

ROUND-UP

Fender pedals

The SoCal giant bolsters its pedal line-up with another batch

Words Trevor Curwen **Photography** Olly Curtis

What, more Fender pedals? Yes, once Fender got started with its new range of all-original pedals back in 2018, the company has just kept pushing 'em out in regular batches. At the time of writing, there are 22 available with who knows how many more on the way. This time, we're looking at a pedal genre that Fender hasn't tackled before, an envelope filter, as well as a couple of dual-footswitch units that build on some of what Fender has already released – a fuzz pedal with extended

feature set and a pedal that offers both compressor and distortion circuits. There's no surprise in the styling – it's the same anodized aluminium chassis with practical offset input and output jacks, a 'jewel' bypass LED, and the familiar knobs with blue LED position markers that can be turned off if you don't need them lit. Power is by nine-volt adaptor or nine-volt battery, which has probably the easiest access of any pedal we've seen – the whole of the end of the pedal is a pull-down flap. Neat.

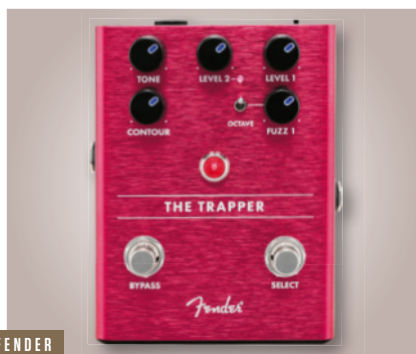


Pour Over Envelope Filter £129

Envelope filters, eh? One could make the case that Mike Beigel's Musitronics got it right with the Mu-Tron III in the 70s and that everyone since has been using that template and just adding their own bells and whistles. Fender's first foray into the genre has a similar set of controls to a Mu-Tron on the right with the familiar three-way filter choice (high-pass, low-pass and bandpass) and an Up/Down switch. Here, however, there's the addition of a distortion section on the left-hand side via a toggle switch.

Without the distortion, there's plenty of variations of auto-wah, quacky shifted tonality and filter sweeps available with careful juxtapositioning of the controls, but bringing in the distortion adds an instant edge and throatiness that can make those filter sweeps more synth-like and get you closer to talkbox-like sounds. As a bonus, you can use the distortion on its own – possibly adding some tonal shading rather than filter movement. **G**

VERDICT There's plenty to explore here if you're up for taking your pedalboard in more of a leftfield direction



The Trapper £129

What's better than a fuzz pedal? Answer: two fuzz pedals. The Trapper isn't exactly that, but it does feature two different fuzz voices and lets you footswitch between the two. Fuzz 1, which has Fuzz and Level controls, is a smooth everyday silicon fuzz that is also capable of octave fuzz via a toggle switch that adds in that extra harmonic element. The second fuzz is more full-on hooligan, and while it only has a Level control it also has an integrated noise gate, the idea being that you use your guitar volume and tone controls to bring out its variations – back off your guitar volume for sputter and glitch.

Both circuits feed an EQ array consisting of a Tone knob that rolls off treble and a Contour knob that has bass boost/treble cut at one extreme and the opposite at the other, with scooped mids at its centre. Between the two knobs you can dial in loads of tonal variation, from thick and woolly to eardrum-shredding spikiness. **G**

VERDICT Three fuzz flavours in one box (if you count the octave fuzz) is a definite bargain in our book



Compugilist £129

Fender has drawn on its The Bends compressor and Pugilist Distortion to create the Compugilist, which puts separately switchable compressor and distortion in one pedal. While you don't get the full feature set here, you do get the essential controls for each.

The compressor side is in the classic Dynacomp mould, keeping your dynamics even but capable of getting squashier and adding some snap to the start of your note, the nature of which can be dialled in with the Recovery knob, usefully adjusting the compression envelope. Meanwhile, the volume knob is capable of building in a boost. The distortion has plenty of range, from edgy early break-up drive through to cranked amp, with a Tone knob to adjust the upper-mid presence and top-end, plus a switched Bass Boost for fat low-end.

This pedal offers plenty of practical options, such as using the compressor as a boost for the drive or using both sides to build your overall tone. **G**

VERDICT Compression and distortion are a good fit in one box and their combination is well implemented here

Tech Spec

ORIGIN: China

TYPE: Envelope filter pedal

FEATURES: True bypass

CONTROLS: Tone, Gain, Freq, Q, Level, Drive, Distortion switch, Filter switch (HP/BP/LP), Up/Down switch, LED kill switch, Bypass footswitch

CONNECTIONS: Standard input, standard output

POWER: 9V battery or 9V DC adaptor (not supplied) 75mA

DIMENSIONS: 95 (w) x 125 (d) x 64mm (h)

7/10

Tech Spec

ORIGIN: China

TYPE: Fuzz pedal

FEATURES: True bypass, 2x fuzz voices, selectable octave

CONTROLS: Tone, Contour, Level 1, Level 2, Fuzz 1, Octave switch, LED kill switch, Select footswitch, Bypass footswitch

CONNECTIONS: Standard input, standard output

POWER: 9V battery or 9V DC adaptor (not supplied) 80mA

DIMENSIONS: 95 (w) x 125 (d) x 64mm (h)

8/10

Tech Spec

ORIGIN: China

TYPE: Distortion and compression pedal

FEATURES: True bypass

CONTROLS: Tone, Gain, Level, Bass Boost switch, Recovery, Comp, Level, LED kill switch, Distortion footswitch, Compression footswitch

CONNECTIONS: Standard input, standard output

POWER: 9V battery or 9V DC adaptor (not supplied) 75mA

DIMENSIONS: 95 (w) x 125 (d) x 64mm (h)

9/10

Guitarist
CHOICE

