



Product Manual

Effect Overview

In the primordial ooze of studio tricks, many recording engineers had to invent their own effects. Double tracking and flanging started as manual manipulations of magnetic tape and the machinery used to process it. One such effect is gated reverb, the combination of digital reverb and noise gate, “invented” in the ‘70s but popularized in the ‘80s by one Phil Collins. Like many now-legendary effects, gated reverb was invented by accident using the Solid State Logic SL4000 Talkback Mic channel and AMS RMX16 digital reverb units. The premise is simple enough: the gate is a function of the signal strength; once the signal level drops below an adjustable threshold, the reverb tail snaps shut. Our CBX recreates this magical symbiosis with an overdrivable preamp, adjustable reverb lag time and a full wet-dry blend. The result is a lovely and expressive “always-on” reverb that stays in its lane and won’t interfere with the all-important mix.

Controls

LAG

This adjusts the delay between the original note played and the onset of the gate. You can use the lower half of the control to fine-tune your picking attack, and just past noon gives you slapback and reverse-esque sounds. Think of it as a pre-delay control for the gate.

MIX

Controls the balance between dry and wet signals. When set to its minimum, you will hear just the dry signal fed through the preamp. At maximum, the reverberated signal is the only thing present.

PRE

Controls the level of the onboard preamp.



GATE

Controls the sensitivity of the gate. Keep this low for the least amount of gating and longest reverb trails, turn up for running higher gain devices before or making the effect more subtle. When the Gate knob is all the way down, the gate is removed from the circuit. This can be manipulated with your guitar's volume control by lowering the signal level and forcing the gate to clamp shut.

VERB

On a reverb pedal with no gate, this would control how long the reverb tail rings out. But since there's a gate, this essentially governs the thickness of the reverb. Setting this knob low gives some mild reverberation and maxing it out gives a huge, harmonically rich reverb sound.

Power Supply

The CBX accepts a center-negative DC power supply from 9 to 18 volts, capable of supplying at least 100mA of current (over is fine). Plugging in anything other than this (center-positive, AC, higher voltage, etc.) will potentially brick the CBX. I cannot recommend doing this. Check your supply and make 100 percent sure it says all the right stuff. If you plug in the wrong supply, you'll immediately send your pedal to the shadow realm. Even though that sounds pretty cool, your CBX doesn't want to go there, this I can promise. Run it at 18V for more headroom.

