

Finding That Tone

findingthattone.com
hola@findingthattone.com

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GENERAL INFORMATION

Below we detail important information on the safe operation of the product. Please read and follow the safety advice and instructions given. Retain this manual for future reference. If you pass the product on to others please include this manual.

All our products are hand-built in Spain. Subsequently all our products are individually and specifically tested one-by-one, so its correct operation is guaranteed. However, feel free to contact us if there are any problem.

All our products are subject to a process of continuous development. We therefore reserve the right to make changes without notice.

SAFETY INSTRUCTIONS

INTENDED USE: This device is designed for sound processing of signals from musical instruments with electromagnetic pickups. Any other use or operation under different conditions is considered improper and may result in personal injury or property damage. No liability will be assumed for damages resulting from improper use.

DANGER FOR CHILDREN: Ensure that children do not detach any small parts from the product (such as the knobs or any other components). These small parts could pose a choking hazard if swallowed. Never leave children unattended with electrical devices.

EXTERNAL POWER SUPPLY: This device is powered by an external DC power supply unit. **Connect the pedal using a standard 2.1mm negative center barrel plug with a voltage range between 9V DC to 18V DC.** Any other type may damage the pedal. Please only use a power supply made specifically for guitar pedals or you risk damaging the pedal. The use of a power supply with the wrong polarity or supplying the pedal with an over-voltage supply may cause severe damage to the pedal. We recommend using a power supply with isolated outputs for better tone quality and noise reduction.

**DC connection
(9V to 18V)**



Standard negative center

BBlues One
LOW GAIN OVERDRIVE

BBLUES ONE

The BBlues One is based on the classic BluesBreaker(®*) circuit, incorporating new extra controls for tone shaping, as well as several technical upgrades such as a noise filter, increased volume, more control over the gain, soft switching and true bypass. Designed with inspiration from the nearly clean tones of John Mayer's Continuum era, it aims to achieve that deep, bell-like tone with any amp while also providing a wide range of other sounds that can perform very well with almost any backline.

VOLUME

The BluesBreaker circuit (and our previous version of the BBlues One), was characterized by a notable volume lack. In this new version, we've replaced the original volume control with a system that provides the unity volume with the knob at 12:00. From there, you have an additional 50% of the knob's range to further boost the signal and push your amp.

PRESENCE

A new dedicated presence control has been added to boost the high-end frequencies of your clipped signal. This is especially useful when using the new DEEP and SMOOTH switches. Presence set to zero, the pedal works as a stock BluesBreaker. We recommend starting with it at 0% and adjusting it to taste based on your preferences.

STONE

BluesBreaker's native tone control which acts as a general filter for mid and high frequencies. This allows you to attenuate or brighten the tone as needed. If you need mids, turn this control up, but you may have too much treble; to cut those annoying highs, you can activate SMOOTH.



GAIN

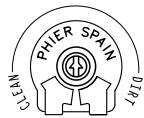
The original BluesBreaker gain control was known for being somewhat "lazy" in its response, remaining almost clean until the last quarter turn, where it would suddenly start to saturate. In this new version, we've revised the pot curve to enhance the gain knob's behavior throughout its range. It now begins to break up slightly earlier, while the maximum gain remains the same. Additionally, we've added an internal trimpot that allows you to adjust the saturation of the diodes by controlling the voltage they receive. This adjustment affects the pedal's overall saturation, which in turn influences the behavior of the GAIN knob.

INSIDE THE PEDAL

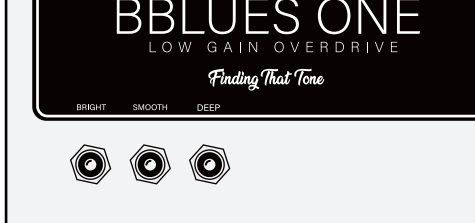
DIODES CALIBRATION

Inside the pedal, you'll find a trimpot that regulates the voltage sent to the diodes, affecting both the saturation level and the behavior of the GAIN knob.

- **Stock:** at 11:00-12:00. NOS BBlues One diodes setup.
- **Clean:** counterclockwise turn. Less saturation, so the pedal is cleaner.
- **Dirt:** clockwise turn. The pedal has more gain.



Please be careful when opening the pedal. Make internal adjustments with the pedal unplugged. Do not apply strong pressure on the trimpot as this could damage the pedal.



BRIGHT

This is the same switch from our previous version called EARLY/LATER. For simplicity, we have now named it BRIGHT.

- **EARLY** (down): Found on early BluesBreaker mk1 units from the early '90s. It produces a less aggressive and sweeter tone, somewhat less bright and with less gain. Particularly suitable for Mayer-style clean, glassy tones.
- **LATER** (up): Found on most BluesBreaker mk1 units. This setting emerged because Marshall, sometime in the mid-'90s, modified certain values of the circuit components to give the pedal a little more punch and gain, producing a brighter and more aggressive tone.

SMOOTH

We have incorporated a new switch that modifies the signal clipping system, making it more rounded by softening the peaks. In sound terms, this means that some high frequencies are softened, allowing for a better appreciation of mid frequencies and a velvety tone. In the down position, the switch is off (BluesBreaker stock); in the up position, it is on (SMOOTH).

DEEP

This new switch modifies the feedback of one of the integrated circuit, enhancing the low frequencies to provide a sense of depth. In the down position, the switch is off (BluesBreaker stock); in the up position, it is on (DEEP).