

KORG MONOTRON DELAY – JAHTARI EDITION



WHAT IS IT?

If you've ever stumbled over one of the original Korg Monotron Delays you probably also couldn't help but love that raw 1970s SciFi movie sound and overall concept: a dub siren and analog delay, all in one tiny unit - and for 40 EUR? What more can you ask for!

But its small size and budget-saving price definitely have their downsides: the knobs are ultra-flimsy and not fun to use at all, the battery always seems to run out just during a live set and it actually could have done with a few more simple extras, like a Resonance on the filter. It also comes with an input for using it as a normal delay via an Aux Send on the mixer, but that input distorts instantly when a little bass is in the game (like in every Reggae and Dub record) plus there's no knob for adjusting the Dry/Wet mix, turning it pretty useless for that purpose.

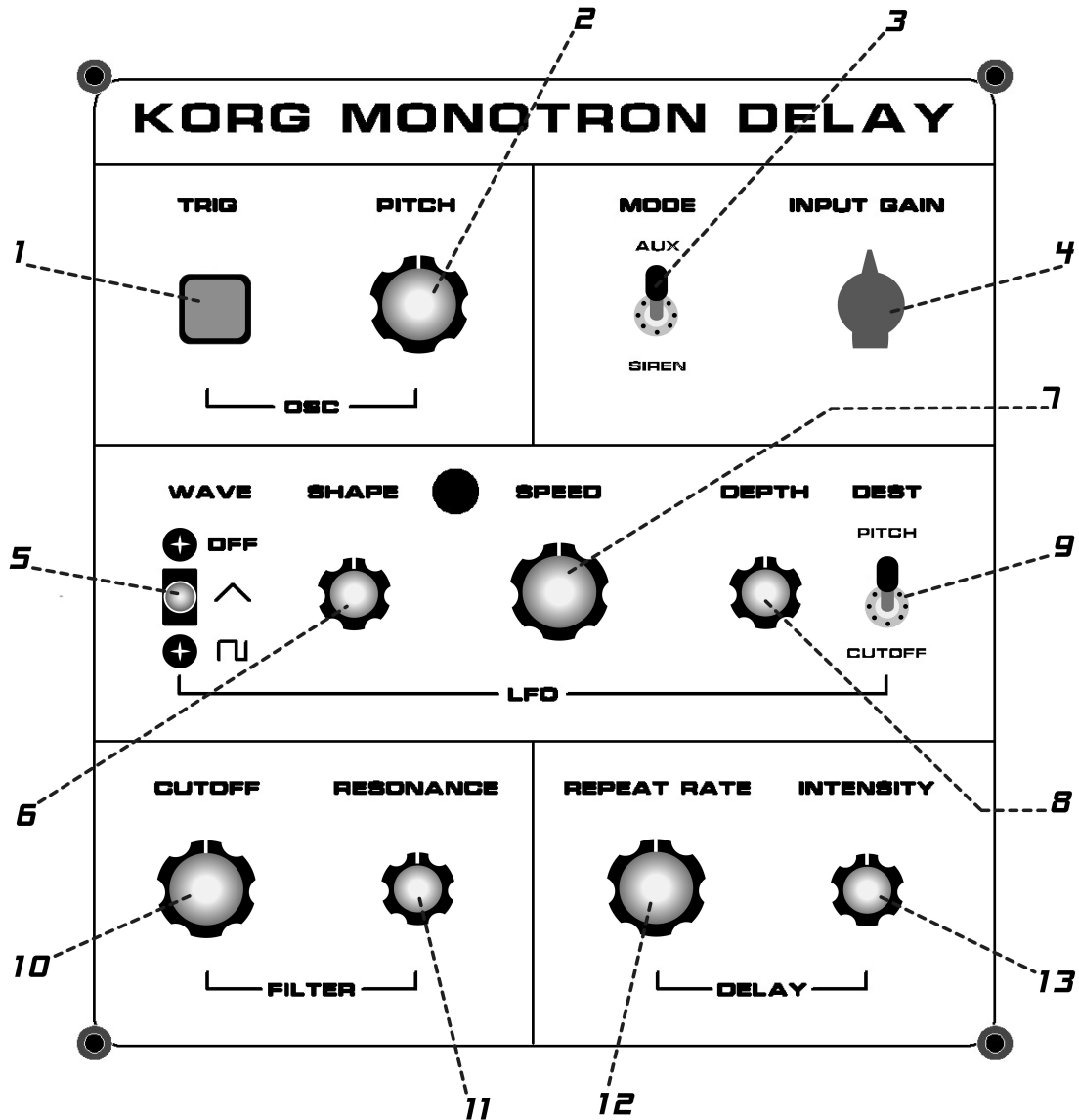
So the idea of the Jahtari editon was to take the potential of this little rudebwoy among delays and build it into something that can actually be used live and in the studio. In fact, it's in the bag for every live gig since ages and in use in almost every tune. Luckily the Monotron comes already prepared for some serious bending, and the seriously pimped up Jahtari edition now comes with the following new extras:

- a Trigger button instead of the ribbon controller that works also as switch, giving you two free hands to screw around with the knobs when you like it
- wave shape of the LFO (originally only triangle) can now be changed with a knob from \setminus via \wedge to $/$, unlocking a wealth of new FX sounds
- in pulse mode, the wave shape knob now sets the pulse width of the LFO, adding more sounds and texture
- LFO can now be switched to modulate the filter cutoff and not only the pitch of the oscillator
- the filter now has a resonance knob, working up to self-oscillation. With the LFO modulating the cutoff this actually adds an extra type of dub siren!
- durable, chunky switches and big Moog-style knobs for true finger-twisting fun
- comes in an original Commodore C64 floppy case for proper vibes
- incl. power supply, no need to worry about battery life anymore

And yes, the unit is pretty noisy and breathing with a healthy hiss, but that comes with the design. It's actually a feature that can easily throw some badly needed dirt into too clean productions and turn boring songs into strangely unborng ones.

HOW TO USE IT

First connect a mono jack cable from a mixer AUX SEND OUT to the Monotron IN. Then connect the Monotron OUT to a free channel on the mixer. Connect the power supply and make absolutely sure it's the right one, set to 3V! Otherwise you'll fry the machine! To turn it on switch the LFO WAVESHAVE SWITCH from OFF to any other position. Most knobs are self-explanatory, just play around with them and see what they do.



1. TRIGGER: this triggers the siren. Touch it lightly for short bursts, or switch it on and have both hands free to twist two knobs simultaneously. The classic is Pitch and LFO Speed together.
2. PITCH: sets the initial pitch of the oscillator. The LFO will swing around this value with the amount you set with the DEPTH knob. Usually up in the second half.
3. MODE SWITCH: on the Space Echo pedal it's called 'Direct Through'. Set it to AUX to hear only the wet delay signal (for use via the aux send of a mixer), that's the perfect setting for dubbing things up. Or set it to SIREN to hear the incoming signal mixed with the delay. The siren will sound better this way, but it doesn't work that well for dubbing. The normal position is AUX.
4. INPUT GAIN: if things come in a bit too loud and you hear distortion you can turn it down here. Tweak the level together with the AUX master on the mixer. You'll want it to come in hot, but just not distorting.

The next row of knobs deals only with the **LFO** (meaning *Low Frequency Oscillator*). This is a slow swinging wave used to control things like the pitch (it makes the siren whine) or the filter cutoff. You can see what it's doing by watching the LED moving.

5. LFO WAVE SELECT SWITCH: this also works as the power switch. OFF means, well, off. Triangle or square switch it on and set the basic LFO shape.
6. SHAPE: this knob seamlessly warps the triangle wave from Saw (|\<) over Triangle (/\<) to Ramp (/|). In Pulse mode it sets the pulse width of the wave. You'll hear what it does instantly.
7. SPEED: the speed of the LFO. Watch the LED!
8. DEPTH: determines how strong the LFO modulates pitch or filter. Listen to the siren while turning this knob.
9. LFO DESTINATION: to choose if the LFO should modulate the pitch (for a siren effect) or the filter (for giving more life to the delays).

FILTER

10. CUTOFF: any frequencies ABOVE that setting will be cut off. It's a low pass filter, meaning anything below the cutoff can pass.
11. RESONANCE: basically determines how much of the signal is fed back into the filter, it gives the sound more edge and starts to resonate in the last quarter. Read more about it under *Tips and Tricks!*

DELAY

12. DELAY TIME: speed of the delays, from pretty slow to ultra fast.
13. INTENSITY: also called Feedback. Sets how long it takes for the delays to fade out. If this knob is over the middle the delays will actually start to build up to a kind of avalanche, a classic dub effect.

TIPS AND TRICKS:

EQing THE DELAY CHANNEL: It will sound better if you turn down the bass on the delay return channel to prevent some rumbling noise from mashing up the sound.

USING THE FILTER AS A SECOND SIREN: the filter is actually meant to change the texture of the delays a bit. But with the added resonance feature a whole new use comes up, a second siren! To achieve this turn the resonance up and the cutoff around the middle. You'll only hear the effect when the cutoff is halfway or more down! The resulting *Beeeeep* sounds somewhat different from the normal oscillator, it's a sine wave, while the built in one is a saw wave, containing a bit more midrange. Now switch the LFO DESTINATION to FILTER to modulate the resonance beep - great for twittering FX sounds!

PITCH SHIFTING WITH THE DELAY: unlike at the Space Echo pedal the delay time knob works extremely fast and direct here. So if you throw something into the delay with a longer feedback (INTENSITY around the middle or higher) you can do some crazy pitch shifting by turning this knob up or down.

USING THE DELAY AS REVERB: when you set the delay time to very fast (all the way up) the delays seem to blur together into a strange kind of reverb, adding a very nice ruff edge to drums and skanks and a haunting robot effect to vocals.

TROUBLESHOOTING:

1. The unit is switched on, but I can't hear anything!

Most likely the cutoff is turned all the way down. Turn it up and make sure the mixer channel is working as it should.

2. The Siren only makes beeeep instead of a wail.

Either the DEPTH knob is turned all the way down and no modulation takes place or the LFO is switched to the cutoff instead of the pitch.

3. It's noisy!

Yes, but it's ANALOGUE delay, that's how it is by design. If you don't like it get some dibby dibby digital delay box!

Enjoy!

The Jahtarians