

REIGN DELAY

User Manual

Multichannel Multitap Delay & Multi-FX VST3/AAX/AU

Version 1.0.1



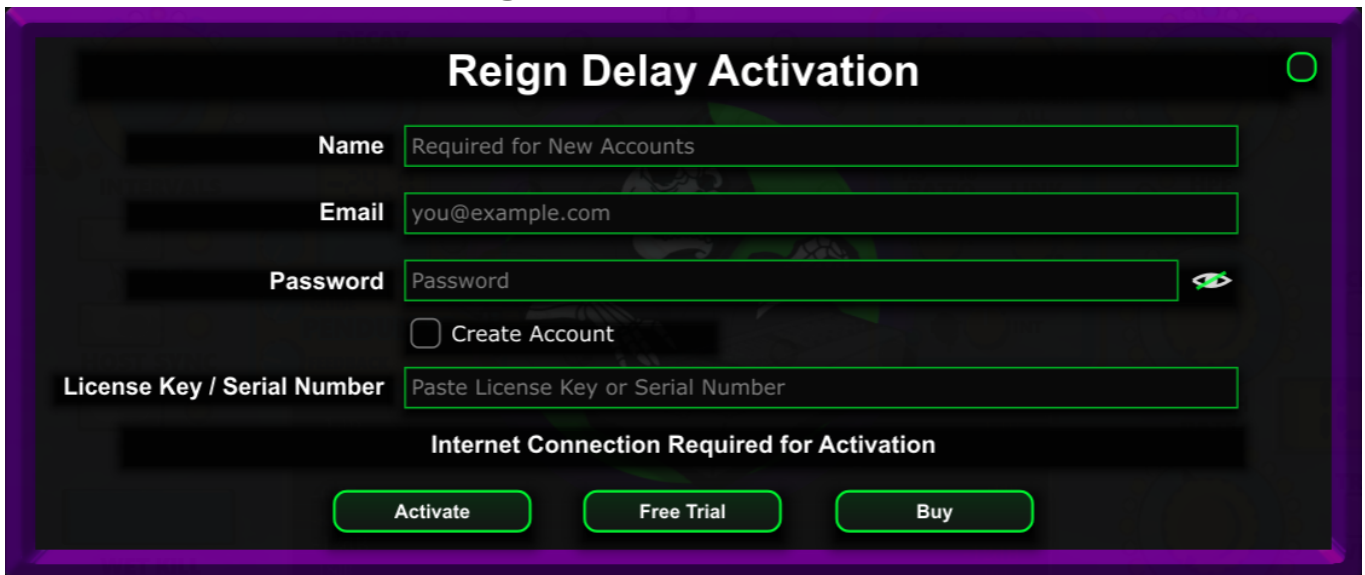
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Activation & Licensing



The image shows a software activation window titled "Reign Delay Activation". It features a dark background with a purple border. The window contains several input fields and buttons:

- Name:** A text field with the placeholder "Required for New Accounts".
- Email:** A text field with the placeholder "you@example.com".
- Password:** A text field with the placeholder "Password" and a toggle icon (an eye) to the right.
- Create Account:** A checkbox below the password field.
- License Key / Serial Number:** A text field with the placeholder "Paste License Key or Serial Number".
- Internet Connection Required for Activation:** A message displayed below the license key field.
- Buttons:** Three buttons at the bottom: "Activate", "Free Trial", and "Buy".

You must have a license to use this software. To purchase a license, visit DeadlyMixStudios.com/reign-delay/

Licenses can be full/perpetual, rent-to-own, or free trial.

Login or create an account in the activation popup to begin authorization.

To move a previously activated license from one computer to another, you must first deactivate the current machine through your account in the licensing portal at DeadlyMixStudios.com



Introduction

Reign Delay is a multichannel spatial delay workstation built around a programmable tap matrix. It can operate as a conventional delay, a stereo or immersive delay designer, a Pendulum Delay processor, or in FX-only mode when the delay engine is switched off, a channel strip, a dynamics tool, a pitch and modulation effect, EQ, gate, analog saturation, or even set the delay to 1 tap 1ms time to use it as crossfeed-style upmixer that'll make your less capable surround & immersive plugins more useful.

The manual is organized for use first and reference second. Start with the quick workflows if you want sound immediately, then use the interface overview and control reference when you need exact behavior for a specific knob, pad, selector, or indicator.

Control Gestures

- All knobs respond to vertical click-and-drag movement.
- Many numeric controls can be double-clicked so that a precise value can be typed, then confirmed with Enter.
- Click-and-hold behavior opens fast selection overlays where noted, such as Pendulum preset and LED Cloud group assignment.
- Shift-click behavior is used in the matrix for bulk actions, including row or column activation through gain knobs and individual knob reset through lit indicators.
- Parameter locks protect selected groups from preset browsing while leaving the controls manually editable.

Signal Flow and Operating Modes

Area	What It Handles
Input	Input Gain sets the signal level entering Reign Delay. Crossfeed can distribute input channels across available output channels for upmixing and spatial delay design.
Tone and Motion	Analog profiles, LPF/HPF filtering, modulation, chorus, tremolo, vibrato, and pitch tools can be used with or without the delay engine.
Delay Engine	Predelay, Delay Interval, Tap Count, Repeat, Matrix Pads, Decay, Swell, Feedback, and Pendulum Delay determine when, where, and how repeated audio will emerge.
Dynamics	Epoxy Bus Compressor and Umbrella Brickwall Limiter provide console-inspired glue, gain management, and ceiling control.
Output	Output Gain trims the final signal after processing and limiting.

Quick Start Workflows

Build A Basic Delay

- Load a preset or start from a clean configuration.
- Confirm the Delay Power Button is on.
- Choose Music Time for tempo-synced note values or Chronal Time for free millisecond timing.
- Set Delay Interval, Tap Count, Repeat, Feedback, and Decay.
- Activate Matrix Pads for the channels and taps you want to hear.
- Balance the result with Wet/Dry Mix, Crossfeed and Gain.

Create A Stereo Or Immersive Delay Pattern

- Set the Tap Count Jog-Wheel to the number of taps you want available.



- Click Matrix Pads to choose which channels fire at each tap.
- Use Matrix Gain Knobs for per-channel or per-tap level shaping.
- Use Matrix Pitch Shift Knobs when a row or column needs semitone movement.
- Use the Repeat knob to multiply the programmed pattern without rebuilding it by hand.

Set Up Pendulum Delay

- Start with one active tap for the channels you want to include.
- Use the Pendulum Preset Select for LR (left-right), FB (front-back), DU (down-up), or Custom operation.
- In Custom mode, set Pendulum Group Count and assign channels to groups in the LED Cloud.
- Set Feedback for return level and Glide for the transition between channel groups.
- For advanced matrix plus Pendulum designs, align matrix tap order with Pendulum group order.

Operating Guides

Setting Tempo

- Turn Host Sync on when Reign Delay should follow the DAW project tempo.
- Turn Host Sync off when you want Reign Delay to use its internal tempo instead.
- With Host Sync off, set tempo by tapping the Tap-Tempo pad, turning the BPM Knob, or double-clicking the Tempo Display and typing a BPM value.
- Use Music Time when delay-related rates should follow note values. Use Chronal Time when they should use fixed milliseconds or Hertz.
- Use Predelay, Tremolo, or Vibrato Alt. Time buttons when one of those controls should use the opposite timing mode from the global setting. For instance; when the delay is set to musical intervals and you want tremolo to use ms intervals.

Setting Up Pendulum Delay

Pendulum Delay refers to Deadly Mix Studios' patent-pending Pendulum-Gated Feedback Delay technology. It slices delay input through ordered channel groups, allowing you to send one moment to "echo" in one group and the next moment in another, across stereo, surround, or immersive speaker layouts.

- Start with a simple matrix pattern: One active tap with the channels you want to include in the Pendulum Delay activated.
- Set Feedback to about 80%. Then adjust to determine how much signal should return through the delay path.
- Use Pendulum Preset Select for quick LR, FB, or DU motion, or choose Custom when you want to create your own groupings.
- In Custom mode, set the number of groups with Pendulum Group Count.
- Assign channels to groups in the LED Cloud. Groups play in numerical order.
- Use Glide to choose whether transitions between groups cut sharply or crossfade smoothly.
- For advanced Pendulum plus Matrix patterns, align the matrix tap order with the Pendulum group order.

Note: When configured correctly, Pendulum Delay should sound similar to ping-pong delay, except that ping-pong delay gives you "Ping-Pong" in channel/group 1 and then "Ping-Pong" in channel/group 2; whereas Pendulum sends "Ping" to channel/group 1 and then "Pong" to channel/group 2.

Using FX-Only Mode

- Turn the Delay Power Button off to bypass the delay engine.
- Use the remaining tools directly on the source signal: gain, filters, 4 different modulation FX, pitch, channel strip processing, compression, limiting, de-essing or dynamic-EQ, EQ, gate/expander, and output trim.
- Use FX-Only Mode when you want Reign Delay as a utility, tone, dynamics, pitch, or modulation-FX processor without audible delay repeats.



Interface Overview

Top Bar



Global utility area for preset work, undo/redo, A/B comparison, locks, analog profile selection, and menu access.

Area	What It Handles
Power And History	Global power, undo, and redo.
Preset Handling	Previous/next preset, preset display, preset menu, and saving user presets.
Locks And A/B	Parameter locks protect selected sections while browsing presets; A/B stores two parameter layers.
Analog And Menu	Analog profile selection and access to utility menu functions.

Main Panel

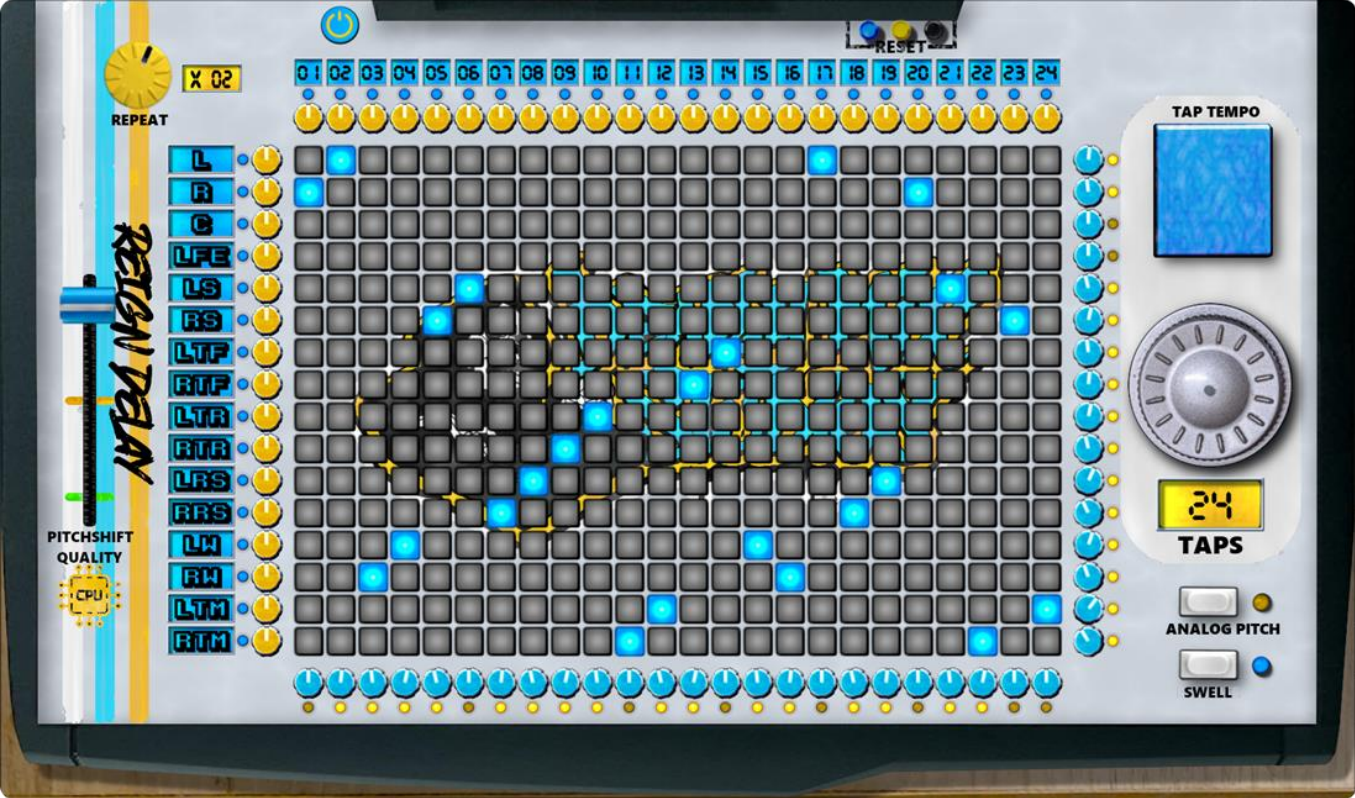


Primary sound-design area for level, mix, timing, filtering, modulation, metering, dynamics, and Pendulum Delay controls.

Function	Tools
Level And Mix	Input Gain, Output Gain, Crossfeed, Wet/Dry Mix, Dry Kill, and Wet Kill.
Timing	Predelay, Delay Interval, Music Time, Decay, Host Sync, BPM, and Tempo Display.
Tone And Motion	LPF/HPF filters, Mod/Chorus, Tremolo/Vibrato, pitch behavior, and FX-only use.
Dynamics	Epoxy compression, Umbrella limiting, sidechain routing, and source-selectable metering.
Pendulum Delay	Feedback, Glide, preset group selection, custom group count, and LED Cloud channel assignment.
UI Controls	Channel Strip Panel show/hide, Matrix Panel show/hide, and HELP! Mode interactive guide



Matrix Panel



Programmable routing matrix for tap count, repeat behavior, per-channel and per-tap activation, gain, and pitch movement.

Function	Tools
Tap Layout	Tap Count, Tap Number Displays, and Channel Nametag Displays.
Routing Grid	Matrix Pads determine which channels fire at each tap.
Repeats And Shape	Repeat multiplies the pattern; Decay and Swell shape level over the cycle.
Gain And Pitch	Matrix Gain and Pitch Shift knobs apply row/column changes to active intersections.
Reset Tools	Dedicated reset buttons clear matrix pitch, gain, or pad states.

Channel Strip



Integrated processing panel for gate/expander, EQ, and De-Esser control.

Area	What It Handles
Master Power	One bypass for the Gate/Expander, EQ, and De-Esser group.
Gate/Expander	Range, Threshold, Release, Expander/Gate mode, Fast Attack, gain reduction metering, and bypass.
Four-Band EQ	Four bands with gain, frequency, and Q; Bands 1 and 4 can



	switch between shelf and bell behavior.
De-Esser	Frequency, Amount, Q, Split/Shelf mode, and gain reduction metering.

Core Concepts

Presets, Locks, and A/B

- The preset system loads factory and user configurations, while the Save Preset button writes custom settings to the user preset directory.
- Locks protect selected parameter groups during preset browsing. They do not disable manual editing.
- A/B provides two independent parameter layers for comparison, arrangement changes, or automation.

Music Time & Chronal Time

- Music Time follows host or internal tempo and displays delay-related values as musical subdivisions.
- Chronal Time uses fixed values such as milliseconds or Hertz.
- Predelay, Tremolo, and Vibrato include local Alt. Time buttons that switch those controls between the global time mode and the alternate time mode.

Matrix Logic

- Each Matrix Pad represents a channel at a tap. Illuminated pads are active.
- The Tap Count Jog-Wheel controls how many tap columns are available, up to 24.
- The channel rows are determined by the track or bus format reported by the DAW.
- Per-channel and per-tap gain and pitch knobs combine at active pad intersections.

Pendulum Delay

- Pendulum Delay routes feedback through ordered channel groups so repeats can move around a stereo, surround, or immersive field.
- Preset modes provide quick LR, FB, and DU layouts. Custom mode exposes group count and LED Cloud assignment.
- Glide controls whether group transitions cut sharply or crossfade smoothly.

Modulation & Pitch

- Mod/Chorus and Tremolo/Vibrato share paired rate and depth controls, with selector buttons and indicators showing the active assignment.
- Matrix pitch controls can shift tap columns or channel rows by semitones.
- Analog Pitch creates varispeed-style pitch behavior; Constant-Time pitch keeps timing independent from pitch changes.

Dynamics and Metering

- Epoxy provides multichannel bus compression with threshold, ratio, link, attack, release, auto-release, and sidechain routing.
- Umbrella is a fixed-threshold brickwall limiter controlled through the Epoxy Makeup Gain / Limiter Power knob and Output Gain.
- The Meter Window can monitor input, output, Epoxy gain reduction, or Umbrella gain reduction.

Channel Strip

- The Channel Strip master power button bypasses or enables the Gate/Expander, EQ, and De-Esser as a group.
- The Gate/Expander helps suppress source noise and analog profile noise without cutting delay tails prematurely.
- The EQ offers four bands with shelf/bell options at the outside bands; the De-Esser can operate as a focused sibilance tool or broader high-frequency reducer.



Control Reference

Top Bar Controls

Reign Delay Power Switch



Automatable power/bypass switch.

Click to toggle the plugin on or off.

- When switched "off", the plugin is fully bypassed, routing the input signal directly to the output.
- The right side (line symbol) indicates the unit is active; the left side (circle symbol) indicates it is bypassed.

Undo & Redo Buttons



Undo Reverts parameter adjustments. Redo reapplies undone parameter adjustments.

- Click Undo to step backward through the parameter change history.
- Click Redo to step forward through the parameter change history.

PRESETS



Previous & Next Preset Buttons



Previous (left arrow) navigates to the preceding preset. Next (right arrow) navigates to the subsequent preset.

- Click Previous Preset button to load the preset located immediately before the current one in the active directory.
- Click Next Preset button to load the preset located immediately after the current one in the active directory.

Latest-Preset Display



Displays the name of the last factory or user preset loaded into Reign Delay.

- File names will scroll when cursor hovers over display, if the length of the preset name exceeds the character limit.
- The display is based on vintage LCDs designed to display alphanumeric characters only. Most special characters will appear as a blank space. You may find it beneficial to keep this in mind when naming custom presets.

Preset Menu Button



Opens the Preset Dropdown Menu and allows access to additional Preset options; such as Save As, and Load Preset.



Click to open the drop-down preset selection menu and additional options.

Save Preset Button



Opens the system file browser to save the current configuration as a custom User Preset.

Click to open the system file browser pointed at the User Presets directory.

- Custom user presets appear near the bottom of the preset drop-down menu. Organize your presets into sub-folders within the main User Presets directory to generate organized sub-menus, provided each sub-folder contains at least one file.
- Presets saved outside the master directory will not appear in the built-in drop-down menu, but may be loaded via the "Load Preset" option in the Preset Menu.

Locks Button



Protects specific parameter groups from changing when browsing presets.

Click to open the drop-down Locks menu, toggle the desired parameter groups, and click outside the menu to close it. This is useful for preserving Gate/Expander or EQ settings while auditioning presets.

- Locks do not disable controls; locked parameters remain manually editable.
- The ChannelStrip lock protects the Channel Strip master, Gate/Expander, EQ, and De-Esser as one group.
- You can activate as many or as few locks at a time as needed.

A/B Button & Display



Automatable control that toggles between the two independent parameter configurations (A and B).

Click to switch back & forth for reconfiguration and comparison between two different processing settings.

- The A/B selector can be automated, allowing you to switch between 2 configurations at different points in the project timeline. For instance, switching from a 1/8-note delay configuration during a song's verses to a 1/4-note delay during its chorus, or applying distinct dynamics/EQ profiles to different parts of the same track at different times.
- The A/B Display indicates whether configuration A or configuration B is currently loaded.

Analog Button



Selects between distinct analog saturation profiles modeled after premium, well-maintained vintage studio hardware.

Click to open the analog modeling drop-down menu and select your preferred model. Click outside of the menu to exit.

- Modeling measurements were captured from pristine circuits to keep unwanted background hiss to a minimum.
- The Analog saturation parameter has been placed ahead of the noise-gate to allow you the option to gate out noise from this parameter, along with noise from your active signal, during silent passages without abruptly cutting off active delay tails, when the gate is active and configured accordingly.

Main Menu Button



Global utility menu for plugin configuration.



Click to open options for UI Themes, GUI Resizing, the full User Manual, & more.

Main Panel Controls

Input & Output Gain Knobs



Click & drag vertically to increase/decrease gain by +12dB to -100dB or double-click to type a precise value and hit Enter. Click outside the text box to cancel editing

Input Gain Knob

Controls the incoming audio level feeding into the processing chain.

To use Reign Delay purely as a clean line amplifier, load the "Clean Slate" preset to clear all settings and turn off the central delay engine using the Delay Power Button near the top of the matrix panel.

Output Gain Knob

Controls the final output level leaving the plugin.

The Umbrella Brickwall Limiter features a fixed threshold set to -1.00dB. To push signals into the limiter, drive the level via the Input Gain or Epoxy Makeup Gain. Then, back down the level to the desired true-peak via this Output Gain Knob. For example, if your target output ceiling is -6.0dB and the limiter is active, setting this Output Gain knob to -5.0dB ensures output will be no more than -6.0dB (-1dB + -5.0dB = -6.0dB).

Crossfeed & Wet/Dry Mix



Crossfeed Knob (Outer Knob)

Acts as a signal upmixer, summing input channels and cross-distributing them across all available channels for processing.

Click & drag the outer ring vertically to rotate or double-click to type a precise value in the range of 0% to 100% and hit Enter. Click outside the text box to cancel editing.

- At 0%, upmixing is disabled and channel isolation is maintained.
- At 100%, all input channels are summed and distributed equally to all available outputs. Intermediate values dictate the amount of cross-talk between channels.
- Immersive and surround-sound delay arrays typically require higher crossfeed settings to guarantee audio feeds properly to all available channels in the multitap matrix.
- To use Reign Delay as a standalone upmixer, simply select the "UPMIXER" preset in the presets menu.



Wet/Dry Mix Knob (Inner Knob)

Balances the processed "wet" signal with the original "dry" input audio.

Click & drag the inner knob vertically to rotate or double-click to type a precise value in the range of 0% to 100% and hit Enter. Click outside the text box to cancel editing.

- Set to 0% for pure dry signal, 100% for full wet signal, or blend as desired.

LPF & HPF Knobs



High-Pass and Low-Pass Filters

- When the Epoxy Bus Compressor sidechain is toggled to "Int" (Internal Sidechain), both the LPF and HPF are automatically routed to the compressor's sidechain detection circuit instead of the audible path.
- Filters, like most of Reign Delay's tools, can be used independently of the delay system in FX-Only mode (activated by turning the delay engine off via the Delay Power Button near the top of the matrix panel).

LPF Knob (Outer Knob)

A low-pass filter that rolls off high frequencies above the selected frequency.

How to Use It

Click & drag the outer ring vertically to rotate or double-click to type a precise value in the range of 50Hz to 24kHz and hit Enter. Click outside the text box to cancel editing.

HPF Knob (Inner Knob)

A high-pass filter that cuts low frequencies below the selected frequency.

Click & drag the inner ring vertically to rotate or double-click to type a precise value in the range of 0.0Hz to 10kHz and hit Enter. Click outside the text box to cancel editing.

Dry Kill & Wet Kill Pads



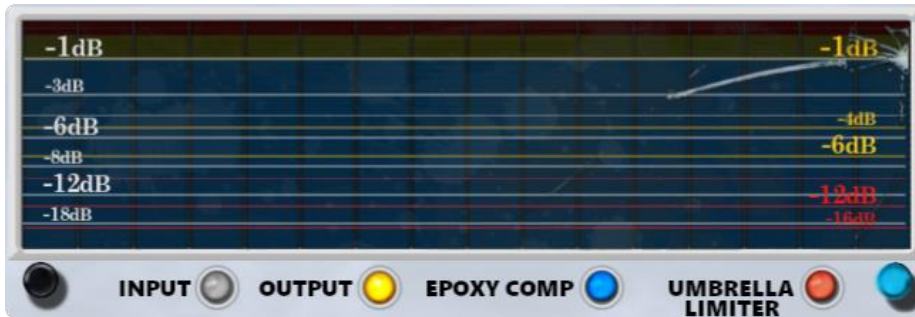
Emergency Stops for the Dry input and Wet output signals.

Press and hold down to instantly terminate the Dry or Wet signal feed.

- Signal resumes entering the signal path immediately upon releasing the pad.
- The pads, like most Reign Delay features, can be automated, if you so choose.



Meter Section



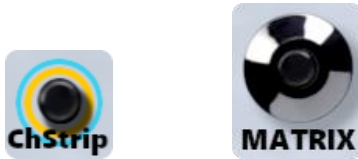
Meter Window

16ch. multi-source assignable meters.

Use the Meter Source Selector to choose a source.

- Click the Meter Source button (bottom right of the Meter Window) to cycle through four available sources: Input levels, Output levels, Epoxy Bus Compressor gain reduction, and Umbrella Brickwall Limiter gain reduction.
- Use the Meter Reset Button to reset clipping indicators and channel meters (bottom left of the Meter Window).
- Meters rise from the bottom up when measuring Input/Output levels and appear from the top downward when showing gain reduction for the compressor and limiter.
- A static red bar will appear in the meters if clipping occurs while monitoring input/output levels. The indicators can be cleared using the Meter Reset Button.
- If, for any reason, the meters were to ever stop responding correctly, the Meter Reset Button should clear the issue.
- If the bus in which Reign Delay is inserted on has fewer than 16 channels, the meters for the unavailable channels will be inactive.

Channel Strip Panel & Matrix Panel Show/Hide Buttons



Show/Hide buttons for the channel strip panel and the delay matrix panel.

- The matrix panel hosts The Multichannel Multitap Delay Matrix & matrix reset buttons, Tap Count knob, Delay Decay Swell, Delay Power Button (Bypass), per channel/per tap gain knobs, Tap-Tempo pad, and all pitch-shifting parameters for both the delay and FX-Only Mode.
- The pitch knobs for each channel, located along the outer right side of the matrix, and their Pitch Quality Fader remain available in FX-Only.
- To switch to FX-Only mode, deactivate the delay engine by pressing the Delay Power Button near the top of the matrix panel.

Main Panel: Time, Tempo, and Delay Shape

Predelay & Delay Interval Knobs



PreDelay Knob (Outer Knob)

Introduces a time offset before the main delay processing begins, without modifying the core delay interval pacing.

Click & drag the outer ring vertically to rotate. If configured to follow Chronal Time (milliseconds), you may also double-click to type a precise value in the range of 0.00ms & 4.0 seconds and hit Enter. Click outside the text box to cancel editing.

- Conforms to musical note values when "Music Time" is active and milliseconds when set to Chronal Time (Music Time deactivated).
- When Host Sync is enabled, PreDelay will scale automatically with host BPM shifts, when in Music-Time mode.
- To invert this default behavior for this specific control, click the small adjacent button (PreDelay Alt Time) next to the metronome icon.
- Type-editing is disabled for this parameter when its value is set to Music Time divisions.

Delay Interval Knob (Inner Knob)

Establishes the core time interval between taps in the multichannel matrix, as well as the feedback loop and Pendulum Delay "slicing".

Click & drag the inner ring vertically to rotate. If configured to follow Chronal Time (milliseconds), you may also double-click to type a precise value and hit Enter. Click outside the text box to cancel editing.

- Delay Intervals are dictated by the global time mode. In Music Time mode, values display as standard musical subdivisions (e.g., "1/16" for sixteenth-notes, "1/16d" for dotted sixteenth-notes, "1/16T" for sixteenth-note triplets, etc.). In Chronal Time mode (i.e., Music Time selector off), values display purely in milliseconds and the value is unaffected by tempo changes.
- When Host Sync is enabled, PreDelay will scale automatically with host BPM shifts, when in Music-Time mode.
- Type-editing is disabled for this parameter when its value is set to Music Time mode.

Decay Knob & Display



Adjusts the amount of decay set across the full scope of the multitap delay matrix and repeater, allowing multitap delay configurations to function as smoothly as a basic feedback delay.

Click & drag the knob vertically to rotate or double-click the Decay Display to type a precise value and hit Enter. Click outside the text box to cancel editing.

- This parameter creates a gradual decay from 0.00 (the unaffected signal level) down to the value set by this knob as shown in the lower display, over a course of time determined by the delay intervals x the matrix Tap Count x the value of the repeater.
- This allows you to select how loud or quiet you want the effect to be at the end of each full cycle.
- Settings around -24.00 generally create a natural, predictable decay curve comparable to standard feedback circuits.
- Setting Decay to 0.00 disables the decay effect entirely.
- If "Swell" mode is activated (lower-right of the matrix panel), this decay behavior inverts, starting at the decay value and rising to the level of the source signal at the end of the cycle; resulting in a crescendo effect.
- When using Pendulum feedback delay, its generally best practice to set Decay to 0.00dB, as Decay may cause delays configured with Pendulum to be exceptionally quiet or inaudible.

Music Time Selector



When active, this button sets the global time mode to use musical note subdivisions for Delay Intervals and all other parameters that have an option for musical-note intervals. When Music Time is off, global time intervals switch to fixed Chronal Time; such as Hz or milliseconds.

Click to toggle global time intervals between Music Time (on) and Chronal Time (off).

- When active, delay parameters calculate durations using standard musical note lengths synced to the current tempo setting.
- Predelay, Tremolo, and Vibrato each have an Alt Time button that allows them to switch to the opposite of whatever this parameter is set to.

Host Sync Selector



Syncs Music-Time tempo to your host DAW's project tempo.

Click to toggle host-tempo synchronization on or off.

- When enabled, the plugin tracks host timeline alterations from the DAW automatically.
- When disabled, all musical time calculations anchor to Reign Delay's internal tempo, which can be adjusted with the Tap-Tempo pad, BPM Knob, or by double-clicking the Tempo Display to type the desired value precisely.
- When Host Sync is active, the Tempo Display will display the host's tempo, regardless of what it was last manually set to.

BPM Knob & Tempo Display

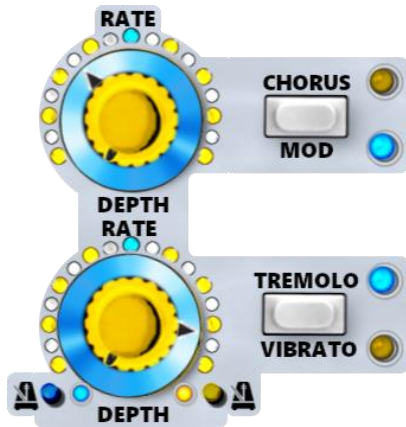


Used for manually setting tempo and displaying Reign Delay's current tempo in beats-per-minute (BPM).

- To manually set the tempo, Host Sync must be off. Otherwise the host DAW controls tempo.
- The tempo can also be set using the Tap-Tempo Pad, located on the upper right-side of the matrix panel, when Host Sync is off.

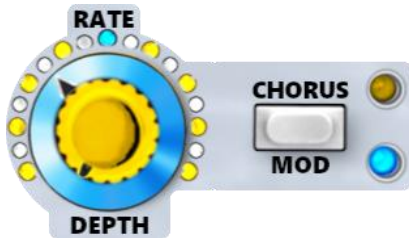


Main Panel: Modulation & Pitch



Mod/Chorus Rate & Depth Knobs and Selector

- Use the Mod/Chorus Selector button to determine which effect this knob group commands.
- Try adding a little Mod to give your delay FX a more natural feel, or create unique effects.
- Try these FX by themselves in FX-Only mode (activated by turning the delay engine off via the Delay Power Button near the top of the matrix panel).
- Disabling the assigned effect does NOT disable the unassigned effect.
- To turn an effect OFF, use the selector to assign the effect to the knobs and set its depth to 0.00%.



Mod/Chorus Rate Knob (Outer Knob)

Controls the speed of the LFO for the Mod and Chorus effect, whichever is currently assigned to the knob pair.

Click & drag the outer ring vertically to rotate or double-click to type a precise value and hit Enter. Mod Rate spans a range of 0.0Hz to 1.0Hz and Chorus spans a range of 0.05Hz to 5.0Hz. Click outside the text box to cancel editing.

Mod/Chorus Depth Knob (Inner Knob)

Dictates the intensity of the Mod or Chorus effect, whichever is currently assigned to the knob pair.

Click & drag the inner ring vertically to rotate or double-click to type a precise value and hit Enter. Click outside the text box to cancel editing.

- Scaling down to 0% disables the effect currently assigned to the knob pair.

Mod/Chorus Selector

Toggles the Mod/Chorus Rate & Depth knob pair assignment between the Mod and Chorus effects.

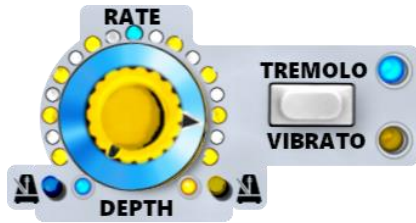
Click to toggle parameter assignment of the Mod/Chorus Rate & Depth knobs between Mod and Chorus.

- The adjacent LEDs toggle along with knob assignment to indicate which effect is currently assigned to the knob pair.



Tremolo/Vibrato Rate & Depth Knobs and Selector

- Use the Tremolo/Vibrato Selector button to determine which effect this knob group commands.
- Try these FX by themselves in FX-Only mode (activated by turning the delay engine off via the Delay Power Button near the top of the matrix panel).
- Disabling the assigned effect does NOT disable the unassigned effect.
- To turn an effect OFF, use the selector to assign the effect to the knobs and set its depth to 0.00%.
- The adjacent LEDs toggle along with knob assignment to indicate which effect is currently assigned to the knob pair.



Tremolo/Vibrato Rate Knob (Outer Knob)

Controls the speed of the Tremolo and Vibrato effect, whichever is currently assigned to the knob pair.

Click & drag the outer ring vertically to rotate or double-click to type a precise value and hit Enter. Click outside the text box to cancel editing.

- Tremolo & Vibrato span a range of 1/64T to 1 bar, when configured to Music Time.
- When NOT set to Music Time, the range is in Hertz/Hz (cycles-per-second) spanning 0.01Hz to 20.0Hz.
- To decouple this rate from global Music/Chronal Time settings, use the dedicated local Alt Clock buttons.
- The Alt Time buttons and LEDs are color-matched to the selector button LEDs to indicate which button is dedicated to which effect.
- Type-editing is NOT available when the assigned effect is set to Music Time.

Tremolo/Vibrato Depth Knob (Inner Knob)

Dictates the intensity of the Tremolo or Vibrato effect, whichever is currently assigned to the knob pair.

Click & drag the inner ring vertically to rotate or double-click to type a precise value and hit Enter. Click outside the text box to cancel editing.

- Scaling down to 0% disables the effect currently assigned to the knob pair.

Tremolo/Vibrato Selector

Toggles assignment of the corresponding knobs between the Tremolo and Vibrato effects.

Click to toggle assignment of the Tremolo/Vibrato Rate & Depth Knobs between Tremolo and Vibrato.

- Switching which effect is assigned to the knob pair does NOT turn off the effect that is currently unassigned.
- The adjacent Tremolo and Vibrato LEDs toggle along with knob assignment to indicate which effect is currently assigned to the knob pair.

Main Panel: Epoxy & Umbrella Dynamics



- Track gain reduction by toggling the meter source selector to "EPOXY COMP".
- Track limiter reduction by toggling the meter source selector to "LIMITER"/"Umbrella Limiter".
- Carefully tuned by a certified Dolby Atmos and stereo mixing/mastering engineer, this module provides the classic unifying "glue" and leveling performance associated with premium analog console stereo mix buses across all configurations from mono to 9.1.6.
- Switch to FX-Only mode or load the "Mastering Dynamics" preset to run the unit purely as a dedicated dynamics controller without delay interactions.

Epoxy Bus Compressor Threshold Knob

Sets the amplitude point at which the Epoxy Bus Compressor begins processing gain reduction.

Click and drag vertically to select a threshold from -40.0 dB to +6.0 dB, or double-click to type a precise value. Press Enter to confirm; click elsewhere to cancel editing.

Epoxy Makeup Gain Knob / Limiter Power Button

Dual-function control governing post-compression gain recovery and brickwall limiter activation.

Rotate: Click and drag vertically to apply -6.0dB to +24.0dB or double-click to type in the desired amount of gain precisely. Press Enter to confirm; click elsewhere to cancel editing.

Press: Click down directly (single-click) on the knob face to toggle the Umbrella Brickwall Limiter module on or off.

- Amplification occurs prior to hitting the Umbrella Limiter, letting you cleanly drive the signal into the limiter circuit for maximum perceived loudness boosting.

Epoxy Ratio Selector Knob

Sets the reduction ratio applied to signals exceeding the Epoxy Bus Compressor Threshold value.

Click and drag vertically to step through the ratio values labeled on the faceplate.

Epoxy Multi/Stereo Link Selector

Spatial link configuration controller for stereo/multi-channel dynamics tracking.

Click and drag vertically to choose between "All" (summed single sidechain detector for all channels), "Grp" (linked stereo/surround/immersive zone groups), or individual discrete unlinked mono paths.



- All: Sums every active detector channel; all output channels follow one gain-reduction envelope.
- Grp: Sums within stored LED Cloud groups. Group members share an envelope; unassigned channels remain independent.
- Mono: Keeps one detector per channel. Linked sums are not normalized; set trigger level with Input Gain or the DAW sidechain send. Stored Cloud assignments remain available when Pendulum is Off, using LR/FB/DU, or showing fewer groups.

Epoxy Attack Knob

Adjusts the transient response velocity of the compressor.

Click and drag to adjust, or double-click to type a value ranging from 0.1ms to 44.0ms. Press Enter to confirm; click elsewhere to cancel editing.

Epoxy Release Knob

Adjusts the relaxation speed of the compressor circuit once the signal falls below the threshold.

Rotate: Click & drag vertically, or double-click to type a value ranging from 5.0ms to 1200.0ms. Press Enter to confirm; click elsewhere to cancel editing.

Click: Press the knob directly to engage or disengage the programmatic auto-release mode. Manual timings are ignored when auto-release is enabled.

Epoxy Sidechain Selector Knob

Manages sidechain routing assignments for compressor triggering.

Click and drag vertically to cycle options.

- Set to "Off" to make the compressor respond to its native path feed.
- Set to "Int" (Internal) to route the plugin's LPF/HPF filters explicitly to a duplicate sidechain detector stream instead of the audible path.
- Set to "EXT" to enable external sidechain, if available.

NOTE:

- Depending on which version you have installed, external sidechain may or may not be an available option. To quickly distinguish the version with an external sidechain option from the alternate version without, versions without an external sidechain have the "EXT." label at the lower left of the SC Selector Knob crudely scribbled out in black permanent marker.
- For your convenience, both versions are available in the downloads section at DeadlyMixStudios.com and either version may be activated with your license.
- This was done to resolve channel scalability issues in Reaper due to the aux bus required for the external sidechain to work and the way Reaper reads channel information, while still making it available to users in DAWs where the issue was not found during testing.

Umbrella Brickwall Limiter

- The Umbrella Brickwall Limiter works on all channels in all configurations from mono to 9.1.6 (1-16ch.)
- It operates with a fixed internal threshold at -1.0dBFS to guard completely against output clipping when the master output gain is set to 0.00 or less.
- Umbrella Brickwall Limiter uses an ultra-fast attack paired with an adaptive auto-release algorithm.
- To use Umbrella for hitting targets below -1.0dB, drive the level with makeup or input gain then reduce to the desired output using the Output Gain Knob.
- Umbrella was designed with mastering in mind to minimize distortion even under heavy amounts of reduction.

Dynamics Power Button

Master bypass switch for the entire dynamics processing section (Epoxy Compressor & Umbrella Limiter).

Click to instantly engage or bypass both the Epoxy Compressor and Umbrella Limiter blocks simultaneously.



Main Panel: Pendulum Delay



“What is Pendulum Delay?”

The simplest answer is: Pendulum Delay segments the signal feeding the feedback delay. Whereas ping-pong delay sends "ping-pong" to channel 1 and then channel 2, Pendulum Delay sends "ping" to channel 1 and "pong" to channel 2.

How do I use Pendulum Delay?

In this digital implementation of Pendulum Delay, basic setup requires: 1 Tap and each channel you wish to include to be active at that first tap of the delay matrix, a high feedback setting, Decay off, and a Pendulum Preset group selected.

- For your convenience, we've provided a number of presets that will automatically configure Pendulum Delay in both basic and advanced configurations.
- For a more dramatic effect, try longer intervals.
- Full integration with the multichannel multitap delay matrix and Pendulum delay is possible but may be a bit complicated for some users.
- When the delay engine is active, the matrix turns all channels off unless they are active at a given tap. Therefore, to utilize the feedback delay/Pendulum Delay, it is recommended to set the matrix to 1 tap and activate all available channels you wish to include in the feedback/Pendulum delay configuration at that first tap.
- This can be done quickly by holding shift while clicking the tap 1 gain knob to activate/deactivate all channels at once.
- For more information, continue reading about the controls below.

Feedback Knob

Sets the return level fed back into the delay lines for patent-pending Pendulum Delay effect.

Click and drag vertically to rotate or double-click to type the desired feedback amount precisely. Press Enter to confirm; click elsewhere to cancel editing.

NOTES:

Feedback is required for Pendulum Delay to function. For best results, try a high feedback amount (around 85%), then adjust accordingly.

Set Decay to 0.00dB while configuring Pendulum Delay, as the additional decay may make the essential feedback delay quiet or inaudible.

Pendulum Delay "Glide" Knob

Controls the crossfade blending curve applied at the transition boundary edges of sequential Pendulum channel-groups.

Click and drag vertically to rotate anywhere from 0% to 100%, or double-click to type the desired Glide amount precisely. Press Enter to confirm; click elsewhere to cancel editing.

- At 0%, channel-groups "slice" abruptly with zero overlap.
- At 100%, the signal flows smoothly from channel-group to channel-group.
- At 50%, the first and trailing 25% zones of each active group crossfade, but leave the middle 50% of each slide isolated; creating a nice compromise between the separation of 0% and the smooth transitions of 100%.



- This parameter is especially useful on non-quantized sources, where abrupt slices may otherwise feel awkward or too pronounced for some situations.

Pendulum Preset Select

Preset selector and indicator for the internal Pendulum-Gated Feedback Delay (Pendulum Delay) routing circuit.

Click: Steps through 3 geometric surround templates, following the Custom ("C") group option, which disables Pendulum Delay presets and directs control to the Pendulum Group Count Knob and LED Cloud, to allow you the ability to create your own custom groups/patterns.

Click & Hold: Opens a prompt overlay select menu for faster selection. Release the mouse button over the desired selection to load.

- Choose from Custom ("C"), Left/Right ("LR"), Front/Back ("FB"), or Down/Up ("DU").
- Selecting "C" (Custom) activates the variable Group Count selector knob, letting you dynamically define zone boundaries inside the LED Cloud channel-group mapping tool.

Pendulum Group Count Knob & Display

Configures the total number of gating zones split across the Pendulum Delay module, when Pendulum Preset Select LED is set to "C" (gray).

Click and drag vertically to scale from 2 to 8 distinct gating groups, or turn fully left to deactivate Pendulum mode entirely when Pendulum Preset Select LED is set to Custom ("C"/gray).

- In custom mode, individual channels are assigned to groups by clicking the LED within the LED Cloud that is associated with each channel you wish to assign (if available) and selecting one of the available groups.
- Basic setup requires 1 Tap and each channel you wish to include to be active at that first tap of the delay matrix.
- For Advanced configurations, integrating both delays systems together require the same channel(s) to be active in the same group order as the tap order [Example: Left: Tap1 + Grp 1, Right: Tap2 + Grp 2, and so on].
- Groups will activate according to their numerical order, even if no channels are active in an available group. This was done to expand the creative possibilities. However, we generally recommend setting the Pendulum Group Count to only as many groups as you plan to actually use, as groups with no channels assigned will create only silence when those empty groups have their turn in the cycle.
- When the display appears completely blank, the Pendulum Delay system is inactive/off.
- Pendulum channel-groups are numbered and color-coded in the LED Cloud to make keeping track of group assignments easier.

LED Cloud (Pendulum Channel-Group Assignment Tool)



An interactive multi-channel group assignment field mimicking a complete 9.1.6 immersive speaker array (with slight artistic alterations made to more closely resemble a rain cloud)

Click: Cycles the clicked channel through available custom Pendulum channel groups.



Click & Hold: Reveals a fast selection pop-up menu showing all group assignment options at once. Release over the target group option to assign.

- Inactive or unavailable groups based on your current maximum group count cap appear dark to show that these groups are unavailable.
- To ensure seamless signal passage, verify that at least one tap is enabled within the core delay matrix routing view and all the channels you wish to include are active at tap-1.
- For advanced configurations, enable the same channel in both LED cloud groups and matrix taps of the same numerical value (Group 5 + Tap 4)
- Channel assignments and text readouts match industry spatial protocol guidelines. However, individual host DAW channel assignment layout overrides may alter the naming and/or location of certain channels in some DAWs.

LFE (Low Frequency Effects)

Notes:

- LFE can be assigned through the LED Cloud like any other available channel.
- The LFE LED now selects a stored group; it no longer hides or shows the LFE matrix row.
- LFE assignments also feed Epoxy Grp mode and remain stored when Pendulum is Off, using LR/FB/DU, or showing fewer groups.
- Hold Shift and click the LFE LED to clear all stored LED Cloud assignments. This shortcut remains available when the current layout has no LFE channel.

Main Panel: HELP! Mode and Utility Indicators

Enter/Exit HELP! Mode



Enters/Exits the interactive HELP! Mode guide.

Toggle the HELP! control to leave HELP! Mode.

In HELP! Mode, click any GUI element to see information on any knob, display, pad, etc.



Matrix Panel Controls

Delay Power Button



Master bypass for the delay engine.

Click to toggle the delay engine on or off, allowing you to use Reign Delay as a versatile delay or utilize its many tools without the delay effect to apply its many tools directly to any source.

- This button illuminates when the delay is active and dims when the delay is off.
- Toggle this button off to switch to FX-Only mode.

Repeat Knob & Display



Pattern multiplier for the core delay matrix.

Click and drag vertically to multiply the entire matrix sequence up to x16 times consecutively.

- Simplifies repeating delay sequences by saving you from having to setup repeated behavior in the matrix.
- At x1, the repeater is bypassed and the pattern programmed into the delay matrix completes 1 cycle with no additional repeats.
- For ping-pong delay, simply activate 1 channel at tap 1, another at tap 2, and select the number of repeats you want. Use the decay knob to set the desired amount of decay.
- Maxing out a full matrix layout with the multiplier set to "x16" generates up to 6,144 unique reflections. High repetition densities may increase CPU resource demands significantly, depending on the limitations of your computer.

Tap-Tempo Pad



Tactile rhythm synchronization control.

- Deactivate global Host Sync, then click rhythmically on the pad to manually set Reign Delay's tempo. Fine-tune by dragging to rotate, or double-clicking the main BPM knob to type the desired tempo/BPM precisely. Press Enter to confirm; click elsewhere to cancel editing.



Tap Count Jog-Wheel & Display



Controls the number of available taps in the delay matrix.

Click and drag upward to scroll clockwise (increases active tap columns up to 24); drag downward to scroll counter-clockwise (decreases tap columns down to 1).

- In addition to the numbered tap displays, the tap count is also displayed in the adjacent tap count display below the jog-wheel.
- To change the number of available channels and/or configuration of the available channels, move Reign Delay to a bus with the desired channel configuration.
- Channel count and configuration is determined by the configuration of the track/bus Reign Delay is placed on, as reported to Reign Delay by your DAW. This is also how Reign Delay determines the names of each channel.

Analog Pitch Selector



Toggles pitch-shifting behavior between Constant-Time and Analog-Pitch modes.

Click to toggle between modern digital Constant-Time pitch shifting or vintage analog varispeed.

- Activating Analog-Pitch mode disables digital Constant-Time correction, giving pitch-shifting a smooth natural pitch-change similar to the pitch fader on a turntable or changing the speed on a tape reel. Like tape-speed and turntable platter speed, pitch-shifting with Analog-Pitch active alters the time duration and playback speed of the pitch-shifted channel or tap.
- While Analog-Pitch is active, the Pitch Mode Fader setting is ignored.

Swell Button

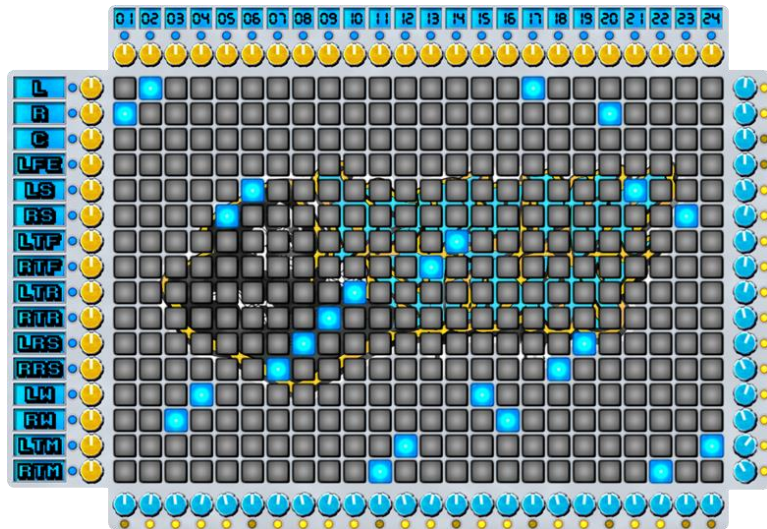


Inverts the start and end level values of the Decay parameter.

Click to turn Swell behavior on or off.

- When enabled, the decay envelope (set by the Decay knob and Decay Display) inverts, causing echo reflections to bloom upward into crescendos rather than fading away. Instead of beginning at the source level and decaying to the value shown in the Decay Display, the rate begins at the reduced value shown in the Decay Display and ends at the source level.

Multichannel MultiTap Delay Matrix



Matrix Pads



Activates/Deactivates delay audio in the given channel at the given tap.

Click each matrix pad to arm that specific channel at that specific tap, giving you total control over when and where each "echo" will be heard. Active pads appear illuminated.

- The grid size changes dynamically with the channel configuration of the track or bus and the Tap Count setting, providing from 1 to 384 pads.
- Combine matrix patterns with the Repeater tool to save time configuring delay patterns that repeat.
- To activate or deactivate an entire row or column of pads at once, hold Shift while clicking the gain knob at the beginning of that row or column.

Matrix Clear Buttons

The three buttons are true Clear controls. They always return every Matrix Pad to Off, every Matrix Gain knob to 0.00 dB, or every Matrix Pitch knob to 0.00 semitones, including values loaded from presets.



Matrix Gain Knobs



Attenuation/amplification knobs assigned to each channel and each tap.

Rotate: Click & drag vertically to scale amplitude, double-click to type the desired gain amount precisely. Press Enter to confirm; click elsewhere to cancel editing.



Shift + Single-Click: Hold Shift while clicking any gain knob to activate/deactivate all pads in that channel row or tap column.

- Active pads located where both the tap and channel have gain knobs at non-zero values receive a cumulative gain alteration equal to the sum of both gain knobs.

Matrix Pitch Shift Knobs



Pitch-shifting knobs each capable of altering the pitch of the corresponding tap or channel by -24 to +24 semitones.

Click and drag vertically to shift, or double-click to input the desired semitone intervals. Press Enter to confirm; click elsewhere to cancel editing.

- Active pads located where both the tap and channel have pitch-shift knobs at non-zero values receive a cumulative pitch alteration equal to the sum of both pitch knobs.
- Adjust global pitch performance using the Pitch Mode Fader or Analog Pitch button.
- In FX-Only mode (Delay Power Button deactivated), the CHANNEL pitch knobs remain active as live real-time individual per-channel pitch shifters for multi-format sound staging.

Tap Number Displays



Displays the tap-number of the corresponding tap.

Tap Number Display values are determined solely by the numerical order in which they appear.

Channel Nametag Displays

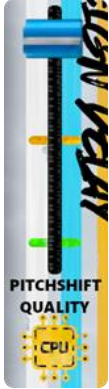


Automatically displays the name of the corresponding channel, according to the name given to it by the DAW.

Double-click the display box to type a custom 1 to 3 character shorthand name override. Hit Enter to confirm; click outside the text box to cancel editing.

- By default each Channel Nametag Display receives its abbreviated name from the DAW when it reports the track or bus configuration to Reign Delay.

Pitch Mode Fader



Sets the interpolation algorithm used for matrix pitch-shifting processing.

Drag the fader across three discrete options.

- LoQ (Bottom Position): Ultra-low resource-load pitch algorithm. Its generally the least natural/most "robotic" sounding of the 3 options, but has its own unique flavor that's sometimes just right, depending on source audio and what you're going for.
- MidQ (Middle Position): This algorithm offers more balance between resource load and quality, while offering another unique flavor for you to harness your maximum creative potential.
- HiQ (Top Position): Adds a little more to the resource load than MidQ/LoQ, but offers the least robotic pitch-shifting of the 3 methods, on most sources.

Channel Strip Controls

Channel Strip Master Power Button



Master power/bypass switch for the entire channel strip panel.

Click to toggle all 3 channel strip tools (Noise-Gate, EQ, and De-Esser) on/off at once.

- When off, all 3 tools are completely bypassed.
- The button illuminates to indicate that the channel strip is powered on; dims to indicate when the channel strip is bypassed.

Channel Strip: Expander/Gate



Gate Bypass

What It Does: On/Off switch for the classic console inspired noise-gate/downward expander.



Click to toggle the gate on/off across all channels.

- This gate was carefully designed to eliminate source signal noise, as well as noise from the Analog Profiles feature, during quiet/silent spots in the audio stream without cutting delay tails prematurely.
- Toggling this button off turns off the gate and bypasses it completely.
- If this button fails to toggle the noise-gate on, check to make sure the Channel Strip Master Power Button is on.

Gate Range Knob

Sets the maximum attenuation applied when the gate closes completely.

Click and drag to scale down from 0.0 to a maximum reduction of -80, or double-click to type the desired range value. Press Enter to confirm; click elsewhere to cancel editing.

- Set to -80 to eliminate background noise completely, or back off the range setting slightly to leave a soft noise floor for a more natural hardware console response.

Gate Threshold Knob

Sets the threshold for at what level the gate should open & close.

Click and drag in the range of +25.0dB to -50.0dB, or double-click to type the desired threshold value. Press Enter to confirm; click elsewhere to cancel editing.

- Signals dropping beneath the threshold undergo attenuation based on the range and release properties.

Gate Release Knob

Dictates the closure rate velocity of the gate after signals dip beneath the threshold.

Click and drag, or double-click to type the desired release speed within a range of 1ms to 5 seconds. Press Enter to confirm; click elsewhere to cancel editing.

- Setting the release too fast can cause gating flutter or chatter on long tails.
- Setting the release too slow can allow unwanted noise to sneak into the signal before the gate closes.

Expander/Gate Button

Changes the noise-gate to an expander modeled after classic analog console behavior, when active. Changes it back to a classic console-inspired noise-gate when deactivated.

Click to toggle between a hard traditional downward Noise Gate or a smooth console-style downward Expander.

- Expander mode replaces the abrupt cutoff curve with a progressive downward compression slope, attenuating quieter parts smoothly for an organic, transparent noise control response.

Fast Attack Button

Modifies the initial detector speed of the noise-gate/expander.

Click to toggle fast attack on/off.

- Engaging Fast Attack forces the gate to snap open instantly to protect sharp transient edges (like aggressive drums or vocal plosives) from getting clipped.
- Leave fast attack off for a smoother open-close envelope response on sustained sound sources.

Gate Meter

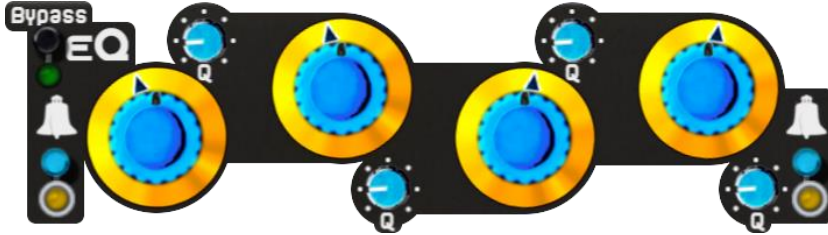
Real-time gate attenuation meter.



Use the Gate Meter for visual confirmation while configuring the noise-gate.

- A multi-segmented LED tower tracking exactly how far open or shut the circuit is moving, giving instant visual confirmation of attack/release behaviors and range depth tracking.

Channel Strip: EQ



EQ Bypass

On/Off switch for the 4-band EQ.

Click to toggle EQ processing on/off.

- When EQ Power Button is toggled off, the EQ is turned off and bypassed.
- If this button fails to toggle the EQ on, check to make sure the Channel Strip Master Power Button is on.

Four-Band EQ Controls

Controls the integrated four-band EQ.

- Use each band's Frequency and Gain controls to choose the target range and boost or cut level.
- Use the Q control to adjust the width of a bell curve where Q is available.
- Use the Band 1 Bell button to switch Band 1 between Low-Shelf and Bell behavior.
- Use the Band 4 Bell button to switch Band 4 between High-Shelf and Bell behavior.
- Bands 2 and 3 operate as bell bands.
- Bands 1 and 4 are shelves by default, with optional bell behavior for more focused shaping.

Channel Strip: De-Esser



De-Esser Bypass

On/Off switch for the De-Esser.

Click to toggle the De-Esser module on or off.

- When De-Esser Power Button is toggled off, the De-Esser is turned off and bypassed.
- If this button fails to toggle the De-Esser on, check to make sure the Channel Strip Master Power Button is on.

De-Esser Frequency Knob (Outer Knob)

Sets the center frequency or crossover point for sibilance reduction.

Click & drag the outer ring to tune the frequency range between 20Hz and 20kHz, or double-click to type the desired frequency precisely. Press Enter to confirm; click elsewhere to cancel editing.

- Use the adjacent quality ("Q") knob to adjust the bandwidth of the bell-curve for greater precision.
- Features a wide frequency scaling layout, allowing the de-esser to act as a versatile single-band dynamic EQ for creative tone balancing or resonance control across multi-channel feeds.

De-Esser Amount Knob (Inner Knob)

Adjusts the overall compression sensitivity and attenuation intensity target.

Click and drag the inner ring to set the threshold from -50.0 dB to 0.0 dB, or double-click to type a precise value. Press Enter to confirm; click elsewhere to cancel editing.

- Operates as an adaptive threshold circuit running a fixed 3:1 compression slope. It monitors average input signal levels and adjusts to keep reduction more consistent.
- Processing is applied to the wet path prior to entering the delay matrix.

De-Esser Quality (Q) Knob

Controls the bandwidth (Q) of the De-Esser bell curve.

Click and drag the small knob to set Q from 0.0 to 20.0, or double-click to type a precise Q value. Press Enter to confirm; click elsewhere to cancel editing.

- This parameter is ignored when the de-esser is set to Split/Shelf mode.
- Lower values create wide, gentle curves; higher values tighten the focus for surgical reduction.

De-Esser Split/Shelf Button

Toggles the de-esser between single-band notch compression or split-band high-frequency reduction.

Click to change operational mode.

- The Q Knob is ignored when Split/Shelf Mode is active.
- Try this for a more natural classic de-esser sound.

De-Esser Gain Reduction Meter

Real-time de-esser attenuation display.

Provides a real-time visual readout of how much reduction is currently being applied by the de-esser.



Troubleshooting and Best Practices

No delay is heard

Confirm the main Reign Delay power switch is active, the Delay Power Button is on, Wet/Dry Mix is above 0%, at least one Matrix Pad is active, and the relevant row/column gain values are not fully attenuated.

Tempo does not change manually

Turn Host Sync off before using Tap-Tempo, the BPM Knob, or typed BPM entry.

Pendulum Delay is silent

Verify at least one tap is active in the matrix and that the channels assigned in the LED Cloud are also active in the delay path, if Pendulum Preset is set it to custom.

A channel strip module will not turn on

Check the master section power first. The Channel Strip master power affects Gate, EQ, and De-Esser; Dynamics Power affects Epoxy and Umbrella.

Limiter ceiling targets

Umbrella uses a fixed internal threshold at -1.0 dBFS. Use Output Gain to trim the final ceiling below that point when needed.

Preset browsing changes too much

Use Locks to protect the parameter groups you want to keep while auditioning presets.

High CPU usage

Reduce Tap Count, Repeat count, dense matrix patterns, or high-quality pitch processing where practical.

