MEET MAUDE

Analogue Delay





UNIQUE & ROBUST

MADE IN HULL, QUÉBEC

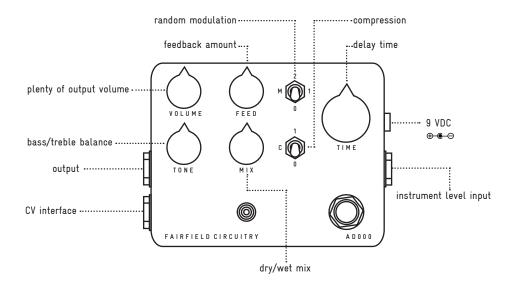
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OVERVIEW

Imparting a dark and tape-like quality to your sound, this analogue delay offers a rich and distinct character for you to wallow in luxury, self-righteousness and filth.

Using the tone and feedback controls, you can shape your repeats to be much more than simple reproductions of the input. Play right on the threshold of feedback, which you can mold as a low thundering growl or screeching wail, or let your echo slowly die out as the dynamic output filter gets darker every repeat.

A random delay time modulation adds a true tape feel to the delay, like a reel-to-reel motor spinning not quite perfectly. Full CV capabilities allow you to control delay time and/or feedback with any external source, like an expression pedal.



SWITCH LEGEND

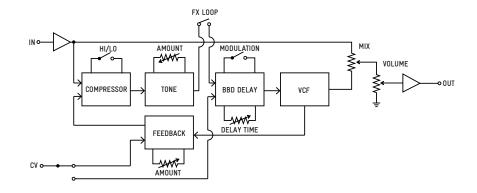
C - Compression 0 - Light

1 - Heavy

M - Modulation 0 - Off

1 - Light

2 - Heavy



COMPRESSOR

The first stage of the delay effect path is a discrete JFET feedback compressor. This section evens out the dynamics of your signal to prevent distortion in the delay stage.

The dry signal (going to the Mix) does not go through the compressor, but the feedback signal does.

TONE AND FEEDBACK

Meet Maude's tone control will accentuate either the high (clockwise) or low (counter-clockwise) frequencies of your delay signal. In the center position, there is a slight attenuation of the lower mid frequencies.

Feedback (how much of the effect output is reapplied at the input) and tone work very closely together, since every repeat goes through the tone section. In practice, you will notice that tone affects feedback in two ways: it changes the feedback's colour (ex.: bright tone gives bright feedback) and changes the feedback's threshold (the further from the center position the tone control is, the faster the effect will go into feedback).

DELAY TIME MODULATION

A random modulation can be applied to the delay time. This modulation is an offset that is added to the delay time, making it jump up or down in an unpredictable way.

VOLTAGE CONTROLLED FILTER (VCF)

To deal with the noise generated by the delay section, the ouput is gated by a voltage controlled low-pass filter. The filter opens when the signal is loud, and starts to cut out high frequencies as it becomes quieter. This serves to attenuate any "wind noise" when you are not playing, and also shapes your repeats by making each sound a little darker. This effect will be more noticeable when you are playing softly.

CV JACK

By default, the CV (Control Voltage) jack is used to control feedback amount with an expression pedal (wiper to tip standard). Using the micro-switches inside the enclosure, the CV jack can perform a number of other functions, refer to the Meet Maude Programmer's Manual for a detailed explanation.

PHYSICALS

- true true bypass
- 1/4" mono input/output jacks
- 1/4" stereo CV jack
- 2.1mm DC connector ⊕ •
- 4.7" x 3.8" enclosure dimensions

TECHNICALS

- input impedance 1 M Ω - output impedance 1 k Ω

power supplycurrent draw60 mA

- delay time 50 to 500 ms

NOTES ON POWERING

Meet Maude was designed to operate using your typical centre negative, regulated 9-9.6 VDC power supply. The pedal is protected against reversed polarity and overvoltage conditions. Always check your power supply for proper voltage and polarity before connecting. There is no battery connection inside the pedal.

EXTENDED WARRANTY

Fairfield Circuitry will repair or replace any malfunctioning product for a period of 2 years after purchase date. Problems resulting from modifications or misuse may cancel this warranty. The owner will cover all shipping expenses. This warranty applies only to original owner of the product. Proof of purchase might be required.

In short, the best thing to do is to contact us as soon as possible with a description of the symptoms, even if the warranty is expired.