

PGM	SNAPSHOT NAME	MODE	DESCRIPTION	NOTES
65	BLANK SLATE	MIX	Basic "snapshot design" starter setting, all signal flow through channels off.	Copy of "null" snapshot 000. All faders down.
66	PANIC [ALL MUTE]	MIX	An instant way to shut down all signal flow through the mixer, in case of problems.	All channels, auxes, and L/R muted. All faders down.
67	UNITY ALL FADERS	MIX	Basic "snapshot design" starter setting, with all signal flow through channels on.	All channel faders at 0 throw (unity gain), assigned to L/R, and panned center.
68	UNITY + L/R COMP	MIX	Basic starter setting, with all signal flow through channels on and L/R output compressed for master recording and monitoring.	Same as #67 with compression on the L/R fader. Compression selection is U1-01 Fat Comp 2. Compression settings are IN: 80, EFF OUT: +10, THRESHOLD: -24dB, ATTACK-TIME: 30 ms., RELEASE-TIME: 200 ms., RATIO: 1/16.
69	UNITY + L/R EXCITE	MIX	Basic starter setting, with all signal flow through channels on and L/R output processed through built-in aural exciter.	Same as #67 with exciter on the L/R faders. Exciter selection is U1-01 Edge 2. Exciter settings are IN: 100, DIR: 40, EFF: 75, SENSE: 50, FREQ: 6.8 kHz.
70	UNITY + L/R CHORUS	MIX	Basic starter setting, with all signal flow through channels on and L/R output processed through built-in chorus effect.	Same as #67 with chorus on the L/R faders. Chorus selection is U1-03 Ensemble 2. Chorus settings are IN: 100, DIR: 75, EFF: 90, RATE: 0.3 Hz, DEPTH: 100, PRE-DELAY: 10ms, FEEDBACK LEVEL: 100.
71	UNITY + L/R DELAY	MIX	Basic starter setting, with all signal flow through channels on and L/R output processed through built-in delay effects.	Same as #67 with delay on the L/R faders. Delay selection is U1-04 Delay L<>R2. Delay settings are IN: 100, DIR: 95, EFF: 85, TYPE: ST, DELAY-TIME: 200ms, FEEDBACK LEVEL: 60, FEEDBACK DELAY TIME: 200 ms.
72	CHANS 1-8 to MDM	REC	Basic "straight-through" eight-track recording and monitoring configuration.	Channels 1-8 direct out to MDM, returning on channels 9-16, which are all panned center and assigned to L/R.
73	1-4=MDM 5-8=BUSS	REC	Basic combination of "straight-through" and buss/submix recording, easily adapted to meet situational needs.	Channels 1-4 direct out to MDM, returning on channels 9-12. Channel 5 assigned to 1-2 and panned left for buss 1, returning on channel 13. Channel 6 assigned to 1-2 and panned right for buss 2, returning on channel 14. Channel 7 assigned to 3-4 and panned left for buss 3, returning on channel 15. Channel 8 assigned to 3-4 and panned right for buss 4, returning on channel 16.

TM-D1000 factory installed snapshots guide



This guide provides a reference to the 64 ready-to-use snapshots that have been programmed into your TM-D1000 at the factory.

These snapshots give you quick access to TM-D1000 configurations useful in a wide variety of situations. For more snapshots, or to share some of your own, visit the TM-D1000 user's group at: <http://www.tascam.com/tmd1000users>.



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74	CHAN 1 to BUSS 1	REC	Quick way to record any channel 1 input onto track 1 of a multitrack, with monitor/playback on channel 9.	Channel 1 assigned to 1-2 and panned left so that it goes only to buss 1. Signal returning on channel 9. Channel 1, 9, and buss 1 faders at unity. All other channels and busses down.
75	CHAN 1 to BUSS 2	REC	Quick way to record any channel 1 input onto track 2 of a multitrack, with monitor/playback on channel 10.	Channel 1 assigned to 1-2 and panned right so that it goes only to buss 2. Signal returning on channel 10. Channel 1, 10, and buss 2 faders at unity. All other channels and busses down.
76	CHAN 1 to BUSS 3	REC	Quick way to record any channel 1 input onto track 3 of a multitrack, with monitor/playback on channel 11.	Channel 1 assigned to 3-4 and panned left so that it goes only to buss 3. Signal returning on channel 11. Channel 1, 11, and buss 3 faders at unity. All other channels and busses down.
77	CHAN 1 to BUSS 4	REC	Quick way to record any channel 1 input onto track 4 of a multitrack, with monitor/playback on channel 12.	Channel 1 assigned to 3-4 and panned right so that it goes only to buss 4. Signal returning on channel 12. Channel 1, 12, and buss 1 faders at unity. All other channels and busses down.
78	CHAN 2 to BUSS 1	REC	Quick way to record any channel 2 input onto track 1 of a multitrack, with monitor/playback on channel 9.	Channel 2 assigned to 1-2 and panned left so that it goes only to buss 1. Signal returning on channel 9. Channel 2, 9, and buss 1 faders at unity. All other channels and busses down.
79	CHAN 2 to BUSS 2	REC	Quick way to record any channel 2 input onto track 2 of a multitrack, with monitor/playback on channel 10.	Channel 2 assigned to 1-2 and panned right so that it goes only to buss 2. Signal returning on Channel 20. Channel 2, 10, and buss 2 faders at unity. All other channels and busses down.
80	CHAN 2 to BUSS 3	REC	Quick way to record any channel 2 input onto track 3 of a multitrack, with monitor/playback on channel 11.	Channel 2 assigned to 3-4 and panned left so that it goes only to buss 3. Signal returning on Channel 21. Channel 2, 11, and buss 3 faders at unity. All other channels and busses down.
81	CHAN 2 to BUSS 4	REC	Quick way to record any channel 2 input onto track 4 of a multitrack, with monitor/playback on channel 12.	Channel 2 assigned to 3-4 and panned right so that it goes only to buss 4. Signal returning on Channel 22. Channel 2, 12, and buss 1 faders at unity. All other channels and busses down.
82	CHAN 3 to BUSS 1	REC	Quick way to record any channel 3 input onto track 1 of a multitrack, with monitor/playback on channel 9.	Channel 3 assigned to 1-2 and panned left so that it goes only to buss 1. Signal returning on channel 9. Channel 3, 9, and buss 1 faders at unity. All other channels and busses down.
83	CHAN 3 to BUSS 2	REC	Quick way to record any channel 3 input onto track 2 of a multitrack, with monitor/playback on channel 10.	Channel 3 assigned to 1-2 and panned right so that it goes only to buss 2. Signal returning on Channel 30. Channel 3, 10, and buss 2 faders at unity. All other channels and busses down.

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84	CHAN 3 to BUSS 3	REC	Quick way to record any channel 3 input onto track 3 of a multitrack, with monitor/playback on channel 11.	Channel 3 assigned to 3-4 and panned left so that it goes only to buss 3. Signal returning on Channel 31. Channel 3, 11, and buss 3 faders at unity. All other channels and busses down.
85	CHAN 3 to BUSS 4	REC	Quick way to record any channel 3 input onto track 4 of a multitrack, with monitor/playback on channel 12.	Channel 3 assigned to 3-4 and panned right so that it goes only to buss 4. Signal returning on Channel 32. Channel 3, 12, and buss 1 faders at unity. All other channels and busses down.
86	CHAN 4 to BUSS 1	REC	Quick way to record any channel 4 input onto track 1 of a multitrack, with monitor/playback on channel 9.	Channel 4 assigned to 1-2 and panned left so that it goes only to buss 1. Signal returning on channel 9. Channel 4, 9, and buss 1 faders at unity. All other channels and busses down.
87	CHAN 4 to BUSS 2	REC	Quick way to record any channel 4 input onto track 2 of a multitrack, with monitor/playback on channel 10.	Channel 4 assigned to 1-2 and panned right so that it goes only to buss 2. Signal returning on Channel 40. Channel 4, 10, and buss 2 faders at unity. All other channels and busses down.
88	CHAN 4 to BUSS 3	REC	Quick way to record any channel 4 input onto track 3 of a multitrack, with monitor/playback on channel 11.	Channel 4 assigned to 3-4 and panned left so that it goes only to buss 3. Signal returning on Channel 41. Channel 4, 11, and buss 3 faders at unity. All other channels and busses down.
89	CHAN 4 to BUSS 4	REC	Quick way to record any channel 4 input onto track 4 of a multitrack, with monitor/playback on channel 12.	Channel 4 assigned to 3-4 and panned right so that it goes only to buss 4. Signal returning on Channel 42. Channel 4, 12, and buss 1 faders at unity. All other channels and busses down.
90	1- 4 DYNAMICS ON	REC	Quick way to record 4 mic or line inputs (or any combination) requiring a selection of different compression possibilities: stereo drums with bass and lead guitar, 4 mics on a drumkit, vocal quartet, etc. Compression types and settings can be quickly changed to meet situational needs.	Channels 1-4 at unity and centered, returning on channels 9-12. All other channels are down. Compressors have been separately assigned to each channel. Compressor selection for both channel 1 and channel 2 is 3-02 Percussive. For channel 3 it is 3-03 Sustain. For channel 4 it is 3-04 Fat Comp. All compressors have been set to IN: 80, EFF: +10, and otherwise left at their startup defaults.
91	C1 REVERB ⇒ rtnAUX	MIX	Quick way to apply an effect (in this case reverb) to channel 1 using an auxiliary buss. This is for monitoring or playback mixdown only, not track recording; the effect itself can only be recorded as part of the complete L/R mix. The amount of signal being sent to the effect is controlled by the aux fader, and the amount of effected signal coming back is controlled by the aux return knob. Once understood, this arrangement (and variations) can be applied to any available combination of channels, auxes, and effects.	Channel 1 centered and at unity, returning on channel 9. All other channels down. Aux send level on channel 1-2 set to 100, and aux 1 & 2 faders at unity, sending signal to Effect 2 and returning via the Aux Return knob. Effect 2 selection is U2-01 Bright Reverb. Effect settings are IN: 100, DIR: 70, EFF: 80, TYPE: Hall, REVERB TIME: 2.0s, PRE-DELAY: 30ms., and DIFFUSION: 43.

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92	C1 DELAY⇒rtnAUX	MIX	Same as #91, but demonstrating an interesting delay setting instead.	Channel 1 centered and at unity, returning on channel 9. All other channels down. Aux send level on channel 1-2 set to 100, and aux 1 & 2 faders at unity, sending signal to Effect 2 and returning via the Aux Return knob. Effect 2 selection is U2-04 Long Beat. Effect settings are IN: 100, DIR: 70, EFF: 80, TYPE: Multitap, DELAY TIME: 100ms, FEEDBACK LEVEL: 80, and FEEDBACK DELAY TIME: 600 ms.
93	C1 REVERB⇒rtnB3-4	MIX 2+2	Quick way to record an effect to tape while actually tracking (as opposed to waiting until mixdown). In this 2+2 mode, the mixer is reconfigured to have two aux sends and two group/buss sends. The amount of signal being sent to the effect is controlled by the aux 1 & 2 faders. The amount of effected signal being sent to the multitrack is controlled by the buss 3 & 4 faders. Once understood, this arrangement (and variations) can be applied to any available combination of input channels and effects.	Buss function ST+2Aux+2Grp selected. Channel 1 at unity, assigned to L/R, and also sent to aux 1 & 2 at a level of 80. The aux 1 & faders are at unity, and feed one of the on-board effects. The chosen effect is U2-01 Bright reverb. Reverb settings are IN: 100, DIR: 80, EFF: 100, TYPE: Hall, REVERB TIME: 1.5s, PRE-DELAY: 75ms, and DIFFUSION: 96. The Aux Return Input is assigned to L/R and Group bus 3-4, which sends effected signal to multitrack. Signal returns on channels 9 & 10.
94	C1 DELAY⇒rtnB3-4	MIX 2+2	Same as #93, but demonstrating an interesting delay setting instead.	Same as #93, but with a long delay instead of reverb. Delay choice is U2-04 Long Beat. Delay settings are IN: 100, DIR: 80, EFF: 100, TYPE: Multitap, DELAY TIME: 100 ms, FEEDBACK LEVEL: 80, and FEEDBACK TIME 600ms.
95	CHAN 1⇒BUSS 1-4	REC	This is a quick and efficient way to record a single source input onto any (or all) eight tracks of a multitrack recorder, and monitor that recording from the board. [NOTE: In software revisions 1.21 and below, this snapshot does not always come up with all busses active and L/R off on the source channel. If this happens, try calling it up again. If the problem persists, toggle the channel assignment buttons until you have the correct setting.]	Channel 1 is panned center and assigned equally to groups 1-2 & 3-4, which return on channels 9-12 and are assigned to L/R. Channels 1, 9, 10, 11, 12 and the buss faders are at unity. All other channels are down.
96	CHAN 2⇒BUSS 1-4	REC	Variation on #95.	Same as #95, but with channel 2 as input.
97	CHAN 3⇒BUSS 1-4	REC	Variation on #95.	Same as #95, but with channel 3 as input.
98	CHAN 4⇒BUSS 1-4	REC	Variation on #95.	Same as #95, but with channel 4 as input.
99	CHAN 5⇒BUSS 1-4	REC	Variation on #95.	Same as #95, but with channel 5 as input.
100	CHAN 6⇒BUSS 1-4	REC	Variation on #95.	Same as #95, but with channel 6 as input.
101	CHAN 7⇒BUSS 1-4	REC	Variation on #95.	Same as #95, but with channel 7 as input.
102	CHAN 8⇒BUSS 1-4	REC	Variation on #95.	Same as #95, but with channel 8 as input.

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103	C1⇒BUSS 1-4 VOX	REC	Variation on #95. Please note that the compression and EQ settings that are great for one voice might not work at all with another. The settings in this snapshot are a general approximation and should be tailored for the specific voice you are recording.	Same as #95, but with basic compression and EQ added for recording vocals. The EQ settings are PAD: 0dB, MID-F: 1.1k, MID-G: +4.5, MID-Q: 0.51, LOW-F: 81 hZ, LOW-G: -5.0, HI-F: 12.3k, and HI-G: 0. The choice of compression is 3-04 Fat Comp. Compression settings are IN: 80, EFF: +20, and remaining factory defaults.
104	C1⇒BUSS 1-4 NAR	REC	Variation on #95. Please note that the compression and EQ settings that are great for one voice might not work at all with another. The settings in this snapshot are a general approximation and should be tailored for the specific voice you are recording.	Same as #95, but with more compression and EQ added for recording vocal narration. The EQ settings are PAD: 0dB, MID-F: 1.1k, MID-G: +2.0, MID-Q: 1.41, LOW-F: 324 hZ, LOW-G: -5.0, HI-F: 10.4k, and HI-G:-3.0. The choice of compression is U3-04 Fat Comp 3. Compression settings are IN: 75, EFF: +10, THRESHOLD: -8dB, ATTACK TIME: 25ms, RELEASE TIME: 400ms, and RATIO: 1/4.
105	BASIC COMBO	REC	This is a basic recording setup for a small combo. It assumes channels 1 & 2 are assigned to drums, channel 3 to bass, channel 4 to vocal, channel 5 to rhythm guitar, channel 6 to lead guitar, and channels 7 & 8 to a stereo keyboard.	Channels 1-4 direct out to MDM, returning on channels 9-12. Channel 5 assigned to 1-2 and panned left for buss 1, returning on channel 13. Channel 6 assigned to 1-2 and panned right for buss 2, returning on channel 14. Channel 7 assigned to 3-4 and panned left for buss 3, returning on channel 15. Channel 8 assigned to 3-4 and panned right for buss 4, returning on channel 16. Channels 9-16 assigned to L/R. All faders at unity. Channels 1 & 2 have been assigned a factory default 3-02 Percussive compression setting. Channel 3 has been assigned 3-03 Sustain compression. Channel 4 has been assigned 3-04 Fat Comp compression. Returning channels 9-16 have been panned to "stage" the assumed combo instruments as typically arranged in a mix: Channels 9 & 10 are panned hard left & right, channels 11 & 12 are centered, channels 13 and 14 are slightly left and slightly right, and channels 15 & 16 are panned hard left and right.
106	BASIC COMBO 2	REC	This variation on #105 assumes that channel 1 is a kick drum, channels 2 & 3 are mics covering the rest of a drum kit, channel 4 is vocals, channel 5 is bass, channel 6 is guitar, and channels 7 & 8 are a stereo keyboard.	A variation on #105 designed for a different assumed group of instruments. It is the same except for assignment of channel dynamics and the panning of the returning channels. Channels 1-3 are assigned factory default 3-02 Percussive compression. Channel 5 has been assigned factory default 3-03 Sustain compression. Return channels 9-16 are panned as follows: channel 9 is centered, channels 10 & 11 are hard left & right, channel 12 is centered, channels 13 & 14 are semi-left and semi-right, channels 15 & 16 are hard left and right.

PGM	SNAPSHOT NAME	MODE	DESCRIPTION	NOTES
107	BASIC COMBO 3	REC	This variation on #105 assumes that channel 1 is a kick drum, channels 2 is a snare, channels 3 & 4 are mics covering the rest of a drum kit, channel 5 is bass, channel 6 is guitar, and channels 7 & 8 are a stereo keyboard.	A variation on #105 for a different group of instruments. It is the same except for assignment of channel dynamics and the panning of the returning channels. Channels 1 & 2 are assigned factory default 3-02 Percussive compression. Channel 5 has been assigned factory default 3-03 Sustain compression. Channel 6 has been assigned factory default 3-04 Fat Comp compression. Return channels 9-16 are panned as follows: channel 9 is centered, channel 10 is slightly left, channels 11 & 12 are hard left and right, channels 13 & 14 are semi-left and semi-right, channels 15 & 16 are hard left and right.
108	C1-8⇒L/R PANNED	MIX	This is a basic "MIDI monitoring" setup, designed to make it easy to listen to 8 channels of analog input from MIDI instruments.	Channels 1-8 are set to unity, assigned to the L/R output, and panned alternating hard left and hard right. Channels 9-16 are off.
109	DRUMKIT	MIX	This is a basic 4-input setup for drums. It assumes that channel 1 is the kick drum, channel 2 is the snare, and channels 3 & 4 are overhead mics. (It could also be used for drum modules with separate snare, kick, and L/R "rest of kit" outputs.) Please note that EQ and effects settings for drums are a matter of personal taste, and will have to be changed based on your own preferences and audio source material.	Channels 1-4 are set to direct out, with channels 3 & 4 linked. They are returning on channels 9-12, with 11 & 12 linked. These 8 faders, the auxes, and L/R are set to unity. All other faders are down. The chosen effect pattern is Aux 1-2 to Effect 2, Aux 3-4 to Effect 1. Aux send levels for channel 1 are 100 to 3 and 100 to 4. Aux send levels for channel 2 are 100 to 1-2, 80 to 3, and 80 to 4. Aux send levels for linked channels 3-4 are 60 to 3 and 60 to 4. Effect 1 is U1-05 Kit Comp compression. Effect 2 is Wild Gate. The EQ on channels 1-4 has been tweaked to suit the assumed audio source material.
110	DRUMKIT + DRUM MOD	MIX	This variation on snapshot #109 assumes the addition of four channels of input from some external drum machine or module.	A variation on #109 with effect U2-05 Sweet Flanger in place of a gated reverb, and channels 5-8 active for use with additional inputs.
111	DRUM MODULE	MIX	This variation on snapshot #109 assumes that the only audio source is a multi-output drum module. Control over effects routing is achieved by setting aux send levels.	Channels 1-8 are set to direct out, returning on channels 9-16. All faders are set to unity. The selected effect pattern is Aux 1-2: Eff2 and Aux 3-4: Eff 1. Effect 2 is set to Big Drums Reverb. Effect 1 is set to Sustain compression. Individual channels have been EQed in accordance with their assumed audio source material.
112	TRACK COMPING	REC	This snapshot is for mixing six tracks of already-recorded material down to the two remaining tracks of an MDM. It assumes that 1-6 are the recorded tracks, and 7 & 8 are the destination tracks for the final bounced mix.	Channels 1-8 are muted and all faders down. Channels 9-14 are assigned to buss 3-4 and panned alternating hard left and hard right. Channels 15 & 16 are assigned to L/R. The channel 9-16 and buss 3 & 4 faders are at unity.
113	TRACK COMPING 2	REC	This variation on #112 allows you to "bounce down" up to 8 additional analog inputs at the same time you mix-down MDM tracks 1-6 to tracks 7 & 8.	Channels 1-14 are assigned to buss 3-4 and panned alternating hard left and hard right. Channels 15 & 16 are assigned to L/R. All faders are at unity.

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114	LIVE w/ SEP MIX	MIX	This snapshot provides a means for sending pre-fader monitor mixes to players (either live or in a recording studio), so their levels aren't changed by adjustments that may be made to the faders controlling their signals within the mixer.	Everything up, with all aux send levels set to 100 and assigned as pre-fader.
115	SPDIF IN CH 1-4	REC	A quick way to route any SPDIF source plugged into Digital In A to your choicem of MDM tracks for recording.	Channels 1 & 2 assigned to 1-2 and panned hard left and right. Channels 3 & 4 assigned to 3-4 and panned hard left and right. Aux return input selected as Digital In A, and Digital Input type selected for RCA (typically SPDIF).
116	AES/EBU IN CH 1-4	REC	Same as #115, but for an AES/EBU input.	Channels 1 & 2 assigned to 1-2 and panned hard left and right. Channels 3 & 4 assigned to 3-4 and panned hard left and right. Aux return input selected as Digital In A, and Digital Input type selected for XLR (typically AES/EBU).
117	SPDIF IN⇒AUX RTN	MIX	This snapshot allows for playing back mixdowns from external digital gear without using up channels. You could also come back in on the effects return, or accept AES/EBU gear input by changing the Digital Input setting.	Digital In A is set as aux return input and selected for RCA. Incoming signal level is controlled by the Aux Return knob.
118	AUX⇒mFX REV+DLY	MIX	A quick way to route varying levels of audio material to a pair of stereo effects. The mix of these two separate-but-simultaneous effects is controlled by the aux faders, while their overall level is controlled by the aux return knob.	All channels at unity and panned center. All aux faders at unity. The selected effects pattern is Aux 1-2: Effect 2 and Aux 3-4: Effect 1. Aux and effects return knobs turned up. Effect 2 is U2-06 Session 2 reverb. Effect 1 is U1-04 Delay L<>R 2. Amount of signal being sent to the effects is chosen by setting aux send levels. Channel 1 is set to send at 100 to Aux 1-2, and at 75 each to channels 3 and 4. Channels 2-4 send at 100 to Aux 1-2 only. Channels 5-8 send at 100 each to both Auxes 3 and 4, (Channels 9-16 mirror these settings.)
119	AUX⇒mFX REV+CHOR	MIX	Variation on #118.	Same as #118, but with a Chorus effect instead of Delay, and different specific settings.
120	AUX⇒mFX CHOR⇒FLA	MIX	Same as #118, except that the effects are cascaded instead of running in parallel.	Same as #118 except that the effects are Chorus and Flange, which are being cascaded instead of being run in parallel.
121	AUX⇒mFX SHFT+DLY	MIX	Variation on #118.	Same as #118, with pitch shift and delay instead of reverb, and different specific effects settings.

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122	2+2⇒mFX REV+DLY	MIX 2+2	A multi-effects setup designed around the ST 2+2 buss selection, allowing you to record the effects you are hearing while tracking.	Channels 1-8 assigned to 3-4 and panned hard left and right, alternating. Channels 9-16 assigned L/R. Selected buss function is ST+2Aux & 2Grp. Selected effects pattern is Aux 1-2: Eff [Para]. Effect 2 is U2-09 Live House 2. Effect 1 is U1-04 Delay L<>R2. All aux send levels for channels 1-8 at 100. Effect Input Assign is 3-4 On and L/R On. Aux Return Input Assign is 3-4 On and L/R On.
123	2+2⇒mFX REV+CHOR	MIX 2+2	Variation on #122.	Same as #122 except that effects are reverb and chorus, with specific settings.
124	2+2⇒mFX FL+PHASE	MIX 2+2	Variation on #122.	Same as #122 except that effects are flanger and phaser, with specific settings.
125	2+2⇒mFX GATED+CH	MIX 2+2	Variation on #122.	Same as #122 except that effects are gated reverb and chorus, and selected effects pattern is Aux 1-2 Eff [Cascade 2-1].
126	"IMAGINE" VOCAL	MIX	A vocal treatment useful for solo voice.	Channel 1 direct out, returning on channel 9. Both faders at unity. Selected effects pattern is Aux 1-2: Eff [cascade 2-1]. Effect 2 is U2-13 Bright Reverb 3. Effect 1 is U1-08 Imagine DLY. Channel 1 has EQ on it.
127	TELEPHONE VOICE	MIX	A vocal treatment that emulates the sound of a voice heard over the telephone. PLEASE NOTE: this sound involves adding EQ to the voice on both the send and return channels.	Channel 1 direct out, returning on channel 9. Both faders at unity. Selected effect pattern is Aux 1-2: Eff [Cascade 1-2]. Effect 2 is U2-14 fat Comp 2. Effect 1 is U1-16 For Hiss Noise 2. Channel 1 & 9 have the same EQ settings.
128	"SPARKLE" VOCAL	MIX	A vocal treatment useful for ensemble choruses. PLEASE NOTE: this sound involves adding EQ to the voice on both the send and return channels.	Same as #127 except for choice of effects (Effect 2 is U2-15 Ensemble -2, Effect 1 is U1-17 Pitch Chorus 2) and separate EQ setting on channels 1 and 9.

