ROCKTRON

TECHNOLOGY FOR GUITARISTS

UTOPIA

PROFESSIONAL GUITAR SYSTEM

G300

MANUAL

CE

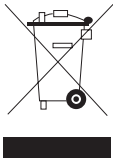
Your UTOPIA G300 has been designed to comply with the following Standards and Directives as set forth by the European Union:

Council Directive(s): 89/336/EEC, 73/23/EEC, 76/769/EC, 1994/62/EC, 2000/53/EC, 2002/95/EC

Standard(s): EN55022, EN50082-1, EN60065

This means that this product has been designed to meet stringent guidelines on how much RF energy it can emit, and that it should be immune from other sources of interference when properly used. Improper use of this equipment could result in increased RF emissions, which may or may not interfere with other electronic products.

To insure against this possibility, always use good shielded cables for all audio input and output connections. This will help insure compliance with the Directive(s).



CONTENTS

1. Introduction

UTOPIA G300 PROVIDES PROFESSIONAL SOUND FOR GUITAR

Rocktron's Utopia G300 Professional Guitar System provides an arsenal of tone and effects processing. The G300 is packed with plenty of great sounds ready to transform any Guitar amplifier into a Power-house of Rock. Simply put the G300 between you and your amp and let your inspiration flow! Rocktron stands alone with amazing tone generation and effects in the G300 - everything you need to create your own signature sound and define a new generation of playing. Play in Utopia where the future is amaz-ing.

- Great Tone!
- 128 Fully programmable presets
- Chorus, Reverb, Delay, Pitch Shift, Flanger, Phaser and Tremolo
- Easy to program user controls
- Up / Down preset Bank by 10 with instant recall buttons.
- 2nd mode with 10 instant access controller switches.
- Tap delay note quantization 1/16 , 1/8, triplet, ¼, ½ and whole.
- Illuminated noiseless footswitches
- Glow in the dark markings on pedal board
- Rocktron's state-of-the-art HUSH noise reduction
- On board pro-grade expression pedal with integrated footswitch and LED.
- Upgradable core processing hardware design [DSP CARD and CODEC CARD]
- Motorola [Freescale] DSP engine with AKM converters
- Programmable Pre-processing analog effects loop
- Extra External Expression controller pedal port
- Easy to read 2 line cool blue LCD display
- USB audio recording and playback connectivity
- Rocktron's state of the art Speaker Simulator for recording and live sound.
- MIDI in and MIDI out/thru
- Auxiliary CD/Mp3/iPOD in 1/8 jack
- Stereo headphone out
- Built-in tuner
- Full Bandwidth effects
- Rugged professional grade chassis and expression pedal made from metal
- Assignable Effect On/Off
- Power supply included

PRECAUTIONS

NOTE: IT IS VERY IMPORTANT THAT YOU READ THIS SECTION TO PROVIDE YEARS OF TROUBLE FREE USE. THIS UNIT REQUIRES CAREFUL HANDLING.

- All warnings on this equipment and in the operating instructions should be adhered to and all operating instructions should be followed.
- Do not use this equipment near water. Care should be taken so that objects do not fall and liquids are not spilled into the unit through any openings.
- The power cord/adapter should be unplugged from the outlet when left unused for a long period of time.
- Do not block any ventilation openings (if applicable). Install in accordance with the manufacturer's instructions.
- Do not install near any heat sources such as radiators, heat registers, stoves or other apparatus (including amplifiers) that produce heat.
- Only used attachments/accessories specified by the manufacturer.
- Do not use this product with any case, stand, tripod, bracket or table that is not specified by the manufacturer. Insure that the case, stand, tripod, bracket etc. is properly adjusted and setup (follow all instructions). Extra care and caution should be taken to avoid tip over and injury.
- Unplug this apparatus during lightning storms or when unused during long periods of time.

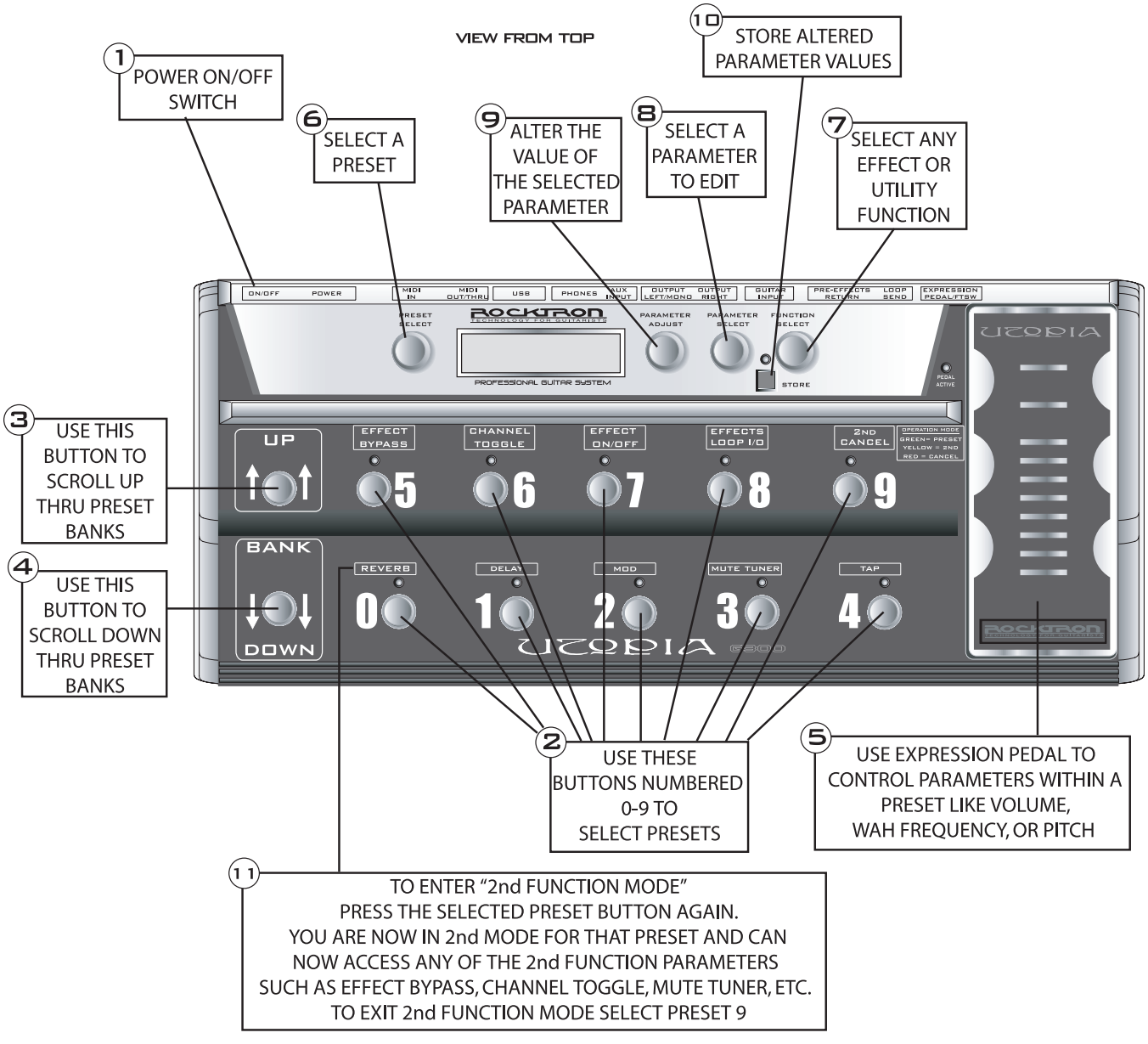
Refer all service to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power supply or plug is damaged, liquid has been spilled or objects have fallen into the apparatus or if the apparatus has been exposed to rain or moisture, does not operate normally or has been dropped.

DO NOT ATTEMPT TO SERVICE THIS EQUIPMENT. THIS EQUIPMENT SHOULD BE SERVICED BY QUALIFIED PERSONNEL ONLY. DO NOT MAKE ANY INTERNAL ADJUSTMENTS OR ADDITIONS TO THIS EQUIPMENT AT ANY TIME. DO NOT TAMPER WITH INTERNAL ELECTRONIC COMPONENTS AT ANY TIME. FAILURE TO FOLLOW THESE INSTRUCTIONS MAY VOID THE WARRANTY OF THIS EQUIPMENT, AS WELL AS CAUSING SHOCK HAZARD.

OPERATING TEMPERATURE

Do not expose this unit to excessive heat. This unit is designed to operate between 32° F and 104° F (0° C and 40° C). This unit may not function properly under extreme temperatures.

2. Quick Reference



2. Quick Reference....continued...

STEP 1 Turn ON the UTOPIA G300.

STEP 2 Select your desired preset by pressing any button 0-9 to select presets. You may also do this by following STEP 6. NOTE - the G300 starts with preset number 1, preset 0 does not exist.

STEP 3 Scroll through the different preset banks by pressing the UP button (Bank by 10). You may also reach your desired preset by following STEP 6.

STEP 4 Scroll through the different preset banks by pressing the DOWN button (Bank by 10). You may also reach your desired preset by following STEP 6.

STEP 5 Use the built-in expression pedal to change the parameter(s) in real time that are assigned to the pedal controllers function.

STEP 6 You may also select a preset by turning the PRESET SELECT knob.

STEP 7 Turn the FUNCTION SELECT knob to the desired effect or utility function.

STEP 8 Turn the PARAMETER SELECT knob to the parameter you wish to alter under the selected effect or utility function.

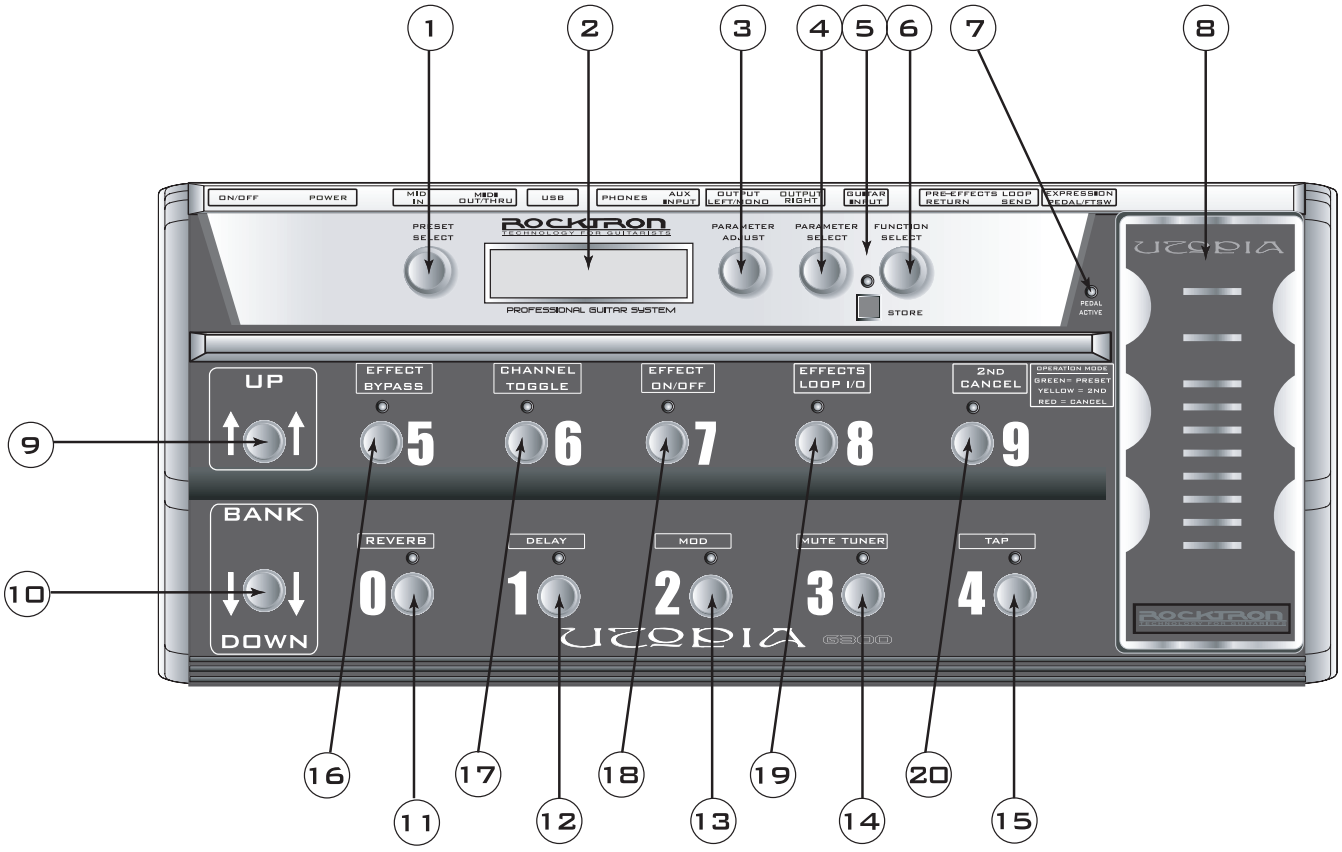
STEP 9 Use the PARAMETER ADJUST knob to modify a parameter value.

STEP 10 After editing any function parameter Press the STORE button to start the storing procedure. The display will toggle and flash "STORE AT PRESET." If you wish to save the altered preset in the current preset location, press the STORE button a second time. If you wish to store the altered preset in a different preset location, turn the PRESET control to the desired preset number, then press STORE a second time. Anytime you wish to cancel the store process just turn the PARAMETER ADJUST one click.

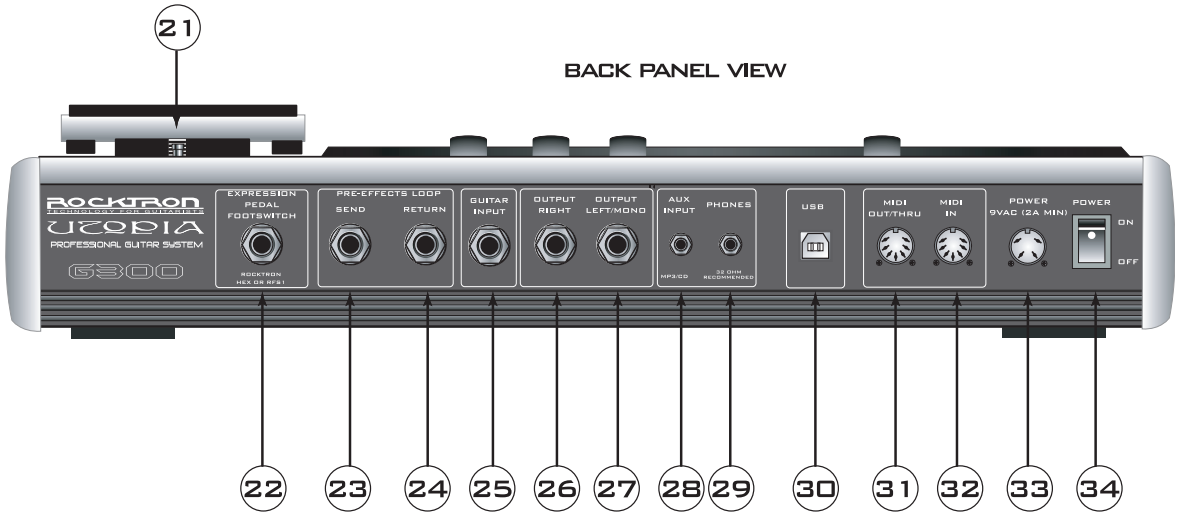
STEP 11 To enter the "2ND Function" mode, press the selected preset switch a second time, this will turn the multi-colored LED(s) Yellow and turn on a RED LED on button "9" (2nd Cancel). Any Function that has been assigned to that preset will turn on the LED in Yellow. You can now turn On/Off functions within that preset. Use the switched marked 2nd Cancel button "9" with the Red LED to exit the 2nd Function mode.

3. UTOPIA G300 Top and Back Panels

VIEW FROM TOP



BACK PANEL VIEW



3. UTOPIA G300 Top and Back Panels....continued.....

1 PRESET SELECT control

Turning this knob scrolls through the successive presets.

2 DISPLAY panel

The DISPLAY shows the preset names, functions and parameters that are selected.

3 PARAMETER ADJUST control

This knob is used to adjust a displayed parameter value. Note that this knob is also used as a controller knob and is set to MASTER VOLUME from the factory. So you can use this knob to adjust the overall volume of the G300. However, this knob also can be assigned to other controller parameters (see Pedal Controllers section in this manual for more details).

4 PARAMETER SELECT control

When adjusting parameter values, turning this knob will scroll through the available parameters under the current function heading. In the "Title Edit" function, this knob will scroll through the character locations to be edited.

5 STORE button and STORE LED

This button is used to store values into the G300's memory when altered. See **"Storing Changed Preset Parameters"** for more information on this procedure.

6 FUNCTION SELECT control

This knob allows access to each function of the UTOPIA G300 depending on which configuration is currently recalled.

7 PEDAL ACTIVE LED

This LED will light when the built-in expression pedal is active or on.

8 EXPRESSION PEDAL

The built-in expression pedal will change parameter(s) that have been assigned to the pedal in the Pedal Controllers function. Use the pedal to increase or decrease volume levels, or for a pitch shifting wammy effect, or to bring in reverbs and delays. There are many uses for this pedal. Please see the Pedal Controllers section of this manual for information how to program the expression pedal for many cool effects.

9 UP button

This button allows you to scroll UP through the preset banks. Each G300 preset bank has 10 presets in it (note there is no Zero (0) preset or Preset 129)

Bank 00 - Presets 1-9	Bank 07- Presets 70-79
Bank 01 - Presets 10-19	Bank 08 - Presets 80-89
Bank 02 - Presets 20-29	Bank 09 - Presets 90-99
Bank 03- Presets 30-39	Bank 10 - Presets 100-109
Bank 04 - Presets 40-49	Bank 11 - Presets 110-119
Bank 05 - Presets 50-59	Bank 12 - Presets 120-128
Bank 06 - Presets 60-69	

3. UTOPIA G300 Top and Back Panels....continued.....

Press the UP button once to move one preset bank up or press and hold down the button to auto-scroll UP. Note that once you have reached your desired preset, the preset name on the screen will be flashing but NOT recalled. The original preset will still be active. Now select any preset 0-9 to recall or activate the desired preset.

10 DOWN button

This button allows you to scroll DOWN through the preset banks and functions in the same manner as the UP button (point 9).

11 PRESET button 0

This button allows you to select presets 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110 and 120. When you are in Bank 01 this button allows you to select preset 10. When you are in Bank 02 this button allows you to select preset 20 and so on. Note that there is no 0 (zero) preset. Pressing this button a second time allows you to enter into the 2nd Function mode for this preset. You can then use this button to turn On/Off the REVERB on the preset selected.

12 PRESET button 1

This button allows you to select presets 1, 11, 21, 31, 41, 51, 61, 71, 81, 91, 101, 111 and 121. When you are in Bank 00 this button allows you to select preset 1. When you are in Bank 01 this button allows you to select preset 11 and so on. Pressing this button a second time allows you to enter into the 2nd Function mode for this preset. You can then use this button to turn On/Off the DELAY on the preset selected.

13 PRESET button 2

This button allows you to select presets 2, 12, 22, 32, 42, 52, 62, 72, 82, 92, 102, 112 and 122. When you are in Bank 00 this button allows you to select preset 2. When you are in Bank 01 this button allows you to select preset 12 and so on. Pressing this button a second time allows you to enter into the 2nd Function mode for this preset. You can then use this button to turn On/Off the MOD (MODULATION EFFECT) on the preset selected.

14 PRESET button 3

This button allows you to select presets 3, 13, 23, 33, 43, 53, 63, 73, 83, 93, 103, 113 and 123. When you are in Bank 00 this button allows you to select preset 3. When you are in Bank 01 this button allows you to select preset 13 and so on. Pressing this button a second time allows you to enter into the 2nd Function mode for this preset. You can then use this button to turn On/Off the MUTE on the preset selected. Pressing this button a third time allows you to enter into TUNER mode and you can tune your guitar with the built-in tuner. To exit the TUNER mode you must press button 3 again.

15 PRESET button 4

This button allows you to select presets 4, 14, 24, 34, 44, 54, 64, 74, 84, 94, 104, 114 and 124. When you are in Bank 00 this button allows you to select preset 4. When you are in Bank 01 this button allows you to select preset 14 and so on. Pressing this button a second time allows you to enter into the 2nd Function mode for this preset. You can then use this button to activate the TAP function and set the DELAY Rate by tapping the button at the desired rate.

3. UTOPIA G300 Top and Back Panels....continued.....

16 PRESET button 5

This button allows you to select presets 5, 15, 25, 35, 45, 55, 65, 75, 85, 95, 105, 115 and 125. When you are in Bank 00 this button allows you to select preset 5. When you are in Bank 01 this button allows you to select preset 15 and so on. Pressing this button a second time allows you to enter into the 2nd Function mode for this preset. You can then use this button to turn On/Off the EFFECT BYPASS on the preset selected.

17 PRESET button 6

This button allows you to select presets 6, 16, 26, 36, 46, 56, 66, 76, 86, 96, 106, 116 and 126. When you are in Bank 00 this button allows you to select preset 6. When you are in Bank 01 this button allows you to select preset 16 and so on. Pressing this button a second time allows you to enter into the 2nd Function mode for this preset. You can then use this button to turn On/Off the CHANNEL TOGGLE on the preset selected.

18 PRESET button 7

This button allows you to select presets 7, 17, 27, 37, 47, 57, 67, 77, 87, 97, 107, 117 and 127. When you are in Bank 00 this button allows you to select preset 7. When you are in Bank 01 this button allows you to select preset 17 and so on. Pressing this button a second time allows you to enter into the 2nd Function mode for this preset. You can then use this button to turn On/Off the a pre-assigned EFFECT on the preset selected.

19 PRESET button 8

This button allows you to select presets 8, 18, 28, 38, 48, 58, 68, 78, 88, 98, 108, 118 and 128. When you are in Bank 00 this button allows you to select preset 8. When you are in Bank 01 this button allows you to select preset 18 and so on. Pressing this button a second time allows you to enter into the 2nd Function mode for this preset. You can then use this button to activate the EFFECTS LOOP I/O (In/Out)

20 PRESET button 9

This button allows you to select presets 9, 19, 29, 39, 49, 59, 69, 79, 89, 99, 109, and 119 (note there is no preset 129). When you are in Bank 00 this button allows you to select preset 9. When you are in Bank 01 this button allows you to select preset 19 and so on. Pressing this button a second time allows you to enter into the 2nd Function mode for this preset. You can then must use this button to exit the 2nd Function mode.

21 EXPRESSION PEDAL switch

To activate the Expression pedal, apply pressure to the toe of the expression pedal until this switch is activated. You will know the pedal is active as you should be able to feel the switch activate, but if not, the PEDAL ACTIVE LED will light when the switch is turned ON.

22 EXPRESSION PEDAL Jack

You can add an additional expression pedal or footswitch to the G300 using this jack and a RTS ¼ jack [stereo] cable. You can assign any parameter in the G300 to be adjusted by this pedal. We recommend the following (sold separately) Rocktron Utopia Expression pedal, Rocktron HEX Pedal or Rocktron VSF1 Footswitch.

3. UTOPIA G300 Top and Back Panels....continued.....

23 PRE-EFFECTS (mono) LOOP SEND jack

Use this jack to send the signal from the G300 to the input of an outboard effect such as a Rocktron Xpression or your favorite stomp box.

24 PRE-EFFECTS (mono) LOOP RETURN jack

Use this jack to receive the signal back from the output of the outboard effect or stomp box.

25 INPUT jack

This standard, mono 1/4" jack is used to provide input to the unit.

26 OUTPUT RIGHT jack

This 1/4" jack provides the right output of the UTOPIA G300 for use in stereo situations, such as direct recording, plugging into a PA system, two Guitar amplifiers, etc.

27 OUTPUT LEFT/MONO jack

This 1/4" jack provides the left output of the UTOPIA G300. This output is a MONO output and should be used in mono situations, such as plugging into the front of an amplifier. For stereo situations you must also use the OUTPUT RIGHT Jack.

28 AUX INPUT Jack

This 1/8" stereo jack provides an auxiliary input allowing you to plug a MP3 Player, CD Player, etc. so that you can jam along with your favorite tunes.

29 PHONES jack

This 1/8” stereo jack provides a stereo output allowing you to practice in private. Note that you need to activate the “STEREO” parameter in the GLOBAL Function in order to have a stereo sound. Additionally, it is recommended that you set the Speaker Simulator in the GLOBAL Function to “LOCK BOTH” as well. Note, this setting will be used until you turn OFF the UTOPIA G300. The SPEAKER Simulator setting used in each preset may be modified per preset while in this mode. See page 25 for more information on the GLOBAL Function. Note: Make sure if you edit a preset and plan to store it to turn the SPEAKER SIMULATOR off if you do not desire to store its current status. All global parameters will be stored during the preset storing process.

30 USB jack

This standard USB jack allows you to connect to a computer for direct recording and playback.

31 MIDI IN jack

This *7-pin DIN connector receives MIDI information from the device which is transmitting the MIDI commands for the G300 to execute.

32 MIDI OUT/THRU jack

This *7-pin DIN connector passes on the MIDI information that is received at the MIDI IN jack to other MIDI-compatible devices via a MIDI cable. It also outputs MIDI data when performing a memory dump.

*Note a standard 5-pin MIDI cable may be used.

3. UTOPIA G300 Top and Back Panels....continued.....

33 POWER jack

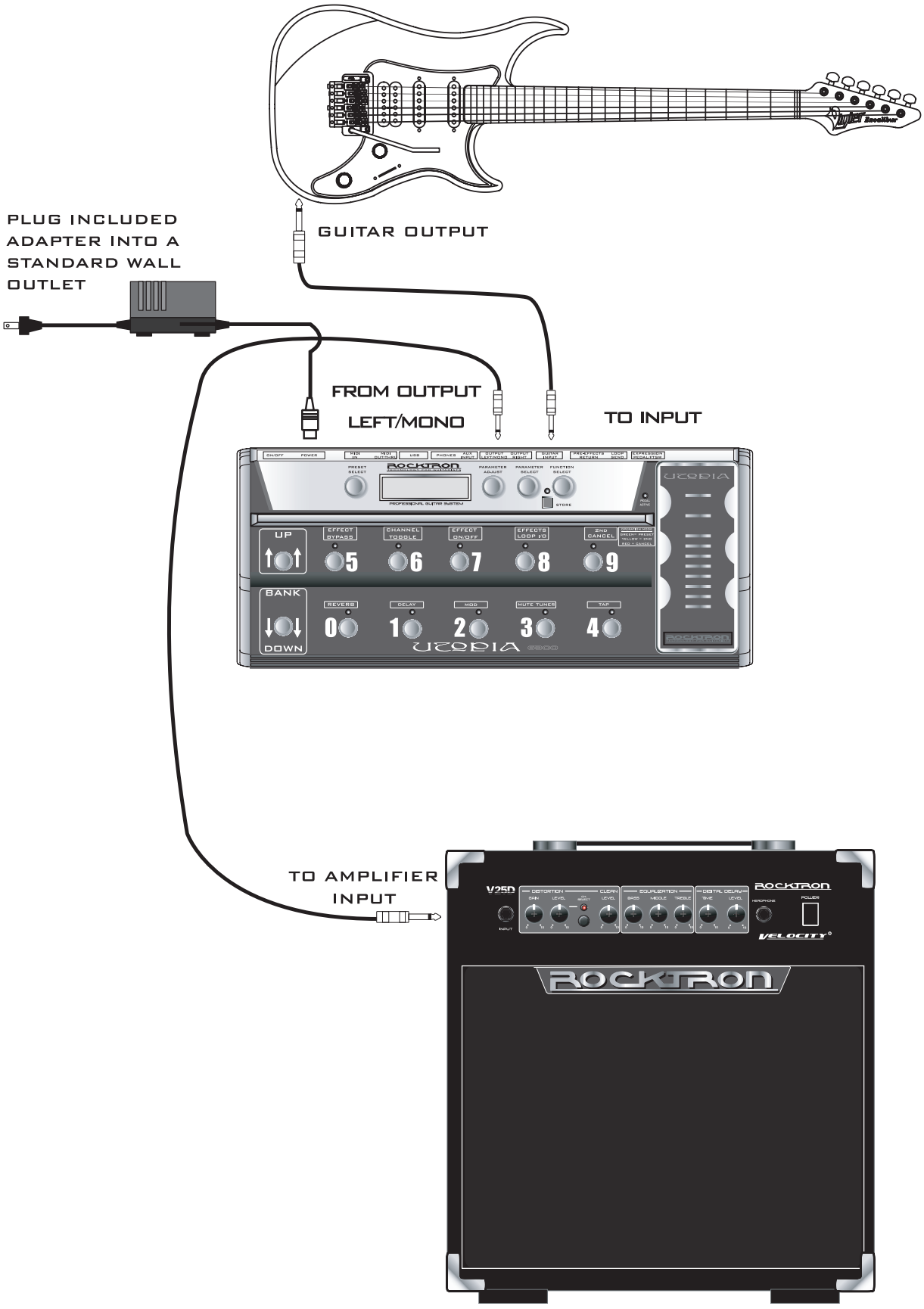
This 4-pin DIN connector accepts power from the 9V/AC adaptor supplied with the G300.

34 POWER Switch

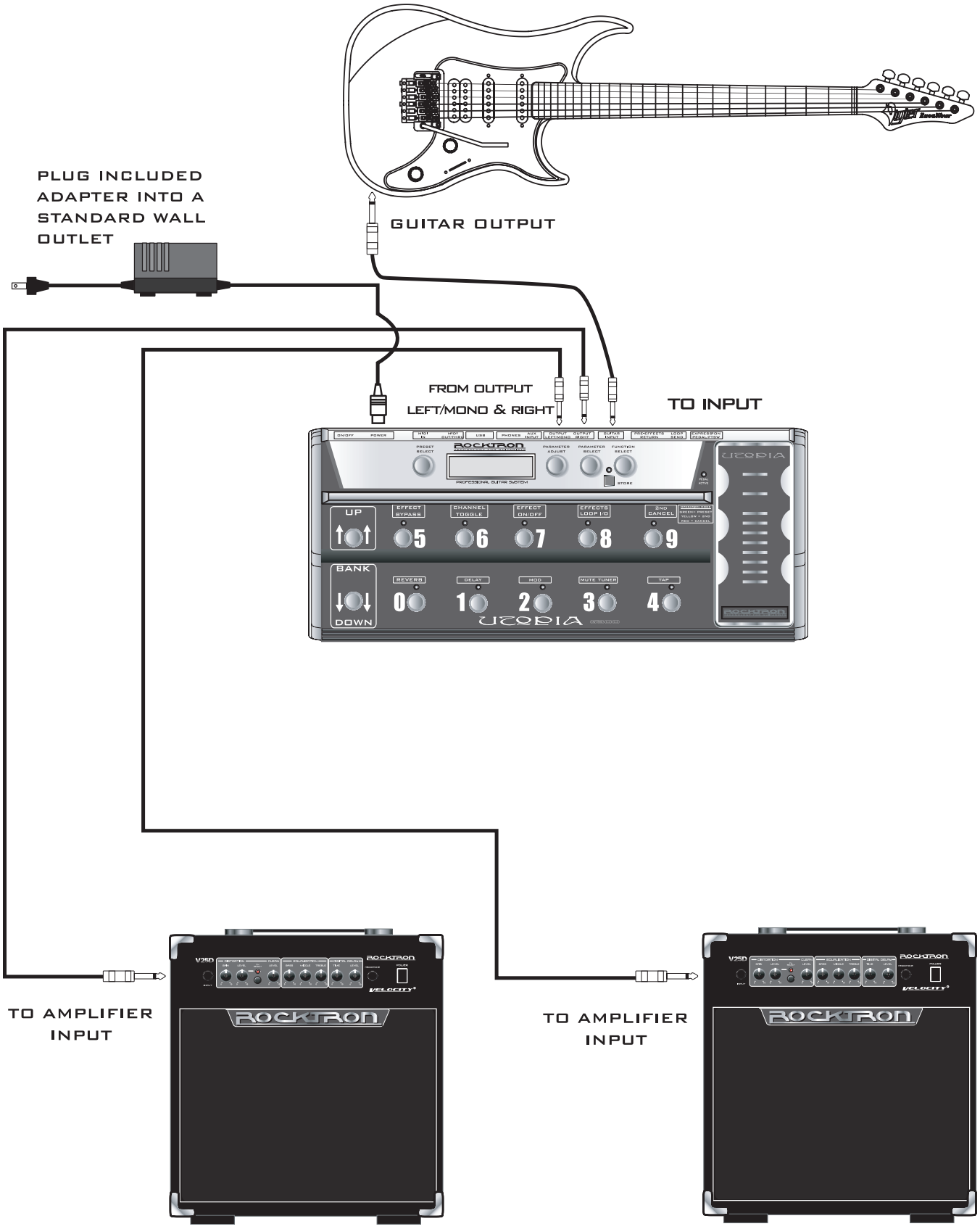
Use this switch to turn the UTOPIA G300 On and Off.

4. Connections

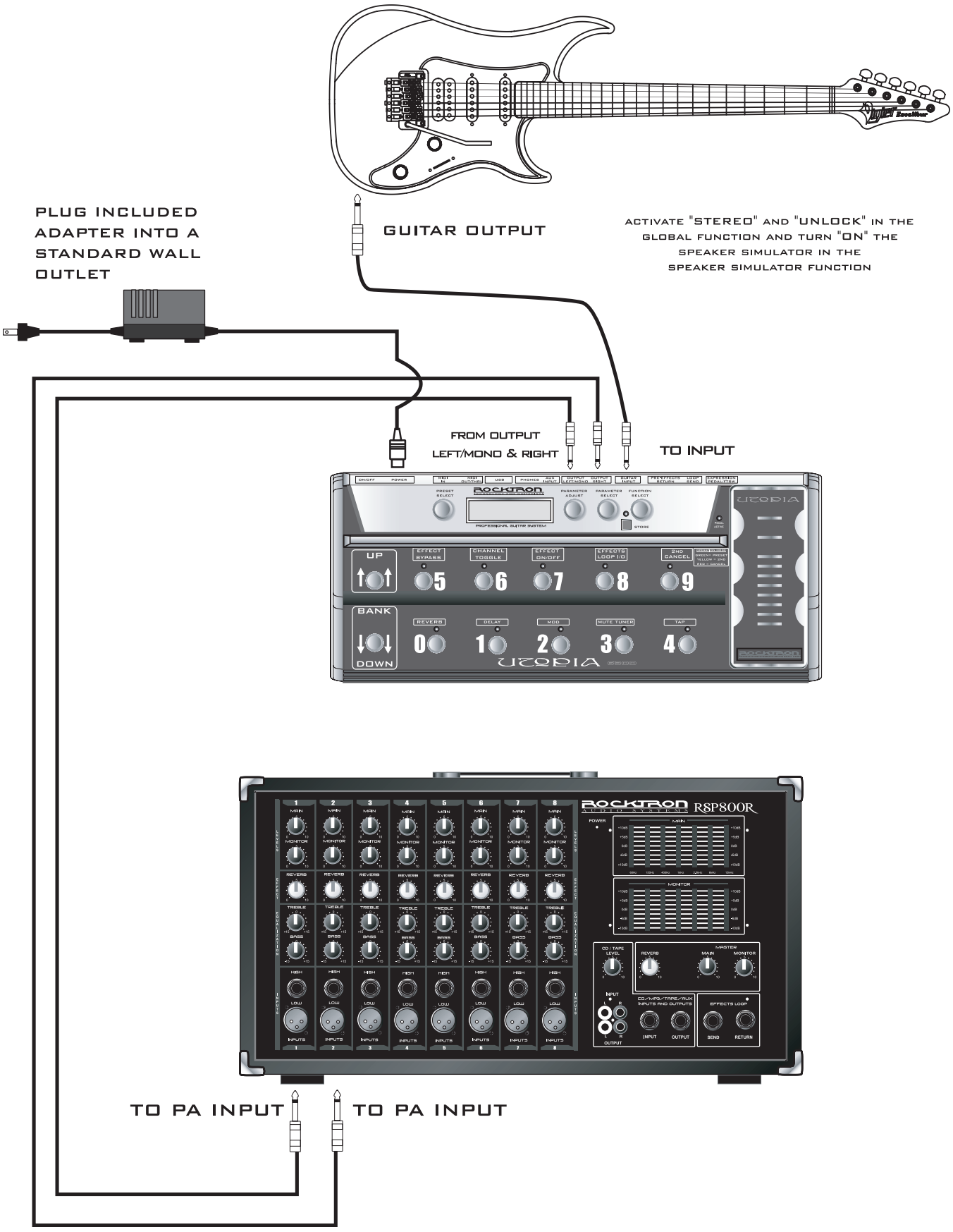
Standard Connection with a Guitar Amplifier



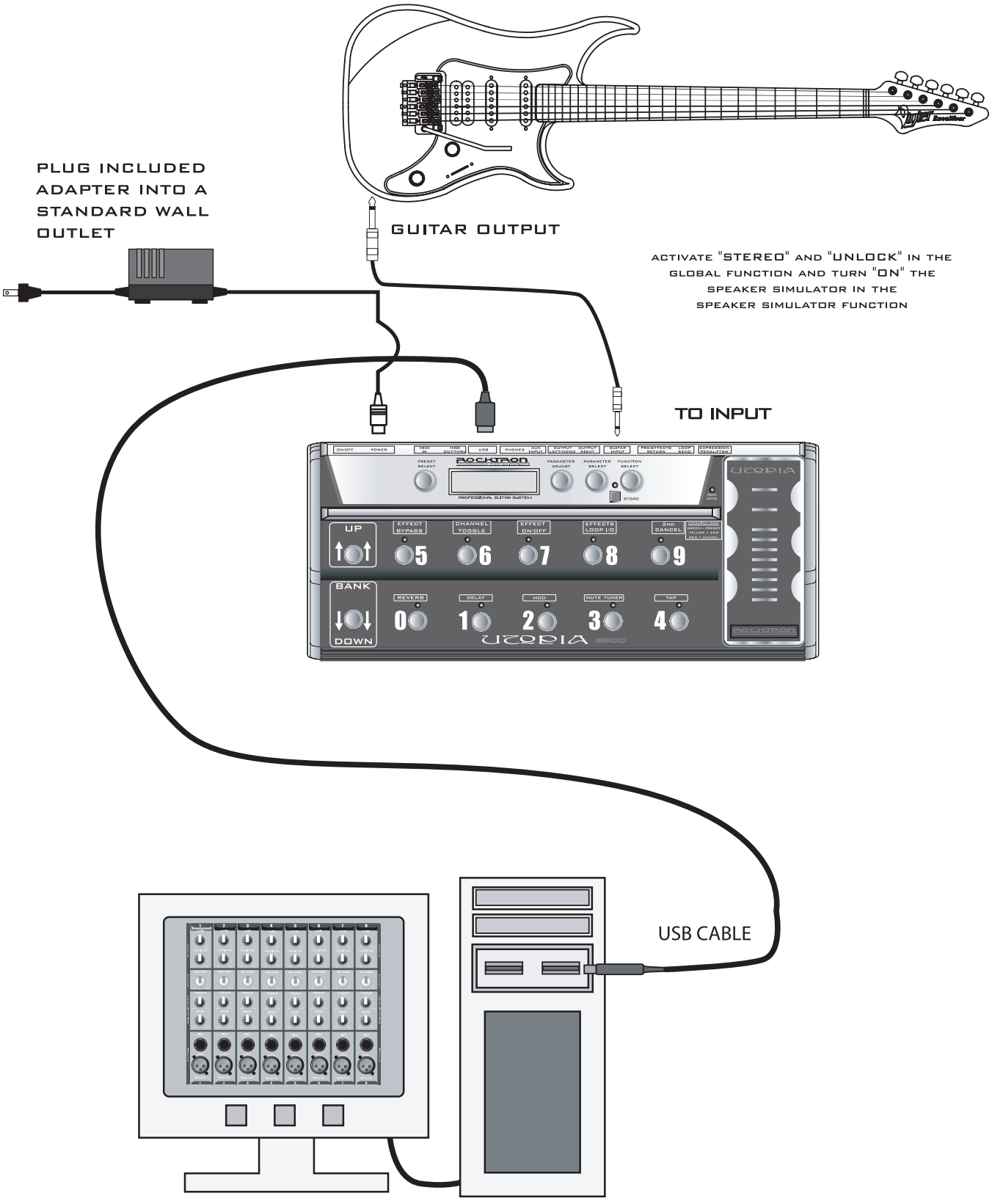
Connection in Stereo to Two Guitar Amplifiers.



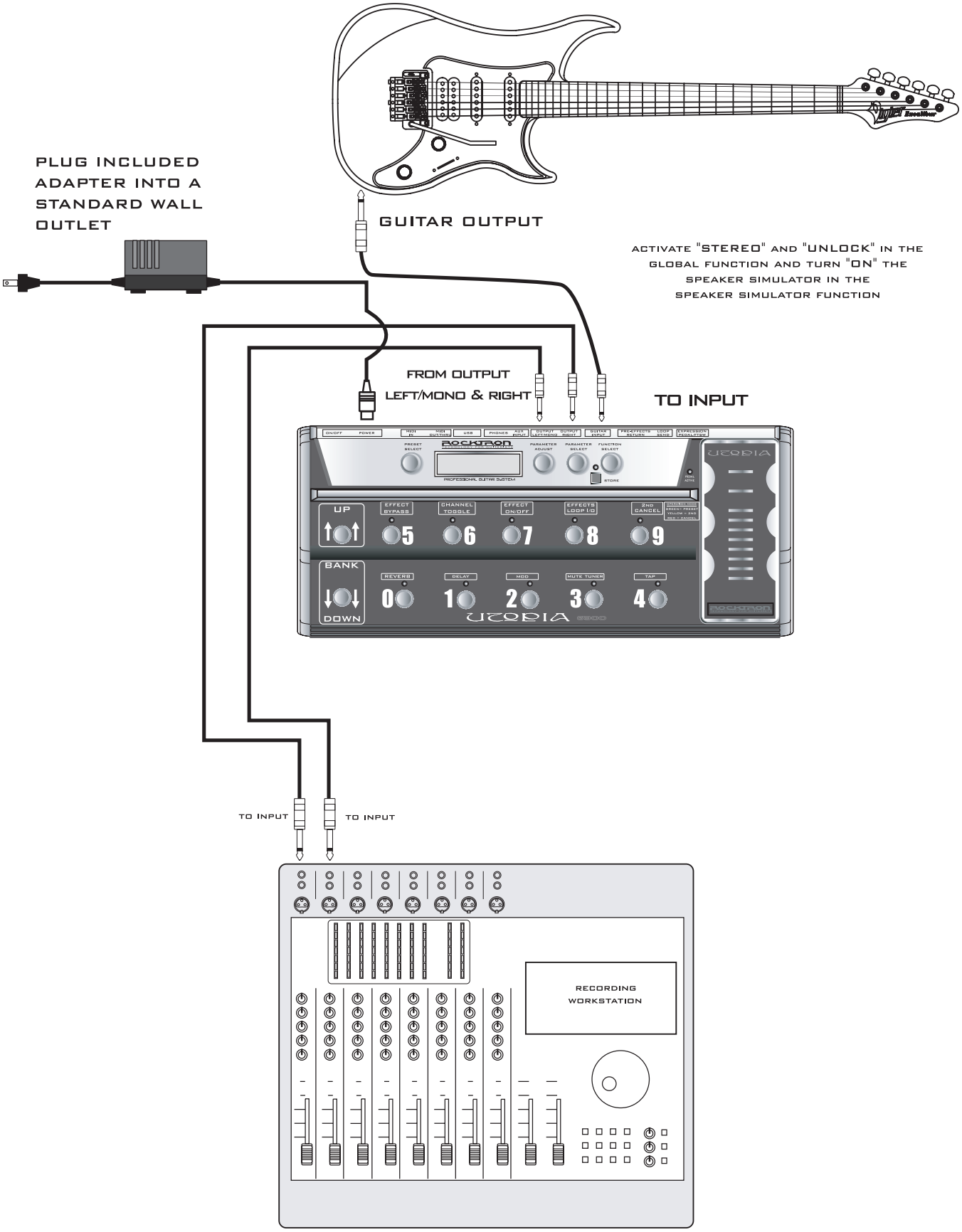
Connection to a PA System



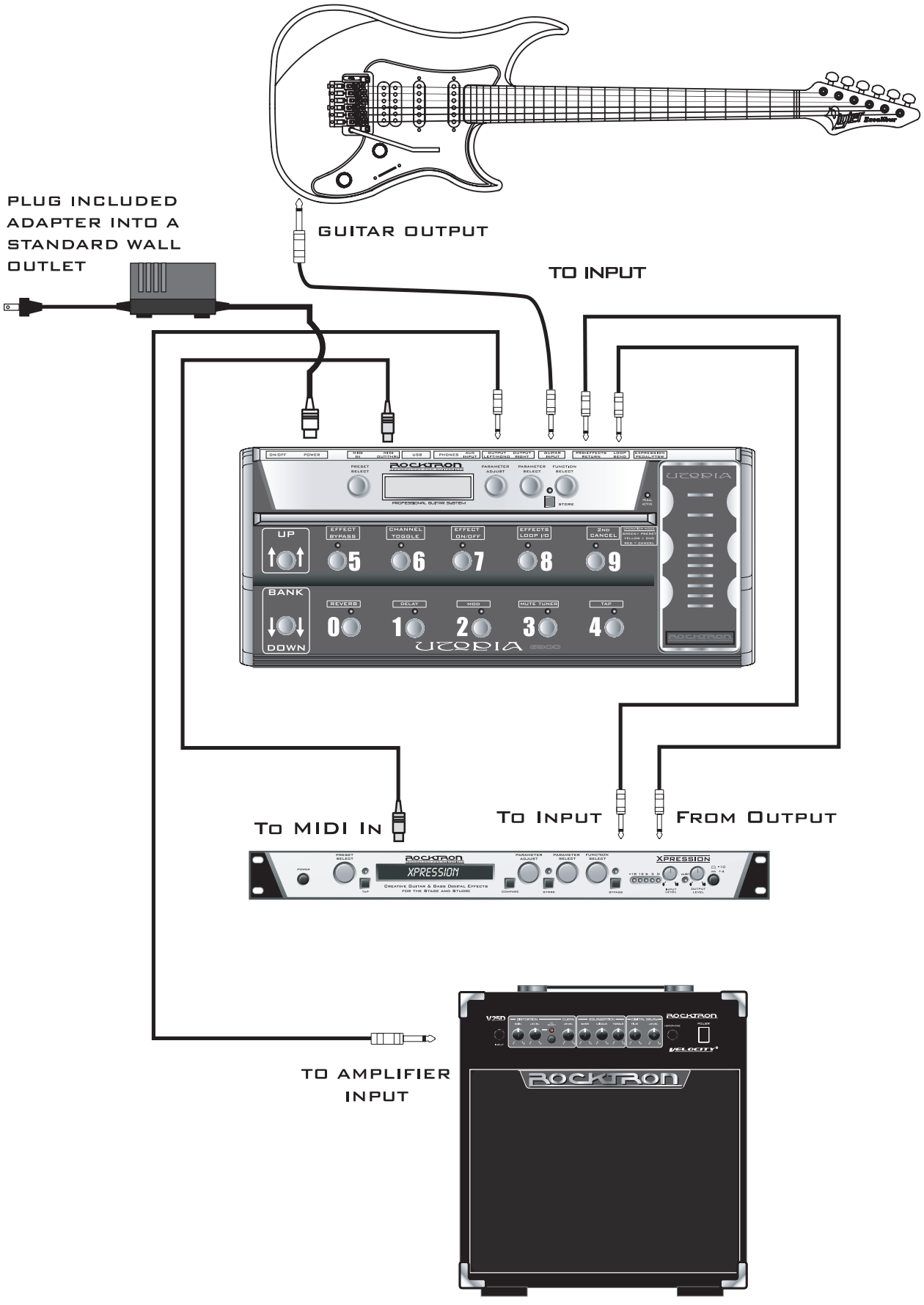
Connection to a Computer



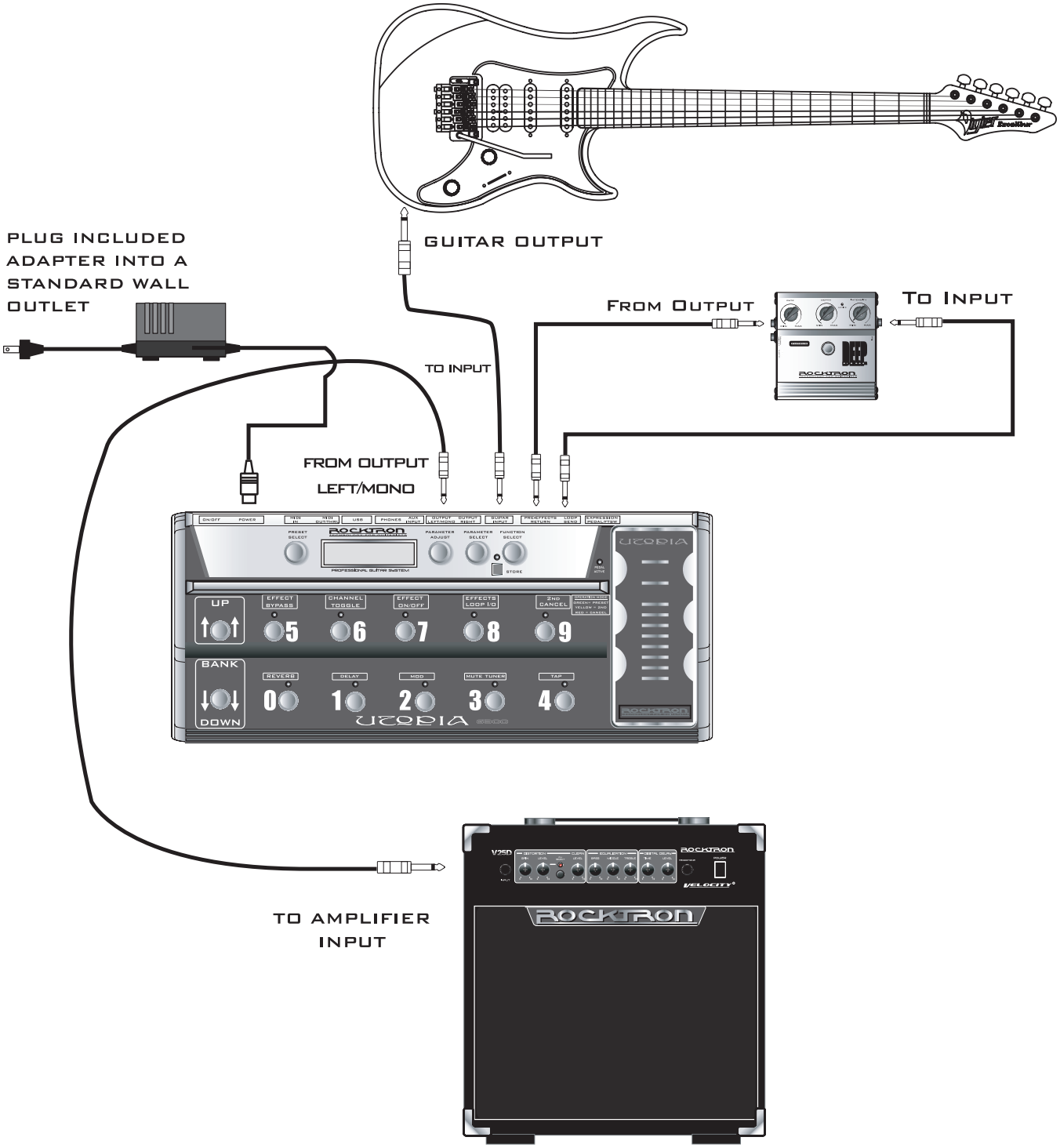
Connection to a Recording Workstation



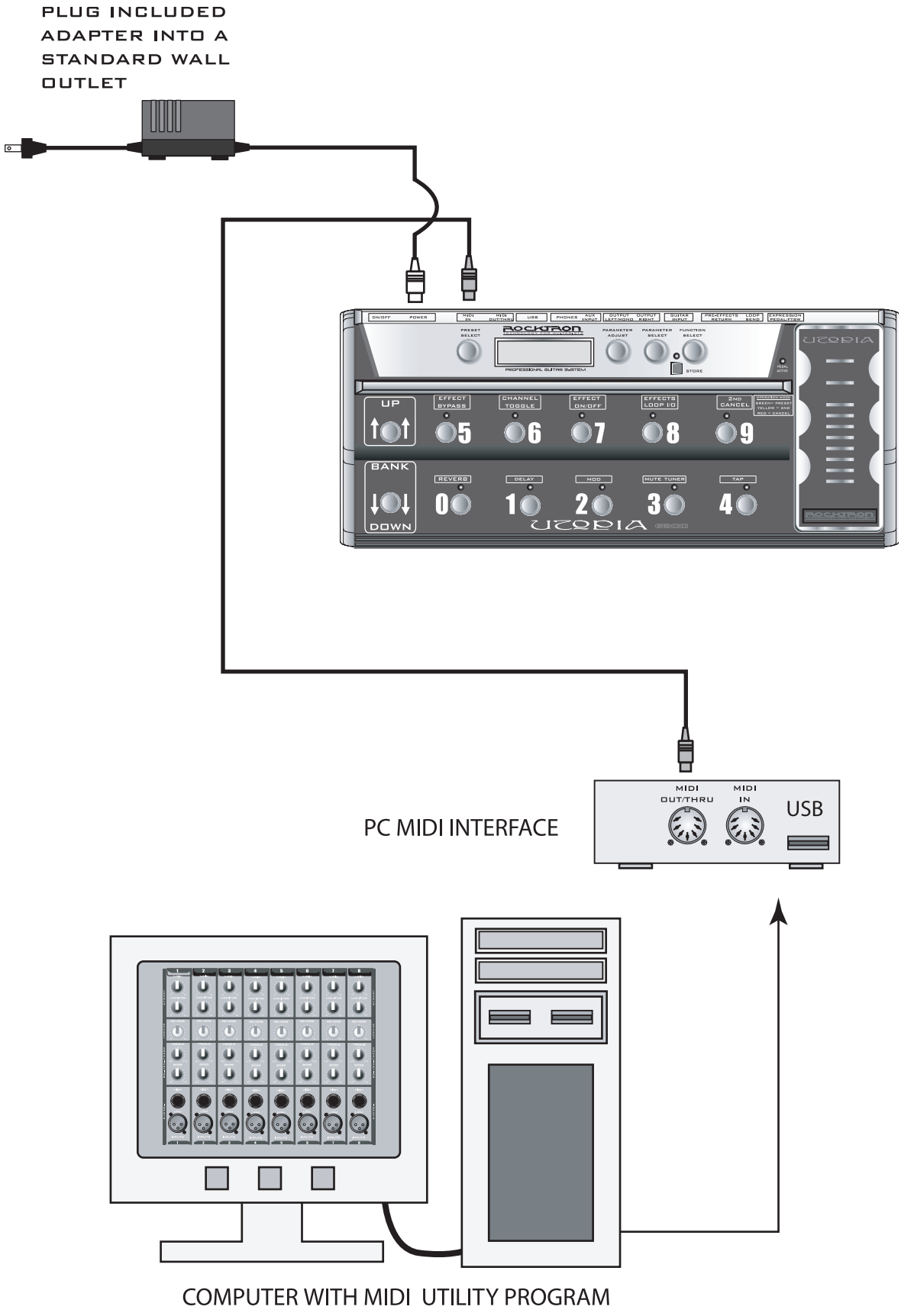
Connection Using Effects Loop and MIDI



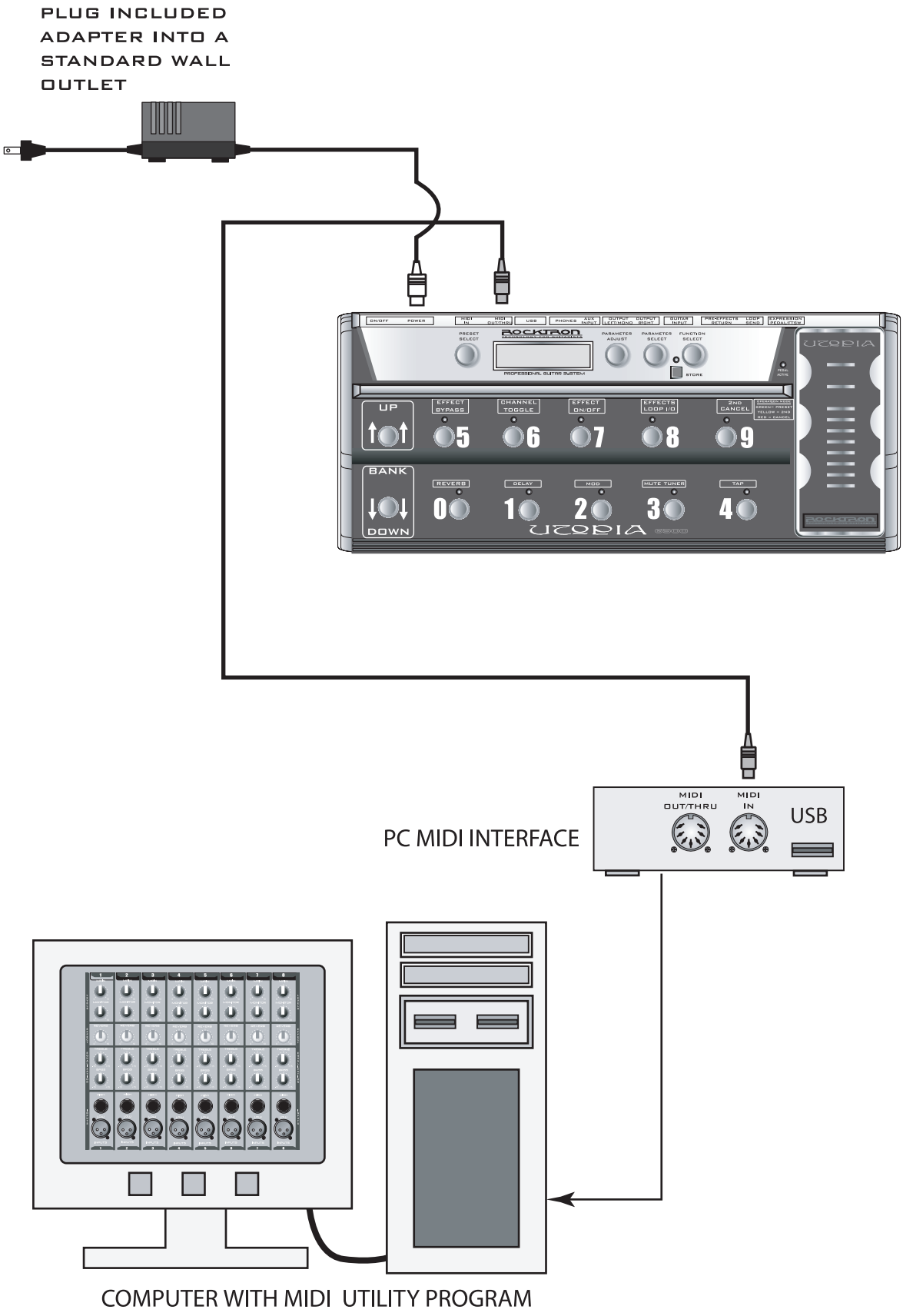
Connection Using Effects Loop to a Stompbox



Connection for MIDI IN from a Computer with MIDI Utility Program



Connection for MIDI OUT to Computer with MIDI Utility Program



5. Operating Format

The G300 provides 128 stored sounds called presets. Any of the 128 presets can be called up at any time via the PRESET knob, or by using the BANK UP/DOWN buttons and PRESET switches.

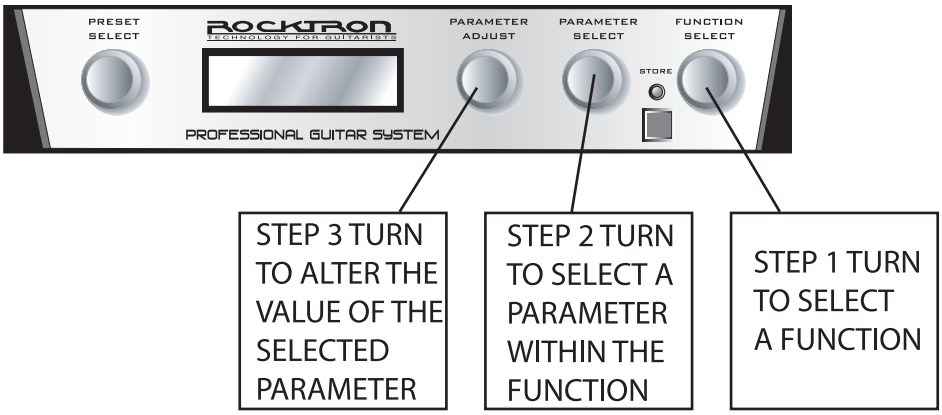
Each preset has the following effects available at all times:

Effects Loop (use to control on/off status of any outboard gear connected to the G300)
Compressor
Wah Wah
Phaser
Preamp
HUSH
Speaker Simulator
One Modulation Effect (Chorus, Flanger, Tremolo or Pitch Shift)
Delay
Reverb

6. UTOPIA G300 Functions and Parameter Descriptions

Each UTOPIA G300 preset is divided up into individual blocks called functions (such as "Mixer", "Reverb", etc.). Within each function of each configuration is a set of controls which allow you to manipulate various aspects of that function. These controls are called parameters. It is the setting of each of the parameters which determines the overall sound of each preset.

The UTOPIA G300 is set up to allow you to first access each function (via the FUNCTION SELECT knob), then the parameter list for each function (via the PARAMETER SELECT knob) and finally the adjustable value for each parameter (via the PARAMETER ADJUST knob).



The functions available for each preset are dependent upon which effect is currently recalled. The remainder of this section will describe each of the effect-based functions and the associated adjustable parameters they provide.

The remaining functions are utility-based, and are described in the section titled **"Operating the UTOPIA G300"**.

6. GLOBAL Function

The first function displayed after turning the FUNCTION SELECT knob is the Global function. The parameters provided in this function affect all presets (i.e. the settings stored for these parameters are the same for all presets).

The PARAMETER SELECT knob will allow you to access these Global parameters:

OUTPUT

The OUTPUT parameter determines whether the output of the UTOPIA G300 is a stereo (left and right) signal or two mono signals.

SPKR SIM

This SPEAKER Simulator parameter under the Global function allows you to globally (all presets) set the Speaker Simulator into the following modes:

UNLOCK - Bypasses the Speaker Simulator on all presets leaving the outputs full range.

LOCKOFF - If you have the Speaker Simulator "ON" in the Speaker Simulator Function the Speaker Simulator will turn on when that preset is selected.

LOCK L (LEFT OUTPUT) - Locks the Speaker Simulator "ON" in the LEFT OUTPUT and leaves the Right OUTPUT full range. Allows you to use the left output for direct recording or direct to a PA and the right output to your amp at the same time to perform live.

LOCK B (BOTH OUTPUTS) - Locks the Speaker Simulator "ON" in both Left and Right Outputs. This is the ideal setting to use when using headphones.

HUSH OFFSET

The HUSH OFFSET parameter allows you to globally (all presets) adjust the HUSH® Expander Threshold. This means that if this parameter is altered from 0(dB) to +3(dB), the Expander Threshold will be 3dB higher for all presets. This feature can be useful when switching from a quiet guitar with passive electronics to a noisy guitar with active electronics, as the active guitar would require a higher Threshold level in all presets.

MASTER VOLUME

The *MASTER VOLUME has a range from -40dBu to +6dBu. This control adjusts the overall volume of the output and is extremely useful in adjusting the volume in headphones.

*Note: When the preset title is being displayed the PARAMETER ADJUST control will provide instant access to modify the MASTER VOLUME anytime.

NOTE: If you would like to save any changes made to the GLOBAL PARAMETERS you must STORE them at this time, before leaving the GLOBAL FUNCTION.

6. MIXER Function

The next function displayed after turning the FUNCTION SELECT knob clockwise is the Mixer function. The Mixer function parameters are included in all presets -- regardless of which configuration is currently recalled -- although the parameter values stored in this function are only for the currently recalled preset.

This digital mixer allows you to control most signal levels pertaining to each preset's configuration and stores these levels for each preset.

The PARAMETER SELECT knob will allow you to access these Mixer parameters:

VOLUME	The VOLUME parameter determines the overall signal level of the current preset.
LEFT OUT LVL	The LEFT OUT LEVEL parameter allows you alter the level of the left channel output of the current preset independent of the right channel.
RIGHT OUT LVL	The RIGHT OUT LEVEL parameter allows you alter the level of the right channel output of the current preset independent of the left channel.
MIX DIR/EFF	The DIR/EFF MIX parameter is used to define the ratio of direct signal level to effect (Chorus, Flange, Pitch Shift) signal level.
DIR PAN	The DIRECT PAN parameter allows you to pan the direct signal to the left or right.
DELAY LVL	The DELAY LEVEL parameter determines the overall level of the delayed signal at the output relative to the direct signal and other effect signals. This parameter can also be accessed from the Delay function parameter list.
REVERB LVL	The REVERB LEVEL parameter determines the level of the reverb signal at the output relative to the direct signal and other effect signals. This parameter can also be accessed from the Reverb function parameter list.

6. PREAMP Function

The PREAMP function is accessible in all configurations. The preamp stage offers 5 channel choices ranging from clean to high gain for maximum sustain and distortion.

The PARAMETER SELECT knob will allow you to access these PREAMP parameters:

CHANNEL	The CHANNEL parameter chooses one of the five (5) PREAMP types: CLEAN, TEXAS, BRITISH, MEGA and SCORCH.
GAIN	The GAIN parameter determines the gain value in the distortion stage.

6. PREAMP Function continued.....

VARIAC ADJUST The VARIAC ADJUST parameter adjusts the level at which the preamp stage in the UTOPIA G300 begins to distort. A Variac is a voltage attenuating device that plugs into an AC wall outlet and adjusts the voltage level to any device which is plugged into it. For years, many guitarists have plugged their amplifier heads into a Variac and reduced the voltage coming into the amplifier from the AC wall outlet. This allows the amplifier tubes to reach saturation at a lower input level and increases the gain produced. The VARIAC ADJUST parameter operates in a similar manner as a conventional Variac -- where lowering the parameter value lowers the level at which saturation will take place.

BASS The BASS parameter adjusts the amount of low frequency information at the output of each preset.

MID The MID parameter adjusts the amount of mid frequency information at the output of each preset.

TREBLE The TREBLE parameter adjusts the amount of high frequency information at the output of each preset.

PRESENCE The PRESENCE parameter also adjusts the amount of high frequency information at the output of each preset.

BRIGHT The BRIGHT parameter is displayed only when channel 1 (Clean) is active. The options you have are IN or OUT.

SCOOP The SCOOP parameter is displayed only when channel 4 & 5 (MEGA and SCORCH) is active, and provides a fixed scoop of the mid frequencies.

MASTER The MASTER parameter determines the overall signal level coming out of the preamp section.

SYMMETRY The SYMMETRY parameter adjusts the symmetry of the wave form. This may be adjusted from -28dB to +6dB. 0dB is symmetrical. This may be used to approximate a tube bias characteristic. Depending on the settings and polarity more even or odd harmonics may be produced during the distortion process.

Tip: When using -28dB you will notice a sense of a clean tone mixed in with the distortion. This is a direct result of the Asymmetrical waveform transformation process. This function is not available when the CLEAN channel is selected.

POLARITY By using varying amounts of symmetry a " Tube feel" may be realized.
The POLARITY parameter determines which half of the wave gets processed. This function is not available when the CLEAN channel is selected.

DX-FILTER The DX-FILTER parameter filters off the "harsh" high-end content. The lower the number the more high-end cut. Zero (0) is no change. This function is not available when the CLEAN channel is selected.

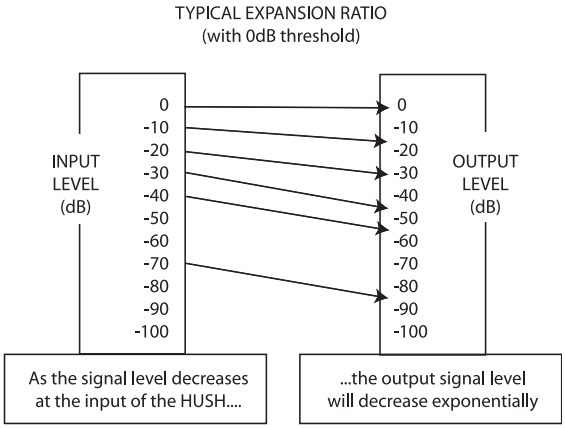
6. HUSH® Function

The HUSH® function is accessible in all presets - regardless of the configuration currently recalled.

HUSH is a patented single-ended noise reduction system. The HUSH system contained in the UTOPIA G300, though modeled after the latest analog HUSH design, is a fully digital implementation achieved through Digital Signal Processing (DSP).

The low level expander of the HUSH system operates like an electronic volume control. The analog version of the HUSH utilizes a voltage-controlled amplifier (VCA) circuit which can control the gain between the input and the output from unity to 30, 40 or even 50(dB) of gain reduction. When the input signal is above the user preset threshold point, the VCA circuit remains at unity gain. (This means that the amplitude of the output signal will be equal to that of the input signal.) As the input signal level drops below the user preset threshold point, downward expansion begins. At this point the expander acts like an electronic volume control and gradually begins to decrease the output signal level relative to the input signal level. As the input signal drops further below the threshold point, downward expansion increases. A drop in the input level by 20(dB) would cause the output level to drop approximately 40(dB) (i.e., 20(dB) of gain reduction). In the absence of any input signal, the expander will reduce the gain so that the noise floor becomes inaudible.

The HUSH circuit is located after the A/D converter in the signal chain to reduce any noise generated from the Guitar and the A/D converter. This ensures a quiet input signal to the preamp section. Because the preamp section of the UTOPIA G300 is digital, it is virtually noise-free (even for the high-gain



channels). Therefore, a quiet input signal to the preamp will result in a quiet output signal.

The PARAMETER SELECT knob will allow you to access these Hush parameters:

HUSH I/O

The HUSH I/O parameter simply determines whether the HUSH® circuit is active for the current preset.

EXP THRESHOLD

The EXP THRESHOLD (Expander Threshold) parameter determines the level at which downward expansion begins. For example, if the EXP THRESHOLD was set at -20(dB) and the input signal dropped below -20(dB), downward expansion would begin.

6. SPEAKER SIMULATOR Function

The SPEAKER Simulator function is included in all presets and provides a realistic approximation of a miked speaker cabinet for applications involving connecting the UTOPIA G300 directly to a mixing board, recording system or other full range system.

> ***NOTE:*** *The parameters provided in this function are operational only when the SPKR SIM parameter under the GLOBAL FUNCTION is stored UNLOCK, LOCK L or LOCK B.*

The PARAMETER SELECT knob will allow you to access these SPEAKER Simulator parameters:

SPKR SIM	The SPEAKER Simulator parameter allows you to select whether the Speaker Simulator is on for BOTH outputs, on for only the LEFT output or OFF.
SPKR TYPE	The SPEAKER TYPE parameter determines the type of speaker to be simulated. 15", 12", 10", 8" and full range speakers are available.
MIC POSITION	The MIC POSITION parameter simulates a microphone placed anywhere from the center of the speaker cone out to the edge of the cone. Positive parameter values simulate moving the microphone toward the center of the speaker while negative values move it to the edge.
REACTANCE	The REACTANCE parameter simulates the characteristics of the interaction between a tube amplifier and a guitar speaker cabinet. The higher the parameter value selected, the more these characteristics will be apparent. Negative values of reactance can be used to simulate an open-back cabinet.

6. COMPRESSOR Function

The COMPRESSOR function is available in all configurations. This function allows you to compress the signal prior to the distortion stage. Compression is often used to maintain an even level when using clean tones, and also to increase sustain when using distorted tones.

The PARAMETER SELECT knob will allow you to access these COMPRESSOR parameters:

COMPRESSOR	The COMPRESSOR IN/OUT parameter determines whether the compressor is active for the current preset.
COMP THRESH	The COMPRESSOR THRESHOLD parameter determines the input level (in dB) at which compression will begin. Lower settings of this parameter will result in more compression.
COMP ATTACK	The COMPRESSOR ATTACK parameter determines the speed (in milliseconds) in which the compressor will reach its maximum compression level after the input signal has exceeded the threshold level (set by the COMPRESSOR THRESHOLD parameter).
COMP RELEASE	The COMPRESSOR RELEASE parameter determines the speed in which compression will cease after the input signal has dropped below the threshold level.

6. EFFECTS LOOP Function

The EFFECTS LOOP function allows you to determine if the Effects Loop is ON or OFF for each Preset.

The PARAMETER ADJUST knob will allow you to adjust this parameter:

EFX LOOP The EFX LOOP control allows you to insert return audio from the device connected to the Effects Loop into the audio path before any processing. This means you may connect your favorite Distortion pedal or effect and use them within any preset and control their on/off status at anytime while using any preset. It should be noted that the device inserted should be in its own active state [turned on].

6. WAH-WAH Function

The WAH-WAH function is available only in configurations which display "WAH" in the configuration title.

The UTOPIA G300 has an internal wah-wah which allows for the built-in expression pedal to be used as a wah-wah pedal when selected in the Pedal Controllers function. To do this, you will need to activate this in the "PEDAL CONTROLLERS" function and assign the wah frequency sweep parameters (See "PEDAL CONTROLLERS" for more information)

The PARAMETER SELECT knob will allow you to access these WAH-WAH parameters:

WAH-WAH	The WAH-WAH parameter determines whether the wah-wah is active for the current preset. You can select IN to make the Wah active or OUT to turn it off.
WAH FREQ	The WAH FREQUENCY parameter allows you to manually sweep the frequency range of the wah-wah via the PARAMETER ADJUST control. Selecting a frequency for this parameter and storing the WAH-WAH parameter IN allows you to use the wah-wah as a fixed wah. You may also assign the wah to the built-in expression. See section called "PEDAL CONTROLLERS" for more details.

6. PHASER Function

The PHASER function is available only in configurations displaying "PHA" in the configuration title.

Phase shifting involves splitting the input signal into two signals, then shifting the phase of different frequencies of one signal and mixing it back with the original signal.

The PARAMETER SELECT knob will allow you to access these PHASER parameters:

PHASER	The PHASER IN/OUT parameter determines whether the Phaser is active for the current preset.
MIX DIR/EFF	The DIR/EFF MIX parameter is used to define the ratio of direct signal level to PHASER signal level.
DEPTH	The DEPTH parameter determines the modulation depth of the phase shift effect. Higher parameter settings result in the sweep of the filtering effect occurring over a wider frequency range.
P-RATE	The RATE parameter determines the speed at which the phase shifted signal is modulated.
RESONANCE	The RESONANCE parameter adds feedback to the Phaser so that it has a more pronounced effect.
STAGES	The STAGES parameter determines how many stages of phase shift are to be active. A parameter setting of "4" produces a result similar to a vintage Phase 90, while a setting of "6" emulates other phaser pedals.

6. MODULATION EFX Function

The MODULATION EFX function allows you to select a MODULATION effect for each preset.

The PARAMETER ADJUST knob will allow you to select a Modulation Effect:

Available Selections

Using the parameter adjust knob you can select one of the following MODULATION EFFECT:

CHORUS
FLANGER
TREMOLO
PITCH SHIFT

Once you have made a change in Modulation effect selection the G300 will automatically turn the effect on and load a preset state for you to start with or just use as it is. You may then further edit the effect by turning the FUNCTION SELECT knob one click to the right to access the FUNCTIONS of the selected Effect. See following pages for details on the functions and parameters of each effect.

6. CHORUS Function

The CHORUS function is available if you have selected it in the MODULATION EFX Function.

The Chorus effect in the UTOPIA G300 is produced by using two delayed signals (Voice 1 and Voice 2), detuning these delayed signals (slightly changing their pitch), then modulating the detune effect so that the amount of pitch detune is constantly varying. Using different detune amounts, modulation rates, modulation depths and pan settings for each delayed signal will produce a greater perceived spaciousness.

The PARAMETER SELECT knob will allow you to access these CHORUS parameters:

CHORUS	The CHORUS parameter determines whether the Chorus is active or bypassed for the current preset.
LEVEL 1	The LEVEL 1 parameter determines the volume of Voice 1 in relation to Voice 2. The DIR/EFF MIX parameter in the Mixer function also determines the Chorus level.
PAN 1	PAN 1 parameter allows you to pan Voice 1 to the left or right channel.
DEPTH 1	The DEPTH 1 parameter adjusts the amount of modulation of the Voice 1 signal. A lower depth setting will produce a more subtle detune effect, while a higher setting will produce a more extreme detuning of Voice 1.
RATE 1	The RATE 1 parameter determines the sweep speed (or the speed at which Voice 1 is modulated). Lower parameter settings will result in slower speeds, while higher settings will result in faster speeds.
DELAY 1	The DELAY 1 parameter allows you to select the minimum delay time (in milliseconds) for Voice 1. This delayed signal (along with Voice 2) is detuned and modulated to produce the chorus effect. Using shorter delay times will result in a tighter sounding chorused signal, while longer delay times will produce a larger ambient effect.

6. CHORUS Function Continued.....

LEVEL 2	The LEVEL 2 parameter determines the volume of Voice 2 in relation to Voice 1
PAN 2	PAN 2 parameter allows you to pan Voice 2 to the left or right channel.
DEPTH 2	The DEPTH 2 parameter adjusts the amount of modulation of the Voice 2 signal. A lower depth setting will produce a more subtle detune effect, while a higher setting will produce a more extreme detuning of Voice 2.
RATE 2	The RATE 2 parameter determines the sweep speed (or the speed at which Voice 2 is modulated). Lower parameter settings will result in slower speeds, while higher settings will result in faster speeds.
DELAY2	The DELAY 2 parameter allows you to select the minimum delay time (in milliseconds) for Voice 2. It is this delayed signal (along with Voice1) that is detuned and modulated to produce the chorus effect. Using shorter delay times will result in a tighter sounding chorused signal, while longer delay times will produce a larger ambient effect.

6. FLANGER Function

The FLANGER function is available if you have selected it in the MODULATION EFX Function.

Flanging involves splitting the input signal into at least two individual delayed signals (Voice 1 and voice 2), then modulating these delayed signals so that, when summed back with the direct signal, phase cancellations will occur at some frequencies while peaks in the response will occur at others.

The PARAMETER SELECT knob will allow you to access these FLANGER parameters:

FLANGER	The Flanger IN/OUT parameter determines whether the Flanger is active for the current preset.
LEVEL 1	The LEVEL 1 parameter determines the volume of Voice 1 relative to Voice 2. *Tip: Keep the settings of these levels high and use the DIR/EFF mix parameter in the Mixer function to control the overall amount of flanged signal.*
PAN 1	The PAN 1 parameter allows you to pan Voice 1 to the left or right channel.
DEPTH 1	The DEPTH 1 parameter adjusts the amount of modulation of Voice 1 . Lower DEPTH settings produce more subtle effects, while higher settings will result in a more drastic effect.
RATE 1	The RATE 1 parameter determines the speed at which Voice 1 is modulated.
LEVEL 2	The LEVEL 2 parameter determines the volume of Voice 2 relative to Voice 1.
PAN 2	The PAN 2 parameter allows you to pan Voice 2 to the left or right channel.
DEPTH 2	The DEPTH 2 parameter adjusts the amount of modulation of Voice 2. Lower DEPTH settings produce more subtle effects, while higher settings will result in a more drastic effect.
RATE 2	The RATE 2 parameter determines the speed at which Voice 2 is modulated.
REGEN	The REGENERATION parameter determines how much of the delayed output signal is fed back into the input. More regeneration produces a more pronounced "jet airplane" type of effect.

6. TREMOLO Function

The TREMOLO function is available if you have selected it in the MODULATION EFX Function.

The Tremolo effect continuously varies the volume of the signal.

The PARAMETER SELECT knob will allow you to access these TREMOLO parameters:

TREMOLO I/O	The TREMOLO IN/OUT parameter determines whether the Tremolo is active or bypassed for the current preset.
LOCATION	The LOCATION parameter determines whether the Tremolo is located Pre-Reverb or Post-Reverb. Most vintage amplifiers configured the Tremolo (or vibrato) Post-Reverb.
DEPTH	The DEPTH parameter determines the amount of modulation for the Tremolo signal. Lower DEPTH settings produce more subtle tremolo effects, while higher settings will result in a more extreme tremolo effect.
T-RATE	The RATE parameter determines the speed at which the tremolo signal modulates (or increases and decreases in volume).
SHAPE	The SHAPE parameter determines the wave shape of the tremolo signal. Selecting a different wave shape produces a different tremolo effect.

6. PITCH SHIFT Function

The PITCH SHIFT function is available if you have selected it in the MODULATION EFX Function.

Pitch Shifting is used to change the pitch of the input signal to produce a harmony note based on the input signal. The harmony voice may be of any fixed interval—up to one octave above the input signal to two octaves below—and is selected in 20-cent increments. Fine adjustment can be made in one cent (1/ 100th semi tone) increments.

The PARAMETER SELECT knob will allow you to access these PITCH SHIFT parameters:

PITCH SHIFT	The PITCH SHIFT IN/OUT parameter determines whether the Pitch Shifter is active or bypassed for the current preset.
LEVEL	The LEVEL parameter determines the volume of the pitch shifted signal. The DIR/EFF MIX parameter in the Mixer function also affects this volume.
PAN	The PAN parameter allows you to pan the shifted signal to the left or right channel.
PITCH	The PITCH parameter selects what harmony note the UTOPIA G300 will produce based on the input note. The value displayed for this parameter represents the number of cents that the signal will be shifted (adjustable in 20-cent increments). Each 100 cents (or five 20-cent steps) above or below "0" represents the number of half-steps the shifted signal will be from the input signal. This parameter is adjustable from "-2400" to "+1200", where "-2400" = two octaves below the input signal, "0" = unison and "+1200' = one octave above the input signal. Refer to the table below to determine the cent value for each fixed interval.
FINE	The FINE parameter allows for adjustment in 1-cent steps for fine adjustment of the harmony note.
SPEED	The SPEED parameter determines the amount of time delay used in the shifting process. SLOW results in the longest delay and the highest quality shifted signal (especially at larger amounts of pitch shift), FAST results in the least delay, but the lowest quality shifted signal. This setting should only be used for slight amounts of pitch shift.

6. PITCH SHIFT INTERVALS

PARAMETER VALUE	CORRESPONDING INTERVAL	
+1200	1 Octave	*Voices above the input signal*
+1100	Major 7th	
+1000	minor 7th	
+900	Major 6th	
+800	minor 6th	
+700	perfect 5th	
+600	diminished 5th	
+500	perfect 4th	
+400	Major 3rd	
+300	minor 3rd	
+200	Major 2nd	
+100	minor 2nd	
0	unison	*Equal to the input signal*
-100	Major 7th	*Voices below the input signal*
-200	minor 7th	
-300	Major 6th	
-400	minor 6th	
-500	perfect 5th	
-600	diminished 5th	
-700	perfect 4th	
-800	Major 3rd	
-900	minor 3rd	
-1000	Major 2nd	
-1100	minor 2nd	
-1200	1 octave	
-1300	1 octave plus a Major 7th	
-1400	1 octave plus a minor 7th	
-1500	1 octave plus a Major 6th	
-1600	1 octave plus a minor 6th	
-1700	1 octave plus a perfect 5th	
-1800	1 octave plus a diminished 5th	
-1900	1 octave plus a perfect 4th	
-2000	1 octave plus a Major 3rd	
-2100	1 octave plus a minor 3rd	
-2200	1 octave plus a Major 2nd	
-2300	1 octave plus a minor 2nd	
-2400	2 octaves	

NOTE: *There are 5 steps of the parameter adjust control between each of the intervals shown above (each step equals 20 cents). This allows for smooth pitch change when used with the built-in expression pedal.*

6. DELAY Function

The DELAY function is available in all presets.

Delay is a reproduction of the input signal, occurring at a prescribed time (usually expressed in milliseconds) following the input signal. The UTOPIA G300 provides two discrete delays (Delay 1 and Delay 2), each of which has its own parameters to determine its particular characteristics.

The PARAMETER SELECT knob will allow you to access these DELAY parameters:

DELAY

The DELAY parameter determines whether the Delay is active or muted for the current preset.

MUTE TYPE

The MUTE TYPE parameter allows for muting the delay at its input (PRE), its output (POST) or BOTH.

Muting the input (PRE) of the delay will not allow any signal to enter the delay section until the delay is switched in. When using a moderate amount of regeneration, switching out the delay with the input muted will allow you to generate a non-delayed signal which will play over the decaying regenerated signal which continues on after the delay is switched out.

Muting the output (POST) of the delay will result in the delayed signal being immediately turned off when the delay is switched out. This means that delays and regeneration will not continue when the delay is switched out. If the output were not muted, signals that were input before the delay was switched out would be allowed to regenerate, even after switching out the delay.

It is also possible to mute both the input and the output (BOTH) so that no signal enters or exits the Delay section when it is not switched in.

DELAY LVL

The DELAY LEVEL parameter determines the overall level of the delayed signal at the output relative to the direct signal and other effect signals. This parameter can also be accessed from the Delay function parameter list.

MIX

The MIX parameter is used to define the ratio of Source 1 signal to Source 2 signal to be input to the Delay section. Source 1 is the Voice 1 output from the previous effect in the signal chain (chorus, flanger, pitch shifter, etc.), while Source 2 may be the Voice 2 output from the previous effect in the signal chain or the direct signal (selectable via the SOURCE 2 parameter).

In configurations where there is no effect immediately preceding the delay, Source 1 and Source 2 will be the preamp output (direct) signal.

6. DELAY Function Continued.....

SOURCE 2	The SOURCE 2 parameter is used to select whether the Source 2 input will be the VOICE 2 output from the previous effect in the signal chain or the direct signal (DIR).
DLY HF DAMP	The DELAY HIGH FREQUENCY DAMPING parameter controls the amount of high frequency content in the delayed and regenerated signals. Higher amounts of damping will result in less high frequency information in the delayed signal.
OUT LEVEL 1	The OUTPUT LEVEL 1 parameter determines the volume of Delay 1 relative to Delay 2.
PAN 1	The PAN 1 parameter allows you to pan the Delay 1 signal to the left or right channel.
DLY TIME 1	The DELAY TIME 1 parameter determines the length of time (in milliseconds) after the input signal that the Delay 1 signal will begin.
REGEN 1	The REGENERATION 1 parameter determines the number of times the Delay 1 signal will repeat itself. This is achieved by feeding the delayed output back into the input. Higher parameter settings will result in more repeats. The displayed value represents the attenuation (in dB) that the regeneration signal is subjected to at each repeat.
OUT LEVEL 2	The OUTPUT LEVEL 2 parameter determines the volume of Delay 2 relative to Delay 1.
PAN 2	The PAN 2 parameter allows you to pan the Delay 2 signal to the left or right channel.
DLY TIME 2	The DELAY TIME 2 parameter determines the length of time after the input signal that the Delay 2 signal will begin. This length of time is measured in milliseconds.
REGEN 2	The REGENERATION 2 parameter determines the number of times the Delay 2 signal will repeat itself. This is achieved by feeding the delayed output back into the input. Higher parameter settings will result in more repeats.

* *The Delay features a regeneration limiter, since setting both REGEN parameters to high levels would result in louder and louder echoes until a severe overload occurs. The limiter senses when this condition would occur and automatically turns down both REGEN levels to avoid such an instability. This is especially important when REGEN levels are being adjusted in real-time.*
The regeneration levels can be reset by recalling the preset or by accessing the REGEN 1 and REGEN 2 parameters and turning the ADJUST control.

6. TAP QUANTIZING Function

The TAP QUANTIZING function allows you to select a TAP rate for the delay preset. When in 2nd Function Mode you can use the Tap Button (Preset button 4) to set the rate of the delay. This is ideal when playing live and you would like to change the delay rate in real time without missing a beat!

The Tap Quantizing can be set (or fixed) for each preset. When pressing the TAP button 4 consecutive times at the tempo you want the delay will automatically be quantized to one of the selected TAP Button Parameters as shown below. The Yellow TAP LED will flash to indicate the quantized delay rate.

Here is a table showing what the delay quantizing means::

SIXTEEN	One-Quarter of the time between taps (16th Note)
EIGHTH	One-half of the time between taps (8th Note)
TRIPLET	Two-thirds of the time between taps (Triplet)
QUARTER	Equal to the time between taps (1/4 Note)
HALF	Two times the amount of time between taps (1/2 note)
WHOLE	Four times the amount of time between taps (Whole Note)
NONE	No Tapping

The PARAMETER SELECT will allow you to access these TAP QUANTIZING parameters:

DELAY 1	Select Sixteen, Eighth, Triplet, Quarter, Half, Whole or NONE for Delay 1
DELAY 2	Select Sixteen, Eighth, Triplet, Quarter, Half, Whole or NONE for Delay 2

6. REVERB Function

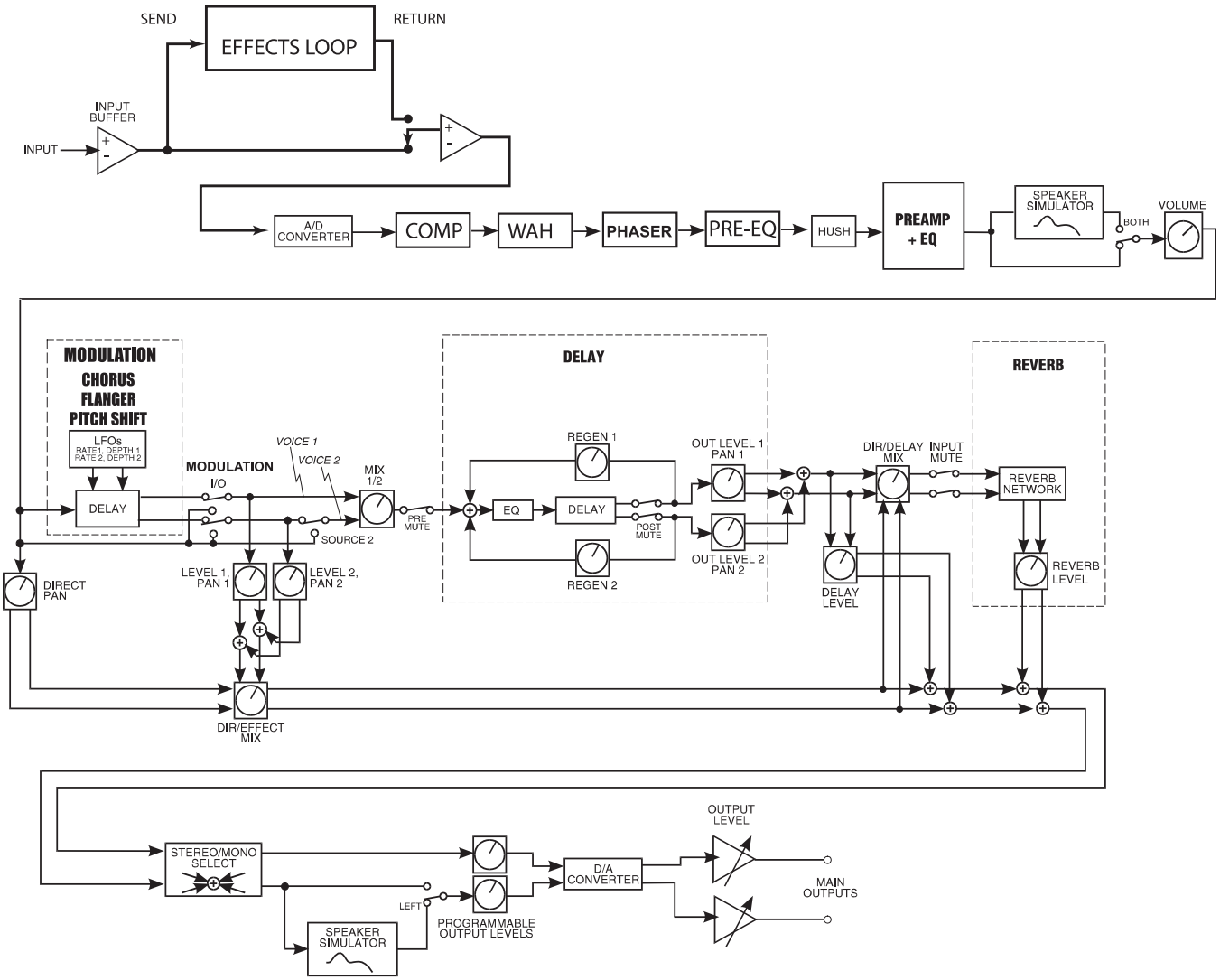
Reverb is a multitude of echoes spaced so close together that, to the human ears seem as a single continuous sound. These echoes gradually decrease in intensity until they are ultimately absorbed by the boundaries and obstacles within a room. As the sound waves from the sound source strike the boundaries of a room, a portion of the energy is reflected away from the obstacle while another portion is absorbed into it - thereby causing both the continuance of sound as well as the decaying or "dying out' of the sound.

The PARAMETER SELECT knob will allow you to access these REVERB parameters:

REV INPUT	The REVERB INPUT parameter determines whether the input to the Reverb section is ACTIVE (passing a signal) or MUTED (will not pass a signal).
MIX DIR/DLY	The MIX DIRECT/DELAY parameter is used to define the ratio of direct signal to delayed signal to be input to the reverb section.
REVERB LVL	The REVERB LEVEL parameter allows you to control the level of the reverb signal at the output in relation to the direct signal and other effect signals. This parameter is also accessible from the Mixer function.
REV DECAY	The REVERB DECAY parameter determines the length of time that the reverb signal will sound before it has completely died out.
REV HF DAMP	The REVERB HIGH FREQUENCY DAMPING parameter is used to control the decay rate of high frequency information in the reverb signal. Higher parameter settings will result in a faster decay of high frequency information.

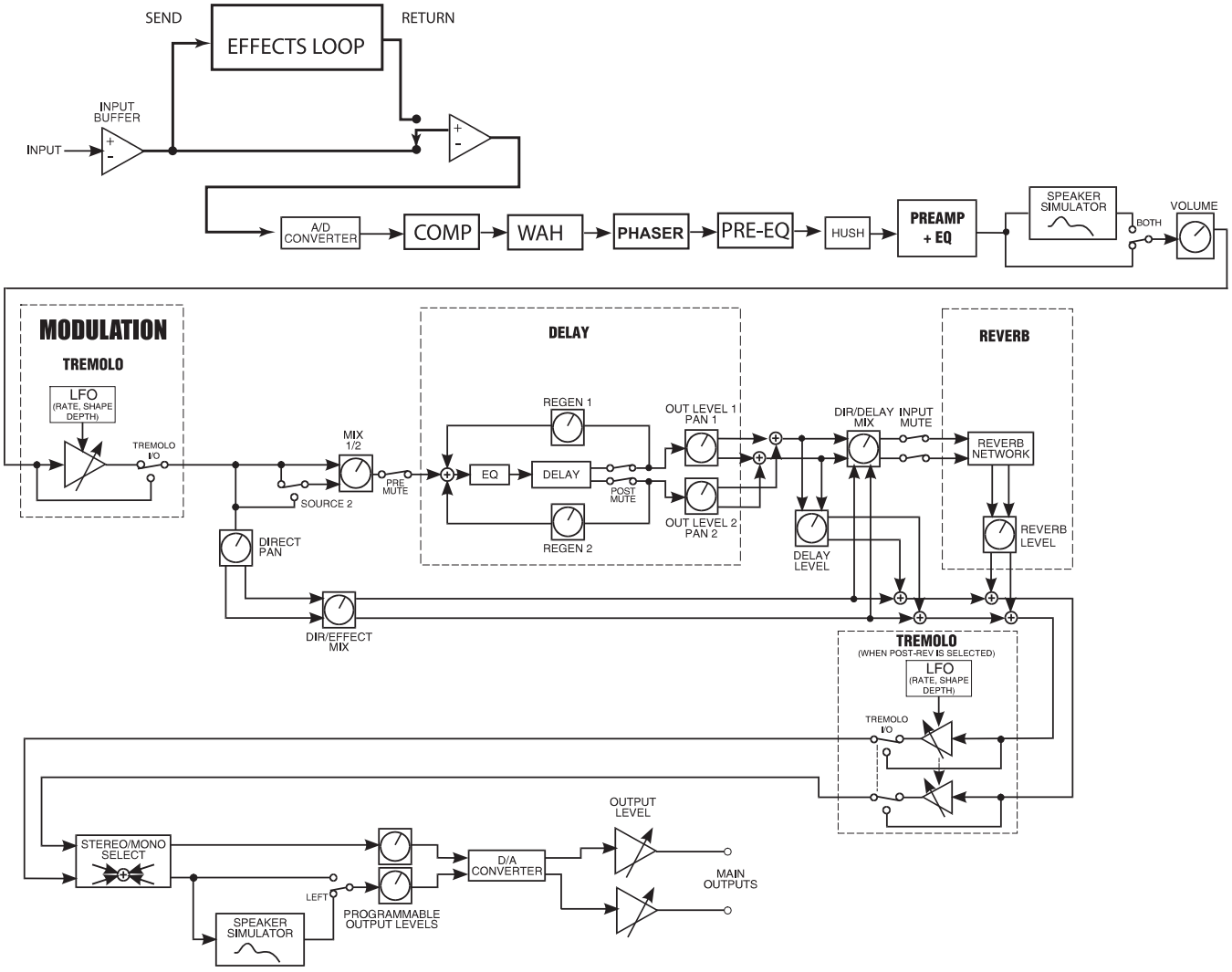
7. UTOPIA G300 Block Diagrams

WITH CHORUS, FLANGER AND PITCH SHIFT MODULATION EFFECTS



7. UTOPIA G300 Blocks

WITH TREMOLO MODULATION EFFECT



7. Function - Parameter - Range List

FUNCTION (via FUNCTION SELECT)	PARAMETER LIST (via PARAMETER SELECT)	RANGE (via PARAMETER ADJUST)
GLOBAL	OUTPUT (Output Level)	Stereo, Mono
	SPKR SIM (Speaker Simulator Lock)	Unlock, Lock Off, Lock L, Lock B
	HUSH OFFSET	-10(dB) to +30(dB)
	MASTER VOLUME	-40(dB) to +6(dB)
MIXER	VOLUME (Volume Level)	0 to 127
	LEFT OUT LVL (Left Channel Output Level)	OFF to +4(dB)
	RIGHT OUT LVL (Right Channel Output Level)	OFF to +4(dB)
	MIX (Direct/Effect Mix Level)	DIR <0 to 100> EFF
	DIR PAN (Direct Signal Panning)	L <0 to 100> R
	DELAY LVL (Delay Signal Level)	OFF to +4(dB)
	REVERB LVL (Reverb Signal Level)	OFF to +4(dB)
PREAMP	CHANNEL	Clean, Texas, British, Mega, Scorch
	GAIN (Gain Level)	0 to 10
	VARIAC ADJUST (Variac Level Adjustment)	-6(dB) to 0(dB)
	BASS (Bass Level)	0 to 10
	MID (Midband Level)	0 to 10
	TREBLE (Treble Level)	0 to 10
	PRESENCE (Presence Level)	0 to 10
	BRIGHT	In, Out (Clean Channel Only)
	SCOOP	Out, In (Mega/Scorch Channels)
	MASTER	0 to 10
	SYMMETRY	-28(dBu) to +6(dBu) default is 0.0(dBu) (not available on Clean)
	POLARITY	+ or - (not available on Clean)
	DX-FILTER	0 to 49 (not available on Clean)
HUSH	HUSH (Hush In/Out)	Out, In
	EXP THRESH (Expander Threshold Level)	-90(dB) to -27(dB)
SPEAKER Simulator	SPKR SIM (Speaker Simulator Status)	Off, Left, Both
	SPKR TYPE (Speaker Type)	15", 12", 10", 8", Full (Range)
	MIC POSITION	-15 to +15
	REACTANCE (Reactance Level)	-15(dB) to +15(dB)
COMPRESSOR	COMPRESSOR (Compressor In/Out Status)	Out, In
	COMP THRESH (Compression Threshold)	-24(dB) to 0(dB)
	COMP ATTACK (Compression Attack)	1MS, 2MS, 4MS, 8MS, 16MS, 25MS, 50MS, 75MS
	COMP RELEASE (Compression Release)	.05S.to 2.0S
EFFECTS LOOP	EFX LOOP	Out, In
WAH-WAH	WAH-WAH (Wah-Wah In/Out Status)	Out, In
	WAH FREQ (Wah Frequency)	310Hz to 2.6kHz
PHASER	PHASER (Phaser In/Out Status)	Out, In
	DIR/EFF MIX	DIR <0 to 100> EFF
	DEPTH (Amount of Modulation)	0 to 100
	P-RATE (Phaser Rate of Modulation)	0 to 254
	RESONANCE (Amount of Feedback)	0 to 100
	STAGES (Number of Stages)	4, 6

7. Function - Parameter - Range List continued.....

FUNCTION (via FUNCTION SELECT)	PARAMETER LIST (via PARAMETER SELECT)	RANGE (via PARAMETER ADJUST)
MODULATION EFX	MODULATION EFX	Chorus, Flanger, Tremolo Pitch Shift
CHORUS	CHORUS (Chorus In/Out Status)	Out, In
	LEVEL 1 (Voice 1 Level)	OFF to +4(dB)
	PAN 1 (Voice 1 Panning)	L <0 to 100> R
	DEPTH 1 (Voice 1 Modulation Depth)	0 to 100
	RATE 1 (Voice 1 Modulation Rate)	0 to 254
	DELAY 1 (Voice 1 Delay Length)	2ms to 40ms
	LEVEL 2 (Voice 2 Level)	OFF to +4(dB)
	PAN 2 (Voice 2 Panning)	L <0 to 100> R
	DEPTH 2 (Voice 2 Modulation Depth)	0 to 100
	RATE 2 (Voice 2 Modulation Rate)	0 to 254
	DELAY 2 (Voice 2 Delay Length)	2ms to 40ms
FLANGER	FLANGER (Flanger In/Out Status)	Out, In
	LEVEL 1 (Voice 1 Level)	OFF to +4(dB)
	PAN 1 (Voice 1 Panning)	L <0 to 100> R
	DEPTH 1 (Voice 1 Modulation Depth)	0 to 100
	RATE 1 (Voice 1 Modulation Rate)	0 to 254
	LEVEL 2 (Voice 2 Level)	OFF to +4(dB)
	PAN 2 (Voice 2 Panning)	L <0 to 100> R
	DEPTH 2 (Voice 2 Modulation Depth)	0 to 100
	RATE 2 (Voice 2 Modulation Rate)	0 to 254
	REGEN (Flanger Regeneration Level)	OFF to +4(dB)
TREMOLO	TREMOLO (Tremolo In/Out Status)	Out, In
	LOCATION (Pre or Post Reverb Location)	Pre-Rev, Post-Rev
	DEPTH (Modulation Depth)	0 to 100
	T-RATE (Tremolo Modulation Rate)	0 to 254
	SHAPE (Wave Shape)	Triangle, Square
PITCH SHIFT	PITCH SHIFT (Pitch Shift In/Out Status)	Out, In
	LEVEL (Pitch Shift Signal Level)	OFF to +4(dB)
	PAN (Pitch Shift Signal Panning)	L <0 to 100> R
	PITCH (Pitch Shift in 20-Cent Steps)	-2400 to +1200
	FINE (Pitch Shift in 1-Cent Steps)	-20 to +20
	SPEED (Pitch Shift Signal Speed)	Slow, Medium, Fast
DELAY	DELAY (Delay Status)	Muted, Active
	MUTE TYPE (Mute Type Status)	Pre, Post, Both
	DELAY LVL (Delay Level)	OFF to +4(dB)
	MIX (Source 1/Source 2 Mix Level)	S1 <0 to 100> S2
	SOURCE 2 (Source 2 Select)	DIRECT, Voice 2
	DLY HF DAMP (Delay High Frequency Damping)	0 to 99
	OUT LEVEL 1 (Delay 1 Level)	OFF to +4(dB)
	PAN 1 (Delay 1 Panning)	L <0 to 100> R
	DLY TIME1 (Delay 1 Length)	0 to 2000ms
	REGEN 1 (Delay 1 Regeneration)	OFF to +4(dB)
	OUT LEVEL 2 (Delay 2 Level)	OFF to +4(dB)
	PAN 2 (Delay 2 Panning)	L <0 to 100> R
	DLY TIME2 (Delay 2 Length)	0 to 2000ms
	REGEN 2 (Delay 2 Regeneration)	OFF to +4(dB)

7. Function - Parameter - Range List continued.....

FUNCTION (via FUNCTION SELECT)	PARAMETER LIST (via PARAMETER SELECT)	RANGE via PARAMETER ADJUST)
TAP QUANTIZING	DELAY 1	Sixteen, Eighth, Triplet, Quarter, Half, Whole, None
	DELAY 2	Sixteen, Eighth, Triplet, Quarter, Half, Whole, None
REVERB	REV INPUT (Reverb Input Status)	Muted, Active
	MIX (Direct/Delay Mix Level)	Dir <0 to 100> Dly
	REVERB LVL (Reverb Signal Level)	OFF to +4(dB)
	REV DECAY (Reverb Decay Length)	0 to 99
	REV HF DAMP (Reverb High Frequency Damping)	0 to 99
PEDAL CONTROLLERS	NUMB 1	ADJ, IPED, IPSW, XPED, OFF
	PARA1	Any parameters available in this configuration can be selected.
	ULIM C1	Any range in PARA1's selection can be used.
	LLIM C1	Any range in PARA1's selection can be used.
	NUMB 2	ADJ, IPED, IPSW, XPED, OFF
	PARA 2	Any parameters available in this configuration can be selected.
	ULIM C2	Any range in PARA2's selection can be used.
	LLIM C2	Any range in PARA2's selection can be used.
	NUMB 3	ADJ, IPED, IPSW, XPED, OFF
	PARA 3	Any parameters available in this configuration can be selected.
	ULIM C3	Any range in PARA3's selection can be used.
	LLIM C3	Any range in PARA3's selection can be used.
PEDAL STATUS	RUN STAT (Pedal Running Status On or Off)	OFF,ON
	PEDAL VOLUME	0 to 127
FOOTSWITCH MAPPING	EFX 1	Compressor, Solo, TBypass
	TOGGLE	Clean, Texas, British, Mega,Scorch
MIDI CHANNELS	RECEIVE	1-16-OMNI, OFF (default is Omni)
	TRANSMIT	1-16, OFF (default is OFF)
MIDI DUMP/LOAD	1 PR DUMP/LOAD	(1 Preset Dump/Load)
	BULK DUMP/LOAD	
FACTORY RESTORE	RESTR X to X (Restore a single preset)	1 to 1, 2 to 2, 3 to 3, etc.
	ALL RESTORE (Restore all factory presets)	Enter Number 22 - Use caution as this will over-write all presets!
VERSION NUMBER		
TITLE EDIT	XXXXXXXXX	

8. Operating the UTOPIA G300

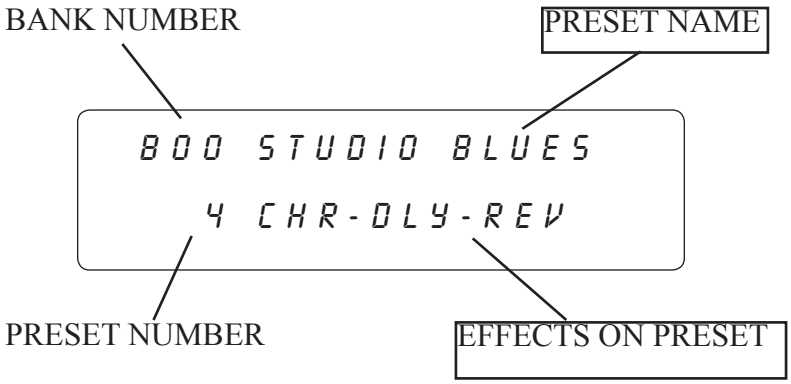
8. Display Description

The LCD display on the Utopia G300 provides you with the information about the preset you are in:

When in PRESET MODE the LEDs will be lit "GREEN" and the display will show the following:

Top line of display will show:
BANK - Displays the Preset Bank you have selected. - in the example below - B00
PRESET TITLE - This is the NAME of the preset - in the example below - STUDIO BLUES

Bottom line of display will show:
PRESET NUMBER - This is the number of the preset - in the example below - 4
EFFECTS USED IN PRESET - in the example below - Chr-Dly-Rev (Chorus-Delay-Reverb)



When in 2ND FUNCTION MODE the LEDs will be lit "YELLOW" with the 2nd Cancel (button 9) LED lit "RED"

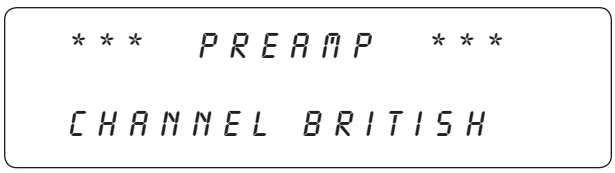
The display will remain the same as in preset mode with the following exceptions:

1) If Tru-Bypass has been selected for the Effect On/Off 2nd Function then Tru-Bypass will be shown on the bottom line if selected.

2) If you have pressed the MUTE/TUNER button number 3, the TUNER will be shown in the display

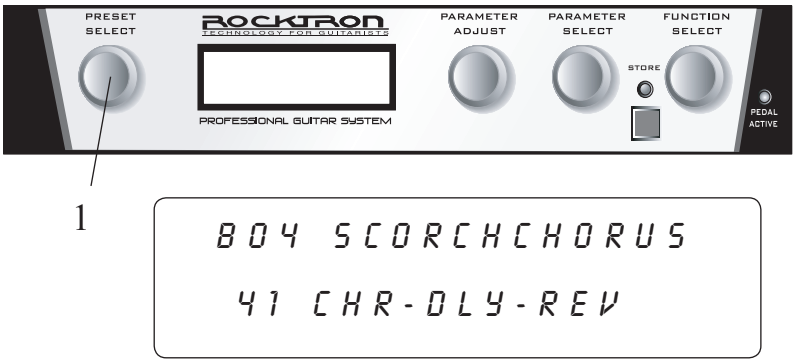
When in PRESET EDIT MODE (accessed by turning the FUNCTION SELECT knob) the display will show the following:

Top line of display will show the FUNCTION selected - in the example below ***PREAMP***
Bottom line of display will show the first PARAMETER of the function - in the example below CHANNEL BRITISH



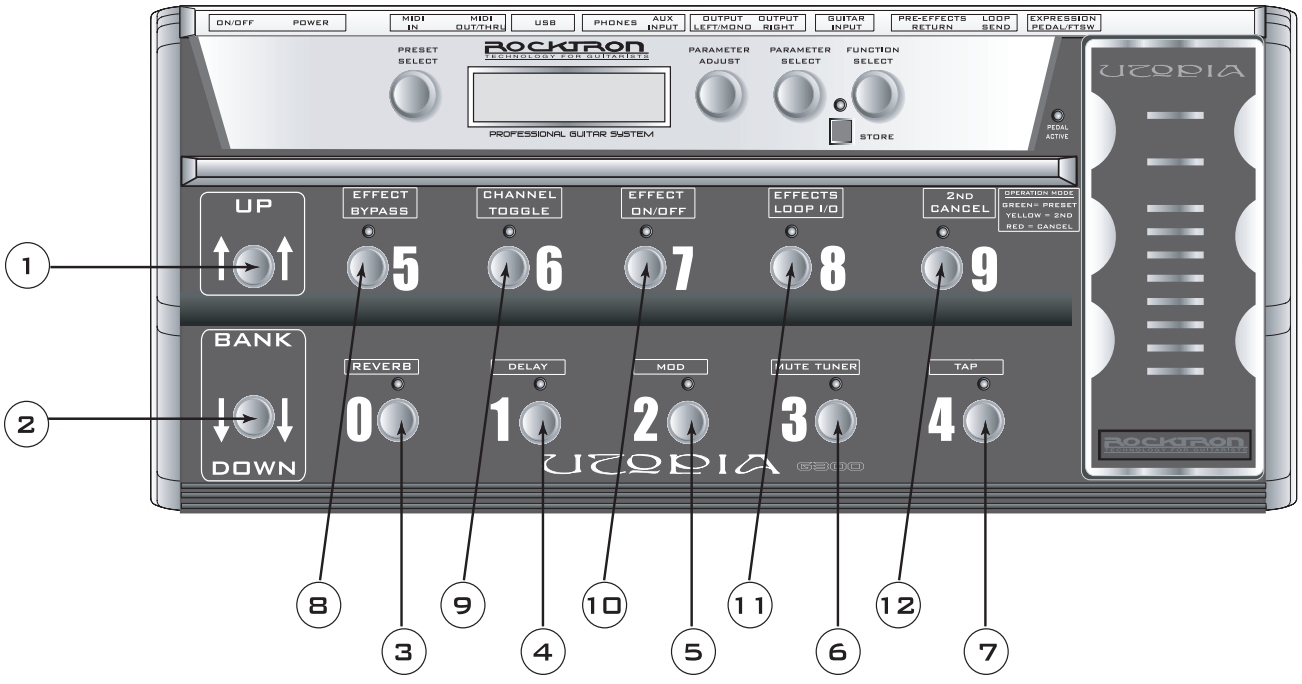
8. Selecting a preset:

There are two ways to select a preset on the UTOPIA G300. You can either turn the PRESET knob to the desired preset you wish to recall. The display will show the selected preset number.



The second way to select a preset with the UTOPIA G300 is to use the footswitches. Use the BANK UP and DOWN buttons (points 1 and 2 in the drawing below) to scroll through the BANKS. Then select a preset using the buttons marked 0-9 (see points 3-12 below). Note that each button corresponds to the last number in the preset of the bank selected. For example if you want to select preset 29, use the bank up button until you reach bank B02 and then press button 9 - this is preset 29. To select preset 38, use the bank up button until you see B03 in the display and then press button 8 - this is preset 38 and it will appear in the window.

You will remain on the current preset until one of the preset buttons, marked 0-9 (points 3-12 below) is pressed. This is a useful feature in a live situation allowing you to be ready to select the next sound you would like to use in a song.



8. Preset Banks:

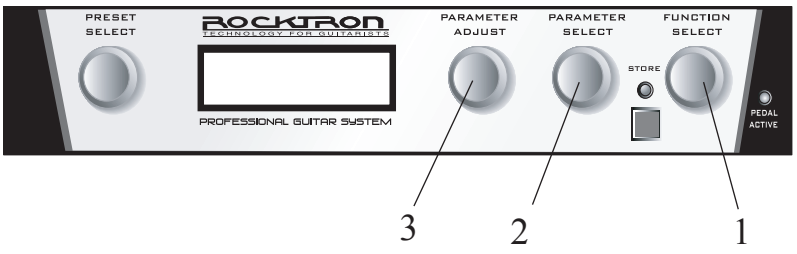
The Utopia G300 has 13 banks of 10 presets each (note that there is no preset "0" or preset "129") for a total of 128 presets. This is an ideal setup for live situations as you can arrange your sounds in each bank to your suit your needs. You can use it to set up the 10 sounds you use all the time or set up each bank by particular song.

The two line blue display will always show you what bank is selected (or to be selected) by the following indications:

The banks are arranged as follows:

BANK	CONTAINS PRESET NUMBERS
B00	1, 2, 3, 4, 5, 6, 7, 8, 9
B01	10, 11, 12 ,13 ,14, 15 ,16 17, 18, 19
B02	20, 21, 22, 23, 24, 25, 26, 27, 28, 29
B03	30, 31, 32, 33, 34, 35, 36, 37, 38, 39
B04	40, 41, 42, 43, 44, 45, 46, 47, 48, 49
B05	50, 51, 52, 53, 54, 55, 56, 57, 58, 59
B06	60, 61, 62, 63, 64, 65, 66, 67, 68, 69
B07	70, 71, 72, 73, 74, 75, 76, 77, 78, 79
B08	80, 81, 82, 83, 84, 85, 86, 87, 88, 89
B09	90, 91, 92, 93, 94, 95, 96, 97, 98, 99
B10	100, 101, 102, 103, 104, 105, 106, 107, 108, 109
B11	110, 111, 112, 113, 114, 115, 116, 117, 118, 119
B12	120, 121, 122, 123, 124, 125, 126, 127, 128

8. Changing preset parameters:



Step 1 Turn the FUNCTION SELECT knob to select the function heading which contains the parameter(s) you wish to change.

```
**** REVERB ****
REV INPUT  MUTED
```

Step 2 Turn the PARAMETER SELECT knob to the specific parameter you wish to change.

```
**** REVERB ****
REV DECAY     94
```

Step 3 Turn the PARAMETER ADJUST knob to alter the parameter value.

```
**** REVERB ****
REV DECAY     32
```

NOTE: If you have changed a parameter the "STORE" LED will light. The change(s) that you made will not be stored until you have pressed the "STORE" button. Please follow instructions on the next page for details on how to store changed parameters.

8. Storing changed preset parameters:

Step 1 While viewing a function or parameter title, press the STORE button to start the store procedure. The display will now alternate between the destination preset number and title and "STORE AT PRESET."

B04 SCORCHCHORUS 41 CHR-DLY-REV	B04 SCORCHCHORUS STORE AT PRESET

Step 2 Turn the PRESET knob to select the desired preset number to store the new parameter values into. (If you wish to store the new parameter values into the current preset number, this step is not necessary.) The display will now alternate between the new preset number and "STORE AT PRESET".

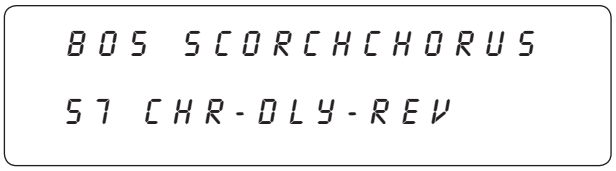
B05 CHOKE IT! 57 TRE-DLY-REV	B05 CHOKE IT! STORE AT PRESET

Step 3 Press the STORE button a second time to store the new values into the selected preset number. The display will briefly flash "STORED". Next it will ask you if you would like to also copy the title from the preset. (Turning the PARAMETER ADJUST knob before completing this step will cancel the store procedure.)

B05 CHOKE IT! STORED	B05 CHOKE IT! COPY TITLE TOO ?

8. Storing changed preset parameters continued.....:

Step 4 If you would like to copy the title - press the store button. The display will briefly flash "STORED" and return to PRESET MODE. If you do NOT want to copy the title simply turn the Parameter Adjust one click and the title will not be stored.



NOTE: *If a preset with altered parameters is exited before completing Step 3 and 4, all edited parameter values will be lost. When saving altered parameters, make sure the display flashed "STORED" before exiting the store procedure.*

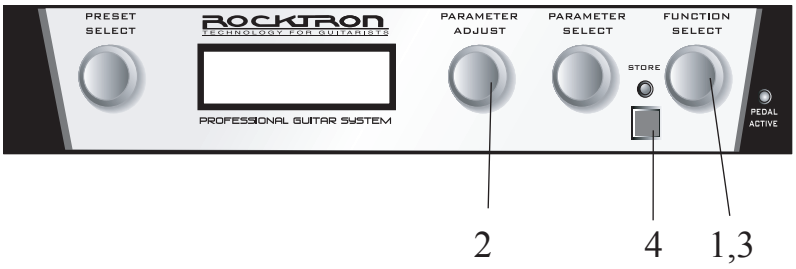
8. Operation Mode

The Utopia G300 has two OPERATION MODES - Preset and 2nd. When in Preset mode you can select any preset you would like in the various banks. When in 2nd Mode you are in the 2nd function mode of the selected preset. The 2nd Function mode allows you to turn on and off various aspects of the preset.

PRESET MODE	In the PRESET MODE the LEDs on the pedal board will be lit "GREEN". When in this mode you can select any preset in any bank that you would prefer.
2ND FUNCTION MODE	To enter into the 2ND FUNCTION MODE, press the already selected preset a second time. The LEDs on the pedal board will turn "YELLOW" with the 2ND CANCEL button number 9 LED will be lit "RED". Once in the 2ND FUNCTION MODE you can turn on and off various effects within the selected presets. Here is a list of those effects that can be accessed within each preset in the 2ND FUNCTION MODE:

BUTTON NUMBER	2ND FUNCTION
0	REVERB - turns on and off the reverb within the preset.
1	DELAY - turns on and off the delay within the preset.
2	MOD - turns on and off the modulation effect (chorus, flanger, pitch shift or tremolo within the preset.
3	MUTE/TUNER - pressing this button will MUTE the output and turn on the built-in Tuner so that you can tune in silence.
4	TAP - this button allows you to set the delay rates by tapping this button at the tempo desired.
5	EFFECT BYPASS - turns on or off all the effects and bypasses them completely.
6	CHANNEL TOGGLE - allows you to toggle between two different channels (for example, between Clean and Distortion)
7	EFFECT ON/OFF - turns on the assigned effect to that footswitch, either Compressor, Solo or Tru-Bypass (this must be set and stored in the Footswitch Mapping Function). Note: At anytime while in 2nd Mode any changes to the ON/OFF states of the switches may be saved into the current preset being used. This adds flexibility when setting preset effect(s) ON/OFF recall states within a preset.
8	EFFECTS LOOP I/O - turns on or off the effects loop
9	2ND CANCEL - pressing this button allows you to exit the 2ND FUNCTION MODE and return to PRESET MODE

8. Selecting a Modulation Effect



Step 1 Turn the FUNCTION SELECT knob to MODULATION EFX

```
*MODULATION EFX*
**  CHORUS    **
```

Step 2 Turn the PARAMETER ADJUST knob to select Chorus, Flanger, Tremolo or Pitch Shift

Note: When changed, the EFFECT will turn to a preset starting condition for you to modify further or use directly.

```
*MODULATION EFX*
**  FLANGER   **
```

Step 3 Turn FUNCTION SELECT knob to right one click to access the selected effect's function controls.

```
*** FLANGER ****
FLANGER        IN
```

Step 4 Once you have made all of the adjustments to the selected effect and you would like to save the changes you made, press store and follow the instructions under "STORING CHANGED PRESET PARAMETERS" in this manual.

8. MUTE/Harmonic Tuner Function

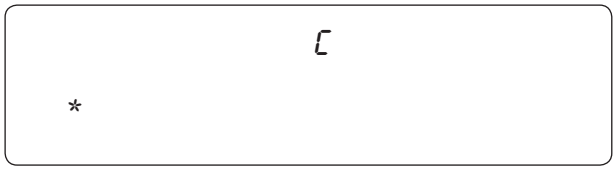
The Utopia G300 provides a built-in harmonic tuner which can be activated 2 different ways at any time. This will MUTE the output of the G300 allowing you to tune in silence. Use 12th fret harmonics to tune.

Step 1 Enter the turner mode using one of the 2 methods described below:

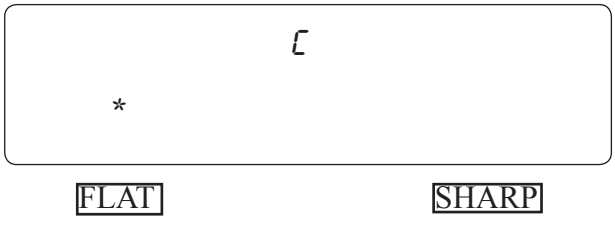
Method 1: After recalling any preset. Press and hold the preset button again. The G300 after a few seconds will automatically activate the TUNER. You will notice the MUTE TUNER red LED is on and the tuner is active. Once you have finished tuning PRESS the MUTE/TUNER footswitch to return to the preset you were currently using.

Method 2: After recalling any preset. Press the preset button again to enter 2nd Mode. You may choose to use the other switches to control other things before using the tuner. When you want to use the tuner within 2nd Mode….Press the MUTE / TUNER footswitch #3 to activate the TUNER.

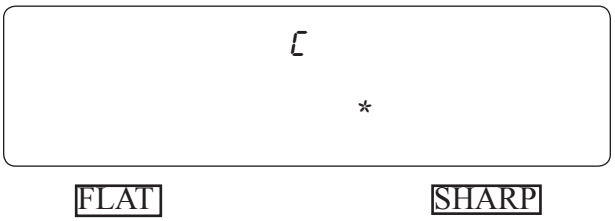
You will notice the MUTE TUNER red LED is on and the tuner is active. Once you have finished tuning PRESS the MUTE/TUNER footswitch to return to the preset you were currently using.



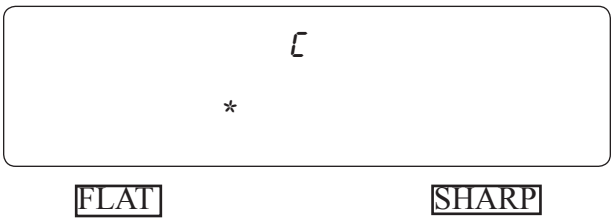
Step 2 Pluck the harmonic at the 12th fret of the string you intend to tune. The G300 will detect the note and indicate its nearest even tempered pitch at the center of the display. If the note is slightly above or below any of the 12 even-tempered notes, a sharp or flat condition is indicated by an asterisk symbol in the bottom line of the display at either side to the displayed note as shown below:



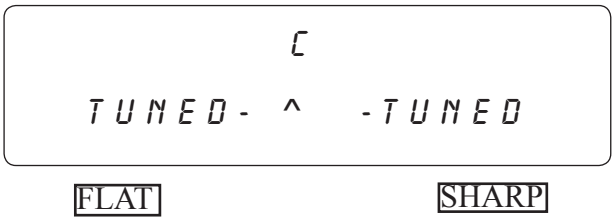
Here is a note that is slightly above C (i.e. slightly sharp)



Here is a note that is slightly below C (i.e. slightly flat)



Step 3 As you tune the string, the displayed asterisk will move closer to the displayed note on the top line. When the plucked note is perfectly in tune with the note that is displayed, "TUNED" will display on the bottom line



Step 4 To leave the TUNER and exit the MUTE function simply press button number 3 again. You will return to the preset you were on. Note that the LED will be lit RED (like the 2ND FUNCTION CANCEL LED) to let you know that is the button to use to exit the MUTE/TUNER mode.

8. USB Connection

You can connect the Utopia 300 directly to a computer via a standard USB cable (not included) and using standard PC drivers. The USB in the G300 will pass audio and can be used to record directly into a computer based recording system and receive the audio back into the G300. Consult your systems audio interface or recording software documentation for more information.

Note: We suggest changing the Global Parameter to Stereo and turn on the Speaker Simulator for better overall direct audio recording. Use the Master Volume of the G300 to adjust your signal level to the USB host.

8. MIDI IN

The MIDI IN in the Utopia G300 will allow you to update your G300 with new presets directly from a computer using any MIDI interface device. Follow the connection steps in the CONNECTIONS SECTION of this manual.

Please note that though the G300 is shipped with 7 Pin din connectors any standard 5 pin MIDI cord may be used for device connections.

8. MIDI OUT/THRU

The MIDI OUT/THRU in the Utopia G300 will allow you to transmit and/or update your G300 with new presets directly from a computer using any MIDI interface device. Follow the connection steps in the CONNECTIONS SECTION of this manual.

You can also use this to connect to a MIDI receiving device that you want to control from the G300.

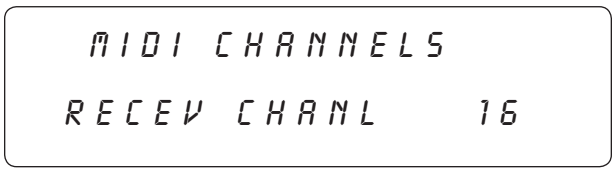
8. MIDI CHANNELS - MIDI RECEIVE

The G300 can receive MIDI commands from other MIDI transmitting devices. In order for this function to operate properly, the G300's MIDI receive channels must be set to correspond to the MIDI Channel that the other devices are sending MIDI messages on. The MIDI RECEIVE channel options are 1-16, OMNI and OFF.

Step 1 Turn the FUNCTION SELECT knob to MIDI CHANNELS

Step 2 Turn the PARAMETER SELECT knob to "Receive Channel"

Step 3 Turn PARAMETER ADJUST knob to select the appropriate Receive Channel 1-16, Omni and OFF



Step 4 Once you have made all of the adjustments to the selected MIDI CHANNEL and you would like to save the changes you made, press store and follow the instructions under "STORING CHANGED PRESET PARAMETERS" in this manual

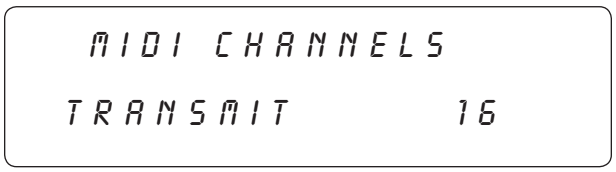
8. MIDI CHANNELS - MIDI Transmit

The G300 can transmit MIDI commands to other MIDI receiving devices. You must however assign a MIDI Transmit channel in order to do so. In the next section [PROGRAM CHANGES] you will learn how to send program changes to your favorite piece of rack gear.

Step 1 Turn the FUNCTION SELECT knob to MIDI CHANNELS.

Step 2 Turn the PARAMETER SELECT knob to "Transmit Channel."

Step 3 Turn PARAMETER ADJUST knob to select the appropriate MIDI Channel 1-16 and OFF.



Step 4 Once you have made all of the adjustments to the selected MIDI CHANNEL and you would like to save the changes you made, press store and follow the instructions under "STORING CHANGED PRESET PARAMETERS" in this manual.

8. Program Changes:

PROG CH TX	ON, MAP, OFF DEFAULT = OFF
1 -TX-PC-> 127	[PROGRAM TRANSMIT MAP]

Note: The TRANSMIT CHANNEL must be assigned found in **MIDI CHANNELS** function so the G300 can send out MIDI MESSAGES.

The G300 can send PROGRAM CHANGES to another MIDI capable device through the MIDI OUT/ THRU jack whenever you recall a preset . You may send any PROGRAM CHANGE number you desire adding extra flexibility when controlling a favorite piece of outboard gear.

PROG CH TX

ON The G300 will send PROGRAM CHANGES on a 1 to 1 basis.
If you recall PRESET 1 on the G300 it will send PROGRAM CHANGE 1 on the assigned TRANSMIT CHANNEL .

MAP When set to MAP the G300 will send a different PROGRAM CHANGE NUMBER you have selected to be sent using the 1 -TX PC→ 127 mapping !
Default mapping is 1 to 1.

HOW TO MAP PRESETS:

Using the 1 -TX PC→ 1 when you recall preset 1 it could send PROGRAM CHANGE 127
when set as 1 -TX PC→127

To MAP the -TX-PC→ is easy and here's how you do it.

1. Turn the FUNCTION SELECT to PROGRAM CHANGES FUNCTION.

2. Use the PARAMETER SELECT CONTROL to select the -TX-PC display

3. To pick the preset to be mapped [The preset you will recall] TURNING the PARAMETER SELECT will scroll 1,2,3,4,5,6, etc……

4. Now use the PARAMETER ADJUST to select the PRESET NUMBER you want sent out from the G300.

EXAMPLE:
G300 1 -TX-PC→13 [RECEIVING DEVICE]

5. Once you have set this PRESS STORE to complete the mapping process for that preset. The display will show " STORED " to indicate success.

Note: Every changed mapping needs to be stored before advancing to the next G300 preset using the PARAMETER SELECT.

8. MIDI DUMP/LOAD

Any or all of the G300's presets may be dumped to another G300 a sequencer or MIDI utility program using a PC midi interface to create a (.syx) file. This file may be uploaded to the Rocktron website to share with other users. All the information about the presets you have created will be dumped consisting of parameter values, title characters and controller assignments. When dumping a single preset into another G300, the dumped preset can be loaded into any preset location on the receiving unit.

Note: The G300 midi data when sent by external means such as a PC MIDI utility program you will need to configure it as stated below.

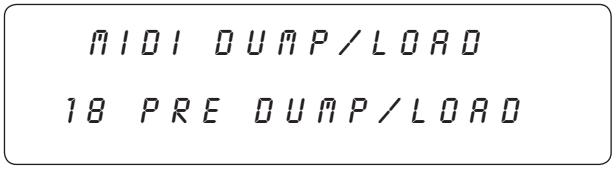
Buffer size 264 bytes
No of buffers 16 both RX and TX
100ms between buffers be used initially as a starting point.
100ms after F7 [optional]

If a MIDI sequencer is used to store the data record the Sysex data in real-time or adhere to the parameters given above.

Step 1 Connect a standard MIDI cable from the MIDI OUT of the transmitting G300 to the MIDI IN of the receiving G300. Consult MIDI Connection drawing for more information

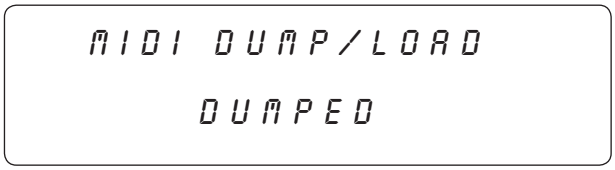
Step 2 If you are dumping a single preset to another G300, the transmitting G300 must have that preset selected.

Step 3 Turn FUNCTION SELECT knob to MIDI DUMP/LOAD.

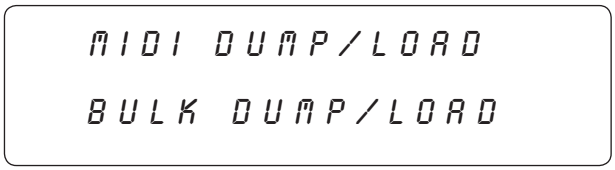


Step 4 On the receiving G300 use the PRESET Select control to select the preset location where the received preset will be stored. Note that the preset currently stored at the selected location will be lost when the new preset is received.

Step 5 On the transmitting G300, press the STORE button to dump the preset. The transmitting G300 will display "DUMPED"



Step 6 To BULK DUMP all presets to another G300 or upload them to a Sequencer or Computer using a PC MIDI interface along with a MIDI Utility program, use the PARAMETER SELECT knob, select BULK DUMP/LOAD and follow Steps 4 and 5



8. Pedal Controllers

The "Pedal Controllers" function allows for specific UTOPIA G300 adjustable parameters to be mapped (or assigned) to four available assignments:

1) PARAMETER ADJUST knob (ADJ)
2) The built-in EXPRESSION PEDAL (IPED - internal pedal)
3) The built-in EXPRESSION PEDAL FOOTSWITCH (IPSW - Pedal/Footswitch)
4) The external EXPRESSION PEDAL/FTSW Jack (XPED - external pedal)

These controllers will allow for real-time control over the selected parameter.

PARAMETER ADJUST knob (ADJ).
The "ADJ" selection in PEDAL CONTROLLERS section option lets you assign the PARAMETER ADJUST knob for "quick adjust". Many people use this control as a Master volume, but you can assign this to any of the G300's parameters. The default setting of this controller is mapped to MASTER VOLUME.

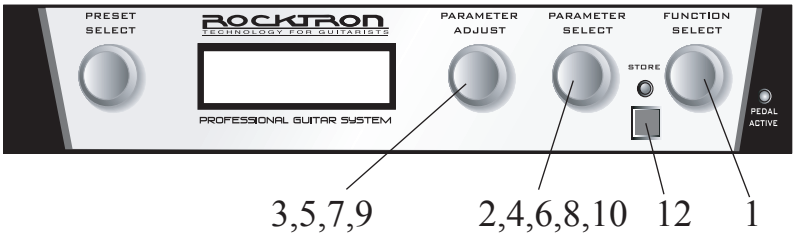
EXPRESSION PEDAL (IPED) - internal pedal
The IPED selection in the PEDAL CONTROLLERS section options lets you assign up to three different parameters that can be adjusted in real time by the built-in EXPRESSION PEDAL . Many people use this for wah, volume, pitchshift and other effects.

EXPRESSION PEDAL FOOTSWITCH (IPSW - internal pedal footswitch)
The ISPW selection in the PEDAL CONTROLLERS section options lets you assign up to three different parameters that can be adjusted in real time by the built-in EXPRESSION PEDAL FOOTSWITCH. The default setting is mapped *Wah On, but it is Off. *Unless preset name relates to WAH then the switch will activate the WAH.

EXPRESSION PEDAL/FTSW jack (XPED - external pedal)
The IPED selection in the PEDAL CONTROLLERS section options let you assign up to three different parameters that can be adjusted in real time by using the optional Rocktron Utopia Expression pedal (sold separately) or the Rocktron HEX Expression pedal or the Rocktron VFS2 footswitch.. The default setting of this controller is mapped to off.

All of these PEDAL CONTROLLERS let you store an "upper" and "lower" parameter value limit which the controller cannot exceed. For example, when using the expression pedal to send continuous control changes to control the "PITCH" parameter, an upper limit of +300 can be set and a lower limit of -200 can be set — even though the actual parameter range available is from +1200 to -2400. When the expression pedal is at its heel position in this example, the "PITCH" parameter will be at -200, while at its toe position it will be at +300. Up to three controllers can be assigned for each individual preset.

To make adjustment to the PEDAL CONTROLLERS follow these steps:



8. Pedal Controllers continued.....

Step 1 To access the Pedal Controller function, turn the FUNCTION SELECT knob clockwise to "PEDAL CONTROLERS".

Step 2 Turn the PARAMETER SELECT knob for the first parameter of the Controller Assign function. This parameter allows you to select a controller number for the NUMB 1 parameter to respond to.

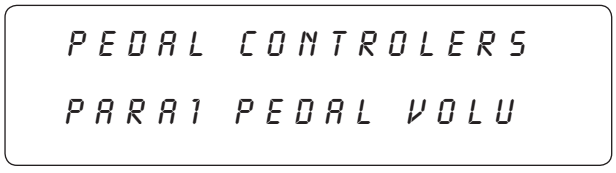
NOTE: This parameter (NUMB 1 only) also gives you the option of selecting "ADJ".

Step 3 Use the PARAMETER ADJUST knob to select the controller to be assigned to the NUMB 1 parameter (either ADJ, IPED, IPSW or OFF).

When "ADJ" is selected, the parameter assigned to the first controller (PARA 1) can be instantly accessed by turning the PARAMETER ADJUST knob when the preset title is displayed. This allows you to access a parameter that you adjust frequently without paging through function headings and parameters. If you select "IPED" the parameter assigned to the first controller (NUMB 1) will be adjusted by the built-in expression pedal. If you select "OFF" the first controller will not be assigned to either the "ADJ or the IPED".

Step 4 Turn the PARAMETER SELECT knob to select "PARA 1". This parameter allows you to select a parameter for the PARA 1 parameter to respond to.

Step 5 Use the PARAMETER ADJUST knob to scroll through the available parameters to be assigned to the PARA 1 parameter.



NOTE: Parameters available to be assigned may vary depending on what MODULATION effect you have selected for that particular preset.

NOTE: Because character space on the display is limited, you may not see the entire name of a parameter. For example, to choose FLANGER LEVEL 1 or FLANGER PAN 1 (or any of the Flanger's parameters), select "LEVEL 1" or "PAN 1" parameter that immediately follows the "FLANGER" parameter when turning the PARAMETER ADJUST knob clockwise. This is true for some other parameters as well.

Step 6 Turn the PARAMETER SELECT knob one step clockwise to display the Upper Limit parameter (for PARA 1).

NOTE: The UTOPIA G300 allows you to select an upper and lower value limit which the parameter cannot exceed. For example, if a parameter has a value range from 0 to 127, yet you would like the range of the parameter to vary from only 50 to 127, you may set a lower limit of 50 and an upper limit of 127 via the Upper (ULIM) and Lower Limit (LLIM) parameters. When a parameter is stored in the Pedal Controller function (Step 7), the maximum parameter value is automatically stored as the upper limit (expression pedal toe down), while the minimum value is stored as the lower limit (expression pedal heel down).

Step 7 Use the PARAMETER ADJUST knob to choose the highest value that the parameter is not allowed to exceed when the toe of the expression pedal is down.

Step 8 Turn the PARAMETER SELECT knob one step clockwise to access the Lower Limit parameter (for PARA 1).

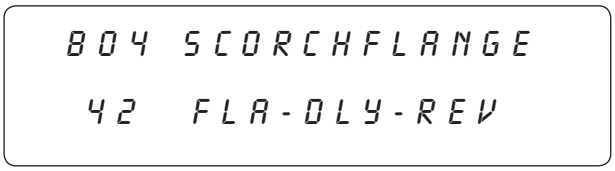
Step 9 Use the PARAMETER ADJUST knob to select the lowest value which the parameter is not to fall below through when the heel of the expression pedal is down.

Selecting a lower limit value that is greater than the upper limit value will invert the response of the controller - i.e. the toe position of the expression controller will provide the minimum value, while the heel position will provide the maximum value.

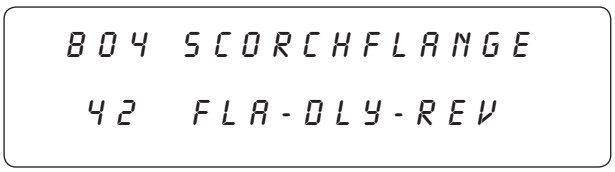
Step 10 To make changes to the second Pedal Controller turn the PARAMETER SELECT knob clockwise one click.

Step 11 Repeat steps 3-10 to make changes to NUMB 2, PARA 2, ULIM C2, LLIM C2, NUMB 3, PARA3, ULIM C3, LLIM C3.

Step 12 You now must store your changes. If you have made any changes to any parameter, the LED above the "STORE" button will light. Press the STORE button to save the changes you have made. "STORE AT PRESET" will flash intermittently with the current preset. If you would like to save this change to the current preset, press the STORE button again. To save this adjusted preset (and the parameters you have just changed) to a different preset location, use the PRESET SELECT knob to choose the preset and then press the STORE button again. Note that doing this will "over-write" the preset you are saving to.



NOTE: *To exit Pedal Controllers at any time or cancel any changes you have made, turn either the PRESET or FUNCTION SELECT knob. The word CANCEL will flash on the display and then return you to the preset you were working on..*



8. PEDAL STATUS

The PEDAL STATUS is for use with the built-in expression pedal. By setting the RUN STAT parameter to ON, the UTOPIA G300 will track the position of the expression pedal (assuming the expression pedal is presently or had been previously assigned to "PEDAL VOLU") and vary the preset volume accordingly from preset to preset. NOTE: When the RUN STAT is ON, the expression pedal will assume the last PEDAL VOLUME status received. Please see examples below:

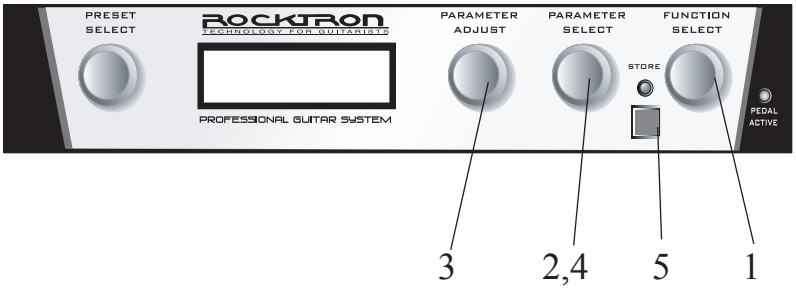
Example 1..... lets assume that you had RUN STAT turned ON and that the preset you are using and the preset you are switching to both have the expression Pedal Controllers assigned PEDAL VOLUME. If you were to reduce the volume of the current preset with the expression pedal and then changed to another preset, the new preset will assume the present position of the expression pedal. You WILL be able to increase the volume of the new preset with the expression pedal as both presets had the expression Pedal Controllers assigned to PEDAL VOLUME.

Example 2 .... assuming you have RUN STAT turned ON and you have reduced the volume of the current preset with the expression pedal and changed to a preset where the expression Pedal Controllers were assigned to control the Pitch Shift or Chorus or Reverb, etc. the new preset will assume the previous preset's pedal volume. However, you will NOT be able to use the pedal to increase the volume as you did in example 1. With RUN STAT turned ON, you would need to switch back to a preset that had the expression Pedal Controllers assigned to pedal volume, use the expression pedal to increase the volume and then switch back to the other preset.

This is something you should take into consideration when using the RUN STAT function.

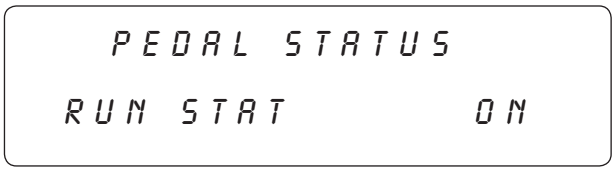
The PEDAL STATUS parameter displays the current preset volume as determined by the pedal position.

NOTE: When the RUN STAT parameter is set to OFF, the UTOPIA G300 only recognizes volume changes from the expression pedal if PEDAL VOLUME is assigned to the pedal and it has been physically moved by the user.

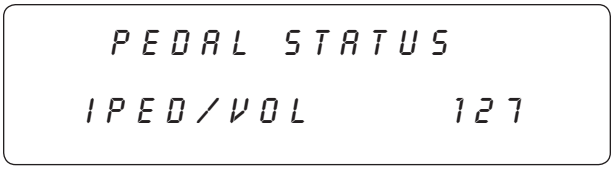


Step 1 Turn the FUNCTION SELECT knob clockwise until PEDAL STATUS is displayed.

Step 2 Turn the PARAMETER ADJUST knob to select ON for the RUN STAT parameter.



Step 3 Turn the PARAMETER SELECT knob one step clockwise to the IPED/VOL parameter.

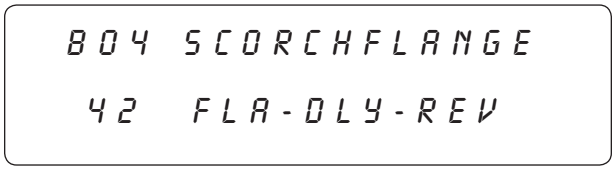


The IPED/VOL will only change in real time if the Internal pedal has been assigned to the IPED/VOL parameter. Otherwise to check pedal operation please view the parameter that it is assigned to. I.E.: If assigned to Chorus Rate got to the Chorus Function and look at the RATE parameter and move the pedal. You should see the value changing.

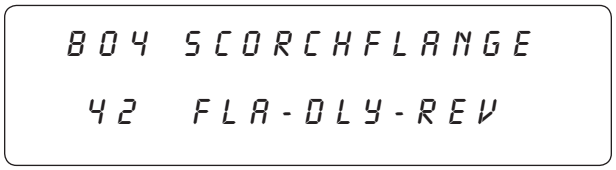
There is also a XPED status which only shows you the current STATUS of the port. It may be used to confirm the operation of that port.

Step 4 The PEDAL VOLUME parameter displays the current preset volume as determined by the pedal position. Move the expression pedal up and down and you will see the volume values change as the pedal moves.

Step 5 You now must store your changes. If you have made any changes to any parameter, the LED above the "STORE" button will light. Press the STORE button to save the changes you have made. "STORE AT PRESET" will flash intermittently with the current preset. If you would like to save this change to the current preset, press the STORE button again. To save this adjusted preset (and the parameters you have just changed) to a different preset location, use the PRESET SELECT knob to choose the preset destination and then press the STORE button again. Note that doing this will "over-write" the preset location you are saving to.



NOTE: *To exit Pedal Controllers at any time or cancel any changes you have made, turn either the PRESET or FUNCTION SELECT knob. The word CANCEL will flash on the display and then return you to the preset you were working on.*

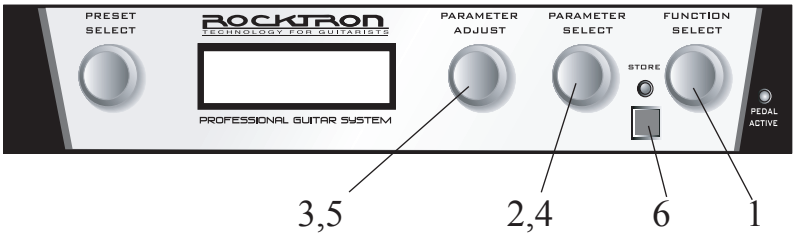


8. Foot SW Mapping (Footswitch Mapping)

The "FOOT SW MAPPING" function allows you to select what effect will be used in the 2ND FUNCTION MODE when accessing the EFFECT ON/OFF (Second Function button number 7) and what CHANNEL you will "toggle" to when accessing the CHANNEL TOGGLE (2nd Function button number 6).

When using EFX 1 option you can map the footswitch to one of the following:

COMPRESSO (Compressor) - Turns the COMPRESSOR On and OFF within the preset
SOLO - Gives the output a 4dB boost within the preset.
TBYPASS - (Tru-Bypass) - this bypasses all electronic processing of the G300.



Step 1 To access the FOOT SW MAPPING function, turn the FUNCTION SELECT knob clockwise to "FOOT SW MAPPING".

```
FOOT SW MAPPING
EFX 1      TBYPASS
```

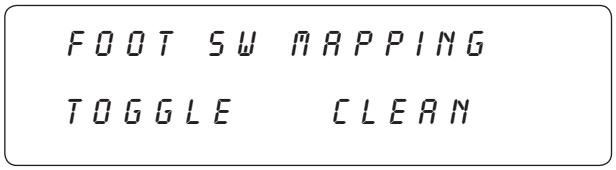
Step 2 Turn the PARAMETER SELECT knob to select EFX 1.

```
FOOT SW MAPPING
EFX1    COMPRESSO
```

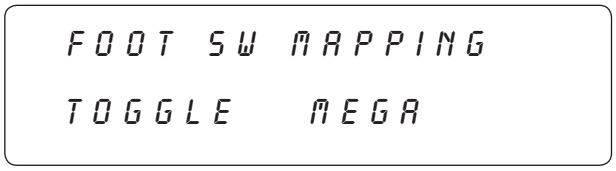
Step 3 Use the PARAMETER ADJUST knob to select Compressor, Solo or TBypass (Tru-Bypass).

```
FOOT SW MAPPING
EFX        SOLO
```

Step 4 Turn the PARAMETER SELECT knob to select TOGGLE.



Step 5 Use the PARAMETER ADJUST knob to select Clean, Texas, British, Mega or Scorch.



Step 6 Press the STORE button to save the changes. You now have assigned functions to footswitches 6 and 7 in the 2ND FUNCTION MODE!

8. Factory Restore

The Factory Restore function allows you to restore presets 1-64 that you may have altered to their original condition as shipped from the factory. Either the entire UTOPIA G300 memory can be restored or a single preset can be restored. Note that you do NOT need to restore presets 65 to 128 as these are factory preset that can not be altered and stored.

Restoring a single factory preset:

Step 1 Turn the FUNCTION SELECT knob clockwise to "FACTORY RESTORE".

```
FACTORY RESTORE
```

Step 2 Turn the PARAMETER SELECT knob one step clockwise to "RESTR 1 TO 1". The number on the left is the original factory preset number to be restored. The number on the right is the preset location that the preset will be stored into.

```
FACTORY RESTORE
RESTR   1 TO    1
```

Factory preset to be restored

Current Preset location

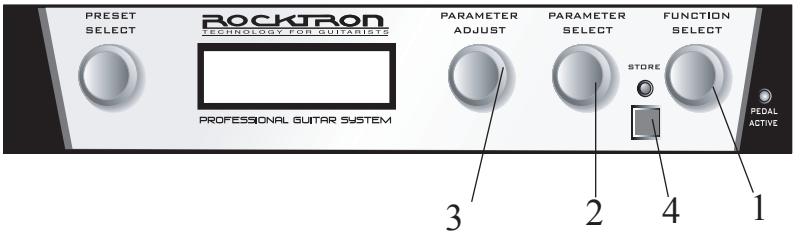
Step 3 Press the STORE button to restore the preset. The display will flash "RESTORED" and return to the preset name page.

```
FACTORY RESTORE
    RESTORED
```

```
800 UTOPIA ROCKS
  1  PSH-DLY-REV
```

8. Restoring all factory presets

!! CAUTION !!
This procedure will permanently erase all presets (1-128) and replace them with the original factory presets. If you have altered and stored presets which you do not want to erase, do not perform the following procedure.



Step 1 Turn the FUNCTION SELECT knob clockwise to "FACTORY RESTORE".

```
FACTORY RESTORE
```

Step 2 Turn the PARAMETER SELECT knob 2 steps clockwise to "ALL RESTORE 0".

```
FACTORY RESTORE
ALL RESTORE      0
```

Step 3 A specific code number must be entered to restore the UTOPIA G300 memory Use the PARAMETER ADJUST knob to enter the number "22".

```
FACTORY RESTORE
ALL RESTORE     22
```

! ! WARNING ! !

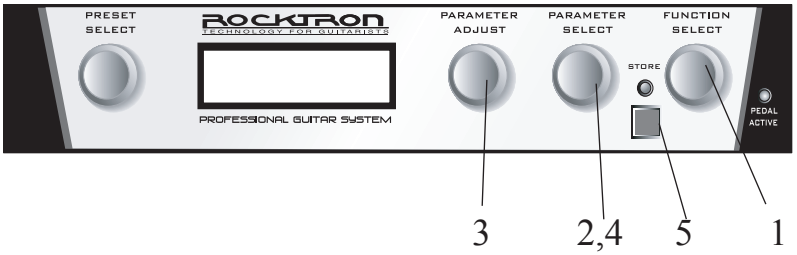
Pressing the STORE button at this time will permanently erase all user presets and replace them with the original factory presets. If you have altered and stored presets which you do not want to erase, turn the FUNCTION SELECT control to exit this function.

Step 4 Press the STORE button at this time to initiate the All Restore procedure and erase presets 1-128, replacing them with the original factory presets. The display will flash "RESTORED" as the UTOPIA G300 memory is restored.

```
FACTORY RESTORE
      RESTORED
```

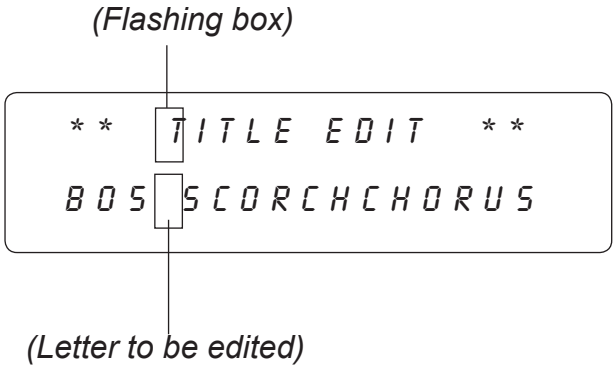
The display will return to Preset 1

8. Title Edit:

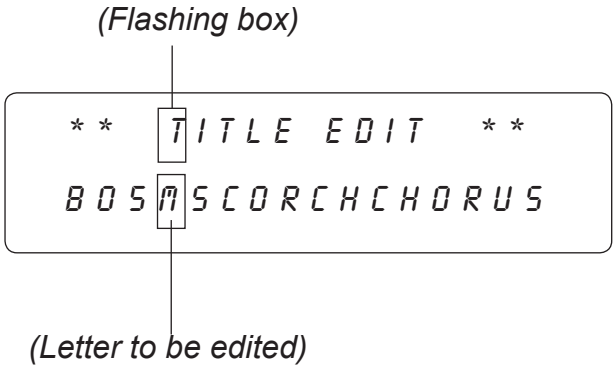


Step 1 To begin the Title Edit function, turn the FUNCTION SELECT knob clockwise until the UTOPIA G300 displays "TITLE EDIT".

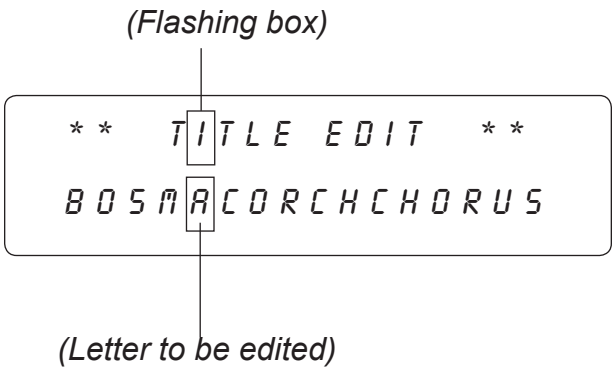
Step 2 Turn the PARAMETER SELECT knob clockwise to initiate the Title Edit mode. Turning this knob will also select the character above the part of the current title to be edited. The letter to be adjusted will have a flashing box over the character selected.



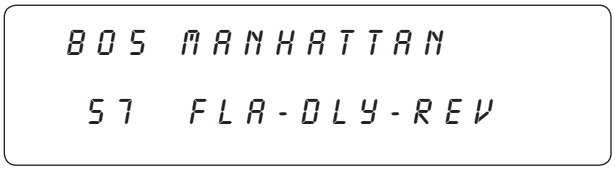
Step 3 Use the PARAMETER ADJUST knob to select the desired character for the current position (flashing box).



Step 4 To edit the next character in the next position, turn the PARAMETER SELECT knob one step clockwise. The flashing box will move to the next character to be adjusted.



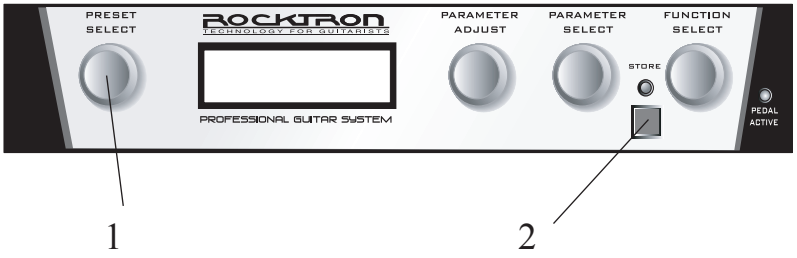
Step 5 *After all the characters have been edited as needed, press the STORE button to save the new title to memory. The UTOPIA G300 will flash "STORED" briefly.*



NOTE: The STORE button must be pressed to save the new title. Exiting the Title Edit function before pressing the STORE button will erase any editing that was done in Title Edit. Also, after flashing "STORED", the UTOPIA G300 will exit the title edit mode and return to the main preset number.

8. Selecting a Power on Preset:

The UTOPIA G300 allows you to store a Power On preset which will always be recalled when the unit is turned on.



Step 1 Turn the PRESET knob to the preset number you wish to be recalled each time the unit is turned on.

```
800 JAMMIN
   7  CHR-DLY-REV
```

Step 2 Press the STORE button. The screen will flash PWR ON PR STORED and then return to the preset name page.

```
800 JAMMIN
PWR ON PR STORED
```

```
800 JAMMIN
   7  CHR-DLY-REV
```

In the above example, preset 7 has been saved so that when you turn the UTOPIA G300 on in the future, preset 7 will be the preset that is recalled.

9. SPECIFICATIONS

Specifications

Input Impedance	**1M Ohm**
Maximum Input Level	**0 dBu**
Input Jack	**¼" mono**
Maximum Output Level	**+4 dBu**
Output Jacks	**¼" Left and Right.**
Headphone Jack	**1/8" Stereo (Load Impedance 32 Ohm Min)** **Important: Listening to any sounds at levels above 85 dBu may cause hearing damage! Due to high output capabilities present in the HEADPHONE OUTPUTS it is recommended to only use headphones that have an integrated volume control. You may also set the volume when the display is showing a preset name by turning the PARAMETER ADJUST control which is mapped directly to the MASTER VOLUME of the G300.**
Aux Input Jack	**1/8" Stereo**
Power Requirements	**9VAC / 2.9A min. Depending on where you are located in the world you may receive a 2 .9A, 3A, 3.5A adapter with USA or Euro style plugs.**
Dimensions	**With toe of expression pedal down** **20 1/4" Wide x 9" Deep x 3 1/4" Tall** **510mm Wide x 228mm Deep x 83mm Tall** **With toe of expression pedal up** **20 1/4" Wide x 9" Deep x 4 7/8" Tall** **510mm Wide x 228mm Deep x 124mm Tall**
Weight	**8.5lbs** **3.85kg**

10. Utopia G300 Preset Listing

#	Preset Name	What it does	Pedal	Heel	Toe
1	Utopia Rocks	Scorch Distortion w/Delay	Volume	Zero Volume	Full Volume
2	Clean Strat	Clean w/Reverb	Volume	Zero Volume	Full Volume
3	Wammy Man	British Distortion w/Delay	Pitch	Actual Pitch	Octave Higher
4	Studio Blues	Texas Distortion w/Reverb	Volume	Zero Volume	Full Volume
5	Great Tone	Mega Distortion w/Delay	Volume	Zero Volume	Full Volume
6	Twinverb	Clean with Reverb	Volume	Zero Volume	Full Volume
7	Jammin	British Distortion w/Delay	Volume	Zero Volume	Full Volume
8	High Dry	Mega Distortion	Volume	Zero Volume	Full Volume
9	Sweet Stevie	Texas Distortion	Volume	Zero Volume	Full Volume
10	1969 OK	British Distortion	Volume	Zero Volume	Full Volume
11	Lead One	Mega Distortion w/Delay	Volume	Zero Volume	Full Volume
12	Rythym+Boost	British Distortion	Gain	Gain @ 75%	Gain 100%
13	Liquid Clean	Clean with Reverb	Volume	Chorus Level -64	Chorus Level +4
14	Compress It!	Clean w/Reverb & Compression	Compressor	Compressor Off	Compressor ON
15	Magnum Edge	Mega with Delay	Delay Level	Delay Almost Off	Delay Up to +1
16	Thrash Lord	Mega Heavy	Volume	Zero Volume	Full Volume
17	Treble Sweep	Clean Chorus	Treble	Treble at 0	Treble at 10
18	Phase In&Out	Clean Phase	Phase Mix	Zero Effect	Full Effect
19	Trem-Tastic	Clean Tremolo w/Depth Control	Tremolo Depth	Tremolo at 0	Tremolo Depth 50%
20	Gain-O-Matic	British Dist.w/Gain Control	Gain	Gain at 25%	Gain at 100%
21	Austin Gold	British Dist. w/Reverb Control	Reverb Level	Zero Reverb	Reverb -6
22	Burning Wah	British Distortion w/Wah	Wah Frequency	310	2600
23	Blue Phase	British Distortion w/Phaser	Volume	Full off	Full On
24	Monster Axe	Mega Distortion w/Pitch Shift	Volume	Full off	Full on
25	Boomer	Mega Distortion w/Pitch Shift	Pitch	-1200 1 Oct.Down	= to the played pitch
26	Stone Wammy	Mega Dist. w/ Wammy Effect	Pitch	= to played Pitch	1200 - full Octave Up
27	Stereo Dist.	Mega Dist. w/Stereo Effect	Volume	Full off	Full On
28	Bad Cat	Mega Dist. w/Wammy Bar Effect	PITCH	-2400 2 OCT.DOWN	+1200 FULL OCTAVE UP
29	Chorus Rhythm	British Dist. w/Chorus Effect	Chorus Depth	Zero Depth	Depth up to 24
30	Accelerate	Mega Distortion with Tremolo	Tremolo Rate	Zero Rate	254 Rate
31	Pedal Steel	Mega Dist. w/Pedal Steel Effect	Pitch	= to played Pitch	+200 1 Step Up
32	Neck Pickup	Texas with Delay	Volume	Full off	Full On
33	X-Long Delay	Mega Dist. w/Extra Long Delay	Volume	Full off	Full On
34	ScorchFried	Scorch Distortion	Volume	Full off	Full On
35	ScorchPhase	Scorch & Phaser	Phaser Depth	Zero Depth	100% Depth
36	Add Bottom	Mega Dist. w/Pitch Shift Effect	Pitch Level	-34 Level	-1 Level
37	Sweet Dream	Mega Distortion	Flanger Level	-60 Level	-2 Level
38	Wide Open	Clean	Volume	Full off	Full On
39	Hit the Deck	Mega Dist. w/Delay & Pitch Shift	Pitch	Pitch down a step	Normal Pitch
40	CAVEMAN	Mega Dist. w/ a lot of Reverb Decay	Reverb Level	Full off	Full On
41	ScorchChorus	Scorch Dist. w/Chorus	Chorus Level	Full off	Full On
42	ScorchFlange	Scorch Dist. w/Flanger	Flanger Level	Full off	Full On
43	SITARATE	Clean with Pitch Sitar Effect	Reverb Decay	ZERO DECAY	80
44	Volume Swell	Clean with a lot of Reverb Decay	Volume	Full off	Full On
45	Wammy Bar	Mega Distortion with Pitch	Pitch	1 Octave Down	= to the played pitch
46	Old Organ	Clean with Pitch	Volume	Full off	Full On
47	Scoop Sweep	Mega Distortion	Scoop	Scoop Off	Scoop On
48	Make-It-Wet	British Distortion	Chorus Level	Almost Off	Chorus Full On +4
49	Stack-It-All	British Distortion with Delay	Delay Level	Delay Off	Delay Full On
50	5th Take	Mega Dist. w/Delay/Pitch up a 5th	Pitch Level	Pitch Off	Pitch Full On
51	Screamin!	Mega Dist. w/Delay/Pitch 1 Oct. UP	Pitch Level	Slightly on	Full On
52	Up-The-Gain	Mega Dist. with Delay	Gain	30% Gain	100% Gain
53	Crunchmaster	Texas Dist. with Reverb	Volume	Full off	Full On
54	Blue Flange	British Dist. w/Flanger Effect	Flanger Level	Almost Off	Full On
55	Curvy Tone	Mega Dist. w/Phaser Effect	PHA Mix/Direct	No Phaser	Phaser/Dry Equal Mix
56	Curvy Clean	Clean with Phaser Effect	PHA Mix/Direct	No Phaser	Phaser/Dry Equal Mix
57	Choke It!	Mega Dist. w/Tremolo Effect	Tremolo Depth	Zero Depth	100% Depth
58	Clean Coils	Clean	Volume	Full off	Full On
59	Edgy Coils	Edgy Single Coil Sound w/Phaser	Phaser Mix	No Phaser	Phaser/Dry Equal Mix
60	Echo Etude	Clean with Delay	Volume	Full off	full on
61	Razor's Edge	Mega Dist. w/Phaser Resonator	PHA Resonance	No Resonance	Full Resonance
62	Mean Machine	Mega Distortion Scooped!	Volume	Full off	Full On
63	Mind The Gap	British Distortion with Reverb	Volume	Full off	Full On
64	Dreamscape	Clean with Flanger	Flanger Level	Full off	Full On

10. Utopia G300 Preset Listing

#	Preset Name	What it does	Pedal	Heel	Toe
65	Utopia Rocks	Scorch Distortion w/Delay	Volume	Zero Volume	Full Volume
66	Clean Strat	Clean w/Reverb	Volume	Zero Volume	Full Volume
67	Wammy Man	British Distortion w/Delay	Pitch	Actual Pitch	Octave Higher
68	Studio Blues	Texas Distortion w/Reverb	Volume	Zero Volume	Full Volume
69	Great Tone	Mega Distortion w/Delay	Volume	Zero Volume	Full Volume
70	Twinverb	Clean with Reverb	Volume	Zero Volume	Full Volume
71	Jammin	British Distortion w/Delay	Volume	Zero Volume	Full Volume
72	High Dry	Mega Distortion	Volume	Zero Volume	Full Volume
73	Sweet Stevie	Texas Distortion	Volume	Zero Volume	Full Volume
74	1969 OK	British Distortion	Volume	Zero Volume	Full Volume
75	Lead One	Mega Distortion w/Delay	Volume	Zero Volume	Full Volume
76	Rhythm+Boost	British Distortion	Gain	Gain @ 75%	Gain 100%
77	Liquid Clean	Clean with Reverb	Volume	Chorus Level -64	Chorus Level +4
78	Compress It!	Clean w/Reverb & Compression	Compressor	Compressor Off	Compressor ON
79	Magnum Edge	Mega with Delay	Delay Level	Delay Almost Off	Delay Up to +1
80	Thrash Lord	Mega Heavy	Volume	Zero Volume	Full Volume
81	Treble Sweep	Clean Chorus	Treble	Treble at 0	Treble at 10
82	Phase In&Out	Clean Phase	Phase Mix	Zero Effect	Full Effect
83	Trem-Tastic	Clean Tremolo w/Depth Control	Tremolo Depth	Tremolo at 0	Tremolo Depth 50%
84	Gain-O-Matic	British Dist.w/Gain Control	Gain	Gain at 25%	Gain at 100%
85	Austin Gold	British Dist. w/Reverb Control	Reverb Level	Zero Reverb	Reverb -6
86	Burning Wah	British Distortion w/Wah	Wah Frequency	310	2600
87	Blue Phase	British Distortion w/Phaser	Volume	Full off	Full On
88	Monster Axe	Mega Distortion w/Pitch Shift	Volume	Full off	Full on
89	Boomer	Mega Distortion w/Pitch Shift	Pitch	-1200 1 Oct.Down	= to the played pitch
90	Stone Wammy	Mega Dist. w/ Wammy Effect	Pitch	= to played Pitch	1200 - full Octave Up
91	Stereo Dist.	Mega Dist. w/Stereo Effect	Volume	Full off	Full On
92	Bad Cat	Mega Dist. w/Wammy Bar Effect	PITCH	-2400 2 OCT.DOWN	+1200 FULL OCTAVE UP
93	Chorus Rhythm	British Dist. w/Chorus Effect	Chorus Depth	Zero Depth	Depth up to 24
94	Accelerate	Mega Distortion with Tremolo	Tremolo Rate	Zero Rate	254 Rate
95	Pedal Steel	Mega Dist. w/Pedal Steel Effect	Pitch	= to played Pitch	+200 1 Step Up
96	Neck Pickup	Texas with Delay	Volume	Full off	Full On
97	X-Long Delay	Mega Dist. w/Extra Long Delay	Volume	Full off	Full On
98	ScorchFried	Scorch Distortion	Volume	Full off	Full On
99	ScorchPhase	Scorch Distortion & Phaser	Phaser Depth	Zero Depth	100% Depth
100	Add Bottom	Mega Dist. w/Pitch Shift Effect	Pitch Level	-34 Level	-1 Level
101	Sweet Dream	Mega Distortion	Flanger Level	-60 Level	-2 Level
102	Wide Open Clean	Volume	Full off	Full On	
103	Hit the Deck	Mega Dist. w/Delay & Pitch Shift	Pitch	Pitch down a step	Normal Pitch
104	CAVEMAN	Mega Dist. w/ a lot of Reverb Decay	Reverb Level	Full off	Full On
105	ScorchChorus	Scorch Dist. w/Chorus	Chorus Level	Full off	Full On
106	ScorchFlange	Scorch Dist. w/Flanger	Flanger Level	Full off	Full On
107	SITARATE	Clean with Pitch Sitar Effect	Reverb Decay	ZERO DECAY	80
108	Volume Swell	Clean with a lot of Reverb Decay	Volume	Full off	Full On
109	Wammy Bar	Mega Distortion with Pitch	Pitch	1 Octave Down	= to the played pitch
110	Old Organ	Clean with Pitch	Volume	Full off	Full On
111	Scoop Sweep	Mega Distortion	Scoop	Scoop Off	Scoop On
112	Make-It-Wet	British Distortion	Chorus Level	Almost Off	Chorus Full On +4
113	Stack-It-All	British Distortion with Delay	Delay Level	Delay Off	Delay Full On
114	5th Take	Mega Dist. w/Delay/Pitch up a 5th	Pitch Level	Pitch Off	Pitch Full On
115	Screamin!	Mega Dist. w/Delay/Pitch 1 Oct. UP	Pitch Level	Slightly on	Full On
116	Up-The-Gain	Mega Dist. with Delay	Gain	30% Gain	100% Gain
117	Crunchmaster	Texas Dist. with Reverb	Volume	Full off	Full On
118	Blue Flange	British Dist. w/Flanger Effect	Flanger Level	Almost Off	Full On
119	Curvy Tone	Mega Dist. w/Phaser Effect	PHA Mix/Direct	No Phaser	Phaser/Dry Equal Mix
120	Curvy Clean	Clean with Phaser Effect	PHA Mix/Direct	No Phaser	Phaser/Dry Equal Mix
121	Choke It!	Mega Dist. w/Tremolo Effect	Tremolo Depth	Zero Depth	100% Depth
122	Clean Coils	Clean	Volume	Full off	Full On
123	Edgy Coils	Edgy Single Coil Sound w/Phaser	Phaser Mix	No Phaser	Phaser/Dry Equal Mix
124	Echo Etude	Clean with Delay	Volume	Full off	full on
125	Razor's Edge	Mega Dist. w/Phaser Resonator	PHA Resonance	No Resonance	Full Resonance
126	Mean Machine	Mega Distortion Scooped!	Volume	Full off	Full On
127	Mind The Gap	British Distortion with Reverb	Volume	Full off	Full On
128	Test Preset				

ROCKTRON

TECHNOLOGY FOR GUITARISTS

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G300

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