



**FC** 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.

# CONDOR INSTRUCTIONS



DIGITAL BRAIN. ANALOG HEART.®

## OVERVIEW

Take flight and discover new worlds of tone. Condor™ is an analog multi-effect that allows sophisticated control over a wide range of effects including EQ, Overdrive, Boost, Tremolo and Filter tones. The pedal has a powerful parametric mids control that ranges from 150Hz to 4kHz, along with three separate low pass filter or bass boost/cut modes. Along with expansive frequency controls Condor™ has gain and volume knobs, and a switchable overdrive circuit for sculpting your ideal guitar tone. Like all Chase Bliss Audio™ pedals, all of these settings can be stored in presets, as well as 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.

## GAIN (RAMP)

Simply put, this is a magical knob. When you don't have any dip switches assigned for ramping, this knob functions as gain (up to 20dB) for the device. Due to the digital control of this pedal, you can set this knob to control any of the five parameters individually or simultaneously (freq, volume, bass, mids, lpf), and have it either modulate or ramp-and-hold (rise or fall) via dip switches in the back of the pedal. Essentially, this knob controls the ramp time in which this takes place.

## FREQ

Sets frequency to boost or cut (via the mids knob). All the way counterclockwise is roughly 150 Hz, "Noon" is around 1250Hz, and all the way clockwise is a little over 4kHz.

## VOLUME

Sets the level of the effect. This pedal has an internal voltage doubler, so there is some boost and headroom on tap. That said, there are limits to the headroom as this pedal has potential for massive gain staging (gain, bass, and mids knobs all contribute to overall cascading gain). This can create some pretty gnarly power rail distortion. While this can sound amazing, it's best to turn the gain knob down as low as possible and set level with the volume knob if you want to avoid too much distortion.

## BASS

This control boosts up to 12dB or cuts low frequencies on the device. When the knob is at "noon," this control doesn't add or subtract any bass frequencies. Clockwise positions boost bass frequencies and counterclockwise cut bass frequencies.

## MIDS

This control boosts or cuts middle frequencies on the device up to 18dB. When the knob is at "noon," this control doesn't add or subtract any frequencies. Clockwise positions boost frequencies and counterclockwise cut frequencies. The type of frequency you want to cut or boost is selected via the freq knob.

## 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, there are little to no frequencies that remain.

## BASS TOGGLE

This toggle selects the amount of overall boost or cut that the bass knob controls. Select left position for small, middle for moderate, and right for big.

## MIDS TOGGLE

This toggle selects the "Q" for the parametric mids control. Select the left position for a wider hump/scoop, middle for more focused, and right for very narrow.

## 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, slightly resonant low pass filter. The right position is a two-pole, low pass filter with much more resonance than the middle position.

## DRIVE/HOLD STOMP

This stomp switch's function is dependent on the position of the "hold" dip switches in the back of the pedal. In default mode, it switches on an overdrive circuit that is designed to complement stacking with other gain pedals, but can certainly stand on its own two feet.

## 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, if it is desired. In addition this pedal allows for "True Bypass" via a relay, or buffered bypass selectable via a dip switch in the back of the pedal.

## 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. 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 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 input jack.

## EXP / CV

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

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 for the Drive/Hold control with a momentary normally open (NO) switch.

## POWER & OTHER INFO

This pedal consumes ~70mA and should be operated with a standard 2.1mm 9V DC center negative adapter with current supply capabilities of 100mA or more. A battery can also be used, but be mindful that the pedal will not last and maintain optimal performance for more than a few hours at this high of a current draw. Input impedance of this device is 1M, and output impedance is 1k.

## EXP / CV CONTROL & DIP SWITCHES

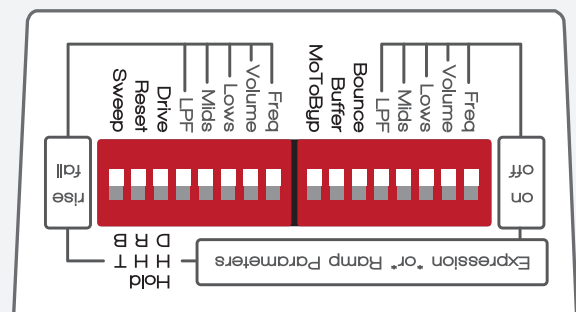
The Freq, Volume, Bass, Mids, and LPF dip switches in the left bank allow you to control parameters via Expression Pedal / CV.

## 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.

## UNDERSTANDING THE DIP SWITCHES

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



**The Freq, Volume, Bass, Mids, and LPF** dip switches on the left side simply turn that parameter on or off expression / CV capability.

**The Freq, Volume, Bass, Mids, 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.

### Buffer

When on, the audio signal will travel through a high quality buffer when bypassed. When off, the pedal will be true-bypass when bypassed.

Continued on next page

## MoToByP

Momentary engage or bypass for channel A. 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.

## Drive

This controls whether or not you want the left stomp switch to switch between drive and clean or enter "hold" mode. In "D" (drive) the left stomp switches will go between clean (green LED) and drive (red LED). In "H" (hold), the way the pedal behaves is dependent on the location of the Reset dip switch (see below).

## Reset

This controls the behavior of the hold stomp switch. It only has an effect if the pedal is ramping, and the drive dip switch is in "H" (hold) position (see above). In "H" (hold), the pedal is in hold mode and will only allow ramping when the left stomp switch is held. In "R" (reset), ramping will reset and will only be active whenever the left stomp switch is held. There is a video demonstrating these on our YouTube page (see link below).

## Sweep

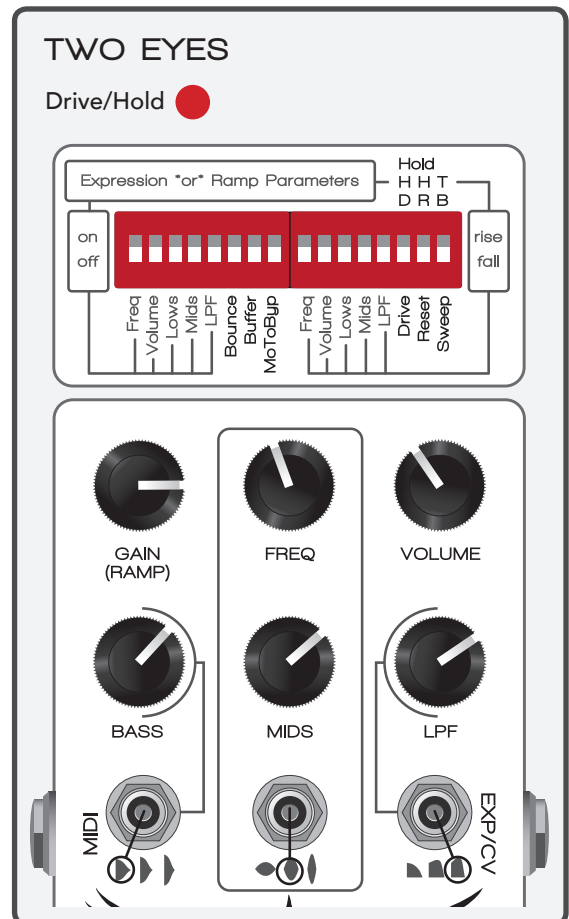
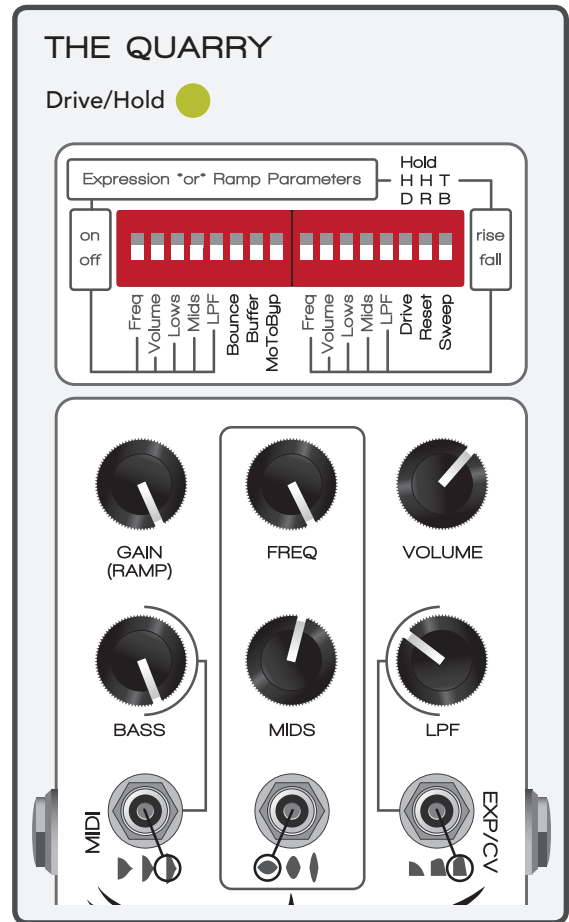
This controls where ramp sweeps. In "T" (top), the expression control will occur between the current knob position and the max position (fully clockwise). In "B" (bottom) the expression control will occur between the current knob position and the minimum position (fully counterclockwise).

*NOTE: It may seem overwhelming and difficult for users to take all this in at first. My 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 I have many tutorials available on my youtube channel at [www.youtube.com/ChaseBlissAudio](https://www.youtube.com/ChaseBlissAudio).

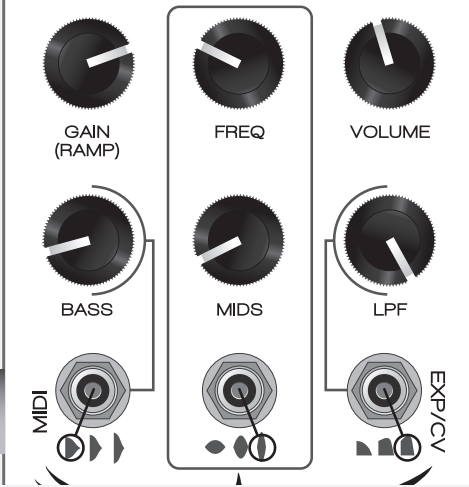
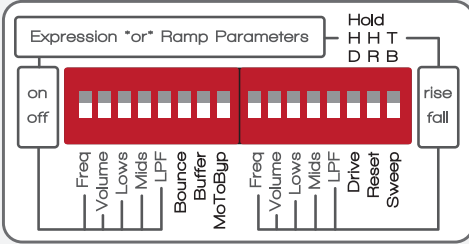
We also love to hear from customers and answer questions so feel free to write us anytime at [chaseblissaudio.com/contact](https://chaseblissaudio.com/contact).

Thank you so much for purchasing this product and ENJOY!



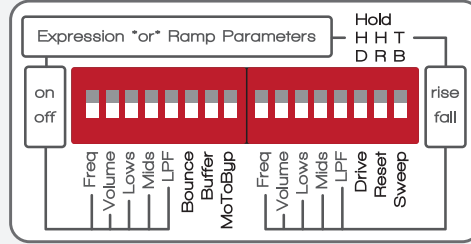
# KEEP IT RUNNING

Drive/Hold ●



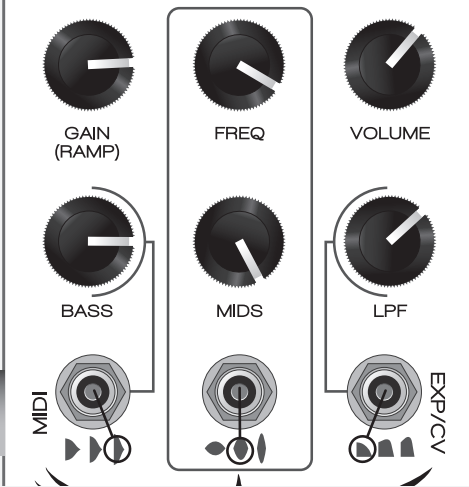
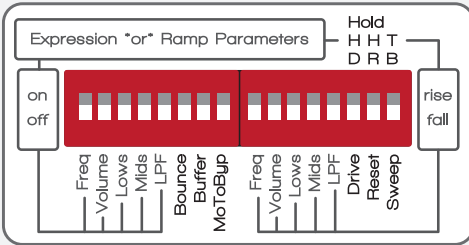
# PRETTY LITTLE ARMS

Drive/Hold ●



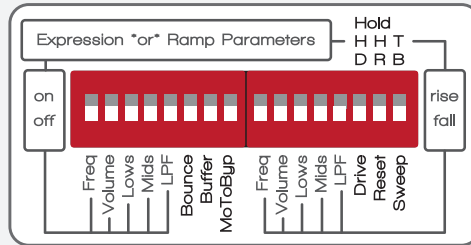
# BOBODDY

Drive/Hold ●



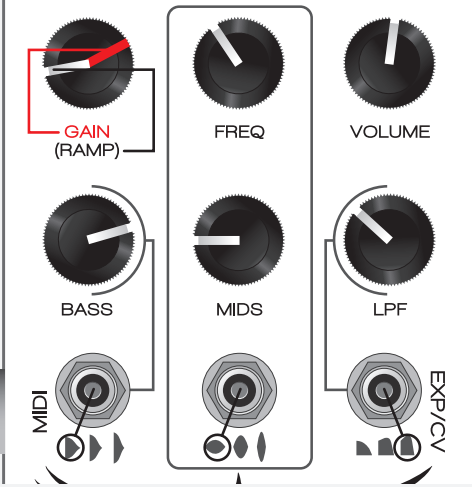
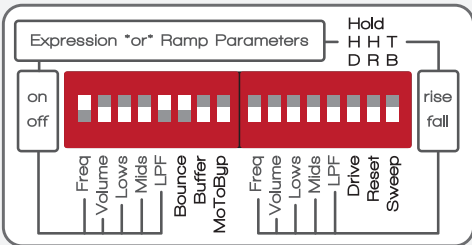
# FUNERAL FOR A BIRD

Drive/Hold ●



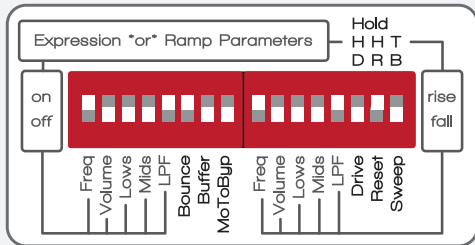
# SCUBA

Drive/Hold ●



# QUA-SOMETHING

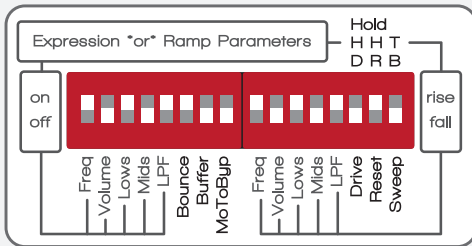
Drive/Hold ●



# A LITTLE HOOKY

Drive/Hold ●

For this setting, both Brothers fuzzes are engaged (A > B)



# NORTHERN LIGHTS

Drive/Hold ●

