PRESETS
Access the factory library and your own creations

TAPS
Set the number of delay taps in the series, from 1 to 64

MIX LOCK
Render the Mix control immune to preset changes

SPREAD & TAPER
Tilt the distribution of taps in terms of time and volume

WIDTH
Auto-pan the taps starting on the left or right

CHOP
Apply LFO and envelope modulation, and gating

TONE AND SLURM
Sculpt, smear and modulate the taps

TAP TEMPO
Click in time with the music (or not!) to set the tempo

HOTSWITCH
Jump instantly between two parameter states

RIBBON
Interpolate smoothly between two parameter states

Eventide
UltraTap $79 PC MAC

The doyens of DSP have converted one of their oldest and best-known hardware effects algorithms to a software plugin. Lucky us!

> There's no shortage of excellent and innovative delay plugins on the market, but a new one from Eventide – one of the most respected developers of high-end hardware effects in the world – is always big news. The New Jersey-based company have ported a fair few of their sought-after processors to software now, and the latest, UltraTap (VST/AU/AAX), is an emulation of the algorithm of the same name originally found in the classic SP2016 rack mount multi-effect's Factory Program Suite, then their various Ultra-Harmonizers, and most recently the H9 Harmonizer stompbox. In fact, UltraTap is the first in a new range of H9 algorithm plugins from Eventide – the H9 Plug-In Series, no less.

Spread 'em
UltraTap can, of course, be synced to host, set to the tempo of your choice (by dragging the tempo field or repeatedly clicking the Tap

Tempo button), or run free with timings expressed in milliseconds, seconds and Hz, rather than BPM and note values.

The Taps knob sets the number of delay repeats from 1-64, while Pre-Delay holds off their onset by up to 1s. Length sets the duration over which the taps are spaced, from 0ms to 10s, and Spread tilts the spacing bias of the taps towards

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the start or end of the delay line. With Spread at 0, the taps are evenly distributed, each following the preceding one by the same amount of time. As the Spread parameter is positively increased, the taps being to bunch up at the end of the series, creating a sort of speeding up effect as they progress. Turn Spread anticlockwise and the taps start to group at the beginning, resulting in a slowing down effect. The distance the knob is turned affects the shape of the grouping, too. From 0 to +/-50 the spacing increase/decrease is linear, and beyond that – +/-51 to +/-100 – the progression of spacing becomes exponential, ramping up more steeply the further the parameter is pushed.

The Taper control applies the same operation to volume. At the 0 centre point, all taps output at the same level. Turning Taper clockwise dials in an increasingly deep fade-out through the taps, while turning it anticlockwise causes them to fade in. As with the Spread knob, the shape of