



VOICELIVE Touch

USER MANUAL

IMPORTANT SAFETY INSTRUCTIONS

- 1 Read these instructions.
- 2 Keep these instructions.
- 3 Heed all warnings.
- 4 Follow all instructions.
- 5 Do not use this apparatus near water.
- 6 Clean only with dry cloth.
- 7 Do not block any ventilation openings.
- 8 Install in accordance with the manufacturer's instructions.
- 9 Do not install near heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
- 10 Only use attachments/accessories specified by the manufacturer.
- 11 Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

WARNING!

- To reduce the risk of fire or electrical shock, do not expose this equipment to dripping or splashing and ensure that no objects filled with liquids, such as vases, are placed on the equipment.
- Do not install in a confined space.

SERVICE

- All service must be performed by qualified personnel.

CAUTION:

You are cautioned that any change or modifications not expressly approved in this manual could void your warranty.

EMC/EMI

This equipment has been tested and found to comply with the limits for a Class B Digital device, pursuant to part 15 of the FCC rules.

These limits are designed to provide reasonable protection against harmful interference in residential installations. This equipment generates, uses and can radiate radio frequency energy and – if not installed and used in accordance with the instructions – may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception – which can be determined by turning the equipment off and on –, the user is encouraged to try correcting the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and the receiver.
- Connect the equipment to an outlet on a circuit different from the one to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

FOR THE CUSTOMERS IN CANADA:

This Class B digital apparatus complies with Canadian ICES-003. Cet appareil numérique de la classe B est conforme à la norme NMB-003 du Canada.

BEFORE YOU GET STARTED

1. Download the Latest User's Manual. To get the latest and most comprehensive information and to view the product warranty visit:

www.tc-helicon.com/support

and select your specific product.

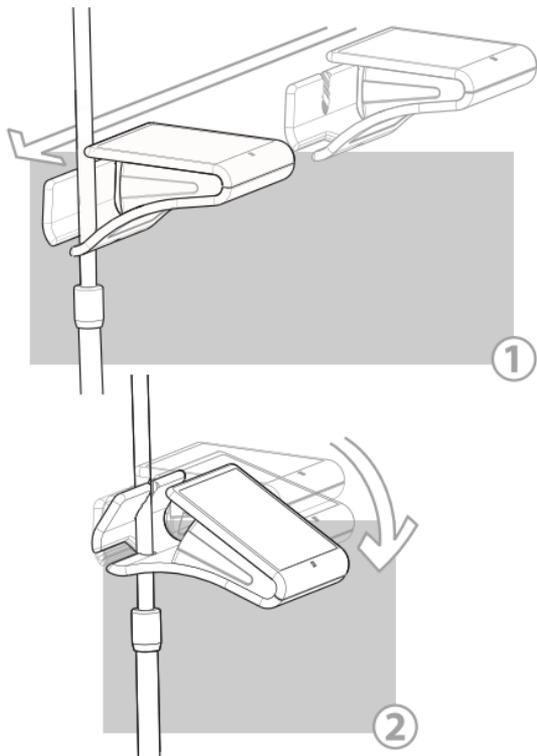
2. Download VoiceSupport – Get the latest firmware for your product, tips and tricks, and videos. Download and install VoiceSupport from www.tc-helicon.com/voicesupport.

3. Register Your Product in VoiceSupport – Click on the ACCOUNT button.

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Mounting to a Mic Stand



MIC STAND SETUP

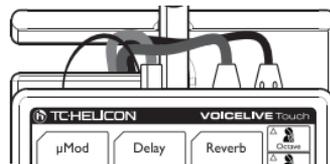
1. With no cables attached to the product, grasp it on both sides so the printed top faces you and is approximately level.
2. Slide VoicELive Touch to the left so that the upper shaft of your mic stand is captured by the lower slot on the product. (Figure 1)
3. Slowly but firmly lower the front of the product so the serrated slot fully captures the micstand shaft. (Figure 2) You'll feel initial resistance then the shaft should snap in and seat tightly.

Removal is the reverse: lift the front of the product so it snaps free of the micstand shaft then slide right to remove.

Note that micstand diameter should not exceed 16.5 mm.

CABLING

The horizontal mounting slot on VoicELive Touch is also used to collect your cables. As shown in the graphic below, cables can be threaded through the slot. Use the provided cable wrap to tie your cables neatly to your micstand.



The VoiceSupport Application

USING VOICESUPPORT

VoiceSupport is your way of getting the most from your TC-Helicon product, as well as letting your product grow with firmware updates that include new features. VoiceSupport includes:

- Drag & drop preset management and backup
- Access to firmware updates and new features
- Videos, artist profiles, tips & tricks
- Registration of your product

To access the VoiceSupport application

1. Download VoiceSupport from www.tc-helicon.com/voicesupport.



2. Install VoiceSupport on your computer.
3. Connect your product via USB to your computer.



3. Run VoiceSupport.



4. Read the news, click on tabs and browse the features of the application. A manual for VoiceSupport is located here: <http://www.tc-helicon.com/voicesupport-support.asp>

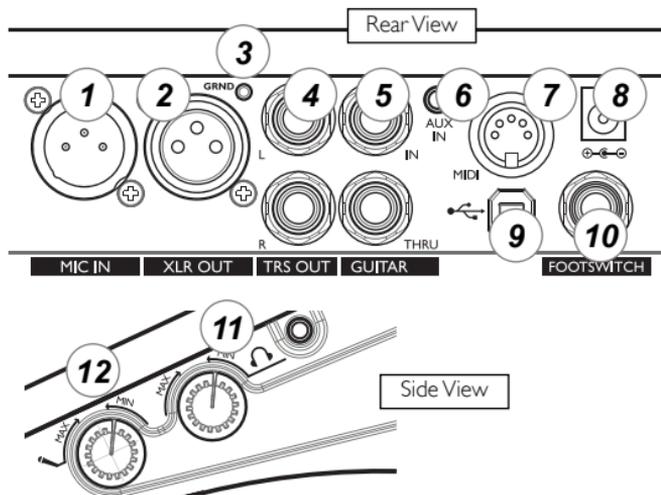
Notes on using VoiceSupport with VoiceLive Touch

The Presets tab of VoiceSupport allows you to re-arrange and rename presets and Favorites in VoiceLive Touch.

Note: In the Presets window, the Favorites are located in preset slots numbered 276 to 300.

Individual edited presets and Favorites may be returned to factory settings in VoiceSupport. This is done by deleting them in the Presets tab and then pressing the Apply Changes button.

Connections



- 1. Mic Input** - Balanced, low impedance XLR input for your mic.
- 2. XLR Output** - Can produce a mono output when Output is configured for mono in the Setup menu.
- 3. Guitar Ground Lift** - Press this to assist with hum reduction.
- 4. 1/4" TRS Outputs** - These produce the main output. They can be configured for Mono, Dual Mono or Stereo output in the Setup menu.

5. Guitar In and Thru - Plug a 1/4" cable directly from your guitar into the high Z (impedance) In jack. If you use effect pedals, they should be connected after VoiceLive Touch. Plug a 1/4" cable from the Thru jack to your first effect pedal or to your amplifier/PA. If you leave the Thru unconnected, the guitar sound will be mixed into the main output of VoiceLive Touch.

6. Aux In Jack - Mixes audio from an external stereo device such as an MP3 player into the main mix. No effects are applied to this input.

7. MIDI Input - Connect the MIDI Out from a keyboard, audio workstation or MIDI sequencer to control harmony and select presets.

8. Power Adaptor Input - Connect the factory-supplied adaptor here. Applying power automatically turns on VoiceLive Touch as there is no power switch.

9. USB Connector - Used for connecting VoiceLive Touch to a computer for version updates and MIDI communication. Note that the USB connection does not provide power for the unit.

10. Footswitch Input - Allows connection of a TC-Helicon Switch 3 footswitch. This footswitch can be set to control several useful functions in the Setup menu. Requires a 3 conductor (TRS) cable.

11. Headphone Output and Level Control - Connects to standard 1/8" stereo headphones.

12. Input Level Control - Turn clockwise while singing to set input level. The green LED on the front panel should flash but the Clip LED should not light on your loudest singing.

Front Panel

1. EFFECT BLOCKS - Tap any effect block to turn it on or off. Hold to edit, then tap to exit. Holding the Delay button is used to set **tap tempo**.

2. HARMONY VOICING - Tap any four to choose harmony voice arrangements. Hold any lit Voicing button to edit.

3. LEDs - Input and Clip show signal present (green) and input too high (red). MIDI indicates MIDI input. An unlabeled flashing LED shows the tap tempo of the current preset.

4. MIX BUTTON - Tap to enter mix menu then use arrows to select and Slider to adjust. Tap Mix again to exit. Hold Mix to enter **Setup menu** and set phantom power, Tone, MIDI channel and more.

5. DISPLAY - Shows current Favorite bank and number (FAV1-5, BI-5, CI-5 etc.) or preset (e.g. 105). Also shows edit parameters and values.

6. LOOP CONTROLS - Tap red button to record and again to loop. Tap green to stop and play. Hold red to Erase loop.

7. ARROW BUTTONS - Tap either arrow to increment presets in Home mode. Tap either to browse menus in edit modes. Hold Left arrow to undo last loop overdub. Hold right to extend loop length 2x.

8. THE SLIDER - Swipe, drag or tap the Slider to load presets or change values in edit modes. Tap to display preset name or parameter and value in edit modes. Hold to enter Wizard that assists in browsing presets according to category. *Double tap anytime to exit to Home.*

9. FAVORITE BUTTONS - Tap a Favorite button to jump to presets you use most often. Hold to store preset and any edits as a Favorite. To select **Favorite banks A to E**, briefly hold the Slider while tapping a Favorite and then release.

10. TALK BUTTON - Tap to mute all effects except Tone. Hold to access guitar Tuner.



Basic Operations

THE SLIDER

Using the Slider: Swipe



A quick flick along a portion or the entire Slider will start it freewheeling through the parameter values or presets. Repeated swipes will continue. A single tap during freewheeling will stop scrolling.

Using the Slider: Drag



Moving your finger along the Slider slowly without releasing is best for a small range of values.

USING THE VOCAL EFFECTS

First, ensure no edit modes are active by double tapping the Slider. The display should briefly show "HOME".

Presets and Favorites

VoiceLive Touch contains over 200 factory presets. You can store any of these presets to a Favorite including any edits you've done on that preset.

Loading a Favorite

Tap any Favorite button to load the effect assigned to it. There are 25 Favorites contained in banks labeled A through E. To access the banks, hold the Slider and immediately tap one of the 5 Favorites buttons.



The factory-programmed Favorite banks are organized as follows:

Bank A - Showcase/variety

Bank B - Harmony and Doubling effects

Bank C - Effects useful for making interesting loops

Bank D - Transducer effects

Bank E - Extreme sounds

Loading a Preset

There are over 200 presets to scroll through. Slide along the Slider or use the Arrow buttons to scroll up or down presets by ones.

Swipe the Slider to scroll through a large range of presets quickly and tap to stop.



Flashing Favorite LED

This lets you know something about that Favorite has changed. Either it has been edited or the preset has been changed. If you don't want to store the changes, choose any other preset or Favorite.

To save a preset to a Favorite:

1. Load a preset you want to store as a Favorite.
2. (Optional) Choose the desired Favorite bank by holding the Slider and immediately tapping one of the five Favorite buttons.

Basic Operations

2. Press and hold the desired Favorite location to store.

Displaying preset names

As long as you are not in an editing menu, you can scroll the current preset or Favorite's name by tapping the Slider once.

MUSICAL CONTROL OF HARMONY AND HARDTUNE

The harmony and HardTune effects require musical information to sound correct with your accompaniment. VoiceLive Touch dynamically detects whether a single device (guitar, MIDI or MP3 player) is connected and temporarily assigns it as the musical control device.

Using Guitar, MIDI or Aux In to control harmony

Connect one device to the respective input jack on the rear panel. Select any preset that has the Harmony and/or FX button LED lit such as preset #3. Sing while you play guitar; MIDI keyboard or MP3 player:

These inputs are interpreted to produce moving harmony intervals that correlate to the changing chords in your music. In presets with "Notes" in the title, the Harmony voices are controllable only by MIDI; your exact keyboard notes determine the harmony pitches.

Using key and scale to control Harmony and HardTune without an instrument

You can enter a key and scale when you a) know the key of the song you are singing and b) have a pitch reference to sing along with such as an instrument or mixed music. Choose a preset such as #3: Tuned Up+Down to hear the effects.

To enter the Harmony key and scale of your song:

1. Hold the Harmony button to enter its edit menu.
2. Press the arrow buttons until you locate the Key: menu.
3. Slide along the Slider to choose the key.
4. Tap the right arrow to enter the Scale: menu.
5. Slide to choose a Major scale e.g. M1, M2, M3 or a minor scale e.g. m1, m2, m3. Try each scale for best fit with your music.

Now, sing the song with your accompaniment. By default, the key and scale you set will remain in effect for all harmony presets. If you prefer to save different keys for presets, turn the Key/Scale Gbl parameter in the Setup menu to Off.

Note regarding Custom scales: Scale customization is not possible in Touch. Some presets ported from VoiceLive 2, e.g. those with "Drone" in the name, will show Cu for scale. This indicates the scale is custom, though it cannot be edited further in VoiceLive Touch.

BASIC LOOPING

To make a basic loop:



1. Load or edit a preset you want as your first layer effect.
2. Press the red Record button where you want your loop to start from and sing a short phrase.
3. Press the Record button again to end recording and begin loop playback.

You should now hear your repeating phrase. You can press the green Play button to stop playback.

Basic Operations

To overdub the next layer:



1. Load a different Favorite or preset if desired, then start playback and press Record when ready to add your layer.

2. Press Record again to continue playback without recording or continue recording layers.



Holding the left arrow will undo the previously recorded layer. Holding it again will undo the previous undo (or redo).

Holding the right arrow copies and doubles the length of the loop so you can record a longer phrase over a shorter repeating loop beneath it. This can be repeated until the memory fills.

Holding the Record button will erase the entire loop including loop points and is not undo-able.



*More detailed information on basic looping as well as the **Loops and Shots** modes can be found in the **Looping Tutorial** section of this manual.*

EDITING PROCEDURE

To make changes in an edit menu

1. Hold an Effect block button, Voicing button or the Mix button to enter its edit menu.
2. Tap an Arrow button to browse up or down through the parameters in the menu. The parameter name and value will scroll across the display. This prompt can be recalled by tapping the Slider.

3. When you have found the parameter you want to change, swipe quickly or drag along the Slider.

To store edits to a Favorite, hold any Favorite button.

To finish editing and return to performance mode, double tap the Slider.

EFFECT EDIT PARAMETERS

The following lists the editable parameters by effect. Hold any effect button to enter its edit menu.

μ Mod

- 1 Level - Sets amount of effect in the mix.
- 2 Style - Selection of 24 factory-configured effect types.
- 3 Lead Level - Lowers lead (dry voice) when the effect is the only one active. Useful for 100% wet effects when needed.

Delay

- 1 Level - Sets amount of effect in the mix.
- 2 Style - Selection of 18 factory-configured effect types.
- 3 Lead Level - Lowers lead when only the Delay is active.
- 4 Width - Some styles have stereo panning. This sets how wide they sound from 0% (mono) to 100% (stereo).

Basic Operations

5 Tempo - Parameter appears when delay style is set for tap tempo (styles 1-16 only). Used to set delay time via beats per minute (BPM).

Reverb

- 1 Level - Sets amount of effect in the mix.
- 2 Style - Selection of 30 factory-configured effect types.
- 3 Lead Level - Lowers lead when only Reverb is active.

FX

- 1 HardTune Style - Ranges from Off through 12 styles blending gender, octave shifting and HardTune amount.
- 2 Transducer Style - Ranges from Off through 16 styles including Beatbox which can be used for a bass-heavy sound in a preset when Tone is on globally.
- 3 Low Cut - Allows tailoring of megaphone effects by rolling off low frequencies as the number (in Hertz) increases.
- 4 Trans Level - Compensates for lost level when frequency bands have been attenuated to make megaphone/radio effects. Caution: can cause feedback at high settings.
- 5 Routing - Controls where the Transducer is placed in the vocal path:
Lead: Transducer is inserted on the Lead voice only. Harmonies, Doubling and effect sends are unaffected.

Harm+Dbt: Transducer is inserted on the Harmony and Doubling paths only.

Voices: Transducer is inserted on the Lead, Harmony and Doubling voices and their effect sends.

Lead FX: Transducer is inserted on the Lead send to the μ Mod, Delay and Reverb effect sends. The Lead voice will be clean and the effects will be affected by the Transducer style.

Harm FX: Transducer is inserted on the HARMONY send to the effects. Lead and Harmony voices will be clean but the effects driven by only the Harmonies will be affected by the Transducer style.

Double

- 1 Level - Sets amount of effect in the mix
- 2 Style - Selection of 6 factory-configured effect types
- 3 Lead Level - Lowers lead when the Doubling effect only is active.

Harmony

- 1 Level - Sets amount of effect in the mix
- 2 Style - Selection of 15 factory-configured effect types
- 3 Double - Used to thicken the Harmony voices. On engages an extra voice for every active Voicing button, Choir engages the Choir effect. Both is a combination of the Double and Choir effects.

Basic Operations

4 Lead Level - Lowers lead when only the Harmony effect is active.

5 Naturalplay - Determines whether Harmony in the current preset is controlled by the automatic input sensing feature (Auto) or by one of the specific inputs: Guitar, MIDI, Aux Input, Scale, Shift, Notes or Notes 4 Channel. The Nat Play Gbl parameter in the setup menu must be set to Off in order to allow editing this setting.

The Guitar, MIDI and Aux Input settings configure the harmony algorithm to produce *interpreted* dynamic harmony intervals that change with the ongoing chords of the device. Scale produces fixed scale harmony (see below). Shift produces fixed intervals also but requires no key or scale to be set. Notes harmony intervals are determined by the exact notes played on a MIDI keyboard. Notes 4Channel mode is the same but each of four voices are controlled on a separate MIDI channel counted up from the main MIDI channel set in the Setup menu.

6 Key and 7 Scale - Sets Harmony control to a fixed key and one of the 3 Major and 3 minor scales when the Naturalplay setting is configured for Scale. Scale harmony can work well with many songs but not all. To use, find a preset with Harmony enabled and test which scale works best for your music. If the Scale shows "Cu", this means that it has been customized at the factory to produce unusual intervals, generally a drone note. Scale customization is not possible in VoiceLive Touch.

Harmony Voicing Buttons



These each have the same editable parameters. Note that the voicing must be on before it can be edited.

1 Level - Reduces the volume of the current voice relative to the others.

2 Pan - Sets where the voice sits in the stereo field. Note this only applies when the output is configured for stereo and you are using a stereo PA or headphones.

3 Gender - Sets the timbre of the Harmony voice from very deep (-50) to very thin (50).

USING THE GUITAR FEATURES

When you connect a guitar to the Guitar In jack and connect nothing to the Guitar Thru jack, you have the option to mix the guitar sound and effects with your voice and its effects and send all of this to your PA. This is in addition to the guitar being useful for guiding harmonies.

VoiceLive Touch allows adjustment of the global guitar level (Guitar) and effects level (Gtr Fx) selection parameters when you press the Mix button. Use the arrow buttons to find the parameters and the Slider to adjust if necessary.

The default guitar effects configuration offers reverb and chorus/detune but if you want to change it, hold Mix to enter the Setup menu then find the Gtr Fx Style parameter with the arrow buttons. Use the Slider to select a style you like. The guitar level and effects are global and stay the same over preset changes.

Hold the Talk button to access the guitar tuner. The tuner works whether the Guitar Thru jack is used or not.

Basic Operations

FINDING PRESETS WITH THE PRESET WIZARD

1. In Home mode, press and hold the Slider
2. Drag the slider to choose a preset category
3. Tap the Slider
4. Swipe the slider to listen to presets within the chosen category
5. Double tap the slider to select the preset and return Home.

The Wizard categories are listed below:

Harmony	HardTune	Megaphone	Character	Extreme
Modulation	Tap	Double	Choir	Simple
Notes	No Harmony			

HOLD FOR SETUP



SETUP: PHANTOM POWER, MONO OUTPUT, MIDI CHANNEL AND MORE

Standard settings are located in the Setup menu. The Setup parameters make global changes (ones that don't change when you change presets). Edits made in the Setup menu are retained over subsequent powered-on sessions.

1. To enter the Setup Menu, hold the Mix button.
2. To find Setup parameters, tap the arrow buttons.
3. To make changes to a parameter value, swipe the Slider. Changes are active immediately and stored until changed again.
4. To view the name of a selected parameter and value while in Setup menu, tap the Slider.

5. To exit the Setup menu, double tap the Slider.

The Setup parameters are listed below:

1 Phantom - Turn this on to provide 48V phantom power if you are using a condenser microphone.

2 Tone - Applies adaptive Shape EQ, compression, de-ess and gate functions.

- | | |
|-----------------|------------------|
| Off | 5 Normal No Gate |
| 1 Normal | 6 Less Bright NG |
| 2 Less Bright | 7 Warmth NG |
| 3 Norm + Warmth | 8 More Comp NG |
| 4 More Comp | |

3 Pitch Cor Amt - Controls auto chromatic pitch correction. 50% is a good starting setting.

4 Gtr FX Style - Combines guitar-dedicated reverb and μ Mod effects into styles.

- Off - No guitar effects
- 1 Thk+Hall - Thicken (detune) and medium hall reverb
- 2 Hall - Hall reverb only, no thicken
- 3 Thk + Room - thicken plus small room reverb
- 4 Room - Small room reverb only
- 5 Thk + Arena - Thicken plus long arena reverb
- 6 Arena - Arena reverb only

5 Output - Configures the outputs for stereo or mono.

Stereo - (default) Set when using the Left and Right 1/4" TRS jacks into a stereo PA.

Basic Operations

Mono - Set when using the single XLR output jack only.

Dual Mono - Allows independent external mix control of mono wet guitar and mono wet vocals. Mono vocals with effects are produced from the Left TRS output and mono guitar plus effects are produced from the Right TRS output.

6 USB - Configures USB input and output.

Stereo - (default) USB input audio from a computer is mixed directly to the main outputs of Touch. USB output of Touch is stereo mix of all effects and guitar plus its effects.

Track - USB input is same as Stereo above. USB output configured to send dry voice (left) and guitar (right) while analog outs produce normal stereo output for monitoring while performing parts.

Insert - USB audio input is optimized for processing external vocal and guitar tracks. USB left input expects dry voice for harmony and effects processing. USB right input expects dry guitar or chordal instrument audio for harmony control. USB output is same as Stereo.

7 Tap Gbl - Tap Tempo Global control. Determines whether a tempo you have tapped-in via the Delay button sets all presets to the same tempo (On) or each preset or favorite uses its own stored tempo (Off).

8 Key/Scale Gbl - This parameter determines whether a key and scale you have entered in the Harmony edit menu will apply to all presets (On) or each preset may have a different key and scale (Off).

9 Nat Play Gbl - (Naturalplay Global Control) Determines global device for harmony control.

Off - Favorites can be stored with a unique Naturalplay control device

setting in their Harmony edit menu. Thus, one Favorite could be controlled by a guitar and another could be controlled by MIDI.

Auto - Harmony control device is determined dynamically depending on which device is connected.

Guitar - Global harmony control device is from Guitar input jack only.

MIDI - Device connected to MIDI In jack or via USB controls harmony.

Aux - Input from Aux In jack or via USB controls harmony only.

Scale - A fixed key and scale controls harmony in all presets and Favorites.

Shift - Sets global harmony to Shift mode.

Notes - Global harmony controlled by MIDI Notes on 1 channel.

4 Chan Notes - Global Notes mode harmony controlled by MIDI Notes on 4 separate MIDI channels.

See also the Naturalplay parameter in the Harmony edit menu.

10 Pedal - Configures the optional Switch 3 footswitch using styles.

1 Harmony/Favorite/Loop

2 Loop/Stop/Undo+Redo

3 Loop/Left button/Right button

4 Talk/Banks/Favorite

5 Harmony/Banks/Fav

6 Harmony/10s/1s

7 Talk/10s/1s

8 Harmony/Stop/Loop

Basic Operations

Pedal Legend:

Harm - Harmony effect on/off

Fav - Cycle Favorites

Banks - Cycle Favorite banks

10s - Increment preset by 10. Hold to reverse

1s - Increment preset. Hold to reverse

Loop - Single button loop control: first tap=Record, 2nd tap=Play, subsequent tap/release=Record on/off during playback, tap/hold=undo /redo previous, double tap=Stop.

MIDI Chan - Choose a channel from 1 to 16 to match the MIDI output channel of your controller keyboard. Choose Off to ignore incoming MIDI.

PERFORMING A RESET

You can return all setup, preset and Favorite values to factory values in one reset operation. This cannot be undone.

To reset all:

1. Power up

2. When the version number is shown in the display hold the Bass, Low and the top Octave harmony voicing buttons until you see "Factory Init". Release.

Individual edited presets and Favorites may be returned to factory settings by deleting them in the Presets window of VoiceSupport and then pressing the Apply Changes button.

USING THE LOCKOUT MODES

VoiceLive Touch has three special modes where the functionality of the product is limited for specific situations. These modes are accessible from the Home screen.

Sleep Mode

In this mode all features and audio from the product are turned off. This is very similar to turning off the power:

To enter the mode: press and hold Favorite 1 and 5

To exit the mode: double click the slider

Break Mode

Use this mode when your between sets. Audio is muted at the outputs except for USB and Aux. This way you can keep background music going. In addition, the user interface is locked out so no one can change your settings.

To enter the mode: press and hold Favorite 2 and 5

To exit the mode: double click the slider

Lock Mode

The Lock mode is especially useful on worship teams or situations where there is more than one singer, each using VoiceLive Touch. In Lock mode, the user interface features are locked out except for accessing the Favorites and Talk. This way a leader can program the units in advance and focus other singers on simple changes.

To enter the mode: press and hold Favorite 3 and 5

To exit the mode: press and hold Favorite 3 and 5

MIDI Setup Menu

HOLD FOR SETUP



ADDITIONAL SETUP MENUS

In addition to the Setup menu described previously are the MIDI and Advanced menus. Hold the Mix button to enter the most recently used of these menus. Hold the right arrow button to cycle to the next menu or hold the left arrow to cycle to the previous menu. The current menu name will show for a moment before changing to a parameter in that menu and showing its value. The MIDI and Advanced menus are discussed below.

THE MIDI SETUP MENU

The MIDI setup menu allows you to adjust settings relating to control of VoiceLive Touch from a MIDI keyboard or a sequencer. See above for instructions on accessing the MIDI setup menu.

1 MIDI Chan - Sets the MIDI channel on which Touch will receive the MIDI notes for harmony control in Notes presets and program change messages that call up presets or Favorites. A setting of Off will prevent these messages from being received on any channel.

2 Filter - Blocks program change (PrgChange), system exclusive (Sysex) or both (PC+Sysex) messages. It can be convenient to block program change messages if your keyboard controller is sending notes and program changes to a sound module on the same channel and you want VoiceLive Touch to receive only notes. Sysex can be filtered to prevent presets being overwritten by an external program such as VoiceSupport.

3 CC Chan - Sets the MIDI channel on which Touch can receive continuous controller (CC) messages such as volume (CC7). By default, this is set to channel 1 but it can be changed to other values including Off which will ignore all CC messages on all channels.

4 Transpose - This transposes the harmony voices in MIDI Notes presets to allow it to be controlled by upper or lower sections of a MIDI keyboard if required. The value corresponds to octaves.

5 SplitDir - (Split Direction) Sets whether MIDI notes ABOVE or BELOW the split point are used to control MIDI Notes presets only.

6 SplitNote - Sets the MIDI note above or below which the keyboard split will be active.

7 SysexID - (MIDI System Exclusive ID number) Used when addressing multiple VoiceLive Touch units with a MIDI editing program. If multiple units are on the same MIDI In/Thru chain, each one should have its own ID or they all will be edited in the same way.

8 VibBoost - Specifies how the Mod Wheel message affects vibrato if it is enabled in a preset. The Boost setting (default) will add more vibrato once the part of the wheel movement reaches the corresponding amount of vibrato and then returns to the original amount at rest position. The Manual setting allows full range control of vibrato once the wheel is moved. To restore the factory vibrato amount, recall the preset.

9 PBRRange - (Pitchbend Range) Sets the range in semitones that MIDI pitch bend information will alter harmony voice pitch shifts.

10 MIDI Ctrl - Specifies through which input MIDI notes and sysex data are received: the physical MIDI input or the USB input:

Advanced Setup Menu

MERGE (default) - Keyboard controller data (MIDI notes and CCs) are received via the MIDI In jack. USB sysex data (presets, updates) are received via the USB jack. This allows you to load presets from VoiceSupport and then immediately test them with a keyboard controller if you like.

MIDI - Keyboard controller data and sysex are received via the MIDI In jack only. The USB jack is ignored. Note that VoiceSupport updates will not work because USB is required for this. Updates are possible via the MIDI In jack but a sysex application is required as well as a sysex header. Contact TC-Helicon support if you need to update your product without USB.

USB - Keyboard controller data and sysex are received via the USB input only. This is useful when you are using a DAW/MIDI sequencer application to send keyboard notes to VoiceLive Touch and you want the preset loading and version update features of VoiceSupport.

THE ADVANCED SETUP MENU

The Advanced menu contains less often used system-level parameters. See previous to see how to access this menu.

1. Scroll Speed - Text scrolling speed in VoiceLive Touch can be increased or decreased from the default value of 25. Numbers between 24 and 10 are faster and numbers between 26 and 50 are slower.

2. Lead Mute - Turns your dry lead voice off in all presets when set to ON. This is useful when Touch is being fed via an auxilliary send on an external mixer and there is already a dry lead path in the mixer. Note

that HardTune and Megaphone effects will be layered onto the dry external voice where normally dry lead is muted in the preset.

Lead Delay - Can be used to compensate for the slight processing latency of the harmony and doubling voices by delaying the dry lead voice. When set to NONE (default), the lead voice is sent through VoiceLive Touch with the shortest possible latency inherent to the system. When set to VOICE SYNC, the lead voice is delayed.

Guitar Mute - Mutes the guitar signal in the main outputs when no jack is connected to the GUITAR THRU jack. This allows the guitar dry signal to be mixed externally. The guitar signal still feeds the NATURALPLAY harmonies and tuner.

Undo - Setting this to OFF doubles looping time available at the expense of the ability to undo the previous loop overdub.

Loop Feedback - Used to make each loop playback during overdubbing fade in level if desired. The default is 98%. This will allow you to make a loop that fades out gradually instead of stopping abruptly if you enter the menu and set a lower value when you want to start fading out.

Output - This can decrease the overall output level of VoiceLive Touch in the situation where the mixer you are connecting to is not capable of accepting Touch's full output without distorting.

TuneRef - This sets the overall tuning reference of the harmony voices and HardTune with respect to A-440. This may become necessary when performing with an instrument such as a piano where it's overall tuning has dropped. Note that dropped tuning on a guitar used to control harmony does not require this parameter to be adjusted unless the guitar is less than 100 cents detuned which is rare.

Advanced Setup Menu

Demo - There is a looped vocal recording in VoiceLive Touch that can be used to facilitate self demonstration. Turning this parameter to On will change the user interface prompt to offer this feature.

When Demo mode is selected, the demo will take 10-15 seconds to load. Once the demo is loaded a repeating prompt invites you to hold the Play button and play the demo vocal. While the demo vocal plays it is possible to audition the different Favorites, presets and features. Holding play will stop the demo vocal. Note that this mode consumes looping memory so looping time is shortened.

VoiceLive Touch will remain in Demo mode over power cycles until this parameter is turned Off.

Advanced Looping: Loops Mode



ADVANCED LOOPING: LOOPS MODE

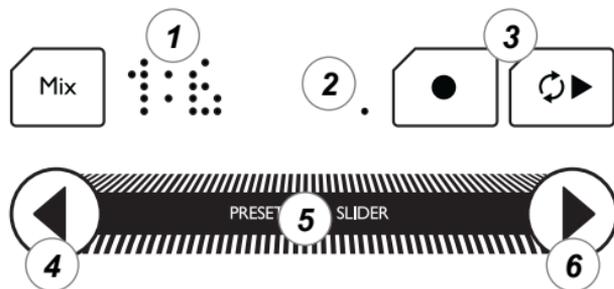
Loops mode allows you to create a set of loops of the same length that can be played back in any order. As one loop plays, you can cue up the next so that it starts at the exact end point of the previous. This keeps your rhythm going continuously as you vary the musical intensity.

To enter Loops mode

1. Double tap the Slider to go Home if you are not in Home mode already.
2. While holding your finger on the Slider, tap the red Record button. The display will briefly show >LOOPS to indicate Loops mode.

Note: If you hold the Slider too long in Home mode before tapping Record or Play, the Wizard will start. If this happens double tap the Slider to go back Home then repeat the action described above.

Understanding the **Loops** mode display and controls:



1. LOOP NUMBER DISPLAY - The number on the left is the current loop. The number on the right shows the number of available loops given the length of your starting loop.

2. LOOP BEAT COUNTER - Shows the length of your loop divided by four. If your loop is one bar long, this can be used as a beat reference when adding overdubs. With loops longer than one bar, it is used as a progress reference showing a multiplier of your beat length. Flashing indicates current loop number displayed is cued for next playback.

3. RECORD & PLAY - Same operation as in Basic looping mode.

4. CUE PREVIOUS & UNDO - Tap the left arrow to cue previous loop when current loop number is greater than 1. Cueing can be done during playback or stopped.

Hold to undo an overdub, copy or clear operation.

Advanced Looping: Loops Mode

5. SLIDER LOOP FUNCTIONS - Swipe right to clear the current loop. Swipe left for undo.

Holding the Slider anywhere left of its center will copy the current loop into a temporary buffer for pasting into multiple loop slots.

Hold the Slider anywhere to the right of center to paste into the current slot.

6. CUE NEXT & AUTO COPY - When the next loop slot is empty, tapping the right arrow will automatically copy the current loop to the next slot and cue it for playback. Automatic copying will continue until all loop slots are full. An apostrophe will show beside the loop number during copy actions.

If the next slot already contains a loop, tapping the right arrow will cue the loop for playback.

Holding the right arrow will copy the current loop into a temporary holding slot. This allows you to paste over another non-consecutive loop selected with the left or right arrow buttons. Note that the paste isn't completed until the current playback ends so you have a moment to choose the destination slot. The display will show ACOPY meaning Auto-Copy.

Holding the right arrow again will cancel the copy action. This is to allow you to cue another loop without overwriting it with the current loop's contents if you change your mind.

Advanced Looping: Shots Mode



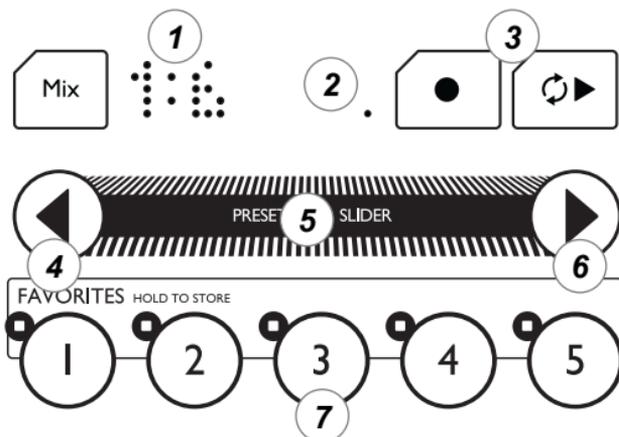
ADVANCED LOOPING: SHOTS MODE

Shots mode offers you random-access loop playback. Where Loops mode allows you to cue loops so that they play one after the other; Shots mode changes the Favorite buttons into trigger buttons for you to play loops in any order at any time.

To enter Shots mode

1. Double tap the Slider to go Home if you're not there already.
2. While holding your finger on the Slider; tap the green Play button. The display will briefly show >SHOTS. From then on, all of the Favorite buttons will flash to indicate Shots mode.

Understanding the **Shots** mode display and controls:



1. LOOP NUMBER & BANK DISPLAY - Displays the same information as in Loops mode except briefly after either of the arrows is pressed. Pressing either of the arrow buttons will temporarily show the next available bank of loops shown as 1-5, 6-10, ... 20-25.

2. LOOP BEAT COUNTER - Same as in Loops mode.

3. RECORD & PLAY - Same operation as in Basic looping mode.

4. LOOP BANK DOWN & UNDO - Tap the left arrow to navigate to lower loop banks when current bank is 6-10 or higher.

Hold to undo an overdub, copy or clear operation as in Loops mode.

Advanced Looping: Shots Mode

5. SLIDER LOOP FUNCTIONS - Same as in Loops mode.

6. LOOP BANK UP & AUTO COPY - Tap the right arrow to navigate to higher loop banks. When the number of slots in upper banks exceed the maximum number of loops at your loop length, upper banks will not be shown.

Holding the right arrow activates the automatic copy feature with the difference that you can jump directly to the target destination instead of cycling forward sequentially as in Loops mode.

7. FAVORITES BUTTONS - In Shots mode, these become playback triggers for the individual loops. Tapping them will immediately play back the loop. When you lift your finger off the button, playback will stop unless the Play button is lit. The number of buttons flashing corresponds to the number of loop slots available at your loop length.



See the Appendix: Looping Tutorial for more information on looping.

VOICE LIVE TOUCH AND DIGITAL AUDIO

Here are a few common methods of using VoiceLive Touch with a USB-connected computer and an audio application (DAW):

1. Capturing a full mix of your performance
2. Processing vocals from your DAW
3. Recording dry vocal and guitar tracks

We assume you are familiar with configuring your audio application for input and output and that you understand connection of VoiceLive Touch's inputs and outputs.

Method #1 - Capturing a full mix of your performance:

Set VoiceLive Touch's Setup menu parameters as such:

6 USB: STEREO

Connect your mic, headphones and optionally an instrument to VoiceLive Touch and pick a preset you like. VoiceLive Touch will send the fully processed sound to your DAW and you'll be able to monitor through your headphones. Set the input and output devices of your destination DAW track to VoiceLive Touch. If you are singing along with pre-recorded tracks, set those track outputs Touch as well so you can monitor through your headphones.

Method #2 - Processing vocals from your DAW:

You'll need a fully dry mono vocal track and optionally, a dry instrument track (guitar or keyboard) or midi performance track if you plan to use

harmony. To use VoiceLive Touch as an effects insert, set the Setup menu parameter as such:

6 USB: INSERT

Configure an aux send in your DAW to send the vocal track via USB to VoiceLive Touch's left input and the guitar track to the right.

To record a 100% wet track that will be mixed with the dry lead vocal track, set the LEAD MUTE parameter to ON in the Advanced Setup menu. If a guitar track is used to control harmony, the GUITAR MUTE parameter in the same menu should also be set to ON.

To record an output track that will replace the original vocal track such as when you use HardTune or Transducer presets, ensure that LEAD MUTE is set OFF.

You can monitor through VoiceLive's headphone or main outputs as you record but when playing back using VoiceLive Touch as the output audio device, set 6 USB: INSERT to USB: STEREO.

Method #3 - Recording dry vocal and guitar tracks:

This method allows you to hear a fully produced sound while recording but send only your dry guitar and dry voice to the DAW.

Set the Setup menu parameters as such:

6 USB: TRACK

Connect your mic and a guitar to VoiceLive Touch and your headphones to the headphone out. Even though you'll hear fully processed vocals and guitar (with Guitar FX) in the headphones, the output feeding your DAW will be separate dry vocal and guitar that you can process later with Method #2.

USB & Digital Audio

USB audio sample rate:

VoiceLive Touch requires no Sample Rate parameter (e.g. 44.1 kHz/48 kHz) setting to correctly receive from or send digital audio to a computer. The synchronization process is done automatically.

Maximum sample rate VoiceLive Touch can accept is 48 kHz. Working within an 88.2 or 96 kHz DAW session may be possible but this is dependent on whether the DAW application or the computer OS automatically downsamples to VoiceLive Touch's USB audio requirement.

USB Audio And ASIO Applications

PC-based ASIO apps such as Cubase may require you to install a WDM to ASIO "wrapper" such as ASIO4ALL which is available at www.asio4all.com in order for VoiceLive Touch to be recognized as an audio device.

Selecting The Audio Device

In the Mac and Windows operating systems, you can select VoiceLive Touch's audio device in your workstation program by name. In some Windows XP DAW apps, however, the name of the audio device may be "USB Audio Device".

MIDI Implementation

	Parameter	CC#	Range	Comments
Effect Block On/Off				
	Harmony	110	0-63 off 64-127 on	
	Double	111	" "	
	Reverb	112	" "	
	µMod	116	0-63 off 64-127 on	
	Delay	117	" "	
	FX	104	" "	On sets HardTune and Transducer to individual on/off status
Block Edits				
µMod	Style	50	0-24	
	Level	90	0-127	
Delay	Style	51	0-12	
	Level	62	0-127	
Reverb	Style	52	0-30	
	Level	91	0-127	
Double	Style	53	0-5	
	Level	15	0-127	
Transducer	Style	55	0-16	
	Out Gain	105	0-127	
Harmony	Style	56	0-14	Only for NaturalPlay, Scale and Shift modes. N/A for Notes, Notes 4Chan.
	Level	12	0-127	
	Harmony Key	30	0-11	0=C, 1=C#, 2=D, 3=Eb, 4=E, 5=F, 6=F#, 7=G, 8=G#, 9=A, 10=Bb, 11=B
	Harmony Scale	31	0-6	0=Maj1, 1=Maj2, 2=Maj3, 3=Min1, 4=Min2, 5=Min3, 6=Custom Scale
				Note 1: Harmony Key & Scale also controls HardTune Key & Scale
				Note 2: NaturalPlay must be set to Scale in preset or globally
	Voicing Voice1	89	0 to the # of voicings in mode	Only for Scale and Shift modes. N/A for Notes and Notes 4 Chan modes
	Voicing Voice2	61	" "	" "
	Voicing Voice3	88	" "	" "
	Voicing Voice4	3	" "	" "
	Level Voice1	46	maps to 127 values	
	Level Voice2	17	" "	
	Level Voice3	21	" "	

MIDI Implementation

	Parameter	CC#	Range	Comments
	Level Voice4	25	maps to 127	
	Gender Voice1	29	" "	
	Gender Voice2	19	" "	
	Gender Voice3	23	" "	
	Gender Voice4	27	" "	
Globals				
	Voices Level	85	maps to 127	
	Delay/Reverb Lvl	86	" "	
	Guitar Level	109	maps to 127	
	Guitar FX Lvl	22	maps to 127	
	Guitar FX Style	9	0-7	
	Aux Level	58	Maps to 127	
	Output Level	7	" "	Caution: value 0 can mute all output audio over power up sessions!
	Tone Style	106	0-3	
	Pitch Correct Amt	107	maps to 127	0=off
System				
	Lead Mute	13	0-63 off 64-127 on	
	Talk	114	0-1	1=on. No tuner mode available
	Sustain	64	" "	Active in MIDI Naturalplay and MIDI Notes, MIDI Notes 4 Chan modes
	All Notes Off	123	" "	
Non-CC messages				
	Pitch Bend			
	Bank select		0-2	0=presets 1-127, 1=presets 128-256, 2=Favorites
	Preset select		0-127	0=preset #1, 1=preset #2 etc.
	MIDI Note on/off			
Looping				
	All Loop Actions	44	0-26	See table following for CC44 values. Note: Release will stop Shots playback.

MIDI Implementation

Looping CC44 control value table

0	PLAY	6	2X	12	BANK 2	18	SHOTS TRIGGER 3	24	SHOTS 4 RELEASE
1	REC	7	COPY	13	BANK 3	19	SHOTS TRIGGER 4	25	SHOTS 5 RELEASE
2	STOP	8	PASTE	14	BANK 4	20	SHOTS TRIGGER 5	26	ERASE
3	NEXT	9	AUTO COPY	15	BANK 5	21	SHOTS 1 RELEASE		
4	PREV	10	CLEAR	16	SHOTS TRIGGER 1	22	SHOTS 2 RELEASE		
5	UNDO	11	BANK 1	17	SHOTS TRIGGER 2	23	SHOTS 3 RELEASE		

Factory Preset List

1	SIXTH ENCORE	26	SIMPLE SLAP	51	JAZZ CLOSEUP 2	76	SING WITH RADIO
2	CLOSE UP 3RD	27	LONGVERB DUCKED	52	JAZZ CLOSEUP 3	77	THICK 2 ABOVE
3	TUNED UP+DOWN	28	ARENA CHANT	53	LIGHT FLANGE	78	BEACH BOY RADIO
4	KANYE LOCKDOWN	29	AMATEUR KIDS	54	LOWER DUO	79	TOE PLASTIC
5	ANOTHER BRICK	30	PRO KIDS	55	LOWER & DOUBLE	80	3RDS & 5THS BIG
6	BRIGHT DOUBLE	31	CLOSE 1UP+1DOWN	56	DARK SWIRL	81	HIGHERCHOIR WET
7	TWO HIGH	32	CLOSE BELOW	57	TWO LOW	82	BASSY CHOIR
8	CHORALE THREE	33	3RD OCT BELOW	58	CHORALE ONE	83	CHANGE THE WORL
9	UNISON CHOIR	34	3RDS & 5THS L-R	59	CHORALE TWO	84	BIG BOTTM CHOIR
10	AUTOTUNE RADIO	35	FAR 1UP+1DOWN	60	3RD UP GROUP	85	3RD UP CHOIR
11	DEEPER YOU	36	FAR GENDERS	61	3RD UP LADIES	86	4TH DOWN CHOIR
12	POWER CHORDS 2	37	2UP+1DOWN	62	LOWER GUYS	87	6TH DOWN CHOIR
13	HIGHER CHOIR	38	1UP+2DOWN	63	FAR GENDRGROUP	88	YOU'RE NOT ALON
14	HARMONY CHOIR	39	2UP+1DOWN+OCT	64	1UP+2DOWN+OCT	89	U R ALTO
15	RADIOHARMNY DLY	40	SHIFT -4 SEMI	65	DOMINUS REQUIEM	90	U R SOPRANO
16	BASS & 3RD UP	41	SHIFT +5 SEMI	66	FADEOUT 3RD UP	91	TUNED HARMONY
17	ELVIS RADIO	42	ONE UP ROOM	67	STEVE MCQUEEN	92	TUNED 2UP
18	DOUBLE REFLECT	43	CHOIR ONE	68	UP TWO ROOM	93	TUNED 1 BELOW
19	ANGELS RADIO	44	LOWER TRIO	69	SLAP ABOVE	94	LOWER ROBOTS
20	DIGERI-VOICES	45	BASSMAN	70	SLAP TRIO	95	UPPER ROBOTS
21	DISTORTO	46	COUNTRY GIRLS	71	BASS & LOW	96	RADIO GOSPEL
22	POP DUO	47	POP TRIO	72	3UP FLANG DELAY	97	JAZZ RADIO
23	LOWER BACKUP	48	STEREO PAIR 3+5	73	RUNNING ON MT	98	FLANGEY 3RD
24	THE MASSES	49	6TH BELOW	74	FLANGE TWO HIGH	99	POWER CORDS
25	DEEP DOWN	50	JAZZ CLOSEUP	75	FLANGE UP & DN	100	HARD TUNE DELAY

Factory Preset List

101	DELAYED UPPERS	128	LOOSE DOUBLE	155	BANDPASS VERB	182	BOLLYWOOD
102	DELAYED HARMONY	129	OCTAVE CHILD	156	DEEP DUCKED FX	183	NOW HEAR THIS!
103	LIFE IN THE F L	130	BON J-U GIVE LV	157	T- ROOM	184	BASIC NOTES 8V
104	TONE DRONE UNI	131	OCT DOWN DOUBLE	158	ALTERNATIVE	185	NOTES 1V FEMALE
105	UNI+5TH DRONES	132	OCT DOWN GROUP	159	THICK OVERDRIVE	186	EASY NOTES 8V
106	OCTAVE DRONE	133	HARDTUNE OCTAVS	160	MEDIUM CORR 20%	187	NATURAL NOTES
107	TONE DRONE DOWN	134	GREGORIAN	161	GENTLE CORR 10%	188	NOTES 1V MELODY
108	TONE DRONE UP	135	SILKY DOUBLES	162	EASYTUNE	189	NOTES 1V MALE
109	DIGERI-DISTORT	136	CRUNCH DETUNE	163	T-PAINFUL	190	NOTES UNI STACK
110	MICROPITCH	137	OCTAVE FLANGE	164	STAGE AMP	191	NOTES UNI + YOU
111	DOUBLE CHORUS	138	VALKYRIE DUO	165	ECHO DOWN	192	THICK NOTES 4V
112	CHORUS PLATE	139	METAL DEMONS	166	IN THE SEWERS	193	NOTES 8V WIDE
113	DOUBLE BALLAD	140	SPACE CHOIR	167	POLTERGEIST	194	NOTES 8V MALES
114	OVERDUB SLAP	141	MONO SPRING	168	CHURCH TUNE	195	NOTES 8V FEMALE
115	100% WET UNISON	142	SMOOTHED VERB	169	AUTO PANNER	196	NOTES SLOW ATK
116	LAGER & ALE	143	GORGEOUS HALL	170	I AM A WALRUS	197	NOTES HEAVEN
117	MIXED OCTAVES	144	PRACTICE ROOM	171	POWER CORD ECHO	198	NOTES HEAVEN 2
118	OCT UP DOUBLE	145	JUST AMBIENCE	172	FLUTTER	199	NOTES 1V VOCODR
119	OCT UP GROUP	146	SLAP DUCK	173	CYLON DRONE	200	VOCODER SHIMMER
120	THINNER YOU	147	HOT SLAP	174	CLOCK RADIO	201	VOCO PORTA DIST
121	POPEYE + OLIVE	148	FREE FALLING	175	DISTORTED RADIO	202	NOTES WET CHOIR
122	OCTAVE POP	149	SIMPLE CHORUS	176	DIRTY SCREAM	203	NOTES CHOIR MEN
123	FIFTH DIVA	150	IF I WERE ABOY	177	TRASH-IT	204	NOTES CHOIR FEM
124	UNISON F&M	151	DUCKING TAPS	178	OCTAVE TRASH	205	NOTES CHOIR+UNI
125	UNISON M&F	152	MOD DELAY	179	FAST ROTOR	206	OPERA DIVAAAA!
126	PANNED DOUBLES	153	DIST DELAY	180	CHAOS	207	OCT DOWN MALE
127	MASSIVE STACK	154	TUNE TRANS ECHO	181	SPIRAL DOWN	208	POPEYE LIVES

Factory Preset List

209	DEEPEST YOU	Favorites:	Bank A/Fav1	HARMONY CHOIR
210	THINNEST YOU		Bank A/Fav2	CLOSE 1UP+1DOWN
211	OCT UP FEMALE		Bank A/Fav3	KANYE LOCKDOWN
212	CROONER		Bank A/Fav4	ANOTHER BRICK
213	PING PONG VERB		Bank A/Fav5	CHORUS PLATE
214	BOP-A-LULA		B1	CLOSE UP 3RD
215	MULTITAP ECHO		B2	TUNED UP+DOWN
216	TAP TEMPO 1/4		B3	CHORALE THREE
217	1/2N TUNED ECHO		B4	MAMBAZO!
218	SLAP 'N' ECHO		B5	LOOSE DOUBLE
219	TRIPLET PONG		C1	1/8N FILTERED
220	DRONE & ECHO		C2	DRONE & ECHO
221	1/8N FILTERED		C3	BASSDRUM FUZZ
222	BASSDRUM FUZZ		C4	ANGELS LEFT
223	ANGELS LEFT		C5	SOLOIST RIGHT
224	SOLOIST RIGHT		D1	ELVIS RADIO
225	MAMBAZO!		D2	NOW HEAR THIS!
			D3	ANGELS RADIO
			D4	SING WITH RADIO
			D5	BANDPASS VERB
			E1	OCT DOWN MALE
			E2	OCT UP FEMALE
			E3	ARENA CHANT
			E4	BOP-A-LULA
			E5	1/2N TUNED ECHO

FAQs and Troubleshooting

Where can I find support for this product?

Point your browser to www.tc-helicon.com/support.

How do I change Favorite banks?

Hold the Slider while tapping a Favorite: 1=bank A, 2=bank B etc.

I can't get the buttons to work. What's wrong?

Double tap the Slider to exit Sleep or Break mode. If this doesn't work you may be in Lock mode - hold Favorites 3 and 5 to exit.

Why am I hearing feedback?

Move your vocal monitor so it faces the jack end of your mic. Turn Tone to the Off or Less Bright style in the Setup menu.

Why do the Favorite buttons flash?

They show that you have made an edit. Either store the edit or reload the Favorite.

Why can't I tap a tempo for the Delay effect?

The Delay effect in the current preset/Favorite is not set to tempo. Choose a Delay style from 1 to 16 and then tap your tempo.

The Harmony button is on in some presets, but there's no Harmony.

These are likely the Notes mode presets. Connect a MIDI keyboard or choose another preset.

Why doesn't my guitar change the harmonies correctly?

Check that the volume control on your guitar is up.

Confirm your guitar cable is good by connecting your guitar directly to your amp.

Remove any guitar effect pedals between your guitar and VoiceLive Touch's input.

Ensure that you are playing guitar chords made up of at least a root note and a major or minor third.

Check that the Naturalplay Global parameter in the Setup menu is off or the Naturalplay setting in the Harmony edit menu is set to either Auto or Guitar.

My guitar is connected to my amp but I can't hear it. What's wrong?

Tap the Talk button to exit Tuner mode.

Can I Use Alternate Tunings On My Guitar?

Alternate tunings e.g. drop D, DADGAD, etc. are okay. The most important notes of your chord, as far as VoiceLive Touch is concerned, are the chord root and the third, so make sure these notes are clearly voiced. Your guitar can be tuned to alternate tunings as long as you are in tune with the onboard tuner.

Guitar Performance Tips

To ensure that the harmony voices follow your guitar playing closely, it's best to play as cleanly as you can. Also, at the beginning of your song, it's important to play a chord if you want to sing right on the downbeat.

Your guitar should be well-tuned to the onboard tuner or an external one set to A=440 Hz. If the song section you want vocal harmony on has fast chord changes, single note runs or very slow arpeggios, you can use Scale mode to produce harmony.

Singing Performance Tips

The more in-tune you sing, the better the harmonies will sound. There is a slight amount of pitch correction on the harmony voices but it's mostly up to you! Try to ensure that your amp or monitor is not facing directly into your mic as this can confuse VoiceLive Touch.

Appendix: Looping Tutorial

INTRODUCTION

VoiceLive touch is the ultimate vocal performance tool. Everything about it has been designed to allow you to deliver unique and creative performances to your audiences. Everything is instant-action, quick-access, and do-it-now oriented. Looping is no different. Looping in VoiceLive Touch is meant to be done from scratch in the heat of performance. Don't think of it as a "voice recorder" to be used in conjunction with software recording studios. Think of Vocal Looping as the act of jamming with yourself in a live setting. Looping is an art, not a gimmick. Your creative opportunities are about to increase dramatically!

GLOSSARY

Loop Memory

VoiceLive Touch has a finite amount of memory to record your loops. The maximum loop size depends on whether you are operating in mono or stereo. In full stereo, you get 30 seconds of uncompressed hi-fidelity loop time. In mono, you get double that at 60 seconds. If you are brave, you can also disable the undo feature from the system menu (see the manual) to double the available memory (up to 120 seconds in mono mode). Note, making any changes to these modes will erase the current loop because the system needs to reconfigure the way it uses internal memory.

Beatboxing

Using your voice-box, lips, tongue and other parts of your body in creative ways for the purpose of mimicking rhythmic instruments (drums, cymbals, shakers, etc.)

Bar of Music

Western music usually relies on a repeating 4 beat rhythm. For example: | Kick | Snare | Kick-Kick | Snare |. A bar in this type of music is always 4 beats. Some western music is based on a 3 beat repeating rhythm. For example the "waltz": | Kick | Snare | Snare |. A bar in a waltz would have 3 beats. Most western songs are made of several (hundreds of) bars, each with the same number of beats.

Additive Recording

The act of recording over an existing recording, but instead of replacing the old material, mixing the old and new together. Also called "over-dubbing". The old audio is normally mixed at a slightly lower level so that over time the oldest loop audio will gradually fade away. You can adjust this fade out factor from the setup menus (see the manual for details).

Loop Point

The moment in time a recording jumps back to the beginning and seamlessly starts again. The time from the beginning of the recording to the loop point defines the length of the loop.

Appendix: Looping Tutorial

HOW TO GET STARTED WITH VOCAL LOOPING

Never looped before? Don't worry, it's amazingly simple. Looping is about capturing an idea and then repeating it seamlessly in a loop over and over again. That's not all however. The real magic of a looper is that you're able to continue to record over the loop while it plays back, building it up in wonderful ways on every pass. With a little skill and a lot of creativity you can base an entire performance around a single loop being built from absolutely nothing, to a fully grooved out, ear candy masterpiece. And that's just the beginning. But for starters, let's look at the simplest way to get your feet wet.

Recording a loop

Step 1: Find a great sounding preset. Although sometimes you may want to sing through no effect, relying on your voice alone for the sound you are looking for, most times, the presets in VoiceLive Touch will give you a huge creative range.

Step 2: Visualize - How long will my loop be? For example, maybe you want to beatbox a simple 4 beat rhythmic bar. Or you may want a 4 bar melody. Generally it's best to keep the initial loop small (later you'll learn how to extend small loops into bigger ones). Let's assume a single 4 beat bar. Count in your mind: One Two Three Four. at the tempo you desire. It's important to feel comfortable before proceeding, because once you set the length of your loop, it stays that way forever (until you delete it and start again). On the other hand, right now you're just having fun (hopefully) so who cares if you don't get it right the first time. Move on to step 3!

Step 3: When you're ready, you're going to hit the record button and start singing your vocal loop at exactly the same time. For your first experiment, the moment you hit the record button start chanting something like "one two three four". Now this is the tricky part: After you chant "four" keep a very even rhythm and pretend you're going to keep repeating "one two three four" but press the record button at the exact same time you say "one" for the second time. After that you can stop chanting. This will establish the loop. Try it now!

Step 4: If you're lucky, you should be hearing a recording of yourself chanting "one two three four" over and over again in a very steady loop. Congratulations!

Step 5: Clean up -- Hold the Rec button to erase everything. Start again from Step 1 and have some fun chanting or singing something else. Try varying the length of the loop each time. See if you can get some seamless beatboxing happening!

Layer Cake

Getting bored? I bet you've already figured out the next part before getting here. Once a loop is created and playing back, you can punch in and out with the record button at will, allowing you to "overdub" new bits of vocally mimicked instrumentation, and of course, singing! Give it a shot now (do this after Step 4 of Getting Started).

Hints: Going back to step 3 of Getting Started, instead of pressing the record button to mark the end of your loop, you can also press the play button which will do the same thing but will leave you in recording mode allowing you to immediately build your loop without punching in first.

Appendix: Looping Tutorial

Mistakes are Opportunities

We reveal the undo feature at this time with this advice: If you're going to use undo, use it in a way that enhances your creativity. Making mistakes is natural and often leads to great places, so don't overuse it or become too much of a perfectionist. That being said, here's how the feature works:

At any time, you can hold the left arrow for about a second to "Undo" the last action, for example the last audio you recorded using punch in and punch out. Here's the fun part: Holding the arrow again will "Redo" the undo operation. With a little practice, you can actually maintain and flip between two loops simultaneously. Note: You can keep swapping between what you "did" and what you "undid" with this function, but at some point you may want to forget what you "undid". The "Redo" buffer will be reset if you initiate a new undoable action (like starting a new additive recording punch in).

Stop, Start, and Arm

Of course, once you've got a loop recorded, you can stop it and start it again using the play button. You may be surprised at first if you ever hit the record button while your loop is stopped. Instead of recording a new loop, you'll find that "ARM" engages. This means simply that the next time you press play, you'll start playback of your stored loop and additive recording at the same time. If you really want to create new loop points, you'll have to hold the erase button to erase everything and start fresh.

Going Big

Often you'll find yourself with a great sounding loop, but one that's too short to record a melody on top of. Solution: Expansion. We've added a very simple feature that can go a long way. It's called 2X meaning "2 times" or "multiply". Holding the right arrow at any time will take your loop and double it onto itself. This is great for example, when you record a short 1 bar drum beat, but you want to expand it into 2 bars and record a bass part over top, and then say 4 bars to record a 4 bar vocal phrase. Just activate the 2x, record your bass line, then activate 2x again, and finish off with your vocal.

Warning: 2x effectively doubles the loop, meaning eventually you'll run out of memory, especially if your original loop was lengthy to begin with.

Tip: the great thing about VoiceLive Touch is you can keep the action going at all times. Undo, 2x, and all the great features we'll get to later can be done in real time without disturbing your creative flow and the ear candy you are delivering to your audience.

Clean Slate

Holding record at anytime will leave you with a clean slate.

Appendix: Looping Tutorial

HOW TO EXPAND YOUR VOCAL LOOPING HORIZONS

If not already, you will most certainly one day ask yourself "I've built up this great loop, but now what?" We call this lonely-loop-syndrome. All traditional loopers on the market suffer from it.

Loops Mode

Loops Mode is an exciting way to self-medicate lonely-loop-syndrome, and it's dead easy to use. Loops Mode allows you to start with a basic loop and use it as the foundation for several more that you can flip between at will. For example, let's say you record a drum beat. Next you want to add a bass line, and then a guitar part. So far so good. But at a critical moment in your performance you want to pull it all back to the original drum part. Loops Mode makes this easy.

In and Out of Loops Mode

Step 1: Start with a clean slate. Hold erase before continuing (note, once you learn how to use Loops Mode, you'll be able to switch seamlessly between the modes even when playing or overdubbing.)

Step 2: Getting into Loops Mode - This requires a multi-touch action. You'll need to press and hold the touch slider and then the REC button immediately after. Don't hold the slider too long before pressing the record button as doing so will activate the preset search mode (consult the manual for more information on searching).

Hint: double click the slider at any time to leave special modes like Loops Mode and to return home.

Step 3: You should see "LOOPS" on the display. Next, record a loop in exactly the same way as you did in step 3 of Getting Started.

Step 4: You should see "I:N" with an animated progress bar at the far right of the display. The "N" will be the number of available loops based on the size of the recorded loop. The shorter the original loop, the larger "N" will be (up to a maximum of 25). The progress bar indicates the progress through the playing loop (for very short loops, the progress bar will be rapidly pulsating, for long loops, it will give you a visual indication of when the loop is about to loop to the beginning).

Step 5: Try stopping the loop. The display should switch to show "LOOPS". Hitting play again will bring back the "I:N" display. Try double clicking the slider to go back to Presets Mode (home). You should momentarily see "HOME" then the display will let you choose a preset with the slider. Now get back into Loops Mode with the multi touch action (Slider first then quickly the Record button).

The Multipurpose Touch Slider

In Loops Mode, the slider acts differently. You can always jump back home (double click) to use it for selecting presets, but when in Loops Mode, here's what it does:

Left Arrow: Jumps to the previous loop at the next bar transition.

Right Arrow: Jumps to the next loop at the next bar transition.

Swipe slider Left: Shortcut to the "undo" feature, saving you from the time it takes to hold the left arrow.

Swipe slider Right: Clear. Clear silences the current loop but does not stop or change the loop length. Picture in your performance where

Appendix: Looping Tutorial

you've got a thick loop going and you're vamping/overdubbing a new layer and you suddenly want to create a huge dramatic moment. You can instantly clear the loop, but since you're still recording, the next time around the vamping will be all that remains. Of course you can be even more dramatic and swipe left a few moments later which will undo the clear and your thick loop will instantly return.

Next Loop - Automatic Loop Copying

Here is the magic of Loops Mode. From your single loop "1:N", pressing the right arrow will move you to a new loop (in this case 2:N), and if nothing was there (if it had never been touched), it will automatically copy from the loop you were on. Try this:

Step 1: Start from a clean slate and enter Loops Mode. Record a short and minimal rhythmic vocal loop. When you're done, start it playing back.

Hint: while recording a new loop from Loops Mode, you'll see a countdown of the remaining loop memory.

Step 2: Press the right arrow. The display will switch to "2:N". Nothing should have changed audibly. This is because whatever you recorded in loop 1 was automatically copied into loop 2. Note, all loops share the same loop length.

Step 3: Press the left arrow to move back to loop 1. The display should change appropriately. Now try overdubbing onto loop 1. Then switch back to loop 2. Because loop 2 had already been created, moving to loop 2 again did not automatically copy from the contents of loop 1. Loop 2 will still sound like the original loop, while loop 1 will have the newly recorded overdub.

Step 4: Try additively recording to loop 2 and then pressing the right

arrow to move to loop 3. Notice whatever you had in loop 2 will now also be in loop 3. Got the idea? Try switching back to loop 1, and swipe right to clear it. Clearing loop 1 will leave the other loops unaffected.

Step 5: One last trick - go to loop 1 and make sure something is recorded there. Now, at the beginning of a pass around the loop, quickly tap the right arrow until you get to the first untouched loop (loop 4 if you're following these steps). Because you came from loop 1, the contents of loop 1 will be automatically copied to loop 4, not the contents of loop 3 as you might have thought.

Hint: If you want to jump between loops that are not sequential (i.e. from loop 1 to 4, you can tap the arrows multiple times before the end of the playing bar; as the loop won't actually change until bar transition

Changing presets in Loops Mode

Since the touch slider in Loops Mode is used for the special features described above, the only way to change presets while staying in this mode is to use the 5 favorites (you actually have access to 25 favorites if you use the favorites bank switching feature described in the manual). Don't forget you can also instantly go home by double clicking the slider without stopping your loop, switch presets, and then get back into Loops Mode with the multi touch action.

No 2x in Loops Mode?

That's correct. Once you start using Loops Mode, you can no longer use the 2x feature. The suggested workflow is to start in Preset Mode with a short rhythm, use 2x as needed to create your basic starting loop, and then switch to Loops Mode to grow a simple loop into an epic performance.

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Shots Mode

Shots Mode gives you instant access to your loops through the 5 favorite buttons. Instead of switching loops on bar transitions like Loops Mode, Shots Mode plays your loops instantly, as if you were triggering your loops from the keys on a synthesizer, or sampler. You can rapidly fire off your loops at will, creating drum & bass like effects, or vocal mash-ups. Or using it more like a sampler; you can have up to 25 vocal samples ready and waiting to be triggered at any time during your performance.

In and Out of Shots Mode

Step 1: Start with a clean slate. Hold erase before continuing (note, once you learn how to use Shots Mode, you'll be able to switch seamlessly between Home, Shots, or Loops Modes even while playing or overdubbing).

Step 2: Getting into Shots Mode - This requires a multi-touch action. You'll need to press and hold the touch slider and then the Play button immediately after. Don't hold the slider too long before pressing the Play button as doing so will activate the preset search mode (consult the manual for more information on searching).

Hint: double click the slider at any time to leave special modes like Shots Mode and to return home.

Step 3: You should see "SHOTS" on the display. Next, record a loop in exactly the same way as you did in step 3 of Getting Started.

Step 4: Like Loops Mode, you should see "I:N" with an animated progress bar at the far right of the display. You should also see the favorite lights blinking. Favorites 1 through 5 correspond to loops 1 through 5 from Loops Mode.

Step 5: Try stopping the loop. The display should switch to show "SHOTS". Hitting play again will bring back the "I:N" display. Try double clicking the slider to go back to Presets Mode (home). You should momentarily see "HOME" then the display will let you chose a preset with the slider. Now get back into Shots Mode with the multi touch action (Slider first then quickly the Play button).

Shot Banks

Since you're allowed to have more than 5 loops, you'll need a way to access them from the 5 favorite buttons. Do this by using the left and right arrows. Tapping right, the display will show "1-5", then "6-10", then "11-15" etc.. If on bank "6-10", favorites 1 to 5 will correspond to loops 6 to 10. Tap left to go back to access loops "1-5". Hint: If your original loop was long, at some point the favorites will stop blinking and pressing them will do nothing. For example if your original loop took up a third of the available loop memory, only favorites 1 through 3 would be blinking and available for recording / triggering.

The Multipurpose Touch Slider

In Shots Mode, the slider acts differently. You can always jump back home (double click) to use it for selecting presets, but when in Loops Mode, here's what it does:

Left Arrow: Jumps to the previous bank of loops.

Right Arrow: Jumps to the next bank of loops.

Swipe slider Left: Shortcut to the "undo" feature, saving you from the time it takes to hold the left arrow.

Swipe slider Right: Clear. Clear silences the current loop but does not stop or change the loop length. Picture in your performance where

Appendix: Looping Tutorial

you've got a thick loop going and you're vamping/overdubbing a new layer and you suddenly want to create a huge dramatic moment. You can instantly clear the loop, but since you're still recording, the next time around the vamping will be all that remains. Of course you can be even more dramatic and swipe right a few moments later which will undo the clear and your thick loop will instantly return.

Momentary Vs. Continuous

Shots Mode can be used in two ways. Either you trigger your recorded loops from full stop, or you trigger them while they are playing.

Momentary: Make sure the looper is stopped. Now, press and hold favorite 1, corresponding to loop 1 which you recorded in step 3. You should hear your loop paying back again and again until you release favorite 1. It will only play while held down. Try tapping favorite one slowly, then faster. Try varying how long you hold it down. Hint: Notice that every time you press the favorite button, the corresponding loop plays back from the begging.

Continuous: From full stop, press the play button. Loop 1 should be playing. Now, pressing favorite 1 will merely reset loop 1 to the beginning and it will continue to play even when you let go. This lets you act almost like a DJ, choosing loops at will, or firing them off in rapid succession when you want a special effect. Of course you can keep record enabled if you wish even while switching between loops. The additive recording will be applied to whichever loop you have selected.

How to Easily Record Vocal Samples in Momentary Shots Mode

Using Momentary Shots Mode is a bit like using a vocal sampler. Here's

a walk-through of how you might choose to record a set of samples to trigger at will:

Step 1: Start from a clean slate, and double click the slider to return home. Record your first vocal sample like you did in step 3 of getting started. Make sure it's longer than any other samples you plan to record (leave empty space at end if necessary). This is because all loops in both Loops and Shots Mode must share the same loop length.

Step 2: Stop playback and switch to Shots Mode.

Step 3: Arm recording by pressing record button (the recording LED will flash).

Step 4: Get ready to sing your next vocal sample. When ready, hold Favorite 2 and sing while pressed. Release when done. Notice that the record LED is still flashing. This means recording is still armed, and so the next time playback is enabled (while momentarily holding a favorite), additive recording will also be active.

Step 5: Get ready to sing next vocal sample, repeat step 4 for favorites 3, 4, and 5.

Step 6: If desired, switch to next bank by pressing right arrow.

Step 7: If desired, layer on top of previously recorded vocal samples by pressing their favorites again. What you sing will be overdubbed onto the corresponding loops.

Step 8: Disable armed recording.

Step 9: As long as you leave the looper stopped, you can momentarily trigger your vocal samples just like a traditional sampler.

Appendix: Looping Tutorial

Auto Copy

In Loops Mode we saw that moving to a new loop would automatically copy the audio from the previous loop. It's a great feature, but what if you want to copy and paste to and from arbitrary loops? With AutoCopy, you can copy from any loop to any other loop in both Shots and Loops mode without skipping a beat. Follow these steps:

Step 1: Start from a clean slate in Shots Mode. Record a minimal rhythmic vocal loop into loop 1.

Step 2: To initiate an AutoCopy, hold the right arrow until you see "ACOPY" on the screen. After that, the next loop you jump to will become an exact copy of the loop that's currently playing. (Note it's the same button we used for 2x, but that's fine since 2x can't be used in Shots/Loops mode).

Step 3: Press the loop 2 button and you should immediately notice the loop was copied across. Repeat from step 1 at will.

Note that this will also work in Loops mode, it's just that instead of jumping directly to a loop like you can in Shots mode, you'll have to navigate to the destination loop quickly before the bar changes. Once the bar changes, wherever you end up will be the destination for the copy, so be careful! (Of course, you can always undo.) One great thing about this feature is that if you want to copy to a blank loop or a loop that you don't like, you can do so without having to first switch and listen to the offending loop, which would interrupt your flow.

Copy / Paste

Another way to copy from one loop to another is by holding the left portion of the touch slider to copy (the display will flash "COPY"), then

moving to another loop, then holding the right portion of the touch slider to paste (the display will flash "PASTE"). This is different from AutoCopy in that you have to move to the destination loop to manually paste. The advantage however, is that you can paste one loop to several, as the copy origin is remembered after the initial paste.

TIPS AND TRICKS

Keep it Armed

You may have noticed that you can keep record on when switching between loops. In momentary shots mode, you can also accomplish this by arming recording. Recording will stay armed after you trigger and release each shot. This can be very cool, as you can build up several shots in succession by jumping back and forth between them.

Performance Booster

If you're using armed recording a lot, or you end up going in and out of additive recording quickly for whatever reason, you might notice a lot of "BUSY" messages. This is because on each new recording pass, the system has to prepare for the possibility that you'll want to undo later. If you want the ultimate performance, and you're capable of turning mistakes into masterpieces, then go to the system menu and turn off undo (refer to the manual). Not only will responsiveness of the system increase dramatically, you'll also have double the loop time!

Specifications

Analog Inputs

Connectors: Mic: Balanced XLR, Guitar: 1/4" phone jack, Aux: 1/8" stereo mini jack

Input Impedance: Balanced/Unbalanced Mic.: 2.14/1.07 kOhm

Mic Input Level @ 0 dBFS: -42dBu to +1dBu

EIN @ Max Mic Gain $R_g = 150 \text{ Ohm}$: -127 dBu

Mic SNR: > 107 dB

Guitar Input impedance: 1 MOhm

Guitar Input Level @ 0 dBFS: -7 dBu to 17 dBu

Guitar Input SNR: >115dB

Aux Input Level @ 0dBu: +2dBu

A to D Conversion: 24 bit, 128 x oversampling bitstream, 110dB SNR A-weighted

Analog Outputs

Connectors, balanced: XLR (for mono) and 1/4" TRS phone jack

Output Impedance: Balanced/Unbalanced: 80/40 Ohm

Output Range: Line: 14.5 dBu

Dynamic Range: >109 dB, 20 Hz to 20 kHz

Frequency Response: +0/-0.3 dB, 20 Hz to 20 kHz

Headphone Out: 1/8" Mini stereo jack, 32 Ohm, +17 dBu max (180mW max)

D to A Conversion: 24 bit, 128 x oversampling bitstream, 115dB SNR A-weighted

Control

USB: USB-B (control, MIDI and audio I/O)

MIDI: In 5 Pin DIN

Pedal: 1/4" TRS phone jack

Power

External Power Supply Mains Voltage: 100 to 240 VAC, 50 to 60 Hz (auto-select)

Power Consumption: <14 W

Safety

EMC: Complies with EN 55103-1 and EN 55103-2 FCC part 15, Class B, CISPR 22, Class B

Safety: Certified to IEC 65, EN 60065, UL6500 and CSA IEC 65, EN 60065, UL6500 and CSA

Operating Requirements

Operating Temperature: 32° F to 122° F (0° C to 50° C)

Storage Temperature: -22° F to 167° F (-30° C to 70° C)

Humidity Max.: 90 % non-condensing

Size & Weight

Dimensions: 9" x 4" x 7" (230 x 100 x 180)

Weight: 5 lb. (2.3 kg)

Warranty

See www.tc-helicon.com/support for warranty information

TC·HELICON