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UAFX Golden Reverberator Manual

This article contains complete operating instructions for the UAFX Golden Reverberator effects pedal.

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A Letter From Bill Putnam, Jr.

Congratulations on your new UAFX pedal. We know that buying any new piece of gear requires an investment of time and money, and we aim to make your investment pay off!

At UA, we are dedicated to the idea of building "instant classics" — the type of music and audio gear that delivers album-worthy sounds to inspire you for decades.

UAFX pedals represent more than 20 years of research into vintage analog effects, coupled with next-generation digital engineering and rock-solid reliability.

Please let us know how we're doing. Feel free to reach out to us via our website <u>www.uaudio.com</u>, and via our social media channels.

Thank you for your support, and enjoy your sonic exploration!

Sincerely,

Bill Putnam Jr.

Golden Quick Start





Download Golden Quick Start Sheet

Golden Power

Note: Power supply sold separately.

UAFX pedals require an isolated 9 volt DC, center negative, 2.1 x 5.5 mm barrel connector (same as standard Boss connectors) power supply, which can provide 400 mA (milliamps) of current. Each UAFX pedal must be connected to a separate power supply, or connected to an isolated power connection from a multi-output power supply. Connect the power supply to the 9VDC connector on the pedal's rear panel.

When you first connect your UAFX pedal to a power supply, the Effect LEDs cycle, showing that the pedal is starting up. The startup sequence takes about 15 seconds. Your dry audio signal passes through the pedal during startup.

If power to your UAFX pedal is interrupted during operation, processed audio stops. However, your dry audio signal still passes through the pedal. When the pedal is unpowered, and when it's starting up, the signals are pure analog dry-through from input to output, without buffering or any other circuitry, via mechanical relays.

Important Power Notes

- Each UAFX pedal requires 400 mA of current. Make sure your power supply can deliver at least 400 mA to the pedal for proper operation and performance.
- An isolated supply provides power and grounding that is electrically separated, usually by means of a transformer for each connector. Some low-cost power supplies might have separate connectors, but might not provide true ground and power isolation, causing noise and ground loop hum.
- If your power supply has multiple outputs, make sure that each output provides true isolation, or that you connect your pedal to its own power supply.
- It's OK to connect a power supply that can deliver more than 400 mA. The pedal only draws the current it needs and will not be damaged if the supply is 9VDC.
- If your power supply is not isolated, you might hear additional hum in the pedal signals. If the supply cannot provide 400 mA of current, the pedal might not operate properly, even if the LEDs and switches seem to be working.
- Daisy-chaining (running multiple pedals from one output of a power supply) is not supported.

Golden Connections

All UAFX audio jacks accept 1/4" (6.35 mm) unbalanced TS (Tip-Sleeve) instrument cables. Although TRS (Tip-Ring-Sleeve) cables may be used, they offer no benefit over TS cables.

Your UAFX pedal senses which jacks are connected and adjusts the internal signal routing automatically. Stereo inputs are processed in true stereo, and output as either stereo or mono depending on the connected outputs.

Important: You must connect to UAFX's IN 1/MONO jack. The IN 2/STEREO jack doesn't work by itself without the IN 1/MONO connection.

UAFX pedals are designed with enough headroom to easily accommodate instrument levels and amp effects loop levels, but they can also handle line-level gear such as synthesizers and audio interfaces. The pedals are voiced for instrument levels, so you may need to reduce the line out level of the gear you're connecting into the pedals to avoid overdriving the effects.

The USB-C port is for pedal registration and firmware updates only, via the UAFX Control desktop app for Mac and Windows computers. You can connect to any type of USB port on the computer, but you may need an adapter.

The PAIR button and LED are for pedal registration and global pedal settings (bypass and footswitch modes) only, via the UAFX Control mobile app.



Connection Examples



Mono in > Mono Out



Mono in > Stereo out



Stereo in > stereo out



Pedal in amp's effects loop



Pedal in dual amp stereo setup showing effects loop connections for both amps

Golden Overview

Vintage Reverb Effects Beyond any Other Stompbox

Harnessing more than 20 years of reverb modeling expertise, UAFX Golden Reverberator puts a trio of iconic reverbs right at your feet. The tube-driven spring reverb of classic '60s guitar amps. The dense and haunting sound of '50s studio plate reverbs. The endless algorithmic wonder of early digital reverb hardware.

Built upon powerful UAFX dual-engine processing and unprecedented levels of sonic authenticity, Golden Reverberator is a flagship, no-compromise reverb unit, built to inspire you for decades.

Dual Stereo Reverb Engines for Endless Creativity

Built from the ground up for UAFX, Golden Reverberator's powerful engine runs separate stereo instances of each reverb effect, thanks to its unique dual-engine processing — giving you uncanny three-dimensional, immersive soundscapes. This results in a stereo spread of complex, awe-inspiring spatial textures, and seamless effect transitions with trails.

With UAFX's dual-engine processing, two completely independent stereo effects are always running concurrently — one in Live mode, and the other in Preset mode. So when you switch between the live and preset sounds, you get true stereo spillover from two different stereo effects.

For example, you can switch from a Live mode sound with a huge stereo sustaining Hall 224 reverb to a preset sound with a stereo spring reverb, and you will continue to hear the Hall reverb spillover seamlessly while playing the preset sound, without audio artifacts.

Analog Dry-Through

Golden Reverberator features analog dry-through. The analog dry signal is always passed through to the outputs without digital conversion, even when the effect is active (except when set to 100% wet). When unpowered, or when bypass routing is set for true bypass and the pedal is bypassed, the signals are pure analog dry-through from input to output via mechanical relays, without buffering or any other circuitry. When bypass routing is set for trails bypass, the dry signal remains analog dry-through when the effect is on and off.

Silent Switching

UAFX pedals are designed to always switch on and off seamlessly and silently, using relays and advanced circuitry. When in true bypass, you may hear the mechanical relay switching from the hardware, but you do not hear the switching in the audio signal. There are no mechanical noises from the pedal with trails bypass because the physical relay is not used.

Free Bonus Effect

To get the free Chamber & Plate 224 reverb effect, register your pedal with UAFX Control software. To get UAFX Control, visit:

uaudio.com/uafx/start

Golden Operation

Live Mode and Preset Mode

Golden Reverberator has two main operating modes: Live and Preset. You can store a preset you've created with your own settings by holding down the STORE switch.

In Live mode, the sound reflects the current positions of the knobs, switches, and LEDs on the pedal, and the left footswitch toggles the Live mode effect on/off.

In Preset mode, you hear the settings that are stored as a preset, and the current positions of the knobs and switches do not reflect the sound. Instead, all knob and switch positions are internally set to their stored positions, and the right footswitch toggles the preset effect on/off.

Live Mode

To enter Live mode, press the left footswitch. Press the left footswitch again to toggle the effect on/off. The left footswitch LED is lit red when the Live mode effect is on.



Preset Mode

To enter Preset mode, press the right footswitch. Press the right footswitch again to toggle the preset on/off. The right footswitch LED is lit green when the preset is on.



Stored Preset

You can store a preset on your UAFX pedal, and recall it using the right footswitch. A default factory preset is included.

When you store a preset while in Live mode, the position of all knobs and switches on the pedal are saved. So when you make a great sound in Live mode, storing it is as easy as holding down the store switch.

When you store a preset while in Preset mode, only those knobs and switches that have changed since you loaded the preset are saved. So, when saving in Preset mode, what you hear is what is saved, and not the current positions of the knobs and switches.

To store your sound as a preset

- 1. Set your sound as you want it stored in the preset.
- 2. Press and hold the STORE switch in the down position until the green PRESET footswitch LED blinks rapidly (about 0.5 seconds).

Preset Notes

- The reverb times in Preset mode and Live mode are completely independent.
- When you move a knob or switch in Preset mode, the settings for the sound immediately jump to the new knob or switch position.
- When you switch the effect type in Preset mode, all settings change to their defaults, which are optimized for that effect. Use the defaults as a starting point when you are looking for a great spring, plate, or 224 sound.

Effect Bypass Routing

Golden Reverberator effect bypass routing can be set for true bypass or trails bypass using the UAFX Control mobile app. Bypass routing determines how the pedal behaves when the effect is off.

True Bypass



When bypass routing is set for true bypass and the effect is off, the dry signal is pure analog dry-through from input to output, without buffering or any other circuitry, via mechanical relays. By default, your UAFX pedal is set for true bypass.

When bypass routing is set for true bypass and the effect is on, the dry signal remains analog dry-through and the output is buffered.

Trails Bypass



Trails bypass can be set in the UAFX Control mobile app. When bypass routing is set for trails bypass and the effect is off, the effect plays out naturally, rather than stopping suddenly.

The dry signal remains analog dry-through when the effect is on and off, and the output is always buffered.

Golden Controls

Golden Reverberator's knobs and switches control each reverb effect similarly, but the functions of the controls vary, depending on the currently selected effect. See the individual reverb effect details section for complete control descriptions.

Decay

Adjusts the reverb tail time. The result from changing the Decay knob varies depending on the active effect.

Predelay

Adjusts the time before reverb onset. The result from changing the Predelay knob varies depending on the active effect.

Mix

Adjusts the level of reverb that is mixed in with the dry signal. When you rotate this knob fully clockwise, the signal becomes fully 100% wet — you only hear the reverb signal and the dry signal is muted (kill dry).

Bass

Adjusts the low frequency response or decay for the reverb tail. Set Bass in the middle for the default sound. Rotate the knob counter-clockwise to reduce bass content, or rotate clockwise to increase bass response. The result from changing the Bass control varies depending on the active effect.

Treble

Adjusts the high response or decay for the reverb tail. Set Treble in the middle for the default sound. Rotate the knob counter-clockwise to reduce treble response, or rotate clockwise to increase treble response. The result from changing the Treble control varies depending on the active effect.

Mod

Adjusts the amount and/or rate of modulation added to the selected reverb. The

Mod control function varies depending on the active effect.

Effect Type

Push this switch up or down to change the reverb model. When you push the switch repeatedly in the same direction, the pedal cycles through all available effects.

Tip: Register your pedal to get the bonus Chamber & Plate 224 effect.

Effect Type LED

The currently selected effect is indicated by this LED. A red LED indicates that the effect printed on the pedal is selected. The bonus Chamber & Plate 224 effect, which you get when the pedal is registered, is selected when the top LED is green (the bonus effect doesn't have a label).

Store

The STORE switch saves the current sound as the preset. Press and hold the STORE switch in the down position until the green PRESET footswitch LED blinks rapidly (about 0.5 seconds).

See the Stored Preset section for additional details.

Variation A/B/C

Each reverb model (Spring 65, Plate 140, Hall 224, Chamber & Plate 224) includes three effect variations that are selectable with the A/B/C switch. These variations are unique voicings within each reverb type.

Use the A/B/C switch to select variations within the selected reverb type. The variations for each reverb are shown in the reverb effect details section.

Left Footswitch LED

The left footswitch LED is lit red when the live knob and switch settings are active.

Left Footswitch

Press to toggle the Live mode effect on/off with current knob and switch settings.

Right Footswitch LED

The right footswitch LED is lit green when the preset settings are active.

Right Footswitch

Press to toggle the preset on/off with stored settings.

Golden Effect Details

Each UAFX effect has a unique sound and control set. The specific function of the knobs and switches within each effect varies, depending on which functions are needed for optimal control of the specific effect.

This section contains the specific control details for each effect, along with a controls map diagram for quick reference. You can download the control map diagrams, along with a blank recall sheet for noting your own settings, via the link below.

Download Golden Control Maps & Recall Sheet

Spring 65

A Trio of Authentic Vintage Amp Reverbs

The tube-driven spring reverb from classic '60s American guitar amps is a heavenly sound like no other. But no two spring reverb tanks sound alike. So we auditioned over two dozen tanks, ultimately handpicking and modeling three tanks from a trio of vintage amps. Unlike other spring reverb emulations, UA's "whole amp" approach faithfully captures each reverb circuit's unique tube clipping character. The end result is all the drip, clang, whistles, and overtones of real tube-driven spring reverb.

Control Details

DECAY

PREDELAY

MIX



Control	Description	Additional Info
Decay	Shorter / Stock / Longer Tank decay times are fixed for each reverb tank circuit.	When rotating, each third of the knob selects a different tank, but doesn't change the decay time within that tank. Audio may drop out briefly when switching tanks.
Predelay	Time before onset of reverb signal.	0 - 250 milliseconds
Mix	Level of reverb signal mixed with dry signal.	When fully clockwise, the dry signal is muted (reverb is 100% wet).
Bass	Low shelf filter on reverb signal only.	200 Hz cutoff with ±10 dB gain

Treble	High shelf filter on reverb signal only.	5 kHz cutoff with ±10 dB gain
Mod	Amount of modulation applied to the reverb tail. The wow and flutter is derived from the Tape EP-III effect.	The first half of the knob adds predictable, chorus-like tape wow. Past noon, tape flutter is enhanced and sound becomes more random and chaotic.
Variation A	Bright Dlx	Resonates in the high frequencies; snappy, bright, percussive energy.
Variation B	Smooth Show	Smoother top, resonates in the mid frequencies; great overall warm body and silky decay.
Variation C	Ambient Dlx	Extremely long decay with resonant notes; more low energy for ambient effects.

Plate 140

A Classic Palette of Rich Studio Plates

The dense, haunting sound of late-1950s studio plate reverb is integral to more than 60 years of classic recorded guitar tones. Golden Reverberator's three uniquely voiced plates — sourced from The Plant recording studio in Sausalito, California — frame your tones in hazy ambience as warm as the midday sun. Plus, you can easily

add ripples of rich analog modulation to add texture.

Control Details



Control	Description	Additional Info
Decay	The reverb tail time.	0.5 - 5.0 seconds
Predelay	Time before onset of reverb signal.	0 - 250 milliseconds
Mix	Level of reverb signal mixed with dry signal.	When fully clockwise, the dry signal is muted (reverb is 100% wet).

Bass	Low shelf filter on reverb signal only.	150 Hz cutoff with ±12 dB gain
Treble	High shelf filter on reverb signal only.	5 kHz cutoff with ±12 dB gain
Mod	Adjusts modulation depth and speed.	Subtly increases dispersion and reduces ringing, and makes the reverb tail noticeably thicker with more movement.
Variation A	Plate "A"	Older plate that has over time settled into a brighter, more rolled-off response, with a shorter decay.
Variation B	Plate "B"	Older plate with a darker, more muted tone, and a slightly longer decay.
Variation C	Plate "C"	Newer plate with more even overall frequency response, longer decay, and some natural warble as it decays.

A World of Late-'70s Vintage Digital Ambience

Introduced in the late 1970s, digital studio reverb allowed progressive guitarists to venture further into atmospheric exploration — fueling the platinum pop and alt-rock guitar tones of the 80s, 90s, and beyond. Golden Reverberator's Hall 224 effect gives you the exact, bit-for-bit algorithms of a studio staple, with all of their lush, grainy tails and mesmerizing modulation textures.

224 Reverb Artifacts & Self-Oscillation

Extreme parameter settings can cause the Hall 224 and Chamber & Plate 224 reverb effects to self-oscillate or cause other unexpected sounds. This behavior is identical to the original 224 hardware and is caused by its internal 12-bit architecture.

Internal algorithm overloading can be especially apparent with very long reverb decay times. To reduce any artifacts, simply lower the reverb decay times with the Decay, Bass, and/or Treble knobs, and/or reduce the input signal level.

Note that with the Hall 224 and Chamber & Plate 224 reverb effects, the Decay, Bass, and Treble knobs control the reverb **decay times** for the middle, bass, and treble frequency bands. Unlike Golden's other reverb effects, the Bass and Treble knobs are not reverb **filters**.

Self-Oscillation/Runaway Audio

With very high settings on Bass and Treble, it is possible for the Chamber & Plate 224 effect to go into self-oscillation, where the reverb tail feeds back on itself indefinitely. When your Preset sound is set to self-oscillate, turning off the pedal does not stop the self-oscillation. In true bypass mode, it continues to run in the background and will return when you turn the pedal back on. In trails bypass mode, it continues to play.

When your Preset or Live mode sound is set to self-oscillate, and you switch to the other mode, you cannot stop the oscillation by adjusting the Bass and Treble knobs. You must switch back to the Preset or Live mode sound where the oscillation originates to stop the oscillation.

STOP RUNAWAY AUDIO

- To immediately stop self-oscillation, switch the Variation A/B/C switch to a different variation while in the mode (Live or Preset) that is self-oscillating.
- To reduce and eventually stop self-oscillation, reduce the Bass and Treble knobs while in the mode (Live or Preset) that has the high bass/treble settings.

Control Details



Control	Description	Additional info
Decay	Midrange-based reverb tail time.	Sets the basic decay for the reverb; Bass and Treble decays depend on this control (when set at minimum, the reverb tail is short).
Predelay	Time before onset of reverb signal.	Room A: 24-255 ms Small Hall A: 24-255 ms

		Large Hall B: 24-152 ms
Mix	Level of the reverb signal mixed with the dry signal.	When fully clockwise, the dry signal is muted (reverb is 100% wet).
Bass	Reverb decay time for low frequencies, higher values result in longer bass frequency decay.	Affects low frequency content below 540 Hz. The value is 0.6 seconds to 70 seconds. Set this high for long, sustaining reverb.
Treble	Frequency above which decay is very rapid, lower values produce a "darker" reverb.	The range is 100 Hz to 10.9 kHz. When Treble is set very low, adjusting Bass has little result. Set this high for long, sustaining reverb.
Mod	Adjusts modulation speed and depth.	Increases movement and modulation in reverb tail.
Variation A	Room A	Moderate to high initial density, low to moderate coloration, and especially wide when used with stereo inputs/outputs.
Variation B	Small Concert Hall A	Moderate initial density, moderately non-uniform decay, and relatively bright overall, with little Treble Decay.

Chamber & Plate 224

The Chamber & Plate 224 effect includes three additional reverbs from the 224: Percussion Plate A, Constant Density Plate A, and Acoustic Chamber.

224 Reverb Artifacts & Self-Oscillation

Extreme parameter settings can cause the Hall 224 and Chamber & Plate 224 reverb effects to self-oscillate or cause other unexpected sounds. This behavior is identical to the original 224 hardware and is caused by its internal 12-bit architecture.

Internal algorithm overloading can be especially apparent with very long reverb decay times. To reduce any artifacts, simply lower the reverb decay times with the Decay, Bass, and/or Treble knobs, and/or reduce the input signal level.

Note that with the Hall 224 and Chamber & Plate 224 reverb effects, the Decay, Bass, and Treble knobs control the reverb **decay times** for the middle, bass, and treble frequency bands. Unlike Golden's other reverb effects, the Bass and Treble knobs are not reverb **filters**.

Self-Oscillation/Runaway Audio

With very high settings on Bass and Treble, it is possible for the Chamber & Plate 224 effect to go into self-oscillation, where the reverb tail feeds back on itself indefinitely. When your Preset sound is set to self-oscillate, turning off the pedal does not stop the self-oscillation. In true bypass mode, it continues to run in the background and will return when you turn the pedal back on. In trails bypass mode, it continues to play.

When your Preset or Live mode sound is set to self-oscillate, and you switch to the other mode, you cannot stop the oscillation by adjusting the Bass and Treble knobs. You must switch back to the Preset or Live mode sound where the oscillation originates to stop the oscillation.

STOP RUNAWAY AUDIO

- To immediately stop self-oscillation, switch the Variation A/B/C switch to a different variation while in the mode (Live or Preset) that is self-oscillating.
- To reduce and eventually stop self-oscillation, reduce the Bass and Treble knobs while in the mode (Live or Preset) that has the high bass/treble settings.

Register to get this effect

This bonus effect is available after you register your Golden Reverberator. To select the Chamber & Plate 224 effect, push the Effect Type switch to cycle through the reverb effects. The Chamber & Plate 224 effect is selected when the top Effect Type LED is lit green.



Control Details



Control	Description	Notes
Decay	Midrange-based reverb tail time.	Sets the basic decay for the reverb; Bass and Treble decays depend on this control (when set at minimum, the reverb tail is short).
Predelay	Time before onset of reverb signal.	Percussion Plate A: 0-107 ms Constant Density Plate A: 5-185 ms Acoustic Chamber: 25-255 ms
Mix	Level of reverb signal mixed with dry signal.	When fully clockwise, the dry signal is muted (reverb is 100% wet).
Bass	Reverb decay time for low frequencies, higher values result in longer bass frequency decay.	Affects low frequency content below 540 Hz. The value is 0.6 seconds to 70 seconds.
Treble	Frequency above which decay is very rapid, lower values produce a "darker" reverb.	Range is 100 Hz to 10.9 kHz. When Treble is set very low, adjusting Bass has little result.

Mod	Adjusts modulation speed and depth.	Increases movement and modulation in the reverb tail.
Variation A	Percussion Plate A	High initial density and coloration is optimized for use with percussive sounds.
Variation B	Constant Density Plate A	High initial density and coloration gives a "plate" type of sound, and density does not increase over time.
Variation C	Acoustic Chamber	Like a chamber with less initial density, this variation tends to sound best with shorter reverb times.

Golden Default Preset

The default preset for Golden Reverberator provides a useful and accurate Plate 140 reverb with three seconds of decay and a 50% wet mix. You can replace this preset by storing your own.

Note that when you switch effect types in Preset mode, all settings change to their defaults, which are optimized for that effect. Use the defaults as a starting point when you are looking for a great spring, plate, or 224 sound.





Golden default preset

Golden Specifications

All specifications are subject to change without notice.

Power requirements (power supply sold separately)	Isolated 9VDC, center-negative, 400mA minimum
Inputs	2 x ¼" unbalanced TS (input 2 for stereo connections)
Outputs	2 x ¼" unbalanced TS (output 2 for stereo connections)
Dry signal	Analog dry-through in all modes

Bypass modes (switchable within UAFX Control mobile app)	True bypass via mechanical relays or buffered/trails bypass
Input impedance	500 Kilohms (Mono In) 1 Megohms (Stereo In)
Output impedance	500 Ohms
Maximum input level	12.2 dBu
Maximum output level	12.1 dBu
Frequency response	20 Hz to 20 kHz, ±3 dB
Maximum throughput latency	0 ms for dry signal, input to output (Analog dry-through in all modes)
USB Type-C	For registration and firmware updates via computer
Wireless technology	Bluetooth v5

Dimensions (with knobs and protrusions)	Height: 2.56 inches, 6.5 cm Width: 3.62 inches, 9.2 cm Depth: 5.55 inches, 14.1 cm
Weight (unboxed)	1.24 lbs 0.567 kg

Golden Safety



Caution: To help maintain the safety of your product, the chosen power supply must be a certified power supply complying with Limited Power Source (LPS) requirements with the following characteristics and electrical ratings: Isolated 9VDC, center-negative, 400 mA minimum, 2.1x5.5 mm barrel connector. Additional details at help.uaudio.com.



Before using this unit, be sure to carefully read the applicable items of these operating instructions and the safety suggestions. Afterwards, keep them handy for future reference. Take special care to follow the warnings indicated on the unit, as well as in the operating instructions.

- Read the instructions.
- Keep these instructions.
- Heed all warnings.
- Follow all instructions.
- Do not use this apparatus near water.
- Clean only with dry cloth.
- Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.
- Do not install near any heat source such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
- Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other.
- Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
- Only use with attachments/accessories specified by the manufacturer.
- Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
- Golden Reverberator does not contain a fuse or any other user-replaceable parts.
- A compliance marking label is provided on bottom of the unit.

United States Class B Manual Statement

NOTE: This equipment has been tested and found to comply with the limits for a Class B digital device pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try and correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and the receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

Japanese Class B Manual Statement

この装置は、クラスB機器です。この装置は、住宅環境で使用することを目的としていますが、この装置がラジオやテレビジョン受信機に近接して使用されると、受信障害を引き起こすことがあります。取扱説明書に従って正しい取り扱いをして下さい。VCCI-B

This is Class B equipment. Although this equipment is intended for use in residential environment, it could cause poor reception if used near a radio television receiver. Please follow instructions in the instruction manual.

Korea KCC: 해당 무선설비는 전파혼신 가능성이 있으므로 인명안전과 관련된 서비스 는 할 수 없습니다.

License exempt. This device complies with Industry Canada license-exempt RSS standard(s). Operation is subject to the following two conditions: (1) this device may not cause interference, and (2) this device must accept any interference, including interference that may cause undesired operation of the device.

Le présent appareil est conforme aux CNR d'Industrie Canada applicables aux appareils radio exempts de licence. L'exploitation est autorisée aux deux conditions suivantes : (1) l'appareil ne doit pas produire de brouillage, et (2) l'utilisateur de l'appareil doit accepter tout brouillage radioélectrique subi, même si le brouillage est susceptible d'en compromettre le fonctionnement.



Used electrical and electronic equipment should not be mixed with general household waste. Please dispose in accordance with local regulations.

- IEC 62368-1
- FCC ID: 2AXKQ2029
- IC ID: 26610-2029

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