



**Seymour
Duncan®**

For Tone That Sets You Apart™

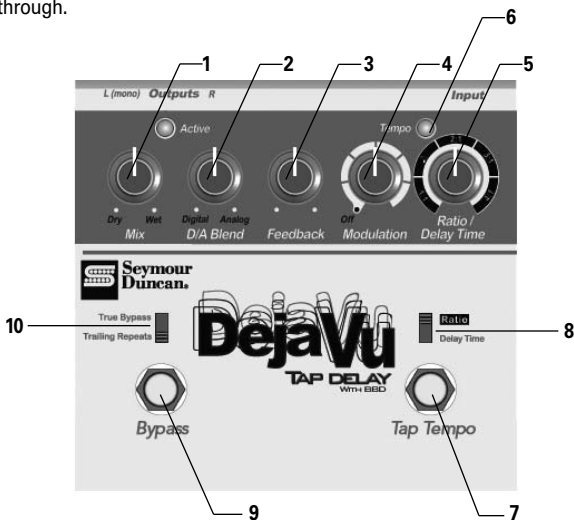
DejaVu

TAP DELAY
WITH BBD

Congratulations on your purchase of the ***Seymour Duncan SFX-10 Déjà Vu Tap Delay w/BBD™***. You can start using your Tap Delay w/BBD right away and you'll be able to immediately revel in the lush, spacious repeats that this pedal is capable of. You might want to first read through these instructions in their entirety to gain valuable information that will enhance your enjoyment of your Déjà Vu Tap Delay w/BBD.

General Information

Your SFX-10 is a delay like no other delay. Actually, that's not entirely true, because if you want the kind of delays that you know and love from your favorite vintage analog units to the latest pristine digital replications, this pedal can do it. But if, you also want inspiring and new textures, the SFX-10 can do that too. In short, the Déjà Vu begins with the soul of the most musical analog bucket brigade delay units of the past, and takes you places both digital and analog delay pedals have never gone before. Your Seymour Duncan stompbox is designed for years of solid performance. From the 16 AWG steel chassis to the studio-grade circuit design, this Tap Delay w/BBD is nothing but quality, through and through.



FRONT PANEL

Explanation of Controls

Front Panel (See page 2)

- 1. Mix (dry-wet)** – This control sets how loud the delays will be in relation to the original signal. Counter-clockwise produces dry only while clockwise produces only delays. Remember, the dry signal is always analog.
- 2. D/A Blend (digital-analog)** – This amazing control unlocks the greatest potential of the Déjà Vu. This is where the bucket brigade chip can be engaged. Counter-clockwise, the digital delays are crystal clear, perfect “better than CD” sound quality repeats. Clockwise, the tone is pure analog bucket brigade, complete with all of its flaws.
- 3. Feedback** – Decides how many repeats before the sound fades away. Counter-clockwise, there will only be one repeat. Clockwise, the repeats approach infinity and eventually runaway into mutated sounds of their own. Beware!
- 4. Modulation** – This knob affects the analog bucket brigade chip only. This single knob morphs smoothly through multiple modulation settings, beginning with slow, wide, and subtle, and ending with a jittery warble perfect for slap back delays.
- 5. Ratio/Delay Time** – This knob carries two functions. When in “Delay Time” mode, this knob simply adjusts the rate of the delay effect from 3 ms counter clockwise, to 2600 ms clockwise. Longer delay times are available when using the Tap Tempo footswitch (see below). Also, this knob allows access to the Déjà Vu’s loop mode. When the knob is fully clockwise, the Déjà Vu enters Loop Mode. The LED behavior will invert, from flashing the delay time to a constant beam that dips to show the delay time. In this mode you simply press and hold the Tap Tempo footswitch like a “record button” while you’re playing, and once you release the footswitch the recording stops and immediately begins an infinite loop, which you can now play over.

When in “Ratio” Mode, this control takes you through five tempo subdivisions: 1:1, “dotted 8th note” (or 1.33:1), 2:1, 3:1, and 4:1. Or another way to look at it is quarter notes, dotted eighth notes, eighth notes, triplets, and sixteenth notes. This is not a continuous control, but corresponds to the five distinct sections marked on the outer band.

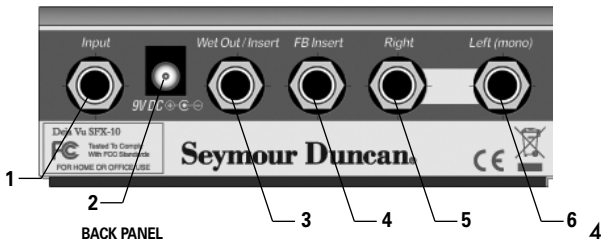
Explanation of Controls

6. Tempo LED – This light pulses in time with the delay effect for easy delay time setting. When in Ratio mode, the light will pulse on the 1:1. As you advance through the different subdivision ratios, the LED will stay the same. In Delay Time mode, the light tracks the tempo directly, whether input by the knob or the Tap Tempo footswitch.

7. Tap Tempo Footswitch – This switch lets you match the delay rate to any song or groove on the fly by simply tapping along in time. Whether you're in Ratio or Delay Time mode, you can override the setting by tapping in a new tempo at any time. If you're in Ratio Mode, entering your tempo on the Tap Tempo footswitch will default to the rhythmic subdivision of the Ratio knob. For example, when set to dotted 8th notes, you can tap in your tempo on the "ones" and the delays will occur as dotted eight notes. (Don't worry if this sounds confusing—it's actually really intuitive and fun when you're plugged in.) *See the full extent of the power and functionality of the Tap Tempo footswitch below.

8. Ratio/Delay Time Switch – This switch governs how the Rate/Delay Time knob operates (see Ratio/Delay Time Knob description above).

9. Bypass Footswitch – Shutting the pedal off removes the circuit from your guitar's signal chain. The Déjà Vu allows you two choices for bypass. True Bypass removes the pedal completely from the signal. Trailing Repeats mode keeps the pedal running, but shuts off the send to the delays. This way, when you end a solo or passage in a song that has delays, you can shut the pedal off, and the delays will continue on, as they usually would on a studio recording.



BACK PANEL

Back Panel

- 1. Input Jack** – Plug in your guitar signal here or if compatible, the send from your amp's effects loop.
- 2. Power Jack** – This is where you can connect a 9-volt DC adapter (center negative) if you opt not to run the Déjà Vu on a 9-volt battery. See notes on battery life on page 14.
- 3. Wet Out/Insert** – This jack serves multiple purposes. It can be used as a “wet only” output, shutting the wet signal off to the outputs, to create separate wet and dry signals. With an insert cable, however, it's a wet loop. This means you can send only your delays through any other effect or signal processor imaginable, and return to the feedback loop. Imagine delays with phaser or tremolo on them, or customized EQ settings, Wah pedal, the possibilities are endless! Insert a volume pedal and it becomes your delay level expression pedal, controlling the amount of delay.
- 4. FB Insert** – Also an insert jack, this pedal interrupts the feedback send. Insert a volume pedal for expression control over the amount of repeats, or insert compressors/expanders/gates to achieve customized delay trails.
- 5. Right Output Jack** – Provides the right output signal, which contains a phase inverted wet sound, like our favorite old analog stereo chorus, flange, and delay units. Run a cable from this jack to the second input of a stereo effects return, stereo power amp, or a second amplifier.
- 6. Left (mono) Output Jack** – In addition to being the left output in a stereo setup, use this jack for mono operation. When set to True Bypass, this is where the True Bypass occurs. Run a cable from this jack to the input of a guitar amp or if compatible, the return jack of your amp's effects loop.

Back Panel

The SFX-10 is an incredibly flexible effect and, as a result, it can be worked into your setup in a variety of ways. Let's examine a couple of possibilities.

Between Guitar and Amp

Take the ¼" mono instrument cable from your guitar and plug it into the Déjà Vu's Input jack. Run another cable from the Déjà Vu's L (mono) Output jack to the input of your amplifier. If you have other stompboxes in your chain, you can experiment with placing the Déjà Vu before or after them, but traditionally, time based effects like delay and chorus are placed at the very end of the effects chain, or at least after distortions and overdrives. They are often used in effects loops for this reason, as we'll discuss below.

You can't really go wrong, but the character of the delay effect will change depending on where you put it in your signal chain so see what sounds best to you.

In an Effects Loop

The SFX-10 Tap Delay w/BBD will sound different depending on where you place it in your signal chain. If practical, try it in your amp's effects loop. This way, the delays are less affected by things like preamps, EQ, and it's more like what is done in most studio situations. To do this, run a ¼" mono instrument cable from your amplifier's effect send jack to the Input of the Déjà Vu. Run another cable from the Déjà Vu's L (mono) Output jack to the effect return jack on your amp. Whether your amp has a series or parallel effects loop, remember the Déjà Vu's Mix knob allows for a complete sweep between Wet and Dry, making it compatible with either.

Some effects loops are expecting line level signals (like the signals from most rackmount gear) and thus gain the reputation of not "playing nice" with certain stomp boxes. The Déjà Vu should work properly in any tube or solid state amplifier's effects loop.

In-Depth Examination of Features

The SFX-10 Déjà Vu Tap Delay w/BBD is capable of a huge range of sounds from the traditional, old-school delay tones you remember hearing on your favorite recordings to pristine quality exact replicas found in today's digital equipment and software. But in between those two points, and with the addition of modulation and the wet loop, lies a fourth dimension of previously unimaginable sounds, sure to spark inspiration in all forms. Introduce modulation into the bucket brigade, and then blend it with the digital delay for delays that not only "chorus" but degenerate into a cosmic wash of modulation with each repeat. Set the feedback high to listen to them float into space. Or try a phaser, flanger, wah, overdrive, or any other effect in the wet loop, and create custom delays that leave your dry signal unaffected. You can warm up a digital effect by using the Déjà Vu's wet loop for its bucket brigade set to the shortest delay time. Imagine a digital phaser fed by the tone created in the bucket brigade. You can now "analog up" a digital time based effect just by slaving the Déjà Vu's bucket brigade. You can even create a feedback loop with other effects! See what happens when you fold a phaser back in on itself, or "double overdrive" your favorite overdrive pedal. The Wet Out/Loop makes all of this possible.

Sample Settings



Classic Lead Guitar Delay

To achieve the lush analog lead guitar delay tones of Classic Rock, try these settings.

This produces a smooth, round delay sound for erupting solos and an "I don't need any reverb" attitude. Add a touch of modulation to thicken it up a little.



Slap Back Heaven

Ratio/Delay Time: set for short delay time, or choose 4:1 Ratio and tap it in to the beat of the song.

Chicken pick your way into heaven with analog slap back with a little extra bite from some digital blend.

The snap attack of the strings is normally subdued with 100% analog slap back. Here, you can hear the attack of your notes along with the warmth of the bucket brigade.



Slap Back Hell

Ratio/Delay Time: set for short delay time, or choose 4:1 Ratio and tap it in to the beat of the song.

Like Slap Back Heaven, but with a super fast, “Doppler-like” modulation and a little more feedback, go to Slap Back Hell when you want to get nasty.

Here, the fast modulation is reminiscent of the Doppler effect generated by two echoic surfaces in close proximity. You can hear the slap back animate like sound waves rushing through the air. Get a fresh take on a time honored sound, without selling your soul to obtain it!



A Space Odyssey

This is where digital and modulated analog converge. Find new dimensions as these delays trail down into modulation stew.

Rhythm Chime

Ratio/Delay Time: Choose Dotted 8th note in Ratio mode, tap it in to the beat of the song.

This will give you a textural wash of rhythm and attack that will fill a lot of space without mushing up a mix.



For the Sonic Adventurer

Notes on Tap Tempo!

The Tap Tempo feature of the SFX-10 is an incredibly powerful tool that takes this pedal way beyond what “normal” delays can do. It totally removes the guesswork of trying to sync your Delay time to a song’s groove. Simply tap your foot on the Tap Tempo footswitch and you’ll hear the Delays fall right in line, right on the downbeat, every time—with whatever D/A, Feedback, and Modulation settings you’ve chosen.

Remember: If the Ratio/Delay Time switch is set to Delay Time, hitting the Tap Tempo footswitch will generate one delay cycle per tap. When this switch is set to Ratio, you can choose between quarter notes, dotted eighth notes, eighth notes, triplets, and sixteenth notes. Depending on which bracket the knob is within. Hint: The triplet setting (three cycles per tap) works great over shuffle grooves.

Another cool thing about the Déjà Vu’s Ratio mode is that you can now use Tap Tempo to enter in delay times faster than humanly possible with individual taps. 2:1, 3:1, and 4:1 allow you to tap to beats up to 4 times faster than your physical limitations!

Long Delay Times (Press and hold)

The Déjà Vu is capable of extremely long delay times (around 20 seconds) and contains a stealth loop mode at the end of the Delay Time knob's travel. (Loop feature not available in Ratio mode) The Tap switch is intelligent. It can differentiate between a short tap and a "press and hold". This serves two purposes: First, if you'd like a longer delay time than the 2.6 seconds available on the delay time knob, simply press and hold the tap switch for the desired amount of time. When you release the tap switch, your new delay time will begin.

Loop Mode:

When in the loop mode, the Tap switch now becomes your "press and hold" record button. Pressing the Tap switch immediately begins recording your loop, and releasing the button starts the playback, which will repeat infinitely and at unity gain. Use the Wet/Dry Blend knob to set the balance between the loop and your live play over the top of the loop. There are two ways to stop the loop: Simply tap in a new delay time, and the unit will return to regular delay pedal behavior, or reach for the Delay Time knob and make an adjustment. It will override the loop mode and return to its normal delay time function.

Advanced loop features:

Remember the Bucket Brigade, Modulation, and Wet Loop are all available to the loop. While the loop is playing, you can experiment with sweeping the sound from digital to analog, with and without modulation. Using the Modulation control, you can actually add chorus, rotary emulation, or vibrato to the loop simply by adjusting the Wet/Dry and Modulation knobs. But you can also insert any effect (including a volume pedal) into the Wet Loop jack, and just like with delays you can add any effect you wish to the loop. Imagine recording a loop, then deciding to add distortion or a phaser or whatever to it later while you jam. This is all possible with the Déjà Vu.

Playing with the Wet Out/Loop

By now you've figured out that the SFX-10 Tap Delay w/BBD can do classic delay beautifully. But it can do more—a lot more. The key to many of the SFX-10's most unique effects lies in the Wet Out/Loop jack. So what does this jack do anyway? We're glad you asked . . .

The Wet Out/Loop

The jack uses a TRS (tip/ring/sleeve) jack as an insert point in the delay tone. The tip is the wet send, and the ring is the return. When used with a mono cable, it turns this jack into a wet out, and takes the wet signal away from the main outputs. The L/R jacks now become dry only. But, when used with an “insert cable” (one TRS to two mono jacks) it becomes an effects loop for the delayed signal only. Let's examine what happens with the following processors in the Wet Loop:

Volume Pedal:

If you put a volume pedal in that loop, it now becomes a volume control on your delays. You can set the Mix knob for the desired amount of maximum Wet/Dry blend, and the volume pedal will fade the delays from maximum to off.

Distortion/Overdrive:

Distortion and Overdrive need a healthy signal to make the distortion. That's why loud pickups produce more distortion in your pedals than quiet ones. In a delay loop, each delay is quieter than the last. So adding distortion to your delayed sound will produce less recycled distortion with each repeat, but the delay will be repeating the previously distorted sound. It's a good way to add dirtiness to your delays while keeping your dry signal crisp.

Chorus/Flange/Phaser:

Since these effects are not dependent on volume, each of these modulation effects will become more intense with each repeat, because the effect on the sound is compounded.

Wah Pedal:

Rock back and forth and your delays will talk back to you. Or leave it in one position as a narrow band frequency boost, sweeping from extremely “lo-fi” to a thin, “transistor radio” effect.

Equalizer:

Shift the tone of the delays anywhere you want within the available frequencies of the EQ. Make them dark, bright, or boost one band while cutting all others for a wah-like filter.

Compressor:

Using a compressor in the loop will polish up the delays, and even them out. When set to the BBD, this will create a more tape-like quality. When set to digital, it will sound more like the earlier digital delays that were working within a much smaller bandwidth.

Pitch Shifter:

Each pass through the pitch shifter will step the delays through compounded pitch shifting for very unique but possibly atonal results, depending on the song.

Another Delay Pedal:

You can create multi-tap delays, or use a slap back delay in conjunction with longer delays for different rhythmic textures.

Reverb:

You can have reverb on your delays, but not cluttering up your dry signal. You can also apply a 50-150ms pre-delay to your reverb this way, for a cleaner, more unobtrusive reverb sound.

Technical Specifications

Input Impedance – 1 Megohm (1000K ohms)

Output Impedance – 1K ohm (1000 ohms)

Power source – 9V battery or external 9VDC regulated wall transformer with center pin negative.

Current drain – 65mA.

Delay time – 3ms to 20 seconds

Regeneration – Continuously adjustable from “off” to runaway build-up

Modulation – Dither of time delay, adjustable among various combinations of frequency and amplitude.

Analog Delay Element – NMOS Bucket Brigade Device (BBD)

Digital Delay Element – Microprocessor-controlled 24 bit Codec and SDRAM

Output Clipping Level – 7V Peak-to-Peak

Dynamic Range – Dry Signal 116dB; Digital Delay 93dB; Analog Delay 80dB

Noise Referred to Input – Dry Signal -110dBV

Delay Ratio Multipliers – 1, 1.33 (dotted eighth note), 2, 3, 4

Distortion – Dry Signal 0.003%; Digital Delay; Analog Delay 0.08%

Nominal Gain – 1:1

Battery Life – 5 hours with premium alkaline or 12 hours with lithium battery

Bypass Type – Switch selectable between hardwire true bypass and electronically switched trailing repeats.

Battery Life

Most digital delay pedals have the distinct reputation of “eating” batteries. They consume batteries quickly and it is generally recommended to use them with powered DC adapters whenever possible. The Déjà Vu is no exception. It is a very powerful pedal, and therefore requires great power to operate. If you must use the 9v battery to power the unit, we highly recommend a quality lithium or alkaline battery for the longest battery life. A good alkaline should provide around 4 hours of use, and lithium batteries will provide around 12 hours. While inexpensive batteries will power the Déjà Vu, they will die an early death, possibly during performance. Carbon Zinc batteries could last as little as 10 -12 minutes!

Limited Warranty / Disposal Guidelines

Seymour Duncan offers the original purchaser a one-year limited warranty on both labor and materials, starting from the day this product is purchased from an Authorized Seymour Duncan Dealer. We will repair or replace this product, at our option, if it fails due to faulty workmanship or materials during this period. Defective products should be returned to your USA dealer, international distributor, or sent direct to our factory postage prepaid along with dated proof of purchase (e.g., original store receipt) and an RMA number clearly written on the outside of the box. Please call our factory for issuance of an RMA number.

This warranty does not apply to damage to this product or an instrument caused by misuse, mishandling, accident, abuse, alteration, modification or unauthorized repairs. Product appearance and normal wear and tear (worn paint, scratches, etc.) are not covered by this warranty. Seymour Duncan reserves the right to be the sole arbiter as to the misuse or abuse of this product. Seymour Duncan assumes no liability for any incidental or consequential damages, which may result from the failure of this product. Any warranties implied in fact or by law are limited to the duration of this express limited warranty.

This product must not be disposed of with your other household waste. Instead, it is your responsibility to dispose of your waste equipment by handing it over to a designated collection point for the recycling of waste electrical and electronic equipment. The separate collection and recycling of your waste equipment at the time of disposal will help to conserve natural resources and ensure that it is recycled in a manner that protects human health and the environment. For more information about where you can drop off your waste equipment for recycling, please contact your local city office, your household waste disposal service or the shop where you purchased this product.

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