



## WELL WELL WELL.

You're here again. We're there again. We all thought it was excessive enough in 2017, yet here we are in 2022, adding more switches. We're thinking about circuits from the 80s, 90s, now, and a little bit before now. We're living in the whatever, and it's as whenever as ever. Thanks for joining us here. It means a lot that you're still into it.

**Excess is two effects in one: a distortion and a modulation.**

The way you route and engage them makes all the difference. Each mode has its own footswitch to engage or disengage the sound. The controls are simple, but the sounds, perhaps, aren't.

**The DIST footswitch** turns the distortion section on or off.

**The MOD footswitch** turns the modulation section on or off, and can be either momentary or latching. Tap the footswitch to latch the effect on or off, or hold the footswitch to momentarily engage/disengage the effect then let go to return to the latched position.

**The Distortion section has three knobs:**

**Dist Vol** controls the volume of the distortion, from zero to loud.

**Tone** controls the high end of the distortion, from dark to bright.

**Gain** controls the gain of the distortion, from bright and almost clean to heavily distorted.

**The Modulation section has three knobs:**

**Mod Vol** controls the volume of the modulation, from zero to loud.

**Time** controls the rate or time of modulation (either the speed of the chorus LFO or the delay time of the delay)

**Depth** controls the depth or feedback of modulation (either the width of the chorus LFO or the number of repeats of the delay)

**There are three modes of modulation:**

**Fifth** is a harmonized delay based on a hidden mode in Excess V1. It harmonizes the delay repeat up to a perfect fifth. When depth is turned up (adding delay repeats), those repeats continue to harmonize upward, creating rising fifths and octaves from your original note.

**Chorus** is a classic chorus, modulating the delay line to create swirling sounds.

**Delay** is a short delay (up to 125ms) focused on comb filter, doubling, and slapback sounds.

**There are three ways of routing the effects:**

**Mod 1st** runs modulation into distortion, creating harmonically rich and sometimes almost out of control textures. Because the effects are in series, if either volume control is all the way down, you will get no signal.

**Parallel** runs modulation and distortion side by side. This allows for clean modulated signal alongside distorted signal. This mode has a natural volume boost due to the signals being added together. Blend to taste with the volume knobs and find some unfamiliar wet-dry textures.

**Dist 1st** runs distortion into modulation, which is a classic way of routing these two effects, allowing for crisp repeats and modulations of your distorted sound. Because the effects are in series, if either volume control is all the way down, you will get no signal.

**The Expression jack can be used to externally control the Rate and Depth knobs.**

To use it, plug an expression device in using a TRS cable (we recommend our Expression Slider or Expression Ramper, or other expression device wired as TRS with tip as the voltage output). To choose how it affects the Time and Depth knob, do the following: Hold both footswitches until the LEDs begin blinking. This indicates you are choosing the heel (expression down) position. Set the Time and Depth knobs to whatever setting you want with expression at minimum. Hold both footswitches again until the LEDs begin blinking faster. This indicates you are choosing the toe (expression up) position. Set the Time and Depth knobs to whatever setting you want with expression at maximum. Note: if either knob is in the same position for both heel and toe, expression control of that knob will be deactivated. Use this if you only want to control Time or Depth, not both. To lock in your choice, hold the footswitches until the LEDs stop blinking. You can now use the expression control to blend between the two settings. This calibration will be stored when Excess is powered off. Note: to return to the default setting (Time and Depth both move from 0 to 100% when Expression is used), simply hold the footswitches three times in a row and don't move any knobs.

**There is an internal trimpot located above the expression jack that sets the mix of the modulation section.**

By default, it is set for a 50-50 mix of dry and wet, allowing for classic chorus and unity volume delay repeats. To increase the mix, turn to the right: this can go 100% wet (affected signal) for true pitch vibrato and strange delay textures. To decrease the mix for more subtle modulation, turn to the left: this can go 100% dry (unaffected) leaving only clean signal on the modulation side.

## PERPETUITY REPEATS

This setting pushes the delay to the edge of self-oscillation. Effervescent distortion before the modulation spices up the rhythm melody and roughens the edge of the sustain.



## PLEADING WITH THE FIFTH

Longer delay times with short feedback (depth) makes for a fun call-and-response experience with Excess V2's Fifth mode.



## HEAVY TEPID

Slow-churning chorus before a luxuriant distortion in the signal path makes for some hawkish and raucous sounds.



## EXCESS V2



## NOTES

A series of horizontal dotted lines provided for taking notes.