

There was an opening.

And an echo coming through it. A space so wide its edges were unclear. We were confident it was something else, the air different from what we were used to. How we got there, collective memory couldn't say. Eventually we found a wall of old markings, some other language than the one we spoke, yet no less clear. It seemed to have a cadence, maybe sung or pounded on a drum. This became the starting point, the indication that we were truly inside something, and if we continued to stretch we may find out what.

MAW is a microphone audio workstation. It's a poetic tool. It likes an XLR signal, but will take a quarter inch input too. It can saturate, reverberate, delay, flange, phase, shift, and rotate that signal with three footswitchable sections. There's also a send/return to add your own noise. Multiple outputs and expression control finish out this versatile toolkit. Let's talk specifics.

MAW starts with an input jack. When you plug in an XLR, the **PAD** switch and **INPUT** knob are active. Flip the **PAD** switch up to take 20dB off your signal, and use **INPUT** to set the preamp volume.

The next section is **SATURATION**. Activate it with the **SATURATION** footswitch. When it's active, the **BLEND** knob blends between a clean boost on the left and a distortion on the right. The **TONE** knob is a low pass filter, giving darker tones to the left and brighter tones to the right. The **VOLUME** knob is a master volume for the entire section.

The next section is **EFFECT A**. Activate it with the A footswitch. The **MIX** knob mixes between clean and effected signal, with the ability to go 100% wet. **CTR1** and **CTR2** change depending on the mode, selectable via the rotary switch.

Octaves: CTR1 sets the volume of a lower octave and CTR2 sets the volume of an upper octave

Phaser: CTR1 sets the rate, CTR2 sets the depth

Short Delay: CTR1 sets the time of the delay, CTR2 sets the feedback, with the ability to repeat infinitely without self-oscillation

Reverb 1: CTR1 sets the initial feedback, CTR2 sets the length of trails

Reverb 2: CTR1 sets the time of the pre-delay, CTR2 sets the length of trails

After **EFFECT A**, your signal goes to the **SEND** jack. You can use this to patch in other effects that you traditionally wouldn't be able to run a mic into. Simply connect **SEND** to the input of the outside effect, and connect its output to **RETURN**. When nothing is plugged in, **EFFECT A** goes straight to **EFFECT B**.

The next section is **EFFECT B**. Activate it with the B footswitch. The **MIX** knob mixes between clean and effected signal, with the ability to go 100% wet. **CTR1** and **CTR2** change depending on the mode, selectable via the rotary switch.

Rotary: splits your signal into highs and lows.

CTR1 sets the rate of tremolo of your lows, CTR2 sets the rate of tremolo of your highs.

Flange: CTR1 sets the rate, CTR2 sets the depth

Long Delay: CTR1 sets the time of the delay, CTR2 sets the feedback, with the ability to repeat infinitely without self-oscillation

Reverb 3: CTR1 sets the initial feedback, CTR2 sets the length of trails

Reverb 2: CTR1 sets the time of the pre-delay, CTR2 sets the length of trails

Finally, we're at the **OUTPUT**. Point the **OUTPUT SELECT** toggle toward the main output you want to use (XLR or 1/4 inch). The **DRY OUT** is connected to the output of the **SATURATION** section and allows you to patch your dry and wet signals separately in order to better integrate into some setups.

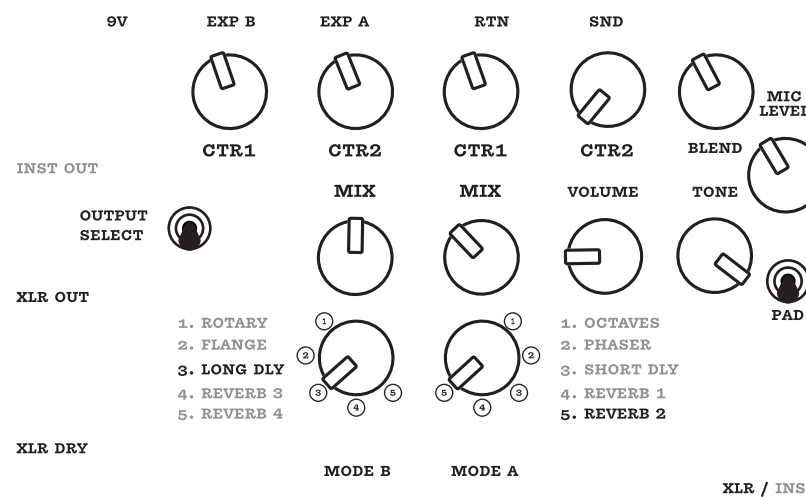
The **EXP A** and **EXP B** jacks allow you to control a parameter via expression. **EXP A** connects to **CTR2** of **Effect A**, and **EXP B** connects to **CTR2** of **Effect B**.

NOTE: the footswitches can be used for momentary or latching operation. Simply tap to latch on or off and hold to momentarily hold on or off, depending on which way the effect is latched.

ALSO NOTE: the effects in **MAW** have trails. This lets the reverbs and delays decay naturally instead of cutting off abruptly. This also lets you use the delays like micro loopers if the feedback is maxed.

OPERATOR: DAN PECHACEK

My go-to setting for @plainspeak practice. With Saturation and Effect A on all the time, I get some grit and compression and a nice verby vocal delay. Effect B is always ready for momentary bursts of extra delay.



THE ART OF THE MAW THANKS TO JESSE WEISS. JESSE LIVES IN THE PACIFIC NORTHWEST OF THE UNITED STATES WITH HIS FAMILY. FOLLOW JESSE ON SOCIAL MEDIA TO KEEP UP WITH HIS WORK @JESSEDIDTHIS



9VDC 2.1mm negative center pin adapter
210 mA draw.

blood optional. noise required.
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OPERATOR: ISAAC NELSON

Good overall guitar sound with Mode A on the octave setting giving you a slight sub bass effect as well as a little added upper harmonic. Mode B on the long delay gives it space. Saturation section in full rock mode. The beef is here.

