The A+ **Everest II** is the result of the Everest M evolution. Aside from the new enclosure, stereo mode and tap tempo, the new pedal has got a new architecture with completely reworked algorithms. The combination of reverb and delay in a single compact pedal allows for otherworldly atmospheric textures along with classic spatial sound processing. The pedal is suited for use with any kind of instrument: guitar, bass, synths, drums, or anything else.

The Everest II has retained its predecessor's compact size, minimalist UI and extensive sonic palette. New additions include stereo mode with width control, dual mono mode, tap tempo, and improved hold mode. Sculpting your sound has never been easier; now you will have even more time for actual music creation!

Connections

• **LEFT IN** is a monophonic signal input. In a mono signal chain, use this input exclusively.

• **RIGHT IN** is an input for the second signal source. A stereo setup can be achieved by simultaneously connecting two mono signal sources to the LEFT IN and RIGHT IN inputs. The Everest II does not support TRS connections.

• **LEFT OUT** is the left channel output. Connect it to the signal receiver. In a mono signal chain, use this output exclusively.

• **RIGHT OUT** is the right channel output. Connect it to the signal receiver. A stereo setup can be achieved by simultaneously connecting the LEFT OUT and RIGHT OUT outputs to two mono inputs. The Everest II does not support TRS connections.

The mono and stereo modes are described in detail further on.

• **EXT. TAP** is an input for an external tap tempo switch (normally open momentary button).

• **POWER IN** is a power supply input (9-12VDC).

• **Micro-USB** is a port for connecting the pedal to a computer for servicing. Hidden functions are also present; stay tuned for the updates on our website and social media.

Controls

• The **REVERB LEVEL** knob controls reverb volume in the wet signal. Turn this knob fully CCW to disengage the reverb.

• The **DELAY LEVEL** knob controls delay volume in the wet signal. Turn this knob fully CCW to disengage the delay.

• The **REGEN** knob simultaneously controls delay feedback and reverb decay.

• The **STEREO WIDTH** determines how wide the stereo image is. Turn this knob while holding down the TAP footswitch to control overall brightness of the wet signal. For a detailed description of this knob's functions, please refer to the "Stereo Setup" section.

• The **TIME** knob controls delay time. Turn this knob fully CCW if you want to disengage the delay but still use the filters on repeats.

• The **MODE** switch selects one of the six reverb/delay algorithms. For a detailed description of the algorithms, please refer to the "List of Algorithms" section.

• The **BEAT** switch selects a subdivision for the time set by the TIME knob or the TAP footswitch:
  • UP: 3/4 (dotted eighth note).
  • CENTER: 1/1 (quarter note).
  • DOWN: 2/3 (quarter note triplet).

• The **BYPASS** footswitch has multiple functions:
  • Press once to turn the effect on or off.
  • Press and hold to go into Hold Mode (infinite sustain with a gradual shift into self-oscillation).
  • Press twice to recall the Favorite preset.
  • Press and hold while changing the MODE switch setting to select among additional algorithms.
  • Press and hold while changing the BEAT switch setting to select bypass mode and control the Kill Dry function.

• The **TAP** footswitch sets delay time after two consecutive presses. Press and hold the TAP and BYPASS footswitches simultaneously for 3 seconds to record the current settings as a Favorite preset.

• Hold the **TAP** footswitch while changing the **BEAT** switch setting to control internal channel setup (stereo/ping-pong) for the delay section.

Stereo Setup

The pedal has two internal channel setups for the delay section: independent channels (stereo) or ping-pong. Reverb always processes the two channels independently.

Use the TAP footswitch and the BEAT switch to select the required internal channel setup. Press and hold the TAP footswitch, then set the BEAT switch to one of the positions below:

  • **UP:** independent channel processing (stereo). The TAP LED flashes white. The left and right channels are processed by the delay section independently.
  • **DOWN:** ping-pong. The TAP LED flashes green. The two channels are summed before going into the delay section. Delay repeats alternate between the left and right channel.

In both cases, the STEREO WIDTH knob controls the width of the stereo image.

The STEREO WIDTH Knob

The STEREO WIDTH knob affects the delay and reverb sections simultaneously, resulting in the most organic stereo image. It provides complex control over channel crosstalk and micro delays for wide stereo and Haas effect. This way, a single knob allows you to place the wet signal in the center or push it to the sides, leaving the center for the dry signal. To visualize the knob's ranges in various modes, please refer to the image below.

- Dual mono/stereo
- Channel crosstalk
- Stereo image width
- Wide stereo
- Mono

STEREO WIDTH
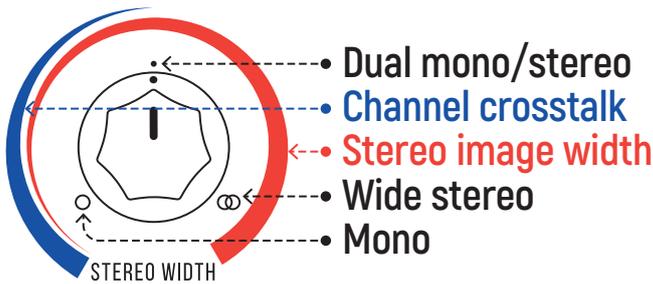
The 7:00-12:00 range controls channel crosstalk in reverb and delay:

- 7:00 – 100% crosstalk; effects are summed to mono regardless of the initial settings at the input.
- 12:00 – 0% crosstalk; the left and right channels are processed independently.

When using the delay in ping-pong mode, the STEREO WIDTH knob only affects channel crosstalk in the 7:00-12:00 range, while the 12:00-5:00 range has no effect on stereo image width. Set the knob to 12:00 for maximum width of ping-pong delay.

The STEREO WIDTH knob also controls stereo image width for reverb and stereo delay. Unlike crosstalk, this parameter is controlled by the full range of the knob.

Splitting the ranges of the STEREO WIDTH knob was required to allow for independent left and right channel processing in case of series processing or double processing.

NB! The STEREO WIDTH knob has an extra function: overall brightness (tone) control for the wet signal. In order to set the brightness for the wet signal in any mode, press and hold the TAP footswitch, then turn the STEREO WIDTH knob. Set the knob fully CCW to cut out most of the high frequencies. For the brightest sound with no high cut, set the knob fully CW.

Connection Options

MONO Mode

RIGHT — OUT — LEFT   RIGHT — IN — LEFT
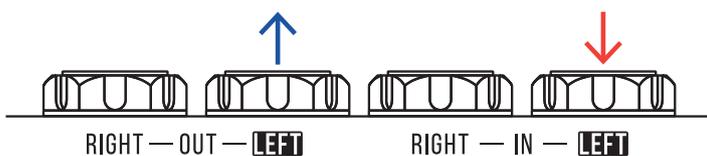
LEFT IN is the main input. If you are using the pedal with a mono signal source, use that input exclusively. Connect the signal source to the LEFT IN input, then connect the LEFT OUT output to the signal receiver.

When in mono mode, the STEREO WIDTH knob changes its functions. It now slightly changes reverb tone and affects the delay depending on the selected internal channel setup:

- Independent channels: the knob introduces barely noticeable drift in delay time when fully CW (up to 30ms).
- Ping-pong: in the 7:00-12:00 range, the knob affects the volume of the second repeat (accent). When set anywhere in the 12:00-5:00 range, the knob doubles the delay time for all repeats beyond the first one (max delay time in this mode is 2 seconds).

There is an alternative mono setup variation. Plug the signal source into LEFT IN, then connect RIGHT OUT to the signal receiver. This way, you will basically get the same setup as with the standard LEFT IN/LEFT OUT config but with a difference in the way ping-pong delay works. In the 7:00-12:00 range, the

STEREO WIDTH will now control the volume of the first repeat (accent). With STEREO WIDTH set anywhere past 12:00, the first repeat will be missing while delay time will double (max delay time in this mode is 2 seconds). This config will work well if you need delays longer than 1 second and/or accentuated repeats.

Using RIGHT IN in mono setups is not recommended.

MONO TO STEREO Mode

RIGHT — OUT — LEFT   RIGHT — IN — LEFT
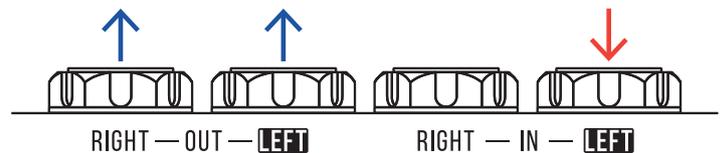
In order to convert a mono signal to stereo, connect the signal source to LEFT IN (the main input jack), then connect LEFT OUT and RIGHT OUT to the signal receiver. The dry signal will be placed in the center, while the wet signal will be spread across the stereo image depending on the STEREO WIDTH knob's setting (the knob functions normally in this mode).

If you need ping-pong delay with the first repeat happening in the right channel, reverse the order of the cables coming out of LEFT OUT and RIGHT OUT.

When a mono signal is plugged into RIGHT IN while LEFT IN is disengaged, LEFT OUT will only output the sound determined by the STEREO WIDTH knob (if the knob's position is past 12:00, LEFT OUT will be silent). The dry signal will only be heard in the right channel. In ping-pong mode, repeats will be heard in both channels.

STEREO / DUAL MONO Mode

RIGHT — OUT — LEFT   RIGHT — IN — LEFT
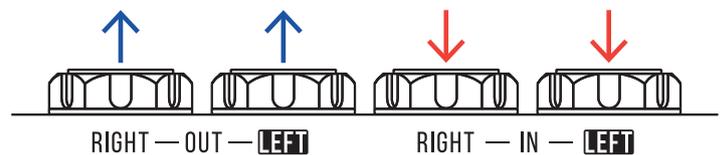
When both LEFT IN and RIGHT IN are engaged, the pedal goes into dual mono mode and the channels are processed independently (except for ping-pong mode in the delay section, where inputs are summed).

The STEREO WIDTH knob works normally. The dry signal in the left channel goes to LEFT OUT while the dry signal in the right channel goes to RIGHT OUT. In this mode, you can plug either a stereo source or two mono sources into the pedal. The two mono sources will be processed together (if the STEREO WIDTH knob is set past 12:00, there will be no channel crosstalk).

DOUBLE PROCESSING Mode

RIGHT — OUT — LEFT   RIGHT — IN — LEFT
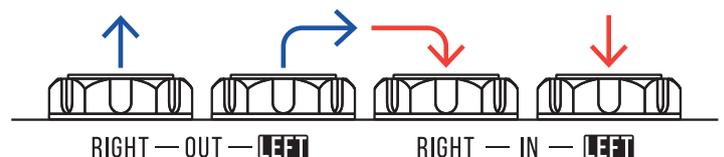
Aside from standard use cases, independent left & right channel processing allows using the pedal in mono for double processing. Plug a mono signal source into LEFT IN, connect RIGHT OUT to the signal receiver, then connect LEFT OUT to RIGHT IN.

The incoming signal will be processed by the pedal twice. Please note that the REGEN and STEREO WIDTH knob ranges are significantly altered in this mode. The pedal goes into self-oscillation much quicker and overloads may happen at various internal gain stages. However, with a bit of practice you can achieve very peculiar results in this mode. Experiment away!

The TIME knob and the BEAT switch

The TIME knob sets delay time (in quarter notes) while the BEAT switch allows you to subdivide it into dotted eighths or quarter note triplets. The TAP LED displays the set tempo (in quarter notes). When the TIME knob is turned, the change to delay time is not applied instantly; however, the next delay repeat will be played at the new tempo. This eliminates artifacts caused by delay time shifts; at the same time, it allows you to change delay time on the fly and achieve glitchy effects with the REGEN knob set high. Try playing around with the BEAT switch while leaving the TIME knob untouched: this way, you will keep a steady rhythm but get different subdivisions.

The TAP footswitch and the TIME knob have the exact same effect on delay time. Delay time is determined by the control that has been used last.

Additionally, the TIME knob has a "blind spot": the first 5% of its range have no effect on delay time. This allows you to set the knob fully CCW and only use delay filters without the actual repeats. This way, you can achieve mild chorus/flanger processing or high-pass filtering (depending on the MODE switch position).

List of Algorithms

The algorithms are split into two banks; each bank contains three sounds. Use the MODE switch to select an algorithm from Bank 1. Press and hold the BYPASS footswitch while using the MODE switch to access the sounds from Bank 2. When a mode from Bank 1 is selected, the LED glows blue. When a mode from Bank 2 is selected, the LED glows red.

All the algorithms have been significantly reworked compared to those found in the Everest M. We have, however, preserved the original character of the algorithms.

Blue LED		**Red LED**
Bank 1	◎	Bank 2
Sunshine	☀	Digital
Eclipse	☽	Tape
Moonshine	☾	Low

Bank 1 (Blue LED)

MODE switch position:

• UP: **Sunshine**
A sunny, snowy and frosty morning right atop the Everest. The delay and reverb in this mode are so bright and cold they will send shivers down your spine!

• CENTER: **Eclipse**
Modulated delay repeats and solemn reverb reflections make for a perfect soundscape of the Himalayas at dusk.

• DOWN: **Moonshine**
The initial delay repeats and reverb reflections are accompanied by octave sounds for a weird, otherworldly effect.

Bank 2 (Red LED)

MODE switch position (while holding the **BYPASS** footswitch):

• UP: **Digital**
Clean delay repeats with no audible degradation (like the ones in vintage digital delay machines) coupled with bright reverb reflections make for a very "transparent" mode.

• CENTER: **Tape**
Modulated tape-style delay with characteristic repeat degradation is accompanied by dark vintage reverb.

• DOWN: **Low**
A loud lower octave with a long decay is mixed into the reverb reflections. Together with filtered delay repeats, this creates a powerful low-frequency pad.

Hold Mode (Infinite Sustain)

Press and hold the bypass switch for more than 0.3 seconds to simulate turning the REGEN knob to the max. In this mode, reverbs become infinite or very long (2–5 minutes), delays go into maximum feedback, and the LED starts flashing in various colors. Release the bypass switch to let REGEN go back to the setting of the knob.

The **Hold Mode** is designed for gradual sound build-up and slow transition into self-oscillation and saturation. The speed of the build-up depends on the selected mode and overall brightness settings.

Bypass and Indication

The dry signal path is fully analog throughout the whole pedal. No distortion is applied to the dry signal. Due to the Everest II's active bypass, there is no audible clicking, and three independent global modes are available (selectable by the **BEAT** switch while holding down the **BYPASS** footswitch):

• **UP:** "No tails" mode. The effect is only heard when the pedal is engaged in the signal chain and turns off immediately when the BYPASS footswitch is pressed.

• **CENTER:** "Tails" mode. After you have switched the pedal off via the BYPASS footswitch, it keeps playing delay repeats and reverb reflections but the incoming signal is no longer processed.

• **DOWN:** "Kill Dry with tails" mode. The dry signal is completely removed from the output. Just like the previous mode, this one only engages the input when you press the BYPASS footswitch. The active fragment is played till the end, so that the sound doesn't get cut off abruptly. This mode is highly recommended for Wet-Dry-Wet processing or external wet/dry mixing setups.

The bypass mode is displayed upon selection and upon power-up. The LED above the BYPASS footswitch flashes five times in one of the following colors:

• **Red:** "No tails" mode.

• **Blue:** "Tails" mode.

• **White:** "Kill Dry with tails" mode.

BYPASS/HOLD LED

The BYPASS/HOLD LED has five functions:

1. On/off indication. If the pedal is bypassed (disengaged from the signal chain), the LED doesn't light up.

2. Algorithm bank indication. If the LED glows blue upon power-up, Bank 1 is selected; if it glows red, Bank 2 is selected.

3. Hold Mode status indication. When the BYPASS footswitch is held down, the LED flashes in various colors.

4. "Favorite" status indication. When the Favorite preset is recalled, the BYPASS/HOLD LED glows green. If the pedal is bypassed but the Favorite preset is recalled, the LED flashes briefly to indicate that the Favorite preset will be active when the pedal is turned on.

5. Bypass mode indication upon selection or power-up.

TAP LED

The TAP LED has three functions:

1. Tempo indication. The TAP LED flashes in sync with the current tempo in quarter notes, not taking the BEAT switch position into account.

2. Delay section setup indication. In independent channels mode, the LED glows/flashes white. In ping-pong mode, it glows/flashes green.

3. The TAP LED is off when the TIME knob is set fully CCW (meaning that delay filters are used without the actual repeats).

"Favorite" Preset

In order to store the current settings into a Favorite preset, press and hold the TAP footswitch and the BYPASS footswitch simultaneously for 3 seconds. The preset will be recorded into the pedal's internal memory, and the BYPASS LED will light up in green.

To recall or exit the Favorite preset, briefly press the BYPASS footswitch twice. if the BYPASS LED is glowing green, the Favorite preset is active. If the Favorite preset has been recalled but the pedal is bypassed, the BYPASS LED lights up briefly: this provides visual feedback regarding the settings which the pedal will employ when engaged.

To exit the Favorite preset, turn any control knob. This will make the pedal rescan all the settings on the front panel. There is no bank indication in Favorite preset mode. All settings (including bypass and delay time settings) are recorded in the Favorite preset.

Cheat Sheet

Stereo Delay Setup

TAP + **BEAT**
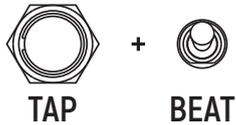
TAP LED:
- ◎ **UP** Stereo
- 🟢 **DOWN** Ping-Pong

Bypass Type Setup

BYPASS + **BEAT**

BYPASS LED:
- 🔴 **UP:** NO TAILS
- 🔵 **CENTER:** TAILS
- ◎ **DOWN:** KILL DRY

Bank Select

BYPASS + **MODE**

BYPASS LED:
- 🔵 BANK 1
- 🔴 BANK 2

Favorite

TAP + **BYPASS**
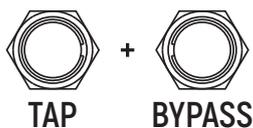
BYPASS LED: 🟢

Brightness

TAP + **STEREO WIDTH**

Specifications

- **LEFT IN / RIGHT IN:** 6.3mm, mono, unbalanced, 1MOhm input impedance. LEFT IN is the main mono input.
- **LEFT OUT / RIGHT OUT:** 6.3mm, mono, unbalanced, 100 Ohm output impedance. LEFT OUT is the main mono output.
- **EXT. TAP:** 6.3mm, normally open momentary button.
- **Max delay time:** 1 second (2 seconds in ping-pong mode in a mono setup).
- **Power:** 2,1/5,5mm, negative tip. The pedal can't be powered by battery. Use a regulated PSU only.
  - 9V DC 100mA.
  - 12V DC 75mA.
- **Dimensions (LxWxH):** 110x104x56mm (4.3x4.1x2.2").
- **Weight:** 350g (0.77lbs).