



A web guide to
MOOD MKII

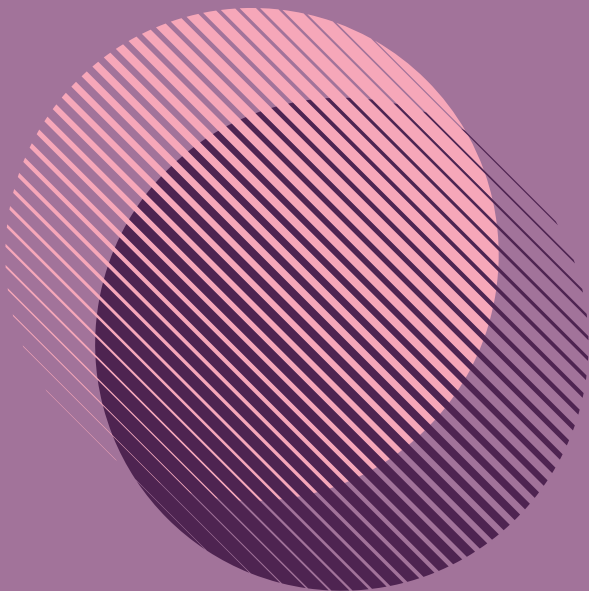


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9V DC Power req: 9V DC Center Negative ~270 mA

Overview

Hi. Welcome back.

If you're familiar with the world of MOOD, good. MOOD MKII picks up right where you left off – same controls, same spirit, but with a bunch of ways to go further and tune the experience to your music.

If you aren't, even better.

MOOD was designed for messing around. You don't have to understand it, and it might be better if you don't. Turn it on and be surprised, find some new sounds.

But we're going to explain it here because that's the job.

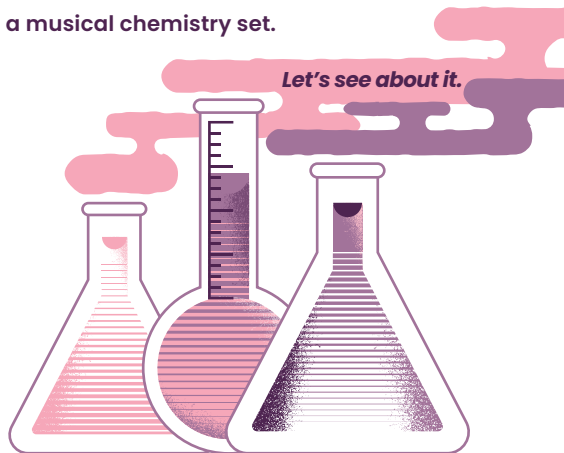


In this manual we will refer to MOOD MKII simply as MOOD. Because it's easier.

MOOD is a two-channel multi-effect. One half samples and loops brief moments, the other is a suite of real-time spatial effects.

What makes it a little different is that the two channels are aware of each other and work together. You can process the micro-loops with the spatial effects, or record those effects into the loops. This free-flowing exchange makes it possible to pass audio back and forth between the two channels for endless, spontaneous discovery.

It's a musical chemistry set.



Setup

Let's get MOOD settled into your environment. If you're experienced with pedals, you can probably ignore this bit and dive right in.

POWER

MOOD requires a 9V DC center negative power supply with at least 270 mA of current.

You'll see this symbol on your power supply:



I/O

MOOD can be used in mono, stereo, or mono to stereo. The default setting will automatically work for either mono or stereo:

Mono in, mono out



TS CABLE

Stereo in, stereo out



TRS CABLE

Many stereo devices use dual mono jacks, so you may need a TRS to dual TS-style cable.



If you have a mono input and want to split it to stereo output, turn on the **MISO** dip switch.

And if you want unique stereo processing, turn on the **SPREAD** dip switch (pg. 36).

OPTIONS

MOOD has lots of ways to customize and fine-tune your experience. If you'd like to get right into all that, check out:

- Hidden Options (pg. 14)
- Customize (pg. 44)
- Ramping (pg. 46)
- External Control (pg. 48)

If you don't want to get into all that, it's probably best to start with all dip switches in the off position.

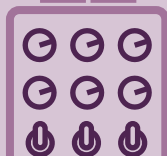
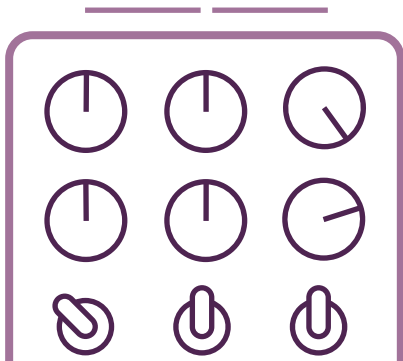


Okay let's get started.

Getting Started

Let's use **MOOD** to turn a few simple notes into a textural symphony.

Start with both channels bypassed.



If you're looking for a good default setting to do your own thing, try this.

Play a few notes, then turn on the Micro-Looper.



Now, let's smear it with the Wet Channel.



This is where things get interesting:



Start to roll back the **CLOCK**, get some texture in there.



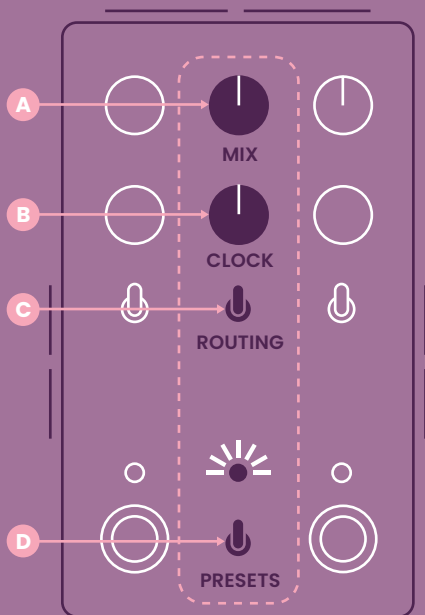
Move around each of the **MODIFY** knobs.



Then work your way up to the **TIME** and **LENGTH** knobs.

You should be a texture now.

Shared Controls



Blend, degrade, recall.

A

MIX

Sets the balance between your input signal and MOOD (controls both channels simultaneously). If ramping is engaged (pg. 46), the function of this knob will change. It now controls the speed of the movement instead.

B

CLOCK

Sets MOOD's sample rate. This controls the length and resolution of the Micro-Looper Channel, as well as the quality and time of the Wet Channel.

C

ROUTING IN + IN

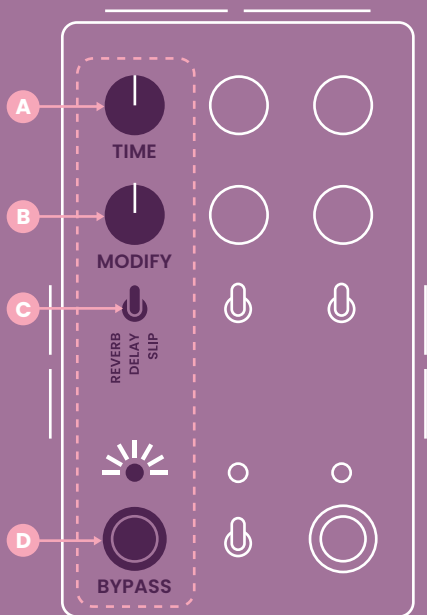
Controls what gets processed by the Wet Channel. This toggle only has an effect when both channels are on.

D

PRESETS

The left and right positions each store a preset, while the middle position is live (current settings). To save to the right slot, hold the right foot switch for 3 seconds, then add the left footswitch for another 3 seconds. Do the same for the left slot, but start by holding down the left footswitch. The middle LED will blink to indicate success.

Wet Channel Controls



Engage, adjust, select.

A

TIME

The function of this knob changes depending on the mode.

Reverb - Decay / size

Delay - Delay time

Slip - Refresh rate

B

MODIFY

The function of this knob changes depending on the mode.

Reverb - Smear

Delay - Feedback

Slip - Playback speed and direction

C

MODE

Selects between **Reverb**, **Delay**, and **Slip** modes.

D

BYPASS

Activates the Wet Channel.

TAP
●

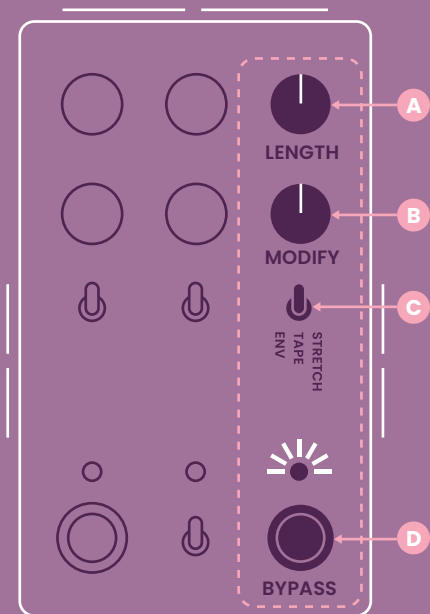
D

FREEZE

Freezes and infinitely repeats the current sound.

HOLD
●

Micro-Looper Channel Controls



Engage, adjust, select.

A

LENGTH

The function of this knob changes depending on the mode.

Env - Slice size
Tape - Loop length
Stretch - Slice size

B

MODIFY

The function of this knob changes depending on the mode.

Env - Sensitivity
Tape - Playback speed and direction
Stretch - Stretch amount and direction

C

MODE

Selects between **Env**, **Tape**, and **Stretch** modes.

D

TAP

BYPASS

Alternates between recording and playback of a micro-loop.

 Recording  Playback

D

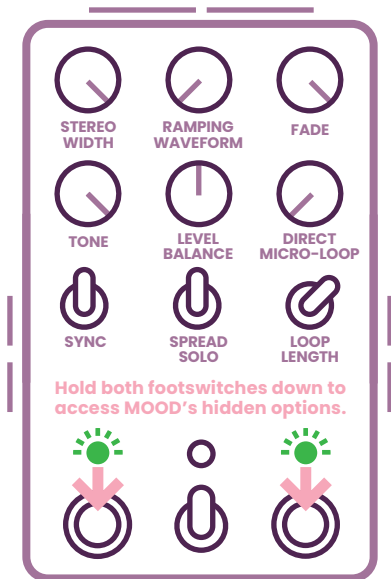
HOLD



OVERDUBBING

Engages overdubbing, recording additional audio onto the micro-loop.

Hidden Options



(The settings above are the default for all Hidden Options)



To reset all the hidden options to their default setting, flip the preset toggle to the left position and back to center three times. Once you see the blinking lights, press both footswitches simultaneously to confirm.



STONE

A simple hi-cut filter for mellowing the Wet algorithms, helpful for sitting back in the mix or matching the sound of the original MOOD.



STEREO WIDTH

Sets the panning of the Wet Channel when SPREAD is engaged.



DIRECT MICRO-LOOP

Allows you to blend in some of the clean micro-loop when it's routed through the Wet Channel.

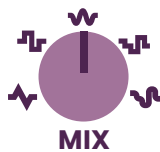


FADE

Turning this down will cause your loops to gradually fade while overdubbing for slowly evolving loops or the ability to treat the Micro-Looper Channel like a delay.

FADE has no effect when the NO DUB dip switch is on.

Hidden Options Continued



RAMPING WAVEFORM

Selects the shape of the ramping movement (pg. 46). The shapes smoothly warp from one to the next: Triangle, Square, Sine, Random, Smooth Random.



LEVEL BALANCE

Sets the relative loudness of the two channels.



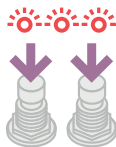
LOOP LENGTH

You can use this toggle to cut the loop length in half and match the response of the original MOOD (loop length is relative to the **CLOCK** setting, see pg. 18).



SPREAD SOLO

Lets you engage **SPREAD** (pg. 36) on one channel but not the other. This might be helpful if you want to keep your micro-loop mono, but have it pass through a ping-pong delay.



TRUE BYPASS

MOOD uses buffered bypass. The bypassed signal is completely analog, but if you prefer true bypass we've built in a way to do that: Simply tap both footswitches three times. All three LEDs will blink red when you're in this state. Tap either footswitch to exit. (Note that the always-listening looper will not work until you exit true bypass).



SYNC

Allows you to sync one channel to the other.

In the left position, the Micro-Looper is synced to the Wet Channel. The length of the micro-loop is now set by the **TIME** knob. It's a great way to capture more rhythmic ideas – if your playing is in time with the Wet Channel effects, your loops will neatly capture that timing.

In the right position, the Wet Channel is synced to the Micro-Looper. The **TIME** knob now moves in steps that are rhythmically related to the micro-loop length.

Clock

The **CLOCK** knob controls everything.



Specifically, it sets MOOD's sample rate. The sample rate is responsible for:

WET CHANNEL
The quality and time of the effects.

MICRO-LOOPER CHANNEL
The length and resolution of the loops.

Getting down into the lower settings will introduce some heavy aliasing and downsampling of your signal. Computer noises.

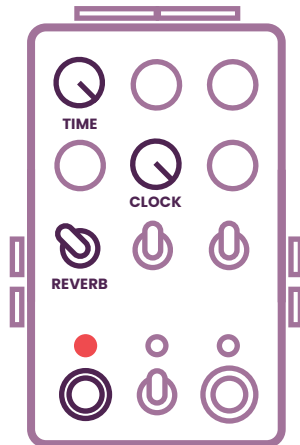
What makes it interesting is that it moves in musical, harmonized steps. For example, lowering the sample rate from 64k to 32k will half-speed your micro-loop as well as your Wet Channel effect.

Try this:

Play a single note, and while the reverb decays, turn down the **CLOCK**.



CLOCK



Now play another note. Notice how much the character has changed.

Continue to rotate counter-clockwise from there and things will get real textural.

CLOCK is tone, length, and quality, all in one.

Want something ambient and gritty?

*Lower the **CLOCK**.*

Need something more pure and hi-fi?

Turn it up.

Introduce aliasing, set the length of your micro-loops, extend delay time. Etc.

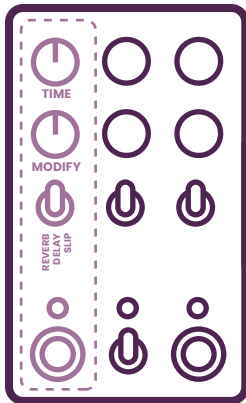
It's your partner in **MOOD.**

SMOOTH CLOCK

New for MKII is the ability to smooth out the sweep of the **CLOCK** knob. Simply turn on the **SMOOTH** dip switch to enjoy fluid motion, useful for fine-tuning, gradual changes, or atonal harmonies.



Wet Channel



The Wet Channel is a twist on the familiar ambient palette.

It's a collection of real-time effects that can process your micro-loops, input signal, or both.

Holding the bypass switch will freeze the current sound, causing it to repeat infinitely. How this will sound is different in each mode:

Reverb - Ambient pad

Delay - Looping echo

Slip - Repeating tone

Each one has its own use, and will of course vary based on the knob settings. The next page has a few starter ideas.

Freeze Ideas



REVERB PATTERN

 REVERB  TIME  MODIFY

With **MODIFY** turned down, your frozen reverb will sound like a percussive pattern. You can turn up **MODIFY** once frozen to smudge the pattern, but note that you won't be able to go back.



DOUBLE TIME

 DELAY  TIME

You can use a frozen delay as a secondary micro-loop. Capture a micro-loop, then play some notes into the Delay and freeze it. Try experimenting with different delay lengths, as well as syncing (pg. 17).



SLIP SOLO

 SLIP  TIME

Slip mode can become a glitchy synth when frozen. Manipulate the **MODIFY** knob to generate bizarre chromatic melodies and arcade-style sound effects.

Reverb Mode



Multi-tap ambience.

MOOD's reverb is a dense cluster of echoes that can be smudged and softened into a beautiful haze. You can use it for clean echo clusters, washed-out reverb, or unique semisolid hybrids.

- **TIME**
Sets both the decay and size at once. You can get some wild modulation by moving this knob.
- **MODIFY**
Sets the amount of smearing. Leave at min for multi-tap delay, crank to max for reverb, or explore the areas in between.

BETWEEN STATES



BOUNCE, MODIFY



MODIFY

Try ramping (pg. 46) or using an expression pedal with the **MODIFY** knob to warp back and forth between multi-tap and reverb.



Delay Mode



Clean, looping delay.

This is MOOD's simplest mode, but it has some unexpected abilities. It's the key to passing sound back and forth between MOOD's two different channels.

- **TIME**
Sets the delay time. Adjusting this cleanly transitions between delay times without creating pitch-bends in existing echoes.
- **MODIFY**
Sets the feedback. At max, repeats are stable and will pile up like a looper.

LOOP TRICKS - These are some of the things you can do by maxing out the feedback and using Delay like a looper:

SELF-STRETCH - Once you have some audio repeating, try slowly rotating the **TIME** knob clockwise. You will notice a stretching effect is now recorded into your loop.

MICRO-LOOP TRANSFER - Route your micro-loops to the Wet Channel and crank the feedback to create a copy. Then switch to the **IN** routing to hear both loops, and start exploring.

Slip Mode



Auto-sampler.

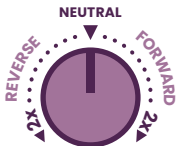
Slip is an oddity. It samples your input continuously and spits it back out at a speed and direction of your choosing, generating whimsical harmonies and pitch-shifting.

● TIME

Sets the sampling size. Lower settings will produce more instant results and function like a pitch-shifter, while higher settings will create harmonized phrases that follow behind you.

● MODIFY

Sets the playback speed and direction. Moves in semi-tone steps.

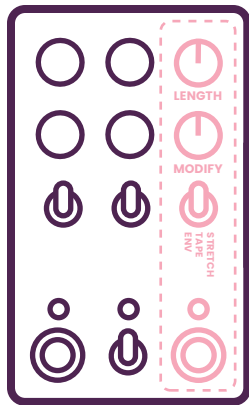


LOOPER REMIXER

Slip mode can be a fun way to manipulate your micro-loops within a performance. Try punching Slip in and out while a micro-loop is routed through it, moving the **MODIFY** knob as you go. You can produce a rainbow of steppy glitches with this approach, or even chromatic key changes.



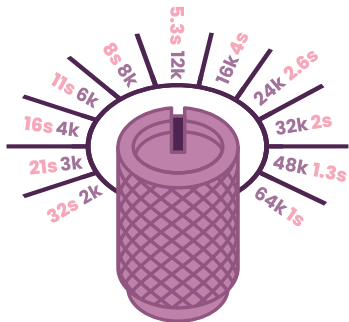
Micro-Looper Channel



MOOD's Micro-Looper is a little different. It's an always-listening looper, which is a bit like fishing for music:

It continuously records when bypassed, and then you turn it on and see what you get. Instead of manually setting the length like a typical looper, it's set by the CLOCK position.

Here's how it breaks down:



To get started, simply play a few notes and turn the Micro-Looper on. It will keep whatever was played most recently and loop it. Now you can start modifying that sound or overdubbing on it.

It's important to note that the Micro-Looper has no stop command and is never really off.

It has three states:

Recording Playing Overdubbing

The LED will blink while recording to show you the current loop length.

If the Wet Channel is on while the Micro-Looper is in its recording state, its effects will be recorded into your micro-loops.

TRAIL CATCHER - Try running a micro-loop through the Reverb, then briefly turning the Micro-Looper off and back on again. It will resample the reverb trails into the loop!

FREE PLAY - Once a micro-loop is recorded you can switch freely between the looping modes without it being erased.

Overdubbing

Once you've snagged a loop, you can start to pile sounds on top.

Simply hold the footswitch to start overdubbing.

There are a couple things to note:

WET OVERDUBS

While you will hear the Wet Channel's effects as you overdub, they will not be recorded into your micro-loops. This would create a loud, scary feedback loop. No thanks. Only your clean input signal will be overdubbed.

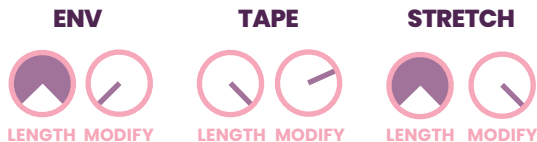


You *will* record the Wet Channel's effects when the Micro-Looper is in its bypassed, always-listening state (pg. 41).

MISPLACED OVERDUBS

Each of the Micro-Looper modes give you different ways to mess with the playback of your loop: shortening, stretching, slowing, interrupting. If any of these effects are happening while overdubbing, the recorded audio may end up in a different place than you expect.

In practice this doesn't matter much because the loop will already be doing wild stuff, just toss some notes in there and see what happens. But for more traditional, predictable overdubbing, use these settings:



USE THE CLOCK! - The **CLOCK** knob is an exception to the rule above. You can freely move the **CLOCK** knob while overdubbing and your notes will remain right where you played them. A great way to build harmonies that play at different speeds.

REPLACE

You can treat the bypass setting of the Micro-Looper Channel like a replace function. As soon as the channel is bypassed it starts to erase the existing loop and record the input audio in its place. This can be an interesting way to clear out some space or add glitches to your loops.

Env Mode



Audio-controlled looper.

Env mode lets you interrupt a loop with your playing to create dynamic stutters and frozen notes. It chops your loop into slices, and whenever sound is detected at the input it will repeat the current slice until the sound disappears.

- **LENGTH**
Sets the size of the slices. Lower settings will zoom in on microscopic grains, higher settings will repeat short phrases.
- **MODIFY**
Sets the sensitivity of the audio detector. The lower the knob is set, the less sensitive.

MANUAL STRETCHING

- **LENGTH**
- **MODIFY**

By cranking the sensitivity, you can interrupt the loop without making any audible noise. Try gently tapping on your guitar strings (or sending a quiet signal of any kind) and notice how the loop slows to a crawl. It's like time-stretching by touch.

Tape Mode



Tape-style looper.

Tape mode is a straightforward way to capture loops. It allows you to adjust the speed & direction of your loops in harmonized steps (octaves), as well as shorten up the loop length.

- **LENGTH**
Lets you shrink your recorded micro-loops and make them even micro-er. The further counter-clockwise you rotate the knob, the shorter the loop will become.
- **MODIFY**
Sets the speed / direction of playback. Go down to half-speed or up to 4x faster, either forward or reversed.



BALANCE BEAM - One interesting technique is to use the **MODIFY** knob to offset **CLOCK** adjustments. You can lower the **CLOCK** knob to introduce some grit and character, then use **MODIFY** to speed the loop back up. Same speed as you recorded it, *but more vibe*.

○ Stretch Mode



Time-stretching looper.

Stretch mode lets you zoom in and explore the details of your loop, spreading short phrases into sprawling epics. It does this by chopping your loop up into slices and moving through them at a speed of your choosing.

● LENGTH

Sets the size of the slices. Higher settings will have more clarity and feature repeating phrases, while lower settings will be more blurry and grainy. Counter-clockwise of noon is where you will find classic time-stretching sounds.

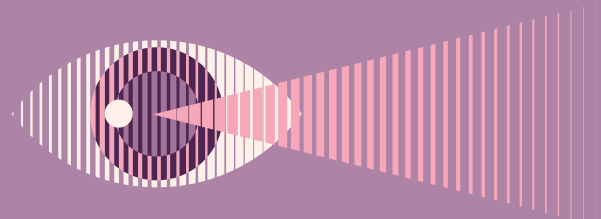
● MODIFY

Sets the playback direction, as well as the amount of stretching. The closer you get to noon the slower you'll progress. If the **MODIFY** knob is set to its maximum position you will not hear any effect, regardless of the **LENGTH** setting.



STRETCHING 101

Here's a good way to get to know Stretch mode: Set both **MODIFY** and **LENGTH** to max, then slowly rotate **MODIFY** towards noon. Once things are moving nice and slow, gradually rotate the **LENGTH** knob down to its minimum position. Good ol' stretching.



FROZEN

With **MODIFY** set to noon, your loop will stop progressing and infinitely repeat the current slice. You can still adjust **LENGTH** in this setting to shrink and expand the repeating moment.

Spread

The **SPREAD** dip switch turns each of MOOD's modes into a stereo effect.

You can use the Hidden Options to apply **SPREAD** to one channel of MOOD but not the other (pg. 16).

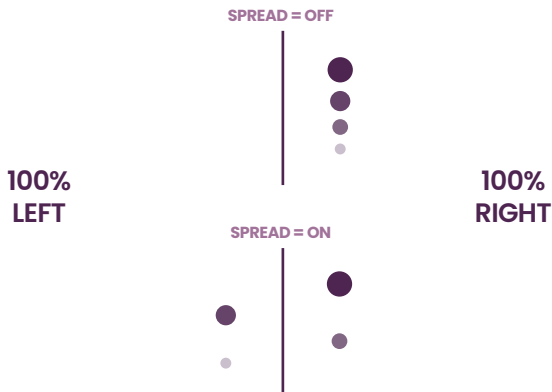
SPREAD does not *enable* stereo, MOOD is stereo by default. What it does is use the pedal's various modes to *create* or *change* a stereo image.

DELAY mode is good for illustrating the difference:

With **SPREAD** off, the stereo image going into the pedal will be preserved. If you have a sound panned 30% to the right, for example, that's where you will hear the echo. This is great if you don't want any extra stereo movement and just want to loop a stereo instrument.



With **SPREAD** on, your incoming stereo image will be altered and exaggerated. In this case, a sound panned 30% to the right will alternate back and forth between 30% to the right and 30% to the left with each echo: a ping-pong delay that mirrors your panning depth. This is great if you want to turn a mono signal into a stereo signal (pg. 44), or use MOOD to create a more dramatic stereo effect that's different from your input signal.



Each mode has its own unique way of creating a stereo image. →

Spread (by Mode)

WET CHANNEL

REVERB - Pans each of the Reverb's various taps to a different place, resulting in reflections that "scatter" across the stereo field.

DELAY - Ping-pong effect where echoes alternate back and forth between the left/right channels.

SLIP - Smooth panning effect. The speed of the movement is set by the **TIME** (and **CLOCK**) setting.

The Hidden Options can adjust the width of the **SPREAD** effect on the Wet Channel (see pg. 16).

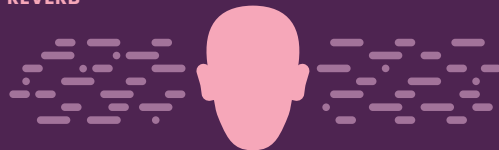
MICRO-LOOP CHANNEL

ENV - The loop maintains the incoming stereo image until the input signal is louder than the threshold, then it pans left/right until the signal is quieter than the threshold again. The speed of the movement is set with **LENGTH** (and **CLOCK**).

TAPE - The right channel plays a copy of your loop forward, the left channel plays a copy of your loop in reverse.

STRETCH - Introduces slow, smooth panning from side to side. The speed of the motion is set by the **MODIFY** (and **CLOCK**) setting.

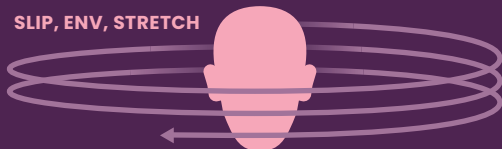
REVERB



DELAY



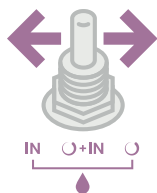
SLIP, ENV, STRETCH



TAPE



Routing



The middle toggle controls MOOD's routing.

It decides what gets processed by the Wet Channel, and it only applies when both channels are on.



INPUT ONLY



INPUT + MICRO-LOOPER CHANNEL



MICRO-LOOPER CHANNEL ONLY

The routing control makes it possible, for example, to send your micro-loops through a reverb, but leave your instrument clean as you play over top.



There's one important aspect of MOOD's routing to be aware of: When the Micro-Looper Channel is in its always-listening state (bypassed), it will record the sounds from the Wet Channel regardless of the routing setting. If you're playing through the Reverb mode before engaging the Micro-Looper, for example, the loop you get will have that ambience baked into it.

WET LOOPS

By default, any micro-loops routed through the Wet Channel will become 100% wet. In other words, the "dry" version of the micro-loop will be replaced by the processed version. But you can blend some of the clean micro-loop back in using the Hidden Options (pg. 15).

Classic Mode

The original MOOD had all kinds of flaws and idiosyncrasies that we've cleaned up in MKII, but sometimes those misbehaviors are just what you need.

CLASSIC MODE brings them all back, while still giving you access to the new features.

Simply flick the **CLASSIC** dip switch on, and enjoy.



The controls are identical, it's the sound and response that differ.

There's one other unique aspect of **CLASSIC MODE**: When the **NO DUB** dip switch is on, the output of the loop will be muted while overdubbing is engaged. This makes it possible to replicate a behavior from the original – hold down the footswitch to record, release when you're ready for playback. (**LATCH** will have to be off for this to work).

CLOCK

MKII – Noise-free

Classic – Noise-full

Turning the **CLOCK** down gradually introduces noise.

MICRO-LOOPS

MKII – Stable and infinite

Classic – Gradual deterioration

The quality of loops will slowly degrade and distort over time.

REVERB MODE

MKII – Pure and modulated

Classic – Resonant and ringy

Trails have a subtle ringing quality, like mild feedback.

SLIP MODE

MKII – Clean and consistent

Classic – Aliased and uneven

Some settings introduce crunchy digital artifacts.

DELAY MODE (TIME KNOB)

MKII – Crisp and controlled

Classic – Bendy and warped

The **TIME** knob introduces rubbery pitch bends.

TAPE MODE (LENGTH KNOB)

MKII – Controls loop length

Classic – Controls chopping rate

The **LENGTH** knob chops up your loop instead of shortening it.

Customize

The purple-labeled dip switches on top of MOOD allow you to configure it for your setup and fine-tune things to your liking.

The dip switch settings are saved with your presets.



MISO

Mono In, Stereo Out. For using MOOD to split a mono signal into a stereo signal.

SPREAD

Engages stereo processing. Each mode has its own unique approach to generating a stereo image (pg. 38).

DRY KILL

Removes your clean signal from the output of the pedal (even when bypassed).

TRAILS

Allows the Wet Channel modes to smoothly fade out after the pedal is bypassed.

LATCH

The hold function for each footswitch is now latching, and will remain engaged until the footswitch is held again.

NO DUB (REFRESH MODE)

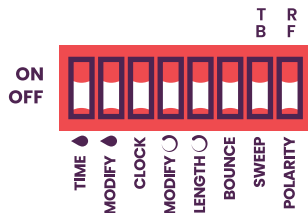
Reduces the Micro-Looper feedback down to 0, for a quick way to turn the Micro-Looper Channel into a pseudo-live effect. You will need to leave overdubbing engaged for this to work. The higher the **CLOCK** knob is turned up, the closer it will track your playing.

The **NO DUB** function works a little differently in **CLASSIC** mode. Here, the loop output will be muted while overdubbing to replicate the behavior of MOOD MKI.

SMOOTH CLOCK

Removes the harmonized stepping effect from the **CLOCK** knob for fluid adjustment.

Ramping



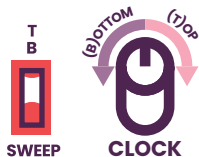
Ramping gives you the ability to automate MOOD's knobs, either as a one-time movement (ramp) or continuous motion (bounce).

It's easier to get started with bounce, so let's do that. We're essentially going to modulate a knob.



1. Engage **BOUNCE**.

2. Choose which knob(s) you wish to control.




3. Choose the sweep.



4. Set the speed.



Now MOOD will steadily move between different **CLOCK** settings. The position of the knob you're controlling is important, because it either sets the maximum or minimum point of the range (depending on the **SWEEP** setting).

By default, bounce is a triangle wave,  but you can use the Hidden Options to choose from a whole pile of shapes (pg. 16).

Ramp is the same idea, but the movement only happens once when you turn the pedal on. Your chosen knob(s) either rise or fall to the position set by the knob, then stay there. Useful for creating a wave of motion and activity when you first turn MOOD on.

Check out the Dip Switches 101 guide on our website for a step-by-step on ramping.

Ramping is engaged as soon as the dip switch for a corresponding knob is set to ON. At this point, the MIX knob automatically changes to control the ramp speed. You can still adjust MIX while ramping by holding down the left footswitch as you move the knob.



MOOD MKII

BYE

This is the end of the MOOD manual.
Hope you're feeling wise and capable.

Write us anytime if you'd like to know more:
help@chasebliss.com

We're happy to help.

Enjoy!
