EVERYTHING IS DELAY, BASICALLY.

Except the things that aren't, of course. But what I mean to say is that a flanger, a chorus, a sci-fi reverb, a pad generator—these are essentially just machines trying to remember what you did. Each wonders, what was that I just heard? Then, scrambling as you keep feeding it signal, does the best it can do to make something interesting happen. Maybe that's what we were doing. A memory of a cool sound from some record. An inkling of a technique we think we heard of once. A sense, as we flew into snowier climes, that our vision and intuition would guide us, even as we careened into an up that we believed to be down.

The Flat Light is a flanger aiming to be something else. It explores choral pitch shifted flanging, from octave down to a shimmering octave up, and all the odd nooks and doubletones in between. Cascading lines form a lush modulation that becomes metallic and resonant as you push it. Reverb-like delays turn a stereotypical jetplane flange into more of an exploratory space mission. Push the controls. Sense the terrain. Trust your intuition—maybe not with your life, but with your sound. Trust us. We're trying. Thank you for trying too.

CONTROLS

RATE : Sets the rate of modulation.

DEPTH : Sets the depth of modulation.

MIX : Sets the mix of dry (unaffected) and wet (affected) signal. All the way to the left is 100% dry, all the way to the right is 100% wet.

SHIFT : Controls an additional parameter determined by the mode (see MODES section).

FOOTSWITCHES

BYPASS turns the effect on and off. TILT is a momentary switch. When pressed, it maxes out the control associated with the internal expression switch. By default, the internal switch is set to the Shift knob, so whenever you step on TILT it maximizes the Shift control; when you release it, Shift returns to where it's currently set.

EXPRESSION

The Expression jack is used to externally control either the RATE or SHIFT controls. By plugging in an expression pedal, you bypass the knob in order to change the parameter on the fly with your foot. There is a switch inside the pedal to change which knob is controlled by the expression out. By default, it is set to SHIFT. Set the switch to the right to control RATE, and to the left to control SHIFT.

MODES

A three-way toggle switch allows the user to choose between three modes of modulation.

DETUNE : A pitch shifted flanger where Shift ranges from an octave down (all the way to the left) to shimmering octaves up (all the way to the right), with a range of slightly detuned sounds in the middle.

RESONATE : A cascading set of flanger lines creates a highly resonant flanger where Shift controls the amount of feedback. At low settings, lush chorus-like sounds are available. At high settings, metallic ringing frequencies spike with your signal.

ECHO : A flanger with multiple delays added. Shift sets the time of the delay, with the longest times all the way to the right; all the way to the left eliminates the delay entirely. In this mode, flanger depth is fixed and Depth controls resonance.

OUTPUT CONTROL

By default, we set our pedals to be at unity gain when engaged. In some scenarios, this can create a perceived drop or boost in volume. To adjust the output level to your setup, remove the backplate and use a small screwdriver to adjust the internal trimpot (Output Trim) located between the In and Out jacks. Turn it to the right to increase the output level, and towards the left to decrease.

ARCHETYPES
FLAT LIGHT TEXTURAL FLANGE SHIFTER
CONNOR



Quick modulation with short echo. Adds a wavy texture without overpowering the integrity of the progression I am playing.

ARCHETYPES
FLAT LIGHT TEXTURAL FLANGE SHIFTER
DAN



A resonant, droning note rides under what you're playing, then jumps out when you play a D. Good for legato chordal pads and weirdo solos.

ARCHETYPES
FLAT LIGHT TEXTURAL FLANGE SHIFTER
SEAN



Shimmers, octaves, alien noises.

ARCHETYPES
FLAT LIGHT TEXTURAL FLANGE SHIFTER
SETH



It is my preference with flangers that they are slow and swoopy. This configuration makes for an unapologetically slow ascending and descending tone that drapes nicely over steccato and muted percussive strumming. Press the Tilt switch for additional inspiration.



9VDC 2.1mm negative center pin adapter 46 mA draw.

blood optional. noise required.

oldbloodnoise.com @oldbloodnoise /oldbloodnoise

We are everywhere. Come find us.

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The Flat Light artwork was created by Aaron Cahill who calls Edmond, Oklahoma his home.

Find more of his work at nghbrs.org