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Book Descriptions:

Digitech Digital Delay Manual

Install in accordance with the manufacturer's instructions. 7. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus including amplifiers that produce heat. 8. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus. 9. Unplug this apparatus during lightning storms or when unused for long periods of time. 10. No user serviceable parts inside. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped. 11. WARNING To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture. 12. Refer to labels on the unit, including bottom cover, or other markings and pertinent information. VicePresident of Engineering 8760 S. Sandy Parkway Sandy, Utah 84070, USA Date April 12, 2002 European Contact Your local Digitech Sales and Service Office or Harman Music Group 8760 South Sandy Parkway Sandy, Utah 84070 USA Ph 801 5668800 Fax 801 5687583 A Return Authorization number may be obtained from Digitech by telephone. The company shall not be liable for any consequential damage as a result of the products use in any circuit or assembly. 4. Proof of purchase is considered to be the burden of the consumer. 5. Digitech reserves the right to make changes in design, or make additions to, or improvements upon this product without incurring any obligation to install the same on products previously manufactured. 6. <http://acwf-hrtc.com/userfiles/butterfly-sewing-machine-manual.xml>

- **digitech digital delay manual, digitech x series digital delay manual, digitech digital delay system rds 1900 manual, digitech digital delay manual, digitech digital delay pedal manual, digitech rds 1900 digital delay system manual, digitech x series digital delay manual.**

The consumer forfeits the benefits of this warranty if the products main assembly is opened and tampered with by anyone other than a certified Digitech technician or, if the product is used with AC voltages outside of the range suggested by the manufacturer. 7. The foregoing is in lieu of all other warranties, expressed or implied, and Digitech neither assumes nor authorizes any person to assume any obligation or liability in connection with the sale of this product. In no event shall Digitech or its dealers be liable for special or consequential damages or from any delay in the performance of this warranty due to causes beyond their control. NOTE The information contained in this manual is subject to change at any time without notification. Some information contained in this manual may also be inaccurate due to undocumented changes in the product or operating system since this version of the manual was completed. The information contained in this version of the owners manual supersedes all previous versions. The DigiDelay offers 4seconds of delay, four different delay types including pingpong, tape, reverse, modulated, and a loop function. The Loop function records loops up to 4 seconds in length that you can add over dubs to. This owner's manual will guide you through all of these features. But feel free to experiment as you read through it. 1. Level Knob Controls the delay effect's output level. Turn this knob clockwise to increase the output level, and counter clockwise to decrease the output level. 2. Repeats Knob Controls the number of delay repeats. Turn this knob clockwise to increase the number of repeats, and counter clockwise to decrease the number of repeats. Turning this knob to the maximum position engages repeathold of the delay signal. This knob is disabled in 7LOOP mode. Use the proper supply for your area's Mains line voltage.

4. <http://www.hurtglass.pl/upload/butternut-vertical-antenna-manual.xml>

Time Knob Controls the amount of delay time specified by the range selected with the Mode 5 knob. The knob's minimum position is the shortest delay time for the given range. The knob's maximum position is the longest delay time for the given range. When 4T APE, 5MOD DELAY, or 6REVERSE is selected, the delay time ranges vary from 10ms to 8 seconds see Mode Knob for exact ranges. You can increase the delay time by tapping in a longer time using the Tap Tempo delay feature see Tap Tempo section. The Time knob is disabled when 7LOOP is selected or when the DigiDelay is in Tap Tempo mode. 5. Mode Knob Selects a delay range, delay type, or the infinite Loop function. The first four mode settings give you pingpong delay when Out 2 is used in conjunction with Out 1. Reverse delay range is 1 to 8 seconds. To increase the time of Tap or Mod Delay types, use the Tap Tempo delay feature. 6. Input Jack Connect your instrument to this jack. Connecting a guitar cable to this jack supplies battery power even though the Indicator LED may not be lit. To prolong battery life, disconnect all cables from the pedal when not in use. Push these pins in to release the pedal from the pedal chassis exposing the battery compartment. See battery replacement diagram. 8. Pedal Press the pedal to turn the effect on and off. The Pedal is also used for tapping in the delay time when using the Tap Tempo delay feature. 9. Out 1 Mono Jack Connect this output to a single guitar amplifier when only one amp or mixer channel is being used. 10. Indicator LED This LED indicates when the effect is turned on. When using the Tap Tempo delay feature, the LED will flash at the rate of the delay time. If the LED becomes dim or does not light when the cables are connected, the battery needs to be replaced. Use both this output combined with Out 1 for a more enhanced chorusing effect when using the Modulated Delay.

Tap Tempo Delay The DigiDelay's Pedal can be used as a tap tempo switch for setting the delay time during a live performance. To use the Pedal for tap tempo, follow these steps 1. While the delay effect is on, press and hold the Pedal for 3 seconds until the Indicator LED begins flashing. The LED flashes at the delay time's duration. 2. Tap the Pedal switch at least two times to set a new delay time. The last two pedal tap intervals set the delay time. The Time knob is disabled when tap tempo is active, and the delay cannot be bypassed. 3. To exit tap tempo, press and hold the Pedal for 3 seconds until the Indicator LED stops flashing and lights solid red. Once a loop is created, you can add overdub parts to it. To use the Loop feature, follow these steps 1. Select 7LOOP using the MODE 5 knob. 2. Begin with the effect bypassed. Press and hold the Pedal and immediately begin playing. The Indicator LED is lit solid red. 3. When you reach the end of your loop, release the Pedal. The passage plays back in an infinite loop, and the Indicator LED flashes red. 4. To add overdubs to the existing loop, press and hold the Pedal at any time and begin playing. The Indicator LED is lit solid red as long as the pedal is held, indicating that anything played will be added to the loop. 5. To stop the loop, quickly press the Pedal. This puts the DigiDelay into Bypass. The loop stops playing and the delay loop memory is cleared. Out 1 is used if the DigiDelay is being connected to only one amplifier. Out 2 is used for stereo operation. Connect Out 1 to the first amplifier and Out 2 to the second amplifier. Using Out 2 gives you pingpong delay for the first three Mode settings, or Tap or Reverse delay types. CIT cabinet modeling creates a guitar through an amplifier sound without having to use a guitar amp. Release the pin. When the pedal is properly fastened, both release pins are flush with the outer side of the pedal.

<https://www.informaquiz.it/petrigenis1604790/status/flotaganis20052022-1708>

This is more than is found in many studio quality, rack mounted delay processors. And that's just the beginning. Controls feature Level, Repeat, Time, and Mode. Outputs for both pedals include Out 1 Mono and Out 2 for stereo operation. No more X series now. Please contact them to ask about shipping. Items must be returned in original, unshipped condition with all original packaging. Please check the fields highlighted in red. Currency. Stay up to date with Roland news, artists, promotions, events, and more. Provides an overview of key features, functions and operational tips. The BOSS

Worldwide Social Network keeps you connected to the latest products, exciting events, and much more. Stay up to date with Roland news, artists, promotions, events, and more. Provides an overview of key features, functions and operational tips. The BOSS Worldwide Social Network keeps you connected to the latest products, exciting events, and much more. This loaded pedal delivers more of everything—more great sounds, more delay time, more control options, and more connectivity. And it does it all in a standard BOSS pedal that slides easily into any mono or stereo setup. Eleven modes provide delay colors from basic to exotic, plus a looper with unlimited overdub capability and external control support. For maximum versatility in a minimum amount of space, there's no better delay stomp than the DD8. Jack Gardiner performed with wider variety of delay tones in DD8. Clean digital delays, vintage analog and tape types, and modulation echo are available, plus specialty delays like shimmer and reverse. Warp is perfect for dynamic ambient textures, while the new GLT type is great for glitchy rhythmic effects. The default independent mode provides linked parallel delays on the left and right channels, allowing you to maintain the true balance of stereo input sources in the effect sound. There's also a panning mode for pingpong delay effects, and a wide stereo mode for enhanced spatial depth.

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You can tap in tempos with the onboard pedal switch, and control the Warp and GLT modes for unique expressive effects. Adding one or two footswitches unlocks more creative possibilities, like ondemand tap tempo, extended looper control, and a cool Twist effect for soaring echo sounds. Alternately, an expression pedal can be used for continuous control of level, feedback, or delay time—or all of them at once. The DD8's looper mode has you covered, so you don't have to take up precious space with a dedicated pedal. All looper functions can be controlled with the onboard switch, providing allinone operation. But if you prefer to work with extended controls, just connect one or two footswitches to operate the looper's stop and clear functions externally. It's even possible to defeat the dry signal entirely, perfect for delayonly blending in a parallel effects loop. Jack Gardiner performed with wider variety of delay tones in DD8. Available individually or in a package of three BICPC3. Also available in brown BSC20BRN and natural BSC20NAT. You can also contact our Product Support department by phone or email. In addition, we have a library of Owner's Manuals and Support Documents that you can download and reference. Subscribe to our free newsletter Request a new review The Level knob adjusts the volume of the delay. The Repeats knob adjusts the number of repeats before the delay stops. The Time knob adjusts the amount of delay time between repeats. The Mode knob allows you to switch between the different modes. Mode One is 150 ms, Mode Two is 50200 ms, Mode Three is 200500 ms, Mode Four is 5001000 ms, Mode Five is 10002000 ms, Mode Six is 20004000 ms, and Mode Seven is a hold feature. UTILIZATION This pedal has a solid metal casing and sturdy knobs, so it appears to be pretty durable. I've had no issues with reliability after a few years of use.

<https://mohacad.com/images/Devilbiss-Gt5000-Owners-Manual.pdf>

This pedal works great at the end of your pedal chain before the front end of the amp, or even better in my opinion in the loop of the amp. If the spaciousness of the pedal alone isn't enough for you, Digitech includes stereo outs to allow you to spread your guitar signal between two different amps or for use with recording equipment. SOUND QUALITY This is a pretty decent sounding digital delay. It doesn't do the warm analog tones, but for a clean delay it's pretty decent. It does have pingpong, reverse, tape, and modulated settings, but they really all sound pretty digital. The looping feature allows you to make 4 second loops with overdubs, but I find that's just too short to be useful. If you want a pedal for delays and a looper look at the DL4 from Line 6. Nothing inspiring soundwise here, but it's decent and doesn't wreck your tone. OVERALL OPINION Overall this pedal never really struck a chord with me. It does your standard digital delay sounds, but that's really about all I'd use this pedal for. It throws in a couple of models and features, but they are so watered down and

untweakable that they appear to be me gimmicky sales pitches from Digitech than useful features. If you were to need a generic delay sound and found a good deal on a used one, it might be worth picking up. Otherwise if buying new, I'd save a little more money and go for something else like the TC Electronic Nova Repeater that is light years ahead of this pedal for just a little more coin. Did you find this review helpful yes no. It is not a rack mountable piece of gear as it is a stomp box.

UTILIZATION The configuration of the Digitech DigiDelay is pretty easy to follow as there are only four knobs. It has knobs for level, repeats, time, and to choose the mode. It has seven different types of delay including tape, reverse, loop, and various milliseconds lengths of delay. Everything is really easy to use as everything is laid out conveniently.

I dont have the manual for the Digitech DigiDelay but it is easy enough to use that you really dont need it if you dont already have it. SOUND QUALITY The sound quality of the Digitech DigiDelay is about average and nothing about it really blows me away. It sounds good but it sounds a little too digital sounding for my taste and while it does have a lot of different types of delays and there are a ton of different tones that are possible, they arent all that realistic sounding. I like my delay to be warm and full and this delay doesnt really have either of these qualities as it comes off sounding duller than most delay pedals I like. While I like the versatility on this pedal, not enough of them are great sounding in my opinion. OVERALL OPINION Ive been using the Digitech DigiDelay for about two years and I cant really say that I would recommend it. While it is easy to use and has a lot of different possible tones available, I just dont like the overall sound that this delay pedal contains. The price of the Digitech DigiDelay is its saving grace as it is a very cheap pedal. So for the price you can really expect what you are getting, which is a decent sounding pedal that it easy to use. Unless you are a beginner just looking for the cheapest delay pedal possible, I wouldnt really recommend the Digitech DigiDelay. The looper is not simple to use, but I do not want to use it.

Manual SOUND QUALITY It is a time limit numrique, the sound quality of rptitions gnres is the same as your basic sound unlike an analog delay. Users finding it cold, have a basic sound cold. Mode 4 is so so, not trsraliste, it is mostly a time limit a little Different. I forgot when it disables the effect, the end rptitions crescendo and not instantly. More information, more opinions Page DigiTech manufacturer 2 of 2 people found this review helpful Did you find this review helpful yes no. UTILIZATION Simple, no worries 4 pots, the classic trs. Contents of great potential in sonority.

Congratulations digitech, the TRS is the good work. Manuel simple, clear and prcis. SOUND QUALITY Her trs good, we apprciera the many choices available to the musician. The dlais trsralistes are not at all futuristic or electronic. OVERALL OPINION I use it for a fortnight. Japprcie its solid reliability the apparent, however and the quality of sound. BMOL Could be the price 80 and some of thomann but at the same time it must have to get a good gear in this CATEGORY. I would do well without this choice hsitation sr! 1 people did not find this review helpful Did you find this review helpful yes no. Up to 4 seconds tap tempo, reverse numrique delay. UTILIZATION Config very easy to use.I use it on a trumpet. OVERALL OPINION I use it for over a year and Ill finally have the means to change the pedals to move the delay akai looper function with a fullfledged top of that.Maybe on this guitar is not the same. 3 people did not find this review helpful Did you find this review helpful yes no. For baseline characteristics, on paper the fact ca. UTILIZATION The tap tempo mode is annoying to use, it must remain pressed the pedal is like 2sec to get out, its not joy. For the loop mode, the pedal is not really good enough to allow fucking to be precise, you really have to train, otherwise the rest is as simple as any delay. Since I does not use tap tempo or the loop, I have no problem I recommend an external power supply rather than batteries like all digital digitech pedals. SOUND QUALITY I agree with the previous opinion to say that the sound is really cold, even though AC pump when the life of your guitar, its pretty hifi sound like I am accommodating and finally it goes not too bad. The delay Ibanez the metal box in which I forgot the reference is much better on that side, so if you want a warmer sound go see it. It has no loop mode but frankly, 4sec of loop is really a gadget, youll quickly get tired.

I took this one myself because I wanted to reverse the delay and that it is half the price of line6. OVERALL OPINION Personally I am very happy, it is solid, offers interesting sound variations and is not expensive at all. Question heat is on its digital, analog delay BBD based same, not as tape will be warmer, but it is not so dramatic than that, to live in any of If AC can go, having said that, try it anyway before you buy. SOUND QUALITY I never heard a delay so cold, I get goose bumps. The sound reminds me of the delays that can be heard in some tech hits of the 8090 unusable with a guitar. NOTICE GLOBAL J I bought this pedal mail, attracted by its price and its possibilities on paper 4 types of delay, 4 second delay, a tap tempo.. I sent it back pronto same day to the store for a refund. I paid the shipping costs of the return but at least I got rid. Unfortunately, the delays are quite expensive pedals, and if the Digidelay seems to escape the rule, it is not a miracle its just a ridiculous pedal sound quality. Stereo Jack Connector UTILIZATION Config simplissime not need the manual if n is to know the effect of each definitio SOUND QUALITY Good audio quality used with didgeridoo, vocals and guitar c on guitar intermediate micro pax c as the most stunning I much prefer the looper since c what I have used priincipalement about the delays and Varis moultes ca al air to keep the distance Unlike al following notice, the loop is easy to use if al usual, she is 4 seconds, not 2! c the tap is more difficult to manage because the pedal is a little hard.By using our services, you agree to our use of cookies. Find out more. Used Very GoodSerial Noxxx2098 Please refer to all photos for reference of condition. Note No box or manual.Something we hope youll especially enjoy FBA items qualify for FREE Shipping and Amazon Prime. Learn more about the program. Please try again.Please try again.

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Trademarks and Copyrights are property of their respective owners. Login Registration is disabled. We use cookies to ensure that we give you the best experience on our website. If you continue to use this site we will assume that you are happy with it. Ok. Reading Mailing List Info Mailing List Archive File Library It is intended for personal use and educational purposes only. Any other use is expressly forbidden and subject to copyright protection by the actual owners of the materials. The LFO makes an automatic variation of time delay, which can be imitated by rotating the TIME DELAY knob back and forth, or by using the VCO control jack. It is this low frequency oscillator that automatically makes the chorus effect and flanging effect sounds. In longer delay times such as the

doubling and echo settings the LFO will make sounds that are not normally useful in music. The maximum amount of WIDTH or time change ratio is 9 to 1 91 that can be controlled from the TIME DELAY control, the VCO CONTROL input jack, or automatically from the LFO. The WIDTH control set the amount of time delay variation by the LFO. When the WIDTH control is fully counterclockwise no variation is allowed, and when it is fully clockwise the variation of 91 is allowed. The SPEED control adjusts the sweep speed of the LFO, which automatically changes the rate of time delay change. For the SPEED control to have an effect, the WIDTH control must be on any setting other than minimum. The DELAY time control sets the amount of time delay when the WIDTH control is off. When the WIDTH control is on, it sets the center time setting, around which the delay will vary. This allows for quick and easy selection and setup. When the ECHO time range button is pushed, the LED underneath will flash on and off four times during each cycle of the memory. The RDS 7.6 flashes eight times. This can be used as a metronome to help time your playing to the sample length See the section on sampling.

NOTE When powering up or changing the delay time range on any of the units, the output is muted to allow the machine to clear any random data from the memory. The mute time may last as long as 10 seconds depending upon the delay time you have selected. This function can also be activated through the REPEAT HOLD input jack on the rear panel. When the switch is out, the phase is normal. Pushing the switch in lights the INVERT PHASE LED, indicating that the phase is inverted. Inverted phase changes the character of the flanging and chorusing sounds. The FEEDBACK control adjusts the amount of delayed signal that is fed back through the delay unit again. By turning the FEEDBACK control up, more echoes are heard. Increased feedback will also make the flange sound more pronounced. With the FEEDBACK control fully clockwise, the feedback is set at 100%, allowing for sound on sound layering, using the INFINITE REPEAT function of the delay. When the mix control is fully counterclockwise, only the dry signal is sent to the outputs, and in the fully clockwise position, only the wet signal is sent to the outputs. The OUTPUT control sets the level of the output signals sent to the MIX OUTPUT and PHASE OUTPUT, but does not change the level of the DRY OUTPUT signal. The INPUT control sets the signal level that is fed into the delay unit. The LED bar graph indicates the strength of the input signal level. Signals greater than this will distort the unit. The EFFECT switch inserts the delay effect into the signal path or removes it. The POWER switch turns on the power to the unit. The 30 position is used for the direct input from an instrument or guitar. The 10 position is used when the delay is used as part of an effects loop from a guitar amplifier or as an outboard unit from a mixer when the signal strengths are closer to line level. This switch, when used with the INPUT and OUTPUT controls of the digital delay, can optimize the dynamic range and signal to noise performance of the unit.

This is useful for a stereo amplifier setup and creates a pseudostereo effect. Send the MIX OUTPUT to one amp and the PHASE OUTPUT to the other to create the stereo ambience. A foot switch will mute the delayed signal when the tip conductor is connected to ground. This allows editing of the delayed or sampled signal on the fly to precisely get the desired line or lick into the delay. This function is most easily used with a momentary foot switch. Activation of the BYPASS shuts off the input and output of the delay section of the unit. The DRY OUTPUT, the MIX OUTPUT, and the PHASE OUTPUT continue to produce the original signal unaffected by the delay. Use a switch that connects the tip conductor to ground when activated. Plug the output of the pedal into the VCO VOLTAGE CONTROL jack. This feature allows synchronizing of the memory length time with an interval determined by the device generating the sync pulse. When used for sync, the time between the pulses must be less than the delay time of the unit. When the RDS 2001 or RDS 7.6 is in the trigger position, the recorded sample stored in memory can be started by a synchronizing pulse. The time between pulses may be any length of time, however, if it is shorter than the sample length, only part of the sample will be heard before it repeats again. A FUSE is provided to prevent damage to the delay unit by excess current. To replace a blown fuse, push a small tool, like a small screwdriver into

the hole on the bottom of the fuse holder. This will release the catch and allow the fuse and holder cap to pop out. Replace the fuse with a .25 amp slow blow fuse to prevent possible damage to the delay unit. REMEMBER When powering up or changing the delay time range on any of the units, the output is muted to allow the machine to clear any random data from the memory. The mute time may last as long as 10 seconds depending upon the delay time you have selected.

The intensity of the effect is changed by the FEEDBACK control and the MIX control. Width refers to the ratio of the longest to shortest delay time; the more width the higher the ratio. Speed refers to how fast the delay time changes. A fast speed is used for vibrato and shimmer type sounds, while a slow speed is used for smooth sweeping type sounds. The flangers characteristic sound comes from mixing the dry and delayed signal together. At some frequencies the signals combine, and at others they cancel, creating a series of peaks and valleys in the frequency response. These peaks and valleys are commonly referred to as a comb filter. Regeneration makes the comb filter effect more pronounced, adding a resonant flavor to the sound. When using delay times in this range varying the delay time will cause the pitch of the delayed signal to be changed, Mixing the delayed signal with the dry signal also causes notches and peaks in the frequency response. However, in this range of delay times the notches and peaks are close enough together that any coloration is very subtle. Varying the delay time causes the notches and peaks to slide up and down in frequency. This, combined with the mild pitch shift, is what gives chorusing its characteristic sound. Personal preference plays a big part in setting up a chorus, as there are many different settings that sound good. To set up a chorus first set the TIME RANGE SWITCH to 56 msec and DELAY TIME to a medium setting, or to 225 msec and a short setting; and the width control to a medium setting. Set the SPEED control to the desired sweep rate and then readjust both the DELAY TIME and WIDTH controls to achieve the desired chorus sound. Slower SPEED settings sweep rate require wider WIDTH settings delay time variation, and faster SPEED settings require narrower WIDTH settings. Longer TIME DELAY settings create a thicker sound and shorter TIME DELAY settings create a more colored sound in a chorus effect.

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