



TELEORUS

# OLD BLOOD NOISE ENDEAVORS BL-82 CHORUS

Ascending descension.

A sending dissension.

As ending, this engine.

A zen thing, this end gin.

Oh, sorry, I didn't see you there. Have you come for the show? We were just musing, as we often do, on multi-voiced textures. What it means to speak as one when each voice is inherently a little different. How to push and pull but remain centered, to have a trajectory we're all seeing from disparate paths. How a collection of sounds might make meaning. Anyway, take your seat, we'll see you from the stage.

BL-82 is a chorus pedal, technically. It creates a swirling voice from a mono instrument signal. Two different delay lines are modulated in opposite directions, to create a shimmering sound somewhere between chorus and flanger. But these delay lines are stretchable, and that's where the pedal's genre blurs from chorus into modulated delay into trailing pitch bending uncertainty.

The control set for BL-82 is simple. A Clock slider sets the timing of the entire system—the sample rate that determines signal fidelity, the center delay time, and the speed of the delay modulation are all affected as the slider slides. Additional controls for Feedback, Mix, and Volume allow you to further craft the undulations of this chorusing device.

## CONTROLS:



**MIX** sets the overall wet/dry mix, from fully dry to fully wet, allowing you to blend in the desired amount of effect.

**VOLUME** sets the overall volume, to account for perceived volume differences as fidelity changes.

**CLOCK** sets the clock speed. All the way to the right creates a shimmering chorus without noticeable signal degradation or noise. All the way to the left creates a pair of slow, dark delays whose timing always shifts in opposite directions and can become quite long. Some clock bleed can occur below halfway on this slider as the clock speed enters audible range.

**FEEDBACK** sets the amount of feedback in the delay lines. With a fast clock setting, this can create resonant flanging or chorusing sounds. As the clock slows and the delays become distinct, something like a slapback or an odd reverb can be achieved. As the clock fully slows, feedback trails will continually move up and down in pitch as the delays modulate in opposite directions.

BL-82 requires 110mA 9V DC center negative power. Input impedance 500k $\Omega$ , Output impedance 560 $\Omega$ .

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