



INSTRUCTIONS



OVERVIEW

We may have finally caught bliss. This is the very famous five-knob, two germanium transistor fuzz we've always dreamed of collaborating with ZVEX on. In short, it's a souped-up Fuzz Factory™ with digital control and a resonant low pass filter. Although the five knobs are named for the parameters over which they seem to have the most control, please don't hold us to it. They are controls for various operating levels and biases, shaping you a personalized fuzz. Like all Chase Bliss Audio™ pedals, all of these settings can be stored in presets, ramped, or controlled via expression pedal. Every knob and switch is connected to a little digital brain while your guitar signal stays 100% analog and never gets digitally processed.

VOLUME

Sets the output level.

DRIVE

Increases distortion when used as a "normal" fuzz and adjusts feedback pitch and tonal thickness, if you're that kind. This control becomes meaningless when COMP is all the way right.

GATE (RAMP)

When there are no dip switches assigned to ramp any controls, this knob controls the gate. Turn to right to eliminate squeals, hiss, and buzz. Stop just as they disappear, or use to tune in exact feedback pitch, if you're that kind. Turning to the left opens the gate. If a dip switch is engaged for ramping, you can set this knob to control any of the five parameters individually or simultaneously (VOLUME, DRIVE, STAB, COMP, LPF), and have it either modulate (bounce) or ramp-and-hold (rise or fall) via dip switches in the back of the pedal. In this case, this knob controls the ramp time in which this takes place.

STAB

Use all the way right for classic fuzz and to avoid squealing. Turn left for fuzz that is more soft and squishy, as well as to create self-oscillation.

COMP

Adds attack characteristic when turned to left, which gets softer to right, and suddenly pinches tone when all the way right. Also use to tune in fat feedback fuzz, if you're that kind. Lower the STAB and see what happens to this control.

LPF

Sets the cutoff frequency for a low pass filter. All the way clockwise is open, no frequencies being cut. As the knob is turned counterclockwise high frequencies are removed. In the maximum counterclockwise position, depending on where the LPF toggle is set, most or all high frequencies are cut.

AUX FUNC TOGGLE

This toggle selects the function applied to the signal when the AUX stomp is pressed. When the toggle is set to the STAB setting, the STAB control will be maxed out when the footswitch is activated. Setting the toggle to LPF will allow the user to change between the max LPF setting and the knob defined LPF setting each time the footswitch is activated. Finally, the AUX stomp can be used to close the GATE (max CW) by setting the AUX FUNC toggle to GATE. Alternatively, if put the AUXPOL dip switch in "D" (down) the polarity of these functions will be reversed. Make sure you have the AUXPOL dip switch in the "UP" position by default.

FAT TOGGLE

This toggle selects the amount of sub frequencies allowed into the fuzz circuit and changes the nature of the self-oscillation pitches. NORM is typical Factory™ configuration. FAT and FATTER increases the sub frequencies, respectively. This means the pedal can oscillate at much lower registers, giving it some very interesting thunder broom synth qualities. This fatness lends itself particularly well to the bass guitar, and rips equally well on guitar.



LPF TOGGLE

This toggle selects the type of low pass filter associated with the LPF control. Select the left position for a one-pole, gentle low pass filter – this is typical of many low pass filter “tone” controls in guitar pedals. The middle position is a two-pole, resonant low pass filter. The right position is a two-pole, low pass filter with enough resonance to self-oscillate, be careful with this setting!

BYPASS STOMP

Activates or bypasses the effect. This can be changed to a momentary bypass or momentary active via a dip switch in the back of the pedal.

AUX STOMP

Activates the auxiliary function defined by the AUX FUNC toggle. This stomp can also be set to latching or momentary active via a dip switch on the back.

LOWER TOGGLE

This switch recalls presets. The right position recalls preset #1, the left position recalls preset #2. The middle position will always reflect wherever the knob positions, toggle positions, and dip switch positions are currently at (live mode). In order to save to the right preset slot, you hold down the right stomp (BYPASS) for 3 seconds, and then hold down both stomp switches simultaneously for another 3 seconds. The LED blinks and your setting is saved. For the left slot, you do the same thing, but hold the left stomp (AUX) first. If you recall a preset, and move a knob, you will notice that the LED above the toggle goes dim. This is to signify that something has changed on the preset. If you want to save this change in the preset, you will have to save it again.

IN / OUT

¼” mono jack.

EXP / CV

¼” TRS jack for expression pedal (parameter selectable via dip switch in the back of the pedal). Tip goes to wiper. Can also be used for 0-5V Control Voltage (CV) on tip – the ring should be left floating in this case. There are many expression pedals that work with Chase Bliss Audio products, contact us for more info.

MIDI/AUX

¼” TRS jack. This can be used to interface the pedal with a Chase Bliss Midibox. There is much more information on this in the MIDI manual. In addition, this can be used as a secondary switch to activate / bypass the AUX FUNC control with a momentary normally open (NO) switch.

POWER & OTHER INFO

This pedal consumes ~50mA and should be operated with a standard 2.1mm 9V DC center negative adapter with current supply capabilities of 100mA or more. Input

impedance of this device varies dependent on fuzz settings, and output impedance is less than 1k.

EXPRESSION / CV CONTROL & DIP SWITCHES

The VOLUME, DRIVE, STAB, COMP, and LPF dip switches in the left bank allow you to control parameters via Expression Pedal / CV. If you have something plugged into the EXP / CV jack but do not have any parameters selected via dip switch, you can control the GATE knob via expression or CV. It behaves like it has the “rise” dip switch engaged. Top or bottom sweep can be selected via the “sweep” dip switch.

SETTING EXPRESSION / CV RANGE

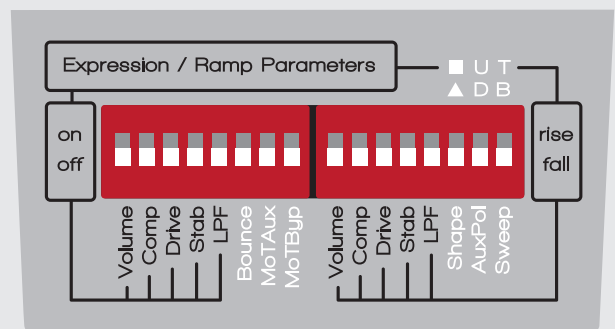
The range of the expression / CV is controlled by the parameter knob position and the “SWEEP” dip switch. For example, if you wanted an expression pedal to control the VOLUME parameter from zero volume to unity gain, you would make sure the “SWEEP” dip switch is in the bottom position and set the VOLUME knob at unity gain. If you need more volume you simply turn the VOLUME knob up slightly. This will increase the maximum range of the expression pedal. This allows you to control multiple parameters with an expression pedal, but you can fine tune the range that you want for each parameter.



This device complies with part 15 of the FCC rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.

UNDERSTANDING THE DIP SWITCHES

When you save a preset, all of this information gets saved. The indicated parameters below correspond to the ramp function or an expression pedal (if one is plugged in).



A very important thing to remember is that ramping always gets reset when bypassing. The parameters' current knob position control where the parameters ultimately will either start or stop ramping.



The **VOLUME, DRIVE, STAB, COMP, and LPF** dip switches on the left side simply turn that parameter on or off for ramping or expression / CV capability.

The **VOLUME, DRIVE, STAB, COMP, and LPF** dip switches on the right side control whether or not the parameters will rise (go clockwise in ramp mode) or fall (go counterclockwise in ramp mode). It also controls how the parameters will behave with an expression pedal plugged in.

BOUNCE: When on (and no expression pedal), parameters will go back and forth (i.e. modulate), if it's off, parameters will ramp and hold.

MOTAUX: Momentary engage or bypass for AUX stomp. It changes from “momentary engage” or “momentary bypass” dependent on what state (i.e. active or bypass) the pedal was in when this dip switch was changed. If the channel was engaged, then it acts as a momentary bypass. If the channel was in bypass, then it acts as a momentary engage.

MOTBYP: Momentary engage or bypass for the pedal. It changes from “momentary engage” or “momentary bypass” dependent on what state (i.e. active or bypass) the pedal was in when this dip switch was changed. If the channel was engaged, then it acts as a momentary bypass. If the channel was in bypass, then it acts as a momentary engage.

SHAPE: Allows for either triangular / linear ramping (default) or square.

AUXPOL: This enables whether the AUX switch starts in with the knob position and snaps to max CW position when engaged, this would be the “U” or up setting. Alternatively, if in the “D” or down position the selected AUX FUNC setting would start in max CW position and snap to knob position when AUX is activated. Make sure you start with this dip switch in the default (UP) position.

SWEEP: This controls where ramp sweeps. In “T” (top), the expression control will occur between the current knob position and the max position (fully clockwise). In “B” (bottom) the expression control will occur between the current knob position and the minimum position (fully counterclockwise).

NOTE: It may seem overwhelming and difficult for users to take all this in at first. Our suggestion is always to forget about the dip switches for a while when you get the pedal. Get to know the basic functionality of it, and then if/when you want to experiment with ramping or expression, it will likely be easier.

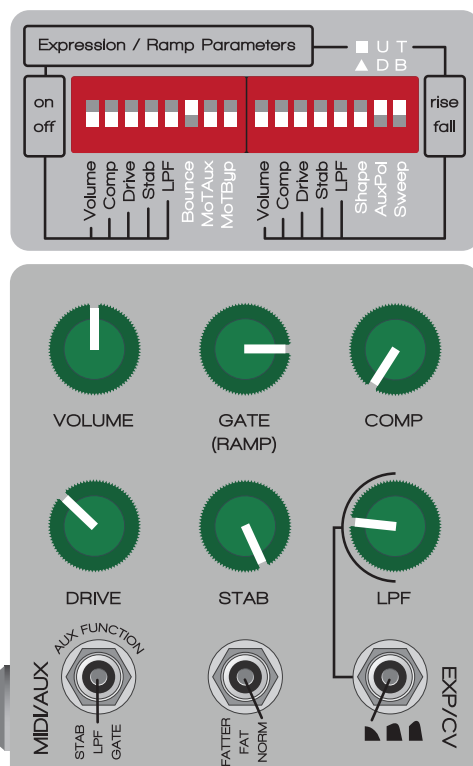
Some of these concepts are much easier to explain and demonstrate on video, and we have many tutorials available on our youtube channel at

www.youtube.com/ChaseBlissAudio.

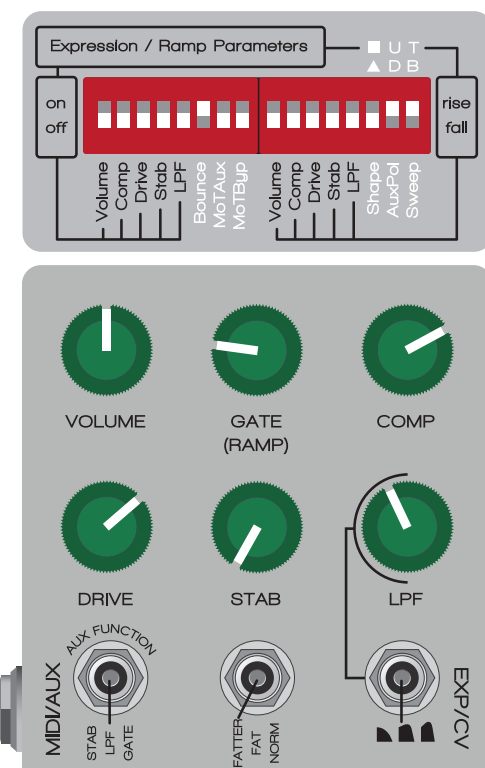
We also love to hear from customers and answer questions so feel free to write us anytime at chaseblissaudio.com/contact

All presets created by Andy Othling
Hear them at soundcloud.com/chaseblissaudio

TURBO TEAM



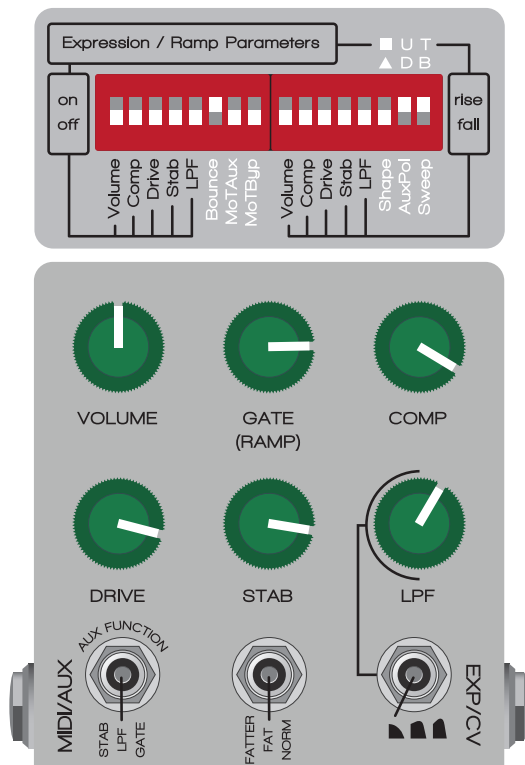
SUNDAY FUNDAY



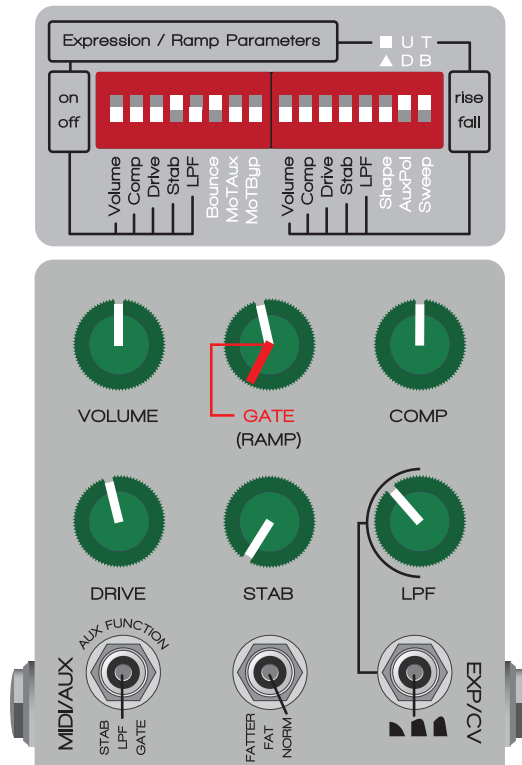
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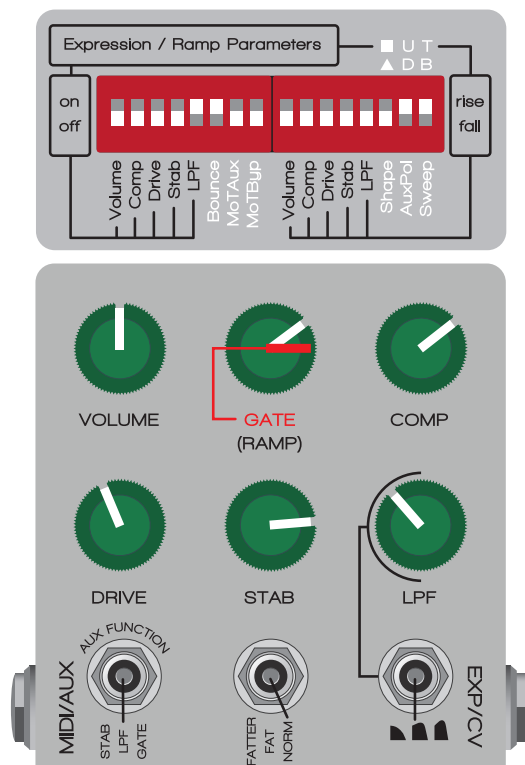
MUD PIE



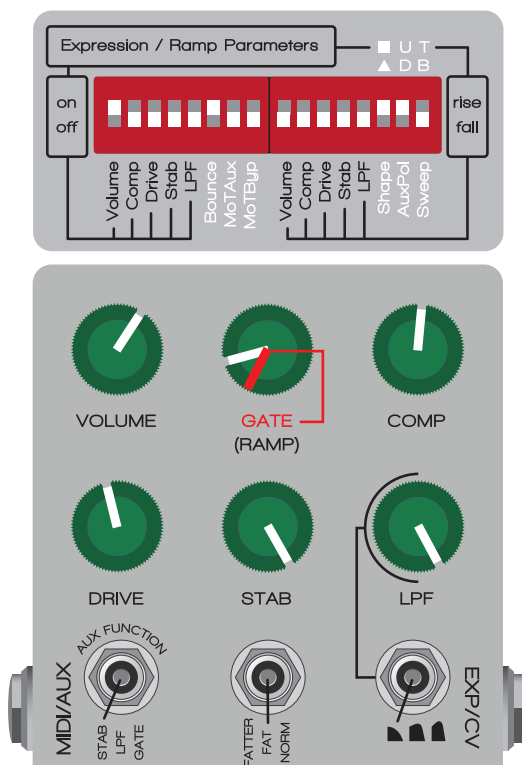
FRIDAY NIGHT



TAFFY LEE FUBBINS



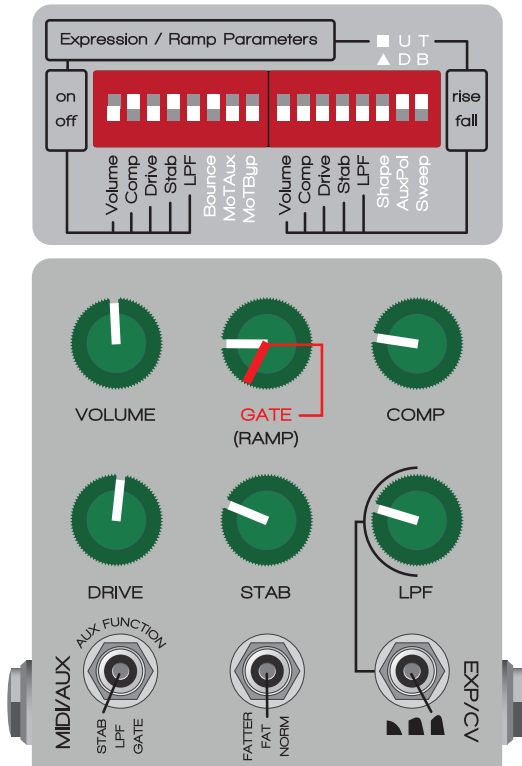
BART HARLEY JARVIS



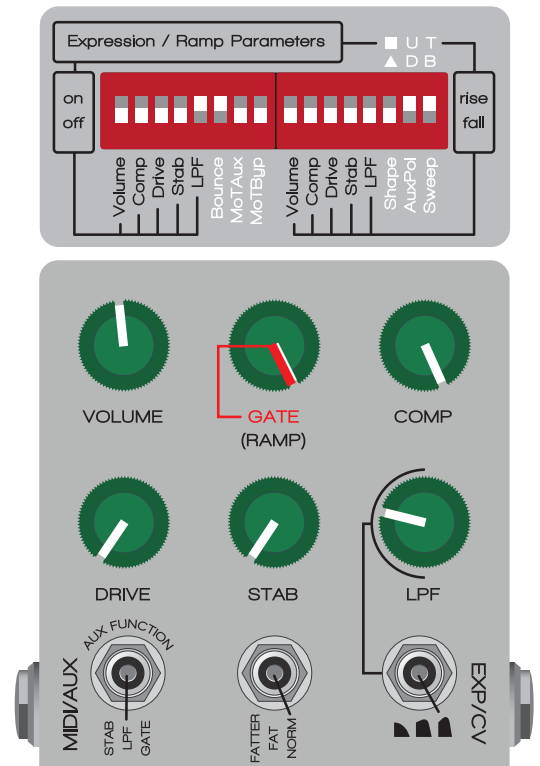
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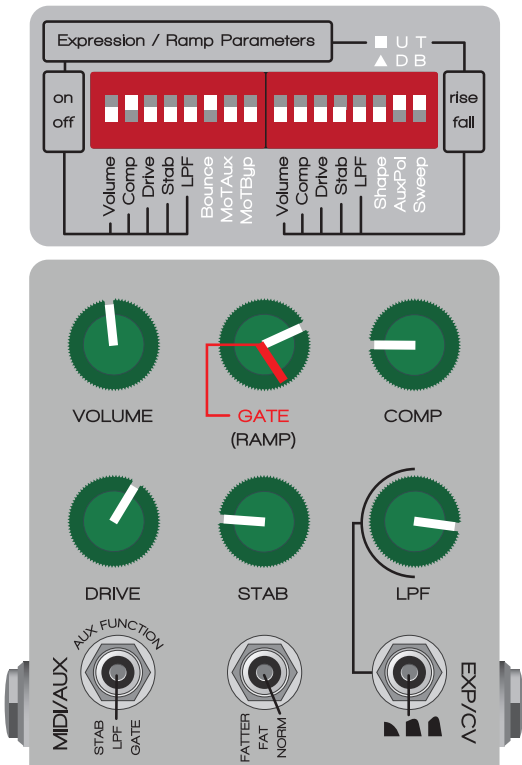
PLASTIC MEATBALLS



MP PORKINS



CERTIFIED TOAD



NOT A JOKE SHIRT

