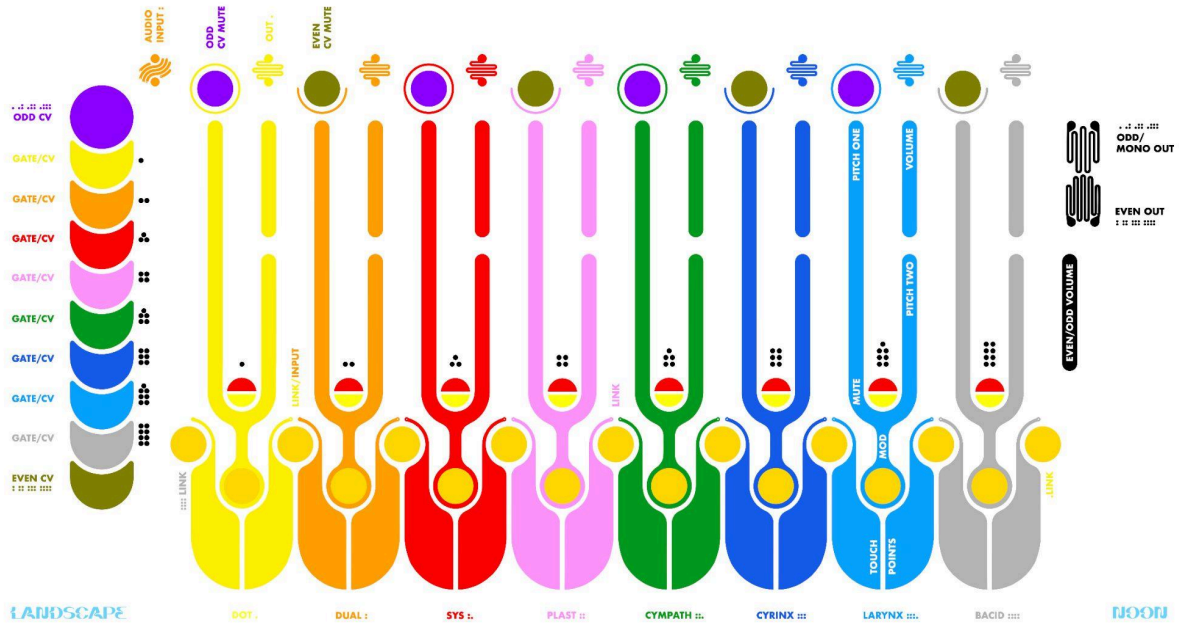
LANDSCAPE

NOON



◑ HOW TO USE IT

POWER: Noon is a powerless instrument which relies on receiving control voltage from external sources. A voltage sequencer, modular system or some form of external control voltage is required for use, and must be connected to any or all of Noon's 8 channels. Using sequencers which have the ability to vary gate length is highly encouraged due to the increase in sound possibilities and rhythmic movement. Sequencers with USB power should be used with a USB wall adaptor because powering via a computer can create background noise in Noon.

CHANNELS: Each of the 8 channels, demarcated on the interface by vertical tuning fork shapes with color-coded sliders, features a unique analog circuit which is powered and controlled directly from its respective gate input (on the left side).

INPUTS: There are 10 inputs on Noon's left side. The 8 center ones are gate inputs for powering each channel, corresponding to the number of dots on the interface. The top

CV input powers/modulates the odd channels. The bottom CV input powers/modulates the even channels.

◉ **CV MUTE BUTTONS:** Eight latching yellow CV Mute buttons (top row) allow for muting (button is up) or engaging (button is down) incoming CV from the Odd (top) or Even (bottom) CV inputs (but not from the other 8 channel inputs). These CV inputs are a way to add microtonal pitch changes and/or large textural movement to voices. The Even and Odd CV inputs are summed to their respective channels to provide a rhythmic modulation reference between multiple channels. This summing can create cross talk, audio bleed and unique interactions between even and odd channels when utilized.

⇅ **SLIDERS:** Each channel features a grouping of three color-coded slider controls: 1. main pitch/tone/texture (left) 2. secondary pitch/tone/texture (right bottom) 3. volume (right top)

↕ **VOLUME CONTROLS:** In addition to the 8 individual volume controls for each channel, there is a main volume control on the right. Noon's volume controls and mixing are done passively which can create non-linear behavior, compression, interaction between channels, audio bleed and at times additional chaos during droning patches.

↔ **LINK BUTTONS:** There are 9 yellow link buttons (second row from the bottom, 7 located between every channel, plus one at either end of the interface, allowing the channel links to wrap back around, 1 → 8 or 8 → 1). These allow voltage sharing between channels. (When linked, powered channels will sometimes share voltage and partially activate unpowered channels.) Linking channels provides a wide mix of results depending on incoming voltage, active or inactive channels, slider settings, gate lengths and multichannel linking. The results can be described as cross modulation, growth (creating a larger and more complex circuit), or processing (filtering, distortion).

↟ **MOD BUTTONS:** The eight yellow Mod buttons, located at the bottom of each tuning fork (bottom row), change the behavior and sound of each circuit. Having the button up or down allows for two different modes.

◒ **MUTE BUTTONS:** There are eight dual-color Mute buttons (third row from bottom). When the button is down, gate or CV is received and the button will illuminate yellow. When muted (button is up) it will illuminate red. The intensity of illumination will change

based upon how much voltage is being received. And for channel five, the position of the sliders will impact the LED's brightness, due to voltage starving. To fully mute a channel the mute buttons should be utilized rather than the volume sliders, because the sliders will still allow some audio through at the lowest setting. The eight Mute buttons are post gate inputs which allow the channel to continue to effect or voltage share with a neighboring channel while they are linked.

⍝ **TOUCH PLATES:** There is a pair of Touch Plates at the bottom of each channel. Given the passive design of the device the reaction of the touch plates will vary greatly based upon what voltages are being received in which channel, how many channels are being touched, skin moisture and gate lengths. Using only trig signals can significantly lessen touch plate response to almost zero. The Touch Plates are designed for fingers to span two at a time for modulation. Using more fingers can send modulation between channels. The Touch Plates are more effective for use during drone patches. The Touch Plates along the left side are direct touch access to incoming CV and gate signals. During drone patching, use one finger on the left-side plates spanned with a finger on the bottom Touch Plates.

⍝ **AUDIO INPUT:** The external Audio Input (top left jack on back edge) is activated via the DOT/DUAL link button. This allows the link button to behave as a mute for incoming audio. External audio will mainly feed into the DUAL channel which can behave as a chaotic filter-feedback-distortion-VCA effect. The rhythm and tonality of the effect will vary greatly depending upon what type(s) of voltage you're sending to DUAL.

⍝ **OUTPUTS:** There are individual outputs (DC coupled) for each channel located at the back edge of Noon. There are two additional outputs (AC coupled) on the right edge. When only the top output is used, all eight channels output there. If using both outputs on the right edge, the top is odd channels, and the bottom is even channels. If an individual output is used (top edge), the channel will be removed from the main outputs (right edge). The Main volume controls the right edge outputs.

⍝ **PITCH:** When a channel is treated as a "synth voice," incoming CV will not create a volts per octave or a 12 tone response. Instead, expect microtonalities, and depending on the channel, large shifts in texture from note to note. Each channel will track pitch differently based on its slider settings. Pitch CV can also be used in the Gate inputs for additional behaviors.

» **DRONE:** Active CV inputs can engage drone behavior in some channels. This drone behavior can grow in texture, movement and complexity as Link buttons are engaged. Use CV mute buttons along the top row to turn CV on or off. You can also use the gate inputs with held gates, voltage offsets, VCOs or LFOs to provide sustained drones.

⥲ TIPS AND TRICKS

“STEREO”: If using both main outputs (even and odd) while Channel Link buttons are engaged, strange stereo imaging can occur, because of modulation and voltage sharing between Even & Odd Channels.

◙ **COMPRESSION EFFECTS:** The passive mix of the main outputs (even and odd) can create competition between channels, resulting in compression behavior.

≧ **RHYTHMIC COMPLEXITY:** When using incoming CV along with rhythmic gate signals, a singular voice can achieve the illusion of multiple rhythmic elements.
INTERNAL PROCESSING: You can use a patch cable to feed any channel’s individual output back into the external audio input (left jack on top edge) to be processed by engaging the DOT/DUAL link button and activating channel two.

⥯ **CHANNELS 7 & 8**: The Larynx & Bacid channels will give best results being fed gate and CV voltage simultaneously. Sending trigs instead of gates to these channels may have less interesting results.

⨁ **VOLTAGE TYPES**: Short envelopes sound very nice and you can even send LFOs or VCOs for highly textured results or droning behavior.

⊃⊂ SAFETY AND CARE

Do not attempt to power Noon with anything other than a modular synthesizer or voltage sequencer.

Clean with a lightly damp (water only) cotton cloth. If a deeper clean is needed, you might try a small amount of rubbing alcohol, but never on the wooden case.

⠿ SPECIFICATIONS

Dimensions: 32cm x 18cm x 2.5cm / 12.5″ x 7″ x 1″

Weight: 0.9 kg. / 2 lbs.

Materials: Gold plated PCB (2mm fiberglass) + routed Birch plywood case with clear coat + metal shaft sliders with rubber caps + concave and dual LED latching push buttons

CV Inputs: 10 x 3.5mm jacks

Audio Input: 1 x 3.5mm jack

Audio Outputs: 10 x 3.5mm jacks

▲ *NOON* would not have been possible without the electrical engineering involvement of Eli Pechman from Mystic Circuits ▲

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