



KORG DL8000R DIGITAL MULTI TAP DELAY

Italo De Angelis Presets Library© 2013

FX SOUNDWORKS



Welcome!!!

What's this Korg DL8000R all about? Why this unit is even worth a presets library? How many people do really know about this FX box? Well... it's all about TRUE STEREO 8 voice MultiTap Delays with 2 feedback paths, an LFO to modulate them all, a great parametric EQ at input stage and hicut/lowcut filters in the feedback paths and dynamic + MIDI (CCs) control of what you can come up with. And TONE !!! A lot of it @18bit/48KHz.

MultiTap delays are the basis for many, many spectacular effects, from the very early great digital reverbs textures to modern plexes and multi-voice delays you all have in your multi-fx devices. This is a dedicated unit. One structure ready for all sort of tweaks... taking you to very different places, from grainy reverbs to clusters of taps fading into verb, choruses and flangers... and a mix of both, add delays to them, maybe w/Tap Tempo, mono or stereo delays with modulation and filtering, swept filters, multiTap delays creating beds of wild panning rhythms for animated comping, classic PCM42, PCM70, H3000, TC2290, TC1210, Dyno My Piano TSC delays, ducking & panning echoes with modulation, delay pads for swells and ambient space-enhanced soundscapes... vibrato and tremolo effects, even sliced panning delays and with more explorations...more results. Even 10+ seconds sound on sound looping techniques!

It's the perfect place for the tweaker, the passionate explorer willing to dig in, jump the wall and look inside the heart and brain of time based effects in their many variations and combinations.

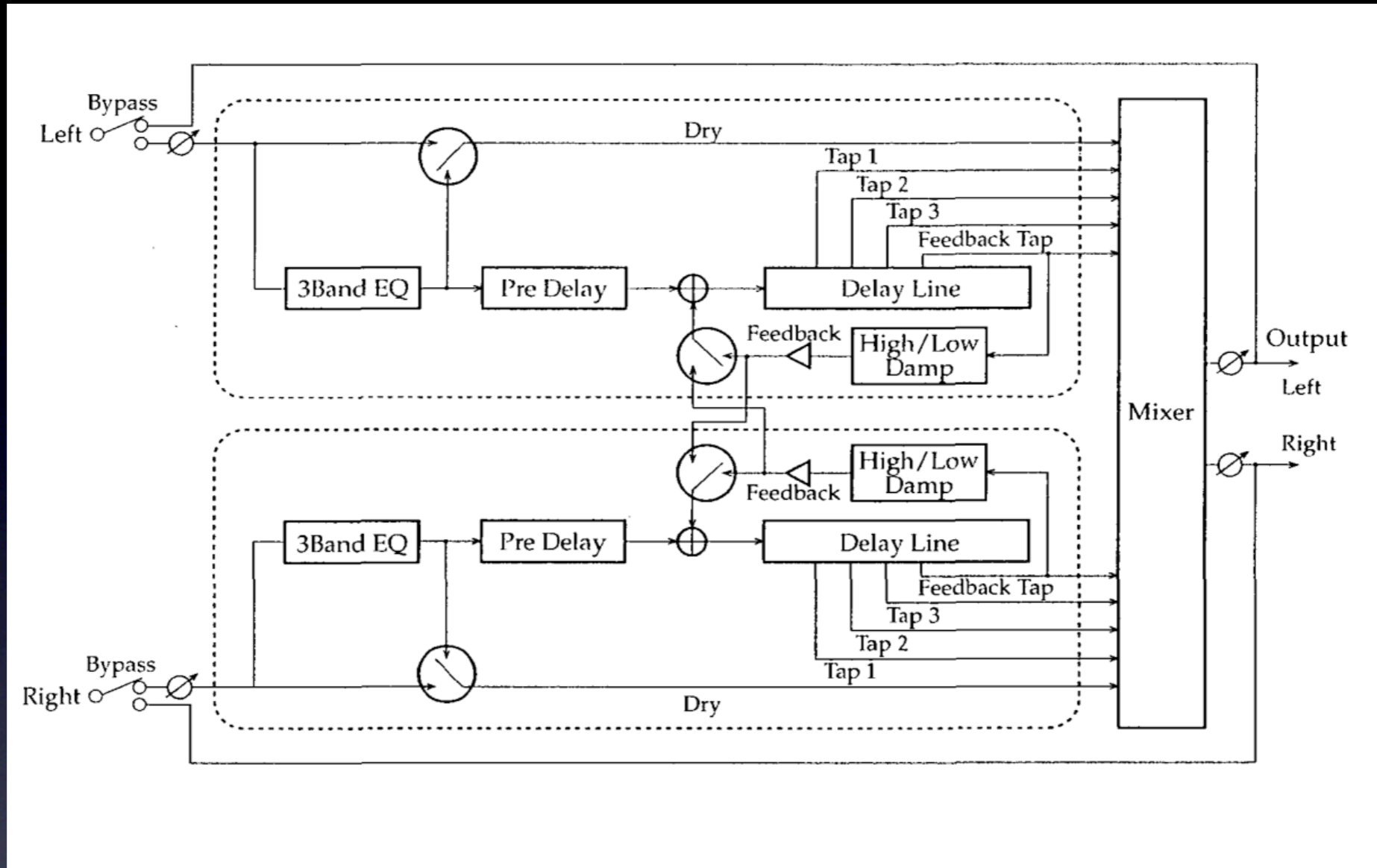
Rhythmic proportional subdivisions are the powerful engine for vast Tap Tempo synced rhythmic effects, Combined with panning, pitch modulation and filters, you have a lot for your ears, right there.

Patching input signal Envelope to most important parameters can tie fx to the human performance act energy and have it breathing with it, being a triggered modulation for a chorus, flanger or delay or a ducked echo or verb. Even a filter sweep! There's so much in this unit you would need a monster Eventide (with its wider openness & freedom in structures design) to get the same possibilities and extend them to farther stretches of your imagination.

The tone is always nice! Many compare the sound of this Korg to the legendary TC2290 Dynamic Delay. Personally tested side-by-side, I have to give credit to the word of mouth.

They are impressively close, both in tone and dimensional placement of sound. It's really that good.

TAP ME!



The drawing shows the ONE algorithm structure of the DL8000R. Add to it a powerful LFO with sine, tri, exponential, logarithmic and random waveforms and phase offset in user selectable degrees for L/R delays sweeping. The LFO can also be triggered by your input signal for dynamic sweeps. And add a system Envelope you can use for dynamic control of other parameters. Full MIDI implementation include Control Changes, Program Changes and MIDI Clock.

Everything you hear is born out of this single network of 8 filtered, swept delays, with 2 separate feedback or cross-feedback paths for more intense interaction between them. So much you can do with so little. An exercise and art in limitation.

Important info to best use these presets:

-These 54 sounds have been created with a guitar preamp connected to the Left input of the DL8000R, the one used for mono input routing. Both outputs have been used, so effects are stereo. If you intend to feed the Korg a true stereo source you can do that and all effects will be true stereo too. The Korg is smart enough to handle these differences by sensing connected inputs and route them to the internal effects structure.

-Since the DL8000R lacks a professional line level input (nominal +4dB), its inputs accept and treats a wide range of signals relatively well. Know that I have used a 0dB line level to the Korg, to average a signal level between the popular instrument (-10dB) and line (+4dB) levels choices. My inputs knobs were set at "11" and output knobs full up! You may need to adjust them differently, according to your rig signals.

-All these presets have DRY SIGNAL muted! The DL8000R has been kept in parallel to the preamp dry signal, all connected to an external line level mixer where dry/wet balancing is managed.

All MASTER fx level corrections have been done into the Korg MIXER menu, and more exactly using the DELAY LEVEL (DLY LVL) parameter. This changes the levels of all internal delay lines, keeping consistent their relative ratios. DIRECT LEVEL (DIR LEV) was set to -INF, that is "kill dry" as you kids call this nowadays.

-In the MIX OFFSET menu my settings are the following ones:

DIRECT OFFSET (DIR OFS) : -INF DELAY OFFSET (DLY OFS): -3.0 (dB)

-As for realtime control of parameters, these are my system assignments for the 8 CRs, under CNTRL DEVICE:

CR1 = WARP	CR5 = A.TOUCH
CR2 = PEDAL	CR6 = P.BEND
CR3 = CC001	CR7 = VELOCITY
CR4 = CC002	CR8 = NOTE_NUM

Be aware I have only used CR1 in my presets, so you are free to change the other CRs as you like, for your control tasks. DO NOT CHANGE my CR1 assignment or the presets won't work as described.

-Many of these presets use DYNAMIC control of some parameters tied to YOUR input dynamics. Yes, your effect will respond to your expression energy. Maybe your delay will duck out of the way while you play your intense lines and come up in the pauses... you get the idea. To relate to HOW these dynamics settings work you need to know HOW I set mine. So go to the AUDIO CONTROL menu and here are my settings:

ENV SENS : 22 ENV RLS : 18 TRG THR : -23

You may need to change these values to best adapt dynamic fx (you'll know them by the single presets descriptions that follow in this booklet) to your rig signal levels. There is no rule here, just trial and adjust. Learn what these parameters do from the User Manual! Once you find your best settings here, YOU MUST store them in the system and they will work for all presets. To store them press the VALUE knob and you'll be prompted by an ugly "WRUTIL SURE?" screen. Press VALUE one more time to execute storage. These values will work for ALL presets using DYNAMICS control. They cannot be stored at different values for each single preset.

-Some effects (triggered chorus, flanger, panning, vibrato) use the LFO internal audio triggering settings. These can be found in the LFO menu and can be saved FOR the single preset. To use the LFO audio triggering feature you enter the LFO menu and set:

LFO TRIG : ON and set TRIG THR to the best value for your rig which could possibly be different from mine.

-The **WARP!** knob is a powerful beast! It can control a lot of parameters at the same time. In these presets you'll often find the Warp tied to something, maybe an overall level or a modulation speed... details are in the presets descriptions. Use the WARP! to hear the changes and press it to return to the stored settings. How powerful & cool is that?

All this INFO is provided to best understand how levels and dynamics effects work and where to access them.

The skilled user (your manual is your friend... even though the DL8000R manual is really terrible!) knows what I'm talking about.

Everything will heavily depend on your rig levels, settings and routing configurations and I have no power on that.

You'll have to find your sweet spots to get all the juice available in this wonderful collection.

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.

PRESETS DESCRIPTIONS

OCTACHORUS

8 voice chorus! Where would you start from first, right? Quite animated modulation going on and very broad stereo spread. This is a rich chorus with some nice cross-feedback applied for enhanced spectrum games. Logarithmic LFO waveform and L/R modulation 90° offset do a great job at creating variable modulation patterns.

ECHORUS 1

Popular PCM70 effect mixing chorus & echo effects. Delay is modulated and warbles in the distance. Inspiring tone for chordal playing. WARP! tightens the stereo field for the delays feedbacks.

ECHORUS 2

The chorus & echo effect with a delays shuffle feel. WARP! kills the shuffle to a single echo voice.

500ms MODDLY

Half a second delay with spectacular modulation going on. Chorused echo on the verge of flanging.

AMBIENT GTR 2

Eventide plex style multitap modulated delays. They pan in wide and narrow stereo fields, at different times. Play sparsely sustained notes and your delays create a detuning verb aura of singular beauty.

OCTACHORUS 2

A tighter 8 voice chorus than OCTACHORUS. More intimate and less spread.

FOREVERVERB

Delays cluster up in an ambient reverb... and modulation adds the magic. Nice filtering for warmth. You'll hear surviving taps in the distance and more warble, but still everything remains so musical! Play it sparsely for the best verb effect... staccato playing creates circles of delay taps... how is that possible?

ENO HALL

Enter the ambient master mind! So 224XL sounding, even though crispier. Nice midrange textural reverb made of hundreds of repeating taps. Modulation moves the heart. Sustained notes take off to a distant cloud. Very few DSP processors can do reverbs like this and you'd have to pay top cash for them. Gotta love this cute DL8000R!

ECHOVERB

2 panning delay clusters evolve in a modulated reverb on sustained notes. Staccato playing sounds very diffused, smeared.

DIFFDLYS 500

Half a second tight stereo delays with thick diffusion. A typical Lexicon smeared tone on echoes. And modulation adds the juice. Use TRIGGER for Tap Tempo sync!

DYNAMIC DLY

TC2290 classic mono modulated and filtered delay, ducked out of the way while you play. Your touch sets the ducking intensity...and bounces are back in the pauses. TRIGGER sets delay time.

PAN DLY 600

600 ms panning delay. LFO pans and choruses the echoes. WARP! changes LFO rate for panning and modulation. Very nice and spatial delay for when you don't need a lot but mean A LOT! TRIGGER sets delay time.

TC2290

TC2290 mono delay, panning and chorused, ducked out by your playing intensity. WARP! controls panning rate. TRIGGER covers Tap Tempo.

PCM70 PANDLYS

You asked for it - You got it! The classic Lexicon PCM70 V2.0 preset all guitarists love. Here in its glory and beauty. WARP! controls delay level.

CIRCULARDLYS

Another requested classic from the PCM70 V2.0 factory presets. 3 delays do the R/L/C bounce. They're not panning, just spitting audio out at different time lengths, creating the circular panning illusion. Great on screaming guitar leads! WARP! controls delay level.

LANDAUTSC

Spectacular rendition of one of the most sought after classic chorus tones from the '80s and '90s L.A. studios scene. A hard to replicate tri-stereo chorus effect with animated modulation and wild spectral content mangled by tons of phases games. Rich, thick, lush, you say so! Chords bloom thru it! Great on electric piano too. WARP! sets modulation speed.

TREMSPACE

Tight delays with modulation, panning and tremmed. Sustained notes get a nice dly/verb moving in space, detuning and stereo tremolo_ed! Nice cross-feedback tricks going on here and LFO exponential out of phase waveforms do the magic.

6CHORUS+DLYS

All the power squeezed here! Sounds like TWO PCM70s in a single preset. The full and rich 6 voice chorus with a diffused smeared stereo delay. These are classic tones for the clean and lead guitar. And this is an excellent rendition. WARP! reduces delay feedback.

MTAPS 100BPM

Slightly modulated multitaps delays create rhythms you can play to. Great for staccato/muted single notes lines.

CROSSTAPSDLY

Quite modulated multitaps delays with cross-feedback paths create polyrhythms and fade out in a distant ambience. Nice blend of delays, chorus, rhythms and verb. WARP! controls delays level.

DETUNED SPACE

Another beautiful vintage midrange sounding reverb! Clusters of modulated delays are fed-back to a sweet stereo band pass filter and a great detuned aura rises and fades in a midrange dusk. The power of multitap delays in their lo-fi fascination! WARP! controls overall level.

TC1210

Another classic chorus rendition, the TC1210! Not exactly a copy or emulation here... more of a very inspired to... version. But it sounds really nice and has many of the modulation features the original unit has. Stereo chorusing beauty with complex texture. Just... GOOD! WARP! controls modulation rate.

TCI210 DUAL

Like in the original unit you have 2 sets of stereo chorus available. Here they are both working at the same time, like 2 presets in one. The chorus is fatter and richer. Nice variety of textures created by overlapping AND different parameters settings. Depths and delay times are offset in stereo couples. Rate is the same for both (J.Petrucci style).

WARP! controls modulation rate.

DYN TCI210

Yep! TC never did this one... I did!

Dual stereo chorus w/offset parameters values but the speed. Similar to the previous preset...

The longest delay stereo chorus is modulated by the ENVELOPE so a richer chorus is triggered with more intense playing dynamics. WARP! controls modulation rate.

TCI210FLANGER

Chorus can do flanger too! I210 style stereo flanger. Mild chorused flanger rather than flying space stuff...which TC never was anyway. Try removing DRY sound and it sounds even better! WARP! controls modulation rate.

TCI210CHOFLG

A stereo chorus and a stereo flanger working together! Notches for days!!! WARP! controls modulation rate.

TCI210 FLANG2

2 stereo flangers working together! Peaks and valleys for years!!! WARP! controls modulation rate.

TCI210TGFLA2

2 stereo flangers with a common LFO triggered by your playing dynamics. Living flanging. More dramatic and BRUTIFUL!!! WARP! controls modulation rate.

OCTACHORUS3

A nice 8 voice chorus, mellower than the 2 previous versions. Warm and more intimate.

PCM42 TT

And on to another classic, the Lexicon PCM42 digital delay! Not an easy one to get. This is all about tone warmth and organic modulation. Mono Tap Tempo delay, slightly modulated and filtered to vintage sounding texture. WARP! controls delay level. TRIGGER sets Tap Tempo.

STEREO PCM42

Two PCM42s in a preset. Set at identical delay times values for true stereo THICK rendition of the Lexi delay. WARP! controls delay level. TRIGGER sets Tap Tempo.

2 PCM42

The two PCM42s here are set for Ping Pong 1/4 note/1/8 note delay pattern. Still warm. TRIGGER sets Tap Tempo.

2 PCM42 #2

The two PCM42s set for a shuffle feel Ping Pong delay. TRIGGER sets Tap Tempo.

2 PCM42 MOD

Ping Pong set PCM42s with a lush modulated texture and nice spatial quality. WARP! controls delay level. TRIGGER sets Tap Tempo.

6 PCM42

A rack full of PCM42s... in a single preset!
4 are set to a tight quad chorus effect where phase canceling creates beautiful phasey/flanging notches in unpredictable patterns. The remaining 2 cover stereo delay, slightly narrower in the panning field. Heartbreaking beauty time domain FX!
WARP! controls delay level. TRIGGER can change delays rhythms in interesting ways. Tap 4 times for best results.

INTRO TO THE RHYTHMTAPS PRESETS

These 3 variations show the very rhythmic nature of the DL8000R MultiTap delays. The unit is working in rhythmic subdivisions mode and you see that from the [2] yellow tab lit in the display, at the right side of the presets names.

When you choose to work in this way, the LFO modulation is lost but you get a terrific amount of rhythmic possibilities in subdividing your 8 taps. You will see the stored Tempo BPM and can change it with the Value knob or hitting the TRIGGER key. The unit then offers L RHYTHM PATTERNS and R RHYTHM PATTERNS parameters where 4 staff rhythmic values are visualized, indicating the subdivisions for the delays of the group. Here you can choose among many variations, for both left and right delays. Gotta know how rhythms are written on staff...or use your ears! And use filters for warm tones of time!

Here we go:

RHYTHMTAPS 1

BPM 1/4 note = 51 and you hear five delays around your head in different wider or narrower locations. Nice feel! If you are familiar with Michael Brook or Trey Gunn magic rhythmic delays you'll know the mystery and intensity of these taps. You can even LOOP them with the HOLD key or a footswitch connected to that function. TRIGGER controls tap Tempo.

RHYTHMTAPS2

BPM 1/4 note = 100 and 4 notes tap and pan quite fast. Nice at any tempo rate so feel free to use the TRIGGER key to tap your tempo in.

RHYTHMTAPS 3

BPM 1/4 note = 85 and the feel here is a shuffle triplet. Three delays tap and pan. Warm tone, as the other presets in the bunch. Check it at different BPM values. TRIGGER controls tap Tempo.

I can't stress enough for you the importance to play with the different L & R delays rhythmic subdivisions at different tempo rates. You WILL find unlimited feels and cool ways to assemble time in your songs.

Enjoy !

PLATE

This is an interesting one! A reverb with a bright Plate, fast attack character where you also hear some springy gtr amp vibes and taps from the sides. A blend of different sound technologies. Useful for many styles of music, even old rock'n'roll jives! The way you play changes the way it verbs. WARP! controls overall level. Use it to find the fine spots!

TREMVIBE DLY

A warm stereo delay that pans, trembles, vibes! Very interactive fx blend TRIGGERED by your playing dynamics. The LFO starts and keeps its task on your playing cue. TRIGGER KEY slows down the action!

SWELLPAD

Multitap filtered chorused panning delays come up in waves! Play thru this with a volume pedal and swell your notes or chords in. You'll get waves back... not a single swell. Take your time and let it ring... there lies its magic. WARP! ... warps it! (changes LFO modulation rate).

TSC+42'

The Tri Stereo Chorus with a stereo set of PCM42s for those cool fading mod_echoes!
Very Landau/Karizma tones.

CHORUS+DLYS

3 chorus voices, panned L/C/R and a wide ping pong stereo delay. Great thickening guitar multi-fx.

INTRO TO THE ALLAN HOLDSWORTH PRESETS

Allan probably wrote the best “commercial” versions of his fantastic chorus/delays presets for the YAMAHA UD-STOMP series. Very likely this product nailed what Allan asked for, that is multiple completely independent delay lines array with feedback, modulation, filters, level & pan for each delay. His original concept comes from the use of 6 hardware digital delays and a hungry mind for math proportions in the settings. The structural nature of the DL8000R is different from the UD STOMP so any claiming to perfect replicas here may be debatable.

I have seen a point though in trying to approach those great sounds on this unit as the potential is definitely there.

You can get to a place following different roads and that’s why the challenge interests me.

Here you will find 5 of his favorite tones for comping, swell chordal work and solo lines.

Enjoy ‘em!

ALLANCHORUS 1

4 ADT chorused voices and 4 chorused delays. Two audio fields, front chorus and rear delays. Rich modulation and wide stereo panorama. Those open chordal movements with added top notes sound great thru this. Sustaining chords too.

WARP! speeds modulation rate up.

ALLANCHORUS 3

Same as the previous preset with thicker ADT delay times. Somehow gentler... WARP! speeds modulation rate up.

ALLANCHORUS 6

4 chorused voices split in true stereo chorus settings and moderate ADT ones, plus a stereo delay. Darker in tone and more modulated. WARP! speeds modulation rate up.

ALLAN LEAD 1

Non modulated blend of ADT and multivoice delays. Lead lines are enriched in thickness and stereo spread, with added delay ambience in the background.

ALLAN SWELL 1

For volume swells effects only! A sea of echoes, modulated and panned, creates a bed for the beautiful stretched chordal voicings you can grab. WARP! speeds modulation rate up.

INTRO TO THE BIODYNAMIC PRESETS

Time, frequencies content, space perception and delays localization & modulation... what if we try to alter them in dynamic ways, depending on the player biological energy! Here's a set of highly interactive effects you have never heard before. Use a compressor and you'll hear living breathing delays, changing in colors and placement.

BIO DELAYS

Hyper comb-filtered stereo delays with an organic flanging texture. The high freqs. in the feedback path are limited by the LFO, reducing their life span in the echoes. Change delay times manually if you need longer ones.

Warp! raises feedback, creating a tape-like suspended bed you can use as a pad. The LFO will take care of any run away limiting.

BIO DELAYS 2

Same as the previous one, with longer stereo delays.

BIO DLYS TT

Tap Tempo assisted biodelays. These chorused delays have their high frequency content limited by the LFO in offset ways, resulting in unpredictable psycho-panning effect. Warp! raises feedback, creating a tape-like suspended bed you can add notes to. The LFO will take care of any run away limiting.

BIO DLYS TT2

Same as the previous one... with ducking added!

BIOSPHERE

Takin' high here! Breathing multitap delays reverb with high freqs limited by the LFO. Its feedback loops are consistently processed to provide a warm sounding low-mid warm halo. Nice wavering of panning modulated taps.

Warp! controls reverb level.

BIOSTRATA

Verb layers are high freqs limited by the LFO and ENVELOPE boosts feedback levels. You can layer long lasting verb textures by playing harder and have less verb on soft passages. Tonal limiting and modulation are coherent for both dynamic layers... only their life span changes. Very complex and interactive soundscape tool! Warp! controls reverb level.



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

FX SOUNDWORKS