decibel eleven™

Pedal Palette™

Features, Benefits, and Operation

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Contents

Declaration of Conformity

Decibel Eleven declares that this product complies with the European Union Council Directives and Standards requirements for the Low Voltage Directive (2006/95/EC) and the EMC Directive (2004/108/EC).

$C \epsilon$ ✔ RoHS

Introduction

The Pedal Palette, at it's core, is a four loop, true bypass switcher designed to preserve guitar tone and signal when pedal effects are bypassed. It features the ability to store and recall preset combinations of pedals, enabling the user to switch multiple pedals in and out of the effect chain simultaneously with a single button press. In addition to these base features, the Pedal Palette expands your sonic palette by adding an available parallel mix bus to all effect returns, and adding the ability to change the order of the effects on the fly.

The Pedal Palette is a creative tool designed with an intuitive user interface, making experimentation simple and easy. Reading the entire manual is not necessary to begin enjoying the benefits of the Pedal Palette, but it is highly recommended for a full understanding of it's features and operation.
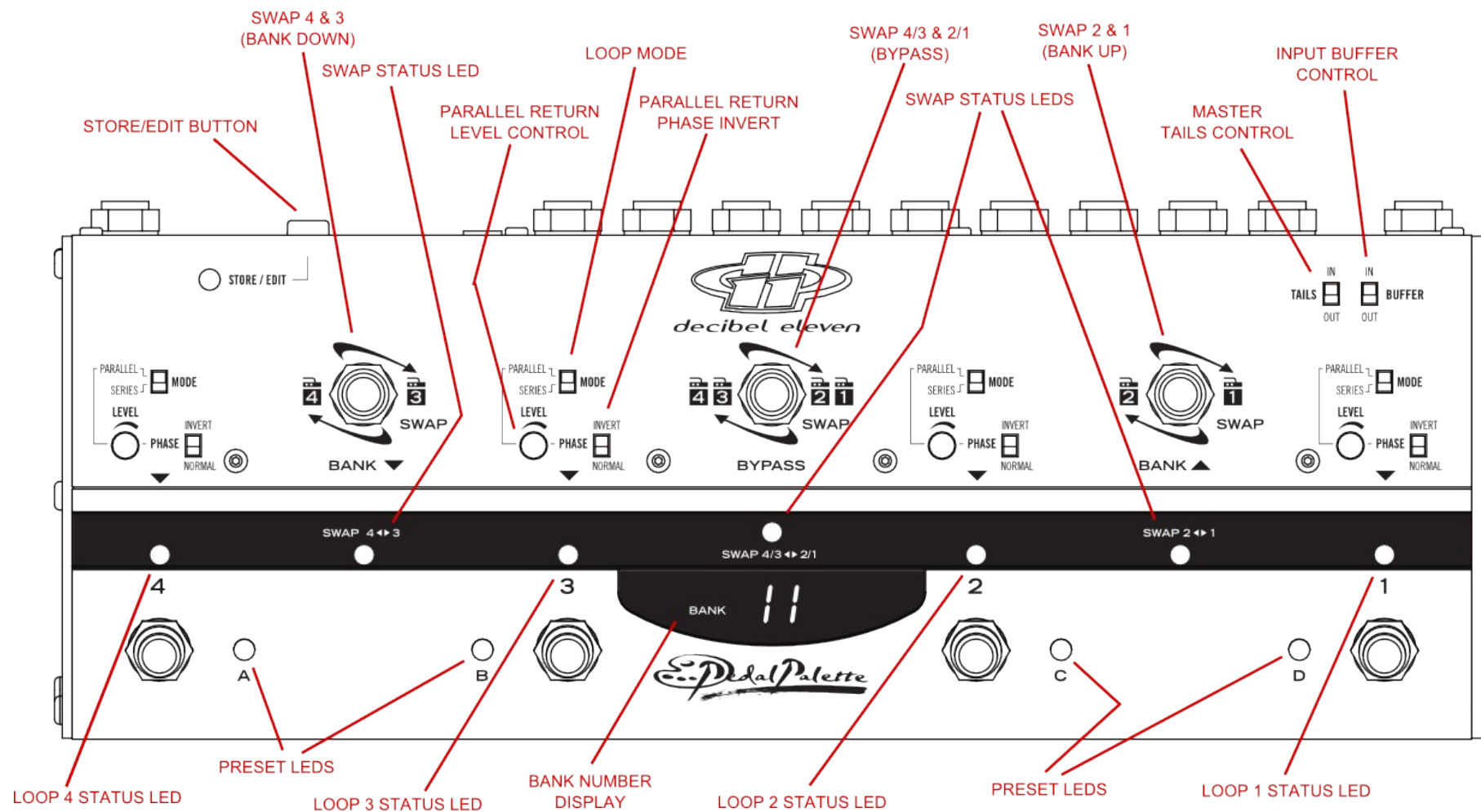
Features

- 4 Pedal Effects Loops
- True Relay Bypass
- Fully Analog Signal Path
- Swap Pedal Order Instantly
- Blend any effect in Parallel
- Reverb and Delay Tails Control
- Optional Discrete Class A Input Buffer
- 128 Presets
- Send and Receive MIDI Program changes

Website

Go to decibel11.com for videos, manuals, accessories, and more.

Contact us directly at support@decibel11.com.

TOP PANEL CONTROLS

STORE/EDIT BUTTON

SWAP 4 & 3
(BANK DOWN)

SWAP STATUS LED

PARALLEL RETURN
LEVEL CONTROL

LOOP MODE

PARALLEL RETURN
PHASE INVERT

SWAP 4/3 & 2/1
(BYPASS)

SWAP STATUS LEDS

SWAP 2 & 1
(BANK UP)

MASTER
TAILS CONTROL

INPUT BUFFER
CONTROL

STORE / EDIT

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TAILS   IN   IN   BUFFER
         OUT   OUT

PARALLEL
SERIES   MODE

LEVEL

PHASE   INVERT
         NORMAL

4   SWAP   3

BANK ▼

PARALLEL
SERIES   MODE

LEVEL

PHASE   INVERT
         NORMAL

4/3   SWAP   2/1

BYPASS

PARALLEL
SERIES   MODE

LEVEL

PHASE   INVERT
         NORMAL

2   SWAP   1

BANK ▲

PARALLEL
SERIES   MODE

LEVEL

PHASE   INVERT
         NORMAL

SWAP 4 ◀▶ 3

SWAP 4/3 ◀▶ 2/1

SWAP 2 ◀▶ 1

4   A   B   3

BANK   II

PedalPalette

2   C   D   1

LOOP 4 STATUS LED

PRESET LEDS

LOOP 3 STATUS LED

BANK NUMBER
DISPLAY

LOOP 2 STATUS LED

PRESET LEDS

LOOP 1 STATUS LED

Operation Basics

This section describes the basic controls of the Pedal Palette. It is meant as a general introduction and a guide for those wanting to get started immediately. This section only covers DIRECT MODE functionality, which is the factory set default mode. For PRESET MODE operation, see the **Preset Control** section [page 14].

Loop Mode Settings

Each loop can be configured to have either a series or parallel connection. Use the **MODE** switch to select the desired mode. When the loop is in PARALLEL mode, it's return signal can be blended, or mixed, into the Pedal Palette signal path using the **LEVEL** knob and the **PHASE** switch. For more information on loop modes, see the **Series Connection** and **Parallel Mix Bus** sections [page 8 & 10]. **NOTE:** Changing the **MODE** settings can cause a loud click or snap with high gain amplifiers. It is advised to keep volume low when switching these.

Controlling the Loop States

The bottom row footswitches (1-4) are used to turn the loops on or off. Status is indicated by the RED LED directly above the switch.

Swapping the Loop Order

The top row footswitches are used to swap the order of the effects. The right-most footswitch will reverse the order of loops 1 & 2 when activated. It's status is indicated by the YELLOW LED directly below the footswitch. The left-most footswitch will reverse the order of loops 3 & 4 when activated. The center footswitch reverses the order of the loop 1&2 section and the loop 3&4 section when activated. For more information on swapping, see the **Order Swapping** section [page 9].

Input Buffer

When the **BUFFER** switch in the upper right corner is set to IN, the input buffer is active in circuit. Setting the switch to OUT will bypass the input buffer circuit. For more details on how Pedal Palette buffers work, see the **Buffering** section [page 13].

Tails Control

The **TAILS** switch in the upper right corner is the master setting for tails control. When this switch is set to IN with at least one loop in parallel mode, the parallel mix bus circuit is always active. With the switch OUT, the parallel mix bus is only active when a parallel mode loop is turned ON. For additional control, loops can be individually configured for tails in or out [see **Tails Control** section – page 12].

Storing a Preset

A loop combination can be stored as a preset by pressing and holding the **STORE/EDIT** button. The green STORE/EDIT LED will light, a bank number will be displayed, and the BLUE preset LEDs will flash in sequence. Select the preset location to store to by first using the BANK UP and BANK DOWN switches to select the desired bank, and then using the bottom row footswitches to select the preset location (A-D) within the bank. Once the Bank/Preset combination is selected, press the **STORE/EDIT** button again to save the preset and return to normal operation. For more details, see the **Preset Control** section [page14].
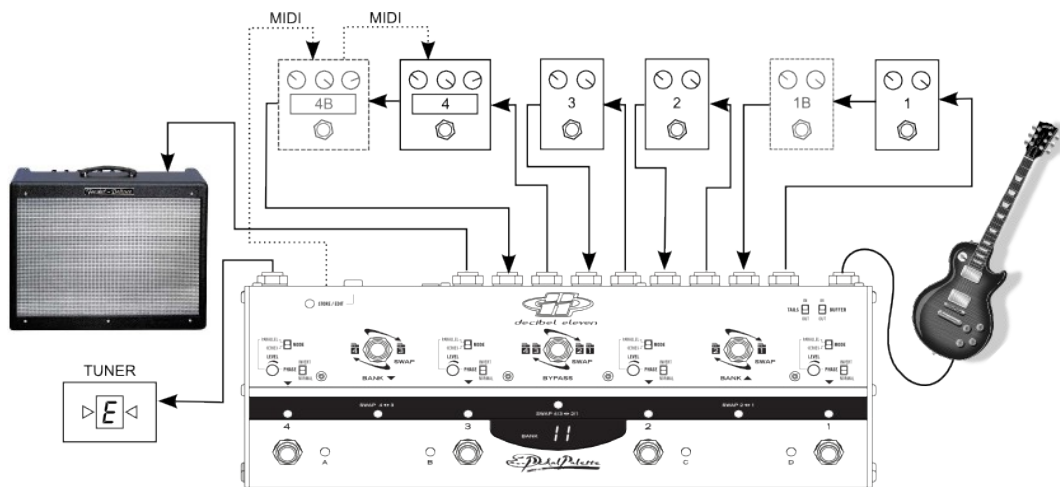
Connections

Refer to the drawings below and to the **REAR PANEL CONNECTIONS** figure on page 7. Each loop of the Pedal Palette can accommodate one or more effect pedals. The SEND jack of each loop is connected to the input of the pedal for that loop. If more than one pedal is used in the loop, then connect the SEND to the input of the first pedal in the loop. Connect the output of the pedal (or last pedal if more than one pedal is used in a loop) to the RETURN jack. Connect your instrument to the INPUT jack, and connect the OUTPUT jack to the amplifier, additional pedal, or other destination. The Pedal Palette can also be used in the effect loop of an amplifier for parallel mixing of modulation pedals within the amp's loop. The TUNER jack can be used for "always on" tuning.

Power

The Pedal Palette can be powered by 9VDC or 12VDC at 300mA. It is highly recommended that a well regulated and isolated 12V, 300mA (minimum) power supply is used for best performance. The power inlet jack is a standard 2.1mm DC power jack, center negative connection.
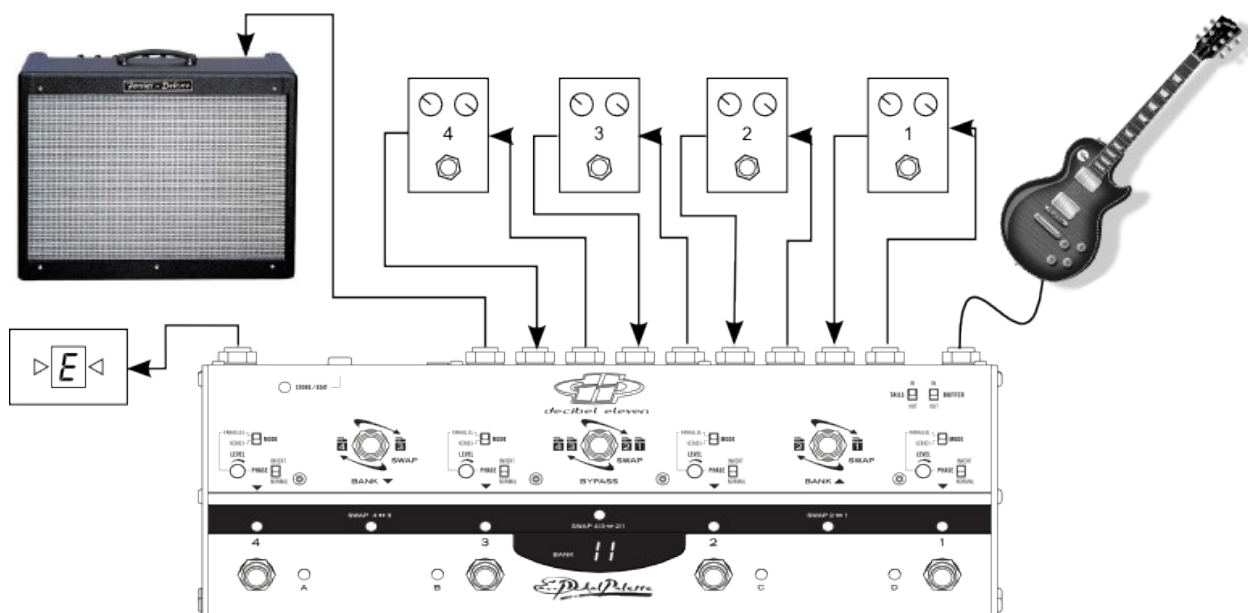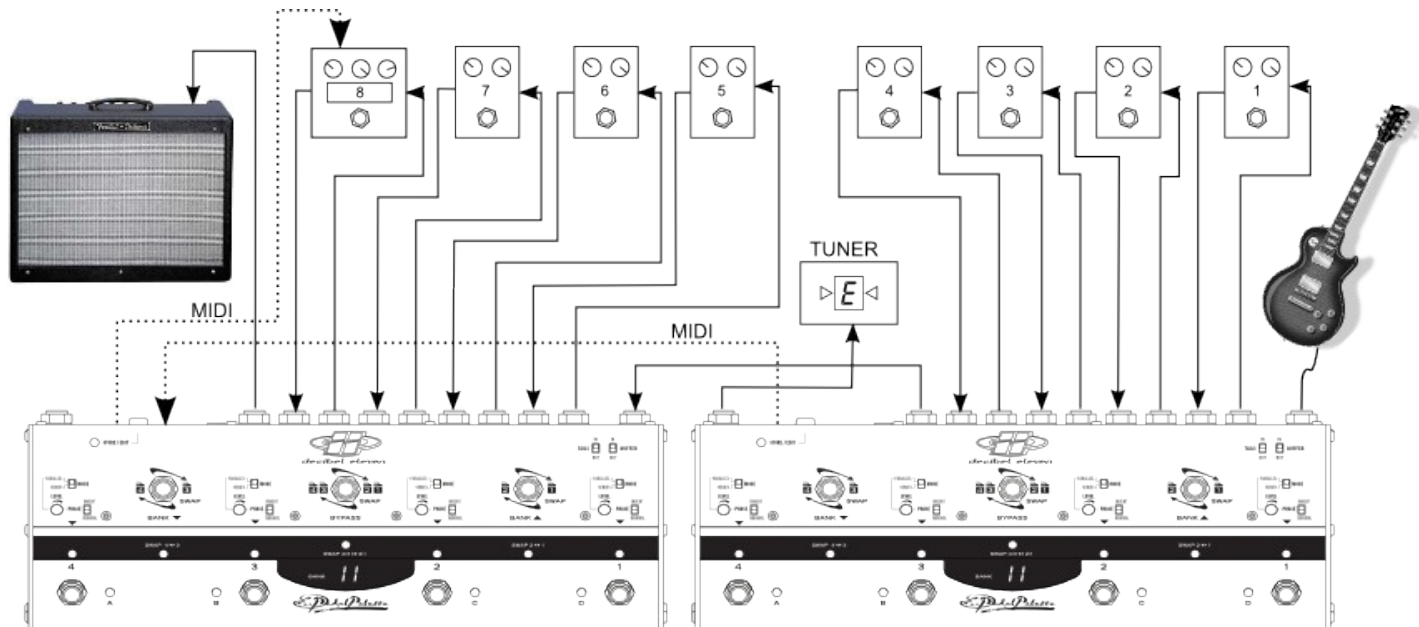

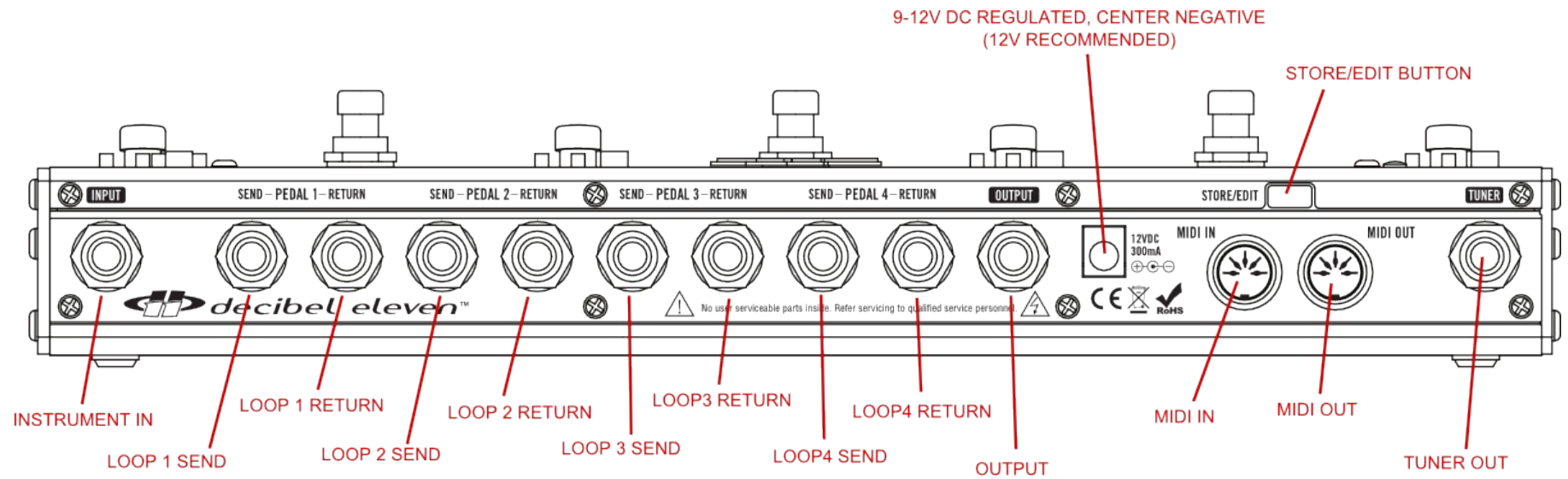
Simple setup with one pedal per loop

Expanded setup with optional multiple pedals per loop and MIDI
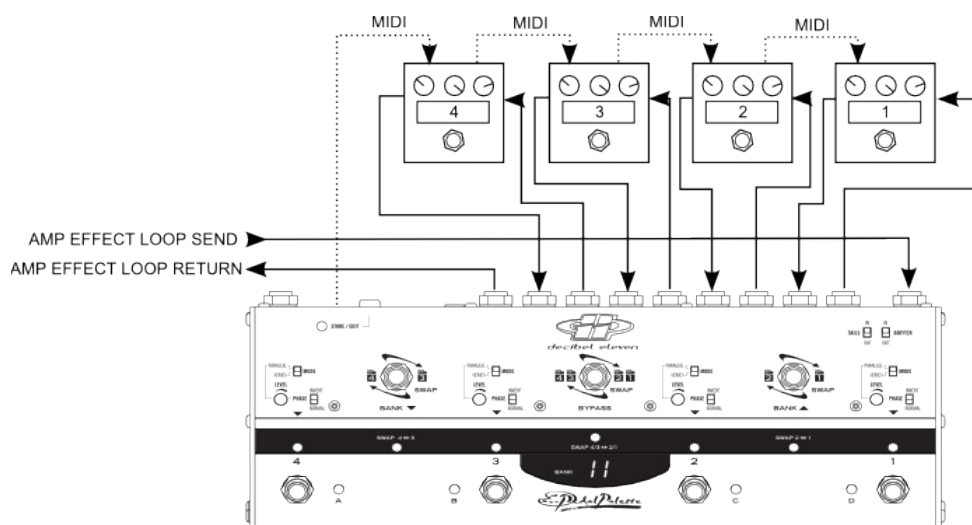
Pedal Palette in Amplifier's Effect Loop – Multiple Modulation Effects in Parallel

Expanded setup using two Pedal Palettes

9-12V DC REGULATED, CENTER NEGATIVE
(12V RECOMMENDED)

STORE/EDIT BUTTON

INPUT   SEND — PEDAL 1 — RETURN   SEND — PEDAL 2 — RETURN   SEND — PEDAL 3 — RETURN   SEND — PEDAL 4 — RETURN   OUTPUT   STORE/EDIT   TUNER

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No user serviceable parts inside. Refer servicing to qualified service personnel.

CE   RoHS

12VDC
300mA

MIDI IN   MIDI OUT

INSTRUMENT IN

LOOP 1 RETURN

LOOP 1 SEND

LOOP 2 RETURN

LOOP 2 SEND

LOOP3 RETURN

LOOP 3 SEND

LOOP4 RETURN

LOOP4 SEND

OUTPUT

MIDI IN

MIDI OUT

TUNER OUT

REAR PANEL CONNECTIONS

True Bypass

Passive guitar pickups are low level, high impedance sources. This means they are easily loaded down by all the various cable and connections required when using multiple effect pedals, resulting in a loss of high frequency response.

Many effect pedals on the market employ circuitry that is active even when the effect is turned off. While this design allows for silent switching, the "bypass" circuitry typically has high harmonic distortion and minimal headroom, both of which can greatly affect the tone and dynamics of your playing. Other pedal designs use a bypass scheme where the effect's input circuitry remains connected even when bypassed. This type of pedal continues to load the guitar signal even when the pedal is switched off.

These types of pedal bypass issues have a cumulative effect. And, with several pedals in your effect chain, they can result in a loss of tone, dynamics, and high frequency response - even when all your pedals are OFF.

A true bypass pedal will completely disconnect all circuitry from the guitar signal and will route the pedal input directly to the pedal output. This provides the most "pure" signal path. However, even if all the pedals in your effect chain are true bypass, there still exists the possibility of poor signal caused by all of the cables, connectors, and switches that your guitar signal must travel through.

The Pedal Palette is a true bypass switcher. The advantage to having all of your effect pedals connected through the Pedal Palette is that, when all of the pedal loops are switched off, your guitar signal goes directly from the input jack to the output jack, bypassing all of the cables, connectors and pedals in the effect chain.* In order to achieve a "straight wire" type of true bypass, the Pedal Palette utilizes relays. This provides the most transparent bypass possible. However, because relays are mechanical switches, it is understood that they inherently cause some noise when switching.

* when the Input Buffer and Tails switches are off.

Series Connection

Guitar effect pedals are typically wired in what is known as a "series" configuration. What this means is that the guitar is plugged into the first pedal, the output of the first pedal goes to the input of the second pedal, the output of the second pedal goes into the third pedal, etc. [see Figure 1]. This configuration makes it simple and easy to see what the signal path is. However, the series configuration is limited in several ways. The series order of the effects is fixed and cannot be

changed. And, the effects cannot be blended or mixed. Digital multi-effect processors have long been able to obtain more complex and flexible routing and mixing capabilities. And, recording engineers will often use multiple effects mixed in parallel to create lush and complex soundscapes. With the Pedal Palette it is now possible to obtain these types of results with analog routing and mixing for your favorite pedal effects.
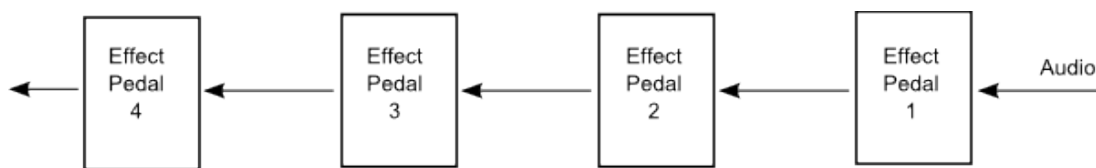

Figure 1: Series configuration

Order Swapping

Typically, the order of your pedals in your effect chain is determined by trial and error, and through general consensus. However, many times an alternate order of pedals can result in an equally useful and effective sound effect. The Pedal Palette gives you the ability to swap the order of your effects in real-time. In some cases, this can result in drastic differences. This is particularly true with tone or frequency modifying effects such as distortion, wah, or EQ pedals. In other cases, the result is more subtle, where one effect becomes more predominate than the other(s). Modifying effect pedal order is great when searching for just the right sound, and it greatly expands your available sonic options.

The top row of footswitches, labeled **SWAP** , allow the order of the effects to be changed. The right-most **SWAP** switch reverses the order of loops 1&2. The left-most **SWAP** switch reverses the order of loops 3&4. The middle **SWAP** switch reverses the order of the loop 1&2 section and the loop 3&4 section [see Figure 2]. This method allows many possible order combinations while still being intuitive and easy to understand. The YELLOW swap status LEDs provide simple visual feedback, making it ideal when swapping live and in real time.
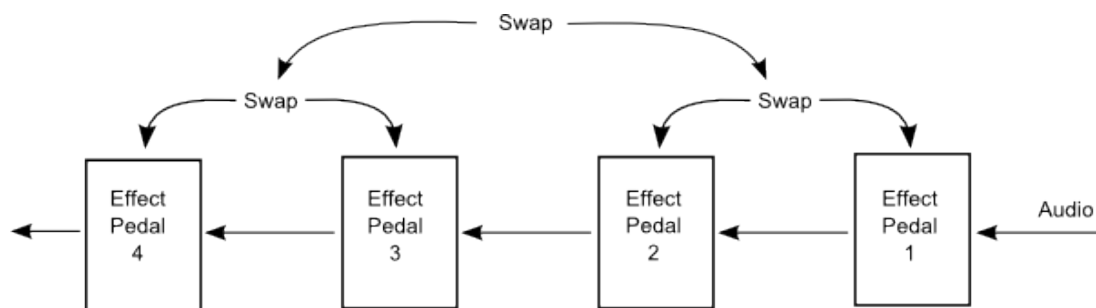

Figure 2: Series configuration - Order Swapping

Parallel Mix Bus

Parallel mixing has long been a useful method of achieving a desired sound effect. It is a standard method used with reverbs and delays. All reverb and delay pedals have some type of parallel mixer built into them. The signal seen at the input to the effect, referred to as the "dry" signal is mixed with the delayed output of the effect (the "wet" signal). Some pedals convert the direct "dry" signal to digital and mix it with the "wet" signal digitally before converting back to analog. Other pedals keep the direct "dry" signal analog and mix analog. In many cases the mix is controlled through a "blend" knob which balances the amount of "dry" signal with the amount of effected "wet" signal.

The parallel mix bus in the Pedal Palette works in a similar way, by taking the pedal's output at the loop *return* jack and mixing it with the "dry" signal obtained within the Pedal Palette. In this case, however, since the Pedal Palette has more than one effect (loop), the "dry" signal is not always the signal at the *input* jack. It could also be the signal output from any active SERIES mode loop(s).

Setting a Loop in Parallel Mode

To configure a loop in parallel, set the loop **MODE** slide switch to PARALLEL. Once the switch is set to PARALLEL, the loop's *send* signal is split and also sent to the following loop's *send* jack. The *return* signal of the loop will now be routed to the parallel mix bus instead of to the next loop's *send*. See Figure 3 below showing the signal routing when a loop is in parallel.
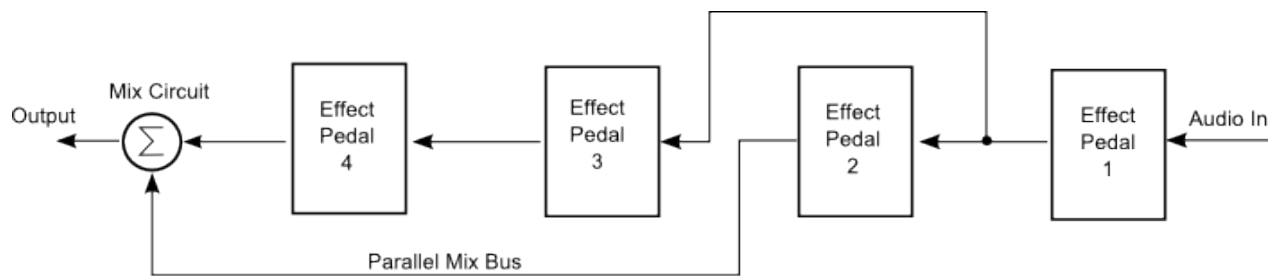

Figure 3: Parallel configuration : Effect Pedal 2 is switched to PARALLEL mode.

Level and Phase Invert Controls

When a loop is set to PARALLEL mode, there are two additional controls which can be used to set the desired blend of the effect. The **LEVEL** control is used to set the amount of effect *return* that is mixed in. The **PHASE** switch inverts the phase of the effect *return*. Some effect pedals will invert the phase of the signal such that their output is out of phase with their input. With these types of effect pedals, it will be necessary to use the INVERT position to correct the phase before mixing. Other pedals may have some phase shift, but may not be completely out of phase. For these reasons, some

experimentation with the **PHASE** switch settings is recommended. If the effect gets weaker when the **LEVEL** control is turned all the way clockwise, this is an indication that the effect is out of phase, and the **PHASE** switch should be toggled. *In any case, use what sounds best.*

Parallel Reverb and Delay

There are several practical advantages to using the Pedal Palette with delay and reverb pedals:

- The direct guitar signal remains analog. Since your "dry" sound is no longer obtained from the effect pedal, your guitar signal will not be converted to digital and back again (as some pedals do). Also, your "dry" guitar signal level remains consistent and it is not modified and re-mixed at each reverb and delay pedal in the chain, which can add noise.

- Delay and reverb tails, or echoes, can continue to decay naturally after the effect is switched off. Delay and reverb pedals that are true bypass must abruptly cut-off the reverb and delay tails when switched off. With the Pedal Palette, their echo tails are allowed to fade out [see **Tails Control** section – page 12].

- Multiple delay and/or reverb pedals active in an effects chain can all be fed the same input signal. Using both a delay and a reverb on a source is a common technique in recording studios. However, the same result can not be achieved in a typical series pedal effect chain. This is because, in the series chain, one of the two effects must always come first, putting it's imprint on the sound before reaching the second effect. With the Pedal Palette, it is now possible to send the same input signal to both the reverb and delay effects, and then mixing their "wet" outputs together with the "dry" signal using the parallel mix bus.

When using delay and reverb pedals in PARALLEL mode with the Pedal Palette, it is important to set the "blend" or "mix" setting on the pedal(s) to 100% "wet". The blending will now be controlled with the loop's **LEVEL** control on the Pedal Palette. In some pedals, there may be an internal setting for "kill dry" which can also achieve the same result.

Creative Uses of Parallel Mixing

Parallel effects mixing is widely used in recording studios as a creative tool for blending all types effects to achieve a more distinctive soundscape. Many of these same techniques can be applied using guitar pedal effects with the Pedal Palette. For example, the intensity of a chorus or flanger can be easily controlled by using a parallel mix bus to blend the amount of effected signal with the direct signal. Mixing a compressor in parallel can "fatten" the sound, while still retaining dynamics, by blending the direct tone with a heavily compressed tone. Likewise, a distortion pedal can be blended

with a clean tone to create a bigger, more dynamic sound.

When used in combination with effects order swapping, the parallel mix bus can yield some interesting results. Many times, parallel mixed effects, such as delay, are used at the end of the chain. This allows additional series effects to be inserted in front of it, with the result being that the delay receives the affected sound. In the Pedal Palette, if the order is swapped, the result is that the delay is now fed the clean guitar signal *and* the series effect is also fed the clean guitar signal, creating a dual signal path. The outputs from both effects are then mixed via the parallel mix bus. With some experimentation, many unique results can be achieved [see Figure 4].
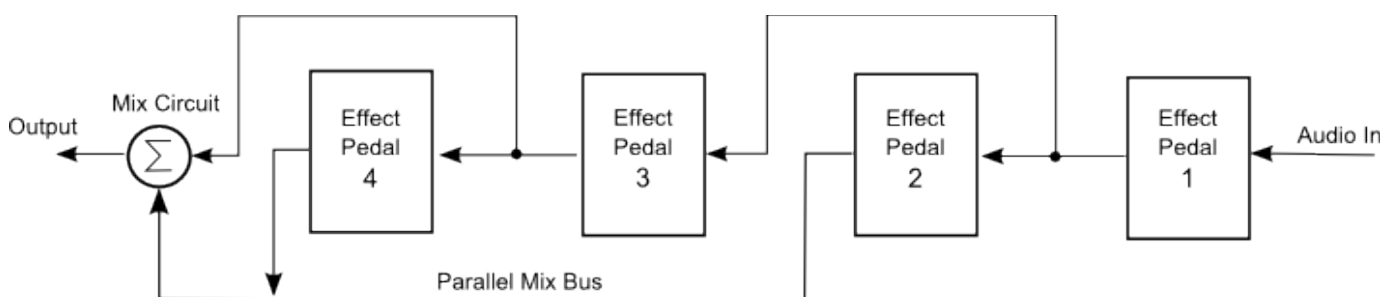

Figure 4A: Parallel configuration:
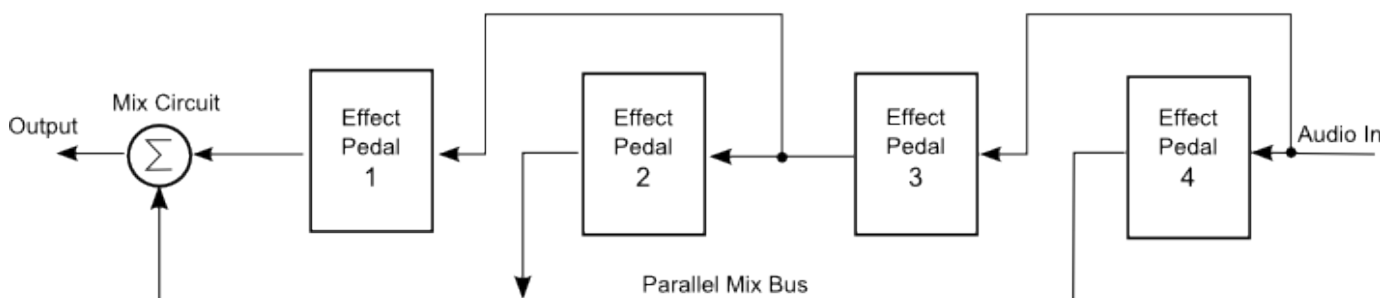Pedal 2 and Pedal 4 are PARALLEL

Figure 4B: Parallel configuration:
Pedal 2 & Pedal 4 are PARALLEL, Pedals 1&2 swapped, Pedals 3&4 swapped, section 1/2 & 3/4 swapped.

Tails Control

When using reverb and delay pedals, it is often desired to have the tails, or echoes, decay naturally after the effect is shut off. True bypass pedals inherently cut-off the echoes abruptly when the pedal is turned off. With the **TAILS** control on the Pedal Palette, the *send* to the pedal will be muted when the loop is off. But, the pedal *return* will remain connected to the mix bus, allowing the residual echoes to ring out. This is a very useful feature when used with a reverb or delay pedal, however it can be problematic when using the parallel mix bus with pedals that do not have echoes, and which may be noisy. For this reason, each effect loop can be individually configured for tails IN or OUT

Individual Loop Tails Control

Individual TAILS control for each loop is configured in SETTINGS MODE. To enter SETTINGS MODE, press the **SWAP 1-2** footswitch and the **SWAP 3-4** footswitch simultaneously. The display will read ᓱᓯ and the BLUE preset LEDs will sequence. To enter SETTINGS - TAILS, select the **A** footswitch. The display will now read ᓱᓯ and the current TAILS setting for the loops is displayed by the RED loop status LEDs. The loop on/off footswitches are used to set the TAILS mode for each loop. When the RED loop status LED is lighted, the TAILS for that loop is IN. When the LED is off, TAILS are OUT. To exit SETTINGS - TAILS, press the **STORE/EDIT** button once to return to the SETTINGS main menu, and press **STORE/EDIT** a second time to return to the current operating mode.

Master Tails Switch

The top panel **TAILS** switch acts as a master switch for tails control. When the **TAILS** switch is set to IN, and there is at least one loop configured in PARALLEL mode, the mix bus will always be active in circuit. When the **TAILS** switch is OUT, the mix bus is active in circuit only when a PARALLEL mode loop is active, and the parallel mix bus is bypassed when no PARALLEL mode loops are active.

<u>Buffering</u>

The Pedal Palette can be configured to be completely true bypass when all loops are off. This is the case when the input **BUFFER** and **TAILS** switches are set to OUT. However, there are some configurations which require the use of buffers in the circuit, such as when mixing in parallel, or when a loop is active. The Pedal Palette is designed such that any buffering required for a series configured signal path is done via low distortion, discrete, Class A circuitry. For the parallel mix bus, a high quality, low noise opamp circuit is used to achieve maximum headroom and low distortion.

The optional input buffer is a low distortion, discrete, JFET input, Class A circuit. It can be used, when desired, to convert a high impedance signal source (such as pickups) to low impedance, thereby eliminating the effects of capacitive loading and minimizing noise that may be caused by long cable runs.

When the input **BUFFER** is switched OUT, and when LOOP1 is active and first in sequence (not swapped), the Pedal Palette input is directly connected to the LOOP1 *send*. This is optimum for the use of fuzz or other effects that sound best when plugged in straight from the guitar. This "direct-connection" feature is unique to LOOP 1 only. Loops 2 thru 4 are buffered when on, even if first in sequence.

Operating Modes

The Pedal Palette has two operating modes, DIRECT MODE and PRESET MODE. Switching between the two modes is easily accomplished by pressing both the **LOOP 1** and **SWAP 1-2** footswitches simultaneously. This allows the user to easily change between operating modes during performance. For example, if you are operating in PRESET MODE and decide you want to improvise, you can easily change to DIRECT MODE and make changes.

DIRECT MODE

DIRECT MODE allows direct control over each loop state and swap state, and is indicated when the numeric BANK display and the blue preset LEDs are not lighted. The functions of the footswitches are indicated on the panel by white on red lettering. This mode is used for direct real time control of the loop and swap states.

PRESET MODE

PRESET MODE allows the Pedal Palette to recall stored switch configurations (presets), and is indicated by the lighted numeric BANK display and BLUE preset LEDs. In this mode, the functions for the footswitches are indicated on the top panel in gold lettering.

Preset Control

The Pedal Palette features easy storing and recalling of preset switch configurations. A preset in the Pedal Palette consists of the configuration and states of the stomp switches only. This includes all LOOP ON/OFF and SWAP ON/OFF states. A preset does not include the states of the slide switches (they are considered global switches).

There are 128 available preset locations in the Pedal Palette. Presets can be recalled directly in PRESET MODE, or can be recalled using a MIDI controller (see **MIDI Control** section). In PRESET MODE, the presets are configured in 32 banks of 4 presets. The BANK display indicates the bank (1-32) and the blue preset LED indicates the preset (A,B,C,D) within the bank. To change the bank, use the **BANK UP** and **BANK DOWN** switches. Then select the preset using the **A, B, C, D** switches.

Bypass

The **BYPASS** footswitch can be used in PRESET MODE to clear the current preset. When a preset is active, pressing the BYPASS footswitch clears the SWAP states and bypasses all loops. Since there is no current preset selected, the BLUE preset LEDs will flash in sequence. From this state, any preset in any bank can be activated.

Storing a preset in DIRECT MODE

The Pedal Palette allows any configuration created in DIRECT MODE to easily be stored for later recall. When you have a configuration that you wish to save, simple press and hold the **STORE/EDIT** button until the the green STORE/EDIT LED lights. The BANK display will now be lighted and the blue preset LEDs will be sequencing. Select the preset location you wish to store by using the **BANK UP** and **BANK DOWN** buttons to select the bank and then press the **PRESET** button (**A,B,C ,D**) within the selected bank. Once you have the preset location selected, simply press the **STORE/EDIT** button again. All LEDs will flash to indicate that the preset was saved, and the Pedal Palette will return to DIRECT MODE.

Editing a preset in PRESET MODE

When in PRESET MODE, a preset can be easily modified and re-saved. While in PRESET MODE, select the preset you wish to edit and press and hold the **STORE/EDIT** button. The green STORE/EDIT LED lights up and the preset LED and BANK number are displayed as flashing, showing a reminder of what is being edited. Now the **LOOP** and **SWAP** switches are active, allowing for changes to the loop and swap states. Once the changes have been made satisfactorily, press the **STORE/EDIT** button. All LEDs will flash to indicate that the (edited) preset has been saved, and the Pedal Palette will return to PRESET MODE.

MIDI Control

The Pedal Palette can be set to send and receive MIDI Program Change commands. In order to activate MIDI functionality, a MIDI channel must first be selected in SETTINGS MODE. Once a MIDI channel has been set, the Pedal Palette will send MIDI Program Change messages while in PRESET MODE, and will recall presets when receiving MIDI Program Changes in DIRECT and PRESET MODE.

Setting the MIDI Channel

To enter SETTINGS MODE on the Pedal Palette, press the **SWAP 1-2** and **SWAP 3-4** footswitches at the same time. The display will read 5E . Select the **B** footswitch to enter SETTINGS - MIDI. The numeric display will now alternate between the current MIDI Channel and C H . Use the **BANK UP** and **BANK DOWN** footswitches to select the desired channel, 1-16. To deactivate MIDI functionality, select the dash-dash (⁻ ⁻). Exit SETTINGS - MIDI by pressing the **STORE/EDIT** button once to return to SETTINGS MODE and a second time to return to the current operating mode.

MIDI Echo

The Pedal Palette can be set to echo incoming MIDI commands to it's MIDI OUT port. This can be

useful when using a master MIDI controller to control other MIDI devices in addition to the Pedal Palette. To enable MIDI echo, enter SETTINGS - MIDI mode as described in **Setting the MIDI Channel.** above. The middle **BYPASS** footswitch is used to set the MIDI Echo ON or OFF. The YELLOW LED beneath the footswitch is lighted when MIDI Echo is enabled and not lighted when MIDI Echo is disabled. Exit SETTINGS - MIDI mode by pressing the **STORE/EDIT** button twice.

MIDI output in PRESET MODE

The Pedal Palette has 128 preset locations available, corresponding to the 128 available MIDI Program Change Numbers. In PRESET MODE these are configured as 32 banks of 4 presets. When a preset footswitch is activated in PRESET MODE, a MIDI Program Change (0-127) will be sent on the set MIDI channel. This can be used to recall presets on another Pedal Palette, or any other device capable of responding to MIDI Program Change messages. The MIDI Program Change Number is fixed for each preset (Bank 1, Preset A sends MIDI Program Change Number 0). Any desired preset mapping must be achieved within each individual controlled device.

MIDI Input in PRESET MODE

In PRESET MODE, a received MIDI Program Change message on the set MIDI channel will load the corresponding preset on the Pedal Palette. This can be used for syncing a Pedal Palette to a master MIDI controller or another Pedal Palette.

MIDI input in DIRECT MODE

When the Pedal Palette is in DIRECT MODE, a MIDI Program Change received on the set MIDI Channel will load the corresponding preset. This is useful for syncing the Pedal Palette to a master MIDI controller or to another Pedal Palette. Since the Pedal Palette is in DIRECT MODE, the SWAP and LOOP footswitches are active, allowing instant changes to be made to the loop and swap states at any time.

Storing Changes in DIRECT MODE

When using MIDI to control the Pedal Palette in DIRECT MODE, it is possible to make changes to a received preset and then store those changes instantly. Once a MIDI Program Change message has been received on the set MIDI channel, changes can then be made to the SWAP and LOOP states. Pressing and holding the STORE/EDIT button will now save these changes back to the preset location of the received MIDI Program Change. If no MIDI Program Change message has previously been received on the set MIDI channel, then pressing and holding the STORE/EDIT button will allow the preset location to be selected [see **Preset Control → Storing a Preset in DIRECT MODE** above].

SETTINGS MODE

The Pedal Palette SETTINGS MODE is used for configuring individual loop TAILS control, MIDI Channel, MIDI Echo, MIDI data dump and receive, and for restoring the factory default settings.

Entering SETTINGS MODE

To enter the SETTINGS MODE, press the **SWAP 1-2** and **SWAP 3-4** footswitches simultaneously. The numeric display will read 𝖲𝖤 . The BLUE preset LEDs will flash in sequence indicating the options available:

TAILS Control

Enter settings mode as described above (**Entering SETTINGS MODE**). Press the **A** footswitch to select the individual loop TAILS settings. Refer to the **TAILS Control → Individual Loop Tails** control section on page 12.

MIDI Setup

Enter settings mode as described above (**Entering SETTINGS MODE**). Press the **B** footswitch to select the setup for MIDI Channel and MIDI Echo. Refer to the **MIDI Control -> Setting the MIDI Channel** and **MIDI Echo** sections [page 15-16].

MIDI Sysex Data

Enter settings mode as described above (**Entering SETTINGS MODE**). Select the **C** footswitch to access the options for sending and receiving bulk MIDI system exclusive data. Refer to the section **MIDI Sysex Data: Bulk Dump and Receive** for details [page 18].

Factory Reset

Enter settings mode as described above (**Entering SETTINGS MODE**). Select the **D** footswitch to load the menu for initiating a full factory reset. The display will read 𝗋𝖲 and the YELLOW middle SWAP LED will be lighted. This procedure will erase all preset data and set all settings data to the factory defaults. Selecting the middle **SWAP** footswitch enables alternating 𝗒 and 𝗇 options. Selecting the **LOOP 3** footswitch (YES option) will proceed to **erase all preset data** and restore settings to their factory default. Make sure you absolutely want to do so before proceeding. Selecting the **LOOP 2** footswitch (NO option) returns to the main SETTINGS menu. To return to the current operating mode, press the **STORE/EDIT** button.

MIDI Sysex Data: Bulk Dump and Receive

The Pedal Palette is capable of sending and receiving all of it's settings and preset data via a MIDI system exclusive message, This can be useful for backing up presets to a computer file, or for copying presets from one Pedal Palette to another. To do this, first enter SETTINGS MODE by pressing both the **SWAP 1-2** and **SWAP 3-4** footswitches simultaneously. The display will read $5E$ and the menu options will be indicated by the BLUE preset LEDs. Select the **C** footswitch to access the data dump menu. The display will read dd and the YELLOW **SWAP 1-2** and **SWAP 3-4 LEDs** will be lighted.

Sending a MIDI sysex data dump

To send a MIDI sysex data dump of all preset data and global settings, first connect the MIDI out jack directly to the MIDI in of the device you wish to send the dump to. To initiate the data dump, press the **SWAP 3-4** footswitch. The display will read $0E$ while the YELLOW **SWAP 3-4** status LED will flash rapidly. Once the data dump is complete, the display reverts to dd and the options for data dump and receive are again available. To exit out of SETTINGS - DATA DUMP, press the **STORE/EDIT** button once to return to the SETTINGS menu and a second time to return to the current operating mode.

Receiving a MIDI sysex data dump

A MIDI sysex bulk dump can be used to restore data from a previous backup, or to duplicate the presets from another Pedal Palette. *Be aware that this procedure will overwrite the existing settings and preset data.*

To receive a MIDI sysex data dump from a previously stored dump, or from another Pedal Palette, first connect the MIDI out of the sending device to the MIDI in jack on the Pedal Palette. To begin waiting for the dump, press the **SWAP 1-2** footswitch. The display will read In and the YELLOW **SWAP 1-2** status LED will flash, indicating that it is waiting for valid data. Initiate sending from the sending device. If the data is valid and received correctly, the Pedal Palette will flash all LEDs twice and return to the SETTINGS – DATA DUMP menu. If the data is not received or is not valid, then the Pedal Palette will ignore the data and not complete the write to memory. To cancel out of the "waiting for data" state, press the **SWAP 1-2** footswitch again. To exit out of SETTINGS - DATA DUMP, press the **STORE/EDIT** button once to return to the SETTINGS menu and a second time to return to the current operating mode.

<u>Specifications</u>

Bypass method:	Relay True Bypass or Analog Buffered.
Input Impedance:	Input Buffer: 1 MΩ
	Loop Return: 470 kΩ
Max. Input Level:	+16 dBu
Frequency Response:	+0.0/-0.2 dB, 10 Hz - 40 kHz
S/N Ratio:	>96 dB, 0 dBV ref. (no weighting)
THD+N:	<0.004%, -10 dBV, 20 Hz - 30 kHz
Output impedance:	400 Ω
Max. Output Level:	+19 dBu into 10 kΩ
Power:	9-12 VDC, 300 mA, center negative
	(12V DC isolated & regulated recommended)
Dimensions:	13.2" x 5" x 1.6" (W x D x H)
Weight:	3 lbs.