
Volume pedal > diffused feedback dly > multitap delay > 4 bands delays.
Electronica patch, useful to create bursts or clouds of sound or noise, whose frequencies content
evolves in time. Looping possible if using the multitap fbdelay (up to 10 seconds).
Try feeding a string scratch to this one…and wait...
Inspired by norwegian guitarist Eivind Aarset.

PLATO's DREAM (Summed in/stereo out)
3 delays (L/C/R) are plexed and spread across the stereo audio field with a special tonal quality.
An auto sweller sends them to reverb.
Delay times, swell time and verb decay are Tap Tempo synced, for cool rhythmic interactions.
Delays jump in and out of reverb!
Assign 1 controls input to delays.

LONELINESS (Stereo I/O)
Ambient reverb!
IN EQ > diffusers > reverb.
Eq shapes sound before entering the reverb network.
Grand reverberant space!

LEONARDO DOME (Stereo I/O)
This is a magic mangler preset!
Combtaps (delay resonators) with diffused modulated reverb are processed thru reverse shifters and diffusion.
A spectacular set of tuned resonant delays and reversed octaves in a reverb dome.
This is what you can get from an Eventide.

GLIDE DELAYS (Stereo I/O)
Gliding delays into 3 Tap Tempo controlled delays.
Glide adds a very pristine, transparent chorus to echoes.
Very Lexicon sounding!

3D SOUNDSCAPES (Stereo I/O)
2 reversed delays/shifters into verb > multitap delays.
Tip 2 turns shifters on.
Assign 3 raises feedback for looping.
You can preset shifting and feedback ranges and control them as described.
Good patch for ambient verb and delay.
If used for looping, decrease reverb decay to avoid overload.

CROSSTAP DELAYS (Summed in/stereo out)
6 tap tempo delays connected in series and in parallel.
Modulation available. Feedback matrix allows for spectacular 3 dimensional delays placements,
evolving into reverbs textures.
Unusual rhythmic effects or ambience if used with input volume swells.
Input level patched to Assign 1.

CIRCULAR DLYS (Summed in/stereo out)
Tap tempo crosstaps delays set for the classic PCM70 delay effect.
Delays pan L>C>R and fade away in a cloud.
Input level patched to Assign 1.

CRIMSON SKIES (Reverse Crystals > Large Dly8 Plex - Stereo I/O)
Stunning reverb pad with reverse crystals auto tuned to +octaves, +5ths and +4ths. The LFO sweeps the crystals tuning between 2 sets of preset values.
Your verb changes tuning for an enchanting musical effect.
Great on double stops or chords.

MESMERIZE (Reverse Crystals > Delay 8Plex - Stereo I/O)
Reverse delays into a beautiful large space reverb.
Listen to this carefully. You'll hear a wide stereo spectrum, enhanced by the reverse delays repetitions.
The depth of this reverb is truly magic.

VALHALLA (Reverse 4Plex - Stereo I/O)
2 reverse detuned delays and 2 reverse crystals are plexed into a majestic delays/reverb dome.
An Eventide gods place!
Clean arpeggios sound best with this presets. Try different pitch shifting and delays amounts.

OSIRIS (Reverse Crystals > Reverb8 - Stereo I/O)
The god of afterlife in ancient Egypt. Also associated with the cycles observed in nature, in particular vegetation and the annual flooding of the Nile. This sound is a nice +1 octave dark reverse pad thru a beautiful reverb.
Dreamy guitar playing, moody textures and beautiful chordal enrichment. Life inspired!

ANUBIS (Reverse Crystals > Reverb8 - Stereo I/O)
The jackal-headed god of mummification in ancient Egypt. Older cult than OSIRIS. -1 and -2 octaves dark reverse pad thru a beautiful reverb. Spooky textures from the deepest floors and tunnels of the pyramids. Another pad tool.

ULTRAVERSE (UltraTap2 > Reverse Crystals - Stereo I/O)
18 spread delay taps are diffused and processed thru 2 detuned long reversed delays.
The effect is a verby pad that takes time to rise and decay… so playing accordingly is a good choice.
Very nice with bright clean guitar tones. Desert guitar texture.

DTUNEDIFFTAPS (Ultratap2 > 4 Detuners - Stereo I/O)
Ultratap is set to 4 delay taps, then processed thru Diffusion. Feedback is only available if Diffusion is enabled (Dmix parameter). The whole thing is then going true 4 detuners. Nice diffused detuned delays.

REVRSDIFFTAPS (Ultratap2 > 4 Detuners - Stereo I/O)
Ultratap is set to 18 delay taps with a reverse contour, then processed thru Diffusion. Feedback is only available if Diffusion is enabled (Dmix parameter). The whole thing is then going true 4 detuners.
Reverse delay/ambience good for lead tones.

H3000 PLATE (Ultratap2 > 4 Detuners - Stereo I/O)
Ultratap is set to create a dense bright reflecting and diffused plate reverb. Detuners add early reflections.
Bright granular texture plate reverb reminding of the H3000 sound.

THICKEN TOOLS (UltraTap2 > 4 Detuners - Stereo I/O)
A complete set of tools to fatten up just about anything, your guitar, a snare drum or your vocal tracks.
6 taps microdelays create fat ADT. Add room ambience for space. Add multivoice detuning for even thicker texture.
You can experiment with different delays taps and length amounts for thickening variations.
Detuners mix adds 4 voice detuners. Probably best between 10 and 30%.

CANYON STRINGS (Reverb16 > Large Dly8 Plex - Stereo I/O)
Stereo Reverb is further extended in decay and stereo sides spread by the Plex delays.
If you turn reverb off, a dense cluster of panning delays can be heard. That's extending and spreading the verb! Tons of tweaking possible here. You can come up with all sorts of ambients, from dreamy to earthy, from movies to real.
This tweak is for the moody Stratocaster!

NEW HALL (Reverb16 > Large Dly8 Plex - Stereo I/O)
Same structure as CANYON STRINGS, tweaked for a real hall space. From ambient to reality.
As already suggested, tweaking this powerful presets will provide hundreds of different reverbs, spaces and delays.

STAGE & SIDES (Reverb16 > Large Dly8 Plex - Stereo I/O)
Reverb into late reflections network.
This preset simulates the stage depth and width, with added reflections from the sides and back walls.
Tweak it for many different spaces simulations.

TIGHT CHAMBER (Reverb16 > Large Dly8 Plex - Stereo I/O)
Reverb into late reflections network.
A tight Chamber reverb for all uses.

ULTRA EDGE TAPS (UltraTap2 // UltraTap2 : DUAL MONO Routing - Dual mono I/O)
This is a new take on a classic Eventide multitap delay.
2 parallel mono Ultrataps, using 9 delay_taps on the left channel and 18 on the right one, are diffused and fedback for nice rhythmic ambience.
Play thru this simple 2 or 3 strings arpeggios, with clean tone. Try to play in time with the delays and you'll get a dozen guitars parts out of your axe!

REVERSE CLOUDS (Reverse Crystals - Stereo I/O)
Reverse detuned delays bounce and fade away in clouds of sounds.
Nice ambient chordal textures are possible with this one. Beauty for guitars and keyboards.
Replica of a popular H3000 and ECLIPSE preset, from my dedicated libraries.

ENO CLOUDS 2 (Reverb 8 // Reverb8 - Stereo I/O)
Two identical Reverb 8s in stereo parallel routing. Replica of a popular H3000 and ECLIPSE preset, from my dedicated libraries. Nice large modulated reverb, with a special 3D quality in the later reflections tails.
Slightly offset modulation between the 2 reverbs. Try experimenting with series routing and/or offsetting parameters.
This presets will tell you how to play thru it!

ROTOSPHERES (Diffchorus > Reverse Crystals - Stereo I/O)
A beautiful modulated ambient reverb is processed thru a stereo reverse slightly detuned delay with offset time values.
You get a lush space with alternate panning reverse waves of ambience coming back at you, the rotospheres.

ALLAN CHORUS 4 (ChorusDelays // ChorusDelays - Stereo I/O)
Allan Holdsworth chorus-delay preset replica from Yamaha UD Stomp.
8 parallel modulation delays set for chorus and delays. Use clean tone on this.

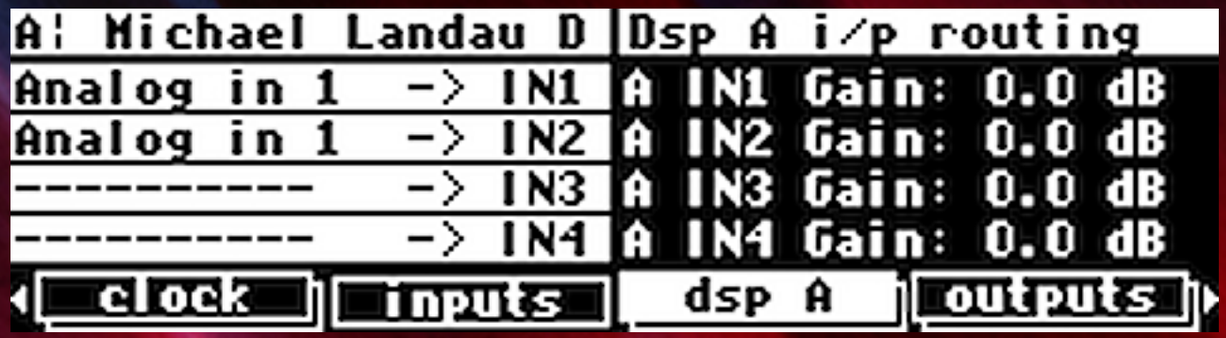
ALLAN ELSOLO 4 (ChorusDelays // ChorusDelays - Stereo I/O)
Allan Holdsworth chorus-delay preset replica from Yamaha UD Stomp.
8 parallel modulation delays set for doubling and delays. Use lead tone on this.

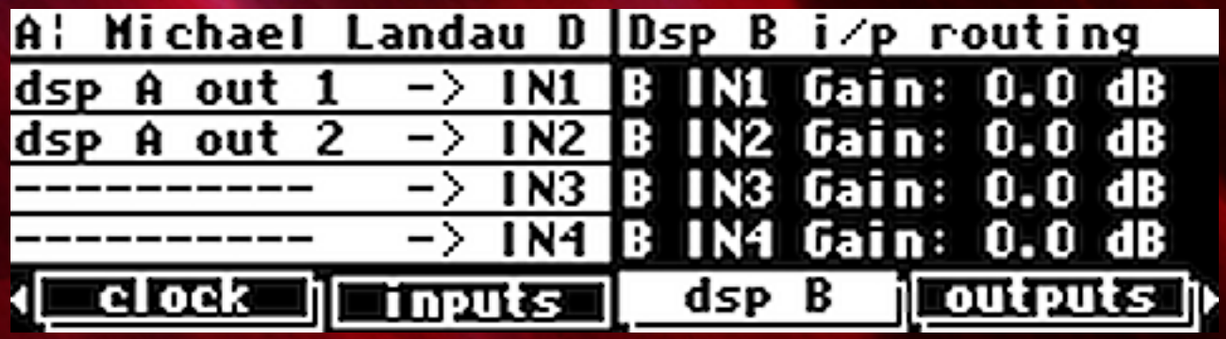
ALLAN ELSOLO 9 (ChorusDelays // ChorusDelays - Stereo I/O)
Allan Holdsworth chorus-delay preset replica from Yamaha UD Stomp.
8 parallel modulation delays set for doubling and delays. Use lead tone on this.

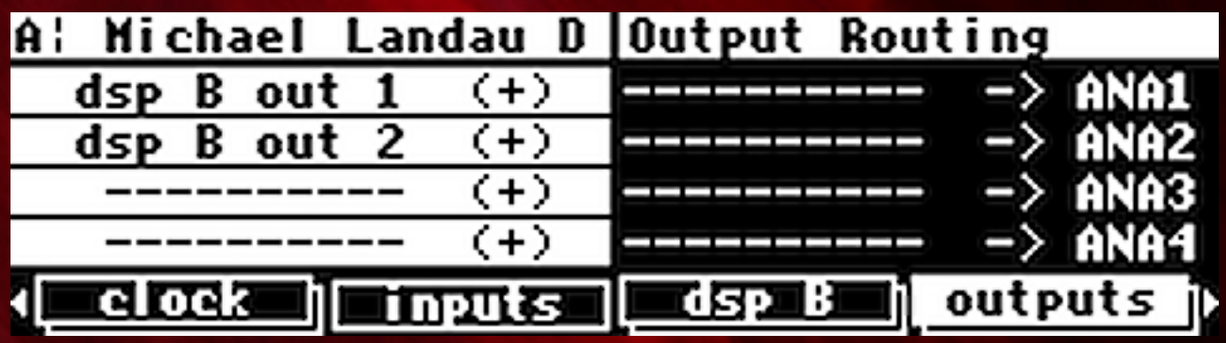
ALLAN ELSOLO 8 (ChorusDelays // ChorusDelays - Stereo I/O)
Allan Holdsworth chorus-delay preset replica from Yamaha UD Stomp.
8 parallel modulation delays set for doubling and delays. Use lead tone on this.

ALLAN PEDSWEL2 (ChorusDelays // ChorusDelays - Stereo I/O)
Allan Holdsworth chorus-delay preset replica from Yamaha UD Stomp.
8 parallel modulation delays set for chorus and delays. Use a volume pedal and clean tone on this.

MICHAEL LANDAU IN A BOX1980's RIG PROJECT
Coming from the H8000 project, now available on the ORVILLE/DSP7500/DSP7000.
The full rig requires using two presets, "MICHAEL LANDAU DSP A" and "MICHAEL LANDAU DSP B", to be loaded in ORVILLE's dsps. DSP7500/7000 users are limited to a single dsp, so they can only load one of the 2 presets.
If you own 2 DSPs units then you can load the 2 presets in the machines and route them in series, to achieve what a single ORVILLE can do.
If you own an ORVILLE please set the unit's I/O and internal routings as follows:







These routings allow a mono input signal connected to input 1 to be processed in DSP A and passed as a stereo signal to DSP B inputs 1 & 2, processed again and sent out from analog outputs 1 & 2. Use these routings or you won't get the proper results.
If you own a DSP7500 or DSP7000 please use a single input to feed both dsp's inputs in the first unit.

The system replicated in these 2 algorithms is splitted across them:
the first one (MICHAEL LANDAU DSP A) features an accurate Dyno My Piano TriStereo Chorus replica, feeding a stereo detuner set for micropitch effect (Yamaha SPX90).
The second one (MICHAEL LANDAU DSP B) hosts a vintage reverb based on the SPX90 effect, a nice warm replica of 2 Lexicon PCM42 digital delays and the Multiband Delays algorithm from the Lexicon PCM70, with the addition of a modulation section.
Splitters, mixers and their signals paths are accurately recreated in each algorithm.
WARNING!!!
DRY SOUND PASSES THRU THE 2 ALGORITHMS. YOU DON'T NEED A PARALLEL DRY PATH OUTSIDE OF YOUR UNIT.
DRY SOUND IS CONTROLLED BY THE PARAMETER "dry level" PLACED IN THE TRISTEREOCHORUS MENU OF THE FIRST ALGORITHM (MICHAEL LANDAU DSP A). IF YOU INTEND TO USE YOUR ANALOG DRY SOUND IN PARALLEL TO THE EVENTIDE, PLEASE LOWER THIS PARAMETER TO 0%. DOING SO YOU WILL SOMEHOW ALTER THE WAY THE FULL SYSTEM SOUNDS. YOUR CHOICE!!!
REMEMBER TO ALWAYS KEEP THE UNIT DRY/WET MIX ON 100% WET, FOR BOTH INTERNAL OR EXTERNAL DRY SIGNAL PATH.

MICHAEL LANDAU DSP A (Mono in/stereo out)
Dyno My Piano TriStereoChorus in series and parallel to an SPX90 set for micropitch detuning.
TSC and detuning ON/OFF are MIDI switchable. Select you favorite MIDI CC#.
Dry sound passes thru the algorithm and is controlled by the “dry level” parameter.
This preset requires “MICHAEL LANDAU DSP B” preset to run into dsp B to complete the full rig.

MICHAEL LANDAU DSP B (Stereo I/O)
Vintage SPX90 style reverb with Lexicon PCM42 digital delays and Lexicon PCM70 MultiBand delays (with added modulation capabilities) replicas. Notice that delays are placed post reverb. The algorithm is tweaked with PCM42s off and PCM70 on, using Pan Delays preset settings.
MIDI on/off switching is available for each fx, using your favorite CCs messages.
This preset requires “MICHAEL LANDAU DSP A” preset to run into dsp A to complete the full rig.
Dry sound is passed thru this algorithm IF “MICHAEL LANDAU DSP A” is running in dsp A and the “dry level” in the Tri Stereo Chorus menu is set higher than 0%, provided the suggested routing is used.

Understanding the MIDI VIRTUAL RACKS

These extremely powerful algorithms were created to allow the user to switch between different parameters values that can be tweaked and stored internally, in the algorithm core structure, using the front panel ofthe unit.
Recalling any of these 10 tweaks is possible by using your favorite Midi controller, being it a pedalboard, a desktop unit or your computer Midi/Audio sequencing software.
A <<<tweak #>>> knob acts as a master control for up to 50 parameters, all marked with an asterisk symbol *.
These parameters include single fx on/off status and more. Simply set your <<<tweak #>>> on value 1 and adjust all fx parameters to your liking.
Then proceed to <<<tweak #2>>>...up to <<<tweak #10>>>. You now have 10 fully configured and stored presets for your rack! Ten racks in a single preset!
The tweak parameter is patched to system Assign #3. You can change tweak manually or patching Assign #3 to a midi CC message.
You'll need a midi controller capable of sending a CC message with a specific value of 1, 2, 3, 4, 5, 6, 7, 8, 9 or 10, to recall the corresponding numbered tweak.
If your midi pedalboard gives you the option to program 10 switches to send the same midi CC message with one of these 10 numerical values, you'll be able to call any tweak by just using the switch with the same number. Most mid-range and professional midi pedalboards can do this today.
This means that your able to recall 10 different presets within a single one, without using program change, thus avoiding program-loading time, which somebody out there doesn't appreciate too much.
Zero-latency switching!
Example:
First you need to configure your Midi pedalboard. Please carefully check its user documentation to proceed.
Let's say we will use Midi CC message #22; set your unit so that:
Switch #1 sends out Midi CC #22 with value 1
Switch #2 sends out Midi CC #22 with value 2
Switch #3 sends out Midi CC #22 with value 3
Switch #4 sends out Midi CC #22 with value 4
Switch #5 sends out Midi CC #22 with value 5
Switch #6 sends out Midi CC #22 with value 6
Switch #7 sends out Midi CC #22 with value 7
Switch #8 sends out Midi CC #22 with value 8
Switch #9 sends out Midi CC #22 with value 9
Switch #10 sends out Midi CC #22 with value 10

Enter the ORVILLE system pressing the SETUP key 3 times; now press the <external> soft key 3 times...highlight “Capture Midi” and press the SELECT key. Hit any switch on your pedalboard...and the assign 3 mode: xxxxxx will show the Midi CC message # sent from your pedalboard. Assign 3 is now patched to MIDI CC#22 if it’s correctly sent from your MIDI pedalboard.
Now reach for the Midi Virtual Racks presets. Load any of them. Build your own 10 tweaks...store the preset. Hit any of your pedalboard switches and you’ll see the <<<tweak #>>> setting itself to the matching switch number. Done!
Your rack is ready to be managed in a brilliant professional style.

The Presets

7 Midi Racks are available. They are different collections of up to 5 carefully programmed high quality stereo and/or multi-voice fx algorithms, in serial routing, with dry sound in parallel, pretty much like a full rack of 5 dedicated units.
The ORVILLE/DSP massive DSP resources allow to create this number of dedicated units in a single preset, without any quality compromise.
You get a top notch professional structure, ready for 96KHz sampling frequency.
In each Virtual Rack I have created the first 5 tweaks with clean sound and the next 5 tweaks with distortion, using a guitar and an external preamplifier.

WARNING ! ! !
DRY SIGNAL IS ALWAYS PASSING THRU EVERY MIDI VIRTUAL RACK PRESET AND CAN’T BE REMOVED. THIS IS OWED TO THE FACT TYPICAL “IN SERIES” FX, LIKE COMPRESSION OR TREMOLO ARE PRESENT IN THESE STRUCTURES. THE QUALITY OF THE UNIT’S CONVERTERS IS SO HIGH YOU SHOULDN’T HAVE PROBLEMS WITH THIS ROUTING OR ANY QUALITY LOSS.

If you have enjoyed my soundworks, please contact me and let me know your opinions and suggestions.
Good luck in your music life!

Italo De Angelis

www.italodeangelis.com

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