CREATION AUDIO LABS

GRIZZLY BASS™

USER MANUAL



Thank you for purchasing the **Grizzly Bass™** Overdrive/Distortion/Tone Shaper! At Creation Audio Labs, we love bass. For some of us, it's kind of an obsession. We hope that the solutions we find will also help you on your quest for great tone!

DESCRIPTION

Grizzly Bass is a multi-tool pedal for bass players. Some of the applications are:

- Clean Boost
- Overdrive/Tube Simulation
- Distortion
- Carefully selected Mid Scoop for glassy modern slap playing or growling rock tones
- Vintage Speaker Simulation

We bass players don't want our sound thinned out. That's why overdrive and distortion pedals intended for guitar don't work so well for us. Sure, there are some great pedals for bass out there, but the **Grizzly Bass** is a different animal!

Grizzly Bass was created with the pro player in mind. Drawing from the experience and technological advancements of the Holy Fire, MW1 and Funkulator; Grizzly has studio quality specs and stunning aesthetics

Grizzly Bass achieves all of this using state of the art, analog circuitry, so there are no digital artifacts added to your sound – just pure fat bass tone.

A Word about the State-of-the-Art Technology inside Grizzly Bass

Grizzly Bass borrows the analog wave-shaping computer of our Holy Fire 48 and Holy Fire 9 pedals. The variables of Overdrive (O) and Distortion (D) together with your performance on the bass, are combined in a completely analog signal processor which is programed to re-shape the waveform with a high performance vacuum **Tube Simulation**.

This makes **Grizzly Bass** a very musical pedal that responds to your touch. Play with a softer attack and velocity for a cleaner sound. Dig in and the **Grizzly Bass** goes there with you – with as much grit as you need. It's here to serve you, not the other way around! You control the effect of (O) and (D) with your playing dynamics and/or by dialing the volume on your bass.

Analog wave-shaping is like adding a tube preamp in the signal chain, but without the downsides of quality from one batch of tubes to the next and deteriorating specs over the life span of the tube. If you plug directly into a sound system or use a solid-state amp, this can be a great alternative to bulky, fragile and expensive tube preamps.

POWER REQUIREMENTS

Standard pedal power, 9V DC tip negative 250mA* on a 5.5mm x 2.1mm barrel connector. **Grizzly Bass** has advanced protection against incorrect power and will continue to operate normally over a wide range of voltages regardless of polarity. Applying more than 9Vshould be avoided, it does nothing but cause the pedal to run hot.

WARRANTY

All Creation Audio Labs products carry a limited warranty against manufacturer defects. Please visit our website for more information.

*For best results use the High-Current output of your power brick.

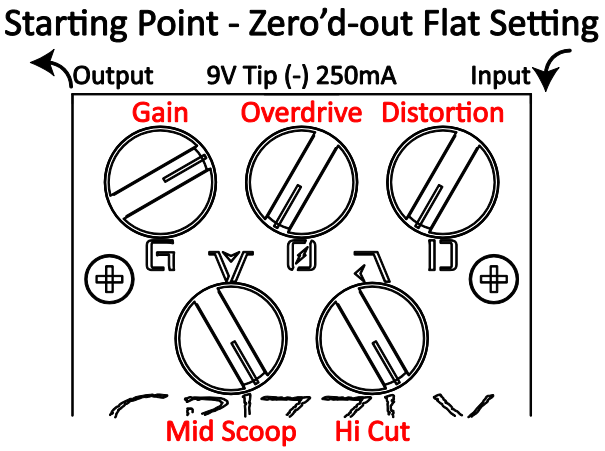
INSTRUCTIONS The two ¼" connectors function in the standard fashion. If you're looking at the top of the pedal, the input is on the right and the output is on the left.

Power up the **Grizzly Bass** with a quality 9VDC 250mA power source such as the Pedaltrain Powertrain™ 1250 or Pedaltrain Volto™. The letters should be backlit with red light. Engage the **Grizzly Bass** circuit with the foot switch. The teeth and eyes will light up.

CONTROLS - Top row left to right, Gain (G), Overdrive (O), and Distortion (D). Bottom row left to right, Mid Scoop and Hi Cut.

Check out the controls individually to hear what **Grizzly Bass** can do. Start with **Grizzly Bass** set to Clean, Flat and Equal Volume

Gain: _____2 'o clock
Overdrive: _____CCW
Distortion: _____CCW
Mid Scoop EQ: ____CW
Hi Cut EQ: _____CW



GAIN (G) The Gain control functions as a Boost and/or Cut ranging from Off to +12dB. The 2 o'clock position is unity. Use (G) as a **Clean Boost** or to attenuate the output when Overdrive and/or Distortion is boosted. (G) is last in the signal path so you can think of it as a Master Volume. This allows you to change the overall volume without changing the response of the Overdrive and/or Distortion.

OVERDRIVE (O) As you add **Overdrive** the volume will increase, it will be necessary to decrease the Gain (G) control if you want equal volume whether the pedal is "in" or "out". The Overdrive control models a vacuum tube going into saturation. Use (O) to gently warm up your tone with rich upper harmonics or go ahead and crank it for fat tube-amp saturation.

DISTORTION (D) The **Distortion** control adds a fuzzier, square wave type of effect to the mix. (D) takes the grit to a whole new level! From 3 o'clock to max (D) will also compress the signal. Experiment with this setting to increase sustain. With heavy distortion it will be necessary to increase Gain (G) if you want equal volume whether the pedal is "in" or "out". NOTE: Use (O) and (D) together with for a wide variety of tonal color.

MID SCOOP EQ Clockwise (up) is flat and counter-clockwise (down) is full Mid Scoop. The Mid Scoop EQ control is very useful for removing some of the upper midrange "honk" from your bass while adding just a touch of low and high content. Use Mid Scoop to help emphasize the bass's natural sonic range, give your bass a rockin' Grizzly **Growl**, or achieve a killer S**lap** tone!

HI CUT EQ Clockwise (up) is flat and counter-clockwise (down) is full Hi Cut. The High Cut EQ is a lo-pass filter for removing some of the brightness from your sound. It also helps to smooth off the hard edge of heavy Distortion (D). The Hi Cut is set to a fixed attenuation of -6dB per octave. As you turn the Hi Cut knob down the frequency knee is decreased from 20 kHz to 400 Hz. Use the Hi Cut in conjunction with Overdrive for some serious vintage amp **Speaker Simulation**. Motown anyone?

WARNING!!!
Grizzly Bass is not intended for guitar. If you try it out on a guitar it will really sound excellent and you will become a tone Bear. Creation Audio Labs will be here to feed your Grizzly obsession with our complete line-up.

© 2014 Creation Audio Labs, Inc.
CreationAudioLabs.com