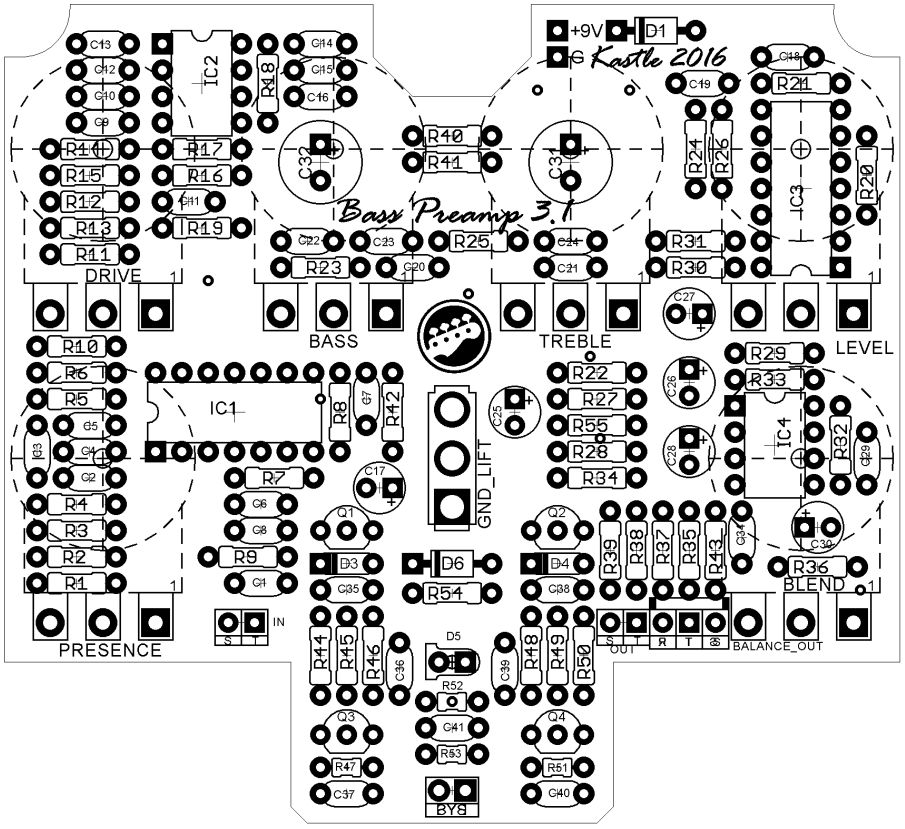
Bass Drive DI ver 3.1



BOM

RESISTORS	
R1	10K
R2	1M
R3	100K
R4	2K2
R5	22K
R6	100K
R7	330K
R8	330K
R9	3K3
R10	3K3
R11	10K
R12	22K
R13	22K
R14	22K
R15	10K
R16	33K
R17	33K
R18	22K
R19	6K2
R20	10K
R21	22K
R22	3K3
R23	10K
R24	10K
R25	10K
R26	1M
R27	1K
R28	330K
R29	10K
R30	22K
R31	3K2
R32	10K
R33	10K
R34	10K
R35	100R
R36	10K
R37	100R
R38	1K
R39	10K
R40	10K
R41	10K
R42	330K
R43	51R
R44	1M
R45	56K
R46	100K
R47	56K
R48	1M
R49	56K
R50	100K
R51	56K
R52	1M
R53	100R
R54	3K9
R55	330K

CAPS

C1	22n
C2	22n
C3	22n
C4	22n
C5	22n
C6	220p
C7	220p
C8	10n
C9	47n
C10	470p
C11	10n
C12	1n2
C13	2n2
C14	22n
C15	47n
C16	47n
C17	2u2
C18	33p
C19	100n
C20	10n
C21	10n
C22	22n
C23	22n
C24	33p
C25	2u2
C26	2u2
C27	10u
C28	10u
C29	33p
C30	10u
C31	220uF
C32	220uF
C34	10n
C35	47n
C36	470pF
C37	220pF
C38	47n
C39	470pF
C40	220pF
C41	10n

DIODES

D1 1N4001
D3 1N4148
D14 1N4148
D5 LED 3mm
D6 Zener 5V6

SWITCH

Ground Lift SPDT

ICs

IC1	JRC4558
IC2	TL074***
IC3	TL074
IC4	JRC4580

POTENTIOMETERS

TREBLE	B100K
PRESENCE	B100K
LEVEL	B100K
DRIVE	B100K
BASS	B100K
BLEND	B100K

Transistors

Q1 J112
Q2J112
Q3 2N5088
Q4 2N5088

SHOPPING LIST

51R – 1 pc
100R – 3 pcs
1K - 2 pcs
2K2 - 1 pcs
3K2 - 1 pcs
3K3 - 3 pcs
3K9 - 1 pcs
6K2 - 1 pcs
10K - 15 pcs
22K - 7 pcs
33K - 2 pcs
56K - 4 pcs

100K - 4 pcs

330K - 5 pcs

1M - 5 pcs

33pF - 3 pcs

220pF - 4 pcs

470pF -3 pcs

1n2 – 1 pcs

2n2 – 1 pcs

10n – 6 pcs

22n - 8 pcs

47n – 5 pcs

100n – 1 pcs

2u2 – 3 pcs

10uF – 3 pcs

220uF - 2 pcs

1N4001 – 1 pc

1N4148 – 2 pc

Zener 5V6 – 1 pc

LED3MM – 1 pc

SPDT switch – 1pc

JRC4580 -1 pc or TL072

JRC4558 - 1 pc or TL072

TL074 – 2***

TLC2264 – 1***

B100K pots – 6 pcs

J112 – 2 pcs

2N5088 – 2 pcs

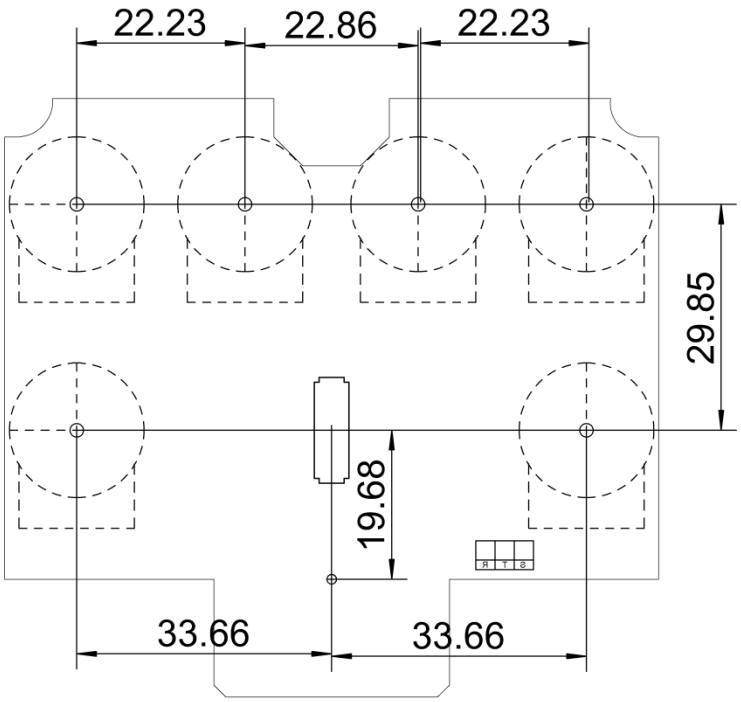
NOTES

***In most schematics that I've found IC2 is TL074, but Bajaman suggests that if you change it for TLC2264 you will get 99% of the original.

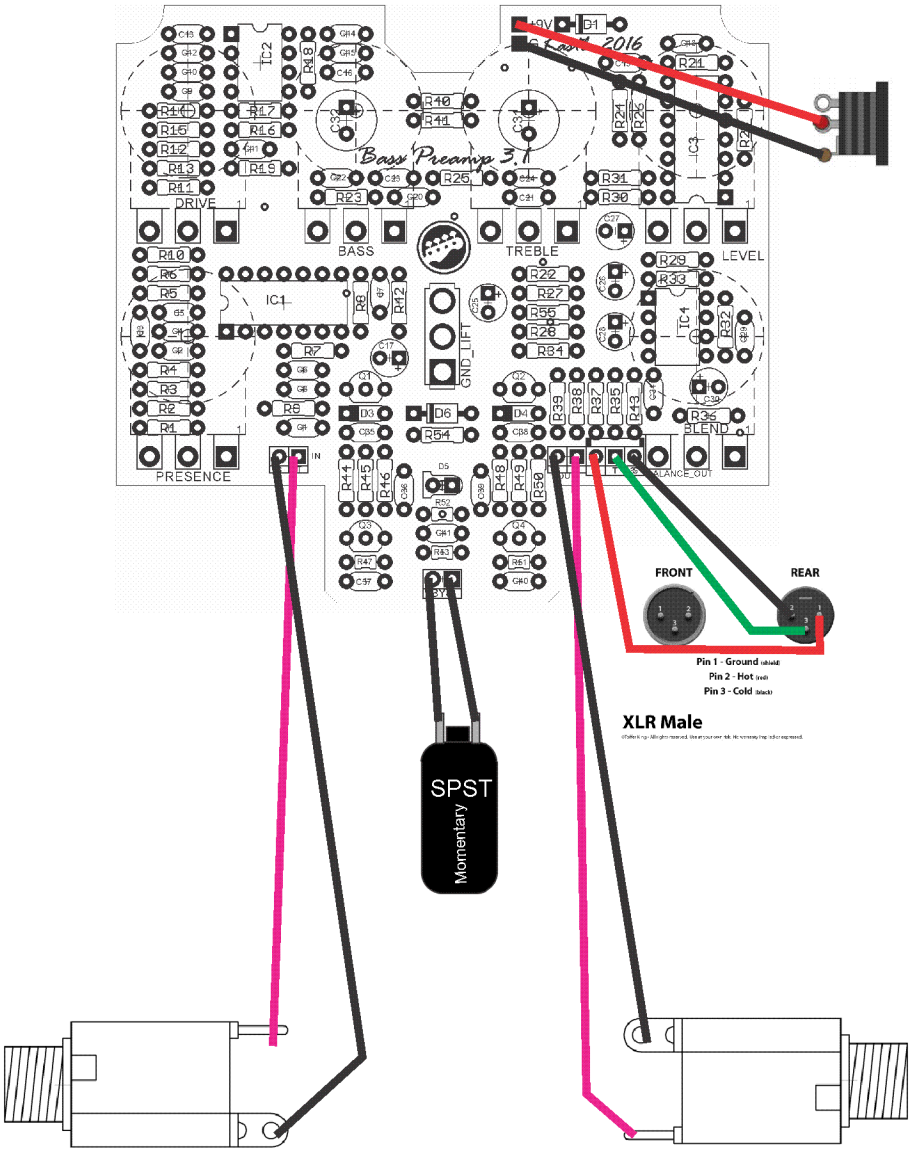
**In my particular build I've found that the most drive of the pedal is on the end of taper. Other positions will give you more fuller sound. I've used TL074 in the IC2 position.

DRILLING GUIDE

(Measures in milimeters)



WIRING GUIDE



GUIDE TO CONTROLS

PRESENCE brings out the upper harmonic content and attack. For a smoother high end and for clean settings, decrease to taste.

DRIVE adjusts the overall amount of gain and overdrive, similar to when the output section of a tube amp is being pushed.

BASS & TREBLE. Unlike passive controls that only cut, these active tone controls cut or boost ±12dB from unity gain (12 o'clock).This powerful EQ section effectively reduces the need for a fixed frequency mid control and enables you to achieve an extensive variety of curves -- including a "mid-cut" as well as a "mid-boost." Boosting Bass and Treble yields a "mid-cut" (at 750 Hz) where the relative mid-range level is lower than the Bass and Treble frequency levels. Cutting Bass and Treble yields a "mid-boost" (at 750 Hz) where the relative midrange level is higher than the Bass and Treble frequency levels. NOTE: The overall output level will change relative to the EQ settings. Simply adjust the Level control accordingly.

BLEND allows you to blend the direct instrument signal with Tube Amplifier Emulation circuitry. In most cases, you will probably have this set at maximum. For certain applications, however, such as an ultra-transparent sound or for use with piezo pickupequipped instruments, you may want to blend-in some of the direct signal to achieve your desired sound. While the Tube Amplifier Emulation circuitry is bypassed when Blend is at minimum, the Bass, Treble and Level controls remain active.

LEVEL adjusts the output level of both the 1/4" and XLR outputs