

Announcing the MEGA-WAH:

- Classic Wah: Mono or STEREO
- Mega-Wah: Wah on steroids
- Trig-Wah: Note-triggered
- Auto-Wah: Variable frequency
- Reverse-Wah: Unique
- Foot-volume control: Noiseless

Check it out on www.gig-fx.com

Safety first

Electrical faults can kill you.

In the music world, the most common form of electrical shock occurs when the musician forms a path for an electrical current between two different circuits where one of them is faulty. Usually this is caused by holding a guitar plugged into one circuit and touching a microphone which is plugged into a different circuit. If one of the circuits (or a piece of equipment in the path) is faulty, there is a real danger of electrical shock.

gig-fx pedals offer the possibility of working in stereo using two amplifiers. If one of your amplifiers is connected to a different electrical circuit from the other, you need to make sure that both circuits are wired correctly. Use a mains tester from an electrical or hardware store to test the mains outlets. It should indicate that the 'Live' (Hot), Neutral and Ground are all present on the correct pins.

NEVER USE outlets which are not wired correctly.

If you have ANY doubt at all, please call an experienced electrician.

In addition to the above, make sure your amplifiers are wired correctly and have not been modified by inexperienced personnel. Beware of amplifiers that have switches that reverse polarity or lift ground connections. When touring in foreign countries, make sure your amplifiers are set for the correct voltage. If you use a transformer to change the mains voltage from 110VAC to 220VAC, or vice versa, use a mains outlet tester to make sure the output of the transformer is correctly wired and the ground is connected.

Hooking it up

If you use a lot of gain, it is better to put the PRO-CHOP last in the chain of effects. This will retain the signal-to-noise ratio. HOWEVER, the PRO-CHOP can be followed by rate-triggered effects to create some amazingly funky sounds.

Ground loops (the kind of buzz you don't want)

Sometimes, when working in stereo, an annoying hum or buzz will appear when two amplifiers are used. This can occur when the amplifiers are plugged into two separate circuits, or if the large ground loop forms an antenna. Test the mains outlets using a mains tester as described in the safety warning in this manual or call an electrician to test the outlets.

Once you have verified that the outlets are wired correctly, you can usually solve the problem by disconnecting (lifting) ONE of the grounds on the amplifier circuits (NOT BOTH - IT IS DANGEROUS TO PLAY WITHOUT ANY GROUND AT ALL!). In the US, you can do this by using a ground lifting plug which eliminates one ground connection. In Europe or elsewhere that uses three-pin plugs, you may need to use a specially adapted plug that does not have a ground connection. Consult an electrician first if you need to modify any 220V mains connections. 220V is a deadly voltage.

Battery Power

The unit can be operated on a single 9V battery and will be 'on' and drawing current as long as there is a '1/4"' jack plug inserted in the input jack socket. To replace battery, unscrew the smaller base panel as indicated underneath the unit. When the battery is running low, the most likely event is that the unit will fall to 'off' as there is insufficient current to drive the optical switch.

The PRO-CHOP draws around 30mA giving a reasonable battery life but it is recommended that you use a power adaptor on important sessions or gigs. Be aware that if your power supply does not supply enough current to power all your effects, power supply noise can increase substantially or cause other unwanted sound defects. To preserve battery life, always unplug the Input Jack when pedal is not in use.

Pedal Board Mounting

Attach strips of self-adhesive Velcro sufficient to cover the rubber pads on the base plate of the pedal. Do not put Velcro in the middle of the pedal base plate as it will stress the plate if the pedal is ever removed from the pedal board. Cover your pedal board with matching opposite strips of Velcro if vital.

Stereo v. Mono

The PRO-CHOP can be used as a mono device or a stereo device, however, the PRO-CHOP's sound effects are much more entertaining in stereo. It is HIGHLY recommended to use the device in a stereo set up either by using a stereo amplifier, two amplifiers or by using two channels in a PA, stereo preamp, or mixer - each panned alternately to the left and the right.

The PRO-CHOP produces many original and melodic effects in stereo. Think about it... on a recording, your instrument is rarely confined to one side or another, it is always in stereo, and many productions require panning or other effects which sound much better in stereo, now your live performance need not be limited to mono and you have control of the sounds with a foot pedal.

MODE SELECTOR SWITCH (top right)

- Put the PRO-CHOP in CHOP mode and the unit produces unique chopped sounds by modulating a signal from an 'off' state to an 'on' state at various frequencies (rate) using a variable on / off duty cycle (ratio).
- In mono, the chop signal is a dramatic sound that can be used as a rhythmic musical 'chant', or a groove, or when the rate is varied by the pedal, the chop can be sped up or slowed down to produce dramatic effects such as a helicopter, motorbike, machine gun, or spacey sounds like no other.
- In CHOP mode, in stereo, the left side is on at the same time as the right side is off so the signal alternates left and right seamlessly. The rate controls the pulse length on either side according to the direction you turn the knob.

STR MODE:

- This is the PAN wave by itself, which, when used in mono, produces a tremolo effect.
- The tremolo goes where other tremolos do not go...all the way from zero sound to full on, and down as low as 0.3Hz, like a repeated swell sound. Control the rate either by the pedal or a preset. Adjust the depth to suit.
- When used in stereo, the STR mode becomes an AUTO-PANNER. The signal will gradually PAN from left to right at the rate set either by the pedal or a preset rate.
- A LESLIE rotating speaker emulator can be achieved by putting the PRO-CHOP in STR mode and using the pedal to vary the "speed" of rotation to produce a startlingly realistic Leslie effect. If you add a subtle flange / chorus to your guitar sound it will sound very 'Hammondish'.

RATE CONTROLS

- There are two rate controls, one on the left side of the PRO-CHOP and one on the right. The control on the left controls the CHOP frequency, whereas the control on the right controls the PAN frequency. The rate controls are operative if the relevant slide switch is set to 'preset' and bypassed if the slide switch is set to 'pedal'. These rate controls can be over-riden if a MIDI signal is presented.

RATIO CONTROL (Chop only)

- In mono, the ratio control adjusts the ratio of the Chop "ON" time to "OFF" time. If turned to the left, the pulse becomes very short, giving a dramatic Chop sound. As the knob is turned to the right, the pulse gets longer and the interval gets shorter.
- In stereo, if one pulse is long, the other is short.

DEPTH CONTROL (PAN or tremolo only)

- The depth control adjusts the modulation depth of the PAN (stereo) or Tremolo (mono). The PRO-CHOP modulation depth goes all the way to 'off' giving a 100% PAN effect or a deep chop tremolo pulse.

MIDI Sync

The PRO-CHOP can be sync'd to a MIDI beat from a drum machine, PC recording software or a synthesizer. The idea is to provide a guitar groove for any instrument - even the voice - so other pedal effects can give. Simply hook up the MIDI out from the PC / drum machine to the PRO-CHOP and the PRO-CHOP will automatically detect the beat and sync to it. When engaged with the pedal, the pedal will allow the MIDI clock signal to control the 'rate' of either the CHOP or PAN according to how the pedal is set. The treadle unit then becomes an in-switch. When turned on, the PRO-CHOP will be automatically in sync. It is a stunning and original effect never before available in a pedal.

SLIDE SWITCHES

- There are two slide switches, one on the left side of the PRO-CHOP and one on the right. The switch on the left controls the CHOP parameters, whereas the switch on the right controls the PAN parameters.
- If either slide switch is in the 'Pedal' position, the chop or PAN rates (frequency) can be varied by the pedal being moved up and down. By putting the slide switches to 'Preset', the frequencies are adjusted by means of the 'rate' controls on each side. Either the Chop or the PAN effects are independent and therefore the rates can either be pre-set or adjusted by the pedal. Usually, the preset knobs can give a little extra range, so, for example, if you want a really slow pan, use the pre-set rather than the pedal.

Shows modulation rate in Hz or BPM

Indicates whether Hz or BPM is displayed

Indicates if MIDI is present

Indicates whether the Chop or Pan rate is displayed

Multipplier

BUTTONS	SETTING 1	SETTING 2	SETTING 3	SETTING 4
SCROLL BUTTON Selects a parameter to modify	M (MIDI)	Number of Chops or Pans per MIDI beat	Chop or Pan Hz or BPM	Chop or Pan rate (beats per minute)
MODIFY BUTTON Modifies the selected parameter	OFF/ON	Scroll through 1x, 2x, 3x, 4x, 8x, 16x	Select one which one you prefer to monitor	Select which one you prefer to monitor
EXPLANATION:	Disables MIDI Input Port	Multiplies modulation rate when MIDI input Port	Determines which rate displayed Chop (C) or Pan (P)	Selects rate display in either Hz or BPM

PRO-CHOP BEHAVIOR WITH MIDI SIGNAL PRESENT

SWITCH	PEDAL/PRESET	PEDAL/PRESET	DETECTED	DISPLAY	DISPLAY
BLEND/SHAKE	PEDAL	NA	NO	Hz or BPM	SELECTED RATE
STR	NA	PRESET	YES	Hz or BPM	"SYNC" (MIDI)
STR	NA	PEDAL	YES	Hz or BPM	PAN RATE (Preset)
STR	NA	PRESET	NO	Hz or BPM	PAN RATE (Preset)
STR	NA	PEDAL	NO	Hz or BPM	PAN RATE (Pedal)

Additional Features

- **DISPLAY BACKLIGHT** Turns LCD display off to conserve battery power-Press the Right Button once. Press it again to turn the Backlight back ON.
- **DISPLAY "SLEEP" MODE** To Disable the LCD Display entirely, Press and Hold the Right Button and then Press the Left Button. To Enable the LCD Display, press the Left Button once.
- **REMEMBER PREVIOUS SETTINGS** The unit will AUTOMATICALLY power up in the last state prior to being powered down.

Safety: EMI

This unit is compliant with:

- FCC requirements for conducted and radiated emissions
- EMI as described in CISPR 22
- EMI requirements as described in EN55013
- UL listing not required if used with class 2 (limited current) power supply or 9V battery
- CE marks

Tremolo / AutoPan / Leslie

Tremolo (mono) or use stereo to get Auto-Pan. Auto-Pan sounds like a Leslie if used with a Flange pedal before the Chopper.

Notes
Set frequency either by rate (pre-set) or vary by pedal to get Leslie effect. Use a slow PAN setting to soar like JHN.

Funky Synth Wah

This is a stereo patch. Follow the Chopper with the gig-fx MEGA-WAH in the note-triggered setting.

Notes
Add a low octave for some really deep synth sounds. Try a slow flange to add more intrigue.

Teenage Wasteland

Notes
Use a capo on the 7th fret...play a D shape...and hammer-on the notes.

You won't get fooled again

This is a stereo patch. One of the most entrancing sounds used in any rock song. Use a slow WAH front of the Chopper.

Notes
Use a capo on the 7th fret and play a D shape. Add a slow-flange to produce that organ sound.

Delay but isn't

Notes
Stereos only. Play some arpeggios and hear this patch come to life.

Notes
Add a real delay either before or after the Chopper for more intrigue...take it easy though.

Left-Right Shuffle / Bouncing Ball

This is a stereo patch. The note flies from left to right in interesting patterns. Play with the rate and ratio to get interesting variations.

Notes
For bouncing ball, set the CHOP switch to 'pedal' and press the pedal down after striking the note.

Your own patch - mark the positions

Notes

To adjust the pedal resistance, you will need a 10mm crescent wrench and a Philips screwdriver. Most wrenches can fit in the holes and the wings need to be filed or ground a bit in order to fit in the limited space. If you do not have one, gig-fx will send you a wrench free of charge. Insert the wrench into the cavity under the pedal from the back and locate the locking nut into the jaw of the wrench so that the nut is held. Now use the screwdriver to tighten or loosen the screw to provide the resistance of choice. Be careful to tighten both sides evenly. If you have a spring scale, such as those used for weighing fish, the correct spring force need to lift the front of the pedal is in the range of 600-800g. If not, just set it so that it is tight enough to stay in the off position or any other position, but not so tight it is stiff to move with your foot. Let your foot be the judge, as it is much stronger than your hand. **DO NOT OVERTIGHTEN** as the locking mechanism might get damaged.

Troubleshooting

All gig-fx pedal products are tested three times, once with a scope looking for correct waveform electrical test, one on the bench before assembly, and then a final full audio test and visual examination prior to packaging. Having said all this, some components can have charge characteristics or fail without our permission so if you have a problem, please let us know.

Adjusting pedal resistance

gig-fx pedals can be adjusted for resistance to movement. If the pedal is too loose or too tight for you, you can adjust to your liking. Having said this, if the pedal is too loose, it can cause the bypass not to work if it does not stay in the back position.

What to expect

The PRO-CHOP will challenge your imagination and creativity. Unlike the myriad of 'me too' effects out there, the PRO-CHOP can produce **TOTALLY ORIGINAL** sounds. For example, the PRO-CHOP can generate a sound that captures the richness and texture of a multi-tracked delay but without the repeated note hanging on. Given the wide variety of settings, you can achieve unique sounds that will define your song or signature sound.

The PRO-CHOP can also be employed to reproduce best-in-class classic sounds such as a tremolo, rotating speaker or the chopped sounds hitherto associated with synthesizers, but on top of all this, the PRO-CHOP can produce never-heard-before sounds that will inspire you to write the effects into your original compositions. Sync it up with your PC recorder or a MIDI beat and you will be creating some unbelievably cool grooves in no time.

Powering it up - AC Adapter

The preferred adapter is a regulated 9V DC supply class 2 adapter with minimum 50mA output current capability. Most commercially available 9V adapters designed for pedal effects will work (2.1mm diameter plug). No harm will come to the unit if the power supply jack has the wrong polarity, but double check that the center-pin of the power jack is negative polarity.

By-passing the unit

The unit is by-passed if the pedal is in the full-back position. You will not feel any switch as it is a noiseless, wear-free optical switch. The effect will turn on when the pedal is depressed. When bypassed, neither the Chop nor Pan LED will be illuminated. Please note, even when by-passed, the pedal will draw current as long as there is a jack plug inserted in the input jack socket so to preserve battery life, remove jack plug when pedal is not in use. The nature of the bypass is a silicon switch (as opposed to a mechanical switch) which has an open bandwidth and will not affect the harmonics or integrity of your sound, and provides a silent switching mechanism.

BLEND MODE:

- In this mode, the PRO-CHOP combines the chop sound with a PAN cycle. Both the Chop wave and the PAN wave work independently. The Chop rate and 'ratio' and the PAN frequency and depth can all be varied independently to produce a variety of effects.
- In this mode, the PRO-CHOP can be combined with other effects such as a wah or synth with to produce some startlingly original effects. The sound in the blend mode can be used to emulate the intro to the Who's famous song, 'You Won't Get Fooled Again', which was the inspiration for the PRO-CHOP.

SHAKE MODE:

- In this mode, the chopped signal and PAN cycle are combined with some out of phase trickery to produce
- The chop rate, ratio, PAN rate and depth can all be varied independently to produce stunning never-heard-before effects, such as delay emulations (sounds like a delay and has all of the texture) but none of the hanging repeats.