

## INTRODUCTION

To insure your satisfaction, please take a bit of time to read this manual to acquaint yourself with some of the features that may be new to you. Above all, we hope you enjoy your new Morley Pik-PerCUSSION pedal.

## GENERAL INFORMATION

The Morley PPA is AC powered and photo-electric cell controlled. There is no rack and pinion gear nor is there a pot coupled to the pedal, as you might find in other pedals. The pilot lamp is the driving source for the photo-cells in the PPA and must operate for the unit to function.

Replace a damaged bulb using a factory replacement or a #387 lamp. A #327 may also be used. A special cable, two Pik cords and a Pik are provided with this pedal.

## OPERATING INSTRUCTIONS

1. Plug the PPA into an appropriate AC source.
2. Connect the instrument to the PPA with the special cable provided, by connecting the end with standard and miniature plugs into the mating jacks labeled "INSTRUMENT" on the Pik-PerCUSSION pedal.
3. Connect the amplifier to the PPA plugging one end of a shielded cord into "INPUT" of the amp, and the other end into the remaining PPA jack labeled "AMPLIFIER."
4. Connect the special Pik provided and the small cord to the instrument end of the special cable.
5. Set the controls on your instrument and amplifier to their usual settings.

## SWITCH OPERATIONS

- Mode 4 - Volume Pedal (Volume) (#4 switch on)
- Mode 3 - Variable Attack (Attack) (#3 switch on, #4 off)
- Mode 2 - Pik-PerCUSSION (PerCUSSION) (#2 switch on, #3 and #4 off)
- Mode 1 - Repeat PerCUSSION (Repeat) (#1 switch on, #2, #3 and #4 off)
- Mode 0 - Standby (#1, #2, #3 and #4 switch off)

The priority switching feature of this pedal allows instant change from one mode to another by operating only one foot-switch. If the desired change is from a lower to a higher numbered mode, the mode switch with the higher number will instantly override the switch with the lower number. The lower numbered indicator lamp will remain on to show that its switch is still in the on position. This lower numbered switch may be turned off at any time without changing pedal operation.

Likewise, any switch with a lower number than the one in use may be turned on at any time without changing pedal operation. This allows the presetting of a lower numbered mode to be instantly activated upon the turning off of the higher numbered switch.

**VOLUME PEDAL (Volume)** Mode 4 allows effortless and noiseless foot control of instrument volume. This mode will operate properly with any instrument with or without use of the Electro-Pik.

**VARIABLE ATTACK (Attack)** Mode 3 causes a gradual increase in guitar output upon breaking the contact between the Pik and a guitar string at a rate controlled by the position of the pedal. The Pik in contact with a guitar string "kills" all guitar output.

This feature may be used to simulate bowed string or accordion sounds or may be used to eliminate the picked or plucked string sound characteristic of a guitar. Since this feature is initiated by normal picking of guitar strings with the Pik, the effect will always remain in synchronism with the guitarist.

**PIK PERCUSSION (PerCUSSION)** Mode 2 effect is initiated by breaking of contact between Pik and guitar string in the normal playing of the guitar. The percussive effect is characterized by a sudden onset of sound that is rich in harmonics (percussive attack) followed by a fast decay of output. Examples of this type of attack and decay are a hand plucked violin string and strummed banjo.

As in the other Electro-Pik effects the effect follows the player - not the opposite.

High frequency emphasis (treble boost) is incorporated in this feature to overcome the apparent loss of level due to the short duration of output sound and also to more closely simulate the sound of a percussion instrument. This high level treble-boosted sound of short duration has the ability to "cut through" the sounds of other instruments and should be very useful for general solo work as well as for simulating other musical instruments such as the banjo and mandolin. The decay time (the perceived duration of sound) is controlled by the position of the pedal.

**REPEAT PERCUSSION (Repeat)** Mode 1 causes the percussive effect to automatically repeat at a rate determined by the pedal position. The loudness of this repeating effect is determined by guitar output at the time of repeat. This produces echo effects at slow repeat rates and mandolin effects at fast repeat rates.