



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 (with external control via MIDI or analog triggers), and an 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 external tap tempo control (via a normally open momentary button, MIDI Clock or S-trig/V-trig). The Favorite preset can also be controlled through this input.

The EXT. TAP functions are described in detail further on.

- **POWER IN** is a power supply input (9-12VDC).
- **Micro-USB** is a port for connecting the pedal to a computer for servicing, configuration and mode switching.

Read more on the Everest II Support Page.

## 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 the bank and patch. For a detailed description of patches, please refer to the "Banks & Patches" 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 subdivisions can be altered via the config file.
- 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 or switch back to live control.
  - Press and hold while changing the MODE switch setting to select the bank (this behavior can be changed via the config file).
  - Press and hold while changing the BEAT switch setting to select bypass mode and control the Kill Dry function.
- The **TAP** footswitch has multiple functions:
  - Press twice to set delay time.
  - Press and hold while changing the MODE switch setting to access Bank 4.
  - Press and hold while changing the BEAT switch setting to control internal channel setup (stereo/ping-pong) for the delay section.
  - Press and hold the TAP and BYPASS footswitches simultaneously for 3 seconds to record the current settings as a Favorite preset.

## 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.

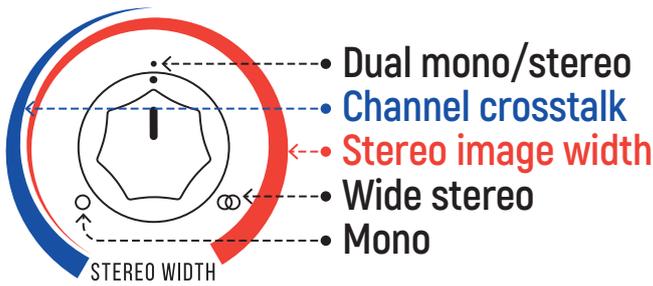
Use the TAP footswitch and the BEAT switch to select the required internal channel setup. Press and hold the TAP footswitch, then set the BEAT switch to one of the positions below:

- **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.



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.

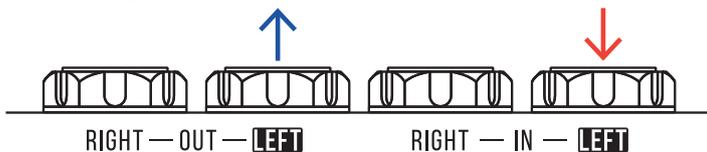
The STEREO WIDTH knob also controls stereo image width for reverb and stereo delay. Unlike crosstalk, this parameter is controlled by the full range of the knob.

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.

**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



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.

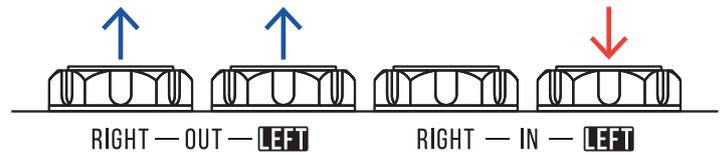
When in mono mode, the STEREO WIDTH knob changes its functions. It now slightly changes reverb tone and affects the delay depending on the selected internal channel setup:

- 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

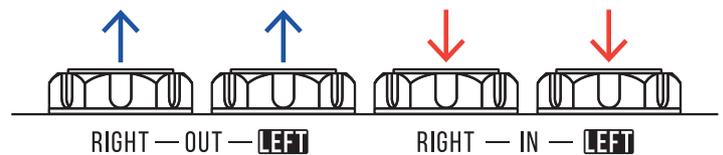


In order to convert a mono signal to stereo, connect the signal source to LEFT IN (the main input jack), then connect LEFT OUT and RIGHT OUT to the signal receiver. The dry signal will be placed in the center, while the wet signal will be spread across the stereo image depending on the STEREO WIDTH knob's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

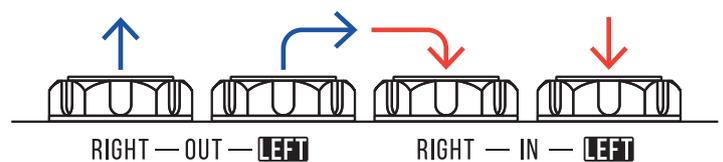
### STEREO / DUAL MONO Mode



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



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!

## Setting the Delay Time

Use the TIME knob or TAP footswitch to set delay time in quarter notes, which can then be turned into triplets or dotted 8ths via the BEAT switch. The longest delay time (and also the longest tap interval) is 1 second. 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. The TIME knob and TAP footswitch have no effect on delay time as long as there's a MIDI Clock signal coming into the EXT.TAP input.

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 instant delay time shift mode (with its characteristic artifacts), the time indication mode and the subdivisions are all accessible via the config file. Read more on the Everest II Support Page.**

**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).**

## EXT.TAP – External Control

The EXT.TAP jack is an input for external tap tempo sources. It has several operation modes:

- **Passive controller** (normally open momentary button). This mode precisely copies the functions of the TAP footswitch.
- **S-trigger** – "short circuit trigger", analog trigger/gate with the same polarity as the pedal's. This is the recommended trigger type. Two sub-modes are available:
  - The TAP footswitch retains its functions even when the clock signal is connected.
  - The TAP footswitch can only be used for tone control and has no effect on delay time.
- **V-trigger** – "voltage trigger"/"positive trigger", analog trigger/gate with polarity opposite to the pedal's. If no external signal is coming into the EXT.TAP input, the LED will light up, and some of the pedal's functions will be inactive. Those functions become active as soon as a clock signal is connected. Two sub-modes are available:
  - The TAP footswitch retains its functions even when the clock signal is connected.
  - The TAP footswitch can only be used for tone control and has no effect on delay time.

Use this trigger type if you have no S-trigger source or if you prefer V-triggers for other reasons.

- **MIDI Clock**. The pedal accepts the Clock parameter from the MIDI System Real Time protocol. The incoming MIDI Clock sets delay time. When a MIDI Clock signal is present, the TIME knob and the TAP footswitch are inactive. If no signal is coming into the EXT.TAP input, the pedal's internal controls are activated automatically.

**The S-trigger mode is active by default due to its equally good response to passive and active control via the EXT.TAP input. In order to switch external control mode to passive controller, V-trigger or MIDI Clock, use the config file as described further in this manual.**

## Notes on External Tap Tempo Control

The pedal is designed to be clocked in quarter notes with time between two control signals ranging from 0.005 seconds to 1 second. The lowest BPM is 60. The stable BPM range is 60 to 300. The accuracy depends on the stability of the incoming clock signals.

The passive and active (S-trig/V-trig) external control options assume full control over the TAP footswitch and set the delay time. The active modes can work both with triggers and gates. When clocking the pedal with gate signals, use short impulses.

MIDI Clock takes over the TIME knob and TAP footswitch; delay time is set as soon as a MIDI Clock signal source is connected to the EXT.Tap input. If there's

no incoming MIDI Clock signal for 2 seconds or more, the TIME knob and TAP footswitch begin functioning normally. To connect a MIDI signal source, use a 6.3 Type A stereo jack (TRS). You don't need to set the MIDI channel. More MIDI-related functions are in development; stay tuned for the news on our social media.

## 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. Active bank indication. Upon power-up, the LED displays the selected bank: Blue, Red, Magenta or Cyan.
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. If the Favorite preset has been changed but not saved, the LED flashes briefly.
5. Bypass mode indication upon selection or power-up.

## TAP LED

The TAP LED has four 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. TAP indication. The TAP LED lights up in magenta when the TAP footswitch is pressed or held down.
4. The TAP LED is off when the TIME knob is set fully CCW (meaning that delay filters are used without the actual repeats).

## 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. Patches in the Magenta Bank use a resonant filter for the delay, causing them to go into self-oscillation faster when in Hold Mode. This can sometimes be used to generate sound even with no input signal present.

## “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.

When a Favorite preset is active, controls on the pedal have no effect until you turn/switch them. When a control setting has been changed, the BYPASS LED flashes briefly to indicate that the new settings haven't been saved yet. To save the changes, press and hold the TAP and BYPASS switches simultaneously for 3 seconds. If you exit the altered Favorite preset without saving, the changes you made won't be recalled the next time you activate the Favorite preset.

When the Favorite preset is active, there is no bank indication. All the settings (including bypass settings and delay time) are saved in the Favorite preset. The Favorite preset can use the global delay time setting as long as that function has been activated via the config file. You can also turn off the Favorite function or remap it to an external footswitch through the config file. Read more about Favorite preset settings on the Everest II Support Page.

## Banks & Patches

By default, the patches are organized into 4 banks, each holding 3 patches. To select a bank, press and hold the BYPASS footswitch and move the MODE switch to the desired position:

- UP: **Blue Bank** (the BYPASS LED glows blue).
- MIDDLE: **Red Bank** (the BYPASS LED glows red).
- DOWN: **Magenta Bank** (the BYPASS LED glows magenta).

After that, you can release the BYPASS footswitch and use the MODE switch to navigate within the bank.

To select patches from the fourth bank (**Cyan Bank**), press and hold the TAP footswitch and move the MODE switch to any position. After that, you can release the TAP footswitch and use the MODE switch to navigate within the bank.

The config file provides access to another way of selecting patches. Read more on the Everest II Support Page.

### Blue Bank

MODE switch position:

- UP: **Sunshine**
- CENTER: **Eclipse**
- DOWN: **Moonshine**

### Red Bank

MODE switch position:

- UP: **Digital**
- CENTER: **Tape**
- DOWN: **Low**

### Magenta Bank

MODE switch position:

- UP: **Iceman**
- CENTER: **Rock**
- DOWN: **Dark Drum**

### Cyan Bank

MODE switch position:

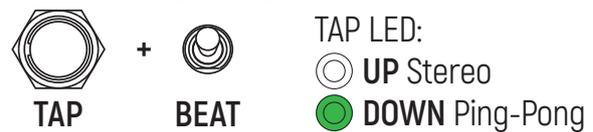
- UP: **Stratosphere**
- CENTER: **Avalanche**
- DOWN: **Modulated**

## Specifications

- **LEFT IN / RIGHT IN:** 6.3mm, mono, unbalanced, 1MΩ input impedance. LEFT IN is the main mono input.
- **LEFT OUT / RIGHT OUT:** 6.3mm, mono, unbalanced, 100 Ω output impedance. LEFT OUT is the main mono output.
- **EXT. TAP:** 6.3mm, normally open momentary button, MIDI Clock, or 5V analog trigger
- **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).

## Cheat Sheet

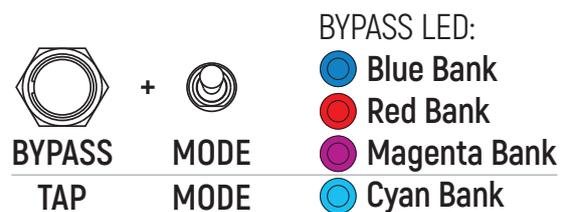
### Stereo Delay Setup



### Bypass Type Setup



### Bank Select



### Favorite



### Brightness

