

## METALLOID

### Operating Instructions



The Dual Band Metalloid brings parallel path processing and recording studio-mixing quality to our range of distortion pedals. It is in fact two separate distortion sections that are driven by internal splitter circuitry and then mixed back together. The Low and High Band distortion circuits have been carefully optimised to now give much improved individual control of the range of notes used. The range of sounds available is truly immense as varying amounts of Distortion and EQ can be applied to each band and then mixed together. This is a technique we used in the studio with Jimi to get the required tone. Using various pedals in series or equalisation will not accomplish this as processing is applied to the whole frequency range. This is a much more sophisticated processing technique that brings welcome control to live performance situations where two guitar sounds are seamlessly required and pedal stomping is not a musical or performance option. The Low Band sound controlling bass string riffs and the High Band sound set for solo work as you progress up the neck. It is has been designed not just for Hard Rock or Heavy Metal but is equally at home for Finger Pickin Slide Blues, Rebel Country Styles and Resonator guitars all which require different tones for the bass strings and solo riffs. The following information will give you a guide to start and begin your journey into the dual band experience. We do urge you to make small control changes and carefully evaluate what you are doing.

#### Controls:

**High Band Drive-** This sets the amount of distortion from almost nil up to virtually unlimited sustain.

**High Band EQ-** A combination circuit tailored for the High Band tonal characteristics.

**Low Band Drive-** This sets low band distortion to desired level.

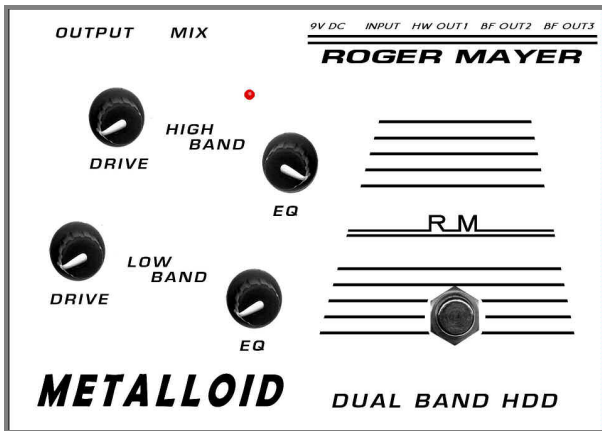
**Low Band EQ-** Optimised Low band EQ.

**Mix-** Blend the Low Band and High Band sounds together and used to hear each section individually. Fully clockwise will select the Low Band and fully anti-clockwise the High Band.

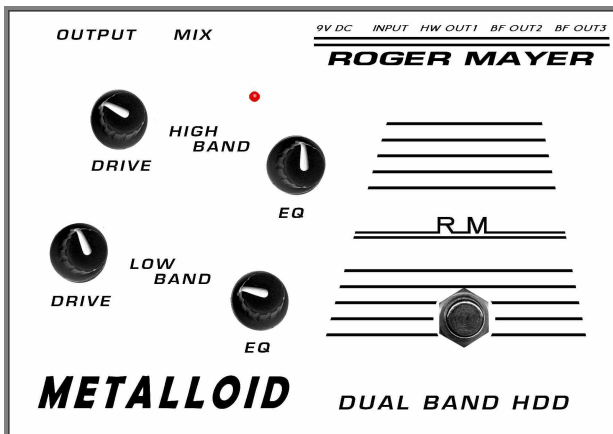
**Output-** Set the Output Level from unity gain up to level boost required.

## Suggested Starting Points

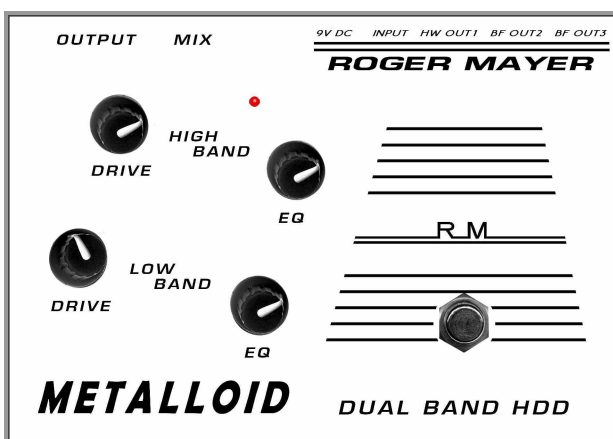
Please spend a little time in experimentation with these basic starting points to get a feel for the interaction of the controls and resulting sound as the two bands blend together with the many different settings available. You will experience new freedom as the bass and top strings can have quite different tones and amounts of drive.



This set up is the minimum gain set up with the low band EQ set for maximum bass and the high band EQ set for max treble. Start with the MIX control at 12 o'clock or 50% blend and then listen as you rotate the mix from end to end with this minimum distortion setting. You can also set the OUTPUT control for the amount of Boost required. Please note the Output control does not turn the signal completely off as it is intended to provide a working range. The effect of the individual EQ sections can easily be heard and adjusted to give a wide range light distortion to your taste.



This next set up will add much more drive to both bands and the effect of sustain of the high notes being more pronounced that the low note distortion. Start by listening at 50% blend the adjust whilst playing with the both EQ to give a heavy blues or rock sound. Adjust output for boost required.



The last set up will increase the drive considerably on the high notes with low notes being set for a more treble tone that the previous set up. Adjust the MIX control to suit and then play with EQ for fine tone adjustments. You should by now be getting some clues as to how the units controls work and you can appreciate that there are virtually limitless combinations to be experimented with.

Please remember that as you increase the DRIVE in either band it may be necessary to adjust the MIX blend to obtain the desired effect between the low and high notes. There will of course be a cross over area and interaction between the controls as the two sounds blend so the key is to keep adjusting the MIX to assess the changes you have made. In general the more DRIVE you use will require careful evaluation in small stages as the EQ becomes very important as well as the MIX blend. Have fun as the many great sounds in this box.

## **Technical Description:**

The Metalloid is housed in our new style enclosure and shares all the usual features of our Voodoo-Series pedals and is the 1st in the range of our Dual Band Products.

I have a History since 1964 for creating and pioneering new sounds and technology and the Metalloid bring recording studio techniques to the pedal board and floor in front of you.

It is best visualised as two distortion units in parallel acting on different parts of the guitar's notes and then mixed or blended back to form one sound.

This technique is used normally in Recording Studios to obtain more control and the required tone during the production process. Jimi and I used this technique extensively when recording to have ultimate control of tone.

The usual series connection of pedals only offers limited flexibility and has reached the end of its development. However in the modern age where so much recording is not done in a large isolated room the goal posts have been moved and it now becomes increasingly important to play live and hear the final sound. Hearing a great sound from the amp as you play and react to it is the way forward.

This was the motivation behind the Metalloid and real time Dual Band Processing as I know and believe that hearing the right tone will change and influence what you play and any amount of post production will not achieve the same result. So in the future we will be following this path to move forward and bring more Recording Studio Techniques to the modern scenario to open up new avenues of creativity.

## **FEATURES:**

### **MULTI-MODE OUTPUTS / HARD WIRE TRUE BYPASS/TWO BUFFERED OUTPUTS:**

The Metalloid has a true hard wire output plus two buffered outputs that can drive long cable lengths without high frequency loss. These buffered outputs are disconnected when the hard wire output is being used. This means that all performance situations are catered for. Hard wire true bypass or direct drive buffered bypass is available should your situation call for the advantages of buffered outputs.

### **RAPID BATTERY CHANGE:**

No more screws to loose! Slide the front panel back and there is the battery. It could not be simpler or faster.

### **BATTERY LIFE:**

50Hrs or more using a premium grade alkaline 9 Volt type.

### **EXTERNAL POWER ADAPTER / SUPPLY:**

An external AC adapter (not supplied) can be used and access is through a industry standard DC power jack (2.1mm centre pin) situated next to the jack sockets. Internal onboard filtering ensures that optimum low noise performance is maintained and diode protection provides peace of mind in case of polarity setting mistakes.

### **Connection protocol:**

It uses the standard negative centre pin connection protocol used by many leading manufacturers.

**Specifications:** 9 volt DC. Regulated output is recommended.

**Current rating:** 50mA or more.

**ERGONOMIC DESIGN:**

The position of the jack sockets and DC power jack are all on the same side of the enclosure and face away from you thus enabling the effect to be optimally positioned in pedal board set-ups.

Size: Width 170 x Depth 112 x Height 57mm. Weight: 644g with battery.

[www.roger-mayer.co.uk](http://www.roger-mayer.co.uk)

August 2009