

It's the Bramofon Warp Jive! Hooray!

Here comes the boring stuff!

This effect was designed with bass guitar but works fine with electric guitar as well.

Electrical requirements: 9 volts dc with negative tip on the connector. Less than 100mA

Unauthorized modifications void any type of warranty you may have.

Get ready to let the funk out. Be warned: once it out, there's no putting it back in.

The Warp Jive is designed to run on 9 volts DC ONLY. More won't make it sound better by any means. You will simply fry it beyond repair.

The Warp Jive has 2 main modes. LFO and Envelope operation. Whoa, hey! what does that even mean? To explain, I have to tell you what the effect is. It's a phaser. No, I'm serious. It's just a phaser. That's all. It's a really neat phaser with some bells and whistles, but that's all it is. So the phaser you may typically know goes WHOOSH WHOOSH WHOOSH. That's because when you think of a phaser, it's an effect with 2 parts. It has the effect, which phases but something has to drive it. What drives it is the LFO. The LFO is a voltage that cycles up and down over and over again. The voltage cycling up and down is what drives the phaser to engage and disengage gradually. Usually you have some controls that allow you to govern speed and intensity at the least.

So that's fun. It's only one way to control a phaser. So we know what the LFO does. What's the envelope? You should know. You've been pushing it for some time now. An envelope or envelope follower is a device that sends a voltage proportional to how much signal it receives. So, the harder you whack a string, the more signal it gets, so the more voltage it puts out. Similar to the LFO, high and low voltages change how much the phaser... well... phases.

But what does it mean, Basil???

Seriously dude? 2 modes. Stay with me here. The Warp Jive has both the LFO and the EF (envelope). You can choose to use 1 or the other. The Envelope is where it get's really fun(ky).

The basic Warp Jive has 4 knobs and 3 toggles, plus an on/off foot switch. Let's start with the switches.

left to right LFO/EF, +Stages, 6/8

LFO/EF - Down is LFO, Up is EF

+Stages - Down is 4 stages, up is whatever the next switch has selected (seriously, don't ask right here)

6/8 - This switch does nothing if the previous switch is in the down position. Really, you can flip that switch all you want, and while I get it, it's a satisfying feeling, that's all it is. When the previous switch is in the up position, this one is 6 stages in the down position, 8 stages in the up position. Let me explain... no... there is too much. Let me sum up. 4 is cool. 6 is somehow more. 8 is somehow way more. A technical explanation of the number of stages is beyond the scope of this document.

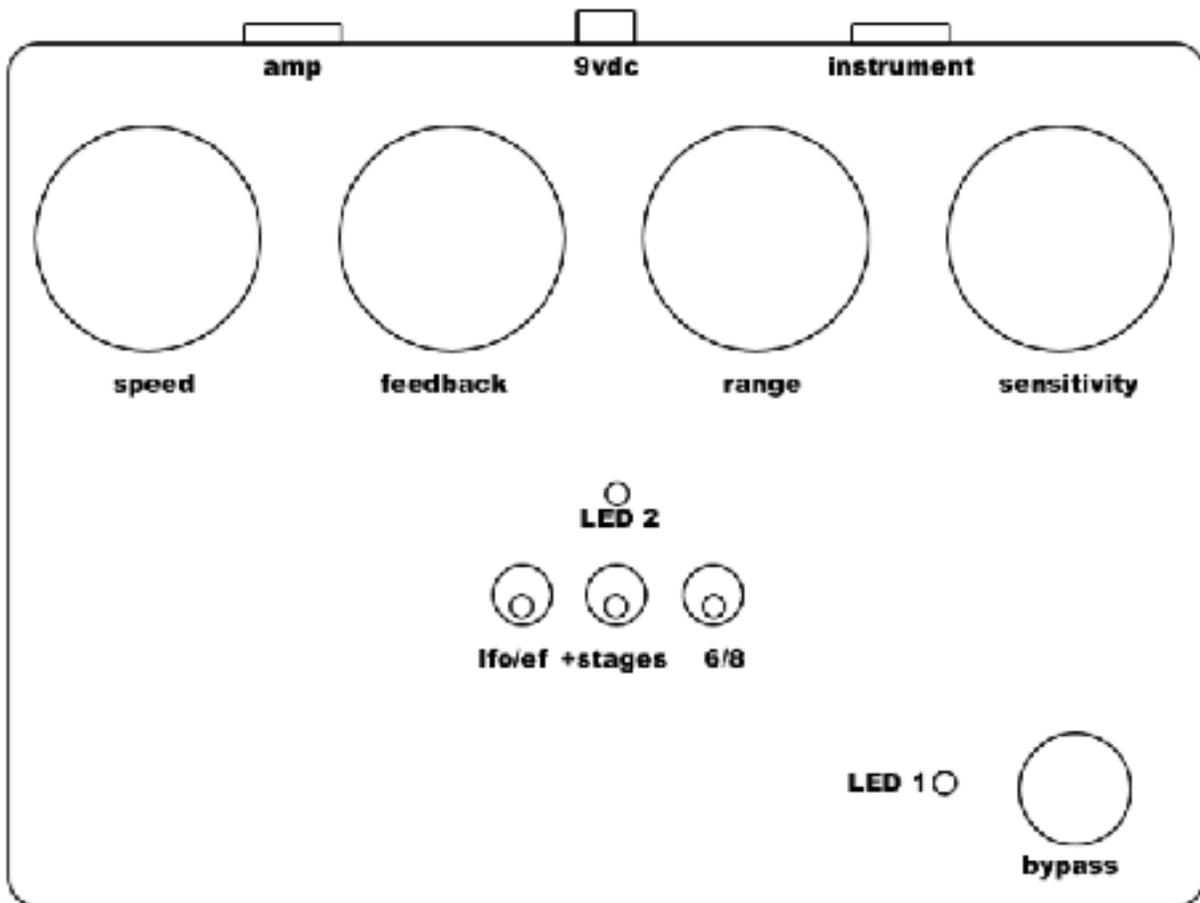
Now let's talk about the knobs. Some of them do something in one mode and are completely not part of the picture in the other mode.

In LFO, only 2 knobs do anything. That's the Rate and Feedback. Rate is the speed of how fast it cycles, and Feedback controls how extreme or biting the phase effect is.

In EF mode, only 3 of the knobs do anything. Feedback, Range, and Sensitivity. What you have to understand is this whole effect is completely dependent on the dynamic of your playing. It may make sense to start with sensitivity. Your signal coming from your guitar to the effect does 2 main things. You are providing audio that goes all the way through and makes a sweet sound from your amp. The other thing it does is provide a tiny voltage for the envelope to use to make the phaser do its job. So, if you give it too much signal, the effect is always engaged and doesn't do much. If it gets too little signal, it's never engaged and doesn't do much. The sensitivity knob helps you find the happy medium so that when you hit a string it engages and disengages during a note, so you hear the effect do what it should. It does this without changing the volume sent to your amp.

Then we talk about range. It may make it more visual to talk about it as throat. The effect can have kind of a vocal quality to it. The range can set the mid point for the area of the throat you want it to operate in. If set very low, it never comes completely out, and you never hear it reach any highs. If set too high, you never really hear it produce any depth. You can kind of find the area where it sits in the middle by striking a note near the middle of the range you will be playing and turn the knob until you hear a whoosh sound, and position it just slightly lower than that. It makes more sense when you experiment with it.

Feedback again is control of how extreme or biting the phase effect is.



So how do you begin playing with it? Let's start with keeping it simple. Learn what just the phaser does.

Switches 1,2, & 3 down.
Feedback all the way up.
Speed about half.
The other 2 knobs do nothing in this mode.

Now start to turn the Feedback down and up. You can see the difference that makes. Speed should be obvious.

Once you have the feel for that, flip up the 6/8 switch. Didn't do anything did it? Ok, put it back down and flip up the +stages switch. You just went from 4 to six stages. Now you can flip up the 6/8 switch. You just went from 6 to 8 stages. So much easier to relate what it sounds like to what it's doing right?

Now that you kind of see how the phaser itself works, let's get crazy.

Switch 1 up. Switches 2, & 3 down.
Feedback all the way up.
Sensitivity all the way up.
Turn up the range to about 1/3.
Speed does nothing in this mode.

Now whack the strings and turn the range up and down while the note is sounding. You can hear it kind of blip or whoosh when you hit the area where it activates. Right around the area it activates is where you want it (this is only one way of using it). Once you get a feel for WHERE it activates, then you can play with sensitivity and feedback.

Why are you still here? Go play with the effect! Go!