



www.xviveaudio.com

W3 MEMORY ANALOG DELAY

Designed by Howard Davis



SPECIFICATIONS:

Housing Dimensions	4-3/4"x2-3/4"x1-9/32"
Weight	0.35kg
Housing Material	Aluminum
Bypass	True-Hard-Wire
Current Draw	45mA
Power supply	9volts DC
Input	1/4" monaural jack (impedance:500K ohms)
Output	1/4" monaural Jack (impedance:2.3K ohms)

MEMORY ANALOG DELAY

The Memory Analog Delay was designed in the USA by our Chief Design Engineer, Howard Davis. Mr. Davis was the guitar effects guru behind the wildly successful Electro-Harmonix Memory Man Deluxe® in the latter part of the 20th century. The older models of the Memory Man Deluxe are coveted by musicians because of its pure analog tone due to a chip design (the 3005) that was subsequently retired. It was acknowledged as among the best if not THE best analog delay pedal.

XVIVE Audio has spent several years in development designing and refining a new analog Bucket Brigade Device that rivals the old 3005 in every way but size and cost. We are very proud to introduce the Memory Analog Delay pedal based on this proprietary chip design.

The new XVIVE Audio Memory Analog Delay is an analog delay with a rich organic tone that that can easily be shaped by an intuitive process. The flexibility of adding echo, delay, chorus, vibrato, etc. make the Memory Analog Delay a must have on any effects board. Its small size and low cost make it an easy decision to own.

FEATURES:

FEATURES	BENEFITS
XVIVE Audio proprietary chip design (3005XVIVE BBD)	Warm, natural, organic analog tone
Delay time control.	Expression pedal input for easy adjustment
Up to 600 msec of delay time	No noise or aliasing distortion.
Buffered bypass with a 900K input impedance	no tone sucking (loss of highs) due to pickup loading

Wide bandwidth	good high frequency response even at long delay settings
Feedback control	Easy self-oscillation if desired
Input drive gain control	Allows use with the hottest guitar pickups at the lowest setting, and up to 20db of gain is available if desired for use with lower input levels. When overdriven, the distortion produced has the rich harmonic sound qualities associated with vacuum tube equipment
Bypass and effect-on signal levels act in tandem	remain matched no matter how the drive gain control is set
Adjustable Blend control	the output can be adjusted from dry signal only to delayed signal only.
Complex Rich Modulation	Unlike other delay pedals, the modulation in the Memory Analog Delay is not vibrato alone. Both vibrato (frequency modulation) and tremolo (amplitude modulation) are combined with proper phasing to create a deep rotary effect.
Adjustable modulation speed and depth	Independently adjustable for richer tone and depth
High-tech filtering and noise reduction circuitry	Always an excellent signal to noise ratio, even at long delay settings
True stereo outputs	

OPERATING INSTRUCTIONS:

Connect the 9VDC center negative adaptor to the power in jack, guitar or other instrument to the input, and amplifier to the L/mono output. If the power polarity is incorrect the pedal will not work, but will not be damaged. If you have a second amp for stereo, connect it to the R/stereo output. The best effect is obtained when the amps are set for the same volume level and are several feet apart, as on opposite sides of the stage. If an expression pedal is used, it should have a standard 20K pot.

For hot pickups or line level inputs the DRIVE control should be set low. Bring up this control until the overdrive distortion becomes excessive, then back it off until you get just the sound quality you want on the loudest chords or notes.

With the MODULATION DEPTH turned all the way down or the MODULATION footswitch off, set DELAY, BLEND, and FEEDBACK for the echo effect you want.

If desired, switch MODULATION on and turn up the MODULATION DEPTH and adjust the MODULATION SPEED for the effect you want. The footswitch allows switching the modulation on and off with the control settings unchanged.

FOR CHORUS EFFECT:

Set BLEND for equal levels of dry and delayed signal, DELAY very short, MODULATION DEPTH to maximum, and MODULATION SPEED to minimum. Slowly increase the MODULATION SPEED until you get the best chorus effect without excessive detuning (waverling in pitch). FEEDBACK can be added to enhance the effect. The chorus effect sounds best in stereo.

FOR ROTARY EFFECT:

Set DELAY very short and BLEND to delayed signal only (fully clockwise). Adjust MODULATION DEPTH and MODULATION SPEED for the effect you want.

FOR REVERB EFFECTS:

Set DELAY short, MODULATION DEPTH all the way down or very low, and BLEND for equal dry and delayed signal levels. Set the FEEDBACK high for multiple repeats that slowly die out. Feedback settings just before self-oscillation occurs will produce a "bathtub reverb" effect that can be varied with the delay and modulation settings. As with chorus, reverb effects are enhanced in stereo.

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