## <<< Switching >>>

This device is true bypass and uses electronic relay-based switching. Audio will not pass without power.

## <<< Power Requirements >>>

- Current Draw: 76mA
- This device take a standard 9 volt DC power supply with a 2.1mm negative center barrel. We always recommend pedal-specific, transformer-isolated wall-wart power supplies or multiple isolated-output supplies. Pedals will make extra noise if there is ripple or unclean power. Switching-type power supplies, daisy chains and non-pedal specific power supplies do not filter dirty power as well and let through unwanted noise. **DO NOT RUN AT HIGHER VOLTAGES!**

## <<< Tech Specs >>>

- Input Impedance: 1M Ohm
- Output Impedance: <1K Ohm

## <<< Warranty >>>

This device has a limited lifetime warranty. If it breaks, we will fix it. Should you encounter any issues, please email **info@earthquakerdevices.com**.

**www.earthquakerdevices.com**



# Transmisser™


**OPERATION MANUAL**

What's up space ragers! Welcome to your new Transmisser™ Resonant Reverberator! The Transmisser is a modulated reverb with extra-long decay fed to a highly resonant filter. It is the sonic recreation of blowing your signal to bits, shooting it through a black hole then beaming it back down on a cloud of cosmic dust. It is a Blazar for musical instruments.

If you can't already tell, the Transmisser is not your every-day reverberation device. It does not do subtle. It does not do spring. It does not do a wood paneled rumpus room with 1" thick carpet. It will not recreate the classic sounds of the 60's, 70's and 80's. The Transmisser will create an ultimate soundscape-y backdrop to your all-night guitar freak-out. It'll quickly turn you into a one note per minute knob twiddler. It'll make you want to break out that dusty old expression pedal to do slow riding filter sweeps for days. It'll get you out of that stupid ergonomic chair, close that flaptop computer and force you to enjoy playing music again and that's the most important thing, am I right? Huh? Am I? Hello?

So how does it do what it does? The three controls across the top labeled **Decay**, **Darkness** and **Freq** affect the character of the reverberated signal. **Decay (1)** controls the length of the reverb tail. Set it for one second or eternity depending on your mood. **Darkness (2)** controls the overtones in the reverb tails. You can choose bright and shimmery or dark and dusty, your call dude. **Freq (3)** controls the frequency of the resonant low pass filter. The filter is set just on the verge of oscillation and is really the heart of what makes the Transmisser the Transmisser. Even a subtle nudge of this control can take it from ethereal howl to a shimmery scream. This control can also be put under the spell of an expression control located on the Eastern side of the device. We recommend using a Moog expression pedal for optimal comfort and usability. The use of an expression pedal to control the filter can cause time to disappear, don't say we didn't warn you.

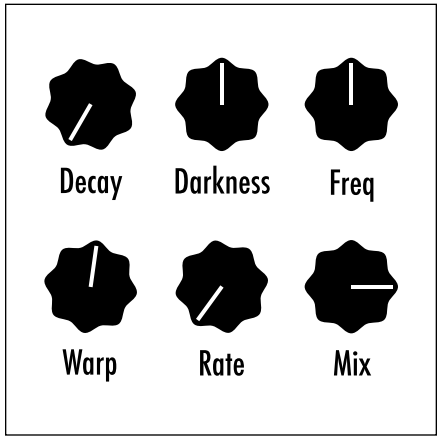
The three controls across the bottom labeled **Warp**, **Rate** and **Mix** affect how the entire reverb processor behaves. Rate is hardwired for the optimum depth and controls the speed of the system-wide modulation in a narrow range that creates a sound far more unique than a simple modulated reverb. Not only does it modulate the reverberated signal, it also modulates the **Freq** and **Darkness** within a small range that is dependent on where the **Warp** control is set. Slower warble to supersonic ripples can be achieved by simply turning this tiny tonal teaser. **Warp (4)** is a total system slew control. As you turn this control counterclockwise; the filter becomes deeper and more resonant, the decay becomes longer and warmer, the modulation grows wider and the whole system becomes more mellow and more chill. It's like pulling back the cape of a wise old wizard and discovering that the wizard is, in fact, wearing shorts and just wants to take it easy. Mix? Well, the **Mix (6)** controls how much awesome you want to blend with your boring old dry signal. It can go from nothing to probably way too much for you to handle.

The Transmisser has a fully analog dry signal path, fully digital reverberation path and electronic relay based true-bypass switching. Each Transmisser is populated by robots and assembled by glassy eyed human beans in a bunker buried 12 leagues under the sonic astronomy appreciation society of Akron, OH.

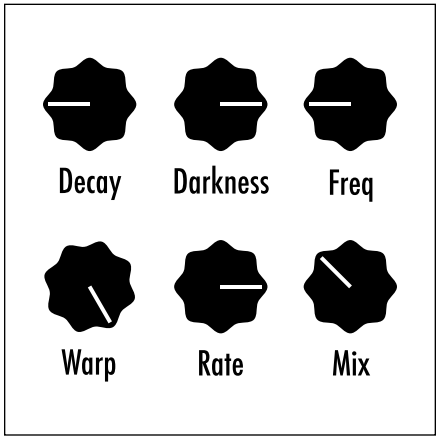
## <<< Controls >>>


1. **Decay:** This controls how long the reverb trails last. Trails become longer as you turn this clockwise.
2. **Darkness:** This controls the tone of the reverberated signal; darker clockwise, lighter counterclockwise.
3. **Freq:** The controls the frequency of the resonant filter that processes the reverberated signal. Higher clockwise, lower counterclockwise. This can also be controlled by an expression pedal through the jack located on the Eastern side. Tip= Wiper, Ring= 3.3v and Sleeve= ground. We highly recommend the Moog brand of expression pedals because they know what's up.
4. **Warp:** This is a system slew control. As you turn this control counterclockwise; the filter becomes deeper and more resonant, the decay becomes longer and warmer, the modulation grows wider and the whole system becomes more mellow. As you turn it clockwise, the whole system will tighten up and become more refined.
5. **Rate:** The Rate is hardwired for the optimum depth and controls the speed of the system-wide modulation in a narrow range that creates a sound far more unique than a simple modulated reverb. It is not only modulating the reverberation but also the **Freq** and **Darkness** within a small range that is dependent on where the **Warp** control is set. Faster clockwise and slower counterclockwise.
6. **Mix:** This is the reverb blend control. It adjusts how much wet signal is blended with your dry. More clockwise, less counterclockwise.

## <<< Suggested Settings >>>




**Hypnotized**
Use expression pedal for dramatic sweeps.




**Omni Voices**
Dial the Warp knob back for dramatic pitch sweeps.