



User Guide

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Welcome

Prisma provides the Rob Papen Sound Garden with ways of providing terrific tone colours by combining Rob Papen plugins into a single prismatic sound source.

Prisma stores combined Rob Papen instruments and all their respective settings as a single Preset. Of course, there's more to this than first meets the eye, since you can open each single software instrument individually and easily edit and combine it with any other stacked software instrument from Rob Papen to create a whole new range of PRISMA sounds.

Features of note include multiple splits and layers for creative combinations. Imagine a Prisma preset with a pad from BLUE-II, together with an arpeggiated sound from Predator combined with a cutting edge sound from Blade and adding a groove from Punch...

But Prisma is more than stacking.

The MCP page which stands for Multi Control Page allows you to shape Prisma patches by using 4 faders to control multiple layer parameters of the layers.

Last but not least PRISMA also has four top-quality effect units on board.

Rob Papen and the RPCX team, April 2016

Installation

Please refer to the separate installation instructions on how to get Prisma up and running.

Please Note:

Rescan

If after installation you do not see all of your Rob Papen plug-ins in Prisma, please click on the Prisma logo to open the Back Panel. Click on Re-scan Plug-Ins to ensure that Prisma has picked up all installed Rob Papen instruments.

Additional info for PC users ONLY

If you still cannot see all your Rob Papen plug-ins in Prisma, you may have installed your VSTs in a custom location. Click on the Set VST Plug-In folder button. This button will prompt you to set the path and folder to the Rob Papen VST location on your system.

Introduction

Prisma is an instrument that builds new sounds by combining other instruments. The building blocks for Prisma are Rob Papen's plug-ins. You can use any of the following in Prisma:

- Blade
- Blue-II
- Predator
- Punch
- Punch-BD
- RAW
- RG
- SubBoomBass

The above list represents Rob Papen's current collection of instruments. Prisma will also work with future Rob Papen releases such as Predator 2.0.

Please note that you need to have the above plug-ins licensed and installed in your DAW for them to be available in your DAW. If you do not own all of the instruments, you can still load all of Prisma's Presets. Presets that use a plug-in that is not present on your system will simply display an empty slot or layer instead of the plug-in.

Building a Prisma Preset starts with a combination of mapping the source plug-ins across the keyboard and stacking them. The application of mixing expertise is next. Each of the plug-ins operates in its own Layer with volume and panning settings. To stay within the mixing metaphor, each Layer (compare Mixer Channel) uses effect sends for Prisma's master effect section. We have now established the basic sonic lay-out of a Prisma Preset.

To assist with the performance side of things, Prisma offers 4 Multicontrols. These controls map to a wide range of plug-in source parameters that are chosen from the four Layers. A single Multicontrol is thus capable of establishing dramatic sonic changes. Please read through the remainder of the manual to learn the details.

Tips and tricks

Be Patient

Loading a Prisma Preset takes some time. This is due to the amount of data that needs to be loaded and connections that need to be established. You can compare this with loading a multi-setup in a sampler. While Prisma does its work you will see the message “Loading – Please wait...” displayed in the read-out screen for a second or two. Please hold off playing until this message disappears.

Start Fresh

Changing banks in plug-ins is possible, but requires the plug-in's Bank Select to be enabled. If a Layer's plug-in seems to be unresponsive when changing a bank, please open the plug-in and open its Back Panel. Now you can enable the Bank Select function.

If you want to start from scratch with a Prisma Preset, you can accomplish that in two ways. The first is to use the New Preset function (Select New Preset in the Preset menu). This ensures that all connections are reset and you will not use up any unnecessary CPU cycles. Remember to save the newly created preset in the current folder. The second method is to navigate to the '99 Default Preset' folder and build a new Preset here. Remember to save the Preset with a new name. We have already created a folder called User Presets, but you can also create your own folder during the save process.

When you replace a plug-in with a new one, please check that all MCP faders are in their minimum position. This allows you to select a new plug-in Preset without any modulation interference from Prisma.

Conserve Power

While Prisma supports up to 4 Layers and plug-ins, you do not have to use the Layers all of the time. For those situations where less-is-more, make sure you switch off unused Layers completely to preserve CPU power.

Plug-in versus Prisma

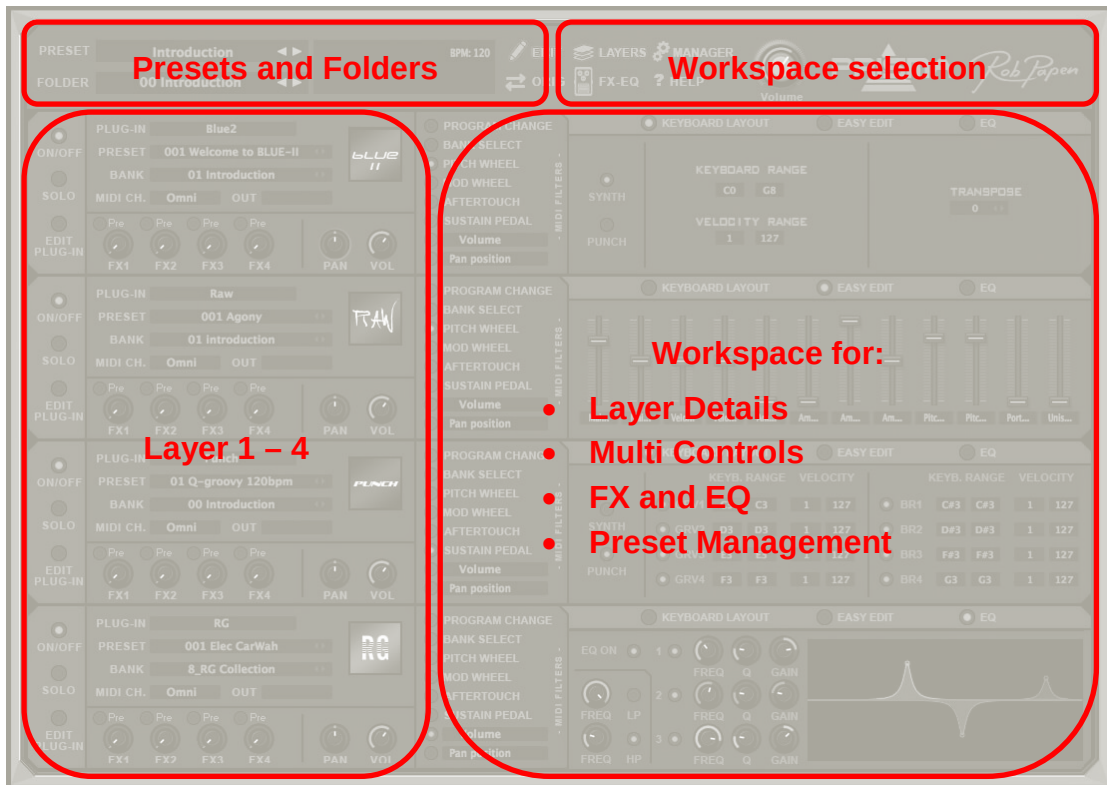
Most Rob Papen plug-ins come with their own effect section. The use of those effects has been incorporated in the plug-in's Presets. By placing the plug-ins in a Prisma Preset, you are changing the role of the effects section. When you think of these in a mixing desk metaphor, the plug-in's effects become channel insert-effects and the Prisma effects are the mixer's auxiliary effects. The auxiliary effects are shared between all plug-ins (Layers) whereas the insert effects apply to a single plug-in (Layer) only.

In constructing Prisma Presets, you should consider changing effect-settings and configurations. For example, instead of using the plug-ins' reverb section, you may want to use Prisma's reverb as an overall master reverb and disable the reverb effects in the plug-ins. This will help you manage the load on the computer processor.

Panel Layout

Prisma's panel is built up from the following:

- Four layers on the left hand side
- A workspace on the right that displays layer details, effect settings, multi controls and Preset management
- An area at the top for Preset selection and
- Buttons to set the function of the workspace.



Layer 1 – 4

The Layer area is where you select the plug-in and plug-in Preset for each of the Layers 1 – 4.

Presets and Folders

The Presets and Folders area is where you select and recall Prisma Presets. A Prisma Preset contains settings for all Layers and effects

Workspace selection

The buttons at the top of Prisma's window let you switch the function of the workspace. There are buttons for Layer Details, FX and EQ, Multi Control Page and (Preset) Manager.

Please note that when you open the Preset Manager, it will use the entire panel and Layers 1 – 4 will not be visible.

Workspace

The workspace is used to work with layer details, effect settings, multi controls and MIDI filters.

Edit / Orig

When you change the first parameter in a Prisma Preset, the Edit button will light up. If you click on the Orig button Prisma will return the Preset to its original settings (your edited sound is still available!). To return to the edited Preset, click on the Edit button and it will reflect all changes that you made previously. This function allows you to compare the original Preset with the edited one, to hear the differences and assess the impact of any parameter changes.

Direct Access Buttons

Near the top right of Prisma you find icon-buttons that switch the function of the workspace. These are:

<i>Layer</i>	Click to work with Layer details
<i>FX - EQ</i>	Click to work with effects and equalizer settings
<i>Manager</i>	Click to work with Presets
<i>MCP</i>	Click to work with the Multi Controls
<i>Edit</i>	Switch to the edited Preset
<i>Org</i>	Switch to the original stored Preset

Please note that there is a separate button labelled User Guide below the display readout. This opens the user guide.

Prisma Logo

A click on the Prisma logo takes you the Back Panel. The Back Panel hosts a number of global settings and infrequently accessed controls.

Controls

Prisma uses controller knobs, sliders, buttons and drop-down menus to adjust its parameters. You operate the controls with the mouse: in general click-and-hold the control and move it to the desired value. While you move the control, its name and value are shown in Prisma's read-out screen, which is located at the top of the plug-in panel.

If you hold the shift-key while moving the mouse, you can accurately make small adjustments. Consider this a fine-tuning method. To reset a control to its default value you can either double-click or ctrl-click the control.

There are three kinds of buttons:

<i>LED-Style On / Off Buttons</i>	The value toggles between On and Off with every mouse click
<i>Radio Buttons</i>	Select one option out of several predefined settings by clicking on the desired value.
<i>Menu Buttons</i>	While the menus are technically not buttons, in practice they work similarly to radio buttons. The first click opens the menu which lists all possible values for the parameter. With a second click, you select the value.

Right clicking (or control-click on Mac) on a control will open the control command menu. This menu displays the parameter name, its current value and which midi control is linked (latched) to the parameter. It allows you to select from the following:

<i>Set to default</i>	Set the control to its default value.
<i>Set to minimum</i>	Set the control to its minimum value.
<i>Set to maximum</i>	Set the control to its maximum value.
<i>Set to mid</i>	Set the control to its medium value.
<i>Set to random</i>	Set the control to a random value.
<i>Increase</i>	Increase the control by 1% in the text field
<i>Decrease</i>	Decrease the control by 1%
<i>Set value</i>	Enter the value of the control directly into the text field

The bottom half of the command menu lets you make assignments between external midi controllers and Prisma screen controls

<i>Latch to Midi</i>	Assign the first received MIDI control message to this control
<i>Unlatch Midi</i>	Clears the link for this particular Prisma control from any midi messages
<i>Set Midi CC</i>	Enter the ID of the MIDI controller to be assigned to this control
<i>Clear Midi</i>	Clears all of the midi latching.

As an example, to latch a Layer Volume to an external Midi Expression controller, right click on the Layer Volume knob and select Latch to Midi in the pop-up menu. Next, move the Midi Expression controller. From now on the Expression controller will move the Layer Volume knob. You can still operate the Layer Volume knob directly in Prisma though.

Note: On the back panel you can save or load your whole midi (latch) controller setup to and from disk. This function is called ECS (External Controller Setup).

Layer Section



Layer 1 – 4

The main parameters of Layers 1 – 4 are always visible with the exception of when you engage the Preset Manager. Each layer uses its own set of parameters, independently of those in the other layers.

On / Off

The On / Off switch turns the entire layer On and Off. If you intend not to use all four Layers in a Preset, use the no-plugin setting and turn the Layer Off. This will help manage the load on your computer's processor.

Solo

The Solo switch lets you audition an individual Layer. Please note that it is possible to engage the Solo button for multiple layers.

Edit Plug-In

The Edit switch opens the Layer's plug-in which can then be fully edited. This includes selecting a Preset in the plug-in, editing parameters and tweaking so that the plug-in blends in with the sounds of the other Layers. The Prisma Preset will maintain all of the edits you make here. If you would like to keep the changes as an individual Preset in the plug-in, save it in the plug-in while it is open. When done, just close the plug-in window.

Plug-In

Plug-in is a drop-down menu where you pick the Layer's plug-in. Please note that you can only choose Rob Papen plug-ins that you have installed on your system. If you intend not to use all four Layers in a Preset, use the no-plugin setting and turn the Layer Off. This will help manage the load on your computer's processor.

Preset

Pick a Preset from the plug-in you have just loaded by one of the following:

- Click on the Preset name and select a new Preset from the menu that opens
- Use the Left and Right arrows to step through the Presets one by one, or,
- Open the plug-in with the Edit button and select the Preset directly in the plug-in

Bank

Pick a Preset Bank from the plug-in you have just loaded by one of the following:

- Click on the Bank name and select a new Bank from the menu that opens
- Use the Left and Right arrows to step through the Banks one by one, or,
- Open the plug-in with the Edit button and select the Bank directly in the plug-in

MIDI Channel

A Layer may respond to all incoming MIDI data or to specific channels only. By default, all Layers respond to all MIDI channels (omni). If you are using a zoned MIDI master keyboard or multiple MIDI controllers, you may want to use specific MIDI channels to distinguish between the Layers. Please note that Layers may have identical MIDI channels.

Out

Out indicates the Layer's audio output assignment. The default setting is Left – Right main outputs for the regular version of Prisma. This cannot be changed and the menu is blanked out. The Prisma Multi version supports multiple outputs and allows you to send Layers to their own outputs. The number and type of outputs is dependent on your DAW configuration.

Please note that the Prisma Multi version has not been released yet.

FX 1 – 4 Send

Prisma's effect section runs 4 effects simultaneously. The effect sends 1 – 4 send the Layer's signal to FX 1 – 4. If you are familiar with audio mixing, you will find that Prisma Layers work in a similar way to mixer channels and their effect sends.

Pre / Post

The Pre / Post button switches the effect send between before the Layer volume and after the Layer Volume. In the latter case (Post), the effect send signal goes up and down with the Layer's volume. This is the default setting. In Pre-mode, the Layer's signal goes to effects directly. In this configuration you could turn down the Layer volume completely and hear only the effected signal.

Vol

The Volume control sets the Layer's volume. Use this to set the volume mix between Layers.

Pan

Pan places the Layer's output in a Left – Right stereo field.

Layer View

Each Layer contains four sub-pages. You find these on the right hand side of the layer. An LED-style button selects the sub-page for display. Choose between Easy Edit, Keyboard Layout, EQ and MIDI Filter

Easy Edit

The Easy Edit page gives you direct access to 12 parameters of the Layer's plug-in. There are twelve faders and each of these controls a single parameter. When you first select the Easy Edit page, a default set of parameters is assigned to the faders. It is possible to make your own assignments.

To make your own an assignment:

1. Click on the white box below the fader
2. Select a parameter from the pop-up menu
3. Adjust the value of the parameter with the Easy Edit fader

Keyboard Layout

The Keyboard sub-page shows the distribution of the four layers across the keyboard. In its simplest form up to four instruments are layered on top of each other from the lowest to the highest note on the keyboard. In this case when you play a note, all four plug-ins will play simultaneously.

In Synth mode, see the LED-switch on the left, the layer is played as through a piano-style keyboard. This gives you access to keyboard splits, velocity switching and transposition. The Punch mode is Prisma's way to support Punch's sequencers. Please note that Punch mode only works when Punch is installed on your system.

Keyboard splits

To create a keyboard split, you need at least two Layers loaded with a Rob Papen instrument. The keyboard range is defined by two note numbers; a lowest note and a highest note. The layer will sound only for notes played within this range. Please note that layers may have overlapping keyboard ranges.

To define a keyboard range:

1. Locate the leftmost numerical under Keyboard Range
2. Adjust the value to the lowest note in the key range
3. Locate the rightmost numerical under Keyboard Range
4. Adjust the value to the highest note in the key range

Velocity switching

By default a layer will sound from the slightest key-touch to the loudest fortissimo. The strength used to play a key ranges from 1 (softest) to 127 (strongest). Similar to defining a keyboard split, a velocity range defines when a layer sounds, depending on the dynamics of notes played. Velocity switching lets you play one layer for softly played notes; another for medium values and a third layer that will sound for only the loudest notes.

To define a velocity range:

1. Locate the leftmost numerical under Velocity Range
2. Click and drag to adjust the value to the minimum velocity in the range
3. Locate the rightmost numerical under Velocity Range
4. Click and drag to adjust the value to the maximum velocity in the range

Please note that velocity ranges may overlap to sound multiple layers simultaneously for every note played.

Transpose

The Transpose function lets you change the pitch of layer relative to the incoming MIDI notes. Every note played by the layer is transposed by the number of semitones set by the transpose value. A layer's pitch may be shifted up or down. Use the transpose function to remap sounds along the keyboard (in combination with the keyboard range) or to build harmonies when sounds are layered.

To transpose a layer:

1. Locate the numerical under the Transpose label
2. Click and drag to adjust the transposition amount (in semitones)

Punch

		KEYB. RANGE		VELOCITY				KEYB. RANGE		VELOCITY	
☒	GRV1	C-2	G8	1	127	☐	BR1	C-2	G8	1	127
☒	GRV2	C-2	G8	72	127	☐	BR2	C-2	G8	1	127
☐	GRV3	C-2	G8	1	127	☐	BR3	C-2	G8	1	127
☐	GRV4	C-2	G8	1	127	☐	BR4	C-2	G8	1	127

Click on the Punch LED-switch to turn the layer to Punch-mode. In this mode the layer controls Punch's 8 sequencers. In Punch these are known as Groove 1 – 4 and Break 1 – 4. Each of the Grooves and Breaks has its own Keyboard Range and Velocity Range. Please note that selected Punch Patch needs to have the GRV 1 – 4 and BR 1 – 4 enabled for Prisma to be able to control them.

Each Groove and Break has an On/Off button to activate them. Please note that not every Punch Preset has all Grooves and Breaks active.

To define a keyboard range for a Punch Groove or Break:

1. Locate the leftmost numerical under Keyboard Range
2. Adjust the value to the lowest note in the key range
3. Locate the rightmost numerical under Keyboard Range
4. Adjust the value to the highest note in the key range

To define a velocity range for a Punch Groove or Break:

1. Locate the leftmost numerical under Velocity Range
2. Click and drag to adjust the value to the minimum velocity in the range
3. Locate the rightmost numerical under Velocity Range
4. Click and drag to adjust the value to the maximum velocity in the range

TIP: Consider setting up the velocity range to establish velocity triggered breaks.

EQ

The EQ sub-page hosts an equalizer, a low pass filter and a high-pass filter. The EQ section lets you fine tune the timbre aspects of the layer for it to blend in sonically with the other layers. The Layer EQ lets you make tonal changes without the need to edit the original Preset in the source plug-in.

EQ On / Off

The On / Off switch turns the whole EQ section On and Off. If you do not intend the EQ section for a particular layer, leave it switched Off. This will make it more efficient for your computer to run Prisma.

LP

The LP filter is a 12dB low-pass filter with a single frequency control. It is a gentle filter. Use this filter to taper off the high frequencies and mellow the Layer's sound. The low-pass filter has its own On / Off switch. Leave it Off if you do not require the filter.

HP

The HP filter is a 12dB high-pass filter with a single frequency control. It is a gentle filter. Use this filter to take away some bottom-end from Layer. The high-pass filter has its own On / Off switch. Leave it Off if you do not require the filter.

Band 1 – 3 On Off

Individual bands (frequencies) may be turned On and Off. Use the following guideline: if you do not require all three bands, turn off those that are not required. This will preserve CPU power for other tasks.

Frequency Band 1 – 3

The Frequency control sets the centre frequency for the equalizer band.

Q Band 1 – 3

The Q control is a bandwidth control and determines the range of frequencies (span) that are covered by the band. Low settings result in a very narrow peak or spike for precise EQ editing, whereas high settings create gentle slopes for more general adjustments.

Gain Band 1 – 3

The Gain control determines the amount of boost or reduction for the frequency band. Think of it as a volume control for a specific frequency range.

MIDI Filter

The final sub-page is the MIDI filter. The MIDI filter prevents certain types of MIDI messages to be sent to the Layer's plug-in. The idea here is that you make any changes in Prisma without having to change the original plug-in Preset. Filtering is as simple as clicking the LED-style button next to the MIDI data type to be filtered. Filters for six types of MIDI messages have been pre-configured. These are:

- Program Change
- Bank Select
- Pitch Wheel
- Mod Wheel
- Aftertouch
- Sustain Pedal

There are two additional MIDI filters available for each Layer. These filters allow you to select the filtered MIDI message type from a wide range of options.

Multi Control Page



The Multi Control Page, or MCP, hosts four macro controllers, implemented as faders. Each fader controls up to four parameters, sourced from the Layers 1 – 4. The MCP provides a quick and easy way to dramatically change the sound of a Prisma Preset, without the need to open any of the source plug-ins.

To get your head around how the MCP works, think of the MCP faders as if they were four modulation wheels. Each mod wheel is sent to four synthesizer parameters; across the plug-ins in Layers 1 – 4. With the fader in its minimum position, no changes to the Layers' sounds are made. As you move the fader up (similar to moving a mod wheel), plug-in parameters will be changed, depending on the fader mapping. The fader mapping is fully configurable. The impact of the fader move may range from a subtle opening of a filter to a dramatic morphing effect.

Fader 1 – 4 (Multicontrol)

The Multicontrol faders are positioned at the top of the MCP. These are the controls you operate to make sonic changes. The fader's name is displayed below the fader and can be edited just as any regular text field. The names of the faders are saved as part of the Prisma Preset.

Destination

The Destination is a Layer-specific parameter and specifies which parameter will be modified by moving an MCP fader. The Layer-parameters that can be selected are:

- Volume
- Panning
- Effect Send 1 – 4
- Easy Edit Controls 1 – 12

You will note that the above list refers to Prisma parameters only. To use the MCP fader to control plug-in parameters you will need to engage the Easy Edit Controls. Remember that each Easy Edit Control is mapped to a single plug-in parameter. To map a Multicontrol Fader to a plug-in specific parameter:

1. Assign the Multicontrol fader to an Easy Edit Control
2. In the Easy Edit page, assign the Easy Edit control to the target plug-in parameter
3. In the MCP, move the mapped fader and hear the plug-in parameter change

Please note: the above example is for a single destination only. Repeat these steps for the other destinations to establish a fully mapped Multicontrol fader.

Amount

The Amount control determines to what extent the MCP Fader controls the mapped parameter. Note that the Amount setting can have positive and negative values. The latter means that when you move the MCP Fader up, the value of the mapped parameter will decrease. To help guide your thought process, think of it as if you were mapping a modulation wheel destination on a regular synth.

TIP: To accurately set the amount control, move the MCP Fader to its maximum position. Now adjust the Amount control so that you hear the desired sound from the Layer's plug-in.

Amount Bypass

The Amount Bypass button, when activated, switches the Amount to zero. Use the bypass button to hear the effect of the Amount control by turning it On and Off.

FX – EQ

Prisma has its own effect section that lets you use up to four effects simultaneously. There is collection of 32 effect types to choose from. The effect section is followed by an equalizer section. All effect settings and equalizer settings are stored as part of a Prisma Preset.

Plug-in FX versus Prisma FX

Most Rob Papen plug-ins come with their own effect section. The use of those effects has been incorporated in the plug-in's Presets. By placing the plug-ins in a Prisma Preset, you are changing the role of the effects section. When you think of these in a mixing desk metaphor, the plug-in's effects become channel insert-effects and the Prisma effects are the mixer's auxiliary effects. The auxiliary effects are shared between all plug-ins (Layers) whereas the insert effects apply to a single plug-in (Layer) only.

In constructing Prisma Presets, you should consider changing effect-settings and configurations. For example, instead of using the plug-ins' reverb section, you may want to use Prisma's reverb as an overall master reverb and disable the reverb effects in the plug-ins. This will help you create a consistent space across all plug-ins while managing the load on the computer processor.

Common Parameters

All effect types have three parameters in common. These can be set individually for each effect but work the same for all effects.

<i>Volume</i>	Volume sets the overall output level of the effect unit
<i>Mix</i>	Mix sets the balance between the dry (original) signal and the processed (effect) signal
<i>Pan</i>	Pan sets the balance between the left and right audio channels.

A fourth parameter found in many but not all effect types is Sync:

<i>Sync</i>	Synchronizes the time based elements of the effect to the DAW's tempo
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Effect Types

Mono Delay

The mono delay is a tempo based delay and is great for adding a rhythmic groove to the sound. In particular, the 1/8 dotted setting is useful for sequenced and lead sounds. An LFO is available to introduce delay-time variations and to liven-up the delayed signal.

<i>Length</i>	Length sets the delay time in note duration
<i>Feedback</i>	Feedback adjusts the amount of delayed signal that will be fed back to the delay input. This drives the number and volume of repeats
<i>LP Filter</i>	LP Filter removes high frequency content from the delay signal. Use this to create a damping effect.
<i>HP Filter</i>	HP Filter removes low frequency content from the delay signal. Use this to reduce boominess of the delay signal
<i>Widen</i>	Widen creates a pseudo-stereo effect
<i>Mod Amount</i>	Mod Amount sets the maximum depth of delay time variation
<i>Mod Speed</i>	Mod Speed sets the (LFO) rate of delay time modulation

Stereo Delay

The Stereo Delay combines two tempo-based delays in a single effect with separate settings for the left and right audio channels.

<i>Left Delay</i>	Length sets the delay time in note duration for the left channel
<i>Right Delay</i>	Right length of the delay set in tempo based settings
<i>Feedback</i>	Feedback adjusts the amount of delayed signal that will be fed back to the delay input. This drives the number and volume of repeats.
<i>Crossfeed</i>	Crossfeed adjusts the amount of feedback between the left and right delay lines
<i>LP Filter</i>	LP Filter removes high frequency content from the delay signal. Use this to create a damping effect.
<i>HP Filter</i>	HP Filter removes low frequency content from the delay signal. Use this to reduce boominess of the delay signal
<i>Mod Amount</i>	Mod Amount sets the maximum depth of delay time variation
<i>Mod Speed</i>	Mod Speed sets the (LFO) rate of delay time modulation

Mono Tape Delay

The Mono Tape Delay is a variation of the Mono Delay. The tape-version simulates the characteristics of vintage tape-based delays. This manifests itself in typical-for-tape signal degradations in the feedback loop such as limited frequency band, slight distortion and pitch fluctuations. In summary the tape-version sounds less clean than the regular delay effects. The parameters are identical to the regular delay version.

<i>Length</i>	Length sets the delay time in note duration
<i>Feedback</i>	Feedback adjusts the amount of delayed signal that will be fed back to the delay input. This drives the number and volume of repeats
<i>LP Filter</i>	LP Filter removes high frequency content from the delay signal. Use this to create a damping effect.
<i>HP Filter</i>	HP Filter removes low frequency content from the delay signal. Use this to reduce boominess of the delay signal
<i>Widen</i>	Widen creates a pseudo-stereo effect
<i>Mod Amount</i>	Mod Amount sets the maximum depth of delay time variation
<i>Mod Speed</i>	Mod Speed sets the (LFO) rate of delay time modulation

Stereo Tape Delay

The Stereo Tape Delay is a variation of the Stereo Delay. The tape-version simulates the characteristics of vintage tape-based delays. This manifests itself in typical-for-tape signal degradations in the feedback loop such as limited frequency band, slight distortion and pitch fluctuations. In summary the tape-version sounds less clean than the regular delay effects. The parameters are identical to the regular delay version.

<i>Left Delay</i>	Length sets the delay time in note duration for the left channel
<i>Right Delay</i>	Right length of the delay set in tempo based settings
<i>Feedback</i>	Feedback adjusts the amount of delayed signal that will be fed back to the delay input. This drives the number and volume of repeats.
<i>Crossfeed</i>	Crossfeed adjusts the amount of feedback between the left and right delay lines
<i>LP Filter</i>	LP Filter removes high frequency content from the delay signal. Use this to create a damping effect.
<i>HP Filter</i>	HP Filter removes low frequency content from the delay signal. Use this to reduce boominess of the delay signal
<i>Mod Amount</i>	Mod Amount sets the maximum depth of delay time variation
<i>Mod Speed</i>	Mod Speed sets the (LFO) rate of delay time modulation

Comb Filter

The Comb Filter effect uses two joined comb filters where the output of one is fed back into the other. Comb filters use a very short in delay time and may give the sound a resonator characteristic. The filter frequency can be modulated by an LFO.

<i>Comb 1 Freq</i>	Comb Filter 1 center frequency
<i>Comb 1 Feed</i>	Comb Filter 1 Feedback amount
<i>Comb 1 Mod</i>	Comb Filter 1 Mod sets the maximum variation in filter frequency
<i>Mod Speed 1</i>	Mod Speed 1 sets the (LFO) rate of filter frequency modulation for comb filter 1
<i>Comb 2 Freq</i>	Comb Filter 2 center frequency
<i>Comb 2 Feed</i>	Comb Filter 2 Feedback amount
<i>Comb 2 Mod</i>	Comb Filter 2 Mod sets the maximum variation in filter frequency
<i>Mod Speed 2</i>	Mod Speed 2 sets the (LFO) rate of filter frequency modulation for comb filter 2

HQ Reverb

The HQ Reverb is a high quality reverb effect that simulates different room types and sizes. The reverb is followed by a gate-effect

<i>Pre-Delay</i>	Pre-delay sets the time between the original signal and the first reverb reflections. Typically, larger spaces have longer pre-delay times.
<i>Size</i>	Sets the room size of the simulated space
<i>Length</i>	Length sets the duration of the reverb in seconds / milliseconds
<i>Damp</i>	Use the damping parameter to set the level of reflections in the simulated space. Hard surfaces have low damping settings, soft surfaces require higher settings.
<i>LP Filter</i>	LP Filter removes high frequency content from the reverb signal. Use this to create an additional damping effect.
<i>HP Filter</i>	HP Filter removes low frequency content from the reverb signal. Use this to reduce boominess of the reverb signal
<i>Spread</i>	Spread creates a pseudo-stereo effect
<i>Gate Limit</i>	Limit sets the signal level at which the Gate becomes active
<i>Gate Hold</i>	Hold sets the time during which the gate stays open
<i>Gate Decay</i>	Decay sets the time the Gate takes to close after the Hold time expires

Chorus

Chorus is an effect that creates the impression that multiple parties playing the same musical material. It does this by creating a copy of the source, applying a slight delay and creating slight variations in the delay time. The nett effect for your ears is an additional slightly detuned voice. It then mixes the original and delayed signal together again. Chorus is a great effect to create a fuller sound.

<i>Length</i>	Length sets the chorus delay time
<i>Width</i>	Width sets the maximum delay time variation
<i>Speed</i>	Speed sets the (LFO) rate of delay time modulation
<i>Spread</i>	Spread creates slight variations in delay time between the left and right channels
<i>LP Filter</i>	LP Filter removes high frequency content from the signal. Use this to create a damping effect.
<i>HP Filter</i>	HP Filter removes low frequency content from the signal. Use this to reduce boominess of the chorus
<i>Widen</i>	Widen creates a pseudo-stereo effect

Tape Chorus

A variation of the Chorus effect is the Tape Chorus. The tape-version simulates the characteristics of a vintage tape-based chorus. This manifests itself in typical signal degradations such as limited frequency bandwidth, slight distortion and pitch fluctuations. In summary the tape-version sounds less clean than the regular chorus effect.

<i>Length</i>	Length sets the chorus delay time
<i>Width</i>	Width sets the maximum delay time variation
<i>Speed</i>	Speed sets the (LFO) rate of delay time modulation
<i>Spread</i>	Spread creates slight variations in delay time between the left and right channels
<i>LP Filter</i>	LP Filter removes high frequency content from the signal. Use this to create a damping effect.
<i>HP Filter</i>	HP Filter removes low frequency content from the signal. Use this to reduce boominess of the chorus
<i>Widen</i>	Widen creates a pseudo-stereo effect

Chorus/Delay

This is a combined chorus / delay effect. It saves you having to use two separate effect slots, with the trade-off of having fewer parameters to tweak the effect settings.

<i>Length</i>	Length sets the chorus delay time
<i>Width</i>	Width sets the maximum delay time variation
<i>Speed</i>	Speed sets the (LFO) rate of delay time modulation
<i>Spread</i>	Spread creates slight variations in delay time between the left and right channels
<i>Delay Length</i>	Length sets the delay time in seconds. Please note that the Delay unit sits behind the chorus unit in the signal chain
<i>Delay Feedback</i>	Feedback adjusts the amount of delayed signal that will be fed back to the effect input. This drives the number and volume of repeats.
<i>Delay Vol</i>	Volume of the delayed signal

Ensemble

The Ensemble effect uses 6 choruses, each operating with its own variation of the main setting. This creates the effect of multiple musicians playing the same material in unison.

<i>Length</i>	Length sets the chorus delay time
<i>Width</i>	Width sets the maximum delay time variation
<i>Speed</i>	Speed sets the (LFO) rate of delay time modulation
<i>Feedback</i>	Feedback adjusts the amount of processed signal that will be fed back to the effect input.
<i>Ensemble</i>	Ensemble sets the level of variation between the individual chorus units and therefor works as a depth parameter of the overall effect
<i>Spread</i>	Spread creates slight variations in delay time between the six chorus units
<i>LP Filter</i>	LP Filter removes high frequency content from the signal. Use this to create a mellow effect.
<i>HP Filter</i>	HP Filter removes low frequency content from the signal. Use this to reduce boominess of the ensemble

Flanger

Flanger is an effect that is created by taking a copy of the source, applying a very small delay and creating variations in the delay time. The variations are driven by an LFO. The very short delay time creates an effect not dissimilar to that of a comb filter or phaser.

<i>Length</i>	Length sets the flanger delay time
<i>Width</i>	Width sets the maximum delay time variation
<i>Speed</i>	Speed sets the (LFO) rate of delay time modulation
<i>Feedback</i>	Feedback adjusts the amount of processed signal that will be fed back to the effect input.
<i>Pan Mod</i>	The Pan Mod creates a dynamic panning effect between the left and right channels
<i>LP Filter</i>	LP Filter removes high frequency content from the signal. Use this to create a mellow effect.
<i>HP Filter</i>	HP Filter removes low frequency content from the signal. Use this to reduce boominess of the flanger

Tape Flanger

A variation of the Flanger effect is the Tape Flanger. The tape-version simulates the characteristics of vintage tape-based flanging. This manifests itself in typical signal degradations such as limited frequency bandwidth, slight distortion and pitch fluctuations. In summary the tape-version sounds less clean and a bit warmer than the regular flanger.

<i>Length</i>	Length sets the flanger delay time
<i>Width</i>	Width sets the maximum delay time variation
<i>Speed</i>	Speed sets the (LFO) rate of delay time modulation
<i>Feedback</i>	Feedback adjusts the amount of processed signal that will be fed back to the effect input.
<i>Pan Mod</i>	The Pan Mod creates a dynamic panning effect between the left and right channels
<i>LP Filter</i>	LP Filter removes high frequency content from the signal. Use this to create a mellow effect.
<i>HP Filter</i>	HP Filter removes low frequency content from the signal. Use this to reduce boominess of the flanger

Phaser

A phaser is built around an all-pass filter that does not cut or boost any frequencies but delays some frequencies by a small amount. The small time shift is also known as a phase change. The phaser pitch is the frequency where the phase change is at its maximum level. An LFO drives the modulation of the phaser pitch. This gives you the swishy phaser sound.

<i>Stages</i>	Stages sets the number of notches in the all pass filter. A higher number creates a more pronounced effect
<i>Pitch</i>	Pitch is the main frequency of the phaser
<i>Feedback</i>	Feedback adjusts the amount of processed signal that will be fed back to the effect input.
<i>Width</i>	Width sets the maximum variation in phaser pitch
<i>Speed</i>	Speed sets the (LFO) rate of phaser pitch modulation
<i>Spread</i>	Spread creates slight variations in phaser pitch between the left and right channels
<i>Pan Mod</i>	The Pan Mod creates a dynamic panning effect between the left and right channels

Analog Phaser

A variation of the Phaser effect is the Analog Phaser. The analog version simulates the characteristics of a vintage discrete electronics phaser. This manifests itself in typical signal degradations such as limited frequency bandwidth, slight distortion and increased noise levels. In summary the analog version sounds less clean and a bit warmer than the regular phaser.

<i>Stages</i>	Stages sets the number of notches in the all pass filter. A higher number creates a more pronounced effect
<i>Pitch</i>	Pitch is the main frequency of the phaser
<i>Feedback</i>	Feedback adjusts the amount of processed signal that will be fed back to the effect input.
<i>Width</i>	Width sets the maximum variation in phaser pitch
<i>Speed</i>	Speed sets the (LFO) rate of phaser pitch modulation
<i>Spread</i>	Spread creates slight variations in phaser pitch between the left and right channels
<i>Pan Mod</i>	The Pan Mod creates a dynamic panning effect between the left and right channels

Ring Mod

The Ring Modulator creates non-harmonic overtones by multiplying the input signal with a carrier signal. This is an excellent effect to create metallic sounds

<i>Type</i>	Type selects the waveform of the carrier signal as generated by the effect.
<i>Freq</i>	Frequency adjusts the frequency of the carrier signal
<i>Amount</i>	Amount sets the amplitude of the carrier signal and therefore controls the balance between the two signals

Distort (distortion)

The Distort effect distorts the audio signal by saturating, limiting, rectifying and band-pass-filtering the input.

<i>Limit</i>	Limit sets the threshold above which the limiter becomes active
<i>Rect</i>	Rect sets the amount of rectification, from -100% (no change) , 0% half to 100% - full
<i>Distort</i>	Sets the overall distortion level
<i>Tone</i>	Tone sets the centre frequency of the band pass filter
<i>Emphasis</i>	Emphasis defines the bandwidth of the band pass filter. Compare this with the resonance control on a synthesizer filter.
<i>Post-Boost</i>	Post-Boost sets the gain level after the distortion effect
<i>MWheel > Tone</i>	This control determines to which extent the Mod Wheel controls the centre frequency of the band pass filter

Multi Distort

Multi Distort combines several types of distortion effects in a single effect unit

<i>Type</i>	Type selects the distortion model to be used. The options include None, Atan, Cos, Cross, Foldover, Fuzz, Limiter, Overdrive, Power, Rectifier, Saturator, Square. None means no distortion is used
<i>Pre-Boost</i>	Pre-Boost sets the gain level prior to the distortion effect
<i>Amount 1</i>	Sets the overall distortion level
<i>Amount 2</i>	Sets the overall fuzz level
<i>Normalize</i>	The Normalize control lets you adjust the volume level of the distorted signal relative to the volume of the input
<i>Low Filter</i>	LP Filter removes high frequency content from the signal. Use this to some of the edge of the distortion effect.
<i>High Filter</i>	HP Filter removes low frequency content from the signal. Use this to remove unwanted bass frequencies
<i>Post-Boost</i>	Post-Boost sets the gain level after the distortion effect

Low-Fi

This effect reduces the audio quality of the sound. Use this effect to simulate the sonic character of legacy or vintage digital equipment.

<i>Bits</i>	Bits sets the number of bits to represent the bit depth of the effect. More bits mean a higher level of accuracy. As a rule of thumb use: 16-bit is HiFi; 8-bit is early digital music machines and 4-bit is children's toys
<i>Sample Rate</i>	The Sample Rate defines the frequency response of the digital signal. As a rule of thumb: 44.1 kHz and above represent full audible bandwidth.
<i>LP Filter</i>	LP Filter adjusts the cut-off frequency of the low pass filter.
<i>MWheel > Filter</i>	This control determines to which extent the Mod Wheel opens the low-pass filter

WaveShaper

The wave shaper effect shapes the sound by manipulating its wave shape. It is subsequently passed through a low pass filter with an LFO that modulates the filter frequency.

<i>Top Amt</i>	Sets the extent to which the positive part of the waveform is subject to waveshaping
<i>Bottom Amt</i>	Sets the extent to which the negative part of the waveform is subject to waveshaping
<i>Rect</i>	Sets the level of waveform rectification. At -100% the sound passes through unchanged, at 0% no negative output is heard and at 100% the polarity is forced to be positive.
<i>Filter</i>	LP Filter removes high frequency content from the signal. Use this to create a mellow effect.
<i>LFO Amount</i>	LFO Amount sets the maximum filter frequency as driven by the LFO
<i>LFO Speed</i>	LFO Speed sets the (LFO) rate of filter frequency modulation

Clipper

The Clipper algorithm distorts the audio signal by cutting off the peaks and troughs of the input signal waveform

<i>Drive</i>	Pre-Boost sets the gain level prior to the distortion effect
<i>Tone</i>	Tone controls a high pass filter to set the tonal character of the distortion.
<i>Limit</i>	Limit sets the threshold above which the limiter becomes active
<i>Symmetry</i>	Sets the balance between the clipping of the negative and positive parts of the waveform signal.
<i>LP</i>	LP Filter removes high frequency content from the signal. Use this to tame some of the edge of the distortion effect.
<i>HP</i>	HP Filter removes low frequency content from the signal. Use this to remove unwanted bass frequencies
<i>Post</i>	Post-Boost sets the gain level after the distortion effect

Amp Sim

The Amp Sim effect simulates several types of amplifier.

<i>Type</i>	Type selects the amplifier model to be used. The options include: None, 4x10 guitar speakers, 4x12 guitar speakers, Bass speaker, Combo speaker and Radio speaker. The none-speaker setting is useful if you want to only use the distortion in the FX effect.
<i>Distort</i>	Sets the amount of distortion. This is always active, even if the none-speaker setting is selected.
<i>Bass</i>	Bass is a tone control for the lower frequency band.
<i>Treble</i>	Treble is a tone control for the high frequency band.
<i>Volume</i>	Volume adjusts the volume of the processed sound.

Note: with the Amp simulator FX it is recommended to fully open the Mix control knob (wet).

Cabinet

The Cabinet effect simulates several types of speaker cabinet.

<i>Type</i>	Type selects the amplifier model to be used. The options include None, Fender, Marshall and Off Axis. The None speaker setting is useful if you want to only use the distortion in the FX effect..
<i>Distort</i>	Sets the amount of distortion.
<i>Bass</i>	Bass is a tone control for the lower frequency band.
<i>Treble</i>	Treble is a tone control for the high frequency band.
<i>Volume</i>	Volume adjusts the volume of the processed sound.

Note: with the Cabinet effect it is recommended to fully open the Mix control knob (wet).

Stereo Widener

The Widener effect creates a pseudo-stereo effect. An LFO is present to dynamically change the stereo image.

<i>Widen</i>	Widen creates the fixed stereo image
<i>Width</i>	Width sets the maximum widening setting as driven by the LFO
<i>Speed</i>	Speed sets the (LFO) rate of widening modulation
<i>LP Filter</i>	LP Filter removes high frequency content from the signal.
<i>HP Filter</i>	HP Filter removes low frequency content from the signal.

AutoPan

Autopan pans the sound between the left and right outputs, driven by an LFO

<i>Wave</i>	Wave selects the waveform for the LFO that drives the panning and therefore sets the panning pattern,
<i>Amount</i>	Amount sets the maximum panning position
<i>Smooth</i>	Smooth evens out sudden changes in pan position
<i>Speed</i>	Sets the rate at which the sound moves from left to right and vice versa. This setting is tempo-based. For example 1/1 means that the pan position moves from left to right in 1 bar.

Note: for maximal effect you need to open the Fx Mix control knob fully right (wet)

Tremolo

Tremolo varies the volume in a cyclic pattern, driven by an LFO

<i>Wave</i>	Wave selects the waveform for the LFO that drives the volume changes and therefore sets the tremolo pattern,
<i>Amount</i>	Amount sets the minimum volume
<i>Smooth</i>	Smooth evens out sudden changes in volume position
<i>Speed</i>	Sets the rate at which the sound's volume moves from minimum to maximum and vice versa. This setting is tempo-based. For example 1/1 means that the volume moves from minimum to maximum in 1 bar.

Note: for maximal effect you need to open the Fx Mix control knob fully right (wet)

Gator

The gator uses a 16 step sequencer that plays a gate on/off pattern to create a trancegate effect. It is a sequencer-controlled audio gate.

<i>Speed</i>	Speed sets the speed of the gator sequencer. The speed setting is tempo based from 16/1 up to 1/32T speed. If for example the speed is set to 1/1 each step has a duration of 1/16 note. If the speed is set to 2/1 then each step represents 1/8 of a note.
<i>Smooth</i>	Smooths out volume changes. This helps to avoid clicks.
<i>Mode</i>	The Mode setting whether the gator works on the left channel, right channel or both audio channels
<i>Sync</i>	Sync switches host syncing between on, auto and off. The default setting in most presets is auto.
<i>Left</i>	Left represents the sequencer for the left channel. There are 16 step markers (LEDs). Click on a step to turn it on and off.
<i>Right</i>	Right represents the sequencer for the right channel. There are 16 step markers (LEDs). Click on a step to turn it on and off.

Note: FX Mix sets how much of the Gator FX is added. With the Gator FX it is wise to fully open the Mix control knob (wet).

Compressor

The compressor is an audio effect that changes the dynamic range and response of a signal.

<i>Threshold</i>	Threshold sets the signal level above which the Compressor becomes activated.
<i>Ratio</i>	Ratio sets the amount of gain reduction.
<i>Attack</i>	Attack determines the time the compressor takes to become fully engaged from the moment the threshold level is exceeded.
<i>Release</i>	Release determines the time the compressor takes to become inactive from the moment when the signal falls below the threshold level.
<i>Post-Boost</i>	Post-Boost sets the gain level after the distortion effect

Note: FX Mix sets how much of the Compressor FX is added. With the Compressor FX it is wise to fully open the Mix control knob (wet).

Noise Gate

The Noise Gate blocks the entire audio signal once it drops below a pre-set threshold level.

<i>Threshold</i>	Threshold sets the signal level below which the Noise Gate becomes activated.
<i>Attack</i>	Attack determines the time the Noise Gate takes to become fully engaged from the moment when the signal falls below the threshold level.
<i>Hold</i>	Hold determines the minimum amount of time the Noise Gate stays active it has been triggered
<i>Release</i>	Release determines the time the compressor takes to become inactive from the moment when the threshold level is exceeded

FX Filter

This is an analogue modelled stereo Multimode Filter, which has all the properties of Blue II's main filter.

<i>Type</i>	Sets the type of filter, offering 6dB LowPass and HighPass, 12dB, 18dB and 24dB LowPass, HighPass, 12dB and 24dB BandPass, 12dB and 24dB Notch and Comb Filter modes.
<i>Frequency</i>	Sets the Cutoff frequency of the filter
<i>Q</i>	Q sets the bandwidth or resonance of the filter
<i>Distort</i>	Distort sets the pre-filter distortion amount of the effect
<i>Vowel</i>	Vowel selects the vowel character of the formant filter
<i>Wave</i>	Wave selects the waveform for the LFO that drives the filter frequency modulation
<i>LFO Amount</i>	LFO Amount sets the maximum filter frequency as driven by the LFO
<i>LFO Speed</i>	LFO Speed sets the (LFO) rate of filter frequency modulation
<i>MWheel > Filter</i>	This control determines to which extent the Mod Wheel opens the low-pass filter

Bass Enhancer

This effect emphasises bass frequencies.

<i>Freq</i>	Frequency sets the upper frequency of the effect. All the effect is applied to frequencies below this cut-off point
<i>Pre-Boost</i>	Pre-Boost sets the gain level prior to the enhancer effect
<i>Distort</i>	Distort adjusts the amount of distortion applied to the bas signal
<i>Post-Boost</i>	Post-Boost sets the gain level after the enhancer effect

Wah/Delay

This effect produces a wah-wah type effect by running the sound through a lowpass-filter which changes its frequency in response to a modulation LFO. There is a built in delay which adds delays to the sound.

<i>Low Frequency</i>	Low Frequency sets the filter's minimum frequency.
<i>High Frequency</i>	High Frequency sets the filter's maximum frequency.
<i>Speed</i>	Speed sets the rate of the filter frequency modulation
<i>Resonance</i>	Resonance controls the filter's resonance peak
<i>Delay</i>	Delay sets the delay time for the delay unit. It follows the wah-wah unit in series.
<i>Feedback</i>	Feedback adjusts the amount of delayed signal that will be fed back to the effect input. This drives the number and volume of repeats.
<i>Delay Vol</i>	Sets the volume of the delay unit

Auto Wah

Auto Wah produces a wah-wah type effect by running the sound through a lowpass-filter which changes its frequency in response to the volume of the input signal.

<i>Type</i>	Selects the type of auto-wah filter: lowpass or bandpass
<i>Low Frequency</i>	Low Frequency sets the filter's minimum frequency.
<i>High Frequency</i>	High Frequency sets the filter's maximum frequency.
<i>Amount</i>	Amount adjust the modulation depth
<i>Q</i>	Resonance controls the filter's resonance peak
<i>Smooth</i>	Smooth evens out volume changes in the effect signal

EQ

Prisma's master EQ hosts an equalizer, a low pass filter and a high-pass filter. As the Prisma EQ is the final stage of the signal chain, this is where you make tonal changes to the overall Prisma mix.

EQ On / Off

The On / Off switch turns the whole EQ section On and Off, including the low-pass and high-pass filters.

LP

The LP filter is a 12dB low-pass filter with a single frequency control. It is a gentle filter. Use this filter to taper off the high frequencies and mellow the overall sound of Prisma. The low-pass filter has its own On / Off switch. Leave it Off if you do not require the filter.

HP

The HP filter is a 12dB high-pass filter with a single frequency control. It is a gentle filter. Use this filter to take away some bottom-end from the final output. The high-pass filter has its own On / Off switch. Leave it Off if you do not require the filter.

Band 1 – 3 On Off

Individual bands (frequencies) may be turned On and Off. Use the following guideline: if you do not require all three bands, turn off those that are not required. This will preserve CPU power for other tasks.

Frequency Band 1 – 3

The Frequency control sets the centre frequency for the equalizer band.

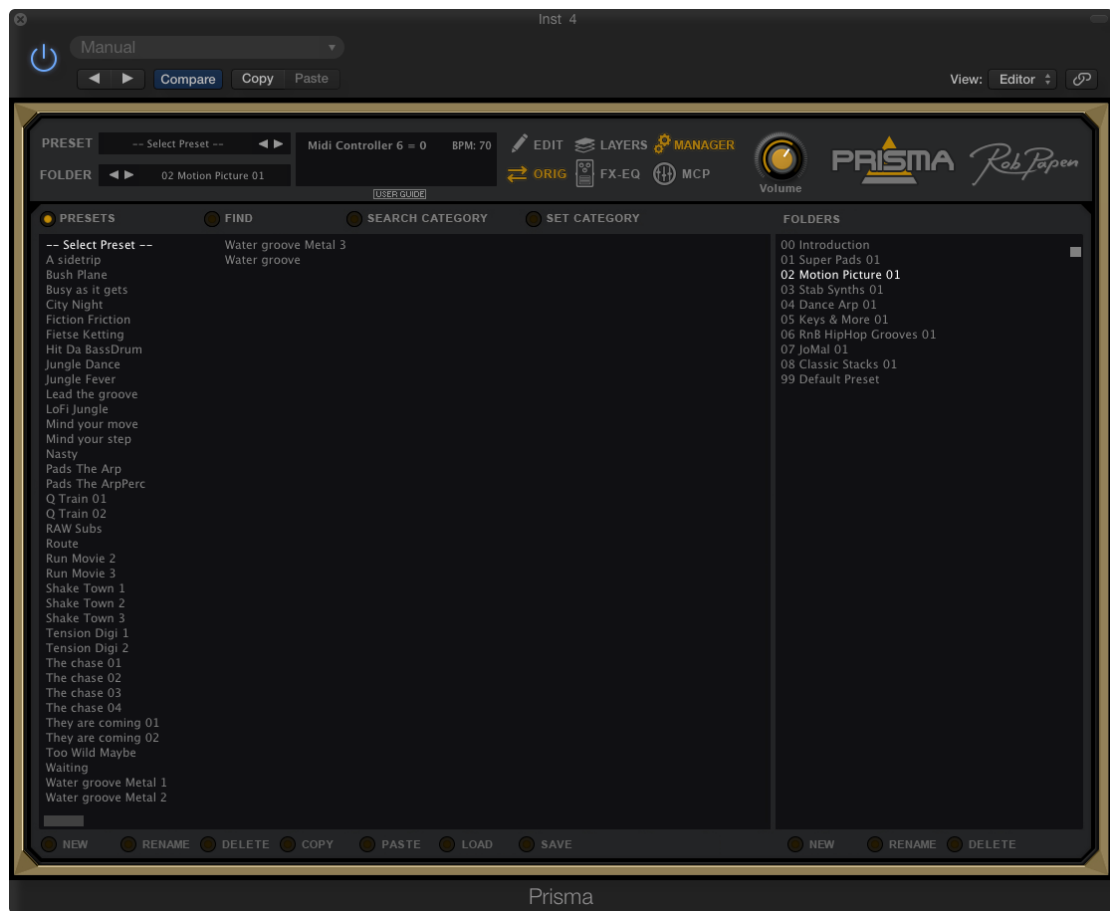
Q Band 1 – 3

The Q control is a bandwidth control and determines the range of frequencies (span) that are covered by the band. Low settings result in a very narrow peak or spike for precise EQ editing, whereas high settings create gentle slopes for more general adjustments.

Gain Band 1 – 3

The Gain control determines the amount of boost or reduction for the frequency band. Think of it as a volume control for a specific frequency range.

Preset Manager



A click on the Manager Button opens the Preset Manager. The Preset Manager serves to manage the many Prisma Presets. Presets are organised in Folders. Both Presets and Folders are managed from the single Manager screen.

Preset and Folder Commands

There are buttons at the bottom of the Prisma window that represent commands for working with Presets and Folders. The Folder and Preset command include save, load, copy and paste Folders and Presets. The commands are largely self-explanatory but you will find a listing further on in this chapter.

The same commands can also be accessed via the Folder and Preset selectors at the top of the Prisma window. A right click on the Preset or Folder name activates these menus

Preset Commands

<i>New</i>	Creates a new Preset.
<i>Rename</i>	Renames the current Preset
<i>Delete</i>	Deletes the current Preset
<i>Copy</i>	Copies the current Preset.
<i>Paste</i>	Pastes the last copied Preset
<i>Load</i>	Loads a saved Preset
<i>Save</i>	Saves the current Preset to a file.

Folder Commands

<i>New</i>	Creates a new Folder.
<i>Rename</i>	Renames the current Folder.
<i>Delete</i>	Deletes the current Folder

Find

The find function works through a separate window that takes a search string. It searches all the Folders for Presets which include the search string. It returns the search result as a collection of highlighted Presets in the Preset section (the non-matching Presets are shown in standard grey)..

Set and Search Category

Two buttons in the Preset Manager make it possible to tag a Preset with category labels and subsequently look for Presets that match a particular category. To filter by category, simply click on the category tags that you want to include in your selection. Any matching Presets will be highlighted. With the Set Category button enabled, follow the same process to assign tags Presets.

Back Panel



A click on the Prisma logo takes you to the back panel. The back panel contains a number of global settings that affect all instances of Prisma. Typically, the settings you make here are of the type Set-and-Forget; i.e. you only need to do make them once right after installation of the plug-in. Think of these as a collection of preferences.

Block Free MIDI Controllers Layers 1 – 4

The Block Free MIDI Controllers buttons activate MID filters for Layers 1 – 4. If you do not use MIDI Controllers to control Prisma parameters, keep the filters turned On. This will help run Prisma most efficiently.

ECS Menu

The ECS button opens the ECS menu and allows you to save, clear and load all ECS assignments.

Rescan Plug-Ins

If you cannot see all your Rob Papen plug-ins in Prisma, you may need to rescan your system. Use this LED-button to have Prisma scan your system for all Rob Papen plug-ins.

Set VST Plug-In folder (PC – ONLY)

If you still cannot see all your Rob Papen plug-ins in Prisma, you may have installed your VSTs in a custom location. This button will prompt you to set the path and folder to the Rob Papen VST location on your system.