DELAY ETERNITY

ARTURIA

YOUR EXPERIENCE · YOUR SOUND

Special Thanks

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Product version: 1.0.0

Revision date: 26 August 2019

Thank you for purchasing Delay Eternity!

This manual covers the features and operation of the Arturia Delay Eternity plug-in.

Be sure to register your product as soon as possible! When you purchased Delay Eternity you were sent a serial number and an unlock code by e-mail. These are required during the online registration process.

Special Messages

Specifications Subject to Change:

The information contained in this manual is believed to be correct at the time of printing. However, Arturia reserves the right to change or modify any of the specifications without notice or obligation to update the hardware that has been purchased.

IMPORTANT:

The effect, when used in combination with an amplifier, headphones or speakers, may be able to produce sound levels that could cause permanent hearing loss. DO NOT operate for long periods of time at a high level or at a level that is uncomfortable,or a level that exceeds prevailing safety standards for hearing exposure. Always follow the basic precautions listed below to avoid the possibility of serious injury or even death from electrical shock, damages, fire or other risks. If you encounter any hearing loss or ringing in the ears, consult an audiologist immediately. It is also a good idea to have your ears and hearing checked annually.

Introduction

Congratulations on your purchase of Arturia's Delay Eternity!

We'd like to thank you for purchasing Delay Eternity, our modern delay effect plug-in.

Arturia has a passion for excellence, and Delay Eternity is no exception. Put the plug-in on a track or send bus, skim through the presets currated by professional sound designers, and tweak a few controls. We have created Delay Eternity so that it's easy to understand and use right away, yet powerful and flexible for creating a wide range of different delay effects and colors. We are confident that Delay Eternity will be a valuable addition to your effects plug-in collection, and that you'll have a lot of fun with it.

Be sure to visit the Arturia website for information about all of our other great hardware and software instruments. They have become indispensable, inspiring tools for musicians around the world.

Musically yours,

The Arturia team

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1. INTRODUCTION TO DELAY ETERNITY

Thank you for purchasing our virtual delay effect, Eternity. At Arturia, we pride ourselves on our faithful recreations of iconic hardware synthesizers and effects processors. But every once in a while, we like to throw out the rule book and start with a fresh design that captures all of the latest trends in modern music production and capabilities of digital audio technology. Welcome to Eternity, advanced delay processor.

While the other two plug-ins from this series, Memory Brigade and Tape-201, are character delays which model vintage analog hardware, Eternity is a massive modern delay powerhouse, capable of producing a wide range of delay effects, from traditional delay and echo to otherwordly soundscapes and textures. This is made possible by the advanced architecture and design of Eternity, which includes options not available in Memory Brigade and Tape-201.

1.1. What makes Eternity different?

The design of Eternity offers many additional features that greatly increase the types of delay effects that can be achieved:

- Optional second delay line.
- Delay lines can run in parallel or in series.
- Capable of short delays down to 1ms.
- Additional LFO expands available modulation options.
- LFO 2 can be linked to LFO 1 for complex modulation.
- LFOs and Envelope Follower can simultaneously modulate two parameters per module instead of one.
- Bit Crusher for introducing distortion to the delayed sound.
- Filter with 9 available types for more flexible frequency sculpting of the delayed sound.
- Bit Crusher and Filter can target each of the two delay lines selectively.

2. ACTIVATION AND FIRST START

The Arturia Delay Eternity plug-in works on computers equipped with Windows 7 or later and macOS 10.10 or later. You can use Eternity as an Audio Unit, AAX, VST2 or VST3 plug-in (64-bit only).

2.1. Activate the Eternity license

Once the software has been installed, the next step should be to activate your license, so that you can use it without limitations.

This is a simple process that involves a different software program: the Arturia Software Center.

2.2. The Arturia Software Center (ASC)

If you have not already installed the ASC, go to this web page: Arturia Updates & Manuals. Look for the Arturia Software Center at the top of the page, and then download the version of the installer that you need for your system (macOS or Windows). Follow the installation instructions and then:

- Launch the Arturia Software Center (ASC)
- Log into your Arturia account
- Scroll down to the My Products section of the ASC
- Click the Activate button

That's all there is to it!

3.1. Working wih plug-ins

Delay Eternity comes in VST2, VST3, AU and AAX plug-in formats for use in all major digital audio workstations (DAW) including Live, Logic, Cubase, Pro Tools and others. Unlike a hardware delay, you can load as many instances of Eternity as you find useful. Eternity has two other big advantages over hardware:

- You can automate many of Eternity parameters using your DAW's automation system.

- Your settings and current plug-in state will become recorded in your project, and you can pick up exactly where you left off the next time you open it.

3.2. Channel Configuration (Mono/Stereo)

The plug-in can be used on Mono or Stereo channels. The Mono configuration is automatically loaded when you use the plug-in with mono tracks, while using the plug-in with stereo tracks will automatically load the Stereo configuration.

The available controls will change depending on which configuration is used. For example, the Mono configuration will only display a single delay time control, rather than individual left and right channel controls.

This manual covers the full set of features that are available in the Stereo configuration. Controls that are unavailable in mono mode will be noted.

4. USER INTERFACE

Delay Eternity offers a simple, intuitive user interface. The interface is split up into 4 main sections:

1. **Upper Toolbar** contains various plug-in settings and the preset browser.

2. **Main Control Panel** contains the main effect controls. These controls are covered in the Main Control Panel [p.10] section of this manual.

3. **Advanced Control Panel** contains advanced effect controls. These controls are covered in the Advanced Control Panel [p.15] section of this manual.

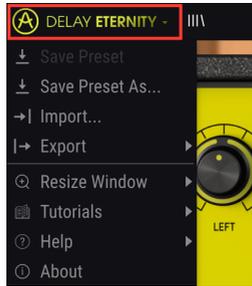4. **Lower Toolbar** contains additional plug-in utilities, like bypass switch and CPU meter.

4.1. The Upper Toolbar

The upper toolbar, which is common to all current Arturia plug-ins, gives access to many important functions.

4.1.1. Plug-in Options

Clicking the Eternity logo located on the left will display a menu containing various plug-in settings and options.

4.1.1.1. Save Preset

This option will overwrite the active preset with any changes you have made, so if you also want to keep the source preset, use the Save Preset As option instead. See the next section for information about this.

4.1.1.2. Save Preset As...

If you select this option, you are presented with a window where you can enter information about the preset. In addition to naming it, you can enter the Author name and select a Type. You can even create your own Type, by entering custom names in the respective place. This information can be read by the preset browser and is useful for searching the preset later.
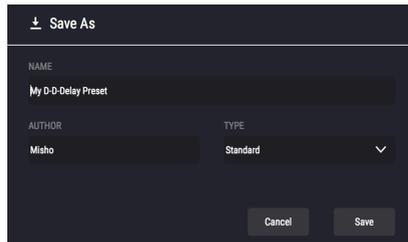
4.1.1.3. Import...

This command lets you import a preset file, which can be either a single preset or an entire bank of presets. Both types are stored in .etex format.

After selecting this option the default path to these files will appear in the window, but you can navigate to whichever folder you are using to store presets.

4.1.1.4. Export Menu

You can export presets in two ways: as a single preset or as a bank.

- **Export Preset**: Exporting a single preset is handy when you want to share a preset with someone else. The default path to these files will appear in the "save" window, but you can create a folder at another location. The saved preset can be reloaded with the Import menu option.

- **Export Bank**: This option can be used to export an entire bank of sounds from the instrument, which is useful for backing up or sharing presets.

4.1.1.5. Resize Window options

The plug-in window can be resized from 60% to 200% of its original size. On a smaller screen such as a laptop, you might want to reduce the interface size, so it doesn't dominate the display. On a larger screen or a second monitor, you can increase the size to get a better view of the controls.

> **i** Window resizing can also be controlled via keyboard shortcuts. On Windows, press Ctrl +/- to zoom in and out. On Mac, press Cmd +/- to zoom in and out.

4.1.2. Preset Library

Presets can be selected in several different ways. First, there is the Preset Library button. Clicking this button will display all of the included factory presets, as well as any user presets you have saved. The currently selected preset will be highlighted.
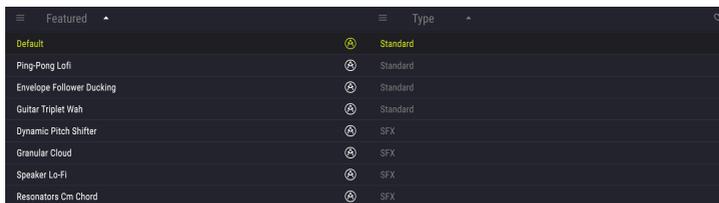
- Click a preset in the menu to load it.
- To mark a preset as a "favorite" click the heart icon next to it.

Along the top of the Preset Library are several sorting and filtering options. These allow you to change how the presets are organized in the browser menu.

- Click the first column to sort presets by Name or Featured. Featured are presets currated by the Arturia sound design team to showcase the different sonic capabilities of the effect.
- Click the second column to sort presets by Type or Designer.
- Click the heart icon to sort the preset list, such that it displays any presets you have marked as "favorite" at the top of the list.

> ℹ The order of the Preset Library also affects the order of the Preset Quick Load menu. You can use the Library to filter for specific types of presets, then use the Preset Quick Load menu (or the left and right arrows) to quickly navigate among them without opening the Preset Library.

4.1.3. Preset Quick Load
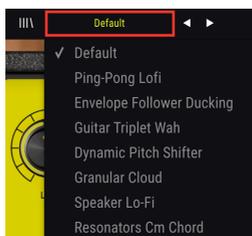
In addition to the full Preset Library, you can use the Preset Quick Load menu to quickly access presets. Any filtering and sorting options applied in the Preset Library will also be reflected in the Quick Load menu. For example, if you have enabled "favorite" sorting in the Preset Library, any presets marked as favorite will appear at the top of the Quick Load list.

The Preset Quick Load menu also includes the option to delete the currently selected preset. Click **Delete Current**, located at the bottom of the list, to remove the preset from the Library.

4.1.4. Preset Navigation (Previous/Next)
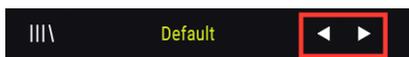
Lastly, you can also navigate through presets using the left and right arrows directly to the right of the Preset Quick Load menu. These arrows will navigate to the next or previous preset in the list. Again, the order of presets will be determined by any filtering and sorting options applied in the Preset Library.

4.1.5. View Advanced Control Panel

Clicking the two arrows pointing down, located on the right of the upper toolbar, will expand the plug-in window to show the advanced effect controls. These controls are covered in detail in Advanced Control Panel [p.15] section of this manual.

4.2. The Lower Toolbar

On the bottom of the GUI, the Lower Toolbar contains the following:

Panic button will stop all audio from Eternity. For example, this can be useful to stop any sustaining feedback when using high Feedback settings.

Bypass switch enables and disables Eternity.

CPU Meter displays how much of your computer's CPU is being used by the plug-in.

5. CONTROLS

This section covers the effect controls.

The controls are located in two sections of the user interface - the Main Control Panel, and the Advanced Control Panel.

The Main Control Panel is visible by default. The Advanced Control Panel can be accessed by clicking the double arrows pointing down in the upper right corner of the interface.

Let's go over each control in detail.

> ℹ For greater resolution when editing controls with the mouse, use Crtl+Drag (Windows) or Cmd+Drag (Mac). Alternatively, you can use RightClick+Drag.

> ℹ Double-click a control to reset it to its default setting.

5.1. Main Control Panel

5.1.1. Input Settings And Time Mode

Input Volume adjusts the volume of the input signal.

Stereo Mode determines how the input signal is routed to the delay line(s).

- When turned off, each input channel (left and right) is sent to an independent delay path.

- When turned on, the input signal is split into its mid (mono) and side (stereo) components, and each is processed independently by the delay. While this mode is selected, the Left/Right (Time) knobs will be labelled Mid/Side. The Time Mid knob controls the delay rate of the mid (mono) aspect of the sound and the Time Side knob controls the delay rate of the side (stereo) aspect of the sound.

> ℹ Stereo Mode control is only available when using the Stereo configuration of the plug-in.

Time Mode buttons select how the delay will respond to changes in delay times.

- **Repitch** simulates the behavior of a tape machine. Changing the delay rate in this mode will create pitch modulation as the delay rate transitions from one rate to another, much like how sound played from tape will change in pitch when varying tape playback speed.

- **Digital** changes the delay rate immediately without any smoothing. This can be used creatively to add a digital, stutter-like character when changing delay rates. Although in most circumstances this mode does not affect pitch, controlling delay rates with the LFO or the Envelope Follower may introduce some pitch modulation.

- **Fade** applies a smoothing function when changing delay rates. This mode does not affect pitch at all, even when being modulated by the LFO or Envelope Follower.

5.1.2. Delay Mode

Delay Mode selects among five available delay modes. Some delay modes - Dual and Dual Serial - will enable the second delay line and its controls will become active when one of those two modes is selected. These dual delay line modes can be very useful for creating complex delay patterns and relationships between delays.

- **Single** will utilize only one delay line (Line 1) for easy, simple delay effect.


- **Ping Pong** is also a single delay line mode, with the added feature that resulting delays will alternate ("ping pong") between left and right channel.

> ℹ Ping Pong mode is only available when using the Stereo configuration of the plug-in.

- **Pan** is another single delay line, but one with a special twist. When using this mode, the resulting echoes will always start in the middle (center) panning position and gradually "fan out" to the original stereo image of the input signal. While in this mode, you will notice that the Offset knob changes to a Pan Speed knob. This knob now controls how quickly the panning will occur.
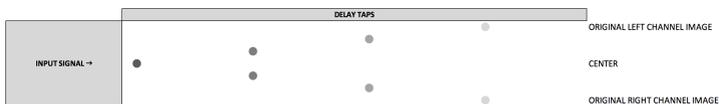
! Pan mode is only available when using the Stereo configuration of the plug-in.

- **Dual** is a dual delay mode that enables the second delay line. In this mode, Line 2 is processed "in parallel" and functions independently of Line 1, so changes to Line 1 will have no impact on Line 2.

- **Dual Serial** is also a dual delay mode, but in this mode Line 2 takes its input from Line 1, so making adjustments to Line 1 will also affect the delays generated by Line 2.

5.1.3. Delay Line(s) Controls

The two delay lines feature identical controls. Note that controls for delay Line 2 will only become active when Dual or Dual Serial delay mode has been selected.

Left/Right changes the interval between delays for each corresponding channel, or for the mid and side channel if M/S mode has been enabled. Delay rate for each channel can be set independently, or linked together. Delay rates may also be synced to your host tempo.

! When using the Mono configuration of the plug-in, only one delay time control will be available.

Link button turns linking on and off. When linked, changing the delay rate with the Left knob will also set Right knob to the same value and vice versa.

> ℹ Link button is only available when using the Stereo configuration of the plug-in.

Sync button locks the delay rates to your host's tempo for tempo-synced delays. When sync is tuned on, the delay rate controls will display values in beat intervals.

Offset lets you introduce small timing differences between the left and right channel delays to create more spatial separation. In center position there will be no offset applied. Moving the knob to the left of center will introduce a gradual delay to the left channel and vice versa. Note that the Stereo Width knob needs to be set to a positive value (above center position) to hear the stereo widening effect. Note that while "Pan" Delay Mode is selected, the Offset knob will change to control Pan Speed.

> ℹ Offset control is only available when using the Stereo configuration of the plug-in.

Feedback controls the amount of delayed signal that is fed back into the delay line. At high settings, the delays will continue being layered on top of each other and will eventually begin to self-oscillate, creating saturated feedback and textures.

> ℹ To stop any sustaining feedback, click the Panic button located on the Lower Toolbar.

5.1.4. Bit Crusher Controls

The delay lines can be independently processed by an optional Bit Crusher effect that can add grit and distortion to the processed delays.

Resolution reduces the number of bits used to define the waveform. The less bits used, the more the signal is degraded and distorted.

Downsample is another way of inducing distortion by reducing the sample rate. As the sample rate is reduced, aliasing is introduced to the sound, creating "ghost partials" in the spectrum.

Line Enable switches enable and disable the Bit Crusher on a delay line of your choosing. Note that Line 2 Enable switch will only be available when using the "Dual" or "Dual Serial" delay line modes.

5.1.5. Filter Controls

The delay lines can be independently processed by an optional Filter, allowing you to further sculpt the sonic character of the delays to achieve a wide variety of timbres.

Filter Mode switches on top choose one of 3 filter modes - 6db, SEM, 36db.

Filter Type switches on bottom choose one of 3 filter types - low-pass, band-pass, and high-pass.

Cutoff controls the filter cut-off frequency.

Resonance defines the resonance of the filter. Note that this control is only available when using the SEM filter mode.

Line Enable switches enable and disable the Filter on a delay line of your choosing. Note that Line 2 Enable switch will only be available when using the "Dual" or "Dual Serial" delay line modes.

5.1.6. Mix Controls

Stereo Width controls the stereo width of the processed left and right channel delays. At minimum position, there will be no stereo separation between left and right delays. At center position, the stereo separation will be the same as in the original input signal. To the right of center the knob will act as a stereo widener, accentuating the side (stereo) aspect of the sound. Note that stereo widening can only occur if there is a side (stereo) component in the input signal. If the input signal is mono, then no stereo widening will occur.

> ℹ Stereo Width is only available when using the Stereo configuration of the plug-in.

Echo Volume controls the volume of the processed delays.

Dry/Wet determines the ratio of processed (wet) to unprocessed (dry) sound output from the plug-in. When turned all the way down you will only hear the original dry sound. When turned all the way up, you will only hear the wet sound.

> ℹ When using the plug-in as a send effect, you will typically want to turn this knob all the way up, so that the plug-in is only outputting the processed delay sound and not introducing additional amplification to the original signal.

5.2. Advanced Control Panel

The following controls are accessible while the Advanced Control Panel is visible. To expand the Advanced Control Panel, click the double-arrows pointing down, located in the upper right corner of the plug-in window.

5.2.1. Input Equalizer

The Input Equalizer lets you shape the sound before it enters the delay, allowing you to accentuate or limit which frequencies of the sound are processed by the delay. The Input Equalizer features three filters - low-pass, peak and high-pass.

> ℹ The Input Equalizer can be accessed in the Advanced Control Panel. To view the Advanced Control Panel, click the double arrows pointing down, located in the upper right corner of the interface.

On/Off switch enables and disables the input equalizer.

LP Freq controls the cutoff frequency of the low-pass filter. Frequencies above the cutoff will be rolled off. This can be used to remove high frequencies from the input, resulting in a warmer, more muted sound going into the delay. The range is 1kHz to 20kHz. At maximum position, the low-pass filter is automatically disabled and will have no effect on the sound.

Peak Freq controls the cutoff frequency of the peak filter. The peak filter can be used to either boost or cut frequencies around the peak band.

Peak Gain determines whether the peak filter will boost or cut frequencies at the Peak Freq. In the middle position, there will be no change to the gain of the peak band.

Q determines the width of the peak filter band. At higher values, the boost or cut will be very narrow and only affect frequencies close to the Peak Freq. At lower values, the boost or cut will be very wide and affect a broader set of frequencies.

HP Freq controls the cutoff frequency of the high-pass filter. Frequencies below the cutoff will be rolled off. This can be used to remove unwanted bass from the input, resulting in a brighter sound going into the delay circuit. The range is 20Hz to 1.0kHz. At minimum position, the low-pass filter is disabled and will have no effect on the sound.
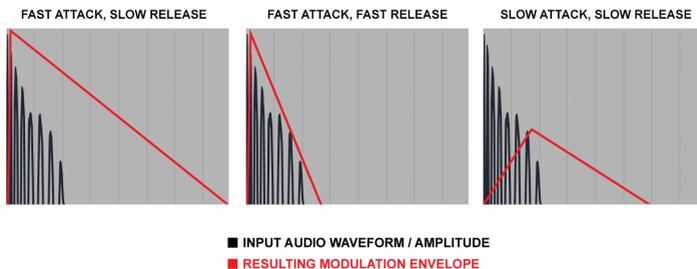
5.2.2. Envelope Follower

The Envelope Follower works by tracking the amplitude of the input signal and using this amplitude shape to modulate an effect parameter. This can be a very effective tool for creating complex rhythmic effects that evolve according to the dynamic of the input signal. For example, you can map the envelope follower to the echo volume, so that it increases and decreases along with the amplitude of the input, or you could reverse the relationship such that echo only swells in when the input signal begins to attenuate.

> ℹ The Envelope Follower settings can be accessed in the Advanced Control Panel. To view the Advanced Control Panel, click the double arrows pointing down, located in the upper right corner of the interface.

Input Gain determines the loudness of the input fed into the envelope follower module. This is an important control in dialing in how the resulting modulation works. For example, if the input signal is too quiet you may need to boost the In Gain so that the envelope follower can measure a louder signal.

Attack specifies how quickly the modulation will respond to amplitude increases in the input signal.

Release specifies how quickly the modulation will respond to amplitude decreases in the input signal.

Example of various attack and release settings for the Envelope Follower
and the resulting modulation that will be applied to target parameter

Destination menu selects the effect parameter that will be modulated by the Envelope Follower. Most effect parameters can be modulated.

Amount determines the amount of modulation that will be applied to the target effect parameter. When set to center position, there will be no modulation of the target parameter. Moving the knob to the left of center will gradually apply negative modulation, while moving the knob to the right of center will gradually apply positive modulation of the target parameter's current setting.

ℹ️ Envelope Follower modulation is unipolar, so the target effect parameter will be modulated only in a positive or negative direction (not both) from its current setting, depending on the setting of the Amount knob.

5.2.3. LFO

LFO stands for Low Frequency Oscillator. Unlike a typical synthesizer oscillator, an LFO does not produce any sound but is used to modulate other software parameters to create a sense of movement and evolution to the effect.

LFOs can be used in extreme ways, like the dubstep wobble where a tempo-synchronized LFO is often used to control a filter cutoff, but can also be used in more subtle ways to add gentle modulation and movement.

The plug-in features two LFOs, which can function independently or linked together for more complex modulation. Each LFO can control up to 2 effect parameters.

> ℹ️ LFO settings can be accessed in the Advanced Control Panel. To view the Advanced Control Panel, click the double arrows pointing down, located in the upper right corner of the interface.

Shape changes the shape of the LFO, which determines how the target parameter will be modulated. There are 6 available shapes - Sine, Saw, Ramp, Triangle, Square, and Sample & Hold. While the first 5 shapes offer a predictable modulation curve, the Sample & Hold option can be thought of as a random generator. Each time the LFO cycle completes, as specified by the LFO Rate knob, a new random value is generated. This is very useful when you want to add non-repetitive modulation to the target parameter.

Rate determines the speed at which the modulation LFO shape is "scanned". Low values result in slower modulation, while high values will result in faster modulation of the target parameter. Rate can be synced to your host's tempo by enabling the Sync switch.

Sync synchronizes the LFO Rate to your host's tempo. This can be useful if you want to create beat-synced effects modulations. While sync is on, the Rate control will display values in beat intervals. While sync is off, Rate will display values in milliseconds.

Destination menu selects the effect parameter that will be modulated by the LFO. Most effect parameters can be modulated.

Amount determines the amount of modulation that will be applied to the target effect parameter. With low values, the target parameter will be modulated only slightly around its current setting, while high values will result in a larger modulation.
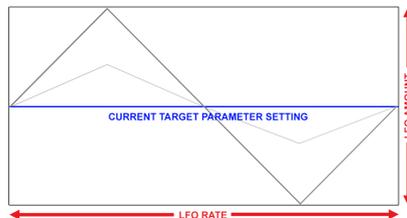
> ℹ️ LFO modulation is bipolar, so the target effect parameter will be modulated in a positive and negative direction from its current setting.

Link button will link LFO 2 to LFO 1. While Link is enabled, LFO 2 Sync will mirror LFO 1 Sync, and LFO 2 Rate will be automatically controlled by the LFO 1 Rate at a multiple defined by the Ratio knob.

Ratio controls the ratio of LFO 2 Rate to LFO 1 Rate. While LFO Sync is enabled, this ratio will be displayed as beat intervals. While LFO Sync is disabled, the ratio will be displayed as a continuous multiple, from 0.1x to 10x.

5.3. Some Final Words

This concludes the user manual. We hope you'll enjoy your new plug-in and the results you get when using it, as much as we enjoyed making it.

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