PARTING

OLD BLOOD NOISE ENDEAVORS + EMILY HOPKINS

instruction manual



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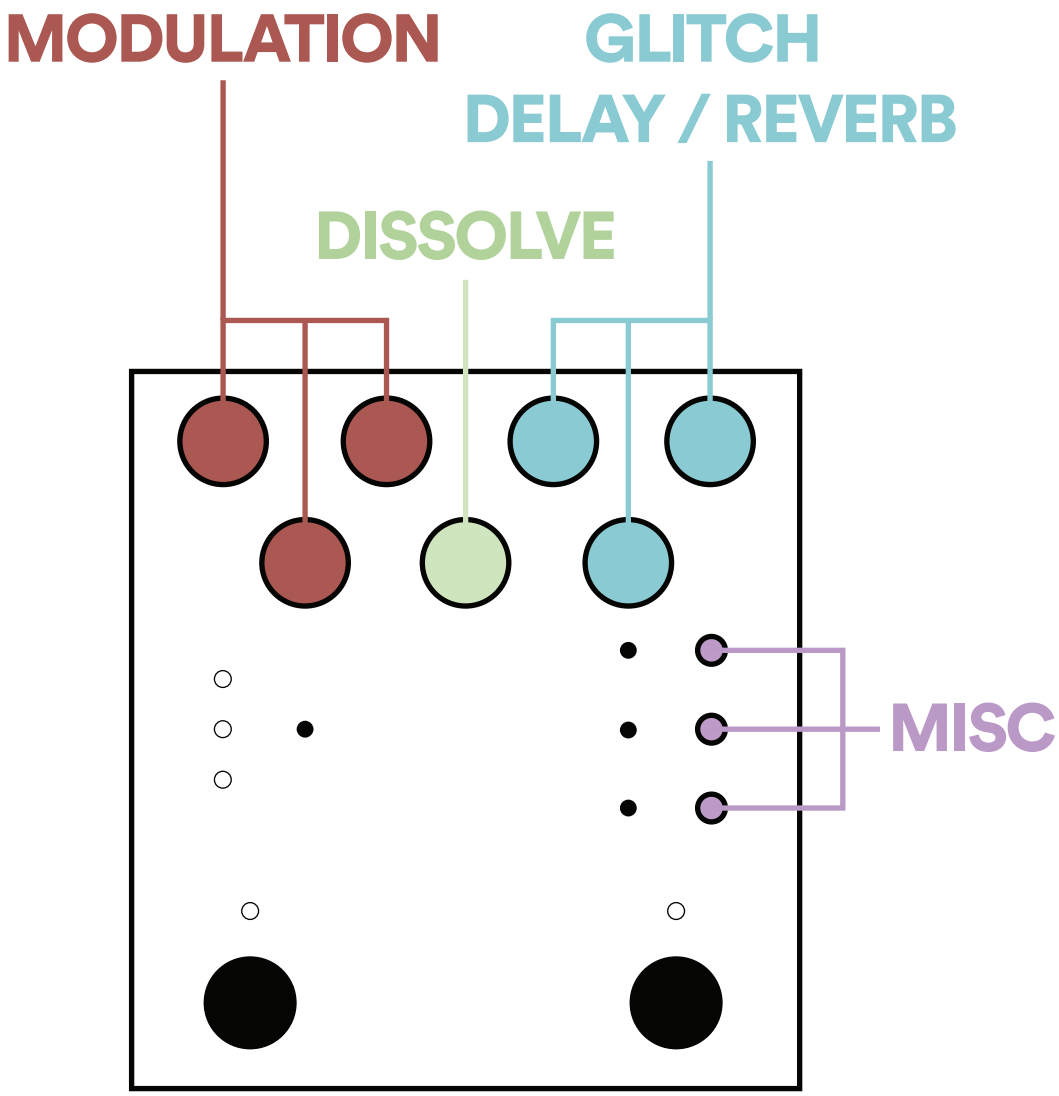
Parting is a box of pleasant surprises. Moments of chance will give bursts of a glitch delay that can smear into a reverb, modulated by tremolo or vibrato, filtered, and, most importantly, dissolved into lofi aliasing or stretched out reverse. All of this may jump around in halves and octaves of itself - it's up to you and Parting, together.



DISSOLVE

Dissolve has two functions. Below noon, it reduces sample rate, creating an increasingly degraded version of the signal. Above noon, it reverses the signal, and repeatedly cuts the reverse clock in half as the knob is turned, creating an increasingly long and degraded reverse.

MODULATION

The **Mod** switch next to **Time** sets the modulation type. Tremolo when the LED is off, vibrato when the LED is on.

Rate sets the rate of the modulation LFO, which is also the frequency of triggers for moments of chance.
Alt control: **Rate Subdivisions**, accessed by holding the **Aux** switch while turning **Rate**. From counterclockwise to clockwise, subdivisions are ÷4, ÷3, ÷2, x1, x2, x3, x4. Subdivisions will affect the rate regardless of how it is set (via knob, tap tempo, or MIDI clock). Subdivisions will be saved per-preset, and in live mode, with the factory default being x1.

Depth sets the depth of the LFO.
Alt control: **Width**, accessed by holding **Aux** while turning **Depth**. Width sets the stereo spread of the modulation, from mono all the way down to wide stereo all the way up.

Shape sets the LFO shape: Sine, Square, Reverse Saw, Saw, Random Sine, Random Square, Envelope
- Note: In the Envelope shape, the strength of your signal determines when signal enters the delay/reverb, instead of randomly at the top of each LFO cycle. Modulation will follow a sine wave in envelope mode.

There is an LED near **Shape** which will indicate the current position of the LFO, following the rate, depth, and shape settings.

GLITCH DELAY / REVERB

Chance allows random bits of signal to enter the delay/reverb buffer during an LFO cycle. Up to noon, the chance of this happening increases from 0-100%, and within that, there is always a 50-50 chance whether the signal let in will be new (input signal) or old (last output signal). Past noon, the new input signal is always allowed in, and the chance of feeding back the old signal goes from 0-100%. At maximum, this creates something like a chaotic sound-on-sound looper. For constant delay/reverb sounds without surprise feedback, set this knob to noon. To see when a chance moment may occur, look at the LED above **Aux**, which will always pulse at the LFO rate.
- Note: when **Shape** is set to envelope, **Chance** becomes a sensitivity control for the envelope. In this mode, signal strength (how loud your input is) determines when new signal is let into the delay/reverb buffer. Higher sensitivity settings will increase signal strength.

Smear adds diffusion and feedback to the delay lines, turning them into a lush reverb as the knob is turned up.

Glitch creates various clock subdivisions. Below noon, it sets the LFO rate and the delay/reverb clock to half speed, normal speed, or double speed, creating a combination of subdivided tempos and octave jumps. Above noon and clockwise toward maximum, it introduces a 0-100% chance that at the top of each LFO cycle, this value could be randomly assigned, as well as randomly halving/doubling the sample rate set by **Dissolve**.

Time sets the timing of the delay/reverb, as well as the reverse.
Alt control: **Time Subdivisions**, accessed by holding the **Aux** switch while turning **Time**. From counterclockwise to clockwise, subdivisions are sixteenth, dotted sixteenth, eighth, triplet, dotted eighth, quarter. Subdivisions will affect the time regardless of how it is set (previous knob turn, tap tempo, MIDI clock), but will be overridden if a new time is set using the knob. Subdivisions will be saved per-preset, and in live mode, with the factory default being quarter note.

ADDITIONAL CONTROLS

Filter sets the cutoff point of the post-dissolve filter. The switch next to Filter sets the filter type: low pass when the LED is off, high pass when the LED is on. The filters are state variable (12dB/octave), with low pass ranging from 0 to 13kHz, and high pass ranging from 2kHz to 0

Mix sets the blend of dry and wet signal, with a twist. The switch next to **Mix** introduces two modes:
- **Standard mix** (LED off), where the knob blends between analog dry through signal counterclockwise and wet signal clockwise.
- **Modified mix** (LED on), where the dry signal and the delay/reverb signal are both processed by dissolve, modulation, and filtering. In this setup, the blend between dry and wet happens before these sections. Additionally, when Dissolve is reversing the signal, Mix blends in some dry signal in parallel with the reverse during the bottom portion of the knob sweep.

Alt control: **Volume**, accessed by holding the Aux switch while turning Mix. This allows for a gentle volume adjustment to the pedal's overall output, from -6dB to +6dB, with unity volume at noon.

The **Aux** switch has three potential settings:
- **Tap tempo**, where pressing it two or more times syncs the modulation rate and delay time to your tapped tempo (or a subdivision of it).
- **Half speed**, where pressing Aux switches between half clock and normal clock. This is in addition to the clocking set by Glitch and subdivisions.
- **Preset switching**, where the footswitch cycles through the three onboard presets and live mode.

To choose the setting, hold **Aux** and press another switch: the on/off switch for tap tempo, the mod switch for half speed, or the preset switch for preset switching. Let go of **Aux**, and this option will be set globally.

The **On/Off** footswitch turns the pedal on and off. Tap to latch, hold for momentary action.

The **Expression** jack can be used to externally control any combination of knobs on Parting, using a TRS expression device. To assign the **Expression** control, simply turn a knob or knobs while holding the **On/Off** footswitch. The knob position when you press the footswitch will be the expression heel position, and the knob position when you let go will be the expression toe position. If a knob wasn't moved, expression will not affect it. Expression settings are saved per-preset.

Scooch (or a similar momentary footswitch) can be used as an external tap tempo switch. To engage or disengage this function, press the **Aux** switch while holding down **On/Off**. This will allow the **Expression** jack to accept a footswitch input, overriding any expression settings. Use a TRS cable, even if the footswitch only requires a TS connection.

Presets are accessible via the **Preset** switch. Press the switch to cycle through stored presets. The LEDs will indicate whether you are on Preset 1 (top LED), Preset 2 (middle), Preset 3 (bottom), or live mode (no LED is lit). To save a preset, hold the **Preset** switch for five seconds until the preset LED starts blinking. Cycle through the presets using the switch to choose which slot to save your preset to. If you do not want to save, cycle to live mode (no LED lit). Once you've made your selection, hold the **Preset** switch for five seconds again until the LED stops blinking.

The **Routing** of Parting can be Mono, Stereo, or Mono-In-Stereo-Out. To choose routing, hold down the **On/Off** switch and press the **Preset** switch to cycle through options. The preset LEDs will blink to indicate the current setting: Mono (top LED), Mono In Stereo Out (middle LED), or Stereo (bottom LED). Additionally, Parting can be true bypass or have trails. To set this, hold down the **Preset** switch for five seconds while assigning stereo/mono routing. A faster blinking LED indicates trails are on, a slower blink indicates trails are off. The routing and trails settings will save globally.

To **Factory Reset** your Parting, hold **On/Off** and **Aux** for 10 seconds until all LEDs begin blinking. At this point, you can cancel the reset by pressing **On/Off**. To confirm the reset, press **Aux**. All LEDs will light, then count upward as all settings and presets are returned to default, then light once more, then return to normal operation. This will delete all user settings and set all presets to their factory state.

The **USB** jack currently has no function. If a firmware update is made available, further instructions will be provided.

Parting requires 350mA 9V DC center negative power.

MIDI FUNCTIONS

The MIDI In and Out jacks are 3.5mm TRS Type A connections. MIDI In receives messages for Parting to process. MIDI Out sends those messages back out, acting like a MIDI Thru, and can also send MIDI clock based on the pedal's delay time (see MIDI Clock Input Mode below).

By default, Parting is on Channel 1. The Channel can be changed via CC (see below).

To save and load presets, use MIDI PC messages. To load a preset, send the PC value of the preset. To save a preset, use the preset save CC in the table below to initiate saving, then send the PC value where you want to save the preset, then use the preset save CC again. Alternatively, hold the Preset switch for five seconds until the preset LED begins blinking, send the PC value where you want to save the preset, then hold the Preset switch for five seconds again to save to that location. Note: 127 presets are accessible through PC slots 1-127. PC 128 puts the pedal into Live mode (no preset, settings match knob positions).

By default, Parting accepts MIDI clock and will automatically sync the delay time when clock messages are sent. Using the MIDI Clock Input Mode CC, the pedal can be set to accept clock in only, send clock out only (based on the timing of the left delay line), accept clock in and send that clock through, or disregard clock entirely.

All of Parting's controls and additional settings can be assigned via MIDI CC messages. See the table on page 07 for more.

FUNCTION	CC#	VALUES
Expression	11	0-127
Rate	14	0-127
Depth	15	0-127
Shape	16	Sine: 0-18 Square: 19-36 Reverse Saw: 37-54 Saw: 55-72 Random SIne: 73-90 Random Square: 91-108 Envelope: 109-127
Dissolve	17	0-127
Chance	18	0-127
Smear	19	0-127
Glitch	20	0-127
Time	21	0-127
Filter	22	0-127
Mix	23	0-127
Width	24	0-127
Subdivisions (LFO Rate)	25	÷4: 0-18 ÷3: 19-36 ÷2: 37-54 x1: 55-72 x2: 73-90 x3: 91-108 x4: 109-127
Subdivisions (Delay Time)	26	0-21 sixteenth 22-42 dotted sixteenth 43-63 eighth 64-84 triplet 85-105 dotted eighth 106-127 quarter
Volume	27	0-127
Modulation Mode	28	Tremolo: 0-63 Vibrato: 64-127
Filter Mode	29	Low Pass: 0-63 High Pass: 64-127
Mix Mode	30	Standard Mix: 0-63 Modified Mix: 64-127
On/Off Switch	85	On: 0-63 Off: 64-127
Tap Tempo Switch	86	Tap Pulse: 0 (no response for 1-127)
Half Time Switch	87	Normal Time: 0-63 Half Time: 64-127
Preset Saving Switch	89	Cancel Save: 0-42 Start Save: 43-85 Confirm Save: 86-127
MIDI Channel	102	1-16
Trails Setting	103	OFF: 0-63 ON: 64-127
Stereo Setting	104	Mono: 0-42 Mono In Stereo Out: 43-85 Stereo: 86-127
MIDI Clock Input Mode	105	Accept Clock In and Send Clock Thru: 0-31 Accept Clock In Only: 32-63 Send Clock Out Only: 64-95 Deactivate Clock: 96-127
Aux Switch Setting	106	Tap Tempo: 0-42 Half Speed: 43-85 Preset: 86-127