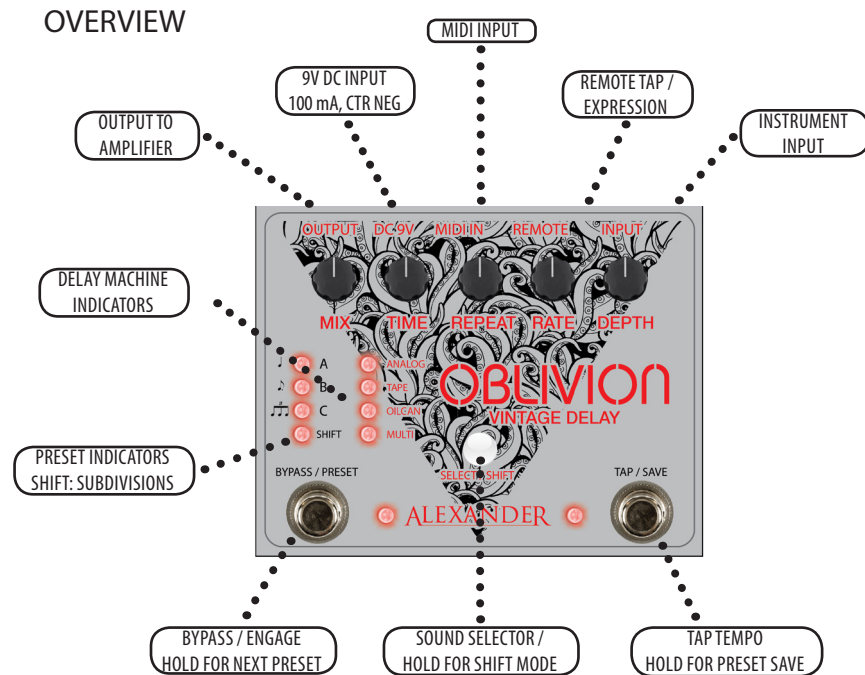


OBLIVION

VINTAGE DELAY

The Oblivion is our exploration of what exists in the darkest corners of the sonic universe. Tread lightly. Or for more fun — don't.

The Oblivion Vintage Delay is our take on some of the greatest echo units ever made. We've packed it with cool features, but we also know that you don't have time to dive into menus on stage while you're trying to play. To that end, we've tried to make it as friendly as possible to operate. We want you to focus on making music, not messing around with some computer!



GETTING STARTED

Using the Oblivion is easy - Power the pedal using your favorite power supply, 9V with standard center-negative polarity. Plug in your guitar and amp. Tap the **Bypass / Engage** footswitch to turn the pedal on, then twist some knobs! Want to set the delay time to match the beat of the song you're playing? Tap the **Tap / Save** footswitch two or more times. Need more modulation? Turn the **Depth** knob up! Want to try a different delay machine? Tap the **Select / Shift** button until you get something you like. The Oblivion is full of cool technology but it operates just like any analog pedal, so get in there and explore. Once you find a sound you like, just hold down the **Tap / Save** footswitch to store your settings to the currently selected preset, as indicated by the **A / B / C** LEDs on the left side of the pedal.

DELAY MACHINES

The Oblivion has four distinct Delay Machines available. Each has a common set of controls and the same maximum delay time, but they all have different behavior and unique quirks. Just like the vintage echo units they represent, our Delay Machines all have their own character and are useful in their own ways.

ANALOG - This mode evokes the warm and murky depths of the classic bucket brigade echo units. These early solid-state memory devices were far more compact and efficient than magnetic tape storage but required high frequency filtering to eliminate their characteristic clock noise. Adjust the Tone control to achieve classic "chirpy" echo or a washed-out ambient delay. The modulation effect adds an analog chorus effect.

TAPE - magnetic bliss lives here. This mode recalls the earliest echo units, powered by "newfangled" magnetic tape. Tape technology advanced by leaps and bounds following WWII, and thanks to the efforts of pioneers like Ray Butts and Les Paul it became an integral part of rock and roll. The Tone control adjusts the fidelity of the tape path. Try this mode with a slow ramp modulation to simulate a worn tape mechanism.

OIL CAN - this mode is based on the electrostatic delay line effects introduced during the 1960s. These bizarre units utilized a rotating disc bathed in a lubricating fluid to store an electrical charge. Dirty, dark, and more than a little watery, the Oil can unit is an essential part of the vintage echo experience. The Tone control adjusts the age of the fluid in the drum, with higher settings yielding a darker and more distorted tone.

MULTI - the final mode in our journey is quite enchanting. The magical and elusive multi-head delay allows the player to select various combinations of its four playback heads, creating exquisite patterns that spiral into chaos. In this mode, modulation is disabled and the Depth knob controls the pattern selection.

PRESETS

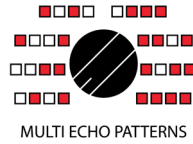
We know you've got a lot to do on stage. We get it. In order to minimize the amount of time you spend tweaking, we've equipped the Oblivion with an incredibly smart 32-bit control processor to go along with its advanced 24-bit audio DSP.

The big upshot of all that technology is that we can save and recall literally everything on the pedal in a few milliseconds! That means you can access five of your favorite settings in the middle of your set or even in the same song, just by holding the Bypass / Preset button. Want more presets? Add any MIDI controller that can send Program Change messages (most can!) and you've now got up to 128 presets available.

Loading presets is really simple - just hold the Bypass / Preset button to load the next available preset, as indicated by the **A / B / C** LEDs on the left side of the pedal. If you've got a MIDI controller, just send a Program Change message on the Oblivion's MIDI channel as determined in the Global Settings. Note that if you load a preset higher than 4, the **A / B / C** LEDs won't light up.

Saving presets is easy, too - first, make sure you're in the preset location where you'd like to save. You can either load a preset on the Oblivion itself or send a MIDI Program Change message. Next, turn the knobs on the pedal to get the sound you want. Finally, hold the **Tap / Save** footswitch. The pedal will save all the knob settings including the Shift Mode parameters, tap subdivisions, and Delay Machine type to the preset.

CONTROLS



MIX - adjusts proportion of wet (delayed) and dry signals. Fully clockwise results in delay signal only, equal mix is at 12 o'clock.

(BOOST) in Shift Mode, adjusts overall volume of pedal +/- 6dB

TIME - sets base delay time of the effect from 0ms to 920ms.

(WAVE) in Shift Mode, selects wave shape of modulation. Available shapes include Sine, Square, Ramp Up, Ramp Down, Random.

REPEAT - adjusts feedback into the delay unit, changing the number of repeats. The Oblivion will "self-oscillate" at high Repeat settings.

(TONE) in Shift Mode, adjusts tone of delay signal from dark to bright on all modes except **OIL CAN**. Adjusts the age of the oil and increases the volume and grit of the effect on the **OIL CAN** machine only.

RATE - Adjusts the modulation rate on all machines except **MULTI**. When Rate is set to zero, the Depth knob controls the modulation position directly.

DEPTH - Adjusts the modulation depth on all machines except **MULTI**. Adjusts the delay pattern selection on the **MULTI** machine - see above for available pattern selections.

BYPASS / PRESET - Tap to activate or disable the effected sound. Hold to cycle to the next preset. If **TRAILS** is active, the delay will continue to sound in bypass mode.

TAP / SAVE - Tap to set the delay time, hold to save the current settings to the active preset.

SHIFT / SELECT - Hold this button to enter or exit Shift Mode. When Shift Mode is active, the **SHIFT** LED will be illuminated and some of the controls have secondary functions. Tap to select either delay machine (normal) or tap subdivisions (Shift Mode.)

REMOTE JACK

The **REMOTE** jack on the rear panel serves double-duty as either a remote tap footswitch input or as an expression pedal input. Consult the **GLOBAL SETTINGS** section for information on how to assign this jack.

If the **REMOTE** jack is set to Tap Tempo, connect a normally-open footswitch such as a Disaster Area DMT-1 or TNT using a standard mono instrument cable. Tapping the remote switch will perform the same function as tapping the on-board **Tap / Save** button, although holding the remote switch will not save presets.

If the **REMOTE** jack is set to Expression, connect an expression pedal such as the Mission EP-1, Moog EP-2, or Roland EV-5 using a TRS cable. The **REMOTE** jack is wired with Tip = 0-3.3V, Ring = 3.3V, Sleeve = Ground.

EXPRESSION CONTROL

The **Oblivion** has a unique Expression Control feature. Using either a standard expression pedal connected to the **REMOTE** jack OR a MIDI controller, the player can smoothly move between two completely different pedal settings at any time. The Expression Control can change any or all of the five knobs on the pedal, in any direction, by any amount. Sound complicated? It's not.

First, make sure your expression pedal or MIDI controller is connected. If you're using a MIDI controller, make sure you can send MIDI CC 100 with values 0 to 127. Next, set the expression pedal or MIDI controller to its minimum (**HEEL**) position and then turn the knobs on the pedal to your desired settings. Now set the expression pedal to its maximum (**TOE**) position, and turn the knobs on the pedal to a new setting. Finally, move the expression pedal back and forth to hear the results.

NOTE: If you tap tempo to the pedal, the tapped setting overrides both **HEEL** and **TOE** Expression Control settings until you either re-load the preset or move the **Time** knob again.

GLOBAL SETTINGS

The Oblivion has a few settings that are saved in its internal memory that affect the way the pedal behaves. In order to access the Global Settings, hold the **Select / Shift** button while powering the pedal on. The **Shift LED** will blink to show that the Global Settings mode is active.

HOLD the **Select / Shift** button to move from one setting to the next, then **TAP** it to change the selected setting.

A - Remote Jack Assign: LED OFF = Tap Tempo. LED ON = Expression Pedal.

B - Bypass Type: LED OFF = Hard Bypass. LED ON = Trails Bypass.

If Hard Bypass is selected, delay trails will be muted in bypass.

If Trails Bypass is selected, delay trails will be active in bypass.

Both bypass modes use our high-quality buffer for minimal tonal impact.

C - MIDI Channel: Consult the chart below to set the MIDI channel that the Oblivion should use when receiving messages.

The Oblivion uses the Delay Machine LEDs to indicate the active MIDI channel in Global Settings Mode. By default, the pedal will receive on MIDI channel 1, which is shown as all LEDs OFF.

MIDI CHANNEL SELECTION

	1	2	3	4	5	6	7	8
○	●	○	●	○	●	○	●	○
○	○	●	○	○	○	○	○	●
○	○	○	○	○	●	●	●	●
○	○	○	○	○	○	○	○	○
9	10	11	12	13	14	15	16	
○	●	○	○	○	○	○	○	○
○	○	●	○	○	○	○	○	○
○	○	○	○	○	○	○	○	○
●	●	●	●	●	●	●	●	●

HOLD the **Bypass / Preset** footswitch to save the Global Settings and return to play mode.

The Global Settings details are also printed on the rear lid of the pedal for quick reference.

MIDI CONTROL

MIDI stands for Musical Instrument Digital Interface, and it's essentially a protocol to let different pedals, keyboards, effects units, rack mount effects, switching systems, etc. all talk to each other.

Every knob and setting on the Oblivion except the Global Settings may be controlled using MIDI Continuous Controller (CC) messages, and the pedal will also respond to MIDI Program Change messages for loading presets.

MIDI Message	Range	Parameter
Program Change (PC)	0-127	Load preset 0-127. Presets A, B, C are 0, 1, 2

Continuous Controllers (CC)

CC 93	Any	Tap Tempo
CC 100	0-127	Set Expression Pedal Value
CC 102	0-127	0-63 Bypass Pedal, 65-127 Engage Pedal
CC 122	0-127	Direct Save Preset 0-127
CC 117	0-127	Set Mix Control
CC 118	0-127	Set Delay Time Control
CC 119	0-127	Set Repeat Control
CC 120	0-127	Set Modulation Rate
CC 121	0-127	Set Modulation Depth / Multi Pattern
CC 123	0-13	Set Boost Level
CC 124	0-4	Set LFO Wave 0 Sine, 1 Square, 2 Ramp A, 3 Ramp B, 4 Random
CC 125	0-127	Set Tone Control
CC 126	0-2	Set Subdivision 0 Quarter, 1 Dotted Eighth, 2 Triplet
CC 127	0-3	Set Delay Machine 0 Analog, 1 Tape, 2 Oil Can, 3 Multi

USB INTERFACE

The Oblivion comes equipped with a USB-Mini B jack on the left side of the pedal. When connected to a computer or iPad (using the Apple Camera Connection Kit,) the Oblivion is activated as a USB MIDI Device. The Oblivion is class-compliant and requires no drivers on most modern operating systems.

The Oblivion will receive and send MIDI on both the MIDI channel in the Global Settings AND Channel 16 via USB. The Oblivion also sends out any changes to knob or parameter settings as MIDI over USB.

The Oblivion may be powered by the USB connection but this sometimes results in increased noise. Alexander Pedals recommends powering the pedal using the DC power jack instead.

WARRANTY

We warrant our products for one year starting from the date of purchase. This warranty is fully transferable and follows the pedal, not the owner.

The warranty covers defects in workmanship or materials, and does not cover misuse (intentional or otherwise) or other damage, acts of God, etc.

Alexander Pedals will pay for shipping from our facility to the customer, shipments to Alexander Pedals are the responsibility of the customer.

ABOUT US

Alexander Pedals build hand-crafted effects pedals in Garner, North Carolina. Each Alexander Pedal is meticulously voiced and tweaked by our sonic scientists to achieve sounds that are both instantly familiar yet completely unique.

Who we are...

Alexander Pedals are designed by Matthew Farrow and a group of trusted players, builders, and friends. Matthew has been building guitar pedals since the late 1990s, first with Pharaoh Amplifiers, and now with Disaster Area Designs. Matthew has designed some of the most innovative effects units on the market, including some big names he's not allowed to tell you about.

Doing good...

Alexander Pedals was started for two reasons - to make great tones, and to do good. The great tones part you probably have some idea about. As for doing good, Alexander Pedals donates a portion of the profits from every pedal sold to charity. Matthew's younger brother Alex passed away in 1987 of a form of cancer called neuroblastoma. Alexander Pedals honors his memory by helping in the fight to end childhood cancer.

Visit us online at alexanderpedals.com

FIRMWARE REV 1.01c 160329

Rev. 1.02 corrected typographical errors

Rev. 1.01 reversed A and B in Global Settings

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GREAT TONES. DOING GOOD.