

THE SUN (A STAR)

The light - its darkness. All the things we can and cannot hold. These are the days of Sunlight. The push and pull of input and output. Regenerative possibility. A line, swirling, while others move straight - never quite criss cross, forward in space. Expanding, expanding. The big bang feels like yesterday.

SUNLIGHT

is a reverb pedal centered around the idea of a dynamic hold: when you play, your new notes are let through and old notes are allowed to fade away. When you stop playing, old notes have the chance to repeat forever. Two knobs control the nature of this relationship. Within that, there are three sonic modes, highlighting modulation, comb filtering, and resonant bandpass filtering, all with their own spin on the reverb signal.

Let's talk about those two dynamic hold controls first.

DECAY

sets the feedback for the reverb. All the way down, your reverb will trail gracefully. All the way up, it can hold infinitely.

INPUT

sets the amount of input signal that gets into the reverb, as well as the amount of feedback allowed to recycle through the reverb. At zero, no new input gets in (so if Decay is maxed, this will create an infinite hold of whatever was left). As you increase the Input control, the reverb input becomes more sensitive to the strength of your playing, more easily allowing new signal in and blocking old signal from recycling.

The RATE and DEPTH controls

assign parameters specific to each mode.

TAPE

is a modulated reverb inspired by the unexpected shifts of a tape machine wobbling. Rate and Depth set the rate and depth of the lopsided vibrato applied to the reverb signal.

COMB

is a combination of reverb and delay. Four delay lines are placed after the reverb, and the emphasis on stacked short delays creates comb filters like a fixed flanger. Rate sets the time of all four delays, and Depth sets the feedback (or resonance) of the delay section.

PASS

is a bandpass filter applied between two reverb paths, where a random sample-hold function sets the cutoff frequency of the bandpass. Rate sets the timing of the sample-hold and Depth sets the range of possible cutoff frequencies. If Rate is set to 0, Depth sets a fixed cutoff frequency.

The MIX control

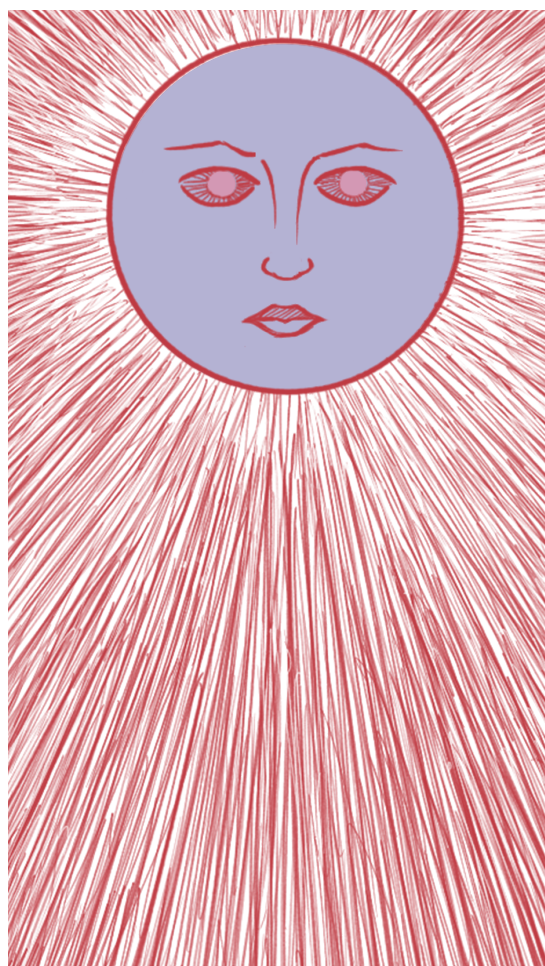
sets the overall wet/dry mix. All the way down will have no reverb signal, all the way up will have only reverb signal.

The ALT switch

allows you to override a knob and snap a control to a specific setting, either by holding the switch for momentary action or tapping it to latch the new setting. It can be assigned to the Rate, Depth, Decay, or Input controls, or any combination of those. From the OBNE shop, it is configured to set Input to minimum and Decay to maximum, which acts like the Hold feature on our Dark Star or Procession.

To assign a different ALT function:

- » Hold both Bypass and Alt switches for about six seconds.
- » The Alt LED will start blinking.
- » Move whatever control(s) you want to assign into the position you want the Alt switch to snap them to.
- » If a control is not moved while assigning, Alt will leave it alone.
- » After you've moved the control(s) to your desired spot, hold Alt and Bypass for six seconds again.
- » The Alt LED will stop blinking, and you can now engage or disengage the Alt switch to snap into or out of the setting you just assigned.
- » This information will be saved on power-down.

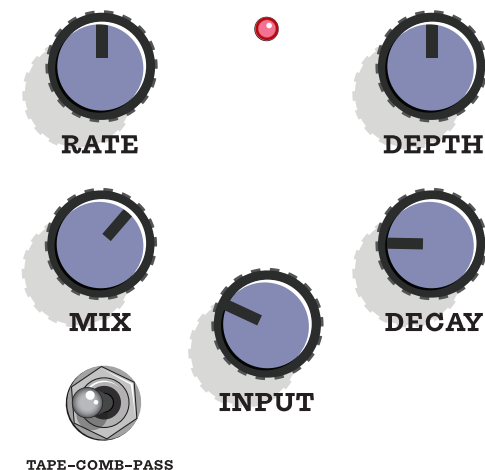


SUNLIGHT



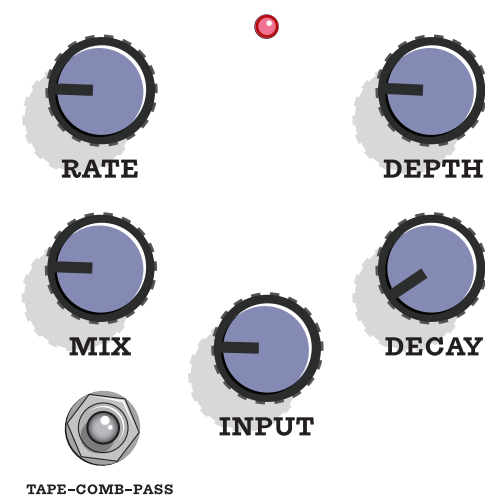
SUBTLE IMBALANCE

Slightly off-kilter wobble. Akin to catching your elbow on your way out the door with an arm full of objects you don't want to drop but never falling, caught in a lurch of perpetuity.



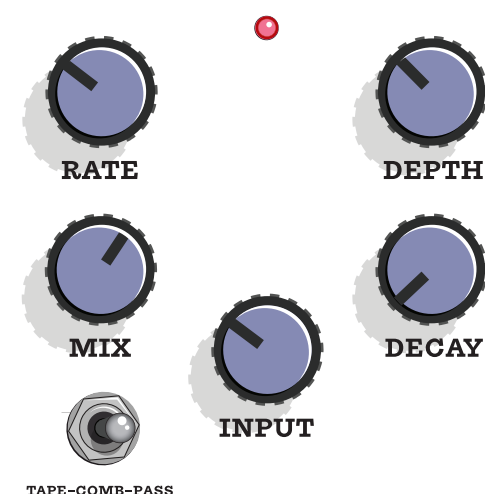
RESODRONE

Long, dripping resonant tags attached to the ends of whipping metallic cables.



BLIPE DLONK GLACT

Bubbly all-pass artifacts popping in the fog of far away sustain.



The EXP input jack

allows you to control Rate, Depth, Decay, Input, or any combination of those controls using an external expression pedal configured for TRS active at Tip.

To assign the expression functionality:

- » Hold the Bypass switch for about six seconds.
- » The on/off LED will start blinking.
- » Set your desired heel position (expression control all the way down) by moving the knobs.
- » Hold the Bypass switch for about six seconds.
- » The on/off LED will start blinking faster.
- » Set your desired toe position (expression control all the way up).
- » If you want to disable expression for any control, simply leave the knob in the same position for both heel and toe.
- » Hold the Bypass switch for about six seconds.
- » The on/off LED will stop blinking.
- » You can now use an expression pedal to blend between your toe and heel positions.
- » This information will be saved on power-down.



OLD BLOOD NOISE ENDEAVORS

art by Jon Carling | joncarling.com



• SVDG 2.1mm negative center pin adapter | 80 mA draw. | input impedance: 378k Ω | output impedance: 560 Ω | oldbloodnoise.com | @oldbloodnoise | youtube.com/oldbloodnoise
blood optional. noise required. | come find us. | 2021 all rights reserved

