

DUSK LINE

dark analog delay



MANUAL · VERSION 1.1.3 · PLIP PLOP

INSTALLING

Dusk Line comes as a ZIP. Extract it first, close your DAW, then copy the format it uses into the folder below; Windows asks for administrator rights.

- VST3 the folder Dusk Line.vst3 into
 C:\Program Files\
 Common Files\VST3
- CLAP the file Dusk Line.clap into
 C:\Program Files\
 Common Files\CLAP
- LV2 the folder Dusk Line.lv2 into
 C:\Program Files\
 Common Files\LV2

Open the DAW and rescan plug-ins: Dusk Line is listed under Plip Plop, Fx / Delay. To update, close the DAW and replace the files; to uninstall, delete them.

All three formats sound the same; install the one your DAW uses. VST3 works in most of them, from Ableton Live and Cubase to FL Studio and Reaper; CLAP suits Bitwig, Reaper and FL Studio, LV2 Reaper and Ardour.

☞ *An update keeps the settings saved in your projects.* ☞

QUICK START

Five steps to your first echo.

1. Insert Dusk Line as an effect on a guitar, synth or vocal track.
2. Set **MIX** to about halfway and **REGEN** to nine o'clock.
3. Turn **TIME** until the repeats sit in the tempo of the song, or switch on **SYNC** to take the time from the project tempo.
4. Tap **ALT** to reach the knobs' alternative functions; hold it down and the echo sustains on its own.
5. The **PRESET** knob picks a preset; position M plays straight from the knobs.

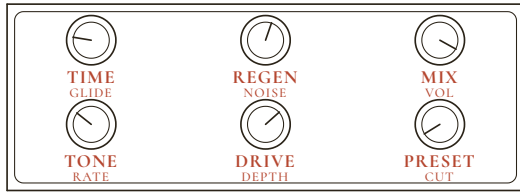
HOW THE BBD WORKS

A **BBD** passes the sound along a chain of thousands of tiny capacitors, one step per clock tick. The slower the clock runs, the longer the echo, the darker its tone and the more noise it picks up. In Dusk Line a compander and filters around that chain shape how every repeat breathes and fades.

KNOBS

Every knob has two functions. The large label is the main one, the small label under it is the alternative, **ALT**. The

top row sets the time and the amount of echo; the bottom row shapes tone and drive, and the right knob picks a preset.



TIME (GLIDE)

Echo time, from 20 ms to 1.2 s.

ALT: How quickly the time follows the knob; slower means longer warps.

REGEN (NOISE)

How many repeats; near the top the echo starts to sustain itself.

ALT: **BBD** noise and clock bleed.

MIX (VOL)

Balance of dry signal and echo.

ALT: Output level.

TONE (RATE)

How quickly the repeats darken.

ALT: Modulation rate, from 0.05 to 10 Hz.

DRIVE (DEPTH)

How hard the **BBD** is driven, that is, saturation.

ALT: Modulation depth.

PRESET (CUT)

Picks a preset: M or 1–13; the chosen position lights up on the scale.

ALT: A filter that trims the top of the echo.

☞ *Hover the mouse over the logo to see every knob's value in place of its name.* ☞

A GOOD START

A good starting point: **TIME** around 350 ms, **REGEN** at nine o'clock, **MIX** halfway, **TONE** just below the middle, a

slow **RATE** and a little **DEPTH**. From there it is easy to reach a short slapback, a long echo or a chorus.

TONE

Two **BBD** chips give a longer, darker echo; one is brighter, shorter and grittier; B plays both. Clock modulation, **RATE** and **DEPTH**, adds the pitch wobble of old pedals. A short **TIME** with plenty of **REGEN** sounds metallic; a long **TIME** with little **MIX** gives a subtle space.

ALT AND HOLD



Tap the **ALT** switch and the labels trade places: the knobs now control their alternative functions, and the **ALT** label under the switch lights up in rust. Tap again to go back.

Hold **ALT** down and the echo keeps going for as long as you hold it: that is **HOLD**. Let go and it fades away.

☞ *In **ALT** the bubble next to a turning knob shows the name and value of its alternative function.* ☞

TIPS

When the echo self-oscillates, turn **TIME** slowly to get warps and keep **TONE** low so that it does not bite. **GLIDE** in **ALT** decides how quickly the time follows the knob, so together with **TIME** it gives controlled pitch dives.

PRESETS

The **PRESET** knob steps through the positions on its scale: M plays straight from the knobs and switches, 1–13 are presets, and in **ALT** the same knob controls **CUT**. Leaving M keeps your settings in memory while the knobs and switches glide to the preset.

M Manual: knobs and switches

- 1 Prototype
- 2 Wet wash, B
- 3 Long, no modulation
- 4 Dark & warm, 2 chips
- 5 Slap, B
- 6 Short & bright, 1 chip
- 7 Warble 3 Hz
- 8 Seasick
- 9 Slow tape drift
- 10 Random wander
- 11 Hot & gritty
- 12 Self-oscillation
- 13 Cleaner (low noise)

A preset only moves the knobs and switches; nothing of yours is lost. Turn any knob after choosing a preset and it changes that setting from there, and back on M everything returns to the way you left it.

☞ *Back on M, the knobs and switches glide back to your own settings.* ☞

STEREO AND PING-PONG

In the stereo position both channels share one clock and one LFO, so the echo stays where the signal is. In ping-pong the repeats bounce between the left and right channels, which is easy to hear on headphones.

SWITCHES

BBD 1 · 2 · B

One or two **BBD** chips, or B: both at once, a dense, washed echo.

SHAPE sin · tri · rnd

Modulation shape: sine, triangle or random.

SYNC off · ¼ · ⅛ · 1/16

Echo time from the project tempo: off, ¼, ⅛ or 1/16 note; with **ALT** the dotted notes.

OUT stereo · ping-pong

The echo stays where the signal is, or bounces between left and right.

ALT

Left footswitch: tap for the alternative functions, hold for **HOLD**.

BYPASS

Switches the effect on and off; the green lamp is lit when it is on.

☞ *Switch settings are saved with the project.* ☞

NOTES

Room for your own settings: write down favourite knob positions before you turn them into a preset, and the tempo of the song the echo suits. A pencil helps.

CREDITS

A dark analog delay in stereo.

STUDIO Plip Plop

WEBSITE plipplop.studio

VERSION 1.1.3 · VST3, CLAP and LV2, Windows

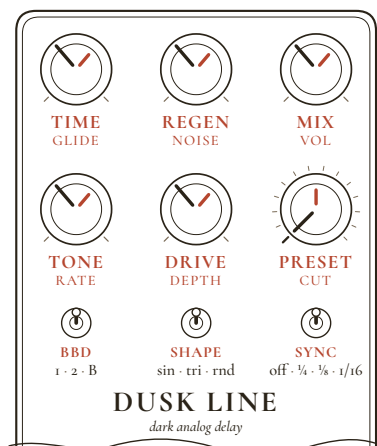
BUILT WITH JUCE

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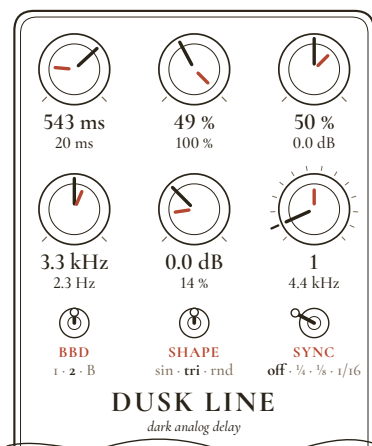
PRESETS ON THE PEDAL

Every preset as it sits on the pedal. On each knob the long ink pointer shows the knob's own setting and the short rust one the setting of its **ALT** function; under the knob stand the two values, the way the pedal shows them while the mouse is over the logo. The key names the knobs. **BBD**, **SHAPE** and **SYNC** stand where the preset puts them: a preset always switches **SYNC** off. M has no sketch, as it plays straight from the knobs and switches.

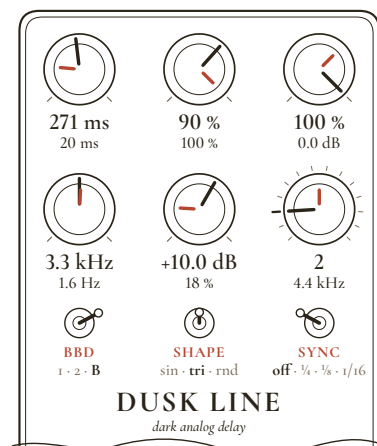
KEY



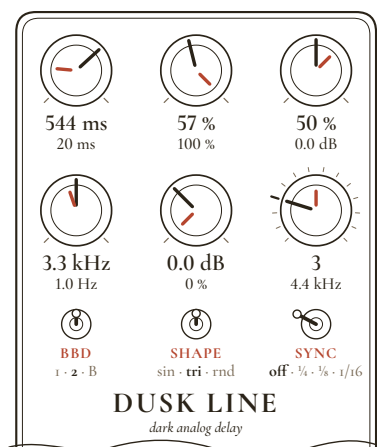
1 Prototype



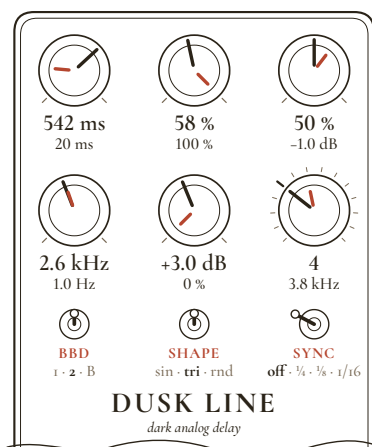
2 Wet wash, B



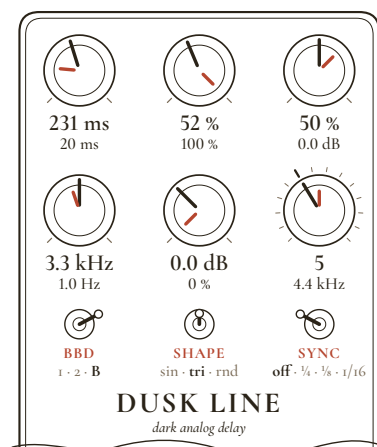
3 Long, no modulation



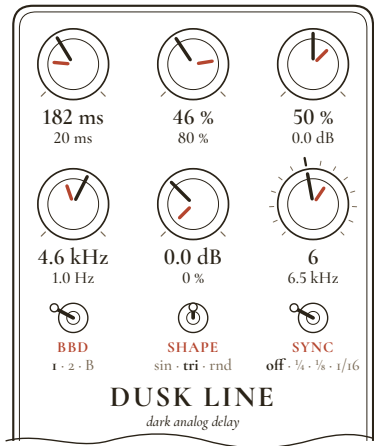
4 Dark & warm, 2 chips



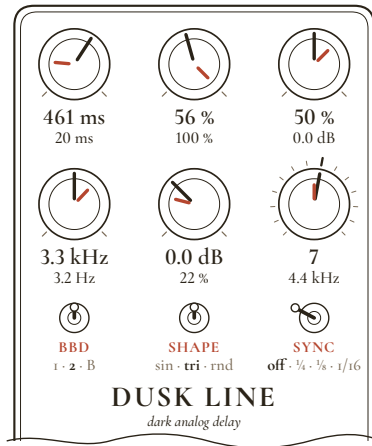
5 Slap, B



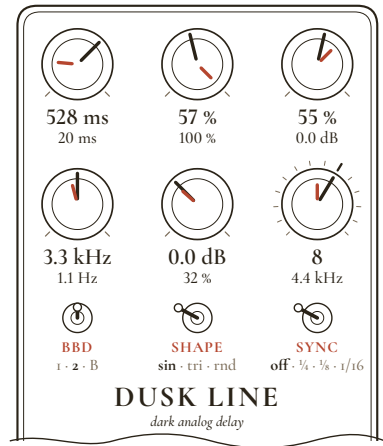
6 Short & bright, 1 chip



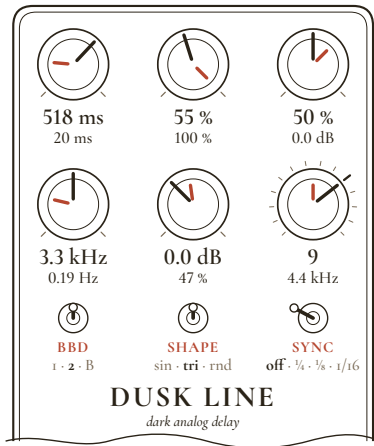
7 Warble 3 Hz



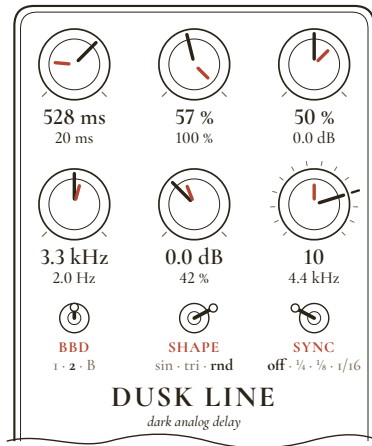
8 Seasick



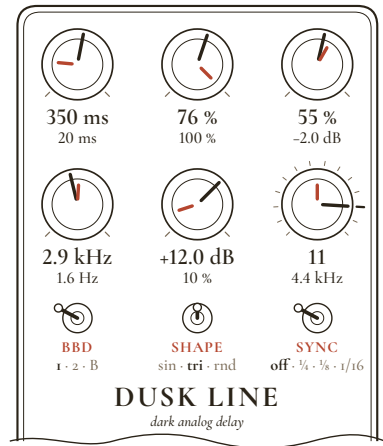
9 Slow tape drift



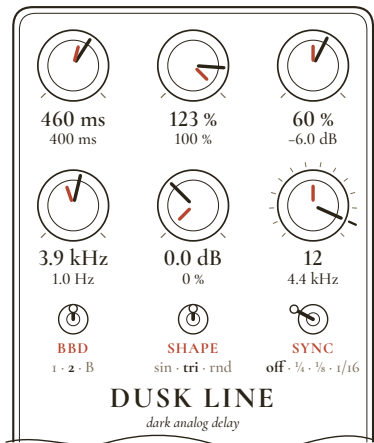
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