

"DARK LIGHT"

INSTRUCTION MANUAL
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ROUTING

Dark Light can be routed in many ways using the independent In and Out jacks of the Sunlight and Dark Star. Using all jacks, signal can be routed as true stereo or series mono. Using just one in-out pair, signal can be routed in parallel mono. Using one input and both outputs, a mono signal can be split to stereo, with Sunlight on one side and Dark Star on the other.

The SPREAD control helps with this stereo separation. In stereo modes, this control will set the depth of the stereo field. All the way up, signal is completely isolated across Dark Star and Sunlight. All the way down, signal is equal on both pedals, creating a phantom center. When routing in mono, we recommend setting this knob all the way down if using parallel mono and all the way up if using series mono.

The left and right footswitches turn the individual sides on and off. When tapped, they operate like a standard latching footswitch. When held, they momentarily change the bypass state, returning to the original state after the switch is let go.

The middle footswitch can indefinitely hold the reverb trails of both sides independently or together. Set the Hold toggle to determine which pedal is affected by the footswitch. This footswitch can be tapped for latching operation or held for momentary operation, and the LEDs above it will indicate when the reverb trail is held for each side. (Note: if the Dark Star's Decay knob is turned all the way up, its hold LED will turn on and its reverb will be held regardless of the footswitch. If the Sunlight's Decay knob is turned all the way up and Input turned all the way down, its hold LED will turn on and its reverb will be held regardless of the footswitch.)

The EXP jack can be used to externally control any combination of the CTRL 1, CTRL 2, Decay, Decay, Rate, Depth, and Input controls by connecting a TRS expression pedal with signal on the tip. By default, it is set to CTRL 1 and Depth. To assign your own expression functionality:

Hold all three footswitches for about five seconds until the Hold LEDs begin to blink. Set your desired heel position for the knob(s) you want to control with expression. Hold all three footswitches for about five seconds until the Hold LEDs begin to blink faster.

Set your desired toe position for the knob(s) you want to control with expression.

(Note: expression will automatically be disabled for any controls where the heel and toe are the same)

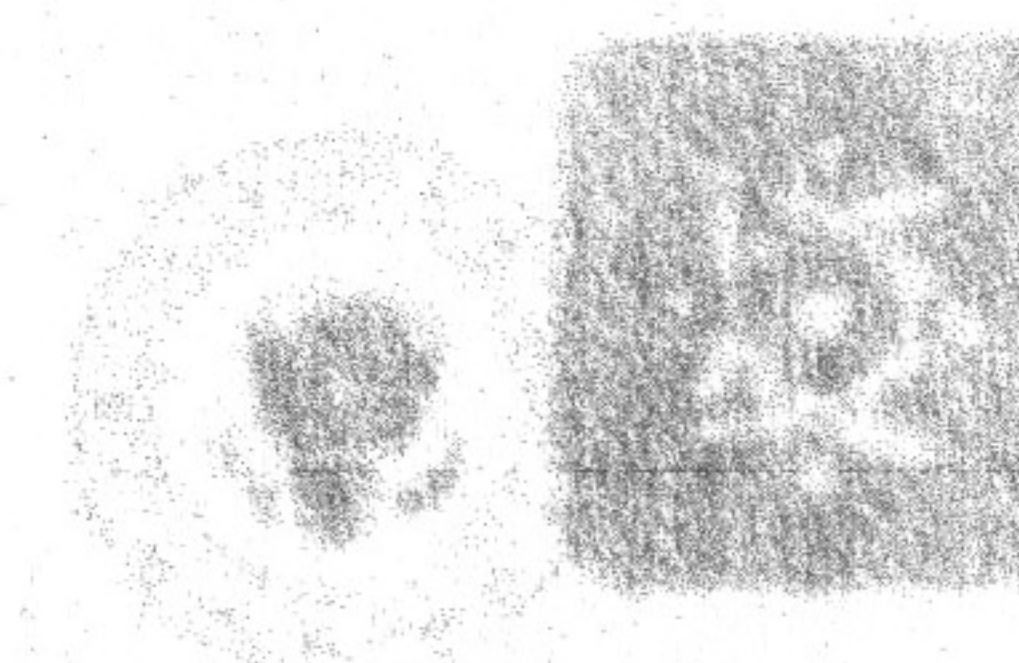
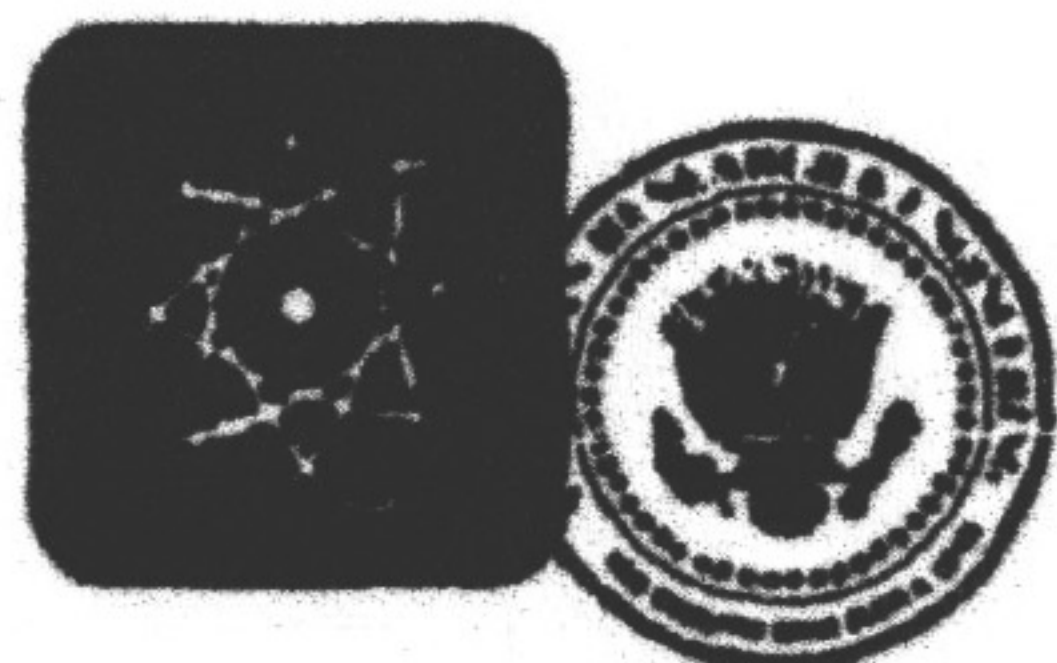
Hold all three footswitches for about five seconds until the Hold LEDs stop blinking. Expression is now ready to use.

Note: if all heel and toe positions are the same (no knobs were moved), expression will return to its default setting of CTRL 1 and Depth.

TRAILS

A switch inside the pedal allows reverb trails to continue after the pedal is turned off. By default, trails are ON and the pedal is buffered bypass when off. To cut reverb off when bypassed, set the switch to OFF. In this mode, the pedal will be true bypass. (Note: in some parallel routing scenarios, trails will occur when one pedal is turned off and the other is still on, regardless of the TRAILS switch setting).

Dark Light requires at least 150mA of 9V center negative DC power.



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Dark Light is a combination pedal, putting our Dark Star and Sunlight reverb pedals together, tweaking and expanding to create one massive multi-reverb device. The individual sides work as follows:

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DARK STAR

CTRL 1 & CTRL 2 control different parameters from mode to mode; refer to mode description for details.

DECAY controls the decay of the reverb. All the way down is a shorter reverb trail. As it's turned up, the reverb trail gets longer and less input signal is let in. All the way up, the reverb will trail indefinitely and no new input will enter the reverb, creating a frozen pad.

DRY sets the volume of the dry signal, from zero to slightly boosted.

WET sets the volume of the wet signal, from zero to slightly boosted.

A mode toggle selects between three modes of reverb.

PITCH adds two pitch-shifted voices to the reverb. CTRL 1 and CTRL 2 set the individual pitches, from an octave down to an octave up.

DELAY adds a post-reverb delay. CTRL 1 sets delay time and CTRL 2 sets delay feedback.

Note: this mode can self-oscillate with feedback set high or feedback and decay both set moderately high. Be careful, or enjoy the screaming reverb!

CRUSH degrades the quality of the reverb. CTRL 1 sets a pitch shift amount from an octave down to an octave up, and CTRL 2 sets the amount of signal quality degradation.

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SUNLIGHT

RATE & DEPTH control different elements from mode to mode; refer to mode description for details.

DECAY sets the feedback for the reverb. All the way down, reverb trails gracefully. All the way up, it can hold indefinitely.

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

DRY sets the volume of the dry signal, from zero to slightly boosted.

WET sets the volume of the wet signal, from zero to slightly boosted.

A mode toggle selects between three modes of reverb.

TAPE adds modulation inspired by the unexpected shifts of a tape machine wobbling. Rate and Depth set the speed and intensity of the lopsided vibrato.

COMB adds four short delay lines after the reverb to create comb filter sounds reminiscent of a fixed flanger. Rate sets the time of all four delays, and Depth sets the feedback (resonance) of the delay section.

PASS adds a bandpass filter between two reverb blocks, with a random sample-hold LFO setting the cutoff frequency of the filter. Rate sets the timing of the sample-hold and Depth sets the range of possible cutoff frequencies. If Rate is set to minimum, Depth sets a fixed cutoff frequency.

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