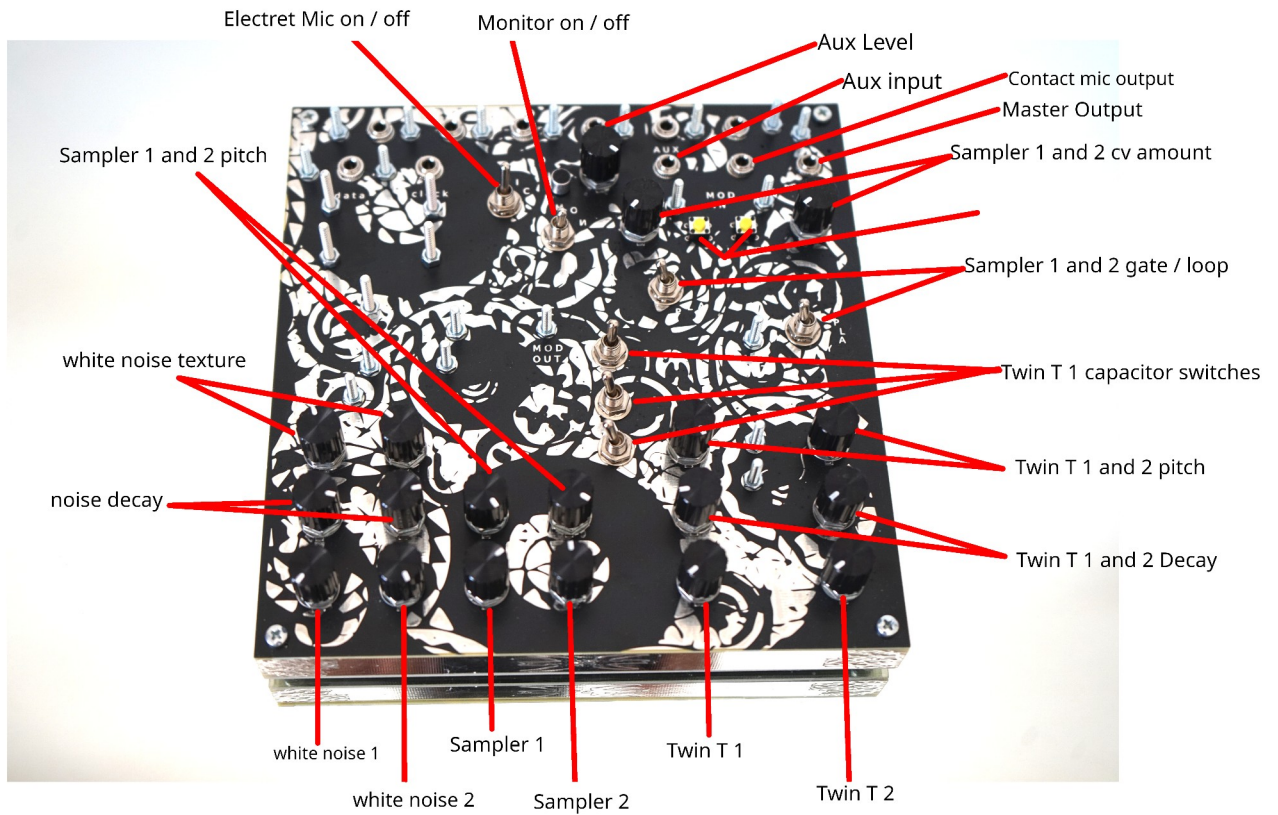
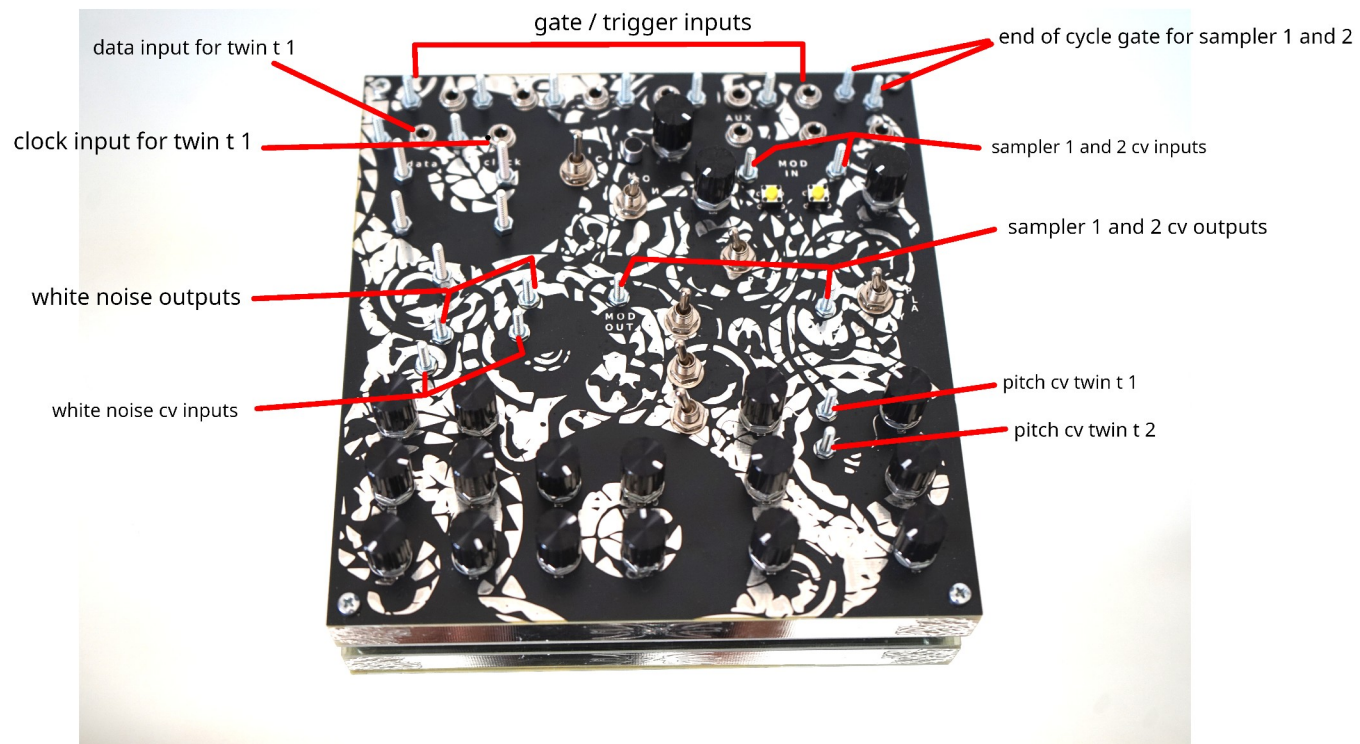


# Dark Since Ever

controls diagram:



*Patch Point Diagram:*



## *Dark Since Ever*

Dark since ever is a percussion synthesizer and lo-fi sampler. It can sound on its own, drone and loop on its own and trigger on its own, but it really opens up and is meant to be used with a gate source of some kind. Either another synthesizer that can produce gates like anti rave or 23 psychoacoustic or twin tropiques upcoming algoseq, or an analog sequencer like beatstep pro / keystack, sq64, sq1 etc... or a midi sequencer with a midi to gate converter (sixty four pixels cv.ocd, barton musical circuits midi 2 gate, midisizer also offers a diy option).

At the top of the panel are the gate / trigger inputs. They follow the individual sounds from left to right: white noise 1, white noise 2, sample 1, sample 2, twin -t 1, twin-t 2.

The second row of 3,5mm jacks are from left to right: clock and data for the twin -t 1 capacitor switching system, Aux input, contact microphone output (for external processing), and Master Main Out.

There are crocodile patch points on each of the gate/trigger inputs and on the clock and data inputs for integrating with other crocodile systems or other twin tropiques synths.

The rest of the patch points are crocodile only and useful for extending the possibilities but absolutely not essential for getting some nice sounds going.

The sounds themselves can be grouped into 3 categories: noise, sample, and twin -t. Each sound's controls are presented in one of the 6 columns on the front panel, with the exception of the 2 samplers, who also have some additional controls towards the upper part of the panel as well.

The 2 white noises are voiced differently. White noise 1 on the far left is more for upper frequency sounds – hi hat / shaker like sounds. White noise 2 to the right is for mid sounds snare / clap /stick type sounds. The top knob in each row controls the noise density / texture. It thins at either end of the knob sweep and is most dense at the center. The second knob is for decay time with maximum in the counterclockwise position and minimum in the clockwise position. And the third row is volume for each respective sound. In fact the bottom row of knobs across the panel is for the volumes of all respective sounds.

The 2 samplers in the middle 2 columns of knobs have a speed control above the volume knob. Note that recording might be unreliable if the speed control is at its fastest setting (fully clockwise). These samplers are lo fi. Coming from an obsolete chip that was used in some 1990's answering machines. The sound quality is garbage, like coming from a 1920's gramophone, but that is the charm. It reminds me a lot of one of my favorite samplers, the casio sk5 – a children's toy sampler. Imperfect and very limited but also immediate and a lot of fun since it immediately destroys and transforms whatever you put into it. The sample ic's use some kind of proprietary analog memory and whatever sounds are recorded will stay there even if the chip is turned off for 100 years as claimed by the manufacturer.

In the 2 far right columns are the 2 twin – t filters. These are quite different from the twin-t filters in 23 psychoacoustic. Technically speaking they are op amp based instead of discrete transistor based and run on an internally boosted bipolar power supply, which gives them a smoother more 808ish sound. Twin T 1 to the left has a capacitor switching system that is controlled by the 3 switches just above and to the left of the knobs, as well as the (2) 3,5mm / crocodile patchpoints in the second row to the far left at the

top of the faceplate labeled clock and data. The three switches in their center or far left position select from 8 different capacitor values that can give sounds ranging from clav to conga / tom to kick. And in the far right position for any given switch means that its selection will be determined by the clock and data inputs which accept 10v gate signals.

The knobs for both twin t filters are from top to bottom, pitch, decay (maximum in counterclockwise position), and volume.

There are also cv modulation inputs for the pitch in between the 2 pitch knobs.

Above the 2 twin- t filters, the sampler controls continue and there are (2) 3 way switches. In far right position the sampler is in loop mode. Note that the samplers cannot be recorded into when they are in loop mode. If operating dark since ever without any external gate source, send the end of cycle patch point 1 to sample 1 gate in and end of cycle patch point 2 to sample 2 gate in to monitor the samplers as they loop. Otherwise gate in from an external source will punch in the sound by opening a low pass gate while the sample loops underneath.

The 3 way switch in the far left position will cause gates to play the sample restarting from the beginning each time. If you record while there are incoming gates, the record will only last until the next incoming gate at which point it will immediately play back what has been recorded between the time the record button was pressed and the gate occurred. And in the middle position it will not send any gate to sampler, allowing you to sample into the sampler while a pattern is playing live without stopping the sequence or gate source. When you've finished recording flip the sample back to left or right position to hear the new sample playing back in the pattern.

There are also cv mod out points which output the cv of the audio being played on each sampler. This is a fairly small cv signal in the range of 0-3.3v but it can be used for example to send cv to the input of the other sample to make tape warble type of sounds or sent to the cv in of the twin-t will create small fluctuations in the pitch of the twin -t.

The cv inputs of the samplers have attenuation knobs as depending on the speed setting of the knob will determine the sweet spot for attenuation. Higher cv levels make the sampler play slower.

Between the cv attenuation knobs are the two record buttons for each sampler.

To the left there are 2 switches labeled MIC and MON. MIC switches the electret microphone visible just to the right of the switch on or off. MON allows you to monitor the internal contact microphone or the AUX input if it is switched on. The knob to the upper right of the electret microphone controls the volume of the contact microphone or the AUX level. The AUX input is a 3,5mm mono jack to the right of the Level knob. And to the right of this 3,5mm jack is another 3,5mm jack that outputs the internal contact microphone's audio signal for external processing.

The white noises also have 2 patch points each. The top patch point for each white noise is the actual white noise output straight from the source. The bottom patchpoint allows you to send an external cv source to gate the white noise.

Finally there are 5 screw posts with longer screws above the white noise section. It is here where the internal contact microphone is mounted and these screw posts can be used to attach rubber bands, springs or other materials to serve as source material for the samplers.