

TIME 2

THIS is where you set how delay 2 relates to delay 1; it can be synchronised via a choice of five different rhythmic subdivisions

TAP TEMPO

NORMALLY, this tap tempo switch sets the master delay time, but you can also hold it down to engage the Circular Repeats function, which will keep it repeating infinitely

TYPE

SET the sound of your delay with this switch – there's a choice between modern high-quality 24-bit delay or a couple of retro 80s types



AT A GLANCE

TYPE: Digital delay pedal
CONTROLS: Time 1, time 2, mix 1, mix 2, repeats, mod mode switch, delay type switch
SOCKETS: 2x inputs, 2x outputs, expression pedal
BYPASS: True or buffered bypass
POWER: 9V power supply (included)
CONTACT: MusicPsync
 0207 607 6005
www.strymon.net

STRYMON DIG

£249

One pedal, two delays, maximum possibilities

IF you fancy a delay pedal with sounds a little different from the normal digital delay fare, the Strymon DIG – which boasts two simultaneous delays, one synchronised to the other – might be just what you're looking for. It's not just about dual delays, though; the DIG also revives the sound of early digital delays, just like other pedals strive to recreate the sound of tape or BBD analog units.

While the pedal can output modern pristine 24-bit, 96kHz sounds, it also aims to recreate older rackmount digital delays from a time when the technology wasn't as advanced as it is today, and the repeats had a distinct sound of their own. One of these is known as ADM (adaptive delta modulation) one-bit delay, which produces repeats with a distinctive envelope, like a percussive snap at the start, which works extremely well if you want prominent

rhythmic delay in time with the music you are playing, driving it along like The Edge in early U2.

The other choice offers 80s-style 12-bit repeats – again, not quite as pristine as the 24/96 sound and with a darker and warmer tone. As with any Strymon

pedal, eighth, golden ratio, dotted eighth or dotted quarter note. Delay 1 and delay 2 each have their own mix knob, so you can set the relative levels, and light or deep modulation can be added.

While the amount of repeats (feedback) is set universally with

operation for the two delays – if you use both outputs rather than a standard mono signal chain, you'll hear the ping-pong effect, and get delay 1 and 2 coming out of separate outputs in parallel mode.

The DIG will do conventional delays if you turn delay 2 down, but the magic is in having two of them working perfectly in sync, serving up a world of rhythmic repeat patterns to explore. For spacey ambient sounds, it's a wise investment, and you can even keep delays repeating continuously by holding down the tap footswitch – how cool is that?

Trevor Curwen

The magic is having two delays working perfectly in sync

pedal there's plenty of adjustment here, including adding a high- or low-cut filter to tweak the sound of those repeats further.

Back to the dual delay functions, though, and the main delay (delay 1) time can be set by a knob or the tap tempo footswitch. Delay 2 is then automatically synchronised with it, dependent on which of five subdivisions you select – triplet,

another knob, there is a secondary function – accessed by a process of knob twiddling while holding footswitches down – which allows independent feedback levels. You can also disable synchronisation so Delay 2 is free-running, and with delay times that start from 20ms, you can use that to add chorus and flanging to the mix. You can also set up series, parallel or ping-pong

SUMMARY	FEATURES			
	SOUND QUALITY			
	VALUE FOR MONEY			
	BUILD QUALITY			
	USABILITY			
OVERALL RATING				★★★★★