XONE:XCITE FX LIBRARY

Combining the signature warm analogue Xone sound with class leading digital connectivity, the Xone:PX5 breathes life and soul into electronic music performance.

The built-in XONE:FX technology offers new levels of manipulation with our new Xone:Xcite FX suite of performance focused effects.

We've fine-tuned the effects, and as a result, the attention to detail offers great flexibility in choosing and applying effects on various electronic music genres.

The main types of effects included are:

- Delays
- Reverbs
- Modulators
- Flangers
- Distorters

All the effects are all assignable through simple hands-on control for quick expressive creative choice.

This overview document describes the effects and there characteristics, what each of the Xone:PX5 FX controls change and links to online audio examples we've curated on our Xone Sound Cloud.

Each of the audio examples are applied on a readily available music release, so you can experiment at your own pace.

The Xone:Xcite FX suite has the following sixteen effects:

- MASIF-Q DELAY
- PCM DELAY
- FILTER DELAY
- DLY & RVB
- MOD DELAY
- TAPE ECHO
- CLEAN PLATE
- SWELL VERB
- CONCRT HALL
- TILED ROOM
- ATTACK GATE
- RESO GATE
- FLANGER
- PITCH VERB
- TIMEWARP
- DISTORTION

XONE:FX DESCRIPTIONS

MASIF-Q DELAY Audio example

Originally found on the Xone:DB4, MASIF-Q DELAY has an extended sweep range on its filter, which is especially suited for focusing the delay on individual track elements.

Controls:

Beat < > : Time Fraction 1/32, 1/16, 1/8, 1/4, 1/2, 3/4, 1/1, 3/2, 2/1 or 4/1.
Interval: Delay Time MS (7MS to 2730MS)
Decay: Delay Regen (Feedback Amount)
Focus: Delay Output Filters (Filter Frequency)

PCM DELAY Audio example

This effect is voiced in the tradition of early digital delays from the 1980's, with smooth top end roll off and soft limiting circuit on the output. The filter section is pre-delay allowing one to shape the frequency focus of the decay trails.

Controls:

Beat < > : Time Fraction 1/32, 1/16, 1/8, 1/4, 1/2, 3/4, 1/1, 3/2, 2/1 or 4/1.
Interval: Delay Time MS (7MS to 2730MS)
Decay: Delay Regen (Feedback Amount)
Focus: Delay Input Filters (Filter Frequency)

FILTER DELAY Audio example

Using a frequency-conscious limiter, we get an interactive delay that encourages high amounts of decay. With dense input material, the limiter gently pushes back on the decay trails according to the post-delay filter focus. Once the delay input is low, the emphasis shifts to sustaining the decay trails and their frequency transformations.

Controls:

Beat < > : Time Fraction 1/32, 1/16, 1/8, 1/4, 1/2, 3/4, 1/1, 3/2, 2/1 or 4/1.
Interval: Delay Time MS (7MS to 2730MS)
Decay: Delay Regen (Feedback Amount)
Focus: Delay Output Filters (Filter Frequency)

DLY & RVB Audio example

You get the best of both worlds with this series-parallel routed effect - the fx input feeds the reverb and the delay, which is then routed to the reverb. One can perform hard dubs where the initial hit; as well as the decay trail are drenched in frequency focused reverb.

Controls:

Beat < > : Time Fraction 1/32, 1/16, 1/8, 1/4, 1/2, 3/4, 1/1, 3/2, 2/1 or 4/1.
Interval: Delay Time MS (7MS to 2730MS)
Decay: Delay Regen (Delay Feedback Amount)
Focus: Reverb Filters (Reverb Filter Frequency)

MOD DELAY Audio example

Based on deluxe memories of bucket brigade technology from the early 80's. MOD DELAY has a crusty low bandwidth decay with organic wobbles at low focus settings that mutate into vibrating forms at its maximum. Wind interval up and down for extended pitch shifting ramps of the decay trails.

Controls:

Beat < > : Time Fraction 1/32, 1/16, 1/8, 1/4, 1/2, 3/4, 1/1, 3/2 or 2/1.
Interval: Delay Time MS (7MS to 2730MS)
Decay: Delay Regen (Delay Feedback Amount)
Focus: Mod LFO Speed (Modulation rate)

XONE:FX DESCRIPTIONS continued

TAPE ECHO Audio example

A finely crafted model of the coveted tape delays of the 70's. Crank up the decay and ride the interval amount for saturated trails that start to howl and wind up into a mighty roar. As the Tape Echo will self-oscillate; *watch the decay control at around 2o'clock* start to dramatically develop and howl *until at 3o'clock* you have a wild self-oscillation occurring.

Controls:

Beat < > : Not used for this effect
Interval: Echo Repeat Rate
Decay: Echo Intensity (Feedback Amount)
Focus: Echo Tone

CLEAN PLATE Audio example

Our model of the classic electro-mechanical plates offers a dense reverb, with metallic presence. Interval controls the amount of diffusion, transforming brittle and jagged reflections to a smooth and airy decay. Focus shifts frequency from thick lows to bright highs.

Controls:

Beat < > : Not used for this effect
Interval: Reverb Diffusion Amount
Decay: Reverb Decay Time
Focus: Reverb Filters (Filter Frequency)

SWELL VERB Audio example

This is a dynamic and dirty effect, that feeds a grainy reverb with high reflection levels into an aggressive compressor to magnify the decay traits. Interval controls the diffusion amount from raw delays to dense clouds, and the decay times offer short bursts to dramatic 10 second swells. The compression stage pushes back the decay with high input levels, and when dubbed in you'll get all the thick details of the decay brought to the surface.

Controls:

Beat < > : Not used for this effect
Interval: Reverb Diffusion Level
Decay: Reverb Decay Time
Focus: Reverb Filters (Filter Frequency)

CONCRT HALL Audio example

Using advances in digital modelling technology, we can recreate the reverb heard in a concert hall experience. Our tasteful CONCRT HALL version takes the reflections and dynamically manipulates the body and decay offering the ability to tailor the tonal traits for those large spaces with high ceilings.

Controls:

Beat < > : Not used for this effect
Interval: Reverb Diffusion Level
Decay: Reverb Decay Time
Focus: Reverb Filters (Filter Frequency)

XONE:FX DESCRIPTIONS continued

TILED ROOM Audio example

This reverb is creates a highly reflective small space which is great for adding presence without overwhelming the source, yet offers unique transformations. Start with interval at minimum diffusion, decay at max, focus at minimum, then sweep decay and focus to their opposites and back.

Controls:

Beat < > : Not used for this effect
Interval: Reverb Diffusion Level
Decay: Reverb Decay Time
Focus: Reverb Filters (Filter Frequency)

ATTACK GATE Audio example

Here we have a gated reverb that can control the attack envelope for creating dramatic reverse swells, and extended pre-delay time for pushing and pulling the effect in and out of the beat grid. Start with interval at minimum, decay at minimum, and focus at 12o'clock. Spin interval out until it overlaps with the beat, pushing beyond 300ms. Once it aligns, start to unwind decay to its maximum to stretch the reverb and slow down time, then pull it back to minimum. Play with interval and beat divisions for polyrhythmic offsets and focus for frequency emphasis.

Controls:

Beat < > : Time Fraction 1/32, 1/16, 1/8, 1/4, 1/2, 3/4, 1/1, 3/2, 2/1 or 4/1.
Interval: Time MS (7MS to 2730MS)
Decay: Gated Reverb (Envelope) Attack Time
Focus: Gated Reverb Filters (Filter Frequency)

RESO GATE Audio example

This effect builds on the concepts of attack gate and applies them to a harmonic resonator. Interval controls the time offset and decay sets the length of the resonator interval. Focus steps through resonant frequencies, which can be harmonically matched to the source material or used to create tension and release of your own doing. This is another effect that benefits from long time offsets (E.g. 2/1) and will create interesting sounds from unlikely sources and frequency content.

Controls:

Beat < > : Time Fraction 1/32, 1/16, 1/8, 1/4, 1/2, 3/4, 1/1, 3/2, 2/1 or 4/1.
Interval: Time MS (7MS to 2730MS)
Decay: Gated Resonator (Decay) Release Time
Focus: Gated Resonator Frequency

FLANGER Audio example

Our model references the wild times of a past vintage, with selective filtering to keep the bottom in control. You'll find subtle stereo shifts and an extended range of sweep times that can take longer to cycle, or move so fast that one might think a helicopter has entered the building.

Controls:

Beat < > : Time Fraction 1/16, 1,8, 1/4, 1/2, 3/4,1/1, 3/2, 2/1, 4/1, 8/1, 16/1, 32/1
Interval: Time MS (30MS to 19200MS)
Decay: Mod Resonance
Focus: Mod Depth

XONE:FX DESCRIPTIONS continued

PITCH VERB Audio example

Traditional reverbs handle concepts of dark and bright through equalization, while PITCH VERB uses pitch shifting and feedback, transforming deep shadows into substantial bright illusions. Interval shapes the high frequency build-up, which limits how high you will ascend with focus and decay at their clock wise extreme. When you seek the limits of deepness, gradually roll focus counter clockwise to explore your sounds up to an octave down from their start. With dense input material, the changes follow the music, once the send is cut, the effect cycles back on itself resulting in pitch ascents or descents.

Controls:

Beat < > : Not used for this effect
Interval: Reverb HF Slope
Decay: Reverb Decay Time
Focus: Vocal Shifter Semitones (Pitch)

TIMEWARP Audio example

As the name TIMEWARP implies; you are given the controls to manipulate time and space. This is great for using during build-ups and breakdowns in tracks. Focus once again provides pitch shifting an octave down or up, but instead of a reverb we've partnered it with a delay for radical shifts in time. You can start with the smallest interval settings and decay at 12o'clock, moving focus to get grainy pitch shifting, then unwind the interval amount to get large offsets that are above or below your source. Once you cut the input, the decay ramps up or down relative to your focus setting.

Controls:

Beat < > : Time Fraction 1/32, 1/16, 1/8, 1/4, 1/2, 3/4, 1/1, 3/2 or 2/1.
Interval: Time MS (7MS to 2730MS)
Decay: Feedback Amount
Focus: Vocal Shifter Semitones (Pitch)

DISTORTION Audio example

DISTORTION is an important part of our sonic landscape, bringing excitement to tracks that otherwise would be passed off as bland. This is done by amplifying the details hiding in the background and smashing those in the foreground. DISTORTION can often be misunderstood; remember that a little, goes a long way.

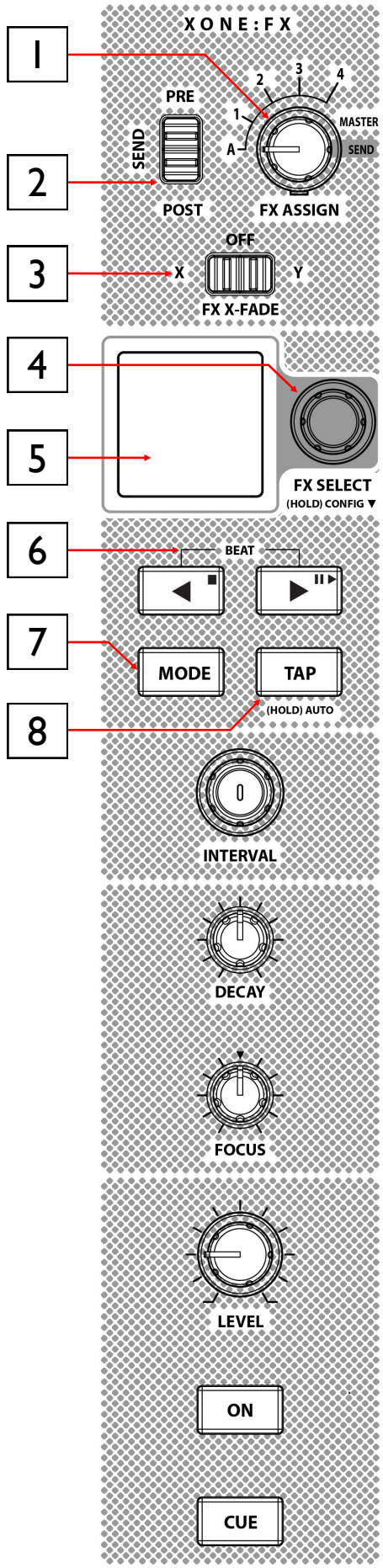
Controls:

Beat < > : Not used for this effect
Interval: Not used for this effect
Decay: Drive Amount
Focus: Low Pass Filter Frequency

XONE:XCITE FX LIBRARY QUICK REFERENCE

FX NAME	FX1 PROGRAM	FX2 PROGRAM	BEAT	INTERVAL	DECAY	FOCUS
MASIF-Q DELAY	Stereo Beat Delay (Pre Delay Filters)		Time Fraction	Time MS	Delay Regen	Delay Output Filters
PCM DELAY	Stereo Beat Delay (Pre Delay Filters)	Compressor	Time Fraction	Time MS	Delay Regen	Delay Input Filters
FILTER DELAY	Stereo Beat Delay (Post Delay Filters)	Compressor	Time Fraction	Time MS	Delay Regen	Delay Output Filters
DLY & RVB	Stereo Beat Delay	Hall Reverb	Time Fraction	Time MS	Delay Regen	Reverb Filters
MOD DELAY	Bucket Brigade Delay	Mod Doubler	Time Fraction	Time MS	Delay Regen	Mod LFO Speed
TAPE ECHO	Space Echo			Echo Repeat Rate	Echo Intensity	Echo Tone
CLEAN PLATE	Plate Reverb			Reverb Diffusion Level	Reverb Decay Time	Reverb Filters
SWELL VERB	EMT Reverb	Compressor		Reverb Diffusion Level	Reverb Decay Time	Reverb Filters
CONCRT HALL	Plate Reverb			Reverb Diffusion Level	Reverb Decay Time	Reverb Filters
TILED ROOM	Room Reverb			Reverb Diffusion Level	Reverb Decay Time	Reverb Filters
ATTACK GATE	Stereo Beat Delay	Gated Reverb	Time Fraction	Time MS	Gated Reverb Attack Time	Gated Reverb Filters
RESO GATE	Stereo Beat Delay	Gated Resonator	Time Fraction	Time MS	Gated Resonator Release Time	Gated Resonator Frequency
FLANGER	Mod Flanger	Compressor	Time Fraction	Time MS	Mod Resonance	Mod Depth
PITCH VERB	Vocal Shifter	Plate Reverb		Reverb HF Slope	Reverb Decay time	Vocal Shifter Semitones
TIME WARP	Vocal Shifter	Stereo Beat Delay	Time Fraction	Time MS	FX2 > FX1 Feedback Level	Vocal Shifter Semitones
DISTORTION	Clipper				Drive	LPF Frequency

XONE:FX CONTROL SECTION OVERVIEW



1 FX ASSIGN Switch

This rotary selector is used to simply assign the internal XONE:FX engine. It can be assigned to:

- Music Channels (CH A, CH 1 - 4)
- Master
- Send/Return to LR Mix

2 FX SEND PRE / POST Switch

When *Send* is assigned, this configures the Internal and External FX Send from the Channels to be either pre-fader, or post-fader levels.

3 FX X-FADE Assign Switch

Assigns the XONE:FX to X (left), or Y (right) position of the cross-fader. This enables fading between a Wet (effected) or Dry (un-effected) signal, or OFF (centre).

4 FX SELECT Encoder

Scrolls between the XONE:FX and Xone:PX5 CONFIG options.

To select an effect:

- Push ONCE to enter the FX Menu
- Scroll, then PRESS to select an effect.

After choosing an effect, the Screen will change to display the selected effect settings.

Push + HOLD will change from the XONE:FX select and enter the mixer CONFIG options.

- Scroll, then press EXIT to return to the FX Menu.

5 TFT Screen

Displays the XONE:FX list or current XONE:FX settings. It also displays the BPM and MIDI CLOCK details, and other MENU options dependent on the active MODE.

6 BEAT Adjust / Tempo BEND / MIDI Transport

BEAT - Adjusts the beat fractions of any time based effect (E.g. Delay, Flanger, etc).

BEND - Press to speed up or slow down the BPM Clock, or to lock-in sync. MIDI - Transport sends START, STOP & CONTINUE messages for USB and MIDI SYNC / OUT.

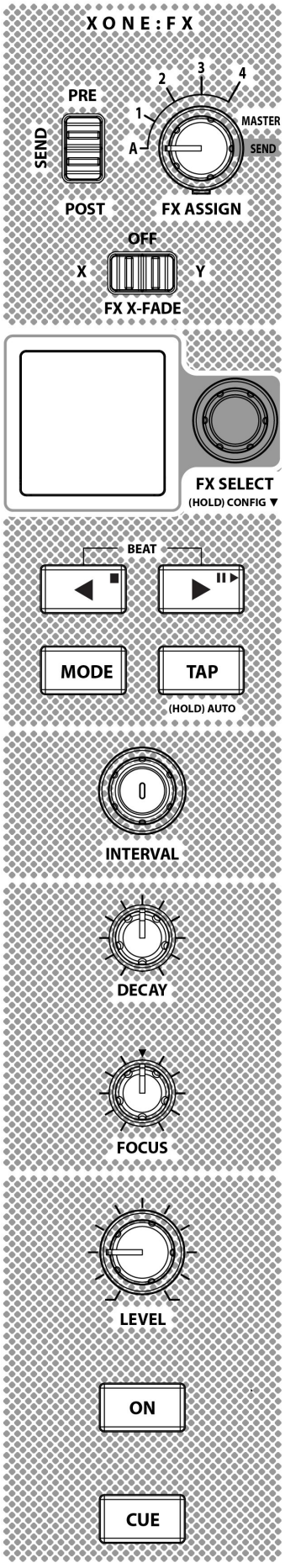
7 MODE Button Switch

Push to scroll through three modes: BEAT (White) / BEND (Cyan) / MIDI CLOCK (Green).

8 TAP Tempo Button

Guides the tempo of the BPM clock manually, by tapping to the beat.

XONE:FX CONTROL SECTION continued



9 INTERVAL Control

Rotary control to adjust the Millisecond (MS) of any time based effect (E.g. Delay, Flanger, etc) instead of pre-defined beat fractions.

⇒ It will illuminate White when active.

For non time based effects (E.g. Reverbs, Echo) it adjusts the screen display and visually displays the "diffusion", "slope" or "repeat rate". See the descriptions for further information.

The last adjustment setting is saved globally for FX recall.

10 DECAY Control

Rotary control to adjust time based parameters for the currently selected XONE:FX. The Control always illuminates Red.

- Minimum: is turned fully anti-clockwise
- Maximum: is turned fully clockwise.

11 FOCUS Control

Rotary control with centre detent, used to adjust tonal parameters for the currently selected XONE:FX. Various colours visually indicate the controls current use.

From the Centre (Green):

- Anti-clockwise: (Red) is a LPF
- Centre: (Green) is OFF
- Clockwise: (Red) is a HPF
- Blue is either a level control, width control or frequency control (effect dependant).

12 LEVEL Control

When you've assigned the internal XONE:FX engine to:

- Music Channels (CH A, CH 1 - 4)
- Or Master

⇒ It will illuminate Cyan.

This will then blend the FX input level between the audio and currently selected XONE:FX.

When you've assigned the internal XONE:FX engine to:

- Send

⇒ It will illuminate Red.

This will adjust the XONE:FX output level to the LR MIX.

13 FX ON Switch

Turns the internal XONE:FX channel ON / OFF.

Illuminates Green when active.

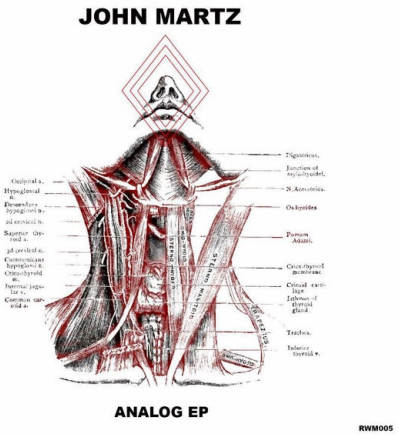
14 FX CUE Switch

Press to listen to the FX channel pre-Fade signal level from PHONES outputs and to view its level on the main LR MIX meters. Illuminates Red when active.

MUSIC INFORMATION

For the music releases used for our Xone:PX5 online audio examples, we teamed up with Frank Kvitta and his Red Walls imprint; who gracefully agreed and supplied us with a strong selection of music from the **Red Walls** catalogue.

- Cele—New Vision
- Blue City Dub—Model K
- Frank Kvitta & Linus Quick—Red Walls
- John Martz—Analog



The releases are readily available to purchase from various digital retailers:
Beatport
Bandcamp
Juno
Trackitdown

Please support the Artists and purchase from a legitimate digital retailer!