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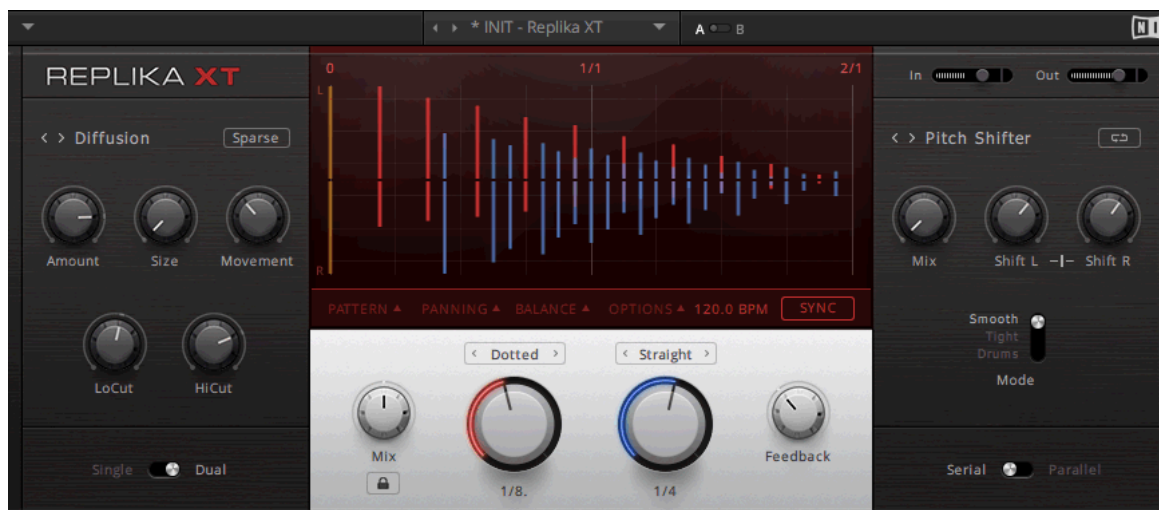
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# 1 Welcome to REPLIKA XT

REPLIKA XT is part of Native Instruments' KOMplete Instruments & Effects series. Designed for use with your host software, REPLIKA XT is an enhanced true-stereo delay plug-in that can be used to create a wide range of different delay, reverb, and modulation effects.



## REPLIKA XT

Based on a variety of vintage and contemporary delay units, REPLIKA XT features five unique **Styles**, each with their own distinct sound character: [Modern](#), [Analogue](#), [Tape](#), [Vintage Digital](#), and [Diffusion](#).

Seven additional **Modulation** effects allow you to further sculpt the sound of your delays, including classics like [Phaser](#), [Flanger](#), [Chorus](#), and [Filter](#), as well as more specific effects like [Freq Shifter](#), [Pitch Shifter](#), and [Micro Pitcher](#).

The **Delay section** lets you choose between [Single](#) and [Dual](#) delay modes, which can be further refined with advanced controls for [PATTERN](#), [PANNING](#), [BALANCE](#), and [DUCKING](#). The central display provides visual feedback for your delay settings and dynamically responds to the changes you make.

REPLIKA XT's sonic possibilities go way beyond the scope of traditional delays, allowing you to create sounds ranging from warm analog echoes to complex rhythmic patterns and otherworldly FX sounds.

Enjoy!

## 1.1 System Requirements

Your computer system needs to meet certain requirements in order to run REPLIKA XT. For the latest REPLIKA XT system requirements and compatibility information please visit the REPLIKA XT product page on the Native Instruments website.

## 1.2 Manual Conventions

This section introduces you to the signage and text highlighting used in this manual.

- Text appearing in (drop-down) menus (such as *Open...*, *Save as...* etc.) and paths to locations on your hard disk or other storage devices is printed in *italics*.
  - Text appearing elsewhere (labels of buttons, controls, text next to checkboxes etc.) is printed in **blue**. Whenever you see this formatting applied, you will find the same text appearing somewhere on the screen.
  - Important names and concepts are printed in **bold**.
  - References to keys on your computer's keyboard you'll find put in square brackets (e.g., "Press [Shift] + [Enter]").
- Single instructions are introduced by this play button type arrow.
- Results of actions are introduced by this smaller arrow.

Furthermore, this manual uses particular formatting to point out special facts and to warn you of potential issues. The icons introducing these notes let you see what kind of information is to be expected:



The speech bubble icon indicates a useful tip that may often help you to solve a task more efficiently.



The exclamation mark icon highlights important information that is essential for the given context.



The red cross icon warns you of serious issues and potential risks that require your full attention.

## 2 Overview

REPLIKA XT's interface consists of three main sections:

- **The Delay section** is where you find the general delay controls.
- **The Style section** is where you define the sound of the delay.
- **The Modulation section** is where you add effects to the delay.



Overview over the REPLIKA XT interface

(1) **Header:** Lets you load and save presets and access the A/B compare feature. For more information, see section [↑6, Presets](#).

(2) **Volume Control:** The **In** and **Out** controls allow you to adjust the signal levels for REPLIKA XT's stereo input and stereo output, respectively. The red indicators light up when a signal exceeds 0 dBfs.

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**(3) Modulation Section:** Lets you select a Modulation effect and change its parameters. The available effects include classic modulation effects, but also cover frequency shifting, filtering, and pitch shifting. For more information, see section [↑5, Modulation Section](#).

**(4) Delay Section:** Lets you set the main delay parameters like Delay Time, [Feedback](#), and [Mix](#). You will also find switches for basic delay modes and a number of menus with advanced settings that allow you to fine-tune general aspects of the delay. The display provides dynamic visual feedback for your delay settings. For more information, see section [↑3, Delay Section](#).

**(5) Style Section:** Lets you select a delay Style and change its parameters. The available Styles include a clean contemporary delay, a reverb effect, and emulations of vintage delay units. For more information, see section [↑4, Style Section](#).

### 3 Delay Section

The Delay section allows you to control the general aspects of your delay sound, including basic parameters like **Delay Time**, **Feedback**, and **Mix**, as well as more advanced settings that are available in the menus at the bottom of the display.

REPLIKA XT can be used either as a **Single** delay with **Standard** and **Ping Pong** options, or as a **Dual** delay consisting of two delays A and B with **Serial** and **Parallel** connection options.



The Delay section in REPLIKA XT

(1) **Single / Dual**: Switches between REPLIKA XT's **Single** and **Dual** modes.

(2) **Display** and **Advanced Settings**: The Display provides dynamic feedback for your delay settings. It shows how the delay repeats of delay A (red) and delay B (blue) unfold over time and in relation to the input signal (yellow). At the bottom of the display you can find a number of menus with advanced delay settings.

(3) **Standard / Ping Pong, Serial / Parallel**: Switches between the **Standard** and the **Ping Pong** options for **Single** mode, or the **Serial** and **Parallel** connection options for **Dual** mode, depending on the setting of the **Single / Dual** switch.

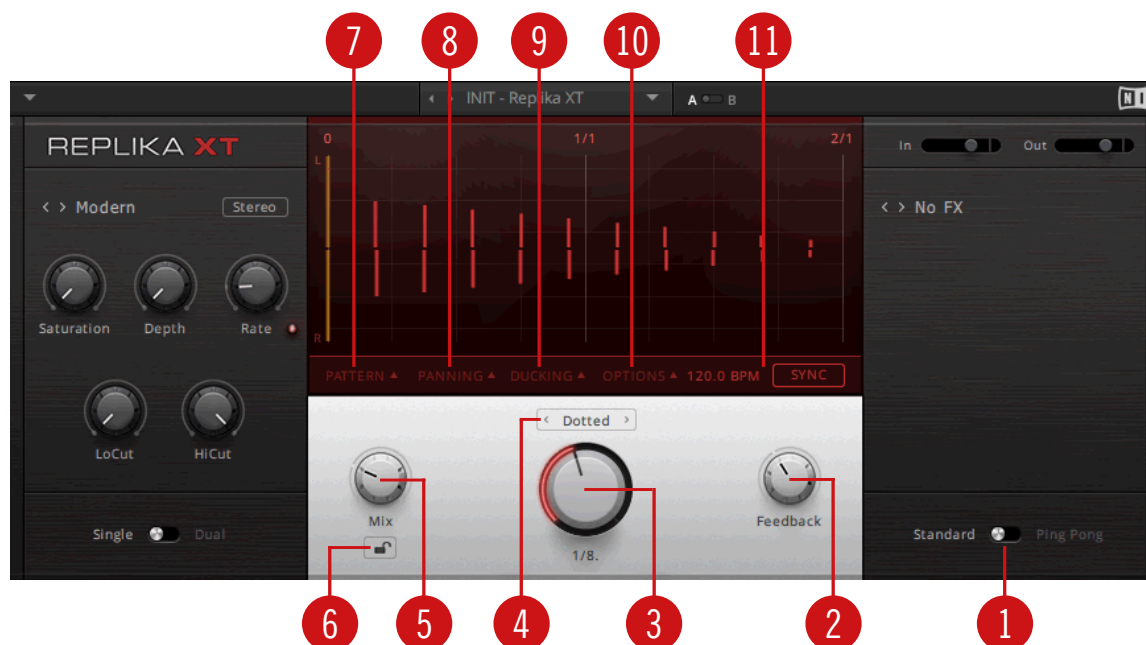
(4) **Main Delay Settings**: Allows you to control the basic delay parameters, including Delay Time, **Feedback**, and **Mix**.



Single mode and Dual mode as well as their different options and advanced settings are described in sections [↑3.1, Single Mode](#) and [↑3.2, Dual Mode](#).

## 3.1 Single Mode

In **Single** mode, REPLIKA XT works as a single delay with true stereo input and output. This means that the stereo information in the input signal is preserved and passed through the delay. In the display you can see the repetitions of the delay in red.



REPLIKA XT in Single mode

(1) **Standard / Ping Pong**: Switches between **Standard** delay and **Ping Pong** operation. When **Standard** is enabled, REPLIKA XT works as a basic single stereo delay. When **Ping Pong** is enabled, the delay repeats are panned hard left and right in an alternating pattern. Note that the stereo input is summed to mono in **Ping Pong** operation.

(2) **Feedback**: Sets the level of the signal that is being fed back to the delay's input. Increasing the **Feedback** creates more delay repeats that decay over time. **Feedback** levels of 100% and above are possible, allowing the delay repeats to build up and get louder over time (up to self-oscillation). If the signal levels get out of hand, turn the **Feedback** down.

(3) **Delay Time**: Controls the delay time. Depending on the selected **Delay Time Mode**, the Delay Time is either tempo synced and set in note divisions or freely adjusted in milliseconds. Find details about the available Delay Time ranges in section [↑4, Style Section](#).

(4) **Delay Time Mode**: Selects one of four modes for the **Delay Time** control. The Delay Time can either be freely adjusted in **ms** or set in one of three synced modes: **Straight** note divisions, **Dotted** note divisions and **Triplets**. The Delay Time Mode can be selected by clicking on the left and right arrows next to the mode's name. Alternatively, you can use the **TIME** menu in the display to select a mode. It opens up when clicking on the Delay Time Mode's name.

(5) **Mix**: Blends between the input signal and the delay.

(6) **Mix Lock**: Locks the **Mix** control to the currently set value when switching presets.

(7) **PATTERN**: A menu with advanced settings for controlling the rhythmic feel of the delay. For more information, see section [↑3.1.1, Pattern](#).

(8) **PANNING**: A menu with advanced settings for adjusting the stereo image of the delay. For more information, see section [↑3.1.2, Panning](#).

(9) **DUCKING**: A menu with advanced settings for creating a ducking effect. For more information, see section [↑3.1.3, Ducking](#).

(10) **OPTIONS**: A menu with additional settings. For more information, see section [↑3.1.4, Options](#).

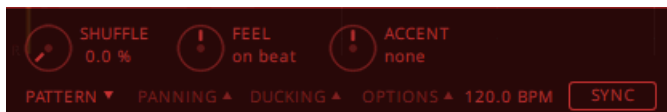
(11) **Tempo**, **SYNC**: Sets the tempo reference for the synced Delay Time Modes. When **SYNC** is enabled, REPLIKA XT automatically follows the tempo of the host software.



In order to achieve the **Ping Pong** function, additional virtual delay lines are calculated in the background, which increases the CPU load caused by REPLIKA XT.

### 3.1.1 Pattern

The settings in the **PATTERN** menu allow you to control the rhythmic feel of the delay repeats.



The PATTERN menu in Single mode

- **SHUFFLE**: Adds a swing groove to the delay repeats by delaying the odd-numbered repeats more than the even-numbered repeats.

- **FEEL**: Turning **FEEL** clockwise adds a predelay to all delay repeats for a laid-back rhythmic feel. Turning it counter-clockwise works like a negative predelay, making the repeats sit slightly before the beat for a rushed rhythmic feel.
- **ACCENT**: Adds a dynamic groove effect to the sound by emphasizing the odd-numbered repeats when **ACCENT** is turned clockwise, and emphasizing the even-numbered repeats when it is turned counter-clockwise.



In order to achieve these functions, additional virtual delay lines are calculated in the background, which increases the CPU load caused by REPLIKA XT.

### 3.1.2 Panning

The settings in the **PATTERN** menu allow you to adjust the stereo image of the delay.



The PANNING menu in Single mode

- **PAN DRY**: Controls the panning / stereo position of the input signal from left to right.
- **PAN WET**: Controls the panning / stereo position of the delay signal from left to right.
- **WIDTH**: Controls the stereo spread of the output.
- **L/R OFFSET**: Enhances the stereo image of the delay by adding a small delay offset between the left and right channels.



In order to achieve the **L/R OFFSET** function, additional virtual delay lines are calculated in the background, which increases the CPU load caused by REPLIKA XT.

### 3.1.3 Ducking

The settings in the **DUCKING** menu allow you to add a ducking effect to the delay, which reduces the delay level when the input level is increased past a certain threshold.

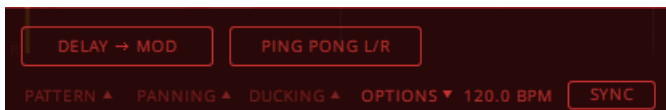


The DUCKING menu in Single mode

- **SENSITIVITY**: Sets the threshold at which the ducking effect kicks in. Input signal levels below this threshold will not trigger the ducking.
- **AMOUNT**: Total amount of level reduction applied to the ducked delay signal.
- **RELEASE**: Release time of the ducking. Higher values produce a longer ramp effect before the delay level returns to full volume.
- **REDUCTION**: Level meter showing the amount of ducking.

### 3.1.4 Options

The **OPTIONS** menu provides additional configuration settings.

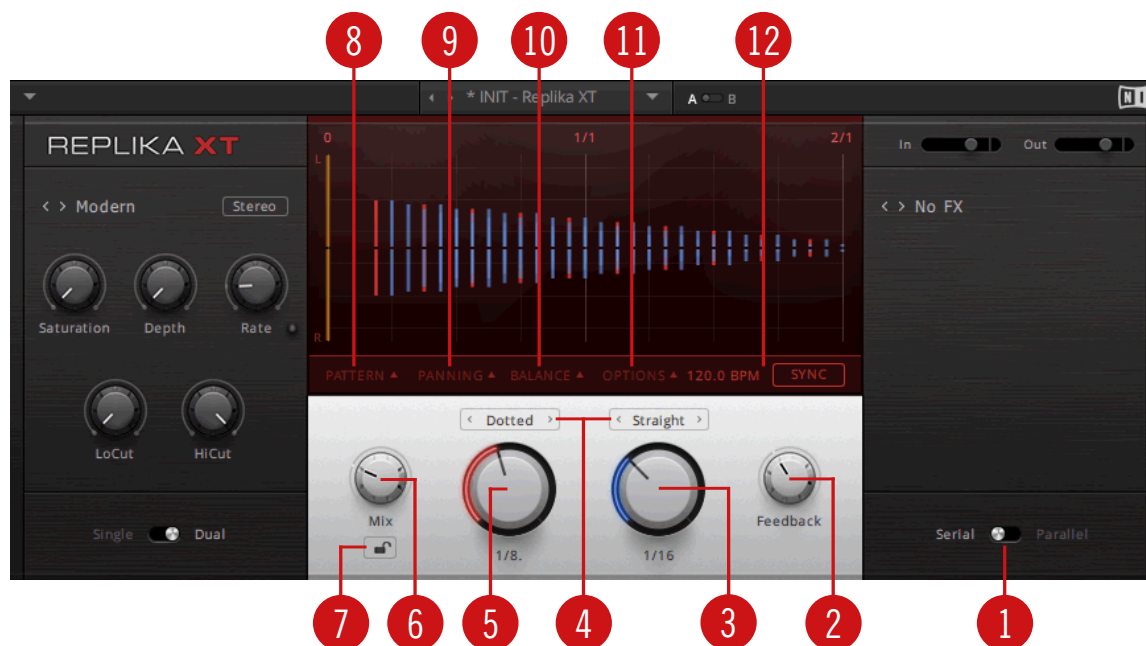


The OPTIONS menu in Single mode

- **DELAY → MOD / DRY + DELAY → MOD**: This button switches between two input modes. When **DELAY → MOD** is selected, only the delay signal is sent to the Modulation section. If **DRY + DELAY → MOD** is selected, both the input signal and the delay signal are sent to the Modulation section.
- **PING PONG L/R / PING PONG R/L**: By default, the Ping Pong delay pattern starts alternating between the stereo channels from the left channel. Selecting **PING PONG R/L** reverses this.

## 3.2 Dual Mode

In **Dual** mode, REPLIKA XT works as a dual delay with two delays A and B, which both offer true stereo input and output. This means that the stereo information in the input signal is preserved and passed through both of the delays. The Delay Times for the two delays can be set independently. In the display, you can see delay A in red and delay B in blue.



REPLIKA XT in Dual mode

(1) **Serial / Parallel**: Switches between the **Serial** and **Parallel** connection options for the two delays. When **Serial** is enabled, the input signal is sent to delay A, and the output of delay A is sent to delay B. The output of delay B is then passed on to the main output and the feedback loop. When **Parallel** is enabled, the input signal is split and sent to both delay A and delay B.

The mixed outputs of the two delays are then passed on to the main output and the feedback loop. The delay levels for the main output and the feedback loop can be set in the [BALANCE](#) menu (see section [↑3.2.3, Balance](#)).

(2) **Feedback**: Sets the level of the signal that is being fed back to the delay's input. This parameter is globally controlled for both delays. Increasing the [Feedback](#) creates more delay repeats that decay over time. [Feedback](#) levels of 100% and above are possible, allowing the delay repeats to build up and get louder over time (up to self-oscillation). If the signal levels get out of hand, turn the [Feedback](#) down.

(3) **Delay Time B**: Controls the delay time of delay B. Depending on the selected **Delay Time Mode**, the Delay Time is either tempo synced and set in note divisions or freely adjusted in milliseconds. Find details about the available Delay Time ranges in section [↑4, Style Section](#).

(4) **Delay Time Modes 1, 2**: Select one of four modes for the **Delay Time** controls. The Delay Times can either be freely adjusted in [ms](#) or set in one of three synced modes: [Straight](#) note divisions, [Dotted](#) note divisions and [Triplets](#). The Delay Time Modes can be selected by clicking on the left and right arrows next to the mode's name. Alternatively, you can use the [TIME](#) menu in the display to select a mode. It opens up when clicking on the Delay Time Mode's name.

(5) **Delay Time A**: Controls the delay time of delay A. Depending on the selected **Delay Time Mode**, the Delay Time is either tempo synced and set in note divisions or freely adjusted in milliseconds. Find details about the available Delay Time ranges in section [↑4, Style Section](#).

(6) **Mix**: Blends between the input signal and the delays. This parameter is globally controlled for both delays.

(7) **Mix Lock**: Locks the [Mix](#) control to the currently set value when switching presets.

(8) **PATTERN**: A menu with advanced settings for controlling the rhythmic feel of the delays. For more information, see section [↑3.2.1, Pattern](#).

(9) **PANNING**: A menu with advanced settings for adjusting the stereo image of the delays. For more information, see section [↑3.2.2, Panning](#).

(10) **BALANCE**: A menu with advanced settings for mixing the two delays. For more information, see section [↑3.2.3, Balance](#).

(11) **OPTIONS**: A menu with additional settings. For more information, see section [↑3.2.4, Options](#).

(12) **Tempo**, **SYNC**: Sets the tempo reference for the synced Delay Time Modes. When **SYNC** is enabled, REPLIKA XT automatically follows the tempo of the host software.

### 3.2.1 Pattern

The settings in the **PATTERN** menu allow you to control the rhythmic feel of the delay repeats.



The PATTERN menu in Dual mode

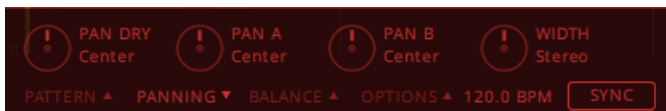
- **A, B, LINK**: By selecting **A** and **B**, **SHUFFLE**, **FEEL**, and **ACCENT** can be set independently for the two delays. When **LINK** is enabled, the both delay A and delay B have the same settings in the **PATTERN** menu.
- **SHUFFLE**: Adds a swing groove to the delay repeats by delaying the odd-numbered repeats more than the even-numbered repeats.
- **FEEL**: Turning **FEEL** clockwise adds a predelay to all delay repeats for a laid-back rhythmic feel. Turning it counter-clockwise works like a negative predelay, making the repeats sit slightly before the beat for a rushed rhythmic feel.
- **ACCENT**: Adds a dynamic groove effect to the sound by emphasizing the odd-numbered repeats when **ACCENT** is turned clockwise, and emphasizing the even-numbered repeats when it is turned counter-clockwise.



In order to achieve these functions, additional virtual delay lines are calculated in the background, which increases the CPU load caused by REPLIKA XT.

### 3.2.2 Panning

The settings in the **PATTERN** menu allow you to adjust the stereo image of the delays.

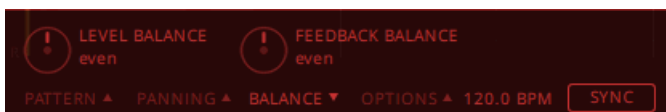


The PANNING menu in Dual mode

- **PAN DRY**: Controls the panning / stereo position of the input signal from left to right.
- **PAN A**: Controls the panning / stereo position of delay A from left to right.
- **PAN B**: Controls the panning / stereo position of delay B from left to right.
- **WIDTH**: Controls the stereo spread of the output.

### 3.2.3 Balance

The settings in the **BALANCE** menu allow you to adjust the levels for delay A and delay B. This can be done independently for the main output and the feedback loop.

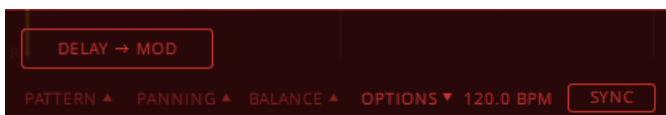


The BALANCE menu in Dual mode

- **LEVEL BALANCE**: Adjusts the levels of delay A and delay B. Turning **LEVEL BALANCE** clockwise lowers the level of delay A. At fully-clockwise position, only the output of Delay B is audible. Turning it counter-clockwise produces the inverse effect.
- **FEEDBACK BALANCE**: Adjusts the feedback levels of delay A and delay B. Turning **FEEDBACK BALANCE** clockwise lowers the feedback level of delay A. This results in delay B having a longer decay than delay A. Turning it counter-clockwise produces the inverse effect.

### 3.2.4 Options

The **OPTIONS** menu provides additional configuration settings.



The OPTIONS menu in Dual mode

- **DELAY → MOD / DRY + DELAY → MOD:** This button switches between two input modes. When **DELAY → MOD** is selected, only the delay signal is sent to the Modulation section. If **DRY + DELAY → MOD** is selected, both the input signal and the delay signal are sent to the Modulation section.

## 4 Style Section

REPLIKA XT offers five distinct delay **Styles**, each with their own unique sound and behavior. They all share the same settings in the Delay section, so you can switch between Styles while keeping all your basic delay parameters intact. Each Style has a set of additional parameters that allow you to further adjust the character of the delay.

- To switch between Styles, click on the left and right arrows next to the Style's name in the Style section:



Alternatively, you can use the **STYLE** menu in the display to select a Style.

- To show the **STYLE** menu, click on the Style's name.

→ You can now select a Style in the display.



- To select a Style, click on it.

- ▶ To make the **STYLE** menu stay on the display after selecting a Style, click on the pin button.
- ▶ To close the **STYLE** menu without selecting a Style or when it is pinned, click on the **x** button.

The following delay **Styles** are available:

- **Modern**: A clean and precise delay with optional saturation. For more information, see section [↑4.1, Modern](#).
- **Analogue**: An emulation of analogue BBD (Bucket Brigade Device) delay effects with a dark and hazy sound. For more information, see section [↑4.2, Analogue](#).
- **Tape**: An emulation of classic tape delay effects with full control over their unique properties and organic sound. For more information, see section [↑4.3, Tape](#).
- **Vintage Digital**: An emulation of early digital delay effects with their warm and crunchy sound. For more information, see section [↑4.4, Vintage Digital](#).
- **Diffusion**: A delay effect with adjustable reverberation. For more information, see section [↑4.5, Diffusion](#).



When switching between different Styles, REPLIKA XT remembers the parameter settings for each of them individually.

## 4.1 Modern

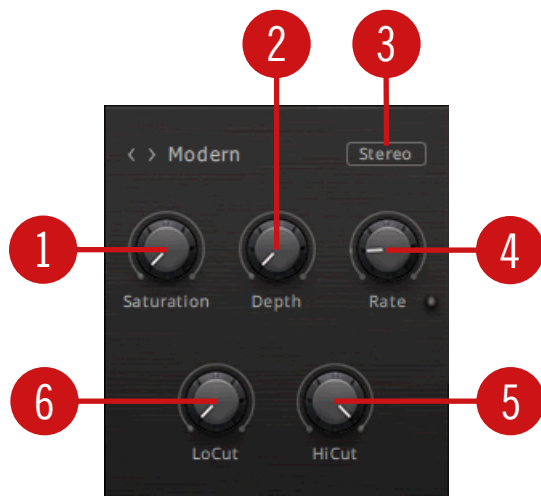
The **Modern** Style is a clean and defined delay that can be further shaped with its adjustable, tube-like **Saturation** and additional tone controls (**LoCut** and **HiCut**).

The built-in modulation (**Depth**, **Rate**, and **Stereo/Mono** controls) allows you to change the Delay Time periodically. This shifts the timing and pitch of the delay signal, adding depth and movement to the sound.

Unlike the built-in modulation, manual changes of the Delay Time do not alter the pitch of the delay signal. The Delay Time range for the Modern Style is 1 ms to 2000 ms in **ms** Delay Time Mode and 1/64 to 2/1 in synced Delay Time Modes.



The maximum delay time REPLIKA XT can produce is 4000 ms (Delay Time of 2/1 at 120 BPM). Slower tempos will limit the maximum delay time accordingly, which is reflected visually by the range of the [Delay Time](#) control.



The Modern delay Style

(1) **Saturation**: Adds tube-like saturation at the delay input. Turned all the way to the left, the knob bypasses saturation, turning it to the right pushes the sound from subtle warmth to over-drive. The amount of saturation is dependent on the input level and the [IN](#) slider setting.

(2) **Depth**: Sets the amount of built-in modulation applied to the Delay Time.

(3) **Stereo / Mono**: Switches between stereo and mono operation for the built-in modulation. When set to **Mono**, the modulation affects both the left and the right stereo channels in the same way. When set to **Stereo**, the modulation between the left and the right stereo channels is offset in time, resulting in a wide stereo effect.

(4) **Rate**: Adjusts the speed of the built-in modulation.

(5) **HiCut**: Cuts treble frequencies in the feedback path of the delay with a non-resonant filter. Turned all the way to the right, the filter is off. Turning it to the left lowers the cutoff frequency of the filter, resulting in a darker tone of the delay.

(6) **LoCut**: Cuts bass frequencies in the feedback path of the delay with a non-resonant filter. Turned all the way to the left, the filter is off. Turning it to the right raises the cutoff frequency of the filter, resulting in a brighter tone of the delay.

## 4.2 Analogue

The **Analogue** Style emulates the dark and hazy sound of BBD (Bucket Brigade Device) delays, which include old analogue studio effects as well as many contemporary guitar pedals. Four different BBD models are available (**BBD Type** control), giving you the full range of warm sounds associated with these delay effects. The **LoCut** and **HiCut** filters can be used to further control the tone of the delay sound.



The sound of the delay depends on the Delay Time. As the Delay Time is increased, the delay repeats will become darker, with more noise and distortion being introduced to the signal.

The built-in modulation (**Depth**, **Rate**, and **Stereo/Mono** controls) allows you to change the delay time periodically. This shifts the timing and pitch of the delay signal, adding depth and movement to the sound.

Manual changes of the delay time alter the pitch of the delay signal, which can be used creatively when changing the parameter in real-time.



Try doubling the delay time, for example from  $1/4$  to  $1/2$ . This shifts the delay signal one octave down. In the same way, halving the delay time shifts the delay signal one octave up.

The Delay Time range for the Analogue Style is 20 ms to 2000 ms in **ms** Delay Time Mode and 1/64 to 2/1 in synced Delay Time Modes.



The maximum delay time REPLIKA XT can produce is 4000 ms (Delay Time of 2/1 at 120 BPM). Slower tempos will limit the maximum delay time accordingly, which is reflected visually by the range of the **Delay Time** control.



The Analogue delay Style

- (1) **BBD Type**: Selects one of four BBD delay models (from right to left): **Clean** (default setting), **Warm**, **Dark**, **Grunge**. The character of the four models ranges from subtle filtering and distortion (**Clean**, **Warm**) to a highly degraded sound (**Dark**, **Grunge**).
- (2) **Depth**: Sets the amount of built-in modulation applied to the delay time.
- (3) **Stereo / Mono**: Switches between stereo and mono operation for the built-in modulation. When set to **Mono**, the modulation affects both the left and the right stereo channels in the same way. When set to **Stereo**, the modulation between the left and the right stereo channels is offset in time, resulting in a wide stereo effect.
- (4) **Rate**: Adjusts the speed of the built-in modulation.
- (5) **HiCut**: Cuts treble frequencies in the feedback path of the delay with a non-resonant filter. Turned all the way to the right, the filter is off. Turning it to the left lowers the cutoff frequency of the filter, resulting in a darker tone of the delay.
- (6) **LoCut**: Cuts bass frequencies in the feedback path of the delay with a non-resonant filter. Turned all the way to the left, the filter is off. Turning it to the right raises the cutoff frequency of the filter, resulting in a brighter tone of the delay.

## 4.3 Tape

The **Tape** Style emulates the textured and lively sound of classic tape delays. Replika XT gives you full control over their unique properties, including the amount of **Saturation**, the **Tape Age**, and the intensity of **Wow & Flutter**. The **LoCut** and **HiCut** filters can be used to further control the tone of the delay sound.

Changing the delay time results in smooth, slow transitions between settings and alters the pitch of the delay signal. This can be used to create interesting sound effects. The Delay Time range for the Tape Style is 20 ms to 2000 ms in **ms** Delay Time Mode and 1/64 to 2/1 in synced Delay Time Modes.



The maximum delay time REPLIKA XT can produce is 4000 ms (Delay Time of 2/1 at 120 BPM). Slower tempos will limit the maximum delay time accordingly, which is reflected visually by the range of the **Delay Time** control.



The Tape delay Style

(1) **Saturation**: Sets the amount of tape saturation from a clean sound to overdrive.

- (2) **Tape Age**: Enhances the characteristics of an aging tape, like limited high frequency response and hiss (depending on **Noise Off/Noise On** setting).
- (3) **Noise Off / Noise On**: Switches the tape hiss on or off. The amount of hiss depends on the **Tape Age** setting.
- (4) **Wow & Flutter**: Increases the effects introduced by mechanical imperfections of the tape delay's motor and tape transport, resulting in pitch variations over time.
- (5) **HiCut**: Cuts treble frequencies in the feedback path of the delay with a non-resonant filter. Turned all the way to the right, the filter is off. Turning it to the left lowers the cutoff frequency of the filter, resulting in a darker tone of the delay.
- (6) **LoCut**: Cuts bass frequencies in the feedback path of the delay with a non-resonant filter. Turned all the way to the left, the filter is off. Turning it to the right raises the cutoff frequency of the filter, resulting in a brighter tone of the delay.

## 4.4 Vintage Digital

The **Vintage Digital** Style emulates the warm and crunchy sound of early digital delay effects. Four different **Quality** settings are available, ranging from a bright sound with subtle textures to strong digital artifacts. The **LoCut** and **HiCut** filters can be used to further control the tone of the delay sound.



The sound of the delay depends on the Delay Time. As the Delay Time is increased, the delay repeats will become grittier, with more digital artifacts being introduced to the signal.

The built-in modulation (**Depth**, **Rate**, and **Stereo/Mono** controls) allows you to change the delay time periodically. This shifts the timing and pitch of the delay signal, adding depth and movement to the sound.

Manual changes of the delay time alter the pitch of the delay signal, which can be used creatively when changing the parameter in real-time.



Try doubling the delay time, for example from  $\frac{1}{4}$  to  $\frac{1}{2}$ . This shifts the delay signal one octave down. In the same way, halving the delay time shifts the delay signal one octave up.

The Delay Time range for the Vintage Digital Style is 20 ms to 2000 ms in **ms** Delay Time Mode and 1/64 to 2/1 in synced Delay Time Modes.



The maximum delay time REPLIKA XT can produce is 4000 ms (Delay Time of 2/1 at 120 BPM). Slower tempos will limit the maximum delay time accordingly, which is reflected visually by the range of the **Delay Time** control.



The Vintage Digital delay Style

(1) **Quality**: Selects one of four quality settings for the delay (from right to left): **High** (default setting), **Medium**, **Low**, **Crunch**. The **High** setting has a bright, subtly textured sound. **Medium** and **Low** sound darker and grittier. **Crunch** has a bright sound but also introduces a lot of digital artifacts to the signal.

(2) **Depth**: Sets the amount of built-in modulation applied to the delay time.

(3) **Stereo / Mono**: Switches between stereo and mono operation for the built-in modulation. When set to **Mono**, the modulation affects both the left and the right stereo channels in the same way. When set to **Stereo**, the modulation between the left and the right stereo channels is offset in time, resulting in a wide stereo effect.

(4) **Rate**: Adjusts the speed of the built-in modulation.

(5) **HiCut**: Cuts treble frequencies in the feedback path of the delay with a non-resonant filter. Turned all the way to the right, the filter is off. Turning it to the left lowers the cutoff frequency of the filter, resulting in a darker tone of the delay.

(6) **LoCut**: Cuts bass frequencies in the feedback path of the delay with a non-resonant filter. Turned all the way to the left, the filter is off. Turning it to the right raises the cutoff frequency of the filter, resulting in a brighter tone of the delay.

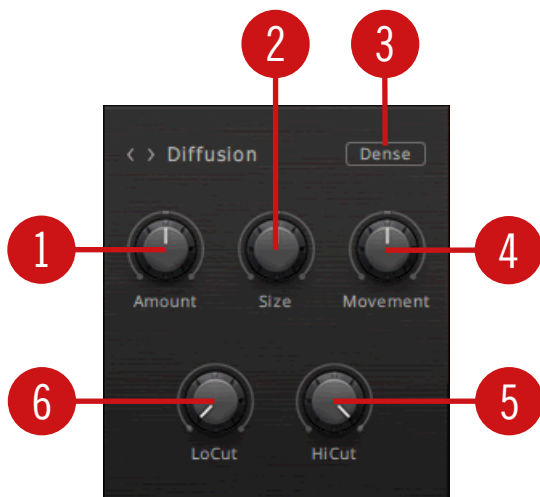
## 4.5 Diffusion

The **Diffusion** Style links a clean delay to a unique reverb effect. It can be used to create a wide range of different ambiances, from tight and resonant to unnaturally vast spaces (**Size** control). The **Amount** of diffusion applied to the delay signal is freely adjustable, and the **Movement** control allows you to add modulation to the reverb effect. The **LoCut** and **HiCut** filters can be used to further control the tone of the delay sound.

Changing the Delay Time does not alter the pitch of the delay signal. However, adjusting the **Size** of the reverb or increasing the amount of modulation (**Movement** control) can lead to pitch shifting sounds. The Delay Time range for the Diffusion Style is 1 ms to 2000 ms in **ms** Delay Time Mode and 1/64 to 2/1 in synced Delay Time Modes.



The maximum delay time REPLIKA XT can produce is 4000 ms (Delay Time of 2/1 at 120 BPM). Slower tempos will limit the maximum delay time accordingly, which is reflected visually by the range of the **Delay Time** control.



The Diffusion delay Style

(1) **Amount**: Sets the amount of diffusion applied to the delay signal, resulting in a reverb effect. High settings make the delay appear out of sync, so low settings are recommended if the rhythmic timing of the delay is essential.

(2) **Size**: Adjusts the swell, reflection pattern and decay of the reverb effect, giving the impression of differently sized spaces.

(3) **Dense / Sparse**: Switches between two density settings for the reflection pattern of the reverb effect.

(4) **Movement**: Sets the depth and speed of modulation applied to the diffusion, shifting the timing and pitch of the reflections for a wide reverb effect. Modulation speed starts fast, and reduces as the amount is increased.

(5) **HiCut**: Cuts treble frequencies in the feedback path of the delay with a non-resonant filter. Turned all the way to the right, the filter is off. Turning it to the left lowers the cutoff frequency of the filter, resulting in a darker tone of the delay.

(6) **LoCut**: Cuts bass frequencies in the feedback path of the delay with a non-resonant filter. Turned all the way to the left, the filter is off. Turning it to the right raises the cutoff frequency of the filter, resulting in a brighter tone of the delay.

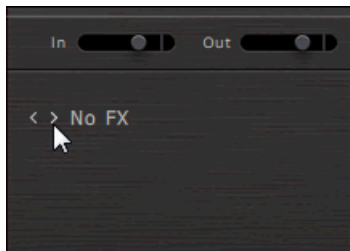
## 5 Modulation Section

The effects available in the **Modulation** section allow you to further sculpt the sound of your delays, which greatly expands REPLIKA XT's sonic potential. They can be freely combined with any of the delay Styles available in the Style section. Each Modulation effect has a unique set of parameters that allow you to change how it affects the delay sound.



The Modulation effects can also be used to process REPLIKA XT's input signal independently. To do this, go to the **OPTIONS** menu and change the **DELAY → MOD** setting to **DRY + DELAY → MOD**. This way, the input signal will be sent not only to the delay but also directly to the Modulation section. By turning the delay's **Mix** control all the way down, the input signal will only be processed by the currently selected Modulation effect.

- To switch between Modulation effects, click on the left and right arrows next to the effect's name in the Modulation section:



Alternatively, you can use the **MODULATION** menu in the display to select a Modulation effect.

- To show the **MODULATION** menu, click on the Modulation effect's name.

→ You can now select a Modulation effect in the display.



- ▶ To select a Modulation effect, click on it.
- ▶ To make the **MODULATION** menu stay on the display after selecting a Modulation effect, click on the pin button.
- ▶ To close the **MODULATION** menu without selecting a Modulation effect or when it is pinned, click on the **x** button.

The following **Modulation** effects are available:

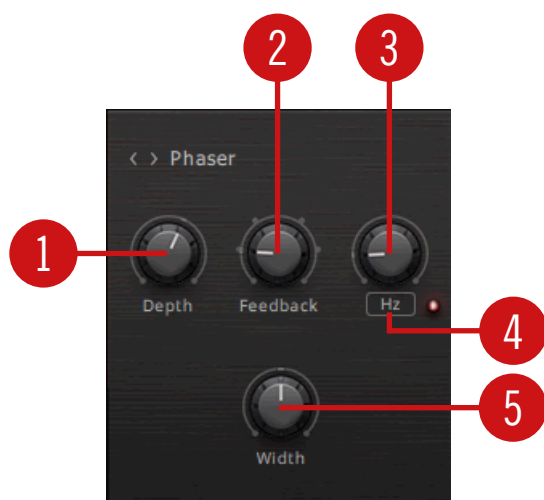
- **Phaser** (see section [↑5.1, Phaser](#) for more information)
- **Flanger** (see section [↑5.2, Flanger](#) for more information)
- **Chorus** (see section [↑5.3, Chorus](#) for more information)
- **Freq Shifter** (see section [↑5.4, Freq Shifter](#) for more information)
- **Filter** (see section [↑5.5, Filter](#) for more information)
- **Pitch Shifter** (see section [↑5.6, Pitch Shifter](#) for more information)
- **Micro Pitcher** (see section [↑5.7, Micro Pitcher](#) for more information)



When switching between different Modulation effects, REPLIKA XT remembers the parameter settings for each of them individually.

## 5.1 Phaser

The phaser as an effect both in the studio and on stage is most commonly used for guitars but also keyboards and synthesizers. It creates harmonically unrelated peaks and troughs that move through the frequency spectrum, resulting in a unique filtering effect that smears the sound in interesting ways. REPLIKA XT's Phaser is a model of a well-known analogue guitar pedal effect.



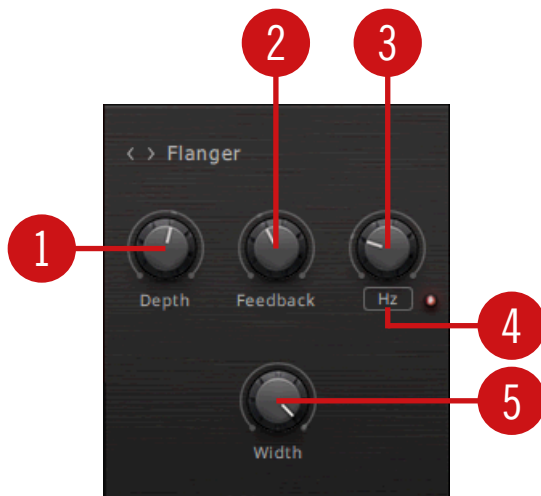
The Phaser Modulation effect

- (1) **Depth**: Sets the intensity of the phasing effect, creating peaks and troughs in the frequency spectrum.
- (2) **Feedback**: Controls the strength of the peaks and troughs in the frequency spectrum. High settings create a resonating sound.
- (3) **Modulation Rate**: Sets the frequency of the modulation that moves the peaks and troughs up and down in the spectrum.
- (4) **Hz / Note**: Switches between **Hz** (free) and **Note** (syncd to note divisions) operation for the **Modulation Rate**.

(5) **Width**: Adjusts the stereo width of the phasing effect.

## 5.2 Flanger

The flanger is a traditional effect that was originally achieved by playing back the same signal from two tape machines that run at slightly different speeds to each other. It creates harmonically related peaks and troughs in the frequency spectrum, also known as comb filtering. Studio effects and guitar pedals use a very short delay to mimic this effect. Modulating the delay time results in the characteristic “swoosh” or “jet plane” sounds. REPLIKA XT’s Flanger is a model of a well-known analogue guitar pedal effect.

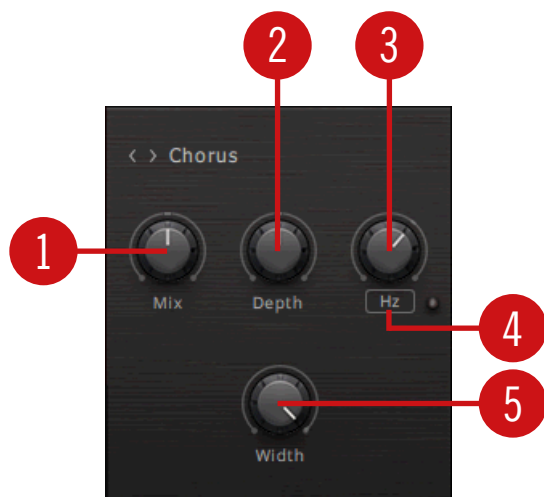


The Flanger Modulation effect

- (1) **Depth**: Sets the amount of modulation applied to the flanging effect.
- (2) **Feedback**: Adds feedback to the Flanger, which makes the effect more pronounced.
- (3) **Modulation Rate**: Sets the frequency of the modulation applied to the flanging effect.
- (4) **Hz / Note**: Switches between **Hz** (free) and **Note** (syncd to note divisions) operation for the **Modulation Rate**.
- (5) **Width**: Adjusts the stereo width of the flanging effect.

## 5.3 Chorus

The chorus effect mimics the sound of multiple instruments playing the same part, which adds a rich and lively texture to the sound and can create a wide stereo image. This is achieved by layering multiple slightly detuned and delayed copies of the input signal on top of each other. REPLIKA XT's Chorus is a model of a well-known analogue guitar pedal effect.

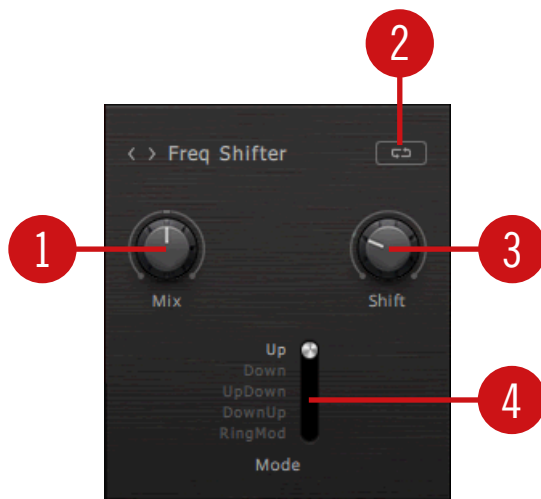


The Chorus Modulation effect

- (1) **Mix**: Blends between the input signal and the Chorus.
- (2) **Depth**: Sets the amount of modulation applied to the chorus effect.
- (3) **Modulation Rate**: Sets the frequency of the modulation applied to the chorus effect.
- (4) **Hz / Note**: Switches between **Hz** (free) and **Note** (sync'd to note divisions) operation for the **Modulation Rate**.
- (5) **Width**: Adjusts the stereo width of the chorus effect.

## 5.4 Freq Shifter

Frequency shifting allows you to shift the frequencies contained in the input signal up and down by a fixed number of Hertz. Unlike pitch shifting, this process does not preserve the harmonic structure of the input signal, which gives the effect its special character. REPLIKA XT's Freq Shifter features four modes for shifting the frequencies up, down, or both (in a stereo configuration), as well as an additional mode for classic ring modulator sounds.



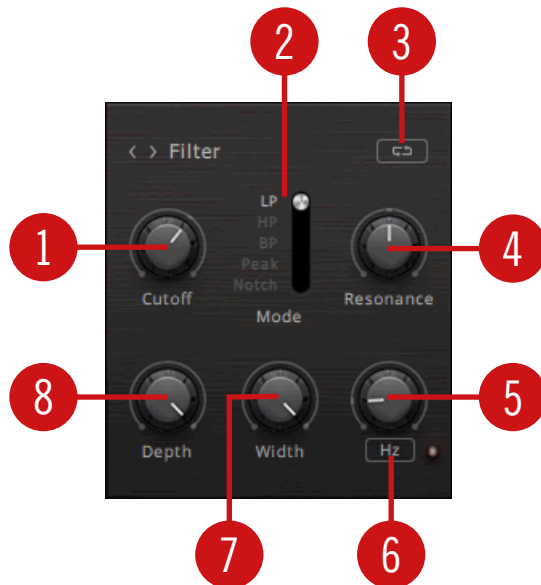
The Freq Shifter Modulation effect

- (1) **Mix**: Blends between the input signal and the Freq Shifter.
- (2) **Feedback Loop**: Selects whether the Freq Shifter is placed inside the delay's feedback loop (loop symbol, default setting) or fed by the delay's output signal (arrow symbol). When placed in the feedback loop, each delay repetition will be processed by the Freq Shifter again, resulting in a cascading sound effect.
- (3) **Shift**: Sets the number of Hz by which the frequencies contained in the input signal are shifted up and down. In **RingMod** mode, it sets the frequency of the ring modulator.

(4) **Mode**: Selects one of five modes for the Freq Shifter: **Up**, **Down**, **UpDown**, **DownUp**, and **RingMod**. **Up** and **Down** shift both stereo channels up or down by the same number of Hz. **UpDown** and **DownUp** shift one stereo channel up and the other stereo channel down. **RingMod** turns the Freq Shifter into a ring modulator.

## 5.5 Filter

Resonant filters are commonly used in synthesizers to shape the sound of the raw waveforms. REPLIKA XT's Filter applies this concept to the delay signal, allowing you to create anything from subtle shifts in timbre to dramatic resonances and oscillations. All common filter modes are available, and the internal modulation can be used to create very animated sounds.



The Filter Modulation effect

(1) **Cutoff**: Sets the cutoff frequency of the filter. Depending on the **Mode** setting, frequencies are attenuated above (**LP**), below (**HP**), above and below (**BP**, **Peak**) or at (**Notch**) the cutoff frequency.

(2) **Mode:** Switches between low pass (LP), high pass (HP), band pass (BP), **Peak**, and **Notch** filter modes.

(3) **Feedback Loop:** Selects whether the Filter is placed inside the delay's feedback loop (loop symbol, default setting) or fed by the delay's output signal (arrow symbol). When placed in the feedback loop, each delay repetition will be processed by the Filter again, resulting in an increasingly filtered decay of the delay repeats.

(4) **Resonance:** Controls the resonance of the filter. High values result in a steeper filter response and a boost of the signal at the cutoff frequency up to self-oscillation. This can be used for dramatic effects, especially when the Filter is placed in the delay's **Feedback Loop**.



High resonance values can produce very loud signal levels, especially when the Filter is placed in the delay's Feedback Loop and the amount of modulation Depth is small. Take care when setting this control, and turn down the Out control if the volume becomes too high.

(5) **Modulation Rate:** Sets the frequency of the modulation applied to the **Cutoff**.

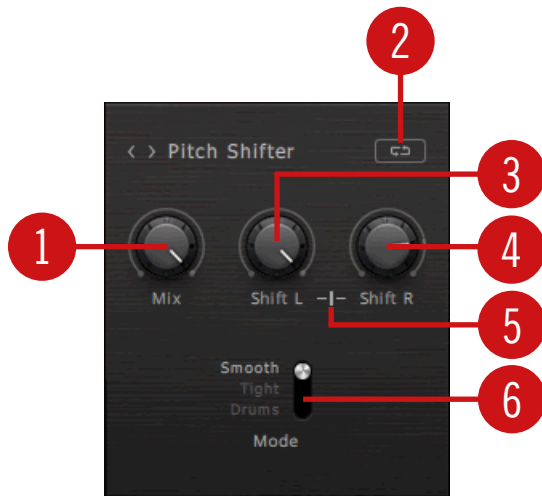
(6) **Hz / Note:** Switches between **Hz** (free) and **Note** (syncd to note divisions) operation for the **Modulation Rate**.

(7) **Width:** Offsets the modulation applied to the **Cutoff** between the left and the right stereo channels in time, resulting in a wide stereo effect.

(8) **Depth:** Sets the amount of modulation applied to the **Cutoff**.

## 5.6 Pitch Shifter

Pitch shifting allows you to transpose a signal up and down in musical intervals. Unlike frequency shifting, this process preserves the harmonic structure of the input signal, so it can be used for harmonizing effects that stay in tune. REPLIKA XT's Pitch Shifter lets you shift the left and right stereo channel independently, and features three different modes for an optimized response to a variety of input signals.



The Pitch Shifter Modulation effect

- (1) **Mix**: Blends between the input signal and the Pitch Shifter.
- (2) **Feedback Loop**: Selects whether the Pitch Shifter is placed inside the delay's feedback loop (loop symbol, default setting) or fed by the delay's output signal (arrow symbol). When placed in the feedback loop, each delay repetition will be processed by the Pitch Shifter again, resulting in a cascading sound effect.
- (3) **Shift L**: Sets the amount of pitch shift for the left stereo channel in semitones.
- (4) **Shift R**: Sets the amount of pitch shift for the right stereo channel in semitones.
- (5) **Stereo Link**: Locks the value of **Shift R** to **Shift L**. When enabled, the pitch of the left and right stereo channel is shifted by the same amount.
- (6) **Mode**: Selects one of three modes for the Pitch Shifter: **Smooth**, **Tight**, and **Drums**. Each mode is based on a different algorithm, allowing you to choose the best type of pitch shifting for your input signal.

## 5.7 Micro Pitcher

The Micro Pitcher is a stereo pitch shifter that slightly alters the pitch for the left and right stereo channels in different amounts. This enhances the stereo image and can be used for widening and ensemble effects similar to the doubling techniques traditionally used for spreading out background vocal recordings.



The Micro Shifter Modulation effect

- (1) **Mix**: Blends between the input signal and the Micro Pitcher
- (2) **Style**: Selects one of three different styles of pitch shifting for different degrees of widening.

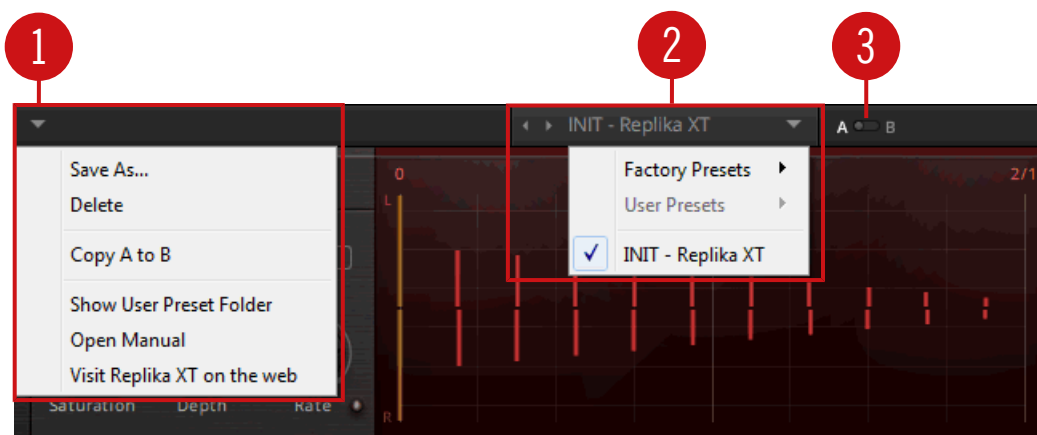
## 6 Presets

REPLIKA XT comes with a wide range of factory presets that make full use of its sonic possibilities. You can put them to use with your music right away, or explore their sound and settings to make yourself familiar with REPLIKA XT.



The **INIT** preset contains basic settings for REPLIKA XT that are useful as a starting point for creating your own delay sounds.

The Preset Menu is located in the Header at the top of the plug-in window. Additional functions related to the preset handling are available in the Main Menu, which can be opened from the Header as well.



The preset menu and additional preset functions in the Header

(1) **Main Menu:** Lets you save and delete user presets as well as copy settings for the A/B comparison (see below). From here, you can also access the User Preset Folder. For more information, see section [↑6.1, Saving Presets](#).

(2) **Preset Menu:** Gives you access to all factory and user presets. For more information, see section [↑6.2, Loading Presets](#).

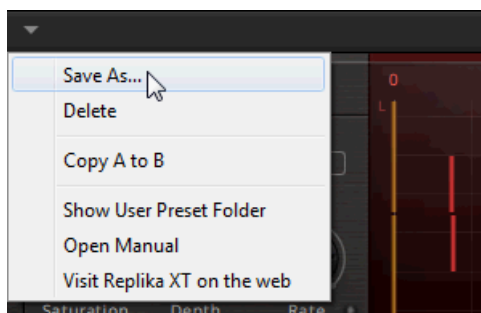
(3) **A/B Comparison:** Lets you switch between the **A** and the **B** settings for the A/B comparison. For more information, see section [↑6.3, A/B Comparison](#).

## 6.1 Saving Presets

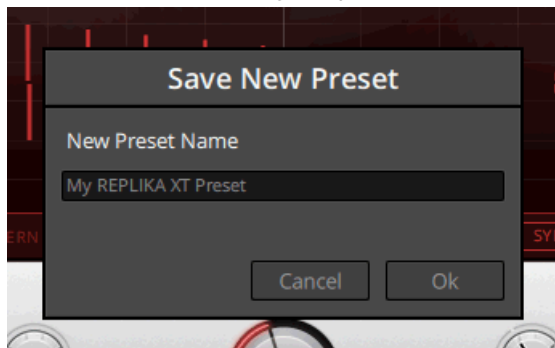
If you have created a delay sound you want to keep for later use, you can save it to the User Preset Folder. All presets in the User Preset Folder are available under *User Presets* in the Preset Menu. This way you can always access your personal library of delay sounds directly from the REPLIKA XT interface.

To save a user preset:

1. Open the Main Menu by clicking on the arrow symbol in the left corner of the Header and select *Save as...*

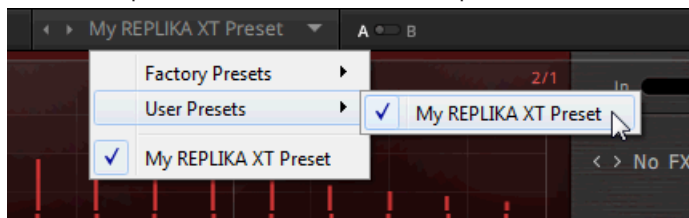


2. Enter a new name for your preset in the [Save New Preset](#) dialog box.



3. Click [Ok](#) to finish the process and close the dialog box.

→ Your user preset is saved in the user preset folder.



You can delete any of your user presets by loading the preset and then selecting *Delete* from the Main Menu. Note that you cannot delete the factory presets.

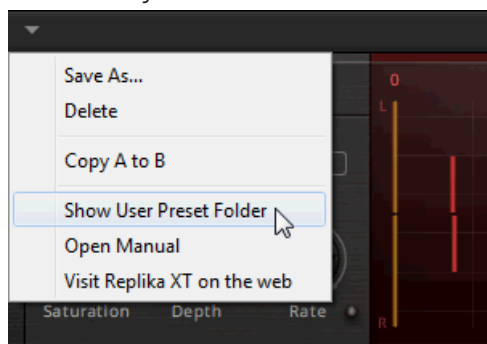
## User Preset Folder

The User Preset Folder contains all of your saved user presets. You can copy, delete or change the name of user presets directly in the folder on your hard drive.



REPLIKA XT needs to be reloaded to reflect any changes made in the User Preset Folder.

1. To show the User Preset Folder on your hard drive, open the Main Menu by clicking on the arrow symbol in the left corner of the Header and select *Show User Preset Folder*.



→ A new system window opens showing the User Preset Folder on your hard drive.

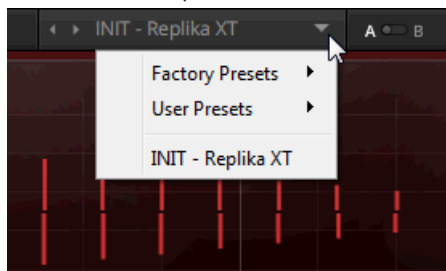
## 6.2 Loading Presets

All presets can be loaded directly from the REPLIKA XT interface by using the Preset Menu, including your user presets.



The Preset Menu in REPLIKA XT

- ▶ To cycle through all presets and load them one after the other, click the left and right arrows on the left side of the Preset Menu.
- ▶ Alternatively, click on the Preset Menu to open a list of all available presets. Any preset can be loaded by selecting it from the list. Both *Factory Presets* and *User Presets* are available in separate submenus.

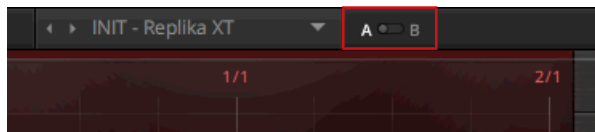


### Quick Access List

Below the *Factory Presets* and *User Presets* you'll find a quick access list. If you load a preset from the *User Presets* submenu, the next time you open the Preset Menu, the list will show all user presets. If you load a preset from the *Factory Presets* submenu, the next time you open the Preset Menu, the list will show all factory presets.

## 6.3 A/B Comparison

The **A/B** comparison can help you to fine-tune your settings. It is located to the right of the Preset Menu.



The A/B comparison

The A/B comparison provides two temporary memory slots **A** and **B** which allow you to quickly switch between different states of your parameter settings. This makes it easy to compare settings and find the ones you like.

To make use of the A/B comparison:

1. Set up a delay sound you like. All parameter settings are automatically saved to slot **A**.
  2. Click on **B** to switch to the second slot. When you switch to slot **B** for the first time, it automatically takes over all the settings from slot **A**.
  3. Adjust parameters to create an alternative delay sound. All settings are automatically stored in slot **B**.
  4. Click **A** and **B** to switch between the two variations of your delay sound.
- If you have found a delay sound you like, you can save the settings from the currently selected A/B comparison slot as a preset.



If you want to overwrite the settings saved in the other slot with the settings saved in the currently selected slot, open the Main Menu by clicking on the arrow symbol in the left corner of the Header and select *Copy A to B* or *Copy B to A*, respectively.

---

## 7 Credits

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**Product Design:** Sebastian Müller, André Estermann

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**Quality Testing:** Tom Scheutzlich, Frank Ellendt

**Documentation:** Jan Ola Korte