
 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.

WARPED VINYL HiFi INSTRUCTIONS



DIGITAL BRAIN. ANALOG HEART.®

OVERVIEW

Ooey-goey-analog HiFi goodness. Originally conceived to simulate the effect of a warped vinyl record, but that only scratches the surface of what Warped Vinyl HiFi can do. This “true pitch” analog vibrato/chorus pedal features an all-analog signal path that can be dialed in to create limitless palette of vibrato and chorus. Warped Vinyl HiFi has several changes from previous versions, including a lag knob for lush chorus tones, reduced noise, and opportunities for more transparent and brighter tones. Further, every knob and switch is connected to a little digital brain while your guitar signal stays 100% analog the entire time and never gets digitally processed. Since the control of the effect is digital, it opens up unprecedented effects and features that have never been heard or offered in analog stompboxes.

TONE (RAMP)

Simply put, this is a magical knob. When you don't have any dip switches assigned for ramping, this knob functions as a tone knob for the pitch-bending vibrato side on the pedal, it doesn't affect the dry signal on the mix control. “Noon” on this knob is a transparent setting, turning the knob clockwise shaves off low frequencies and turning it counterclockwise shaves off high frequencies. Due to the digital control of this pedal, you can set this knob to control any of the five parameters individually or simultaneously (lag, mix, rpm, depth, warp) 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.

LAG

“Lag” refers to the delay time or latency between wet and dry signals. Turning the lag knob clockwise increases this delay between and dry signal paths and traditionally creates a more “lush” sounding chorus effect. Also be aware that as lag is increased it introduces slightly more noise into the wet signal path. With mix 100% wet in a “vibrato” mode, players will most likely want to keep the lag knob in the extreme counterclockwise position so that there is no perceived latency between guitar pick and hearing the sound. This also results in the least amount background noise in the wet path.

MIX

Dial this in for 100% wet effect, 100% dry, or anything in-between. Parking this somewhere in the middle introduces chorus. Make sure to play with the tone knob as you dial this in as they are pretty interactive when it comes to chorus tones.

RPM

This controls the rate of the vibrato. This control can be over-ridden by the tap tempo switch.

1/2/4 (3/6/8) (R/-/+) TOGGLE

This controls the tap division for tap tempo as well as the new hold features. A dip switch in the back of the pedal lets you access the “hold” mode as well as the “3 – 6 – 8” divisions in normal mode if you so desire. You can also select tap divisions for the RPM or for ramping parameters dependent on where the “tap control” dip switch is set. Note that divisions are 2x slower for ramping.

DEPTH

This controls how wide the vibrato goes. Crank it clockwise for insane, pitch-bending modulation. In fact, HiFi has a wider, crazier vibrato range than previous versions, so enjoy that.

WARP

This controls the center point of the modulation. Crank it to counterclockwise, the wave is going to ramp up quickly and ramp down gradually. If you crank it clockwise, the wave will ramp up gradually and ramp down quickly. If this knob is straight up and down at 12:00 it will give a perfectly symmetric wave.

LEFT WAVE SHAPE TOGGLE

This controls the shape of the first half of the wave modulation. Left for sine, middle for triangle, and right for square.

RIGHT WAVE SHAPE TOGGLE

This controls the shape of the second half of the wave

modulation. Left for square, middle for triangle, and right for sine.

The depth, sway, and wave shape toggles comprise the ModuShape™ engine, which give unprecedented control over the shape of your modulation.

BYPASS STOMP

Activates or bypasses the effect. This can be changed to a momentary bypass via a dip switch in the back of the pedal if it is desired. This pedal is “True Bypass” via a relay, and is extremely quiet.

TAP/HOLD STOMP

In normal mode, sets tap tempo, always honors the last two stomps. In hold mode, you are able to trigger ramping by holding down the left tap/hold switch. The “-” position momentarily deactivates the vibrato LFO and the “+” position is the inverse, momentarily activating it.

LOWER TOGGLE

This switch recalls presets. The right position recalls one preset, the left recalls a different preset. The middle 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 (tap) 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

¼” TRS jack for expression pedal (parameter selectable via dip switch in the back of the pedal. Tip goes to wiper. This jack can also be used to 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, email us if you have questions about specific products.

TAP / MIDI

¼” TRS jack. This can be used as a tap input or output with a regular ¼” instrument cable. In addition, it can be used to interface the pedal with an Empress Effects Midibox. Much more information on this in the MIDI manual.

POWER & OTHER INFO

This pedal consumes ~70mA and should be operated

with an alkaline 9V battery or a standard 2.1mm 9V DC center negative adapter. Input impedance of this device is 1M, and output impedance is less than 1k.

EXP / CV CONTROL & DIP SWITCHES

The Lag, Mix, RPM, Depth, and Warp dip switches in the left bank allow you to control parameters via ramping or an Expression Pedal / CV. Whenever you plug a ¼” in to the EXP / CV jack, the pedal automatically knows that you will be controlling parameters via expression or CV, not ramping.

DIRECT CONTROL OF WAVEFORM WITH EXP / CV

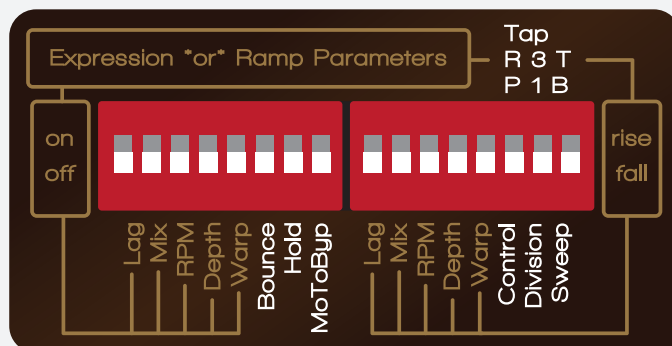
If you have something plugged in to the EXP / CV jack, but do not have any parameters selected via dip switch, you are allowed to control the waveform directly. For Warped Vinyl, this equates to an analog “whammy” type of effect. The range of this effect can be limited by the position of the Depth knob. For a maximum sweep, set the depth knob to its full clockwise position.

SETTING EXP / 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 mix parameter from completely dry to a chorus effect, you would make sure the “sweep” dip switch is in the bottom position and set the mix knob at noon. If you need more wet signal you simply turn the mix knob up. 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 **gold** 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.

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The Lag, Mix, RPM, Depth, and Warp dip switches on the left side simply turn that parameter on or off for ramping or expression / CV capability.

Lag, Mix, RPM, Depth, and Warp 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.

Hold: This enacts the "hold" mode for the tap / hold stomp switch and allows selection of the R/-/+ functions.

MoToByb: Momentary-to-bypass. If on, the pedal is only activated when the bypass stomp is pressed in.

Tap Control: "R" stands for ramp, "P" for parameter (RPM in this case). In the P position, tapping in a tempo will dictate the RPM rate. In the R position, tapping in the tempo will dictate the Ramp rate. This is great for modulating parameters. Remember, the "Bounce" dip switch needs to be on if you want to ramp parameters back and forth, rather than just ramping and holding.

Tap Division: In position "3" allows for 3, 6, 8 tap divisions. This is also important for selecting MIDI note divisions.

Sweep: this controls where ramp sweeps. In "T" (top) the ramping (or expression control) will occur between the current knob position and the max position (fully clockwise). In "B" (bottom) the ramping (or 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.

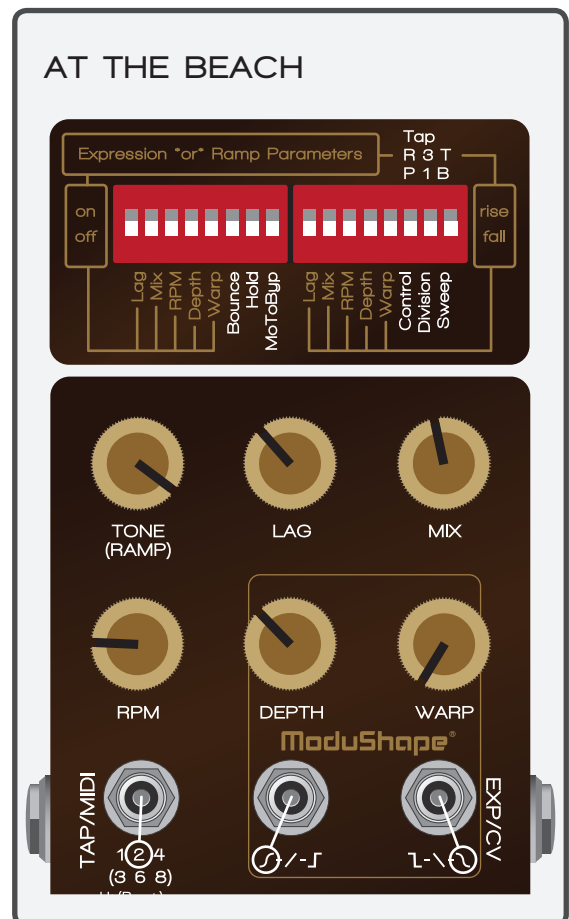
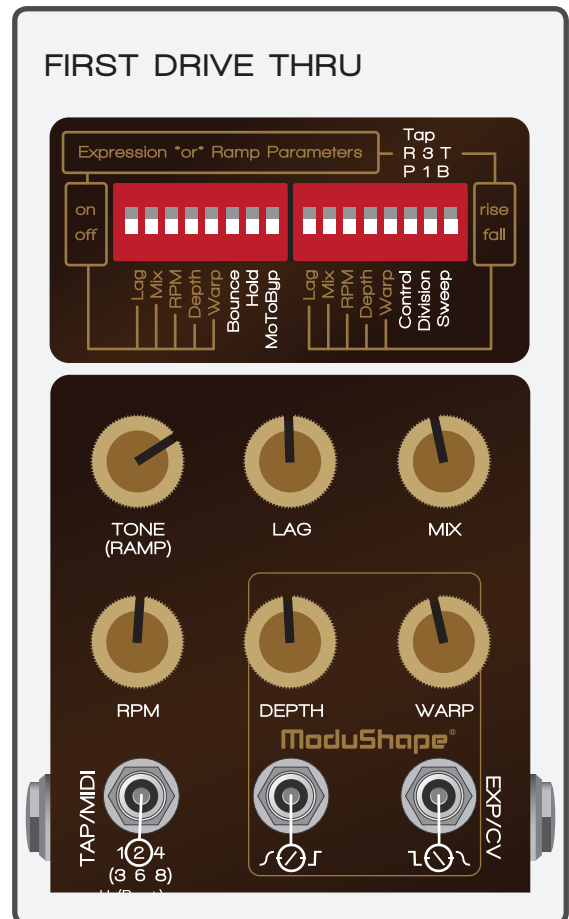
Some of these concepts are much easier to explain and demonstrate on video, and I have many tutorials available on my youtube channel at:

www.youtube.com/c/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!



MEMORY



THE WHARF



NOW AND THEN



PASADENA



1987 T-SHIRT

Expression *or* Ramp Parameters

Tap R 3 T P 1 B

on off

rise fall

Lag Mix RPM Depth Warp Bounce Hold MoToByUp

Lag Mix RPM Depth Warp Control Division Sweep

TONE (RAMP)

LAG MIX

RPM DEPTH WARP

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TAP/MIDI 1 2 4 (3 6 8)

EXP/CV

LOOKING BACK

Expression *or* Ramp Parameters

Tap R 3 T P 1 B

on off

rise fall

Lag Mix RPM Depth Warp Bounce Hold MoToByUp

Lag Mix RPM Depth Warp Control Division Sweep

TONE (RAMP)

LAG MIX

RPM DEPTH WARP

ModuShape®

TAP/MIDI 1 2 4 (3 6 8)

EXP/CV

MOTORCYCLE

Expression *or* Ramp Parameters

Tap R 3 T P 1 B

on off

rise fall

Lag Mix RPM Depth Warp Bounce Hold MoToByUp

Lag Mix RPM Depth Warp Control Division Sweep

TONE (RAMP)

LAG MIX

RPM DEPTH WARP

ModuShape®

TAP/MIDI 1 2 4 (3 6 8)

EXP/CV

HOLLYWOOD CRUISING

Expression *or* Ramp Parameters

Tap R 3 T P 1 B

on off

rise fall

Lag Mix RPM Depth Warp Bounce Hold MoToByUp

Lag Mix RPM Depth Warp Control Division Sweep

TONE (RAMP)

LAG MIX

RPM DEPTH WARP

ModuShape®

TAP/MIDI 1 2 4 (3 6 8)

EXP/CV