

# ROCKTRON

TECHNOLOGY FOR GUITARISTS

# বেগপিয়া

# PROFESSIONAL GUITAR SYSTEM

# G20

# WITH

# BANSHEE AMPLIFIED TALKBOX



# MANUAL

May be covered by one or more of the following: U.S. Patents  
#4538297, 4647876, 4696044, 4745309, 4881047, 4893099, 5124657, 5263091,  
5268527, 5310712, 5333201, 5402498, 54592617

Other patents pending. Foreign patents pending.



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Your UTOPIA G200B 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).



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# 1. Introduction

## UTOPIA G200B PROVIDES PROFESSIONAL SOUND FOR GUITAR

Rocktron's Utopia G200B Professional Guitar System provides an arsenal of tone and effects processing with the added Banshee Talkbox. The G200B is packed with great sounds ready to transform any guitar amplifier into a Powerhouse of Rock. A new feature previously unavailable in multi-effects floor processing is the inclusion of the world famous Rocktron Banshee Talkbox. Unlike other talkboxes, the G200B talkbox allows for digital distortion and effects to be used with the talkbox effect allowing you to create new talkbox tones and sounds. Simply put the G200B between you and your amp and let your inspiration flow! Rocktron stands alone with amazing tone generation and effects in the G200B - everything you need to create your own signature sound and define a new generation of playing. Play in Utopia where the future is amazing.

- Great Tone!
- 128 Fully programmable presets
- Rocktron's Banshee Talkbox built-in.
- Chorus, Reverb, Delay, Pitch Shift, Flanger, Phaser and Tremolo
- Easy to program user controls
- Up / Down preset Bank by 3 with instant recall buttons.
- 2nd mode with 3 instant access controller switches.
- Tap delay note quantization 1/16, 1/8, triplet, 1/4, 1/2 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
- 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

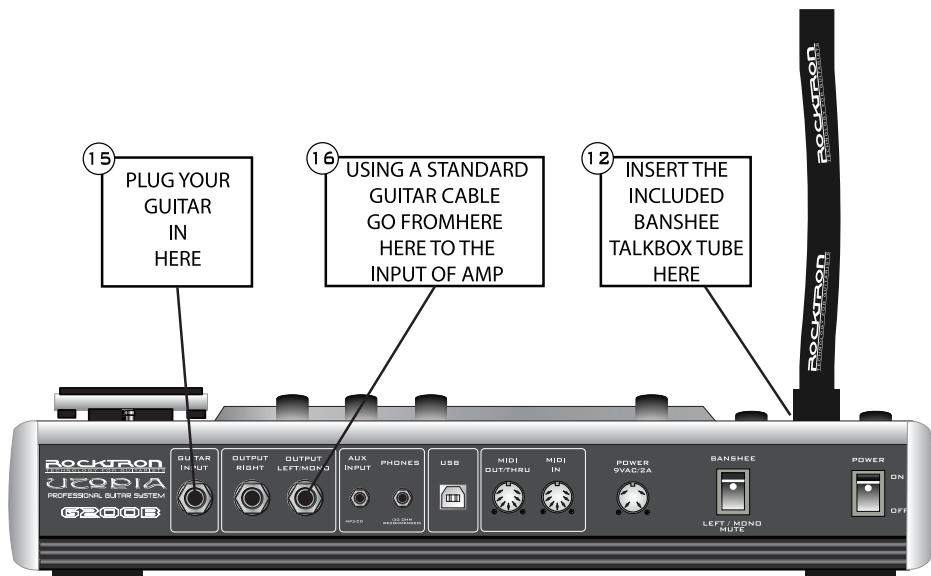
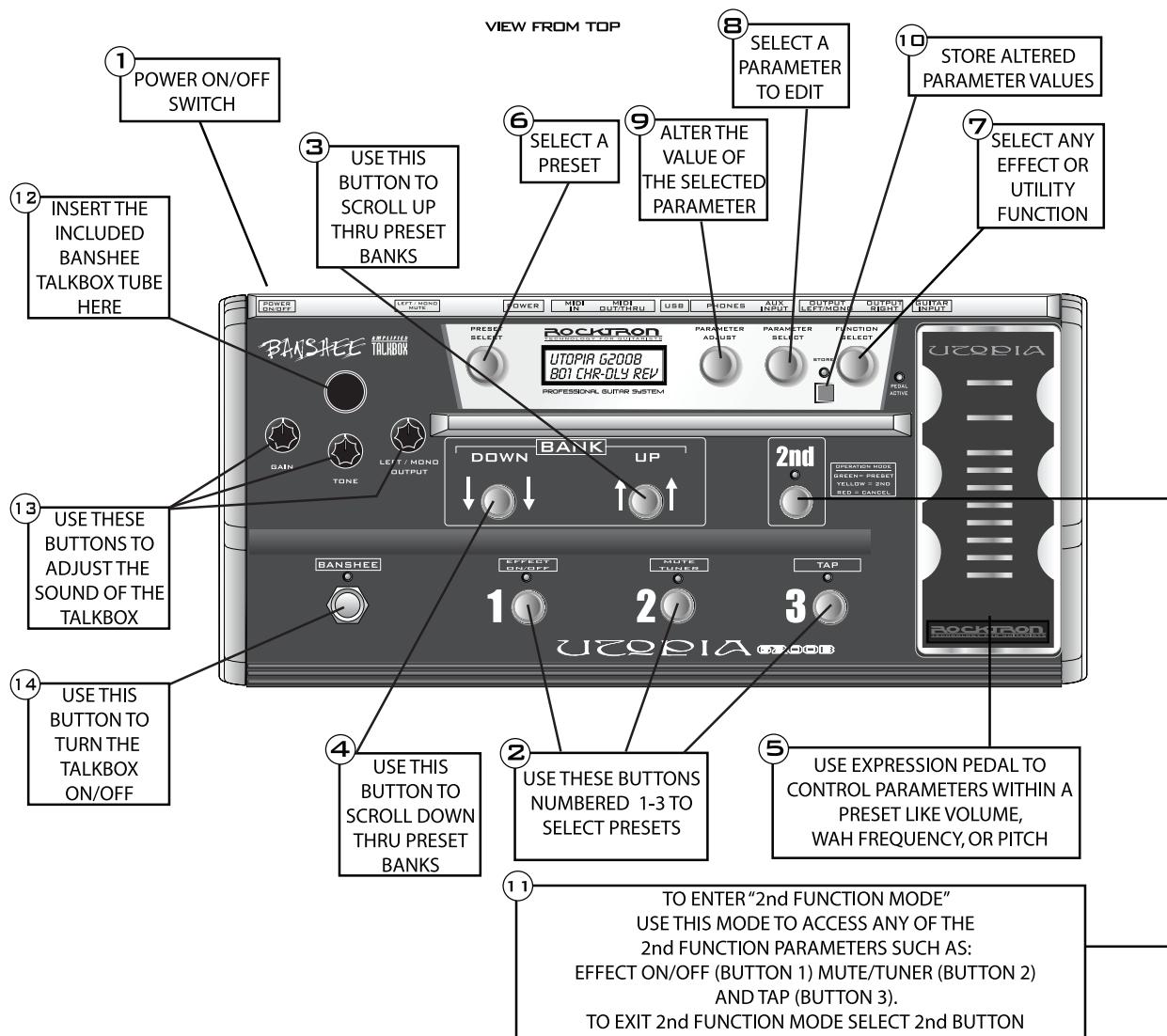
Do not expose this unit to excessive heat. This unit is designed to operate between 32° F and 104° F (0° C and 40° C). This unit may not function properly under extreme temperatures.

## ! WARNING !

The internal driver of the Utopia G200B Banshee™ Talkbox is capable of producing extremely high sound pressure levels. Because of this, the vinyl talkbox tube supplied with the G200B should NEVER be placed near any person's ear. Failure to use caution and/or ear protection when using this product may result in permanent hearing impairment or hearing loss. The manufacturer is not responsible for any damage resulting from the use of this product.

Due to health issues, the vinyl tube supplied with the unit cannot be returned to the factory or dealer.

# 2. Quick Reference

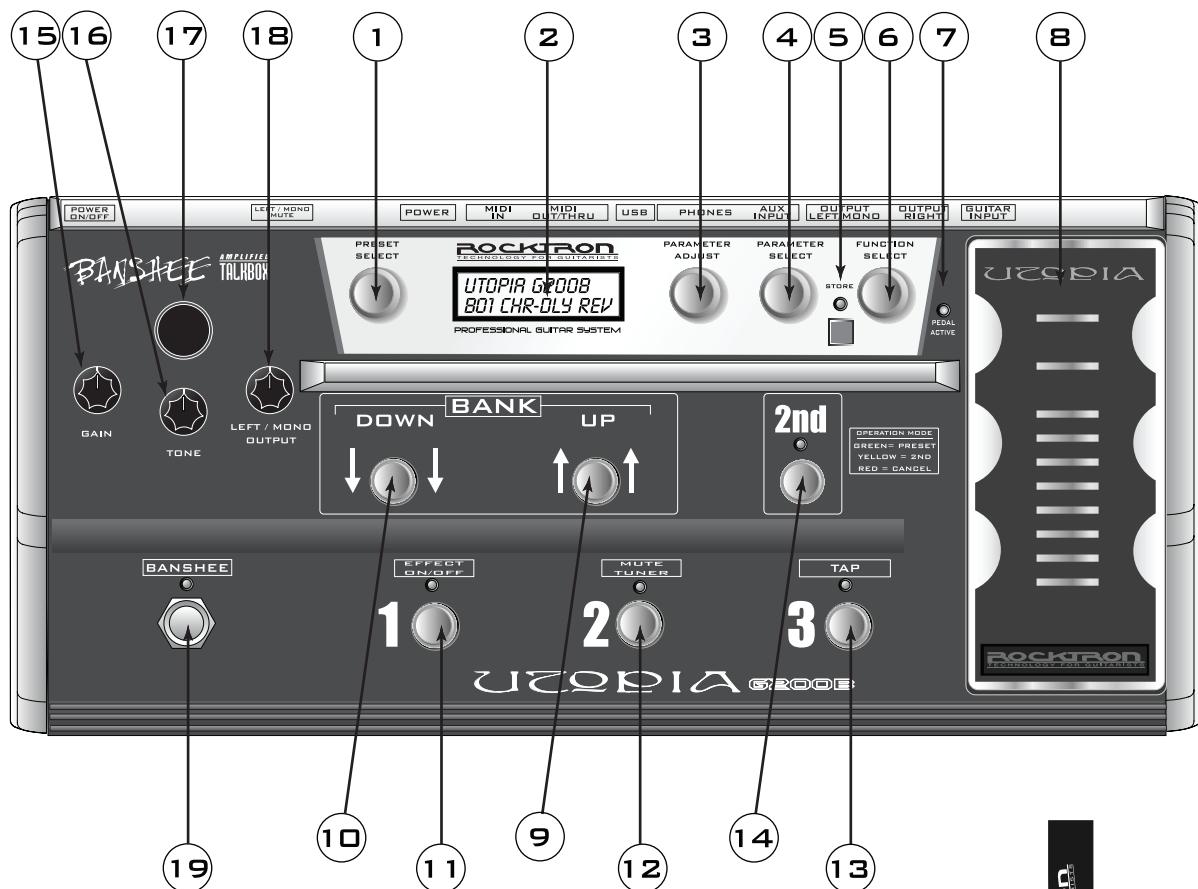


## Quick Reference....continued...

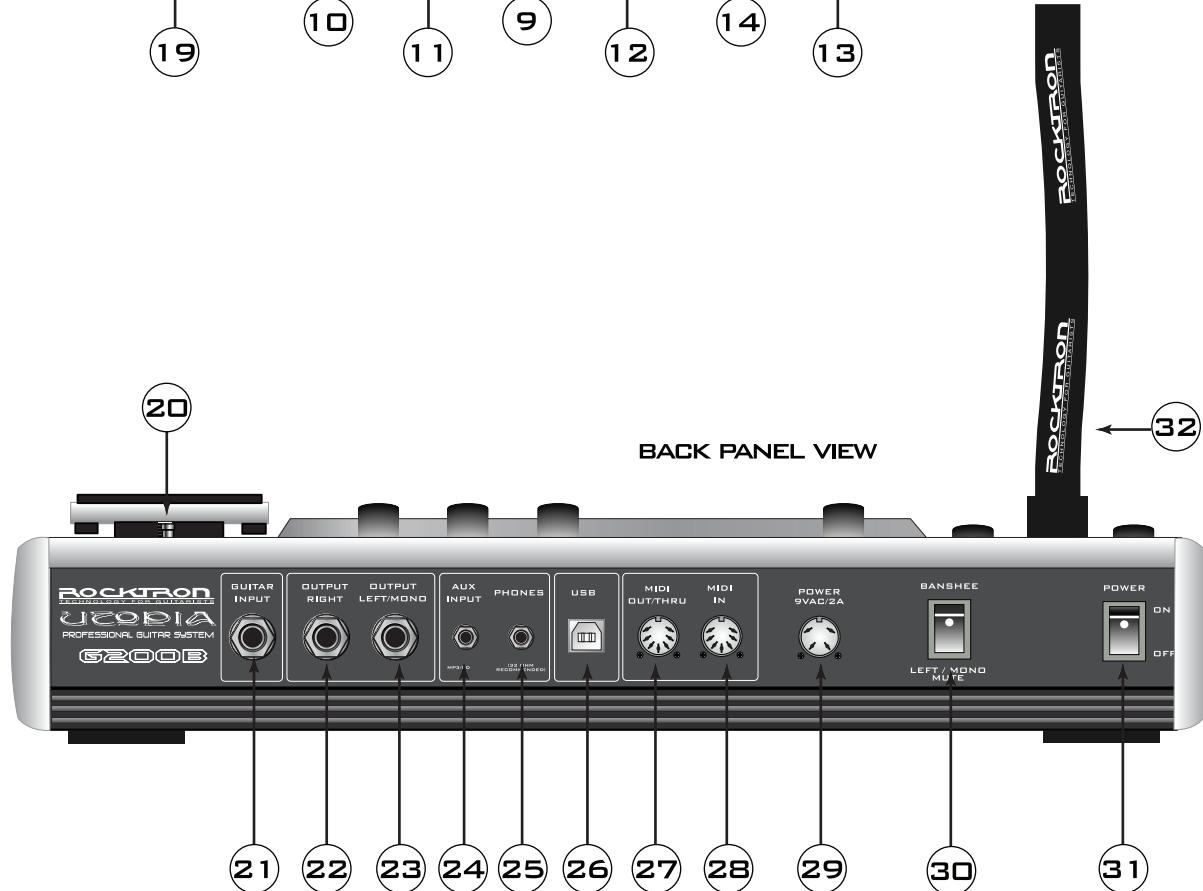
- STEP 1 Turn ON the UTOPIA G200B.
- STEP 2 Select your desired preset by pressing any button 1-3 to select presets. You may also do this by following STEP 6. NOTE - the G200B starts with preset number 1, preset 0 does not exist.
- STEP 3 Scroll through the different preset banks by pressing the UP button (Bank by 3). 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 3). 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 "2nd" switch, this will turn on a RED LED above the 2nd button. You can now turn On/Off functions within that preset using the buttons marked 1-3 (Effect On/Off, MUTE/TUNER and TAP). When in 2nd mode, the LEDs above the buttons 1 and 3 will light "yellow" and the MUTE/TUNER "red". Use the same switch marked "2nd" to cancel and exit the 2nd Function mode.
- STEP 12 Insert the included Banshee Talkbox Tube into this hole. Run the tube up the mic stand (not included). Using the included velco strap attach the other end of the tube to your microphone (not included).
- STEP 13 Use these knobs to make adjustments to the Gain and Tone of the talkbox effect and to determine which output the will be "active" when the talkbox is on.
- STEP 14 Use this switch to turn on and off the talkbox effect.
- STEP 15 Plug your guitar into this jack
- STEP 16 Using a standard guitar cable go from this jack to the input of your amp.

### 3. UTOPIA G200B Top and Back Panels

VIEW FROM TOP



BACK PANEL VIEW



### 3. UTOPIA G200B 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 G200B. 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 G200B'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 G200B 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 G200B preset bank has 3 presets in it (note there is no Zero (0) preset or Preset 129)

Bank 00 - Presets 1-3
Bank 01 - Presets 4-6
Bank 02 - Presets 7-9
Bank 03 - Presets 10-12
Bank 04 - Presets 13-15
Bank 05 - Presets 16-18
Bank 06 - Presets 19-21

Bank 07- Presets 22-24
Bank 08 - Presets 25-27
Bank 09 - Presets 28-30
Bank 10 - Presets 31-33
Bank 11 - Presets 34-36
Bank 12 - Presets 37-39
and so on.....

### **3. UTOPIA G200B 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 1-3 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 1**

This button allows you to select presets 1, 4, 7, 10, 13, 16, 19, 22, 25, 28, etc.. When you are in Bank 01 this button allows you to select preset 4. When you are in Bank 02 this button allows you to select preset 7 and so on. Note that there is no 0 (zero) preset. When in "2nd" mode, this button is used to turn On/Off the EFFECT that has been assigned to the preset selected.

#### **12 PRESET button 2**

This button allows you to select presets 2, 5, 8, 11, 14, 17, 20, 23, 26, 29, etc. 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 5 and so on. When in "2nd" mode, this button is used to turn On/Off the MUTE/TUNER Function. This will mute the output of the G200B and allow you to tune in silence.

#### **13 PRESET button 3**

This button allows you to select presets 3, 6, 9, 12, 15, 18, 21, 24, 30, etc. 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 6 and so on. When in "2nd" mode, this button is used to activate the TAP function and set the DELAY Rate by tapping the button at the desired rate.

#### **14 2nd Button**

This button allows you to enter the 2nd Function Mode. In the 2nd Function Mode you can use button 1 (EFFECT ON/OFF) to turn on and off a pre-assigned effect within the preset. You can also access the MUTE/TUNER function using button 2 and set the delay rate within a preset using the TAP button (button 3). To Exit 2nd Function mode, press the 2nd Button.

#### **15 BANSHEE TALKBOX GAIN Control**

When the Banshee Talkbox is "on" use this control to adjust the amount of preamp GAIN or distortion added to the sound that is traveling up the talkbox tube.

#### **16 BANSHEE TALKBOX TONE Control**

When the Banshee Talkbox is "on" use this control to adjust the overall TONE or equalization of the sound that is traveling up the talkbox tube.

#### **17 BANSHEE TALKBOX TUBE Hole**

Insert the talkbox tube into this opening. This opening sits directly above the internal driver and will direct the sound up the tube.

### **3. UTOPIA G200B Top and Back Panels....continued.....**

#### **18 BANSHEE TALKBOX LEFT/MONO OUTPUT Control**

Determines the amount of attenuation that may be applied to the LEFT/MONO output signal sent to your amplifier when using the Banshee and your amplifier's live sound together at the same time.

#### **19 BANSHEE TALKBOX ON/OFF Footswitch**

This Footswitch turns the talkbox effect ON and OFF. The LED above the switch will be lit when it is ON and not lit, when OFF.

#### **20 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.

#### **21 GUITAR INPUT jack**

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

#### **22 OUTPUT RIGHT jack**

This 1/4" jack provides the right output of the UTOPIA G200B for use in stereo situations, such as direct recording, plugging into a PA system, two Guitar amplifiers, etc.

#### **23 OUTPUT LEFT/MONO jack**

This 1/4" jack provides the left output of the UTOPIA G200B. 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.

#### **24 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.

#### **25 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 G200B. The SPEAKER Simulator setting used in each preset may be modified per preset while in this mode. See page 22 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.

#### **26 USB jack**

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

### **3. UTOPIA G200B Top and Back Panels....continued.....**

#### **27 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.

#### **28 MIDI IN jack**

This \*7-pin DIN connector receives MIDI information from the device which is transmitting the MIDI commands for the G200B to execute.

#### **29 POWER jack**

This 4-pin DIN connector accepts power from the 9V/AC adaptor supplied with the G200B.

#### **30 BANSHEE LEFT/MONO MUTE Switch**

This switch determines whether the LEFT/MONO output sent to your amplifier is ON or OFF only when the Banshee is being used.

#### **31 POWER Switch**

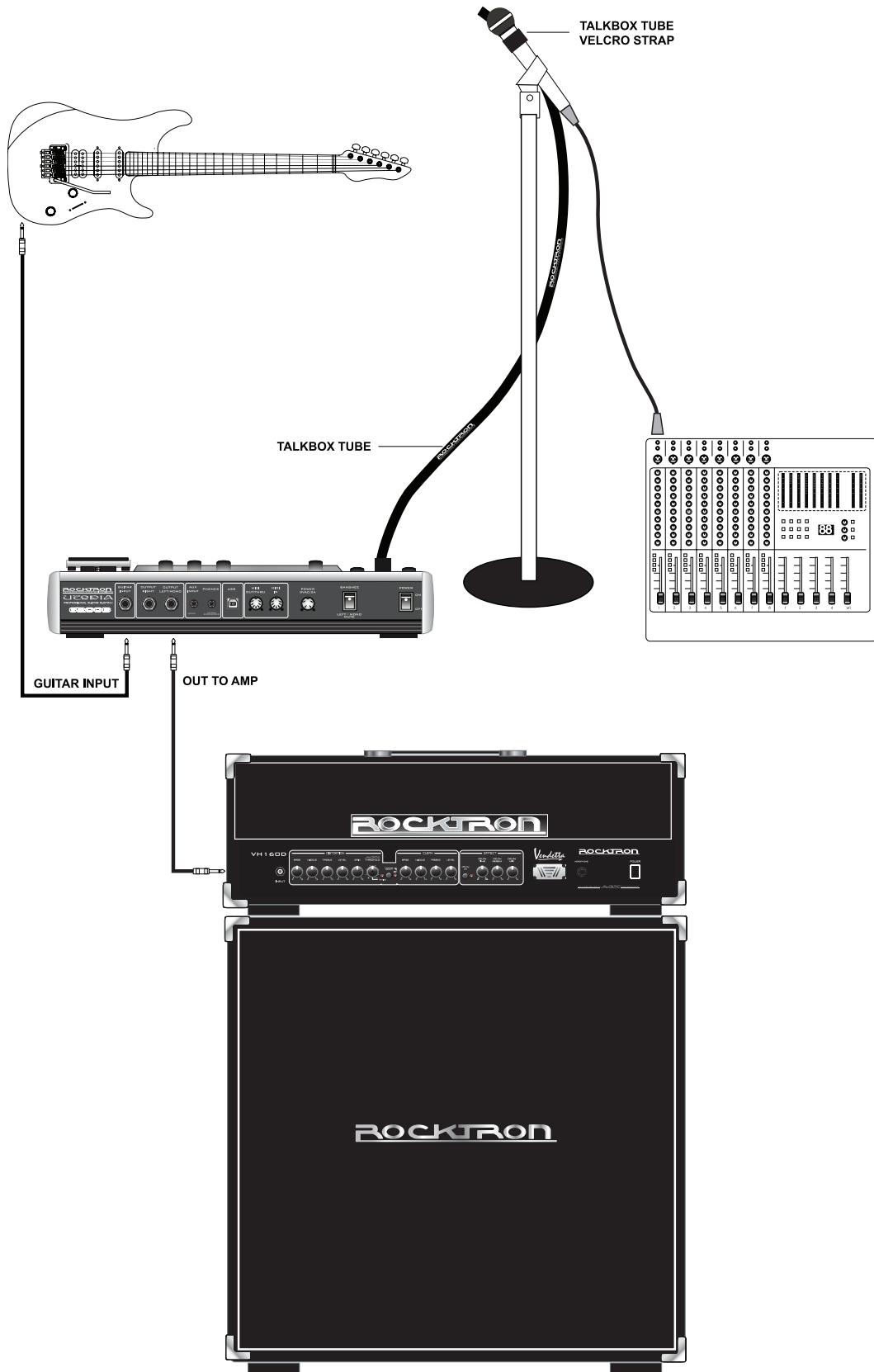
Use this switch to turn the UTOPIA G200B On and Off.

#### **32 BANSHEE TALKBOX Tube**

The tube inserts in the hole in the top of the G200B. Then when "ON" the sound from the internal driver is directed up the tube to the user's mouth. Follow all precautions stated at the beginning of this manual.

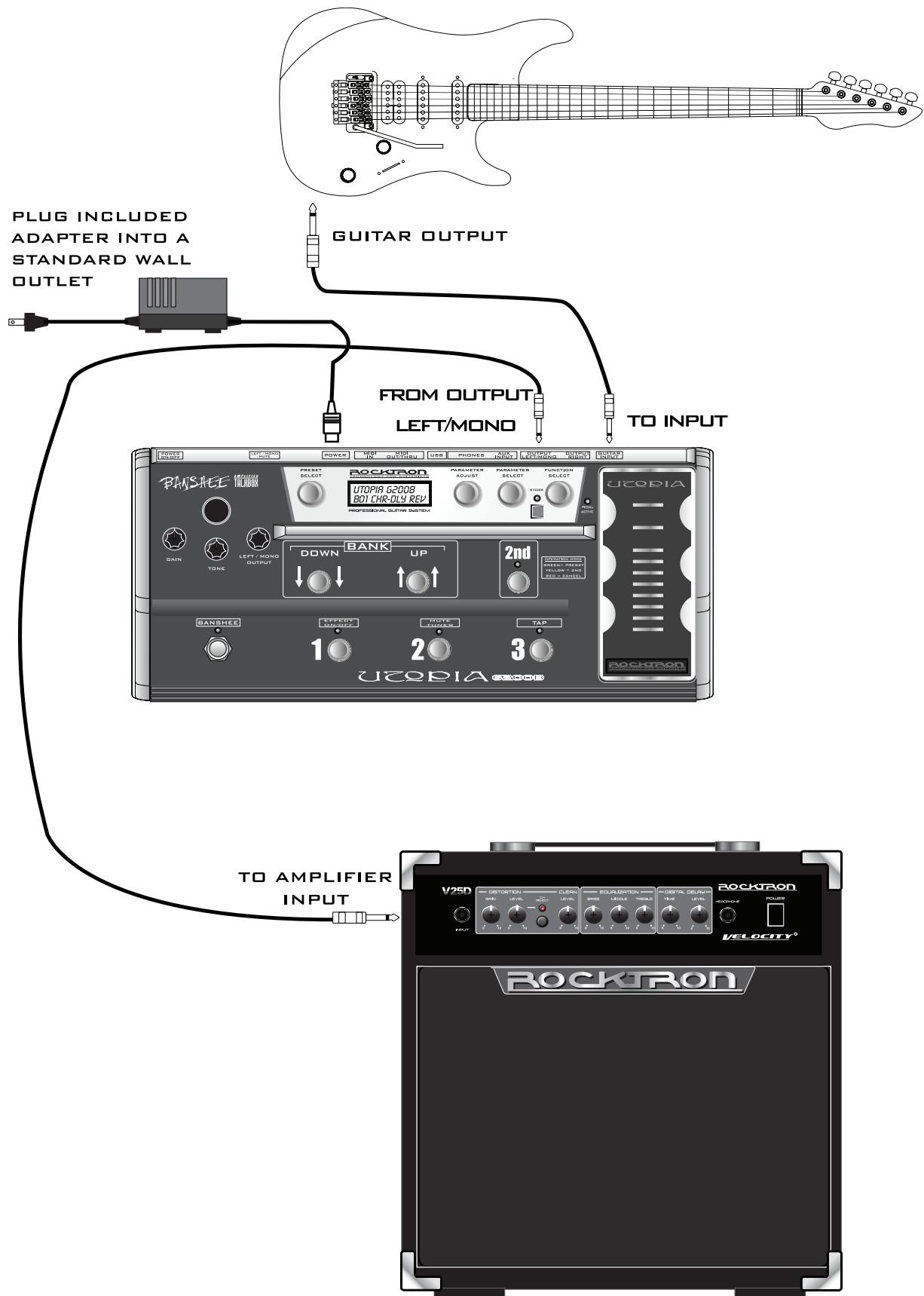
# 4. Connections

## Standard Connection with a Guitar Amplifier



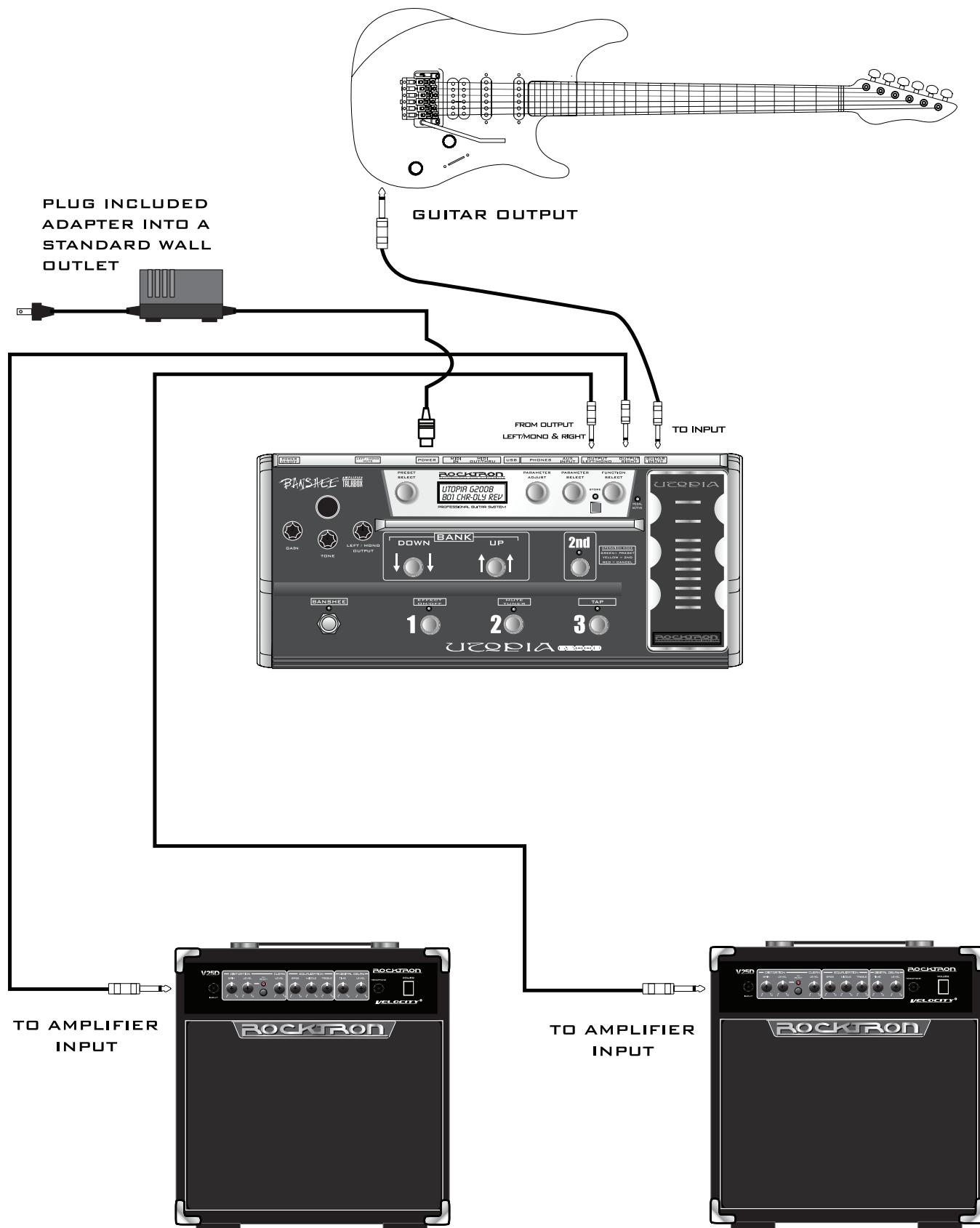
#### 4. Connections....continued....

### Standard Connection with a Guitar Amplifier without Banshee being used.



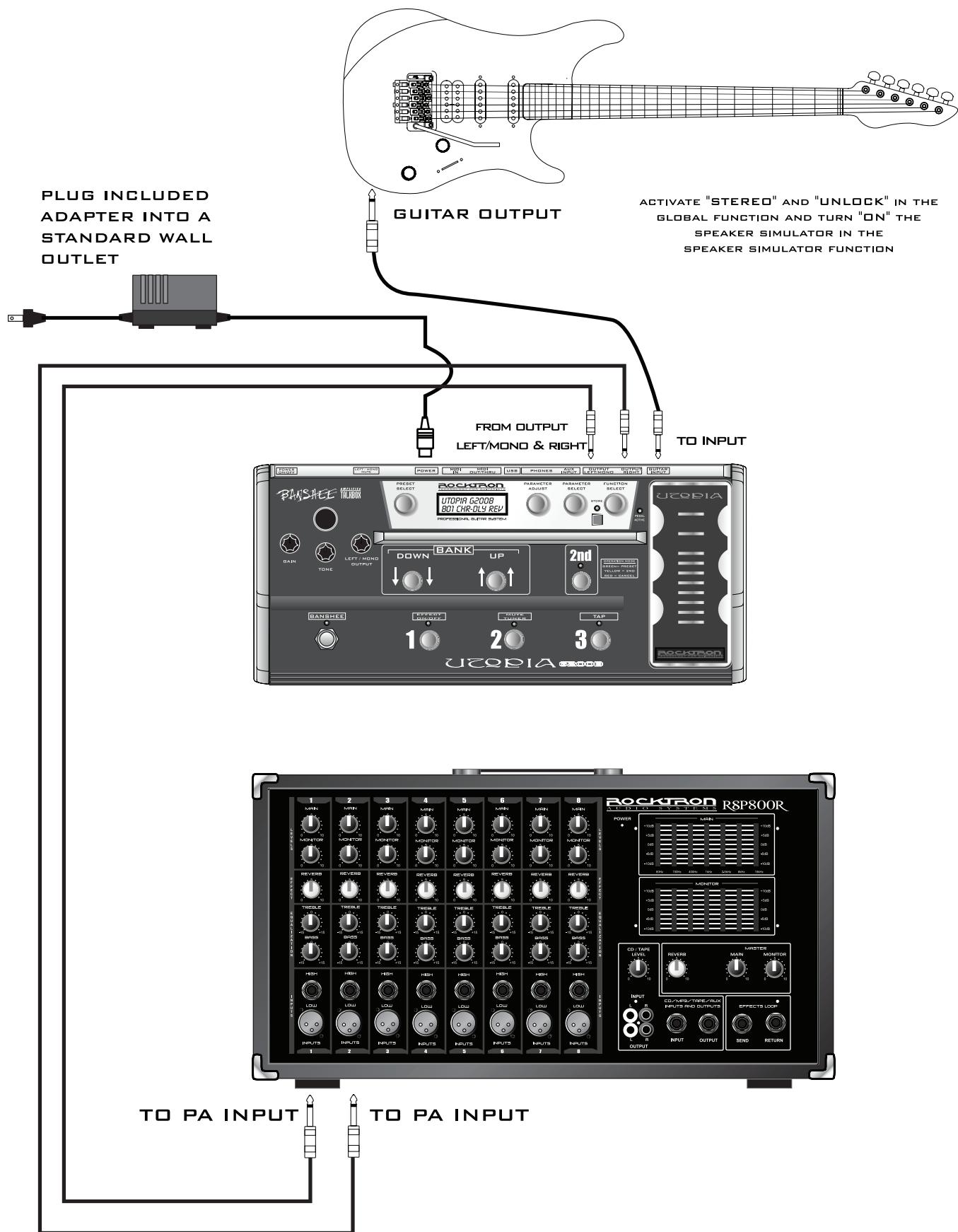
#### 4. Connections....continued.....

### Connection in Stereo to Two Guitar Amplifiers.



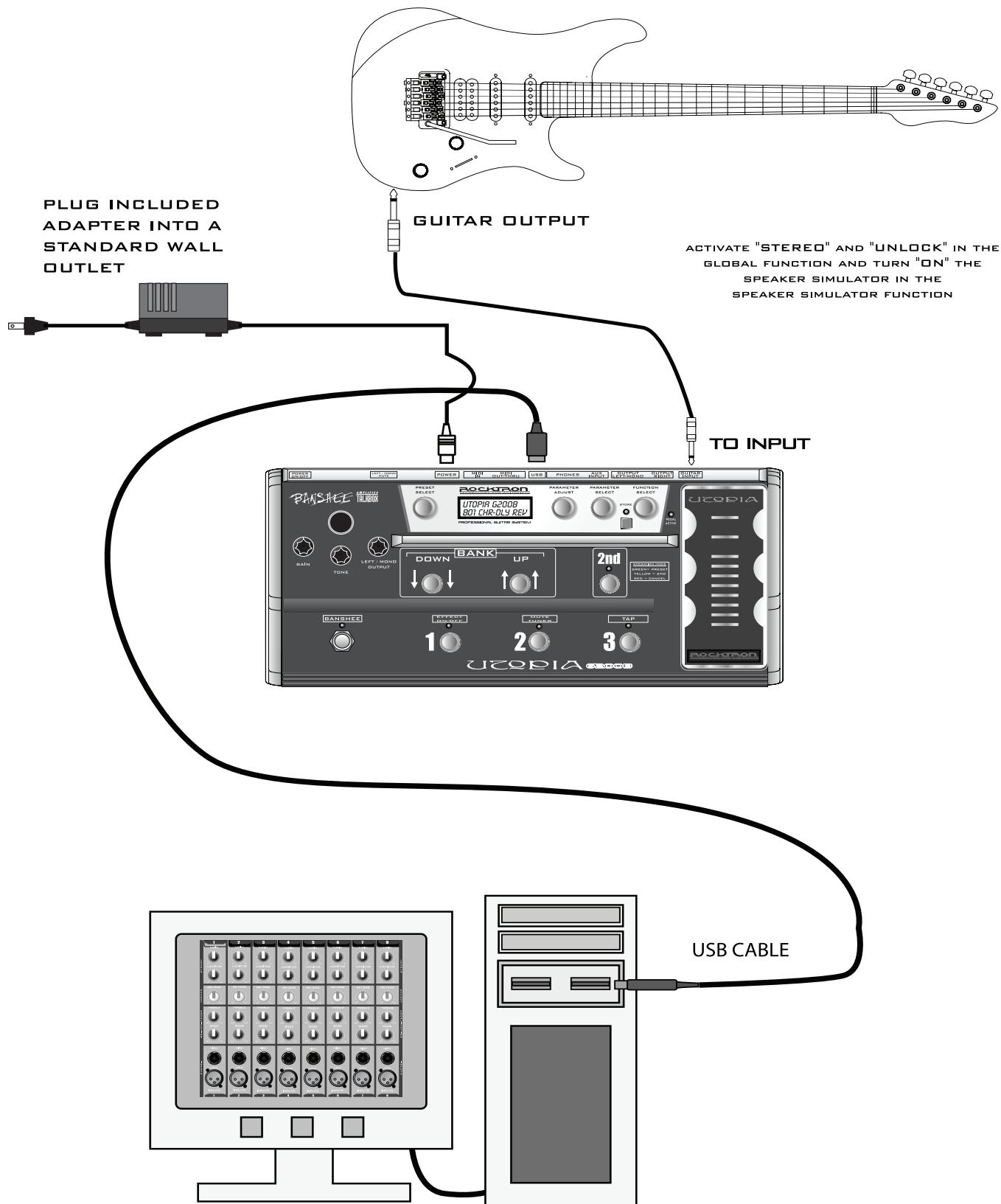
## 4. Connections....continued....

### Connection to a PA System



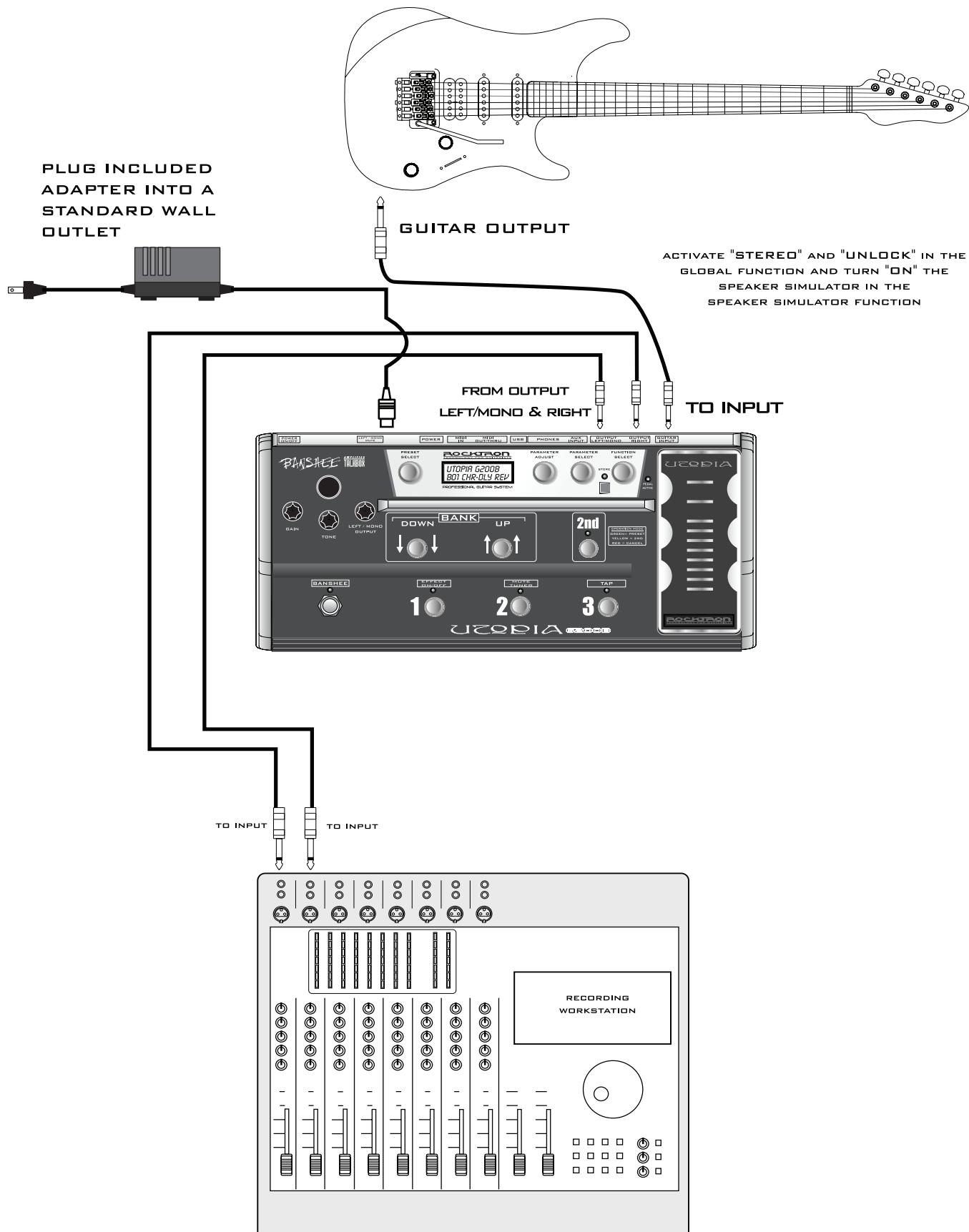
#### 4. Connections....continued....

### Connection to a Computer



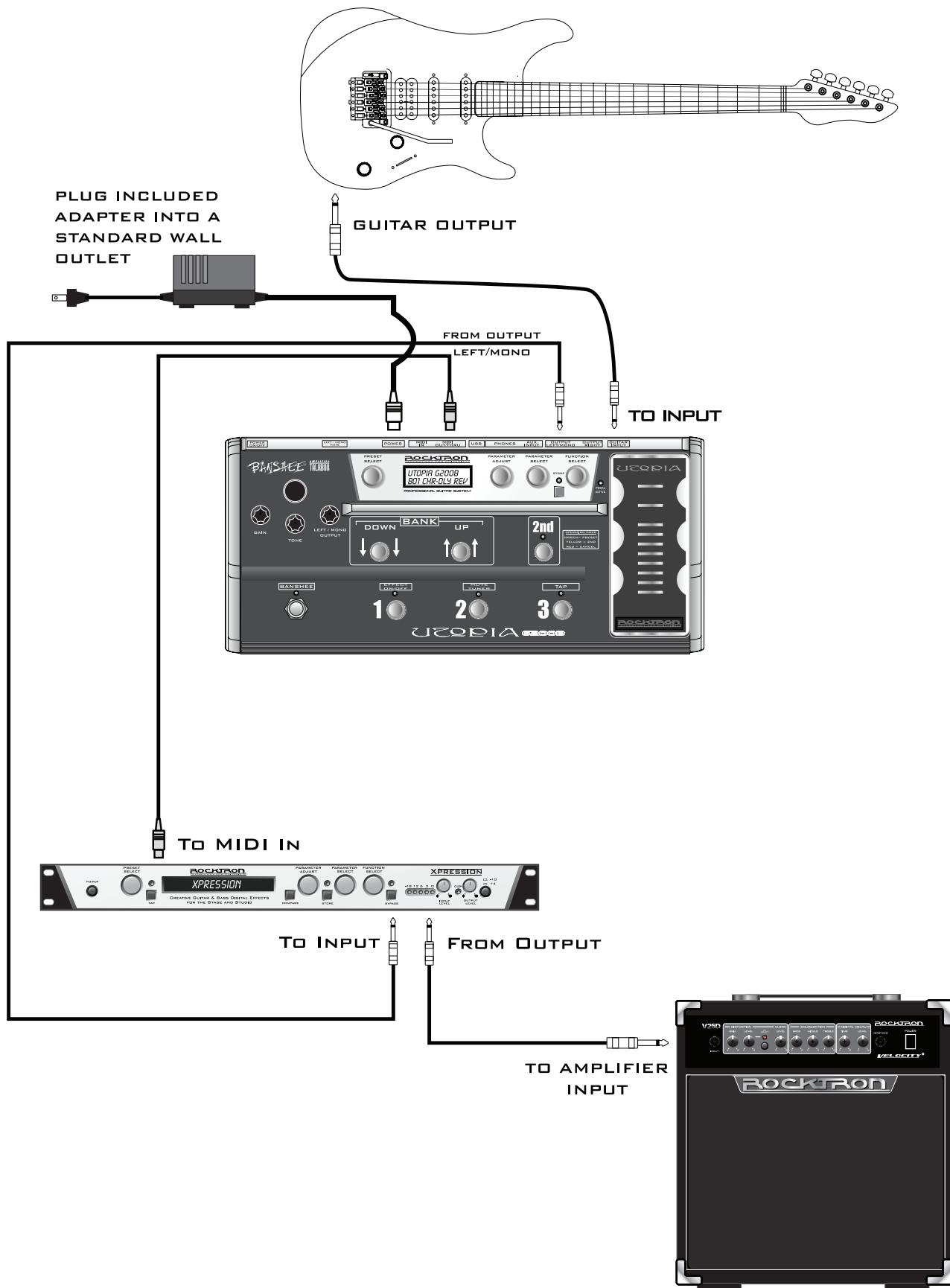
#### 4. Connections....continued.....

## Connection to a Recording Workstation



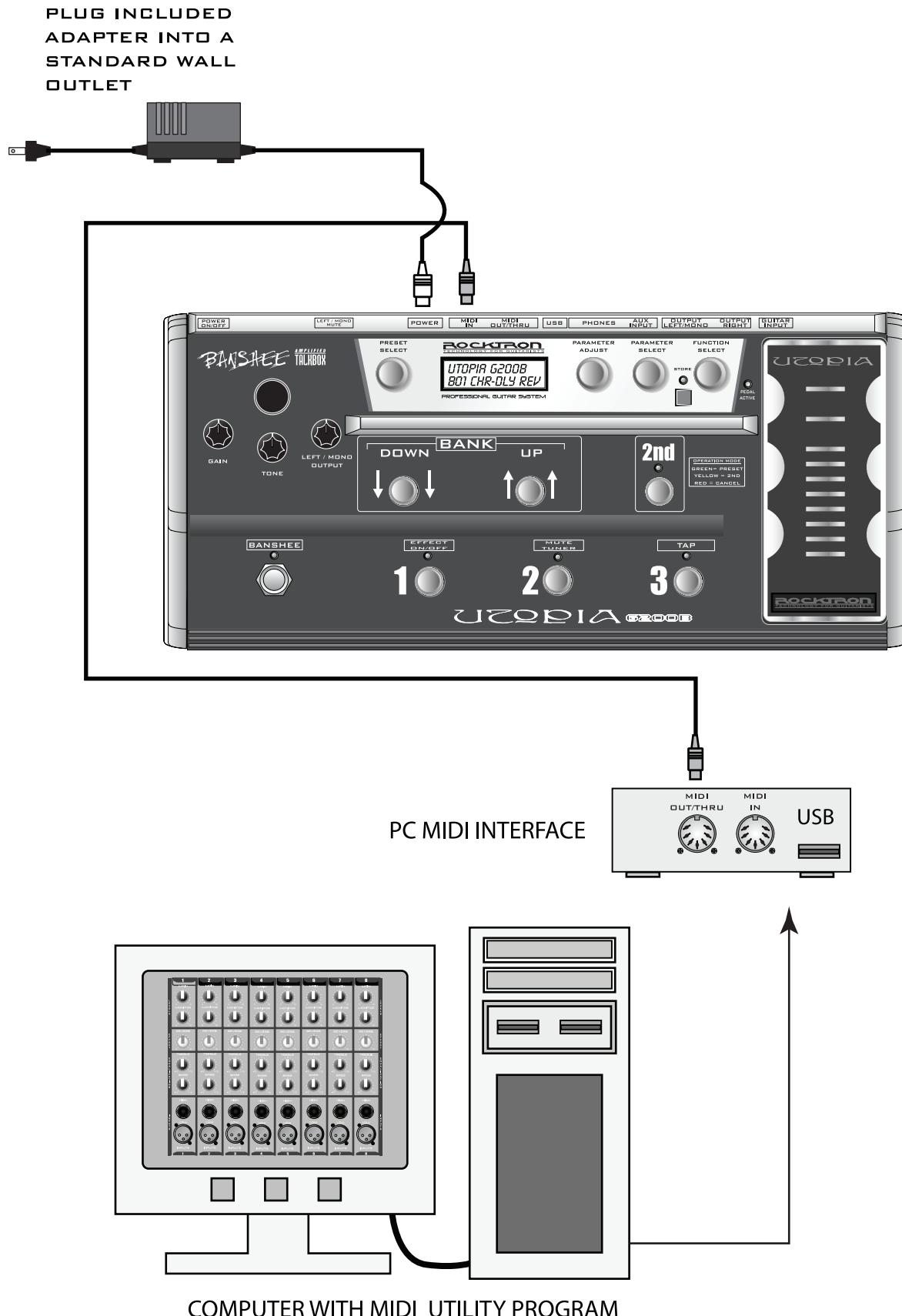
#### 4. Connections....continued.....

### Connection Using an Outboard Effect and MIDI



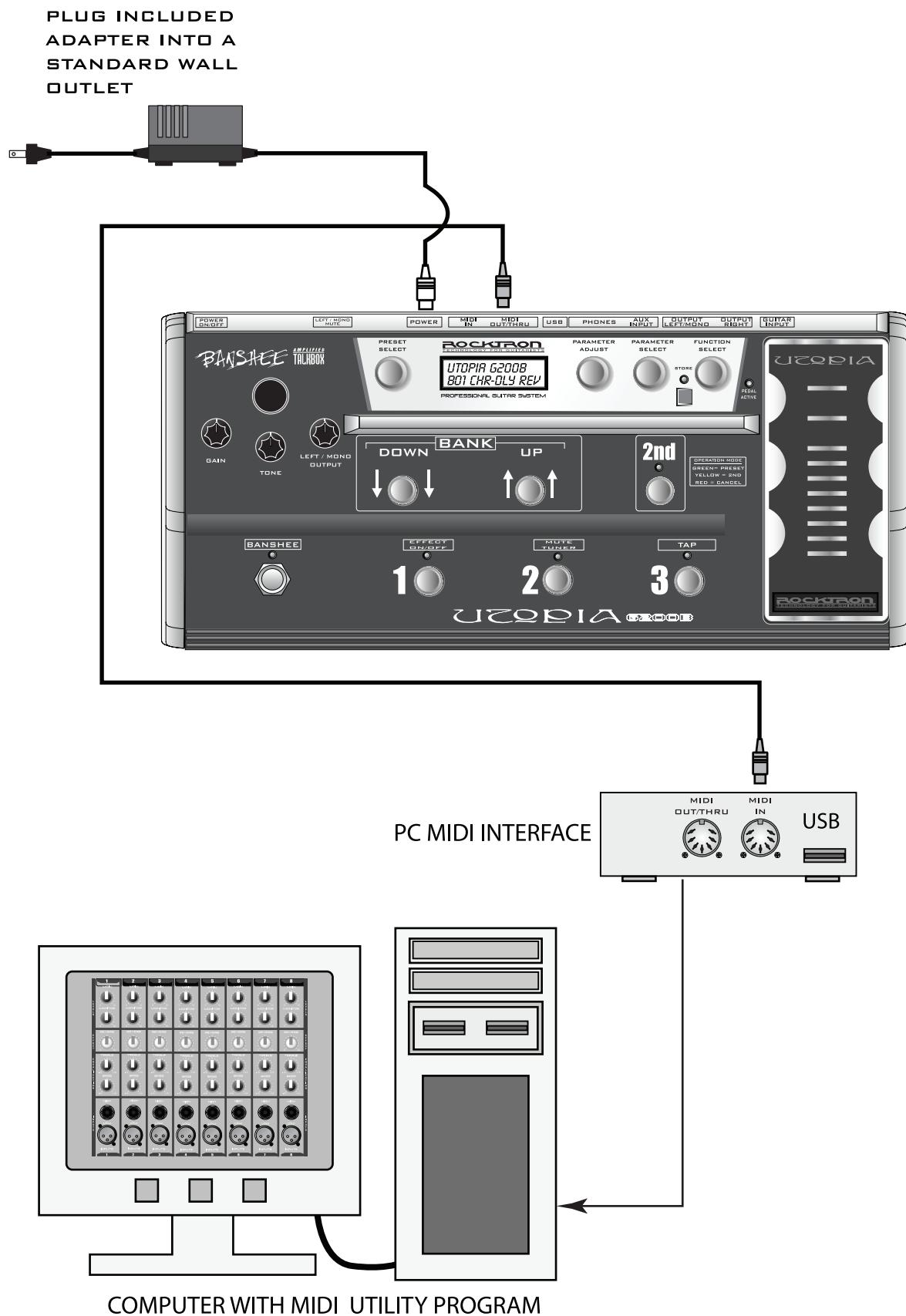
#### 4. Connections....continued.....

## Connection for MIDI IN from a Computer with MIDI Utility Program



#### 4. Connections....continued....

## Connection for MIDI OUT to Computer with MIDI Utility Program



# 5. Operating Format

The G200B 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. The Banshee Talkbox is available on ALL presets by turning it ON/OFF via the Banshee Footswitch.

Each preset has the following effects available at all times:

Compressor

Wah Wah

Phaser

Preamp

HUSH

Speaker Simulator

One Modulation Effect ( Chorus, Flanger, Tremolo or Pitch Shift)

Delay

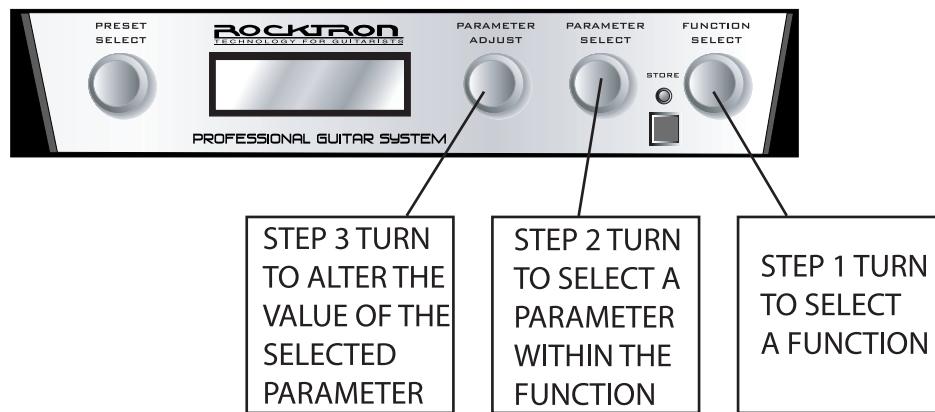
Reverb

Banshee Talkbox can be turned On or Off at anytime via the "BANSHEE" Switch.

# 6. UTOPIA G200B Functions and Parameter Descriptions

Each UTOPIA G200B 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 G200B 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 G200B"**.

## 6. GLOBAL Function

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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 G200B 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:*

<b>VOLUME</b>	The VOLUME parameter determines the overall signal level of the current preset.
<b>LEFT OUT LVL</b>	The LEFT OUT LEVEL parameter allows you alter the level of the left channel output of the current preset independent of the right channel.
<b>RIGHT OUT LVL</b>	The RIGHT OUT LEVEL parameter allows you alter the level of the right channel output of the current preset independent of the left channel.
<b>MIX DIR/EFF</b>	The DIR/EFF MIX parameter is used to define the ratio of direct signal level to effect (Chorus, Flange, Pitch Shift) signal level.
<b>DIR PAN</b>	The DIRECT PAN parameter allows you to pan the direct signal to the left or right.
<b>DELAY LVL</b>	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.
<b>REVERB LVL</b>	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:*

<b>CHANNEL</b>	The CHANNEL parameter chooses one of the five (5) PREAMP types: CLEAN, TEXAS, BRITISH, MEGA & Scorch
<b>GAIN</b>	The GAIN parameter determines the gain value in the distortion stage.

## 6. PREAMP Function continued.....

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<b>VARIAC ADJUST</b>	The VARIAC ADJUST parameter adjusts the level at which the preamp stage in the UTOPIA G200B 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.
<b>BASS</b>	The BASS parameter adjusts the amount of low frequency information at the output of each preset.
<b>MID</b>	The MID parameter adjusts the amount of mid frequency information at the output of each preset.
<b>TREBLE</b>	The TREBLE parameter adjusts the amount of high frequency information at the output of each preset.
<b>PRESENCE</b>	The PRESENCE parameter also adjusts the amount of high frequency information at the output of each preset.
<b>BRIGHT</b>	The BRIGHT parameter is displayed only when channel 1 (Clean) is active. The options you have are IN or OUT.
<b>SCOOP</b>	The SCOOP parameter is displayed only when the MEGA and SCORCH channels are active, and provides a fixed scoop of the mid frequencies.
<b>MASTER</b>	The MASTER parameter determines the overall signal level coming out of the preamp section.
<b>SYMMETRY</b>	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.
<b>POLARITY</b>	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.
<b>DX-FILTER</b>	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.

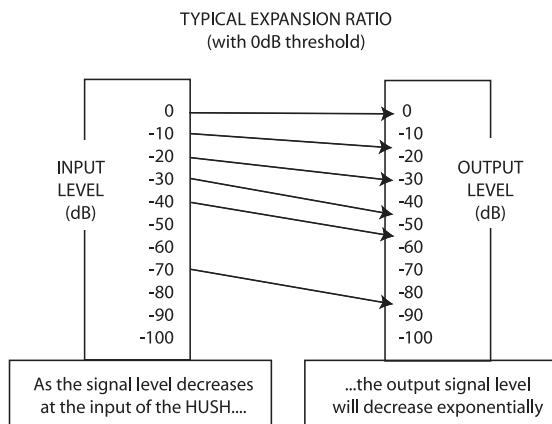
## 6. HUSH® Function

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 G200B, 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 G200B 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

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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 G200B 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:

<b>SPKR SIM</b>	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.
<b>SPKR TYPE</b>	The SPEAKER TYPE parameter determines the type of speaker to be simulated. 15", 12", 10", 8" and full range speakers are available.
<b>MIC POSITION</b>	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.
<b>REACTANCE</b>	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

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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:*

<b>COMPRESSOR</b>	The COMPRESSOR IN/OUT parameter determines whether the compressor is active for the current preset.
<b>COMP THRESH</b>	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.
<b>COMP ATTACK</b>	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).
<b>COMP RELEASE</b>	The COMPRESSOR RELEASE parameter determines the speed in which compression will cease after the input signal has dropped below the threshold level.

## 6. WAH-WAH Function

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

The UTOPIA G200B 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 pedal. See section called "PEDAL CONTROLLERS" for more details.

## 6. PHASER Function

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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:

<b>PHASER</b>	The PHASER IN/OUT parameter determines whether the Phaser is active for the current preset.
<b>MIX DIR/EFF</b>	The DIR/EFF MIX parameter is used to define the ratio of direct signal level to PHASER signal level.
<b>DEPTH</b>	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.
<b>P-RATE</b>	The RATE parameter determines the speed at which the phase shifted signal is modulated.
<b>RESONANCE</b>	The RESONANCE parameter adds feedback to the Phaser so that it has a more pronounced effect.
<b>STAGES</b>	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

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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 G200B 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

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

The Chorus effect in the UTOPIA G200B 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:

<b>CHORUS</b>	The CHORUS parameter determines whether the Chorus is active or bypassed for the current preset.
<b>LEVEL 1</b>	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.
<b>PAN 1</b>	PAN 1 parameter allows you to pan Voice 1 to the left or right channel.
<b>DEPTH 1</b>	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.
<b>RATE 1</b>	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.
<b>DELAY 1</b>	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.....

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<b>LEVEL 2</b>	The LEVEL 2 parameter determines the volume of Voice 2 in relation to Voice 1
<b>PAN 2</b>	PAN 2 parameter allows you to pan Voice 2 to the left or right channel.
<b>DEPTH 2</b>	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.
<b>RATE 2</b>	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.
<b>DELAY2</b>	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

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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:

<b>FLANGER</b>	The Flanger IN/OUT parameter determines whether the Flanger is active for the current preset.
<b>LEVEL 1</b>	The LEVEL 1 parameter determines the volume of Voice 1 relative to Voice 2.  <i>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.</i>
<b>PAN 1</b>	The PAN 1 parameter allows you to pan Voice 1 to the left or right channel.
<b>DEPTH 1</b>	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.
<b>RATE 1</b>	The RATE 1 parameter determines the speed at which Voice 1 is modulated.
<b>LEVEL 2</b>	The LEVEL 2 parameter determines the volume of Voice 2 relative to Voice 1.
<b>PAN 2</b>	The PAN 2 parameter allows you to pan Voice 2 to the left or right channel.
<b>DEPTH 2</b>	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.
<b>RATE 2</b>	The RATE 2 parameter determines the speed at which Voice 2 is modulated.
<b>REGEN</b>	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:

<b>PITCH SHIFT</b>	The PITCH SHIFT IN/OUT parameter determines whether the Pitch Shifter is active or bypassed for the current preset.
<b>LEVEL</b>	The LEVEL parameter determines the volume of the pitch shifted signal. The DIR/EFF MIX parameter in the Mixer function also affects this volume.
<b>PAN</b>	The PAN parameter allows you to pan the shifted signal to the left or right channel.
<b>PITCH</b>	The PITCH parameter selects what harmony note the UTOPIA G200B 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.
<b>FINE</b>	The FINE parameter allows for adjustment in 1-cent steps for fine adjustment of the harmony note.
<b>SPEED</b>	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
<b>+1200</b>	1 Octave
<b>+1100</b>	Major 7th
<b>+1000</b>	minor 7th
<b>+900</b>	Major 6th
<b>+800</b>	minor 6th
<b>+700</b>	perfect 5th
<b>+600</b>	diminished 5th
<b>+500</b>	perfect 4th
<b>+400</b>	Major 3rd
<b>+300</b>	minor 3rd
<b>+200</b>	Major 2nd
<b>+100</b>	minor 2nd
<b>0</b>	unison
<b>-100</b>	Major 7th
<b>-200</b>	minor 7th
<b>-300</b>	Major 6th
<b>-400</b>	minor 6th
<b>-500</b>	perfect 5th
<b>-600</b>	diminished 5th
<b>-700</b>	perfect 4th
<b>-800</b>	Major 3rd
<b>-900</b>	minor 3rd
<b>-1000</b>	Major 2nd
<b>-1100</b>	minor 2nd
<b>-1200</b>	1 octave
<b>-1300</b>	1 octave plus a Major 7th
<b>-1400</b>	1 octave plus a minor 7th
<b>-1500</b>	1 octave plus a Major 6th
<b>-1600</b>	1 octave plus a minor 6th
<b>-1700</b>	1 octave plus a perfect 5th
<b>-1800</b>	1 octave plus a diminished 5th
<b>-1900</b>	1 octave plus a perfect 4th
<b>-2000</b>	1 octave plus a Major 3rd
<b>-2100</b>	1 octave plus a minor 3rd
<b>-2200</b>	1 octave plus a Major 2nd
<b>-2300</b>	1 octave plus a minor 2nd
<b>-2400</b>	2 octaves

*Voices above the input signal*

*Equal to the input signal*

*Voices below the input signal*

**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 G200B 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:

<b>DELAY</b>	The DELAY parameter determines whether the Delay is active or muted for the current preset.
<b>MUTE TYPE</b>	<p>The MUTE TYPE parameter allows for muting the delay at its input (PRE), its output (POST) or BOTH.</p> <p>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.</p> <p>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.</p> <p>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.</p>
<b>DELAY LVL</b>	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.
<b>MIX</b>	<p>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).</p> <p>In configurations where there is no effect immediately preceding the delay, Source 1 and Source 2 will be the preamp output (direct) signal.</p>

## 6. DELAY Function Continued.....

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<b>SOURCE 2</b>	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).
<b>DLY HF DAMP</b>	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.
<b>OUT LEVEL 1</b>	The OUTPUT LEVEL 1 parameter determines the volume of Delay 1 relative to Delay 2.
<b>PAN 1</b>	The PAN 1 parameter allows you to pan the Delay 1 signal to the left or right channel.
<b>DLY TIME 1</b>	The DELAY TIME 1 parameter determines the length of time (in milliseconds) after the input signal that the Delay 1 signal will begin.
<b>REGEN 1</b>	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.
<b>OUT LEVEL 2</b>	The OUTPUT LEVEL 2 parameter determines the volume of Delay 2 relative to Delay 1.
<b>PAN 2</b>	The PAN 2 parameter allows you to pan the Delay 2 signal to the left or right channel.
<b>DLY TIME 2</b>	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.
<b>REGEN 2</b>	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

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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 3) 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:*

<b>DELAY 1</b>	Select Sixteen, Eighth, Triplet, Quarter, Half, Whole or NONE for Delay 1
<b>DELAY 2</b>	Select Sixteen, Eighth, Triplet, Quarter, Half, Whole or NONE for Delay 2

## 6. REVERB Function

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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:*

<b>REV INPUT</b>	The REVERB INPUT parameter determines whether the input to the Reverb section is ACTIVE (passing a signal) or MUTED (will not pass a signal).
<b>MIX DIR/DLY</b>	The MIX DIRECT/DELAY parameter is used to define the ratio of direct signal to delayed signal to be input to the reverb section.
<b>REVERB LVL</b>	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.
<b>REV DECAY</b>	The REVERB DECAY parameter determines the length of time that the reverb signal will sound before it has completely died out.
<b>REV HF DAMP</b>	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.

## 6. BANSHEE TALKBOX

The Banshee Talkbox is a self-contained talkbox effect with its own preamp and power amplifier for driving the internal horn driver. Unlike other Banshee Talkboxes in the Rocktron product range, the Utopia G200B talkbox makes use of the internal presets of the G200B. Different distortions and effects can be used with the talkbox to create new and different tones and sounds.

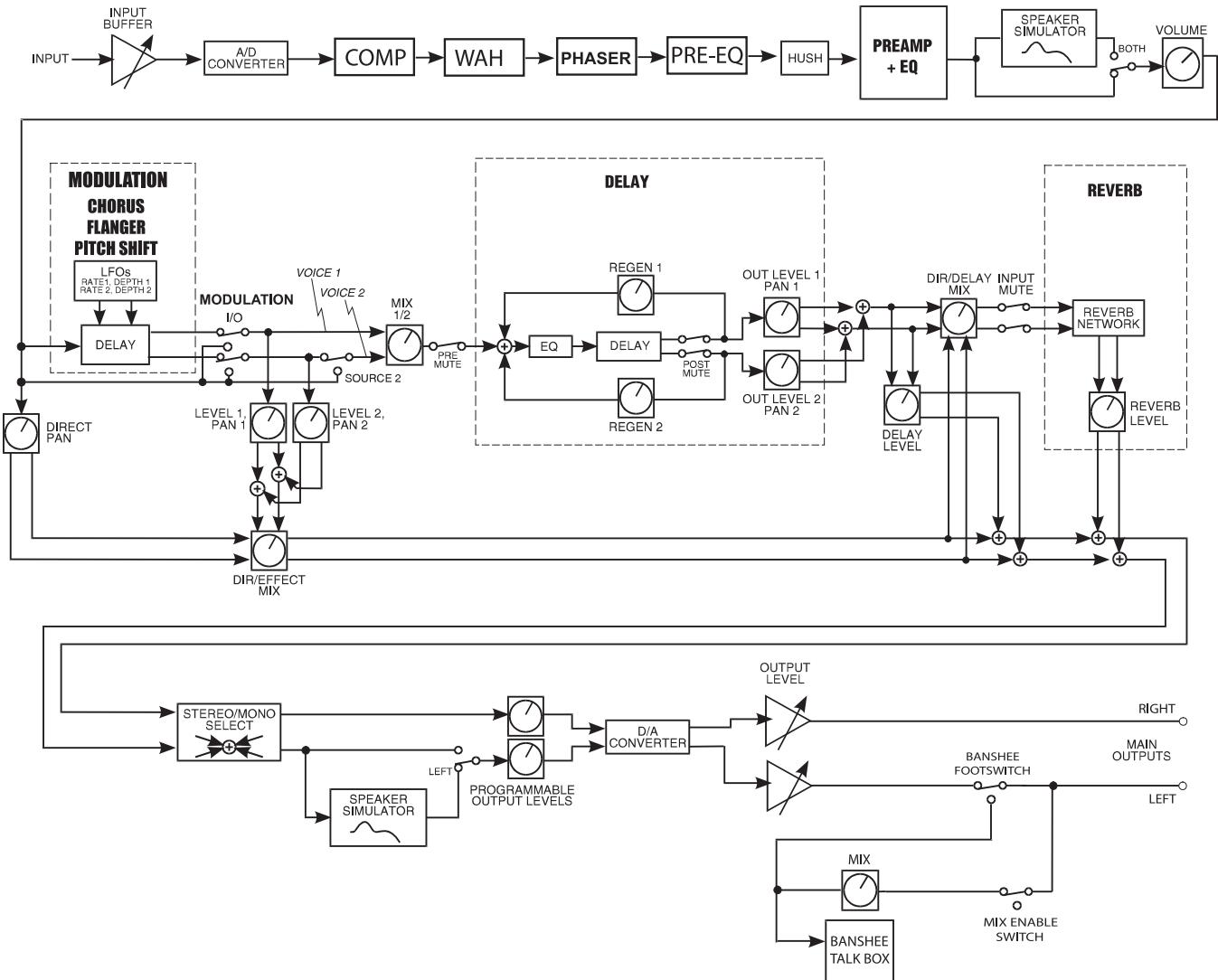
The Banshee has three controls and a switch that allow you have many different combinations of sounds depending on your need.

*The Banshee Talkbox controls and their functions are as follows:*

<b>GAIN</b>	This control determines the overall gain of the internal preamp. This will add that "talkbox" edge to the preset you have selected.
<b>TONE</b>	This control determines the overall TONE or equalization of the talkbox sound.
<b>LEFT/MONO OUTPUT</b>	<p>LEFT/MONO output knob = Determines the amount of attenuation that may be applied to the LEFT/MONO output signal sent to your amplifier when using the Banshee and your amplifier's live sound together at the same time.</p> <p>Using the LEFT/MONO output control provides added flexibility with regards to customizing the blend you hear on stage between your amps stage volume and the Banshee's physical output volume when both are desired.</p> <p>Turning the LEFT/MONO output knob CCW reduces your amplifiers stage volume. Turning the LEFT/MONO output control FULL CW brings you back to the original LEFT/MONO output level.</p> <p>Note: The LEFT/MONO output control only has an effect on the LEFT/MONO output signal when the BANSHEE is in use. When the Banshee is disengaged the LEFT/MONO output control will be bypassed and the LEFT/MONO output will return to its normal state.</p>
<b>LEFT/MONO MUTE SWITCH</b>	LEFT/MONO Mute switch = Determines whether the LEFT/MONO output sent to your amplifier is ON or OFF only when the Banshee is being used.
<b>"BANSHEE" SWITCH</b>	This switch allows you to turn "ON" and "OFF" the Banshee Talkbox at any time. The LED above the switch will be "LIT" when the Talkbox is "ON".

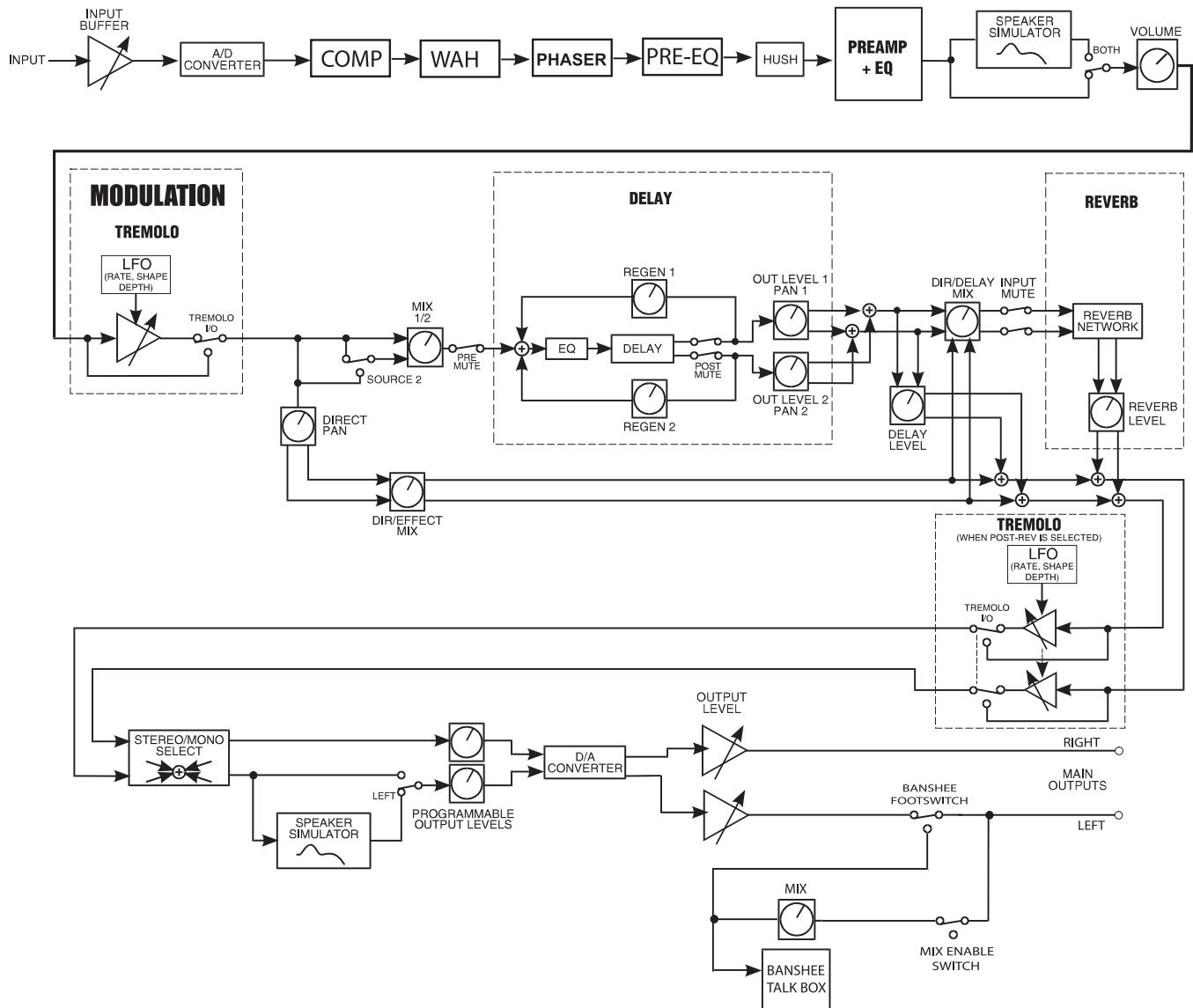
# 7. UTOPIA G200B Block Diagrams

WITH CHORUS, FLANGER AND PITCH SHIFT MODULATION EFFECTS



## 7 UTOPIA G200B 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) SPKR SIM (Speaker Simulator Lock) HUSH OFFSET MASTER VOLUME	Stereo, Mono Unlock, Lock Off, Lock L, Lock B -10(dB) to +30(dB) -40(dB) to +6(dB)
MIXER	VOLUME (Volume Level) LEFT OUT LVL (Left Channel Output Level) RIGHT OUT LVL (Right Channel Output Level) MIX (Direct/Effect Mix Level) DIR PAN (Direct Signal Panning) DELAY LVL (Delay Signal Level) REVERB LVL (Reverb Signal Level)	0 to 127 OFF to +4(dB) OFF to +4(dB) DIR <0 to 100> EFF L <0 to 100> R OFF to +4(dB) OFF to +4(dB)
PREAMP	CHANNEL GAIN (Gain Level) VARIAC ADJUST (Variac Level Adjustment) BASS (Bass Level) MID (Midband Level) TREBLE (Treble Level) PRESENCE (Presence Level) BRIGHT SCOOP MASTER SYMMETRY  POLARITY DX-FILTER	Clean, Texas, British, Mega, Scorch 0 to 10 -6(dB) to 0(dB) 0 to 10 0 to 10 0 to 10 0 to 10 0 to 10 In, Outt (Clean Channel Only) Out, In (Mega/Scorch Channels) 0 to 10 -28(dBu) to +6(dBu) default is 0.0(dBu) (not available on Clean) + or - (not available on Clean) 0 to 49 (not available on Clean)
HUSH	HUSH (Hush In/Out) EXP THRESH (Expander Threshold Level)	Out, In -90(dB) to -27(dB)
SPEAKER Simulator	SPKR SIM (Speaker Simulator Status) SPKR TYPE (Speaker Type) MIC POSITION REACTANCE (Reactance Level)	Off, Left, Both 15", 12", 10", 8", Full (Range) -15 to +15 -15(dB) to +15(dB)
COMPRESSOR	COMPRESSOR (Compressor In/Out Status) COMP THRESH (Compression Threshold) COMP ATTACK (Compression Attack)  COMP RELEASE (Compression Release)	Out, In -24(dB) to 0(dB) 1MS, 2MS, 4MS, 8MS, 16MS, 25MS, 50MS, 75MS .05S.to 2.0S
WAH-WAH	WAH-WAH (Wah-Wah In/Out Status) WAH FREQ (Wah Frequency)	Out, In 310Hz to 2.6kHz
PHASER	PHASER (Phaser In/Out Status) DIR/EFF MIX DEPTH (Amount of Modulation) P-RATE (Phaser Rate of Modulation) RESONANCE (Amount of Feedback) STAGES (Number of Stages)	Out, In DIR <0 to 100> EFF 0 to 100 0 to 254 0 to 100 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) LEVEL 1 (Voice 1 Level) PAN 1 (Voice 1 Panning) DEPTH 1 (Voice 1 Modulation Depth) RATE 1 (Voice 1 Modulation Rate) DELAY 1 (Voice 1 Delay Length) LEVEL 2 (Voice 2 Level) PAN 2 (Voice 2 Panning) DEPTH 2 (Voice 2 Modulation Depth) RATE 2 (Voice 2 Modulation Rate) DELAY 2 (Voice 2 Delay Length)	Out, In OFF to +4(dB) L <0 to 100> R 0 to 100 0 to 254 2ms to 40ms OFF to +4(dB) L <0 to 100> R 0 to 100 0 to 254 2ms to 40ms
FLANGER	FLANGER (Flanger In/Out Status) LEVEL 1 (Voice 1 Level) PAN 1 (Voice 1 Panning) DEPTH 1 (Voice 1 Modulation Depth) RATE 1 (Voice 1 Modulation Rate) LEVEL 2 (Voice 2 Level) PAN 2 (Voice 2 Panning) DEPTH 2 (Voice 2 Modulation Depth) RATE 2 (Voice 2 Modulation Rate) REGEN (Flanger Regeneration Level)	Out, In OFF to +4(dB) L <0 to 100> R 0 to 100 0 to 254 OFF to +4(dB) L <0 to 100> R 0 to 100 0 to 254 OFF to +4(dB)
TREMOLO	TREMOLO (Tremolo In/Out Status) LOCATION (Pre or Post Reverb Location) DEPTH (Modulation Depth) T-RATE (Tremolo Modulation Rate) SHAPE (Wave Shape)	Out, In Pre-Rev, Post-Rev 0 to 100 0 to 254 Triangle, Square
PITCH SHIFT	PITCH SHIFT (Pitch Shift In/Out Status) LEVEL (Pitch Shift Signal Level) PAN (Pitch Shift Signal Panning) PITCH (Pitch Shift in 20-Cent Steps) FINE (Pitch Shift in 1-Cent Steps) SPEED (Pitch Shift Signal Speed)	Out, In OFF to +4(dB) L <0 to 100> R -2400 to +1200 -20 to +20 Slow, Medium, Fast
DELAY	DELAY (Delay Status) MUTE TYPE (Mute Type Status) DELAY LVL (Delay Level) MIX (Source 1/Source 2 Mix Level) SOURCE 2 (Source 2 Select) DLY HF DAMP (Delay High Frequency Damping) OUT LEVEL 1 (Delay 1 Level) PAN 1 (Delay 1 Panning) DLY TIME1 (Delay 1 Length) REGEN 1 (Delay 1 Regeneration) OUT LEVEL 2 (Delay 2 Level) PAN 2 (Delay 2 Panning) DLY TIME2 (Delay 2 Length) REGEN 2 (Delay 2 Regeneration)	Muted, Active Pre, Post, Both OFF to +4(dB) S1 <0 to 100> S2 DIRECT, Voice 2 0 to 99 OFF to +4(dB) L <0 to 100> R 0 to 2000ms OFF to +4(dB) OFF to +4(dB) L <0 to 100> R 0 to 2000ms 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  DELAY 2	Sixteen, Eighth, Triplet, Quarter, Half, Whole, None  Sixteen, Eighth, Triplet, Quarter, Half, Whole, None
REVERB	REV INPUT (Reverb Input Status) MIX (Direct/Delay Mix Level) REVERB LVL (Reverb Signal Level) REV DECAY (Reverb Decay Length) REV HF DAMP (Reverb High Frequency Damping)	Muted, Active Dir <0 to 100> Dly OFF to +4(dB) 0 to 99 0 to 99
PEDAL CONTROLLERS	NUMB 1 PARA1  ULIM C1  LLIM C1  NUMB 2 PARA 2  ULIM C2  LLIM C2  NUMB 3 PARA 3  ULIM C3  LLIM C3	ADJ, IPED, IPSW, OFF Any parameters available in this configuration can be selected. Any range in PARA1's selection can be used. Any range in PARA1's selection can be used. ADJ, IPED, IPSW, OFF Any parameters available in this configuration can be selected. Any range in PARA2's selection can be used. Any range in PARA2's selection can be used. ADJ, IPED, IPSW, OFF Any parameters available in this configuration can be selected. Any range in PARA3's selection can be used. Any range in PARA3's selection can be used.
PEDAL STATUS	RUN STAT (Pedal Running Status On or Off) PEDAL VOLUME	OFF,ON 0 to 127
FOOTSWITCH MAPPING	EFX 1 TOGGLE	Bypass (Effects bypass), Channel Toggle (Clean, Texas, British, Mega, Scorch), Solo, Compressor, Modulation Effect (Chorus, Pitch Shift, Flanger, Tremolo) Delay, Reverb Input, TBypass (By passing all processing)
MIDI CHANNELS	RECEIVE TRANSMIT	1-16-OMNI, OFF (default is Omni) 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) ALL RESTORE (Restore all factory presets)	1 to 1, 2 to 2, 3 to 3, etc. Enter Number 22 - Use caution as this will over-write all presets!
VERSION NUMBER TITLE EDIT	XXXXXXXXXX	

# 8. Operating the UTOPIA G200B

As the BANSHEE TALKBOX is available on ALL presest via the BANSHEE switch, this section of the manual covers other aspects of the operation of the G200B.

## 8. Display Description

---

The LCD display on the Utopia G200B 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:

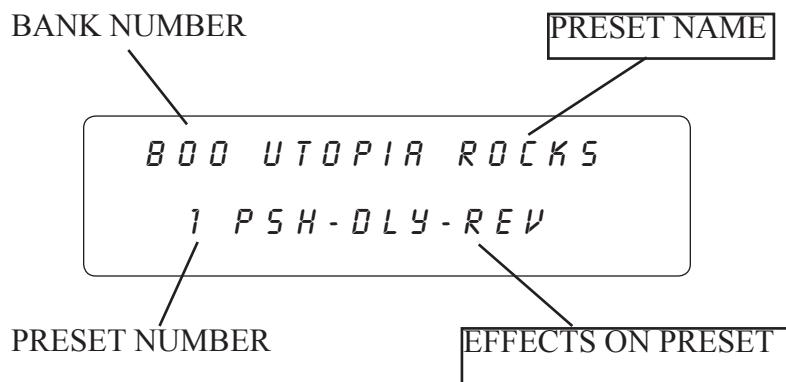
BANK - Displays the Preset Bank you have selected. - in the example below - B00

PRESET TITLE - This is the NAME of the preset - in the example below - UTOPIA ROCKS

Bottom line of display will show:

PRESET NUMBER - This is the number of the preset - in the example below - 1

EFFECTS USED IN PRESET - in the example below - Psh-Dly-Rev (Pitchshift -Delay-Reverb)



When in 2ND FUNCTION MODE the 2nd LED will be lit "RED"

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



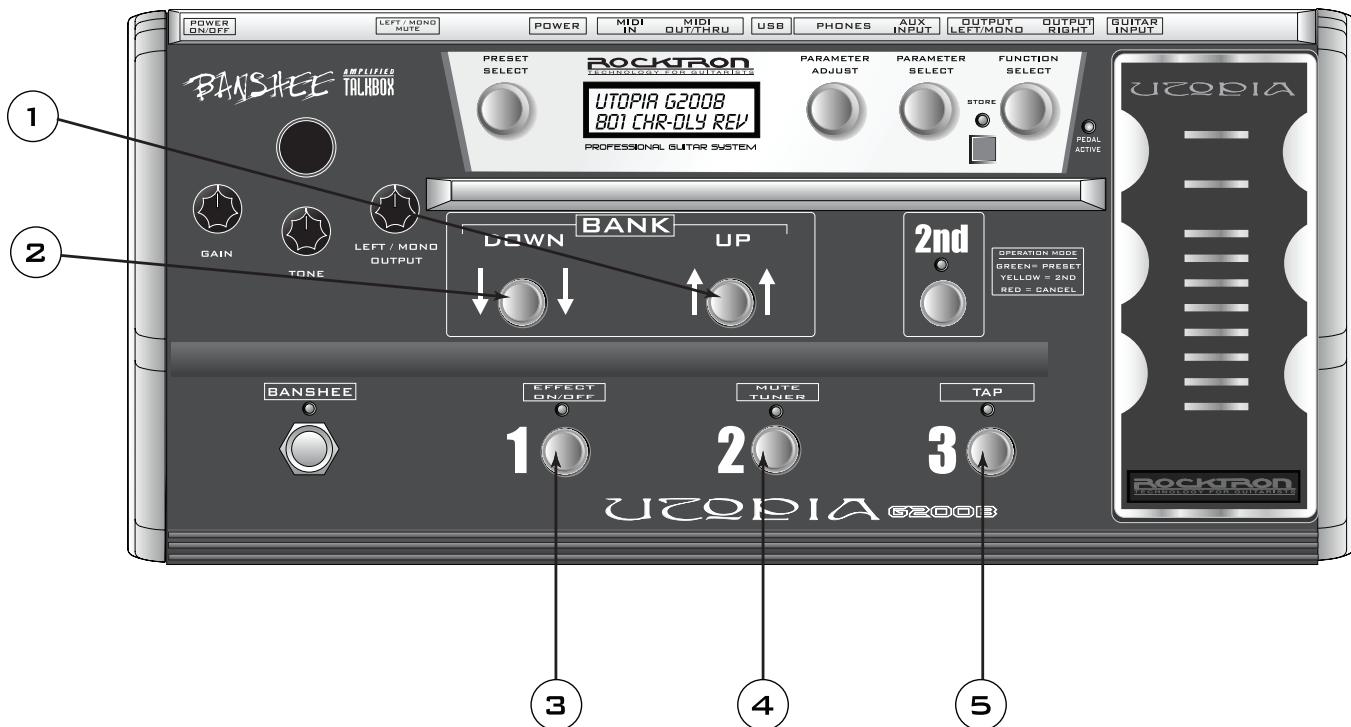
## 8. Selecting a preset:

There are two ways to select a preset on the UTOPIA G200B. 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 G200B 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 1-3 (see points 3-5 below). For example, if you want to select preset 29, use the bank up button until you reach bank B09 and then press button 2 - this is preset 29. To select preset 37, use the bank up button until you see B12 in the display and then press button 1 - this is preset 37 and it will appear in the window.

You will remain on the current preset until one of the preset buttons, marked 1-3 (points 3-5 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:**

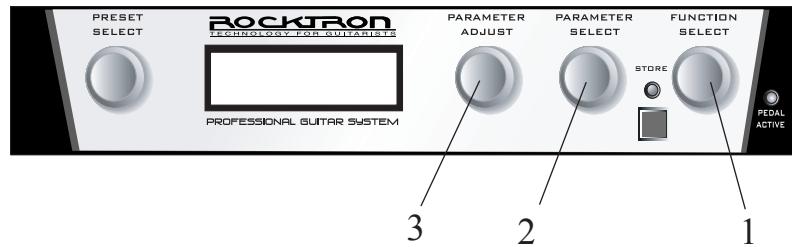
---

The Utopia G200B has 43 banks of 3 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 suit your needs. You can use it to set up the 3 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:

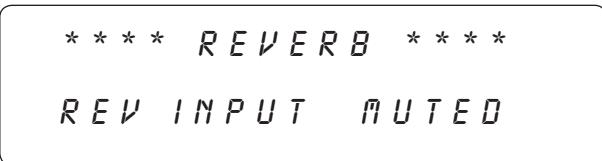
---

BANK	CONTAINS PRESET NUMBERS
B00	1, 2, 3
B01	4, 5, 6
B02	7, 8, 9
B03	10, 11, 12
B04	13, 14, 15
B05	16, 17, 18
B06	19, 20, 21
B07	22, 23, 24
B08	25, 26, 27
B09	28, 29, 30
B10	31, 32, 33
B11	34, 35, 36
B12	37, 38, 39
B13	40, 41, 42
B14	43, 44, 45
B15	46, 47, 48
B16	49, 50, 51
B17	52, 53, 54
B18	55, 56, 57
B19	58, 59, 60
B20	61, 62, 63
B21	64, 65, 66
B22	67, 68, 69
B23	70, 71, 72
B24	73, 74, 75
B25	76, 77, 78
B26	79, 80, 81
B27	82, 83, 84
B28	85, 86, 87
B29	88, 89, 90
B30	91, 92, 93
B31	94, 95, 96
B32	97, 98, 99
B33	100, 101, 102
B34	103, 104, 105
B35	106, 107, 108
B36	109, 110, 111
B37	112, 113, 114
B38	115, 116, 117
B39	118, 119, 120
B40	121, 122, 123
B41	124, 125, 126
B42	127, 128

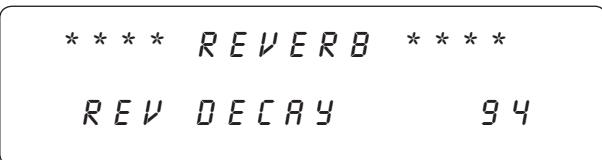
## 8. Changing preset parameters: \_\_\_\_\_



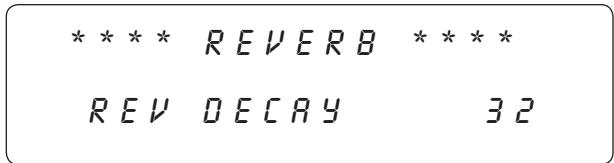
**Step 1** Turn the FUNCTION SELECT knob to select the function heading which contains the parameter(s) you wish to change.



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

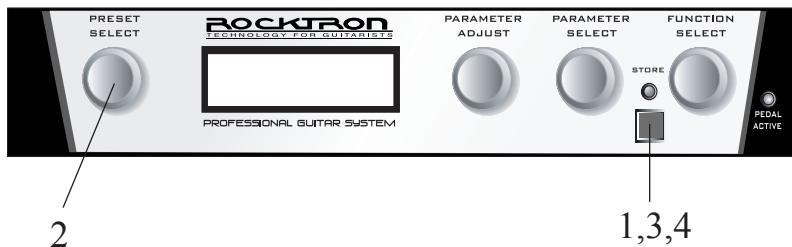


**Step 3** Turn the PARAMETER ADJUST knob to alter the parameter value.



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."

812 SWEET DREAM  
37 FLR-DLY-REV

812 SWEET DREAM  
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".

818 CHOKE IT!  
57 TRE-DLY-REV

818 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.)

818 CHOKE IT!  
STORED

818 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.



B18 SWEET DREAM  
57 FLR - DLY - REV

**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

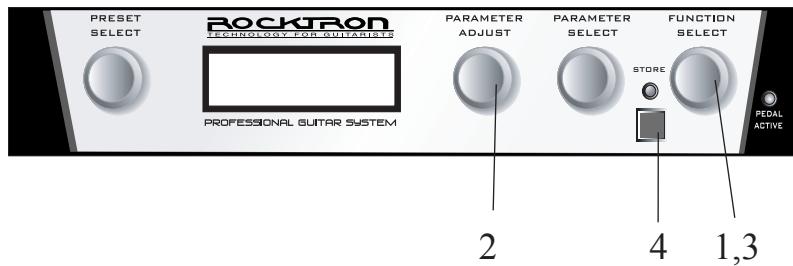
---

The Utopia G200B 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 "2nd" button. The LED above the 2nd Button will turn "RED". Once in the 2ND FUNCTION MODE you can turn on and off the assigned Effect, MUTE/TUNER and the TAP Delay function with the selected preset.
Here is a list of those effects that can be accessed within each preset in the 2ND FUNCTION MODE:	
BUTTON NUMBER	2ND FUNCTION
1	EFFECT ON/OFF - turns on or off the assigned effect to that footswitch, either Bypass, Toggle, Solo, Compressor, Modulation Effect, Delay, Reverb Input or Tru-Bypass (one must be set & stored in the Footswitch Mapping Function).  Bypass      Effect bypass - turns on or off all the effects and bypasses them completely.  Toggle      Channel Toggle - allows you to toggle between two different channels (for example, between Clean and MEGA)  SOLO      Solo Boost - allows a 4db boost in output, ideal to get a boost when soloing  Compressor      Turns on and off the Compressor within the preset.  MOD EFX      Turns whatever Modulation Effect (Chorus, Pitch Shift, Flanger, Tremolo) you have assigned on or off.  Delay      Turns on and off the Delay within the preset  Reverb Input      Turns on and off the Reverb (Active or Muted)  TBypass      Tru-Bypass - turns on and off the effects and preamp and allows the signal to pass through the G200B unaffected.
2	MUTE/TUNER - pressing this button will MUTE the output and turn on the built-in Tuner so that you can tune in silence.
3	TAP - this button allows you to set the delay rates by tapping this button at the tempo desired.
Exit 2nd Function	2ND - pressing the button again takes you OUT of 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.

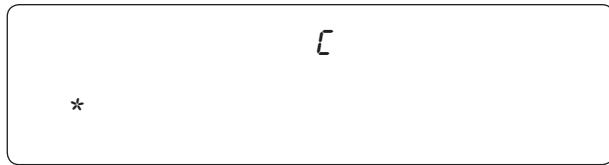
## 8. MUTE/Harmonic Tuner Function

---

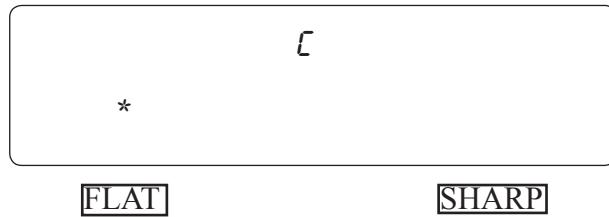
The Utopia G200B provides a built-in harmonic tuner which can be activated by pressing the 2nd button and then the MUTE/TUNER button number 2. This will MUTE the output of the G200B allowing you to tune in silence. Use 12th fret harmonics to tune.

**Step 1** Enter the tuner mode by pressing the 2nd button and then the MUTE/TUNER button number 2.

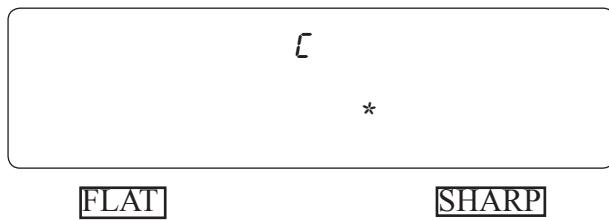
You will notice the MUTE/TUNER red LED is on and the tuner is active.



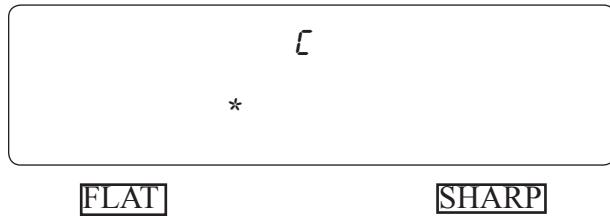
**Step 2** Pluck the harmonic at the 12th fret of the string you intend to tune. The G200B will detect the note and indicate its nearest even tempered pitch at the center of the display. If the note is slightly above or below any of the 12 even-tempered notes, a sharp or flat condition is indicated by an asterisk symbol in the bottom line of the display at either side of the displayed note as shown below:



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

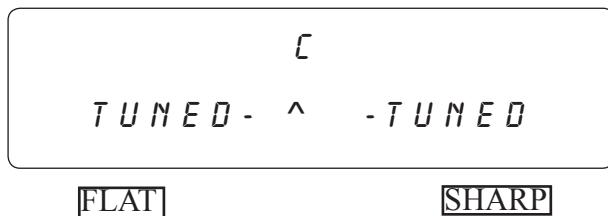


Here is a note that is slightly below C (i.e. slightly flat)



**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 2 again. You will return to the preset you were on. Note that the LED will be lit RED to let you know that is the button to use to exit the MUTE/TUNER mode.

## **8. USB Connection**

---

You can connect the Utopia 200 directly to a computer via a standard USB cable (not included) and using standard PC drivers. The USB in the G200B will pass audio and can be used to record directly into a computer based recording system and receive the audio back into the G200B. 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 G200B to adjust your signal level to the USB host.

## **8. MIDI IN**

---

The MIDI IN in the Utopia G200B will allow you to update your G200B 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 G200B 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 G200B will allow you to transmit and/or update your G200B 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 G200B.

## 8. MIDI CHANNELS - MIDI RECEIVE

---

The G200B can receive MIDI commands from other MIDI transmitting devices. In order for this function to operate properly, the G200B'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 G200B 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  
1 -TX-PC→ 127

ON, MAP, OFF DEFAULT = OFF  
[PROGRAM TRANSMIT MAP]

Note: The TRANSMIT CHANNEL must be assigned found in **MIDI CHANNELS** function so the G200B can send out MIDI MESSAGES.

The G200B 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 G200B will send PROGRAM CHANGES on a 1 to 1 basis.

If you recall PRESET 1 on the G200B it will send PROGRAM CHANGE 1 on the assigned TRANSMIT CHANNEL .

**MAP** When set to MAP the G200B 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 CHAGES 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 G200B.

### EXAMPLE:

G200B 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 G200B preset using the PARAMETER SELECT.

## 8. MIDI DUMP/LOAD

---

Any or all of the G200B's presets may be dumped to another G200B, 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 G200B, the dumped preset can be loaded into any preset location on the receiving unit.

Note: The G200B 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.

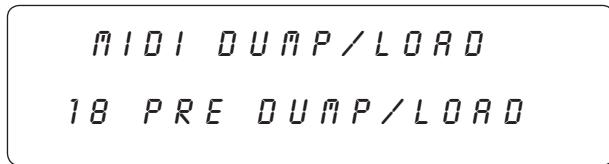
100ms after F7 [ optional ]

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 G200B to the MIDI IN of the receiving G200B. Consult MIDI Connection drawing for more information

**Step 2** If you are dumping a single preset to another G200B, the transmitting G200B must have that preset selected.

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



**Step 4** On the receiving G200B 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 G200B, press the STORE button to dump the preset. The transmitting G200B will display "DUMPED"



MIDI DUMP/LOAD  
DUMPED

**Step 6** To BULK DUMP all presets to another G200B 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



MIDI DUMP/LOAD  
BULK DUMP/LOAD

## 8. Pedal Controllers

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The "Pedal Controllers" function allows for specific UTOPIA G200B adjustable parameters to be mapped (or assigned) to three 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)

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 G200B's parameters. The default setting of this controller is mapped to MASTER VOLUME.

### **EXPRESSION PEDAL (IPED) - internal pedal**

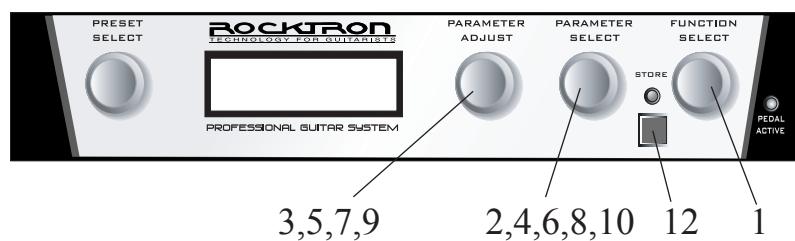
The IPED selection in the PEDAL CONTROLLERS section options lets you assign up to three different parameters that can be adjusted in real time by the built-in EXPRESSION PEDAL . Many people use this for wah, volume, pitchshift and other effects.

### **EXPRESSION PEDAL FOOTSWITCH (IPSW - internal pedal footswitch)**

The IPSW 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.

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.....

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



**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.



## 8. Pedal Controllers.....continued.....

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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 G200B 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.



## 8. Pedal Controllers.....continued.....

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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.

P E D A L   C O N T R O L E R S

N U M B 2

I P E D

**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.

B12 SWEET DREAM

STORE AT PRESET

B12 SWEET DREAM

37 FLR-DLY-REV

**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.

B12 SWEET DREAM

CANCEL

B12 SWEET DREAM

37 FLR-DLY-REV

## 8. PEDAL STATUS

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The PEDAL STATUS is for use with the built-in expression pedal. By setting the RUN STAT parameter to ON, the UTOPIA G200B 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:

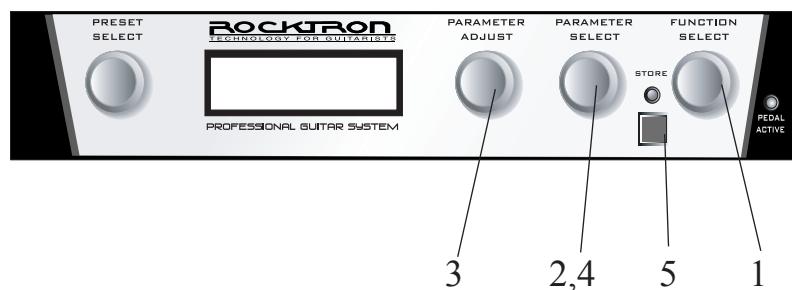
Example 1..... lets assume that you had RUN STAT turned ON and that the preset you are using and the preset you are switching to both have the expression Pedal Controllers assigned PEDAL VOLUME. If you were to reduce the volume of the current preset with the expression pedal and then changed to another 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 G200B 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.



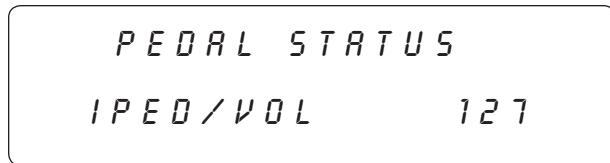
## 8. Pedal Status.....continued.....

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**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.

**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.

812 SWEET DREAM  
STORE AT PRESET

812 SWEET DREAM  
37 FLA-DLY-REV

**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.

812 SWEET DREAM  
CANCEL

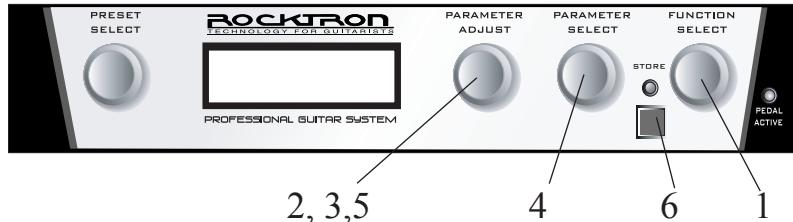
812 SWEET DREAM  
37 FLA-DLY-REV

## 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 1)

EFFECT ON/OFF - turns on or off the assigned effect to that footswitch, either Bypass, Toggle, Solo, Compressor, Modulation Effect, Delay, Reverb Input or Tru-Bypass (one must be set & stored in the Footswitch Mapping Function).

Bypass	Effect bypass - turns on or off all the effects and bypasses them completely.
Toggle	Channel Toggle - allows you to toggle between two different channels (for example, between Clean and MEGA)
SOLO	Solo Boost - allows a 4db boost in output, ideal to get a boost when soloing
Compressor	Turns on and off the Compressor within the preset.
MOD EFX	Turns whatever Modulation Effect (Chorus, Pitch Shift, Flanger, Tremolo) you have assigned on or off.
Delay	Turns on and off the Delay within the preset
Reverb Input	Turns on and off the Reverb (Active or Muted)
TBypass	Tru-Bypass - turns on and off the effects and preamp and allows the signal to pass through the G200B unaffected.



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

FOOT SW MAPPING  
EFX1 BYPASS

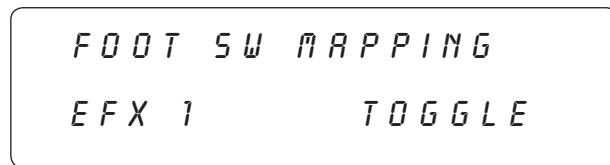
**Step 2** Use the PARAMETER ADJUST knob to select Bypass, Toggle, Solo, Compressor, Modulation Effect (either Chorus, Flanger, Pitch Shift or Tremolo) , TBypass (Tru-Bypass).

FOOT SW MAPPING  
EFX1 SOLO

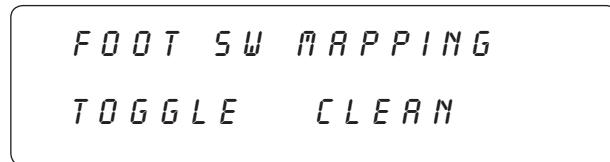
## 8. Foot SW Mapping (Footswitch Mapping) continued.....

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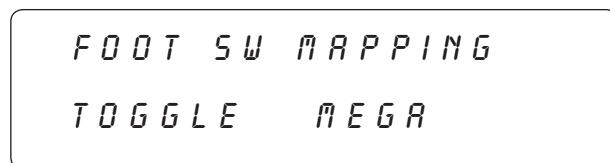
**Step 3** Turn the PARAMETER ADJUST knob to select TOGGLE.



**Step 4** Use the PARAMETER SELECT knob to access the TOGGLE channel selection for either Clean, Texas, British, Mega or Scorch.



**Step 5** To pick the desired Channel you want to change to when TOGGLE is performed use the PARAMETER ADJUST control to make your selection.



**Step 6** Press the STORE button to save the changes. You now have assigned a function to the EFFECT ON/OFF footswitch 1! If you would like to select a different effect for this switch simply follow the same steps above, but choose a different effect.

## 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 G200B 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.

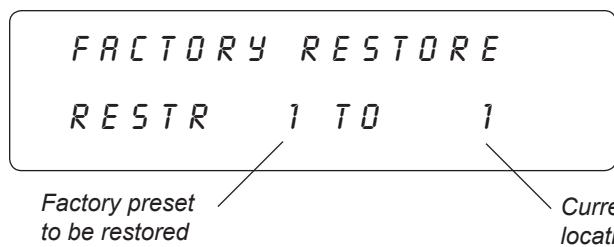
### **Restoring a single factory preset:**



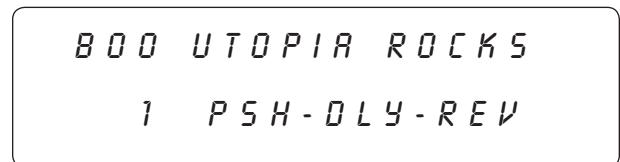
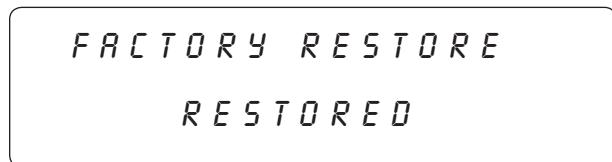
**Step 1** Turn the FUNCTION SELECT knob clockwise to "FACTORY RESTORE".



**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.



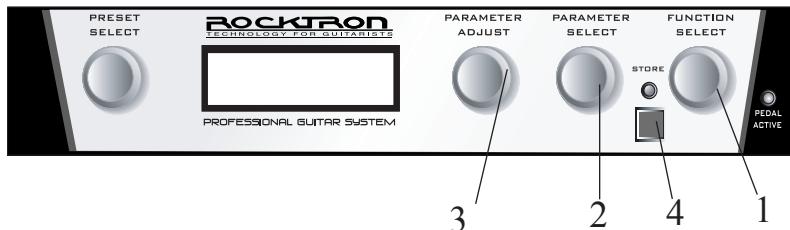
**Step 3** Press the STORE button to restore the preset. The display will flash "RESTORED" and return to the preset name page.



## 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 G200B memory. Use the PARAMETER ADJUST knob to enter the number "22".

FACTORY RESTORE  
ALL RESTORE 22

### !! WARNING !!

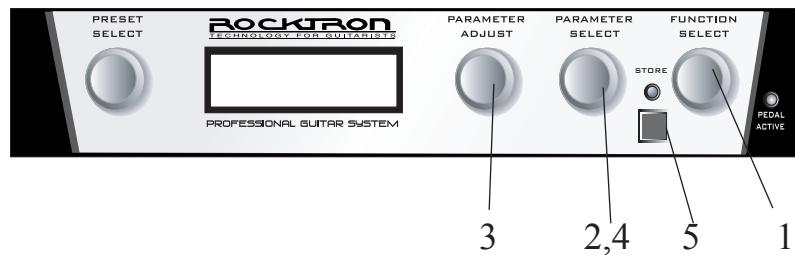
Pressing the STORE button at this time will permanently erase all user presets and replace them with the original factory presets. If you have altered and stored presets which you do not want to erase, turn the FUNCTION SELECT control to exit this function.

**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 G200B memory is restored.

FACTORY RESTORE  
RESTORED

The display will return to Preset 1

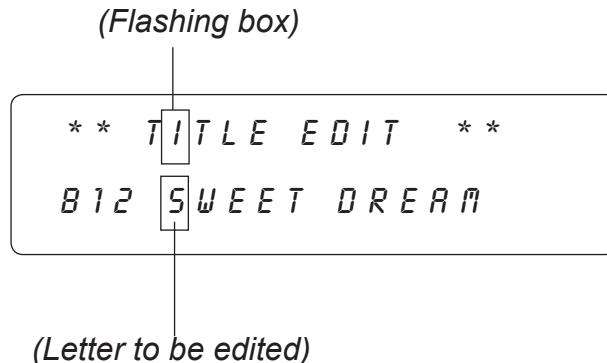
## 8. Title Edit Function:



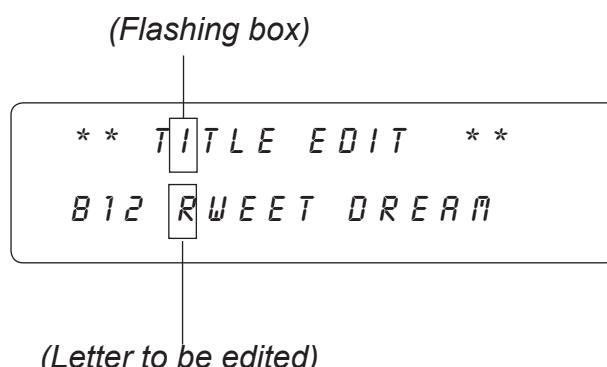
**Step 1** To begin the Title Edit function, turn the FUNCTION SELECT knob clockwise until the UTOPIA G200B displays "TITLE EDIT".



**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.

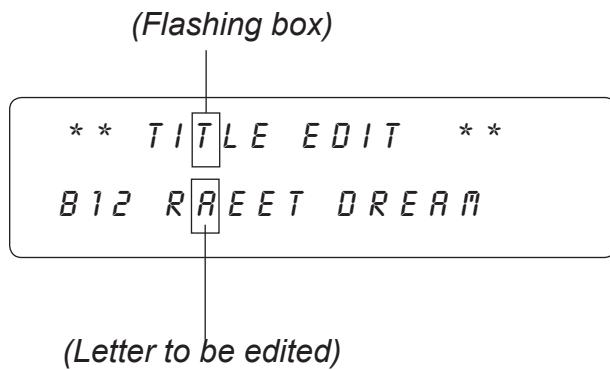


**Step 3** Use the PARAMETER ADJUST knob to select the desired character for the current position (flashing box).

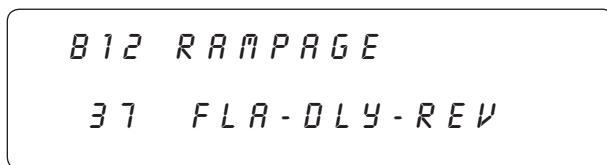


8. **Title Edit continued.....:** \_\_\_\_\_

**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 G200B 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 G200B will exit the title edit mode and return to the main preset number.

## 8. Selecting a Power on Preset:

The UTOPIA G200B 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.

811 SCORCH-FRIED  
34 FLA-DLY-REV

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

811 SCORCH-FRIED  
PWR ON PR STORED

811 SCORCH-FRIED  
34 FLA-DLY-REV

In the above example, preset 34 has been saved so that when you turn the UTOPIA G200B on in the future, preset 34 will be the preset that is recalled.

# 9. Specifications

## Specifications

<b>Input Impedance</b>	<b>1M Ohm</b>
<b>Maximum Input Level</b>	<b>0 dBu</b>
<b>Input Jack</b>	<b>1/4" mono</b>
<b>Maximum Output Level</b>	<b>+4 dBu</b>
<b>Output Jacks</b>	<b>1/4" Left and Right.</b>
<b>Headphone Jack</b>	<b>1/8" Stereo (Load Impedance 32 Ohm Min)</b>
	<b>Important:</b> 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 G200B.
<b>Aux Input Jack</b>	<b>1/8" Stereo</b>
<b>Power Requirements</b>	<b>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.</b>
<b>Dimensions</b>	<b>With toe of expression pedal down 15 1/8" Wide x 9" Deep x 3 1/4" Tall 387mm Wide x 228mm Deep x 83mm Tall</b>
	<b>With toe of expression pedal up 15 1/8" Wide x 9" Deep x 4 7/8" Tall 387mm Wide x 228mm Deep x 124mm Tall</b>
<b>Weight</b>	<b>6lbs 2.72kg</b>

# 10. Utopia G200B 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	Rhythm+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 Dist.	Volume	Full off	Full On
35	ScorchPhase	Scorch Dist. & 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 G200B 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 Dist.	Volume	Full off	Full On
99	ScorchPhase	Scorch Dist. & 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**  
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