ULTRATAP

User Guide

Eventide®

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Contents

Welcome

PART 1

1.1 About This Product

Thank you for your purchase of the Eventide UltraTap plug-in. Eventide UltraTap is a unique multi-tap effect capable of rhythmic delays, glitchy reverbs, huge pad-like volume swells and extraordinary modulation. For over 40 years, innovative effects like these have made Eventide an industry leader, and we are proud that they continue to be in demand today.

Thank you for your purchase, and before you forget, please take a few minutes to register online. This helps us keep you informed of any important software updates, and any special offers that may only be available to registered users.

UltraTap **PART 2**

UltraTap is a versatile multi-tap delay-line effect capable of a myriad of sounds from rhythmic and glitchy delays, to wacky comb filtering, to huge pad-like volume swells, to unique reverbs, tremolos, and everything in between. It's the perfect tool for creating drum fills, vocal choruses, swelling guitar chords and other evolving effects.

2.1 Navigating the Plug-In

The UltraTap user interface is designed with an emphasis on user control and playability. Specifically, the large knobs are easily adjusted with an up-and-down motion of the mouse/finger, and all controls produce a smooth change in the audio, allowing you to glitchlessly shape the effect as you desire. Furthermore, the Ribbon allows you to program two settings for any combination of the controls and seamlessly morph to any sound between them. Finally, a programmable Hotswitch allows you to instantly jump to an alternate sound at the push of a button. This combination of controls is intended to bring you as close to the experience of manipulating real hardware as is possible in a virtual environment.

2.2 Levels and Monitoring

In Controls the input level to the plug-in, between -60 dBfs and +12 dBfs. This parameter sets the input level for both the wet and dry signals.

Out Controls the output level of the plug-in, between -60 dBfs and +12 dBfs. This parameter sets the signal level after the mix control.

Meters Indicates the audio level before and after the algorithm. These meters are after the In control and Out control, respectively, to aid in level adjustment.

2.3 UltraTap Parameters

The UltraTap parameters detailed in this section affect the various signal path blocks shown below in Figure 3.1. For simplicity only the wet path is diagramed. Mono-In Mono-Out instantiations are center panned with wet output taken off of the left Tap Delay output shown in the diagram.

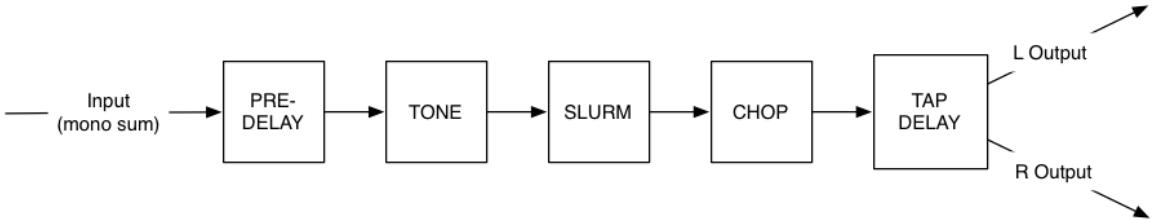

Figure 2.1: UltraTap Signal Flow

MIX Wet/Dry mix, where 100 is an all wet signal. It has a special non-linear taper which puts most of the knob travel in the most usable range. Note: the mix control is not accounted for in the signal flow diagram.

LENGTH Total time over which the Taps are spaced in, up to 10 seconds. The LENGTH control affects the Tap Delay Block in the signal flow diagram.

TAPS The number of delay taps, from 1 to 64. The TAPS control affects the Tap Delay Block in the signal flow diagram.

PRE-DELAY The amount of time before the Taps start, up to 1 second. The PRE-DELAY control affects the Pre-Delay Block in the signal flow diagram

SPREAD The rhythmic spacing of the Taps. More negative values will group taps towards the beginning, for a "slowing-down" feeling. More positive values will group taps towards the end for a "speeding-up" delay sound. Specifically, a 0 value will result in constant spacing, while values between 0 and +/- 50 have linearly increasing/decreasing tap spacing, and values between +/- 51 and +/- 100 have exponentially increasing/decreasing tap spacing. The SPREAD control affects the Tap Delay Block in the signal flow diagram.

TAPER Controls the fade of the taps. More negative values will increasingly give a fade-up over the taps, and more positive values will give a fade-down over the taps. Specifically, a 0 value will result in equal gain across all taps, while while values between 0 and +/- 50 have linearly increasing/decreasing tap gains, and values between +/- 51 and +/- 100 have exponentially increasing/decreasing tap gains. The TAPER control affects the Tap Delay Block in the signal flow diagram.

WIDTH (STEREO ONLY) For stereo instantiations, WIDTH sets the stereo image width of the taps. A 0 value is center panned for every tap, while a 100 value has alternating hard panned taps with the first tap in the right channel, and a -100 value has alternating hard panned taps with the first tap in the left channel. The WIDTH control affects the Tap Delay Block in the signal flow diagram.

TONE A tone control. Negative values will make darker sounding Taps, while positive values will make brighter sounding Taps. The TONE control affects the Tone Block in the signal flow diagram.

SLURM Adds juicy tap slurring/smearing and modulation. SLURM combines slowly varying (random) multi-voice detuning (micropitching) modulation AND smearing/slurring via a very small-reverb-like diffusion. The end effect is that the taps get increasingly smeared (lose their attacks and definition) and more chorused as SLURM increases. The SLURM control affects the Slurm Block in the signal flow diagram.

Chop

A pre-Tap-machine "chopping" tremolo OR auto-volume processor. The tremolo has several LFO waveform choices: Off, Triangle, Sawtooth, Ramp, Square, or a randomized Sample and Hold. The auto-volume processor will either do volume swells (Swell 0-9 input sensitivity control), or a gating effect, called Trigger, that chops off the end of sounds (Trigger 0-9 input sensitivity control). There is also a setting called Ribbon, for controlling the pre-Tap-machine volume with the Ribbon. In this mode, moving the Ribbon from left to right slowly increases the signal going into the Tap-machine. The Chop control affects the Chop Block in the signal flow diagram.

Chop Speed, Rise, or Release

This knob acts as a multi-function parameter control for the Chop knob. For the Chop LFO waveforms, Speed will change the LFO speed. For Chop Swell, Rise will adjust the swell rise time, and for Chop Trigger, Release sets the amount of time after triggering before the gate kicks in and chokes off the sound. The Speed/Rise/Release control affects the Chop Block in the signal flow diagram.

Tempo Sync

Controls the Tempo Mode of the plug-in. When Off, tapping the Tap button adjusts the values for Length and/or Chop LFO waveform speed. When in Sync mode, the Length, Pre-Delay, and Chop LFO waveform speed will sync to the tempo set in the DAW session. When in Manual mode, the Length, Pre-Delay, and Chop LFO Waveform speed will sync to a tempo which can be set manually, or by tapping the Tap button.

2.4 Performance Controls

Using the Ribbon

The Ribbon allows the dynamic modification of several knobs at once, emulating what you would be able to do with real hardware in front of you. By programming left and right ranges for any knob, the Ribbon lets you morph between settings by clicking anywhere on the Ribbon and moving the electric arc back and forth.

To program the settings for the Ribbon, click on the white dot at the tip of any knob and drag it to the desired setting for the left hand side of the Ribbon. This will program the knob and draw a blue arc from the initial knob position to the new, programmed knob position. Now to adjust the knob position for the right side of the Ribbon, click on the blue dot at the opposite side of the arc and adjust it to the desired position for the right side of the Ribbon. If you wish to adjust the Ribbon programming for any knob, simply grab the dots at either end of the mark and adjust them to the desired position. To clear the Ribbon programming for any knob, simply right click on the dot at either end of its arc, or move the dots to be on top of each other.

Alternatively, the Ribbon can be programmed by pressing the button on the left or right side of the Ribbon, and then moving any knob to its desired Ribbon position for that side. The Ribbon programming can be cleared for all knobs by right clicking the button on either side of the Ribbon.

Additionally, the Ribbon is programmed to follow MIDI Continuous Control (CC) #1 messages (a.k.a. Modulation Wheel). This enables you to use the Modulation Wheel on a MIDI device to move many knobs at once.

Active

Turns the effect On or Off.

The Active can be toggled via MIDI Continuous Control (CC) #2 messages. It will toggle when the CC goes from low (value < 64) to high (value >= 64).

HOTSWITCH

Allows you to instantaneously toggle between two settings for any combination of knobs and gain controls, allowing you to quickly jump between two different sounds.

To program settings for the HOTSWITCH, click and hold the HOTSWITCH until the light ring around it begins to blink. While the light ring is blinking, set the controls to the desired setting. When you are done, press the HOTSWITCH button again to exit programming mode. Now, pressing the HOTSWITCH toggles between the off-state and programmed values. To clear the programmed settings, simply right-click the HOTSWITCH. The light ring around it will quickly blink to confirm that the settings have been cleared.

The HOTSWITCH can be toggled via MIDI Continuous Control (CC) #3 messages. It will toggle when the CC goes from low (value < 64) to high (value >= 64).

TAP

If TEMPO SYNC is in Off mode, repeatedly pressing TAP will update the LENGTH and/or CHOP LFO waveform speed value, to match a quarter note at the tempo being tapped. If TEMPO SYNC is in Manual mode, pressing TAP will update the tempo value. If TEMPO SYNC is in Sync mode, pressing TAP does nothing.

TAP can be controlled via MIDI Continuous Control (CC) #4 messages. TAP is triggered when the CC goes high (value >= 64), and will return to the off state when the CC is low (value < 64).

2.5 Preset Bar

Located at the top of the UltraTap Plug-In, the Preset Bar lets you load and save presets, along with several other features.

When UltraTap is installed, a library of settings is placed into the **<user>/Music/Eventide/UltraTap/Presets** folder (Mac) or the **<user>/Documents/Eventide/UltraTap/Presets** folder (Windows). These presets have a **.tide** extension and can be saved or loaded from the UltraTap preset bar in any supported DAW.

In many DAWs there is an additional generic preset bar that saves DAW-specific presets to a separate location. We recommend saving your presets using the Eventide preset bar to ensure that your presets will be accessible from any DAW. You can also create sub-folders inside the preset folders, if you wish.

LOAD AND SAVE The LOAD button allows you to load a *.tide* preset that is stored anywhere on your computer. SAVE allows you to save a new preset to anywhere on your computer, but it is recommended that you place it somewhere in the **<user>/Music/Eventide/UltraTap/Presets** folder (if on Mac) or **<user>/Documents/Eventide/UltraTap/Presets** folder (if on Windows), so that it is accessible from the Preset Dropdown. Note that you can create sub-folders for you presets, for easier navigation and organization.

COMPARE The COMPARE button allows you to toggle between the current settings and the last saved or loaded preset. This allows you to save or load settings that you like, tweak as you please, and return to the original settings for comparison.

MIX LOCK Located at the top next to the preset save/load buttons is a button called MIXLOCK. Pressing this will enable a global mix value that will be the same on every preset that is loaded. This is especially useful on an effect return track where the mix should always be set to 100.

INFO Opens this User Guide, for quick access from the UltraTap plug-in.

Conclusion

PART 3

We hope you enjoy the UltraTap plug-in and put it to good use in all of your mixes. Please be sure to check over Eventide's other Native Plug-In offerings for more unique and interesting effects.