



T.C. Electronic  
TC 2290 DYNAMIC DIGITAL DELAY  
+  
EFFECTS CONTROL PROCESSOR

Italo De Angelis Presets Library© 2013

FX SOUNDWORKS



TC Electronic co-founders brothers and musicians, Kim and John Rishøj, brought this digital masterpiece to the world in 1985. It's still considered THE STATE OF THE ART in dedicated digital delays and a very much desired and sought after device and has been produced for 20 years. The world needs another TC2290.

Its tone is spectacular, with a Dynamic Differential Conversion at 1 MHz sampling rate and fully analog paths for the dry sound and panning functions. The TC2290 sets a number of new features and benchmarks for the digital audio delays:

- expandable delay memory (32/64 seconds)

- audio sampler

- dynamic functions such as delay level ducking, delay and/or dry signals panning, modulation sensitivity to input dynamics make the TC2290 a true multi-fx, capable of adding delay, chorus, flanging, panning, tremolo, vibrato, ADT, sampling to your tracks

- 5 audio loops that can be used to add external effects or control switching functions. The loops status can be programmed in each preset

- tap tempo delay

It's A LOT of gold for a mono digital delay! Stereo fx are created inverting the audio phase of a channel.

If you get to play one of these jewels, you will want it...and very likely 2 or 3 of them to combine stereo chorusing or ADT with fantastic panning ducked stereo delays.

Its clever user interface, with 13 separate functions dedicated displays and keys areas is an engineering great achievement. Everything is consistently under your eyes!

All classic digital delay effects are possible, from chorus/flanger to ADT, short microdelays for comb filtered tones, delays of any length, tremolo and vibrato... and panning can be applied to them or to the dry sound or to both... moving in opposite directions of the stereo image. Ducking (dynamic reduction of level) can also be applied to delay, making it less present while you play and rising in the pauses, according to your playing dynamics. Several of these effects can be used at the same time. You can easily have a ducked panning delay with a "sliced" character... an intense tremolo which cuts level completely. Or a dry +chorus, panning in opposite directions or even a flanger where the LFO sweep & swoosh is triggered by your playing intensity. Sampling is a great add on and long "sound on sound" delay looping is another area this device is well known for.

Great MIDI implementation w/100 storable user presets, 5 FX loops to add external processors or pedals with storable status and Tap Tempo (LEARN key) are the icing on the cake. It's just an almost perfect device, found in "who's who" guitar rigs and in all the best world wide recording studios.



Most of the presets in this collection run the TC2290 effects in parallel to dry sound, unless specified in the preset description notes.

The TC2290 has been used in stereo, connecting the XLRs inputs and outputs. The software version was 26.5. Please connect both outputs to enjoy the spatial panning features of this amazing effects engine.

The following mark (\*) after the name of a preset tells you no dry parallel signal is required with that preset. The dry sound will be managed inside the TC2290 analog path and you would benefit by having a switchable dry signal in your rig.

Most of the times this is a requirement for specific effects like vibrato, tremolo, panning and combinations of them.

A request from the author...

Please do not distribute these presets you have purchased! 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.

### 500 ms MOD DLY

Standard half a second delay with modulation and nice filtering given by the interaction of audio phases (feedback/signal) with feedback path filters. About 5 repeats here...

### 600 ms RANDOM MOD DLY

Longer modulated delay with random waveform, for unpredictable chorusing. Slight more feedback. Very spatial sound.

### 600 ms TRIGGERED MOD DLY

The modulation here is triggered by the input signal intensity. You will hear faster and deeper chorused delay trails when you play harder. Delayed sound is mid left to center placed.

### INV PHASE VIBRATO

Fast vibrato with negative audio phase. Nice and spread in stereo!

### VIBRATO & DRY PANNING (\*)

Vibrato & dry panning effect requires the TC2290 to provide both signals. Don't use with a dry signal in parallel unless you can mute it. Vibrato and dry sounds pan in opposite directions.

### CHORUS I

Classic digital TC chorus set on the magic 24 milliseconds value. Many great chorus sounds live there, did you know that? Rich sounding chorus with unbelievable frequency spectrum content.

### CHORUS II

Tighter and more animated LFO action here. A little feedback and phase inversion on it. Use this in stereo!

### TRIGGERED CHORUS

Modulation here is triggered by the input signal intensity. If you let the strings ring the chorus will stop as the level falls below the threshold set in your TC2290 SPEC# for dynamic effects. Nice to use in clean arpeggio comping.

### RANDOM PANNING CHORUS

Here your TC chorus pans across the stereo field with spatial colors given by the phase inversion on one of the output channels.

### FLANGER

Nice slow flanger with high feedback setting. Try playing with INV phases switches and feedback values for more variations.

## TRIGGERED FLANGER

A flanger whose sweeping is triggered by your playing dynamics. It stops and starts as you pause and play again. Dynamics magic!

## ADT (\*)

Automatic Double Tracking. How to split your playing in two! Don't mix dry audio with this. Great on lead sounds. The stereo panorama is spread wide and open. Classic digital delay era effect.

## ADT WIDE (\*)

Longer delay setting Automatic Double Tracking. Sounds fatter and much wider, with a little ambience on it. Monster gtr effect!

## SPREAD FAST LESLIE (\*)

A fast leslie-like sound in static spread setting. Dry sound is in your right speaker only. Very large stereo field.

## TREMOLO (\*)

Super nice stereo (and mono compatible) tremolo effect. Pulsing and vintage sounding.

## SLICED DELAY

This 800 milliseconds delay comes back thru a steep medium fast tremolo which "slices" its repetitions. Nice and stereo modern effect quite unknown back then...

## PANNING SLICED DELAY

Shorter delay with more feedback, sliced up by the tremolo. Very ambient and inspiring effect for those moody playing moments.

## 1/4 NOTE @120 BPM MOD DELAY

A way to say this 500 milliseconds delay will work great w/those songs set at that tempo. You can use the LEARN key to tap any song tempo anyway. Spectacular TC2290 delay tones.

## 1/4 NOTE @100 BPM MOD DELAY

600 milliseconds for the slower song. Sounds as you expect it to.

## COMPRESSED MOD DELAY

This awesome warm TC echo is compressed by your playing intensity and doesn't get in the way even better than the ducked one. You stop playing and it's there, magically. The ENV DYN modulation does the trick.

## COMPRESSED MOD DLY 2

Faster delay than the previous version. The magic envelope triggered delay level is probably better perceived here as more action is going on with faster and denser echo repetitions.

## COMPRESSED PANNING MOD DLY

Adding panning to a compressed modulated delay is another elegant touch the many powers of the TC2290 can enhance your effect with. It bounces, it pans, it comes and goes, it flutters... all dimensions are covered here... time, pitch, space, level!

## COMPRESSED CHORUS

This is a unique effect! When you hit the string the sound will be no chorused or only slightly. As your sound fades the chorus rises more evident and rich. Nice on sustained ringing chords.

## 2290 MAYHEM! (\*)

All sort of effects going on here. Chorus, tremolo, vibrato, panning. Best results with no dry sound mixed in. Grunge stuff!

## PRIDE DELAY

You know that... The Edge echoes for the intense song rhythmic comping. A classic!

## DUCKED DELAY

The DYNAMIC delay effect the TC2290 is famous for. Your echoes are reduced in level while you play and they only rise in the pauses or where playing levels are softer. Because every musician & rig have their own levels, you may need to tweak DYN SPEED and DYN DEPTH to best adjust the ducking effect to your system. DYN DEPTH sets how much the delay is ducked; higher settings duck delay more. DYN SPEED sets how fast the delay comes back in the pauses. Higher settings are faster. You may also need to adjust delay feedback and level for the best results.

## DUCK & PAN DELAY

The ducked delay here is also panning across the stereo field. Again... time, space, pitch and level all in one effect!

## GATED DUCK & PAN DELAY

Gating is the inverse of ducking. A gated echo is only present \*while\* you play and dies when you stop. An interesting concept. And this is also panning...

## COMPRESSED VIBROPAN

Not a medicine! A panning stereo vibrato rises when your envelope falls. Try hitting a chord and wait... magic TC2290!

## CHORUSPAN

Awesome panning stereo chorus with a touch of doppler, if you can hear it.

## LONG PAN DLY

A straight 800 milliseconds delay without modulation, panning across the speakers. Just press the (DELAY) MOD key to add chorusing to it as it's already preset.

## AMBIENCE

The very fundamentals of digital reverb, delays! Here a single short one, darkened, with generous feedback and slightly randomized by modulation... happens to sound like a medium reflective environment. Guitar, snare drum, vocals, sax... all heard thru some kind of early digital delays ambience. The TC2290 shows its sonic superiority here.

## AMBIENCE II

A variation on the previous preset theme.

Delay is longer here so you may hear reflections or slap back echoes, but ambience is more sustained and larger. Just another taste of it.

## I SEC RANDOM MOD DLY

A full second delay with random waveform modulation. Sounds unique and meditative.

## 600 ms MOD DLY

Straight forward echorus TC delay beauty. Listen to the tone and you'll get the picture.

## KEEP TALKING DLY

For the Gilmour fan! You know what I'm talking about. 300 milliseconds is all you need.

## RUN LIKE HELL DLY

More of it! I know you like it!

## LIVE COMFNUMB DLY

From the Pulse live recorded version of it. More Gilmour tricks here.

## EVILDEVIL DLY

A 666 milliseconds delay is where you don't want to set your echo to or the inevitable is bound to happen! Just kiddin'. This is a very nice medium long delay for musical applications actually. Great on slower tempo and in solo playing. It gives you all the time for the next idea. Just play with it and you'll know what I mean.

## LEAD COMB FILTER

We get deep into phase canceling physics here!

Short delays, very short ones, impose a strong filtering quality on a sound. You can actually use delay to "EQ" a sound. Because the dry and the wet sounds are so close in time, a lot of frequency content will be erased and another will be boosted as a compensation for the ear. This is a technique used by the masters of the very great distorted guitar tones of doom. So you should experiment with delay settings, within 2 or 3 milliseconds at the most, and phase switches. So many flavors are available there. Use lead tones and add just a stereo delay, maybe flanged or chorused. It sounds epic!







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*

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