



Lush, Tape-Like, Saturated Delays with Adjustable Warble

Great classic *tape delay tones* (~50ms -- ~550ms) with as much or as little warble as you like

Headroom!!!! Sounds equally great clean or with boost, overdrive, distortion, or fuzz in front

Effects loop allows delay-only processing or "wet" amp stereo setup

Huge range, including slap back, atmospheric, cathedral/stadium, self-accompanying rhythms, expansive delays, self-oscillation, vibrato-chorus-detuned effects, etc.

REPEATS

This sets the number of times an echo is regenerated again after the first echo. Set to zero, there will be no regenerations at all; you will only hear the first echo. Set to halfway up (i.e.; noon), each subsequent repeat will be slightly lower in volume and will fade to silence shortly. Set higher than halfway, the repeats will linger long enough to begin morphing into warm, harmonic remnants of the original sound. At about 3:00 o'clock, the repeats never die; any higher than that, and they'll start to get louder and self oscillate (but they'll be limited at a reasonable level instead of hurting your ears).

MIX

The *Skreddy Echo* uses a mix control that goes from 100% dry to 100% wet (like early tape echoes). At zero, you just hear the dry signal. As you turn the knob clockwise you change the balance between the dry signal and the echo signal. At about halfway, the dry and echo signals are roughly the same volume—further than half, and the dry volume decreases. You can obtain effects with as much or as little dry signal and

echo as you like. To me, the Echo is like a euphonic cavern, and this control is like position you place your microphone. You can position the microphone all the way outside of the cave and right in front of your amp; you can move the microphone just inside the mouth of the cave; or you can send the microphone deep into the remote bowels of a long cave tunnel where the only sounds you'll hear are latent, delayed echoes.

TIME

This knob of course sets the delay time, from bathroom slapback/reverb to a long delay. Note that the WARBLE control modulates the delay time.

This means you will find that very short delay times are MUCH more dramatically affected by the warble intensity than long delay times. I allow the *Echo* to delay your signal a bit longer than the chip will do cleanly. Back off the time setting if your delays get too noisy.

WARBLE intensity

This controls the amount of delay time that is altered by the warble circuit. Generally, a more musical effect is obtained by setting the warble to create only a slightly different sounding echo. This creates a feeling of spaciousness and aliveness. The exact knob setting will depend on such things as the delay time, the modulation range trimpot setting, and the power supply voltage being used. Of course, you can also create intense pitch-shifted echo sounds or vibrato effects by turning the intensity (and the modulation range trim pot) up high.

WARBLE rate

This controls the speed of warble. I've noticed that my old tape echo has a fairly fast warble speed, emulated by setting the knob on the *Skreddy Echo* up to about 4:00 or 5:00 o'clock. A **really cool effect** is to set the period of the warble to the same time as the delay control. (takes a bit of twiddling and experimenting to get right). You'll hear the audible warble effect sort of "drop out" when it hits that sweet spot. Listen to the repeats and adjust 'till the pitch shift stays in sync with the echo even after several iterations.

Effects Loop

Your *Skreddy Echo* can send just the delay signal through any kind of separate effects processing you wish. Especially musical, in my opinion, is a phaser, such as an *MXR™ Phase 90™* (I recommend their 1974 custom-shop script-logo, hand-wired version). Just connect a patch cord from the "Send" jack of the Echo to the input of your favorite effect(s), and of course connect the output of the effect(s) back to the "Receive" jack of the *Echo*.

Another use for the effects loop is to send the delay out to a second amp or some other type of parallel processing. Unless you plug something into the "Receive" jack, your *Skreddy Echo* will continue to mix the delay and the dry signals together and will gladly send a copy of the delay signal through the "Send" jack at the same time. This delay signal will feature "trails"; in other words, when you bypass the *Echo* using its footswitch, this signal will continue to regenerate according to the Repeats setting. It is also normal to find that the signal from the "Send" jack is a bit louder and contains more treble than the normal, mixed output of the Echo.

Trim Pots

Loop Level (left side): allows you to reduce the volume of the effects return signal. **Many effects you might use in the effects loop have a slight volume boost but no volume control**—this is your volume control for those. This control is ALWAYS ACTIVE when the delay is in use regardless of whether you're using anything in the effects loop. **This will also allow you to de-intensify the "Mix" control and open up the range of subtle settings, whether or not the loop is actually in use.**

Modulation Range (right side): allows you to manage the range of the warble intensity knob. This is a good thing for three reasons:

You can eliminate (or expand) the possibility of accidentally getting something un-useful (or really cool) on stage. Because of the way the circuit is designed, you can actually get a slightly shorter minimum delay if you turn the modulation range down really low, allowing for bathtub-style reverb/slap-back effects

If you use a higher voltage power supply, you will need to adjust the modulation range downward, as the stronger power supply drives the LED brighter, making the modulation more intense (yes; the modulation is driven by an LED/LDR combination—you can see it at work if you remove the lid).

POWER SUPPLY REQUIREMENTS:

DC power supply must have a standard 5.5mm barrel x 2.1mm center coax. Polarity: negative center (industry standard)—for example, a *Boss™* or *Roland™* 9vdc power supply. Amperage: you will want to supply a minimum of 100 ma. Voltage can be 9v DC for the stock, soft, "vintage" tone or higher, up to 18v DC, for a clearer, harder, more "bell-like" tone—for example, the *Dunlop™* 18vdc power supply. **Current draw: about 26mA** If you experience bleed-through of un-wanted modulation, you can remedy this by using a power supply that has at least 200 ma of current.

Note: Since there is no need to save battery power, the input jack does not switch off the power to the *Echo* when its plug is removed. To turn off the power, you will need to either un-plug the DC adapter or better yet turn off the switch on the power strip that the DC adapter is plugged into.

Service

Email Skreddy Pedals at marc@skreddypedals.com if your *Skreddy Echo* pedal needs repair.

No Delay Signal?

If your *Skreddy Echo* does not have any delay sound, only dry, then it is possible that the little switch in the "Receive" jack is not making contact. Connect a patch cord between the "Send" and "Receive" jacks to bypass the switch. To re-tension the switch, plug in a cable, which pulls the hot contact away from the reed switch; then take a needle-nosed plier and gently squeeze the reed switch towards the hot contact. Then when the plug is removed, the reed switch should make good contact. Also I recommend a squirt of *Caig™ De-Oxit D100™* right into the spot where contact is made.