

OLD BLOOD NOISE ENDEAVORS BL-37 REVERB

A point.

A line.

A sphere.

A memory.

Reflections off physical media.

Reflections on physical media.

The sheer audacity of sound, to fill a room, to fill our heads, to fill our hearts. To act digitally as if tangible, as if these walls could talk, as if this were a real space and not a series of allpass filters and modulated delays meant to capture the idea of somewhere we'd been before and something we'd done before and something we were before, *as if*. And to give control over the whole thing, to simply stretch by hand the entire clock! It's a heck of a concept really.

BL-37 is a reverb pedal. It is lush but also ringy, and easily stretchable. It modulates, and sometimes that modulation feels certain, an obvious pitch bend, while other times it washes, simply a shimmering softening element.

The control set for BL-37 is simple. A Clock slider sets the timing of the entire system—the sample rate that determines signal fidelity, the timing of the reverb, and the speed of the modulation within that reverb are all affected as the slider slides. Additional controls for Feedback, Mix, and Volume allow you to further craft the spatial voice in play here.

CONTROLS:



MIX sets the overall wet/dry mix, from fully dry to fully wet, allowing you to blend in the desired amount of effect.

VOLUME sets the overall volume, to account for perceived volume differences as fidelity changes.

CLOCK sets the clock speed. All the way to the right creates a snappy reverb. All the way to the left creates a long trail with low fidelity. As it moves to the left, noise and aliasing are introduced as a result of the system clock entering audible frequency.

FEEDBACK sets the amount of reverb output fed back into reverb input. This lengthens the trails at all clock settings, and can accentuate the modulation within the reverb.

BL-37 requires 110mA 9V DC center negative power. Input impedance is 500k Ω , Output impedance 560 Ω .

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