



Deelay PE v1.3 Manual

1. Randomize all parameters. “Dry” (27), “Wet” (29), and “I/O” (28) values are not randomized by design.
2. Switch between A and B split testing sides. Both sides store separate values for all parameters. Great for comparing sounds.
3. Preset manager - browse and save presets.
4. Bypass all processing by pressing the plugin name.
5. Mode specific control - disabled for “Normal” mode, echo offset (at which position of the grain Deelay starts reading from at DAW playback position 0 ie. at the start of your track) for modes “Rer Forw”, “Pure Rev”, “Chaos”, and “Rev Chaos”, pitch shifting in semitones for the “Pitch” mode, and frequency shifting in Hertz for the “Frequency” mode.
6. Diffusion quality - controls how many diffusing delay lines are used for diffusion (7 and 8). Higher quality means smoother sound but higher CPU usage.
7. Amount of diffusion added. Some “Diff Size” (8) is also required to hear a noticeable difference in the sound.
8. Size of the diffusion created by the “Diff Amt” control (7).
9. Duck attack speed - how fast the wet signal ducks out of the way of the dry signal.
10. Ducking amount - makes the wet signal lower in volume whenever there’s new audio coming into the plugin. Great for making the effect created by Deelay not overpower the original audio. The speed at which the ducking happens is controlled by controls 9 and 11.
11. Duck release speed - how fast the wet signal bounces back to its original volume after it has ducked the dry signal.
12. Modulation amount - the amount of sinusoidal delay time modulation to create a vibrato effect. The amount is a percentage of the delay time (19), which means longer delay times can have deeper modulation.
13. Speed of the modulation added by “Mod Amt” (12) in Hertz (cycles per second).
14. Low cut filter to remove low frequencies. Can be applied to each echo cumulatively if the “Fdb Fil” option (32) is turned on.
15. Quality factor (resonance) for the filters (14 and 16). Slider on the left is for the low cut filter and slider on the right is for the high cut filter.
16. High cut filter to remove high frequencies. Can be applied to each echo cumulatively if the “Fdb Fil” option (32) is turned on.
17. Toggles ping pong mode. When enabled, the left channel will read from the right channel’s delay line and vice versa. To lower the volume of incoming audio on one of the channels and make the echoes bounce from left to right or right to left, use the “Spread” knob (22).
18. Toggle between left/right and mid/side modes. “L/R” is your traditional delay which works with the left and right channels, whereas “M/S” works with the mid and side information of your signal separately. For example, when in mid/side mode, ping pong (17) with some spread (22) will create a back-and-forth instead of a side-to-side bouncing effect.
19. Delay time - the amount of time it takes for the audio played in to repeat.
20. Toggles mono mode. When enabled, the wet signal is folded down to mono.
21. Controls how much of the delayed signal is being fed back into the delay line. Drag this all the way down for a single repeat, and all the way up for an infinite number of repeats.
22. Controls the difference in delay time between the left and the right channels, when ping pong mode (17) is off. When ping pong is on, this controls the initial volume balance of the two channels and you can move the knob to the direction you want the first echo to appear in.
23. Controls the amount of wow and flutter. Great for emulating tape echoes where the delay timings have small variations due to physical fluctuations in the tape reel.
24. Distortion amount - select the distortion to be used from the “Dist” dropdown (31).
25. Adjust the panning of the wet signal. In “L/R” mode (18), this will change the balance between the left and right channels. In “M/S” mode (18), this controls the balance between mid and side information.
26. Delay time mode - “ms” = set delay time in milliseconds, “nrm” = set delay time in bars, “trip” = set delay time in two-thirds of a bar, “dot” = set delay time in one and a half bars.
27. Amount of dry signal played out of the plugin.
27. Input (left) and output (right) volume for the wet signal.
29. Amount of wet signal played out of the plugin.
30. Delay mode - Read a short description of each mode from the bottom of the plugin by selecting a mode and hovering over an empty part of the interface.
31. Distortion type used for the “Distortion” control (24).
32. Feedback filters - when disabled, filters (14 and 16) are processed on the input signal only. When enabled, the filters are processed on the signal that is being fed back to the delay line. Great for making the filtering effect stronger with each echo.
33. Post Distortion - when disabled, distortion is processed on the input signal, before going into the delay lines. When enabled, distortion is processed only after everything else has been processed. This changes the sound drastically when a high amount of diffusion is added.
34. Lock the “Dry” (27) and “Wet” (29) controls when browsing presets.
35. Clear all delay lines used in the plugin to reset the sound.

Thank you for using Sixth Sample plugins. Please get in touch at aapo@sixthsample.com if you have any questions or if there’s anything I can help you with.