

BUTTER YELLOW AUTO QUACK

BJF Series | Auto Wah



Specifications

Input impedance: 550 K

Output impedance: 1K

Drive voltage: 9 V center negative

Current Consumption: 3.5 mA

Size: 47(W)x100(D)x48(H)mm

Weight: 160g

True-Bypass Switching

High Quality Aluminum Enclosure

Nearly every guitarist will have a spot in their playing for some FUNK. The history of filter pedals for guitar starts, oddly enough, in the early 20th century with Trumpet players and mutes that mounted to the front of the horn. This allowed the “wow” sound that eventually would be imitated by Clyde McCoy and crafted into the first Wah pedals.

While the wah pedals are nearly essential for some styles of music, they require the performer to stand still and manipulate the pedal with one of their feet. While this is very expressive, it can also be quite limiting onstage. Enter the Voltage Controlled Filter. There have been quite a few impressive “autowahs” or “autofilters” over the years used by many influential guitarists, most notably the great Jerry Garcia from The Grateful Dead or bassists like the unique Bootsy Collins from P-Funk.

There have been quite a few autofilter pedals made for guitar, but many of them have been very complicated to “dial in” and adjust. Enter the One Control Butter Yellow Auto Quack. This pedal is the result of Björn Juhl’s two decades of experimentation with autofilter circuits that he has created, such as the rare BJFe VCF boutique pedal. Our new BYAQ brings all of this knowledge into a great sounding and easy to use autofilter pedal that is suitable for all instruments. And it’s not just for bassists and guitarists – we encourage you synth-heads to give this pedal a try with your modular synths, drum machines, and other sound sources.

Björn’s Take:

The Butter Yellow Auto Quack is an envelope-controlled filter. This type of filter is controlled by the dynamics of playing. BYAQ is a resonant filter, the center frequency of which moves upward as you strike a note harder. The filter takes the initial transient of a plucked note and then follows the decay of the note so that filter’s center frequency moves up at the peak and then falls by the ratio of the decay.

Since envelope filters are controlled by strength of input signal, historically famous users of envelope filters have connected the control input directly to guitar or bass pick up and others used compressors or volume control on instrument to equalize the value of notes throughout the fretboard. Envelope filters are also common in analog synths. Historically, most envelope filters were designed for keyboards to cover the complete range of the keyboard. BYAQ is adapted to the range of electric guitar and electric bass and has a narrower range. The heart of this pedal is a resonant filter similar to a wah; however, the BYAQ has a Mellow/Bright switch that sets the range of the filter.

There are a number of problems with use of envelope filters on guitar and bass which the BYAQ attempts to solve: partly, the filter range is often too wide and therefore BYAQ has a range switch; filters often rest at very low frequency and the BYAQ is made to rest at about transparent level: this allows having BYAQ on for a “see-through” effect until a transient triggers the filter to move. The starting frequency can be set with Bias control so that even small “mini-wahs” can be created on each plucked note.

The sounds:

BYAQ can be used to make wah sounds easily controlled by the musician, and it triggers swiftly enough for fast rhythmic sequences as well as making low strings mellow and high strings bright. In addition, BYAQ can be used to make smaller or larger sweeps of the filter to create timbral movement on chords.

The Controls:

The BIAS control sets the starting point of the filter, and can be used to sweep through the entire filter range.

The MELLOW/BRIGHT switch sets the filter range from low and narrow to high and wide.

The SENSITIVITY control sets the level where notes trigger the filter to open (wah pedal down).

The DECAY control sets the rate it takes from notes moving filter to close (wah pedal up).

Sensitivity is set for medium output pickups, and a tip is to use a Pale Blue Compressor set with Blend to allow transients to equal sensitivity throughout fretboard, to equal sensitivity between pickups on your instrument, and to compensate between different instruments

When using envelope-controlled effects without the aid of a compressor, it is often helpful to set sensitivity at highest level required and to “ride” the volume control on instrument to equalize

Though envelope filters are often used on clean sounds, the BYAQ can also be used ahead of distortion to make a hand controlled wah.

hope you shall have much fun and enjoy our new Butter Yellow Auto Quack.

Björn Juhl

Designer