BATTLE-AXE

SOUND DESTROYER

Re
Rack Extension

Rack Extension for Reason
Instruction Manual

Contents

<u>THANK YOU</u>
Thank you very much for expressing your confidence in our products by purchasing one of our effect units, the Battle-Axe Sound Destroyer. This 2-channel high-quality device was designed with our experience of both sound manipulation capabilities in the digital realm as well as the crafting of audio for all types of users; producers, engineers and artists alike.

We hope you continue to enjoy using Battle-Axe Sound Destroyer in your projects for now and for future.

Lab:One Recordings © 2014

<u>ACKNOWLEDGEMENTS</u>
Thanks to the LB1 Alpha and Beta Squadrons for all the testing, comments, suggestions and feedback. Propellerhead Software (for Reason, the SDK and the concept of the Re)

Battle-Axe and Combinator presets designed by (labels within preset names):

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<u>DEDICATIONS</u>

This Re is dedicated to all the Propellerhead Reason users & forum threaders, friends, & colleagues we have spoken to over the years.

DjFresha: Thanks goes out to my studio buddies; Dos aka Ocro, Puggy, and Dj EQ, for the support & feedback, shouts go out to all who know me, including FLAVAUNIT crew (Jayeye & Becky, Dj D & Caroline C, Andy 'Ruthless', Ben 'Devious' & Scott 'Sniper'), REBIRTH massive & head honcho Aybee, good long-time friends Kealey 'Keels', Chris 'Drope', and many more who know me and support the cause…

Also not forgetting my family for the support, and last but by no means least, my wife Alicia who is really supportive but is now glad we can get to watch some movies between projects … and is still a happy bunny :D

Bring the pain…. Now let's get into the Battle-Axe….
Introduction

Battle-Axe Sound Destroyer is a dedicated rack unit, built as a Rack Extension for the Propellerhead Reason environment. This device has a maximum of what would be 3U space in the real world. Being a Rack Extension (Re), this gives you various options of versatility within your projects.

Battle-Axe features 5 internal distortion effect modules with dedicated controls, a tone control, a splitmode control, a feed input gain control, master output control, plus an effect chain matrix re-ordering panel (see 'A brief guide to Battle-Axe Sound Destroyer' section). All these controls are adjustable to suit your application, and these settings can be stored as your own presets, so you can recall them again and again at a later time (see 'How to save and recall presets' section).

Battle-Axe Sound Destroyer features two main audio inputs and two main audio outputs, which are processed independently, which allows you to have two totally separate signals being processed together at the same time using one set of controls. Mono operation is also an option. Additionally, Battle-Axe sports 5 pairs of send-and-return style audio sockets for patching in external effects to the chain and more (see 'Audio & CV: Inputs, Outputs and Controls' section).

Battle-Axe has some other controls which have been developed over time with the audio engineer and the musician in mind:

- Dedicated CV (control voltage) sockets, independent bi-polar and uni-polar buttons, and invert CV signal buttons for both CV input (all modules including Master controls) and CV output (Effect module Param 1 & Param 2 controls only). CV input trim controls are also available.

- Split-mode function, which allows only the signal indicated by the display to be affected by the signal chain (Full Frequency range, Mid+High, Bass+High, Bass + Mid, Bass Only, Mid Only, High Only), leaving the remaining signal unaffected by the signal chain

- Input Feed Gain control (+/-20dB range), and Master Gain control (+12dB / -inf dB)

- 2 parameter controls for each internal distortion module, bypass/active toggle, break-out signal mode routing toggle and external mix gain control

- Effect Chain Matrix, to allow fast rerouting of the effect modules and the external patched devices without the need to unwire and rewire

- Dry/Wey control, to enable mixing dry unaffected signal with wet signal

- Gain Dry toggle, to allow the Master Gain control to gain the dry signal with the wet, or leave it unaffected

Battle-Axe is designed to be a transparent effect, meaning that if no adjustments are made on the device, the audio passing through the effect is 'clean' and has not been affected by the effect modules. This is the ideal, so that no coloration is applied to the sound when Battle-Axe is initialized.

A brief guide to Battle-Axe Sound Destroyer

The Front Panel (maximized & minimized)

BYPASS SWITCH [1] –	To determine signal flow (BYPASS effect, effect ON, or effect OFF)
INPUT GAIN[2]	To increase or decrease initial dry signal (+/-20dB range)
ACTIVE EFFECT [3]	Toggle switch to enable or bypass a specific internal module, plus display screen to identify current effect algorithm
PARAM1 and PARAM2 [4]	Effect module controls to manipulate the internal algorithms
PATCH BROSWER [5]	For loading & saving presets
TONE CONTROL [6]	To brighten or darken the final signal
GAIN DRY [7]	Toggle switch used to allow Master Gain control to affect the dry signal
DRY/WET [8]	To mix dry unaffected signal and wet affected signal
SPLIT MODE CONTROL [9]	Used to break the signal into components and displays what is being distorted.
MASTER GAIN [10]	Main volume control (+12dB/-infdB range)
INPUT & OUTPUT LEDs [11]	To indicate signal input & output signal level
BREAK MODE [12]	To select & display the mode of the external send/return sockets for the specific effect, plus control the amount of external signal mixed with internal signal
EFFECT CHAIN MATRIX [13]	Touch display control for reordering the effect modules
TAPE STRIP [14] –	Used to identify the RE. Double click to edit

The EFFECT CHAIN MATRIX allows the user to reorder the 5 internal effects to their choosing. This also allows reordering of the external effects chain, to aid with speeding up workflow opposed to trial and error rewiring.

PARAM 1 & PARAM 2 are used to adjust the internal algorithms of the distortion effects. These controls can be used to send out constant CV data direct from the control position, without being effected by CV input data to the same control(s).

BREAK MODE toggles are used to determine how the internal signal and external effect would be routed in the chain. There are 4 modes: Bypass, Pre, Post and Send. EXTERNAL FX MIX controls are also used in tandem with the BREAK MODE settings. See 'Bringing in External Effects' section for more information.

TONE CONTROL allows the final affected signal to be brightened or darkened (adds or removes high end signal)

SPLIT MODE CONTROL is a 7 position control, and is used to break the dry signal into component parts (Bass, Mid and High frequency ranges) before feeding into the effects chain. See 'Working with Battle-Axe Sound Destroyer' section for more information.

DRY/WET CONTROL allows the user to mix the fully affected signal with the dry original signal (post Input Gain control)

GAIN DRY toggle allows the user to decide whether the dry signal should be turned up with the Master Gain, or to bypass the Master Gain control and be unaffected.

MASTER GAIN CONTROL sets the output level of Battle-Axe. Note: If GAIN DRY is OFF, then any dry signal heard via the DRY/WET control will be unaffected by the MASTER GAIN control.

The BYPASS SWITCH is used to enable / disable / bypass Battle-Axe.
The PATCH SELECTOR is used to save, load and browse presets for the Battle-Axe
The TAPE STRIP is used to show the name of the device. Double click to rename the device. The
FOLD / UNFOLD arrow is used to minimize or maximize the Rack Extension.

The INPUT and OUTPUT LEDs are used to assess initial input levels post-Input Gain, and final output levels post-Master Gain (and depending on Gain Dry toggle setting). See 'Working with Battle-Axe' for more details on usage.

The Back Panel (maximized & minimized)

TAPE STRIP [14] – Used to identify the RE. Double click to edit

BREAK OUTPUT and BREAK INPUTS [15] sockets, to connect additional devices to Battle-Axe, and used in conjunction with the Break Mode settings and controls.

MASTER AUDIO INPUTS and MASTER AUDIO OUTPUTS [16] sockets, to connect the RE to various other devices via audio cabling.

CV SOCKETS, CV TRIM CONTROLS, CV INVERT & CV INPUT UNI-BIPOLAR [17 & 18] are used to affect each of the corresponding controls independently, and work as an external source of signal to affect the controls further. CV OUTPUTS are direct links to Param 1 and Param 2 controls of each dedicated effect module, and are not affected by CV Input signals and settings – this allows BattleAxe to control external effects via CV signals and Param 1 / Param 2 control settings.

EXTERNAL EFFECTS TAPE STRIPS [19] – Used to label the external effects signals. Double click to edit

How to connect audio

To connect Battle-Axe you can use Reason's own auto-connection system, and Battle-Axe will decide the best way to auto-wire; if you have a mono-output device (Subtractor, for example), and you wish to add a Battle-Axe to it, Battle-Axe will auto-connect the Subtractor output to the Left input, and then continue to route the Left output Battle-Axe to the Left input of the mix-channel (or next device in your processing chain).

You can do any of the following to create a Battle-Axe device;

a)   right-click (Win) / CTRL-click (Mac) on the device, select 'Create Device', choose sub-menu 'Studio Effects', and select 'Battle-Axe Sound Destroyer' from the listing.

b)   with the device selected, use the 'Create', select 'Create Device', choose sub-menu 'Studio Effects' and select 'Battle-Axe Sound Destroyer' from the listing

c)   using the Tool Palette in Reason (F8), select 'Studio Effects' when in the 'Devices' tab, and locate the 'Battle-Axe Sound Destroyer' device, click on the icon and drag it to the device you wish to add it to.

Working with Battle-Axe Sound Destroyer

Battle-Axe Sound Destroyer is designed to be a flexible device, allowing it to be used however you see best fit. Only typical applications will be listed in this manual.

A) Using Battle-Axe as an insert (mix channel setup).
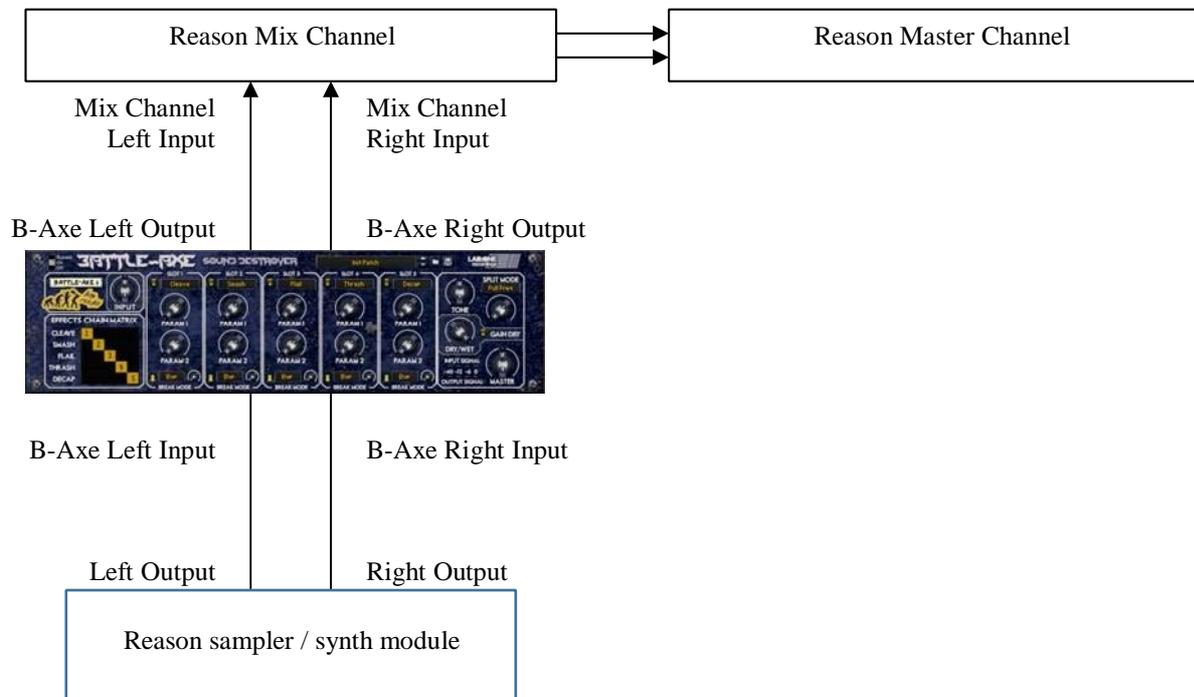
In setup (A), this would use Battle-Axe as an insert effect. This means that whatever control you adjust on Battle-Axe, it will affect the total sound coming out of the sampler / synth module. If Battle-Axe is in bypass mode or has the 'Factory settings' preset loaded, the audio playing would still sound 'clean' and unaffected.

To affect the sound, begin with adjusting the Gain dial if you have a low signal (or alternatively, raise the signal on the sampler / synth module). Adjust the parameter controls on the effect modules to experiment and distort the sounds as you wish. To finalise the adjustments, use the Tone control to brighten or darken your new sound, and use the Master Gain to control the audio output level.

B) Using Battle-Axe as a send effect (mix / audio channel setup).
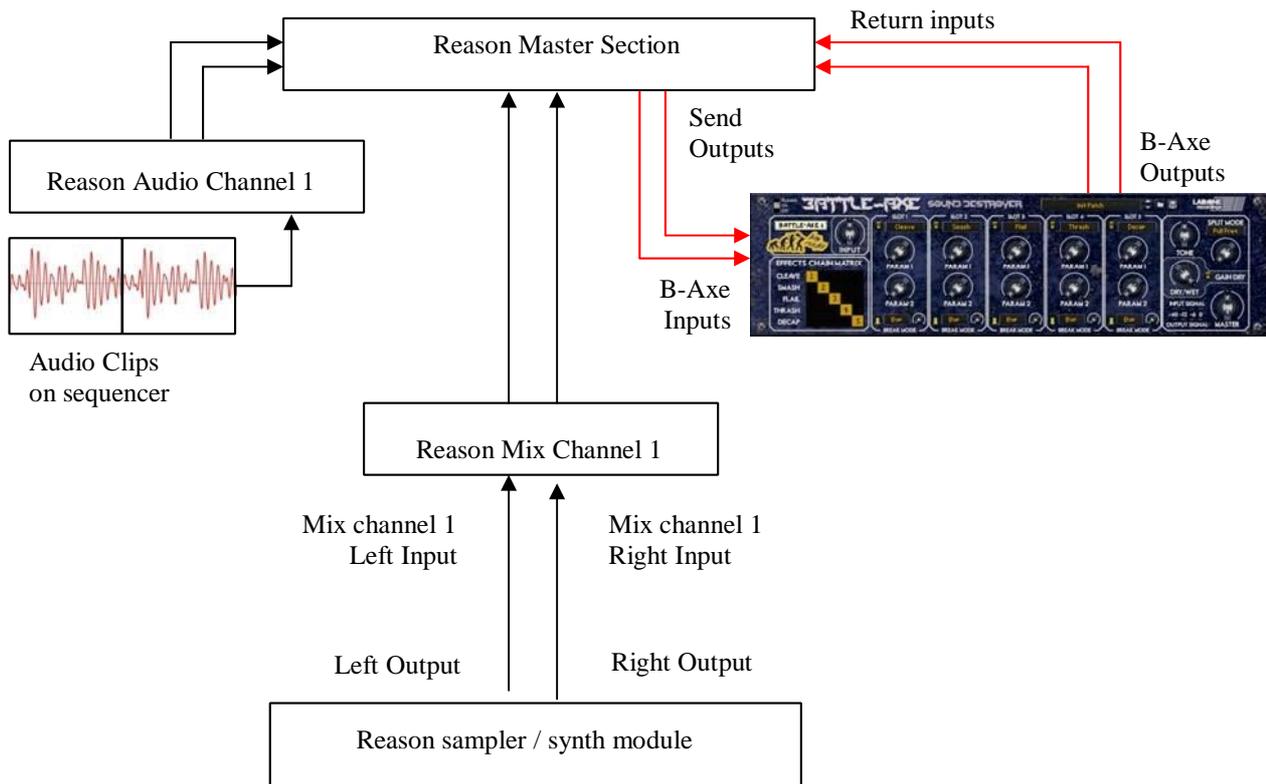
In setup (B), this would use Battle-Axe as a send effect. This means that whatever control you adjust on the Battle-Axe, it will affect the sound coming from the Master Section at a set amount, determined by the Send Effect dial on that specific Mix / Audio channel. This means you can have a clean sound mixed with an altered equalized sound. This is known as Parallel Processing, and may be desired in some cases.

Again you can adjust Battle-Axe as mentioned in setup (A) above, with the addition of the SEND dial located on the Main Mixer in Reason. Full left setting of the SEND dial has no effect on the sound, while full right setting of the SEND dial will send a maximum level possible to Battle-Axe. This means you can have one Battle-Axe as a send device for all your audio channels.

Alternative setups
For devices which have multiple outputs (ie NN-XT, Redrum, Thor, Spider Audio), then if required additional Battle-Axe units could be added as either mono-devices (only connecting left audio input & output sockets), or as stereo devices. This in turn allows you to edit specific sounds within a preset if you so wish (ie split zone instrument patches may have a bass guitar for one half of the keymap, while a synth lead is using the other half, and you wish to effect the sounds independently). See the next page for more examples of setups.

C) Using Battle-Axe as an internal/external effect reordering device.

This function is very unique to Battle-Axe, as it can be used to reorder internal modules and external effects in the chain, without wiring up one way, testing and then rewiring in a different order; this speeds up workflow and decision making in various processes of mixing (for sound design or general production), and potentially mastering tasks. Up to 5 external effect chains can be wired in to Battle-Axe using the named effect send-and-return audio sockets. Using the Effect Chain Matrix selection grid the user can quickly change the effect chain orders without the need to rebuild the chains or reconnect any cables, all from the front of the device. See "The Effect Chain Matrix –Bring in the new order" section below.

To reorder the internal effects, ensure that the effects that you want to use are active, and by clicking on the Effect Chain Matrix touch display you can determine which effect is used in what order (click on the black areas to set your effect / effects chain at that position in the signal path).
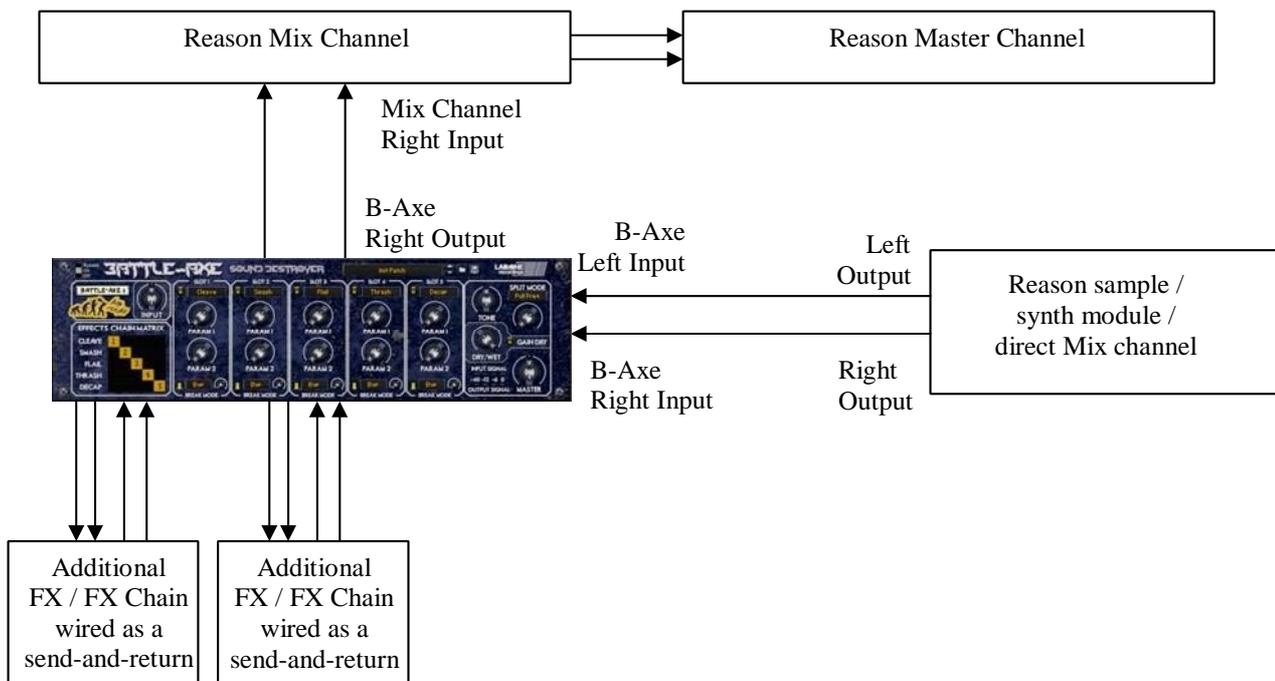
Using the LED meters with Battle-Axe

The Input and Output LEDs can be used to assess initial audio signal levels, and processed final output levels. The LEDs are labelled as -40dB, -12dB, -6dB, and 0dB. Each LED lights only when the signal reaches or exceeds that specific level, so if you have a signal level of -96dB to -40dB, Battle-Axe will light '-40dB'. When you get a signal of -18dB, only -40dB will light (to indicate a signal), and if you increase the signal up to or louder than -12dB (but lower than -6dB), then '-12dB' will light.

The best way to use the meters is as follows;

1) notice the level of your signal; -40dB is good starting point to hear distortion on some of the internal modules, aim for -12dB to -6dB for good signal level, or higher if you desire.

2) use the effect modules parameter controls & master controls to affect the sound.

3) finally use the Master Gain to turn up or bring down the level of the final affected signal, observing the LED metering (you may want to avoid 0dB LED lighting up because the signal would be digital clipping the main Mixer Channel within Reason, or you might like the sound so the choice is yours)

The Effect Chain Matrix – "Bring in the new order"

Battle-Axe has a unique dedicated Effect Chain Matrix display that is used to indicate the current signal path order through the 5 modules within Battle-Axe.

The Matrix works based on a use-once effect module slot programming, so if you have the Cleave effect set as Slot 1 position, and Smash effect set as Slot 2 and you want to swap Smash to be first and Cleave to be second, simply click on the black area where Cell 1 on the Smash row would appear, and because Cleave was originally in position 1, Battle-Axe knows what the previous setting was and auto-reorders the effects so Smash becomes Slot 1 effect and Cleave becomes Slot 2 effect.

With this method in mind, there is a vast array of possible outcomes of effect chain paths when used in conjunction with the Matrix touch display, internal effect being active, external effects being incorporated, and frequency split-modes, giving you a great deal of flexibility, whilst keeping your workflow up (so you get to make more sounds and music, instead of setting up each time).

The Internal Effects

Battle-Axe has 5 internal effects, all with 2 dedicated controls. Each effect is described as below:

CLEAVE   A tube-based algorithm, ideal for warming up sounds. High values introduces signal breakup style effect (for example highly overdriven signals)

SMASH   A bit crusher algorithm, good for getting old skool crunchy sounds. Param 1 sets the rate, while Param 2 magnifies further

FLAIL   A gapper and noise generator. Param 1 introduces gapping, while Param 2 introduces random noise

THRASH   An alternative tube-based algorithm, with additional foldback style distortion

DECAP   A handy module to control the loudness (prevents overloading of the channel signal while keeping the distorted sound). Param 1 sets the upper threshold – higher settings = lower final output level of the algorithm. Param 2 discretely changes the colour of the sound.

Using the effects in different orders (based on the Effect Chain Matrix display) can create alternative distortion signals. Feel free to experiment.

Bringing in External Effects

As mentioned in the section "Working with Battle-Axe Sound Destroyer", Battle-Axe also allows other devices to connect to and from the signal chain at certain 'break-points' for each Effect module.

The 5 Effect modules (Cleave, Smash, Flail, Thrash and Decap) all have corresponding audio input and output sockets, and are used in conjunction with the Break Mode toggle switch for each effect. The 4 Break modes are:

>   Byp (to disable send/return signal),

>   Pre (to send & return pre-internal-processing audio signal to and from external device),

>   Post (to send & return post-internal-processing audio signal to and from external device),

>   Send (to send & return post-internal-processing audio signal to and from external device, and then mix with the internally processed signal)

With these 4 modes, a vast array of effects and devices can be used in the chain and their orders in the chain determined by the Break Mode settings for each effect, as well as the Effect Chain Matrix determing the actual stages of each module. For example:

1.   The Effect Chain Matrix is set as default ('CLEAVE' effect would be first).

2. Using an RV7000 connected to the 'CLEAVE' audio inputs and outputs allows the Break Mode toggle to become active.

3a.If set to 'Byp', the RV7000 would process no signal.

3b.If set to 'Pre', the RV7000 would process dry audio signal into RV7000 first, then return back and then feed into the CLEAVE effect; the AMOUNT control would balance between 'dry-CLEAVE' and 'wet-external then CLEAVE' signals, and then on to the next module.

3c. If set to 'Post', the audio signal would be affected first by the internal 'CLEAVE' effect, then that signal would be fed into the RV7000; the AMOUNT control would balance between 'dry-CLEAVE' and 'wetexternal plus CLEAVE' signals, then return back and then on to the next module.

3d. If set to 'Send', the audio signal would be affected first by the internal 'CLEAVE' effect, then that signal would be fed into the RV7000, then return back and the AMOUNT control would affect the mix level of RV7000 with the 'original-effected CLEAVE' signal (much alike a Send effect on a mixer device / channel strip).

NOTE: Bypassing the internal does not disable the Break Out sockets, and this is where Battle-Axe comes into its own; when using only external effects (set to Pre or Post mode for each), you can reorder the external signal chain using the Matrix exactly the same way as you would internally. This means you can try various wiring setups (ie EQ before compressor or after?) simply by clicking the order of the Matrix.

NOTE II: When using external effects in SEND mode, phasing may occur due to latency.

Audio & CV: inputs, outputs and controls

Battle-Axe consists of the following audio connections:

Master Inputs (stereo pair) / Outputs	Used to feed initial signal in and processed signal out of Battle-Axe
Effect Break Inputs (stereo pair) / Outputs	Used to add additional effects to the process chain

Each of the audio sockets works as 'true-stereo'; this means whatever happens on the left channel stays on the left channel, and has no effect to the right channel, and vice-versa

Battle-Axe also consists of the following CV (control voltage) inputs, outputs and controls:

Effect Param CV input sockets & trims, uni-bipolar mode button, invert mode button	Used to receive & control CV input signals plus determine polarity & uni- or bi-polar values (see images below)
Effect Param CV output sockets, uni-bipolar mode button, invert mode button	Used to send CV signals from the Effect Param controls*, plus determine polarity & uni- or bi-polar values (see images below)

*= Param CV output signals are not affected by the Param CV input signals, so an LFO CV input to Param1 CV in socket is not used for the Param1 CV out values. A Combinator may be used to receive the LFO CV input to a Rotary to in turn affect Battle-Axe Effect Param knob control, which would then be relayed out of the Param 1 CV output

CV signal logic examples of typical LFO shapes and uni- or bi-polar modes
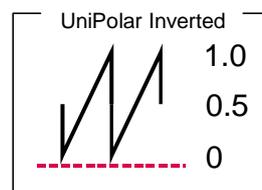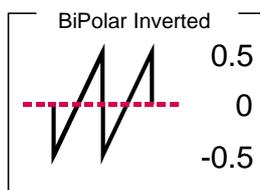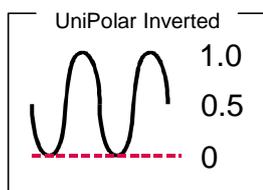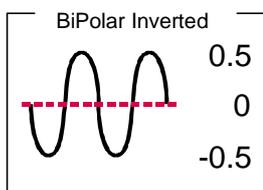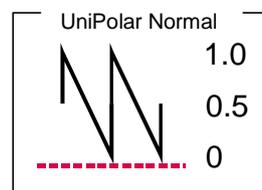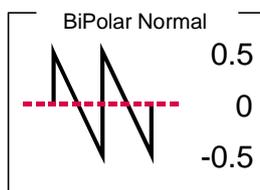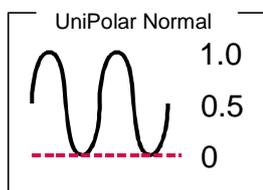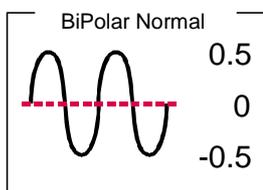
From the example above, we can see the effect of changing the polarity and bi-polar / uni-polar modes has on CV input signals.

NOTE. CV signal patching will remain only within Mixer / Audio Channel effect chains, or within a Combinator, and of course your template rack setups. Battle-Axe will not save CV input chains, but will keep bi-polar / uni-polar and CV trim scale settings within the presets.

How to save and load presets

Battle-Axe comes with a collection of presets as a 'starting' point. Depending on your application may depend on how you wish to use the Battle-Axe. Listed within the presets are some general application setups which may help guide you to the type of sound you want, and you may adjust them to suit accordingly.

As default, every time you create a Battle-Axe, the 'Init Patch' preset will load (unless you have 'load default sounds' activated in Reason's preferences, then a default patch will load instead), initializing all the settings ready for you to use from scratch. To browse the bundled presets, simply use the browser up & down buttons to activate the next preset in the listing, or alternatively you can click and hold on to the preset name to show a popup windows, for faster section.

To save your own presets, simply click the 'save' button located next to the preset name display, and select where to save the preset (ideally create a new folder and keep it as a favourite in the Reason browser window, for easier finding and retrieval at a later date). The presets are saved as a .repatch name, and can only be used with that specific Rack Extention.

To load alternative presets, click the 'browse patch' button to locate presets (which are not part of the bundled pack within Battle-Axe). To preview the patch, simply play the sequencer with Battle-Axe setup so it is in use, and select the 'load patch' button, and select within the browser the specific preset. Battle-Axe will update whilst you are previewing, so you can hear the effect before finally committing to the chosen patch. If you cancel browsing the Battle-Axe will reset back to its prior state before patch browsing.

MIDI Implementation table

Below is a listing of all MIDI Control Change (CC) numbers, which can be applied to your choice of device.

CONTROL	MIDI CC	RANGE
INPUT GAIN	4	-20dB / +20dB
MASTER GAIN	5	-INF / +12dB
GAIN DRY TOGGLE	7	OFF/ON
SPLIT MODE	12	Full Freq / Mid+Hi / Bass+Hi / Bass + Mid / Bass / Mid / Hi
TONE	10	-63 - 64
DRY/WET	13	0% - 100%
CLEAVE BYPASS	15	OFF / ON
SMASH BYPASS	16	OFF / ON
FLAIL BYPASS	17	OFF / ON
THRASH BYPASS	18	OFF / ON
DECAP BYPASS	19	OFF / ON
CLEAVE PARAM 1	20	0% - 100%
SMASH PARAM 1	21	0% - 100%
FLAIL PARAM 1	22	0% - 100%
THRASH PARAM 1	23	0% - 100%
DECAP PARAM 1	24	0% - 100%
CLEAVE PARAM 2	25	0% - 100%
SMASH PARAM 2	26	0% - 100%
FLAIL PARAM 2	27	0% - 100%
THRASH PARAM 2	28	0% - 100%
DECAP PARAM 2	29	0% - 100%
CLEAVE BREAKOUT MODE	30	Bypass / Pre Int FX / Post Int Fx / Send
SMASH BREAKOUT MODE	31	Bypass / Pre Int FX / Post Int Fx / Send
FLAIL BREAKOUT MODE	33	Bypass / Pre Int FX / Post Int Fx / Send
THRASH BREAKOUT MODE	34	Bypass / Pre Int FX / Post Int Fx / Send
DECAP BREAKOUT MODE	35	Bypass / Pre Int FX / Post Int Fx / Send
CLEAVE BREAKOUT MIX	36	0% - 100%
SMASH BREAKOUT MIX	37	0% - 100%
FLAIL BREAKOUT MIX	39	0% - 100%
THRASH BREAKOUT MIX	40	0% - 100%
DECAP BREAKOUT MIX	41	0% - 100%

How to 'latch' your own MIDI via Remote Overriding

Reason allows the user to re-define certain controls via MIDI devices by using the Remote Override configuration. This means that a control on Battle-Axe can be mapped by any MIDI controller you have connected to your DAW. However, you can only map one specific control to any of the available Remote 'receiving' controls on the Rack Extension. Also, Remote Override controls are only saved within each independent Reason song file. Ideally, if you use a dedicated piece of MIDI equipment for Battle-Axe, a template start-up file would be a better option, so that the Remote Override template is pre-defined on each new song from the off.

All the controls on the Battle-Axe are Remote Override-able. To access the override editor, select from the 'Options' Menu 'Edit Remote Overrides'. The Rack will now display the specific device selected, with either pre-defined Remote control indicators (the Remote symbol), yellow Lightning bolts (over-ridden Remote controls pre-defined) or blue arrows (unassigned Remote controls)

You can right-click one of the controls and select 'Edit Remote override'. This will open a new popup window, with some available options, and to show you which MIDI controller is currently set to that specific Remote Override.

By moving one of the controls on your MIDI device (already pre-defined in Reason), you should then see MIDI activity indicator display that a MIDI message was received. Note also the control surface and the control itself on the MIDI device that was adjusted relays to the new Remote Override.

Once you are happy with the control being set, you can click 'OK' to continue with the new setting, or 'CANCEL' to abort the mapping. Also note that if you accept this mapping, the control (if already linked to another) will be fixed to the new mapping. Any previously set mappings will be 'moved' to the new mapped control. This should be used with care if you already have pre-defined Remote Override mappings.

This Remote Overriding method can be handy if you don't know how to set up your own MIDI controller to the dedicated MIDI controls mentioned in the previous chapter. For speed, you can simply double click a blue arrow, and the arrow with turn into a spinning yellow Lightning bolt, indicating that Reason is awaiting a MIDI signal to that control. You can then adjust a MIDI control on your MIDI device, and the control will map automatically without the need to use the popup previously mentioned. Double-click each specific control you want to map to save time and to use the mapping in a faster method.

All Remote Overrides can then be used to record automation within Reason, which can be fine tuned using he Sequencer and the clips (see the Reason Operating Manual for more information on how to edit & record automation)

To ad-hoc your Remote templates for your controllers, add in the text below to your own Remote Map. Also consult your controller manuals to determine the Control Surface Item Key (or alternatively look in the Propellerhead created one to find your device parameter names and build from there)

```
//Remote Map template for        Create FX LAB:ONE RECORDINGS: Battle-Axe Sound Destroyer
Scope       LAB ONE Recordings co.uk.labonerecordings.BattleAxe


//        Control Surface Item Key          Remotable Item      Scale      Mode
//Map     _control_          Enabled

//Map     _control_          Input Feed

//Map     _control_          Master Gain

//Map     _control_          Gain Dry output

//Map     _control_          Split Mode

//Map     _control_          Tone

//Map     _control_          Dry/Wet Mix

//Map     _control_          Cleave Active

//Map     _control_          Cleave Param1

//Map     _control_          Cleave Param2

//Map     _control_            Cleave Ext.Fx Amount

//Map     _control_          Cleave Ext.Fx Mode

//Map     _control_          Smash Active

//Map     _control_          Smash Param1

//Map     _control_          Smash Param2

//Map     _control_            Smash Ext.Fx Amount

//Map     _control_          Smash Ext.Fx Mode

//Map     _control_          Flail Active

//Map     _control_          Flail Param1

//Map     _control_          Flail Param2

//Map     _control_          Flail Ext.Fx Amount

//Map     _control_          Flail Ext.Fx Mode


//Map     _control_          Thrash Active

//Map     _control_          Thrash Param1

//Map     _control_          Thrash Param2

//Map     _control_            Thrash Ext.Fx Amount

//Map     _control_          Thrash Ext.Fx Mode


//Map     _control_          Decap Active

//Map     _control_          Decap Param1

//Map     _control_          Decap Param2

//Map     _control_            Decap Ext.Fx Amount

//Map     _control_            Decap Ext.Fx Mode
```

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19

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