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1 STRYMON DIG DUAL DIGITAL DELAY £249

ORIGIN: USA

TYPE: Dual digital delay pedal

FEATURES: True bypass, Selectable Trails Mode Analog Buffered Bypass, dual delays, delay times from 20ms to 1.6s (40ms-3.2s with Half Note Delay 1 Subdivision), tap tempo

CONTROLS: Time 1, Time 2, Mix 1, Mix 2, Repeats, Mod mode, Delay type, Tap Tempo and Bypass footswitches

CONNECTIONS: Standard input, standard outputs (L&R), expression pedal input

POWER: 9V DC adaptor (supplied)

DIMENSIONS: 102 (w) x 114 (d) x 62mm (h)

MusicPsych

0207 607 6005

www.strymon.net



While the sound of BBD

analogue delays and tape echoes is oft-revisited, digital delays have been around for 35 years or so now, and early rackmount units had a unique sound of their own. Strymon has incorporated the choice of two early digital sounds as well as pristine 24/96 delays into the DIG, while also adding a whole slew of features that enable two simultaneous and synchronised delays to be used side by side.

Each delay has its own mix knob so you blend the two, and while the actual delay time for Delay 1 is set by a knob (or the tap-tempo footswitch with three possible subdivisions), the time for Delay 2 is governed by one of five rhythmic subdivisions: triplet, eighth, golden ratio, dotted eighth, or dotted quarter note. A single knob sets the number of repeats for both delays while a

three-way switch lets you add light or deep modulation.

Besides the 24/96 delay, you get a choice of ADM (adaptive delta modulation) 1-bit delay, which offers repeats that have a percussive front end to them. That little bit of extra snap is particularly useful if you're into creating prominent and driving rhythmic delay patterns. The other delay option is the 1980s-flavoured 12-bit with repeats that are slightly darker. Should you wish to tweak repeats to sit in with your tone and playing style, one of the DIG's secondary functions adds either a high cut or a low cut filter. Other secondary functions include the ability to disable synchronisation so that Delay 2 is free-running (20ms

to 1.6ms), and configuration of the sound at the stereo outputs to be series (normal operation) Ping Pong or Parallel where Delay 1 and 2 come out of separate outputs. You can also set the Delay 2 repeats independently rather than tracking Delay 1.

As well as standard digital delay (turn Delay 2 off), the unit is great for rhythmic delays with the juxtaposition of both delays creating some brilliant patterns. What's more, you can keep delays repeating continuously by holding down the Tap footswitch. Add in some modulation and you get some cavernous sounds, and setting Delay 2 free running with a short delay time conjures up chorus and flanging. **[TC]**

VERDICT *This revival of the early years of digital delay is an ingenious pedal with a set of features that will let you get really creative*

9/10

2 FREE THE TONE FT-1 Y FLIGHT TIME £385

ORIGIN: Japan

TYPE: Digital delay pedal

FEATURES: True bypass, 99 presets, delay times from 1ms to 9999ms, record and repeat function (20 seconds), trails mode

CONTROLS: 12x buttons, Dry on/off switch, 2x footswitch

CONNECTIONS: Standard input, standard output, footswitch input, MIDI In, MIDI Thru

POWER: 12V DC adaptor (supplied)

DIMENSIONS: 146 (w) x 120.5 (d) x 57mm (h)

Guitar XS

01227 832558

www.freethetone.com

At first glance, the Flight Time's lack of knobs – plus a user interface that consists of several tiny buttons linked to numerical displays – may be disconcerting. However, it will seem familiar to anyone who's used a rackmount digital delay and it puts those capabilities into a pedal.

The FT's high-quality digital delay is provided by 32-bit high-precision DSP, and it sounds great. It is capable of delay times from just 1ms up to 9,999ms, and the possibilities – from chorusing onwards – are vast. Delays can be set in milliseconds or beats per minute. Besides the delay time, there are a few other editable parameters including feedback, which can actually go up to 110 per cent, something you'd need to keep a careful eye on if you value your speakers! The repeats can be pristine copies

of the input signal, but you can apply Hi-Pass and Low-Pass filters to them to respectively shave off some top end for a warmer vintage sound, or attenuate the low end. You can also apply modulation with separate Rate and Depth parameters and turn on the Trail function, which leaves the repeats to die away after the effect is bypassed if you don't want them to just stop dead.

Switching presets isn't something you'd want to be doing during a song – it involves holding down the Tap/Play footswitch for two seconds, using either footswitch to scroll to the wanted preset number, and then holding the footswitch down again for two seconds. If two preset delays are all you

need for a set, you can hold the footswitch down for four seconds to switch between presets 1 and 2.

Two features are claimed to be unique to the FT. One is a very useful delay offset that puts your delay slightly before or behind the bpm-set beat for either more urgency or a laid-back feel. The other feature is the Realtime BPM Analyzer, which automatically resets your delay time if you've entered the delay with tap tempo but are slightly out with the music being played. A small mic on the pedal's top surface 'listens' to the performance and can adjust within +/-20 per cent of the tempo, which could be a face-saver if your drummer's having a bad night... **[TC]**

VERDICT *The Flight Time is an expensive professional's tool, but its onboard facilities include unique settings that some will find invaluable*

8/10