

Faux Tape Echo



The Faux Analog Echo and Faux Tape Echo delay pedals are now extremely well established in Nashville and beyond, from masterful session guitarists to studio "house sound" collections and of course as the key delay tone for many pros!

From New York to France to Italy to Japan and anywhere else there's a music scene looking for some killer delay tone, you'll find them. Based around very carefully selected and very rigorously tested PT2399 delay chips, the Faux AnalogEcho and Faux Tape Echo circuits allowed Brian to combine the note clarity of a sophisticated digital delay with an all-analog dry path (unaffected signal) and magnificent all-analog tone-shaping and modulation circuitry. What that means to you is that you get a true hybrid pedal with the best of both worlds: exquisite note clarity in perfect harmony with beautiful analog warmth.

From country slap-back to ambient washes to straight-ahead rock and metal delay needs, the Faux Analog Echo and Faux Tape Echo pedals are famous for their awesome tone.

But we wouldn't be Wampler Pedals if we didn't listen to our users, artists, and dealers, and take into account feature requests. Brian Wampler wouldn't be who he is if he weren't always thinking of a better way to accomplish something cool. This new version of the Faux Tape Echo takes everything great about the original, and adds to it the much-requested tap tempo functionality users have wanted for a long, long time, as well as a new way of emulating the elusive and beautiful character that people look for in classic tape echo units. The time has come for the Faux Tape Echo that everyone has been waiting patiently for – and Brian's worked hard to make sure you're going to love it!

To get the most out of your new pedal, you'll want to become very familiar with the controls. The new Faux Tape Echo features Level, Repeats, Shade and Delay controls, in addition to a Tap Tempo footswitch located on the bottom right which overrides the Delay control as long as the pedal is powered. The modulation section is appropriately called the "Faux Tape Reel," and can be engaged or bypassed with a toggle switch.

When engaged, you have access to two controls, Movement and Sway, which allow you to dial in the precise modulation amount and character that you want. Continuing a proud tradition, the pedal features an all-analog dry path, ensuring that your fundamental tone is just as pure coming out as it was going in. As with all Wampler Pedals products, the Faux Tape Echo includes high-quality true-bypass switching which takes it completely out of the signal path when bypassed. Experiment and enjoy!

Bypass – A true-bypass footswitch ensures solid, mechanical removal of the circuit when it isn't wanted, meaning you don't lose any tone when the pedal is off.

Level – Controls the level of the delayed signal. At low settings, this can be quite subtle, and it is strongly interactive with the Shade and Repeats controls. Where it begins to equal or even overtake the dry signal depends on how loud your guitar's output is, but it has a very thorough range of adjustment which allows you to dial in precisely how much wet signal you want.

Repeats – This controls the level of feedback into the delay line. Up to a certain point, which depends on other factors (where the Shade knob is set, and how hot your guitar's output is among them), this will just mean more repeats. However, dialed in high enough for your particular setup, you can get very pleasing oscillation, or feedback that continues on and on once you've played the initial note. There are a lot of neat sounds that you can achieve with oscillation, from a building swell at higher Level settings, to an ambient background you can create with lower Level and Shade settings and Repeats just at the point of oscillating. This can give you a beautiful undertone to play over that doesn't get in the way of anything. There's a huge range to be explored on the Repeats knob, and like the Level control it is setup-dependent as to where the first repeats, pre-oscillation, oscillation, etc. can be found.

Shade – The Shade knob adjusts the character of the delayed signal, going from a warmer (but still clear), darker tone fully counterclockwise to a more "pristine" sound with less rounding off of the high frequencies fully clockwise. Useful for dialing in exactly how you want your delay to sound, nonetheless it will always have a basically analog character to its tone, by design, without digitally clean repeats, and at longer delay times with the Tone knob set higher, some natural soft distortion on the end of notes. The soft distortion is far less pronounced in old BBD-chip based analog delays. That's the beauty of the hybrid approach; in many ways, you can have your cake and eat it, too. At lower Shade settings, the pedal may not exhibit oscillation, depending on your guitar.

Delay – This determines the actual delay time itself. At 9 o'clock and before, you have a quick delay, the "slapback" delay range. At noon, it's about 300-350ms or so, a common limit for some classic analog delays. Past noon, you have up to around 600ms of delay available. Note, the fidelity of the signal will decrease and the amount of soft distortion of the end of notes will increase as you stretch the delay time out farther. It's intended to emulate the behavior of pushed analog/tape delays. It is also more noticeable with higher Shade knob settings, so you are free to balance it however you'd like.

Tap Tempo – This is the feature so many have been waiting for! The Tap Tempo is a "soft" switch located on the right side of the pedal, not a hard one like the left-side Bypass switch. To set your tap tempo, you can use just two, or preferably several taps to make sure you're aligned with the beat. It's a very easy to use and straightforward system. Just tap in the time that you're looking for by paying attention to the beat and stomping the Tap Tempo footswitch. It overrides the Delay knob's set time, but won't allow you to go over the maximum delay time. You can see visual feedback of the delay time you've tapped in on the red LED by the Delay knob, above the Tap Tempo footswitch and the pedal's logo, so you can easily tap in the desired tempo with the pedal in bypass to get ready for the next song. The Delay knob takes over again once the pedal is powered down and powered back up, but as soon as you tap in a new time, it's set.

The Faux Tape Reel – Brian has made some significant improvements to how the Faux Tape Reel operates, which bring its range of tones and functionality into a whole new realm of great sound and versatility. You now have far more control over the exact nature of the tape emulation, grouped together within a box labeled "Faux Tape Reel" for ease of use.

Faux Tape Reel "Engaged/Bypass" Toggle Switch – On the Faux Tape Echo, you've got everything that the Faux AnalogEcho offers. Sometimes that might be all you need for a particular sound. This switch enables you to disengage the Faux Tape Reel modulation function entirely, if you want just the classic-voiced delay of the Faux AnalogEcho for a particular project or song.

Faux Tape Reel Movement – This control adjusts the rate of the modulation when the Faux Tape Reel is engaged. The Movement control has no effect on the pedal's sound when the Faux Tape Reel is bypassed.

Faux Tape Reel Sway – This control adjusts the depth of the modulation when the Faux Tape Reel is engaged. The Sway control has no effect on the pedal's sound when the Faux Tape Reel is bypassed.

Note: This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

Changes or modifications not expressly approved by the party responsible for compliance could void the user's authority to operate the equipment.

Power Requirements.

The power needed for this pedal is 9v DC. That can either via a 9v battery or a regulated, center pin negative suitable power supply. The pedal can be safely powered by a suitable multi supply also. This pedal was designed explicitly around the usage of a 9v DC power source, and its intended sound is best at 9v. To avoid damage, do NOT deviate from the above requirements and do NOT use AC power as using an incorrect power supply can lead to damage not covered by the warranty. This pedal draws approximately 40mA.

Return and Warranty Policy

For direct sales, there is a 14-day "no questions asked" period where you may return the pedal for any reason, provided that it is in its original condition. Please retain all packaging within this period in case you decide to return it! We only require that you pay shipping back. The 14 days start when you receive the pedal. **This does not apply to dealer or retailer sales – see their individual return policies for specific information.**

All Wampler Pedals, Inc. pedals carry a 5-year, fully transferable warranty that covers defects due to parts and labor. The warranty begins at the point of purchase. Please remember to register your pedal as soon as possible after purchase at the following web page to ensure quicker service if you should ever need to make a warranty claim: www.wamplerpedals.com/warranty_registration

For warranty repairs or questions, please feel free to contact us at www.wamplerpedals.com/contact_us.html

Suggested Settings



Country Slapback

Level adjusted to be even with or slightly lower than your input signal, Repeats fully counterclockwise, Shade at noon or so, Delay set between fully counterclockwise and 9 o'clock; generally, slapback is a 40-50ms delay, and that's low on the Delay knob. You can use the Tap Tempo control in quick succession to accomplish the same thing, or to adjust your slapback for songs that are a little slower or a little faster..



The Fundamental Delay

Level at 10-11 o'clock, Repeats at 10-11 o'clock, Shade at 2 o'clock, Delay at 1 o'clock to start. Faux Tape Reel bypassed. Use the Tap Tempo to dial this great "all-purpose" delay tone in for any song.



Wow, What Was That Awesome Delay

Level at 10-11 o'clock, Repeats at 10 o'clock, Shade at 10 o'clock, Delay at Noon. Faux Tape Reel engaged, Movement at 9 o'clock, Sway at noon. Use the Tap Tempo to adjust to the song's tempo.



Swirling Ocean Currents

Level at 9 o'clock or so, Repeats at 3 o'clock or higher (the point of oscillation for your setup), Shade fully counterclockwise, Delay at 3 o'clock. Faux Tape Reel engaged, Movement at 10 o'clock, Sway at 1-2 o'clock. This is a lush, ambient sound that shifts slowly beneath your guitar sound as you play on top of it. Try it out!

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Faux Tape Echo with Tap Tempo Manual Addendum

In developing the Faux Tape Echo with Tap Tempo, we focused primarily on getting a great, working tap functionality and a killer new modulation tone. In addition to that, though, as a product of our research and development, we were able to push the capabilities of our hand-selected PT2399 chips to their limits. We've achieved maximum delay times from a single chip as high as 800ms! We want our users (that's you!) to understand that such a long delay time with one chip comes with some sound trade-offs, in the same way as it would with analog bucket-brigade style chips. At extremely long delay times, you will hear a softer, almost driven or distorted character to the delay tone. This is absolutely normal. We want to stress that within the original Faux Tape Echo's normal range of operation, which is around 600ms or so, you'll have the same great echo character that you've enjoyed with the original unit. If you never try a higher time, you wouldn't know that anything were different at all. But, past that, please consider it a bit experimental! It may offer new creative possibilities for you, or it may not be a sound you're looking for. We hope you enjoy it, but we want you to be aware of the new functionality and to understand that the lo-fi sound at extreme delay times for the unit is very normal. You may find some exciting new ways to use long delay times with the "Shade" control as well, as it has a big impact on the way the longer delays sound.