

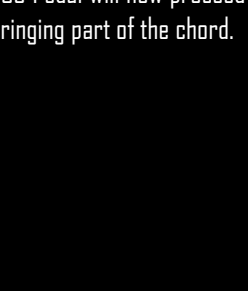
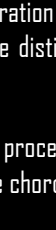
THE BASICS:

The PLUS pedal is a new kind of audio processing engine that offers piano-style sustain/sostenuto effects for electric guitars and all other melodic instruments.

For best results we ask you to place the PLUS Pedal FIRST in your signal chain.

Make sure that the PLUS Pedal is connected to a suitable power supply unit that can ensure at least 200mA (9V DC Center Negative).

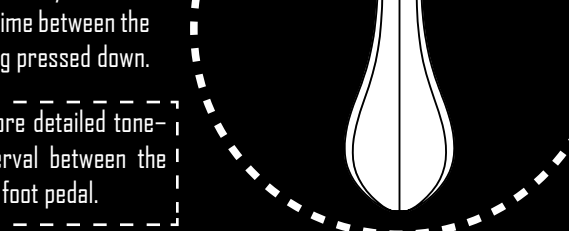
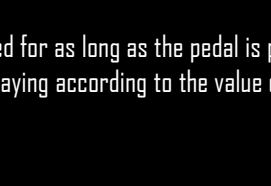
PLUS PEDAL USER'S MANUAL



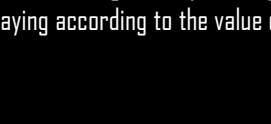
HOW IT WORKS

The PLUS Pedal does not use oscillators or filters to synthesize sounds! Instead - it produces sound using the real signal from your instrument. When the PLUS is on - it constantly records all audio signal coming from your instrument, and therefore - as soon as you press the foot-pedal it is able to immediately spring into action and start analyzing the most recent audio event - such as a strummed chord, or a separate note on a wind instrument.

In this simplified illustration we see that the PLUS Pedal operates based on three distinct "events" for this particular strummed chord:



The PLUS Pedal will now proceed to create a "usable loop" out of the ringing part of the chord.



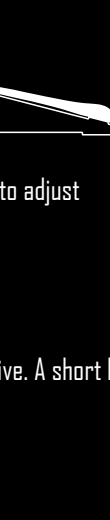
Think of it as a "Smart Looper" that only catches the second half of each note or chord you play and samples that short snippet of sound into a seamless, continuous loop.

USING THE FOOT-PEDAL

The quality and resolution of the WET signal produced by the PLUS Pedal will always be determined by the amount of time between the attack of the chord/note and the pedal being pressed down.

For a synthetic/distorted sound - follow the note attack quickly with the foot-pedal.

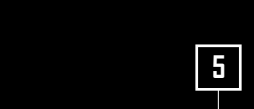
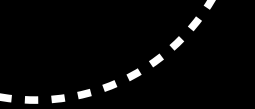
For a smoother, more detailed tone - allow a longer interval between the note attack and the foot pedal.



Each note will be sustained for as long as the pedal is pressed down, and once you let go of the pedal, the sustained note/chord will start decaying according to the value of the "TAIL" setting (see section Knobs And Controls).

1) GRADUAL control:

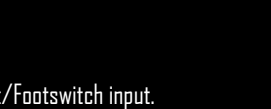
The foot-pedal does not always have to be pressed all the way - there is a distinct middle position, which requires only a light touch. This middle position is indicated by the PLUS Pedal's main LED - you will see that it has 3 levels of brightness: off (standby), half, and full. In the middle-press mode, the sustained tones produced by the PLUS Pedal will be slightly muffled and lower volume.



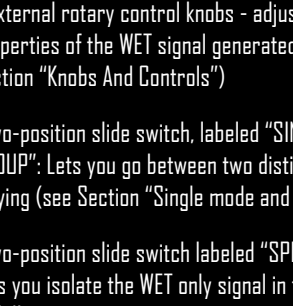
We encourage you to go back and forth between a half-press and a full press to adjust the volume and tone of each sustained layer on the fly.

2) SHORT tap:

A short full tap of the foot-pedal will act as a kill switch and remove all layers of sustain currently active. A short half-press of the foot pedal will only remove the last recorded layer of sustain:



Depending on the value of the TAIL knob and other settings, the PLUS Pedal allows you to stack and sustain up to 5 sounds, but bear in mind that each new note or chord you'd like to sustain will require a separate foot-pedal input.



FEATURES

- 4 external rotary control knobs - adjust the dynamic properties of the WET signal generated by PLUS Pedal. (see Section "Knobs And Controls")
- 1 two-position slide switch, labeled "SINGLE and GROUP". Lets you go between two distinct modes of playing (see Section "Single mode and Group mode")
- 1 two-position slide switch labeled "SPLIT and MIX". Lets you isolate the WET only signal in the PLUS Pedal's main output.
- One 1/4 inch Main Input
- One 1/4 inch Main Output
- One 1/4 inch Dry Only Output/Footswitch input.
- One 9V DC (center negative) power supply input
- Indication LED (two brightness stages)
- Two 1/4 inch jack inputs for Effects Loop (labeled Send and Return)



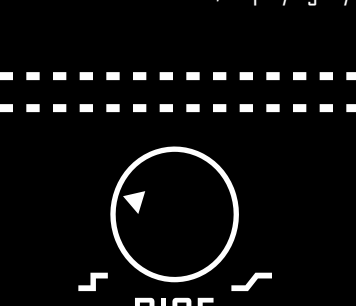
KNOBS AND CONTROLS



SUSTAIN

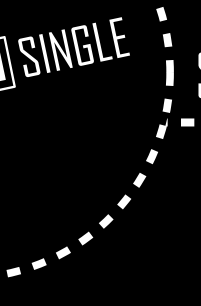
SUSTAIN is a special knob that changes its functionality when you switch from Single mode to Group mode.

In SINGLE mode - the SUSTAIN knob allows you to control the behavior of the hold-function (while the foot-pedal is pressed down). On MIN, it will emulate the natural decaying properties of a string. On MAX the SUSTAIN knob will keep the sustained note/chord completely static for as long as the foot-pedal is pressed down, without applying any frequency filters. In GROUP mode - the SUSTAIN knob allows you to reduce the number of layers allowed simultaneously - you can choose from 1 to 5 layers. This is indicated by the main LED, which will produce a single flash when the SUSTAIN knob is turned all the way down.



BLEND

Controls the volume of the WET Signal produced by the PLUS Pedal. The medium "12 o'clock" position (indicated by a special indent in the potentiometer's path) represents an even volume between the input signal and the WET signal, but, this can vary with different instruments, or playing styles.



TAIL

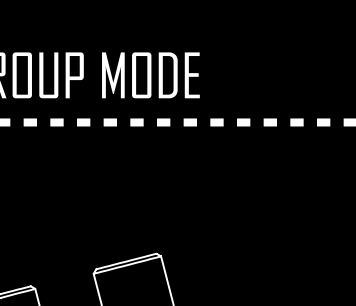
Lets you adjust the amount of spillover signal after you release your foot from the pedal.

When the TAIL knob is set to zero there will be no spillover signal - the sustained tone will cut out instantly as you release your foot. A 9 o'clock setting will produce just enough spillover signal to create smooth transitions between different chords. This is useful when you are stepping outside of diatonic harmonies.

Setting the TAIL knob above 12 o'clock will result in long, gradual fade-outs, thus giving you enough time to start building multiple layers of chords - sampling a new chord while the previous one is still ringing.

When TAIL is set to Maximum (infinity sign) - Each layer of sustain will keep ringing infinitely even after the pedal has been released. As before - you can add up to 5 new layers on top of each other to create very rich polyphony.

When all 5 slots are filled up - each new slot will be blended in on a rotational basis - slot number 6 will replace the 1st slot; slot 7 replaces the 2nd slot, and so on.



RISE

Sets the fade-in speed of all new sustain layers, generated by the PLUS Pedal.

A minimum setting will let you bring in new tones instantly, whereas the maximum setting will result in extended gradual swells. In our experience - the sweet-spot for a smooth transition between your instrument and the generated tone is somewhere between 9 and 12 o'clock, whereas longer settings are excellent for creating soundscapes and cinematic ambience.

SINGLE MODE AND GROUP MODE



GROUP SINGLE

In GROUP mode - pressing and holding the foot-pedal lets you hold the whole group of audio layers currently active.

For example - you can use a medium TAIL setting to create a quick three note arpeggio and then just continue holding all three layers by keeping the foot-pedal pressed down.

GROUP SINGLE

In Single mode: holding down the foot-pedal will allow you to sustain one (most recent) note/chord. All previous audio slots will continue fading out according to the speed set by the TAIL knob.

OUTPUTS AND SPLIT/MIX SWITCH

The PLUS Pedal features two 1/4 inch output jacks labeled "OUT" and "CLEAN OUT/FSW". There is also a toggle switch on the Pedal's side, labeled SPLIT & MIX.



"OUT" is the PLUS Pedal's main output which can send two kinds of signal:

SPLIT MIX

1) the combined DRY signal coming from your instrument with the WET signal, this is the PLUS Pedal's most commonly used mode and it can be activated by setting the above-mentioned toggle switch to "MIX"

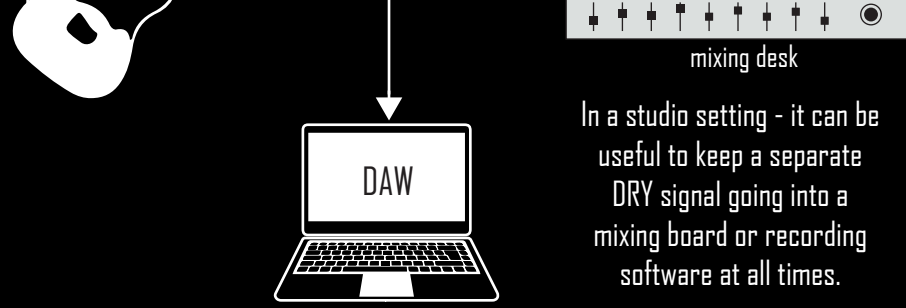
SPLIT MIX

2) only the isolated WET signal generated by the PLUS Pedal. This way your instrument's DRY signal will be muted, but you will still be able to produce sustained tones as before, by using the foot-pedal.

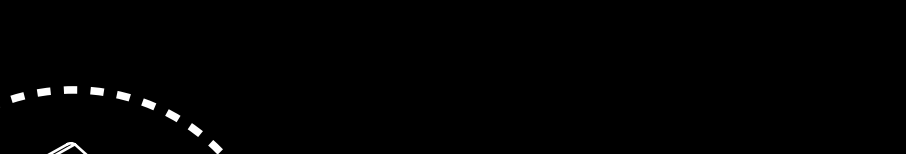
This mode of playing is called "WET only" - and it comes in very handy when creating soundscapes, cinematic ambience and other unworldly sound effects. The WET only mode can be activated by positioning the toggle switch to "SPLIT".

The output, labeled "CLEAN OUT/FSW" sends out the unaffected Dry signal from your instrument at all times. Thanks to this dual output system the PLUS Pedal offers a lot of diversity when it comes to setting up your signal chain and creating stereo effects. The "CLEAN OUT/FSW" output also doubles as an input for the WET Only Footswitch.

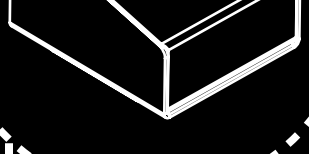
Use two amps for a stereo feel:



In a studio setting - it can be useful to keep a separate DRY signal going into a mixing board or recording software at all times.



FOOTSWITCH



FOOTSWITCH

The WET Only Footswitch serves as a remote foot-controller that bypasses the SPLIT & MIX toggle switch on the PLUS Pedal's side panel, thus letting you switch in and out of the WET Only mode on the fly. This flexibility allows you to build up a rich layer of ambient sound effects and then quickly unmute your instrument and return to playing on top. (Note: Switch for OUT I must be set to MIX in order to use the footswitch.)



When using the WET Only footswitch (plugged into "CLEAN OUT/FSW"), you can still access the DRY only signal through a special DRY output built into the footswitch itself.

USING MICROPHONES

PLUS Pedal is compatible with all types of microphones, but it does not have a dedicated XLR input. For best results use a pre-amp to run the instrument's signal into the PLUS Pedal via a 1/4 inch audio jack cable.

To achieve a smooth tone, always make sure that the gain level of the input signal going into the PLUS Pedal is not clipping (see page 15 for input signal tech. specs)

*when using loud acoustic instruments in small rooms try setting the PLUS Pedal's SPLIT & MIX switch to "SPLIT" and running a second channel for the DRY signal. This way you can adjust the WET / DRY balance more accurately on the mixing desk.

