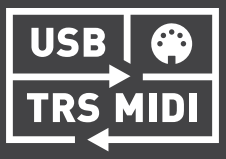

TIMELINE MX

USER MANUAL

strymon®

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Features

- 11 premium hand-crafted delays plus one reverb, including stunningly realistic new algorithms with expansive enhancements to classic TimeLine sounds
- Single or dual algorithm capability per preset with selectable parallel, series, and split routing options
- High-contrast, multi-view OLED display for simplified editing, looping, and preset navigation
- Integrated 5 minute stereo looper with selectable multi or single switch control modes
- Global Spillover option to persist delay "trails" across preset changes
- Infinite hold for delay repeats & reverb decay via preset footswitches
- Dedicated TAP switch for setting Delay Time
- Stereo input & output with mono or stereo Send, Return and Wet/Dry routing
- High-impedance, ultra-low noise and discrete Class A JFET preamp inputs
- Selectable input level for instrument and line level signals
- Analog dry path for a zero-latency dry signal that is never converted to digital
- ±3dB adjustable analog boost or cut, configurable per preset
- True Bypass (electromechanical relay switching) or selectable Buffered Bypass
- Expression pedal functionality allows continuous control over any knob in any direction
- EXP input allows the connection of an optional TRS expression pedal, MultiSwitch, MultiSwitch Plus, MiniSwitch, or TRS MIDI connection
- 300 preset locations, selectable via encoder, MIDI, or via footswitch
- Full-featured MIDI capability: Continuous Controller for parameter values & Looper functions, Program Change for bank/preset changes, and MIDI Clock tempo sync
- USB-C port for performing firmware updates and MIDI I/O
- High performance 800MHz tri-core ARM processor
- 32-bit floating point processing. Super low noise, high performance A/D and D/A converters
- Strong and lightweight anodized aluminum chassis
- Designed and built in the USA

Front Panel Controls

DELAY TYPE

Turn the **TYPE** encoder to select the desired delay type, as indicated by the brightly lit green LED.

Press to select Delay 1 or 2, TAP Division 1 or 2, or the Dual Mode option, then turn to edit its setting. See page 11 for details

When dual delays are in use, the currently selected delay for editing is indicated by the brightly lit green LED surrounding the **TYPE** encoder, and the non-selected delay type is indicated by the dimly lit green LED.

Press and hold to enter the SAVE screen to name and save the preset. See page 19 for details.

VALUE

From the Home screen, turn **VALUE** to select the next or previous preset location. Optionally, configure the preset navigation to display a scrollable menu list of all 300 preset locations. See page 17 for details.

Press to enter the Parameter (**PARAM**) menu to edit parameters for the current delay. Hold for 1 second to navigate back to the Home screen. See page 21 for details.

Press and hold for 2 seconds to enter the Global Settings (**GLOBAL**) menu to customize the settings. Hold for 1 second to navigate back to the previous screen. See page 58 for details.

TIP! Since the greatest amount of time will likely be spent on the **Home Screen** (pictured above), configuration options for alternate views are available (see page 16).

Front Panel Controls

TIME

Controls the current preset's Delay Time. Delay Time varies per delay type.* For **REVERB**, this knob controls the Pre-Delay.

REPEATS

Sets the number of echoes heard, from one repeat to sustained repeats with regenerating oscillation. For the **REVERB**, this knob controls Decay.

GRIT

Progressively adds distortion and other artifacts. This knob controls Record Level/Tape Bias for **dTAPE**, and Bucket Loss for **dBUCKET**.

FILTER

Controls the shape of the repeats filter. This knob controls Tape Age for **dTAPE**, low-pass cutoff for **dBUCKET**, and LFO center frequency for **FILTER**.

***NOTE:** While most delay types share a similarly available **TIME** range, this can vary from Type to Type. For more information and a list of delay time ranges by Type see "Out of Tempo Range Alert" on page 54. The Delay Time is applied to both delays in a dual preset, and can also be set using the **TAP** footswitch or **TIME** knob. Each delay's TAP Division parameter can be used to set its Delay Time independently. See "TAP Division Settings" on page 53.

MIX

Controls the balance of the analog dry and wet signals. Ranges from 100% dry to 100% wet. To completely eliminate the dry signal, see **KillDry** on page 63.

MOD SPEED

Controls the intensity of the delay's Modulation. For **dTAPE**, this knob controls Tape Crinkle.

MOD DEPTH

Controls the delay modulation LFO. When using **dTAPE**, this knob controls Wow & Flutter.

(PARAM 1) / (PARAM 2)

The **SPEED** and **DEPTH** knobs can be assigned to other parameters for the current delay type. To assign, press and release **VALUE**, then choose the desired parameter, and press and hold **VALUE** while turning a **PARAM** knob. Also, see page 15.

Footswitches

A & B

- Press **A** or **B** to engage or bypass the current bank's preset.
- Press **A** and **B** to select a lower bank.
- Press **B** and **TAP** to select a higher bank.
- LEDs **A** and **B** light **GREEN** if active, **AMBER** if the preset has been edited, or off if bypassed.
- Press and hold the lit **A** or **B** footswitch for infinite repeats on the current preset. Release the footswitch to exit infinite repeats.

NOTE: Configure the Global Settings - **FOOTSW MODE** for **Preset** or **Dual** mode. See page 61 for details.

TAP

- Press the **TAP** footswitch rhythmically to set the current preset's Delay Time.* The **TAP** LED blinks to indicate the current tempo (BPM/ms). Note that the Delay Time range varies per delay type.
- Hold **TAP** for 3 seconds to enter Looper mode, where the switches control the Full Looper's transport functions. Alternatively, configure **TAP** for 1 Button Looper control. See "Using the Looper" on page 69 for details.
- Optionally, set the FS MODE Global Setting to DUAL to configure footswitches **A** and **B** to independently enable/bypass Delays 1 and 2. See page 61 for details.

***NOTE:** The Delay Time is applied to both delays in a Dual preset, and can also be set using the **TIME** knob. Each delay's TAP Division parameter can be used to set its Delay Time independently. See "TAP Division Settings" on page 53.

Rear Panel I/O and Control

LEFT IN / RIGHT IN

High impedance, ultra low noise, discrete Class A JFET preamp inputs. Use **LEFT IN** for mono input. Add a **RIGHT IN** connection for stereo input.

Optionally, configure the **IN/OUT** jacks for alternate routing configurations, such as for a mono or stereo FX Loop or discrete Wet/Dry output. See "I/O Configurations" on page 66 for details.

LEFT OUT / RIGHT OUT

Audio outputs. Use the **LEFT OUT** for mono output. Connect to both the **LEFT** and **RIGHT OUT** for stereo output.*

USB

Connect to a computer's USB port for firmware updates and MIDI I/O. TimeLine MX cannot be powered via USB. Use of a 9VDC power source is required (see the next page).

***NOTE:** When stereo output connections are in use, TimeLine MX is automatically set to Buffered Bypass. See "Bypass" on page 59.

EXP

Multifunction communication jack for external control. Supports standard TRS expression pedals and MIDI communication accessories such as Strymon MultiSwitch, MultiSwitch Plus, and MiniSwitch. An expression pedal provides continuous control over any of TimeLine MX's knobs. MIDI devices can control Bank and Preset selections, Looper functions, Tap Tempo, and more. Configure in the Global Settings - EXP MODE. See page 79.

MIDI IN / MIDI OUT

Connect to a controller or other MIDI gear for MIDI input and output of CCs, Program Changes, MIDI Clock sync, and more. See "Using MIDI" on page 87.

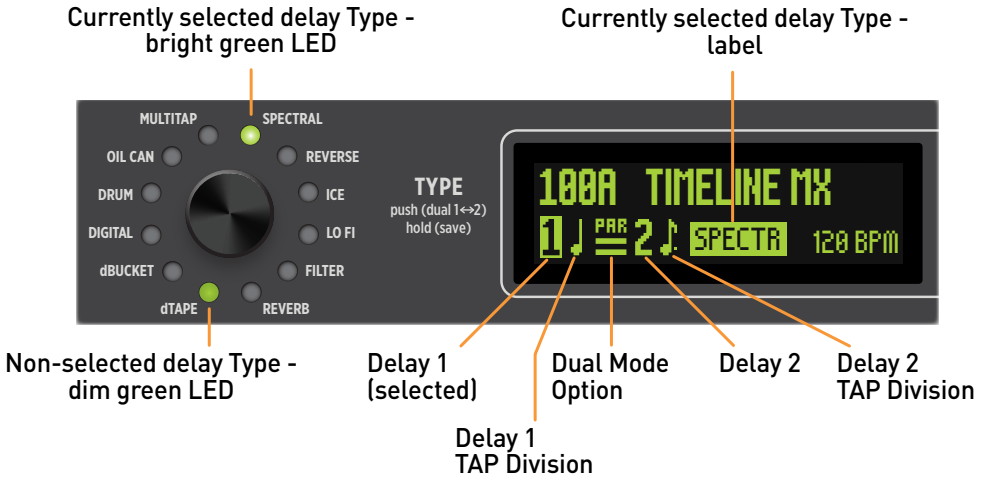
9VDC

Use a power source with the following rating: 2.1mm, center-negative, 9VDC, 500mA minimum (sold separately).

IMPORTANT! Using voltages higher than 9VDC can damage the pedal. We recommend the Strymon Zuma and Ojai advanced power supply units.

Using Single or Dual Delays

TimeLine MX is able to utilize two delay types simultaneously within any preset. The Dual Mode settings for the current preset are always shown at the bottom left of the Home screen, and easily accessed via the **TYPE** encoder.



Configuring Dual Mode Options

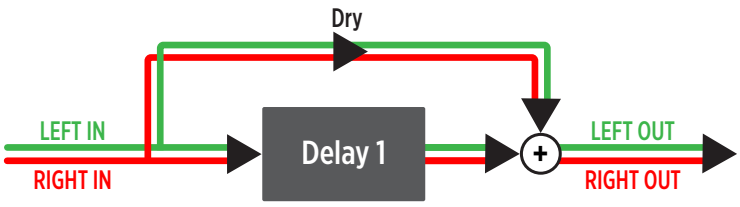
1. On the Home screen, **Delay "1"** is selected (highlighted) by default, as shown below.

Delay 2 is off

Dual mode is enabled

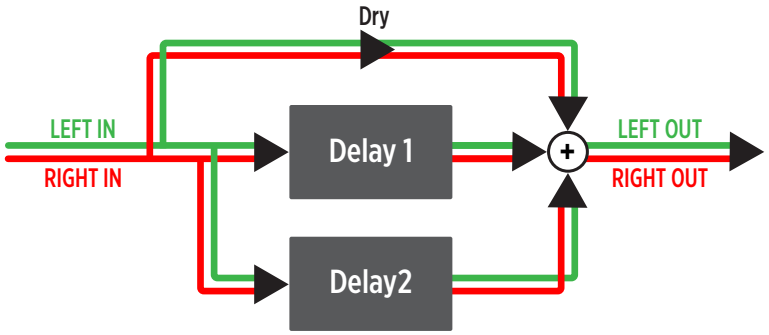
2. **To Select the Dual Mode option:** Press the **TYPE** encoder until the Dual Mode routing option flashes to indicate it as being selected for editing. Turn **TYPE** to choose the desired Dual Mode setting.

Delay 2 Off: Removes **Delay 2** from the signal path so that the preset uses **Delay 1** only.



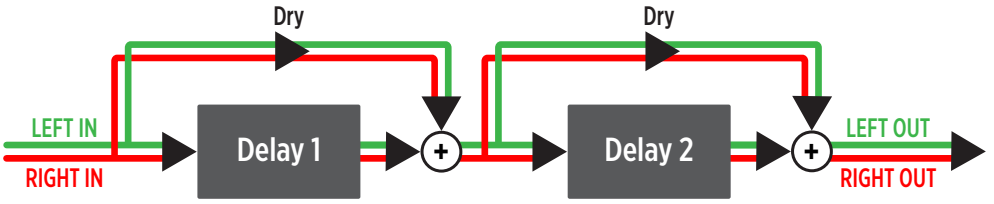
Delay 2 Off

Parallel: Enables two delays and routes the input signal separately into each, so that neither delay affects the other. Note that when using stereo output, each delay's output can be panned left or right independently using the **Pan** parameter. See page 51 for the **Common Parameters - Pan** details.



Parallel

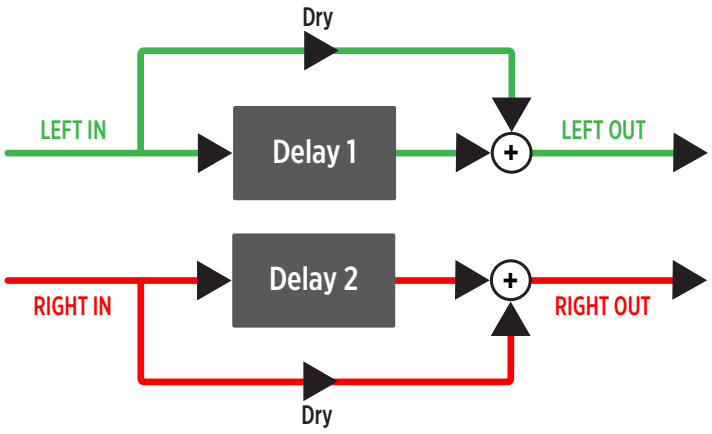
Series 1►►2: Enables two delays and routes the input signal first into **Delay 1** and the **Delay 1** output into the input of **Delay 2**. This is functionally the same as running one delay pedal into another delay pedal.



Series 1►►2

Series 1◄◄2: Enables two delays and routes the input signal first into **Delay 2** and the **Delay 2** output into the input of **Delay 1**. This is functionally the same as **Series 1►►2**, with the order reversed.

Split L | R: Enables two delays and routes the input signal separately into each. The **Delay 1** mono output is routed to the **LEFT OUT** only, and the **Delay 2** mono output is routed to the **RIGHT OUT** only.



Split L | R

Split R | L: Enables two delays and routes the input signal separately into each. **Delay 1** output is routed to the **RIGHT OUT** only and **Delay 2** to the **LEFT OUT** only. This is functionally the same as **Split L | R**, with the outputs reversed.

3 **To Edit Delay 1 or Delay 2**: Press the **TYPE** encoder repeatedly to highlight the desired Delay "**1**" or "**2**" and access its parameters. (Highlighting the Delay 1 or 2 TAP Division symbol allows editing its value; see the next step.)

Delay 1 selected

Delay 2 selected

Once the desired **Delay 1** or **2** is selected, turn **TYPE** to choose its delay type and edit any of the TimeLine MX knobs or parameters to customize the preset.

NOTE: Parameters indicated as 1+2 within the **PARAM** menu are applied to ***both*** delays in a Dual delay preset, regardless of which delay is selected. See "1+2 Parameters" on page 55.

4 **To Edit the TAP Division for Delay 1 or Delay 2** - Press **TYPE** repeatedly to highlight the "note" icon to the right of Delay 1 or 2 to edit its value. Then, turn **TYPE** to select the desired TAP Division value. (Also, see "TAP Division Settings" on page 53.)

Delay 1 TAP Division selected

Delay 2 TAP Division selected

Using Dual Delays in Presets...

All **Delay-Specific Parameters** are independently editable for each delay. Try setting **Pan**, **Modulation**, **Feedback**, or other parameters differently for each delay for even larger soundscapes. See "Editing Parameters" on page 21.

When any mode other than **DL2 OFF** is selected, both delays are “enabled.” Independently adjust the **MIX** knob to determine the amount of each delay that is added to the signal.

Set the Dual mode to **DL2 OFF** to configure the current preset to use a single delay (**Delay 1**) only.

All **1+2 Parameters** within the **PARAM** menu act on ***both delays simultaneously***. See "1+2 Parameters" on page 55.

Dual - **Series**, **Parallel**, and **Split** routing options are available, with each setting offering different interactions between the two delays and distinctive stereo output behaviors. See "Configuring Dual Mode Options" on page 11.

Optionally, configure the **Footsw Mode** Global Setting so that footswitches **A** and **B** independently toggle each delay as enabled/disabled. See page 61.

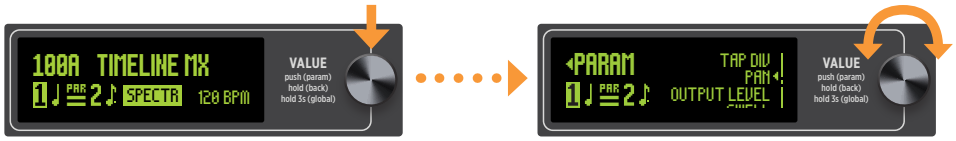
Several factory presets that utilize Dual delays and different routing options are already included in TimeLine MX. Give them a try as starting points and feel free to experiment.

Configuring Param 1 and Param 2 Assignments

Configure the **PARAM** knobs to each provide quick access to the desired **PARAM** menu item of the currently active delay type.* By default, the **PARAM** knobs are typically assigned to Modulation Speed and Depth. Optionally, **PARAM** knob assignments can be customized and stored individually for each delay type.

1. With the desired delay type selected, press the **VALUE** encoder to enter the **PARAM** menu. (Note that if the current preset includes dual delays, press the **TYPE** encoder to select **Delay 1** or **2** for editing (see page 11.)

   Turn **VALUE** to choose the parameter to be assigned.



Opening and navigating the Parameter (PARAM) menu

2. Press and hold the **VALUE** encoder and immediately turn the **PARAM 1** (or **PARAM 2**) knob to assign it. "**ASSIGNED**" appears on the display to indicate the knob assignment was successful.

Assigning a parameter (Delay 1 - PAN) to the PARAM 1 knob

3. If the preset uses Dual delays, repeat the previous steps with the opposite **Delay 1** or **2** selected to customize its **PARAM** knobs as desired.

***NOTE:** Any parameter in the menu can be assigned to **PARAM 1/2**, except the **1+2 EXP Setup** and later parameters. For the assignment of any other "**1+2**" type parameter, turning the **PARAM** knob adjusts the parameter on both delays simultaneously within a Dual delay preset.

Working with Presets

TimeLine MX includes 150 banks with A and B preset locations within each bank, for a total of 300 preset locations. Banks are numbered 0 to 149 on the display. As shown on page 8, banks and presets can be selected using footswitches **A** and **B** or, when viewing the Home Screen, by simply turning the **VALUE** encoder to access and load presets.

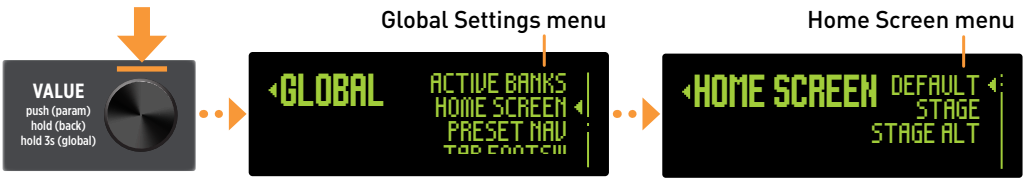
NOTE: TimeLine MX includes 100 factory presets, which are stored within the 00A-049B preset locations. Preset locations 050A-149B are populated with a "Blank" preset that includes default settings.

Configuring the Home Screen

Upon power up of TimeLine MX, the Home Screen is displayed, which provides details about the current preset. Global Settings allow the Home Screen display and Preset Navigation to be configured to optimize TimeLine MX for the preferred environment and workflow.

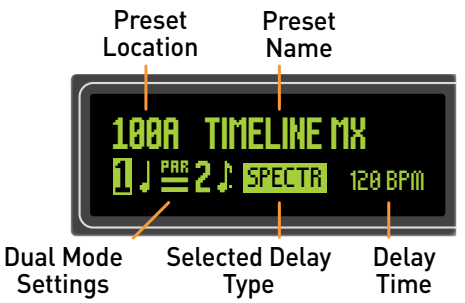
Changing Home Screen Display Mode:

Press and hold the **VALUE** encoder for 2 seconds to enter the Global Settings (**GLOBAL**) menu (also, see page 58), select **Home Screen**, and then select one of the three view options: **Default**, **Stage**, or **Stage Alt**.



Configuring the Global Settings - Home Screen option

- **Default** shows the most detailed preset information, including the preset location and name, Dual mode settings, selected delay's Type, and Time value.



The Home screen (Default view)

- **Stage** shows the current bank/preset location and the first several characters of the preset name in large letters, more suitable for live use.

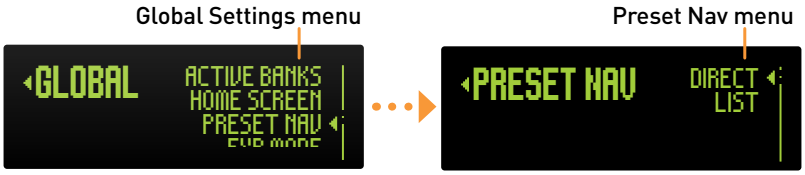
Stage Home Screen

- **Stage Alt** is similar to **Stage**, as shown above, but if the preset name is longer than what fits on the screen, the screen scrolls to display the full name.

NOTE: The screen will dim after no control is touched for 15 minutes. Additionally, a screen saver will automatically scroll the preset name every few seconds after no audio is detected by the pedal for an hour.

Changing Preset Navigation Mode:

Press **VALUE** to step back to the **GLOBAL** menu, select **Preset Nav**, and then choose the desired Home Screen preset navigation type: **Direct** or **List**.



Choosing the Preset Navigation option

- **Direct** (default setting) navigates directly to the next/previous presets when turning **VALUE**. The Home Screen displays the current preset.
- **List** displays a preset menu list when turning **VALUE**.* Navigate the menu list by turning **VALUE** to select and queue a preset, then press **VALUE** to load the preset.

The Preset menu list

***TIP!** Note that a "D" appears at the right of the preset location number to indicate the preset includes two delays, as shown above for 39 A and 39 B.

Navigating Banks and Presets via Footswitches

As covered in the preceding "Footswitches" section, press footswitches **A** and **B** simultaneously to select the previous bank, or **B** and **TAP** for the next bank. The display shows the following:

The selected bank screen

- The current preset is shown at top left and the selected bank at top right.
- Up and down arrows indicate the direction moved away from the starting BANK.
- The queued bank's **A** and **B** preset names are shown for reference. Pressing either footswitch **A** or **B** from this screen will then load the respective preset.

TIP! Optionally, utilize a Strymon MultiSwitch, MultiSwitch Plus, or MIDI for bank and preset selection. See page 81.

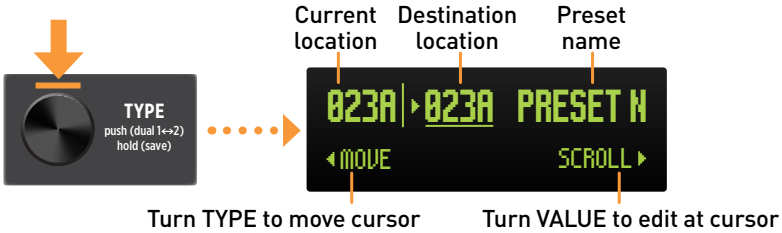
Saving Presets

Once all the knobs and parameters have been dialed in for the current preset, be sure to **Save** and optionally rename the preset to retain all settings. The created preset can be saved to the current preset location or to any of the 300 locations within the TimeLine MX memory. The first 100 presets come loaded at the factory and are recoverable with a factory reset (see the next page).

NOTE: The bypass state is also stored and recalled with the saved preset, so be sure to toggle the footswitch to the desired state before saving.

To Save Settings to a Preset:

1. Press and hold the **TYPE** encoder for two seconds to enter the Save screen.



2. To save to the current location, skip to **step 3**. Optionally, turn **TYPE** to select a different preset location or to select individual name characters to edit it before saving. The selected item is indicated by the flashing arrow and underline cursor.
   - Turn **TYPE** to **move** the edit cursor to the destination preset number. Turn **VALUE** to **scroll** to the desired preset save location (000A - 149B).

   - Turn **TYPE** to **move** the edit cursor to select any preset name character. Turn **VALUE** to **scroll** through and select a replacement character. Repeat to edit all name characters.

3. Once all desired changes are made, press **TYPE**. "SAVE COMPLETE" will appear on the screen, overwriting the previous preset within the selected location.

TIP! Presets can also be saved via MIDI (see page 94).

Restoring Factory Presets

Performing the Reset Presets action restores all TimeLine MX factory presets.

CAUTION! This procedure will erase custom presets saved in TimeLine MX.

1. With TimeLine MX powered off, press and hold both the **A** & **TAP** footswitches while connecting the power source. Keep holding the footswitches until the **RESET PRESETS - DO NOT TURN OFF** message appears, then release the footswitches.

The Reset message screen

2. TimeLine MX will power cycle itself. Once TimeLine MX has powered back on, it is ready for use.

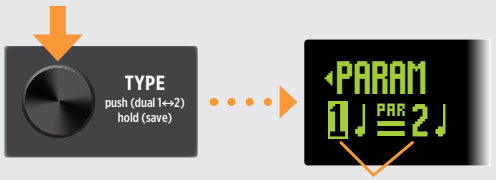
TIP! Alternatively, perform a complete **Factory Reset**, which will restore all factory presets and Global Settings defaults (see page 104).

Note that a complete Factory Reset will delete all custom presets from the device memory.

Editing Parameters

Enter the Parameter (**PARAM**) menu to access and edit all **Delay Parameters** and dual **1+2 Parameters** for the current preset using the following steps:

NOTE: If the current preset includes dual delays, start by selecting **Delay 1** or **Delay 2** to begin editing. Then, press the **TYPE** encoder to select **Delay "1"** or **"2."** (Also, see "Using Single or Dual Delays" on page 11.)



Press TYPE to select between Delay 1 and 2

1. Press the **VALUE** encoder to enter the Parameter (**PARAM**) menu. In this example, the **Oil Can** delay type (**Delay 1**) is selected.

The PARAM menu screen is displayed (Head Select is selected)

2. Turn **VALUE** to choose the parameter from the menu list, then press **VALUE** to access the selected parameter's options.

Selecting a parameter (Swell is selected)

The initial **Delay Parameters** in the menu list are specific to the currently-selected delay type. See page 24.

1+2 Parameters are available for all delay types and appear in the **PARAM** menu indicated with a 1+2 symbol. 1+2 Parameters are "shared" and affect both delay types within a Dual delay preset. See page 55.

❸ Turn **VALUE** to adjust the parameter's value. Depending on the parameter type selected, its values are presented in a menu list or with a slider, as shown below. Turn **VALUE** to select the desired setting, then press **VALUE**.

Adjusting a menu type parameter (Swell parameter))

Adjusting a slider type parameter (Duck slider)

❹ Once edits are complete, press and hold **VALUE** to exit the parameter settings and step back to the **PARAM** menu screen, then press and hold **VALUE** for 1 second to return to the **Home Screen**.

NOTE: Press and hold **VALUE** to exit the **DRUM - HEAD EDIT** and **MULTITAP CONFIG** parameter settings and step back to the **PARAM** menu screen.

Edited Value Indicators

Whenever a preset's knob or parameter value has been changed, the currently lit **A** or **B** footswitch LED will change color from bright GREEN to AMBER to indicate that the preset is currently in an edited state.

Saved state (green)

Edited state (amber)

Additionally, for all "menu" and "slider" type parameters, an outline arrow symbol appears indicating the last-saved value for reference.

NOTE: The following parameter indicators will not appear if the delay type was changed until the preset is saved again with the new delay type.

Slider type parameters display an outline arrow below the slider bar to indicate the preset's currently-saved value:

A parameter slider's saved value indicator arrow (Duck parameter)

Menu type parameters display an outline arrow to the right of the preset's currently-saved option within the menu list:

A menu parameter's saved option indicator arrow (Swell parameter)

Delay Parameter Types

Within the Parameter (**PARAM**) menu are numerous settings for shaping and sculpting each delay.

The PARAM menu

There are three types of parameters within the menu:

- **Delay-Specific**: Several parameters that appear in the menu are specific to the currently-selected delay type. Delay-Specific Parameters are described in the individual Delay Parameter sections, starting on page 25.
- **Common**: There are several parameters that appear within the menu for most delay types: **Mod Speed**, **Mod Depth**, **TAP Div**, **Pan**, **Output Level**, **Swell**, **Duck**, and **Duck Release**. These parameters are applied only to the currently-selected delay type. Common parameters are covered on page 51.
- **1+2 Parameters:** Last in the menu list for all delay types are several "shared" parameters, indicated with a 1+2 symbol. These are applied to both delay types when the Dual Mode is enabled. All 1+2 Parameters are covered on page 55.

NOTE: Settings made for all parameters are stored individually per preset. Be sure to **Save** (see page 19) after editing any parameters to retain all settings.

Delay-Specific Parameters

Each delay type includes its own set of unique parameters that are displayed and applied only to the individual delay that is currently selected. These parameters are typically found at the top of the **PARAM** menu list. The following are descriptions for all Delay-Specific parameters, listed per delay type.

NOTE: If the current preset includes dual delays, press the **TYPE** encoder to select **Delay 1** or **2** to display and edit its parameters. Also, see "Using Single or Dual Delays" on page 11.

dTAPE Delay

Immerse yourself in the legendary sound of classic sliding-head tape echo machines with every nuance intact and meticulously recreated. Shape the tone with control of low end, wow and flutter, tape crinkle, and more.

The Parameters menu and knob functions for the dTAPE delay type

dTAPE Knob Functions

For **dTAPE**, the **FILTER** , **GRIT**, **SPEED**, and **DEPTH** knobs assume unique functions:

TAPE AGE (FILTER knob): Controls the bandwidth of the tape just as it would change over time in a traditional tape delay machine. As regular tapes wear out, their bandwidth becomes limited. The TAPE AGE control recreates this. Set to minimum for a fresh, full bandwidth tape. As turned clockwise, the repeats become progressively darker.

RECORD LEVEL / TAPE BIAS (GRIT knob): Provides different functions, depending on whether the **dTAPE** - Voice parameter is set to "MX" or "Classic."

- **When Voice is set to "MX,"** adjusts the **RECORD LEVEL**, the gain of the signal fed into the virtual "record head," allowing the echo machine to be pushed harder for more saturation on the repeats with higher settings.
- **When Voice is set to "Classic,"** adjusts **TAPE BIAS**, from under-biased to over-biased, which determines the dynamic range and headroom of the delay signal. Higher settings result in reduced echo volume and limited headroom. Lower settings result in the cleanest echoes with the most headroom. For an optimally biased tape machine set to 9 o'clock. For an under biased tape machine with extra high frequency response, set to minimum.

CRINKLE (SPEED knob): Adjusts the amount and severity of tape irregularities, including friction, creases, splices and contaminants. Set to minimum for a fresh, clean tape. Set to maximum for a tape that has been mangled and chewed for years.

WOW FLUTTER (DEPTH knob): Varies the amount of mechanically-related tape speed fluctuations. This also results in natural tape machine style modulation. Turn the knob fully counter clockwise for a perfectly tuned, cleaned and serviced tape machine. Turn the knob fully clockwise to hear the sound of a tape machine in need of service. In between the extreme settings, a natural tape modulation is achieved.

NOTE: **CRINKLE** and **WOW FLUTTER** are also available in the Params menu.

dTAPE Parameters

dTAPE Parameter	Values	Description
Low Contour LOW CONTOUR	0-21	Allows for shaping the low-end from full to extreme progressive high-pass. With high repeats, this control is a major factor in the overall tape machine sound.
Voice VOICE	• **MX** • **Classic**	Provides the selection of two dTAPE voicings: • **MX**: Moving head tape delay with extended Tape Crinkle and Wow and Flutter range. When set to MX, the **GRIT** knob adjusts the Record Level, which allows for saturating the tape for dirty repeats. • **Classic**: Moving head tape delay featuring control over Tape Bias. When set to Classic, the **GRIT** knob adjusts the Tape Bias.

dTAPE Parameter	Values	Description
Crinkle CRINKLE	0-255	Adjusts the amount and severity of tape irregularities, including friction, creases, splices and contaminants. Set to minimum for a fresh, clean tape. Set to maximum for a tape that has been mangled and chewed for years. **NOTE:** The **SPEED** knob can alternatively be used to adjust the Crinkle parameter.
Wow Flutter WOW FLUTTER	0-255	Varies the amount of mechanically-related tape speed fluctuations. This also results in natural tape machine style modulation. Turn the knob fully counter clockwise for a perfectly tuned, cleaned and serviced tape machine. Turn the knob fully clockwise to hear the sound of a tape machine in need of service. In between the extreme settings, a natural tape modulation is achieved. **NOTE:** The **DEPTH** knob can alternatively be used to adjust the Wow Flutter parameter.

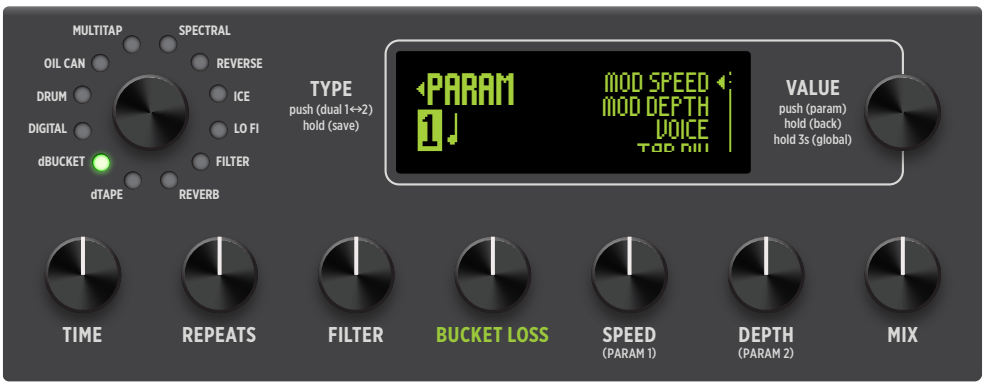
Using the dTAPE Delay...

Several parameters are provided to achieve the beloved warble, wear, and quirks of aging tape delay machines:

- Increase the Low Contour to progressively apply high-pass filtering on repeats.
- Increase Tape Age (via the FILTER knob) to emulate the reduced fidelity of well-used tape.
- Increase the Crinkle and Wow & Flutter (via the SPEED and DEPTH knobs) to produce the warble and random glitches of an old, un-serviced tape machine.
- Reduce the REPEATS knob if necessary when using minimum Tape Bias to tame the regenerative high frequencies.

dBUCKET Delay

Provides the authentic, detailed experience of classic analog bucket-brigade delay types, coveted for their warm repeats and pleasant signal degradation. Choose between the Classic TimeLine and all-new MX algorithms and shape the sound with lush, fully adjustable modulation.



The Parameters menu and knob functions for the dBUCKET delay type

dBUCKET Knob Functions

For **dBUCKET**, the **GRIT** knob assumes a unique function:

BUCKET LOSS (GRIT knob): Controls the amount of bucket brigade "chip" loss at each stage in the dBUCKET algorithm, from no loss at minimum, to full noisy loss at maximum.

dBUCKET Parameters

dBUCKET Parameter	Values	Description
Voice VOICE	• **MX** • **Classic**	Provides the selection between two different, fully nuanced recreations of the dBUCKET delay systems: • **MX:** Features a warm response and a full low end. • **Classic:** Features a brighter response and a mildly rolled off low end

Using the dBUCKET Delay...

The BUCKET LOSS (GRIT knob) is an important parameter that defines the feel and response of the delay. Turning up BUCKET LOSS softens the attack of the repeats while adding distortion and noise by-products from the BBD charge transfer process. With high repeats, the delayed signal morphs into a hazy sustain of echoes.

The inherent warmth of bucket-brigade units also contributes to rich and syrupy modulation effects. Increase the Mod Depth to add some lush roundness to the repeats and wider imaging effects in stereo.

DIGITAL Delay

A crystal-clear digital delay that invites endless experimentation with intuitive controls. Switch between distinct digital voicings and enable Repeat Dynamics to allow the level of the REPEATS to decay more rapidly with a natural feel.

The Parameters menu (DIGITAL delay type is selected)

DIGITAL Parameter	Values	Description
Smear SMEAR	0-18	Softens the attack of the repeats while maintaining full frequency response. This allows for higher mix levels while keeping the delay out of the way of the dry signal. With high Repeats levels, the delayed signal gets dreamy and ethereal.
High Pass HIGHPASS	Off-900Hz	Reduces the low frequency content of the wet signal after the delay. A useful additional tone sculptor on low-note riffs or chords allows for reduced boominess of delay repeats.
Repeat Dynamics REPEAT DYN	• Off • On	When **On**, reduces the REPEATS in a non-linear fashion so that the delay tapers off faster than it normally would. The effect is most easily heard with high REPEATS levels, allowing the repeats that trail off to allow the next phrase or chord to stand out more.
Voice VOICE	• 24/96 • ADM • 12-Bit • Classic	Several voicings are available to achieve the tonality and texture of several classic digital delay units. • **24/96:** Modern, clean, and pure delay with subtle dynamics processing. • **ADM:** Early 80s adaptive delta modulation process, providing snappy, percussive repeats. • **12-Bit:** Mid 80s 12-bit conversion method yields slightly darker and warmer repeats • **Classic:** The original TimeLine pedal's digital sound, offering a slightly rounder and fatter tonality with retained clarity.

Using the DIGITAL Delay...

The High Pass parameter can be very effective in producing bright repeats for a “super-clean” digital delay. Set the FILTER and GRIT knobs to their minimum positions for full bandwidth, then experiment. The FILTER knob progressively reduces the high frequency content in the 24/96, ADM, and 12-Bit voices. The Classic voice has a unique filter function that smoothly transitions from full bandwidth at minimum, to an analog delay response at noon, to a tape delay response at maximum. Add GRIT for some dirty digital.

The MOD SPEED and MOD DEPTH add stereo dimension and movement for classic rack-style modulated delay. Add some SMEAR for an extra layer of atmosphere.

DRUM Delay

Delivers the beloved mechanical inconsistencies of real drum echo units for unique warble and soft-clip textures. Enable individual play heads and vary their spacing and feedback to generate evolving patterns

The Parameters menu (DRUM delay type is selected)

DRUM Parameter	Values	Description
Head Edit HEAD EDIT	**Graphical interface for head selection & adjustment**	Individually engages the four playback heads and sets their level, and individually engages the four feedback heads and adjusts their left-right pan. See the following **Using the DRUM Delay** section for details.
Lo Cut LO CUT	**0-255**	Controls the low frequency shaping of the echo repeats.
Spacing SPACING	• **Even** • **Triplet** • **Golden** • **Silver**	Adjusts the spacing between the heads, creating different repeat patterns. See the following **Using the DRUM Delay** section for details.

Using the DRUM Delay...

The Drum delay offers four heads, each with Playback and Feedback switches for individual configuration. The Delay Time can be set using the TIME knob (or TAP switch) to adjust the timing of head 4. Heads 1-3 then subdivide this overall time proportionately according to the Spacing parameter's setting.

Repeats are enabled individually for each head by its Feedback switch. When a Feedback switch is off, only one repeat is heard from the head; when on, the number of repeats is determined by the FEEDBACK knob. (Note that a head can be fed back to the input even if its Playback switch is off.)

Each head's feedback repeats can also be panned left or right individually using its corresponding LR control.

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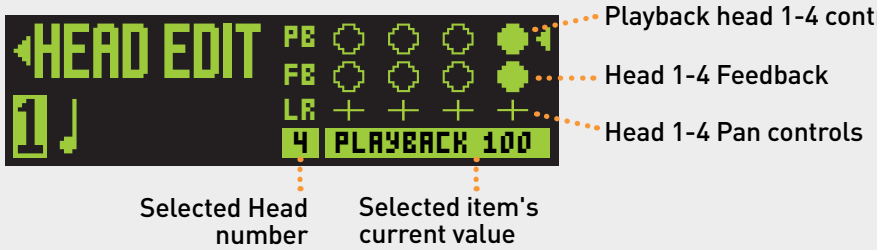
Adjust the DRUM Delay's Head Edit Options

The four heads' Playback (PB) and Feedback (FB) options are managed using the **Head Edit** parameter's graphical interface.



In the above screen, head 4's Playback is enabled (on the top row), with its level set to 100%, as indicated by the bottom row text.

To select a control in the screen:

Turn the VALUE knob so that the arrow icon appears to the right of the desired head's PB, FB, or LR pan "slider" control. Then, press the VALUE knob to edit.

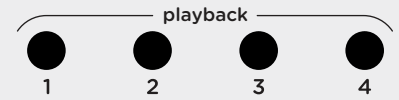
For a Playback control: Press VALUE to select one of its three options: Off, 50% level, or 100% level.

For a Feedback control: Press VALUE to select one of its two options: Off or On.

For a LR pan slider control: Press VALUE and then turn VALUE to set the desired balance (default is Center, full left is L+5, full right is R+5).

Adjust the Spacing

Use the **Spacing** parameter to set the distance between the heads, which determines the timing between the delays.



Even: Sets the heads evenly to produce delays of 16th, 8th, dotted 8th, and quarter note.

Triplet: Sets heads to 16th triplet, 8th triplet, quarter triplet and quarter note.

Golden: Sets the distances between each of the heads according to the golden ratio (approximately 1.62:1), resulting in the fastest density buildup when multiple heads are repeating.

Silver: Sets the distances between heads according to the silver ratio (approximately 2.41:1) resulting in repeats that “bunch up” closer to the head 4 quarter note.

OIL CAN Delay

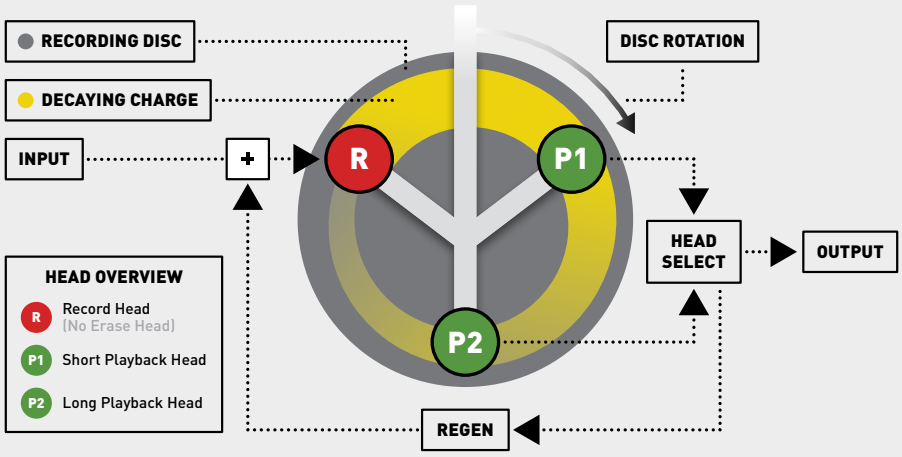
This vintage recreation serves up darker, murkier, and less predictable results than traditional echo units. Its unique rhythmic repeats and syrupy modulations shift and morph over time, creating sustained atmospheric textures.

The Parameters menu (OIL CAN delay type is selected)

OIL CAN Parameter	Values	Description
Head Edit HEAD SELECT	• Long • Short • Both	Individually engages either the Long or Short play heads for longer or shorter delays, or Both heads for a combination of cascading repeats with shifting patterns.

Using the OIL CAN Delay...

Vintage oil can echo devices are electromechanical units that write a static charge onto a small rotating disk housed in a can partially filled with oil. The oil serves as a lubricant that helps retain the charge on the disk, as illustrated below. The resultant delayed signal is very band limited, creating a murky sounding echo.



Oil Can echo configuration

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Using the OIL CAN Delay (continued)...

The classic oil can echo units have a record head and typically two play heads, but generally no erase head, allowing some dissipating charge to remain as the can rotates. This remaining charge results in repeats being generated even when the regeneration settings are minimum, and echoes occur without a strong "rhythmic" pattern.

Use the FEEDBACK knob to add regeneration from the play head(s) to the "record" head to increase the atmospheric nature of the echoes.

Use the TIME knob to control the initial echoes' delay time simultaneously for both the Long and Short heads.

MULTITAP Delay

Offers a variety of multi-tap patterns spanning from rhythmic to ambient, and everything in between. Choose from templates, patterns, note divisions, and filtering for dimensional and trance-like results.

The Parameters menu (MULTITAP delay type is selected)

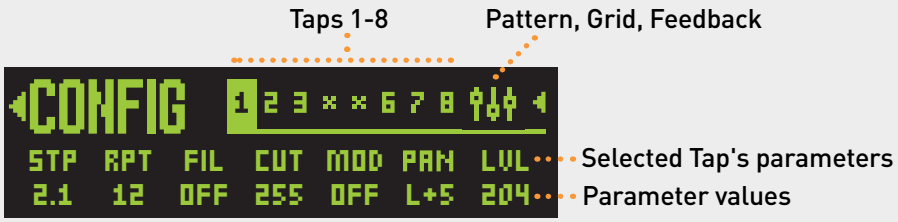
MULTITAP Parameter	Values	Description
Configuration CONFIG	**Graphical interface for Tap 1 ~ 8 options**	Eight "Taps" can be individually enabled and patterns selected using the graphical interface. See the following **Using the MULTITAP Delay** section for details.
High Pass HIGHPASS	**Off-900Hz**	Reduces the low frequency content of the wet signal after the delay. A useful additional tone sculptor on low-note riffs or chords allows for reduced boominess of delay repeats.
Smear SMEAR	**0-18**	Softens the attack of the repeats while maintaining full frequency response. This allows for higher mix levels while keeping the delay "out of the way" of the dry signal. With high REPEATS levels, the delayed signal gets dreamy and ethereal.

Using the MULTITAP Delay...

A delay with 8 "Taps" that can be individually enabled and extensively configured, with 16 selectable repeat patterns to provide a wide range of sounds.

Configuration

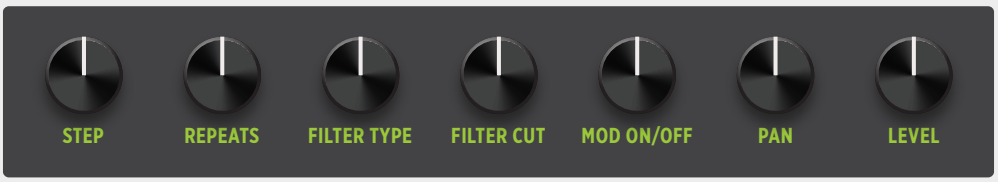
Use the Config parameter's graphical display to individually enable any of the eight Taps and their knob options, select one of the 16 delay Patterns, and choose a spacing Grid and Feedback for the Taps, as illustrated below.



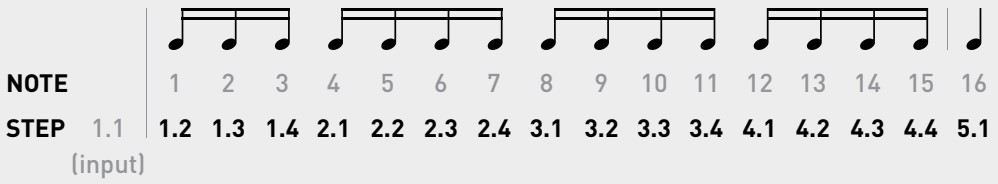
The MULTITAP delay's Configure parameter graphical display

1. Turn VALUE to select any one of the 8 Taps, then press VALUE to enable or disable it. When enabled, its Tap number is shown; when disabled, ▪ is shown.

2. When a Tap is enabled and selected, its *individual* settings are shown on the bottom row of the display, **which can be accessed by TimeLine MX's corresponding knobs:**



- **STP:** Turn **STEP** to adjust its Step, which sets the delay time for each of the TAPs of the Multitap delay depending on the TAP DIV setting. The numbers break down each beat of the current TAP DIV into 4 steps. For example, if TAP DIV is currently set to quarter note, and the STP for TAP 1 is set to 2.1, the first delay repeat will be a quarter note. If set to 4.1, it would be a half note. And if set to 1.3 it would be an eighth note delay. Each tap can have its Step configured individually.



MULTITAP Step Guide

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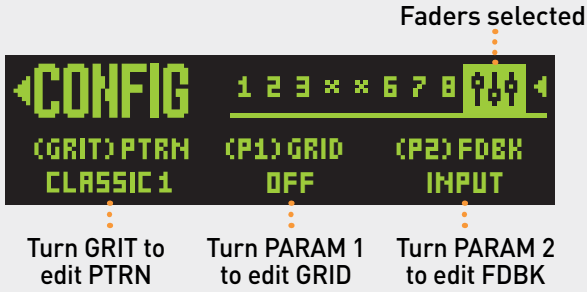
Using the MULTITAP Delay (continued)...

- **RPT:** Turn **REPEATS** to adjust the number of delay repeats for the selected Tap. (The **RPT** parameter for the individual taps is only available when the Faders - **FDBK** type is set to PARALLEL or INPUT.)
- **FIL:** Turn **FILTER TYPE** to enable a Low Pass, High Pass, Band Pass, Peak, or Shelf EQ filter. Use the following CUT parameter to adjust the selected filter.
- **CUT:** Turn **FILTER CUT** to adjust the cutoff frequency for the filter type currently selected by the preceding FIL parameter.
- **MOD:** Turn **MOD ON/OFF** to enable or disable modulation. Once the Config parameter screen is exited, use the **SPEED** and **DEPTH** knobs to adjust the overall modulation.
- **PAN:** Turn **PAN** to adjust left-right balance.
- **LVL:** Turn **LEVEL** to set the output volume. Once the Config parameter screen is exited, use the **MIX** knob to adjust the overall wet/dry mix.

3. Turn **VALUE** to select the "faders" icon in the top row to set the MUTLITAP's **Pattern**, **Grid**, and **Feedback**.



- **PTRN:** Turn the **GRIT** knob to select one of 16 classic patterns, from simple ping-pong to rhythmic trances, the patterns can inspire new musical ideas. The patterns will create a stereo field of delay taps when using both the L and R outputs, but will sum to the mono output when the R output jack is unplugged.
- **GRID:** Turn the **PARAM 1** knob to select a tap division spacing grid for the taps: 16ths, Swing 16ths, Triplets, or Off. Selecting a Grid value that differs from the currently selected pattern will alter the pattern (and the above Pattern value will appear as "Custom").

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Using the MULTITAP Delay (continued)...

- **FDBK:** Turn the **PARAM 2** knob to select a Feedback type: 1 BEAT, 2 BEAT, 3 BEAT 4 BEAT, PARALLEL, or INPUT.
  - **1 BEAT, 2 BEAT, 3 BEAT, 4 BEAT:** When set to 1 BEAT, the pattern will have a single feedback from the first beat, regardless if there is a playback tap assigned there. When set to 2 BEAT, there will be a single feedback tap placed at beat 2, etc.
  - **PARALLEL:** The delay is configured as 8 parallel delay lines that do not interact with each other, but have their outputs summed to create the final output.
  - **INPUT:** All taps feed back to the input as determined by the individual tap's **RPT** parameter. (Note that the **RPT** parameter for individual taps in the interface is only available when **FDBK** is set to INPUT.)

SPECTRAL Delay

This granular delay minces the signal into fragments and applies pitch, reverse, time stretch, and filter effects to create a montage of glitchy patterns and fascinating panoramas. Adjust Grain Shape for a vast range of textures and rhythmic pulses.

The Parameters menu and knob functions for the SPECTRAL delay type

SPECTRAL Knob Functions

For **SPECTRAL**, the **SPEED** and **DEPTH** knobs assume unique functions:

DENSITY (SPEED knob): When Density Sync is On (see Density Sync description in the table below), this adjusts the duration and amount of content (i.e., density of) grain fragments that are produced, from 1/1 (equivalent size of delay repeat) to 1/32 (1/32 of the repeat time). When Density Sync is Off, the Density value range changes from 250 ms (lowest setting) to 6 ms (highest setting).

STRETCH (DEPTH knob): Grain fragments are stretched out as this parameter's value is increased.

NOTE: DENSITY and **STRETCH** are also available in the Param menu.

SPECTRAL Parameters

SPECTRAL Parameter	Values	Description
Grain Shape GRAIN SHAPE	• Soft • Swell • Soft Pluck • Pluck • Bounce	Adjusts the attack, envelope, and decay "shape" of each grain fragment, providing different textures and dynamics.
High pass HIGHPASS	Off-900Hz	Reduces the low frequency content of the wet signal after the delay. A useful additional tone sculptor on low-note riffs or chords allows for reduced boominess of delay repeats.
Spread SPREAD	0-20	Adjusts the amount of left-right panning for a narrow or wider stereo imaging.
Direction DIRECTION	• Forward • Reverse • Both	Selects the playback direction of the grains. Both provides a random combination of forward and reverse.
Octave OCTAVE	0-20	Adjusts the amount octave-up pitch shifting that is applied to the grains.
Density Sync DENSITY SYNC	• Off • On	Enables or disables the synchronization of the selected Density. When On, the spacing of the grain fragments are repeated in sync with the Time/Tap Tempo; when Off, grain fragments are repeated randomly. Also, see the following Density description.
Density DENSITY	1/1-1/32	When Density Sync is On (see preceding parameter), this adjusts the duration and amount of content (i.e., density of) grain fragments that are produced, from 1/1 (equivalent size of delay repeat) to 1/32 (1/32 of the repeat time). When Density Sync is Off, the Density value range changes from 250 ms (lowest setting) to 6 ms (highest setting).
Stretch STRETCH	0-255	Grain fragments are stretched out as this parameter's value is increased.

Using the SPECTRAL Delay...

Selecting a different Grain Shape can greatly alter the character of the effect. Try a Soft or Swell shape for more smooth and subtle results, or a Pluck or Bounce shape for more aggressive attacks and dynamics.

Set Direction for Reverse or Both to inject some reverse grain repeats for added variation.

Turn up Octave to blend in shimmering octave-up harmonies.

Use lower Density for broader and smoother patterns, and higher Density for busier and more complex soundscapes.

Try assigning REPEATS to an expression pedal for real-time adjustment of the feedback. High levels can produce dramatic oscillation of repeated fragments.

REVERSE Delay

Play a phrase and hear it echo back in reverse. The reverse process is synced to performance for a consistently repeatable reverse experience.

The Parameters menu (Reverse delay type is selected)

REVERSE Parameter	Values	Description
Smear 	0-18	Softens the attack of the repeats while maintaining full frequency response. This can enhance the "swell" of the reversed repeats.
High Pass 	Off-900Hz	Reduces the low frequency content of the wet signal after the delay. A useful additional tone sculptor on low-note riffs or chords allows for reduced boominess of delay repeats.

Using the REVERSE Delay...

Try setting the TIME knob to around 500ms, and hold a ringing chord for an interesting rhythmic effect. Experiment with the FILTER, GRIT and MOD knobs.

Dial in some Smear to gently blur the echoes while retaining full frequency response.

To keep the dry signal feeding into the reverse delay while effectively bypassed, assign an expression to control the MIX knob. Assign the HEEL position to the MIX knob at minimum. Assign the TOE position to the desired wet mix on the MIX knob. Rock the expression pedal all the way back to bypass the delay. Rock the pedal to the TOE position to hear reverse repeats that have already been generating while the mix was at full dry. With some practice, it is possible to emulate a complete "reversed tape" solo or performance.

ICE Delay

Slices and dices the input signal and plays the pieces back with a selectable interval shift from anywhere between two octaves up to one octave down.

The Parameters menu (ICE delay type is selected)

ICE Parameter	Values	Description
Interval INTERVAL	• -Octave • -Maj 7th • -Min 7th • -Maj 6th • -Min 6th • -5th • -Tritone • -4th • -Maj 3rd • -Min 3rd • -Maj 2nd • -50 Cents • -25 Cents • +25 Cents • +50 Cents • +Min 2nd • +Maj 2nd • +Min 3rd • +Maj 3rd • +4th • +Tritone • +5th • +Min 6th • +Maj 6th • +Min 7th • +Maj 7th • +Octave • +Oct & 5th • +2 Octs	Selects the pitch interval of the audio slices from an octave down to two octaves up.
Slice SLICE	• Short • Medium • Long	Selects the size of the audio chunks that get sliced and pitched. The slice sizes scale with the delay time.
Blend BLEND	0-20	Blends between the Dry and Ice signal on the delay line. Huge sounds can be obtained when keeping this control below half-way, and setting the REPEATS knob around 3 o'clock.

ICE Parameter	Values	Description
Smear 	0-18	Softens the attack of the repeats while maintaining full frequency response. This can enhance the "swell" of the reversed repeats.
High Pass 	Off-900Hz	Reduces the low frequency content of the wet signal after the delay. A useful additional tone sculptor on low-note riffs or chords allows for reduced boominess of delay repeats.

Using the ICE Delay...

Set the Blend parameter to lower values with the REPEATS to higher values for very deep and atmospheric delays. The ICE signal appears to 'float in' as the repeats regenerate.

Use the MOD DEPTH and SPEED knobs to add swirl and dimension.

Increase the Smear and High Pass to soften the texture of the sliced parts.

LO FI Delay

Creatively destruct the signal with bit crushing and sample rate reduction. Select from several hand-crafted filters spanning transistor radios, telephones, and more. Our exclusive dVINYL algorithm is also included for adding realistic vinyl effects.

The Parameters menu (LO FI delay type is selected)

LO FI Parameter	Values	Description
Sample Rate 	750 Hz-96 kHz	Selects the sample rate of the delay line, from 750 Hz (low fidelity) to 96 kHz (high fidelity). As the sample rate is reduced, aliasing artifacts wreak havoc on the repeats.
Bit Depth 	4-Bit to 32-Bit	Selects the digital bit depth from 4-bit (low resolution) up to 32-bit (high resolution). Fuzzy crunchy artifacts are introduced as the bit depth is reduced.
Lo Fi Mix 	0-20	Adjusts a blend of the Sample Rate and Bit Rate affected signal with a full fidelity signal for added control of the amount of degradation. Set to the maximum setting for full Lo Fi crud. (The amount of Vinyl artifacts is not affected).
Vinyl 	0-18	Our exclusive dVINYL technology introduces random vinyl dust noise and scratches from a 33 1/3 rpm record. The lower half of the control (dynamic) adds vinyl noise that only occurs with the repeats, while the 2nd half of the control (static) adds full-time vinyl noise for song intros, outros or bridge

LO FI Parameter	Values	Description
Filter Shape 	• Off • Vintage Victrola • Clock Radio • Bullhorn • Cheerleader • Antiq Telephone • Cell Phone • Intercom	A collection of filters inspired by telephones, Victrolas, AM radios, bull horns, and other gadgets. The Lo Fi and full-fidelity signal from the Lo Fi Mix (along with any Vinyl noise) is processed by the selected filter.

Using the LO FI Delay...

With a minimum delay time of 2ms, set the MIX to full wet (fully CW) and get a real-time lo fi machine with bit-crushing, sample-rate reduction, and filtering possibilities. All knobs and PARAMS are still active.

Try the different Filter Shapes for further band limiting and to mimic the specific characteristics of various analog devices.

Create modulation effects like chorus, flange and vibrato by using the MOD SPEED and MOD DEPTH knobs to modulate the delay line. For modern digital mod effects, set the SAMPLE rate to 96kHz and BITS to 32 and turn the FILTER param to OFF.

Experiment with the FILTER and GRIT knobs and the Lo Fi Params to go from pristine to vintage to garbage can.

FILTER Delay

Morphs the sound with synchronized tremolo and dynamic filtering, unlocking endless shape-shifting possibilities. Choose from several LFO waveshapes and filter controls for speed, depth, Q, cutoff, and beyond.

The Parameters menu (FILTER delay type is selected)

FILTER Parameter	Values	Description
Filter LFO FILT LFO	• +Triangle • -Triangle • +Square • -Square • +Sine • -Sine • Ramp • Saw • Random • Down • Up	Selects from eleven LFO (Low Frequency Oscillator) waveform modes to control the filter envelope of the delayed signal.
Filter Speed FILT SPEED	1/32-32/1	Selects the ratio at which the LFO cycles track the Delay Time.
Filter Depth FILT DEPTH	0-18	Selects the depth or intensity of the filter sweep. Use in conjunction with the FILTER knob, which sets the mid-point of the sweep to dial in the precise range.
Filter Q FILT Q	0.5-10.0	Adjusts the Q, or resonance, of the sweeping filter. Lower values produce milder filtering effects with a broader frequency response and lower resonance. Higher values create sharper resonant peaks which can lend to dramatic sweeping and special effects.
Tremolo LFO TREM LFO	• Triangle • Square • Sine • Ramp • Saw	Selects from five LFO (Low Frequency Oscillator) waveform modes to control the tremolo of the delayed signal.

FILTER Parameter	Values	Description
Tremolo Speed 	1/32-32/1	Selects the ratio at which the speed of the Trem LFO waveform cycles in relationship to the Delay Time.
Tremolo Depth 	0-18	Selects the depth or intensity of the tremolo sweep, with the maximum setting resulting in no delay volume when the Trem LFO waveform is at its lowest point.
High Pass 	Off-900Hz	Reduces the low frequency content of the wet signal after the delay. A useful additional tone sculptor on low-note riffs or chords allows for reduced boominess of LFO sweeps and delay repeats.

Using the FILTER Delay...

For owner's of the original TimeLine, the TimeLine MX FILTER delay combines the features of both the original Filter and Tremolo delay types.

For both the Filter Speed and Trem Speed ratio parameters, when the delay time is changed via the TIME knob or the TAP footswitch, these LFOs will track the change in delay time to stay in sync.

The '+' or '-' preceding the Filter LFO's Triangle, Sine, and Square shapes designates the polarity of the LFO when synced. The '+' LFO shapes will have the highest frequency occur synchronous to the input, while the '-' LFOs will have their lowest frequencies synchronous to the input.

The Filter Q parameter sets the resonance or sharpness of the filter. At higher settings, the increase in amplitude at the filter's resonant frequency can result in an increase in apparent wet signal volume. Use the MIX knob to adjust the wet level accordingly.

Choose a Filter LFO: Sine type mode at slow Filter Speed for atmospheric treatments. Choose the Random mode at higher speeds and a high Filer Q setting for a futuristic sound.

The Trem LFO: Saw mode at higher Trem Speed settings (1/2, 1/3, 1/4, etc) will create a high-impact "plectrum" effect. The Trem LFO - Ramp mode at lower Trem Speed settings can create an interesting reverse envelope.

Try the Trem LFO: Square and Sine modes at higher Trem Speed settings for a traditionally-inspired new sound.

Experiment with the MIX knob in conjunction with the DEPTH knob to dial in tremolo intensity.

REVERB

A new, wide-ranging reverb capable of creating everything from intimate spaces to larger-than-life sustained washes. Inspired by our Flint pedal, it also offers Tremolo modulation on the wet signal for enhanced texture.

The Parameters menu and knob functions for the REVERB

REVERB Knob Functions

For REVERB, the **TIME** and **REPEATS** knobs assume unique functions:

PREDELAY (TIME knob): Adjusts the time between the dry signal and the onset of the reverb, from 2 ms to 2.5 seconds. Note that the current Pre-Delay time value is shown at the bottom right of the Home screen for reference.

NOTE: It is recommend to set the REVERB's TAP DIV parameter to "Free," especially in a Dual Delay configuration, to prevent TAP tempo or MIDI Clock from controlling the REVERB's Pre-Delay.

DECAY (REPEATS knob): Adjusts the duration of the reverberated signal's decay. The decay approaches infinite at the max knob setting.

NOTE: The REVERB does not include "reverb-specific" parameters within its PARAM menu. Several of the PARAM menu's Common Parameters also provide adjustment for reverb behaviors. See the following section.

Using the REVERB...

The PARAM menu's Swell with low Pre-Delay (REPEATS knob) and high Decay (REPEATS knob) settings is excellent for ambient washes on sustained chords.

Short Decay times and minimum Pre-Delay provide an interesting take on a room sound to add some "air."

High Decay times with added MOD DEPTH can be effective for creating hypnotic, breathy textures. Press-hold the current preset's footswitch for infinite Decay while held.

Using the REVERB in a Dual preset combined with any delay type can be used for classic effects to massively expansive modern landscapes.

Common Delay Parameters

The following parameters are available within the **PARAM** menu for all delay types. Settings made for these parameters are editable individually per delay type.

The Parameters menu - the common delay parameters

NOTE: If the current preset includes dual delays, press the **TYPE** encoder to select **Delay 1** or **2** to display and edit its Common and Delay-Specific parameters. Also, see "Using Single or Dual Delays" on page 11.

Common Delay Parameter	Values	Description
Modulation Speed 	0-255	Adjusts the modulation LFO speed, which is applied to the delay repeats.
Modulation Depth 	0-255	Adjusts the modulation LFO intensity, which is applied to the delay repeats.
TAP Division 	• **Quarter** • **Dot Eighth** • **Eighth** • **Triplet** • **Sixteenth** • **Golden** • **Silver** • **Free**	Selects a note or time division value of the current TAP Tempo/Delay Time to which the delay repeats will sync. Each Delay's TAP Division value in a Dual preset can be set independently. See "TAP Division Settings" on page 53 for details.
Pan 	**Left +8 to Center to Right +8**	Pans the wet signal to 100% **LEFT OUT** or **RIGHT OUT** or anywhere in between to modify the width of the stereo spread. **NOTE:** When connected to only TimeLine MX's **LEFT OUT**, or when using **SPLIT L|R** or **SPLIT R|L - DUAL** routing modes, the Pan control becomes disabled and is automatically set to center for optimal mono output.

Common Delay Parameter	Values	Description
Output Level 	0-100	Attenuates the volume level of the individual delay type's wet signal only, which may be useful to fine-tune the wet-dry mix of some presets.
Swell 	Off, 0.10 to 4.0 seconds	Applies a fade-in of the selected time to the repeats, providing a softer attack.
Duck Sensitivity 	0-18	Controls the amount of ducking applied to the delay signal triggered by the input signal.
Duck Release 	0.05-1.00 seconds	Sets the release time of the ducking.

NOTE: For the **TAP Div, Pan**, **Output Level**, and **Swell** parameters, edited setting persists when changing the delay type.

TAP Division Settings

Set the Delay Time with the TIME knob or TAP footswitch. By default, both Delay 1 and 2 use this Delay Time setting and are set the Quarter Note TAP Division value. Use the Free setting as described below to set independent Delay Times.

Each delay offers a configurable TAP Division for tempo-synced repeats. Press **TYPE** to highlight the note icon for Delay 1 or 2, then turn **TYPE** to select the division value. The available TAP Division values are as follows:

- **Quarter**
- **Dotted Eighth**
- **Eighth**
- **Triplet**
- **Sixteenth**
- **Golden Ratio** = Approximately 1.62:1
- **Silver Ratio** = Approximately 2.41:1
- **Free*** = "Unlocks" the current delay, allowing its delay time to be set independently

*When a delay is set to **Free**, it will no longer respond to TAP tempo or MIDI Clock

NOTE: For **REVERB**, the TAP Division value affects its Pre-Delay parameter.

Out of Tempo Range Alert

Note that most, but not all TimeLine MX delay types provide the same Delay Time range. Therefore, the case can arise where the current Delay **TIME** or **TAP** setting, in combination with some **TAP Division** settings, can be out of the range for the current delay type. For example, the **dBUCKET** delay, true to the analog architecture it is based on, has a narrower range than most delay types (80 to 800 milliseconds). Therefore, if the Delay Time is set to greater than 800 ms with a Quarter Note TAP Division, this exceeds its Time range, and the repeats heard will likely not be in sync with the current Tap Tempo.

When this type of "out of tempo range" situation occurs, an exclamation indicator is displayed on the Delay "**1**" or "**2**" selector, as shown below.

Out of tempo range indicator on Delay 1

If desired, turn the **TIME** knob to set a new tempo for the preset, and/or change the **TAP Division** parameter for the individual delay type to bring it within its available Time range. The Time ranges per Delay Type are listed below.

Delay Type	Time Range
dTAPE	60 - 2500ms
dBUCKET	80 - 800ms
DIGITAL	60 - 2500ms
DRUM	200 - 2000ms
OIL CAN	200 - 800ms
MULTITAP	60 - 2500ms
SPECTRAL	60 - 2500ms
REVERSE	60 - 2500ms
ICE	60 - 2500ms
LO FI	2 - 2500ms
FILTER	60 - 2500ms
REVERB	2 - 2500ms Pre-Delay, 40+ seconds Decay

1+2 Parameters

Within the latter section of Parameter (**PARAM**) menu are several **1+2 Parameters** for all Delay types. The 1+2 parameters are "shared" and applied simultaneously to ***both*** **Delay 1** and **Delay 2** for the current preset. When Delay 2 is Off, the 1+2 parameters are applied to Delay 1. Also, see "Using Single or Dual Delays" on page 11.

1+2 parameters appear at the end of the **PARAM** menu list (see page 55), and are indicated with a 1+2 symbol at their left.

The Parameter menu, showing 1+2 parameters

Settings made for 1+2 parameters are stored individually per preset. The following list includes all 1+2 parameters and their descriptions.

1+2 Parameter	Values	Description
Boost 1+2 BOOST	**-3dB to +3dB**	Adjusts the final output level for the preset, from -3.0dB to +3.0dB (default is 0.0dB - unity). This can be useful for level matching in effects chains, or can be used as an effect such as for boosting a solo with delay.
Persist 1+2 PERSIST	• **On** • **Off**	Allows delay repeat "trails" to continue to be heard when the effect is bypassed: • **On**: Allows delay trails to persist.* • **Off**: (Default) Disables the function so that any audible delay trails are immediately silenced when the effect is bypassed. ***NOTE:** Enabling Persist will automatically set TimeLine MX to Buffered Bypass. See "Bypass" on page 59. **TIP!** Enable the Global **Spillover** option (page 64) to persist trails between preset changes.

1+2 Parameter	Values	Description
Expression Pedal Setup 1+2 EXP SETUP	• MIDI On/Off • Heel • Toe	Allows assignment of one or multiple knobs for expression pedal control per preset. Note that knob assignments can be controlled via an expression pedal connected to the **EXP** jack and via MIDI control (MIDI CC 100). • **MIDI On/Off:** Enables or disables control of the assigned knobs via MIDI Expression pedal using MIDI CC# 100 for the current preset. (This setting does not affect control via an **EXP** jack-connected expression pedal.) When the double-arrow indicator appears to the right of **MIDI On/Off**, turn **VALUE** to **On** to enable or **Off** to disable Expression MIDI control. • **Heel** and **Toe:** Connect an expression pedal (TRS, 25k Ohm) to the rear panel **EXP** jack to assign the desired knob(s) for control and access and configure the **Heel** and **Toe** values to set the min. and max. limits of the parameter range. See "Expression Pedal Setup" on page 79 for detailed setup instructions
Dual Delay Enable 1+2 DUAL	• Off • Parallel • Series 1 ▸▸ 2 • Series 1 ◂◂ 2 • Split 1L | 2R • Split 1R | 2L	Configures the preset to utilize one delay (**Off**) or any two delays with the choice of routing. • **Off:** Disables Delay 2, so that the preset utilizes only one delay. • **Parallel:** Routes the two delays in parallel, keeping processing discrete for each. • **Series 1 ▸▸ 2:** Routes Delay 1's output into Delay 2. • **Series 1 ◂◂ 2:** Routes Delay 2's output into Delay 1. • **Split 1L | 2R:** Routes Delay 1 to the Left Out and Delay 2 to the Right Out. • **Split 1R | 2L:** Routes Delay 1 to the Right Out and Delay 2 to the Left Out. **NOTE:** All of these options are also available from the **TYPE** encoder for easy access. See page 11 details.

1+2 Parameter	Values	Description
MIDI Clock 1+2 MIDI CLOCK	• On • Off	Enables or disables TimeLine MX's ability to sync to MIDI Clock for both Delay 1 and 2 of the current preset. This parameter is saved independently; only presets with this parameter set to On will respond to MIDI Clock. • **On:** Sets both Delay 1 and 2's Delay Time to sync to incoming MIDI Clock messages. • **Off** (default)**:** Disables MIDI Clock sync for the current preset. **NOTE:** Optionally, enable the Global Settings - MIDI THRU to allow incoming MIDI Clock to also be routed to TimeLine MX's MIDI OUT port for syncing additional devices. See "Global Settings" on page 58.
Tap Mode 1+2 TAP MODE	• Preset • Global	Adjusts how the last tapped tempo affects preset changes. • **Preset** (default): The preset's saved tempo is recalled upon load of a preset. • **Global:** The Delay Time will remain at the last tapped tempo regardless of what tempo is saved in the loaded preset.
Copy Settings From COPY FROM	Presets 00A thru 149B	Allows the selection of another preset to "import" and copy its Delay 1's delay type and settings instantly to Delay 2 of the current preset, saving the time of manual configuration. Simply select any preset (**00A** to **149B**) from the list to copy the preset's settings.

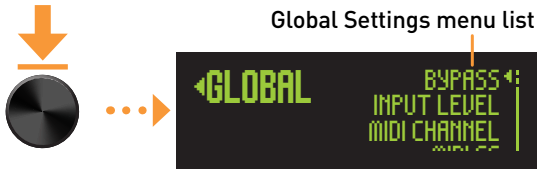
NOTE: Remember to save the preset after configuring its 1+2 Parameters to retain all edited settings. See page 19.

Global Settings

Global Settings affect TimeLine MX regardless of what preset is currently active, allowing the pedal to be customized for the desired setup and workflow. See the following pages for descriptions for all Global Settings.

Accessing the Global Settings

1. Press and hold the **VALUE** encoder for 2 seconds to display the **GLOBAL** screen.



Entering the Global Settings

2. Turn **VALUE** to select the desired Global Setting, then press **VALUE** to display its options.

Selecting a Global Setting from the menu (Input Level setting is selected)

3. Turn **VALUE** to choose the desired option (or, if a slider is displayed, turn **VALUE** to adjust it), then press and hold **VALUE** for 1 second to go back to the previous screen.
4. Repeat the above steps to configure additional Global Settings as desired.
5. Press and hold **VALUE** for 1 second to exit the Global Settings home screen.

NOTE: All changes made to Global Settings persist across power cycles.

The Global Settings Options

The following is a list of all Global Settings, including their options and descriptions. Note that factory default settings are indicated within the descriptions.

The Global Settings menu

Global Setting	Values	Description
Bypass BYPASS	• **True** • **Buffered**	Sets the bypass mode for TimeLine MX: • **True** (default)**:** The signal passes straight through electromechanical relays. No components are touching the input signal. • **Buffered:** The bypassed signal runs through the high-quality analog buffer, which can preserve the high-frequency response of an instrument's signal through the pedal chain and long cable runs. **NOTE:** Some features require **Buffered Bypass** for audio throughput. When TimeLine MX is currently set to **True Bypass**, it will automatically be changed to Buffered Bypass when these options are enabled: "Persist", "Spillover", "Dry Signal" - when set to KillDry, "In/Out Configuration" - when set to any option other than Normal, and when using stereo output connections.

Global Setting	Values	Description
Input Level INPUT LEVEL	• Instrument • Line	Selects the input level sensitivity for the TimeLine MX inputs: • **Instrument Level** (default): For connecting a guitar or bass. • **Line Level**: For connecting a synth, drum machine, amp modeler, or an instrument that produces higher output levels. Setting to Line provides more headroom for the delay repeats if they start to sound crunchy or like they could be clipping. **NOTE:** Amplifier FX Loops and modeler devices can often be configured for Instrument or Line level output. It is recommended to match these level settings between TimeLine MX and other connected devices.
MIDI Channel MIDI CHANNEL	1-16	Selects the MIDI Channel, **1** (default) through **16**, for MIDI communication. **NOTE:** When MIDI Clock is enabled for the current preset (see the setting for "MIDI Clock" on page 57), it is received regardless of the MIDI Channel selected here.
NOTE: The following **MIDI CC**, **MIDI Program Change**, and **MIDI THRU** parameter settings apply only to the MIDI DIN and TRS MIDI ports; they do not apply to the USB MIDI port.		
MIDI CC MIDI CC	• Don't Send • Send	Disables or enables the transmission of MIDI CC (Continuos Controller) messages generated by the TimeLine MX controls: • **Don't Send** (default): Disables MIDI CC transmission. • **Send:** Enables MIDI CC transmission.
MIDI Program Change MIDI PC	• Don't Send • Send	Disables or enables the transmission of MIDI PC (Program Change) messages generated by the TimeLine MX controls: • **Don't Send** (default): Disables MIDI PC transmission. • **Send:** Enables MIDI PC transmission.

Global Setting	Values	Description
MIDI THRU 	• Off • THRU • Merge	Sets the **MIDI THRU** behavior: • **Off** (default): Only MIDI messages generated by the controls on TimeLine MX are sent to the MIDI output. • **THRU:** MIDI messages that arrive at the MIDI input are sent to the MIDI OUT without any additional MIDI messages generated by TimeLine MX.* • **Merge:** MIDI messages that arrive at the input and those that are generated by TimeLine MX are merged together to be sent to the MIDI OUT.*
Footswitch Mode 	• Preset • Dual	Configures the behavior for TimeLine MX footswitches **A** and **B**: • **Preset** (default): Footswitches **A** and **B** load the respective **A** and **B** presets for the current preset bank. • **Dual:** Footswitch **A** enables/disables **Delay 1**, and footswitch **B** independently enables/disables **Delay 2**. Note that other preset banks can also be accessed in the same manner as in Preset Footswitch Mode. **NOTE:** To configure any preset to use single or dual delays, see page 11. When set to **Dual** footswitch mode and the current preset is configured for a single delay, footswitch **A** enables/disables the delay and footswitch **B** has no function.
Active Banks 	• All • 0-149	Allows TimeLine MX to display and scroll through all 150 preset banks (default), or limits the range of banks that can be selected. Useful to limit the available banks during a particular gig or set.

***NOTE:** For the MIDI THRU - **THRU** and **Merge** settings, incoming MIDI data is echoed only on the MIDI port it was received; MIDI received at the 5-pin MIDI IN is echoed only to the 5-pin MIDI OUT, MIDI received at USB MIDI is echoed to the USB MIDI OUT, and MIDI received at the EXP jack's TRS MIDI In (tip conductor) is echoed to the TRS (ring conductor) MIDI Out.

Global Setting	Values	Description
Home Screen HOME SCREEN	• Default • Stage • Stage Alt	Allows the Home Screen to be configured for different workflows: • **Default** (default): Shows the most information for the current preset: location number, name, Dual mode option, TAP Divisions, delay Type, and Time value. • **Stage:** Prioritizes visibility by showing only preset name and location number in LARGE text. • **Stage Alt:** Same as **Stage**, but scrolls the preset name on initial load to support long names. Please see page 16 for details.
Preset Navigation PRESET NAV	• Direct • List	Allows preset selection to be configured in two different ways: • **Direct** (default): Turning the **VALUE** encoder immediately loads the next (clockwise) or previous (counter-clockwise) preset. • **List:** Turning **VALUE** scrolls through a list of all presets. Pressing **VALUE** loads the selected preset. Please see page 16 for details.
Tap Footswitch TAP FOOTSW	• Tap • Looper	Configures the behavior for TimeLine MX **TAP** footswitch: • **Tap** (default): Pressing the footswitch rhythmically sets a Delay Time to the tempo tapped. The switch's LED flashes in sync with the set tempo. **NOTE:** Pressing and holding **TAP** while in Tap mode will change the switch to Looper mode. See page 69 for details. • **Looper:** The switch becomes a "1 Button Looper." Pressing it will trigger the Looper functions for Record, Overdub, Stop, Play, and Clear Loop. Please see page 72 for details.

Global Setting	Values	Description
EXP Mode EXP MODE	• Pedal • Bank • Preset • Looper • MS+ Looper • TAP • 1Btn Looper • MIDI	Allows configuration of the TimeLine MX's **EXP** jack to connect the desired type of controller device and its functionality: • **Pedal** (default): For the use of an Expression Pedal to control TimeLine MX's knobs. (25k Ohm potentiometer minimum). • **Bank:** For the use of a Strymon MultiSwitch or MultiSwitch Plus to access Bank Down, Preset A/B Toggle, and Bank Up. • **Preset**: For the use of a Strymon MultiSwitch or MultiSwitch Plus to access Preset Down, Bypass, and Preset Up. • **Looper:** For the use of a Strymon MultiSwitch or MultiSwitch Plus to access the 6 Looper functions. • **MS+ Looper:** For the use of a Strymon MultiSwitch Plus to access the 6 Looper functions, with LED state indicators. • **TAP:** For the use of a Strymon MultiSwitch Plus, MiniSwitch, or other "momentary" SPST type switch to remotely tap in a "TAP Tempo" Delay Time. • **1Btn Looper:** For the use of a Strymon MiniSwitch or other momentary switch to control the 1 Button Looper. • **MIDI:** For the use of TRS MIDI for MIDI CC/PC/Note messages, or for a Strymon MultiSwitch Plus to access Presets 0B, 1A, & 1B. Please see page 76 for setup details.
Dry Signal DRY SIGNAL	• Normal • KillDry	Allows the dry signal to be turned on or off. This is useful in a parallel effects loop or mixer send where an effect level may be necessary. • **Normal** (default): The dry signal is routed to the outputs. • **KillDry:** Mutes the dry signal, allowing the **MIX** control to be used as an effect (wet only) level. **NOTE:** When **KillDry** is selected, TimeLine MX is automatically set to Buffered Bypass. See "Bypass" on page 59.

Global Setting	Values	Description
Spillover SPILLOVER	• On • Off	Allows the wet decay signal of the currently selected preset to "spill" into the next selected preset. • **On:** Enables Spillover. • **Off** (default): Disables Spillover. **IMPORTANT!** Due to the architecture of the delay buffer, the current preset must be active for at least 5 seconds before Spillover will be operational. Enabling Spillover will automatically set TimeLine MX to Buffered Bypass. See "Bypass" on page 59.
In/Out Configuration I/O CONFIG	• Normal • FX Loop • Mono • FX Loop • Stereo • Wet Dry • Wet Dry Wet	Configures Input/Output jack routing options. Please see page 66 for details. • **Normal** (default): The Input and Output jacks function as mono or stereo ins and outs. Use Left In/Out for mono or both Left and Right In/Out for stereo (see page 66). • **FX Loop Mono** and **FX Loop Stereo:** Sets the Right In and Left Out to function as either a mono (see page 66) or stereo (see page 67) FX Loop for inserting external effects to process the wet signal. • **Wet Dry** and **Wet Dry Wet:** Sets the LEFT and RIGHT OUT jacks to provide discrete, mono or stereo"wet" and "dry" signals. **NOTE:** When any option other than **Normal** is selected, TimeLine MX is automatically set to Buffered Bypass (see page 59).
Looper Location LOOPER LOC	• Pre • Post	Switches the Looper's position within the signal flow (see page 69): • **Pre** (default)**:** The Looper is before Delay 1 and 2. Loop recordings capture the non-effected input signal. • **Post:** The Looper is after Delay 1 and 2. Loop recordings capture all currently enabled Delays.

Global Setting	Values	Description
Looper Level LOOPER LEVEL	0-100	Sets the volume level of the Looper playback (see page 69).
Looper Exit LOOPER EXIT	• Stop • Play	Determines the behavior when exiting the Looper mode during playback (see page 69): • **Stop** (default)**:** The loop stops playback. • **Play:** The loop keeps playing in the background.
1 Button Looper Function 1 BTN FUNC	• Rec > Play • Rec > Dub • Rec > Stop	Determines the 1 Button Looper TAP switch behavior when tapped after recording a loop (see page 69): • **Rec > Play** (default): Pressing Tap once after recording triggers Loop playback. • **Rec > Dub**: Pressing Tap once after recording immediately triggers Overdub. • **REC > STOP** : Pressing Tap once after recording stops Loop and saves it for playback later.
MS/BPM MS/BPM	• Milliseconds • Beats Per Minute	Configures the Home Screen to show delay time in Milliseconds (ms) or Beats Per Minute (BPM).
Display Brightness DISP BRIGHT	0-15	Allows adjustment for the brightness of the display screen from low to high for the best visibility in different environments. (Default is 0.)
LED Brightness FS LED BRIGHT	0-15	Allows adjustment for the brightness of the footswitch LEDs from low to high for the best visibility in different environments. (Default is 0.)

NOTE: Performing a complete device Factory Reset will reset all global settings (as well as all parameters and presets) to their default values. Please see "Performing a Factory Reset" on page 104.

I/O Configurations

TimeLine MX can optionally be set for different Input and Output jack routing configurations via Global Settings (see page 64). To select a configuration, hold **VALUE** for 2 seconds to enter the **GLOBAL** menu, choose **I/O Config**, then select the desired option. See the examples below.

Selecting a GLOBAL > I/O Configuration

Normal Configuration

The default **Normal** configuration offers mono or stereo input and output, determined by the jack connections (also, see page 9):

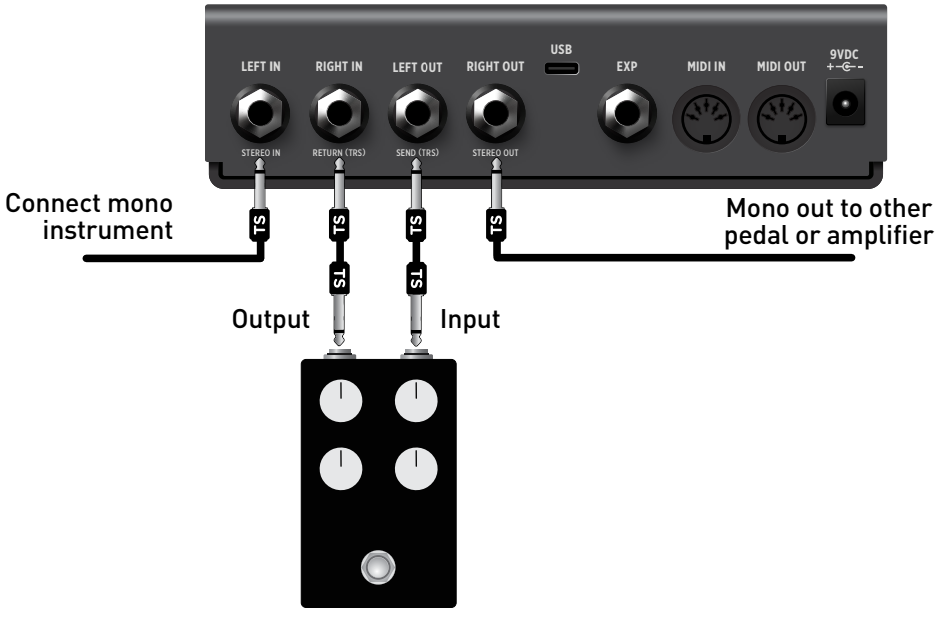
Input: Connect to the **LEFT IN** only for mono input. Connect to both the **LEFT** and **RIGHT IN** for stereo input.

Output: Connect to the **LEFT OUT** only for mono output. Connect to both the **LEFT** and **RIGHT OUT** for stereo output.

FX Loop Mono and FX Loop Stereo Configurations

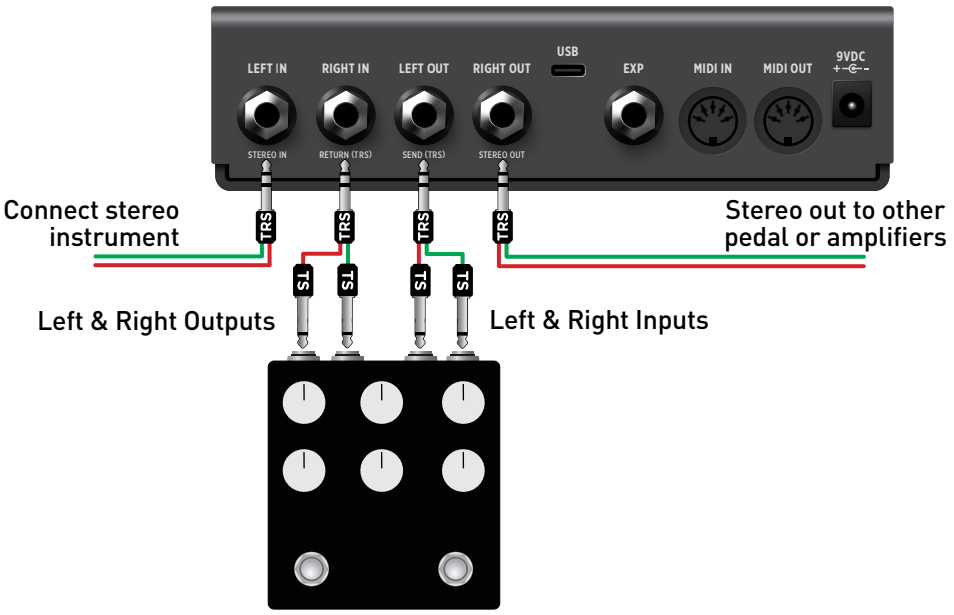
These options allow the **RIGHT IN** and **LEFT OUT** to function as a mono or stereo FX Loop for connecting external effects, where the TimeLine MX's wet signal is processed through them. Note that specific cable connectors are required for mono vs. stereo. (Some external pedals' connections may vary, please see your pedal manufacturer's documentation.)

FX Loop Mono: All **IN**s and **OUT**s are mono. Use standard, Tip-Sleeve (TS) instrument type cables for all connections.



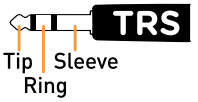
FX Loop Mono connections

FX Loop Stereo: Use Tip-Ring-Sleeve (TRS) connections to all TimeLine MX's **IN** and **OUT** jacks for stereo.* Depending on the jacks offered on the external effects units, it may be necessary to use TRS to TS splitter cables or adapters, as shown below for the **SEND** and **RETURN** connections.



FX Loop Stereo connections

***NOTE:** For TRS connections, the left channel (hot) is carried on the **Tip**, the right channel (hot) on the **Ring**, and the **Sleeve** is common ground.



Wet Dry and Wet Dry Wet Configurations

These options provide the "dry" (unprocessed) input and the "wet" (processed) signals to be routed discretely, such as to two or three amplifiers or mixer channels.

Wet Dry: The **LEFT OUT** is a mono, dry-only signal output and the **RIGHT OUT** is a mono, wet-only output.

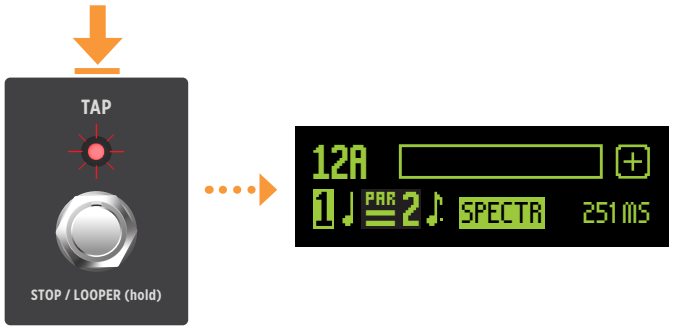
Wet Dry Wet: The **LEFT OUT** is a mono, dry-only signal output and the **RIGHT OUT** is a stereo wet-only output. A TRS connection to the **RIGHT OUT** is required for stereo.

Using the Looper

TimeLine MX includes a full-featured looper that captures 48kHz stereo loop recordings up to 5 minutes in length. Looper control is provided by the on-board footswitches, remotely via Strymon MultiSwitch Plus, MultiSwitch, MiniSwitch devices (see page 81), or MIDI (see page 87).

1 Entering Looper Mode

To use the looper, press and hold the **TAP** (**STOP/LOOPER**) footswitch for 2 seconds. The switch's LED flashes RED/GREEN and the looper screen appears with an empty play progress bar and the ⊕ icon, indicating there is no loop in memory.

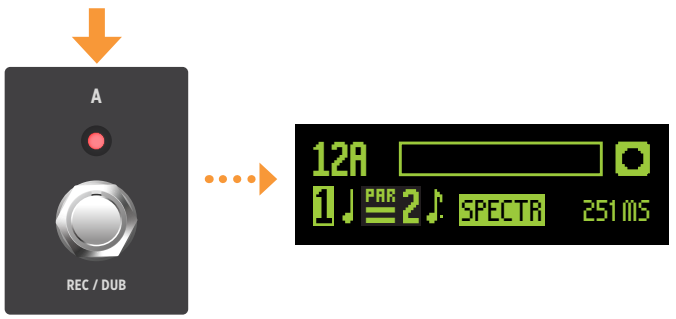


In Looper mode, TimeLine MX's onboard footswitches become transport controls for Record/Overdub, Play, and Stop functions. The **TAP** (**STOP/LOOPER**) LED continues flashing RED/GREEN while in Looper mode.

NOTE: An alternative **1 Button Looper** is also available. Please see "Using the 1 Button Looper" on page 72 for details.
The following steps cover using the Full Looper mode.

2 Recording a Loop

Record a loop by pressing the **A** (**REC/DUB**) footswitch. Its LED lights solid RED and the Recording icon ● appears flashing on the screen.



3 Overdub

When actively recording a loop, there are several options for the next steps: **Overdub**, **Play**, or **Stop**.

When actively recording, to set the end-point of the original loop and immediately start overdubbing another layer from the beginning, press the **A (REC/DUB)** footswitch to start overdubbing. Its LED lights solid AMBER, the screen's play bar shows the loop progress, and the flashing Overdub icon appears to its right.

4 Playing a Loop

When actively recording (or overdubbing or playing), press the **B (PLAY)** footswitch. Its LED lights solid GREEN, the screen's play bar shows the loop progress, and the Play icon appears to its right.

TIPS: During playback...

- For fast "stutter" playback, press PLAY repeatedly to keep initiating playback from the start of the loop.
- Press REC/DUB to start overdubbing.
- Optionally, exit Looper mode and allow the loop to keep playing. See the following **Tips for Using the Looper**.

5 Stopping a Loop

When actively recording (or playing or overdubbing), press the **C** (**STOP**) footswitch to stop immediately. Its LED continues flashing RED/GREEN to indicate TimeLine MX is still in Looper mode, and the Stop icon appears on the screen, as shown in the following image. The REC/DUB and PLAY switch LEDs turn off once stopped.

Once stopped, pressing **A** (**REC/DUB**) will immediately start recording a new loop, replacing the last recorded loop and overdubs.

6 Exiting Looper Mode

To exit Looper mode, press and hold **STOP/LOOPER** for 3 seconds, and TimeLine MX returns to the Home screen. Recorded loops remain in memory until TimeLine MX is powered off.

Using the 1 Button Looper

Optionally, the onboard **TAP** footswitch can be set as a simple "1 Button" interface for the looper. With this setting, a looper is always available for quick and simple looper needs with the press of the **TAP** switch. The **A** and **B** footswitches can still be used to navigate presets and banks.

NOTE: Full looper controls are not accessible when using 1 Button Looper mode.

1 Engaging 1 Button Looper Mode

Press and hold the TYPE encoder for three seconds to enter the GLOBAL menu, select TAP FOOTSW, and choose LOOPER to set the **TAP** footswitch to control the **1 Button Looper**.

Configuring the TAP switch for 1 Button Looper functionality

NOTE: When using the 1 Button Looper, if a loop is already recorded, it must first be cleared from memory to record a new one. To clear, press and hold **TAP** for 3 seconds, until the No Loop ⊞ icon appears on the Home screen. (Powering TimeLine MX off also clears a loop from memory.)

The looper icon on the Home Screen indicates the current status

2 Recording a Loop

To record, press the **TAP** switch once. The switch's LED lights solid RED and the flashing Recording icon ● appears on the Home screen, as shown in the following image.

Recording a loop (1 Button Looper)

When actively recording a loop, there are several options for the next steps: **Play**, **Overdub**, **Stop,** or **Clear**, as described in the following steps.

3 Playing a Loop

When actively recording or overdubbing, or when the looper is stopped with a loop in memory, press **TAP** once. Its LED lights solid GREEN, the screen's animated Play icon shows the loop progress. To stop playback, press **TAP** twice quickly.

Playing a loop (1 Button Looper)

4 Overdubbing a Loop

Overdubbing can be started while playing a recorded loop. While the loop is playing, press **TAP** once. The **TAP** LED lights solid AMBER and the flashing Overdub icon appears on the Home screen. This keeps recording another layer on top of the initial recorded loop until either Stop (press **TAP** twice rapidly) or Play (press **TAP** once) is engaged.

Overdubbing an existing loop (1 Button Looper)

5 Stopping a Loop

When actively recording, playing, or overdubbing, press **TAP** twice rapidly to stop. The **TAP** LED turns off and the Stop icon appears on the screen. To start playback, press **TAP** once.

Stopping a loop (1 Button Looper)

6 Clearing a Loop

Once a loop has been recorded, from any Looper state, press and hold **TAP** for approximately 3 seconds to permanently delete the loop from memory. While holding **TAP**, wait for the Clear icon ⊠ to flash twice. Once cleared, the No Loop icon ⊞ will appear. A new loop can then be recorded when desired.

Tips for Using the Looper...

Full Looper Mode or 1 Button Looper?

- **Full Looper Mode** provides more flexibility, playback options (such as Half Speed and Reverse), and control over looper functions. It requires TimeLine MX to be set to Looper mode by holding the **TAP** switch (*unless using external control or MIDI options*).
- **1 Button Looper**, when engaged, is always available for those who don't frequently rely on TAP tempo, and is perfect for many basic looping needs, but is limited to Record, Play, Overdub, and Stop.
  TIP! Configure a Strymon MiniSwitch for constant access to 1 Button Looping without sacrificing TAP tempo control (see next page).

Loop record time: A loop of up to 5 minutes in length can be recorded.

The recorded loop is retained: Once a loop is recorded, **it remains in memory until TimeLine MX is powered off** (or until the loop is manually cleared or overwritten with a new loop—see the next item). Therefore, it is possible to change Delay types, adjust parameters, and load different presets with the loop actively playing.

Clearing a loop: When using the 1 Button Looper, there is a **Clear** feature to permanently delete a recorded loop from memory. When using the full looper, there is no Clear function available via footswitch. When engaging Record, an existing loop is automatically erased.

Looper Pre or Post: Use the **GLOBAL > Looper Loc** to "**Pre**" or "**Post**" for the desired behavior (see page 58).

- **Pre** (default)**:** The Looper is before Delay 1 and 2. Loop recordings capture the non-effected input signal. The current delay effects are heard on the input and loop's playback signals.
- **Post:** The Looper is after Delay 1 and 2. Loop recordings capture the currently enabled delays. The current delay effects are heard on the input but *not* on the loop's playback.

(continued on the next page)

Tips for Using the Looper (continued)...

Keeping a loop playing in the background:

When using the 1 Button Looper: It is not necessary to enter the dedicated Looper mode. Therefore, its looper control is always available via the **TAP** footswitch, and loops can be recorded and played at any time, with loop status displayed in the Home screen.

When using the Full looper: As instructed in the preceding sections, it is necessary to enter Looper mode to access its dedicated, on-board footswitch functions and screen. Optionally, to keep playing the loop when exiting Looper mode, set the **GLOBAL** > **Looper Exit** parameter to "**Play**" (see "Global Settings" on page 58).

External looper control: Using external control, looper functions can be accessed at all times, even if not currently in Looper mode.

- **Configure a Strymon MultiSwitch or MultiSwitch Plus device** for control of the full looper's six functions (Record/Overdub, Play, Stop, Half/Full Speed, Reverse/Forward, and Undo/Redo). Please see "Configuring MultiSwitch or MultiSwitch Plus" on page 81).
- **Configure an external single footswitch** for 1 Button Looper control. When the **GLOBAL > Exp Mode** is set to **1BTNLOOP** and an external single switch controller is connected (such as a Strymon MiniSwitch set to TAP mode. See page 85), the external footswitch acts as a 1 Button Looper control. In this configuration, a Looper status icon is displayed at all times on the main screen. This allows the onboard **TAP** switch to continue to provide TAP Tempo control, with full-time access to the looper via an external switch. Please see page 85.
- **Configure an external MIDI controller device** to send MIDI CC or MIDI Note messages to trigger all looper functions (as well as the ability to control numerous other parameters). Please see "Connecting a TRS MIDI Controller Device" on page 91 , then refer to "Using MIDI" on page 87 for the list of MIDI commands.

Additional Looper GLOBALS: There are controls to vary the Loop Level, Looper Exit behavior, and Looper Pre or Post configuration in the **GLOBAL** menu. Please see "Global Settings" on page 58 for details.

NOTE: The looper does not sync to incoming MIDI Clock tempo.

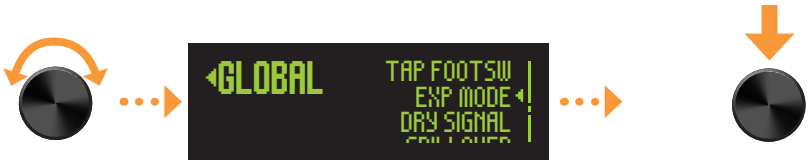
Expression and External Control

Configuring the EXP Jack

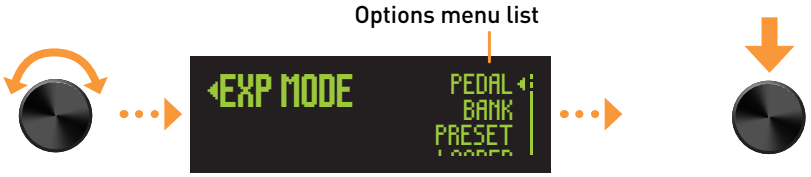
The TimeLine MX rear panel's **EXP** jack can be set to work with an expression pedal, Strymon MiniSwitch, MultiSwitch, Multiswitch Plus device, or TRS MIDI device for different types of external control. Select **EXP MODE** within the Global Settings to configure the **EXP** jack for the desired device type.

1. Press and hold the **VALUE** encoder for 2 seconds to enter the Global Settings (**GLOBAL**) menu (also, see page 58).

2. Turn **VALUE** to select **EXP MODE**, then press **VALUE** to display its options.



3. Turn **VALUE** to select the desired **EXP MODE** option, then press **VALUE** to commit the setting.



EXP MODE Options

Choose the option that provides the desired control functions for the controller device to be connected to the **EXP** jack.

- **PEDAL** (default): For use with an external expression pedal for control of TimeLine MX's knobs (TRS, 25k Ohm potentiometer minimum).
- **BANK:** For use with an original Strymon MultiSwitch or a MultiSwitch Plus set to "TimeLine, BigSky, and Mobius mode" (as covered on page 82).The MultiSwitch device's footswitches perform the following functions:

  - **Footswitch A (left footswitch):** Bank down
  - **Footswitch B (middle footswitch):** Toggles between the A and B presets of the current bank
  - **Footswitch C (right footswitch):** Bank up

- **PRESET:** For use with an original Strymon MultiSwitch or a MultiSwitch Plus set to "TimeLine, BigSky, and Mobius mode" (as covered on page 82). The MultiSwitch device's footswitches perform the following functions:
  - **Footswitch A (left footswitch):** Preset down
  - **Footswitch B (middle footswitch):** Bypasses/engages the currently loaded preset
  - **Footswitch C (right footswitch):** Preset up

- **LOOPER:** For use with an original Strymon MultiSwitch or with a MultiSwitch Plus set to "TimeLine, BigSky, and Mobius mode" (as covered on page 82). The MultiSwitch device's footswitches can access six Looper functions, depending on whether TimeLine MX is set to Looper mode or not (press and hold **TAP** for 3 seconds to enter Looper mode):
  - **Footswitch A (left footswitch):** Looper Record/Overdub
    - When in Looper mode: Reverse-Forward play toggle
  - **Footswitch B (middle footswitch):** Looper Play
    - When in Looper mode: Half-speed, Full-speed toggle
  - **Footswitch C (right footswitch):** Looper Stop
    - When in Looper mode: Undo/Redo toggle

- **MS+ LOOPER:** For use with MultiSwitch Plus set to "Custom mode" (as covered on page 82). The MultiSwitch Plus device's footswitches perform the same six Looper functions as listed above for the **LOOPER** setting, with added LED indicators:
  - **Footswitch A (left footswitch):** Looper Record/Overdub. The **A** LED is lit RED when Recording or Overdubbing.
    - When in Looper mode: Reverse-Forward play toggle. The **A** LED is lit RED when Reverse is enabled.
  - **Footswitch B (middle footswitch):** Looper Play. The **B** LED is lit GREEN when Playing.
    - When in Looper mode: Half-speed, Full-speed toggle. The **B** LED is lit RED when Half-Speed is enabled.
  - **Footswitch C (right footswitch):** Looper Stop. The **C** LED remains lit RED at all times.

  - When in Looper mode: Undo/Redo toggle. The **C** LED remains lit GREEN at all times.

- **TAP:** For use with an original Strymon MultiSwitch, or with a MultiSwitch Plus set to "TimeLine, BigSky, and Mobius mode" (as covered on page 81).
  - **Footswitch A (left footswitch):** Preset down.
  - **Footswitch B (middle footswitch):** Sets Tap Tempo for current preset.
  - **Footswitch C (right footswitch):** Preset up

  Alternatively, **TAP** can be controlled via an individual switch, using an original Strymon MiniSwitch or using a MultiSwitch Plus set to "Three Independent Switches" or "Combo" mode (as covered on page 82).
  - **With Three Independent Footswitches mode**, use any one of the MultiSwitch Plus switches set to TAP mode.
  - **With Combo mode**, use the MultiSwitch Plus footswitch **C** set to TAP mode.

NOTE: As an alternative to a Strymon MiniSwitch, any other single, momentary type switch that uses a TRS connection can be used to control TAP Tempo. See page 85 for setup details.

- **1BTN LOOP:** For use with a Strymon MiniSwitch or other single, momentary type switch that uses a TRS connection. See page 85 for setup details. The switch accesses all 1 Button Looper functions.
- **MIDI:** For use with an external MIDI controller (TRS MIDI) for preset access and parameter control or preset changes. Alternatively, for use with a Strymon MultiSwitch Plus set to "Preset mode" (as covered on page 82) to recall three specific presets. The MultiSwitch Plus device's footswitches perform the following functions:
  - **Footswitch A (left footswitch):** Loads preset 0B
  - **Footswitch B (middle footswitch):** Loads preset 1A
  - **Footswitch C (right footswitch):** Loads preset 1B

NOTE: The **EXP MODE** jack setting persists across power cycles and is not saved per preset.

Please proceed to the following configuration section for details on how to complete the setup for each type of controller:

- "Expression Pedal Setup" on page 79.
- "Configuring MultiSwitch or MultiSwitch Plus" on page 81.
- "Configuring a MiniSwitch for TAP or Looper Control" on page 85
- "Connecting a TRS MIDI Controller Device" on page 91.

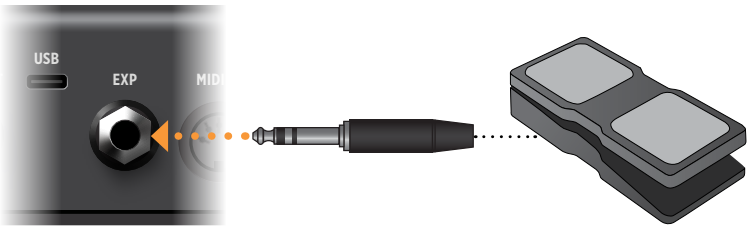
Expression Pedal Setup

Use a TRS expression pedal for continuous control of any desired TimeLine MX knob(s). These control settings can be created and stored individually for each preset.

1. Configure the **Global Settings** - **EXP MODE** jack setting for **Pedal** mode (the factory default setting). Then, return to the Home screen.

Selecting the Global Settings - EXP MODE - Expression option

2. Connect an expression pedal to the TimeLine MX **EXP** jack using a TRS cable.



Connecting a TRS expression pedal

NOTE: Expression pedals must be 25k Ohms or higher to be compatible with TimeLine MX.

3. On the Home screen, press the **VALUE** encoder to enter the **PARAM** menu for the preset. Turn **VALUE** to select the **1+2 EXP Setup** option and press **VALUE** to enter the setup options screen.

Entering the Expression Setup options screen

4. Within the **EXP Setup** screen, the **MIDI EXP ON/OFF** setting is initially selected and set to **ON** by default, as indicated by the double arrows (shown in above image). No change is necessary for this **ON** setting.

NOTE: This **ON/OFF** setting only affects MIDI control of the MIDI Expression pedal function using MIDI CC# 100. Optionally, turn **VALUE** to set **MIDI EXP** to **OFF** to disable the preset's Expression settings from being controlled via MIDI CC 100. Also, see page 87.

5 While the **EXP Setup** screen is displayed, rock the connected expression pedal fully to its minimum "heel" position. Double-arrows appear to the right of the **HEEL** parameter, indicating it is ready to learn the knob and value to be assigned.

Turn the knob intended to be controlled, such as **MIX** in this example, and set the knob value desired to be used as the pedal's **HEEL** (minimum) value. In the following example, this is set to "**0**."

Move Exp pedal to HEEL position — Turn MIX knob to set its HEEL value

NOTE: The **EXP Setup** is a "shared" 1+2 type that can control parameters for both Delay 1 and 2. Once a knob is assigned to the expression pedal, it will control this knob for only the delay in focus, unless otherwise set. To control the same parameter for the other delay, press **TYPE** to change the delay focus when first assigning the "Heel" position setting, then do the same for both Delay 1 and 2 on the "Toe" setting. Also, see page 56.

TIP! Optionally, assign additional knobs for expression control. Just adjust any additional knob(s) to the desired minimum **HEEL** value at this step.

6 Rock the expression pedal fully to its maximum "toe" position. The double-arrows now appear to the right of the **TOE** parameter. Turn the **MIX** knob to set the preferred **TOE** (maximum) value. MIX is set to "**255**" in this example.

Setting the TOE value

NOTE: If any additional knobs were assigned in the previous step, adjust them to the desired maximum **TOE** position before proceeding.

7 Once the above settings are made, the pedal assignments are configured. Press and hold the **VALUE** encoder for 1 second to back out of the **EXP Setup** and **PARAM** screens and start using the pedal with the configured preset.

NOTE: Save the preset to retain its expression pedal settings. Pedal assignment settings are stored individually per preset. See "Saving Presets" on page 19.

TIP! When MIDI Expression is enabled and the **EXP** jack is set to **MIDI Mode**, send MIDI CC 100 with values 0 (heel) to 255 (toe) to perform the expression pedal assignment setup, and control pedal assignments via MIDI.

Configuring MultiSwitch or MultiSwitch Plus

Configure TimeLine MX to be used with a Strymon MultiSwitch or MultiSwitch Plus device (sold separately) for external control. Configuration differs slightly for a MultiSwitch versus a MultiSwitch Plus. Please refer to the following instructions for the device in use.

NOTE: Please also refer to the respective Strymon Product pages for additional details regarding Multiswitch and MultiSwitch Plus.

Configuring TimeLine MX for a MultiSwitch Device

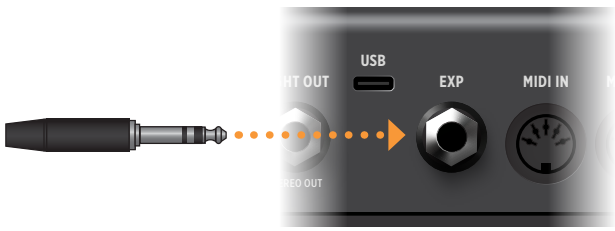
1. Press and hold the **VALUE** encoder for 2 seconds to enter the Global Settings (**GLOBAL**) menu.

2. Turn **VALUE** to **EXP MODE**, press **VALUE**, and then select **the** preferred functionality, as shown in the table below. Also, see "EXP Mode Options" on page 76 for details.

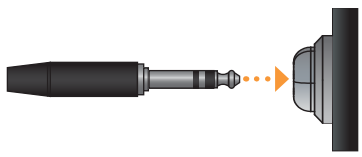
EXP MODE	Left FS Function	Middle FS Function	Right FS Function
BANK	Bank Down	Preset A/B	Bank Up
PRESET	Preset Down	Bypass/Enable	Preset Up
LOOPER **Normal Mode:** **Looper Mode:**	 Record/Dub Reverse/Forward	 Play Half/Full Speed	 Stop Undo/Redo
TAP	Preset Down	TAP Tempo	Preset Up

MultiSwitch EXP MODE control functions

3. Connect one end of a 1/4 inch, TRS-to-TRS cable to the TimeLine MX **EXP** jack.



4. Connect the other end of the TRS cable to the MultiSwitch TRS input.



5 The connected MultiSwitch should now perform the selected Bank, Preset, Looper, or Tap TimeLine MX control functions.

Configuring TimeLine MX for a MultiSwitch Plus Device

1 Press and hold the **VALUE** encoder for 2 seconds to enter the Global Settings (**GLOBAL**) menu, then turn **VALUE** to select and configure the following individual settings (also, see page 58).

- Set **MIDI CHANNEL** to **Channel 1** (factory default).

NOTE: To transmit MIDI CCs (when adjusting knobs) and PC messages (when changing presets) from the TimeLine MX **MIDI OUT** to control other MIDI devices, set the **MIDI CC** and **MIDI PC** options to **Send**.
To route incoming MIDI "through" to other MIDI devices, set **MIDI THRU** to **THRU** or **Merge**. Please see "Using MIDI" on page 87.

- Set **EXP MODE** to the desired option, as shown in the table below. Also, see "EXP Mode Options" on page 76 for details.
- Set **MIDI THRU** to **MERGE**.

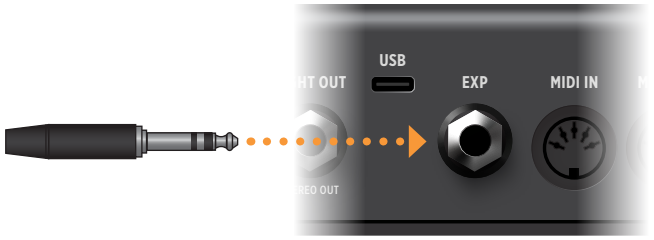
EXP MODE	FS A Function	FS B Function	FS C Function
BANK	Bank Down	Preset A/B	Bank Up
PRESET	Preset Down	Bypass/Enable	Preset Up
LOOPER **Normal Mode:** **Looper Mode:**	 Record/Dub Reverse/Forward	 Play Half/Full Speed	 Stop Undo/Redo
MS+ LOOPER **Normal Mode:** **Looper Mode:**	 Record/Dub Reverse/Forward	 Play Half/Full Speed	 Stop Undo/Redo
TAP*	Preset Down	TAP Tempo	Preset Up
1BTN LOOP	External 1 Button Looper control is available via a single MiniSwitch. See page 85.		
MIDI†	Loads preset 0B	Loads preset 1A	Loads preset 1B

MultiSwitch Plus EXP MODE control functions

***NOTE:** External **TAP** control is also available via a single MiniSwitch. See page 85.

†The **MIDI** setting can alternatively be used for receiving TRS MIDI. See page 91.

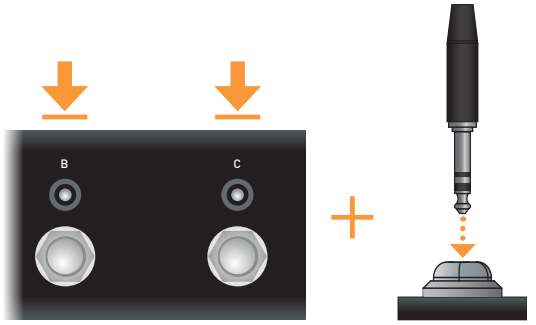
2. Connect one end of a 1/4 inch, TRS-to-TRS cable to the TimeLine MX **EXP** jack.



3. Note that the next step for connecting the other end of the TRS cable to MultiSwitch Plus differs, depending on the Global Settings - **EXP MODE** selected in the preceding Step 1:

To connect MultiSwitch Plus for the GLOBAL > Bank, Preset, Looper, or Tap EXP MODE

- In TimeLine MX's GLOBAL menu, select EXP MODE, then BANK, PRESET, LOOPER, or TAP as preferred.
- Press and hold the MultiSwitch Plus device's B and C footswitches simultaneously while connecting the TRS cable to any of the three MultiSwitch Plus inputs. Hold the footswitches until the MultiSwitch Plus **B** and **C** LEDs flash RED.
  (When consulting MultiSwitch Plus documentation, this configuration is referred to as its "TimeLine, BigSky, and Mobius mode.")

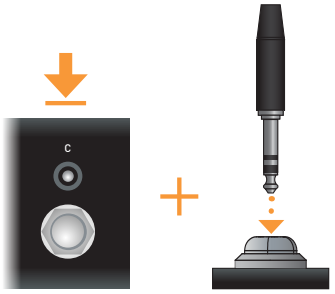


- Release the switches and all three MultiSwitch Plus LEDs will flash GREEN to confirm the connection.

NOTE: Alternatively, configure MultiSwitch Plus for its "Three Independent Switches Mode" where any one of its footswitches can be set for the **Tap** or **1 Button Looper** control function. Please see the *MultiSwitch Plus User Manual* for details.

To connect MultiSwitch Plus for the GLOBAL > MS+ Looper EXP MODE (for 6 switch Looper control, with LED indicators)

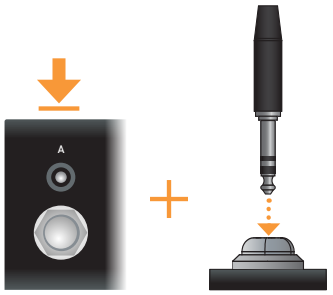
- In TimeLine MX's **GLOBAL** menu, select **EXP MODE**, then **MS+ LOOPER**.
- Press and hold the MultiSwitch Plus **C** (right) footswitch while connecting the TRS cable to any of the three MultiSwitch Plus inputs. Hold the footswitch until the MultiSwitch device's **C** (right) footswitch LED flashes RED.
  (When consulting MultiSwitch Plus documentation, this configuration is referred to as its "Custom mode.")



- Release switch **C** and all three MultiSwitch Plus LEDs will flash GREEN to confirm the connection.

To connect MultiSwitch Plus for the GLOBAL > MIDI EXP MODE (for preset 0B, 1A, and 1B recall)

- In TimeLine MX's **GLOBAL** menu, select **EXP MODE**, then **MIDI**.
- Press and hold the MultiSwitch Plus **A** (left) footswitch while connecting the TRS cable to any of the three MultiSwitch Plus inputs. Hold the footswitch until the MultiSwitch device's **A** (left) footswitch LED flashes RED.
  (When consulting MultiSwitch Plus documentation, this configuration is referred to as its "Preset mode.")



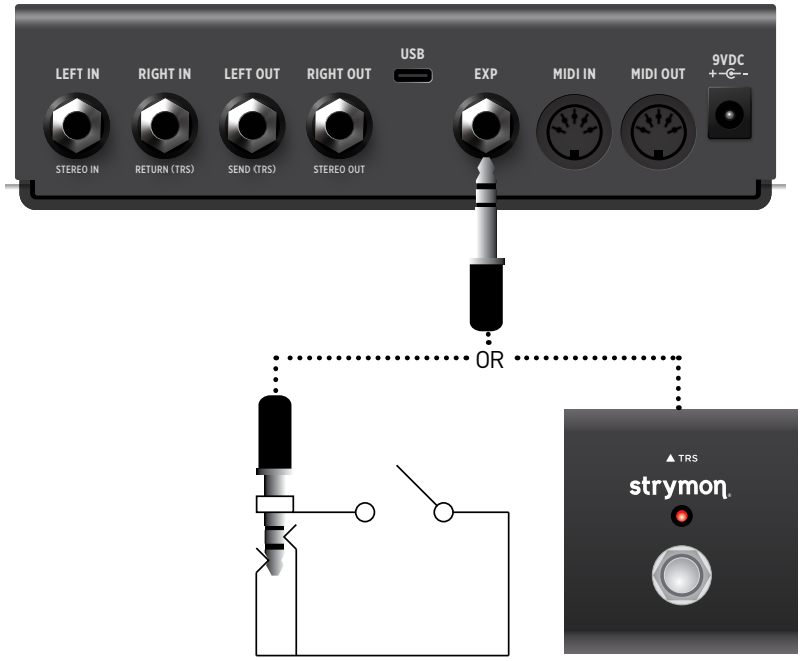
- Release switch **A** and all three MultiSwitch Plus LEDs will flash GREEN to confirm the connection.

4. The connected MultiSwitch Plus should now perform the selected EXP Mode control functions.

NOTE: The TimeLine MX's **EXP MODE** jack setting persists across power cycles and is not saved per preset.

Configuring a MiniSwitch for TAP or Looper Control

A Strymon MiniSwitch or other external momentary footswitch with a TRS cable can be configured to control either the TAP or 1 Button Looper functions on TimeLine MX.



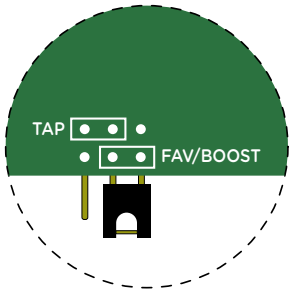
1. Configure TimeLine MX's Global Settings for either **TAP** (Tap Tempo) or **1BTNLOOP** (1 Button Looper) control via an external switch (also, see "EXP Mode Options" on page 76):

   - **For TAP Control:** Set the **GLOBAL** > **EXP MODE** to **TAP**.
   - **For 1 Button Looper Control:** Set the **GLOBAL** > **EXP MODE** to **TAP**. Also, set the **GLOBAL** > **TAP FOOTSW** to **TAP**. This will allow the external switch to control the 1 Button Looper and the onboard **TAP** switch to continue controlling Tap Tempo. (It is not necessary to enter Looper Mode on TimeLine MX. A looper icon is displayed on the main screen to indicate the current looper function.)

2. Configure the MiniSwitch's internal jumper for **TAP** or **1 Button Looper** control. Follow these steps to configure the MiniSwitch' jumper switch for the desired control mode, if necessary.

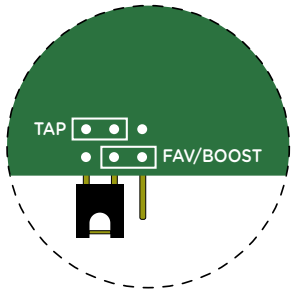
   - Unscrew the four screws on the bottom of the MiniSwitch chassis.
   - Once opened, locate the small jumper underneath the circuit board and change it from the center and right pins (**FAV/BOOST**) to the center and left pins (**TAP**).

Close-up view of the MiniSwitch circuit board jumper switch



FAV/BOOST Mode

For TimeLine MX's 1 Button Looper control: Place the jumper on the two RIGHT pins. (This is how MiniSwitch is configured from the factory.)



TAP Mode

For TimeLine MX's TAP control: Place the jumper on the two LEFT pins.

Once the jumper configuration is complete, secure the cover back on the MiniSwitch.

3. Connect a Strymon MiniSwitch (or any external, single, momentary switch that uses a TRS connection) to the **EXP** jack.

4. For **TAP**, tap in a tempo in quarter notes to set the delay time.

   For **1BTNLOOP**, press the switch to access the Looper functions. See "Using the 1 Button Looper" on page 72.

NOTE: Alternatively, a Strymon MultiSwitch Plus can be set to "Three Independent Switches Mode," where its switches act as individual momentary switches to provide **TAP** or **1BTNLOOP** control. Please see the *MultiSwitch Plus User Manual* for details.

Using MIDI

TimeLine MX can respond to MIDI via **MIDI IN** (5-pin), **USB**, and the **EXP** jack (TRS MIDI). MIDI Continuous Controller (CC, or sometimes referred to as "Control Change") messages are used for control of its knobs and parameters. MIDI Program Changes (PC) sent to TimeLine MX are used to recall presets. Both MIDI Note and MIDI CCs can be used for remote control of Looper functions, as listed in the reference tables later in this chapter.

Additionally, TimeLine MX can be configured to send MIDI commands via its 5-pin MIDI OUT, USB, and EXP jack (TRS) MIDI outputs when adjusting its knobs and changing presets. Incoming MIDI messages can also be configured to be routed "THRU," passing MIDI control messages to other gear.

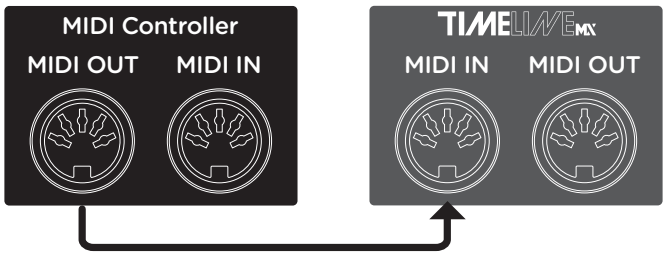
TIP! Please also check the Strymon Support **FAQs**, **Blog**, and **Tech Corner** articles for more about MIDI configurations for all Strymon pedals.

Connecting an External MIDI Controller

The following steps describe connecting and configuring TimeLine MX with a MIDI controller. It is recommended to check the manufacturer's website to make sure the MIDI controller device is current with any available updates. Also consult the device's documentation for its own necessary settings.

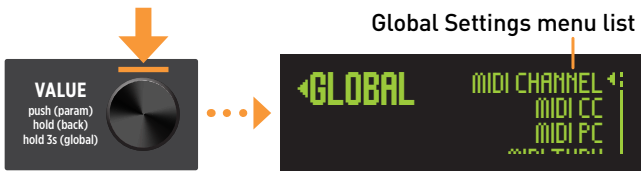
Connecting a 5-pin MIDI Controller Device:

1. Using standard 5-pin MIDI cables, connect the **MIDI OUT** port of the MIDI controller to the **MIDI IN** port of TimeLine MX.



Connecting a single TimeLine MX pedal with an external MIDI controller device

2. Press and hold the TimeLine MX **VALUE** encoder for 2 seconds to access the **GLOBAL** menu and configure the following Global Settings.



- Set **MIDI CHANNEL** to match that of the controller device. (Channel 1 is selected for this example.)

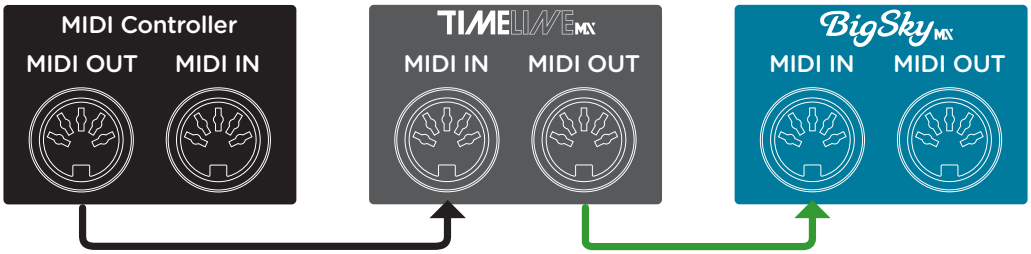
3. Configure the hardware controller to transmit the desired MIDI PC and/or MIDI CC commands to control the desired TimeLine MX Bank/Preset and parameter changes. Please see page 93 and page 95 for the complete reference lists of MIDI PC and CC commands for TimeLine MX.

4. TimeLine MX is now configured and ready for MIDI control.

TIP! A simple way to check that communication is working is to send CC #102 with a value of 127 when the current preset's footswitch is bypassed. This will enable the footswitch (and its LED will light) if MIDI is properly connected and configured.

Connecting a 5-pin MIDI Controller with Multiple Pedals:

TimeLine MX can be used with multiple pedals or MIDI devices using a MIDI "chain" configuration for simultaneous control.



Connecting two pedals in a chain configuration with a MIDI controller

1. Start by connecting the **MIDI OUT** of the MIDI controller to the **MIDI IN** port of the first pedal in the chain. Note that the order of pedals in the MIDI chain typically does not matter. MIDI commands can pass to all of them (depending on each pedal's MIDI settings). In this example, TimeLine MX is first in the chain following a controller device.

2. Connect a MIDI cable from the **MIDI OUT** port of the of the first pedal to the **MIDI IN** port of the second pedal.

3. To connect more pedals, follow this same "chain" cabling pattern, from **MIDI OUT** to the next pedal's **MIDI IN** port. There is no need to connect the **MIDI OUT** of the last pedal in the chain back to the MIDI controller.

4. Press and hold the TimeLine MX **VALUE** encoder for 2 seconds to access its **GLOBAL** menu and configure the following Global Settings (also, see page 58):
   - Set **MIDI CHANNEL** to **1** (or any channel can be used, as long as this channel is matched on the controller's Send channel).
   - Set **MIDI CC** to **Don't Send** (the default setting) so that TimeLine MX does not transmit CCs when adjusting its knobs and parameters.
   - Set **MIDI PC** to **Don't Send** (the default setting) so that TimeLine MX does not transmit PCs when changing its presets.
   - Set **MIDI THRU** to **THRU** or **MERGE** if it is desired that all incoming MIDI data to be routed out the 5-pin MIDI OUT. Otherwise, leave it set to the default **OFF** setting.

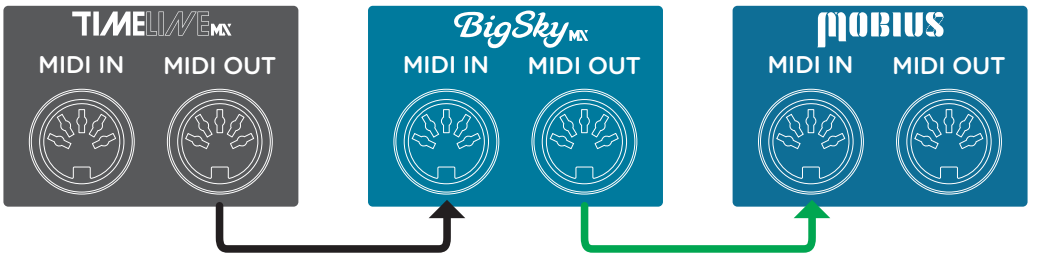
NOTE: Optionally, configure any pedal in the chain to a unique MIDI Channel number if to have it respond to different commands than other pedal(s) in the chain. In this scenario, program the controller to send the desired unique MIDI commands to be transmitted on each pedal's respective MIDI Channel.

5. When connecting a Strymon pedal such TimeLine MX or BigSky MX as an additional MIDI pedal in the chain, configure its Global Settings as desired (please see the respective Strymon pedal's *User Manual* for its MIDI settings). If using another manufacturer's pedal, it will likely need to be configured to its own MIDI settings as well. Please see its manufacturer's documentation.

6. TimeLine MX is now configured and ready for MIDI control. Please see page 93 and page 95 for the complete reference lists of MIDI commands for TimeLine MX.

Using TimeLine MX as a 5-pin MIDI Controller to Sync Presets of Other Pedals

It is also possible to use TimeLine MX as a controller device, to Send MIDI PC messages to other pedals to synchronously change their presets.



Connecting TimeLine MX to BigSky MX and Mobius for preset control

1. Start by connecting the **MIDI OUT** of TimeLine MX to the **MIDI IN** port of the next pedal in the chain, such as BigSky MX. Note that it typically does not matter the order of the pedals in the chain; MIDI commands can pass to all of them.

2. Connect a MIDI cable from the **MIDI OUT** port of the of the first pedal after TimeLine MX (BigSky MX) to the **MIDI IN** port of the subsequent pedal, which will be Mobius in this example. There is no need to connect the **MIDI OUT** of the last pedal in the chain back to TimeLine MX.

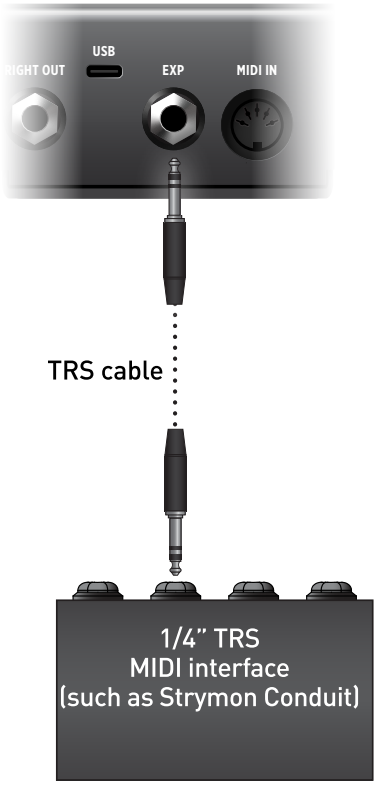
3. Press and hold the TimeLine MX **VALUE** encoder for 2 seconds to access its **GLOBAL** menu and configure the following Global Settings (also, see page 58):
   - Set **MIDI CHANNEL** to match that of the controller device. (Channel 1 is selected for this example).
   - Set **MIDI CC** to **Don't Send** (the default setting) so that TimeLine MX does not transmit CC messages when adjusting its knobs or parameters.
   - Set **MIDI PC** to **Send** to transmit MIDI Program Changes to its **MIDI OUT** when changing presets. This will be received by the BigSky MX and Mobius pedals and change their preset locations, 000 to 299, synchronously.
   - Set **MIDI THRU** to **Merge** to allow TimeLine MX to transmit MIDI PC messages from its own preset changes.

4. TimeLine MX is now configured for preset control of MIDI-connected pedals. Please also see "MIDI Program Changes Reference" on page 93 for more info.

Connecting a TRS MIDI Controller Device

The TimeLine MX **EXP** jack can be configured for 1/4-inch TRS MIDI communication. Some MIDI controller devices and interfaces, such as Strymon Conduit, offer 1/4-inch TRS type MIDI connections. Strymon also offers 5-pin to TRS MIDI cables that work with some MIDI interfaces to connect to the TimeLine **EXP** jack.

1. Connect the MIDI controller or interface to the TimeLine MX **EXP** jack.



2. Press and hold the **VALUE** encoder for 2 seconds to enter the **GLOBAL** menu and configure the following individual Global Settings (also, see page 58).

- Set **MIDI CHANNEL** to match that of the controller device. (Channel 1 selected for this example).
- Set **MIDI CC** and **MIDI PC** to **Don't Send** (the default settings), so that these messages are not sent to the TRS MIDI Output.
- Set **MIDI THRU** to **Off** (the default setting), so that MIDI data is not routed to the TRS MIDI Output.
- Set **EXP MODE** to **MIDI**.

NOTE: For Strymon pedals' TRS MIDI connection, the MIDI data is received from the TIP conductor of the TRS jack. If **MIDI CC** or **PC Send** or **MIDI THRU** is enabled on these pedals, MIDI data is sent out of the pedal from the RING conductor of the jack.

3. Press and hold the **TYPE** encoder for approximately 1 second to exit the **GLOBAL** menu and return to the Home screen.

4. TimeLine MX is now configured and ready for TRS MIDI communication. Please see page 93 and page 95 for the complete reference lists of MIDI PC and CC commands for TimeLine MX.

TIP! A simple way to check that communication is working is to send CC #102 with a value of 127 when the current preset's footswitch is bypassed. This will enable the footswitch (and its LED will light) if MIDI is properly connected and configured.

MIDI Program Changes Reference

TimeLine MX contains 150 banks with A and B preset locations within each bank, for a total of 300 preset locations. Banks are numbered 00 to 149 on the display. Because MIDI Program Change (MIDI PC) messages have a maximum number of 128 (0-127), the presets are grouped into three **MIDI Patch Banks**. The preset locations are numbered sequentially, using Program Change numbers 0-127, within each of the MIDI Patch Banks:

MIDI BANK 0 = PRESETS 000A - 063B
Accessed via MIDI CC 0, Value 0 (for Bank 0)*
followed by MIDI PC 0-127

MIDI BANK 1 = PRESETS 064A - 127B
Accessed via MIDI CC 0, Value 1 (for Bank 1)
followed by MIDI PC 0-127

MIDI BANK 2 = PRESETS 128A - 149B
Accessed via MIDI CC 0, Value 2 (for Bank 2)
followed by MIDI PC 0-43

NOTE: Some MIDI applications and controllers start with MIDI Program Change 1 instead of 0. In these setups, increment the MIDI Program Change locations above by one.

To access MIDI Banks 0, 1, or 2 it is advisable to send a standard MIDI Bank Change message (MIDI CC# 0 with a value equal to the MIDI Bank#) preceding the MIDI Program Change message, as shown in the above table.

TIP! The TimeLine MX pedal always powers up in MIDI Patch Bank 0. Therefore, is using only the first 127 presets, it is only necessary to send a standard MIDI Program Change (0 - 127) message to load preset 000A through 063B.

Saving Presets via MIDI

Once a MIDI Controller has been configured for communicating with TimeLine MX (see "Connecting an External MIDI Controller" on page 87), the currently-loaded settings can be saved to any TimeLine MX preset locations via MIDI. This requires sending PC messages from the controller to TimeLine MX while it is displaying the Preset Save screen, as follows:

1. Dial in the desired sound to save as a preset on TimeLine MX.
2. Press and hold the TimeLine MX **TYPE** encoder button down for 2 seconds to enter the **Save** screen. Use the **TYPE** and **VALUE** encoders to enter a name for the preset (also, see "Saving Presets" on page 19).
3. While the **Save** screen is displayed, send a MIDI Program Change (PC) message from the MIDI controller for the desired preset location (000 - 299) to save the preset to this location. This can be as simple as pressing a preset switch on the MIDI controller. Once this MIDI PC message is sent to store the preset, this MIDI controller switch will recall the same preset.

MIDI Clock

TimeLine MX will respond to incoming MIDI Clock from external devices and software, via the **EXP** jack and USB MIDI In for syncing Delay 1+2's Delay Time. MIDI Clock is disabled by default and can be enabled per preset. See page 57.

MIDI CC Reference

The following are the lists of pre-configured MIDI Continuous Controllers (MIDI CCs) for TimeLine MX parameters.

Knobs and Common Parameters - All Delay Types

Parameter	Delay 1 CC	Delay 2 CC	Values
Delay TYPE Select	1	2	0-11 0 = Spectral 1 = Reverse 2 = Ice 3 = Lo Fi 4 = Filter 5 = Reverb 6 = dTape 7 = dBucket 8 = Digital 9 = Drum 10 = Oil Can 11 = MultiTap
TIME Knob	3	4	0-127
REPEATS Knob	5	6	0-127
Output Level	7	8	0-100
Pan	9	10	0-16 0 = Full Left 8 = Center 16 = Full Right
FILTER Knob	11	12	0-127
GRIT Knob	13	14	0-127
MIX Knob	15	16	0-127
TAP Division	17	18	0-7: 0 = Quarter 1 = Dotted Eighth 2 = Eighth 3 = Triplet 4 = Sixteenth 5 = Golden Ratio 6 = Silver Ratio 7 = Free
PARAM 1 Knob	19	20	0-127
PARAM 2 Knob	21	22	0-127
Swell	23	24	0-28 (tracks in display)

Parameter	Delay 1 CC	Delay 2 CC	Values
Duck Release	25	26	0-20 (tracks in display)
Duck Sensitivity	27	28	0-18 (tracks in display)
Modulation Speed	29	30	0-127
Modulation Depth	33	34	0-127
Smear	35	36	0-18
High Pass	37	38	0-19 (0=Off)

Looper Control

Looper functions can be controlled remotely via MIDI CC or MIDI Note messages. Note that using MIDI control of Looper functions does not require that TimeLine MX is currently in Looper Mode. Also, see "Using the Looper" on page 69.

Looper - MIDI CC Reference

Looper Function	CC	Values
Record	119	Any
Play	120	
Stop	121	
Forward/Reverse (toggle)	125	
Full Speed/Half Speed (toggle)	126	
Global Pre/Post Looper Location (toggle)	84	
Undo (back to original loop)	98	
Redo	99	
Looper Level	127	0-100

Looper - MIDI Note Reference

Looper Function	Note, Velocity
Record	Note 0, Velocity > 0
Play	Note 2, Velocity > 0
Stop	Note 4, Velocity > 0
Forward/Reverse (toggle)	Note 4, Velocity > 0
Full Speed/Half Speed (toggle)	Note 16, Velocity > 0
Undo (back to original loop)	Note 7, Velocity > 0
Redo	Note 9, Velocity > 0
Reverse (absolute)	Note 21, Velocity = 127

Looper Function	Note, Velocity
Forward (absolute)	Note 19, Velocity = 0
Half Speed (absolute)	Note 24, Velocity = 127
Full Speed (absolute)	Note 23, Velocity = 0

1+2 Parameters - Shared

Parameter	CC	Values
Boost	122	0-60: 0 = -3dB 30 = 0dB 60 = +3dB)
Persist	123	0 = Off 1-127= On
Dual Mode	124	0-5: 0 = Off 1= Parallel 2 = Series 1 >> 2 3 = Series 1 << 2 4 = Split L | R 5 = Split R | L

Delay-Specific Parameters

Delay Type	Parameter	Delay 1 CC	Delay 2 CC	Values
SPECTRAL	Grain Shape	103	104	0-4: 0 = Soft 1 = Swell 2 = Soft Pluck 3 = Pluck 4 = Bounce
	Direction	107	108	0-2: 0 = Forward 1 = Reverse 2 = Both
	Octave	109	110	0-20
	Density Sync	111	112	0-1: 0 = Off 1 = On
	Density	29	30	0-14
	Stretch	33	34	0-255
Ice	Interval	53	54	0-27: 0 = -Octave 1 = -Maj 7th 2 = -Min 7th 3 = -Maj 6th 4 = -Min 6th 5 = -5th 6 = -Tritone 7 = -4th 8 = -Maj 3rd 9 = -Min 3rd 10 = -Maj 2nd 11 = -Min 2nd 12 = -50 Cents 13 = -25 Cents 14 = +25 Cents 15 = +50 Cents 16 = +Min 2nd 15 = +Maj 2nd 16 = +Min 3rd 17 = +Maj 3rd 18 = +4th 19 = +Tritone 20 = +5th 21 = +Min6th 22 = +Maj 6th 23 = +Min 7th 24 = +Maj 7th 25 = +Octave 26 = +Octave & +5th 27 = +2 Octaves
	Slice	55	56	0-2: 0 = Short 1 = Medium 2 = Long
	Blend	57	58	0-20

Delay Type	Parameter	Delay 1 CC	Delay 2 CC	Values
LO FI	Sample Rate	59	60	0-20 750Hz - 96kHz
	Bit Depth	61	62	0-20: 4-Bit to 32-Bit
	Lo Fi Mix	63	64	0-20
	Vinyl	65	66	0-18
	Filter Shape	67	68	0-8: 0 = Off 1 = Vintage 2 = Victrola 3 = Clock Radio 4 = Bullhorn 5 = Cheer-leader 6 = Antique Telephone 7 = Cell Phone 8 = Intercom
FILTER	Filter LFO	69	70	0-10: 0 = +Triangle 1 = -Triangle 2 = -Square 3 = +Square 4 = +Sine 5 = -Sine 6 = Ramp 7 = Saw 8 = Random 9 = Down 10 = Up
	Filter Speed	71	72	0-34: 1/32 - 32/1
	Filter Depth	73	74	0-18
	Filter Q	75	76	0-11: 0.5 - 10.0
	Trem LFO	77	78	0-4 0 = Triangle 1 = Square 2 = Sine 3 = Ramp 4 = Saw
	Trem Speed	85	86	0-34: 1/32 - 32/1
	Trem Depth	87	88	0-18

Delay Type	Parameter	Delay 1 CC	Delay 2 CC	Values
dTAPE	Low Contour	41	42	0-21
	Voice	43	44	0-1: 0 = MX 1 = Classic
	Crinkle	29	30	0-127
	Wow and Flutter	33	34	0-127
dBUCKET	Voice	45	46	0-1: 0 = MX 1 = Classic
DIGITAL	Repeat Dynamics	47	48	0-1: 0 = Off 1 = On
	Voice	49	50	0-1: 0 = MX 1= Classic
DRUM	Low Cut	115	116	0-127
	Spacing	117	118	0-3: 0 = Even 1 = Triplet 2 = Golden Ratio 3 = Silver Ratio
OIL CAN	Head Select	51	52	0-2: 0 = Long 1= Short 2 = Both
MULTITAP	Grid	89	90	0-3 0 = 16th 1 = Swing 16th 2 = Triplet 3 = Off
	Pattern Template	91	92	0-15: Classic 1 - Classic 16
	Feedback Mode	95	96	0-5: 0 = 1 Beat 1 = 2 Beat 2 = 3 Beat 3 = 4 Beat 4 = Parallel 5 = Input

Hardware Control and Other

Parameter	CC	Values	Notes
A Footswitch	80	0 = Press 127 = Release	Send CC using a momentary type switch controller.
B Footswitch	81	0 = Press 127 = Release	
TAP Footswitch	82	0 = Press 127 = Release	
Remote TAP Tempo	93	Any 0 -127	Send any value for each tap pulse to set TAP Tempo.
Value Encoder	83	0 = Scroll counter-clockwise 1 = Scroll clockwise	
Infinite Off/On	97	0 = Off 1-127 = On	
Expression Pedal	100	0-127	CC 100 will control the per-preset knob assignments created using the **PARAM** menu's - **EXP Setup** screen. The **EXP Setup** - **MIDI EXP** option must also be set to **ON** to allow MIDI control. See page 79.
Preset Bypass	102	0 = Bypassed 1-127 = Engaged	
MIDI Patch Bank	0	0-2: • 0 = Bank 0 (Preset locations 00A - 63B) • 1 = Bank 1 (Preset locations 064A - 127B) • 2 = Bank 2 (Preset locations 128A - 149B	Send CC 0 with the value of 0, 1, or 2 to select the respective Bank 0, 1, or 2, followed by MIDI PC to select a Preset location within the Bank. See page 93.

NOTE: Many MIDI controllers send out values 0 and 127 for on/off switches.

NOTE: Some MIDI applications and controllers start their MIDI enumeration with 1 instead of 0. In these setups, increment the numbers above by one.

Factory Default Global Settings

The following are the Global Settings factory default values.

Global Setting	Factory Default Value
Bypass Mode:	True Bypass
Input Level:	Instrument
MIDI Channel:	1
MIDI CC:	Don't Send
MIDI PC:	Don't Send
MIDI THRU:	Off
Footswitch Mode:	Preset
Active Banks:	All
Home Screen:	Default screen
Preset Navigation:	Direct
Tap Footswitch:	Tap
Expression Mode:	Pedal
Dry Signal:	Normal
Spillover:	Off
I/O Configuration:	Normal
Looper Location	Pre
Looper Level	100 (maximum setting - unity)
Looper Exit	Stop
MS/BPM	Milliseconds
Display Brightness:	0
Footswitch LED Brightness:	0

Specifications

Feature	Specification Value
Input Impedance:	1 Meg Ohm
Output Impedance:	100 Ohm
A/D & D/A:	24-bit, 96 kHz
Max Input Level:	+10 dBu
Signal/Noise:	116 dB typical
Bypass Switching:	True Bypass (electromechanical relay switching)
Dimensions:	5" deep x 6.875" wide x 2.375" tall

Power Source Requirements

Use a power source with the following rating: 9VDC, center negative, 500mA minimum (sold separately).

TIP! We recommend the Strymon Zuma and Ojai advanced power supply units for TimeLine MX, as well as for all Strymon pedals.

Performing a Factory Reset

Should it ever be necessary to clear and reset all TimeLine MX's parameters, global settings, and presets to their original factory settings, a Factory Reset can be performed.

IMPORTANT! Performing a Factory Reset will permanently erase all edited and saved presets and settings.

To Perform a Factory Reset:

1. Disconnect power from TimeLine MX, press and hold all three footswitches while reconnecting power, and wait until the **FACTORY RESET** message appears on the screen.

Performing a Factory Reset

2. Release the footswitches and allow the device to complete the reset and power up to the Home screen. TimeLine MX is then ready to use.

Strymon Non-Transferable Limited Warranty

Warranty

Strymon warranties the product to be free from defects in material and workmanship for a period of two (2) years from the original date of purchase when bought new from an authorized dealer in the United States of America or Canada. If the product fails within the warranty period, Strymon will repair or, at our discretion, replace the product at no cost to the original purchaser. Please contact your dealer for information on warranty and service outside of the USA and Canada.

Exclusions

This warranty covers defects in manufacturing discovered while using this product as recommended by Strymon. This warranty does not cover loss or theft, nor does the coverage extend to damage caused by misuse, abuse, unauthorized modification, improper storage, lightning, or natural disasters.

Limits of Liability

In the case of malfunction, the purchaser's sole recourse shall be repair or replacement, as described in the preceding paragraphs. Strymon will not be held liable to any party for damages that result from the failure of this product. Damages excluded include, but are not limited to, the following: lost profits, lost savings, damage to other equipment, and incidental or consequential damages arising from the use, or inability to use this product. In no event will Strymon be liable for more than the amount of the purchase price, not to exceed the current retail price of the product. Strymon disclaims any other warranties, expressed or implied. By using the product, the user accepts all terms herein.

How to Obtain Service Under this Warranty

For North American customers: Contact Strymon through our website at strymon.net/support for Return Authorization and information. Proof of original ownership may be required in the form of a purchase receipt.

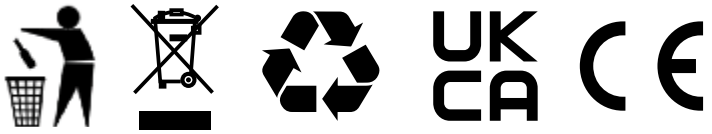
For International Customers: Contact the Strymon dealer from which the product was purchased from in order to arrange warranty repair service.

Strymon® is a division of Damage Control Engineering®, LLC.

Safety and Compliance Information

This equipment has been tested and found to comply with the limits for a class B digital device, pursuant to part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

1) Reorient or relocate the receiving antenna.
2) Increase the separation between the equipment and receiver.
3) Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
4) Consult the dealer or an experienced radio/TV technician for help.



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