SKREDDY PEDALS™

DIRECT IN

Direct box for electric guitar that emulates a mic'd clean, pedal-friendly amp's sound, so you can gig or record without an amp.

- Luxurious, transparent low end
- Present mids with the perfect profile (strong low-mid bark and growl, percussive and chimey high-mids, but honky mid-mids are scooped out just enough)
- Bright, detailed top end (rolled off in accordance with average speaker-cab response curves, muting harshness)

Perfect for "silent stage" venues or any time you don't want to lug your amp along.

BALANCED OUT

Connect using common 3-pin microphone cable to the PA mixer or recording input. This output features some resistance drag to eliminate that typical loud pop when plugged in.

THRU JACK

The THRU jack is a passive, parallel line from the INSTRUMENT jack that you can send to your amp on stage or any other ¼" instrument split you might want. The input impedance of the active circuit is very high, so it won't suck much tone when you split its signal passively. You can use either the INSTRUMENT or the THRU jack as your input.

VOLUME

The only adjustable control is VOLUME, which of course you'll want to set to avoid overloading the receiving device. Test for levels using the loudest and most extreme signal peaks you anticipate from your guitar and pedalboard to keep it safely out of the red. If you hear a high-frequency distortion on hard string attacks, this is probably a fast transient that might potentially not register on the dB meter; and the way to fix that is to just turn down the VOLUME slightly to give the receiving device more headroom. Typically you'll find that about noon is the best starting place. An analog mixer board will be more tolerant of a hot signal than a digital interface, but that doesn't mean you should blast the mixer board. High settings on the VOLUME knob will bring up the noise level. Experiment with the interaction between the VOLUME control and the input gain of the receiving device if you have time; but again, about noon should work in most situations (maybe a little lower than noon for a digital interface just to be safe, and maybe a little higher than noon for a robust analog PA mixer), and the receiving device's input gain should be set at maybe 9:00 o'clock for a digital device or 10-11:00 o'clock for analog to start with until testing determines optimal levels.

CLEAN

This is not the sort of amp emulator you should expect to give you any amount of overdrive (that will all come from your pedals); it is bright and clean and articulate yet lush and smooth at the same time, with lots of headroom. It is designed to give you the most transparent pedal-friendly platform possible. Into a digital platform, it will not sound "natural" until the addition of some sort of room reverb or other ambience.

WARM UP

Even though there are no tubes in this little box, it still requires about a minute of "warm up" time before it will pass signal. This is because of the extensive power-supply filtering (just like the amp), and that is how long it takes to charge up all of the filter capacitors (they are like electric sponges that need to absorb voltage before any can be squeezed out of them).

Power supply requirements:

Recommended: 18v for best results. It works fine with 9v, but that might (possibly) allow for transient distortion on hard string attacks (maybe?).
Skreddy pedals use the industry standard Boss/Roland style power supplies, which have a 5.5mm barrel (positive) and 2.1mm center (negative) coax plug, negative-ground.
Does not have a battery clip; adapter only.
It will not make use of phantom power but is not prone to damage from it either.