

# KEYTIME

EXPANSIVE MODULATED DELAY ENGINE



USER'S GUIDE 1.0

**KEYSOLUTIONS**  
— S O U N D S —

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Version 1.0 September 2026

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## SYSTEM REQUIREMENTS.

KeyTime supports AU, VST, VST3, and AAX formats for Windows 10 and Windows 11, and macOS 10.13 and above, with native support for Apple Silicon.

A free 14-day demo is available. Visit [www.keysolutionssounds.com](http://www.keysolutionssounds.com) for additional product details, system requirements, videos, sound demos and testimonials.

# WELCOME

Welcome to KeyTime, our expansive modulated delay engine. It's designed to add movement, rhythm, depth, and character to your productions.

In the same spirit as all of our creative audio tools, KeyTime doesn't ask you to use delay in any one particular way. It can stay subtle and supportive, or become an active part of the sound itself.

The idea is to give you an inspiring place to begin, then let timing, modulation, feedback, and curiosity take things somewhere entirely new. I hope KeyTime encourages you to experiment, follow happy accidents, and discover possibilities you might not have gone looking for.

Thank you for making it part of your musical toolkit.

Mike Martin

Founder, KeySolutions Sounds

## ABOUT KEYSOLUTIONS SOUNDS

KeySolutions Sounds was founded by Mike Martin as a sample-development company. Mike's KeySolutions Vol. 1 CD-ROM became one of the most popular libraries for Kurzweil's K2000, K2500, and K2600 series samplers.

Mike went on to a career in sales, marketing, and product management at companies including Sonic Foundry, Kurzweil Music Systems, Yamaha, TC Electronic, and Casio. Mike later brought that experience into software development and sound design, contributing to numerous Cherry Audio instruments and serving as lead sound designer for Cherry Audio's Wurlybird.

KeySolutions Sounds' first software instrument, Traveler, marked the company's move into original music software development. KeyTime expands that vision into creative effects processing.

Home page: <https://www.keysolutionssounds.com>

Contact: [mike@keysolutionssounds.com](mailto:mike@keysolutionssounds.com)

## KEYTIME DEVELOPMENT SUPPORT

KeyTime would not be possible if it weren't for the help and support of friends including David Helpling, Jerry Kovarsky, Scott McAuley, Venus Theory, Tom Hammer, James Dyson, Chris Martirano and the team at Cherry Audio including James Terris, Robert Saint John, and Dan Goldstein.

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# ABOUT KEYTIME

KeyTime is an expansive modulated delay plug-in featuring Dual Delay and Ping Pong Delay modes for creating everything from subtle thickening and short echoes to wide rhythmic patterns, vintage-style modulation, and long, evolving repeat trails.

Independent left and right delay times, feedback, stereo spread, filtering, and built-in modulation make KeyTime useful as both a conventional delay and a creative sound-design tool. Delay times can run freely or synchronize to your DAW's tempo using straight, dotted, and triplet note values, making it easy to move between loose atmospheric effects and precisely timed rhythmic echoes.



KeyTime

## USING KEYTIME IN A DAW

KeyTime can be used as an insert effect on an individual track or as a shared delay on an auxiliary or return channel. When used as an insert, use the MIX control to balance the original signal with the delayed signal. This is particularly useful when KeyTime is intended to become part of the character of a specific vocal, instrument, drum, synth, or sound effect.

When KeyTime is placed on an aux or return channel, a fully wet MIX setting is typically used, with the DAW's send controls determining how much of each track is sent to the delay.

There is no single correct way to use KeyTime. Short unsynchronized delay times can add width, doubling, and modulation without sounding like obvious echoes. Tempo-synchronized settings can create rhythmic patterns that interact with the music, while higher Feedback and modulation settings can turn the repeats into an evolving texture of their own.

## INSERTS AND SENDS

To use KeyTime, insert it on an audio or instrument track using your DAW's normal plug-in menu, or place it on an aux/return channel for shared delay processing. When KeyTime is inserted directly on a track, the MIX control determines the balance between the original source and the delayed signal. This gives you direct control over how strongly the effect becomes part of that individual sound.

When KeyTime is placed on an aux or return channel, MIX is typically set to 100% so the return contains only the delayed signal. The DAW's send controls can then determine how much of each source reaches KeyTime. This approach is especially useful when several tracks need to share the same rhythmic delay or when you want to automate the amount of delay independently from the dry source.

## DELAY TYPES

Use the Delay Type menu to select Dual Delay or Ping Pong Delay. Both types use the same control set, but they produce different stereo relationships.

- **DUAL DELAY:** Provides separate left and right delay lines, allowing TIME L and TIME R to create independent stereo and rhythmic relationships. Dual Delay is particularly useful when you want two complementary echoes rather than one repeating pattern. Different left and right delay times can make even a relatively simple effect feel wider and more rhythmically complex.
- **PING PONG DELAY:** Creates a stereo delay pattern in which repeats move across the stereo field. Ping Pong Delay is a natural choice when stereo movement is an important part of the effect. The independent TIME L and TIME R controls remain available, allowing the movement to follow simple or more complex rhythmic relationships.

As a starting point, think of Dual Delay when you want independent left/right echoes, and Ping Pong Delay when you want the repeats themselves to become part of the stereo movement.

**TIP:** If a delay feels rhythmically right but spatially wrong, try changing the Delay Type before adjusting everything else. Sometimes switching between Dual and Ping Pong completely changes the way the repeats sit around the source.

## DELAY CONTROLS

**SYNC:** (on/off) Determines whether TIME L and TIME R are set freely in milliseconds or synchronized to the host DAW tempo. With SYNC disabled, delay times operate continuously from 1 ms to 4.5 seconds. With SYNC enabled, the Time controls select rhythmic note divisions instead.

Because KeyTime operates as a DAW plug-in, synchronized values follow the host project tempo. This makes it easy to move between free-running echoes and delays that lock precisely to the music.

**TIME L:** (1 ms to 4.5 seconds with SYNC off; 1/1, 1/2D, 1/2, 1/2T, 1/4D, 1/4, 1/4T, 1/8D, 1/8, 1/8T, 1/16D, 1/16 with SYNC on) Sets the delay time for the left channel.

**TIME R:** (1 ms to 4.5 seconds with SYNC off; 1/1, 1/2D, 1/2, 1/2T, 1/4D, 1/4, 1/4T, 1/8D, 1/8, 1/8T, 1/16D, 1/16 with SYNC on) Sets the delay time for the right channel. Values marked D are dotted. Values marked T are triplets.

Different left and right settings are one of the quickest ways to create stereo rhythmic interplay. For example, try a quarter-note delay on one side and a dotted eighth on the other. The echoes interlock rather than repeating together.

With SYNC disabled, very short delay times can produce doubling, comb-like coloration, and chorus-like effects, particularly when combined with delay modulation. Longer values create more conventional echoes and spacious repeat patterns.

**FEEDBK:** (0 to 95%) Sets how much of the delayed signal is returned to the Delay input to create additional repeats. Low values produce only a few echoes. Increasing Feedback creates progressively longer repeat trails. At high settings, the repeats can persist for a long time and become an important part of the overall texture.

Feedback is one of those controls where the last few percent can make a surprisingly large difference. Approach 95% with curiosity, and perhaps a hand near the volume control.

**SPREAD:** (0 to 100%) Sets the amount of stereo spread applied to the delayed signal. Lower values create a more focused stereo image. Increasing Spread progressively emphasizes the separation of the repeats across the stereo field.

Spread can be especially effective when TIME L and TIME R use different values, because the rhythmic differences between the two delay lines become more spatially apparent.

Maximum width isn't automatically the most interesting setting. Moderate Spread can leave more room for the original source while still creating an obvious sense of stereo movement.

**MOD RT:** (0.01 Hz to 10 Hz) Sets the rate of delay-time modulation. Slow settings create gradual pitch drift and tape-like movement. Higher values produce faster and increasingly obvious modulation.

**MOD DP:** (0 to 10 ms) Sets the depth of delay-time modulation. Small amounts introduce subtle movement into the repeats. Larger values create increasingly noticeable pitch and timing variation.

The interaction between MOD RT and MOD DP can move KeyTime from barely perceptible animation through chorus-like movement and into pronounced wow-and-flutter effects.

For subtle vintage-style movement, start with a slow MOD RT and very little MOD DP. If you can clearly hear the modulation as a separate effect, try backing it down until you mostly notice it when it's gone.

**LP/HP:** (LP 200 Hz to HP 2.0 kHz) Shapes the frequency content of the delayed repeats, moving between low-pass and high-pass filtering.

Move toward the LP side to progressively darken the echoes and reduce high-frequency content. Darker repeats tend to sit farther behind the original sound and can help prevent a long delay trail from competing with the dry signal.

Move toward the HP side to remove increasing amounts of low-frequency energy, producing thinner, lighter repeats. This is particularly useful on basses, large pads, kick-heavy material, and other sources where repeated low-frequency energy could quickly make the mix feel crowded.

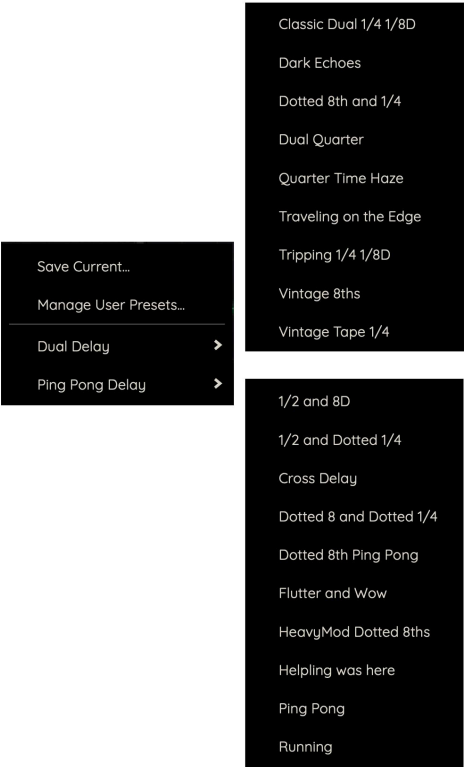
Repeat filtering becomes especially useful at higher Feedback settings. The echoes can remain long and spacious without occupying exactly the same frequency range as the source.

**MIX:** (0 to 100%) Sets the balance between the dry signal and the delayed signal. At 0%, only the dry source is heard. At 100%, only the delay is heard.

When KeyTime is used as an insert effect, adjust MIX to taste. When it is used on an aux or return channel, MIX will typically be set to 100%, with the DAW's send level controlling how much signal is sent to the delay. The source Traveler description establishes MIX as the wet/dry balance control.

# PRESETS

KeyTime includes separate factory preset collections for Dual Delay and Ping Pong Delay. Open the Preset menu to select a factory setting or save and manage your own. The Preset field displays the currently selected preset, making it easy to keep track of your starting point as you edit its settings. This follows the same preset workflow used in KeySpace.



Presets

## DUAL DELAY PRESETS

KeyTime's Dual Delay presets include:

- Classic Dual 1/4 1/8D
- Dark Echoes
- Dotted 8th and 1/4
- Dual Quarter
- Quarter Time Haze
- Traveling on the Edge
- Tripping 1/4 1/8D
- Vintage 8ths
- Vintage Tape 1/4

Together, these provide useful starting points ranging from straightforward tempo-synchronized stereo echoes to darker repeat treatments, broader rhythmic patterns, and vintage-style modulation

## PING PONG DELAY PRESETS

KeyTime's Ping Pong Delay presets include:

- 1/2 and 8D
- 1/2 and Dotted 1/4
- Cross Delay
- Dotted 8 and Dotted 1/4
- Dotted 8th Ping Pong
- Flutter and Wow
- HeavyMod Dotted 8ths
- Helping was here
- Ping Pong
- Running

These presets emphasize stereo movement, rhythmic interaction, and more obviously animated delay treatments.

Factory presets are useful starting points rather than fixed destinations. Load one that gets close, then adjust Time, Feedback, filtering, modulation, and Mix to suit the source and arrangement.

## SAVING USER PRESETS

**SAVE CURRENT:** Saves the current KeyTime settings as a user preset.

**MANAGE USER PRESETS:** Opens the controls for managing saved presets.

Saving user presets makes it easy to build a personal collection of favorite rhythmic, stereo, filtered, and modulated delay treatments that can be reused across tracks and projects. The Traveler delay uses the same Save Current and Manage User Presets workflow.

## MAKING CREATIVE USE OF KEYTIME

KeyTime can do considerably more than add a conventional echo. Used creatively, its independent timing, stereo movement, modulation, filtering, and Feedback can become part of the rhythm, texture, and character of the sound itself:

- Set TIME L to 1/4 and TIME R to 1/8D for a classic stereo rhythmic relationship that creates movement without sounding like a single repeated tap.
- Combine straight and triplet delay values for more complex rhythmic interplay against the song tempo.
- Try Ping Pong Delay with moderate SPREAD when you want the echoes themselves to become part of the stereo movement.
- Reduce FEEDBK for short rhythmic accents instead of long repeat trails. Sometimes one repeat adds more groove than six.
- Increase FEEDBK and move LP/HP toward the low-pass side so successive echoes feel softer and more distant.
- Move LP/HP toward high-pass filtering on basses, large pads, or dense mixes to keep repeated low-frequency energy from crowding the bottom end.
- Disable SYNC, use very short TIME L and TIME R settings, and add a small amount of MOD DP for doubling or chorus-like effects.
- Use a slow MOD RT with subtle MOD DP to add tape-style drift or instability to longer echoes.

- Push the modulation harder for deliberately obvious wow-and-flutter effects. The factory Flutter and Wow preset provides a useful starting point.
- Use different TIME L and TIME R values to create width without relying entirely on Spread.
- Try low MIX values with long delays. A quiet repeat pattern can add depth and motion without announcing itself as an obvious effect.
- Place KeyTime on a send and feed several tracks into the same tempo-synchronized delay to create a shared rhythmic environment.
- Use different send amounts so selected instruments contribute more strongly to the delay while others remain relatively dry.
- Automate the send level or other DAW-supported parameters to bring the delay forward at the end of phrases, during transitions, or in selected song sections.
- Combine a relatively short KeyTime delay with reverb rather than relying entirely on one large ambience. Delay can provide rhythmic depth while the reverb supplies the surrounding space.
- Try KeyTime on vocals, guitars, piano, synths, drums, percussion, effects, and field recordings rather than treating delay as something reserved for one kind of source.