

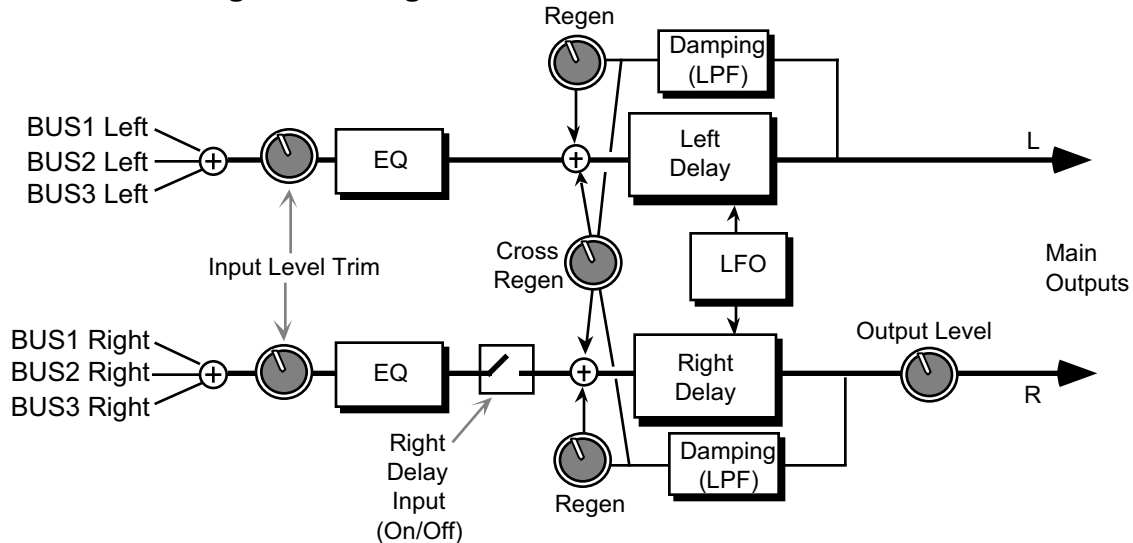
EXHIBIT 14

SMALL ROOM	An ambient room reverb
LARGE ROOM	A room reverb with larger ambience
HALL REVERB2	This hall reverb offers a large acoustic space
SMALL PLATE	A tight sounding plate reverb
LARGE PLATE	Simulates a larger plate reverb
REVRSE REVRB	A reverb that gradually increases, simulating a backwards sound
REVRSE REVB2	Like REVRSE REVRB, this algorithm will retrigger by a controllable input signal level
GATED REVERB	The popular gated reverb sound
NLIN REVRB 1	Non linear reverb with a short duration time
NLIN REVRB 2	Non linear reverb with a long duration time.
NLIN REVRB 3	Similar to NLIN REVRB 1, with less stereo movement
MULTITAP DDL	Four independent controllable delays
EQ+DELAY LFO	A stereo delay with LFO modulation
VCF+DISTORT	Combines a voltage control filter and a raspy distortion.
GUITAR AMP1	The warm sound of a Hard Rock guitar amp
GUITAR AMP2	The “bluesy” sound of a guitar amp
GUITAR AMP3	An inverse expander with a bright distortion amp for lead sounds
SPKR CABINET	Simulates an open back speaker
TUNABLE SPKR	An EQ controllable speaker sound
EQ+CHOR+DDL	EQ with chorus plus digital delay
EQ+VIBR+DDL	EQ with vibrato plus digital delay
EQ+FLNGR+DDL	EQ with flanger and digital delay
EQ+TREM+DDL	EQ with tremolo and digital delay
PHASER+DDL	Phaser with a digital delay
8-VOICE CHOR	A rich chorus with eight different voices
PITCH SHIFT	Splicer type pitch shifter
PITCH+DDL	A pitch shifter and a digital delay
FAST PITCHSH	Pitch shifter designed for pitch correction
EQ+CMPRESSOR	EQ with a compressor
EXPANDER	Performs downward expansion of input signals
KEYED EXPNDR	An expander that is triggered from another source
INVRS EXPNDR	Creates sustain by expanding low signal levels
DE-ESSER	Compresses sibilant frequencies
DUCKER	One signal controls the volume of another signal by compression
RUMBLE FILTR	High pass filter in cascade with a low pass filter
PARAM EQ	Minimum phase four band parametric EQ
VAN DER POL	Adds synthetic high harmonics, brightening the overall sound

ROM-26 EQ + DELAY LFO

EQ + DELAY LFO features a stereo digital delay that provides LFO modulation of a wide range of delays. This algorithm sounds great with an electric piano, but try it with any source!

EQ+DELAY LFO Signal Routing



The BUS1, BUS2, and BUS3 MIX parameters can be routed into the effect with different Dry/Wet mixes.

The parameters available for this algorithm are:

- DLY TIME L** Range: 0 to 845 ms
This parameter determines the amount of time between the input signal and the left delay output.
- DLY TIME R** Range: 0 to 845 ms
This parameter determines the amount of time between the input signal and the right delay output. Set this differently from the left delay time to achieve dotted 1/8th note type effects.
- LFO RATE** Range: 0 to 99
This parameter controls the rate of pitch modulation which is the LFO. To achieve a chorusing effect, this rate must be very slow.
- LFO WIDTH** Range: 0 to 99
This parameter controls the excursion of pitch modulation. Since the rate is usually very slow, then the width is usually large.
- L/R LFO** Range: OUT-OF-PHASE or IN-PHASE
When this parameter is IN-PHASE, the left and right choruses will modulate their detunes together. When set to OUT-OF-PHASE, the detune on the left channel will go up while the detune on the right will go down.
- DELAY REGEN** Range: -99 to +99
This parameter controls the amount of regen (regeneration) applied to the delay time taps. The sign of the value determines the polarity of the regen.

DLY CROSS REGEN

Range: -99 to +99

This parameter allows you to feedback the delayed signals to their opposite sides; the left voice crosses to the right voice, and the right voice crosses to the left voice. A setting of +99 or -99 will cause infinite delay. Be careful, if the delay regen is set too high, it may cause this parameter to “blow up.”

REGEN DAMPING

Range: 0 to 99

This parameter adjusts the cutoff of a low pass filter on the feedback signal, which controls the amount of damping to the feedback signals. The higher the number, the more the signals are damped.

R DELAY INPUT

Range: OFF or ON

This parameter disables the input into the right side delay line. The right delay line will still get input from the DDL CROSS REGEN. This allows a ping-pong delay effect.

R OUTPUT LEVEL

Range: 0 to 99

This parameter controls the right output signal level.

BASS FC

Range: 0 to 1000 Hz

This parameter sets the cutoff frequency of the lower frequency band shelving filter.

GAIN

Range: -48 to +24 dB

This parameter sets the amount of boost or cut applied to the low shelving filter.

TREBLE FC

Range: 1KHz to 15KHz

This parameter sets the cutoff frequency of the high shelving filter.

GAIN

Range: -48 to +24 dB

This parameter sets the amount of boost or cut applied to the high shelving filter.

EQ TRIM

Range: -24 to +0 dB

This parameter allows you to adjust the input volume of the EQs to eliminate the possibility of clipping boosted signals.

MOD SRC 1**MOD SRC 2****DST 1****DST 2****MIN 1****MIN 2****MAX 1****MAX 2**

These parameters are explained in detail in *Section 5 — Effect Concepts*.