_REV LX-24

ARTURIA
_The sound explorers

Special Thanks

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Special Messages

This manual covers how to use Rev LX-24, provides a comprehensive look at its features, and details how to download and activate it. First, some important messages:

Specifications Subject to Change:

The information contained in this manual is correct at the time of printing. However, Arturia reserves the right to change or modify any of the specifications or features without notice or obligation.

IMPORTANT:

The software, when used in combination with an amplifier, headphones or speakers, may be able to produce sound levels that could cause permanent hearing loss. DO NOT operate for long periods of time at a high volume or at a level that is uncomfortable.

If you encounter any hearing loss or ringing in your ears, please consult an audiologist.

NOTICE:

Service charges incurred due to lack of knowledge relating to how a function or a feature works (when the software is operating as designed) are not covered by the manufacturer's warranty, and are therefore the owner's responsibility. Please study this manual carefully and consult your dealer before requesting additional support.

Congratulations on your purchase of Rev LX-24.

Excellence is placed at the heart of every Arturia product, and Rev LX-24 is no exception. Explore the presets, tweak a few controls, get lost in the features - dive as deeply as you like.

Be sure to visit the www.arturia.com website for information on all our other inspiring hardware and software instruments, effects, MIDI controllers, and more. They have become indispensable tools for many visionary artists around the globe.

Musically yours,

The Arturia team

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1. WELCOME TO REV LX-24!

Thank you for purchasing Rev LX-24. This audio effect plug-in for VST2, VST3, Audio Unit, and AAX formats has been painstakingly modelled to bring you an accurate software version of the legendary Lexicon 224 Digital Reverb.

This plug-in faithfully models the original 224 reverb with a few useful modifications and expanded features. The Advanced Panel adds a visual representation of your sound source, allowing you to see how the controls affect the reverb, in a very modern way. For example, whilst seeing your sound source represented you will be able to better set the split point for the low frequency crossover.

With everything from the classic Chamber to Concert Hall you will recognize these sounds from so many recordings over the years. Retain the original character with all its early digital grit and artefacts or achieve a modern clean and polished sound!

Rev LX-24 is a simple yet powerful representation of one of the most iconic digital reverbs in history.

1.1. The Lexicon 224: a little introduction

Launched to the world at the 1978 AES Show, the Lexicon 224 may not have been the first digital reverb, but it was to become one of the most popular studio reverbs in History. The reverb was conceived by Dr David Griesinger, a Nuclear Physicist, who in his undergraduate years at Harvard, worked as a classical recording engineer. His understanding of the importance of room acoustics in recordings, drove him to formulate a digital reverb. This would eventually become the Lexicon 224.

The system comprised of a 4U Rack mounted brain and desktop controller, whose sliders and buttons meant easy access to parameters and presets! The LARC (Lexicon Alphanumeric Remote Control) can be seen littering the consoles of many famous studios throughout this time and beyond. Notably Peter Gabriel, Vangelis, Brian Eno and every 8Os Producer worth their salt! This device not only helped define the drum sound of the 8Os but also gave us some deeply luscious spatial effects to help create dreamy soundscapes.

Lexicon produced 3 versions of this reverb between 1978 and 1986. The 224X launched in 1982, which was finally replaced in 1984 by the 224XL. Each version improved along with the technology of the day. Thanks to this, each version has its own particular 'sound', with the first 2 versions being more desirable for their warmer, thicker sound that sits well in any mix.

Arturia presents its own carefully modelled version of the original 224 unit with its final 4.4 firmware. Travel back in time, without the need to house and maintain hefty rack kit or pay the steep price for a vintage unit.

1.1.1. Those amazing algorithms

One thing Lexicon are famed for are their amazing algorithms. They got it absolutely right first time with the 224. The LX-24 contains 8 of the algorithms found on the original.

1. Small Concert Hall B
2. Vocal Plate
3. Large Concert Hall B
4. Acoustic Chamber
5. Percussion Plate A
6. Small Concert Hall A
7. Room A
8. Constant Density Plate

The letter A or B which follows the name of some of the algorithms, refers to the revision of a given algorithm. Some older firmwares had different algorithm combinations.

1.2. Rev LX-24 Feature Summary

Algorithm (selector): Selects 1 of 8 reverb algorithm.

Decay (slider): Sets the reverberation decay time of Bass and Mid. On the original this feature was split between 2 faders, one each for Bass & Mid.

Bass Offset (slider): Sets the reverberation time of frequencies below the crossover cutoff, relative to the mid slider.

Crossover (slider): Controls the frequency at which the signal is split between Bass and Mid.

Damping (slider): Sets the cutoff frequency of the internal Low-Pass filter in the feedback path. Labelled "TREBLE DECAY" on the original.

Pre-Delay: sets the amount of delay before the reverberated signal is heard. This setting should be set to best match your algorithm. For example, a larger pre-delay time when using Large Concert Hall B.

Distance (slider): Adjusts the perceived distance between a sound and its reverberated counterpart. Labelled "DEPTH" on the original

Dry/Wet: Sets the balance between the original & the reverberated signal. The higher this is set, the less of your original or "Dry" signal is heard and the more reverb is heard.

Dry/Wet Lock: locks the current value of the dry/wet knob when browsing through presets.

Lock : Locks the parameter values when changing algorithms. Labelled "IMMED" for Immediate mode on the original unit. Contrary to the original, Mode Enhancement, Decay optimization and Pitch Shift settings are not reset when Lock is active.

Mode Enhancement (on/off toggle + stepped control 1-16) : Increases the effective density of modes by modulating the algorithm time delay. It controls the coloration at the end of the 224 decay and produces a noticeably warmer sound. Lower values make the effect stronger.

Decay optimization (on/off toggle + stepped control 1-16) : Improves the naturalness of the decay by altering internal parameters in response to changes in the input level. It can tell the difference between drums and vocals and adjusts its parameters correctly for each. It increases the clarity and reduces the coloration of the decay, but can make it uneven. Lower values make the effect stronger.

1.2.1. Expanded features:

Drive: Compensated drive around the input transformer O to +5O dB. It will mostly react to low frequencies and begin to highpass the signal if too much is applied. It is situated before the input highpass, allowing to generate harmonics from low tones even if they are cut.

Hi-Pass Filter Cutoff: Sets the cutoff Frequency of the wet path input HPF. 12dB/octave or 24dB/octave ; Q=O.7O7 Use this to set the amount of high frequency that passes above the set value. It can be used to remove a lot of the low frequencies.

Dynamic module: Features a choice of 3 additional dynamic effects - Ducker, Tremolo and Gate - adding movement and timing to the reverb sound.

Brightness: Linear tilt on the reverb wet signal, right before the dry/wet control. Use this setting to add a high frequency boost to your reverb. This can be helpful to add some extra sparkle to your reverb, especially when in one of the Vintage modes.

Stereo Width: Adjusts the stereo width of the reverberated signal. This works to put your reverb into a wider stereo field, helping to emulate a real acoustic space and add more realism.

Pitch Shift : Increases the range of modulation for Mode Enhancement. Higher values give higher modulation. Going to 4-5 will make the reverb tail sound like it contains a chorus effect and higher values will give audible pitch shifting. The effect is reduced when high values are set in Mode Enhancement, and disabled if Mode Enhancement is off.

Diffusion: Adjusts the amount of diffusion coming from the all-pass delays. It is accessible with "Shift + DEPTH" on the original unit.

We hope that this powerful, easy-to-use reverb becomes an essential part of your creative toolbox, and that it leads you to many great creative discoveries!

2. ACTIVATION AND GETTING STARTED

2.1. Compatibility

Rev LX-24 works on computers and laptops equipped with Windows 8.1 or later or macOS 10.13 or later. It is compatible with the current generation of Apple M1, M1 Pro/Max/Ultra, and other Apple Silicon processors. You can use it as an Audio Unit, AAX, VST2, or VST3 plug-in within your favorite recording software, or as a standalone effect.

2.2. Download and Install

You can download Rev LX-24 directly from the Arturia Products Page by clicking either the Buy Now or Get Free Demo options. The free demo is limited to 20 minutes of operation.

If you have not already done so, now is a good time to create an Arturia account by following the instructions on the My Arturia webpage.

Once you install Rev LX-24, the next step is to register the software. This is a simple process that involves a different software program, the **Arturia Software Center**.

2.2.1. Arturia Software Center (ASC)

If you haven't installed ASC yet, please go to this web page: Arturia Downloads & Manuals.

Look for the Arturia Software Center near the top of the page, and then download the installer version for the system you're using (Windows or macOS). ASC is a remote client for your Arturia account, letting you conveniently manage all your licenses, downloads, and updates from one place.

After you complete the installation, proceed to do the following:

- Launch the Arturia Software Center (ASC).
- Log into your Arturia account from ASC's interface.
- Scroll down to the 'My Products' section of ASC.
- Click on the 'Activate' button next to the software you want to start using (in this case, Rev LX-24).

It's as simple as that!

2.3. Working with Rev LX-24 as a plug-in

Rev LX-24 can be used as a *plug-in* within all major Digital Audio Workstation (DAW) programs including Cubase, Digital Performer, Live, Logic, Pro Tools, REAPER, Studio One, and more.

Plug-ins have numerous advantages over hardware, including:

- You can use as many instances on different tracks as your computer can handle.
- You can automate the plug-in's settings via your DAW's automation feature.
- All settings and changes are saved with your DAW project, letting you pick up right where you left off.

Audio and MIDI settings for Rev LX-24 as a plug-in

When Rev LX-24 is used as a plug-in, settings for audio and MIDI routing are handled in your recording software or DAW. They are generally located in some type of Preferences menu, though each product does things a bit differently. So, consult your recording software's documentation for information on how to select your audio interface, active outputs, sample rate, MIDI ports, project tempo, buffer size, etc.

Now that you've set up your software, it's time to explore all of the possibilities to be found in Rev LX-24!

3. MAIN PANEL

The Main Panel is where you'll be doing the majority of your adjustments to the reverb. We'll talk about the Advanced Panel [p.14] in the next chapter.

3.1. Navigation and Control

The Main Panel, whilst maintaining the aesthetic of the original Lexicon Alphanumeric Remote Control (or LARC) has been somewhat simplified.

This means you not only have the same combination of buttons and sliders as in the original, but you will use the display above to select Algorithms. On top of this you can also dive a bit deeper using the advanced panel.

3.1.1. Display, buttons, and faders

The Original LARC features 16 buttons above the faders, 8 of which are dedicated to selecting algorithms.

The function of these 8 select buttons has been replaced on the display. You can either use the 2 arrows, one either side of the LED, displaying the name of the selected algorithm or by clicking on the name to show a dropdown menu. When a fader is used, the value is displayed here, along with an LED with the relevant measurement unit.

The display also contains audio input level LEDs up to 0 dB and a processor overflow indicator. On the original, this overflow illuminates under high input or bad settings, which would cause the arrhythmic processor to overflow, this function has been replicated here in software.

The 8 remaining buttons perform more operational functions, some of which are covered here, like Lock, Mode-Enh and Decay Optim.

The buttons situated above the faders feature some enhancements over the original. They allow easy access to 4 functions, including convertor output modes. These buttons are latching and can be toggled on/ off. However, you will always have one of the convertor output mode selected, whether Vintage or Modern. Vintage modes are signified by a color LED, yellow for Vintage modes and blue for Modern.

The Faders not only replicate those found on the original but also add a wet/ dry mix to enable you to easily blend the reverb when inserted. When operating a fader the display above shows the value and relevant measurement unit.

3.1.2. Fine Adjustments

To adjust a control more slowly and precisely use the right mouse button, while operating it. You can also hold Control (Windows and macOS) whilst drag while holding the left mouse button.

3.1.3. Parameter Name Display

Hovering on any control will cause its full name to appear in the left side of the Lower Toolbar.

3.1.4. Double Click for Default

Last but not least, you can double-click on any control to return it to its default value. To reset an arc, double-click inside the arc.

3.2. Reverb algorithms

At the very heart of Rev LX-24 are the Reverb Algorithms. We have lovingly recreated 8 Reverb types of the original hardware here. These mathematical programs simulate the sound of reverberation and were originally supplied on circuit boards. These boards had to be shipped back to Lexicon to receive additional or update existing algorithms. Thanks to the limited computation power of the day and quoting from the original manual 'the programs differ greatly in both the type of natural acoustics they try to simulate, and the way they differ from the ideal'. Which perhaps is the very reason these units are so revered for their sound and how well they sit in a mix!

1. Small Concert Hall B
2. Vocal Plate
3. Large Concert Hall B
4. Acoustic Chamber
5. Percussion Plate A
6. Small Concert Hall A
7. Room A
8. Constant Density Plate

When selecting a new Algorithm, the faders below change position. These parameter settings have been chosen to best replicate the actual characteristics of the emulated space. For example it takes into consideration the liveness of a room or the size of a Hall. As in the original, this is also the starting point for you to adjust the reverb to your preference. Use the Lock button to avoid this behavior.

3.3. Algorithm programs

- **Small Concert Hall B:** All concert Hall programs (Small Concert Hall A/B, and Large Concert Hall B) are intended to put 'behind' the music, not with it, so mix accordingly. Small Concert Hall B is useful when a sense of space and depth is needed. This program is a modification of Small Concert Hall A and sounds more natural and mimics the sound of air absorption better. For best results use on your mix, keeping the reverb time shorter or use to 'fill-out' a drum or vocal track.

- **Vocal Plate:** Based on one of the first synthetic reverbs ever designed, a steel plate under tension with springs! As the name suggests this version is tailored for use on vocals. It has less initial diffusion and as clearer, brighter sound. It can also be used on drums, adding a slightly grainy sound. However, use the Percussion plate to better reverberate lower frequencies.

- **Large Concert Hall B:** Choose this algorithm where a more natural sound is required. As the name suggests, this is a Large concert hall and can be used to increase the spaciousness of your source. As such, you may want to keep an eye on your crossover frequency and watch out as the bass may soon overpower your sound. This reverb is very uncolored, and it is recommended for orchestral instruments.

- **Acoustic Chamber:** This program is based on an echo chamber, which was a physical room, often tiled to create a very reflective space within to amplify and record a reverberate sound. The Acoustic chamber here emulates that process. With less initial diffusion, this program is good on a variety of applications where a short reverb is required. The most chamber-like sound is achieved by having a very low distance setting. A surefire way to replicate classic 5Os reverb.

- **Percussion Plate A:** Again the clue is in the title and this algorithm is an emulation of a Plate reverb, voiced for percussion. This has a very high initial diffusion and a very smooth sound for transient material. It has noticeable coloration which increases at the end of the decay unless Mode Enhancement or Decay Optimization are used.

- **Small Concert Hall A:** Small Concert Hall A is useful when a sense of space and depth is needed. This program differs slightly from Small Concert Hall B in that it is less natural sounding and the decay only affects the sound after the first 300 ms. For best results use as you would Small Concert Hall B, but appreciate the imperfections as the difference!

- **Room A:** This program emulates a small acoustic space, replicating the ambiance of a room with flat surfaces and parallel walls. Known for a resonant sound this lends itself well to rock'n'roll. Add this to vocals, drums and just about any sound that would benefit from a highly reflective short reverb. This algorithm is tuned to be a little more lively by default. Its modulations are fast, and pitch shift makes a nice pitch vibrato.

- **Constant Density Plate:** The last Plate program offers an interesting twist by having constant density over time, unlike a natural reverb whose density increases. Featuring a high initial density and coloration, this program can result in a much less washy reverb tail. Try this on drums and use the gate found under the Advanced panel to recreate that gated drum sound so often found on the hits of the 80s. Finally, this algorithm can sound very metallic, and can also be great for special effects.

> With Constant Density Plate, distance works a bit differently compared with other algorithms, adding big discrete early reflections with higher settings.

3.4. Buttons

The Buttons perform a few very useful functions as found on the original plus 3 convertor types: 2 Vintage and 1 Modern, so you can choose whether you want your reverb cleaner than it ever was or with grit and grain!

The following can be toggled ON or OFF

- **LOCK:** This Function locks the faders in the position set to allow you to browse Algorithms without losing your settings.

- **MODE ENH:** Mode Enhancement can be used to greatly improve the naturalness of the reverb. It works by continuously modulating the algorithms delay times. MODE ENH also controls coloration at the end of the reverb decay, producing a warmer sound. Try this on exposed vocals: you should hear a more metallic reverb sound without the Mode Enhancement".

- **DECAY OPTIM:** Decay Optimization improves the naturalness of the decay and can be used in conjunction with MODE ENH. It alters internal parameters continuously, in response to changes in level at the input stage. This mode increases the clarity and reduces coloration of the decay and can make the decay uneven. Try this on exposed Drums to hear: this becomes more obvious when using higher distance values.

One of the following must be selected

- **VINTAGE 12:** This runs at the sample rate of 2O48OHz, as in the original. Use this mode to run the Rev LX-24 in all its vintage 12-bit glory, modelling carefully the transformer and analog to digital conversion and back (ADC/ DAC). This includes a high frequency elliptical filter set at 8k, pre-emphasis, de-emphasis. This mode has all the artefacts, quantization errors and noise of the original.

- **VINTAGE 24:** This runs at the sample rate of 2O48OHz, as in the original. Use this mode to achieve a similar effect to the Vintage 12 mode, modelling carefully the transformer and analog to digital conversion and back (ADC/DAC). With high frequency elliptical filter set at 8k, pre-emphasis, de-emphasis but with a much quieter 24-bit conversion.

- **MODERN:** This runs at the sample rate set by your DAW. It also keeps the input transformer modelling, thereby retaining the sound but removes artefacts, quantization errors and noise by removing the noise floor. This mode bypasses the high frequency elliptical filter set at 8k, pre-emphasis, de-emphasis, ADC/DAC and diodes found in the Vintage modes.

3.5. Faders

The faders here are where we adjust controls to best contour our reverberant space. Each Algorithm has its own preset settings for each fader.

- **DECAY:** This fader sets the overall reverberation time or decay of the reverb. This control affects the time of Bass and Mid, while you had to adjust 'MID' and 'BASS' separately on the original 224. It can be set anywhere between 600 ms and 70 seconds.

- **BASS OFFSET:** This fader sets the reverberation time of frequencies below the crossover frequency. When increasing / decreasing BASS OFFSET the overall decay time is also effected. Choose a value +/- 100 to adjust bass time in your reverb.

- **CROSSOVER:** This fader sets the upper frequency at which the Bass reverb splits from mid. Choose frequencies between 100 Hz and 10.9 kHz.

- **DAMPING:** This fader sets the cutoff frequency of the internal low pass filter to replicate damping in a reverberant space. labelled as 'TREBLE DECAY' on the original 224, this control can quickly darken the sound of your reverb. Choose frequencies between 100 Hz and 10.9 kHz.

- **PRE-DELAY:** This fader sets the amount of delay between the incoming signal and onset of the reverberation. It can be used to replicate the size of your space, careful use of this can make all the difference in your mix. The range of the Pre-Delay depends on the selected algorithm. For example, for Plates algorithms, the Pre-Delay range is from 0 ms to 107 ms, while the range is from 24 ms to 255 ms for the Room algorithm.

- **DISTANCE:** Labelled as 'DEPTH' on the original 224, this fader sets the perceived distance between the source and the reverb by adjusting the time, volume, number and pattern of early reflections. As on the original it can be set anywhere between 0 and 71, which as on the original are arbitrary units.

- **DRY/ WET:** This control is not found on the original but allows us to blend a dry signal into the wet from 0 to 100 %. Very useful when using the Rev LX-24 inserted on a track. Below this is a small lock button which enables us to preserve the mix setting when changing presets.

4. ADVANCED PANEL

4.1. Overview

Click the **Advanced** Button [p.25] at the top right of the upper toolbar to open Rev LX-24's Advanced Panel.

1. **Top Ribbon**: Access to Algorithm selection, lock function and convertor modes, vintage or modern.

2. **Visual Display**: Giving you all of the parameter control in a graphic form. Allowing you to manipulate the reverb in a very modern way, undreamt of in 1978!

3. **Lower Ribbon**: Add input drive, dynamic effects, brightness, stereo width and reverb level here.

4.2. Top Ribbon

As the features in the top ribbon have already been explained in the Main Panel [p.8] we'll look at the visual display and lower ribbon.

4.3. Visual Display

Here you have access to all the same control faders as in the original LARC. However here you can see the results quickly thanks to a waveform display.

All of the 7 faders from the Main Page are represented here as either a fader or a square in the display. Explained fully in the Main Panel [p.8] In addition to this there is a handy diamond that links the decay to the crossover frequency. The graphic display, shows the input dry signal or spectrum, in real time while the colored cloud shows the reverb signals. The longer the decay, the stronger the cloud. So you're able to easily tailor your reverb to your needs with this handy tool.

Below the display are MODE ENH & DECAY OPT, as featured on the main Panel - however, in that panel, you can fine-tune their values and behavior in increments up to 16. In addition to this you have Pitch shift, which works in conjunction with MODE ENH and a Diffusion parameter, as found from version 4.0 software of the original 224.

- **MODE ENH**: This setting increases the effective density of modes in the REV LX-24. This works by altering some of the internal parameters continuously, these parameters are different, depending on which algorithm is active. It greatly improves the reverb, making it sound more natural by controlling the coloration at the end of the decay, producing a noticeably warmer and lively sound. A higher parameter setting means less effect.

- **DECAY OPT**: Improves the naturalness of the decay by altering internal parameters in response to changes in the input level. It can tell the difference between drums and vocals and adjusts its parameters correctly for each. It increases the clarity and reduces the coloration of the decay, but can also make the decay uneven on some sources. A higher parameter setting means less effect.

- **Pitch Shift**: Pitch Shift gives you the ability to increase the amount of pitch shift effect in Mode Enhancement. At its lowest setting you can achieve a chorus like effect. At the top end it sounds very detuned.

- **Diffusion**: Use this to control the initial buildup of the reverb over time. This is achieved on the 224, by generating echo density through all-pass delays. Adjusts this in conjunction with your chosen algorithm to produce a more natural reverb. A real room or hall will naturally contain high levels of diffusion, as it will have more contents to 'diffuse' the sound reflected. A high setting will result in an initial high buildup of echo density, useful for percussive sounds. Use a lower setting for a more natural reverberant space good on vocals, solo instruments and mixes. On the contrary, for drums, use a higher setting with your algorithm to have a better fit.

> ⓘ As they didn't have enough CPU power in 1978 to emulate proper acoustic diffusion, increasing diffusion will add a big side-effect : the timbre becomes more metallic. This parameter is best tuned by ear, by finding the best compromise between natural timbre and smoother early reflections.

4.4. Lower Ribbon

4.4.1. INPUT

- **DRIVE:** This function replicates the effect of the input stage of the transformer being overdriven, selectable from 0 to 50 dB.

- **HIGH PASS:** The High Pass Filter Cutoff Frequency, switchable between 12 or 24 dB/Oct, effects the incoming wet signal. In the off position all frequencies pass, use the control to select the lower frequency threshold up to 20 kHz.

4.4.2. Dynamic Effects

This section features a choice of 3 additional dynamic effects: Ducker, Tremolo and Gate. These are situated at the end of the wet signal path and control the dynamics of the reverb. These can be completely disabled with a local off switch. Add movement to the reverb with Tremolo or use Ducker to unclutter your reverb where it counts and easily recreate some of the most iconic reverb sounds, like gated reverb, for that classic 80's drum sound!

Each effect can be selected by clicking on the downward arrow next to the text.

The **Ducker** consists of a compressor, that reacts to the input signal of the plugin or to a sidechain input. It lowers, or ducks the level of one audio signal based upon the level of a second audio signal. This will allow the incoming signal to reduce the level of the reverb when triggered by the threshold setting, allowing the sound to cut through when active but leaving the decay of the reverb after the signal has passed.

- **EXT-IN:** Chooses between internal or external sidechain input, set by the DAW.
- **Threshold:** Sets the level at which the ducking will occur.
- **Ratio:** Sets the amount of ducking applied to the signal.
- **Release:** Sets the release time of the ducker.

The **Tremolo** is a simple unipolar low frequency oscillator (LFO) designed to create interesting rhythmic effects on the reverb signal.

- **Amount:** This sets the amount of tremolo affecting the reverb.
- **Shape:** Choose the Shape of the LFO from Sidechain, Ramp, Square, Triangle, Sine and the inverse of them.
- **Rate:** This can be set to run free , measured in Hz, or synchronized with your host tempo and set to straight, dotted or triplet.

This classic **Gate** can be used to cut the tail of the reverb off when it falls behind the set threshold. The Ratio is set internally ∞:1.

- **EXT-IN:** Chooses between internal or external sidechain input.
- **Threshold:** Sets the level at which the gate opens, but it will close lower than that, to avoid constant opening / closing in reverb tails.
- **Attenuation:** Sets the gate attenuation range.
- **Release:** Sets the release and hold time of the gate.

4.4.3. Master

- **Brightness:** This is a linear tilt on all the spectrum, allowing us to control the perceived brightness, right before the dry/wet.
- **Stereo Width:** This control affects the stereo soundstage of the reverberated signal. It defaults to a center position of 100 % and can be cut back to zero or boosted to 200 %.
- **Reverb Level:** This set the output level of the Reverb and can be attenuated +/-24. This is also useful to compensate for gain changes due to the dynamic module action.

5. USER INTERFACE

This chapter covers the elements of the Rev LX-24 that don't directly relate to the plug-in itself:

- The Upper Toolbar, including
    - the Main Menu and
    - the Preset Browser [p.30]
- The Lower Toolbar

Later in this manual, you'll find full chapters on the Main Panel [p.8] and Advanced Panel [p.14].

5.1. Upper Toolbar

Let's start with the Upper Toolbar, covering its functions from left to right.

5.1.1. Main Menu
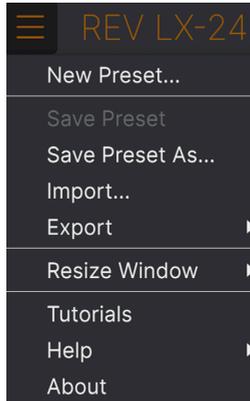
Clicking the "hamburger" icon (three horizontal lines) in the top left corner of the upper toolbar opens the Main Menu, a drop-down menu that lets you access a number of useful functions related to Preset management and more.

5.1.1.1. New Preset

Creates a new Default Preset with initialized settings for all parameters.

5.1.1.2. Save Preset

Overwrites the current Preset with any changes you have made. This applies only to user presets, so this option is greyed out for factory presets.

5.1.1.3. Save Preset As...

Saves the current settings of Rev LX-24 under a new Preset name. Clicking this option reveals a window where you can name your Preset and enter more detailed information about it:
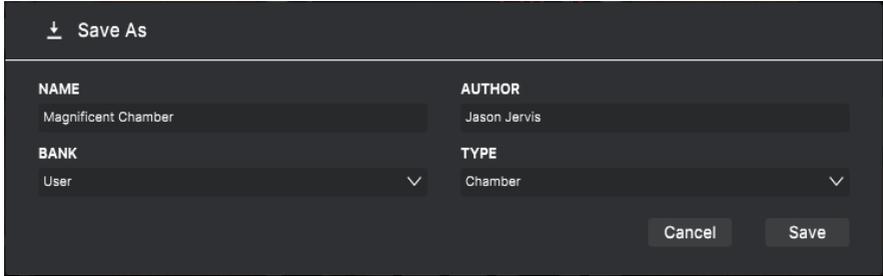
> ♪ The Bank, Author, and Type fields are all useful when searching for Presets in the Preset Browser [p.30].

5.1.1.4. Import...

This command lets you import a Preset file or entire Bank stored on your computer. It opens a navigation window in your computer's OS to find the proper files.

5.1.1.5. Export...

You can export Presets to your computer in two ways – as a single Preset, or as a Bank. In either case, an OS-level navigation window lets you specify where to save the file(s).
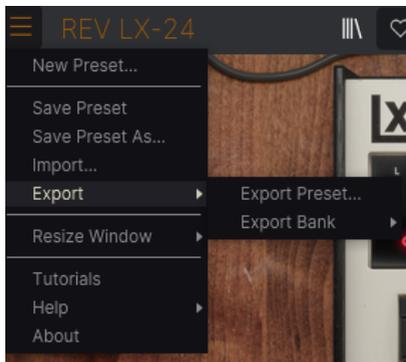
- **Export Preset...:** Exporting a single Preset is handy for sharing a preset with someone else. The saved preset can be reloaded using the **Import** menu option.

- **Export Bank:** This option exports an entire Bank of Presets, which is useful for backing up or sharing many Presets at once. Saved Banks can be reloaded using the **Import** menu option.

5.1.1.6. Resize Window

Rev LX-24 can be resized from 50% to 200% of its default size (100%) without any visual artifacts. On a smaller screen, such as a laptop, you may want to reduce the interface size so it doesn't dominate the display. On a larger screen or a second monitor, you can increase the size to get a better view of the controls and graphics.

This operation can also be performed using keyboard shortcuts: every time you press CTRL- (Windows) or CMD- (macOS), the window will shrink by one size increment, and every time you press CTRL+ (Windows) or CMD+ (macOS), the window will grow by one size increment.

5.1.1.7. Tutorials
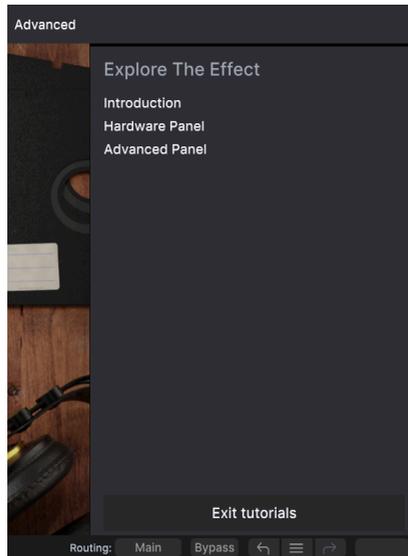
Rev LX-24 comes with interactive tutorials that walk you through different features of the plug-in. Clicking this option opens a pane on the right side of the window where the tutorials appear. Select one to access step-by-step descriptions that highlight the relevant controls and walk you through the process.

5.1.1.8. Help

Get more help by visiting links to this user manual and Frequently Asked Questions pages on Arturia's website. You will need an internet connection to access these pages.

5.1.1.9. About

Here you can view the software version and developer credits. Click again anywhere on the screen (outside the About window but inside the plug-in) to make this pop-up window disappear.

5.1.2. Preset Browser Access and Name Pane
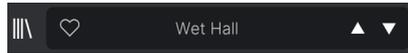
The Preset Pane

Clicking the "books on a shelf" button opens the Preset Browser [p.30], which offers a myriad of ways to browse, sort, and organize Presets in Rev LX-24.
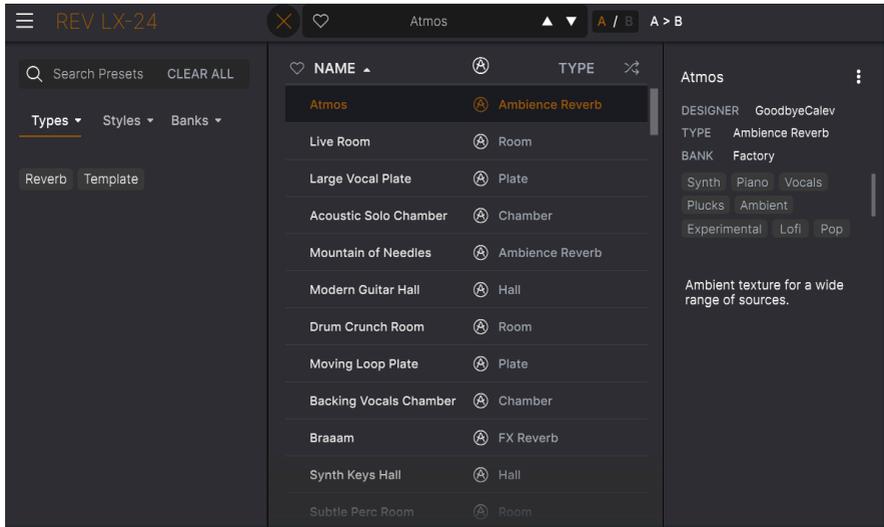
Clicking on the Preset name also opens up quick drop-down menus for selecting Presets outside of the Browser. You can select to look at lists of Presets organized by Type, as shown above, or look at All Presets at once, as shown below:
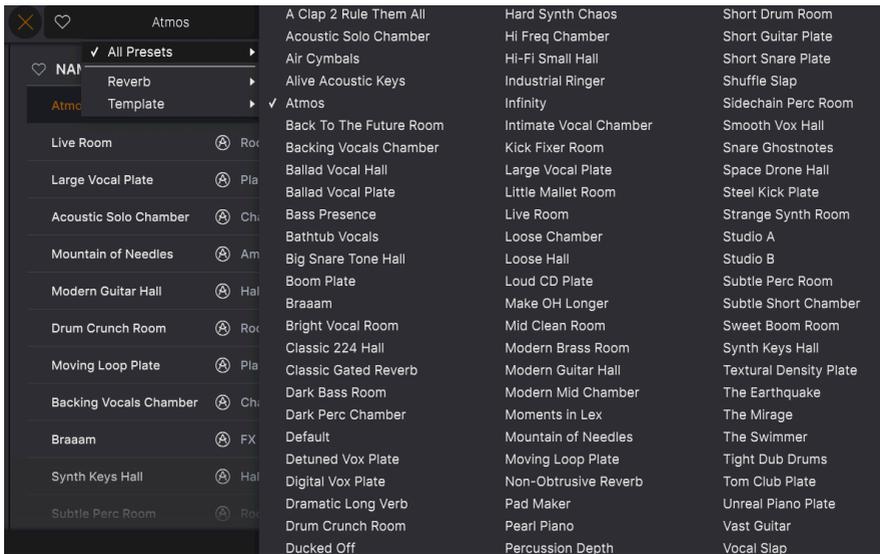
Everything all at once!

Everything you'll need to know about managing Presets will be covered in detail in the next chapter [p.30]. This includes working with Favorites, which are tagged by clicking the heart icon.

> 🔳 Note: A Preset marked with an asterisk (*) as shown here indicates that you've edited it.

5.1.3. A/B Settings and Copy

Each Preset is actually two Presets in one! Using the A and B buttons, you can switch between two completely different sets of knob settings in the Main Panel [p.8], and the Advanced Panel [p.14]. These are saved within each Preset.

When A is active, clicking **A > B** will copy the A settings to B. When B is active, clicking **A < B** will copy the B settings to A.

> 🔳 ! When you edit settings in a Preset and close your DAW project without saving the Preset, the changes will be remembered when you reopen it – but they will be recalled in Slot A. That means that editing settings in Slot B and closing your DAW without saving them will move those settings over to Slot A when you reopen the project... and Slot B will be blank. Save often!

5.1.4. Advanced Button

Advanced

Near the upper right corner of the top toolbar is the **Advanced Button**. This opens up a panel which we cover in detail in the Advanced Panel [p.14] chapter.

5.2. The Lower Toolbar

Routing: | Main | Bypass | ← ≡ → | 8%
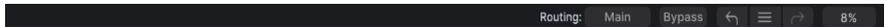
Lower toolbar, left side

The Lower Toolbar of the Rev LX-24 interface has two parts. On the left is the Control Description display, and on the right are buttons for several useful utility functions.
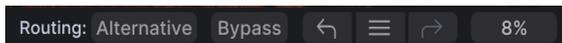
5.2.1. Control Description
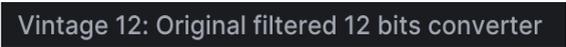
Vintage 12: Original filtered 12 bits converter

*This Control Description pops up when you mouse over
the Bipolar button in the Advanced Panel*

The Control Descriptions appear and tell you what any knob, button, icon, or other control does, simply by hovering your mouse over it.

5.2.2. Lower Toolbar Functions

Routing: Alternative | Bypass | ← ≡ → | 8%

Lower Toolbar functions

The right half of the lower toolbar is home to a number of other very useful functions.

From left to right, these are:

5.2.2.1. Routing Main/Alternative

The output of Rev LX-24 can be switched between main and alternative outputs. The original Lexicon 224 has 2 additional outputs, which differs depending on the selected algorithm. Small Concert Hall B, Long Concert Hall B, Small Concert Hall A and Room A : All outputs provide 4 channel surround for use with the Quadrophonic format. For Vocal Plate, Acoustic Chamber, Percussion Plate A & Constant Density Plate : outputs duplicate Main Left and Right signal, but with reversed stereo.

5.2.2.2. Bypass

The **Bypass** button bypasses the plug-in. (What a surprise, right?)

5.2.3. Undo, Redo, and History

When editing a plug-in, it's all too easy to overshoot a sweet spot and then wonder how to get back to where you were. Like all Arturia plug-ins, Rev LX-24 offers comprehensive Undo, Redo, and History so that you always have a safe way back.

Use the arrows to go back and forward one control movement or other action at a time.

5.2.3.1. Undo

Click the left arrow to revert to the state before the most recent edit you made. You may click repeatedly to undo several edits in reverse time order.

5.2.3.2. Redo

Click the right arrow to redo the most recent edit you undid. If you have undone several, you may click repeatedly to redo them in forward time order.

5.2.3.3. History
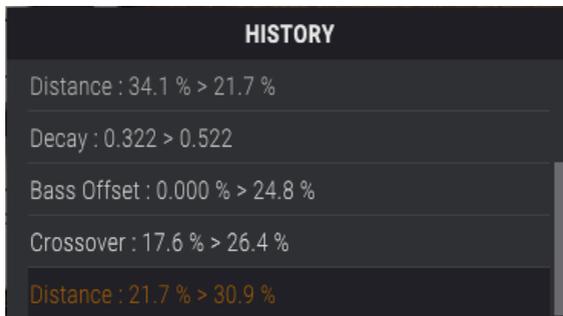
Click the "hamburger" (three lines) center button to open the History window, as shown above. This provides a step-by-step account of every move you have made in Rev LX-24. Clicking on an item in the list not only re-executes that move — it returns the plug-in to the overall state it was in when you first made that move.

> ℹ️ Note that the A and B controls settings within a Preset have separate Undo Histories.

5.2.3.4. CPU Meter

At far right is the **CPU Meter**, which displays the overall load Rev LX-24 is placing in your computer CPU. Since it deals only with this plug-in, it is not a substitute for the overall CPU metering tools in your DAW.

5.2.3.5. Panic
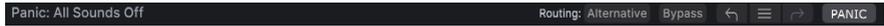

Mousing over the CPU Meter accesses the PANIC function

Mouse over the CPU Meter, and it will display the word PANIC. Click to send an all-sounds-off command and kill any filter self-oscillation if present. This is a momentary command, so sound will resume if your DAW is still playing.

In the event of serious runaway audio (say, from an unrelated delay effect going nuts in a feedback loop), use the FeedBack Mute button; if that doesn't work, stop your DAW playback and disable the plug-in causing the problem.

6. SELECTING PRESETS

Rev LX-24 lets you browse, search, and select Presets from a browser-like interface inside the plug-in. You can also create and save your own Presets in the User Bank. Of course, the state of any instance of the plug-in – including the current Preset – is automatically saved when you save your DAW project, so you can always pick up where you left off.

6.1. Preset Name Pane
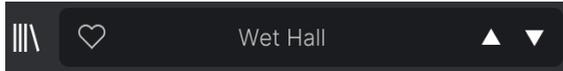
The name pane at top center is always displayed whether you're in the main controls view or the Preset Browser. It displays the name of the current Preset, obviously, but also offers further ways to browse and load Presets. Again, a filled-in heart icon indicates a liked Preset.

6.1.1. The Arrows

The up and down arrows to the right of the Preset name step serially through Presets. This is limited by the results of any currently active search, i.e. the arrows will only step through those Presets. So, make sure any searches are cleared if you simply want to step through all available Presets until you find something you like.

6.1.2. Quick Browser

As mentioned briefly in the previous chapter, you can click on the Preset name in the center of the upper tool bar to bring up a drop-down Quick Browser for Presets. The first option in this menu is called All Types, and it brings up a submenu of literally every Preset in the current Bank:
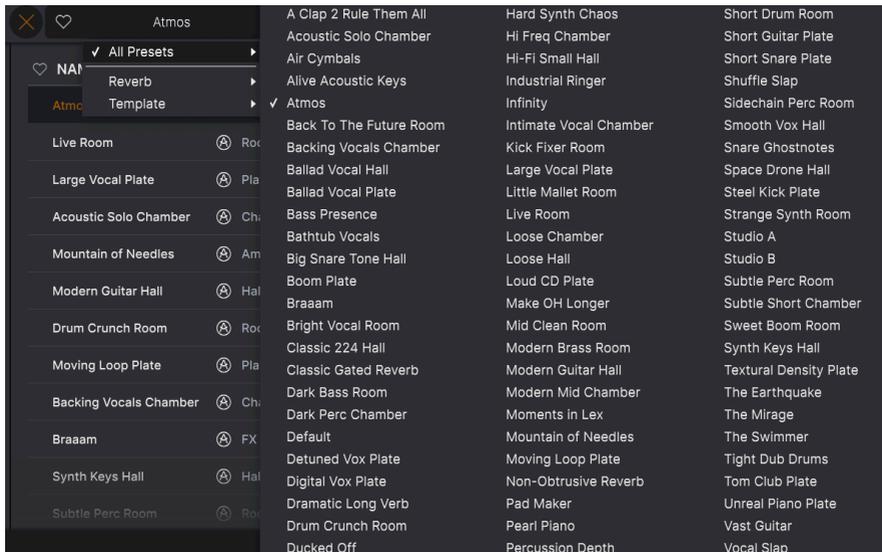
Below this are options that correspond to the Types. Each of these brings up a submenu of all Presets of its Type:
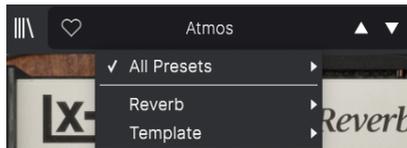

Selecting Template from the drop-down menu shows the one Template Preset: Default.

Unlike the up and down arrows, the "All Presets" submenu is independent of search criteria – it simply shows you every Preset available. Likewise for the Type choices below the line, which always include all Presets within that Type.

6.2. The Preset Browser

Click the "books on a shelf" icon (four vertical and tilted lines) in the Upper Toolbar to access the Preset Browser. When the Preset Browser is open, the icon becomes a large X, and is used to close the Browser when you're done.

The three main areas of the Preset Browser are as follows:
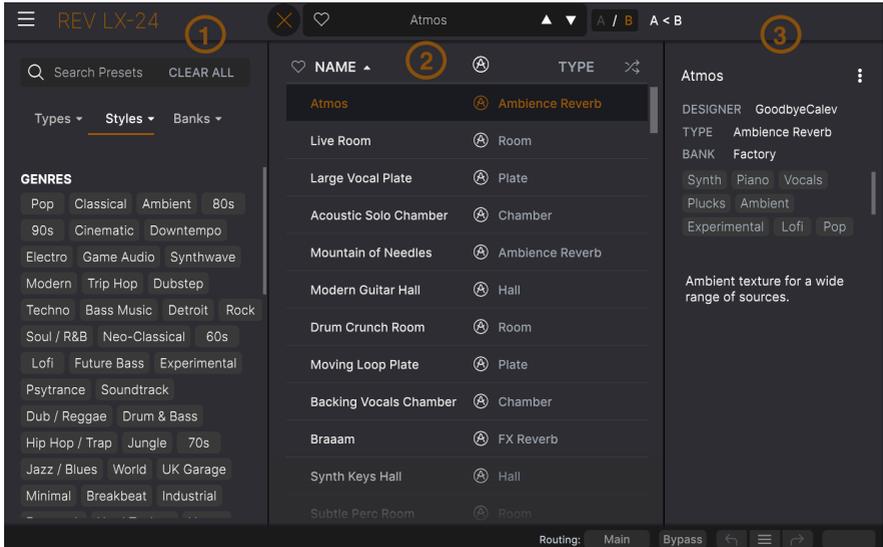
Number	Area	Description
1.	Search [p.30]	Searches for Presets by text entry with filters for Type, Style, and Bank.
2.	Results Pane [p.34]	Displays search results, or all Presets if no search criteria are active.
3.	Preset Info [p.37]	Displays Preset Details; can edit details for Presets in User Bank.

6.3. Searching Presets

Click on the Search field at the top left and enter any search term. The browser will filter your search in two ways: First, simply by matching letters in the Preset name. Second, If your search term is close to that of a Type or Style [p.31] it will include results fitting those tags as well.

The Results Pane will show all Presets that fit your search. Click the **CLEAR ALL** text to clear your search terms.
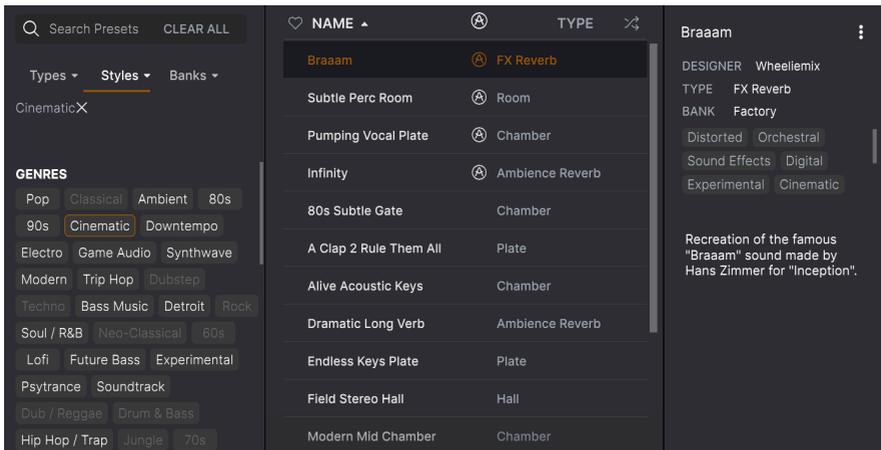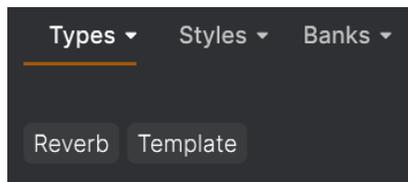
Filtering by typing text ("Cinematic") in the Search field

6.3.1. Using Tags as a Filter

You can narrow (and sometimes expand) your search using different *tags*. There are two kinds of tags: **Types** and **Styles**. You can filter by one, the other, or both.

6.3.1.1. Types

Types are categories of audio effects: filter, distortion, modulation, and so on. With a clear search bar, click the **Types** drop-down to bring up the list of types. Types sometimes include sub-types (especially in more complex Arturia effect plug-ins) but Rev LX-24 is relatively simple, so Filter is the type you will see most often.

The display order of the Name and Type columns can be inverted by clicking the arrow buttons to the right of their titles.

> ♪ You can specify the type when saving a Preset [p.20]. That Preset will then show up in searches where you've selected that Type.

6.3.1.2. Styles

Styles are, well … exactly that. Accessed by the **Styles** button, this area has three further subdivisions:
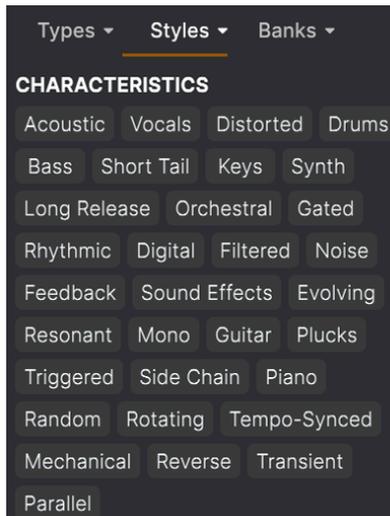
- *Genres*: Identifiable musical genres such as Ambient, Bass Music, Industrial, etc.:

- *Styles*: General "vibe" such as Bizarre, Metallic, Slammed, etc.:
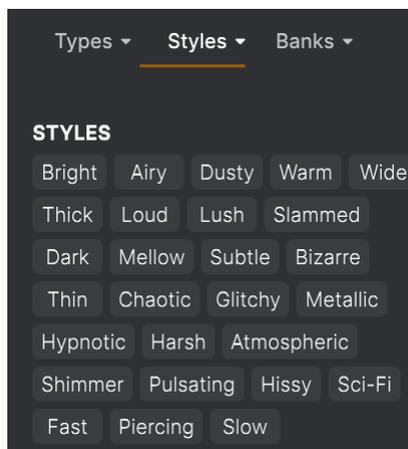
- *Characteristics*: Even more detailed audio qualities such as Filtered, Resonant, Mechanical, Noise, and more:

Click any one, and the results will show only Presets that match that tag. Notice that when you select any tag, several other tags usually grey out and become unavailable. This is because the browser is *narrowing* your search by a process of elimination.

> ℹ Note that this is the opposite of how selecting multiple Types *broadens* your search.

Deselect any tag to remove it and widen the search without having to start all over again. You can also clear the tag by clicking the X to the right of its text, which appears at the top.

Note that you can search by a string of text, Types and Styles, or both, with the search becoming narrower as you enter more criteria. Clicking **CLEAR ALL** in the search bar will remove all Type and Style filters as well as any text entry.

6.3.2. Banks
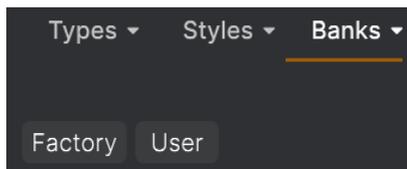
Next to the **Types** and **Styles** drop-down is the **Banks** drop-down, which lets you do your search (using all the methods above) within the Factory or User Banks.

6.4. The Results Pane

The central area of the browser shows search results, or simply a list of all Presets in the Bank if no search criteria are active. Simply click on a Preset name to load it.
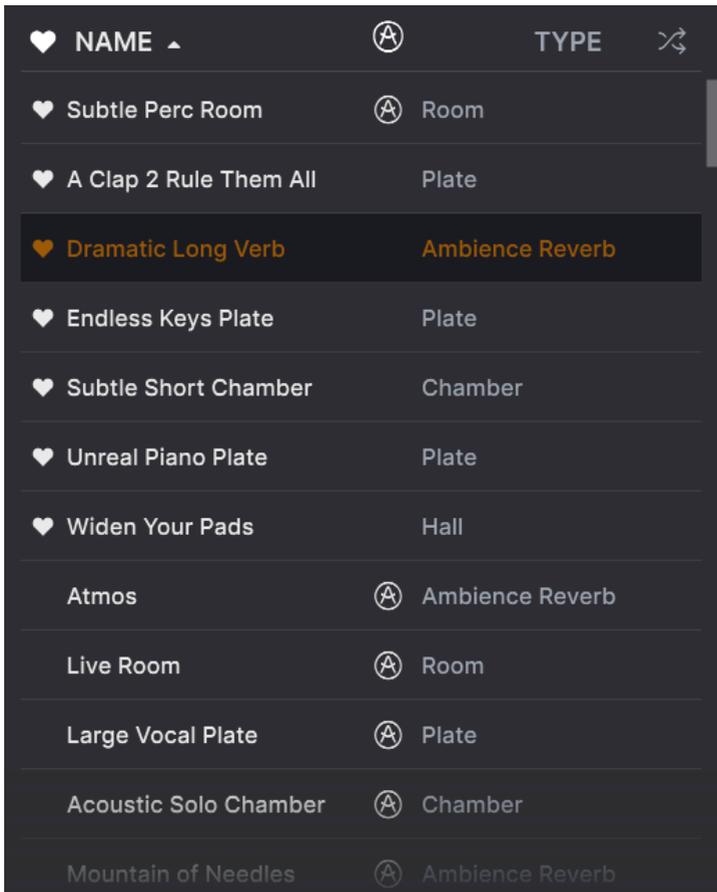
6.4.1. Sorting Presets

Click the **NAME** header in first column of the Results list to sort the results list of Presets in ascending or descending alphabetical order.

Click the **TYPE** header in the second column to do the same thing by Type.

6.4.2. Liking Presets

As you explore and create Presets you can mark them as Liked by clicking the heart icon next to their names. (This icon also appears in the Upper Toolbar's Preset Name Pane [p.28].

Clicking on the heart icon makes all of your liked Presets show up at the top of the results list, as shown here:

A filled-in heart icon indicates a Liked Preset. An outline indicates a Preset that has not been Liked (yet). Click the heart at the top of the list again to return the list to its previous state.

6.4.3. Featured Factory Presets

Presets accompanied by the Arturia logo are factory creations we think really showcase the capabilities of Rev LX-24.

Clicking the Arturia icon at the top of the Results pane sorts all featured Presets to appear at the top of the list.
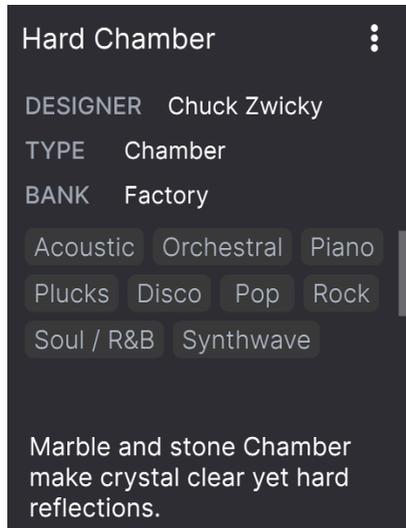
6.4.4. Shuffle Button

This button randomly reorders the Preset list. Sometimes it can help you find the sound you're looking for more quickly than scrolling through the entire list.

6.5. Preset Info Section

The right side of the browser window shows specific information about each Preset.

For Presets in the User bank (as the result of a *Save As* operation), you can enter and edit the information in the Preset Info Section and it will update in real time. This includes the designer (author), Type (menu is open in the above image), all Style tags, and even a custom text description at the bottom.

To make the desired changes, you can type directly in the text fields or use one of the pull-down menus to change the Bank or Type. As shown here, you can also use a hierarchical menu to select the Type or even create a new Type or Subtype.
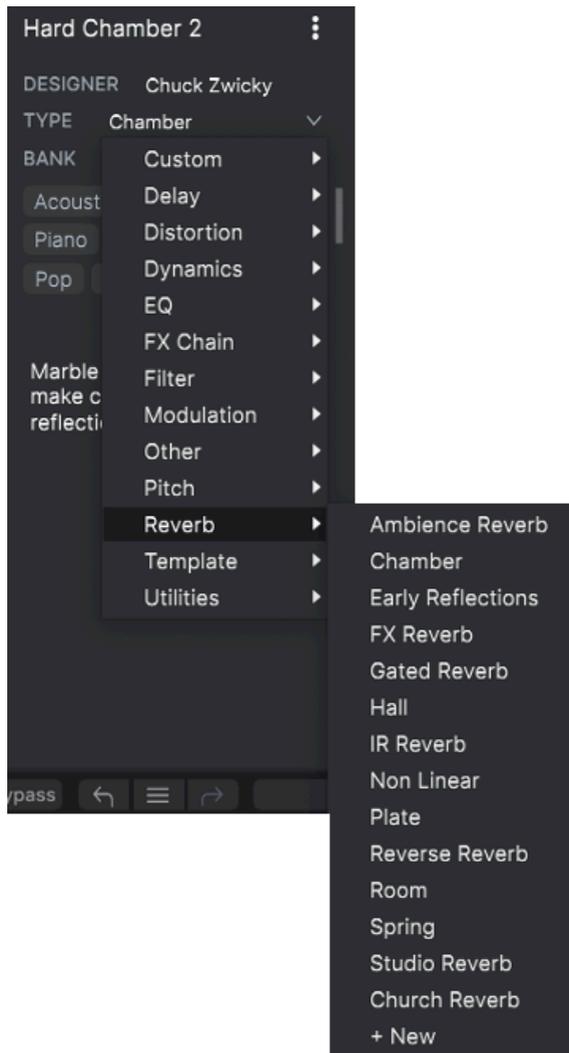
♪ Types and Styles changes you make here are reflected in searches. For example, if you remove the "Ambient" Style tag from a Preset and then save that Preset, it will not show up in future searches for Ambient Presets.

6.5.1. Preset Info Quick Menu

Clicking the icon with three vertical dots brings up a quick menu for Save, Save As, and Delete Preset Operations:
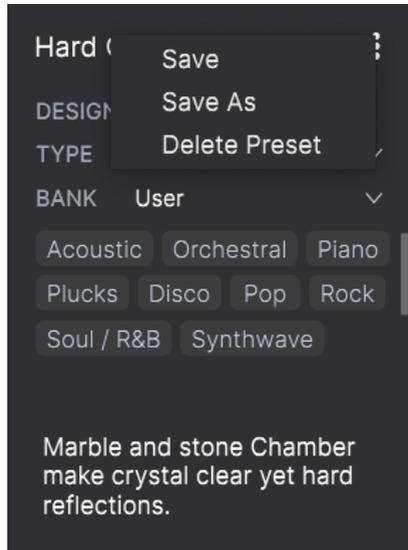
For sounds in the Factory Bank, only **Save As** is available.

6.5.2. Edit Style

You can also create your own Style tags to help refine searches according to criteria that matter most to you. Clicking on the + icon in the list in the Preset Info pane opens the Edit Style pane, where you can create as many new tags as you'll ever need:

EDIT STYLE ✕

STYLES

Airy Atmospheric Bizarre Bright Chaotic Dark
Dusty Fast Glitchy Harsh Hissy Hypnotic Loud
Lush Mellow Metallic Piercing Pulsating Sci-Fi
Shimmer Slammed Slow Subtle Thick Thin
Warm Wide +

GENRES

60s 70s 80s 90s Ambient Bass Music
Berlin Breakbeat Chiptune Cinematic Classical
Detroit Disco Downtempo Drum & Bass
Dub / Reggae Dubstep Electro Experimental
Footwork Funk Fusion Future Bass Game Audio
Grime Hard Techno Heavy Metal Hip Hop / Trap
House Indie Dance Industrial Jazz / Blues Jungle
Lofi Minimal Modern Neo-Classical Pop
Psytrance Reggaeton Rock Soul / R&B Soundtrack

Hard Chamber 2 ⋮

DESIGNER Chuck Zwicky
TYPE Chamber ⌄
BANK User ⌄

Plucks Disco Pop Rock
Soul / R&B Synthwave
Bright Airy +

Marble and stone Chamber make crystal clear yet hard reflections.

6.5.3. Editing Info for Multiple Presets

It's easy to edit information such as Types, Styles, designer name, and text description for several presets at the same time. Simply hold CMD (macOS) or CTRL (Windows) and click the names of the Presets you want to change in the Results list. Then enter the comments, change the Bank or Type, etc., and save.

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