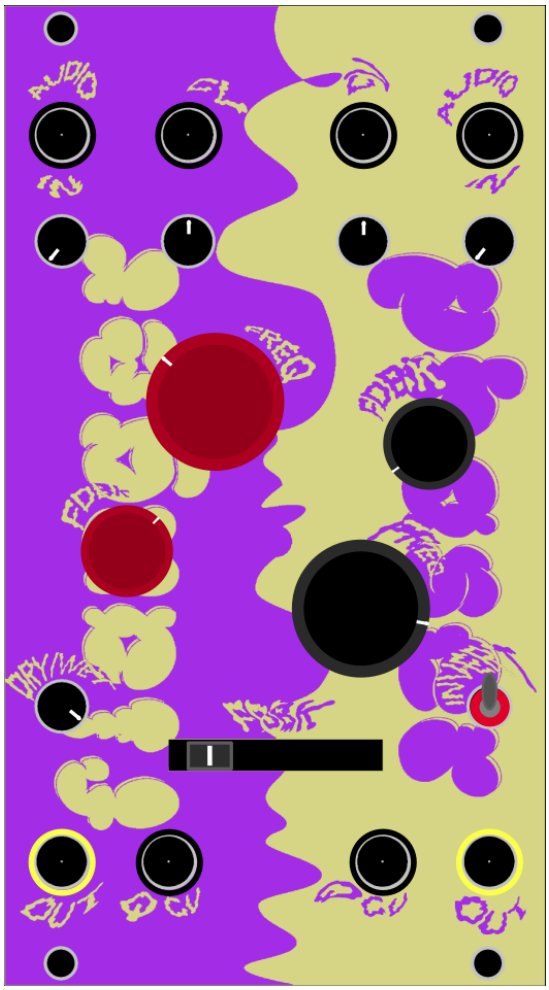
UBIQUE - INSTRUCTIONS FOR USE*



Ubique is a feedback phase network, a lens into the micro time domain, consisting of 2 distinct but entangled cores:

LEFT: A BBD flanger/short delay based on V3205D, with a range from 5ms to about 250ms;

RIGHT: A transistor ladder 10 stage phaser;

Each one of the sections has its own audio input with attenuator (AUDIO IN), output (OUT), frequency (FREQ) and feedback controls (FDBK), CV inputs over frequency with attenuverters (CV) and CV inputs over resonance (Q CV).

LEFT side features a DRY/WET control (only for the flanger out), and RIGHT side an INVERT switch (to change the color of your phasing).

But why entangled?

The flanger output sums to the input of the phaser, and the phaser output, through the FDBK fader, sums back to the input of the flanger, allowing an infinite feedback loop: flanger into phaser into flanger into phaser into flanger…etc…

These 3 feedback controls live in a precarious balance between each other, allowing you for a vaste feedback sonic palette, metallic sounds, snare-like noise, Donk kick drums, phaser comb filter harmonics that are related to flanger frequency, it sings, it screams, it distorts (but it can also be gentle).

*Safe when taken as directed. Do not exceed recommended dosage.

Separate INs means you can sum different signals in ubique, although this process in non destructive in terms of entanglement, the feedback and summing at the inputs will always happen (except with 100% DRY).

Separate OUTs means that you will hear 2 versions of the same story (since you are tapping at 2 different stages of the feedback path).

The dry/wet control is the only thing that is gonna let you control the entanglement, till you can break the feedback/fader control and leave the phaser completely on its own (fully DRY settings).

More about the LEFT side:

LEFT audio IN, will push into bbd distortion at max settings, it seems more sensible to low end, adding crackles, sparkles that ping your bbd resonator.

As you want with your LEFT side, Audio level input act as level ducking of your BBD resonator, when there is silence , your bbd will take over.

With no FDBK from the fader, the flanger is just starting self oscillation (at high speeds, frequency from noon up), if you want more, just engage the feedback fader, et voilá.

Slow BBD speeds get you into lo-fi short-delay territoire, with spring reverb like sounds (thanks to the comb filtering resulting from the phaser).

When the BBD frequency is set at it’s slowest setting you get into broken territories (even more when adding a cv negative offset, which allows you to get to even slower times), you start hearing the VCO driving the BBD clock and the frequency response gets muddy and distorted. This is a conscious choice, as more filtering on the BBD line would mean harmonics loss in the feedback path, bye bye metallic sounds.

Also, very slow speeds they break the signal, acting as a crude noisy VCA.

Remember, the flanger acts basically as a resonator, when the BBD frequency matches the audio input one, it will increase your feedback and RIIIINNNNNNGGGGGG.

Q CV is scaled to +-5V (you can send +-10V don't worry!) and at max settings will make blow your BBD feedback, to the point that is not gonna give the chance to the phaser to pop out; when the feedback fader is engaged, this is the only instance when the BBD gets to chance to sing on its own.

More about the RIGHT side:

With no entanglement feedback, the phaser starts to self oscillate at max settings.

The invert switch will affect the frequency pot range, when up, the range goes through 4 barber-tone-like cycles, when down it sweeps through 2 of them, frequency response too will change, but we'll let you explore that.

The phaser is the one who decides what you gonna hear from the LEFT side, it impacts BBD's self oscillation and what harmonics are gonna get passed through its comb filtering properties (unless your blasting BBD's resonance with the Q CV help).

When the phaser it's imposing itself with a higher feedback, you can clearly hear the harmonics series (related to BBD's frequency) jumping up and down.

Also when modulated with pointy material like saws or squares, it adds a snap, enriching our sound with a burst of snare-like noise.

Also, the RIGHT side plays a huge role in phase cancellation/ changes in the stereo field (depending if you hard pan your outputs or decide to sum them on a mono signal).

UBIQUE PLAYS WITH FEEDBACK, WHICH IS INHERENTLY CONNECTED TO DYNAMICS, IT'S A CONSTANT GAME BETWEEN THE 2 SECTIONS, SOMETIMES THEY COEXIST, SOMETIMES ONE PREVAILS AGAINST THE OTHER; THAT'S THE NATURE OF IT.

UBIQUE MAX LEVEL OUTPUTS (WITH 100% WET LEFT) ARE +-8.2V.

ALL CVs CAN TAKE +-10V, ALTHOUGH THEY ARE SCALED FOR +-5V.

SPECS:

size: 14 HP

power consumption: +12V 30 mA, -12V 25 mA

depth: 2.5 cm

<< The chill debased the surfaces of objects; it warped, expanded, showed itself as bulblike swellings that sighed audibly and popped. Into the manifold open wounds the cold drifts, all the way down into the heart of things, the core which made them live. >>

Ubik - P.K.Dick

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