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Product	VoiceLive 3
Product (firmware) version	1.0 R70
Document	Reference manual
Document version/date	2014-03-29

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 a dry cloth.
7. Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding-type plug has two blades and a third grounding prong. The wide blade or the third prong is provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched, particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Use only with a cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used, use caution when moving the cart/apparatus combination to avoid injury from tip-over. 
13. Unplug this apparatus during lightning storms or when unused for long periods of time.

14. 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.

Caution

You are cautioned that any change or modifications not expressly approved in this manual could void your authority to operate this equipment.

Service

- All service must be performed by qualified personnel.
- There are no user-serviceable parts inside.

Warning

- To reduce the risk of fire or electric shock, do not expose this apparatus to rain or moisture and objects filled with liquids, such as vases, should not be placed on this apparatus.
- This apparatus must be earthed.
- Use a three wire grounding type line cord like the one supplied with the product.
- Be advised that different operating voltages require the use of different types of line cord and attachment plugs.
- Check the voltage in your area and use the correct type.

Voltage	Line plug according to standard
110 to 125 V	UL817 and CSA C22.2 no 42.
220 to 230 V	CEE 7 page VII, SR section 107-2-D1/IEC 83 page C4.

- This equipment should be installed near the socket outlet and disconnection of the device should be easily accessible.
- To completely disconnect from AC mains, disconnect the power supply cord from the AC receptacle.
- The mains plug of the power supply shall remain readily operable.
- Do not install this device in a confined space.
- For use at an altitude of 2000 m or lower.
- Do not open the unit – risk of electric shock inside.

EMC/EMI

Electromagnetic compatibility/
Electromagnetic interference

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 to correct the interference by one or more of the following measures:

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

For 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.

Explanation of graphic symbols



The lightning bolt triangle is used to alert the user to the presence of uninsulated “dangerous voltages” within the unit’s chassis that may be of sufficient magnitude to constitute a risk of electric shock to humans.



The exclamation point triangle is used to alert the user to presence of important operating and service instructions in the literature accompanying the product.

Before you begin

About this manual

This reference manual will help you learn understanding and operating your VoiceLive 3.

You can download the most current version of this reference manual from tc-helicon.com/products/voicelive-3/support/

To get the most from this reference manual, please read it from start to finish, or you may miss important information.

Getting support

If you still have questions about the product after reading this reference manual, please get in touch with TC-Helicon Support: tc-helicon.com/support/

VoiceSupport

VoiceSupport is the application that allows you to fully unlock the potential of your TC-Helicon product and stay in touch with the latest news, tips and tricks.

VoiceSupport key features include:

- Professionally authored preset libraries
- Direct access to product manuals
- Update messaging – helping you stay up to date with the latest software
- Drag & drop preset management
- Customizable content about your products
- VoiceCouncil feeds for the latest advice for singers
- Firmware upgrading
- Account management
- Access to support.

You can download VoiceSupport for Microsoft Windows and Mac OS X from tc-helicon.com/products/voicesupport/

Please register your VoiceLive 3

To register your VoiceLive 3 using the VoiceSupport software, launch VoiceSupport and click on the ACCOUNT button.

! Please note that registration of your product is NOT required to use VoiceSupport, download presets, update firmware or contact support.

Introduction

Welcome to the VoiceLive 3 reference manual!

First, thank you so much for taking the leap and purchasing VoiceLive 3. We at TC-Helicon are honored that you chose to spend your hard-earned money on our vocal, guitar and loop processing system – and we are confident that VoiceLive 3 will fundamentally change your performances.

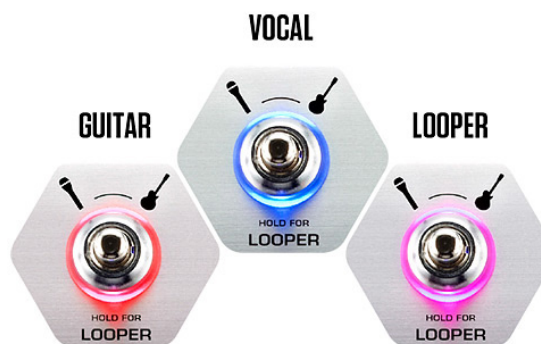
As you discovered in the Quick Start Guide (the short manual that came in the box), VoiceLive 3 is easy to use at the top level but offers unprecedented depth in both control and editing. We recommend you treat your VoiceLive 3 like any other new instrument and dedicate some time to learning how to use it.

Yes, that means RTFM!

Read the... *full* manual.

Design concepts

Layers & footswitch mapping



VoiceLive 3 is built on the fundamental concept of “layers”. From a design perspective, there are three layers to work with:

- Vocal
- Guitar
- Looping

You may switch between layers using the Layer footswitch, which we will discuss in more detail later in the manual.

Essentially, when you tap the Layer footswitch, the effects associated with the six effect footswitches (labeled μ Mod, Delay, Reverb, HIT, Double/Comp, Harmony/Drive) will change from **vocal effects** to **guitar effects** or **looping controls**.

You can even remap footswitches *within a layer* or *from one layer to another*. This approach solves one of the most common requests from our massively popular [VoiceLive 2](#) unit: “I love it – but I want the ‘X’ footswitch to be where the ‘Y’ footswitch is”.

We also recognize that layers and remappable footswitches can be a bit daunting to learn. This is why we have designed the system to be consistent and straightforward. Once you have learned how to remap one footswitch, you know how to remap them all.

Global effects

Another common request from TC-Helicon users has been for “global effects”. VoiceLive 3 allows you to define a specific Preset as the “Global” Preset. This defines all of the effects and parameters within that Preset and allows them to be easily applied to other Presets.

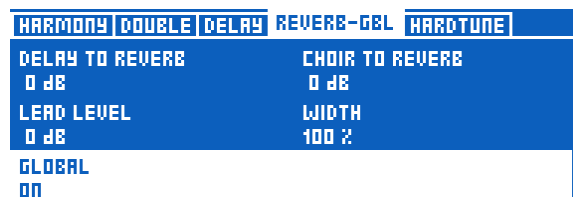
What does that mean for you? Easier, quicker Preset creation and access to consistent sounds!

Here is an example:

“I want to use this great reverb on a whole bunch of Presets. How do I do that?”

- First, edit the guitar reverb on your Global Preset (by default, this is Preset no. 491). Editing guitar settings is explained in greater detail in [“Editing the Guitar layer”](#).
- Then go to each Preset where you would like to use the same Reverb, go to the Reverb settings and change the Global parameter to “On”.

Done! This Preset will now use the Reverb settings from the Global Preset.



Setting Global to on links an effect to the settings defined in the Global Preset

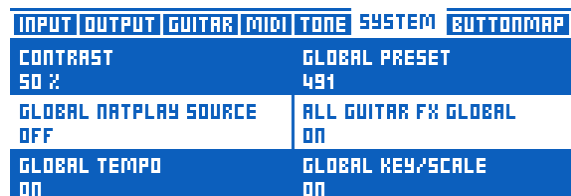
Global effects are available for each and every effect in the Vocal and Guitar layers. There are endless possibilities for Global effects handling, but here are a couple we think you might like:

Use the same guitar effects across all Presets

This essentially turns VoiceLive 3’s Guitar layer into a series of stomp-boxes that you only need to set up once.

“How do I do that?”

- Simply edit ANY Preset until all of the guitar effects and footswitch assignments are how you like them.
- Enter the Setup menu and navigate to the System tab using the horizontal Arrow buttons.
- Dial the Control knob until the line saying “All Guitar FX Global: Off” is highlighted.
- Turn Mix knob 3 or Mix knob 4 under the display until “Off” changes to “on”. Done! Every Preset will now have the same guitar sounds.



Set All Guitar FX Global to “On” to use the same guitar effect in all Presets

Make sure a particular effect always sounds the same

Want a certain Delay available in every Preset? No problem.

- Just edit the Global Preset’s Delay setting.
- Go to each Preset where you would like to use the same Delay, go to the Delay settings and change the Global parameter to “On”.

Always use the same guitar amp model, but have everything else change

- Easy! Adjust the Global Preset’s Amp setting the way you want it.
- Go to each Preset where you would like to use the same Amp, go to the Amp settings and change the Global parameter to “On”.

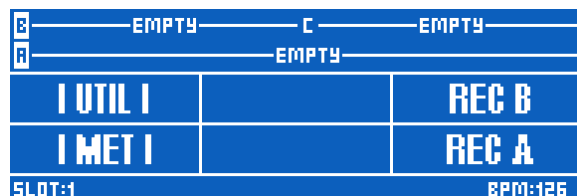
Updating Global settings

The Global system is “opt in”. This means each Preset carries its own individual settings until you change an effect to Global. Once that happens, the current Preset and Global Preset settings become shared.

Once you have changed an effect to Global ON, any edits you make within that Preset affect the Global settings as well. This means you don’t have to bounce back and forth between the Global and current Preset to make changes to Global effects.

It also means that you need to be aware of the above, so you don’t accidentally edit a Global setting, thinking you are only editing the current Preset. With great power comes great responsibility!

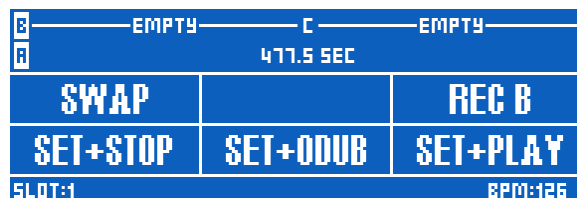
Multi-track looper



Looper – main view

Having access to multiple, independent loops allows for a lot of flexibility and functionality when looping. Our multi-track looper has some really amazing performance features that will help you to make great loops.

The Swap feature allows you to record two loops and alternate between them with the push of a footswitch. This is particularly useful for recording different “sections” of a song, (like a verse and chorus) and quickly moving between them.



Looper – Swap feature

Loop length no longer matters. In some loopers, your longest loop track will dictate the length of all others, which can be a big hassle. Imagine a “beat box” style rhythm that is 1 bar long and a guitar progression that is 8 bars long. In the past, you would have to record 8 bars of the “beat box” segment in order for there to be “enough”

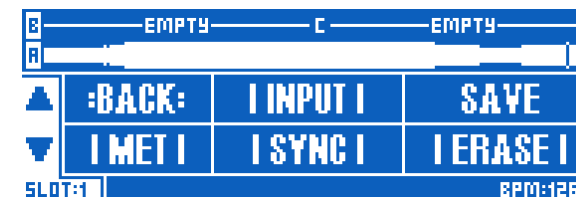
to play your guitar part over. Now, you can record unequal length phrases!

Record your 1 bar “beat box” on one loop Track, then record your 8 bar guitar section on another.

There are a few different Sync modes in the Looper – so be sure to read the “The Utility menu” to familiarize yourself with the way they affect your loops.

Store loops

Those of you who have jumped on board with looping have likely made a really, really good loop in the past – only to see it vanish into thin air when you power off the device. **VoiceLive 3 allows you to store your creations right in the box!**



Loop Utility menu with Save function

Not only can you store your loops – **you can assign a stored loop to a Preset.** This, in our opinion, is a game changer.

Imagine recording a really cool ambient loop, synced to the tempo of your song, while you are at home – and then fire it off at your gig. If the band is using a click track, everything will line up perfectly with what you are playing, including all of your time-based vocal and guitar effects!

This storage ability removes a lot of the repetitive nature of building loops live in front of an audience. Sure, it’s neat the first time you see someone build a loop live, but then it gets a bit boring. It often takes a while to get all of the “bits” of the loop recorded. You can do that work in advance and then add to things in real-time during performance.

If you are using backing tracks, you can even record them into the looper and use VoiceLive 3 as your complete playback system!

Complete guitar effects

With [VoiceLive Play GTX](#), we introduced our first “complete” guitar effects suite. Previously, we had provided Chorus, Reverb, EQ and Compression blocks. VoiceLive Play GTX added Amp/Distortion and Delay to the options, greatly expanding the sound possibilities for guitar players.

VoiceLive 3 takes that ball and runs with it. In fact, it pulls a Forrest Gump and runs straight out of the stadium and across the country!



Guitar effects in VoiceLive 3

The guitar effects in VoiceLive 3 come from some of TC Electronic’s most successful effects, like [Corona Chorus](#), [Hall of Fame Reverb](#), [Vortex Flanger](#) and [Flashback Delay](#)!

When you couple those beautiful effects with great amp modeling, Drive/Boost, Compression, Rhythm/Tremolo, Wah-wah and Octave Down, you can truly manipulate your guitar and vocal sounds as a cohesive unit.

Imagine your time-based vocal and guitar effects being perfectly in sync, without having to set up complex timing systems or tapping tempo on multiple devices. Everything just lines up!

Advanced monitoring

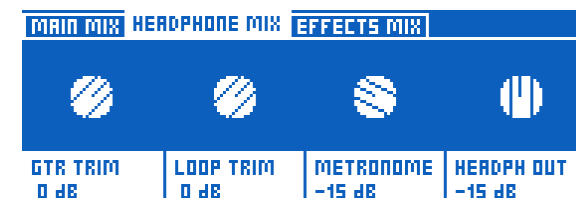
More and more people are jumping into the In Ear Monitor (IEM) pool. It’s a great thing to do – but it can often require a fairly complex setup. VoiceLive 3 offers two features that make custom monitor mixing really easy for you.

Monitor IN

Using the Monitor IN XLR connection, you can bring a “monitor or cue” mix into your VoiceLive 3, blending it with your own vocal, guitar and loop sounds. The incoming monitor IN does *not* get passed back out of the unit – so you can rest assured that it won’t cause feedback.

Headphone Mix

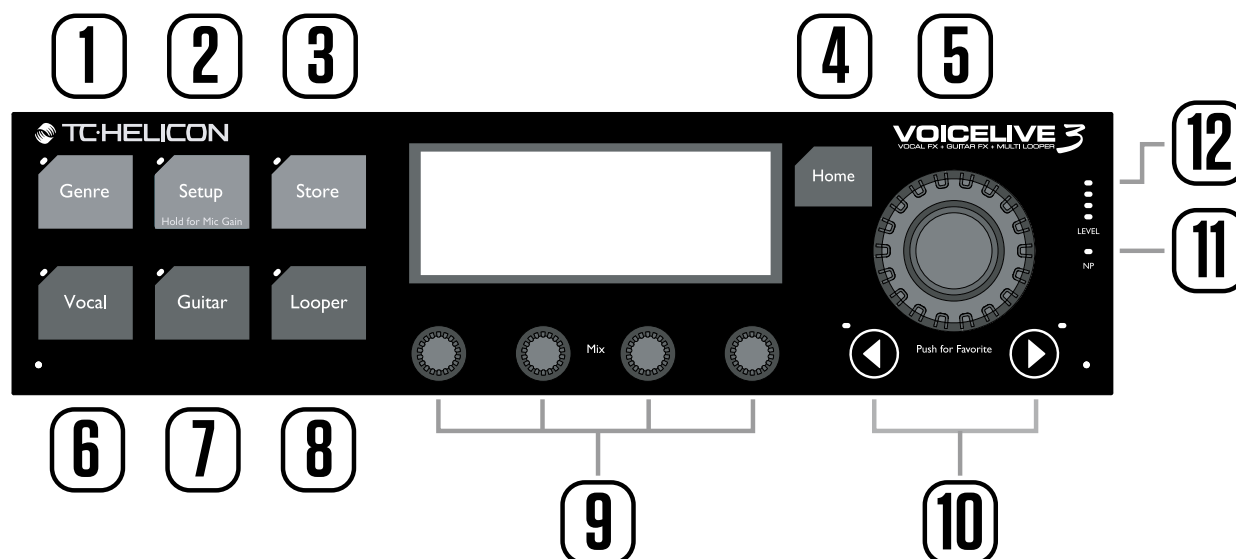
VoiceLive 3’s headphone mix is independent of the output mix – allowing you to hear “what you want” in your headphones or IEMs, without affecting what comes from the main outputs.



Headphone Mix

This monitoring capability can literally eliminate the need for expensive belt packs, transmitters, secondary mixers and other gear required for a custom IEM solution. Using our included Guitar/Headphone cable, you only use one cable to connect your guitar *and* headphones/IEM's to the unit!

Top panel overview



Below is a brief description of the top panel controls and buttons. Full functionality for each will be described in more detail later.

1. Genre button

Use the Genre button to sort Presets based on their musical genre or featured effects. For example, you may want to restrict the Presets “visible” to you in Voicelive 3 to those that are defined as “Rock” or “Country” in nature.



2. Setup button

Use the setup button to access to all system setup settings, including Input, Output, MIDI, Tone, Guitar and more.



Push and hold the Setup button to enter the automated microphone and guitar gain setting mode.

3. Store button

Use the Store button to store Presets. Tap once to activate the store procedure. Tap again to confirm.



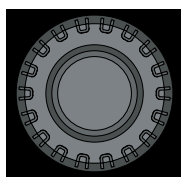
4. Home button

Use the Home button to return to the “top level” interface. The screen will show Preset Number and any effects associated with the current layer.



5. Control knob

Use the Control knob to move through Presets and scrolls up/down when in an edit screen. When in the “Home” screen, press to add or remove the current Preset from the Favorite genre.



6. Vocal button

Use the Vocal button to enter the Vocal edit screens. This is where you can make changes to the vocal effects for the current Preset. For more information, see [“Editing the Vocal layer”](#).



7. Guitar button

Use the Guitar button to enter Guitar edit screens. This is where you can make changes to any of the guitar effects for the current Preset. For more information, see [“Editing the Guitar layer”](#).



8. Looper button

Use the Looper button to enter the Loop options screen. Here you can control several general Loop options.



9. Mix knobs

From the Home screen, turning any mix knob enters the Mix screens (Main, Headphones and Effects).



Within an Edit page, the mix knobs adjust values and settings.

10. Arrow buttons

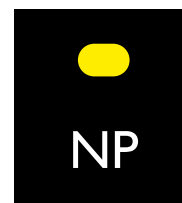
When you are on the Home screen, you can use the Arrow buttons to move through Presets.



When you are on an Edit screen, use the Arrow buttons to move between pages.

11. NP LED

The NP LED lights when NaturalPlay (chord) information is received via Guitar, MIDI, Aux or RoomSense.

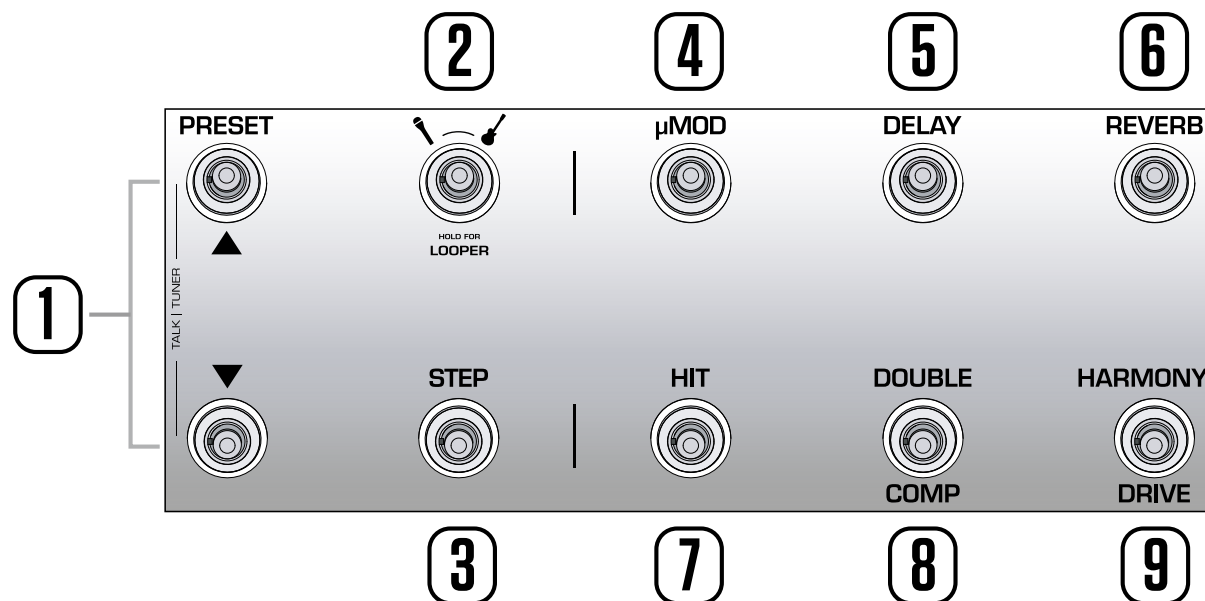


12. Level LEDs

The Level LEDs show input level for the Mic input. The red LED also lights if any other input – for example your guitar – clips (too much signal).



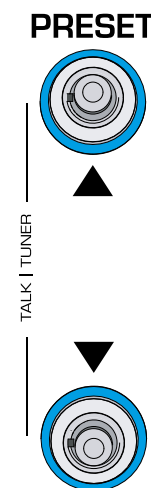
Footswitches overview



Below is a description of the footswitches on VoiceLive 3. Some switches will be discussed in more detail later in the manual.

1. Preset up/Preset down footswitches

- Tap the Preset Up/Preset Down footswitches to move through Presets.
- Hold the Preset Up/Preset Down footswitches to quickly scroll through Presets.
- Tap both footswitches simultaneously to enter Talk/Tuner mode. Talk/Tuner mode mutes guitar output, activates the guitar tuner and bypasses all vocal effects so you can speak to your audience.



You can still tap the Preset Up and Down Preset buttons while in Talk/Tuner mode to change presets. This is great for changing presets while addressing the audience to queue sounds for your next song.

To exit Talk/Tuner, press any button *other* than Preset Up or Preset Down.

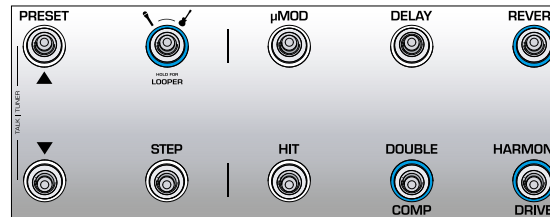
For more information, see [“Talk/Tuner Mode”](#).

2. Layer footswitch

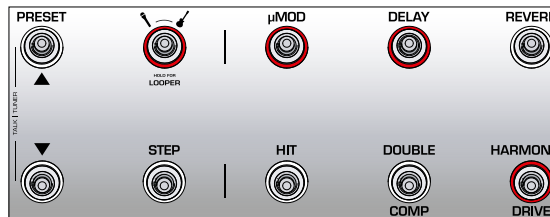
- Tap the Layer footswitch to swap between the Vocal and Guitar effects layers.
- **Vocal layer active:** Layer footswitch LED lights blue.
- **Guitar layer active:** Layer footswitch LED lights red.
- Hold the Layer footswitch to access the Loop layer.
- **Loop layer active:** Layer footswitch LED lights purple.
- To return from the Loop layer to previously active layer (Vocal or Guitar), hold.



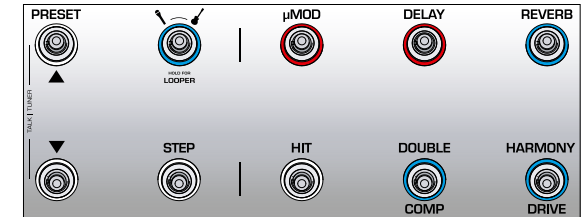
Here are a couple of examples showing how the effects footswitches might look when each layer is active:



Vocal Layer with Reverb, Double and Harmony activated.



Guitar Layer with μ Mod (let's say it's Flanger for this example), Delay and Drive activated. If you were previously on the Vocal Layer, you would tap the Layer footswitch to move to the Guitar Layer, changing the footswitch LED color from blue to red.



Vocal Layer with some guitar effects remapped to vocal effect footswitches. You may find that you would like to “hang out” on a particular layer (Vocal or Guitar) and have access to a key effect or effects from another layer. Remapping footswitches allows you do to just that. This is best referred to as a “mixed layer”. This is a more advanced operational mode that we will cover later.

3. Step footswitch

- To move to the next Step within the current Preset (from 1 to 2 etc.), tap the Step footswitch.
- ! Not all Presets have Steps.



- To move to the previous Step in the current Preset (e.g. from 2 to 1), tap the Preset Down footswitch.
- To enter the Step management screen, hold the Step footswitch.

Step management



Step management

You can use the current Preset or a different Preset as a Step.

If you are using the *current* Preset, make sure that it sounds the way you want it to before you enter Step management.



Adding a Step to a Preset

If it is a *different* Preset, enter Step management and then use the Preset Up and Preset Down footswitches to locate the Preset you would like to add as a Step.



Adding a different Preset as a Step

- To accept changes, tap Step.
- To delete the current step, tap the Layer footswitch.
- To cancel, press Home.

The Step footswitch can be Globally reassigned to several different functions – such as Tap Tempo, HIT, Set Key, any Vocal or Guitar effect and more. We have found that remapping Step to enter/leave the Looper can be incredibly useful in performance, when you need quick access in and out.

For more information about Steps, see [“Using Steps”](#).

4. μMod footswitch

Tap the μMod footswitch to turn the micro-modulation (μMod) effect on or off.



The μMod block encompasses effects such as Chorus, Flange, Detune and Rotor.

5. Delay footswitch

Tap the Delay footswitch to turn the Delay effect (also known as echo) on or off.



The Delay block encompasses effects such as $\frac{1}{4}$ Note, Multi-Tap and Ping Pong.

Tempo tapping

- To access tempo tapping, *hold* the Delay footswitch.
- Tap the footswitch in time with your song. A few taps are enough.
- When you are happy with the tempo, stop tapping.

6. Reverb footswitch

Tap the Reverb footswitch to turn the Reverb effect on or off.



The Reverb block encompasses effects such as Hall, Club, Room and Plate.

7. HIT footswitch

Tap the HIT footswitch to activate or deactivate HIT. HIT can control:

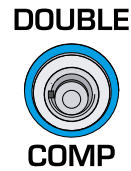


- Vocal HIT (blue)
- Guitar HIT (red)
- All HIT (purple)

HIT is covered in greater detail in [“Using the HIT footswitch”](#).

8. Double/Comp footswitch

On the Vocal layer, tap the Double/Comp footswitch to turn the Double effect on or off.



Double encompasses effects such as 1 Voice Tight, 2 Voices Wide and 4 Voices Wide.

On the Guitar layer, tap the Double/Comp footswitch to turn the Compressor on or off.

9. Harmony/Drive footswitch

On the Vocal layer, tap the Harmony/Drive footswitch to turn the Harmony effect on or off.



Harmony encompasses effects such as High (3rd up), Low (4th below) and Low & Lower (4th below and 6th below).

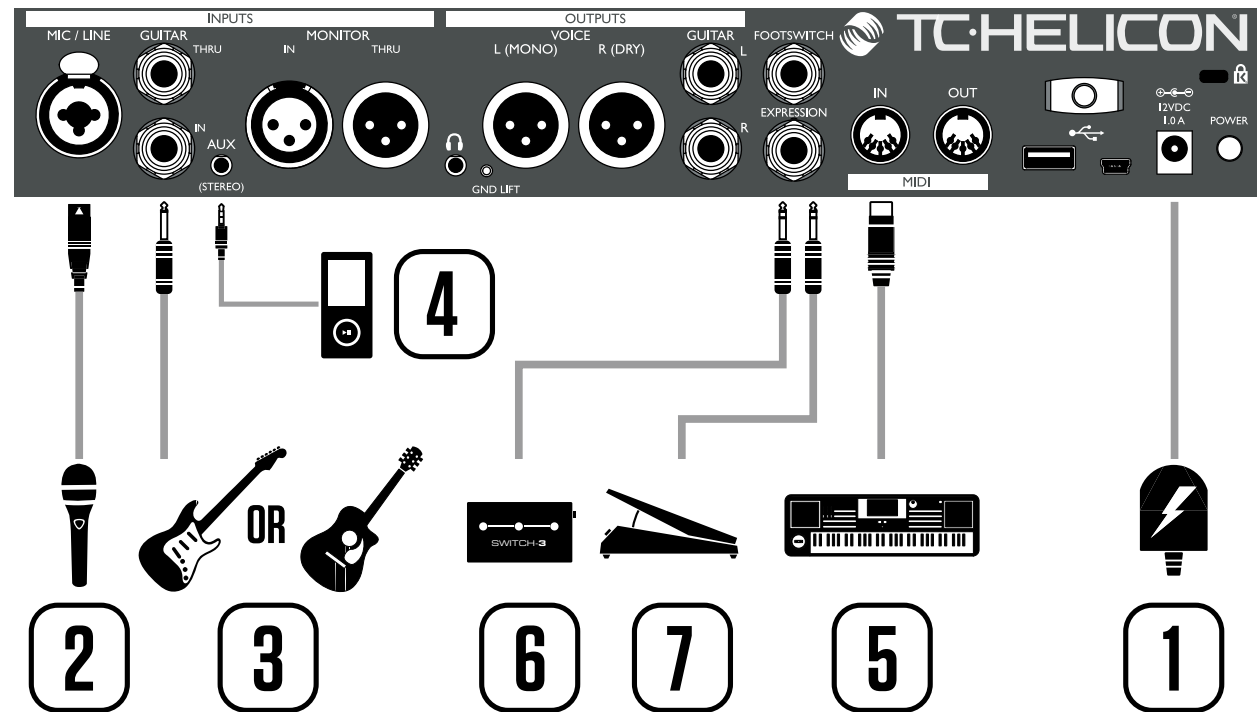
On the Guitar layer, tap the Harmony/Drive footswitch to turn the Drive effect on or off.

Drive encompasses effects such as Boost, Boost & Drive and Drive.

Back panel inputs and outputs

VoiceLive 3 offers extremely robust input and output routing. Using the Monitor IN/THRU and dedicated Guitar outputs effectively, you can greatly reduce the amount of gear you need to take to a performance.

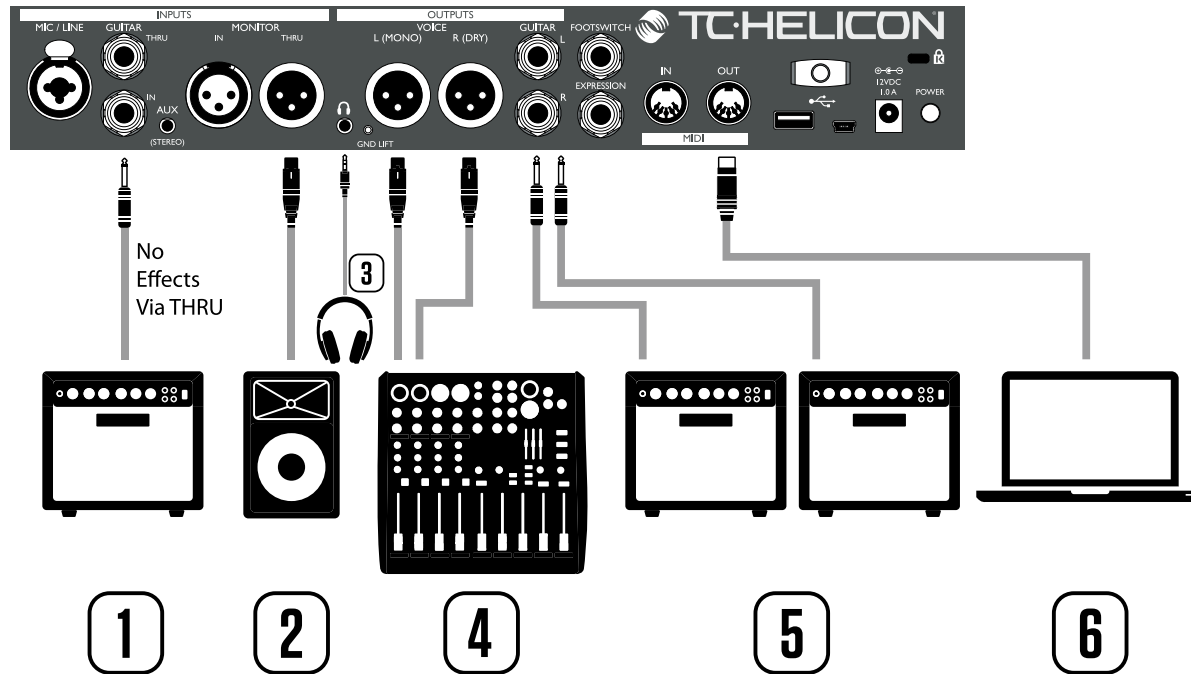
Inputs



VoiceLive 3 inputs overview

1. DC Power connector
2. XLR & 1/4" Combo jack
3. 1/4" Guitar input
4. 1/8" Stereo Aux input jack.
Please note that Aux input and Monitor input are mutually exclusive. Only one may be used at a time.
5. MIDI In
6. Footswitch (for Switch-3) In.
You can also connect a second expression pedal here – see [“Working with a second expression pedal”](#).
7. Expression (pedal) In

Outputs



VoiceLive 3 outputs overview

1. **Guitar THRU:** If you only need chord detection and want to pass your dry guitar signal onto a different processor or record a dry guitar track, use the THRU jack to pass your guitar signal to your amp.
2. **Monitor THRU:** The Monitor THRU jack allows you to receive an incoming Monitor IN signal from a mixer and pass it on to another monitor.
3. **Headphone out:** Connect headphones or IEMs to the Headphone out and use the Headphone Mix to set up your personal mix.
4. **Main Outputs:** The Main Outputs carry Vocals & Effects. If nothing is connected to the Guitar outputs, Main outputs also carry Guitar signals.
5. **Guitar Outputs:** The Guitar outputs carry the Guitar signal. If only one output is connected, guitar output is automatically in MONO. When you connect the Guitar Out(s) to your amp(s), guitar sounds will be removed from the Main outputs.
6. **MIDI Out:** The MIDI Out jack sends MIDI Control Change messages (MIDI CCs) related to footswitches and buttons pressed on VoiceLive 3. If no CC is sent, there is likely no CC assigned to that particular action. Currently, Vocal & Guitar effects ON/OFF and their respective levels are represented by MIDI Control Change messages. If you experience hum from your guitar amp or PA, try pressing the GRND LIFT switch, located between the Headphone out and the Left XLR output.

Diagram legend

The following icons are used in the diagrams in this manual.



Microphone



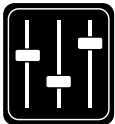
Acoustic Guitar



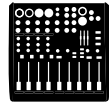
Electric Guitar



Keyboard or other instrument



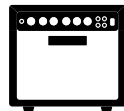
Monitor Mix



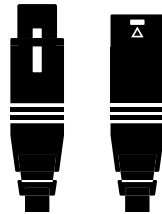
Mixing Board



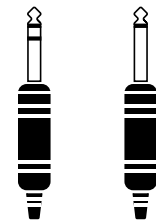
P.A.



Guitar/Keyboard amp



XLR cables



TRS and TS cables



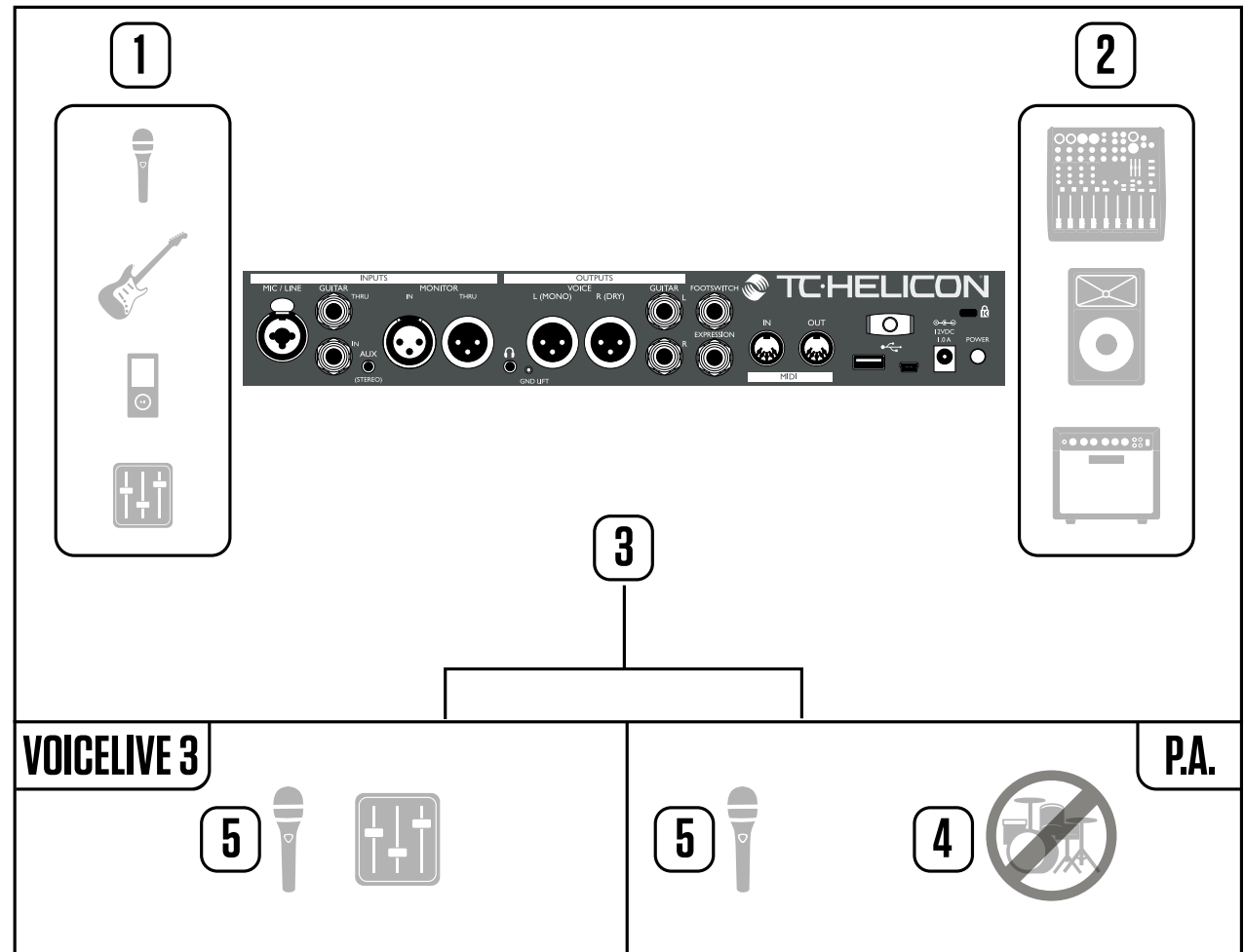
1/8" cable (guitar cable)

Diagrams

On the following pages, you will see some connection diagrams. We have set things up to give you clear and concise representations of what goes where.

There are a few things we would like you to keep in mind as you look at the diagrams:

1. Inputs to VoiceLive 3 will be to the left of the back panel image.
2. Outputs from VoiceLive 3 will be to the right of the back panel image.
3. There are two boxes on the bottom of each diagram.
 - The VoiceLive 3 box shows “what you hear” from your VoiceLive 3 headphone output.
 - The P.A. box shows “what you hear” from the P.A. speakers.
4. We don’t account for other inputs/instruments when showing “what you hear” from the P.A., so you won’t see pictures of drums etc.
5. In a lot of cases, “what you hear” will be the same for both VoiceLive 3 headphone output and P.A. – but it can also be different.



VoiceLive 3 overview

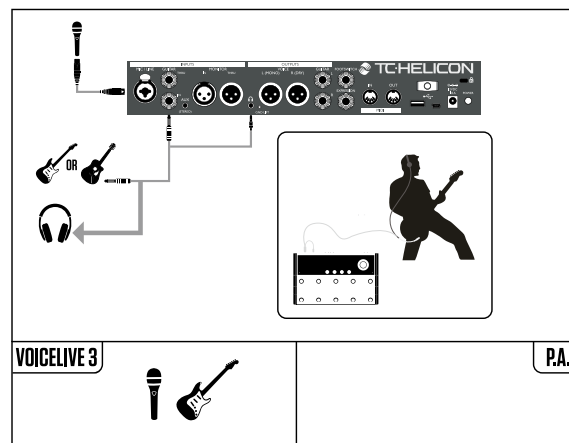
Getting started – setting up

Instead of jumping directly into a whole bunch of descriptions of parameters and fine tuning controls, now is a good time to back up a bit and approach VoiceLive 3 from a “Let’s use this thing!” perspective.

First, if you haven’t read through the [VoiceLive 3 Quick Start Guide](#) that came in the box, we suggest you do so now.

The minimum gear you will need from here is:

- Your VoiceLive 3
- A microphone – either
 - Dynamic (MP-75, SM58, OM5 etc.)
 - Condenser (Beta 87A, enCore 300 etc.)
- An XLR cable (microphone cable) to connect your microphone to VoiceLive 3
- A guitar or MIDI keyboard, if applicable
- Headphones
- The Guitar/Headphone cable that came with your VoiceLive 3.

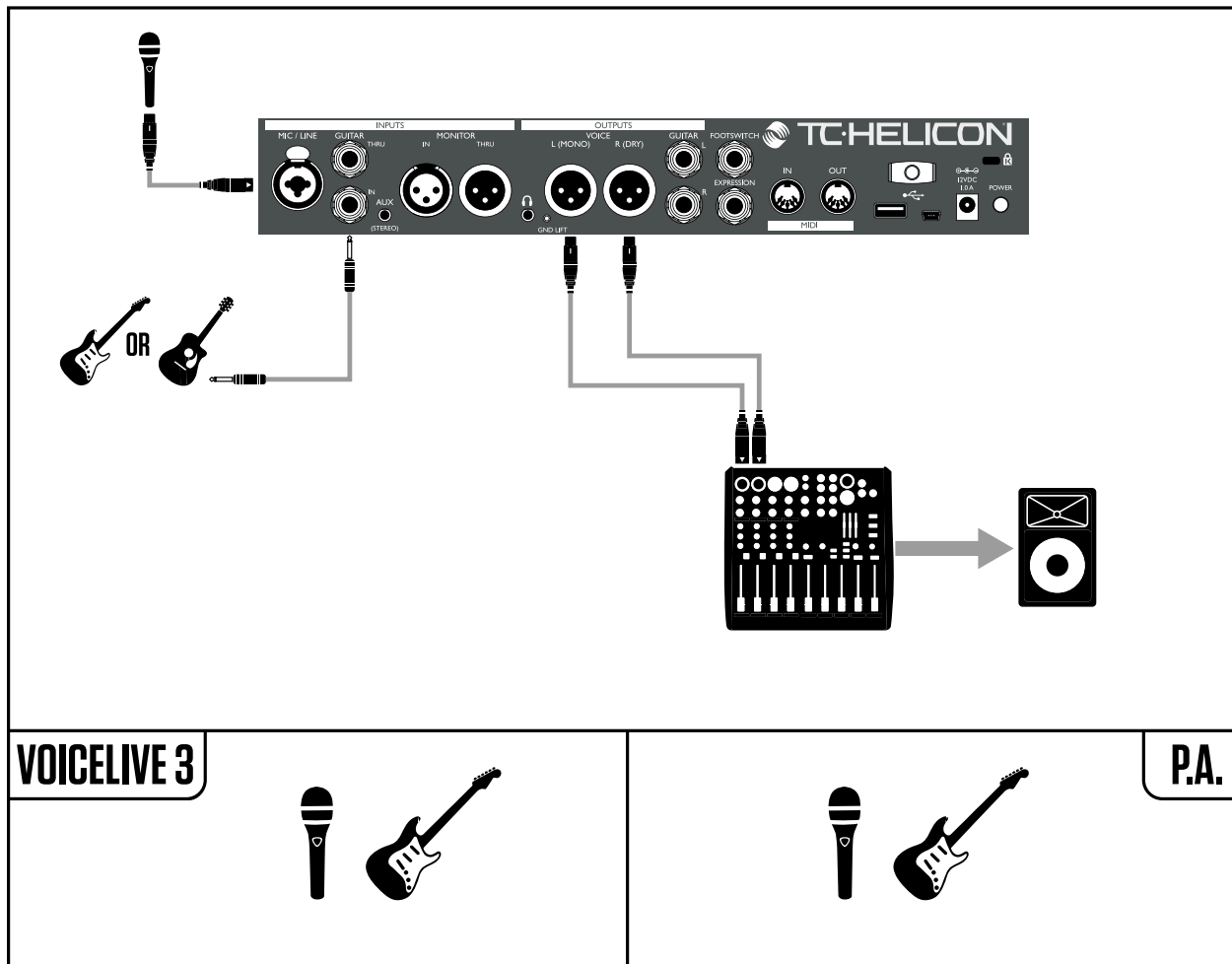


If you would prefer to use VoiceLive 3 via your PA, you will need one or two additional XLR cables to connect VoiceLive 3’s XLR outputs to inputs at your mixer. A lot of PAs are mono and only require one XLR connection. If you have a stereo PA, you will want to connect both VoiceLive 3 XLR outputs to your mixer.

Connecting VoiceLive 3 to your mixer/PA

- Determine whether your mixer/PA is stereo or mono.
- Connect the appropriate number of cables from VoiceLive 3’s XLR outputs to the mixer/PA inputs (1 for mono, 2 for stereo).
- ! If your P.A. is Stereo, you will need to pan one channel left and the other one right in order to receive the benefits of VoiceLive 3’s stereo effects.
- Watch the Craig’s Corner episode about connecting to a mixer: [youtube.com/watch?v=qq0AOfIjs](https://www.youtube.com/watch?v=qq0AOfIjs)

Stereo PA connection for vocals (and guitar if applicable)



This diagram shows a “Stereo” output mode. Stereo sends a Left and Right signal via the XLR outputs to your PA or mixer.

This allows you to enjoy the full benefits of stereo audio effects.

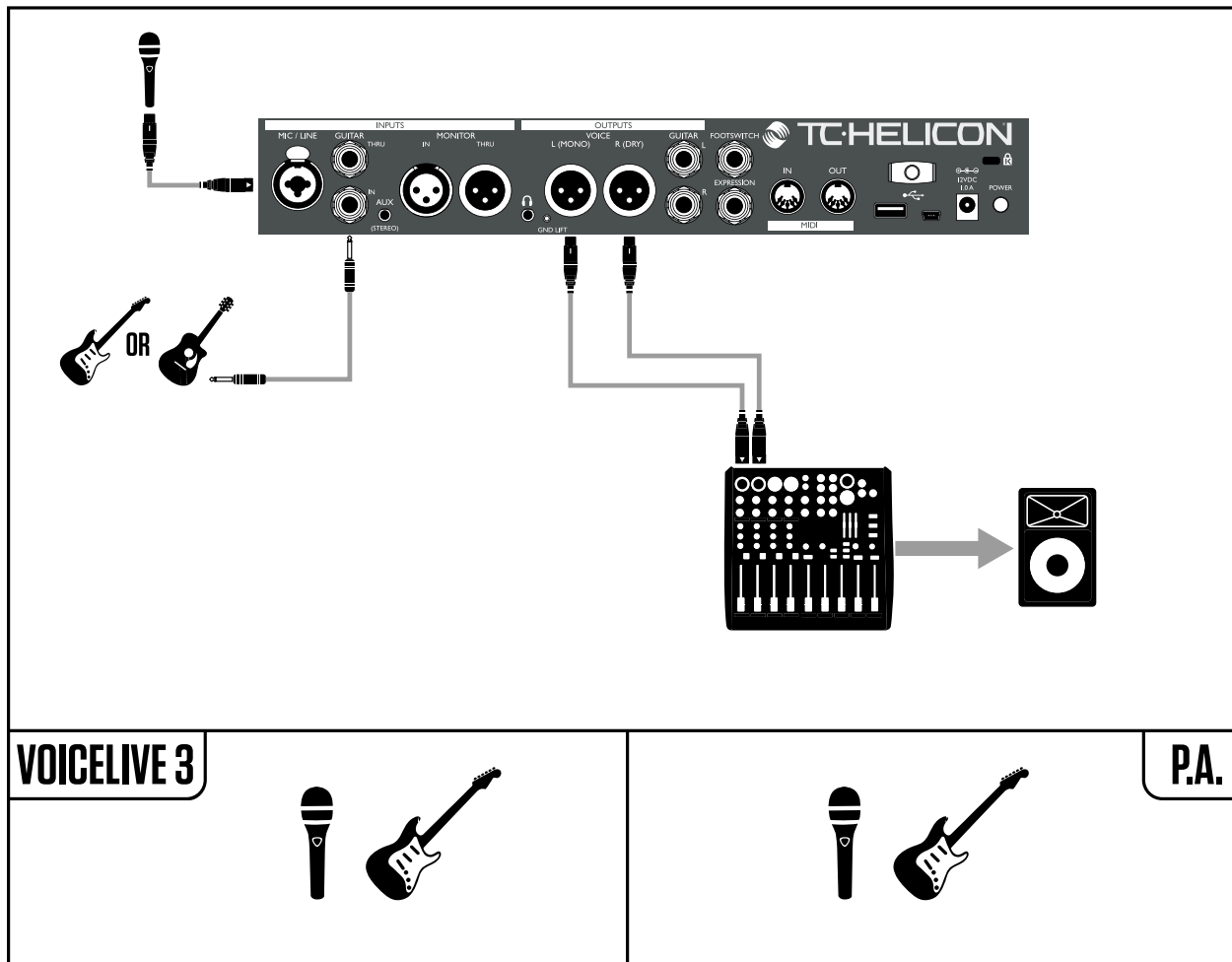
INPUT	OUTPUT	GUITAR	MIDI	tone	SYSTEM	buttonMAP
OUTPUT MODE				XLR OUT LEVEL		
STEREO				MIC LEVEL		
HEADPHONE LIMITER				TALK TRIM		
0 dB				0 dB		

Setting Output Mode to Stereo

Changing VoiceLive 3 from Mono (default) to Stereo output:

- Press Setup.
- Use the < or > Arrow buttons to move to the Output page.
- Use the Control Knob to move the selection bar until Output Mode is highlighted (white).
- Turn the Mix Knob directly below the Output Mode box on the screen until the mode changes to Stereo.
- Press Home to exit.
- When choosing Stereo, ensure the PA is actually outputting a stereo signal. It’s common for a PA to have 2 speakers but still be mono.

Dual Mono PA connection for vocals (& guitar if applicable)



This diagram shows a “Dual Mono” output mode. Dual Mono sends two mono signals from the XLR outputs on VoiceLive 3. One XLR carries the vocal sounds and the other XLR carries the guitar sounds.

This allows you to balance the vocal and guitar levels via your mixer. Dual Mono can be especially effective at a venue with a sound tech. The guitar and vocal signals are separated and can be controlled independently, making the tech’s mixing job easier.

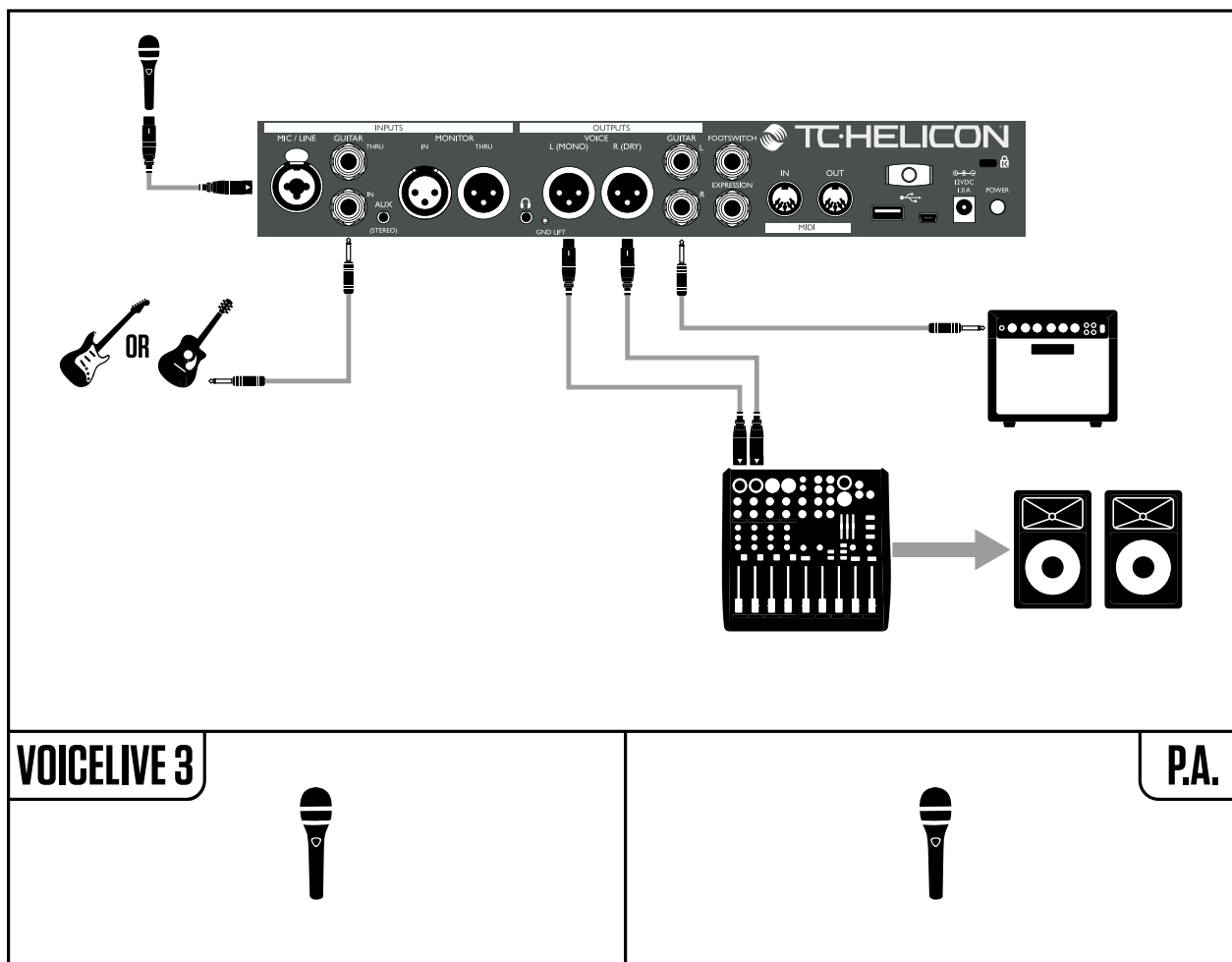
INPUT	OUTPUT	GUITAR	MIDI	TONE	SYSTEM	BUTTONMAP
OUTPUT MODE		XLR OUT LEVEL				
DUAL MONO		MIC LEVEL				
HEADPHONE LIMITER		TALK TRIM				
0 dB		0 dB				

Setting Output Mode to Dual Mono

Changing VoiceLive 3 from Mono (default) to Dual Mono output

- Press Setup.
- Use the < or > Arrow buttons to move to the Output page.
- Use the Control Knob to move the selection bar until Output Mode is highlighted (white).
- Turn the Mix Knob directly below the Output Mode box on the screen until the mode changes to Dual Mono.
- Press Home to exit.

Stereo vocals and a guitar amplifier



This setup is great if you have got a guitar amp and want to send VoiceLive 3's guitar sounds to that amp instead of to the PA.

You may want to make a quick adjustment to the guitar output if you are connected to an amp. It might be desirable to turn off VoiceLive 3's speaker simulations while preserving all of the other guitar effects. This will allow the "character" of your amp to stay the same from Preset to Preset.

Follow the Stereo PA connection instructions to change your output mode to Stereo.

Turning speaker simulation off

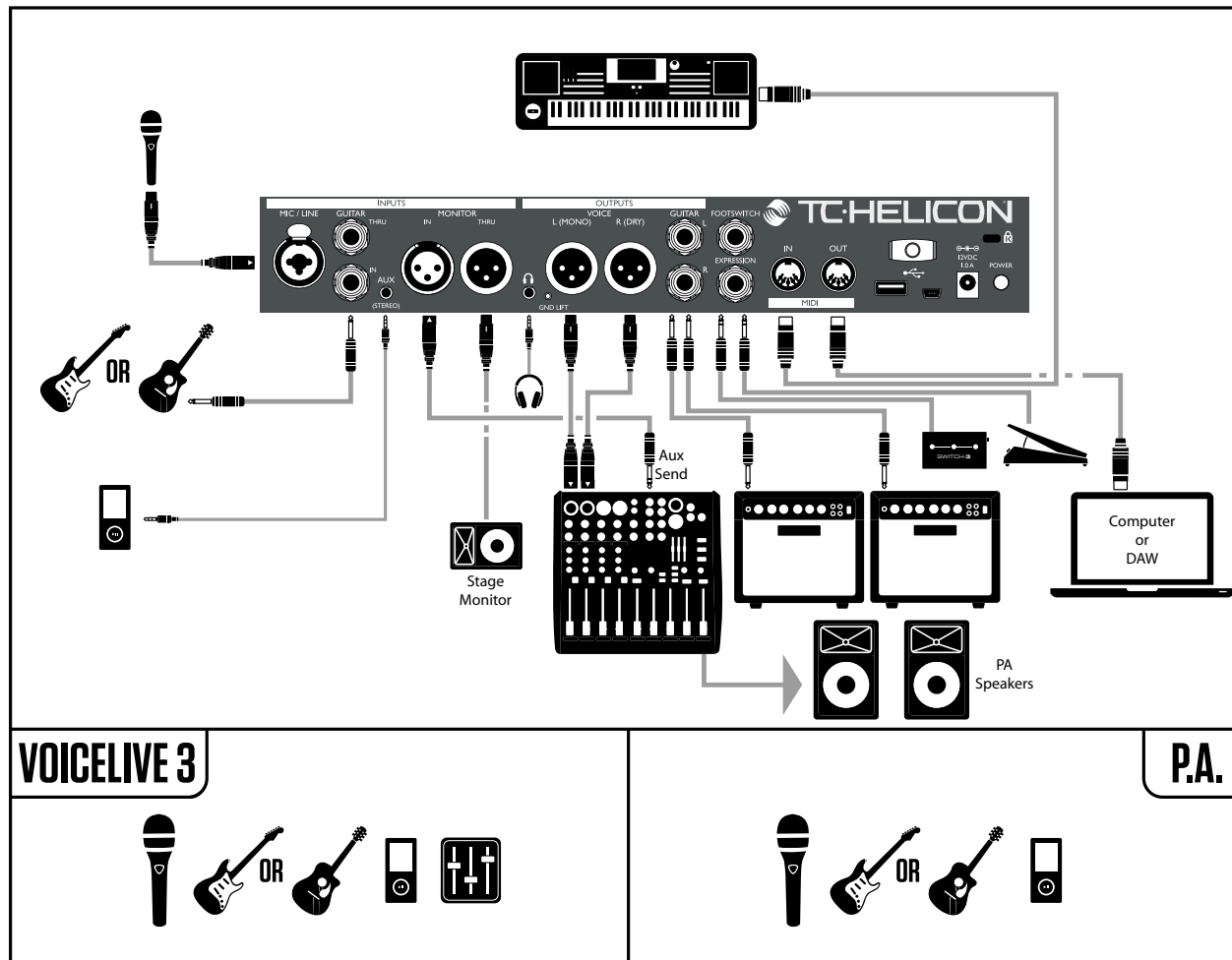
- Press Setup.
- Use the < or > Arrow buttons to move to the Guitar tab.
- Use the Control Knob to move the selection bar until Speaker Sim Enable is highlighted.
- Turn the Mix Knob directly below the display until the setting for Speaker Sim Enable changes from On to Off.
- Press Home to exit.

INPUT	OUTPUT	GUITAR	MIDI	TONE	SYSTEM	BUTTONMAP
INPUT GAIN	10 dB			PHASE		NORMAL
SPEAKER SIM ENABLE	OFF			OUTPUT MODE		UNITY GAIN
GATE THRESHOLD	-68 dB					

Turning speaker simulation off

For Mono vocals via the PA and guitar sounds via a guitar amplifier, follow the diagram above, but connect only the Left XLR output from VoiceLive 3 to your PA and set the output mode to Mono.

The kitchen sink – everything hooked up



It's unlikely that you will have absolutely everything seen here hooked up to VoiceLive 3 – but the above diagram can serve as a general connection diagram that you can use to configure your personal setup.

The setup shows:

1. Microphone
2. Guitar
3. Music Player
4. Incoming Monitor (or cue) mix from the Front Of House mixer
5. Monitor THRU to another monitor
6. Headphone out (possibly using the headphone/guitar cable and In Ear Monitor's)
7. XLR Outputs carry stereo vocals to the P.A.
8. Guitar Outputs carry stereo guitar sounds to amps
9. Switch 3 and Expression pedal for extra controls
10. MIDI IN for NaturalPlay chord information from a keyboard (NaturalPlay will “listen” to Guitar/Keyboard over the AUX input and will automatically switch between Guitar/Keyboard if they are both plugged in)
11. MIDI OUT to control a DAW, perhaps with backing tracks and/or show control software

Loop and Metronome sounds generated by VoiceLive 3 are not shown, but any Vocal Loops will be sent out via the XLR outputs and Guitar loops will be sent out via the Guitar outputs.

The Metronome can be heard in the XLR Main Mix and headphone mix or just the headphone mix, depending on your mix settings.

Quick troubleshooting tips

After following the VoiceLive 3 Quick Start Guide and referring to the diagrams in [“Getting started – setting up”](#), you should hear your voice and instrument(s) via your VoiceLive 3.

Here are a few troubleshooting ideas if you are not hearing sound.

“I’m not hearing my voice!”

Do the Level LEDs near the Control Knob light up when you sing?

No?

- Try a different cable.
- Try a different microphone.
- Did you go through the Auto-Gain procedure described in the Quick Start Guide?
 - Press and hold the Setup button.
 - Follow the on-screen instructions.
- Are you using a condenser microphone?
 - Press Setup.
 - Navigate to the Input tab.
 - Change the Input Type parameter to “Condenser”.

Yes?

- Is your PA receiving signal?
 - Check your PA manual for details on how to check input levels.
 - Turn up channel input trims until you see signal.
- (If you have a separate mixer/amplifier) Is the PA turned on?
- Are the speakers connected?

“I’m not hearing my guitar.”

- Check that your guitar is turned all the way up.
- Are you connected to an amp?
 - Is it turned on?
- If you are in Dual Mono mode, make sure both of the channels on your PA/mixer are turned up and unmuted according to your PA/mixer manual.
- Are you in Tuner mode?

Accidentally pressing the Preset up/Preset down footswitches simultaneously will enter Tuner mode, muting guitar output.

If you see a guitar tuner on the screen and the Preset up/Preset down LED’s are lit solid red, you are in Tuner mode. Press Preset Up or Preset Down to exit.

OK – back to performing!

Getting to know VoiceLive 3

While some product manuals take a path through all of the functions and features, we are going to lead you on a tour of VoiceLive 3 from a practical use standpoint. If you follow along on your VoiceLive 3 while reading the following pages, you will get a good grasp of most of the key features in the box.

It may seem as though we jump around through various menus and operations – but trust us that this is a good way to get to know the unit while making practical changes in the process. Stick with us!

There's no place like Home

Using all the features described on the following pages, you might find yourself deep in some sub-menu or parameter list. Don't panic! Just press the Home button, and you will return to VoiceLive 3's "Home" screen. The Home screen shows...

- The number of the current Preset.
- The name of the current Preset.
- The effect blocks currently assigned to the six footswitches labeled μ Mod, Delay, Reverb, Hit, Double/Comp and Harmony/Drive on the currently active layer (Guitar or Vocal).

Using the Control knob

- While on the Home screen, the Control Knob moves through Presets.
 - Turning the knob clockwise (right) will move up through Presets.
 - Turning the knob counterclockwise (right) will move down through Presets.
- Pressing the control knob while on the Home screen will set the current Preset as a Favorite. For more information, see ["Using Preset Genres and Favorites"](#).
- On an Edit or System screen, the Control Knob acts as a vertical scroll control. Use it to navigate up or down through parameters and settings.

Using the Arrow buttons

Use the two small Arrow buttons located beneath the Control knob to move through Presets and edit pages.

- While on the Home screen, use the Arrow buttons to move through Presets.
 - To select the next Preset, press the right Arrow button.
 - To select the previous Preset, press the left Arrow button.
- On an Edit or System screen, the Arrow buttons allow you to move left and right through the “tabs” in that menu.

For example, the Vocal edit screen has a separate tab or “page” for each vocal effect. The Arrow buttons move from left to right through these tabs.

What is a Preset?

VoiceLive 3 and many other TC-Helicon devices are based on the concept of “Presets”. Essentially, a Preset is a record of all the settings for a group of effects that you can recall quickly and easily.

The Preset concept is extremely flexible. A Preset can be general purpose – like a simple Reverb or Harmony sound. But a Preset can also represent a specific song or portion of a song via multiple effects and settings.

A good modern analogy for a Preset is a user account on a computer. Even though each user has access to the same hardware (CPU, RAM etc.) each user can change their desktop wallpaper, icons on the desktop, program behaviors and much more. When each user logs in, the computer recalls all of their custom settings.

Depending on how you like you to work with effects, you may find that you like to use a few general purpose Presets and turn effects on and off manually during your performance. Or you might be the kind of guy or girl who likes to spend a bit more time in advance of the performance to create Presets for all sorts of things. Or you may be somewhere in between. Any amount of editing or Preset manipulation is fine! You can get as “programmer” or “seat of the pants” as you like.

Using Steps

A Step is, at its core, a Preset within a Preset. Here’s how it works...

Let’s use a typical song pop song structure as an example.

- Verse
- Chorus
- Verse
- Chorus
- Bridge
- Chorus

Now, let’s assume that you want a completely different sound for your Verse, Chorus and Bridge sections. The HIT function is great if you need two variations within a song – but here, you’ll obviously need more.

Now the easiest way to accomplish this is to make a separate Preset for each song section. This means that on stage, you now have to remember where those presets are and move between them for each part of the song. It’s totally doable – but a bit more work that necessary.

Enter the STEP.

If you treat the Verse Preset as your starting point (perhaps name it simply with your song name), you can add Steps to that initial preset to cover the other sections of your song, in the order that they are needed.

So, let’s assume that you have created the three different presets that represent your three song

sections. You'd now create "Steps" within your Verse preset like this:

- Step 1: Verse
- Step 2: Chorus
- Step 3: Verse
- Step 4: Chorus
- Step 5: Bridge
- Step 6: Chorus

As you perform, you simply press the STEP button once for each song section as it comes along. It's a much simpler way to manage several presets in a song!

For more information about creating and deleting Steps within a preset, see ["Step management"](#).

Using Preset Genres and Favorites

If you are playing classical pop, you may not care much for Presets that have been optimized for Alternative rock – and vice versa. And if you have created or fine-tuned ten Presets for your show, you may now want to scroll through the hundreds of other Presets that you are working with in the studio. Genres to the rescue!



As described earlier, the Genre feature allows you to filter the Presets in VoiceLive 3 based on the musical genre or primary effect.

Using Genres

- Tap the Genre button.
- Use the Mix Knob to scroll through available Preset Genres.
- When you have found a Genre you would like to explore, tap the Genre button again to confirm and exit.

Pressing any other button – like HOME – to exit Genre selection mode will not select the current Genre. Make sure you use the Genre button to exit the menu and confirm your selection. The Genre button will be flashing to remind you to press it.

After selecting a Genre, you will notice that scrolling through Presets gives you fewer options than before. Presets are now filtered and only show options contained in your chosen Genre.

To return to seeing *all* Presets:

- Tap the Genre button.

- Use the Mix Knob to change the Genre to "All".
- Press Genre again to exit.

Using Favorites

There is a special Genre called Favorite which you can assign Presets to. Favorites can be used to quickly make a set-list or showcase of Presets, helping you to navigate more quickly through VoiceLive 3.

- To add a Preset to the Favorite Genre, simply press the Control Knob down while on the home screen.

A small "FAV" tag will be shown in the bottom right corner of the display, indicating that the current Preset is now flagged as a Favorite.

If you now enter the Genre menu and select the "Favorite" Genre, only Presets that you have selected as Favorites will be available as you change Presets – just as with other Genres.

- To remove the Favorite flag from a Preset, simply press the Control Knob again.

What is NaturalPlay?

“Wait! Wait!

What key is it in? What key is it in?”

A device creating harmony voices and correcting what you are singing to the right scale is a wonderful thing. But how do you tell that device what key the next song is in? Do you have to program it as part of a Preset? Do you have to set it up for each song? What if you get it wrong on stage?

NaturalPlay to the rescue! If you have a guitar connected to VoiceLive 3, it will automatically guide key and scale for any Harmony voices or HardTune effects. You don't need to make any changes to the system for this to work. Just play your guitar normally (chords work best) and sing!

Similarly, if you connect a MIDI-enabled keyboard using a MIDI cable, VoiceLive 3 will follow your playing to determine key/scale for Harmony voices and HardTune.

If you sing to backing tracks and don't have a guitar or MIDI keyboard connected, VoiceLive 3 will read key/scale information from a music signal present at the Aux jack – this might be a backing track from an MP3 player or smartphone. Finally, VoiceLive 3 can also read key/scale information from the Monitor In jack.

As you see, NaturalPlay has you covered – no matter what your setup is.

Using Global Key/Scale

If you do not have an instrument or backing tracks that can guide VoiceLive 3's Harmony and HardTune features, you may want to make a small change to the System setup so you can define the key and scale for the song you are singing and change Presets without having to change the Key setting each time.

- Press Setup.
- Use the < and > Arrow buttons to navigate to the System tab.
- Using the Control Knob to highlight Global Key/Scale.
- Change the Global Key/Scale to ON. This will set one global key/scale for all Presets in VoiceLive 3.
- You can change this global key/scale “on the fly” later.
- Press Home to exit.

INPUT	OUTPUT	GUITAR	MIDI	TOPE	SYSTEM	BUTTONMAP
CONTRAST	50 %	GLOBAL NATPLAY SOURCE	OFF	GLOBAL PRESET	491	ALL GUITAR FX GLOBAL
GLOBAL TEMPD	OFF	GLOBAL KEY/SCALE	ON			

Using Global Key/Scale

Once you get more familiar with VoiceLive 3, you may want to turn Global Key/Scale off in order to save a different Key/Scale per Preset.

Setting Key/Scale manually

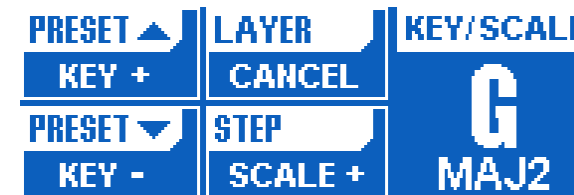
If you are a singer without an instrument, you may not want to rely on some external input. Instead, we'll set the Key/Scale for your song manually.

For simplicity, let's sing “Happy Birthday” in C using our Major 2 scale.

You will need to find C as your starting note (unless you have perfect pitch – then you are awesome).

To set the key/scale:

- If it isn't selected, select the Vocal layer by pressing the Layer footswitch.
- Press and HOLD the Harmony footswitch until the Set Key/Scale screen appears.
- Press the Preset up/Preset down footswitches until the key reaches C.
- If the scale is not already “Maj 2”, tap the Step button repeatedly until the display shows Maj 2.
- Let the Key/Scale screen “time out” and disappear (by not doing anything for a few seconds).



Setting Key and Scale

Depending on the song you are singing, “Major 2” (MAJ2) may not be right for you.

To learn which scale Harmony notes are generated based on your input note, check out our Scale Chart.

support.tc-helicon.com/entries/21051886-Scale-chart-for-TC-Helicon-products

Let’s try Harmony!

Navigate to Preset No. 2 (“Classic 3rd up”) using the Preset up/Preset down switches or the Control Knob.

- Make sure that you are on the Vocal Layer. The LEDs around the footswitches should be blue. If they are not, press the Layer button.
- You should see the Reverb, HIT and Harmony footswitch lit in blue. If Harmony and HIT are not lit, press the HIT button.



Preset 2 (“Classic 3rd up”)

If you are a guitar playing singer, you can play your guitar and sing now. You should hear a harmony following your lead vocal and also hear some guitar effects.

If you are a singer, and if you have set the key/scale correctly in the previous step, the harmonies should follow your lead melody correctly.

Even if you play an instrument that could be used for NaturalPlay, you may want to try setting the

key/scale manually. Why? The manual settings can give a slightly different harmony output than the one you get when playing chords (Natural-Play). You may prefer one or the other depending on the song you are playing and singing. It is not uncommon for advanced users to utilize Natural-Play for some Presets and Key/Scale for others.

Using the HIT footswitch

As you sing your song, with guitar or without, try tapping the HIT footswitch. In this Preset, HIT will activate and deactivate the Harmony effect each time you press the button – once on and once for off.

essential for using the effects “in time” with your music. It may take a while to get the hang of things if you have never used footswitch based effects before. Don’t worry if you are not very good at it right away!

Using individual effects

Next, turn off Harmony using the HIT button. Try tapping the Double button to add the Double effect to your voice. Do the same with Delay and μ Mod. Try a few of the effects together and see what it sounds like.



HIT off



HIT on. Note the additional (highlighted) effects

Practice using HIT to turn the Harmony on and off at interesting points in the song. This skill is

Change a button from Latched to Momentary mode

When you are turning effects on and off using the footswitches, the default behavior for each switch is to work in “latched” mode. This simply means that you press the button once to turn the effect on and again to turn the effect off.

Latched mode works for a lot of cases, but there are probably times when you would like an effect to be active as you hold the button down – and inactive as soon as you release it. This is called “Momentary” mode.

Since we just experimented with turning effects on and off, let’s change the way one of those effect footswitches operates.

- Press the Vocal button.
- Press and HOLD the right Arrow (>) to “jump” all the way to the last Vocal tab. This is a common behavior for the Arrow buttons. If you press and hold, you will jump to the far side of the effects/Preset pages. This can save you some time while editing. Curious about all those tabs and their parameters? Don’t worry – we will cover all the Vocal effects later!
- Now press the left Arrow (<) to navigate to the Buttonmap tab.

RHYTHMIC		STUTTER		BUTTONMAP		EXPR PEDAL		PRESET	
UMOD	MODE	PARAM1	PARAM2						
UMOD	LATCHED	-	-						
DELAY	MODE	PARAM1	PARAM2						
DELAY	LATCHED	-	-						
REVERB	MODE	PARAM1	PARAM2						
REVERB	LATCHED	-	-						

Buttonmap menu

- Use the Control Knob to scroll down and highlight the line starting with “HIT”.

RHYTHMIC		STUTTER		BUTTONMAP		EXPR PEDAL		PRESET	
REVERB	MODE	PARAM1	PARAM2						
REVERB	LATCHED	-	-						
HIT	MODE	PARAM1	PARAM2						
VOC HIT	LATCHED	-	-						
DOUBLE	MODE	PARAM1	PARAM2						
DOUBLE	LATCHED	-	-						

Selecting HIT in the buttonmap menu

- Use the Mix Knob right below “Mode” to change the mode of the HIT footswitch from Latched to Momentary.

RHYTHMIC		STUTTER		BUTTONMAP		EXPR PEDAL		PRESET	
REVERB	MODE	PARAM1	PARAM2						
REVERB	LATCHED	-	-						
HIT	MODE	PARAM1	PARAM2						
VOC HIT	MOMENTARY	-	-						
DOUBLE	MODE	PARAM1	PARAM2						
DOUBLE	LATCHED	-	-						

Changing Mode to Momentary

- Press the Home button. This will take you back to the main (or home) screen. Now, press the HIT button, just like you did before. Notice how the blue light only comes on

while you hold the button down? That’s Momentary mode.

Try singing the same song again, pressing/holding the HIT footswitch when you want harmonies to activate. Practice activating harmony for a single word or short phrase. It’s much easier in momentary mode!

Before you move on, go back into the Vocal Buttonmap screen and change HIT back to Latched mode.

RHYTHMIC		STUTTER		BUTTONMAP		EXPR PEDAL		PRESET	
REVERB	MODE	PARAM1	PARAM2						
REVERB	LATCHED	-	-						
HIT	MODE	PARAM1	PARAM2						
VOC HIT	LATCHED	-	-						
DOUBLE	MODE	PARAM1	PARAM2						
DOUBLE	LATCHED	-	-						

Changing Mode back to Latched

Remapping a footswitch

Since you have just seen the Buttonmap page, this is a good time to remap a footswitch to a different effect.

Since there are 11 vocal effects and 9 guitar effects in VoiceLive 3, but only 6 footswitches, the ability to assign new functions to these footswitches gives you a lot of flexibility.

Let's remap μ Mod to HardTune. Later, you can remap any footswitch as you wish, for this example, please follow along.

- Press the Vocal button.
- Navigate to the Buttonmap tab using the < and > buttons.
- Use the Control Knob to highlight the line starting with " μ Mod". It's at the top of the page.
- As you can see, the μ Mod is assigned to the μ Mod effect.
- Use the far left Mix Knob to remap the μ Mod footswitch to HardTune.

μ MOD	MODE	PARAM1	PARAM2
HARDTUNE	LATCHED	-	-
DELAY	MODE	PARAM1	PARAM2
DELAY	LATCHED	-	-
REVERB	MODE	PARAM1	PARAM2
REVERB	LATCHED	-	-

Remapping the μ Mod footswitch to HardTune

- Press Home.
- If you look at the top left corner of the screen, you should see HardTune there, μ Mod will be gone.



μ Mod footswitch remapped to HardTune

When you press the μ Mod footswitch, you will see that HardTune is now controlled by that button.

Remapping can be performed for any effect in VoiceLive 3. Vocal and Guitar effects are not restricted to their "home layers". This means that **you can remap a vocal effect to the guitar layer – and vice versa.**

Since the Buttonmap page is available in each Preset, for both vocal and guitar layers, you can create a custom button mapping for every Preset in VoiceLive 3.

Here are some Buttonmap examples:

- Remap a Guitar effect to Shift, so you have easy access to the Octaver effect.

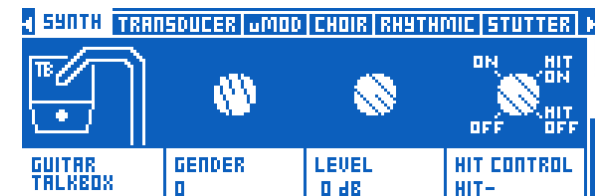


μ Mod footswitch remapped to Octaver

- Change a Vocal effect to Synth, so you can use the Talkbox effect.



Reverb footswitch remapped to Synth



- Move Guitar HIT from the Guitar layer to the Vocal layer, so you can change multiple guitar sounds/effects without leaving the Vocal layer. To control multiple Vocal and Guitar effects simultaneously without having to leave the cur-

rent layer, you can assign Vocal HIT to the HIT footswitch and Guitar HIT to the footswitch right next to it (Double)



Double footswitch on the Vocal layer remapped to Guitar HIT

Remember that remapping a *Guitar* effect to the *Vocal* layer needs to be done via the *Vocal* Buttonmap.

Talk/Tuner Mode

Before you get too far into playing your guitar through VoiceLive 3, it's a good idea to become familiar with the Talk/Tuner mode.

The tuner offers a couple of neat features for both guitar and vocals – so non-instrumentalists might want to read this section, too.

To enter Talk/Tuner mode, press both the Preset up and Preset down footswitches simultaneously for two seconds.

When you enter Talk/Tuner mode, the guitar will be muted, so you can tune without your audience hearing it, and any vocal effects will be removed from the signal. The vocal effects are removed so you can talk to your audience without effects cluttering up what you are trying to say.

While in Talk/Tuner mode, you can still use the Preset up and Preset down footswitches to change Presets. This is especially handy if you are tuning, changing guitars or addressing the audience between songs and want to have the next needed Preset loaded when you are finished.

To exit Talk/Tuner mode, simply press both the Preset up and Down button simultaneously again. When exiting, there is no need to hold for two seconds. You can also press any of the effect footswitches to exit Talk/Tuner mode.

Guitar Effects

For those of you playing guitar, this is a good time to try out the various guitar effects in VoiceLive 3. If you are a vocalist without a guitar, go get a coffee or follow along to learn about the Guitar layer...

Press the Layer footswitch. You should notice that VoiceLive 3's LEDs turn RED – indicating you are now on the guitar layer. Look at the screen, too. You will see that the effect names have changed, and there is a small guitar icon in each of the boxes (there are small microphone icons in each Vocal layer box).



Guitar layer active

While playing your guitar, tap some of the footswitches to turn the various guitar effects on and off.

Change a guitar effect to Momentary mode as described in [“Change a button from Latched to Momentary mode”](#). However, press the Guitar button instead of the Vocal button to begin the process. You are now in Guitar Edit mode, and

you can move to the Buttonmap screen from there.

There is a separate Buttonmap screen for both the Vocal and Guitar layer – but that’s a can of worms we can open later.

Editing HIT

Return to the Vocal layer by pressing Home. If you are on the Guitar Layer (indicated by red LEDs), press the Layer button until the Vocal layer is active.

You can easily edit the effects contained within the HIT function. It is possible to have effects active when HIT is on or off. We refer to these two states as “HIT on” and “HIT off”. Think of them as two variations of a Preset.

- Press the HIT button a couple of times.
- Take note of which effects come on and off when HIT is active (HIT on) and inactive (HIT off).
- Now, let’s add an effect to the “HIT on” flavor of this Preset.
- Activate HIT.
- Now, turn on an effect that is currently off. For this example, try μ Mod.



Preset 2 – HIT on

- Press HIT. Notice that μ Mod (and Harmony) turns off.



Preset 2 – HIT off

- Press HIT again. You will see that μ Mod comes back on, in addition to Harmony, which was previously activated by pressing HIT.



- If you save the Preset, your new HIT assignment will be saved and you can control both μ Mod and Harmony with the single HIT button the next time you use the Preset.

Tips and tricks for using HIT effectively

- If you would like an effect to be ON regardless of the HIT button's state, just activate it for both HIT ON and HIT OFF. For some effects such as Reverb, it is common to leave them on all the time.
- HIT can control any or all of the effects for both guitar and vocals, or guitar/vocals simultaneously.
- Use the process described above while on the Guitar layer to change the effects associated with Guitar HIT.

Using ALL HIT

What's better than being able to have separate HIT footswitches for the Guitar and Vocal layer? How about one footswitch to rule them all? This feature is called ALL HIT, and you can easily assign it to a footswitch as described in ["Remapping a footswitch"](#).

- Press the Vocal button.
- Press and HOLD the right Arrow (>) to "jump" all the way to the end of the available effects pages.
- Use the < or > button to locate the Buttonmap page.
- Use the Control Knob to scroll down and highlight the line starting with "HIT".
- Use the Mix Knob to change the HIT assignment from Voc HIT to ALL HIT.

μMOD	CHOIR	RHYTHMIC	STUTTER	BUTTONMAP
DELAY	MODE	PARAM1	PARAM2	
DELAY	LATCHED	-	-	
REVERB	MODE	PARAM1	PARAM2	
REVERB	LATCHED	-	-	
HIT	MODE	PARAM1	PARAM2	
ALL HIT	LATCHED	-	-	

HIT footswitch remapped to ALL HIT

- Press Home.

Now the HIT footswitch controls HIT for both Guitar and Vocal effects in this Preset. When you press HIT, you will see that it now lights up purple instead of blue, indicating that it's controlling both vocal and guitar hit. There's also a "wrench" icon instead of a microphone – showing you that you are no longer just controlling Vocal effects.



HIT footswitch remapped to ALL HIT

HIT – Dynamic vs. Snapshot

VoiceLive 3’s default HIT behavior is “dynamic”, which means you can make edits to the effects contained within the HIT variation of the Preset by simply turning them on and off as described under [“Editing HIT”](#). It’s a very quick and intuitive way of combining effects – especially while editing a Preset.

That being said: While on stage, you may want to turn an effect on or off during the song – but still have HIT activate and deactivate the specific effects you have defined.

Let’s see an example:

Using HIT in “Dynamic” mode (default)

You have saved the Preset with Reverb active all the time (ON) and Harmony only when you have turned on HIT (HIT ON).

You start the song with HIT turned off, so you just have Reverb (but no Harmony voices) on your voice. You decide that it would be nice to have some delay for a particular section, so you turn Delay on. Then, the chorus section of your song comes up – so you press HIT to activate Harmony. Reverb stays on and Delay goes off – just as you would expect.

Now when you press HIT again, Harmony turns off – but Delay comes back on with the Reverb. This may not be what you want.

Using HIT in “Snapshot” mode

You might want HIT to ALWAYS turn on/off only those effects you have saved for HIT within the Preset.

That’s where “Snapshot” mode comes in. No matter what effects are active at the time: HIT will always override them and just turn on/off what you have saved.

Typically “Dynamic” can be a great editing mode, while “Snapshot” can be a more “fool-proof” live performance mode.

Changing HIT mode from Dynamic to Snapshot

- Press the Setup button.
- Use the < or > buttons to navigate to the System page.
- Use the Control Knob to scroll down to the HIT Behavior parameter.
- Change HIT Behavior from Dynamic to Snapshot.

INPUT	OUTPUT	GUITAR	MIDI	TOPE	SYSTEM	BUTTONMAP
GLOBAL NATPLAY SOURCE	OFF	ALL	GUITAR FX	GLOBAL	OFF	
GLOBAL TEMPO	OFF		GLOBAL KEY/SCALE	ON		
TUNER REFERENCE	440.0		HIT BEHAVIOR	SNAPSHOT		

Changing HIT Behavior from Dynamic to Snapshot

Storing Presets

Since we are talking about storing a change to your Preset – let’s do it.

Tapping the Store button accesses the Store screen, where you may name, assign and save your Presets.

In the upper part of the Store screen, you will see the current name of the Preset. Use the Mix Knobs under the display to control the following functions:

Cursor (assigned to Mix Knob 1)

Use Mix Knob 1 to move the cursor (the currently selected character). This is handy for quickly navigating to a position in the Preset name.

Letter (assigned to Mix Knob 2)

Use Mix Knob 2 to select the letter, number or symbol for the current cursor position.

Ins(ert) / Del(ete) (assigned to Mix Knob 3)

- Turn Mix knob 3 clockwise (right) to insert an empty character (a blank) to the left of the currently highlighted character.
- Turn Mix knob 3 counter-clockwise (left) to the left to delete the currently highlighted character.

Store to (assigned to Mix Knob 34)

Use Mix Knob 4 to select the Preset number where the current Preset will be stored.

- If you want to save the Preset where it currently is, do not change this value.
- If you would like to save the Preset to another location, change “Store To” to another number.
The name of the selected Preset slot will be displayed in the upper part of the screen.

Using Store To is handy when you would like to make several Presets with similar sounds. You can create a “master” Preset and store it so a few different locations using Store To. You can then edit those copies further if you wish.



Store menu

When you are finished naming and assigning your Preset, simply press Store again to complete the operation.

Storing Presets and HIT Behavior

When you have set HIT Behavior to “Snapshot” mode, you must save the Preset for each HIT state – on and off – in order for your changes to be stored. Prepare both variations of the Preset (on and off) and store them, like this:

- Turn HIT off.
- Turn the effects on that you would like to use when HIT is off.

- Press the Store button twice.
- Turn HIT on.
- Turn the effects on that you would like to use when HIT is on.
- Press the Store button twice.

Tapping tempo

You can use Tap Tempo to have the tempo-based effects align with the tempo of your song.

- Press and HOLD the Delay footswitch.
- You should see the Delay footswitch pulse with a purple LED, and the current tempo (in beats per minute) will be displayed.
- Tap the Delay footswitch in time with the song you are performing (or about to perform).
- After a few beats, stop tapping the footswitch and wait for the Tempo display to disappear.
- If it is not already on, activate the Delay effect with its footswitch.
- You should hear your Delay “taps” trail off in time with the music.

There is another function in the tap tempo window that you may find handy. Let’s try it.

- Enter Tap Tempo mode the same way you just did.
- You will notice that the Preset up and Preset down footswitches are lit solid blue.
- These footswitches allow you to increase or decrease the tempo in 1 BPM increments.
- For example, press the Preset down footswitch to decrease the tempo.

Manually adjusting the Tap Tempo can be handy if you want to set a specific tempo, e.g. when you have to follow a click track. And of course, both methods can be combined: Use tapping to “get close” to the desired tempo and use the Preset footswitches for fine-tuning.

Using Global Tempo

Depending on how you would like to manage tempo within VoiceLive 3, you can choose whether tempo information is recalled from each individual Preset or managed globally.

If you would like to store specific tempos within your Presets, simply set the tap tempo as described in [“Tapping tempo”](#) and save the Preset.

If you would like to set one tempo and have all Presets “follow” it, you will need to head into the System menu.

- Press the Setup button.
- Use < or > to navigate to the System tab.
- Use the Control Knob to scroll down to the Global Tempo option.
- Use the Mix Knob to change the value to ON.
- Press the Home button.

INPUT	OUTPUT	GUITAR	MIDI	SYSTEM	BUTTONMAP
GLOBAL NATPLAY	SOURCE	ALL GUITAR FX	GLOBAL	OFF	
GLOBAL TEMPO		GLOBAL KEY/SCALE		ON	
TUNER REFERENCE		HIT BEHAVIOR		SNAPSHOT	
440.0					

Global Tempo on

Now, any tempo you tap will immediately be effective and be used for whatever Preset you choose.

Editing an Effect

Now that we have heard some sounds, let’s edit an effect in a Preset. You can choose to edit either the Vocal or Guitar effects, whichever you like.

To edit the Vocal effects within a Preset, press the Vocal button.



Editing Vocal effects

To edit the Guitar effects within a Preset, press the Guitar button.



Editing Guitar effects

Both effect layers (Vocal and Guitars) have a series of “tabs”. There is a tab for each effect within a Preset, and there are a couple of extra tabs for other Preset options like Button Mapping and Expression Pedal assignment.

All the effect edit screens that you can access using these tabs have a similar structure. On top of each edit screen, you will find simple and

easy-to-use controls, while scrolling down using the Control Knob will show more parameters that offer more advanced parameters for deeper editing.

On the top level, most effects have four main parameters:

1. Style: Style sets the “sound” of the effect. For example, you might choose a “Hall” or “Studio” reverb type.
 2. Parameter 1: The first parameter shown varies from effect to effect and will have a different name – it will not be called “Parameter 1”. To continue with the Reverb example, Decay time is located here.
 3. Parameter 2: Again, this control will vary from effect to effect, but is commonly the Level control, which controls the overall volume of the effect.
 4. Control: control sets the “state” of the effect and how it is controlled.
 - **Off:** The effect is inactive.
 - **On:** The effect is active, regardless of the status of the HIT button.
 - **HIT On:** This effect is active only when the HIT button is ON.
 - **HIT Off:** This effect is active only when the HIT button is OFF.
- You may also change this control by pressing the footswitch associated with this effect (if it is mapped to a footswitch). This can be a quick way to set up several effects to come on or off when HIT is pressed

The concept of “HIT on” and “HIT off” can be a little confusing at first – but you will soon get the hang of things. A user suggested this analogy:

“It can be useful to think of HIT on as “throwing a bunch of effects onto a table” and HIT off as “knocking or wiping a bunch of effects off of the table”. Effects that are on simply can’t be knocked off the table – and effects that are off can’t be put onto it using HIT.

Back to editing...

- Turn off ALL effect blocks but one. It doesn't matter which effect you leave on, so long as you can clearly hear the effect. For this example, we assume that you are using the Harmony effect in the Vocal layer.
- Press the Vocal button.
- Navigate to the Harmony tab.



Switching off all effect blocks except for Harmony

- Change the Style parameter using the Mix Knob directly below “Style” on the screen. Notice how the sound of the effect changes. It can be a subtle change or a drastic one, depending on the Style.



Changing the Harmony Style parameter

Once you have chosen a Style that you like, you are 90% of the way there. We will skip over to the Level parameter now.

- Using the Mix Knob directly below the “Level” parameter, change the level (volume) of the effect. Find a setting that sounds good to you.
- Now, turn on another effect. It still doesn't matter which one. Notice how the two effects interact with each other.



Navigating to the Delay tab

- Use the < or > Arrow buttons to navigate to the effect you just activated. In the image above, that's Delay.
- Try changing the Style of the newly activated effect. Find a style that sounds good with the other effect you had turned on.
- Adjust the Level control of the new effect to blend it with the first.

From here on in, EVERYTHING is advanced, specific editing. Try manipulating the other parameter on the screen, be it decay time, lead level, speed or whatever is shown there. Notice how it changes the sound of the effect.

Use the Control Knob to scroll down. You will see many, many different controls and parameters on each effect tab. **DON'T PANIC!**

Typically, advanced parameters are defined and loaded with the Style you choose and should sound pretty darned good as they are. If you have got some audio engineering experience or own one of our other products, like VoiceLive 2,

you may recognize some or all of the advanced controls.

If you don't recognize anything, there are two paths you can take:

1. Don't touch anything you don't recognize. Slowly back away from the advanced menu. There be dragons in that cave!
2. Turn every parameter as far as it will go in each direction and see what happens!

Whether you choose #1 or #2: It's totally fine. We can't tell you how fast or far to venture into the depths of VoiceLive 3. All we can do is recommend that you treat VoiceLive 3 like any other instrument or skill you would try to learn and give things some time.

From our own experience, you know it's a good time to venture deeper into the menus and controls when you say to yourself: "Hmm. This would sound *perfect* if only the [X] was a bit more/less [Y]..."

Once you start thinking like that, you will know that your skills have moved beyond using Style, and you will likely find the experience of editing advanced parameters more thrilling than daunting.

Remember to go through the Store procedure after you have made changes to a Preset. Changes are not stored automatically. If you edit a Preset and switch to another Preset without storing, all changes you made will be lost.

Defining and using Global Effects

Each effect in VoiceLive 3 can load and use Global settings. Global settings make editing effects much easier and faster, but you need to understand the concept to use it effectively.

How does it work?

First, you define a "Global Preset" in the System menu. This Preset is the Preset from which any other Preset can "pull" settings for any effect. Think of this Global Preset as a template or master. In the screen shot below, you will see that Preset 491 has been defined as the Global Preset. You can change this Preset if you like. However, we recommend making yourself familiar with editing the Global Preset and turning Global ON in other Presets before you reassign the Global Preset.

INPUT	OUTPUT	GUITAR	MIDI	TOPE	SYSTEM	BUTTONMAP
CONTRAST				GLOBAL PRESET		
50 %				491		
GLOBAL NATPLAY SOURCE				ALL GUITAR FX GLOBAL		
OFF				OFF		
GLOBAL TEMPO				GLOBAL KEY/SCALE		
ON				ON		

Global Preset set to Preset no. 491

If you invest some time into creating effects that you like in your Global Preset, you can then access these effects in any other Preset by simply setting one parameter.

We have defined a Global Preset for you already (the factory default is 491), but you can make your own.

We suggest placing the global Preset in a location quite far from your other Presets in the box, so you don't accidentally overwrite it. Any Presets that depend on the information in the Global Preset will be affected if you delete or change it.

Defining the Global Preset

- Press the Setup button.
- Use < or > to navigate to the System tab.
- Use the Control Knob to highlight "Global Preset"
- Use the Mix Knob below "Global Preset" to change its value to represent the Preset number you would like as your Global Preset.

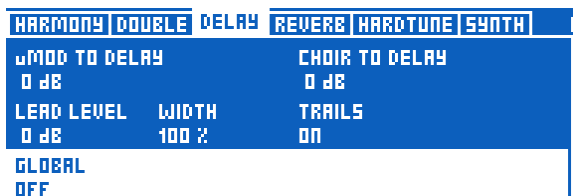
Using an effect from the Global Preset

- Select a Preset that you would like to link to the Global Preset.
- Press the Vocal or Guitar button (depending on which effect you would like to edit).
- Navigate to the effect tab for the effect that you would like to link to the Global Preset - e.g. Delay.

HARMONY	DOUBLE	DELAY	REVERE	HARDTUNE	SYNTH
QUARTER		FEEDBACK	LEVEL	HIT CONTROL	
50 %		-15 dB	HIT-	HIT-	

Delay effect block settings

- Use the Control Knob to scroll down to the "Global" parameter. It should say "Off".



Global set to Off in the Delay block

- Change it to “On” using the mix knob right below the parameter.



Setting Global to On for the Delay block

- Settings from the Global Preset will be applied to this effect immediately.
- You will also see that the tab name has changed from “Delay” to “Delay-GBL” – indicating that this particular effect is using Global settings.

Important: The link between the Global Preset and other Presets goes both ways

Before you make any tweaks to the effect you have just made Global, there is something you should know.

If Global is ON in any Preset and you make changes to the settings of the respective effect, this will change the settings of the Global Preset (and all other Presets where that particular effect is set to Global on).

That can be really handy – or a disaster, if you are not prepared for it.

Using the Global Preset to copy effect settings into a Preset

As you just read, the link between the Global Preset and other Preset goes both ways. However, you can also use this feature temporarily to copy effect settings from the Global Preset to another Preset and then edit them independently.

- Select a Preset.
- Select an effect that should use the settings from the Global Preset as a starting point.
- Set Global for this effect to on. This will copy the settings for this effect from the Global Preset to the current Preset.
- Set Global for this effect to off again. This “breaks the link” between Global and current Preset, allowing you to modify the settings locally.

Using the Mix Controls

As you probably have realized by now, there is a lot going on under the hood of your VoiceLive 3. Wouldn't it be great if you could control the levels of the signals going in and out of VoiceLive 3?

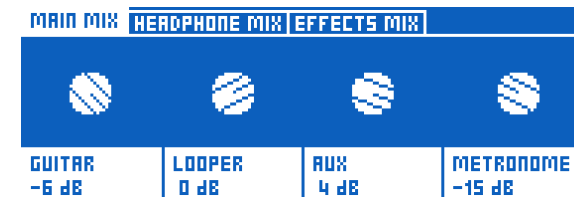
As it turns out, you can – and you do not even have to press any buttons.

- While on the Home screen, touch (move) any of the four Mix knobs right below the display to enter the Mix screen. There are actually three separate mix pages or “tabs”:
 - Main Mix
 - Headphone Mix
 - Effects Mix

Select the mix you want to control using the Arrow buttons. The last selection will be remembered, so when you use the Mix knobs later, you will be editing the previously selected mix.

Main Mix

Main Mix controls the sounds that come from the XLR Out and Guitar Out jacks.



Main Mix controls

Use the Mix knobs to adjust the levels of the signals shown on screen.

Keep in mind that if you are connecting the Guitar Out jack to a guitar amplifier, you likely want a fixed output level. In the Guitar tab of the Setup menu, you will find a parameter called Output Mode that controls this.

- If you set Output Mode to Unity Gain (this is the default), this will set one master output volume for the guitar signals coming from the Guitar Out jack.

INPUT	OUTPUT	GUITAR	MIDI	TOPE	SYSTEM	BUTTONMAP
INPUT GAIN		PHASE				
10 dB		NORMAL				
SPEAKER SIM ENABLE		OUTPUT MODE				
OFF		UNITY GAIN				
GATE THRESHOLD						
-68 dB						

Output Mode set to Unity Gain

- If you wish to vary the output level of the Guitar Out (e.g. when you are connecting VoiceLive 3 to a mixer or recording interface), change the setting to Variable Level.

INPUT	OUTPUT	GUITAR	MIDI	TOPE	SYSTEM	BUTTONMAP
INPUT GAIN		PHASE				
10 dB		NORMAL				
SPEAKER SIM ENABLE		OUTPUT MODE				
OFF		VARIABLE LEVEL				
GATE THRESHOLD						
-68 dB						

Output Mode set to Variable Level

You can set the levels of both Aux and Metro-
nome signals to Off if you wish to remove their

sounds from the XLR outputs and only use them over your headphones or IEMs.

Headphone Mix

Headphone Mix allows you to independently set the signal levels for the headphones or IEM connected to the Headphone jack. In other words: You can have a headphone or in-ear-monitoring mix that is independent of what goes out to the XLR outputs.

MAIN MIX	HEADPHONE MIX	EFFECTS MIX	
GTR TRIM	LOOP TRIM	METRONOME	HEADPH OUT
0 dB	0 dB	-15 dB	-15 dB

Headphone Mix controls

The Guitar and Loop Trim controls allow you to increase or decrease the levels of Guitar and Loop, relative to the Main Mix settings. The one limitation this imposes is that you cannot set the Guitar or Loop controls in the Main Mix to Off and still hear them in your headphones.

Effects Mix

Effects Mix allows you to adjust the overall sound of your presets.

- **Voices:** Controls the overall level of any voices generated by VoiceLive 3. This includes Harmony, Double and Choir.
- **Voc Reverb:** Controls the overall level of the Vocal Reverb effect across your presets. If you find yourself in a venue that has a lot of (or very little) natural Reverb, you may not have the time to adjust the Reverb settings in all your Presets manually. Instead, use this control to better match the Reverb settings in your Presets to the physical space you are in.
- **Guitar Reverb:** Performs the same function as Voc Reverb for the Guitar Reverb in all your Presets.

Tips and tricks for working with layers and effects

As we discussed in “[Design concepts](#)” and “[Footswitches overview](#)”, VoiceLive 3 is comprised of three “Layers”: Vocal, Guitar and Looper.

Tapping the Layer button will give you access to the layer you would like to control: Guitar or Vocal. Press and hold the Layer button to access the Looper.

Keep in mind that as we discuss editing Vocal or Guitar effects, **the editing process is independent of the layer you are currently controlling.**

Put another way: You can have the Vocal layer active (blue LEDs will show that you can use footswitch to control the vocal effects), but simply press the Guitar button (the blue one on the top panel) to enter and edit the Guitar effects.



Editing Vocal effects while on the Guitar layer

As there are no effects linked to the Looper layer, we will cover Looper operations in a separate section of this manual.

General Vocal & Guitar layer usage

The basic concepts of accessing effect settings and going from simple to advanced editing are explained in “[Editing an Effect](#)”.

In addition to the effects tabs in the Vocal and Guitar edit screens, you will find the Buttonmap, Expression and Preset tabs.



Editing Guitar effects while on the Vocal layer

Buttonmap tab: Remapping footswitches

We have already made some changes on the Buttonmap tab in [“Remapping a footswitch”](#) – so you have seen it before. Let’s dig a little deeper into it now.

- Enter the Vocal or Guitar edit screen.
- Navigate to the Buttonmap tab.

Earlier in the [“VoiceLive 3 overview”](#), we remapped a footswitch and changed the Mode from Latched to Momentary.

On the Buttonmap tab, each effect footswitch is represented by sets of two two lines. Use the Control Knob to select a set, for example μ Mod. The first word in the first column is the name of the effect footswitch, as it is printed on the device. The name of the effect currently assigned to this footswitch is shown directly below it. For now, you should see μ Mod with μ Mod directly underneath. If you are on the Guitar edit page, you will see μ Mod and G μ Mod respectively.

- Assign another effect to the μ Mod footswitch by turning the Mix Knob directly below the parameter.

It doesn’t matter if the effect you choose here is already mapped to another button. For example, if you choose Harmony, you will now have Harmony mapped to both the μ Mod button *and* the Harmony button (default). That’s OK – it just shows how remapping works.

- Press the Home button to return to the Home screen.

You will see that the effect you have chosen is now shown in the top left corner of the screen and will activate if you press the μ Mod button.

Typically, remapping footswitches is great for three situations:

- “That darn button is in the wrong place! I hate where it is and want to move it!”
- “I would like footswitch access to an effect that isn’t already assigned to a button.”
For example, you might want access to Synth – so you decide to remap the Delay button.
- “I want access to a guitar effect on the vocal page.”
For example, remapping the Double footswitch to Guitar HIT will give you access to guitar effects on the Vocal Layer – right beside Vocal HIT.

Parm1 and Parm2

By now, you know how to remap footswitches and choosing between Latched and Momentary mode. But what are the other two parameters – Parm1 and Parm2 – good for?

Parm 1 and Parm 2 are part of the Loop Trigger Buttonmap. If you assign Loop Trigger to a footswitch, you need to choose which loop and which track you would like to trigger when you tap that footswitch.

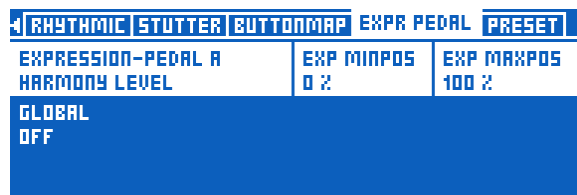
- Parm 1 defines which Loop slot you are using (see [“Basic Loop concepts and terms”](#))
- Parm 2 defines which track (or combination of tracks) you would like to trigger when pressing the button.
The available options are Loop A, Loop B, Loop C, A&B or A&C.

Learn more about the Looper in [“The Looper”](#).

Exp. Pedal tab: Getting the most out of your expression pedal

If you have connected an expression pedal to your VoiceLive 3, you can define what the expression pedal should control in each Preset.

Being able to define the expression pedal “target” in each Preset gives you a lot of flexibility from one pedal.

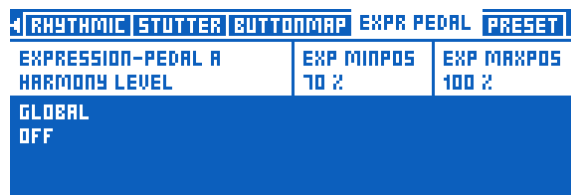


- Use the Expression pedal parameter to choose from many controllable “targets”.
- Use the Exp MinPos parameter to define the parameter value that should be associated with the minimum (down) position of the expression pedal.
- Use the Exp MaxPos parameter to define the parameter value that should be associated with the maximum (up) position of the expression pedal.

The MinPos and MaxPos parameters can be useful when you would like to limit the effective range of the pedal.

For example, if you assign the expression pedal to control harmony volume, you may want the harmonies to turn down slightly when you rock the pedal all the way back – but not turn them off completely. To achieve this effect, you would set Exp. Minpos to something higher than 0%

(try something like 50 or 70%). This allows you to make large (easy to perform) movements with the pedal without changing the level of the harmonies too drastically.



It can be useful to limit the expression pedal range for parameters such as Guitar Volume, Harmony Volume, Delay Feedback, Rhythmic Depth etc.

Working with a second expression pedal

If you want to, you can use a second expression pedal with your VoiceLive 3. Connect this second Expression pedal to the Footswitch jack.

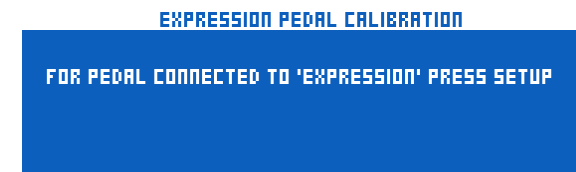
As opposed to the expression pedal connected to the Expression jack (which can be used differently in each Preset), the pedal connected to the footswitch jack only has a global setting – it will control all Presets in the same way. To use a second expression pedal:

- Press Setup.
- Navigate to the Buttonmap tab.
- Select the Footswitch Jack parameter and set it from Switch-3 to Expression pedal.

Calibrating your expression pedal

If you are connecting an expression pedal, it must be calibrated.

- To enter the calibration screen, press the Setup button.
- Use the < and > arrows to navigate to the “Pedal Calibration” tab.

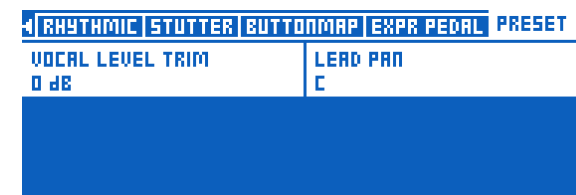


- Follow the on-screen instructions.

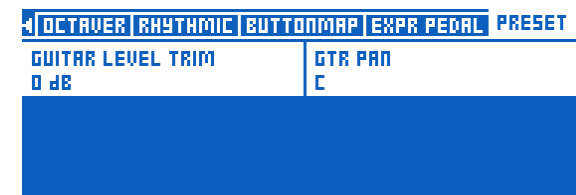
The Preset tab

The Preset tab allows you to make changes to the Preset as a whole.

Most importantly, you can adjust the overall level of the Vocal or Guitar signals within a Preset. This allows you to balance your Presets so they all have the same apparent volume.



Preset tab for the Vocal layer



Preset tab for the Guitar layer

When you are adding effects to the (Vocal or Guitar) signal path, each of these effects inevitably adds some gain (volume) to the signal chain. This means that after adding several effects, your Preset may end up louder than it started. At this point, you may want to compare the apparent level of the current Preset to other Presets in VoiceLive 3 – and then use the Level Trim controls on the Preset tab for Vocal or Guitar to make adjustments.

There is also a Pan control available in both the Vocal and Guitar Preset tabs that allow you to pan the vocal or guitar signal left or right. The default setting is “C” (for “Center”). It can be especially useful to assign Guitar Pan to an expression pedal if you would like to create stereo guitar loops, which we will discuss later.

Additionally, you can create some interesting vocal sounds by panning the lead vocal completely to one side and then add effects. There’s a Delay Pan control in the Delay edit parameters too. Try panning the lead vocal to the far right and the Delay Pan to the far left for interesting results.

Editing the Vocal layer

Press the Vocal button to enter the Vocal edit screen. For more information about editing Style, Level, Control and other parameters associated with each effect, see [“Editing an Effect”](#).

Harmony block/tab

Harmony is TC-Helicon’s most popular effect – and some might argue the most impressive one, too.

The Harmony effect creates harmony vocals from your lead voice. This harmony can contain up to four voices, each with different intervals, key/scale sources, pan, humanization and other settings.

Harmony can be used to add a single voice of harmony, up to a larger “group” sound depending on your application.

Tips and tricks for working with the Harmony effect

- “Subtle” is often better when using any Harmony effect. Typically, when we hear complaints about the created voices sounding “robotic” or “fake”, it can be attributed partially to the Harmony voices being overly loud in the vocal mix.
- Level settings of -6 or dB lower can often yield great results, even if the voices aren’t immediately obvious.
- “High” and “Low” styles are the most commonly used harmonies in popular music. If you are a male or have a lower voice, try “High”. If you are female or have a higher voice, try “Low”.
- When using a multi-voice Harmony style like “High & Low” or “High & Higher”, try adjusting the Pan and Level parameters in the Vocal Edit screen to adjust the location and volume of each voice.
- To expand on the above, try turning on Voice 3 and Voice 4. Set each to copy the settings of the existing two voices. Pan them opposite to the existing voices and reduce their level slightly. This puts one “High & Low” pair on the Left and Right of the stereo field with “High” being slightly dominant on one side and “Low” on the other.

High	Low	Lead	High	Low
Harm. (1)	Harm. (2)	Voice	Harm. (3)	Harm. (4)
< Left			Right >	

Panning Harmony Voices

To further expand, try adjusting the Smoothing and Humanization parameters for each of the four voices, so that each voice ends up a bit different from the other.

- On the Buttonmap tab of the Setup menu, you can remap the Step footswitch to various controls. Try remapping the Step footswitch to Harmony Hold. When the Harmony effect is active, press the Step footswitch (now assigned to Harmony Hold) to “fix” the current harmony note and hold it. You can then sing other notes as the Harmonies continue to sing the note you held.
- We suggest to also changing the Step Button Mode to Momentary to avoid accidentally turning Harmony Hold on and letting it hold a note indefinitely. You will find that brief use of the effect is typically the best approach.

INPUT	OUTPUT	GUITAR	MIDI	TONE	SYSTEM	BUTTONMAP
STEP BUTTON FUNCTION		STEP BUTTON MODE				
HARM HOLD		MOMENTARY				
MIC SWITCH FUNCTION		MIC SWITCH MODE				
VOC HIT		LATCHED				
FOOTSWITCH JACK SWITCH-3						

Changing Step Button Mode to Momentary

NaturalPlay, Scale, Fixed & Pedal Modes

VoiceLive 3 offers a completely new way of combining harmony voice modes that allows you to make some really great sounds.

In previous products, all harmony voices were defined by a single “type” – i.e., they were guided by an instrument (NaturalPlay) or defined by a fixed key and scale. In VoiceLive 3, you can define a different method of harmony note output for each voice!

The new “Mixed Mode” harmonies allow you to, for example,

- set one voice to follow your guitar (NaturalPlay),
- the second voice to follow a key/scale,
- a third voice to only sing a single “Fixed” note and
- a fourth voice to only sing the “root” note of any chords you are playing on your guitar (Pedal).

This flexibility allows you to create some very sophisticated setups and vocal arrangements.

You can mix and match any of the available modes for the four harmony voices. You could have three NaturalPlay voices and a fixed voice, or two scale-based voices, one fixed and one NaturalPlay voice. It’s completely up to you!

HARMONY	DOUBLE	DELAY-G&L	REVERSE	HARDTUNE
MODE V1	MODE V2	MODE V3	MODE V4	
NATPLAY	FIXED	PEDAL	SCALE	
V1 VOICING	V2 FIXED	V3 PEDAL	V4 SCALE	
LOW	+0 (G4)	+0	UNI	
V1 LEVEL	V2 LEVEL	V3 LEVEL	V4 LEVEL	
0 dB	0 dB	0 dB	0 dB	

Mixing NaturalPlay, Fixed, Pedal and Scale modes in one Preset

- ! Keep in mind that when you are using mixed mode harmony, you will need to define the correct key/scale (Scale) or note (Fixed) and play your instrument (NaturalPlay/Pedal) in order for the combination of voices to sound good together. Otherwise, a Fixed voice could be singing a completely inappropriate note for your song.
- ! Harmony can suffer from “warbles” when sound other than your voice is picked up via your microphone. Check out this Craig’s Corner video for a bit of TC-Helicon Harmony history and some advice on reducing warble: [youtube.com/watch?v=pT-CCTmv2ZM](https://www.youtube.com/watch?v=pT-CCTmv2ZM)

Double block/tab

Often referred to as “Doubling” or “Double Tracking”, the Double effect mimics a singer recording multiple versions of the same vocal passages and playing them back simultaneously. The small differences in timing and pitch that result from the two recordings create a more full and “doubled” sound.

It’s quite common in contemporary music for some sort of Double effect to be active during the entire song, albeit with varying intensity.

Tips and tricks for working with the Double effect

- “Tight” Double styles will have less pitch and timing variation than “Loose” styles will. Tight styles therefore tend to be a bit more subtle even at higher effect levels.
- Try turning the “Lead Level” parameter to OFF when using one of the “Wide” styles. This will effectively remove your voice from the middle of the stereo field and helps recreate the wide-panned vocal style that can be heard on many recent recordings.
- Adding some “1 Voice Tight” Double effect when using the Harmony effect can add some presence to your lead voice, preventing it from being overpowered by the Harmony.
- Adding some “4 Voices Wide” Double effect when using the Harmony effect can significantly enhance the “group” sound of the Harmony voices, especially when using two or more Harmony voices.

Vocal Delay block/tab

Delay is often referred to as “echo” and emulates sound “bouncing” or repeating at regular intervals. As opposed to Reverb – whose reflections of sound can be somewhat chaotic in the representation of a physical space – Delay is much more consistent in its sound output.

Typically, Delay is used either as a special effect, with levels high enough to be clearly heard, or as a more subtle companion to Reverb.

Using Delay as a special effect can create very interesting highlights within a performance but can, like Reverb, become distracting or overwhelming when used too heavily.

Stereo Delays can be especially interesting if you are performing with a stereo PA or for studio recording.

Tips and tricks for working with the Vocal Delay effect

- Make sure to set the correct tempo for any Preset with Delay, either
 - via tempo tapping (see “Tapping tempo” or
 - on the Delay Edit tab.
 Delay timed to your song sounds great, while off-time delays can sound terrible.
- Experiment with different amounts of the Feedback parameter. More Feedback creates more echoes, while very low amounts of feedback can create “Call and Answer” style effects.
- Try out the various Filter Style options within the Delay Edit screen. They allow you to make the “echoes” of your Delay sound different. These filter styles can add interesting effects to your delays – such as megaphone, radio or lo-fi sounds – or mimic the sound of classic analog and digital hardware delays.

HARMONY		DOUBLE	DELAY	REVERB	HARDTUNE	SYNTH
CLASSIC SLAP	FEEDBACK	LEVEL		HIT CONTROL		
	0 %	-18 dB		HIT+		
SOURCE	TEMPO	FILTERSTYLE	DUCKING			
TIME	120 BPM	MEGAPHONE	OFF			
DIV L	DELAY L	DIV R	DELAY R			
1/8	110 ms	1/8	110 ms			

Filter Style parameter

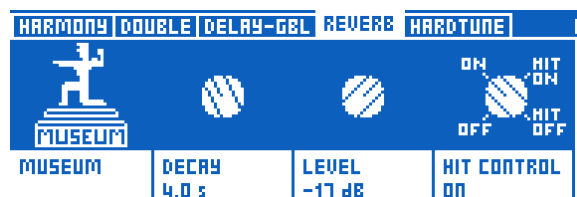
- When using Delay on both your guitar and vocals, experiment with using the same OR different divisions on each Delay to create interesting rhythmic landscapes.

Vocal Reverb block/tab

Reverb is one of the most basic effects. You will probably find some form of Reverb at every live performance and on every recording.

Essentially, Reverb simulates a physical space and how the sound of your voice is positioned in it. Typically, Reverbs are defined by the space they are trying to replicate or the device/processor/medium used to generate the reverb effect.

With the above in mind, you will see Reverb styles in our products with names like “Amsterdam Hall” or “Hockey Arena” when representing a *physical space*. You might see “Plate” or “Spring” when referring to the *type of device* used to create a particular kind of Reverb.



Reverb tab

Tips and tricks for working with the Vocal Reverb effect

- “Timing” your Reverb to the song you are performing can really enhance your overall sonic “landscape”. Try picking shorter Reverbs (lower decay time) for faster songs and longer Reverbs (higher decay time) for slower songs.
- A 1.3 second Decay Time is very common for mid-tempo popular music.
- Timing a Reverb so that it “breathes” with your song can sound great. By “breathing” we mean that the Reverb ends on a beat, or every other beat, for example.
- Use this calculator to figure out what Reverb time to set in order to “time” your effect to the song:
nickfever.com/delay-calculator/
Use the chart provided on this page to determine which note division to use. If, for example, you would like your Reverb to end on every other beat, use the $\frac{1}{2}$ note result.
- *Overuse* of Reverb can make your vocals sound washed out and hard to understand.
- *Underuse* of Reverb can result in a flat sounding vocal. However, it’s very common in contemporary pop music to use very little or no Reverb, opting instead for Doubling, HardTune and other effects. Listen to popular records from your favorite genre and analyze how they are using reverb.
- When using Reverb on both vocals and guitar, it can be useful to use the same settings or at least the same “Style” for each, so the listener gets the impression of vocals and guitar being in the same simulated physical space.

HardTune block/tab

This effect has become very, very common in recent years. Most people remember when Cher released the song “Believe”, featuring the first commercially represented use of heavy and robotic-sounding pitch correction.

Since the release of “Believe”, there have been many advances in pitch correction technology, allowing both extreme *and* subtle or transparent vocal correction. It’s a misnomer to only equate vocal pitch correction with AutoTune™ and T-Pain™. Subtle use of pitch correction is a staple of almost every recording, and many live performances too.

A neat little bit of music history: The Beatles used pitch correction on their albums! How?

Back then, a control called “VariSpeed” on their tape recorders was used to manipulate the playback speed – and therefore the pitch of recorded material. Often, it was done for effect, but VariSpeed was used for all sorts of purposes.

It’s fun to keep that fact in mind when people disparage modern music for its use of pitch correction or any other effect or recording technique. The Beatles used every tool available to them at the time, just like today’s musicians do!

Here is an interesting article about the Beatles and their use of VariSpeed:

ofbuckleyandbeatles.wordpress.com/2010/12/05/beatles-production-tricks-part-ii-varispeed/

Tips and tricks for working with the HardTune effect

- When you want the “HardTune” sound, choose the “Pop” style.
- It takes some practice to sing the right way and get the most out of HardTune. Practice sliding and gliding from note to note, in order to emphasize the jumps in pitch provided by the “Pop” setting. After a while, you will be able to enhance the effect as you sing.
- When you are using HardTune with a wedge monitor or in-ear monitors (IEMs), it’s totally normal to hear some “phasing” type sounds as your natural voice interacts with the corrected voice output from VoiceLive 3. Check out this Craig’s Corner video for more about phasing:
[youtube.com/watch?v=KWREluidXsA](https://www.youtube.com/watch?v=KWREluidXsA)
- If you would like subtle correction that still respects any key/scale you have set for Harmony, try the “Correct Natural” style.
- To emulate some of the effects used on the Beatles recordings, try the “Gender Bender” style and turn the Gender control down a few clicks to slightly lower the sound of your voice.
- Any time the HardTune effect is active, Global Pitch Correction settings in the Setup menu are temporarily overwritten. When the HardTune effect is turned off, any settings from Global Pitch Correction will reactivate.

Synth block/tab

Synth effects are created when a “carrier” sound modifies a signal (your voice) to create an interesting combination of the two elements.

Common use includes the classical guitar “talk box”, where the notes played on an electrical guitar dictate the pitch and sound of the voice output, regardless of what you sing. You don’t have to use a guitar though – it could also be sounds from a keyboard or other instrument.

VoiceLive 3 offers polyphonic (more than one note at a time) Synth effects, so you can play chords on your instrument and have them act as the “carrier” sounds. It’s a really great effect to have fun with!

We have also included several “carrier” sounds in VoiceLive 3, so you may use the Synth effect block without an instrument signal.

Tips and tricks for working with the Synth effect

- When using the Synth block to generate the well-known talk box effect of the seventies, it really pays to know exactly the notes you want to output and practice them ahead of time. It sounds great when you play the right melody – but the effect can lose its luster pretty quickly if you meander around or play the wrong notes for the song.
- With the above in mind, there’s nothing wrong with shredding a crazy solo either!
- Synth effects tend to best be used as an accent during a particular passage of a song, not full-time.
- Manipulating the way you sing/speak words into the microphone while Synth is active can greatly increase the effectiveness of the sound. Elongating vowels and/or over-pronouncing consonants will really make the effect stand out.

Transducer block/tab

The Transducer effect is often referred to as “Megaphone” or “Distortion”, but it really covers any manipulation of gain structure and EQ filters. Distortion and filter effects are common across Rock, Pop, Country, Hip Hip, EDM and other genres.

Tips and tricks for working with the Transducer effect

- The first and most important tip is that any distortion or EQ filter effect can be *very* prone to feedback, so bear this in mind when connecting your VoiceLive 3 to a 50,000 watt stadium PA or the system at your local pub!
- Use of Gate within the Transducer advanced edit parameters can reduce the chances of feedback when the effect is active. Set the threshold such that the gate “opens” to let your voice through but closes (mutes) very soon after you finish singing.
- This Craig’s Corner video covering feedback can help a lot for both general PA use and Transducer effects:
[youtube.com/watch?v=VIN1RJ4gcAo](https://www.youtube.com/watch?v=VIN1RJ4gcAo)
- Changing the Buttonmap setting for the footswitch assigned to the Transducer effect from Latched to Momentary allows you to quickly add doses of the effect to specific words or phrases in your song. Simply remap one of the Vocal layer footswitches to Transducer and change its Mode to Momentary – see [“Buttonmap tab: Remapping footswitches”](#).

μMOD	CHOIR	RYTHMIC	STUTTER	BUTTONMAP
μMOD				
TRANSDUCER				
MODE	MOMENTARY	PARAM1	PARAM2	
		-	-	
DELAY	MODE	PARAM1	PARAM2	
DELAY	LATCHED	-	-	
REVERB	MODE	PARAM1	PARAM2	
REVERB	LATCHED	-	-	

μMod footswitch remapped to Transducer

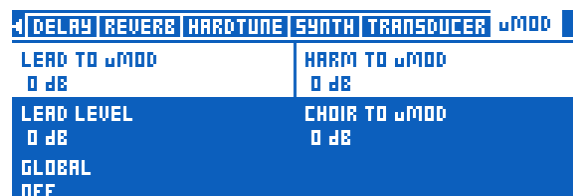
Vocal μ Mod block/tab

Pronounced “Micro Mod”, the μ Mod block includes effects like micro-pitch shifting (hence Micro Mod), Flanger, Chorus, Rotor and more.

These effects can be subtle, like “Thicken”, or quite extreme with “Tube Up” or “Alien Voiceover”.

Tips and tricks for working with the Vocal μ Mod effect

- Try combining μ Mod set to one of the “Clone”, “Wider” or “Thicken” styles with your Harmony or Double effects to increase the depth of sound.
- Songs like “Believe” by Lenny Kravitz use Flanger to create its iconic sound.
- If you use styles like “Cylon” or “Alien Voiceover”, it’s probably best to use them for small sections of a song or for a fun effect while addressing the audience, rather than a full-time effect.
- The advanced controls allow you to determine which other effects, like Harmony, are sent to the μ Mod block. This allows you to add μ Mod effects to whichever components of the signal you would like and keep other signals “clean”.



Lead to μ Mod and Harm(ony) to μ Mod parameters

- Remember that 0 dB means “high volume” – not “no volume”!
- Most level controls max out at 0 dB, but a few – such as Guitar Trim in the Headphone Mix – can go higher.

Choir block/tab

Formerly a part of the Harmony effect block, Choir was split into its own effect in the TC-Helicon VoiceLive Touch 2. Separating these effects gave us the opportunity to provide more styles and parameters for controlling the Choir sound. We have defined Choir as its own effect block in VoiceLive 3 too, so you have extra control over the way it sounds.

Choir makes a great companion to Harmony, especially when you are trying to create a “group” sound. You can use Choir by itself too, which can give its own unique flavor to the vocal.

Tips and tricks for working with the Choir effect

- When using Choir with Harmony, start with a low level setting and move up from there. Using too much Choir level can make the overall output sound a bit robotic or “effected”.
- With the above suggestion, keep in mind that high levels of Choir can be used to create a very pronounced effect sound – which could be just what you want.
- The “Speaking” style can be used with any kind of Hip Hop, Rap, Spoken Word etc. to add a sense of a group saying something together.

Vocal Rhythmic block/tab

Rhythmic effects use VoiceLive 3's tempo to chop, break up, pan or otherwise manipulate your voice in time with the music.

Depending on how you set the depth and target controls, Rhythmic can be mild or wild and apply to either your lead vocal or the Harmony voices.

Tips and tricks for working with the Vocal Rhythmic effect

- Using Vocal Rhythmic in combination with Guitar Rhythmic can create some really interesting sounds.
- Try increasing and reducing the "Depth" parameter to alter the relationship between the lead or harmony voices and the Rhythmic effect.
- Setting the "Target" parameter to Harm Level and using a long division makes the Harmony voices swell and fade slowly.
- Try changing the Type parameter to create dramatic variations in the output sound.
- Rhythmic can benefit from momentary use, applying the effect to brief sections of your vocal. Try remapping the Rhythmic effect to a footswitch and set its mode to Momentary.

μMOD	CHOIR	RHYTHMIC	STUTTER	BUTTONMAP
μMOD	MODE	PARAM1	PARAM2	
RHYTHMIC	MOMENTARY	-	-	
DELAY	MODE	PARAM1	PARAM2	
DELAY	LATCHED	-	-	
REVERB	MODE	PARAM1	PARAM2	
REVERB	LATCHED	-	-	

μMod footswitch remapped to Rhythmic, Mode changed to Momentary

Stutter block/tab

Stutter is essentially a small sampler, used to make a quick recording of your vocal and play it back repeatedly, in time with the music. Depending on the division setting, the sample used for the Stutter effect can be longer or shorter.

Stutter is great for Pop, Hip Hop and EDM genres, but can find a home in any style of music when used creatively.

Tips and tricks for working with the Stutter effect

- It takes some practice to learn when to press the stutter button in relation to your singing in order to get a good working sample. Take some time to experiment with the timing of footswitch pressing and the division parameter to see how the two interact.
- There is a Direction parameter that can play a reversed version of the sample. Try changing it from Forward to Reverse.
- Stutter is much easier to control and integrate into your performance when the button is set to Momentary operation. When remapping Stutter to a footswitch, remember to set that footswitch to Momentary.
- Stutter can be used in a similar fashion to Harmony Hold – see [“Tips and tricks for working with the Harmony effect”](#). Try starting the stutter effect on a note, then sing around that stutter note with your lead voice while the stutter runs. It can help to mimic the stutter sound with your lead voice while you do this. Phrases like “yeah”, “nah-nah” etc. can work well.

Vocal Buttonmap block/tab

Buttonmap is probably one of the coolest new features in VoiceLive 3.

- Don't like where the Harmony button is?
Remap it!
- Want to have direct footswitch access to an effect that isn't μ Mod, Delay, Reverb, HIT, Double (Comp) or Harmony (Drive)?
Remap it!
- Don't feel like switching between the Vocal and Guitar layer?
Remap a Vocal button to a Guitar effect or vice versa!
- Want to trigger a loop with one button from the Vocal or Guitar layer?
Remap a button to Loop Trigger!

Remapping buttons

- Use the Control Knob to highlight the button you would like to remap. Physical button names are on the top in each selection box, and the mapped button is on the bottom.
- Use the Mix Knob on the far left to change the button mapping.
- If you wish, set the footswitch to Momentary mode using the Mix Knob under the Mode column.

Tips and tricks for working with the Buttonmap

- There are separate Buttonmap tabs on the Vocal and Guitar edit screens. They are independent of one another, so you can remap footswitches for each layer.
- When you have remapped a footswitch, the Home display will show you which effect has been remapped. If you forget where you have remapped a button, look there.
- Vocal effects have a small microphone image next to them, Guitar effects have a small guitar, and system controls have a small wrench. This can help you to see what the remapped footswitch will affect.
- When remapping footswitches from one layer to another, footswitches from another layer (Guitar effects used on the Vocal layer and vice versa) will be dimly lit in either blue (Vocal) or red (Guitar) when they are off to remind you that pressing that footswitch will activate an effect from a different layer. This is a good reminder showing you at a glance which inter-layer remappings you have made.

Remapping Loop Triggers

Loop triggers allow you to map a specific loop to a specific button, PER PRESET. This can be used for a loop you have saved and want to integrate into every performance of a specific song or can even be used to store an entire backing track that you can associate with the Preset.

Remapping a Loop Trigger is slightly different from the Vocal or Guitar effects because you need to define a couple of additional parameters. For more information about the Looper, see [“The Looper”](#).

First, you need to set which particular Loop (slot) the trigger will use tracks from.

Next, you determine which track or tracks that particular footswitch will trigger when pressed. Essentially the Loop Trigger acts as a simple start/stop for the tracks you have recorded.

The available options are Track A, Track B, Track C, Track A&B and Track A&C.

! You can assign multiple footswitches to different loop triggers and switch between them at will.

μMOD	MODE	PARAM1	PARAM2
LOOP TRIGR	-	SLOT 3	TRACK A&C
DELAY	MODE	PARAM1	PARAM2
DELAY	LATCHED	-	-
REVERB	MODE	PARAM1	PARAM2
REVERB	LATCHED	-	-

μMod footswitch remapped to triggering Loop tracks A and C from Loop Slot 3

RHYTHMIC	STUTTER	BUTTONMAP	EXPR PEDAL	PRESET
μMOD	MODE	PARAM1	PARAM2	
LOOP TRIGR	-	SLOT 3	TRACK A&C	
DELAY	MODE	PARAM1	PARAM2	
LOOP TRIGR	-	SLOT 3	TRACK B	
REVERB	MODE	PARAM1	PARAM2	
REVERB	LATCHED	-	-	

Delay footswitch remapped to triggering Loop track B from Loop Slot 3

Keep in mind that tempo/metronome settings are saved with each Loop. Accordingly, triggering a Loop using a remapped footswitch will invoke these settings. This means that when you have mapped Loop tracks from two different Loop slots to two footswitches and they have different tempos, the other tempo-dependent effects in your VoiceLive 3 – such as Delay and Rhythmic – will change tempo to follow the newly activated loop.

A footswitch remapped to a Loop trigger has a special “loop” icon and shows which loop slot and track is associated with it in the display.

7	TWO HIGH	
μMOD	MODE	PARAM1
S-S ACC	S-S B	REVERB
HIT	DOUBLE	HARMONY

μMod footswitch remapped to Loop Slot 3 / Tracks A and C, Delay footswitch remapped to Loop Slot 3 / Track B

Editing the Guitar layer

Press the Guitar button to enter the Guitar edit screen. For more information about editing Style, Level, Control and other parameters associated with each effect, see [“Editing an Effect”](#).

Amp block/tab

The Amp effect not only simulates physical amplifiers, but also provides controls for

- EQ (pre and post)
- Gain (pre and post)
- Tube/Transistor simulation and
- speaker emulation.

The level of EQ control in the Amp block is huge, providing controls for both the pre-gain and post-gain stage parametric EQ – something that most real-world amplifiers don’t offer.

There are multiple controls for each low, mid and high EQ including bandwidth (commonly known as “Q”) and frequency.

If you don’t like one or more of the factory Amp Styles, the EQ options allow you to change it to suit your particular taste and tone requirements.

AMP	DRIVE	DELAY	REVERB	COMP	WAH	MOD	OCTAVE
LOW POST							
8 dB							
MID POST							
-18 dB							
HIGH POST							
-6 dB							
LO PRE	MID PRE	HI PRE	LOCUT FC				
0 dB	11 dB	12 dB	20 Hz				
LO F PRE	MID F PRE	HI F PRE					
160 Hz	659 Hz	3620 Hz					

Adjusting Amp EQ settings

Tips and tricks for working with Amp simulation

- On some amplifiers, what is called “PreGain” and “PostGain” in VoiceLive 3 is called “Gain” and “Volume” respectively.
- More PreGain results in more distortion at high levels. If you want a crunchy or distorted sound, turn down the PostGain, adjust PreGain until you reach the amount of distortion you like, then turn up PostGain until the output volume is similar to that of other guitar Presets. You can do this by ear.
- Styles that have “Clean”, “Crunch” etc. in their names can still be adjusted to have more, less or no distortion using the PreGain and Post Gain controls.

Drive block/tab

VoiceLive 3's Drive effect can act as a Boost, Drive or both.

Essentially, the Drive block has its own set of PreGain and PostGain parameters, which are independent from the Amp simulation block. When Boost is active, these settings replace the currently active Amp settings, changing your sound.

There are a few preconfigured Drive styles – make sure you give them a try.

Tips and tricks for working with the Drive effect

- Since the Amp settings are replaced by the Boost settings when Boost is active, it's possible to make your amp quieter or less distorted when Boost is active.
- You should probably avoid setting PreGain and PostGain for the Amp and Boost blocks to wildly different values. You may encounter unwanted feedback or drastic volume changes. Test settings in rehearsal before trying them out at a gig.
- Boost can be used when playing acoustic guitar, simply to raise the level slightly for a solo etc.

Guitar Delay block/tab

The Guitar Delay block works in the same manner as the Vocal Delay block. Please see [“Vocal Delay block/tab”](#) for an overview of the Vocal Delay block.

Tips and tricks for working with the Guitar Delay effect

- There are benefits to using the same Delay division for both guitar and vocal effects. You can sync up the “taps” of the echoes on both signals and create some very interesting effects.
- With the above in mind, using similar – but different – Delay divisions can also be very effective. For example, try $\frac{1}{4}$ note on your Vocal and $\frac{1}{8}$ note on the Guitar.
- “Slap” echo is a very common guitar setting for classic country music sounds.
- Using Delay effectively can make a very simply played guitar passage sound much more complex. “The Edge” from U2 makes heavy use of Delay.
- Using Delay briefly can highlight a portion of a song quite effectively. Listen to “Tangerine” by Moist. In the verses, they use a brief “Ping Pong” type delay to expand a mono guitar to the stereo field. (0:42 into the video) [youtube.com/watch?v=6tkY81YGB44](https://www.youtube.com/watch?v=6tkY81YGB44)
(Sorry for the less-than-awesome video quality on this one.)

Guitar Reverb block/tab

The Guitar Reverb block works in the same manner as the Vocal Reverb block. Please see [“Vocal Reverb block/tab”](#) for an overview of the [Vocal Reverb](#) block.

Using surgical skills that would make Victor Frankenstein green with envy, we have transplanted TC-Electronic’s popular [Hall of Fame Reverb](#) pedal into VoiceLive 3’s Guitar layer. Now you can enjoy the classic HoF sound alongside your vocal effects!



Guitar Reverb block set to TC Electronic’s Hall of Fame Plate reverb

Tips and tricks for working with the Guitar Reverb effect

- Try using same style of Reverb for both Vocal and Guitar. This helps “glue” the two sounds together into a shared physical space.
- Using a very obvious Reverb during a solo section can help differentiate the solo from the rest of the song.
- If you are playing very fast, heavy music you may be tempted to use no Reverb at all. Typically, if you listen to a recording of this type of guitar sound, there will be a small amount of Reverb used. Try one of the “Cozy Corner” or “Wool” type Reverbs for a very subtle addition of the effect.

Comp(ression) block/tab

Compression is used across almost all modern music production styles, from studio to live. In a nutshell, Compression “brings the loudest bits and quietest bits” of the music closer together in apparent volume, creating a more even sound.

For guitar, using compression can

- enhance sustain or attack,
- limit levels and/or
- smooth out your overall sound.

For acoustic guitar, it is common to use some compression full-time, while compression is often used during solos and boosted sections for electric guitar. That being said: Like with any other effect, there are really no rules. Use what sounds good to you!

In studio recording, Compression is common on almost every track or group of tracks.

Compression can raise the output level of your guitar – so be aware that it can also contribute to feedback.

Tips and tricks for working with the Compression effect

- “Threshold” is the level at which the Compressor begins to affect the sound. The lower the Threshold (-30 dB is lower than -20 dB), the sooner the Compressor will engage.
- “Ratio” determines “how much” Compression takes place. Ratio is typically defined as “1:X ratio” where “X” is the number of decibels (dB) of reduction in level for every 1 dB over the “Threshold” value. This can sound confusing, but simply try to think of “lower Threshold and higher Ratio” as “more Compression”.

Wah (Wah-Wah) block/tab

If you haven't heard "Voodoo Child (Slight Return)" by Jimi Hendrix (or later Stevie Ray Vaughan) go listen to it now. That's Wah in a nutshell.

[youtube.com/watch?v=d81fdU8EP28](https://www.youtube.com/watch?v=d81fdU8EP28)

(In fact, there's also some interesting delay effects and reverb in there, too.)

Wah is basically a carefully constructed EQ filter that you can sweep up and down the frequency spectrum with a foot-operated pedal.

Tips and tricks for working with the Wah-wah effect

- Our Wah effect block also includes a few "Touch Wah" styles that simulate moving a foot pedal based on your playing volume and pace. If you don't have an expression pedal, try one of the "Touch" styles.
- Playing with Wah can increase your chances of feedback, since this effect is boosting a range of frequencies. Of course, Jimi would have a great argument for feedback being a good thing!
- Try combining the Wah effect with Octaver for a Wah-Bass sound.

μMod block/tab

Similar to the Vocal version of this effect, μMod provides micro-pitch shifting and timing effects for your guitar. Some of the most famous μMod effects include Flanger, Chorus and Detune.

We have conspired with [TC-Electronic's](#) guitar pedal gurus – namely Tore Mogensen – to recreate two of their best modulation effects for VoiceLive 3: [Vortex Flanger](#) and [Corona Chorus](#).



Guitar μMod block set to Corona Chorus Fast style

Tips and tricks for working with the Guitar μMod effect

- Modulation effects aren't just for electric guitars. Styles like “Silky Detune” and “Medium Detune” can really enhance the sound of an acoustic guitar.
- Flanger creates a very “obvious” effect and can make an electric guitar part stand out from the rest of the song.
- Chorus sounds great for both acoustic and electric guitar.

Octaver block/tab

When we released VoiceLive Play GTX, lots of folks loved the guitar processing, but kept on asking for a single guitar effect addition: an Octaver. The ability to “play bass” on your guitar opens up a whole new world of song composition, especially when looping.

The Octaver is a monophonic pitch shifter that allows you to play single-line guitar parts and have them shifted to another note. The most common use, as we mentioned above, is to simulate a bass guitar – but there are other implementations as well. You can blend your original guitar signal with a shifted signal to create some great sounds!

Tips and tricks for working with the Octaver effect

- When using the Octaver effect, remember to play one note at a time. Unlike some of our other pitch shift processing, Octaver is monophonic, not polyphonic.
- Try turning the Mix % control up or down to blend some of your regular guitar sound with the shifted effect.
- When simulating a bass line, it helps to “play like a bassist” . Your bass parts will sound much more convincing if you approach them with a bass player’s ear.

Guitar Rhythmic block/tab

The Guitar Rhythmic block basically works in the same manner as the Vocal Rhythmic block. Please see [“Vocal Rhythmic block/tab”](#) for an overview of the Vocal Rhythmic block.

For the Guitar Rhythmic block, we have included an improved “tremolo” sound to better replicate the classic effect.

Tips and tricks for working with the Guitar Rhythmic effect

- Using Chopper or Pan based Rhythmic effects can add a lot of flavor to your sound, especially when used as a special effect.
- Similar to the suggestions for Delay, experiment with using the same Delay and Rhythmic divisions for guitar and vocals. Conversely, try different divisions to create more exotic sounds.

Guitar Buttonmap block/tab

The Guitar Buttonmap works in the same manner as the Vocal Buttonmap. Please see [“Vocal Buttonmap block/tab”](#) for an overview of the Vocal Buttonmap.

Keep in mind that the Vocal and Guitar Buttonmap settings are independent of each other, representing the Vocal and Guitar layers respectively. To learn how you can create inter-layer mappings, see [“Remapping a footswitch”](#).

The Looper

VoiceLive 3 has a three-track Looper, which is an extremely powerful performance tool. We have taken our experiences from past products – including [VoiceLive Touch 2](#) and [VoiceLive Play](#) – to create our most exciting and flexible Looper ever.



Basic Loop concepts and terms

Let's make sure that you understand the basic concepts and the terminology used in this chapter.

- **Loop:** A “loop” or “loop track” is a basic recording of music (or any kind of audio, for that matter) that can be recorded and then played back repeatedly.
- **Overdub:** Something that is recorded while another, previously recorded piece of audio/music is being played back. In theory, you could pile up hundreds of overdubs, turning one basic loop into a complex piece of music.
- **Loop track:** In each *Loop slot* (see below), VoiceLive 3 allows you to store three separate Loops: Loop track A, Loop track B and Loop track C. Depending on the setting you made in the Sync sub-menu (see [“Sync sub-menu”](#)), you can either switch between these three tracks or play them in certain combinations (Loop tracks A and B or Loop tracks A and C). Remember that each of these Loop tracks can encompass one or many overdubs.
- **Loop slot:** A Loop slot is a place where you can store the Loops you have recorded. Each Loop slot can contain three *Loop tracks* as described above (A, B and C).

Loop Slots/Loop Tracks, Presets and the Buttonmap

You can assign Loop Slots and Loop Tracks to footswitches using the Buttonmap feature, and these settings are stored as part of every Preset. This allows you to select a Preset that will not only contain your Vocal and Guitar settings, but also the basic building blocks for a song, mapped to your VoiceLive 3's footswitches.

Entering and exiting Loop mode

To enter Loop mode, press and hold the Layer button. The LED of the Layer footswitch will turn purple, and the screen will display loop tracks and other information.

The loop screen shows a combination of controls, which relate to the six footswitches, and track “thumbnails” that show you what you have recorded.

To exit Loop mode and return to the previously active layer (Vocal or Guitar), press and hold the Layer button.



Loop mode activated

Your first loop

Just to get you started, let's make a quick loop.

- If you are not already on the Looper layer, go there now by pressing and holding the Layer button.

Setting up the metronome

- Let's turn on the Metronome (MET) so you can make your loop to a consistent beat. As you can see, there are six segments in the display, which correlate to the six footswitches. The lower left segment is labeled "MET" and represents the HIT footswitch.
- Tap the HIT footswitch.



Metronome settings

- The HIT footswitch will begin flashing purple, indicating that the Metronome is now active. If you are using headphones, you should hear a Kick Drum Metronome.
- If you don't hear a metronome sound over your headphones:
 - Press the Home button.
 - Move any of the MIX knobs to access the Mix page.
 - Navigate to the Headphone Mix page using the Arrow buttons.
 - Turn up the Metronome Level.
 - Press and hold the Layer button to re-enter the Looper.

If you are connected to a PA, you should hear a Kick Drum Metronome.

- If you don't hear a metronome sound over your P.A.:
 - Press the Home button.
 - Move any of the MIX knobs to access the Mix page.
 - Navigate to the Main Mix page using the Arrow buttons.
 - Turn up the Metronome Level.
 - Press and hold the Layer button to re-enter the Looper.
- The flashing HIT button now represents Tap Tempo, so you can tap in a new tempo now if you wish. While you are tapping, the current tempo will be displayed. When you stop tapping, the unit will return to the main Loop screen.
- If you haven't tapped a new tempo, press BACK (μ Mod footswitch) to return to the main Loop screen.

Start recording

- When you are ready to start recording, press the footswitch associated with REC A (the Harmony/Drive footswitch) to begin recording your first loop track. You can sing, play your guitar, or do both.
- When you reach the end of the segment you want to record, try to press the REC A footswitch as close to the beat as you can. Our LoopAssist feature helps with this, but try to be as accurate as possible.

Set + Overdub vs. Set + Play

- While recording your first basic loop, you will see two new options on the screen:



Set + Play and Set + Overdub

- To finish recording the current loop and immediately have it played back, tap the footswitch associated with **Set+Play** (Harmony/Drive). Your new loop will be played back.
- To finish recording the current loop and immediately go into overdub mode (allowing you to record additional takes over the first one), tap the footswitch associated with **Set+ODub** (Double/Comp). Your new loop will be played back, and you can record additional takes. This is a great feature to use if you have rehearsed your loop performance and want to quickly build up loop components on top of one another

Overdubbing

- For this example, let us end your first basic loop recording by tap the footswitch associated with Set+Play (Harmony/Drive).
- You should hear your loop (Loop track A) playing back.

Next, let's overdub something on Loop track A.

If you think of your Loop track A as a cake, that first recording is the base layer of the cake, and overdubs are more layers of cake, or jam, or whipped cream... *Mmm. Cake.*

- When you are ready, press ODUB A (Harmony/Drive footswitch) and record an overdub.
- When you are finished, press END ODUB (Harmony/Drive footswitch).



Ready for overdubbing



Recording an overdub

- If you would like to add several different overdubs, you can keep the overdub recording running and add new parts each time the loop begins again.

Recording Loop track B

- Now, while Loop track A is still playing back, we will record something else onto Loop track B. Yes, it's another cake!
- When you are ready, press REC B (Reverb footswitch).



Recording Loop track B

- Now what makes working with separate Loop tracks so interesting is that your second Loop track (Loop track B) can be longer than Loop track A. Still, you will get the best results when Loop track B is a multiple of the number of beats in Loop track A.
- For example, if Loop track A is four beats (one bar), make Loop track B 8 or 16 beats (two or four bars).
If you record longer than one multiple, but less than two, silence will fill in the gap.
- You will see the same Set+Play and Set+ODub options you saw when recording Loop track A. Choose one, and press it when you are finished recording.

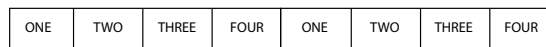
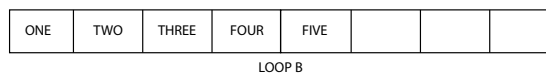
- If you chose Set+ODub, continue to record overdubs until you are finished, then tap END ODUB.

Understanding loop track length

To get a better understanding of how loop tracks of different lengths are played back in SMART Sync mode (see “SMART”), start by recording a simple loop of just counting numbers.

- **Loop track A:** Record the words “one, two, three, four” as close to the metronome beats as you can.
- **Loop track B:** Record the words “one, two three, four, five” as close to the metronome beats as you can.

When playing back, you will notice that the two tracks line up for the first “four”, then Loop B says “Five” and goes silent for three more beats, then repeats.



Other Sync modes are discussed in more detail later – see “Sync sub-menu”.

Next, let’s try Swap.

Undo and Redo

Have you made a mistake, maybe in your fourth or fifth overdub? No reason to throw away the whole track. You can easily undo your last overdub (i.e., remove it from the Loop track) – and if you change your mind, you can restore it.

- To undo the last overdub, tap the Looper foot-switch.
- To redo (“undo the undo”, thereby restoring the last overdub), tap the Looper footswitch again.

Using Swap

Swap is a great new feature that allows you to maintain your Loop track A, while moving seamlessly between two additional tracks (Loop track B and Loop track C).

We are still following our “Your first loop” example, and at this point, you should have recorded Loop track A and Loop track B. Let’s move on to recording Loop C.

- When you are ready to record a new Loop track as Loop C, tap Swap. Loop track B will stop playing, and you will begin recording LOOP C.



Using Swap

- You will see the same Set+Play and Set+ODub options you saw when recording Loop track A (see “Set + Overdub vs. Set + Play”).
- Choose one, and press it when you are finished recording.
- If you chose Set+ODub, continue to record overdubs until you are finished, then tap End ODub.

- Now, tap Swap. You will see in the display that Loop track C continues to play until it reaches its end, then VoiceLive 3 automatically switches to Loop B!



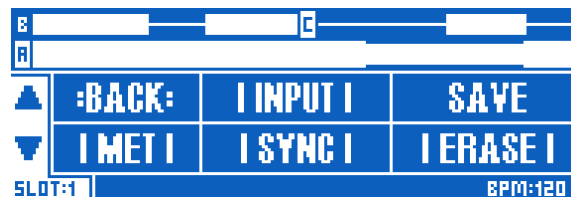
Press ALL STOP to stop recording

- Stop loop playback by pressing ALL STOP (HIT footswitch). This completes our tutorial.

The Utility menu

We will now explore the UTIL(ity) menu, where you will find many of the Looper options.

- Tap the footswitch linked to the Utility menu (the μMod footswitch) to enter the Utility menu.
- If you see “SWAP” in the top left menu segment, press and *hold* the μMod footswitch to enter the Utility menu. This press/hold action is designed to allow the Swap button to do double duty, depending on whether you have a “B” and “C” loop recorded. Once you have entered the UTIL menu, you will see several new menu options.



Utility menu

Back

Tap BACK (μMod footswitch) to move “up” from the Utility menu or one of its sub-menus until you are back on the main loop screen.

Input sub-menu

Tap INPUT (Delay footswitch) to open the Input sub-menu. In the Input sub-menu, you choose which input(s) the Looper will record. This feature allows you to use a specific input or inputs for various loops (e.g. your microphone for a beat-box section and your guitar for a chord progression), while preventing sound from other inputs entering your loop.

With the above in mind, you could be playing guitar and singing simultaneously, while only recording your voice or your instrument into the Looper. This gives you a lot of flexibility.

The available input options are:

- **Voc+Guit:** For recording your vocals (with effects) and your Guitar.
- **Guitar**
- **Aux:** (for recording the signal at your VoiceLive 3's Aux jack).
- **Voc:** For recording your vocals (with effects).
- **All:** For recording vocals, guitar and the Aux signal.

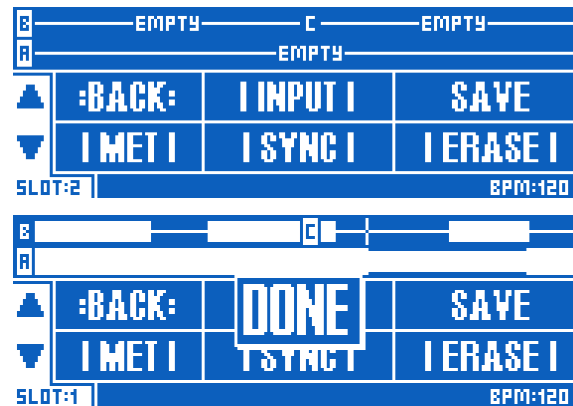


Loop input sub-menu

- Select the option you want to use by tapping the respective footswitch.
- Press BACK to exit the INPUT menu.

Save

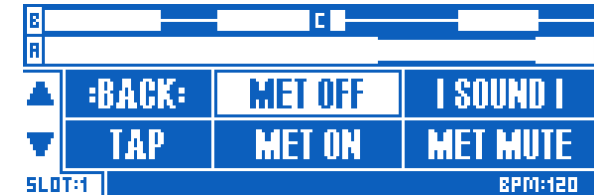
- Tap SAVE (Reverb footswitch) to store your loop to the current Loop slot.
The current Loop slot number is shown below the UP and DOWN arrows on the far left of the Loop display.
- To switch to another Loop slot, press the Preset up and Preset down footswitches.
The Loop slot number is saved with your other Preset information and is automatically recalled when you load a Preset.
- Undo/Redo information is NOT stored with the Loop when saved.



Saving your Loop to the current Loop Slot

Metronome sub-menu

Tap MET (the HIT footswitch) to enter the Metronome sub-menu. In the Metronome sub-menu, you can turn the metronome on or off and change its sound.



Metronome sub-menu

The options in the Metronome sub-menu are:

- **MET ON:** Tap MET ON (Double/Comp footswitch) to turn on the metronome and all related sync features.
The Metronome is more than a simple “click track”. It generates an audio signal guiding you when you are recording loops – but it also syncs with and controls the tempo.
- **MET MUTE:** Tap MET MUTE (Harmony/Drive footswitch) to mute the audio output for the Metronome. If you mute the Metronome, it will still be active for tempo and LoopAssist™, but it won't make any sound.
- **MET OFF:** Tap MET OFF (Delay footswitch) to turn off the metronome and all related sync features.
Please note the difference between MET OFF and MET MUTE: When you turn the Metronome off, VoiceLive 3's LoopAssist™ no longer guides your recordings, and the Loop may fall “off time” with other time based effects like Delay or Rhythmic.

- **TAP:** Tap TAP (HIT footswitch) rhythmically to define a new tempo. While you are tapping a tempo, the Preset Up and Preset Down footswitches will be lit in blue, indicating that you can use them to fine-tune the tempo in BPM steps.
- **SOUND:** Tap SOUND (Reverb footswitch) to open a new sub-menu where you can choose which sound the metronome should make. When you have chosen a sound you like, press BACK.



Metronome sound sub-menu

Metronome level

As you can adjust the audio output for the Main Mix and Headphone Mix independently (see “9. Mix knobs”), it’s your choice if the audience hears the metronome or not.

Tempo and Metronome

As long as you haven’t recorded anything into a Loop slot, you can freely define the tempo for your loop using the TAP button.

Once you have recorded a Loop with the Metronome ON, the tempo will be locked – meaning it cannot be changed later. To change the tempo,

you would have to delete the Loop completely or switch to another Loop slot.

If you record a Loop with the Metronome OFF, you can still change the tempo later.

Sync sub-menu

Tap SYNC (the Double/Comp footswitch) to enter the Sync sub-menu. In the Sync sub-menu, you can define how VoiceLive 3’s Looper should sync to a given tempo.

The options in the Sync sub-menu are described below.

SMART

Select SMART to use all features of VoiceLive 3’s LoopAssist™. LoopAssist™ chooses how and when to trim and extend loops, based on what you have already recorded.

Pressing the SWAP button will toggle between Loop track B and Loop track C, making the change when you reach the end of the current loop. Loop tracks A and B or Loop tracks A and C can play simultaneously.

SMART enforces a relationship between the primary Loop track (track A) and Loop tracks B and C. In other words: Loop tracks B and C can exist as a multiple (in bars) of Loop track A, but they cannot be shorter.

See the QUANTIZE section below for a step-by-step comparison between SMART and QUANTIZE. It’s much easier to hear and see than to read about!

SERIAL

When you choose SERIAL in the Sync sub-menu, Loops are played back one after the other, waiting for each loop to finish before proceeding to the next.

In SERIAL mode, Loop tracks A, B and C play independently and cannot be played at the same time.

This mode is useful if you have three song sections or progressions and want to alternate between them. Of course, you do not have to progress from Loop A to B to C in that order – you may play back loops in any order.

QUANTIZE

Just like SMART, QUANTIZE uses VoiceLive 3's LoopAssist™ feature. It will make your loops fall onto the nearest beat of the current tempo. But other than SMART, QUANTIZE does not extend or trim Loops.

For a good example of the difference, try this:

- In the Sync sub-menu, select SMART.
- Record a *short* loop on Loop track A.
- Record a *longer* loop on Loop track B.
- Let them play back and take note of how it sounds (and looks in the display).
- Delete both loops from Loop tracks A and B (see [“Erase sub-menu”](#)).

- Now, record a *longer* Loop on Loop track A.
- Record a *shorter* Loop on Loop track B.
- Notice that the shorter “B” loop is automatically extended with empty space to match Loop track A.
- Once again, delete both Loops.

- In the Sync sub-menu, select QUANTIZE.
- Record a longer loop on Loop track A.
- Record a shorter loop on Loop track B, and try to make it divisible into Loop track A. For example, if Loop track A is four bars long, make Loop track B two bars. Notice how Loop track B now loops multiple times for each loop of Track A. This is a better mode if you would like to record a longer Loop track A (perhaps a chord progression) and a shorter Loop track B (perhaps a beatbox section).

Our apologies for such a long list of steps – but it's probably best to see and hear the differences in action to fully understand how Smart and Quantize modes work.

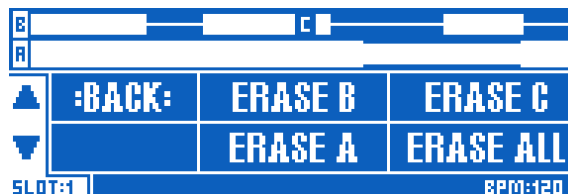
FREE

This one's easy to explain: No metronome or other sync. Loops are all recorded completely independently and can take any form/length. Go crazy!

Erase sub-menu

Tap ERASE (the Harmony/Drive footswitch) to enter the Erase sub-menu. In the Erase sub-menu, you will find options for erasing your Loops:

- Erase Loop track A
- Erase Loop track B
- Erase Loop track C
- Erase All Loop tracks



Erase sub-menu

Erasing loops directly

You can easily delete a single loop without having to go to the Erase sub-menu.

While you are on the main Loop screen, simply press/hold the ODUB button for a Loop track (Reverb or Harmony footswitches respectively).

Loop limits

- The total loop time available in VoiceLive 3 is 45 minutes.
- Individual loop Tracks can be up to 8 minutes.

Setup

Setup contains all of the system-wide parameters for VoiceLive 3. Each page or tab is described in its own section of this chapter.



- Tap the Setup button to enter the system menu.
- Tap the Arrow buttons to switch between the tabs of the system menu.

Input tab

The Input page contains settings for all of the inputs in VoiceLive 3.

Input Gain parameter

Use the Input Gain parameter to adjust the input level for the Mic input.

If you have completed the Auto-Gain procedure from the Quick Guide, you likely won't need to adjust this.

To adjust the gain manually, do the following.

- Plug in your microphone.
- If you have a condenser microphone, change Input Type to Condenser.
- Sing at your loudest.
- Turn the Input Gain parameter up until only the green and yellow LEDs of the Level indicator light up.
- If you see the red LED light, turn Input Gain down until the red LED no longer lights. This is your optimal Input Gain setting.

Input Type parameter

Use the Input Type parameter to select your microphone type. Choose the one that best matches your setup.

The available options are:

- Dynamic Mic – E.g. SM58, OM5, MP-70 etc.
- Condenser Mic – Activates +48V phantom power
- MP-75 Mic – enables Mic Control
- E835 FX Mic – enables Mic Control

Global Pitch Correct parameter

Use the Global Pitch Correct parameter to apply auto-chromatic pitch correction to your incoming microphone signal. This feature is separate from the HardTune effect block and will be overridden when HardTune is active.

We like to think of Global Pitch Correction as “a little help”, gently guiding you to the next nearest semitone at all times. Since this correction is always chromatic, you can still sing a “wrong” note (relative to the current key/scale of your song), but it does help with your overall pitch.

Parameter range: 0 to 100 %

Try a setting of circa 40% for a transparent sound.

If you hear “phasing” between your natural voice and corrected voice, this is totally normal.

Check out this Craig’s Corner video for more information on pitch correction phasing:

[youtube.com/watch?v=KWrEluiDXsA](https://www.youtube.com/watch?v=KWrEluiDXsA)

RoomSense Auto-Detect parameter

Use the RoomSense Auto-Detect parameter to add the RoomSense microphones built into your VoiceLive 3 to the available NaturalPlay sources.

Parameter settings:

- **On:** VoiceLive 3 will “listen” to the RoomSense microphones for Key/Scale information if no Guitar, MIDI or Aux signal is present.
- **Off:** VoiceLive 3 will ignore any music “heard” by the RoomSense microphones.

Lead Delay parameter

Use the Lead Delay parameter to apply latency compensation between your lead voice and effects.

Parameter settings:

- **None:** Your lead voice is passed through the unit as quickly as possible, regardless of the number of effects and their latency.
- **Voice Sync:** Your lead voice is dynamically delayed (ever so slightly) so that any generated voices – such as Harmony – are “lined up” together perfectly. The amount that your lead voice can be delayed is dependent on the number of generated voices.
- **Auto:** Similar to Voice Sync, Auto delays your lead voice relative to the overall latency of *all* active effects, not just generated voices. While this mode is the most accurate in terms of timing, it can also introduce the most significant feeling that “what you sing” comes “out of the box” a split second later. For some, this latency is unnoticeable, for others, it’s distracting.

Try the various modes to determine which one works best for the “feeling” and the resulting sound output.

Lead Mute parameter

Use the Lead Mute parameter to mute all incoming lead vocal signals.

Parameter settings: on/off.

When Lead Mute is on, it mutes either microphone or line level signals, whichever is plugged into the combo jack. Lead Mute is great for “post processing” prerecorded dry vocals.

Post processing prerecorded dry vocals:

- Send the “dry” vocal from your DAW to the Mic/Line input.
- Turn Lead Mute on.
- Record the resulting effects-only signal to a new track in your DAW.
- Blend the original “dry” vocal track and new “wet” vocal tracks together in the mix.

Aux Level parameter

Use the Aux Level parameter to control the level of the signal received at the Aux input jack. If you are getting distortion when connecting an external music source to the Aux input, try turning this control down.

Aux Vocal Cancel parameter

When you activate Aux Vocal Cancel, VoiceLive 3 will attempt to remove vocals from recorded stereo music coming into the Aux input.

Please note that the ability for Voice Cancel to “work its magic” is highly dependent on the mix of the incoming music. Stereo recordings with vocals directly in the middle and instruments panned far to the left and right tend to work the best.

Monitor Level parameter

Use the Monitor Level parameter to control the level of the signal received at the Monitor input jack. If your incoming monitor mix is distorting, try turning this parameter down.

Output tab

Output Mode parameter

Use the Output Mode parameter to select the output mode for VoiceLive 3.

Parameter settings:

- **Stereo:**
 - The left XLR output jack carries the left stereo channel.
 - The right XLR output jack carries the right stereo channel.
- **Mono:**
 - The left XLR output jack carries the summed (with effects) mono vocal & guitar channel signals.
 - The right XLR output jack carries the summed (without effects) mono vocal & guitar channel signals.
 - The dry channel includes Tone and Auto-Chromatic Pitch Correction (if applicable).
 - The dry channel does *not* contain HardTune effect(s).
- **Dual Mono:**
 - The left XLR output jack carries the summed (with effects) mono vocal channel.
 - The right XLR output jack carries the summed (with effects) mono guitar channel.

XLR Out Level parameter

Use the XLR Out Level parameter to set the relative level of the signal going to the XLR outputs.

Parameter settings:

- **Mic Level:** Typically the best setting when connecting to a mixer/PA. This level closely replicates that of a microphone going directly into the mixer.
- **Line Level:** When connecting to a mixer/PA line inputs, this setting is a good choice.

Links:

- For a tutorial on PA basics, Yorkville has an extremely useful “PA Primer” guide (PDF): yorkville.com/downloads/other/basicpaprim-er.pdf
- There is also a great Craig’s Corner video episode covering Mixer Setup with TC-Helicon devices: youtube.com/watch?v=qq0AOfajls
- And another with tips on eliminating feedback: youtube.com/watch?v=VIN1RJ4gcAo

Headphone Limiter parameter

Use the Headphone Limiter parameter to set the limiter level for the headphone output.

0 dB allows for maximum potential headphone output. Levels below 0 dB (-3 dB etc) will restrict or “limit” the maximum potential headphone output. When using in-ear monitors, you may want to set the limiter in order to prevent hearing damage by transient loud noises such as feedback.

Talk Trim parameter

Use the Talk Trim parameter to adjust the volume of your lead voice when “Talk/Bypass” mode is engaged. It’s not uncommon for performers to want a little bit more or less volume through the PA when effects are bypassed.

Guitar tab

Input Gain parameter

Use the Input Gain parameter to adjust the input level for the Guitar IN. To set this correctly, do the following:

- Plug in your guitar.
- Turn your guitar's volume control to maximum.
- Play the loudest you normally would.
- Turn the Input Gain parameter up until only the green and yellow LEDs of the Level indicator light up.
- If you see the red LED light, turn Input Gain down until the red LED no longer lights. This is your optimal Input Gain setting.

Phase parameter

Use the Phase parameter to invert the phase of the guitar signal.

Parameter settings:

- **Normal:** Signal phase is maintained as it is at the guitar input.
- **Inverted:** Incoming signal phase is reversed. It can sometimes be beneficial to invert the phase of a guitar to prevent feedback from stage monitors. This is especially applicable to acoustic guitars

Speaker Sim Enable parameter

Use the Speaker Sim Enable parameter to switch the speaker simulation portion of the guitar Amp effect block on or off.

Parameter settings:

- **On:** Speaker simulations are active. This is a good setting for use with a PA or FRFR (Full Range, Flat Response) speaker.
- **Off:** Speaker simulations are turned off. This is a good global setting if you are plugging into a nice amplifier and want to maintain its "sound" relative to the guitar effects.

Output Mode parameter

Use the Output Mode parameter to specify if guitar output levels should be variable or fixed.

Parameter settings:

- **Unity Gain:** Maintains a constant guitar level output, regardless of Mix settings. If you have an expression pedal connected and have it set to control guitar volume, the guitar output level will be affected.
- **Variable Level:** Changes to the guitar level on the Mix screen will affect the level of the guitar outputs.

This parameter is only applicable to the ¼” guitar outputs, not the XLR outputs. The XLR outputs always allow variations of guitar level via the mix screen, as long as no ¼” guitar outputs are connected.

Gate Threshold parameter

Use the Gate Threshold parameter to set the threshold for the guitar gate. A gate “closes” or mutes the sound when it reaches a specific low volume threshold.

To set the gate effectively, play a note or chord, letting it ring out for a while. You will notice that it reaches a certain volume and then goes completely silent. This indicates that the gate has “closed”, effectively muting the output. The key is to find a gate threshold setting that allows for your instrument to naturally ring and sustain, but still reduces noise when you are not playing. You will need to experiment to find the optimal setting for your personal style and needs.

MIDI tab

Source parameter

Use the Source parameter to determine which MIDI input VoiceLive 3 should use.

Parameter settings:

- **USB:** VoiceLive 3 receives MIDI information from the USB port.
- **MIDI:** VoiceLive 3 receives MIDI information from the hardware MIDI IN port.

Filter parameter

Use the Filter parameter to filter out specific MIDI information from the incoming MIDI data stream. This is helpful if you would like VoiceLive 3 to respond to certain types of information – like program changes – but not others, such as Continuous Controller (CC) messages. The parameter setting you choose here tells VoiceLive 3 what NOT to respond to.

Parameter settings:

- **None:** All incoming MIDI data is responded to, if applicable.
- **PrgChange:** All incoming Program Change messages are rejected.
- **SysEx:** Any incoming System Exclusive (SysEx) data is rejected.
- **PC + SysEx:** All incoming Program Change messages and SysEx data are rejected.

MIDI Channel parameter

Use the MIDI Channel parameter to set the MIDI Channel that VoiceLive 3 “listens to” for incoming MIDI information. This parameter is useful if you have multiple MIDI devices and want to send specific commands to individual devices.

CC Channel parameter

Use the CC Channel parameter to set the MIDI Channel that VoiceLive 3 “listens to” for incoming MIDI Continuous Controller (CC) information.

The MIDI Channel and CC channel can be different. This means that you can have VoiceLive 3 respond to Program Change information on one channel and to CC information on another.

Transpose parameter

Use the Transpose parameter to shift incoming MIDI note data up or down by up to 4 octaves.

If the output note after transposition falls outside the available MIDI notes (i.e., if it is really high or really low), the nearest octave note will be used instead. For example, if you have set Transpose to -4 octaves, but the note falls too far outside of the acceptable MIDI note value range, the system will try the next nearest transposition octave of -3. If -3 is also too low, it will try -2 etc.

Split Note parameter

It is possible to define a specific area of your MIDI keyboard for VoiceLive 3 to respond to. Use the Split Note parameter to define a split point. Use the Split Direction parameter to control whether notes above or below that note are included.

Parameter settings: C-1 to G9

Split Direction parameter

It is possible to define a specific area of your keyboard for VoiceLive 3 to respond to. Use the Split Note parameter to define a split point. Use the Split Direction parameter to control whether notes above or below that note are included.

- **Above:** Any notes above the Split note are “listened to” for MIDI note information.
- **Below:** Any notes below the Split note are “listened to” for MIDI note information.

Vibrato Boost parameter

Use the Vibrato Boost parameter to set how VoiceLive 3 should process incoming MIDI modulation data.

Parameter settings:

- **Boost:** The modulation data received via MIDI is added to the vibrato already applied to Harmony voices.
- **Manual:** The modulation data received via MIDI is directly controlling the Vibrato amount.

Pitchbend Range parameter

Use the Pitchbend range parameter to define the range that pitch bend information can affect the current note(s). This value is represented in semitones. The default value is 12 (1 octave).

Sysex ID parameter

Use the SysEx ID parameter to set the Sysex ID that is used for addressing devices.

! If you are using VoiceSupport for firmware updates and/or Preset management, you need to set the SysEx ID to 0.

SysEx Dump Rate parameter

Use the SysEx Dump Rate parameter to set the “speed” of MIDI data transfers for firmware updates and Preset management.

Parameter settings:

- **Normal:** The default value. It is advised to keep this setting unless you are encountering problems.
- **Slow:** Reduces the data transfer rate. If you are having trouble with failed Preset syncing or firmware updates using VoiceSupport software, try this setting.

Tone tab

VoiceLive 3's is equipped with a voice-optimized Tone block that applies Compression, EQ, Gating and a De-esser to the lead voice. The settings for these components are not stored as part of Presets, they are applied globally.

We recommend using the "Adaptive" settings for Compression, EQ, and Gating as a starting point and only adjust these components of the Tone block manually if you run into specific issues.

Tone parameter

Use the Tone parameter to switch the Tone block on or off.

De-ess parameter

Use the De-ess parameter to adjust the amount of adaptive de-essing (removal of "sss" sounds) that should be applied to your voice. The default setting is 50.

Compression mode parameter

Use the Compression Mode parameter to choose between adaptive (automatic) and manual compression.

Parameter settings:

- **Adaptive:** Automatically adjusts compression settings as you sing.
- **Manual:** Compression settings are static and manually set.

Compress parameter (Adaptive Compression mode only)

Use the Compress parameter to control the amount of adaptive compression applied to your voice. 50 is the default.

Threshold parameter (Manual Compression mode only)

Use the Threshold parameter to set the signal level where compression should be applied.

Ratio parameter (Manual Compression mode only)

Use the Ratio parameter to set the amount of compression that should be applied when the signal level is over the Threshold. The Ratio is defined as a "1:X" ratio, where "X" is the number of decibels (dB) of reduction in level for every 1 dB over the "Threshold" value.

Gate parameter

The gate turns down the volume of the microphone/line signal when the input signal falls under a certain threshold.

Use the Gate parameter to choose between adaptive (automatic) and manual compression.

Parameter settings:

- **Off:** No Gate is applied.
- **Adaptive:** The Gate is adjusted automatically.
- **Manual:** The Gate threshold can be set by the user.

Lead Atten(uation) parameter (Adaptive and Manual Gate mode only)

Use the Lead Atten(uation) parameter to set the attenuation of the lead voice once the signal falls under the threshold.

Harm(ony) Atten(uation) parameter (Adaptive and Manual Gate mode only)

Use the Harm(ony) Atten(uation) parameter to set the attenuation of the harmony voices once the signal falls under the threshold.

Threshold parameter (Manual Gate mode only)

Use the Threshold parameter to set the threshold for the Gate. When the signal level falls under this value, the gate is activated and attenuates the signals as specified by the Attenuation parameters.

EQ Mode parameter

Use the EQ Mode parameter to choose between adaptive (automatic) and manual equalization.

Parameter settings:

- **Adaptive:** Automatically adjusts equalization settings as you sing.
- **Manual:** Equalizer settings are static and manually set.

Shape parameter (Adaptive EQ mode only)

Use the Shape parameter to control the amount of adaptive equalization applied to your voice. The default setting is 50.

Warmth parameter (Adaptive EQ mode only)

Use the Warmth parameter to adjust the character of adaptive equalization. When you set it to On, the equalization will sound warmer.

Low / Mid / High gain parameters (Manual EQ mode only)

Use the Low, Mid and High Gain parameters to set the amount of signal boost (gain) or attenuation that should be applied to the low, mid and high bands of the EQ.

Parameter range: -12 to 12 dB.

Low / Mid / High Freq(ue)ncy parameters (Manual EQ mode only)

Use the Low, Mid and High Freq(ue)ncy parameters to set the frequencies of the low, mid and high bands of the EQ.

Parameter range: 20 to 20480 Hz.

Mid BW parameter (Manual EQ mode only)

Use the Mid BW parameters to set the bandwidth of the EQ's mid band.

Parameter range: Narrow, 0.11 to 8,77, Wide.

System tab

Contrast parameter

Use the Contrast parameter to set VoiceLive 3's display contrast.

Depending on the angle that you view the screen from, different contrast settings may make things easier to read.

Global Preset parameter

Use the Global Preset parameter to define a Global Preset that should be used as a starting point/reference for all Presets where effect blocks are set to Global ON.

Usually, you will find the Global setting at the bottom of every effect block edit screen. As soon as you change Global from OFF to ON within an effect block, the corresponding effect settings from your the Global Preset will be applied to that effect.

For more information, see [“Important: The link between the Global Preset and other Presets goes both ways”](#).

Global NatPlay Source parameter

Use the Global NatPlay Source parameter to define a global signal source for the NaturalPlay feature. Use this parameter if you want to make sure that only audio or control data from a specific source is used to determine key/scale. For more information, see [“What is NaturalPlay?”](#).

Parameter settings:

- **Auto:** VoiceLive 3 “listens” to any audio or control data coming from the Guitar input/MIDI or USB port/Aux input/RoomSense microphones to determine the key/scale that should guide Harmony voices and HardTune.
- **Guitar:** Audio received at the Guitar input is used to determine key/scale.
- **MIDI:** MIDI note messages received at the MIDI IN jack are used to determine key/scale.
- **Aux:** Audio received at the Aux input input is used to determine key/scale.
- **RoomSense:** Audio received by the built-in RoomSense microphones is used to determine key/scale.

All Guitar FX Global parameter

Use the All Guitar FX Global parameter to “lock” the guitar effects in their current state. This is a great feature if you would like to use one “set” of guitar effects across all Presets, much like individual stomp boxes instead of having guitar effects change with every Preset.

Global Tempo parameter

Use the Global Tempo parameter if you want to use one global tempo setting instead of using the tempo settings stored as part of each Preset.

When Global Tempo parameter is set to On, any tempo set via...

- Tempo Tapping (see [“Tapping tempo”](#)),
- the Delay effect edit screen or
- Loop Metronome (see [“Metronome sub-menu”](#))

will apply across *all* Presets. The tempo values stored in Presets will be overridden as long as Global Tempo is On.

Global Key/Scale parameter

Use the Global Key/Scale parameter if you want to use one global key/scale. When Global Key/Scale parameter is set to On and you set the Key and Scale parameters in a Preset’s Harmony block edit screen, this key and scale will apply to all Presets and the effects that utilize key and scale information.

Tuner Reference parameter

Use the Tuner Reference parameter to set the reference frequency for the built-in tuner. The default setting is 440 Hz.

Hit Behavior parameter

Use the Hit Behavior parameter to define how manually switching effect blocks on or off should affect the HIT function. For more information, see [“HIT – Dynamic vs. Snapshot”](#).

Buttonmap tab

Every VoiceLive 3 preset has its own Buttonmap tab, allowing you to remap the six effect footswitches (μ Mod, Delay, Reverb, HIT, Double/Comp and Harmony/Drive) both for the Vocal and the Guitar layer. For more information, see [“Remapping a footswitch”](#).

In addition to these Preset-specific Buttonmap, the parameters on the Setup menu's Buttonmap tab allow you to remap the Step button and the Mic Switch on your Mic Control-enabled microphone.

Step Button Function parameter

Use the Step Button Function parameter to remap the Step footswitch to another function.

One of the following functions can be mapped to the Step footswitch. This setting is not stored as part of your Presets, it is applied globally. The Step footswitch LED will light in blue (Vocal), Red (Guitar) or Purple (Loop/System), depending on what you have assigned to it.

Parameter settings:

- Step
- Pitch Cor
- All Mute
- μ Mod
- Delay
- Reverb
- Voc HIT
- Double
- Harmony
- Transducer
- HardTune
- Rhythmic
- Stutter
- Choir
- Synth
- Harm(ony) Hold*
- Set Key
- Tap Tempo
- Bypass
- G μ Mod (G= guitar)
- G Delay
- G Reverb
- G HIT
- G Comp

- G Drive
- G Amp
- G Rhythm
- G Octaver
- G Wah
- G Mute
- All HIT
- Looper**

* Harmony must be active for this to have an effect.

** Toggles the Loop layer. You may find this a more convenient way of entering the Loop layer quickly, compared to holding the Layer button.

Step Button Mode parameter

Use the Step Button Mode parameter to set the operation mode of the Step button.

- **Latched:** Tap the button to activate the assigned effect, tap it again to deactivate it.
- **Momentary:** The assigned effect is on only when you hold down the footswitch.

For more information, see [“Change a button from Latched to Momentary mode”](#).

Mic Switch Function parameter

Use the Mic Switch Function parameter to activate Mic Control and assign a function to the switch on your microphone.

Activates microphone control and sets its function.

Parameter settings:

- Off
- μ Mod
- Delay
- Reverb
- Vocal HIT
- Double
- Harmony
- Transducer
- HardTune
- Rhythmic
- Stutter
- Choir
- Synth
- Harm(ony) Hold
- Step
- Tap Tempo
- Bypass
- All HIT
- Preset Up / Preset Down**
- Preset Step

* Harmony must be active for this to have an effect.

** Tapping the Mic switch will switch to the next or previous Preset. Holding the Mic switch will reverse direction (increment/decrement).

Mic Switch Mode parameter

Use the Mic Switch Mode parameter to set the operation mode of the switch on your Mic Control-enabled microphone.

- **Latched:** Tap the Mic switch to activate the assigned effect, tap it again to deactivate it.
- **Momentary:** The assigned effect is on only when you keep the Mic switch pressed.

For more information, see [“Change a button from Latched to Momentary mode”](#).

Footswitch jack parameter

You can use the Footswitch jack on your VoiceLive 3 to connect either a TC-Helicon Switch-3 or a second expression pedal.

Parameter settings:

- **Switch-3:** Use this setting if you have connected a Switch-3 to the Footswitch jack.
- **Expression Pedal:** Use this setting if you have connected an expression pedal to the Footswitch jack.

For information, see [“Working with a second expression pedal”](#).

Expr(ession) Pedal Function parameter

If you have connected a second expression pedal to the Footswitch jack, use the Expr(ession) Pedal Function parameter to assign a function to this expression pedal.

The second expression pedal can be assigned to one of the following controls:

- Off
- Lead Octave Down
- Lead Octave Up
- Harmony Octave Down
- Harmony Octave Up
- Harmony + DoubleLevel
- Delay + Reverb Level
- Harmony Level
- Double Level
- Vocals μ Mod Level
- Vocals Delay Level
- Vocals Reverb Level
- Synth Level
- Lead Level
- Vocal μ Mod + Delay + Reverb Level
- Vocal Level
- Aux Level
- Vocal Delay Sends
- Vocal Reverb Sends
- Rhythm Depth
- Rhythm Division
- Stutter Division
- Guitar μ Mod Level
- Guitar Delay Level
- Guitar Reverb Level
- Guitar Delay + Reverb Level
- Guitar Rhythmic Depth

- Guitar Rhythmic Division
- Guitar Amp Post Gain
- Guitar Amp Pre Gain
- Guitar Level
- Guitar Pan
- Looper Level
- Headphone Level
- Guitar Delay Send
- Guitar Reverb Send

Exp(ression) Min(imum) Pos(ition) parameter

If you have connected a second expression pedal to the Footswitch jack, use the Exp(ression) Min(imum) Pos(ition) parameter in the Setup menu to define the parameter value that should be associated with the minimum (down) position of this second expression pedal.

For more information, see [“Exp. Pedal tab: Getting the most out of your expression pedal”](#).

Exp(ression) Max(imum) Pos(ition) parameter

If you have connected a second expression pedal to the Footswitch jack, use the Exp(ression) Max(imum) Pos(ition) parameter in the Setup menu to define the parameter value that should be associated with the maximum (up) position of this second expression pedal.

For more information, see [“Exp. Pedal tab: Getting the most out of your expression pedal”](#).

SW3-1 / SW3-2 / SW3-3 parameters

These parameters are only available when the Footswitch jack parameter has been set to Switch-3.

Each Switch-3 footswitch can be assigned to one of the following controls:

- Step
- Pitch Corr(ection)
- All Mute (Guitar and Vocal mute)
- μMod
- Delay
- Reverb
- Vocal HIT
- Double
- Harmony
- Transducer
- HardTune
- Rhythmic
- Stutter
- Choir
- Synth
- Harm(ony) Hold*
- Set Key
- Tap Tempo
- Bypass
- G μMod
- G Delay
- G Reverb
- G HIT
- G Comp
- G Drive
- G Amp
- G Rhythm
- G Octaver
- G Wah

- G Mute
- All HIT
- Looper**

* Harmony must be active for this to have an effect.

** Toggles the Loop layer. You may find this a more convenient way of entering the Loop layer quickly, compared to holding the Layer button.

SW3-1 / SW3-2 / SW3-3 Mode parameters

Use the three SW3 Mode parameters to set the operation modes of the three footswitches on a TC-Helicon Switch-3 connected to your VoiceLive 3.

- **Latched:** Tap the footswitch on your Switch-3 to activate the assigned effect, tap it again to deactivate it.
- **Momentary:** The assigned effect is on only when you hold down the footswitch.

For more information, see [“Change a button from Latched to Momentary mode”](#).

Pedal Calibration tab

For more information on pedal calibration, see [“Calibrating your expression pedal”](#).

Product info tab

The Product Info tab contains important information about your VoiceLive 3, including:

- Installed Firmware Version
- Serial Number
- Manufacture Date

This information is valuable if you ever need to contact [TC-Helicon support](#).

Make sure you provide this information when creating a support incident!

Appendix

MIDI CC List

For effects that can be switched on or off:

Value 1-63 = off, 64-127 = on

CC No.	
1	Harmony Vibrato Boost
16	Guitar – Rhythmic
17	Guitar – Delay
19	Guitar – Compressor
21	Guitar – μ Mod
23	Guitar – Octaver
25	Guitar – Amp
27	Guitar – Wah
29	Guitar – Boost
30	Vocal Harmony – Key (C, C#, D, D#, E, F, F#, G, G#, A, A#, B) – values 0-11 respectively
31	Vocal Harmony – Scale (MAJ1, MAJ2, MAJ3, MIN1, MIN2, MIN3, CUST) – values 0-7 respectively
46	Guitar – Reverb
47	Guitar – HIT
50	Vocal – Vocoder/Synth
51	Vocal – Rhythmic
56	Vocal – HIT
104	Vocal – Choir
110	Vocal – Harmony
111	Vocal – Double
112	Vocal – Reverb
113	Vocal – HardTune
115	Step – value represents Step Number, i.e. 1 = Step 1, 2= Step 2 etc.
116	Vocal – μ Mod
117	Vocal – Delay
118	Vocal – Transducer
119	Harmony Hold
123	ALL NOTES OFF

System Maintenance/ Factory Reset

You can boot VoiceLive 3 in a special System Maintenance that will allow you to perform several system maintenance functions, including a factory reset.

Entering System Maintenance Mode

- Turn off your VoiceLive 3.
- Unplug headphones (if attached)
- Using a toothpick or a small wire (we recommend a straightened paperclip), press the button that is inside the Headphone jack. The button is small and at the very end of the inside of the jack. You don't need to use much force – so please be gentle. You will feel a small click when the button presses.
- With the button held down, press the power switch on your VoiceLive 3.
- Wait until you see the System Maintenance Screen.
You should see the System Maintenance screen immediately. If you see the “normal” VoiceLive 3 screen (without the “System Maintenance” banner on top), you haven't pushed the button inside the headphone jack correctly. Try again.
- Choose the desired option from the menu using the Control Knob.

Updating the firmware using a USB flash drive

If you cannot update the firmware of your VoiceLive 3 using VoiceSupport software, you can perform a firmware update with a USB flash drive.

- Format the USB flash drive to the FAT32 file system (see the manual of your computer/operating system for instructions).
Reformatting a USB flash drive will erase all data on it.
- Copy the “.syx” file containing the firmware update to the USB flash drive.
- Insert the USB flash drive into the USB host port on your VoiceLive 3.
- Boot your VoiceLive 3 in System Maintenance as described in [“Entering System Maintenance Mode”](#).
- Select the “Update from USB drive” option.

Technical Specifications

Features	
Vocal Effects	µMod, Echo & Delay, Reverb, Harmony, Double, Transducer, Rhythmic, HardTune & Correction, Choir, Stutter, Vocoder, Adaptive Tone
Looper	Multi-track looper Layered for verse/chorus (B/C) over base loop A with infinite overdubs 10 x three track loop storage 45 minutes total loop time
Guitar Effects	Amp Modeling, Drive, Delay, Reverb, Compression, Resonant Filter, Wah, µMod (Flange, Chorus, De-tune), Shifter, Rhythmic/Tremolo, Talkbox (part of Vocoder)
Presets / Storage	250 factory presets 500 presets 10 steps per preset
Footswitches	10 footswitches 6 preset-assignable footswitches for enabling/disabling FX blocks
Preset management	Genre and Styles preset categories
Design	
Size	
Height	3 inches (76 mm)
Width	13.8 inches (350 mm)
Depth	8.5 inches (261 mm)
Weight	
Weight	5 lb. (2.3 kg)
Construction	Anodized extruded aluminum and steel chassis Rubberized edit/mix knobs Recessed rubberized handle
Display	192 x 64 Blue STN LCD, white backlight display
Other	Tri-colored footswitch light rings Capacitive touch edit controls with LED indicators
Connections	
Analog Inputs	
Voice	
Connector	Combo Balanced XLR/Balanced TRS 1/4" phone jack
Input Impedance Balanced	3.08 kOhm
Mic Input Level @ 0 dBFS	-52 to +7 dBu
Line Input Level @0 dBFS	-40 to +19 dBu

EIN @ Max Mic Gain Rg = 150 Ohm	-127 dBu
Mic SNR	>100 dB at typical Mic Input gain
Phantom Power	+48 V (on/off via setup menu)
A to D Conversion	24 Bit 128 x oversampling bitstream 110 dB SNR A-weighted
Guitar	
Connector	1/4" phone jack
Guitar Input Impedance	1 MOhm
Guitar Input Level @ 0 dBFS	-2 to 14 dBu
Guitar Input SNR	> 108 dB
A to D Conversion	24 Bit 128 x oversampling bitstream 110 dB SNR A-weighted
Monitor	
Connector	Balanced XLR
Input Impedance Balanced	25 kOhm
Monitor Input Level @ 0 dBFS	+16 dBu
Aux	
Connector	1/8" stereo mini jack
Aux Input Level @ 0 dBFS	+2 dBu
Analog Outputs	
Voice	
Connectors	balanced XLR
Output Impedance Balanced/Unbalanced	300/150 Ohm
Output Range 0 dBFS	Line Level: +14 dBu Mic Level: -2 dBu
Dynamic Range	> 109 dB 20 Hz to 20 kHz
Frequency Response	0/-0.3 dB 20 Hz to 20 kHz
D to A Conversion	24 Bit 128 x oversampling bitstream 115 dB SNR A-weighted
Guitar	
Connectors	1/4" TRS phone jack
Output Impedance Balanced/Unbalanced	442/221 Ohm

Output Range 0 dBFS	Line Level: +14 dBu Mic Level: -2 dBu
Dynamic Range	> 101 dB 20 Hz to 20 kHz
D to A Conversion	24 Bit 128 x oversampling bitstream 106 dB SNR A-weighted
Headphone	
Connector	1/8" Mini stereo jack
Impedance	50 Ohm
Output Range	+14 dBu max
Guitar Thru	
Input	Buffered Guitar Input
Connector	1/4" TRS phone jack
Output Impedance Bal/UnBal	270/540 Ohms
Monitor Thru	
Signal flow	Direct connection to Monitor input
Connector	Balanced XLR
Control	
USB	USB A, Mini-B
MIDI In/Out	5 Pin DIN
Pedal	1/4" TRS phone jack
Mic Control	Available with TC-Helicon MP-75 Microphone or Sennheiser e 835 fx mic
Details	
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 55103-1:2009, EN 55103-2:2009, FCC CFR 47 Part 15B and ICES-003:2004 4th Ed
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

Included with VoiceLive 3

Region specific power supply
USB cable
Quickstart guide
Guitar/Headphone combo cable

