TELEPHONE GAME

SNAZZY FX

TELEPHONE GAME

MANUAL REV1

2015

SNAZZYFX.COM

WELCOME TO THE 2015 TELEPHONE GAME MANUAL!!

There is a lot of information here, in many different forms, taken from a variety of different times.

While some may enjoy the graphics, others might like the text, the quick start guide, or the scope shots.

Overall, we think it is important to just GET THE INFORMATION OUT!

This module is very powerful and can do many, many different things for different people.

But many of you will not be able to take advantage of the Telephone Game at all without a manual!

So here goes. If you have any additional patch ideas, images, or video links you would like to add to the manual, by all means please contact us!! Or head on over to the Snazzy FX sub forum to contact us, ask questions, or link to your latest creation.

So….get ready for a BLAST OF TELEPHONE GAME RELATED MADNESS.

And as always, thanks for your support!!

SNAZZY FX TELEPHONE GAME

RANDOM VOLTAGE MODULE/ CLOCKED RANDOM MELODY GENERATOR

sample and hold / analog shift register inspired with some very unique features

FIVE ANALOG STAGES WITH FEEDBACK Of LAST STAGE / FEEDBACK OF ALL STAGES

Our version of a sample and hold/random voltage module, this beast incorporates not one but FIVE sample and holds, chained together, with two controllable feedback taps, individual outputs at five points, a waveshaper output, built in white noise, two different clock modes, lag, and the ability to LOOP the analog cells (You load in 5 different voltages and then loop them this can all be started and stopped via a gate pulse and/OR with the built in BUTTON)

Includes attenuverters on both Main Outputs to allow for fine tuning of output signals, a slew section with two input sources(one being the clocked waveshaper), White Noise output, A very unique SUM output which allows for a mixture of ALL FIVE sampling cells to create trills, strange Legato effects, and interesting re construction of the incoming signal.

To put it lightly, The Telephone Game can crate a multitude of different modulation effects And it is EXTREMELY SIMPLE TO USE. *just give it a clock!….you can either use the built in white noise as your Signal Source, or plug in any CV or Audio in your system. Then you have the option of taking the CLOCK OUT from the Telephone Game and driving your sequencers, clock dividers, and envelope generators/vcas IN TIME with all the wonderful random voltages the Telephone Game creates. (highly recommended) OR use it without any other clocked modules and tune in to the wavy world of "science sounds".

Tested and developed in Live situations, which means the panel layout, the graphics, and all controls add up to a module that is quick to setup and allows for on the fly melodic content. (SEE VIDEOS at YOUTUBE CHANNEL: SNAZELLE)

THIS MODULE IS EXCELLENT FOR ANY SORT OF LIVE USE IMPROVISE OVER INFINITELY EVOLVING MELODIES…IT BEGS TO DRIVE YOUR SEQUENCERS!! GET THE DRUMS BANGING…WITH A SINGLE CLOCK input, THE TELEPHONE GAME CAN GENERATE 5 different CV outs….so….set it up with a clock. feed the clock out to your sequencer. create some drum patterns with your sequencer. then start plugging the 5 cv outs of the telephone game into different modules how about:

A BASSLINE, AN ACID MELODY, A Weird Flutter of Notes A FILTER SWEEP CV, A CV for PWM, or maybe a CV for a VCA. you decide!

IT CAN ALSO BITCRUSH….just crank your clock to Audio rates and you have an analog bit crusher. And you can also WAVESHAPE any incoming CV or Audio using the CLOCK and the MORPH output.

USES: convert any signal into a series of "notes" create Stepped And Smooth Voltages melodic generator…works wonderfully with a sequencer

CV Master Module..send clock to sequencers and dividersuse random voltages in time with all other beat driven sounds. With 5 Outputs, you can drive many modules and control them all with only a few knobs. Flip the clock divide switch and hear your entire track stutter and skip.

- RANDOM VOLTAGE MACHINE WITH FEEDBACK TAKE LAST STAGE AND FEEDBACK INTO THE FIRST
- SUM ALL FIVE STAGES INTO A SUMMER AND FEEDBACK INTO THE FIRST INCLUDES BUTTON AND EXTRA GATE FOR TRIGGERING CYCLE MODE
- CLOCKED WAVESHAPER OUTPUT

- analog looper
- white noise source
- SLEW the MAIN OUT!
- ATTENUVERTERS ON MAIN OUTS FOR DIALING IN MELODIC LINES
- DRIVE UP TO FIVE DESTINATIONS (three vcos, one filter, one envelope…or any combination.)
- VERY FLEXIBLE….FIND NEW USES FOR IT EVERYDAY!
- SUM MODEallows for trills, fast note runs, and slurred patterns.
- MULTIPLE CLOCK AND SAMPLE MODES The various modes allow you to SYNC your sequencers and dividers to the Telephone Game at various ratios. (this has a big effect on HOW the steps between the notes will SOUND)

You can make anything from CASIOTONE ACID CHURCH MUSIC to VERY SLICK SOUNDING TECHNO. OR USE IT PURELY AS A VERY FLEXIBLE AND POWERFUL RANDOM VOLTAGE MODULE.

For "regular" sample and hold uses, simply use the built in white noise, and take your voltages out from stage one. turn feedback off and get your "science fiction computer" sounds.

Or explore the limits and come back with some beautiful opera music.

Installation:

The Snazzy FX TELEPHONE GAME requires +/-12V to operate. It is designed for use with the euro format modular synthesizer system (please see) http://www.doepfer.de/a100_man/a100t_e.htm.

To install in your system, find space in your euro-rack synthesizer system, plug the 16pin power cable into the euro- rack style power distribution board, checking the polarity so the RED STRIPE stripe on the cable is oriented to the NEGATIVE12 volt supply line. (LOOK FOR TEXT WHICH SAYS NEG or -v or -12)

This is USUALLY at the bottom.

Please refer to your case manufacturers' specifications for location of the negative supply.

IF IN ANY DOUBT PLEASE CONTACT YOUR DEALER!

OR IF YOU REALLY MUST CONTACT ME AT 3AM….

CONTACT IS HELP@SNAZZYFX.COM

BUT REMEMBER..YOUR EURO DEALER IS THERE TO HELP YOU!

jacks 1/2/3=inputs
jacks 4/5/6/7/8/9/10=outs

CREATE EVOLVING CV SEQUENCES for driving multiple destinations.
use LOOP GATE to “cut up” sequence

LOOP button AND loop gate freezes voltages stored in all FIVE CELLS! loop CV pattern

CM=clock mode switch
A=spaced sampling
B=constant sampling

A1/A2 FIVE/ SUM attenuverter POTS

S: slew control: turn to right to add lag to signal from 5 out OR “morph”

slew out is nice cv source for controlling filter cutoff

input gain of signal or normalled noise

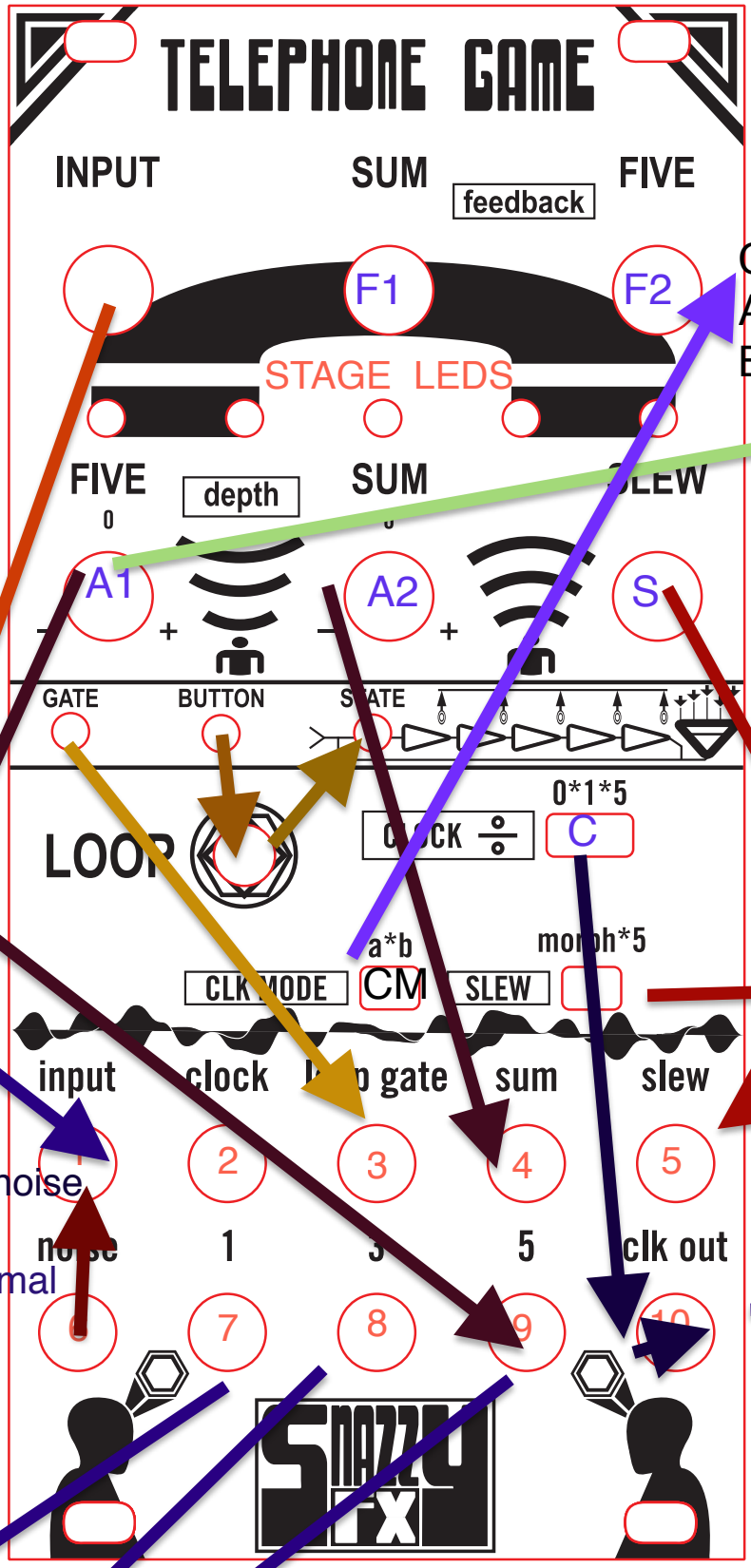
noise normal

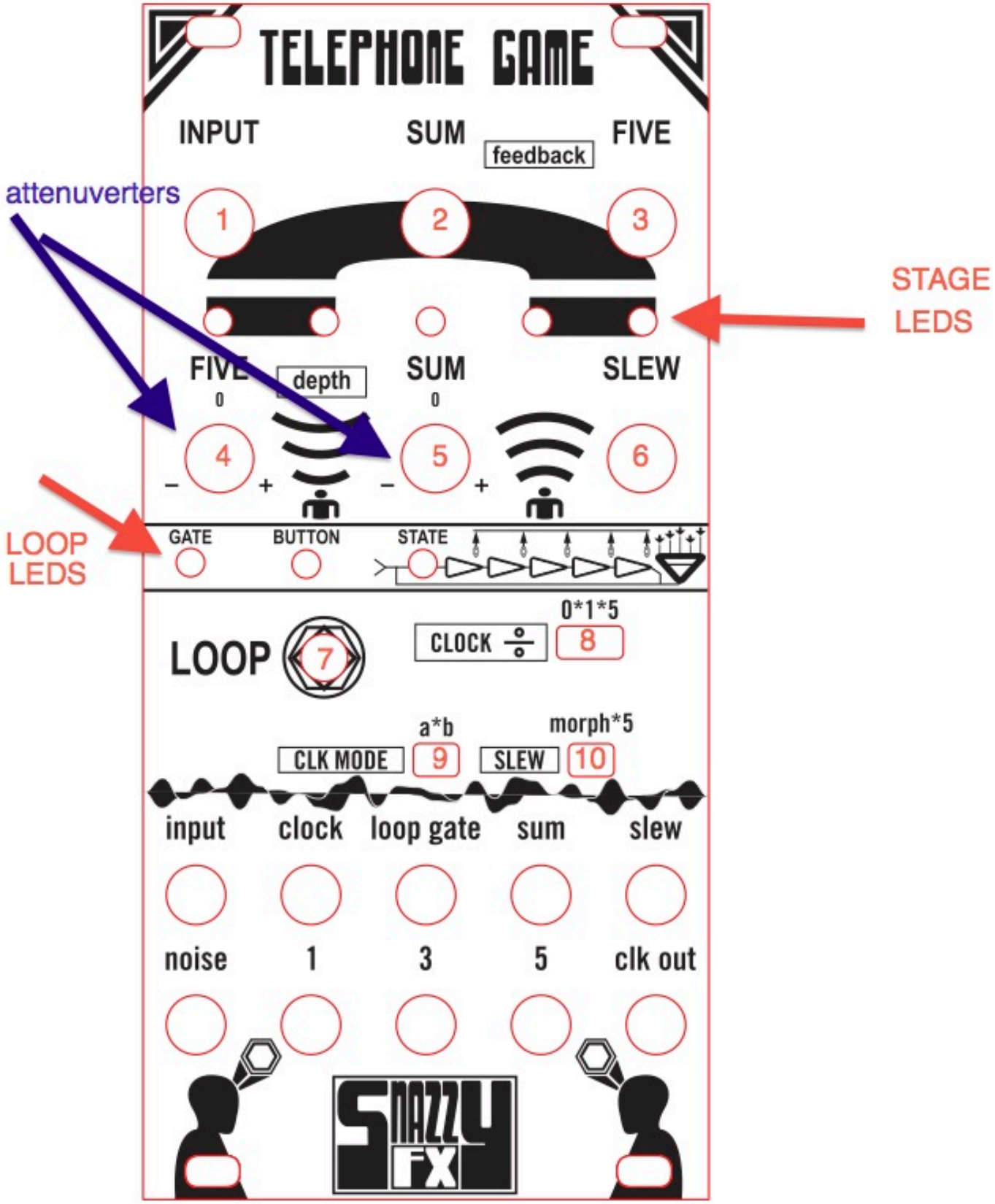
noise out

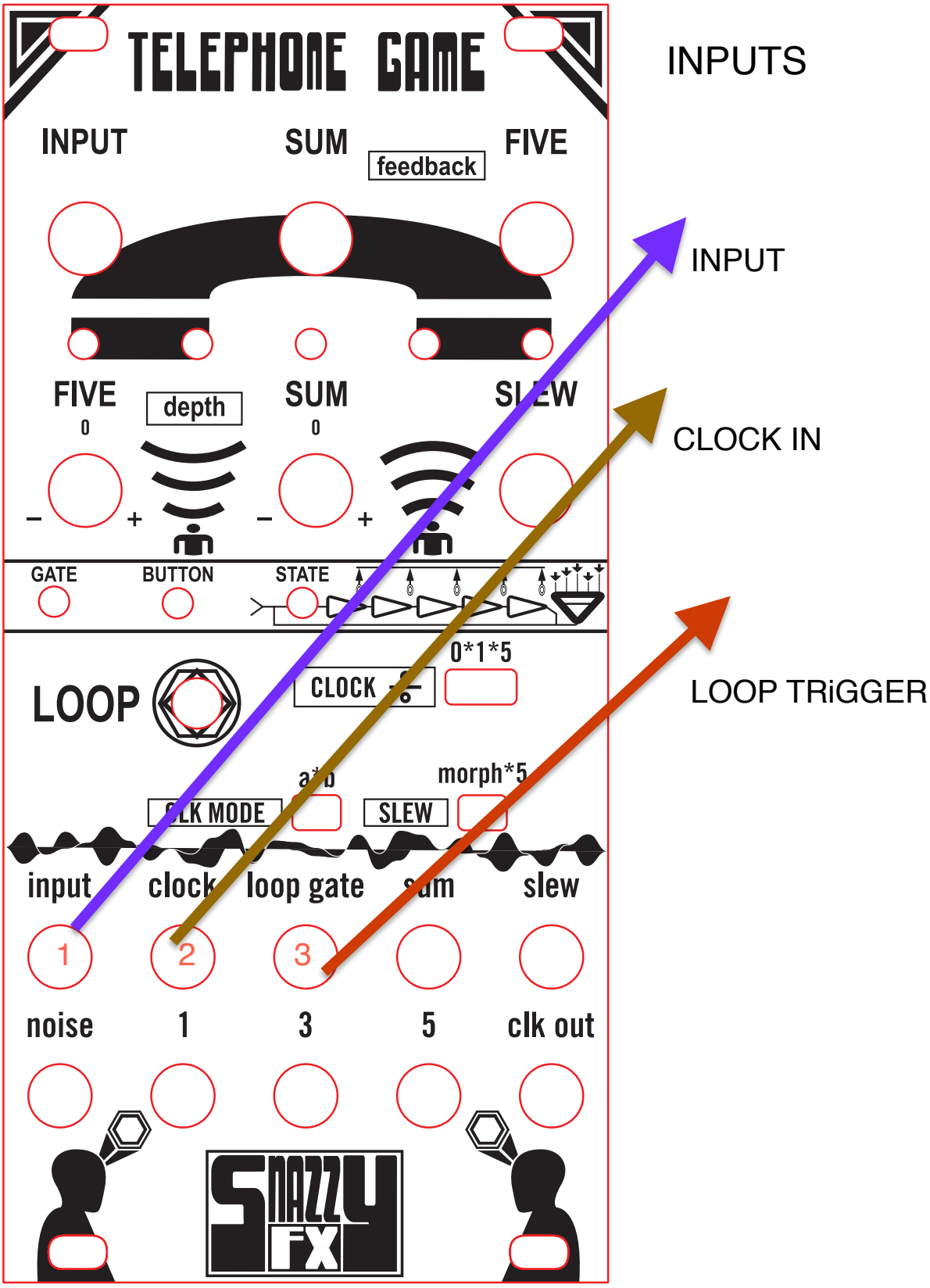
CLK out/ C sync sequencers dividers etc with this clk out setting with CLOCK switch

stages individual cv outs

CLOCK -div switch:
0=pass thru. 1=divided 5=shifted

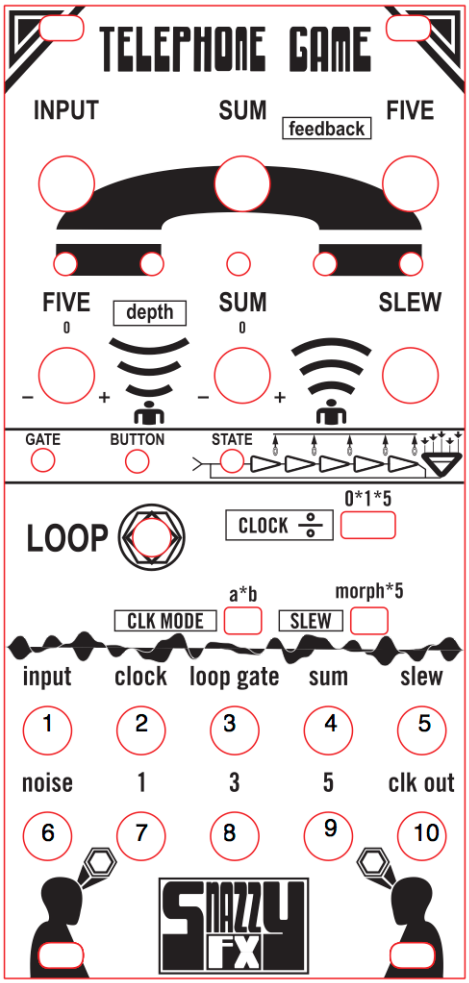



TELEPHONE GAME
INPUT
SUM
feedback
FIVE
attenuverters
1
2
3
STAGE
LEDS
FIVE
depth
SUM
SLEW
0
0
4
5
6
LOOP
LEDS
GATE
BUTTON
STATE
0*1*5
LOOP
7
CLOCK
8
a*b
morph*5
CLK MODE
9
SLEW
10
input
clock
loop gate
sum
slew
noise
1
3
5
clk out
SNAZZY FX


TELEPHONE GAME
INPUT
SUM
feedback
FIVE
FIVE
0
depth
SUM
0
SLEW
GATE
BUTTON
STATE
LOOP
CLOCK
0*1*5
morph*5
SLEW
input
clock
loop gate
slew
1
2
3
noise
1
3
5
clk out
SNAZZY FX
INPUTS
INPUT
CLOCK IN
LOOP TRiGGER

SNAZZY FX

TELEPHONE GAME :**JACKS**



1. **INPUT –MAIN SIGNAL INPUT** *if nothing is plugged in, WHITE NOISE is sent to the INPUT.* ***(NRML)*** different kinds of inputs will get different results (ordered, random, or chaotic) (random=white noise chaos=chaos brother/Dreamboat, ordered=saw lfo, sine wave, etc)

2. **CLOCK INPUT**- ALL TIMING OPERATIONS RELY ON THE CLOCK SIGNAL PLUGGED INTO THIS JACK. ALMOST ANY SIGNAL CAN BE USED. (SQUARE/ SINE/SAW/ETC) . use random pulses for interesting random CV output or use A FAST CLOCK to create more traditional "song" patterns. THE OUTPUT OF A VCO is the most commonly used clock source for the Telephone Game as it provides the fast clocks needed for many "typical" uses3. **LOOP GATE/TRIGGER input.** This input turns ON or OFF the LOOP via a HIGH PULSE. IF USING IN CONJUNCTION WITH LOOP BUTTON PRESSES, THE STATE LED LETS THE USER KNOW IF THE LOOP IS ENGAGED OR NOT.

4. **SUM OUTPUT** (sum of all five stages) this output is useful for interesting melodic lines or FX. It is a combination of all five stages, so all five pitches and their position in TIME laid on top of each other. Depending on your input clock speed and what signal you feed the Telephone Game and how you have the CLK MODE switch set, you can get wildly varying results out of this jack. NO matter what..the SUM OUT has a character all its own! (very analog). **THE SUM ATTENUVERTER controls the OUTPUT level of this jack!!** MIDDLE of pot= NO SIGNAL, turn left for negative gain and right for positive gain. **THINK OF THE SUM ATTENUVERTER AS A TUNE KNOB when using with CV INS ON VCOS!**

5. **SLEW OUTPUT-** a smoothed version of either CELL out #5 OR the MORPH output (morph output takes its signal right BEFORE cell #1. it only sounds different from the input when FEEDBACK is turned up. MORPH IS MAINLY USED AS AN AUDIO FX WITH HIGH CLOCKING RATES.

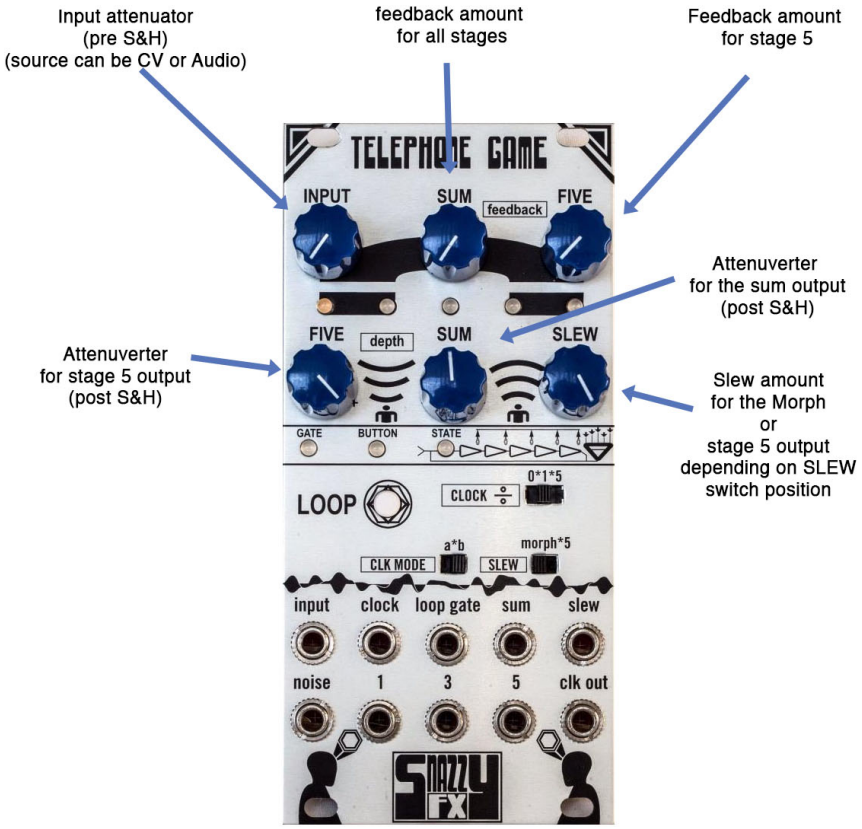
6. **WHITE NOISE OUT.** ANALOG NOISE which can be used with or without the rest of the module. **NRMLS into INPUT Jack #1.**

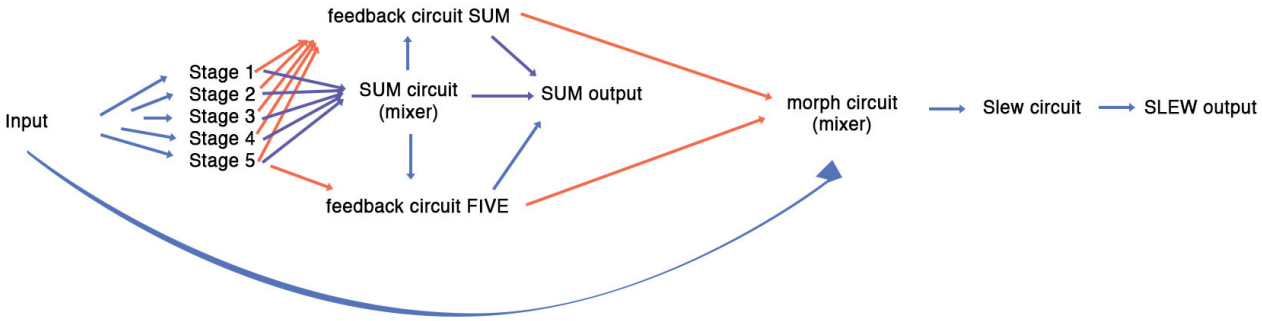
7. **ANALOG MEMORY CELL ONE–-> OUTPUT**

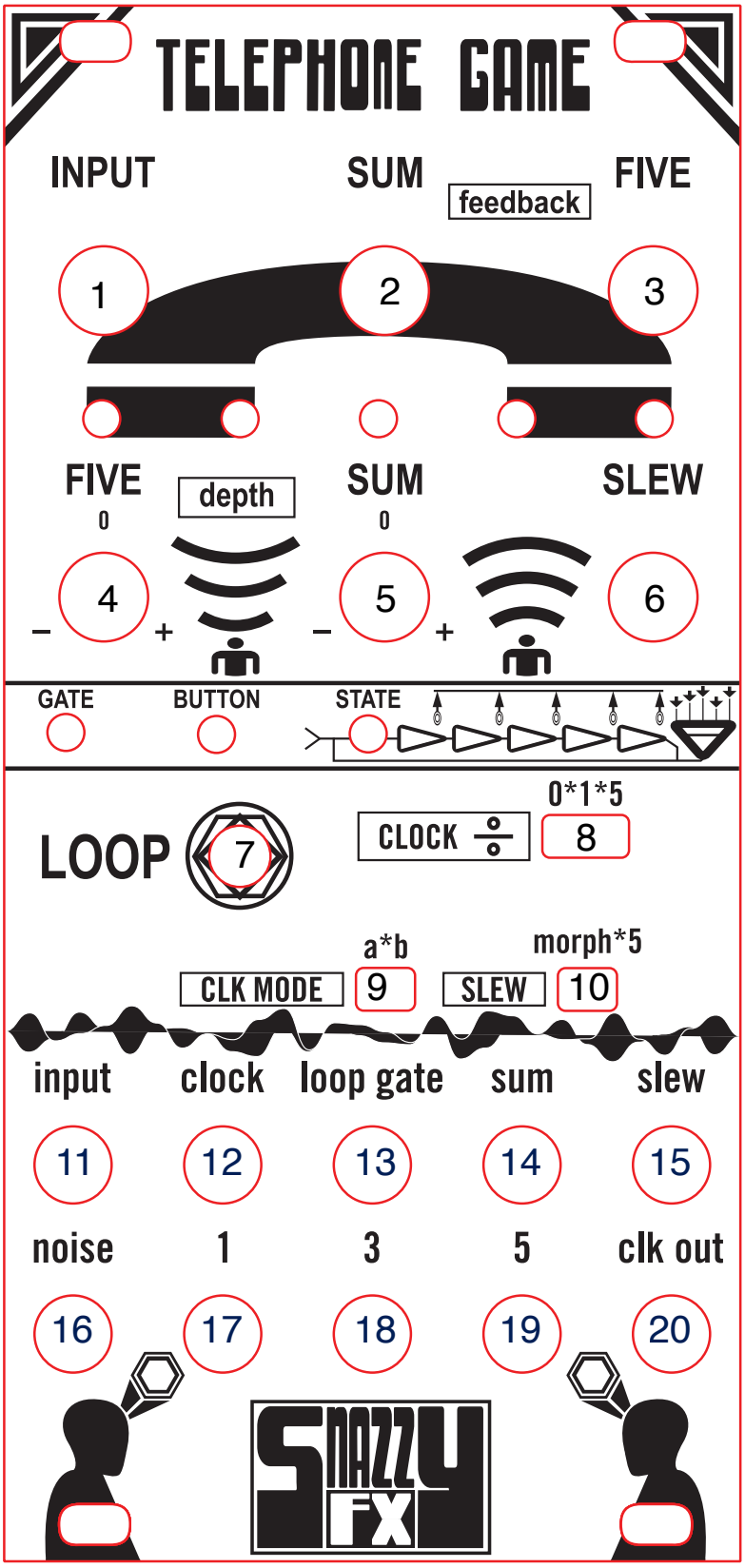
8. **ANALOG MEMORY CELL THREE–> OUTPUT**

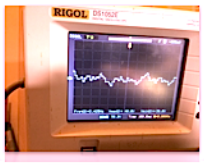
9. **ANALOG MEMORY CELL FIVE-> OUTPUT**-works w FIVE ATTENUVERTER KNOB for tuning and or gain adjustment (neg or pos gain. ZERO in middle of knob**)**

10. **CLOCK OUTPUT JACK-** USE THIS TO LOCK YOUR DIVIDERS OR GATE /TRIG SEQUENCER TO TEL GAME! TEL GAME=CV SEQ when locked to envelopes/vcas.***(Keep in mind that to FULLY take advantage of the Telephone Game in the ROLE OF CV SEQUENCER FOR MULTIPLE DESTINATIONS, you will want to combine the choice of INPUT clock (i recommend a fast s quare or saw wave vco output) with the CLK MODE switch, CLOCK DIV switch (0*1*5) and the CLK OUT jack sent to a GATE SEQUENCER) (the program "tapped out" on the ARDCORE with expander works well as does the 4ms QCD or RCD or the PAMELA'S WORKOUT gate sequencer.)***


Input attenuator
(pre S&H)
(source can be CV or Audio)
feedback amount
for all stages
Feedback amount
for stage 5
TELEPHONE GAME
INPUT
SUM
feedback
FIVE
Attenuverter
for the sum output
(post S&H)
FIVE
depth
SUM
SLEW
Attenuverter
for stage 5 output
(post S&H)
Slew amount
for the Morph
or
stage 5 output
depending on SLEW
switch position
GATE
BUTTON
STATE
LOOP
CLOCK
0*1*5
a*b
morph*5
CLK MODE
SLEW
input
clock
loop gate
sum
slew
noise
1
3
5
clk out
SNAZZY FX


feedback circuit SUM
Input
Stage 1
Stage 2
Stage 3
Stage 4
Stage 5
SUM circuit
(mixer)
SUM output
morph circuit
(mixer)
Slew circuit
SLEW output
feedback circuit FIVE


TELEPHONE GAME
INPUT
SUM
feedback
FIVE
1
2
3
FIVE
0
depth
SUM
0
SLEW
4
5
6
GATE
BUTTON
STATE
LOOP
7
0*1*5
CLOCK
8
a*b
morph*5
CLK MODE
9
SLEW
10
input
clock
loop gate
sum
slew
11
12
13
14
15
noise
1
3
5
clk out
16
17
18
19
20
SNAZZY FX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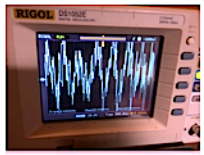
IMG_3323.JPG


IMG_3324.JPG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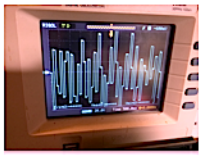
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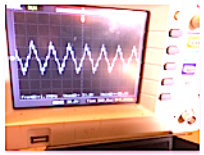
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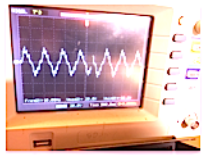
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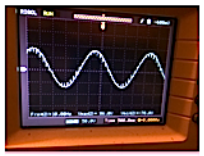
IMG_3330.JPG


IMG_3331.JPG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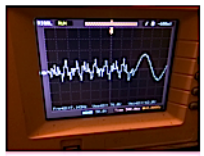
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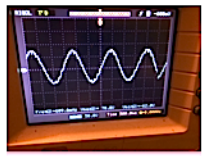
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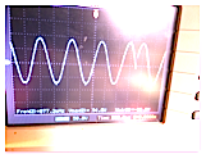
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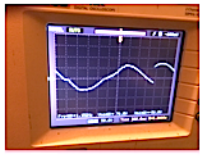
IMG_3338.JPG


IMG_3339.JPG


IMG_3345.JPG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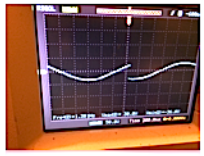
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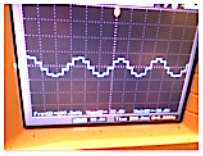
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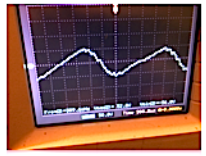
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TELEPHONE GAME---**small manual AND CHEAT SHEET**

this will give you a quick run-through of where to set to what and where to plug what.

1.always start by putting a vco/ clock/etc into the clock input. (start with it pretty fast) (get those LEDS CYCLING!!! but start with all the state/gate/button LEDS off!)

2.put a signal into the signal input....chaos works reallllllly well!!!! as does the built in (normalled) white noise. turn signal input to about 80-90 percent to start.
AND TURN ALL FEEDBACK POTS TO ZERO....SLEW KNOB TO ZERO.

3. IMPORTANT. SECTION********

...sending telephone game cv outs to your destinations.... dont use just one or two!!

the real fun starts when you get an orchestra of weird stuff going!!

take a CV out maybe start by using number five ....then you can play with attenuverter/ level on the CV out.... keep plugging outputs into destinations! use at least 3 outs!!!

DONT FORGET TO SET 5/SUM ATTENUVERTERS TO THE LEFT OR RIGHT----- MIDDLE EQUALS ZERO OR NO SIGNAL!!!!!!!

then once you have plugged a few cv outs (i usually take the 1 out for melody, 5 out for bass, sum out for lead, the slew out(morph) to cv cutoff filter control (as you turn slew to right, cutoff will change) maybe #3 out for another parameter like delay time, vca level offset, chaos cv, etc, and 2 out can control yet another vco OR use it as a free jack to

patch in and out of stuff while you build your set, and obviously white noise out for noise!

and remember....you are going to put these destinations through VCAS in a later step. you will then gate and ungate them using a divider or gate sequencer which is LOCKED to the telephone game. so in this sense the Telephone Game is a CV ONLY sequencer. it is not a gate sequencer. so once you get all your pitch and modulation cvs setup, you will want to get a bunch of gates going (locked to the clk out of the telephone game) to trigger envelopes, vcas, etc.

PATCH IDEA NOTE: for feedback fun...try taking an unused CV out like 2 or 3 and plugging it INTO your source CLOCK or source SIGNAL cv in!!!

if you are using the chaos brother OR Dreamboat as your signal SOURCE (both excel in the role of providing raw material to the telephone game) simply plug into the CV INPUT and experiment with how much to feedback!!!

Or for frantic fun...try using the SLEW OUT as the feedback CV....as you add more or less slew, the patterns will change

4.ok then, to keep it simple, put CLOCK MODE to B

5.and clock output toggle to the middle setting

6. dont plug anything into loop trigger jack----YET

7. USE THE CLK OUT JACK:

this STEP IS VERY IMPORTANT...SO WE CAN DRIVE ALL OUR GATING APPARATUS...VCAS, ENVELOPES, ETC...

there are a few approaches...the easiest and least module intensive is simply using a multiple out/multiple division clock divider (the 4ms QCD IS SO GOOD FOR THIS!!) to take the telephone games clock out and make 4 trigger signals out of it....this would allow for driving 4 envelopes/vcas or at least 4 vcas!!

Another easy method a single gate sequencer (pamelas workout, or many other gate sequencers are available) and using those gates to trigger envelopes which trigger vcas.

Whichever method you choose to create the gates (in time) with the clk out of the telephone game, you will either take those gates and directly drive vcas, or you will use an envelope to drive the vcas. (dont forget that the Ardcore has a few great envelope sketches!)

depending on the vca, a gate on its own may suffice. (some modules have built in vcas of some sort...for example the make noise DPO has a "strike" inout which allows a gate/ trigger to open up the vco without any external vca or envelope. if only life were always that easy!!!!

so.....to refresh....taking the clock out of the telephone game you can either

A: drive a clck divider -----take the divisions out to trigger multiple envelopes (which ipen/close the vcos you just modulated with the TEL GAME OUts....this is key!!!

or

B: drive a gate sequencer!!

use that to gate your env/vcas

****
the key is getting your vcas opening/closing IN SYNC with the tel game clock out**********

note on clock out settings:

like all snazzy fx modules' this was made to be very flexible.
if you flip clk out all the way to the left its super fast!!
this is great for times where you want the telephone game to have rapidly triggering envelopes.

in the middle, the clk out will drive your gates at a much slower pace....usually better for times when you want the voltages to be held longer, creating more of an effect.

usually u want it in middle

to the right is OFFSET

great for stilted...weird...awkward feelings in a song...but put it in that mode by mistake and you might think you broke your module

also

always try clk mode B FIRST!!!

clk mode A HAS A DIFFERENT, lazier feel whuch works great for the SUM OUT
and for faster clocks.

MAKE SURE WHEN YOU USE 5 out or sum out that you dont leave the 5 out knob or sum out knob IN THE MIDDLE!!! (which is zero!!!)

as u get things set up

THEN start turning up feedback knobs

THEN start playing with adding another trigger to loop stored voltages

but remember the default setting is to have none of the loop LEDs turned on!!!!

if you start with Loop turned on you're going to be looping nothing!!

in other words you always have to make sure you have your signal gain turned up !

when a signal comes into the cells you really only want to turn turn loop on and off occasionally to have it loop for a bar or 4 bars but if you have it looping all the time it's going to turn into just a steady voltage

BASIC PATCH WITH DRUMS ADDED

make sure you have some drum modules. they dont need vcas so they are easy
simply have extra tracks on your gate sequencer driving them...your master clock will drive the telephone game and then that will drive your sequencer.

setup everything as above:

make sure you have a trigger/gate sequencer that has extra tracks (pamelas workout is good for this...plenty of tracks for your envelopes...plus tracks to
feedback INTO the master clock and into LOOP GATE input

set up a patch with a bunch of vcos being modulated by the 5, sum, and 2 cvs
also have the slew out going into a filter
maybe one for delay time on wow and flutter

Now also add a track on pamelas for kick

and another for hi-hat
maybe one for clap

this is a great way to set everything up because now you have

a basic beat
which is LOCKED to the clock out of your telephone game
if you used 3 or 4 cv outs to drive melodic vcos' then you also have a bass, and some other patterns.

you can mess with the feedback knobs to get things changing.
you can also mess with the switches
and the input
and feedback
and pitches
and attenuverters
and slew
etc

modification to this patch: (using LOOP)

maybe first try with button to get the feel of it

now...try this trick

take a track of pamelas workout and set it so that it sends out a gate only every once in a while. send this gate into THE LOOP GATE input

now the first trigger it receives
will START LOOPING THE FIVE CELLS

if you do it right, depending on where you place your gates, you can patches that evolve,than loop, then evolve, then loop, etc

there are so many other tricks

but more later!!!!

go patch it up!!!

more.....

CHEAT SHEET

SNAZZY FX : TELEPHONE GAME**-CHEAT SHEET**....get going in two minutes!!

here are some quick (breakable) rules and steps
if you are wondering at any point, what about the vca? what about the adsr? skip ahead

set slew to ZERO (to add slew to slew out, turn knob clkwise)

4. SET SWITCHES TO "default" setting (just for now)
MODE=B
clk out = MIDDLE SETTING (1)
slew=morph

5. MAKE SURE NO STATE/gate/button leds are LIT!!! only loop the telephone game once you are certain you have CVS to loop!! otherwise....you will get nothing!!!!

6. Ok....almost there.
CHOOSE A CV OUT FROM TELEPHONE GAME and plug it into a source.(for now a vco expo in)

maybe start by using number five out....or sum out
then you can play with attenuverter/level of the CV out

6a: MAKE SURE YOUR ATTENUVERTER KNOBS ARENT SET IN THE MIDDLE!!!!! on sum and 5 ....having those knobs all the way LEFT equals full amplitude NEGATIVE.... all the way RIGHT equals full amplitude POSITIVE!!! play with this to change your highest
and lowest NOTES in a pattern)

7. TEST----now i listen to the source VCOs Output.... make sure you are hearing the tel game modulating your vcos pitch....but dont stop here...this is just a test

8. NOW IT GETS INTERESTING.....keep plugging the rest of the Telephone Game outputs into more CV INPUTS: i usually recommend starting with at least two or three

pitched modules (vcos, toms, samplers, wavetable vcos, etc). for those i recommend spacing your bassline and lead as far apart in stages as you can

so try

melody line:
use output from stage 1 or 2 : destination= vco cv in (expo in with depth pot ideally)

examples:

ARDCORE FM OSC: vco cv or modulation cv, BUBBLESOUND VCOB/uLFO, VERBOS VCO, Wmd PDO, Harvestman TYME SAFARI: SAMPLE PITCH CV, Ardcore :FAC DRUM PLAYER: DRUM PITCH Cv/DRUM SELECT cv)

these are good PITCHED CV DESTINATIONS

BASSLINE:

stage 5 out: destination= triangle/sine wave vco, filtered saw or square or self oscillating filter for sine wave.....all good for bass

cutoff inputs, waveshaper cv inputs, fm index inputs, delay time,

start with nothing plugged into the loop trigger jack

then once you have plugged a few cv outs (i usually take the 5 out and sum out to drive 2 vcos, the slew out to cv cutoff filter control, maybe #3 out for another parameter and obviously white noise out for noise

then CLOCK OUT

you can either

drive a clck divider with this. take the divisions out to trigger multiple envelopes (which ipen/close the vcos you just modulated with the TEL GAME OUts....this is key!!!

or drive a sequencer!!

use that to gate your env/vcas

the key is getting your vcas opening/closing IN SYNC with the tel game clock out

if you flip clk out all the way to the left its super fast!!

usually u want it in middle

also

always try clk mode B FIRST!!!
I

clk mode A HAS A DIFFERENT, lazier feel whuch works great for the SUM OUT

MAKE SURE WHEN YOU USE 5 out or sum out that you dont leave the 5 out knob or sum out knob IN THE MIDDLE!!! (which is zero!!!)

as u get things set up

THEN start turning up feedback knobs

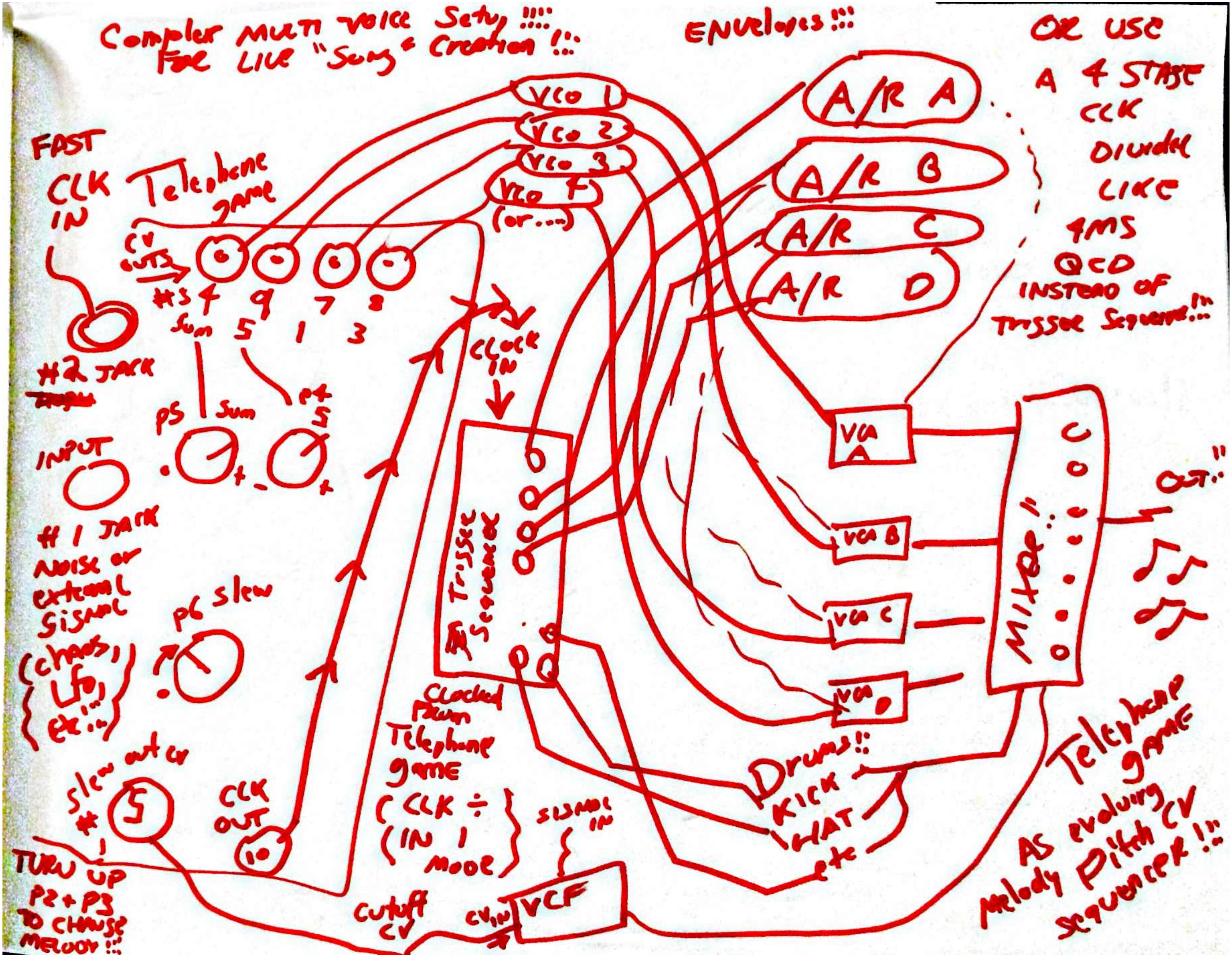
THEN start playing with adding another trigger to loop stored voltages

but remember the default setting is to have none of the loop LEDs turned on!!!!

if you start with Loop turned on you're going to be looping nothing!!

in other words you always have to make sure you have your signal gain turned up !

when a signal comes into the cells you really only want to turn turn loop on and off occasionally to have it loop for a bar or 4 bars but if you have it looping all the time it's going to turn into just a steady voltage
TELEPHONE GAME


Complex MULTI voice Setup !!!!
For LIVE "Song" Creation !!!
ENvelopes !!!
OR USE A 4 STAGE CLK Divider LIKE 4MS QCD INSTEAD OF Trigger Sequencer !!!
FAST CLK IN
Telephone game
CV OUTS
#3 4 9 7 8
Sum 5 1 3
#2 JACK
P5 Sum
P4 5
INPUT
#1 JACK
Noise or external signal (chaos, LFO, etc!!!)
P6 slew
slew outer
#5
CLK OUT
10
TURN UP P2 + P3 TO CHANGE MELODY !!!
VCO 1
VCO 2
VCO 3
VCO F
(or...)
CLOCK IN
Trigger Sequencer
Clocked Down Telephone game
(CLK ÷ IN 1 MODE)
Signal IN
Cutoff CV
CV IN
VCF
A/R A
A/R B
A/R C
A/R D
VCA A
VCA B
VCA C
VCA D
MIXER !!
OUT !!
Drums !!
KICK
HAT
etc
Telephone game
AS evolving Melody Pitch CV Sequencer !!!

Analog Looping and Weird Effects:

Always start without Loop turned on (no LED on) } then try hitting the button "in time" to cut + mess up your "sequence"

GATE · BUTTON ▽ · STATE = IS INPUT BEING SAMPLED OR IS LOOP OF FIVE VOLTAGES ON??

LOOP

FOR BEST RESULTS:
IF USING LOOP GATE JACK AND BUTTON, PUSH BUTTON ON (ONCE YOU HAVE LOADED A SIGNAL INTO ALL FIVE CELLS) FIRST, THEN START YOUR LOOP TRIGGERS.

LOOP BUTTON

JACK

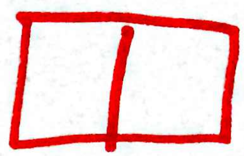
3

LOOP GATE (INPUT)

WARNING: IF YOU START OFF W STATE LIT UP, YOU WON'T EVER SAMPLE YOUR SIGNAL!!!

THINK OF THE "STATE" LED AS A SIGNAL, AS THE SIGN THAT YOU ARE RECIRCULATING OLD VOLTAGES. USUALLY YOU WANT TO CONTINUALLY MOVE IN + OUT OF "LOOPING" FOR SLICING FX. IF YOU LEAVE LOOP ON IT WILL DO FUN THINGS AND EVENTUALLY VANISH!!

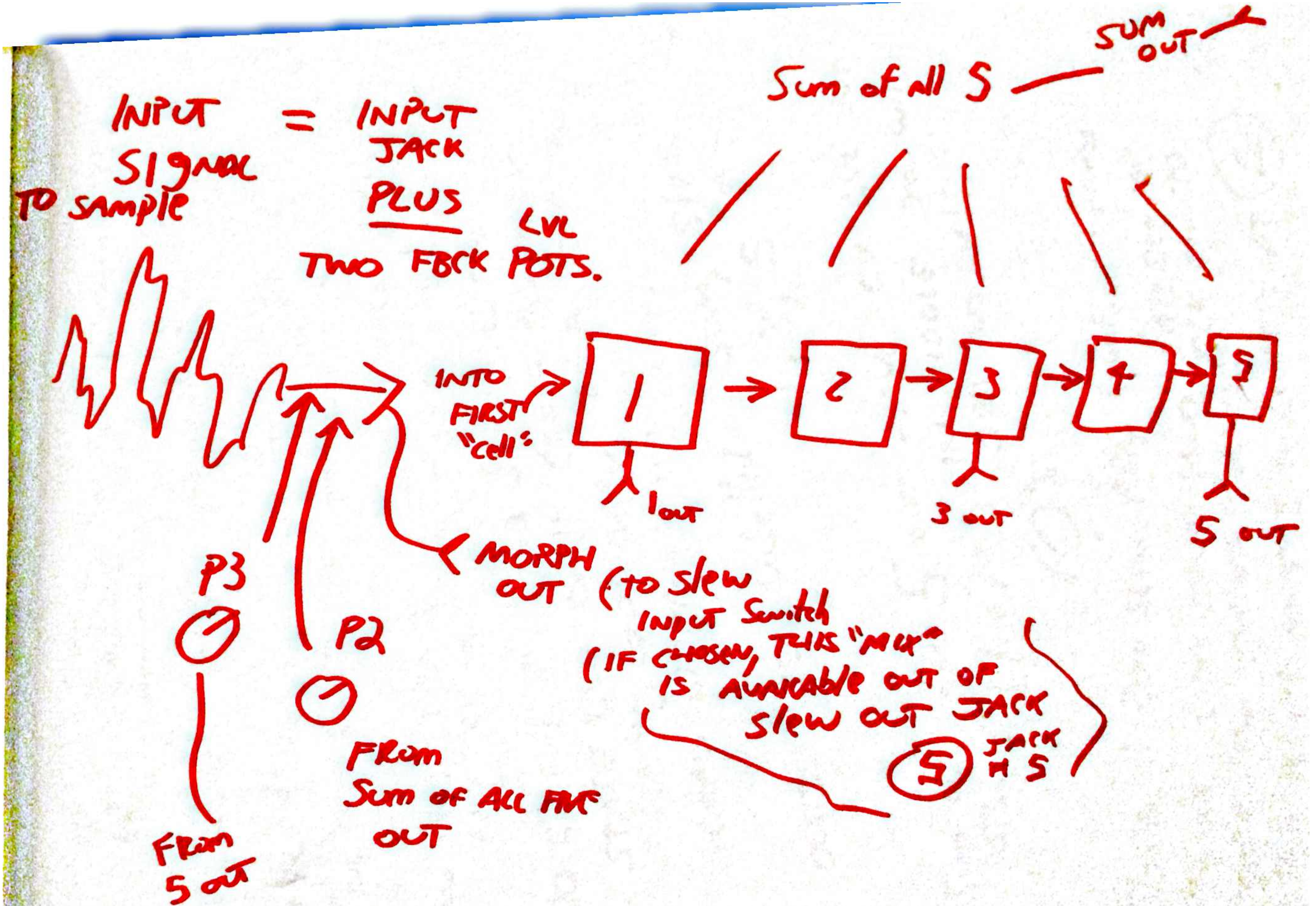
CLK MODE



MODE B: B IS DEFAULT. TWICE AS FAST. NOT AS WEIRD. USE FOR 4/4 STUFF.

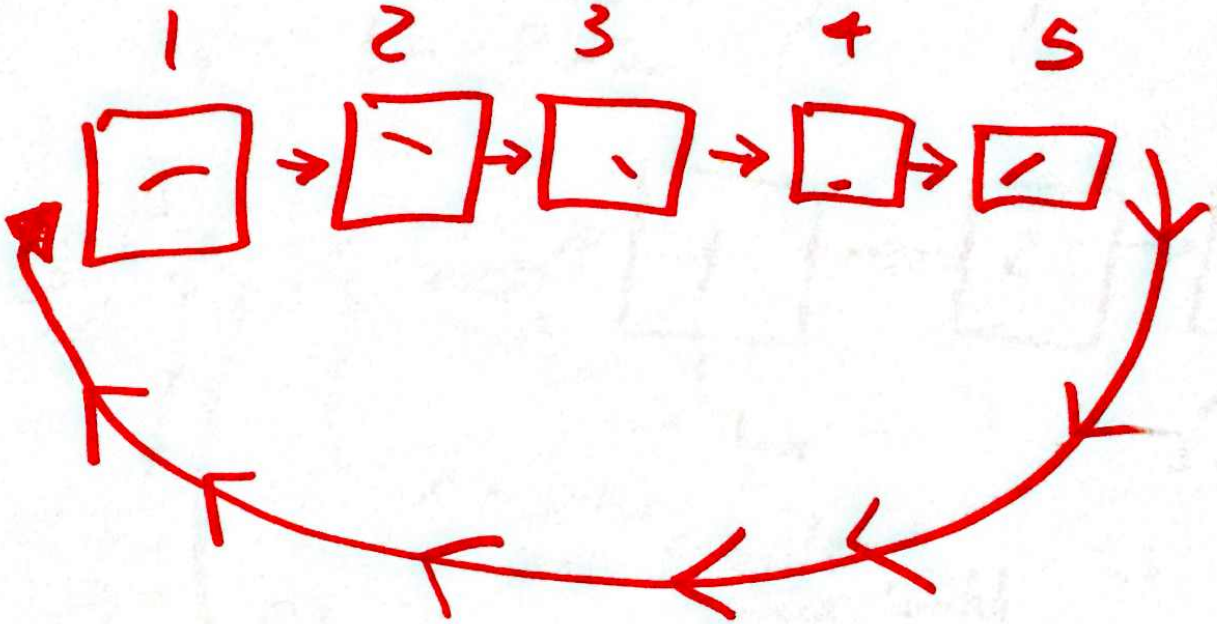
MODE A: Fills Cells For 5 CLKS, WAITS FOR 5 (ADDS (KOOKY) DROOP + INSTABILITY...

GREAT FOR SUM OUT!!! BEST W FAST CLOCK!!!


Sum of all 5
SUM OUT
INPUT SIGNAL
TO SAMPLE
= INPUT JACK PLUS TWO FBCK LVL POTS.
INTO FIRST "cell"
1
2
3
4
5
1 OUT
3 OUT
5 OUT
MORPH OUT
(TO slew Input Switch
(IF CHOSEN, THIS "MIX" IS AVAILABLE OUT OF slew OUT JACK
5
JACK # 5
P3
P2
FROM 5 OUT
FROM Sum OF ALL FIVE OUT

ANALOG LOOPING MODE:

SIGNAL AND FEEDBACK ARE CUT



LOOP = ON

RECIRCULATION OF ANALOG VOLTAGES CURRENTLY STORED ONLY

NO INPUT. MODE A+B AND ALL INPUT CLOCK SPEED EFFECT RESULTS.

All You NEED TO KNOW TO USE THIS Module:

1. SIGNAL GOES IN ON JACK # 1. (OR USE BUILT IN NOISE!!)

2. You MUST USE A CLOCK !! NO CLK IN, NO CV OUT. FAST CLOCK IS BEST FOR Melodies!!!

3. NO CV OUT IF You START WITH STATE LED ON!! (DON'T START BY HITTING LOOP! ONLY LOOP ONCE YOU LOAD STUFF IN....

4. OUTS ARE Labelled ^ SUM, Slew, = 1, 3, 5

5. Sum OUT AND 5 OUT HAVE CV CVC OUT POTS. (P4 + P5) IN MIDDLE You will GET NO CV!!!

6. Slew is at Zero Slew fully Counter Clockwise

7. CLK OUT IS TO SYNC YOUR gate seq or Drive VCAs + envelopes + drums!! CLK OUT TO

8. default is CLK MODE B + CLOCK ÷ AT (1)

9. HIT THE BUTTON TO <u>FREEZE</u> THE 5 values

Clock INPUT SPEED + CLK mode will effect HOW OROONY + HOW WACKY THE LOOP will be.

10. Sum OUT IS HEAVILY effected BY CLK MODE <u>AND</u> HOW FAST YOUR CLOCK IN IS!!

(AS Sum IS LAYERING 5 cells ON TOP OF EACH OTHER.... THE MORE TIME between cells, the more melodic the sum. MODE A IS NICE FOR EXPLOITING THIS (IT WAITS 5 clocks, THEN MOVES 5)

11. USUALLY YOU START OFF WITH GAIN ON 8 or 9, FBCKS (P2+P3) ON ZERO.
(P1)

P4+P5 TO 3 o clock or 9 o clock
AND Slew to 0 or 9 o clock.
AND Morph/ETC 5 set to 5.

PLEASE DONT FEEL LEFT OUT

IF YOU ONLY HAVE ONE

OR TWO VCOS.

YOU CAN ALSO use telephone

game OUTS TO modulate:

VCF cutoff	DRY/WET CV IN
Q LEVEL CV	wave folders
	LFO SPEED
VCA depth	
	envelope CV inputs
pwm depth	
Delay TIME	FX parametres
INTENSITY	FM depth
PANNING	X/Y CVS

Ardcore CV INS!

TIDAL WAVE CV INS (ITS MADE TO work really well w TIDAL WAVE!!)

wow + flutter cvs!

chaos brother cv in

dreamboat cv in

etc!!!

SNAZZY FX has a one year parts and six months labor warranty. This warranty covers defects and does not cover mis-use. If there is a problem with your SNAZZY FX device, please contact the dealer you purchased it from to first determine if the problem is related to control settings. Your SNAZZY FX dealer will then give you information on how to return the product so that you can get back to making weird sounds.

NOT RESPONSIBLE FOR ANY DAMAGE YOU MAY DO TO YOURSELF OR YOUR SPEAKERS

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