Wharfedale Pro

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Wharfedale Pro

PROVERB

Stereo/Dual Mono Programmable Effects Processor

USER'S GUIDE

PROVERB Userís Guide
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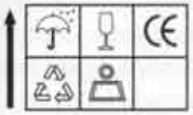
Wharfedale Pro

The WHARFEDALE Wireless Works was established in 1932 by Gilbert Briggs who soon established a reputation as one of the most innovative loudspeaker engineers of his generation. His company was at the leading edge of an exciting new technology which was dedicated to bringing the pleasure of music and entertainment into people's homes. As the technology advanced Briggs gave many music lovers their first taste of High Fidelity, mounting a series of live sound demonstrations which excited the audio world and heralded the birth of the modern hifi loudspeaker.

Today Wharfedale Pro takes the same uncompromising Approach to the design and manufacturing of every audio product, using high quality components and state of the art testing equipment to ensure consistency and high performance. At Wharfedale we design and build all of our products and all our drive units are designed and manufactured by Wharfedale. We control all the variables,so we don't have to compromise design goals.

Features

- 255 studio effect presets
- Two separate processors-Dual Processing
- Two processors in one!
- Up to four studio effects combinations per preset
- Stereo inputs and outputs
- Easy editing - no programming necessary
- Plate, room, chamber, and hall reverb
- Forward and reverse gated reverb
- Stereo chorus and flanging
- Stereo delays and panning
- Slapback and tapped delay
- Stereo echoes i MIDI Control



Unpacking

All Wharfedale Pro products are fully checked before leaving the factory.

After unpacking please inspect cabinets for any physical damage. Please retain the shipping carton if possible and internal packing material in case the unit needs to be returned. Please check as soon as possible the unit is functioning. In the event of any damage please contact your dealer immediately so that a written claim for damages can be initiated.

Wharfedale Pro Limited Warranty

Wharfedale Pro PROVERB is warranted to be clear of defects in construction, materials and malfunction under normal operating conditions for a period of 3 years from the original date of purchase providing the unit has only been used for its intended purpose.

Wharfedale during the warranty, and at its own discretion, will undertake to instigate repairs at no charge if the product has been delivered to Wharfedale Pro by a Wharfedale Dealer.

Wharfedale exclude normal exterior wear to finish and cannot be held responsible for any system malfunction Due to abuse or using the units beyond the limits and conditions as stated within the specified ratings.

Wharfedale shall not be liable for any consequential damages. Any implied Warranties expire after the given term.

This warranty is only valid providing:

i)Warranty applies to original purchaser only(warranty not transferable)

ii)Failure to do so will in no way affect your warranty coverage.

iv)Unit must be returned with original sales receipt or other proof of purchase.

v)Unit is repaired by Wharfedale or authorized service Agent only.

These terms do not infringe your statutory rights.

Quick Start Instructions

You're probably in a hurry to get your PROVERB up and running, and don't want to read the manual (at least, not right now)-we understand. However, here are the basics. It should take only a couple of minutes for you to read through them, and then you'll be ready to fire up your PROVERB. Refer to this section if you have any difficulty. And later, when you want to get into more of the details of your PROVERB, check out the rest of the manual.

Quick Setup

Turn the Input and Output knobs to their full counterclockwise positions. Insert the supplied AC adapter's plug into the input labeled PWR on the PROVERB's back panel.

With a mixer: Connect two cords with 1/4"plugs between your mixer's reverb sends and the PROVERB's Line Inputs. Connect two more cords between the PROVERB's Line Outputs and your mixer's returns.

Straight into an amp: If you're patching the PROVERB's into a guitar (or other instrument) amplifier, use one cord between the instrument and the PROVERB's left Line Input. Run a second cord from the left Line Output to the amp's input. If the amp has stereo input capabilities, connect another cord between the PROVERB's right Line Out and the amp's second-channel input, You can also plug a second output from your instrument (or the output from another instrument) into the PROVERB's right Line In.

In an amp's effects loop: If you're patching the PROVERB's into a guitar (or other instrument) amplifier's effects loop, and it's mono, use one cord between the amp's effects send jack and the PROVERB's left Line Input. Run a second cord from the left Line Output to the amp's Effects Return jack.(If the amp has stereo returns, use another cord to connect the PROVERB's right Line Output to the amp's other effects return jack.) Set the PROVERB's mix control to its midpoint (so the numeric display shows the number 50).

Note: If you need further help doing your initial hook-up, refer to the information on pages 22 through 23.

Plug the PROVERB's AC adapter into the wall socket (the PROVERB's is now powered up). Now turn on your mixer or amp and your monitor amplifier.

Make sure that your mixer's or amp's send level control is turned up and that signal is being sent to the PROVERB. Turn the PROVERB's Input knob clockwise until the PROVERB's Signal LEDs glow. If the Clip LED glows constantly, turn down its Input level-the Clip LED should only glow when a very loud instantaneous signal reaches the PROVERB.

Now turn up the PROVERB's Output level, and raise the return level on your mixer or amp. You should be hearing the PROVERB's effect. If not, check your connections and your monitor amp (you did remember to turn it on, didn't you?).

Select program banks with the large encoder knob (immediately to the right of the numeric display). For a list of the presets, arranged according to bank and number, see pages 25 through 32.

Hammer your keyboard. Wail on your guitar. Mix your entire album. And, of course, try all of the presets. Don't hold back. And when you're ready, check out the rest of this manual.

Installation

The PROVERB may be used in a variety of setups including: mixing consoles with reverb send and return facilities, and in the effects loop of an instrument or P.A. amplifier. Self-contained in an all-steel single-space 19'rack-mount enclosure, the PROVEB is designed for continuous professional use. Because the unit is compact and lightweight, mounting location is not critical. However, for greater reliability we recommend that you not place the PROVERB on top of power amps, tube equipment, or other sources of heat.

Powering PROVERB

The PROVERB is powered by an external AC adapter. Always make sure that its output jack is securely plugged into the rear of the PROVERB, and that the adapter is held firmly in an electrical outlet. Never operate the PROVERB or AC adapter in the rain or in wet locations. If the AC adapter's cord is ever cut, discontinue using it and replace the adapter with a new one. To prolong its life, unplug the adapter when not in use. Alternatively, if the PROVERB is mounted in a rack, plug the adapter into a switched power strip so that you can conveniently turn it off with your other gear. Refer to the label on the adapter for proper operating voltages.

Input & Outputs

Despite the PROVERB's sophistication, it's easy to interface the unit with other equipment. All inputs and outputs are located on the rear panel. Standard 1/4" inputs and outputs and 5-pin DIN MIDI connectors make patching simple. Note: For best audio quality, always use high-quality cables.

Because the PROVERB is designed for line-level or instrument operation, we don't recommended plugging microphones directly into it. Instead, either use a preamp (like A R Tfs Tube MP, Dual MP or Pro MPA), a mixer, or an amp's preamp section to boost the level first (use the effects loop output or reverb send from a mixer or amp). The higher signal level from a preamp or effects loop assures an optimum signal-to-noise ratio in the PROVERB, keeping hiss and distortion to a minimum.

Line In L & R

The Left and Right inputs are single-ended (unbalanced) with an impedance of 500k ohms. True stereo processing is accomplished by using both inputs in a left/right application. If only one input is used, plug into the left channel; then the signal is automatically routed to both channels' inputs.

Note: Programs that provide panning are most effective if you only send a signal into the left input, since the processor takes that signal and distributes it between the two outputs.

Line Out L & R

The Left and Right outputs are single-ended (unbalanced) with a source impedance of 1k ohm, and can provide a stereo or mono output. When a true stereo signal is applied to the inputs, the resulting output is true stereo. That is, the left and right channels are processed separately. If both outputs are used and the PROVERB receives a mono input signal, a stereo image is produced, If you're only supplying the PROVERB with a mono input, use the PROVERB's Left input. And if you use only one output, choose the Left output, because using this output jack alone with either a mono or stereo input provides a signal combining the processed information from both outputs.

Note: When only the Left output is used, the effect output is a processed combination of both the left and right input signals (the outputs are summed).

If you're only using one input and don't want an output that contains the combined

effects from both channels, you can do the following: (1) Plug the cord coming from your audio source (mixer's reverb send, keyboard's output, etc.) into the PROVERB's left Line In. (2) Connect a cord between the PROVERB's left Line Out to wherever you want the signal to go (mixer's reverb return, an amp, etc.). (3)Insert a dummy plug into the PROVERB's right Line In. You can use a 1/4" phone plug with or without a cord attached as a dummy plug. By using a dummy plug in this way, the Left Out has only the left channel's effects.

If you want to use only the right channel instead of the left, follow the same directions, but run your signal through the PROVERB's right Line In and right Line Out and place the dummy plug into the left Line in.

A variety of input/output combinations may be used with the PROVERB. One in/one out (mono),one in/two out (stereo image), two in/one out (summed mono), and two in/two out (true stereo) may be achieved.

True Stereo Operation

The PROVERB is designed to operate in true stereo, That is, each channel functions separately from the other, offering a wider variety of effects. Notice in the preset list on pages 25-32 that many presets have one grouping of effects for the left channel and one for the right. These separate combinations can be a powerful tool for mixing multiple instruments. For example, guitar and vocals can be given one treatment (say, a 2.5 second Dark Plate reverb) while the keyboard and drum machine in the other channel receive a different treatment (a 0.8 second Bright Plate). For a single instrument in stereo, different ambient or delay treatments on the left and right channels can provide extra size and presence.

External Switch Input

The Ext. Switch Input jack is designed to let you select whether the PROVEB's effects are in the circuit or out. A footswitch and any 2-conductor cable with 1/4' phone plugs may be used with this jack. The unit can be configured to accept three different types of footswitch: push/push (toggle), momentary normally closed, and momentary normally open. To access this option, push the MIDI button and then turn the large encoder knob until you see a lowercase letter " j " in the numeric display. Note: The first segment of the display will blink rapidly. Turn the A Encoder knob to select from the three modes of operation:

to push/push (toggle)
nC momentary, normally closed

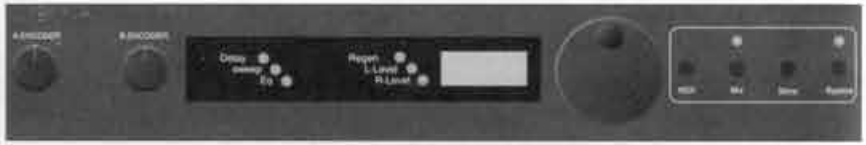
no momentary, normally open

After you've made your selection, push the Save button to store your change. Then press the MIDI button again; the display stops blinking and reverts to showing the preset number you selected previously.

MIDI In & Out

The jack labeled MIDI In receives the MIDI signal containing MIDI Program Change and real time control messages. External source such as a computer equipped with MIDI ports and associated software, or a sequencer. The MIDI Out jack transmits MIDI information from the PROVERB to other MIDI-controllable gear such as sequencers, synthesizers, etc. See pages 13-22 for further information on the PROVEB's MIDI capabilitites.

CONTROLS & OPERATION



FRONT-PANEL CONTROLS & INDICATORS

Encoder (main encoder)

The main encoder in the center of the front panel is primarily used for selecting presets. Turn this knob to select from presets ranging from 1 to 255. When the Mix button is pressed (illuminating the LED above the button), this encoder knob adjusts the Mix amount, When the Mix LED is lit, its numeric value is shown on the display - from dry (00) to wet (100). Pressing the Mix button again (turning off the LED) reverts back to showing the preset number. When the MIDI button is pressed (indicated by the flashing of the first segment of the display), the large encoder scrolls through the available MIDI and Utility functions.

A Parameter Encoder

This knob controls one of a presetís adjustable parameters, indicated by the lit LED farthest to the left in the parameter section of the display. Whenever you turn the knob the numeric display changes from showing the current preset number to showing a blinking equals sign (=) and a two-digit number that corresponds to the parameteris level (the parameter LED will flash as well). Any changes you make with the A Encoder may be saved in a preset by pressing the Store button. Note: About two seconds after you quit turning the knob, the display returns to showing the preset number.

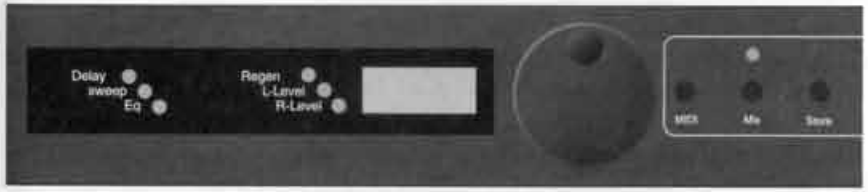
B Parameter Encoder

This knob controls one of a presetís adjustable parameters, indicated by the lit LED farthest to the right in the parameter section of the display. Whenever you turn the knob the numeric display changes from showing the current preset number to showing a blinking equals sign (=) and a two-digit number that corresponds to the parameteris level (the parameter LED will flash as well). Any changes you make with the B Encoder may be saved in a preset by pressing the Store button. Note: About two seconds after you quit turning the knob, the display returns to showing the preset number,

Note: The A and B Encoder's parameters may also be controlled via MIDI. See page 17 for further details.

LED Parameter Indicators

The parameter section of the display in the middle of the panel tells you which parameters can be changed via the A Encoder and B Encoder. The LED glowing farthest to the



left corresponds to the A Encoder, and the LED glowing farthest to the right corresponds to the B Encoder. When only one LED glows, it corresponds to the A Encoder, and the B Encoder has no effect.

Numeric Display

In Preset Mode, this display shows a 1-, 2-, or 3-digit number that corresponds to the preset currently in use. When you're editing parameters, editing Mix, or are in the MIDI/

Utility mode, the display tells you what values or parameters you are modifying.

MIDI Button

The MIDI button switches the PROVERB into MIDI/Utility mode. In this mode, the large encoder scrolls through the available parameters while the A and B encoders are used to change the values of those parameters. See pages 13-21 for more information on the PROVERB's MIDI capabilities.

MIX Button

Pressing the Mix button allows you to adjust the mix setting of the selected preset. When pressed, the LED above the Mix button will illuminate and the display shows the current mix setting. The range is from 0 (all dry signal) to 99 (all effect). Turning the large encoder changes the setting. Press store to save your changes.

If you employ the PROVERB in a mixer's reverb send/return loop, you'll probably want to turn the mix control to its effects-only setting, since you'll already have plenty of dry signal in the mixer to work with. If you patch the PROVERB into one of the mixer's input channel effects loops, though, you will likely need to use the mix control, since most mixers are configured so that the channel's entire signal passes through this loop Consult your mixer's manual for further information,

Note: When the PROVERB is placed in a guitar or other instrument amp's effects loop. it may be necessary for some dry signal to be present in the PROVERB's output. (Consult the amp's mannual to determine the correct setting.)

Store

Anytime you make a parameter change or alter the Mix settings, you can save these changes in a preset by simply pressing the store button. The change is saved instantly.

Bypass

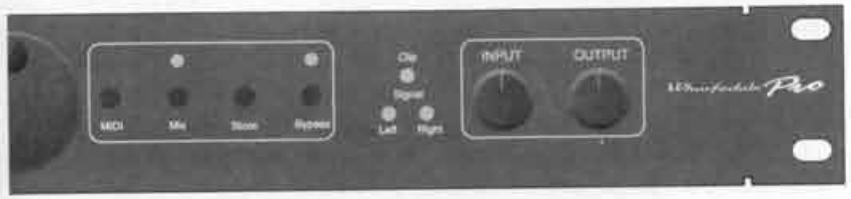
Activating the bypass eliminates all 'wet' (processed) signal from the outputs, leaving only the dry signal. The LED above the Bypass switch blinks continuously whenever the bypass mode is engaged. Pressing Bypass again returns the preset to active status.

Another way to bypass the unit is to employ the Bypass jack on the rear panel. For

further information, refer to the External Switch Input section on page 7.
The bypass may also be accessed through MIDI. Refer to page 18 for further information.

Factory Reset-Restoring Settings

If you want to restore all presets to their factory settings, depress the Mix, Store and Bypass buttons simultaneously. Remember: Only do this if you want to restore all of the settings (including MIDI parameters) to their factory values.



Clip & Left Channel/Right Channel Signal LEDs

Three front-panel LED indicators show the status of the input signal level as it enters the digital processor. The Left Channel and Right Channel Signal LEDs indicate the presence of an audio signal. If the Clip LED is lit, it indicates that the digital processor is getting too much input, resulting in undesirable distortion, also known as clipping. For maximum dynamic range, the Signal LEDs should be on most of the time, with the Clip LED briefly flashing only on transients (high-energy bursts, such as loud snare drum hits).

Input

The Input knob lets you govern the signal intensity reaching the PROVERB's input circuitry so that you can set the optimum level. This is important, since a signal's level st this stage has a bearing on the signal-to-noise ratio and the amount of distortion present in the final output. A little experimentation will give you a good feel for the controls. Too little signal results in a disproportionate amount of noise, while too much (indicated by a constantly glowing Clip LED) sounds distorted and gritty. Use the Signal and Clip LEDs to help guide you, but use your ears, too.

Note: The Input knob setting is global, meaning that it affects the PROVERB's input level, regardless of what program is engaged. Its setting can't be stored within programs.

Output

The Output control governs the amount of signal leaving the PROVERB Depending on the type of equipment connected to the unit, and its input needs, it's almost mandatory to experiment in order to find the optimum level Check your other equipment's manual for hints on setting appropriate input levels. Use your ears as a guide, too.

The Output knob setting is global, meaning that it affects the PROVERB's output level, regardless of what program is engaged. Like the Input control, its setting can't be stored within programs.

MODES OF OPERATION

Preset Mode

After power-up, the unit enters Preset mode. Preset mode is identified by a non-flashing numeric display and one or two non-flashing LEDs lit in the parameter section of the display (to the left of the numeric display). The numeric display shows the current preset number. In Preset mode, you can recall and modify the 255 available presets. As many as three parameters can be modified in each preset: mix level, A parameter, and B parameter.

In preset mode, The main encoder recalls presets. The A and B encoders allow you to adjust two parameters. All three encoders rotate in either direction, changing the preset or parameter they control. Parameter values range from 00 to 99. Note that the knobs don't spin freely; instead there are click points (or 'ticks') throughout their rotation.

On the first tick of an encoder, the parameter value is displayed. Subsequent ticks of that encoder cause the value to change. The value is displayed on the numeric display with a flashing equals sign (=) in front. Changing the value of a parameter does not make permanent changes to the parameter; that is the function of the Store button.

You can tell which parameters the A and B encoders control by LEDs lit in the parameter section on the display. Except for presets 121 to 124, which have only one changeable parameter each, every preset's editable parameters are indicated by two LEDs. The farthest left glowing LED corresponds to the A parameter. The farthest right LED corresponds to the B PARAMETER. If only one LED is lit, the B encoder serves no function.

As the A and B encoders are turned, the corresponding LED in the display area flashes in time with the equal sign in the numeric display.

After approximately two seconds without changes made by the encoder, the display reverts to showing the current preset number.

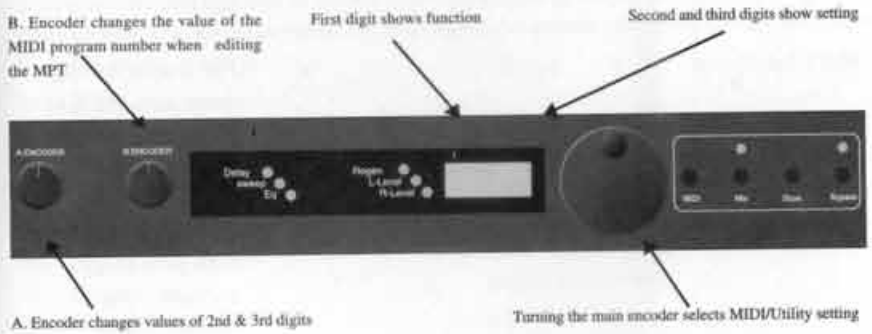
MIDI/Utility Mode

MIDI/Utility mode is entered and exited by pressing the MIDI button. It provides access to MIDI control, as well as a way to set the Bypass jack's mode. You can tell that you've entered Utility mode when the letter 'c' fashes in the first digit of the numeric display followed by a number between 1 and 16.

Any changes made in MIDI/Utility mode can be saved. Simply hit Store after making the desired changes. Then push the MIDI/Utility button to exit back to preset mode.

Editing MIDI & Utilities

The following list shows which parameters are controlled in this mode, as well as the letter that glows in the numeric display to signify it, the range of options that are offered, and a description of what these options do.



Parameter	Letter	Range	Default	Description
System Channel	c	oF, 1-16	1	MIDI channel the PROVERB responds to
Omni Mode	o	oF, on	on	MIDI Omni mode
Left Controller	L	oF, 01-1F, 21-71	04	Controller number for A parameter
Right Controller	r	oF, 01-1F, 21-71	0b	Controller number for B parameter

Parameter	Letter	Range	Default	Description
Mix Controller	i	oF, 01-1F, 21-71	oF	Controller number for Mix Level para-meter
Dry Kill	d	oF, 01-1F, 21-71	oF	Controller number for Dry Kill para-meter
Bypass Controller	b	oF, 01-1F, 21-71	54	Controller number for Bypass parameter
MIDI Prog. Table	p	n/a	n/ a	Translation table for MIDI program change
Event Monitor	E	oF, on	on	Show changes to A and B parameters When received via MIDI
MIDI Full Dump	F	no,yE	no	Performs a full data dump over MIDI of all current settings and stored presets
Bypass Jack Mode	J	to,nC,no	to	Allows for either push/push (toggle) or normally closed or normally open momentary switches
Global Dry	g	no,yE	no	An ìonî setting sets all Presets to 100% wet mix.

When you select ìyEî and then press Store, the PROVERB performs a MIDI data dump to MIDI storage devices such as sequencers, computers, etc.

For System Channel, ìoFî means off (all MIDI ignored, except for System Exclusive messages).

The Left Controller and Right Controller options edit the MIDI Controller number.

Activating Global Dry Kill

You can program the PROVERB to store a 'global' Dry Kill setting for all of the presets at one time. This is especially useful when the PROVERB is patched into a mixer's reverb send/return loop, or whenever you don't want a dry signal passing through the PROVERB Press the MIDI button, turn the Mix knob until you see a 'g' in the LED window, and then turn the A Parameter Encoder until you see 'yE' in the window. Hit the Save button and then the MIDI/Utility button to exit. All presets are now configured so that Dry Kill is activated when you call them up. For more on Global Dry Kill mode, see page 21.

MIDI Controllers & Numbers

Here is a list of MIDI Controller and their numbers, which will help you avoid conflicts if you control the PROVERB and other MIDI gear in the same setup. The PROVERB displays controller numbers in hexadecimal. Don't panic! The following table lists hexadecimal numbers, their equivalent decimal numbers, and the common uses for these controller numbers in MIDI.

Hexadecimal	Decimal	Controller Description
00	0	Reserved
01	1	Mod Wheel
02	2	Breath Controller
03	3	Undefined
04	4	Foot Controller
05	5	Portamento Time
06	6	Data Entry (MSB)
07	7	Main Volume
08	8	Balance
09	9	Undefined
0A	10	Pan
0B	11	Expression Controller
0C-0F	12-15	Undefined

Hexadecimal	Decimal	Controller Description
10-13	16-19	General Purpose Numbers
1-4 14-1F	20-31	Undefined
20	32	Reserved
21-3F	33-63	LSB For Values 0-31
40	64	Damper Pedal (Sustain)
41	65	Portamento
42	66	Sostenuto
43	67	Soft Pedal
44	68	Undefined
45	69	Hold 2
46-4F	70-79	Undefined
50-53	80-83	General Purpose Numbers 5-8
54-5A	84-90	Undefined
5B	91	External Effects Depth
5C	92	Tremolo Depth
5D	93	Chorus Depth
5E	94	Celeste (Detune) Depth
5F	95	Phaser Depth
60	96	Data Increment
61	97	Data Decrement
62	98	Non-Registered Parameter Number LSB
63	99	Non-Registered Parameter Number MSB
64	100	Registered Parameter Number LSB
65	101	Registered Parameter Number MSB
66-78	102-120	Undefined
---	121-127	Reserved For Channel Mode Messages

MIDI IMPLEMENTATION IN THE PROVERB

The PROVEB offers extensive MIDI features not found in any other processor in it's price range. These include: MIDI mapping, MIDI control of Bypass and Dry Kill, Real Time control of Effect Parameters and Mix, and an MIDI event monitor. This text will explain how to get to these MIDI controls and how to utilize them.

The MIDI/Utility functions are accessed by pressing the MIDI button. Turning the main encoder scrolls through the different functions. These functions are indicated by an upper or lower case letter. (see pages xx-xx for a complete list). Once you have selected a function, it's MIDI controller number can be changed by turning the A Encoder. Store must be pressed to save any changes made to functions in the MIDI/Utility section.

MIDI Channel

When you press the MIDI button, the first thing you will see is a flashing 'C' and the number 1. The letter C refers to MIDI Channel. The number refers to the channel number the PROVERB is set to receive MIDI messages on. The factory default (already set at the factory) is channel #1. The options are channels 1-16 or oF (oFf) If you are having trouble getting your Elite to respond to MIDI commands, be sure that your MIDI channel is set properly. (It should be set to the same channel that your controller is set to). If you wish to have your Elite respond to messages on all MIDI channels, the Omni mode should be set to on (also a factory default). The parameter, indicated by a flashing 'o', (omni) has choices of on or oF.

Real Time Control Of The A Encoder

The effect parameter that is edited with the A Parameter Encoder may also be controlled via MIDI. This effect parameter is represented by a flashing 'L' (L channel) in the MIDI/Utility section. The number following the 'L' is the MIDI controller number that the parameter is set to respond to. This controller numbe may be changed to accommodate almost any MIDI continuous controller by turning the A Encoder.

Real Time Control Of The B Encoder

The effect parameter edited with the B Encoder may also be controlled via MIDI. This effect parameter is represented by a flashing 'r' (r channel) in the MIDI/Utility section. The number following the 'r' is the MID controller number the parameter is set to

respond to. This controller number may be changed to accommodate any MIDI continuous controller by turning the A Encoder.

Real Time Control Of The Effects Mix

Like the effects parameters, the Mix control may be controlled via a MIDI continuous controller. The Mix parameter is represented by a flashing 'i' in the MIDI/Utility section. This parameter is set to 'Of' (off) from the factory. The value may be changed to accommodate nearly any MIDI continuous controller by turning the A Encoder.

Dry Kill

A global Dry Kill function may be turned on and off via MIDI. When the Dry Kill is set to 'on' all the dry signal is muted at the outputs of the PROVERB output-regardless of the Mix setting. The parameter in the MIDI/Utility section, indicated by a flashing 'd' (dry kill), may be programmed to respond to MIDI controller messages. The parameter is set to oF (off) at the factory.

Bypass

The Bypass function may be turned on and off via MIDI. The parameter in the MIDI/ Utility section, indicated by a flashing 'b' (bypass), is set at the factory to MIDI controller number 84. (This number will say 54 on the display as this is the hexadecimal equivalent. See page 16 for explanation.)

Bypass Jack

The PROVERB can be bypassed via the 1/4' Remote Jack on the rear panel, This jack is programmable to accept a variety of remote footswitches. The function is represented by a flashing 'J' (remote Jack) under the MIDI/Utility section, The default is 'to' which stands for a toggle (push on/push off) switch. Other options are:'nC' which stands for a momentary (normally closed/ momentarily open) switch, and 'no' which stands for a momentary (normally open/ momentarily closed) switch.

MIDI Program Table (MPT)

The MIDI Program Table is an internal table that allows you to 'map' the presets in the PROVERB. All the presets may be called up in a personalized order sith MIDI program change messages. The factory default is a one-to-one mapping of Program Change request number to preset number, but this may be changed by the user.

A flashing " P " (Program table) followed by î--î represents the Program Table. Turning the A Encoder scrolls through MIDI Program numbers. This is recognizable by a flashing decimal point to the left of the last digit in the display. (example:__.0) The MIDI Program number is the number sent from a MIDI controller to recall a preset.

Turning the A Encoder scrolls through the range of MIDI Program numbers from 0 to 254. (NOTE: Some MIDI controllers start with MIDI Program Change Message #1. Check the manufacturers manual for how their tables are set.)
Turning the B Encoder scrolls through the Preset numbers. This is recognizable by a flashing decimal point at the far right of the display. (example:__1.) The Preset number is the number of the Preset in the PROVERB. Turing the B Encoder scrolls through all the preset numbers in the PROVERB.

Editing the MPT

To program the MPT, simply decide which Preset you want to recall By other controller. Call up that MIDI Program number in the PROVERB, turn the B Encoder until the Preset number that you wish to call up appears in the display. Press SAVE after all changes made to the MPT to store changes. To repeat the process, simply turn the A Encoder to select another MIDI program number.

Event Monitor

The PROVERB allows you to 'see' what is happening when it receives MIDI Continuous Control Messages. This function may be turned off and on in the MIDI/Utility section. The function is represented by a flashing 'E' (Event monitor). It's default is on.

MIDI Downloading

The PROVERB is capable of taking a 'snapshot' of all its' internal settings and sending them to a MIDI storage device or another PROVERB. This function can be set to YE (yes) or no and is represented by a flashing ' F ' (Full MIDI Dump). It's default is no.

If set to yes, the PROVERB will do a data dump when the STORE button is pressed. It is recommended to keep this function set to 'no' unless you want to do a data dump.

Note: The PROVERB is always ready to accept information transferred to it from its MIDI In. The PROVERB will not show any indication after receiving information.

Channel Mode Messages

The PROVERB responds to the Omni On and Omni Off Channel Mode message. These must match the PROVERB's MIDI channel to be recognized.

System Exclusive (SysEx) Messages

The following chart shows the SysEx messages in the PROVERB

Byte	Value(in hex)	Description
1	10	Start of SysEx message
2	1a	Wharfedale pro maufactureís ID
Byte	**Value(in hex)**	**Description**
3	0x	MIDI channel
4	17	PROVERB product ID
5	??	Function ID
...	??	Data
(last)	F7	End of SysEx message

The function ID is taken from one of the following:

Unit Handshake

Inbound	41
Outbound	01

This function ID may be used to see if an PROVERB is present on a channel of a MIDI network. There are no data bytes associated with this message.

Parameter Exchange

Inbound	4b (request)
Inbound	4b (receive)
Outbound	0b (send)

This function ID is used to send or receive the operating state of the PROVERB. It includes both the options editable in MIDI/Utility mode and the settings of each of the 255 presets.

There are no data bytes in the inbound request for a Parameter Exchange request.

Unit Status

Inbound	4d
Outbound	0d

This function ID can be used to check the PROVERB's operating status. These ate no data bytes in the inbound message, and two data bytes in the outbound message. The value of the Unit Status is in the second byte, which is the version number of the software.

Other MIDI Notes

- The PROVERB does not act as a MIDI merger.
- The PROVERB ignores inbound Active Sensing message.
- The PROVERB does not generate Active Sensing message.
- The System Reset message is ignored.

HOOK UP INSTRUCTIONS

PATCHING THE PROVERB INTO A MIXER'S REVERB SEND/RETURN LOOP

To connect the PROVERB into the reverb send/return loop of a mixer, follow the procedure below. If the mixer has only one input and one output (mono), connect them to the PROVERB's Left Line In and Left Line Out only. If the mixer has two reverb return jacks for stereo operation, you may connect a second cord between the PROVERBls Right Line Out and the mixer's second return jack.

PATCHING THE PROVERB INTO ONE MIXER INPUT CHANNEL'S LOOP

Some mixers are designed to accommodate effects on each input channel via 'channel inserts,'or 'patch points.' These often consist of a single 1/4' phone jack acting as both send and return, requiring a dual-mono-to-TRS (tip/ring/sleeve) plug configuration. Check your mixer's owne's manual to determine which plug of the dual-mono-to-TRS cable acts as a send, and which acts as a return. If the mixer has individual send and return jacks, simply use two standard cables.

USING THE PROVERB IN AN AMP'S EFFECTS LOOP

Patch the PROVERB into the effects loop of an instrument amplifier as described here (for mono setups, use the PROVERB is left Line In and left Line Out jacks). If the amp has two effects-loop return jacks for stereo operation, you may connect a second cord between the PROVERB is right Line Out and the amp's second return jack.

USING THE PROVERB STEREO WITH A PRE-AMP & TWO AMPS

Patch the line out put from a preamp into the PROVERB's Left Line In (if the preamp has stereo outputs, patch the second into the PROVERB's Right Line In). Connect the PROVERB's Line Outputs to the power amp inputs on two instrument amplifiers. You can also plug directly into the amps' front-panel inputs, but you will need to adjust the PROVERB's output level and the amps' gain controls accordingly.

PLUGGING DIRECTLY INTO AN PROVERB & AMP

When plugging a guitar, keyboard, or other instrument into the PROVERB, make sure that there is sufficient signal level coming from the instrument. Pay attention to the Signal LEDs on the PROVERB's front panel, and use the PROVERB's input knob and the instrument's volume control to get the best level and signal-to-noise ratio.

BYPASSING THE PROVERB WITH A FOOTSWITCH

A standard footswitch can be used to activate the PROVERB's bypass function.

PROVERB Preset List

Programs are organized into 16 banks, each with 16 presets. Each line of the following list is laid out as follows (" D " denotes dual, meaning two fully independent channels):

Bank Name (Bank Number)
Preset D Left (or mono) process(es) Right process(es)

The Bank Name is selected with the left knob; the preset is selected with the right knob. Abbreviations in the list include:

D The letter " D " between the preset number and the preset's description signified a dual function. That is, the preset may be used as two inde pendent channels. The first two banks, though listed as complementary, are slightly different so that when they're mixed together, they don't cancel, but rather become lush, sweet-sounding reverbs.

DDL digital delay

Flat for tapped delay, this means that the delay times between taps are of equal duration; for gated reverb, it means that the reverb does not decay, but rather is cut off abruptly by the gate

ms milliseconds (1/1000ths of 1 second)

regen regeneration, or feedback

s seconds

Sloped for gated reverb, it means decaying before an abrupt cutoff

tap tapped delay

Reverb (Bank 1)

1	D	Bright 0.5 Small Room
2	D	Warm 0.5 s Small Room
3	D	Bright 0.8 s Small Room
4	D	Bright 1.2 s Medium Room
5	D	Warm 1.2 s Medium Room
6	D	Warm 1.5 s Medium Room
7	D	Bright 1.5 s Medium Room
8	D	Dark 1.5 s Medium Room
9	D	Warm 2.0 s Large Room
10	D	Bright 2.0 s Large Room
11	D	Warm 2.5 s Large Room
12	D	Bright 2.5 s Large Room
13	D	Dark 2.0 s Medium Hall
14	D	Bright 2.0 s Medium Hall
15	D	Dark 3.5 s Medium Hall
16	D	Warm 3.5 s Medium Hall

Reverb (Bank 2)

17	D	Bright 3.5 s Large Hall
18	D	Warm 3.5 s Large Hall
19	D	Bright 5.0 s Large Hall
20	D	Warm 5.0 s Large Hall
21	D	Warm 10.0 s Large Hall
22	D	Bright 10.0 s Large Hall
23	D	Bright 1.2 s Chamber
24	D	Warm 0.8 s Chamber
25	D	Bright 1.5 s Chamber
26	D	Bright 2.5 s Chamber
27	D	Bright 0.5 s Soft Attack Plate
28	D	Bright 0.5 s Hard Attack Plate
29	D	Warm 0.8 s Hard Attack Plate
30	D	Warm 1.5 s Soft Attack Plate
31	D	Warm 2.5 s Soft Attack Plate
32	D	Warm 2.5 s Hard Attack Plate

Gates and Reverse Reverbs (Bank 3)

33		50 ms Flat Dark
34		50 ms Flat Bright
35		50 ms Sloped Bright
36		50 ms Reverse Bright
37		100 ms Flat Bright
38		100 ms Sloped Dark
39		100 ms Sloped Bright
40		100 ms Reverse Medium
41		150 ms Flat Bright
42		150 ms Sloped Dark
43		150 ms Sloped Bright
44		150 ms Reverse Medium
45		200 ms Flat Bright
46		200 ms Sloped Dark
47		200 ms Sloped Bright
48		200 ms Reverse Medium

Delays (Bank 4)

49	D	Left 50 ms/Right 100 ms 50% regen
50	D	Left 75 ms/Right 150 ms 50% regen
51	D	Left 120 ms/Right 190 ms 50% regen
52	D	Left 180 ms/Right 320 ms 50% regen
53		50 ms 3 tap Sloped multitap L/R/L
54		75 ms 3 tap Flat L/R/L
55		100 ms 3 tap Sloped L/R/L
56		125 ms 3 tap Sloped L/R/L
57	D	Left 25 ms/Right 35 ms Slap
58	D	Left 35 ms/Right 50 ms Slap
59	D	Left 65 ms/Right 80 ms Slap
60	D	Left 100 ms/Right 120 ms Slap
61		80 ms ping pong delay L/R/L 60% regen
62		120 ms ping pong delay L/R/L 60% regen
63		160 ms ping pong delay L/R/L 60% regen
64		175 ms ping pong delay L/R/L 60% regen

Reverb/Delays (Bank 5)

65	0.5 s Room Bright w/100 ms Slap DDL
66	0.8 s Room Bright w/125 ms Slap DDL
67	1.2 s Room Bright w/175 ms 33% regen DDL
68	1.5 s Room Bright w/200 ms 50% regen DDL
69	2.0 s Hall Warm w/50 ms double DDL
70	2.5 s Hall Bright w/100 ms double DDL
71	3.5 s Hall Warm w/175 ms 33% regen DDL
72	5.0 s Hall Bright w/200 ms 50% regen DDL
73	1.5 s Chamber Bright w/100 ms Slap DDL
74	2.0 s Chamber Warm w/150 ms Slap DDL
75	2.5 s Chamber Warm w/175 ms 33% regen DDL
76	5.0 s Chamber Warm w/225 ms 50% regen DDL
77	0.5 s Plate Bright w/75 ms double DDL
78	1.0 s Plate Bright w/125 ms double DDL
79	2.5 s Plate Bright w/75 ms double DDL
80	3.5 s Plate Bright w/125 ms double DDL

Delay/Flanger and Chorus (Bank 6)

81	D	Slow wide flange 33% regen
82	D	Medium flange 33% regen
83	D	Tremolo flange 25% regen
84	D	Slow wide chorus
85	D	Medium wide chorus
86	D	Tremolo chorus
87	D	Slow side flange w/150ms 20% regen DDL
88	D	Medium flange w/125ms 40% regen DDL
89	D	Tremolo flange w/100ms 20% regen DDL
90	D	Slow side flange w/200ms 33% regen DDL
91	D	Medium wide flange w/75ms Slap DDL
92	D	Slow wide chorus w/50ms 33% regen DDL
93	D	Medium wide chorus w/75ms 30% regen DDL
94	D	Medium wide chorus w/125ms 25% regen DDL
95	D	Tremolo chorus w/70 ms Slap DDL
96	D	Tremolo chorus w/200 ms 33% regen DDL

Reverbs/Flanger or Chorus (Bank 7)

97 Slow side flange w/0.8 s Medium Bright Chamber reverb
98 Med. Slow wide flanger w/.08 s Med. Bright Plate reverb
99 Medium wide flange w/0.8 s Medium Bright Plate reverb
100 Tremolo flange w/0.8 s Medium Bright Room reverb
101 Slow side chorus w/0.8 s Medium Bright Room reverb
102 Medium slow wide chorus w/1.0 s Medium Bright Hall reverb
103 Medium wide chorus w/1.5 s Medium Bright Hall reverb
104 Tremolo chorus w/0.8 s Medium Bright Plate reverb
105 Slow wide flange w/2.0 s Medium Warm Room reverb
106 Medium slow wide flange w/1.5 s Medium Warm Room reverb
107 Medium wide flange w/1.0 s Medium Warm Room reverb
108 Tremolo flange w/0.5 s small Warm Room reverb
109 Slow wide chorus w/1.5 s Medium Warm Room reverb
110 Medium slow wide chorus w/2.0 s Medium Warm Hall reverb
111 Medium wide chorus w/2.0 s Medium Bright Hall reverb
112 Tremolo chorus w/1.0 s Medium Warm Room reverb

Delay/Reverb/Flanger or Chorus/Special Effects (Bank 8)

113 0.8 s Bright Room reverb +Left 175 ms/Right 200 ms 40% regen DDL +medium wide chorus
114 1.5 s Warm Room reverb +Left 45 ms/Right 55 ms Slap DDL + medium wide chorus
115 2.5 s Warm Room reverb +Left 80 ms/Right 120 ms 30% regen DDL +slow wide chorus
116 3.0 s Sizzle Plate reverb +Left 45 ms/Right 55 ms Slap DDL + Tremolo wide chorus
117 0.5 s Bright Room reverb +Left 200 ms/Right 175 ms 40% regen DDL +medium wide flange
118 1.5 s Warm Room reverb +Left 45 ms/Right 55 ms Slap DDL + medium wide flange
119 2.5 s Warm Room reverb +Left 80 ms/Right 120 ms 30% regen DDL +slow wide flange
120 3.0 s Sizzle Plate reverb +Left 45 ms/Right 55 ms Slap DDL + Tremolo flange
121 D Slow panner
122 D Medium panner
123 D Fast Panner
124 1.5 s Bright Hall reverb w/Slow panner

125 1.5 s Bright Hall reverb w/ Medium panner
126 1.5 s Bright Hall reverb w/ Fast panner
127 2.5 s Bright Hall reverb + 200ms DDL+ medium panner

Reverb + Reverb (Bank 9)

128	D	0.5 s Dark Plate	0.5 s Bright Plate
129	D	0.5 s Dark Room	0.8 s Bright Room
130	D	0.5 s Dark Chamber	1.2 s Bright Chamber
131	D	0.5 s Dark Plate	1.8 s Bright Plate
132	D	0.8 s Dark Room	0.5 s Bright Room
133	D	0.5 s Dark Chamber	0.8 s Bright Chamber
134	D	0.5 s Dark Plate	1.2 s Bright Plate
135	D	0.5 s Dark Room	1.8 s Bright Room
136	D	1.2 s Dark Chamber	0.8 s Bright Chamber
137	D	0.8 s Dark Plate	0.8 s Bright Plate
138	D	0.8 s Dark Room	1.8 s Bright Room
139	D	0.8 s Dark Chamber	2.5 s Bright Chamber
140	D	1.2 s Dark Plate	0.8 s Bright Plate
141	D	1.2 s Dark Room	1.2 s Bright Room
142	D	1.2 s Dark Chamber	1.8 s Bright Chamber
143	D	1.2 s Dark Hall	2.5 s Bright Hall

Reverb + Reverb (Bank 10)

144	D	1.8 s Dark Plate	0.8 s Bright Plate
145	D	1.8 s Dark Room	1.2 s Bright Room
146	D	1.8 s Dark Chamber	1.8 s Bright Chamber
147	D	2.5 s Dark Hall	2.5 s Bright Hall
148	D	2.5 s Dark Plate	0.5 s Bright Plate
149	D	2.5 s Dark Room	1.2 s Bright Room
150	D	2.5 s Dark Chamber	1.8 s Bright Chamber
151	D	2.5 s Dark Hall	3.5 s Bright Hall
152	D	3.5 s Dark Plate	0.8 s Bright Plate
153	D	3.5 s Dark Room	1.2 s Bright Room
154	D	3.5 s Dark Chamber	1.8 s Bright Chamber
155	D	3.5 s Dark Hall	2.5 s Bright Hall
156	D	5 s Dark Room	1.8 s Bright Room
157	D	5 s Dark Plate	3.5 s Bright Hall
158	D	10 s Dark Hall	1.8 s Bright Chamber
159	D	10 s Warm Hall	3.5 s Bright Hall

Delay + Delay (Bank 11)

160	D	1 tap 25 ms Slap	1 tap 225 ms 50% regen
161	D	1 tap 55 ms Slap	1 tap 265 ms 50% regen
162	D	1 tap 65 ms Slap	1 tap 235 ms 50% regen
163	D	1 tap 100 ms Slap	1 tap 325 ms 50% regen
164	D	1 tap 25 ms 50% regen	1 tap 50 ms 40% regen
165	D	1 tap 45 ms 50% regen	1 tap 90 ms 35% regen
166	D	1 tap 75 ms 50% regen	1 tap 150 ms 35% regen
167	D	1 tap 100 ms 50% regen	1 tap 200 ms 35% regen
168	D	1 tap 125 ms 50% regen	1 tap 250 ms 35% regen
169	D	1 tap165 ms 50% regen	1 tap 330 ms 35% regen
170	D	1 tap 250 ms 50% regen	1 tap 125 ms 50% regen
171	D	1 tap 350 ms 50% regen	1 tap 150 ms 50% regen
172	D	1 tap 450 ms 50% regen	1 tap 50 ms 50% regen
173	D	3 tap 175 ms Flat 0% reg.	3 tap 325 ms Flat 0% regen
174	D	3 tap 125 ms Flat 0% reg.	3 tap 200 ms Flat 0% regen
175	D	3 tap 80 ms Flat 0% reg.	3 tap 120 ms Flat 0% regen

Delays + Gated Reverb (Bank 12)

176	D	1 tap 200 ms 33% regen DDL	50ms Bright gate
177	D	1 tap 190 ms 33% regen DDL	50ms Dark gate
178	D	1 tap 180 ms 33% regen DDL	100ms Bright gate
179	D	1 tap 150 ms 33% regen DDL	100ms Dark gate
180	D	1 tap 200 ms 33% regen DDL	150ms Bright gate
181	D	1 tap 190 ms 33% regen DDL	150ms Dark gate
182	D	1 tap 180 ms 33% regen DDL	200ms Bright gate
183	D	1 tap 150 ms 33% regen DDL	200ms Dark gate
184	D	1 tap 35 ms 0% regen DDL	50ms Bright gate
185	D	1 tap 90 ms 40% regen DDL	50ms Dark gate
186	D	1 tap 65 ms 0% regen DDL	100ms Bright gate
187	D	1 tap 120 ms 40% regen DDL	100ms Dark gate
188	D	1 tap 75 ms 0% regen DDL	150ms Bright gate
189	D	1 tap 150 ms 40% regen DDL	150ms Dark gate
190	D	1 tap 100 ms 0% regen DDL	200ms Bright gate
191	D	1 tap 200 ms 40% regen DDL	200ms Dark gate

Flanger/Chorus+Gated Reverb (Bank 13)

192	D	Medium Slow wide chorus	50ms Bright gate
193	D	Medium Fast wide chorus	50ms Dark gate
194	D	Medium Slow wide flanges	50ms Bright gate
195	D	Medium Fast wide flanges	50ms Dark gate
196	D	Slow wide chorus	100ms Bright gate
197	D	Tremolo chorus	100ms Dark gate
198	D	Slow wide flanges	100ms Bright gate
199	D	Fast flanges	100ms Dark gate
200	D	Medium Slow wide chorus	150ms Bright gate
201	D	Medium Slow wide chorus	150ms Dark gate
202	D	Medium Slow wide flanges	150ms Bright gate
203	D	Medium Slow wide flanges	150ms Dark gate
204	D	Medium Slow wide chorus	200ms Bright gate
205	D	Tremolo chorus	200ms Dark gate
206	D	Medium Slow wide chorus	200ms Bright gate
207	D	Fast flanges	200ms Dark gate

Flanger/Chorus/Panner + Flanger/Chorus/Panner (Bank 14)

208	D	Slow wide flange 50% regen	Slow wide flange 50% regen
209	D	Slow wide flange 75% regen	Slow wide flange 75% regen
210	D	Med. wide flange 50% regen	Med. wide flange 50% regen
211	D	Med. wide flange 75% regen	Med. wide flange 75% regen
212	D	Tremolo flange 33% regen	Tremolo flange 33% regen
213	D	Tremolo flange 50% regen	Tremolo flange 50% regen
214	D	Slow wide chorus	Slow wide chorus
215	D	Medium slow chorus	Medium slow chorus
216	D	Medium wide chorus	Medium wide chorus
217	D	Medium fast chorus	Medium fast chorus
218	D	Fast chorus	Fast chorus
219	D	Tremolo chorus	Tremolo chorus
220	D	Very Slow panner	Very Slow panner
221	D	Medium Slow panner	Medium Slow panner
222	D	Medium Fast panner	Medium Fast panner
223	D	Ultra Fast panner	Ultra Fast panner

Reverb/Delay + Flanger/Chorus (Bank 15)

224	D	0.5s Room Bright w/100 ms Slap DDL	Med. Wide chorus
225	D	0.8s Room Bright w/125 ms Slap DDL	Med. Wide flange
226	D	1.2s Room w/175 ms 33% regen DDL	Med. Wide chorus
227	D	1.5s Room w/200 ms 50% regen DDL	Med. Wide flange
228	D	2.0s Hall Warm w/50 ms double DDL	Slow Wide chorus
229	D	2.0s Hall Warm w/100 ms double DDL	Slow Wide flange
230	D	2.5s Hall Warm w/175 ms 33% regen DDL	Tremolo chorus
231	D	3.5s Hall Warm w/200 ms 50% regen DDL	Tremolo flange
232	D	1.5s Chamber Bright w/100 ms Slap DDL	Tremolo chorus
233	D	2.0s Chamber Bright w/150 ms Slap DDL	Tremolo flange
234	D	2.5s Chamber w/175 ms 33% regen DDL	Slow Wide chorus
235	D	5.0s Chamber w/225 ms 50% regen DDL	Slow Wide flange
236	D	0.5s Plate Bright w/75 ms double DDL	Med. Wide chorus
237	D	1.0s Plate Bright w/125 ms double DDL	Med. Wide flange
238	D	2.5s Plate Bright w/75 ms double DDL	Tremolo chorus
239	D	3.0s Plate Bright w/125 ms double DDL	Tremolo flange

Reverb + Delay/Flanger/Chorus/Special Effects (Bank 16)

240	D	1.8s Warm Room	Slow wide flange 33% regen
241	D	1.2s Bright Room	Medium flange 33% regen
242	D	1.8s Warm Room	Tremolo flange 25% regen
243	D	1.8s Bright Plate	Slow wide chorus
244	D	1.8s Warm Chamber	Medium wide chorus
245	D	2.5s Bright Hall	Tremolo chorus
246	D	2.5s Bright Plate	Slow flange w/150 ms 20% regen DDL
247	D	1.8s Warm Hall	Med. flange w/125 ms 40% regen DDL
248	D	1.8s Bright Plate	Trem flange w/100 ms 20% regen DDL
249	D	1.2s Warm Room	Slow flange w/200 ms 33% regen DDL
250	D	1.2s Bright Plate	Med. flange w/75 ms Slap DDL
251	D	2.5s Warm Chamber	Chorus w/50 ms 33% regen DDL
252	D	1.8s Bright Hall	Med. chorus w/75 ms 30% regen DDL
253	D	1.2s Warm Room	Med. chorus w/75 ms 30% regen DDL
254	D	1.2s Bright Plate	Tremolo chorus w/70ms Slap DDL
255	D	2.5s Bright Plate	Slow wide chorus w/125ms Slap DDL

Changing Parameters Within Presets

The PROVERB allows you to control parameters within each preset, either by adjusting the A Param Encoder. Or B Param Encoder knobs, or via MIDI. (For more on MIDI control for the PROVERB, see pages 20 through 27.) The chart below indicates which parameters can be altered within each preset. Exceptions and further explanation are included after the chart.

Bank	Preset	A Param Enc.	B Param Enc.
1	1-16	Reverb Level	Reverb Contour
2	17-32	Reverb Level	Reverb Contour
3	33-48	Reverb Level	Reverb Contour
4	49-64	Delay Time	Delay Regen
5	65-80	Delay Time	Delay Regen
6	81-83	Sweep	Regen
6	84-86	Sweep	No function
6	87-91	Flanger Regen	Delay Regen
6	92-96	Chorus Sweep	Delay Regen
7	97-112	Flanger Sweep	Reverb Contour
8	113-120	Delay Time	Delay Regen
8	121-124	Pan Sweep	No function
8	125-128	Reverb Contour	Pan Sweep
9	129-144	Left Level	Right Level
10	145-160	Left Level	Right Level
11	161-176	Left Level	Right Level
12	177-192	Delay Regen	Reverb Level
13	193-208	Sweep	Level
14	209-214	Sweep	Regen
14	215-224	Sweep	No function
15	225-240	Delay Regen	Sweep
16	241-243	Reverb Level	Flanger Regen
16	244-246	Reverb Level	Chorus Sweep

Bank	Preset	A Param Enc.	B Param Enc.
16	247-251	Flanger Regen	Delay Regen
16	252-255	Chorus Sweep	Delay Regen

Notes On Editable Parameters

Presets 1-48. Reverb Contour sets the cutoff frequency of a lowpass filter, which lets you adjust the way in which the reverb's high frequencies die away as the reverb decays. Reverb Contour is indicated on the front panel by "EQ."

Presets 192-208. None of the gate parameters are controllable. Only the parameters shown in the table are adjustable.

Presets 247-255. Reverb parameters are not controllable in these presets.

All presets with adjustable Sweep parameter. For flanger and chorus. The Sweep control reduces width and increases speed as you turn the parameter encoder clockwise. For the panner, turning the parameter encoder clockwise increases the speed.

Battery Backup

When the PROVERB's power is turned off, the edited programs are retained via battery-powered backup memory. This, as well as the last preset used and the MIDI Channel, will be active the next time the unit is powered up. The battery should be able to keep all memory information retained for four years. When the PROVERB is turned on, a battery check is made. If the battery needs replacement, the display will flash "bAt" until a button is pressed. The unit will operate normally, but a new battery should be installed. If the battery needs replacement, contact our Customer Service department.

PROVERB 434 Specifications

Dimensions		1.75"H x19"Wx4.25"D, all-steel case
Weight		4 1bs., 10.7oz
Connections		Stereo In/Out 1/4" phone
Presets		255
Input impedance		500k ohms
Out impedance		1k ohms
Maximum input level		>+14dBv
Maximum output level		>+14dBv
Dynamic range	dry	>100dB(A-weighted)
	wet	>80dB(A-weighted)
Total harmonic distortion(THD)		
	dry	<.015%@ 1kHz
	wet	<.04%@ 1kHz
Channel separation		>65dB
MIDI receive channel		1-16, OMNI (all), Off
MIDI Programs		May be assigned to any preset number

Wharfedale pro retains a policy of constant product improvement. Therefore, specifications are subject to change without notice.