

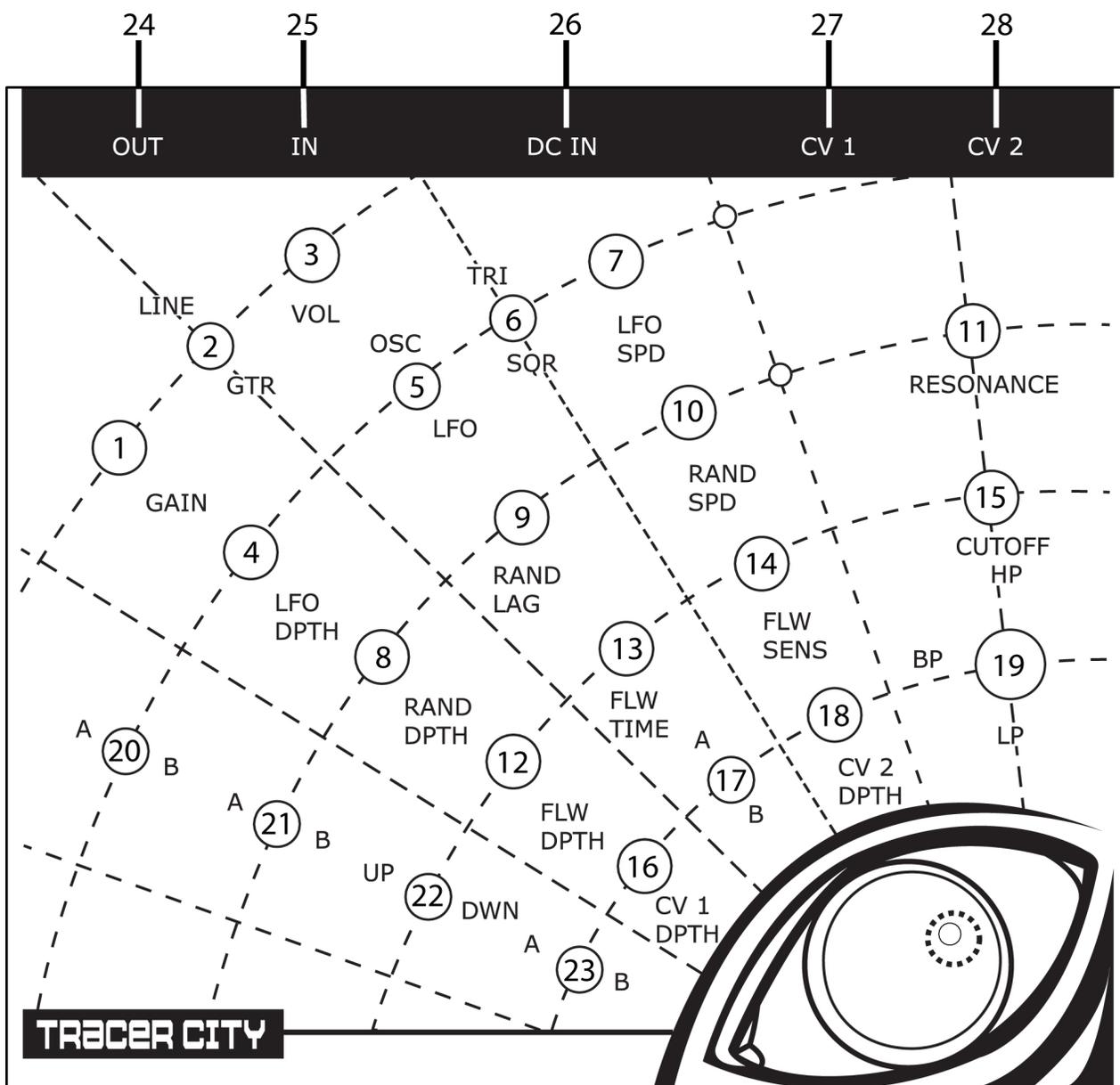


TRACER CITY MANUAL:

Hello, and congratulations on the purchase of a Snazzy FX device! What you have in front of you was designed to provide the widest range of sounds possible, while still being easy enough to use that you can easily start making sounds right away.. But first there are some things you should know.

1. **WARNING:** SNAZZY FX boxes can handle a wide range of inputs. Because of this, please watch your volume, and never start with the box on FULL VOLUME unless your amplifier, audio interface, or mixer is turned down. There are so many different ways to set the box up and some modes are louder than others. Just be careful, as SNAZZY FX is not responsible for any damage you may cause to your amplifier, stereo, audio interface, speakers, or your ears. These boxes were designed to go anywhere you might want to take them but when you are first learning how to use them, please exercise caution.
2. The TRACER CITY has both an input GAIN and an output VOLUME. This box is capable of input distortion (when using line signals in GTR mode) and of output overdrive. Be very careful when setting these levels. Make sure that if you are using LINE signals that you watch where you have the LINE/GTR switch set. Also, Be very careful with the RESONANCE and CUTOFF controls. Full resonance and little or zero cutoff can cause very large jumps in volume which can blow speakers or damage equipment if you are not careful.

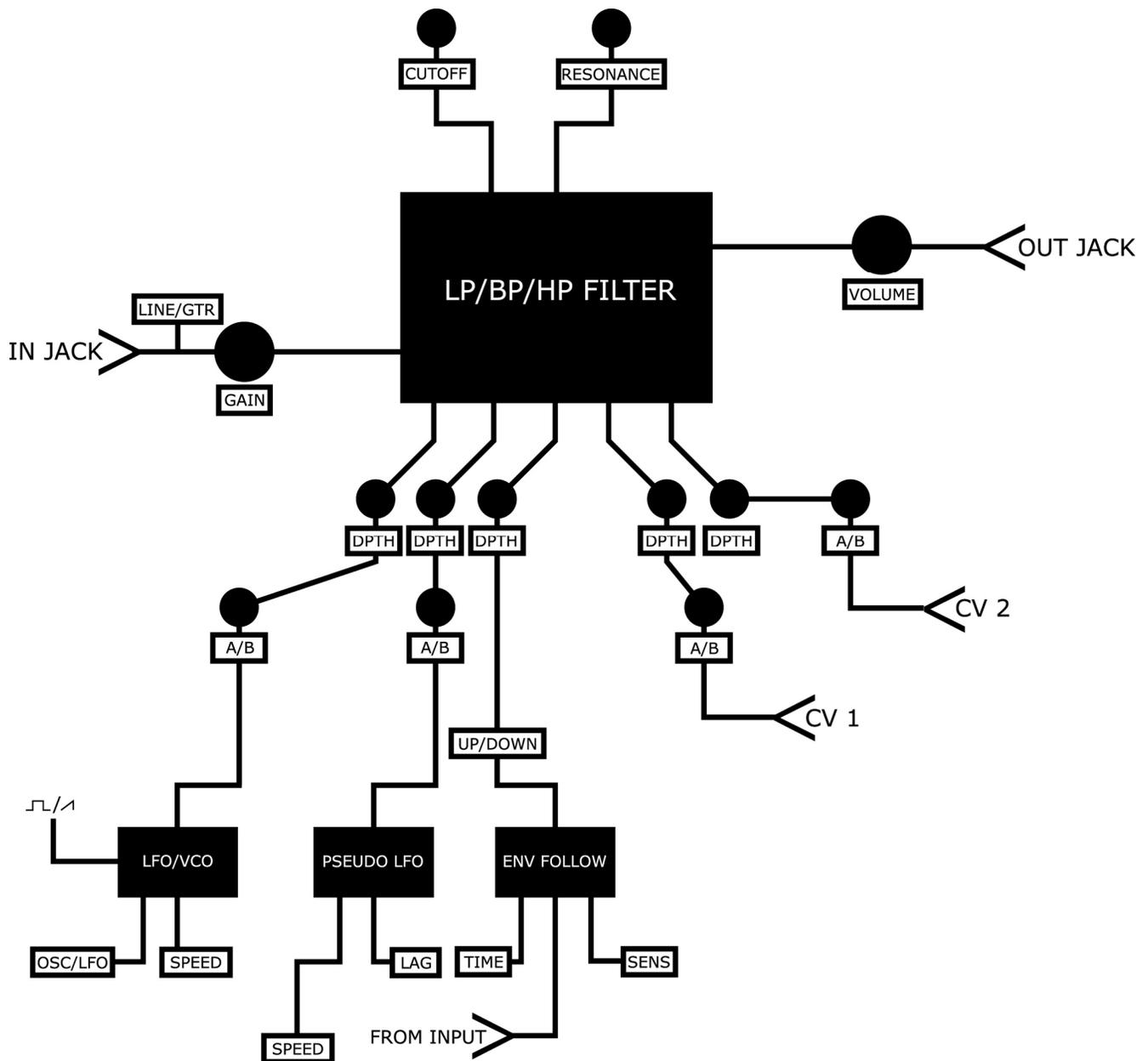
This wide range of resonance IS on purpose as many unique sounds can be achieved with resonance at or near max. However, when exploring such sounds it is important to turn the volume down from normal levels.



SMAZZU
FX

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1. GAIN
2. LINE/GTR SWITCH
3. VOLUME (OUPUT)
4. LFO DEPTH
5. OSC/LFO MODE SWITCH
6. TRI/SQR (LFO/OSC WAVEFORM SWITCH)
7. LFO SPEED
8. RAND DEPTH (random depth)
9. RAND LAG (random lag time)
10. RAND Speed (random modulator rate control)
11. RESONANCE (filter resonance)
12. FLW DPTH (env follower depth)
13. FLW TIME
14. FLW SENS
15. CUTOFF
16. CV1 DEPTH
17. A/B switch (expo/lin) for CV 2 external input
18. CV 2 DEPTH
19. FILTER MODE-LP/BP/HP
20. A/B switch for LFO SECTION
21. A/B Switch for RANDOM Section
22. UP/DWN switch for ENV FOLLOWER section
- 23 A/B Switch for CV1 external input.
24. OUTPUT
25. INPUT
26. DC INPUT (9v 2.1mm center tip negative 200-500ma)
27. EXTERNAL AUDIO OR CV INPUT 1
28. EXTERNAL AUDIO OR CV INPUT 2
29. BYPASS FOOTSWITCH



BASIC ADVICE ON USING THE TRACER CITY

- A: Start with your output volume at a low setting.
- B: ZERO out all DEPTH controls.
- C: Set input to LINE or GTR and adjust GAIN.
- D: Set cutoff to the midway point.
- E: Set resonance to around 70%.
- F: Pick LP/BP/HP with the Rotary Knob.
- G: Turn up your output volume a bit.
- H: Sweep the cutoff and resonance controls until you have a good starting tone.

I: Begin bringing in the depth of a modulator(LFO/OSC, RANDOM,CV1, CV2, OR ENVELOPE FOLLOWER)
J: Now adjust the controls of your modulator.
K: Adjust cutoff and Resonance
L: Switch WAVE from TRI to SQR, or adjust lag, Or OSC to LFO, or A to B on toggles.
M: make weird sounds

The TRACER CITY is in many ways very similar to what you might find on an old (or new) analog synthesizer. The main components of a synthesizer it has are filters, An oscillator (which can also be used as an LFO) and a Pseudo-Random LFO with lag. It also has a basic envelope follower (with up or down response) with lag, which works very well with drums, loops, and anything else which is very percussive. Like a synthesizer, the TRACER CITY allows its multi-mode Filter to be controlled by two external CV sources. You can also plug audio sources into these inputs (this creates Frequency Modulation of the FILTER or FM) If you are familiar with modular synthesizers or analog synths, then the control names in many cases should be self explanatory and you will simply need to get a hang of the layout and get used to the way that the modulators are routed to the filter. However if you have never been around a synth or are terrified of what all these controls do, then here is a very basic explanation of each section of the TRACER CITY.

(please refer to block diagram)

INPUT GAIN: This one is easy. Plug in an audio source (Bass, Guitar, Synth, BUSS from a DAW, Sampler, Drum machine, etc) and set the gain either so that it is clean, or so that it is over-driven. The higher the input gain, the more the resonance response will change. You might want to try low input gain and high output volume, or vice versa.

VOLUME: This control is the OUPUT VOLUME, and when you are first setting up controls, it is recommended that this be left quite low.

LFO/OSC: This is MODULATOR ONE. A modulator effects something else in a synthesizer. In the case of the TRACER CITY, to keep things simple enough, all Modulators effect the MULTI-MODE ANALOG FILTER. This modulator only effects the filter when its respective DEPTH control is turned up a bit. This is true of all the modulators in the TRACER CITY. To make things easy to hear, simply flip the LFO/OSC switch to OSC, and turn the SPEED knob up high enough that you can see the LFO/OSC LED moving very rapidly. When it is in this state, turning up the depth high enough should effect the sound quite easily.

TRI/SQR: These are two possible waveforms for an oscillator, TRIANGLE and SQUARE. Triangle is better for sweeps, soft tremolo, and slow phase sounds. Square is a chopier sound which can be very good for tremolo and other strange effects.

RAND LAG, RAND SPEED, RAND DEPTH.: The random modulator section (or more accurately a pseudo-random modulator) allows you to add varying amounts of randomness to your tone. Basically you can think of this as very similar to an LFO, except that the waveform is not a square or a triangle, but a strange shape which changes over time. Turning the LAG control clockwise, makes the waveform less

distinct, which can be good for creating strange high resonance soundscapes.

One useful experiment is to turn the output volume all the way down. Set all other depth controls to zero. Turn the depth control for the RAND section to FULL. Set the A/B switch to A. Turn the resonance to max in LOW PASS Mode of the Filter. Turn the cutoff control to around 50 percent. Now, slowly start bringing up the output volume, so as to avoid hurting your ears or the amplifier. Even with little or no input signal, if the resonance is turned up all the way, the pseudo random modulator should allow you to create liquidy bleeps and bloops. Turn the RAND SPEED up and down and turn the RAND LAG up and down and see how it effects the bleeps and bloops.

FLW SENS, FLW TIME, FLW DEPTH:

This modulator section is the ENVELOPE FOLLOWER. When first setting the TRACER CITY it is recommended that you start with the FLW DEPTH set to zero or low amounts and then slowly start to bring it in to see how it is working with the other sections. The reason for this is that the envelope follower can at times over-ride the other modulator sections if you are not careful. This section listens to the incoming signal and creates a CV (control voltage) in response to the peaks and valleys in the signals. For certain signals, like drums, it is very easy to get it to control the cutoff of the filter in a percussive fashion. Other input signals may take more work. The envelope filter section of the TRACER CITY, has an UP and a DOWN mode. What this means it that it can either sweep the filter UP or sweep it DOWN. Keep in mind that turning the FLW LAG control to the RIGHT, slows down the response of the CV and creates far more subtle swells.

Getting the Envelope follower to work properly with the other 2 modulator sections can require a bit of practice. One thing to watch out for is not pushing its respective SENS (sensitivity) or DEPTH control too hard. Remember, this section responds to what is coming INTO the Tracer City. The other modulator sections do not. Also, be aware of what filter mode you are in. Band Pass (BP) mode works very well with the FLW section to create slow-WAH kind of sounds.

Another trick is to set the FLW section so that ONLY WHEN THE INPUT IS LOUD will it push the cutoff of the filter UP or down enough to allow you to hear the other modulators. Often it is beneficial to start with the other 2 modulators, pull their respective depths back a bit and then see how mixing in some of the FLW SENS and DEPTH effects the Filter.

LP/BP/HP: Put simply these are three modes of a Filter. Each mode will suit certain input material better than others, or put another way, will filter out different areas of the input signal. LP mode removes the high end as you turn the cutoff to the left, the BP mode attenuates frequencies in a certain range, and the HP mode removes the low frequencies as you turn it to the right. Turning the resonance up on the filter makes the curve sharper and allows for a very different kind of sound. BE VERY CAREFUL at high resonance levels without compression or over-drive, as the volume can jump from high to low very quickly.

CV 1 and CV 2:

These sections allow for external AUDIO or CV sources to control the cutoff of the FILTER. Without something plugged into CV 1 or CV 2 these controls will have no effect on the sound.

FOR MORE INFORMATION, Please refer to the videos and information on SNAZZYFX.COM

The Tracer City requires a proper DC 9v adapter. If you purchased this unit without a DC adapter please contact your nearest SNAZZY FX dealer for information.

SNAZZY FX has a one year parts and labor warranty. This warranty covers defects and does not cover mis-use. If there is a problem with your SNAZZY FX device, please contact the dealer you purchased it from to first determine if the problem is related to control settings. Your SNAZZY FX dealer will then give you information on how to return the product so that you can get back to making weird sounds.