## TIME KEEPS MOVING

We keep making more effects. We sort of can't stop. Revisiting old ideas looking for new ones. Visiting new ideas asking if they're old ones. Sometimes it feels as if we're moving forward and backward simultaneously. **MINIM** is about that moment. Time based filters, over and over. Some on a cycle, others fading. The wrong way or the right way. The way forward.

Think of **MINIM** as having two blocks: one block takes whatever signal it gets and re-verses it at the press of a footswitch, and the other block gives you modulated reverb fed into a modulated delay. Then there's a switch that decides which block comes first. Each control is simple, but put them all together and you're likely to lose all sense of time.
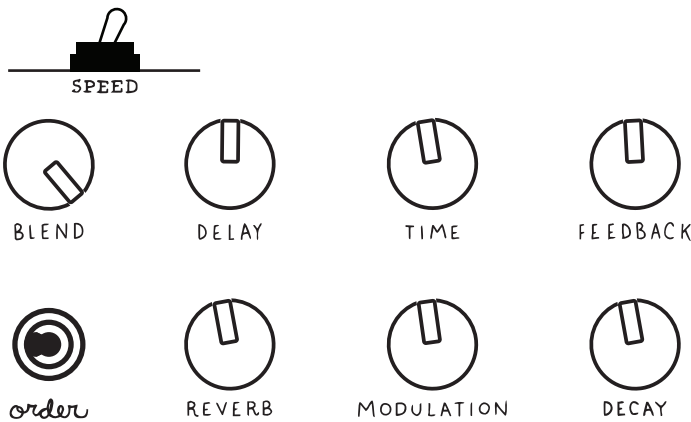
CONTROLS

REVERB controls the mix between the input signal to the reverb block all the way to the left and the reverb signal all the way to the right.

MOD controls the speed and depth of the somewhat harmonic tremolo on the reverb - all the way down is slowest and deepest, further up increases speed and slowly decreases depth, all the way up is zero depth (no modulation).
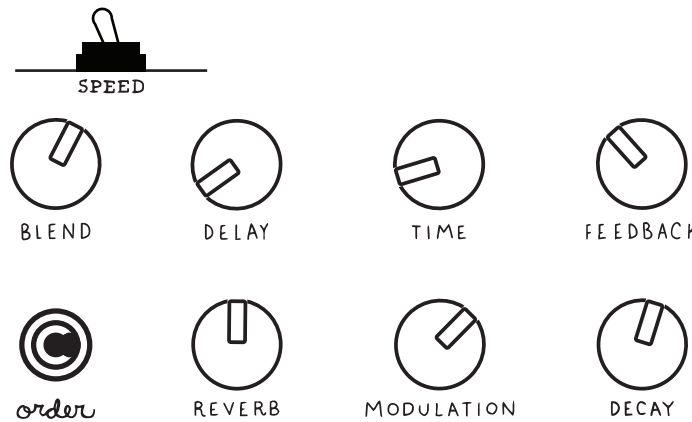
DECAY controls the length of the reverb - short trails to the left and long trails to the right.

DELAY controls the volume of the delay - all the way down is no delay, all the way up adds a loud delay that sits on top of the other signal.

TIME controls the time of the delay, and is always modulating. At minimum it sounds like a chorus, and as time increases it goes up to about 400ms with a continued vibrato.

FEEDBACK controls the feedback of the delay, with just one repeat to the left and nearly infinite non-oscillating repeats to the right.

The **BLEND** knob controls the mix of the input signal to the reverse block on the left and the reversed version of that signal to the right. If no reverse is present, this knob is inactive.
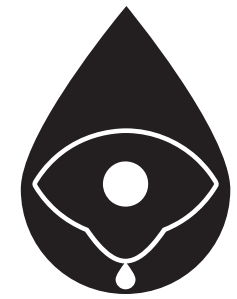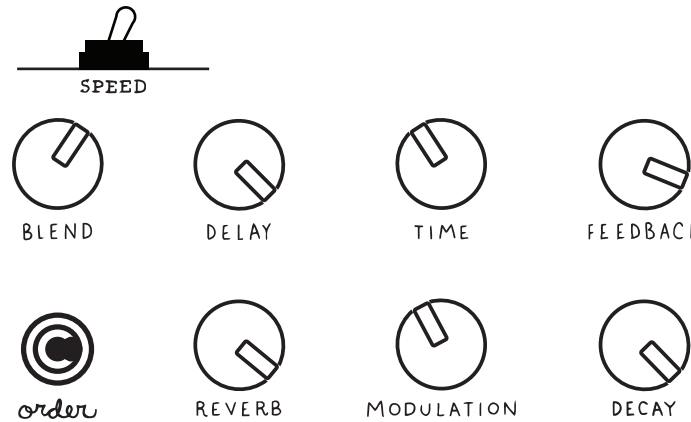
The **REVERSE** footswitch engages the reverse - tap to turn it on or off and keep it that way, or hold to momentarily switch to on or off while the switch is held.

The **SPEED** toggle sets the speed of the reverse. To the left is a standard reverse sound with a fixed time of about half a second, to the right is a double speed sound that reads everything in reverse twice, creating stuttering octave effects.

The **ORDER** toggle determines whether reverse comes first or last in the chain.

The **BYPASS** footswitch turns **MINIM** on or off - off is true bypass, on is all elements engaged.

The **EXP** jack allows external control of the **REVERSE** knob by plugging in an expression pedal or expression slider with a TRS cable.

USER NOTES:
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OPERATOR: DAN

Everything twice. At least. Minim handles the rhythm, you handle everything else. Reverse stomp is latched.

OPERATOR: KILYN

Like riding the wettest wave possible. Use the reverse stomp momentarily throughout while playing.

OPERATOR: SETH

With this setting I can play a brief chord and listen to how Minim responds and then continue the conversation. The mid-tempo tremolo coming from the Modulation set to around 40% and drifting in-and-out-of-step with faster delay time lends a resting-breath vibe to the sound which anthropomorphizes the instrument for me. Keep the reverse stomp latched the entire time.
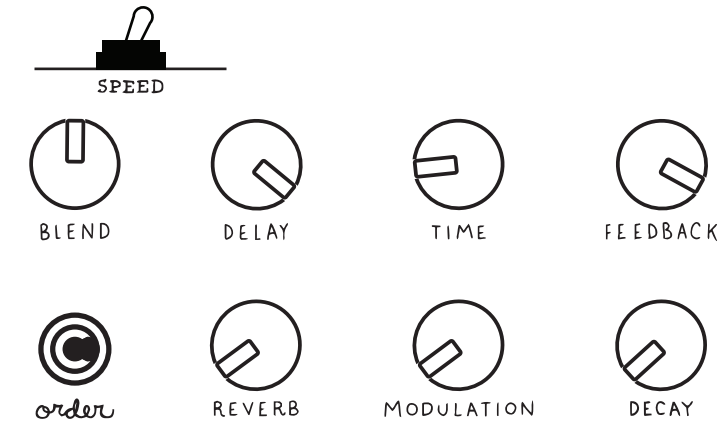
OPERATOR: BRADY

Positive Phantasm Nightmare. The reverse stomp is engaged throughout.

SPEED

BLEND   DELAY   TIME   FEEDBACK

order   REVERB   MODULATION   DECAY

SPEED

BLEND   DELAY   TIME   FEEDBACK

order   REVERB   MODULATION   DECAY

SPEED

BLEND   DELAY   TIME   FEEDBACK

order   REVERB   MODULATION   DECAY

SPEED

BLEND   DELAY   TIME   FEEDBACK

order   REVERB   MODULATION   DECAY

MINIM

OLD BLOOD NOISE ENDEAVORS