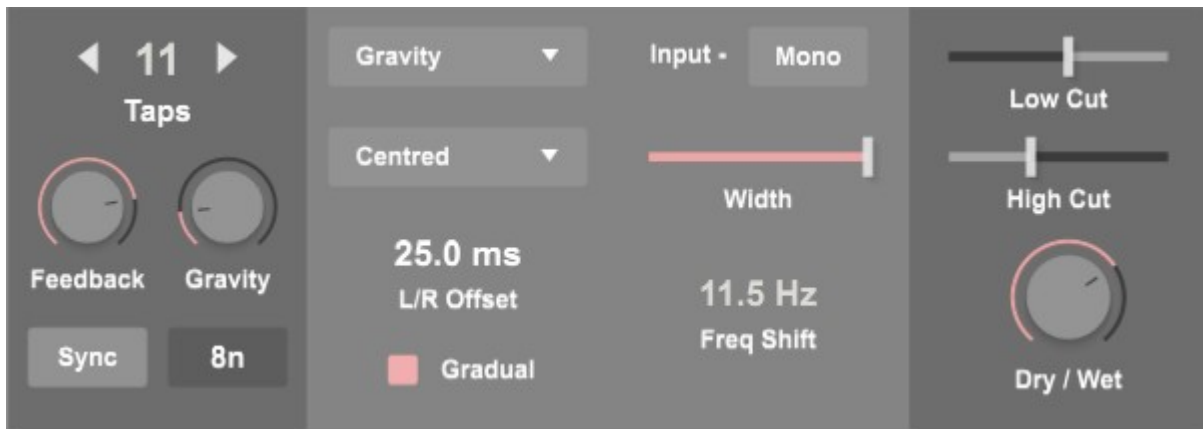


# G-Delay

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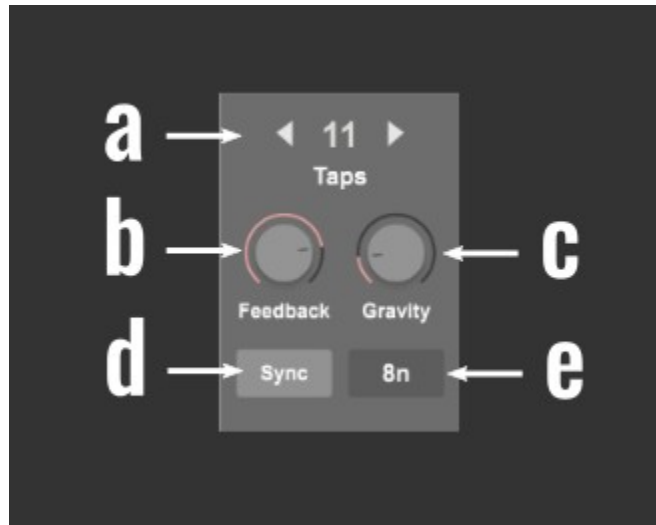


G-Delay is a delay which uses a fixed number of repeats using individual taps, rather than feeding back into itself. This allows for the creation of bouncing ball style delays and also individual panning for each separate tap, allowing the repeats to move through the stereo field.

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## Left Section



- a) The number of taps. This will determine the exact number of repeats for the delay.
- b) Feedback. Each successive delay tap will be reduced in amplitude, this functions just like a normal delay, except that the number repeats are still determined by the number of taps.
- c) Gravity. When selecting one of the gravity modes in the central section, this parameter will determine how quickly the 'bouncing ball' will lose height.
- d) Time/Sync. Select to set the delay interval in milliseconds or in tempo synced time values. With the gravity modes, this interval will set the largest delay amount.
- e) Interval. Here the time is set for the delay interval.

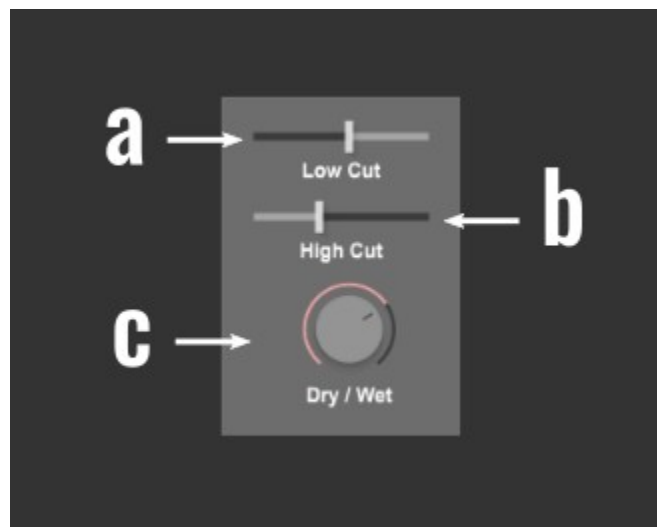
## Centre Section



- a) Mode. Select between Normal, Gravity, Antigravity, updown, and downup. Normal will set equally spaced delay taps like a normal delay. Gravity will act like a bouncing ball, with each delay tap having a reduced time, according to the Gravity level in the left section. The other modes also use the same gravity concept in different ways.
- b) Spacial mode. This sets how the repeats will move through the stereo field. Here you can choose Centred, Pingpong, Left>Right, Right>Left, Mid>Pingpong, Mid>Left, Mid>Right, PingaPonga.
- c) L/R Offset. This will introduce a time delay offset on the right channel, to give stereo width to the sound. The way this is implemented depends on the Gradual parameter being on or off.
- d) Gradual. When OFF, the offset value above will be implemented across all the taps at the amount set. When Gradual is ON, the offset will be increased gradually from the first tap at 0ms to the final tap at the selected level. This way each successive repeat will increase in perceived stereo width.
- e) Input. It's recommended when using any of the spatial modes to select MONO input so that each channel starts with an even level of sound. This way the sound can be moved anywhere in the stereo field, regardless of the balance of the initial dry sound. If preferred, select STEREO to preserve the exact balance of the input dry sound.

- f) Width. All the spatial modes will position each repeat relative to the width setting. For example, at full setting the pingpong mode will have each tap hardpanned left and right. This width can be reduced for a more subtle change in position.
- g) Pitchshift. This will implement a random pitch shift amount to be applied to each tap, with this set amount being the maximum random amount. At modest values, this can add slight variations in the frequency of each repeat.

## Right Section



- a) Lowcut. Attenuate the output of the delay unit by cutting lower frequencies of the sound. This slider goes from 100Hz to 2kHz
- b) Highcut. Attenuate the output by cutting higher frequencies of the sound. The slider goes from 4kHz to 10kHz.
- c) Drywet. Crossfade between the dry and wet signals. When using the device on a Return Track, set the device at 100% wet signal.