

**soundblox<sup>®</sup>PRO**

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**CLASSIC DISTORTION**  
USERS GUIDE

## WELCOME

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Thank you for purchasing the Soundblox Pro Classic Distortion. The Pro Classic Distortion features a collection of classic distortion, fuzz, and overdrive tones in a flexible, easy to use format. It offers a wide variety of boutique quality sounds normally available only in expensive single effect analog pedals. The Pro version offers extended features over the Soundblox Classic Distortion such as 6 user presets selectable via 3 footswitches, a 7-band graphic equalizer, and much more. Like the other Soundblox effects pedals, the Pro Classic Distortion is also “Hot Hand® Ready”.

The *Quick Start* guide will help you with the basics. For more in-depth information about the Pro Classic Distortion (Classic Pro), move on to the following sections.

Enjoy!  
The Source Audio team

## OVERVIEW

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### **DIVERSE SOUND PALETTE**

Featuring 11 varieties of classic distortion sounds with an added CLEAN BOOST/EQ mode.

### **STATE-OF-THE-ART DSP**

Featuring our 56-bit Digital Signal Processor, the SA601, and crystal clear 24-bit converters.

### **6 USER PRESETS**

Easy to configure user presets in two banks selectable via 3 footswitches for quick access of your favorite sounds.

### **7-BAND EQUALIZER**

Ultra-precise 7-band equalizer for in-depth tone control saved per preset.

### **EXTENDED CONTROL**

An expression input (EXP IN) allows morphing of sounds between preset banks. A MIDI input allows external access to presets and parameters.

### **MOTION CONTROL**

All Soundblox and Soundblox Pro pedals are “Hot Hand Ready” and can be used with any Hot Hand motion sensor to extend the capabilities of the unit.

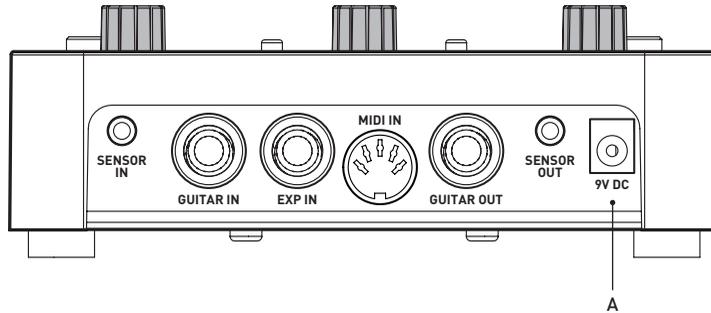
### **ACTIVE ANALOG BYPASS**

Bypass is fully routed around the DSP and active input ensures zero signal degradation.

# QUICK START

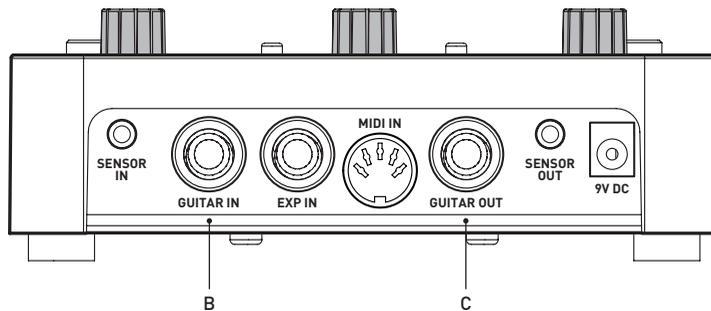
## 1. POWER

To power the unit, connect the included DC adapter power supply to the 9V DC jack (A) on the back panel. **Note:** Using a different supply could damage the unit and void the warranty.



## 2. GUITAR/AUDIO CONNECTIONS

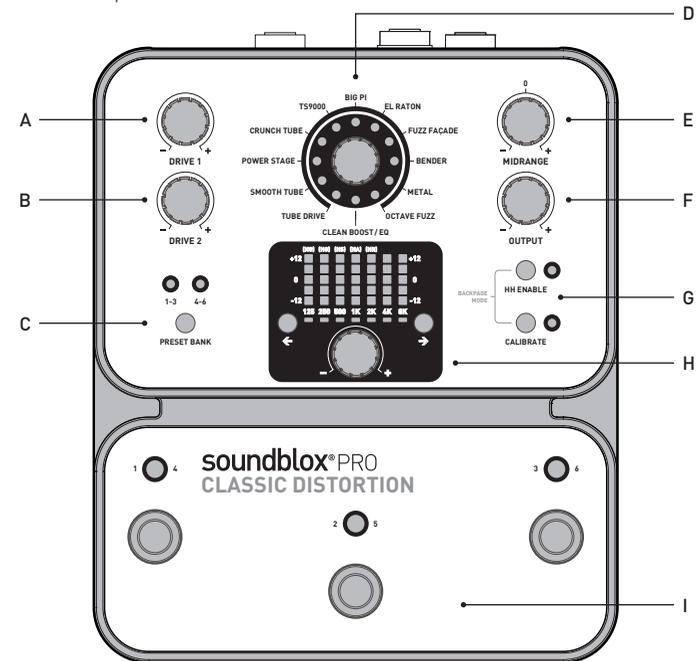
Next, plug your guitar (or other instrument) into the jack labeled GUITAR IN via a standard 1/4" cable. Connect your amp (or other audio device) to the GUITAR OUT jack, again with a standard 1/4" cable. Both input and output are mono signals.



## 3. BRIEF KNOB, FOOTSWITCH, AND BUTTON DESCRIPTIONS

See *Controls* section for more details.

- A **DRIVE 1:** adjusts the pre-drive for the selected effect.
- B **DRIVE 2:** adjusts the post-drive for the selected effect.
- C **PRESET BANK BUTTON:** select preset bank A (presets 1, 2, and 3) or B (presets 4, 5, and 6).
- D **EFFECT KNOB:** selects the type of distortion.
- E **MIDRANGE:** boosts or cuts the midrange frequencies between the two drive controls.
- F **OUTPUT:** adjusts the output level of the effect.
- G **HH ENABLE and CALIBRATE:** for Hot Hand use only.
- H **EQ SECTION:** the two buttons select the frequency band to edit and the knob adjusts the value of the selected band.
- I **FOOTSWITCHES:** Enables/Disables a selected preset depending on the currently selected preset bank. Press and hold to save an edited preset.



# THEORY OF OPERATION

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The Classic Pro features distortion effects that are re-creations of popular pedal and amplifier based distortions. We have chosen names for the distortions that will be suggestive of the sounds you will get with all of the controls in the central part of their range. We are not trying to imply exact simulations of the various analog effects. Rather, this is a different take on classic sounds based more upon evaluating the sounds by ear and overall circuit function instead of attempting to do a mathematical model or emulation (which, incidentally, we think is really not possible for distortions).

The following list describes the major new features available in the Classic Pro:

## Architecture

Most analog fuzzes and distortions have multiple points where the signal passes through a distortion circuit, an op-amp, a transistor, or a diode. We provide two such cascaded distortion functions, each with a DRIVE control in front of it. The MIDRANGE control sits between the two distortions. The graphic EQ is at very end of the chain.

## DRIVE controls

The DRIVE knobs control the gain of the two distortion curves. You can obtain the same amount of overall gain through the system with various combinations of the two controls: one high and the other low, both in the middle, etc. However, the resulting sound will be different. Distortion from DRIVE 1 has more EQ applied to it than the distortion from DRIVE 2. Essentially, you just have to experiment and listen to the results.

If the MIDRANGE control is increased, a hotter signal will be applied to the second distortion curve and you might need to reduce DRIVE 2 accordingly. Maxing out both DRIVE controls will probably be excessive. Most of the distortion flavors sound better with more moderate DRIVE settings. DRIVE 1 and your guitar volume both directly control the signal applied to the first distortion curve. Using a higher setting of DRIVE 1, you can set your guitar volume quite low for a cleaner tone and increase your guitar volume when you need more distortion.

## MIDRANGE control

This control provides 12 dB of cut or boost to a midrange frequency band which is approximately two octaves wide. The exact frequency is different depending on which distortion has been selected.

## Graphic EQ

The 7-band graphic equalizer can be adjusted in 1 dB steps. Moving bands up or down 1 dB can make a significant change to the sound. So don't think that you have to make big adjustments with the EQ. The graphic EQ is at the end of the processing, after the distortion.

## CLEAN BOOST / EQ

In this setting, the distortion curves are straight lines (meaning there is no distortion). The graphic EQ can be adjusted to taste. The MIDRANGE control is also still active in this mode. The DRIVE controls will need to be set around 9 o'clock to ensure that the signal doesn't clip. Although the distortion curves are flat, there still comes a point where the signal will clip if the DRIVE is turned up too far.

If both DRIVES are turned up, there will be a raspy sound as the signal peaks are hard clipped. In general, this doesn't sound very good. However, if the DRIVE controls are cranked, the resultant distortion is not bad at all despite consisting only of digital hard clipping. Don't believe that? Give it a try. This distortion sound can be improved by rolling off the MIDRANGE control and using the graphic EQ to further shape the sound.

## CONNECTIONS

### GUITAR IN

Connect your guitar or other instrument here using a standard MONO ¼" cable.

### GUITAR OUT

Connect this to your amp, pedal, or other audio device.

### EXPRESSION IN (optional)

Connect a passive expression pedal that uses a TRS plug here. Allows morphing of sounds between banks A and B.

### SENSOR IN (optional)

Connect an optional Hot Hand sensor here, either wired or wireless.

### SENSOR OUT (optional)

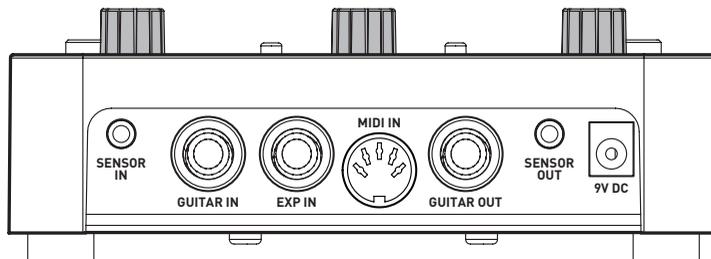
Use a Source Audio daisy-chain cable to connect this jack to the sensor input of another pedal.

### MIDI IN (optional)

MIDI program and continuous control input. Connect to a MIDI output with a standard MIDI cable

### 9V DC

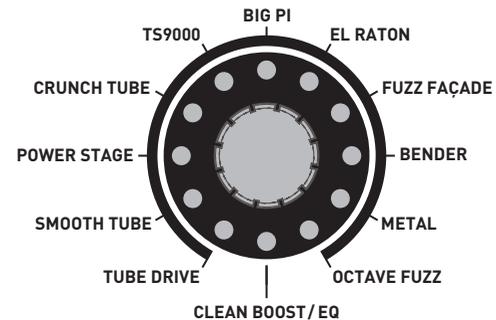
Connect the included 9 Volt DC power supply here. Use of a non-Source Audio power supply may cause damage and void the warranty.



## CONTROLS: KNOBS

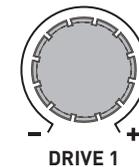
### EFFECT (not labeled)

The effect knob selects which distortion type will be used. There are 11 effect positions around the knob as well as a setting for CLEAN BOOST/EQ. In the CLEAN BOOST/EQ mode, the distortion effect is bypassed but the output, midrange, and equalizer still apply. For information on the individual settings see the *Effect Types* section.



### DRIVE 1

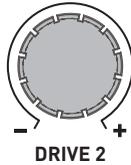
Adjust the amount of distortion before the MIDRANGE control. See the *Theory of Operation* section for more details.



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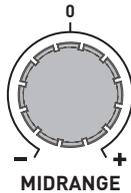
## DRIVE 2

Adjust the amount of distortion after the MIDRANGE control.



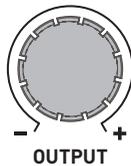
## MIDRANGE

Provides boost or cut to pre-selected midrange frequency. The frequency varies depending on the type of distortion selected with the EFFECT knob.



## OUTPUT

Adjusts the output level of the effect. This is useful for setting the level of the effect compared to the bypass signal. Note that because the effect compresses the signal, the dynamic range of the distorted signal will be less compared to the dry signal. This should be accounted for when setting levels.



## CONTROLS: EQUALIZER

One of the key features of the Classic Pro is the 7-band graphic equalizer. The Equalizer is post distortion. Each band can be adjusted up or down in 1 dB steps from -12 dB to +12 dB and the setting is indicated by the display. The display shows 1 dB steps by lighting adjacent LEDs with varying brightness. The equalizer section has three controls:

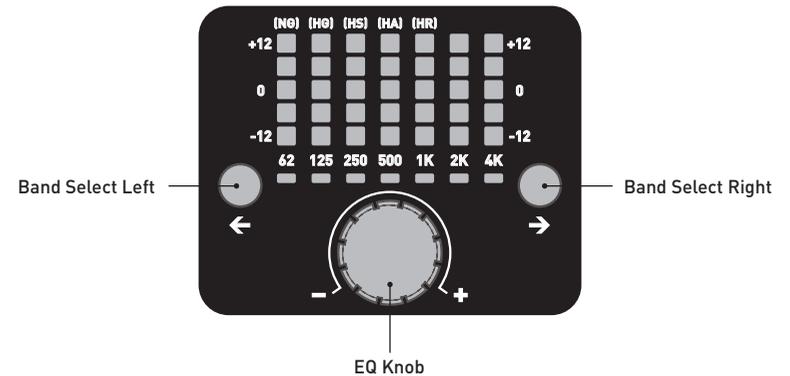
### BAND SELECT LEFT and RIGHT

The two buttons on either side of the EQ knob select the frequency band to edit.

### EQ KNOB

The equalizer knob changes the value of the selected band up or down in 1 dB steps.

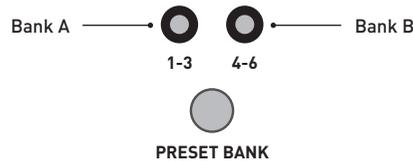
You can quickly and easily zero the equalizer by pressing both left and right band select buttons at the same time. The equalizer display will reset to a default "flat" setting.



## CONTROLS: OTHER BUTTONS

### PRESET BANK

There are six available user presets that are in two banks. The bank can be switched by pressing the PRESET BANK button. When preset bank A is selected, pressing the corresponding footswitches will select presets 1, 2, or 3. When preset bank B is selected, the footswitches select presets 4, 5, and 6. The indicator lights (LEDs) above each footswitch will be green for bank A and red for bank B.

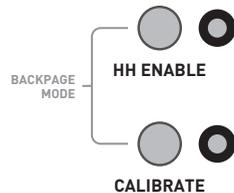


### HH ENABLE

The Hot Hand enable button enables or disables Hot Hand control for the selected preset. This way, Hot Hand control can be set up for an individual preset and can be left off otherwise.

### CALIBRATE

Pressing this button when the pedal is engaged will turn on calibration mode. Calibration mode allows you set a zero point for an attached Hot Hand sensor. Calibration can only be enabled when HH ENABLE is on.



## CONTROLS: FOOTSWITCHES

There are three footswitches on the Classic Pro. From left to right, the footswitches correspond to presets 1, 2, and 3 for preset bank A and 4, 5, and 6 for bank B. Pressing any of the buttons will engage a given preset. Pressing the footswitch for the currently engaged effect will put the unit into bypass mode. Pressing another switch will engage that effect without going into bypass.

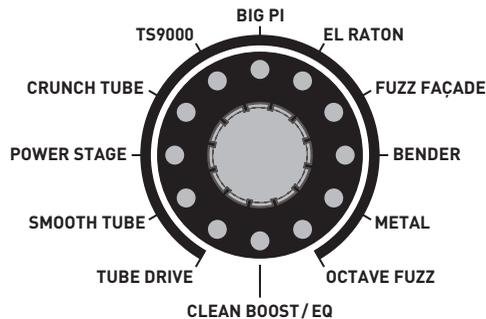
The indicator lights above the three footswitches are bi-color and will change depending on which bank is selected. Bank A presets are green while bank B presets are red. When a preset is edited, the LED will begin to blink occasionally to show that the preset has been changed. When a preset has been edited, pressing and holding any of the switches will save the changes to the corresponding preset. The LED will blink quickly to indicate that the preset has been saved. Once changes are saved, the LED will be lit solidly. See the *Preset Saving* section for other saving options.

**Note:** Changes made to a preset will be lost if you go into bypass or switch to another preset without saving!



# EFFECT TYPES

Here are some brief descriptions of the effects included in the Classic Pro. Most of the effects are based on, but not exact copies of, a variety of popular analog distortion pedals. Don't expect the sounds to be exactly like the corresponding analog effects. We tried to capture the spirit of each sound rather than trying to copy the exact nuts and bolts.



## CLEAN BOOST/EQ

A distortion effect bypass that still allows the gain and the graphic EQ to be used. Great for doing clean lead boosts or use strictly as a 7-band graphic EQ. Clipping the output is possible with this setting. If the levels are boosted high enough, the hard clipping can actually sound pretty good. See the *Theory of Operation* section for details.

## TUBE DRIVE

An overdriven tube amp effect similar to a Marshall® sound. Try scaling back the drive knob for a nice mild overdrive.

## SMOOTH TUBE

Based on Mesa-Boogie® pre-amp distortion.

## POWER STAGE

Inspired by the Fulltone Distortion Pro®.

## CRUNCH TUBE

Our own distortion, not based on any particular sound. It's a more aggressive tube distortion.

## TS9000

Based the Ibanez Tube Screamer® with a lot of mid boost.

## BIG PI

Based on an Electro Harmonix Big Muff Pi®. Don't ask which exact model. That's not the point.

## EL RATON

Based on the ProCo Rat®.

## FUZZ FAÇADE

Our version of the classic Dallas Arbiter Fuzz Face® sound.

## BENDER

The Tone Bender®. We specifically used an MK II, but don't obsess over the exact model number.

## METAL

Our own metal distortion with plenty of highs and lows.

## OCTAVE FUZZ

A full wave rectifier, as everyone does, to mimic the classic Octavia®. This tends to sound better with DRIVE 2 turned up much higher than DRIVE 1.

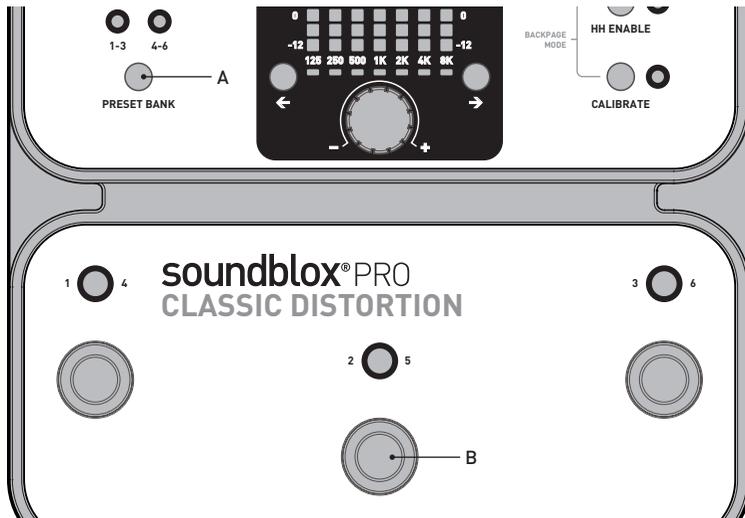
**\*Note:** Product and brand names used are trademarks of their respective owners. No affiliation with Source Audio LLC is implied. The use of these names is intended solely as a reference for the user.

## PRESET SAVING

An edited preset can be saved by pressing and holding a footswitch as described in the *Controls: Footswitches* section. An edited preset can be saved to any one of the 6 preset locations. For example if preset 1 has been selected and edited, it can be saved to preset location 3 by pressing and holding the 3/6 footswitch. Once the preset has been saved to that location, the new location will be the selected preset. The unedited preset will still be at location 1.

Presets can be copied across preset banks by holding the PRESET BANK button and then pressing and holding a footswitch. For example, if preset 2 has been selected and edited, holding the PRESET BANK button (A) and then pressing and holding footswitch 2/5 (B) will save the current settings to location 5. It could also be saved to locations 4 and 6 in the same manner. Once the preset is saved to another bank, the preset in the current bank will stay selected and NOT be saved to its own location since it was saved elsewhere as a new preset.

Saving between banks is especially useful when setting up parameters for morphing between preset banks.



## MORPHING

The expression input on the Classic Pro can be used to morph between two presets. More specifically, you can morph from between banks from preset 1 to 4, 2 to 5, and 3 to 6.

There are 66 possible pair combinations of sounds and some will sound better than others. Some obvious applications are morphing from clean to distorted sounds, low drive settings to high drive settings, changes in volume, or between dramatically different sounds.

The expression pedal can effectively be inverted by pressing the PRESET BANK button. This will toggle start and stop presets for the pedal. Keep in mind that adjusting knobs while using the expression pedal will only control the preset in the currently selected bank, independent of the expression pedal position. Also, while tweaking presets to get the desired pair of sounds for morphing, don't forget to save before switching banks with the bank select button.

The expression pedal can also be used as a means of effectively switching between preset banks, allowing access to all 6 presets with foot controls only.

The expression input is intended for use primarily with a passive expression pedal. It could potentially be used with a Control Voltage (CV) output but the input voltage range is limited to 0 to 3.3V. Take extra precaution before connecting any CV output to the Classic Psro. Exceeding the voltage range (above 3.3V or below 0V) could damage the unit.

Expression pedals should have a three-conductor TRS (Tip, Ring, Sleeve) plug. This type of plug is also referred to as a "stereo plug". Most expression pedals are this type. The resistance value of the pedal is not important.

## MIDI CONTROL

The Classic Pro can optionally be controlled by an external MIDI controller such as the Hot Hand MIDI-Exp controller through the MIDI input. All of the knob parameters as well as morphing can be controlled via MIDI Continuous Controller messages. Individual presets can be selected by MIDI Program Change messages. The Classic Pro can also be put into bypass in this way. The following table describes the use of the MIDI input.

MIDI implementation:

Parameter	Message Type	Data Value
Enable Preset 1	Program Change	001
Enable Preset 2	Program Change	002
Enable Preset 3	Program Change	003
Enable Preset 4	Program Change	004
Enable Preset 5	Program Change	005
Enable Preset 6	Program Change	006
Disable Preset – Bypass	Program Change	007

Parameter	Message Type	Data Value 1	Data Value2
Drive 1	Continuous Controller	020	0–127
Midrange	Continuous Controller	021	0–127
Drive 2	Continuous Controller	022	0–127
Output	Continuous Controller	023	0–127
Morph	Continuous Controller	024	0–127

The MIDI Channel is selectable as a Backpage parameter. Please see the *Backpage Parameter* section for more details.

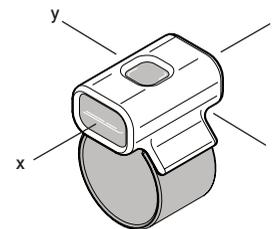
## USE WITH HOT HAND®

While the primary function of the Classic Pro is as a standalone effects pedal you also have the option of exploring some additional functions by plugging in a Hot Hand sensor. When a sensor is connected and enabled, it will control the amount of DRIVE. The maximum amount of drive you can get by moving the sensor is determined by the position of the DRIVE knob.

### Hot Hand Basics

The Hot Hand motion sensors are sold separately and come in either wired or wireless versions. Both will work with the Classic Pro. Additionally, the SENSOR IN jack will be compatible with any future Source Audio sensors. The SENSOR OUT jack duplicates the signals on the SENSOR IN and can be used to daisy-chain multiple pedals together using the same Hot Hand sensor.

The Hot Hand ring contains a two axis accelerometer that responds to acceleration and is not based on any type of proximity to the guitar. By moving your hand or by changing the position of your hand you can modulate the effect. For a good description of Hot Hand Theory, download the *Hot Hand Motion Controlled Wah Filters* manual. It is available at [www.sourceaudio.net](http://www.sourceaudio.net).



**Hot Hand Ring Sensor**  
*Sold Separately*

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## HH Enable

The HH ENABLE button will allow Hot Hand® control for an individual preset so it can be used on one preset and not on another.

## Calibration

The Classic Pro has a calibration feature which is only used in Hot Hand mode. However, calibration is not required before use. The calibration feature allows you to set the MAXIMUM point of the DRIVE sweep for any position of your hand. Depending on your playing style, you may find it useful to try some different calibration positions. The default and most common use of calibration is to have your hand pointing straight up as the maximum point of the DRIVE sweep. Calibration can also be useful if you are putting the sensor on a headband or other alternate locations. Calibration mode can only be enabled when HH ENABLE is ON. Calibration settings are saved per preset.

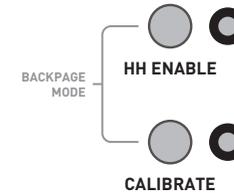
### To perform a calibration:

1. Select a preset by pressing a footswitch.
2. Enable Hot Hand control by pressing the HH ENABLE button.
3. Press the CALIBRATE button to put the Classic Pro into Calibrate Mode.
4. Put the Hot Hand sensor into the desired calibration position.
5. Press the footswitch for the currently selected preset.
6. The Calibrate LED will blink to when the calibration is complete.

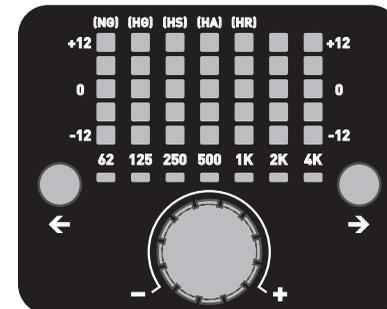
If you have trouble with calibration and need to get back to the default setting, point the front of the sensor (the H logo) straight up towards the ceiling and run the calibration procedure again.

# BACKPAGE PARAMETERS

The Classic Pro has some additional controls that can only be editing in a special mode called Backpage mode. Backpage mode is enabled by pressing the HH ENABLE and CALIBRATE buttons simultaneously, as indicated on the main control panel. Backpage mode can be exited by pressing the two buttons simultaneously again.



In Backpage mode, the EQ controls and the Effect knob take on different functions and the displays will change to indicate the parameter values. For the EQ display, there are two letter abbreviations above some of the columns that indicate the parameter controlled in Backpage mode. Select the parameter to be edited with the left and right band select buttons and adjust the value with the knob.



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Here is the list of parameters that can be edited in Backpage mode:

### Noise Gate (NG)

This sets the threshold of the noise gate. Lower values lower the threshold, and result in less gating action. The default value is set to what seems appropriate to the noise level in our box, which is rather low. You might want to raise the threshold to deal with other noise in your system. If you just don't like gates, lower the threshold all the way to the bottom.

### Hot Hand Gain (HG)

The gain or depth of the Hot Hand signals can be adjusted with this parameter. Increasing the value from the default will make Hot Hand have more effect with less motion. Decreasing the gain will do the opposite.

### Hot Hand Smoothing (HS)

This controls the amount of smoothing (filtering) on the Hot Hand signals. Similar to the motion knobs on other Hot Hand products. Turning this up will result in more smoothing on the signal.

### Hot Hand Axis (HA)

Controls the Hot Hand axis used. The default value of this parameter uses the X axis. Any other value will select the Y axis.

### Hot Hand Range (HR)

Adjusts the overall range of the Hot Hand attenuation from a maximum of 36 dB to a minimum of 18 dB. The bottom default value is 36 dB, 18 dB is the top.

### MIDI Channel (Effect Knob)

The label numbers around the effect knob correspond to MIDI Channels 1 through 16. Channel 1 is the default. This is a global setting and not saved for individual presets.

Don't forget to save the preset after editing the Backpage parameters. All of the Backpage parameters except the MIDI Channel are saved per preset. To reset values to the default, press both left and right column select buttons at the same time.

## SPECIFICATIONS

### Dimensions

- L: 7 inches (18.1cm)
- W: 6 inches (18.1cm)
- H: 2 inches (including knobs)

### Weight

- 1.75 lbs

### Power

- 110mA @ 9 VDC (max 145mA w/ Hot Hand Wireless Adapter)
- NEGATIVE tip power jack

### Audio Performance

- 115dB audio ADC
- 24 bit audio conversion
- 56 bit digital data path
- Analog bypass

## TROUBLESHOOTING

### Noise

Near noise source	Move pedal away from power supplies and other equipment.
Other equipment	Remove other effects from signal chain, see if noise persists.
Bad cables	Swap out audio cables.

### Hot Hand doesn't work

Not calibrated properly	Calibrate the Hot Hand - see page 20.
Not connected	Check Hot Hand connections.

### Knobs don't work /light up

Wrong power supply	Use correct power supply as defined on pages 4 and 8.
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For additional assistance, please visit [www.sourceaudio.net](http://www.sourceaudio.net).



If possible, dispose of the device at a recycling center. Do not dispose of the device with the household waste.

For full compliance with EN 61000-4-6 standard, input cable must be less than 3 meters in length.

## LIMITED WARRANTY

Source Audio, LLC (hereinafter "Source Audio") warrants that your new Source Audio Soundblox Effects Pedal, when purchased at an authorized Source Audio dealer in the United States of America ("USA"), shall be free from defects in materials and workmanship under normal use for a period of one (1) year from the date of purchase by the original purchaser. This Limited Warranty does not extend to the batteries which are purchased as is. Please contact your dealer for information on warranty and service outside of the USA.

Under this Limited Warranty, Source Audio's sole obligation and the purchaser's sole remedy shall be repair, replacement, or upgrade, at Source Audio's sole discretion, of any product that, if properly used and maintained, proves to be defective upon inspection by Source Audio. Source Audio reserves the right to update any unit returned for repair and to change or to improve the design of the product at any time without notice. Source Audio reserves the right to use reconditioned parts and assemblies as warranty replacements for authorized repairs. Any product repaired, replaced, or upgraded pursuant to this Limited Warranty will be warranted for the remainder of the original warranty period.

This Limited Warranty is extended to the original retail purchaser. This Limited Warranty can be transferred to anyone who may subsequently purchase this product provided that such transfer is made within the applicable warranty period and Source Audio is provided with all of the following information: (i) all warranty registration information (as set forth on the registration card) for the new owner, (ii) proof of the transfer, within thirty (30) days of the transfer, and (iii) a photocopy of the original sales receipt. Warranty coverage shall be determined by Source Audio in its sole discretion. This is your sole warranty. Source Audio does not authorize any third party, including any dealer or sales representative, to assume any liability on behalf of Source Audio or to make any warranty on behalf of Source Audio.

### WARRANTY INFORMATION

Source Audio may, at its option, require proof of the original purchase date in the form of a dated copy of original authorized dealer's invoice or sales receipt. Service and repairs of Source Audio products are to be performed only at the Source Audio factory or a Source Audio authorized service center. Prior to service or repair under this Limited Warranty, the purchaser must request from Source Audio a return authorization, which is available at:

Source Audio LLC  
120 Cummings Park, Woburn, MA 01801  
(781) 932-8080 or at [www.sourceaudio.net](http://www.sourceaudio.net).

Unauthorized service, repair, or modification will void this Limited Warranty.

### DISCLAIMER AND LIMITATION OF WARRANTY

DO NOT OPEN THE EFFECTS PEDAL UNDER ANY CIRCUMSTANCE. THIS WILL VOID THE WARRANTY.

THE FOREGOING LIMITED WARRANTY IS THE ONLY WARRANTY GIVEN BY SOURCE AUDIO AND IS IN LIEU OF ALL OTHER WARRANTIES. ALL IMPLIED WARRANTIES, INCLUDING WARRANTIES OF MERCHANTABILITY AND FITNESS FOR ANY PARTICULAR PURPOSE, EXCEEDING THE SPECIFIC PROVISIONS OF THIS LIMITED WARRANTY ARE HEREBY DISCLAIMED AND EXCLUDED FROM THIS LIMITED WARRANTY. UPON EXPIRATION OF THE APPLICABLE EXPRESS WARRANTY PERIOD, SOURCE AUDIO SHALL HAVE NO FURTHER WARRANTY OBLIGATION OF ANY KIND, EXPRESS OR IMPLIED. SOURCE AUDIO SHALL IN NO EVENT BE LIABLE FOR ANY SPECIAL, INCIDENTAL OR CONSEQUENTIAL DAMAGES SUFFERED BY THE PURCHASER OR ANY THIRD PARTY, INCLUDING WITHOUT LIMITATION, DAMAGES FOR LOSS OF PROFITS OR BUSINESS OR DAMAGES RESULTING FROM USE OR PERFORMANCE OF THE PRODUCT, WHETHER IN CONTRACT OR IN TORT. SOURCE AUDIO SHALL NOT BE LIABLE FOR ANY EXPENSES, CLAIMS OR SUITS ARISING OUT OF OR RELATING TO ANY OF THE FOREGOING. Some states do not allow the exclusion or limitation of implied warranties so some of the above limitations and exclusions may not apply to you. This Limited Warranty gives you specific legal rights, and you may also have other rights, which vary, from state to state. This Limited Warranty only applies to products sold and used in the USA. Source Audio shall not be liable for damages or loss resulting from the negligent or intentional acts of the shipper or its contracted affiliates. You should contact the shipper for proper claims procedures in the event of damage or loss resulting from shipment.

