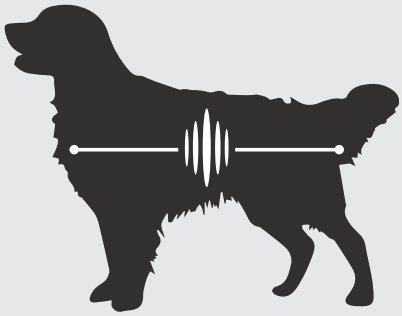
INSTRUCTIONS



OVERVIEW

This is the sound of nostalgia. Chase Bliss Audio & Cooper FX are teaming up once again to take everything you love about the original Generation Loss while making some tweaks based on customer feedback and adding the additional control Chase Bliss is known for. Generation Loss™ brings together all aspects of tape degradation and uses a combination of effects to hone in on that sound we're all familiar with. Generation Loss refers to the decrease in sound quality and introduction of noise and sound artifacts each time a copy is made on magnetic media such as tape. Random pitch fluctuations, filters to cut down on the signal's bandwidth, sample rate reduction, and noise are all brought together in this pedal to mimic that sound without the need for a broken VHS player.

WOW

This control refers to the lower frequency pitch fluctuation that can affect audio played back on tape machines. Turning the control clockwise will increase the depth and speed of the random pitch fluctuations allowing for random vibrato and chorus sounds.

FLUTTER

While WOW describes the slow gentle pitch fluctuations, Flutter refers to the relatively fast, random pitch fluctuations that are in large part responsible for "that" tape sound. Instead of sounding like vibrato, flutter causes more of a timbral change to the incoming audio.

WET (RAMP)

When there are no dip switches assigned to ramp any controls, this knob controls the level of the wet signal. The volume of the wet signal increases as the user turns the knob clockwise. This is useful to make up for signal loss due to use of the filters. If a dip switch is engaged for ramping, you can set this knob to control any of the five parameters individually or simultaneously (Wow, Flutter, Gen, LP, HP), 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.

GEN

Gen controls the sample rate of the wet signal. At its max, the audio quality is as pristine as it gets, but as you turn the knob counterclockwise, the audio becomes increasingly lower quality. While not truly an aspect of analog tape degradation, this control is useful to have in any lo-fi effect.

HP

Sets the cutoff frequency for a resonant high-pass filter. Turn clockwise to sweep from no hi pass filtering, to heavy filtering. This has a "brightening" effect on the audio.

LP

Sets the cutoff frequency for a resonant low pass filter. The sweep is the opposite of the high pass filter, in that more of the audio is filtered as you turn the knob counter clockwise. Used in conjunction with the HP knob, the user can really narrow in on the high and low frequency signal attenuation to get that tape sound.

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 MOD setting, both the WOW and FLUTTER controls will be maxed out when the footswitch is activated. Setting the toggle to GEN will allow the user to change between the max Gen setting and the knob defined Gen setting each time the footswitch is activated. Finally, the AUX stomp can be used to bypass the filters by setting the AUX FUNC toggle to FILTER.

DRY TOGGLE

This toggle selects the amount of dry signal that is mixed in with the wet signal. The user can select from NONE, SMALL, or UNITY. When set to SMALL, a little bit of the dry signal will be mixed in. There is a trim pot that allows the user to select how present the dry signal

will be. When set to UNITY, the dry signal will be set to the same level as your bypassed tone. This can also be adjusted via internal trimmer.

HISS TOGGLE

Selects between three levels of noise, from none, to quite a bit. These noise generators are a mixture of white noise and flutter distortion and can be sculpted with the high pass and low pass filters.

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. This pedal allows for “True Bypass” via a relay or Buffered Bypass selectable 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. 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 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 ~150mA and should be operated with a standard 2.1mm 9V DC center negative adapter with current supply capabilities of 200mA or more. If you use a “standard” outlet of 100mA, the pedal will not function properly. Input impedance of this device is 1M, and output impedance is less than 1k.

EXPRESSION / CV CONTROL & DIP SWITCHES

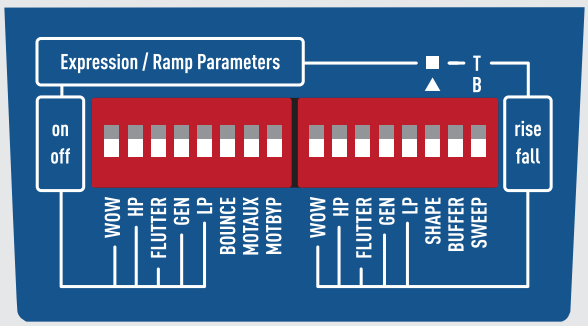
The Wow, HP, Flutter, Gen, and LP dip switches in the left bank allow you to control parameters via Expression Pedal / CV. If you have something plugged into the EXP / CV jack but do not have any parameters selected via dip switch, you can control the Wet knob via expression or CV. It behaves like it has “rise” and “bottom” sweep dip switches engaged.

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 WOW parameter from the least possible to halfway, you would make sure the “Sweep” dip switch is in the bottom position and set the WOW knob around noon. If you need more WOW, you simply turn the WOW knob clockwise. 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 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 Wow, HP, Flutter, Gen, and LP dip switches on the left side simply turn that parameter on or off for ramping or expression / CV capability.

The Wow, HP, Flutter, Gen, and LP 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.

Buffer: This enables optional noise-less / click-less high-quality buffered bypass.

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

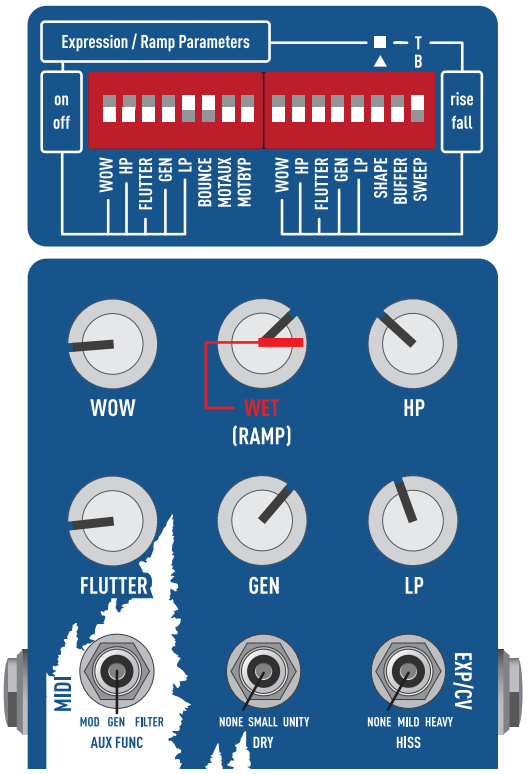
www.youtube.com/ChaseBlissAudio.

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

Thank you so much for purchasing this product and ENJOY!

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

MILO



LAIKA

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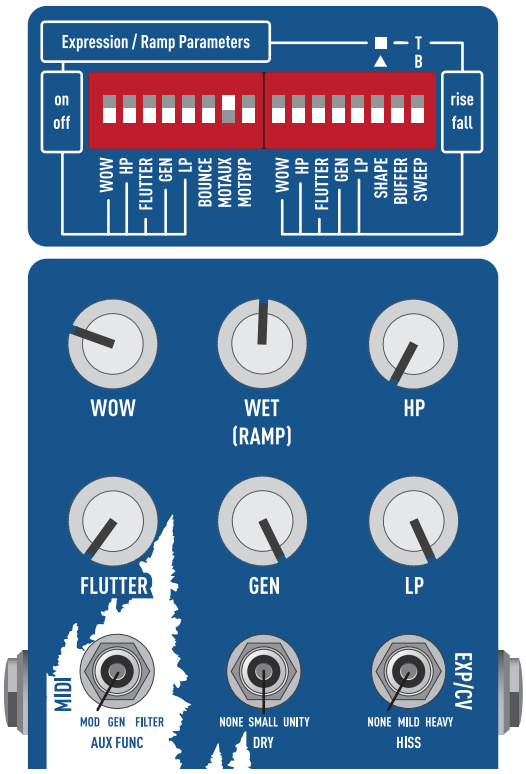
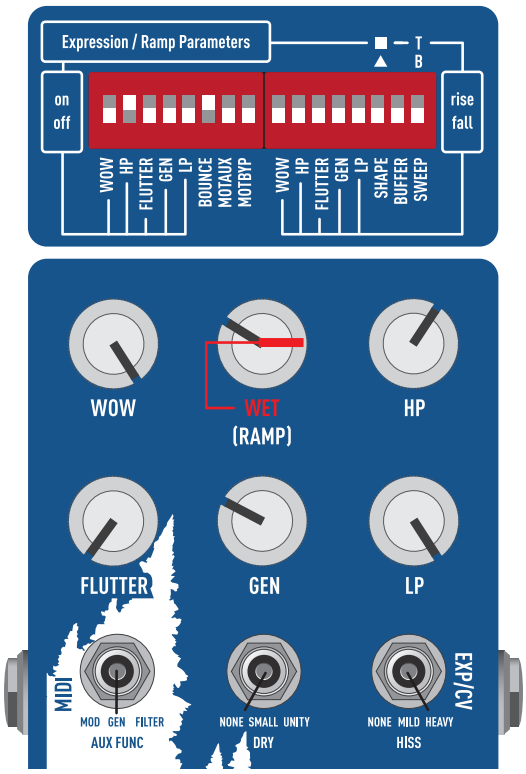
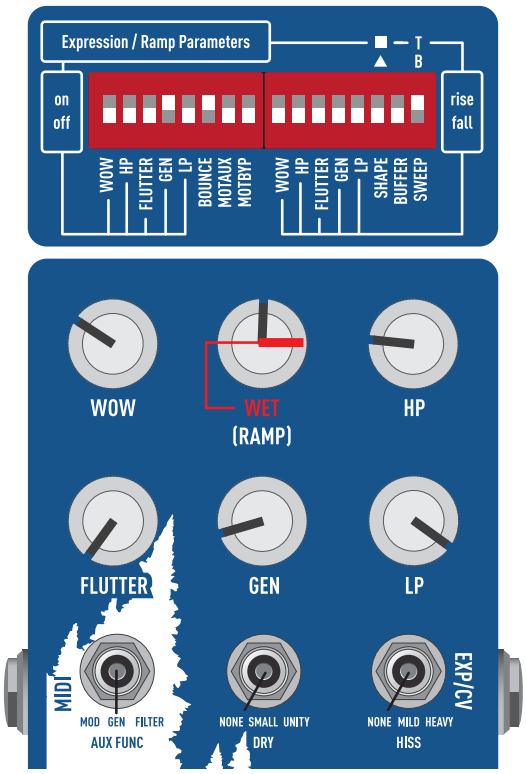
TOTO



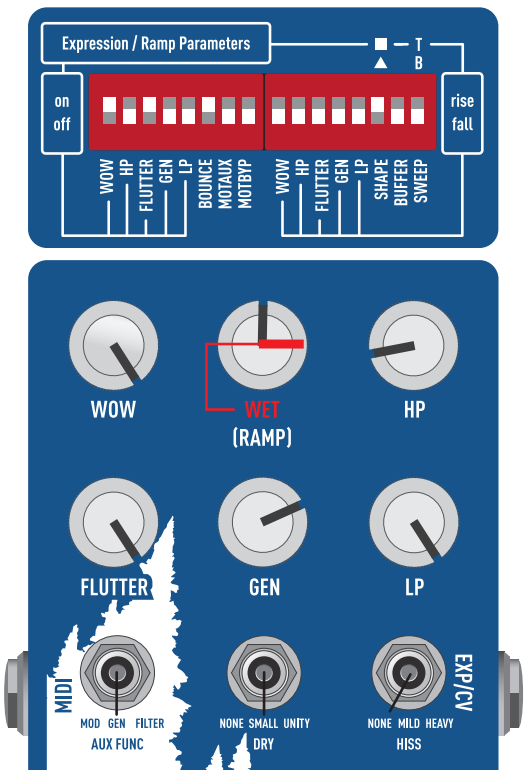
OLD YELLER



THE TACO BELL DOG



WISHBONE



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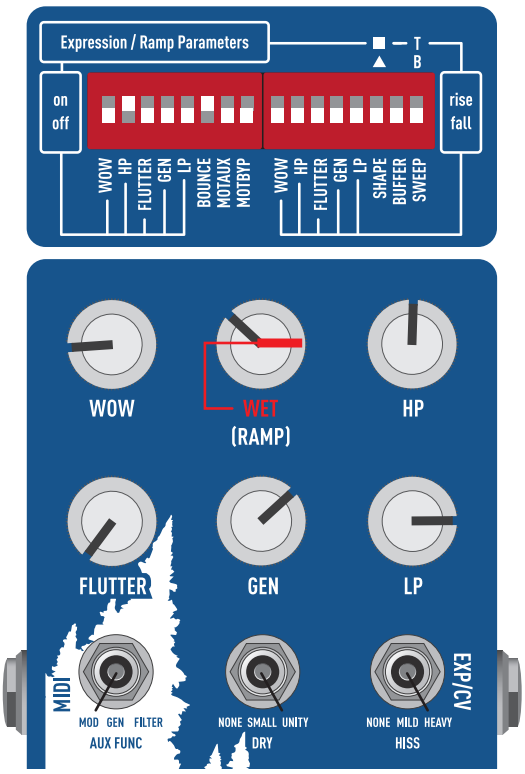
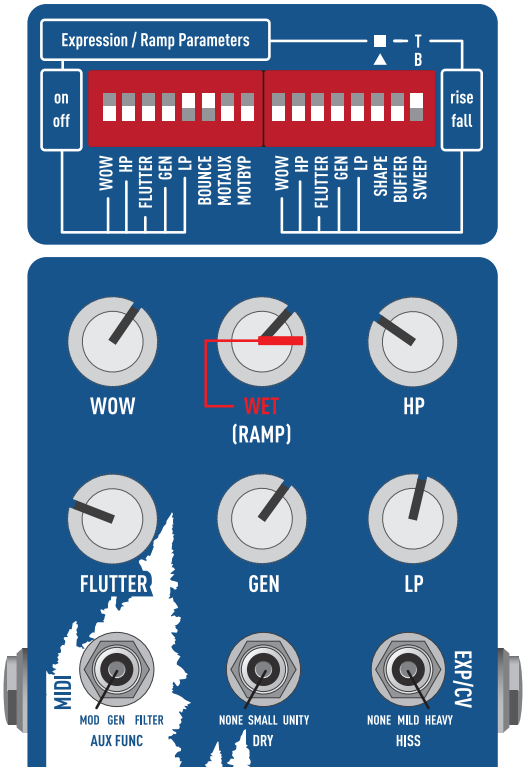
LASSIE

AIR BUD



BEETHOVEN



HOOCH