

## INSTRUCTIONS

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### 1. MAKING CONNECTIONS

The diagram shows how to connect the Treblemaker Slimline (fig. 1). It is designed for a solder only connection of both the wires and capacitor.

### 2. CHOOSE A CAPACITOR

Your guitar cable length affects the brightness and clarity of your tone. Especially as you lower the volume. This is because it acts as a capacitor. The capacitor we pick is essentially adding weight to the other end of the seesaw to counterbalance what we have lost.

So the longer the cable run we have and the more patch leads we have, the larger the capacitor we will need to “balance the scale” and preserve our tone. The following are our recommended starting points.

- 1) Shorter cables (10ft/ 3m) and wireless systems: 470pF, 560pF and 680pF values.
- 2) Longer cables (30ft/9m): 1nF, 1.2F and 1.5F values.

Remember there is no right or wrong capacitor to choose. Everything in your signal chain, including , choice of cable, number of pedals and patch leads, the number of windings and gauge of wire on your pickups, can have an effect. What matters is how it sounds to your own ear. There is no one size fits all. Take your time and experiment!

### 3. SETTING UP THE RESISTANCE

#### Choosing a setting

Your Treblemaker has two variable resistor trim pots. One in series and the other in parallel. Each of the three switches (all OFF by default) must be configured to one of the three settings to switch these trim-pots in and out of the circuit (fig. 2). Each setting has it’s own advantages. Both of the trim pots can be varied between 10kΩ and 500kΩ using the included mini screwdriver (fig. 3).

**Parallel.** The first treble bleeds were just a capacitor without any resistor. This could sound very brash. So to try and tame this, a parallel resistor was added. The result was a more even sound, and a different taper and useable sweep on the volume pot. A different resistance gives a different resonant peak. What does this mean in practice?

By varying the parallel trim-pot, a different range of trebles can be bled back into your sound and different part of the tone is brought into focus. Just bear in mind that if it is set too high (the PAR trim-pot too far counter-clockwise) you may lose some of the bass end of the sound when the volume is at its minimum.

**Series.** This setting gives a more subtle tone. Think of it like a tap that can be turned to change the flow of water coming from the faucet. The series trim pot can be adjusted to control the amount of treble let back through into the sound. A higher resistance (turned counter-clockwise) means that less treble is let back in. The result is tight control of the trebles bled back into the sound by the capacitor. Unlike the parallel set-up, the taper of the pot is less affected.

**Combo.** This setting gives you the best of both worlds. The ability to bring forward a certain aspect of your tone, and total control of the amount of this fine tuned sound bled back into your signal. This gives you a tight reign on your trebles so they are neither too harsh nor too weak when you roll back the volume control to near minimum.

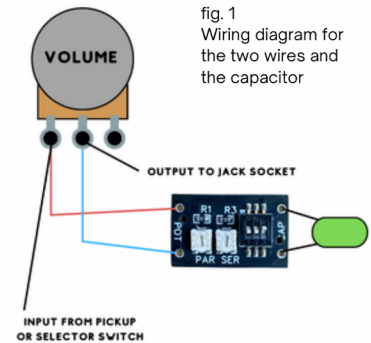


fig. 1  
Wiring diagram for the two wires and the capacitor

#### IDENTIFY THE CAPACITOR



Each capacitor is labelled as follows for easy identification:

- 470pF capacitor - 2A471J
- 560pF capacitor - 561J
- 680pF capacitor - 2A681J
- 1nF capacitor - 2A102J
- 1.2F capacitor - 2A122J
- 1.5F capacitor 2A152J

Use the double end of the tool when connecting into the terminal (fig.5).

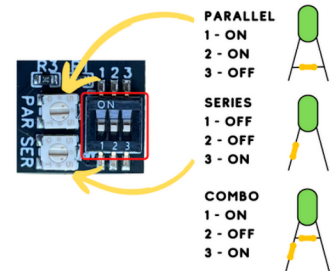


fig. 2. The 3 settings for the variable trim pots

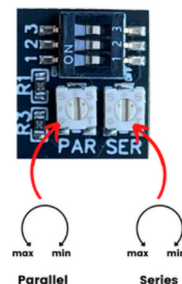


fig. 3. Showing each trim pot. Fully anti-clockwise is the maximum 500kΩ. Fully counter-clockwise is the minimum 10kΩ value.

Setting up the resistance continued....

Compare both your full volume clean tone to your tone at minimum volume. The most useable range for both trim pots will be between 10 o'clock and 3 o'clock. Remember though, there are no hard and fast rules when it comes to tone and treble bleeds. The most important thing when shaping **your tone**, is how it sounds to **your ear**.

**5. FINAL MOUNTING**

Some adhesive-backed velcro is provided to mount your Treblemaker inside the control cavity. It is small enough to be stuck onto either the volume or tone pot. Equally you may find another position that allows easy adjustment of the trim-pots. (fig. 4). Please make sure that the Treblemaker **does not sit in direct contact with any metal parts**. This could cause noisy grounding issues.

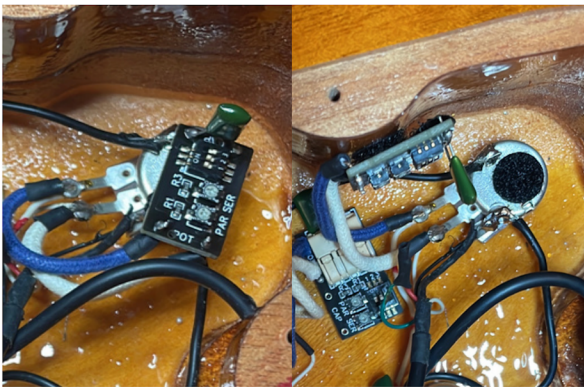


fig. 4 Showing two potential places to position the Treblemaker Slimline after final wiring

**RESISTANCE MEASUREMENT**

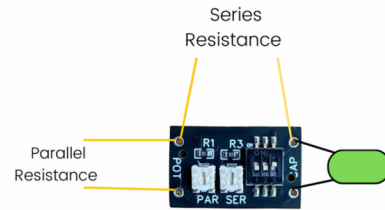


fig. 5 Showing the test points for each trim pot. At least one of the leads must be disconnected from the volume pot to get an accurate measurement.

**FOR THE GUITAR NERDS**

You may want to start from a setting that you already like. In which case test points are shown on the diagram above (fig. 5). Use a multimeter to get an accurate kΩ measurement. The Treblemaker must have at least one lead disconnected from the volume pot in order to get an accurate resistance measurement.

Alternatively, if you don't have a multimeter, the table (fig. 6) gives an idea on where to set the pots and capacitor choices to replicate the most common circuits, but with the added bonus of tweaking to your own ear and gear.

NAME	CAPACITOR	PARALLEL	SERIES	SWITCH SETTING
MOJO TONE	471PF	220K	N	
DIMARZIO	560PF	300K	N	
SUHR	680PF	150K	N	
FENDER TONE SAVER	1.2NF	150K	20K	
TV JONES	1NF	150K	N	
DUNCAN	1NF	100K	N	
KINMAN	1.2NF	N	130K	

fig. 6 Table showing values of common treble bleed circuits and equivalent settings on the Treblemaker.