

SEYMOUR
DUNCANANDROMEDA
DYNAMIC DELAYREVIEW BY **ERIC TISCHLER**STREET PRICE **\$299.00**

I've been really impressed by the few Seymour Duncan pedals I've played but, given the ubiquity of his pickups and the lack of comparable buzz around his stompboxes, I suspect the market at large still sees Seymour and his team as dilettantes in the world of effects. If you fall in this latter category, I offer Seymour's latest pedal, the Andromeda Dynamic Delay, as proof that they're not messing around. Indeed, to me, the Andromeda's robust feature set feels like it's overcompensating, but let's start with the basics, and then I'll dive into the more idiosyncratic options.

The Andromeda is based around two voicings, Digital and Analog. Using the stepped "Delay Type" control, you can select between these voices and then within those voicings you can further select between "Ping Pong" (for stereo rigs), "Reverse," and "Reverse Ping Pong." Also applicable to the voicings are the "Saturation," "Modulation," and "Tone" controls (the latter is a low-pass filter). There's also a "Tap" footswitch for tap tempo, a "Tap Value" control to select tempo subdivision and controls for "Delay Time" (so you can manually dial in the delay

tempo), "Feedback" (the length of the delay), and "Mix" (how much delay is added to the signal in relation the dry signal).

The Digital setting is wonderfully vivid—by rolling back the Tone control a little and bringing up the Saturation and Modulation controls, I was able to dial in tones that ranged from gorgeously tape-like to an approximation of degraded bucket brigade analog technology. None of the above is to say the Analog voicing doesn't contribute something, but its darker, more amorphous voice was easily approximated

on the Digital side, and the only difference I heard in the Modulation was slightly greater amplitude on the Digital side.

So, we already have a flexible delay that sounds fantastic. The Reverse effect proved surprisingly ample once I spent time dialing it in. I had to adjust the setting depending on whether I was using a clean signal or, say, a fuzz, but that's where the Andromeda's "Preset" function could come in handy: It offers 32 banks with four presets each, and they're savable via the front panel and can be scrolled through by holding down the Tap footswitch or through MIDI.

The Andromeda allows you to choose whether the delayed signal continues to fade out or comes to a hard stop when disengaged via a "Trails" control. You also can determine if the tempo is based on BPM or milliseconds. However, the coolest functionality is the "Dynamic Expression" section. I initially thought that describing the

Andromeda as a "Dynamic Delay" was a bit of a bluff; most delay pedals respond to playing dynamics to some degree. However, the Andromeda allows you to determine how your playing dynamics interact with the effect. One bank of controls allows you to link the effect to how hard you play ("Hard") or how gently you play ("Soft"). The other bank lets you select if the aforementioned dynamics affect the Mix, Modulation, Saturation, or all three. The "Threshold" knob then controls the degree to which they dynamics affect the effects.

I found that assigning the Saturation and Modulation controls to the Dynamic Threshold control didn't do much; both effects were subtle enough that the change in proportions wasn't particularly dramatic. However, using this control to boost the amount of delay in my signal helped me overcome that age-old issue of how to avoid swamping the delay or clean signal during a busy rhythm part. Setting the

Dynamic Threshold to Soft, assigning it to Mix and setting the threshold around 9:00 gave me a wonderfully controllable delay that allowed me to feature the effect prominently while I advanced the melody. It's a brilliant feature, and one that I think will really set the Andromeda apart for some players.

WHAT WE LIKE

Gorgeous, tweakable sounds and some very cool features.

CONCERNS

The pedal is big, which in and of itself isn't a problem (although it won't fit on my board—I checked), but I came away feeling that Seymour Duncan could've scaled back some of the features and maybe made this pedal more board-friendly without losing much. It's a minor complaint, and I share it mostly for Seymour and his team; if the Andromeda will fit on your board, I heartily recommend checking it out.