Valeton GP-100 Multi Effects Processor User Manual

Contents

VALETON

Valeton GP-100 Multi Effects Processor User Manual

Product Information: VALETON GP-100 Guitar Multi-effects Processor

The VALETON GP-100 is a compact and high-performance guitar multi-effects processor. It is designed to offer a powerful effects processing platform and complete feature set, all in one simple-to-use and portable device. The GP-100 has 150 effects to choose from and allows you to run 9 effects simultaneously. It also provides an Expression Pedal which can be assigned to the effect you want to control for real-time effect changes or master volume. The built-in tuner gets your guitar in tune, and the built-in drum machine and aux input jack allow you to play along with a drum loop, metronome, or your favorite music. The GP-100 comes with 99 included factory presets and 99 user presets which allow you to store all your favorite effects.

Panels Introduction

The GP-100 has several input/output jacks:

- Input Jack 1/4 mono audio jack, for connecting guitar.
- OUTPUT L/OUTPUT R Jack 1/4 TS output interfaces can be configured for mono or stereo operation. Use them to connect to a single guitar speaker, a pair of stereo guitar speakers, or directly to the input of a PA or recording device.
- AUX IN 1/8 TRS input for connecting external devices (phone, MP3 player) for practice and jamming.
- PHONES 1/8 TRS output for connecting headphones.
- USB USB 2.0 Type-B connects to your computer for use with GP-100 software, or as a USB audio interface.
- Power Supply Connection Power supply input (9V DC center negative).

Getting Started
The GP-100 has two operation modes: Play Mode and Edit Mode. GP-100 will be in play mode when first powered on. The LED screen shows the patch number (from P01 to F99), master volume, patch volume, BPM, patch name, and more. Play Mode allows you to navigate presets using the PARA knob or footswitches.

Product Usage Instructions

1. **Connecting the Power and Input / Output Jacks:**
   Connect the power supply input (9V DC center negative) to the GP-100's power supply connection. Connect your guitar to the Input Jack 1/4 mono audio jack. To connect to external devices for practice or jamming, use the AUX IN 1/8 TRS input. For output, use the OUTPUT L/OUTPUT R Jack 1/4 TS output interfaces or

PHONES 1/8 TRS output for connecting headphones.

2. **Using with Your Instrument:** Turn on the GP-100 and select Play Mode. Use the PARA knob or footswitches to navigate presets. The LED screen shows the patch number, master volume, patch volume, BPM, patch name, and more. Use the Expression Pedal to control the effect you want to change in real-time or master volume. The built-in tuner can help you tune your guitar.
3. **Cleaning:** Keep the GP-100 clean by wiping it with a soft cloth. Avoid using solvents or other chemicals that may damage the device.
4. **Alterations:** Do not make any alterations to the GP-100 as it may cause damage to the device or affect its performance.
5. **AC Adapter Operation:** Use only the AC adapter that comes with the GP-100. Do not use any other AC adapter as it may cause damage to the device.
6. **Malfunction:** If the device malfunctions, disconnect the AC adapter and turn off the power immediately. Disconnect all other connected cables and prepare information including the model name, serial number, specific symptoms related to the malfunction, your name, address, and telephone number and contact the store where you bought the unit or contact VALETON support (**service@valeton.net**).

ATTENTION
Handling

- Do not get the unit wet. If liquid is spilled on the unit, shut it o immediately.
- Do not block any of the ventilation openings.
- Keep away from heat sources.
- Disconnect the unit during storms to prevent damage.
- Operation of this unit within significant electromagnetic fields should be avoided.

Connecting the power and input/output jacks

- Always turn OFF the power to the unit and all other equipment before connecting or disconnecting any cables. Also make sure to disconnect all connection cables and the AC adapter before moving the unit.

Cleaning

- Clean only with a dry cloth.

Alterations

- Do not open the unit.
- Do not attempt to service the unit yourself.
- Opening the chassis for any reason will void the manufacturer’s warranty.

AC Adapter Operation

- Always use a DC9V center negative 500mA AC adapter. Use of an adapter other than that specified could damage the unit or cause malfunction and pose a safety hazard. Always connect the AC adapter to an AC

outlet that supplies the rated voltage required by the adapter.

- UNPLUG THE UNIT DURING LIGHTNING STORMS OR WHEN UNUSED FOR LONG PERIODS OF TIME.

Malfunction
If the unit should malfunction, disconnect the AC adapter and turn the power OFF immediately. Then, disconnect all other connected cables.
Prepare information including the model name, serial number, specific symptoms related to the malfunction, your name, address and telephone number and contact the store where you bought the unit, or contact VALETON support (**service@valeton.net**) .
Thank you for choosing a VALETON product!

OVERVIEW

The GP-100 is a compact, high performance guitar multi-effects processor. It offers a potent effects processing platform and complete feature set, so you can improve your skill and experiment with different guitar effects, all with one simple-to-use, portable device.

The GP-100 has 150 effects to choose from and allows you to run 9 effects simultaneously. It provides an Expression Pedal which can be assigned to the effect you want to control for real-time effect changes or master volume. The 99 included factory presets let you jump right in, and 99 user presets allow you to store all your favorite effects.

The built-in tuner gets your guitar in tune. The built-in drum machine and aux input jack set you up to play along with a drum loop, metronome, or your favorite music.
Whether you're a beginner or an old guitar freak, the GP-100's got it all to let you have at it!

PANEL INTRODUCTION

1. **LED Display**

   This display shows GP-100's the patch numbers, patch name, and other operation information.
2. **PARA knob (with enter button)**

   Turning or pressing this knob allows you to change menus and adjust parameters.
3. **GLOBAL button**

Press this button to enter the global setting menu, where you can edit the global parameters of the GP-100.

4. **DRUM button**

   Press this button to play the drum. Hold this button to enter the Drum Machine Edit menu, where you can edit the drum parameters

   (style, rhythm, and volume). In the Drum Machine Edit menu, press the DRUM button or the PARA knob to turn the drum machine on / off.

5. **EDIT button**

   In any menu, press this button to enter the Edit Settings menu.

6. **SAVE button**

   Use this button to store, rename, and copy the preset. Whenever a preset is modified, the LCD display will show a “*” symbol to indicate that the parameter has been changed. Confirm to save the changed parameter.

7. **EXIT button**

   In any menu, press this button to return to the main interface.

8. **Quick Access Knobs**

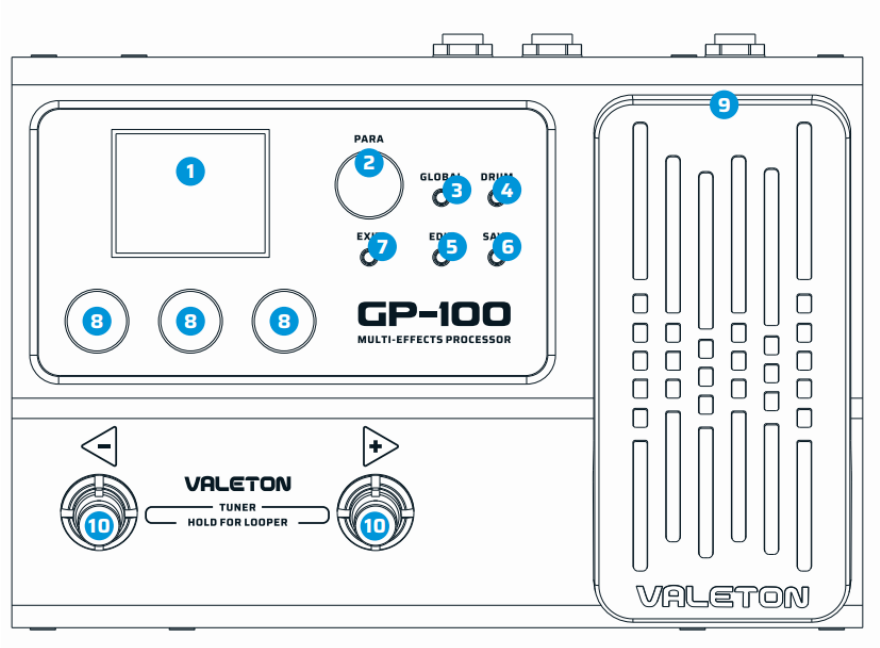
   Use to adjust parameters on the lower part of the screen. Each knob will vary in function according to the parameter on the display.

9. **Expression Pedal**

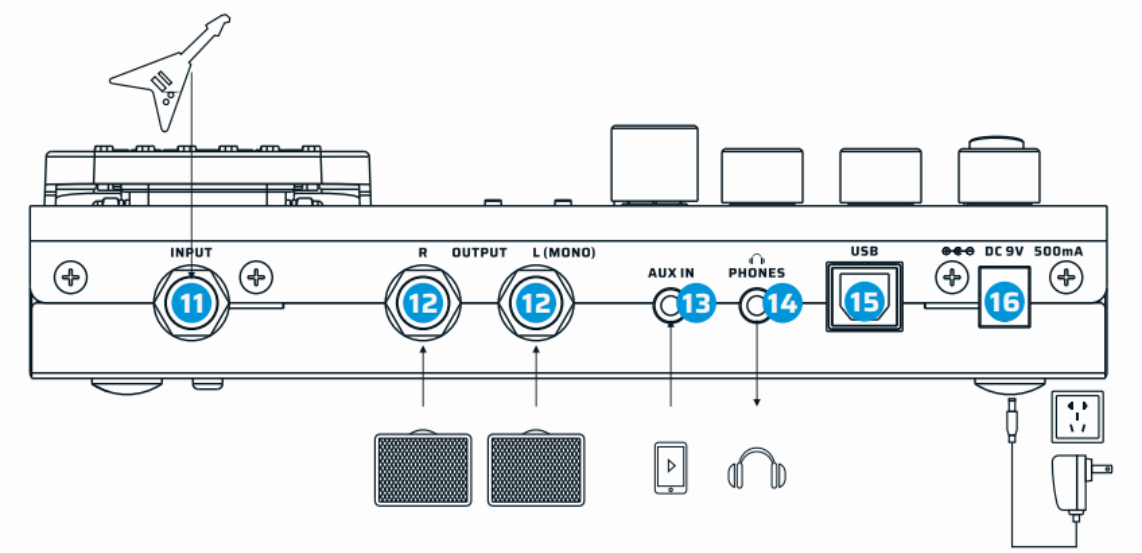
   Use to control the parameter of one or several effects, including output volume.

10. **[-]Footswitch / [+] Footswitch**

    These footswitches are used for controlling the tuner, preset scrolling, start/stop/record phrases, and other functions. Their function will depend on the footswitch mode you are currently using.



PANEL INTRODUCTION



11. **INPUT Jack**

    1/4” mono audio jack, for connecting guitar.

12. **OUTPUT L/OUTPUT R Jack**

    1/4” TS output interfaces can be configured for mono or stereo operation. Use them to connect to a single guitar speaker, a pair of stereo guitar speakers, or directly to the input of a PA or recording device.

13. **AUX IN**

    1/8” TRS input for connecting external devices (phone, MP3 player) for practice and jamming.

14. **PHONES**

    1/8” TRS output for connecting headphones.

15. **USB**

    USB 2.0 Type-B connects to your computer for use with GP-100 software, or as a USB audio interface.

16. **Power Supply Connection**

    Power supply input (9V DC center negative) .

GETTING STARTED

The GP-100 has two operation modes: Play Mode and Edit Mode.

Play Mode

GP-100 will be in play mode when first powered on. The LED screen shows the patch number (from P01 to F99), master volume, patch volume, BPM, patch name and more. Play Mode allows you to navigate presets using the PARA knob or footswitches.

- A. Patch No.
- B. Patch name
- C. Foot switch mode
- D. Master volume
- E. Patch BPM
- F. Patch volume
- G. EXP pedal state
- H. Patch state
- I. DRUM state

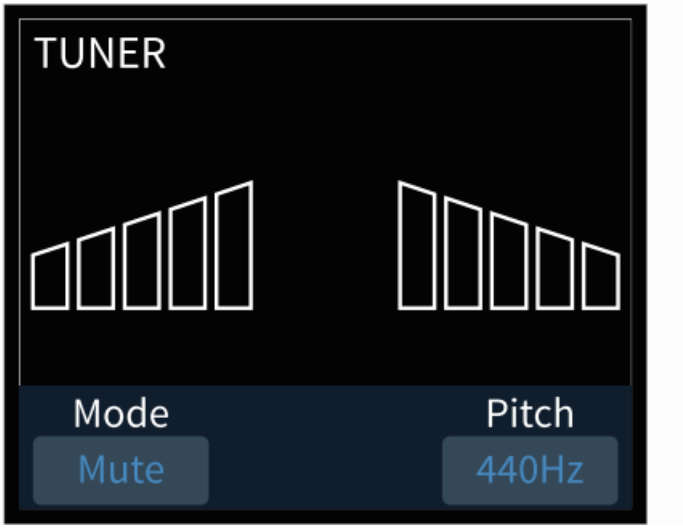
Edit Mode
Press PARA in the main interface or EDIT in any interface to enter EDIT mode. In this mode, you can switch effect types, edit effect parameters, and change the order of effect modules.

NOTE:

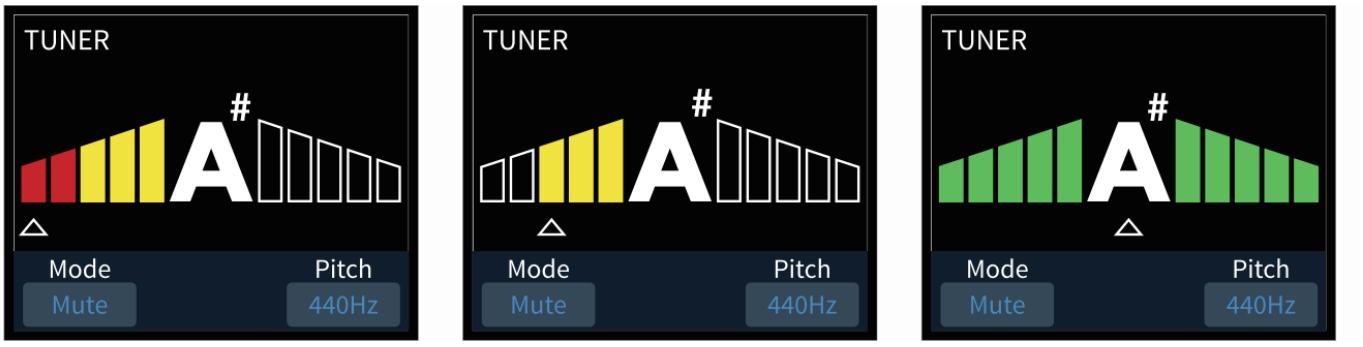
1. Effect settings changed in Edit Mode will need to be stored to a patch.
2. The exceptions are the Master Level and drum machine settings, which are global settings and are not stored to patch.
3. Whenever you change the effect settings of a stored preset, the “*” dot at the top of the screen lights up, indicating the effect setting has been changed from the previously stored value in the patch.
4. See “Editing Patch” for more information on storing a patch.

Navigating Patches
The GP-100 has two patch banks: the User patch bank, which appears in the LED display as P01 to P99, and the Factory patch bank, which appears in the LED display as F01 to F99. From Play Mode, step on the footswitche [-]/[+] or turn the PARA knob to change presets .

Using The TUNER



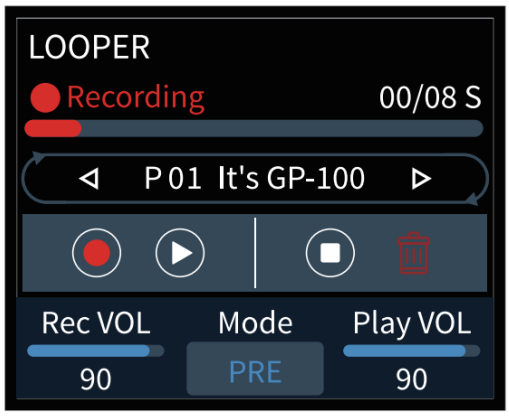
Press and hold both footswitches at any time to enter the tuner mode.
In tuner mode, the LED screen will display the tuning interface. When you pluck a string, the note will appear in the center. Left of center is flat, and right of center is sharp.
As you tune your instrument towards the middle, the color of the scale will change from red (out of tune) to yellow (near pitch) to green (in tune).



Quick access knob 3 adjusts the pitch calibration (REF PITCH), ranging from 435Hz to 445Hz. Standard pitch is set at 440Hz. Quick access knob 1 lets you select the tuner mode from Bypass (for dry signal through), Thru (for eect signal through) or Mute (for silent tuning).You can exit the tuner either by pressing any footswitch or by pressing the EXIT button.

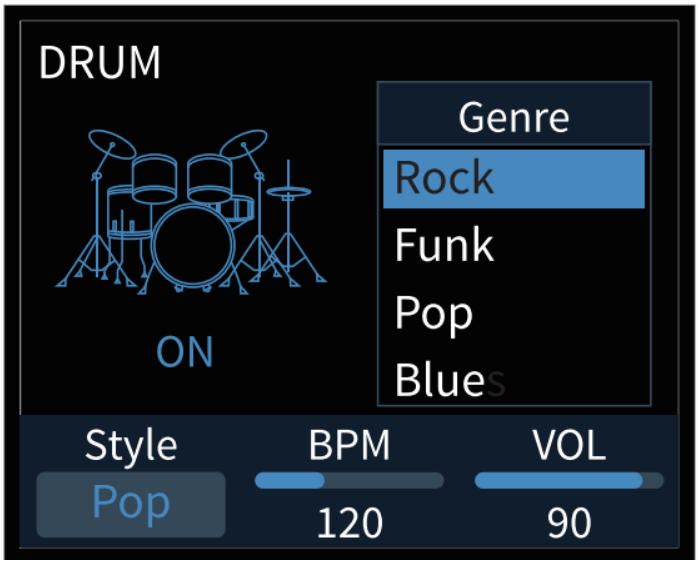
LOOPER Function
Simultaneously hold two footswitches until the LOOPER menu appears.
The progress bar at the top will be shown in red during recording and overdubbing. It will be shown in blue in play mode.
Quick access knob 1 adjusts the loop recording level from 0-99. Quick access knob 2 selects between setting the loop before (Pre) or after (Post) your effects chain.
In Pre mode, the looper will record mono audio without any effects, up to 90 seconds.

In Post mode, the looper will record stereo audio with effects, up to 45 seconds. Quick access knob 3 adjusts the loop playback volume from 0-99.



NOTE: You can exit the LOOPER by pressing the EXIT button. The function of the footswitches in this interface, tap footswitch [-] to record / play/ overdub, tap footswitch [+] to stop, hold to clear.
Simultaneously hold two footswitch's to exit.

Drum Machine



Press the "DRUM" button in any interface to turn on the drum. After the drum is turned on, a symbol will be displayed on the right side of the main interface to show the drum machine is active.
Press and hold the DRUM button to enter the drum menu.
Quick access knob 1 adjusts the DRUM style. Quick access knob 2 adjusts the DRUM BPM from 40-250. Quick access knob 3 adjusts the DRUM volume from 0-99. Turn the PARA knob to switch the DRUM genre. Press the PARA button to play/stop the drum.

EXP Pedal
You can use the built in expression pedal to control various GP-100 parameters.
Some GP-100 preset patches have been set up to use the built in expression pedal. These can be used without any further setup. Refer to the expression pedal setting section to set the expression pedal.

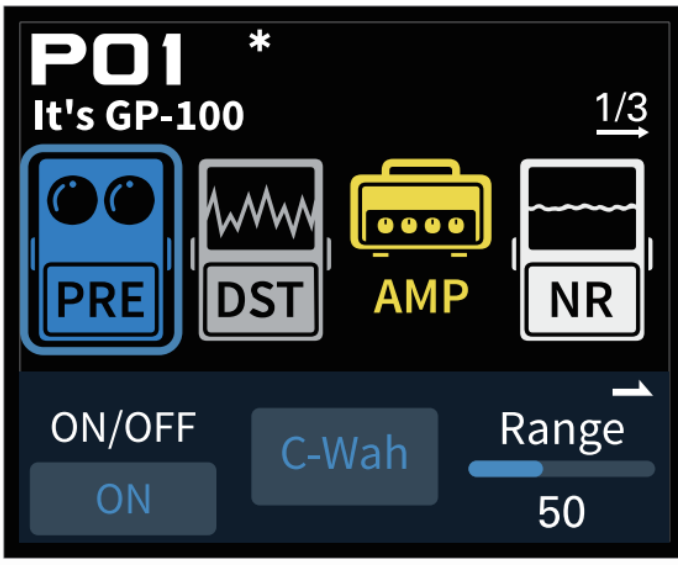
To activate the built-in expression pedal, press the upper side of the pedal all the way down. When the built-in expression pedal is on, an icon will show up on the Main Display screen to indicate it is on:

NOTE
The built-in expression pedal also functions when it is turned off. It controls the output volume or input volume of the GP-100, depending on the where it is positioned in the effect chain.

EDIT
Turn the PARA knob or tap the footswitch to switch the patch. Press the PARA button or EDIT button to enter the EDIT menu. This menu is made of ten icon squares representing GP-100's nine effects modules.

The default signal chain is ordered like this:
PRE (Pre-effects) – DST (Overdrive/Distortion) – AMP (Amp simulator) – NR (Noise reducer) – CAB (Cabinet simulator) – EQ (Equalization) – MOD (Modulation) – DLY (Delay) – RVB (Reverb).

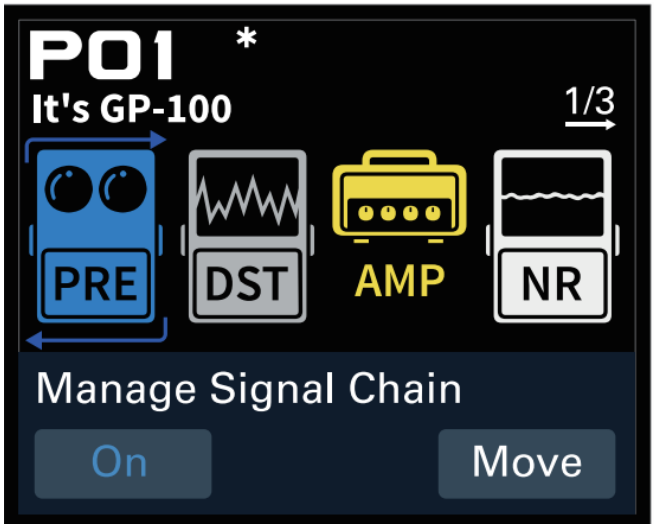
You can arrange the effect modules however you want.
When you open any effect module, the corresponding icon lights up to indicate the current effect module is selected.
In the EDIT Menu, turn the PARA knob to select the effect module you want to edit. The editable parameters of the currently selected effect module are displayed at the bottom of the screen; different effect modules have different parameters. You can use the three Quick adjust knobs to adjust the parameters located directly above the knobs. A page number will appear at the top right of the screen.



Some effects have several parameters, but only three parameters appear per page. Press the PARA knob button to turn the page to view the other available parameters.

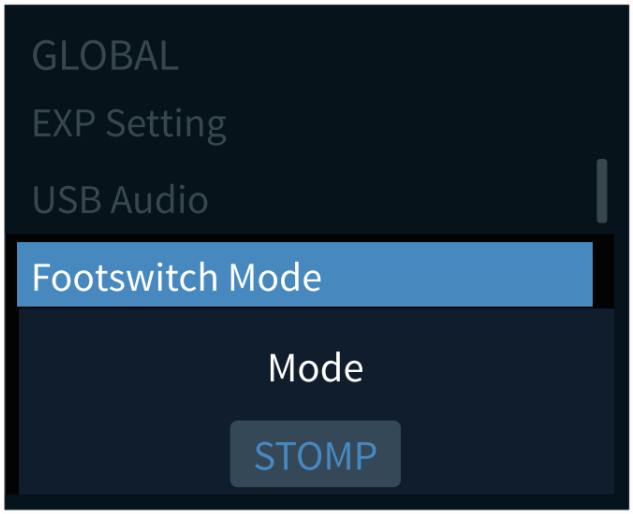
Change Effect Module Position
Press and hold the PARA button in the EDIT Menu to change the position of the effect module.

- Turn the PARA button to select the effect module you want to move
- Turn the Quick adjust knob 1 to control the selected module on/off
- Turn Quick adjust knob 3 to move the selected module.
- Press the PARA button to return to the EDIT menu.



NOTE
Remember that turning the modules on/off and adjusting parameters will change the current patch. If you switch patches or turn GP-100 off before saving your changes, the changes will be lost. Make sure to press the SAVE button to save your settings.
Reminder: In some extreme cases the signal processor may become overloaded and display a “System Overload” caution.

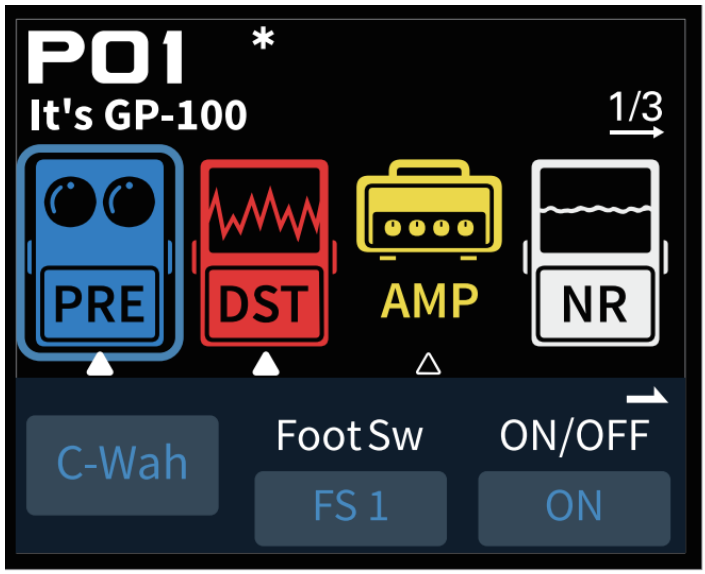
Stomp Mode



Select the footswitch mode in the GLOBAL menu to select STOMP mode.
After selecting the STOMP mode, the function of the footswitch [-]/[+] on the main interface will be changed to the information of the current controllable module. Each footswitch can only control 1-3 module switches.

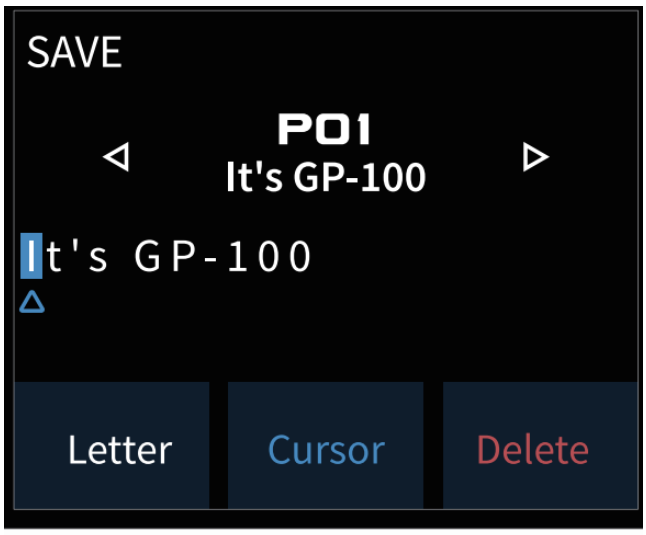
In STOMP mode, press the PARA button or EDIT button to enter the EDIT menu.

In STOMP mode, the tone editing operation is the same as in PATCH mode. Only one foot switch control module selection function is added:
There are two kinds of graphics “▲” “△” below the module under this interface to indicate the module controlled by the current footswitch [-]/[+]. Turn Quick adjust knob 2 to select the module to be controlled by the footswitch. FS 1 refers to the module controlled by the footswitch[-]. FT 2 refers to the module controlled by the footswitch[+]. Selecting OFF means it is not controlled.



NOTE
Remember that turning the modules on/off and adjusting parameters will change the current patch. If you switch patches or turn GP-100 off before saving your changes, the changes will be lost. Make sure to press the SAVE button to save your settings.
Reminder: In some extreme cases the signal processor may become overloaded and display a “System Overload” caution.

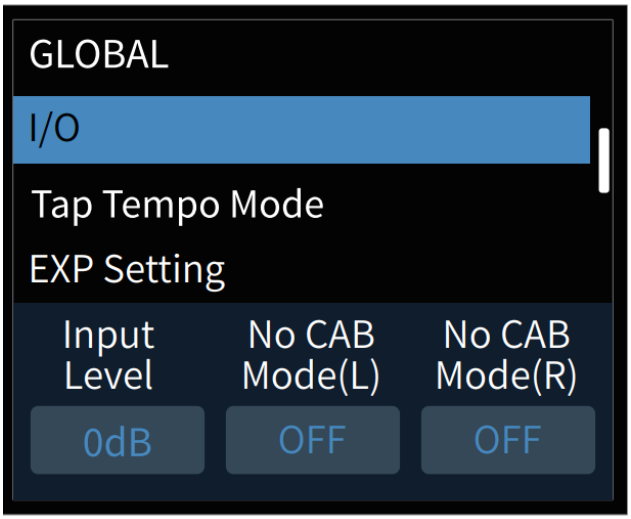
Save Mode
In the SAVE menu, you can save the changes you make to your effects parameters, control information, and other editable targets.
It is very important to save the changes you make to your tone and control settings!
Turn the PARA knob to select the patch you want to save.



- Quick access knob 1 changes the characters. There are four types of characters: numbers, capital letters, lowercase letters, and symbols (includes space).
- Quick access knob 2 changes the position of the cursor.
- Quick access knob 3 deletes left and right characters.
- Press the PARA button or SAVE button to confirm the save.
- Press the EXIT button to exit the SAVE menu.

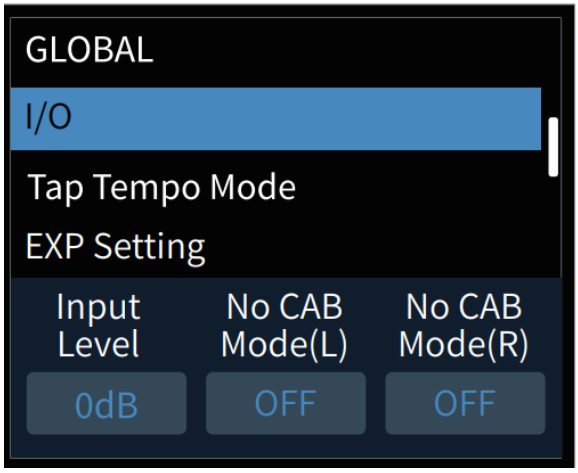
GLOBAL

This menu is to present GP-100's global functions, including input level, output setting, tap tempo mode, EXP pedal
settings, language, and footswitch mode. You can also return to factory settings from this menu. Global settings will affect GP-100's overall working status.
These will override any other settings made to your patches.
Any changes made in Global settings will be automatically saved and immediately operational.
In the main menu, press GLOBAL to enter the global settings menu.

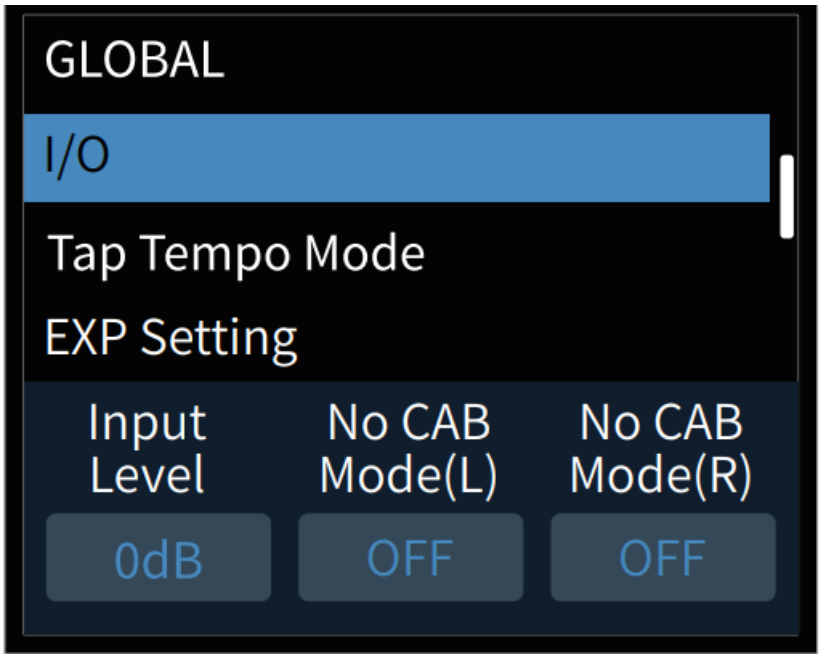


Turn the PARA knob to select settings in the GLOBAL menu. You can use the three Quick adjust knobs to adjust the parameters directly above the knobs. A page number will appear at the top right of the screen. Press the PARA knob button to turn the page to view the other available parameters.

I/O

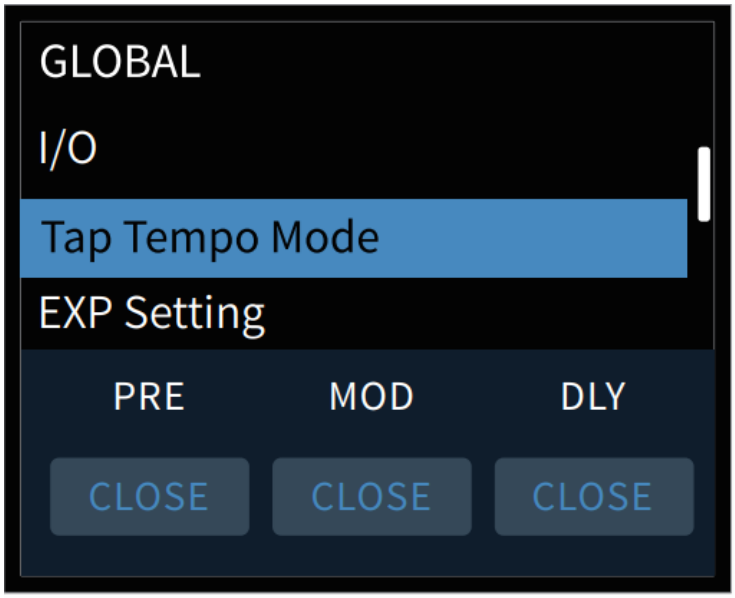


This menu is to set up global input/output settings. Adjust the optimal Input Level for the instrument or other sound source you're using.
Adjustable range is from -20dB to +20dB.
Default is set to 0dB.



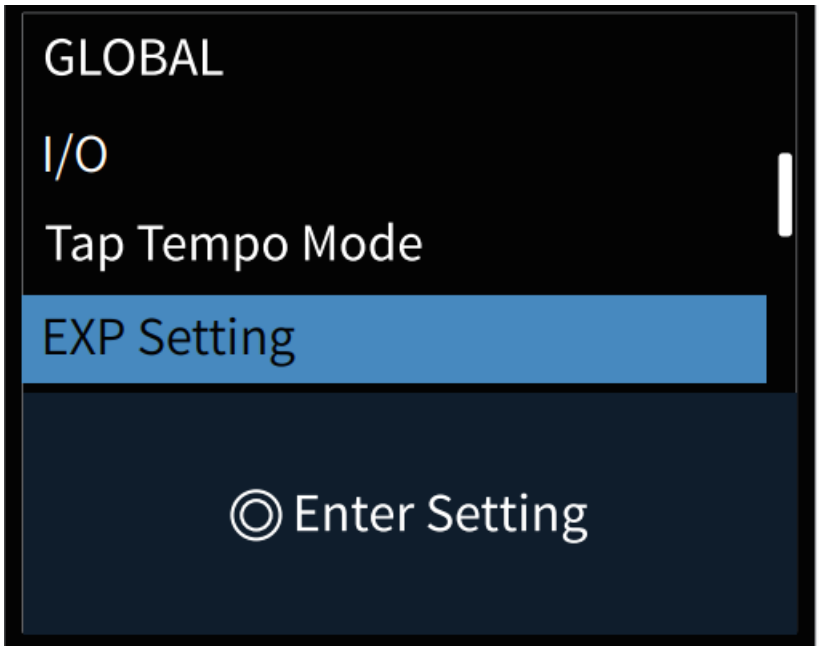
No CAB Mode is for connecting to instrument amplifiers without changing saved presets.
Turning this on will bypass the CAB module for GP-100's L/R output channels ignoring preset settings. You can apply different settings on L/R output channels for different scenarios.
Default is set to OFF.

Tap Tempo Mode



In this menu, you can decide whether you want all patches to react and coordinate with Tap Tampo. This function ignores the Sync settings in the stored patches, but does not affect the stored patches.
The Sync function of the PRE, MOD and DLY modules in all the patches can be affected by Tap Tempo.
After the synchronization is enabled, when you turn on Tap Tempo, the Sync of the corresponding module will be opened. You can control the time/speed value of the corresponding module by Tap Tempo in any patch.

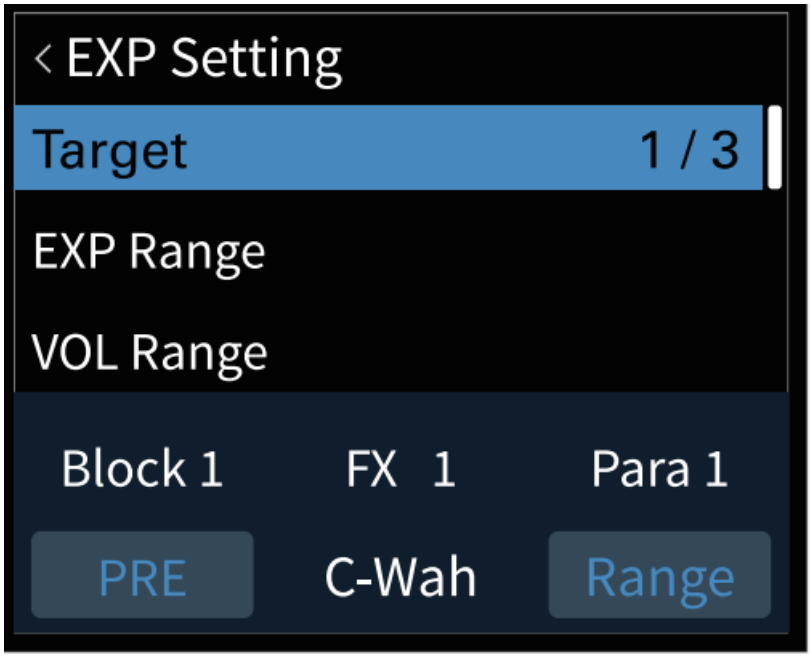
EXP Setting
In this menu, you can control the settings of, or calibrate your built-in expression pedal.
There are four options within this menu: Target, EXP Range, Volume Range, and Calibrate.



- **Target**

  Under the Target option, you can define the pedal's control target. You can set up a maximum of 3 effects parameters for the built-in expression pedal to control.

In the selection panel, Block X (X standing for 1-3 controllable targets) represents the effects module in play. FX X displays the actual effect name, and PARA X shows the effect's controllable parameter.



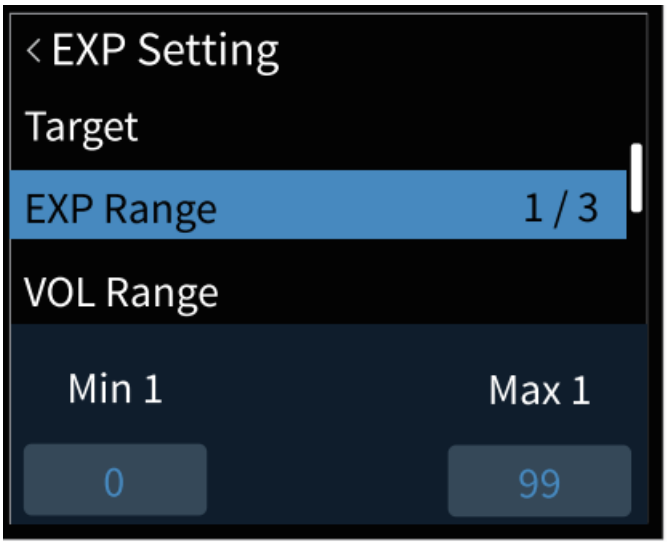
Use Quick access knob 1 to select the module placement. Use Quick access knob 3 to select the effects parameter. Press the PARA button to flip through the panel. You can also turn the expression pedal off by selecting OFF in the settings panel.

- **EXP Range**

  Under the EXP Range option, you can arrange the expression pedal's expression range. There are 3 adjustable targets to change these settings.

  In the selection panel, MIN X (X standing for 1-3 controllable targets) represents the lowest range value. This is the value the pedal will have when pushed all the way up. MAX X represents the highest range value, when the pedal is pushed all the way down. The MIN and MAX range is 0-100, and the MIN value can be greater than

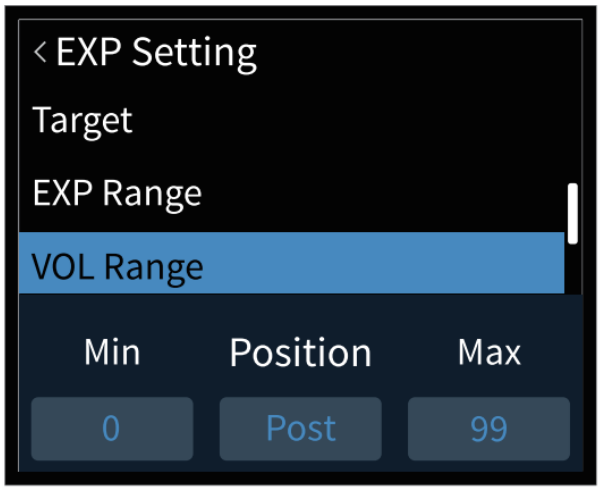
the MAX value.



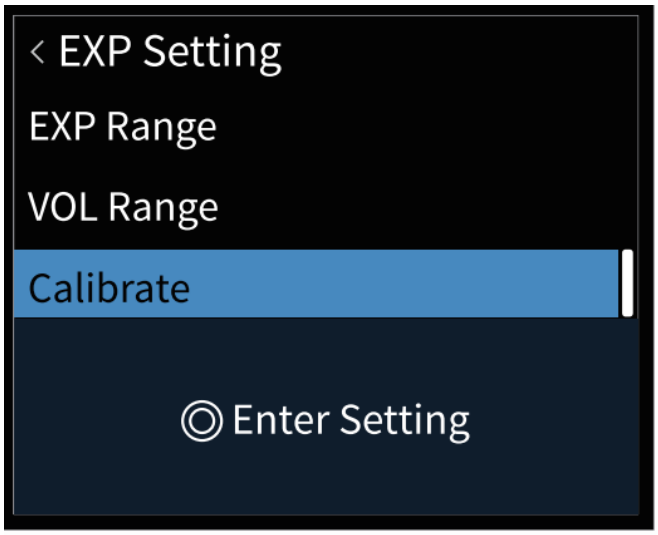
- **VOL Range**

  When the built in expression pedal is off, it continues to work as a volume pedal. Under the VOL Range option, you can set the volume pedal range and position. Just like in the EXP Range section, the MIN and MAX range is 0-100, and the MIN value can be greater than the MAX value.

  In this menu you can set the position of the volume pedal in the effects chain. PRE means that the volume pedal is at the front of the effects chain (before the input level), and POST means that the volume pedal is at the end of the effects chain (before the master volume).

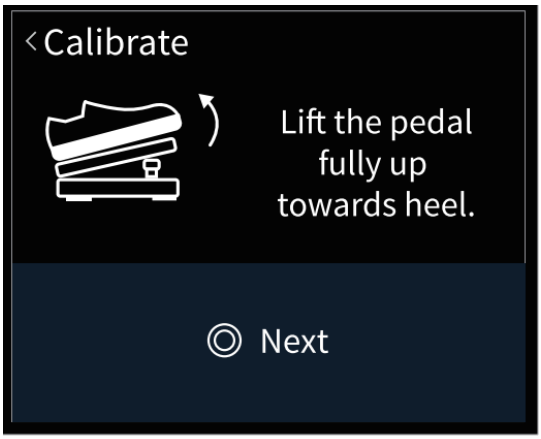


Calibrate

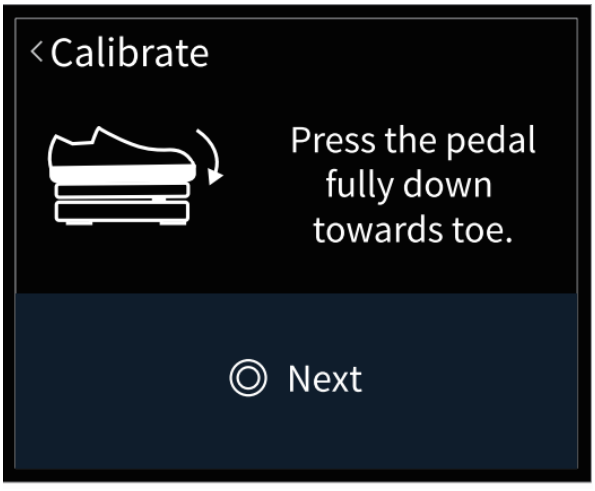


The Calibrate option helps you calibrate your expression pedal. It is important to calibrate the expression pedal if you find the sweep has very little or too much change in the effect you've set.
Press the PARA button to enter the Calibrate menu.

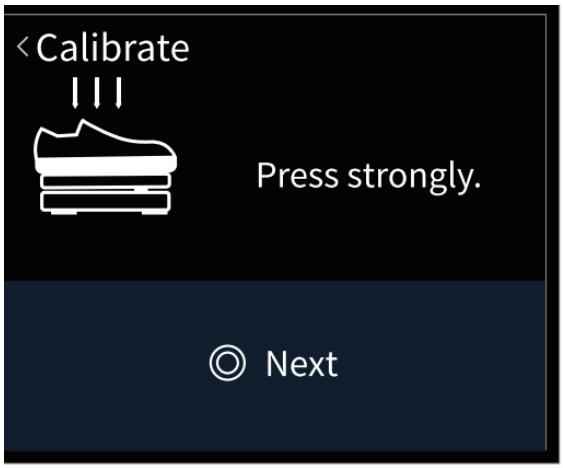
Bring the pedal all the way up (back) and press the PARA button to next step.



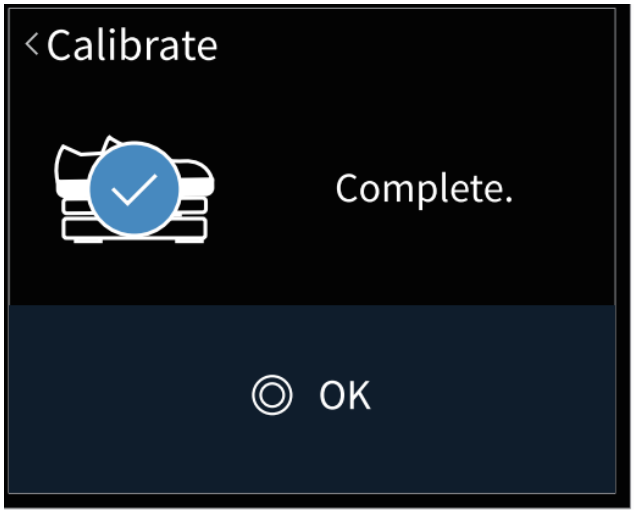
Then press the pedal all the way down (forward) and press the PARA button to next step.



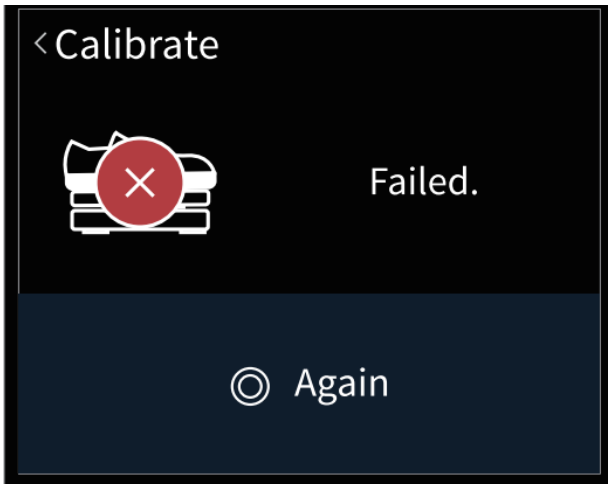
Then, press the pedal toe down strongly and press the PARA button to next step.



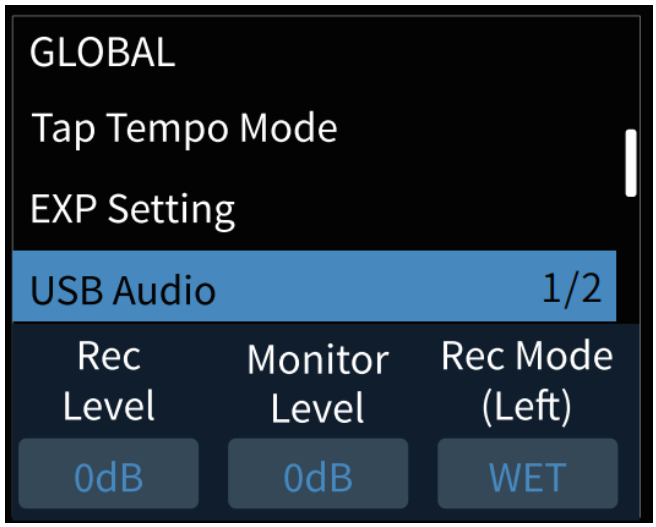
If the pedal is successfully calibrated, the following prompt will be displayed. Press the PARA button to confirm the calibration and return to the previous menu.



If pedal calibration fails, press the the PARA button to re-calibrate.

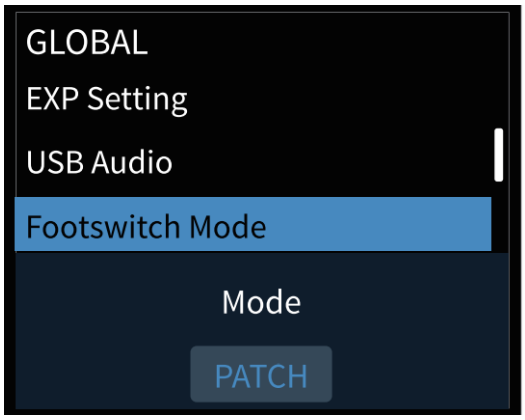


USB Audio



This menu is to set up USB audio settings when using GP- 100 as a USB audio interface.
Rec Level range: -20dB to +20dB, default: 0dB
Monitor Level range: -20dB to +6dB, default: 0dB
The Rec Mode options allow you to select USB recording input sources on left (L) and right (R) input channels. The selections for these are same: dry signal (Dry) and wet signal (Effect). When recording, adjust the optimal Rec Level and Monitor Level according to the instrument or other devices you're using.

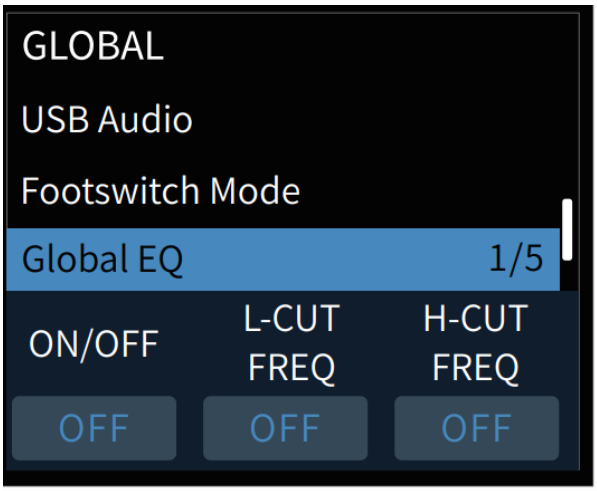
Footswitch Mode
This menu is to set up the GP-100's footswitch mode.
Turn Quick adjust knob 2 to select the footswitch mode. You can select footswitch mode as PATCH mode or STOMP mode.



NOTE
In both footswitch modes, press and hold footswitch [-] to turn on/off Tap Tempo function, press and hold footswitch [+] to switch footswitch mode.

Global EQ
This menu is to control the global equalizer of the GP-100 in order to change the overall tone feel.

This is the displayed menu:



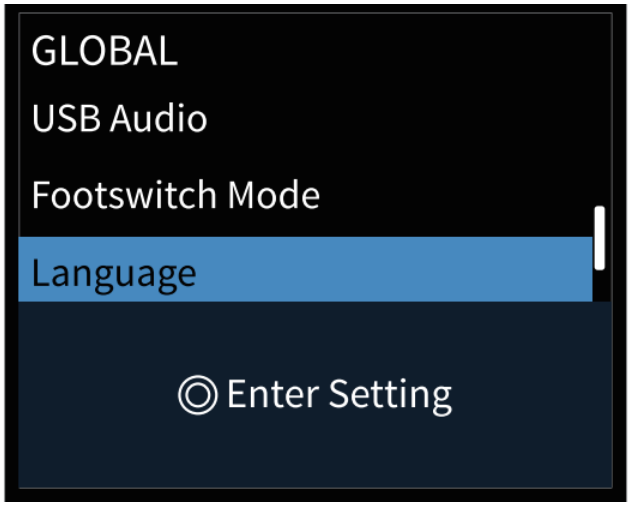
Global EQ contains Low Cut / High Cut, and 4 bands of parametric EQ. Every frequency band can be freely adjusted based on your needs. There are total 6 of them.

Parameter		**Range**	**Description**
ON/OFF		ON/OFF	On/Off global EQ
Low Cut		OFF~20Hz~20000Hz (Default: OFF)	High pass filter to cut off low frequency signals.
High Cut		20Hz~20000Hz~OFF (Default: OFF)	Low pass filter to cut off high frequency signals.
Band 1-4: 4 selectable peak filters used for overall or detailed frequency adjustment in the certain range, including 3 available parameters: Frequency, Q and Gain.	Band 1-4 Frequency	20Hz~20000Hz (Band 1-4's default frequencies are accordingly 100 Hz, 500Hz, 1000Hz and 5000Hz)	To adjust the corresponding filter's frequency.
	Band 1-4 Q	0.1~10.0 (Default: 0.7)	Width. To adjust the width of the formant (slope of the filter), the larger the number, the steeper the slope.
	Band 1-4 Gain	-20dB ~ +20dB (Default: 0dB)	Adjust the filter gain

Note:

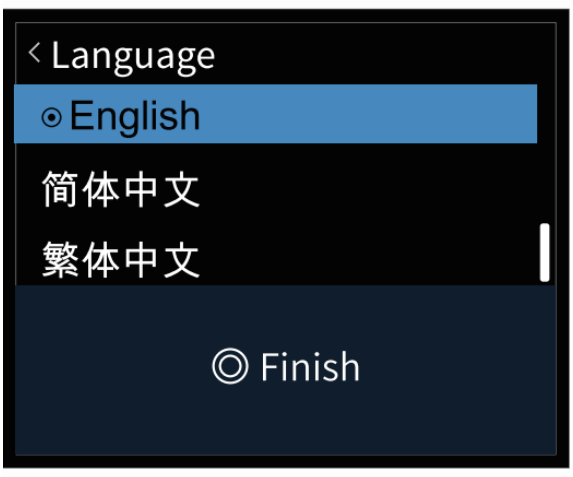
- Please stay cautious when adjusting your global EQ to protect your hearing and device
- Global EQ won't affect the USB audio output of the GP-100
- When a patch is using too many modules, or some modules are consumed with too much system resources (such as reverb effect), the system may be overloaded after applying global EQ.

Language
This menu is to choose the GP-100's language.
Press the PARA button to enter the language settings menu.



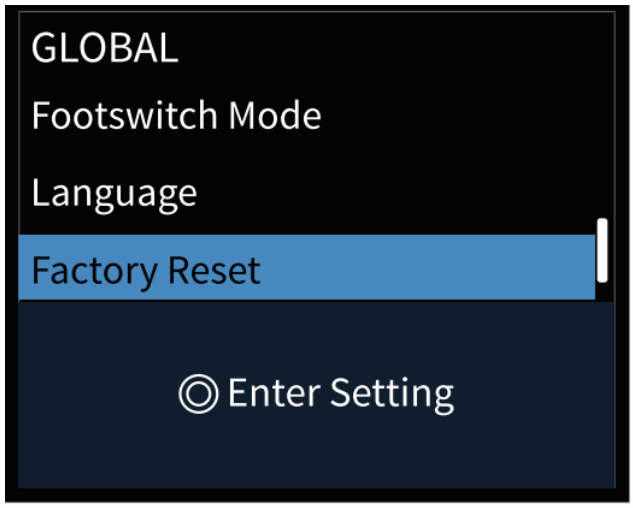
Turn the PARA button to select the system languag, press the PARA button to confirm the selection.

Press the PARA button again or press the EXIT button to return to the previous menu.



Factory Reset

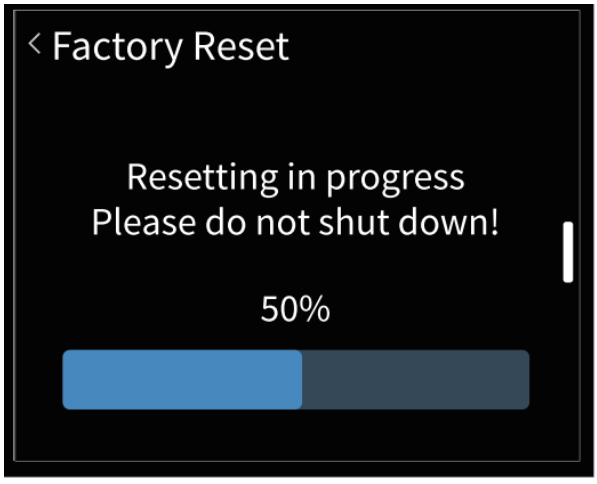
This menu is to perform a factory reset. Remember, resetting the GP-100 will delete all of your saved changes and personal settings. Once it is executed, it cannot be undone, so please back up your settings before performing a factory reset.



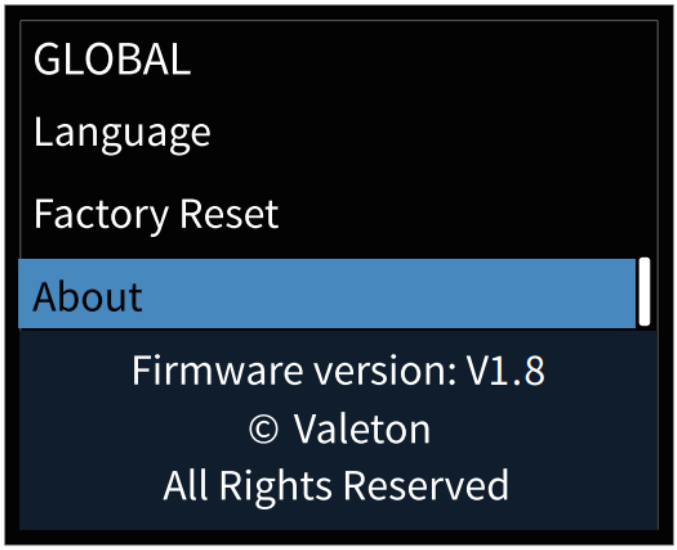
Press the PARA button to enter the factory reset menu.

Turn the PARA knob to select OK/Cancel to confirm or cancel the factory reset. Press the PARA button to confirm select. Selecting OK will initiate the factory reset. Selecting Cancel will go back to the previous menu.

After starting the factory reset, this screen will appear showing that the reset is in progress. Do not disconnect the power supply while the reset is in progress. Disconnecting the power supply may cause your GP-100 to malfunction. When the factory reset is complete, press the PARA button to return to the main menu.



About
The About option will show you information about GP-100's firmware.

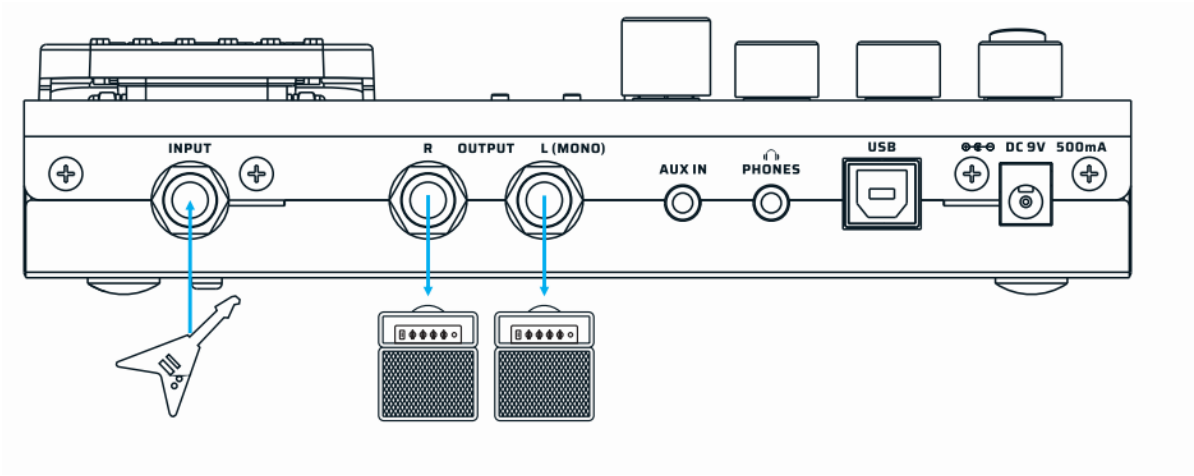


SOFTWARE
Connect GP-100 to your computer and access the free software to manage your GP-100 device, adjust tonal settings, transfer files, update firmware, restore settings, and upload third party IR files. GP-100 software is compatible with Windows and macOS platforms. Visit www.valeton.net/support to download the software for free.

Suggested Setups

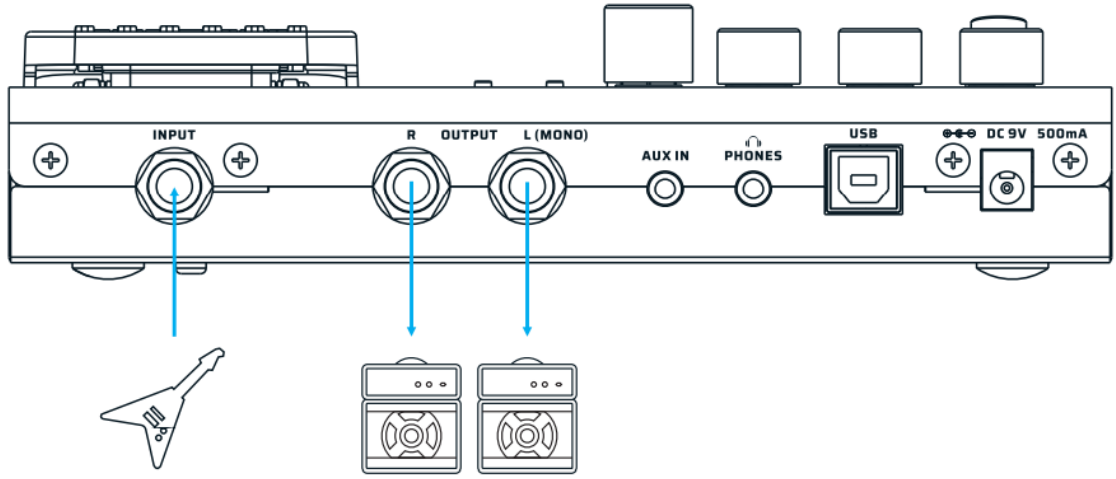
Here are some common setups to get the most out of GP-100.

Using with your instrument and amp
Plug your instrument into the GP-100 instrument INPUT jack, and run a cable (or two) from the OUTPUT(s) to your amplifier(s). If you have one amp, run the cable from the left output.
For best results, turn off the AMP and CAB modules on GP-100.



Connecting to your amp's RETURN

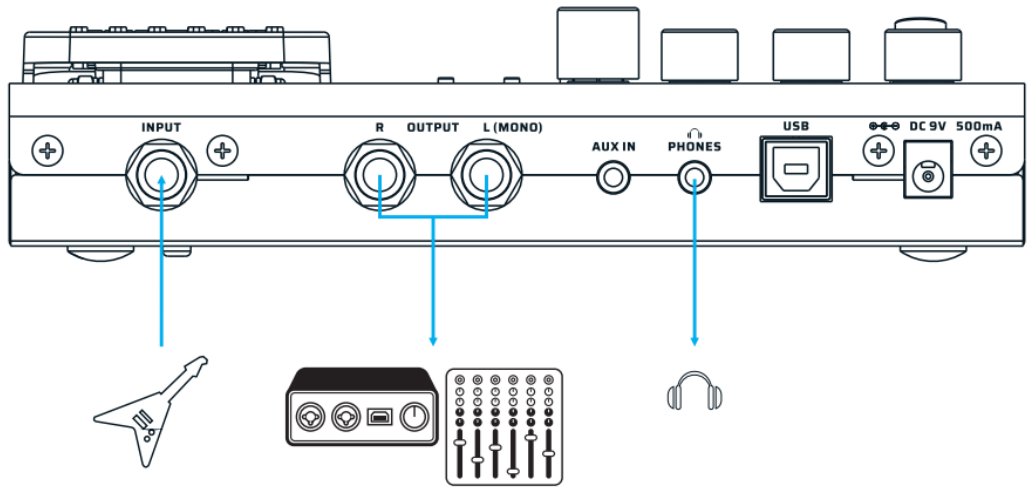
Connect the outputs to your amp's FX Loop Return input. If you have one amp, run the cable from the left output. For best results, turn o the CAB module on GP-100.



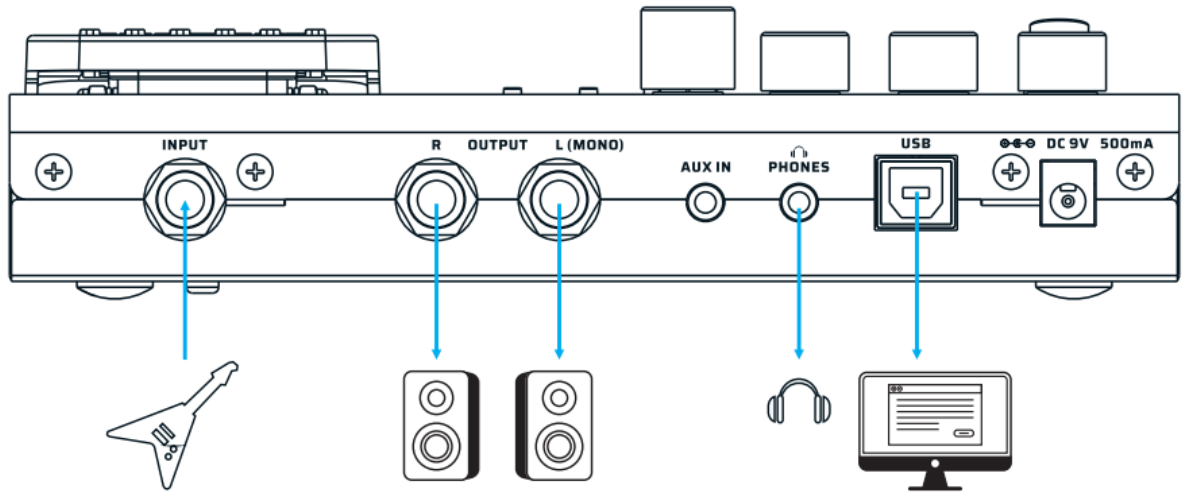
Connecting your mixer, interface, headphones, and other equipment

Connect GP-100's outputs to your mixer or audio interface's corresponding inputs. If you want to send a mono signal out, use GP-100's left output channel. To prevent damage to your equipment, make sure the mixer or interface channel's volume is muted before making ANY connections. Turn theGP-100 output volume all the way down before connecting headphones to prevent harm to your ears. GP-100's headphones out comes with stereo sound.

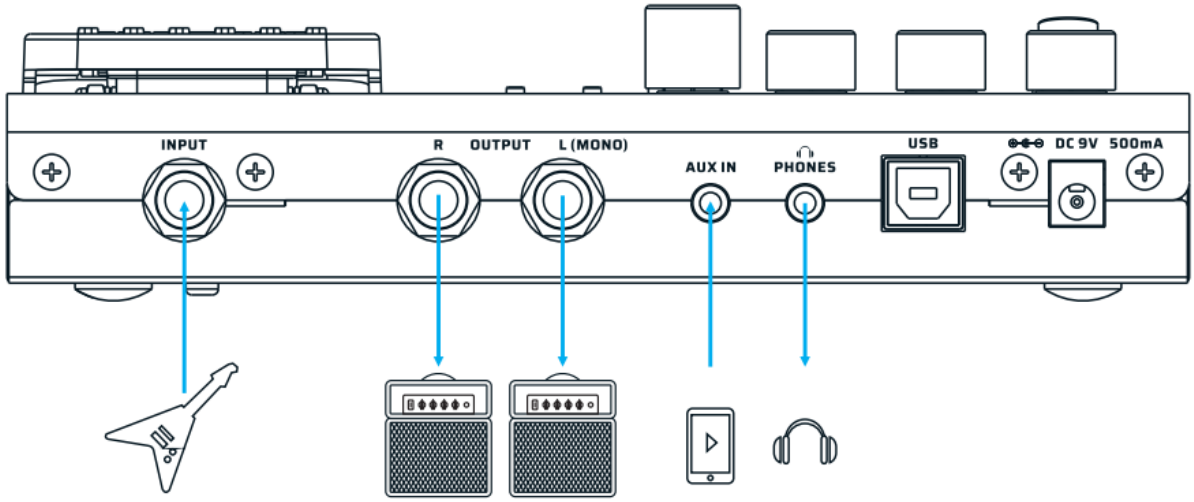
For best results with headphones, turn on GP-100's AMP and CAB modules.



Connecting to your computer as an audio interface
Connect a USB cable (not included) from GP-100 to your computer. For PC systems, you'll need to set up the driver. GP-100 is plug and play for macOS. Run line out cables to your monitors, or use headphones.



Using the AUX IN line
Connect a male-to-male 1/8" stereo cable from your audio source (phone or MP3 player) to GP-100's AUX IN jack. This line will be unaffected by GP-100's internal effects.
Note: if you are running a mono line out, you will only hear a mono version of your AUX source.



EFFECT LIST

PRE			
FX Title	**Description**	**Parameters & Ranges**	**Good For**
COMP	Based on the legendary Ross™ Compressor. This is the originator of the guitar compression effect. It brings the guitar compression effect to the public and becomes an important element in the future. It has a very natural and mellow compression effect.	Sustain (0~99) Controls the compression amount Output (0~99) Controls the effect output volume	Vintage
COMP4	Based on the Keeley® C4 4-knob compressor*. A recording studio – level compression effect. Clear sense of hierarchy, the right amount of high frequency makes your guitar sound brighter.	Sustain (0~99) Controls the compression amount Attack (0~99) Controls how soon the compressor starts to process the signal Output (0~99) Controls the effect output volume Clip (0~99) Controls the input senstivity	Modern
Boost	Based on famous Xotic® EP Booster* pedal. Provides +20DB of pure stimulation lift, strong low frequency, bright high frequency, making clear sound more pleasant.	Gain(0~99) Controls the effect gain Bright(Of/On) Switches extra brightness on/of	Modern
AC Sim	Acoustic guitar simulator designed for guitars. Its prototype comes from a classic acoustic guitar analog stompbox.	Body(0~99) Controls the body resonance Top(0~99) Controls the upper harmonics VOL(0~99) Controls the effect output Mode(STD, Jumbo, ENH, Piezo) Switches from 4 modes: STD: Simulates a standard acoustic guitar Jumbo: Simulates a jumbo acoustic guitar ENH: Simulates an acoustic guitar with enhanced attack Piezo: Simulates the sound of a piezo pickup	Modern
T-WAH	Control the wah sound by playing intensity. A wide range d envelope filter (a.k.a. touch wah) designed for guitarists and bassists that is touch - sensitive and flexible.	Sense (0~99) Controls the sensitivity Range (0~99) Contols the filter center frequency range Q (0~99) Controls the filter Q Mix (0~99) Controls the wet/dry signal ratio Mode (Guitar/Bass) Switches from guitar/bass modes	Funk Rock
A-WAH	Set the rate to make the wah pedal work regularly. Providing a variable auto wah effect for both guitars and basses.	Depth (0~99) Controls the effect depth Rate (0.1~10Hz) Controls the effect speed VOL(0~99) Controls the effect output Low(0~99) Controls the filter low frequency range Q (0 ~99) Controls the filter Q High (0~99) Controls the filter high frequency range Sync (Of/On) Switches Tap Tempo sync on/of	Funk Rock

PRE			
FX Title	**Description**	**Parameters & Ranges**	**Good For**
V-Wah	Based on legendary VOX® V846* wah pedal. The earliest wa-wah pedal was originally designed to allow the wind instrument passing through it to produce a more emotionally expressive “wa-wah” sound. The amplitude is small and acts between medium and high frequency.	Range(0~99) Controls the filter frequency range Q (0~99) Controls the filter Q VOL(0~99) Controls the effect output To use expression pedal as a wah pedal, assign Range as control target; you’ll hear the difference by switching the pedal on and moving back and forth	Vintage
C-Wah	Based on legendary Dunlop® Cry Baby®* wah pedal. The classic 60’s traditional wha pedal, acting between low and medium frequency, moderate amplitude, neutral timbre.		
OCTA	Provides polyphonic octave effect.	Low Oct (0~99) Controls the lower octave volume High Oct (0~99) Controls the higher octave volume Dry (0~99) Controls the dry signal level	Vintage
Pitch	Polyphonic pitch shifter/harmonizer.	H-Pitch(0~+24) Controls the lower pitch by half notes L-Pitch(0~-24) Controls the higher pitch by half notes Dry(0~99) Controls the dry signal level H-Vol(0~99) Controls the high pitch volume L-Vol(0~99) Controls the low pitch volume	Vintage
P-Bend	Polyphonic pitch shifter/harmonizer.	H-Pitch(0~+12) Controls the lower pitch by one notes L-Pitch(0~-12) Controls the higher pitch by one notes Wet(0~99) Controls the wet singal ratio Dry(0~99) Controls the dry sing al ratio Range(0~99) Controls the harmony effect pitch range	Vintage
Saturate	Vintage tape saturation simulater providing analog warmth and natural distortion.	Gain(0~00) Controls the gain amount Mix(0~99) Controls the wet/dry signal ratio Output (0~99) Controls the effect output volume H-Cut(0~99) Controls the effect high cut amount	Vintage
Step Filter	A 4-step auto filter machine for creating synth-like sounds.	Step 1/Step 2/Step 3/Step 4 (0~99) Controls filter center frequency of 4 filters (steps) Rate(0.10~10.00Hz) Controls the effect speed Sync(On/Of) Switches Tap Tempo sync on/of	Modern

Ring Mod	A ring modulator for creating interesting inharmonic frequency spectra (like bells and chimes).	Mix(0~99) Contols the wet/dry signal ratio Freq(0~99) Controls the modulation frequency Fine(-50~0~+50) Fine tune the modulation frequency by 1Hz Tone(0~99) Controls the tone brightness	

DST			
FX Title	**Description**	**Parameters & Ranges**	**Good For**
Scream OD	Based on Tube Screamer® Style overdrive pedal, with unique timbre characteristics.	Gain(0~99) Controls the gain amount Tone(0~99) Controls the tone brightness VOL(0~99) Controls the effect output volume Fat(Of/On) Switches extra resonance on/of Air(Of/On) Switches extra presence on/of	Blues Rock Metal
Tube Clipper	Based on a overdrive pedal using 12AX7 tube, providing a very smooth overdrive and violin like sustain, full of rich and sweet overtones.	Gain(0~99) Controls the gain amount VOL(0~99) Controls the effect output volume Bass(0~99) Controls the low frequency amount Treble(0~99) Controls the high frequency amount	Rock
TaiChi OD	Hermida® Zendrive® rose to fame because of its tube-like tone. To get the perfect balance of saturation and harmonics required to result in all of the ‘in-tangibles’ that make a pedal overdrive sound like a real amp overdrive. Things like touch sensitivity and response to guitar tone and volume control changes.	Gain(0~99) Controls the gain amount Tone(0~99) Controls the tone brigntness VOL(0~99) Controls the effect output volume Voice(0~99) Controls the upper harmonics character	Rock
Plustortion	This little yellow box has produced lots of great soundings in countless classic studio albums. Yeah, we’re talking the legendary MXR® M104 Distortion +*, and this M104-based Plustortion. The Plustortion recreated the Germanium- powered soft clipping distortion, like what Randy Rhoads and other hard rockers do!	Gain(0~99) Controls the gain amount VOL(0~99) Controls the effect output volume	Rock Metal

Chief	The Marshall® Guv'nor* was released in 1988 and in production during 4 years. This overdrive/distortion Made in England effect replicates the classic tube Marshall® Amp sound into compact and solid state box featuring a sustainable gain with a touch of compression.	Gain(0~99) Controls the gain amount VOL(0~99) Controls the effect output volume Bass(0~99) Controls the low frequency amount Middle(0~99) Controls the mid frequency amount Treble(0~99) Controls the high frequency amount	Rock
Green OD	Based on legenary Ibanez® TS-808 Tube Screamer®* overdrive pedal. Since it was first shown to the world in 1979, TS808 has opened up a new world. There are countless guitarists who love it. It is a warm, delicate overdrive effect. Can be used as either an overdrive or a Boost, can be used in a variety of musical styles. Famous users: Stevie Ray Vaughan, Joe Satriani, Paul Gilbert, Andy Timmons, Kirk Hammett, Steve Ray Vanghan, Michal Landau, U2	Gain(0~99) Controls the gain amount Tone(0~99) Controls the tone brigntness VOL(0~99) Controls the effect output volume	Blues Rock Metal

DST			
FX Title	**Description**	**Parameters & Ranges**	**Good For**
Yellow OD	Based on the legendary 2-knob yellow overdrive pedal with thick. Artist of the 70's was mostly using a fuzz distortion sound and the overdrive produced by it was not typical. It was however soon accepted as the new standard of guitar sound. It features an asymmetric circuit where the positive and negative halves of the waveform isn't distorted equally. The sound is therefore still close to the original even though distortion have been added.	Gain(0~99) Controls the gain amount VOL(0~99) Controls the effect output volume	Blues Rock
Super OD	Based on the legendary 3-knob yellow overdrive pedal. The unique asymmetric overdrive effect circuit adds warm and pleasant overdrive effect to the traditional guitar timbre.	Gain(0~99) Controls the gain amount Tone(0~99) Controls the tone brightness VOL(0~99) Controls the effect output volume	Blues Rock
Blues OD	Based on an legendary 3-knob Blues overdrive pedal providing full-range overdriven sound. Whether it's warm and natural overdrive or full open distortion, it gives your guitar the most expression, makes it easy to control the tone, and allows for subtle variations in your personal playing style.	Gain(0~99) Controls the gain amount Tone(0~99) Controls the tone brightness VOL(0~99) Controls the effect output volume	Blues Rock

Lazaro	Based on legendary Electro-Harmonix® Big Mu Pi®* fuzz/distortion pedal. It is very individual, warm and thick sound wall, restless but full of beauty.	Sustain(0~99) Controls the gain amount To ne(0~99) Controls the tone brightness VOL(0~99) Controls the effect output volume	Rock
	Famous users: Jimi Hendrix, Santana, Pink Fl oyd, Jack White		
Red H aze	Based on legendary Dallas-Arbiter® Fuzz Fac e®* fuzz pedal. Dallas Arbiter conjured the so und of rock and roll for half a century in 1966 with a few simple transistors. The sound of Fu zz Face was heavy and sharp, and its sound i nfluenced countless famous musicians.	Fuzz(0~100) Controls the gain amount VOL (0~100) Controls the effect output volume	Rock
	Famous users: Jimi Hendrix, Santana, Pink Fl oyd, Jack White		
Darktal e	Based on legendary ProCo™ The Rat* distort ion (early LM308 OP-amp version). The Rat* has come to life thanks to its wide range of Fil ter knob, bright and compact sound head, full end and strong plasticity, making it a favorite of many musicians.	Gain(0~99) Controls the gain amount Filter(0~99) Conterclockwize controls the tone bri gntness VOL(0~99) Controls the effect output volum e	Rock
	Famous users: Jef Beck, Kurt Cobain		

DST			
FX Title	**Description**	**Parameters & Ranges**	**Good For**
Flex OD	A simple and effective distortion effect for guitars and basses.	Gain(0~99) Controls the gain amount Tone(0~99) Controls the tone brightness VOL(0~99) Controls the effect output volume Mode(Norm, Scoop, Edge) Selects from three sound characters Blend(0~99) Controls the wet/dry signal ratio	Blues Rock
SM Dist	It is based on a classic orange three-knob distortion effector, which can be used to easily get the timbre characteristics of the 70s-80s.	Gain(0~99) Controls the gain amount Tone(0~99) Controls the tone brightness VOL(0~99) Controls the effect output volume	Blues Rock
La Charger	Based on MI Audio® Crunch Box®* distortion peal. Sensitive and exquisite distortion beast, it satisfies all the passion of Rif and Solo. The response of each frequency band is balanced, the dynamic feedback is faithful to the fingertip, and the noise can be well controlled even at high gain.	Gain(0~99) Controls the gain amount Tone(0~99) Controls the tone brightness VOL(0~99) Controls the effect output volume	Hard Rock
Bass Dist	Based on a yellow bass overdrive pedal with wide tonal range. It combines the original bass sound with a unique overdrive effect to make a very good distortion effect while ensuring The original bass dynamic tone. It can also be used as a pretty good boost.	Gain(0~99) Controls the gain amount Blend(0~99) Controls the wet/dry signal ratio VOL(0~99) Controls the effect output volume Bass(0~99) Controls the low frequency amount Treble(0~99) Controls the high frequency amount	Blues Rock Metal
Boost	Based on famous Xotic® EP Booster* pedal. Provides +20DB of pure stimulation lift, strong low frequency, bright high frequency, making clear sound more pleasant.	Gain(0~99) Controls the effect gain Bright(Of/On) Switches extra brightness on/of	Modern

AMP			
FX Title	**Description**	**Parameters & Ranges**	**Good For**
Tweedy	Based on Fender® Tweed Deluxe*. This amplifier with a dynamic range from clean to wild overdrive, from country rock to distortion, the Fender® Tweed Deluxe* has been a totem in every style for more than 60 years.	VOL(0~99) Controls the amp pre gain Tone (0~99) Controls the tone brightness Output (0~99) Controls the amp output volume	Blues Jazz
Bellman 59N	Based on Fender® '59 Bassman®*. The most dramatic speaker in the history of Rock&Roll, originally designed for bass, has become the most classic guitar speaker. As clear as water, Vacuum tube makes the sound more beautiful, make musical instrument manufacturers are eager to imitate the product. Famous users: Stevie Ray Vaughan, Kurt Cobain	VOL(0~99) Controls the amp pre gain PRES(0~100) Controls the amp presence Output(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble (0~99) Controls the amp high frequency response	Blues Jazz

AMP			
FX Title	**Description**	**Parameters & Ranges**	**Good For**
Dark Twin	Based on Fender®' 65 Twin Reverb®*. With a Stratocaster*, the classic sound can be easily restored in both country jazz and rock music.	VOL(0~99) Controls the amp pre gain Output(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response Bright(Of/On) Switches extra brightness.	Blues Jazz
L-Star CL	Based on Mesa/Boogie® Lone Star ™(CH1). The pre-amp circuit has extraordinary expressive power, the comprehensive timbre and intuitive operation are indicative of Mesa/Boogie®'s far superior technical capabilities. An engaging and lively timbre experience. It has a more compressed, balanced, soft mid frequency sound, and its high- frequency like gorgeous bell.	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Blues Rock Country Jazz

Foxy 30N	Based on VOX® AC30HW* (normal channel). The symbolic clear sound and warm and sharp overdrive, since the day of its birth, has become the Shadows, The Beatles, the Rolling Stones and other group's favorite speaker. The British band led the "British Invasion" has made VOX® speaker a household name as a British rock icon. Even in hard rock and British rock, Radiohead, Suede, Oasis and other super groups are preferred. Famous users: The Shadows, The Beatles, The Rolling Stones, Radiohead, Suede, Oasis	VOL(0~99) Controls the amp pre gain Cut(0~99) Counterclockwise controls the tone brightness Master(0~99) Controls the amp output volume Bright(Of/On) Switches extra brightness on/of	Blues Rock Country Jazz
BogSV CL	Based on Bogner® Shiva* (20th Anniversary version, Ch1. Modern optimized circuit, with a double channel treasure house of sound, excellent circuit design makes it have high- frequency transparent and flexible low frequency, crystal clear sound, British higaint compact and gorgeous.	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Treble(0~99) Controls the amp high frequency response Bright(Of/On) Switches extra brightness on/of	Blues Rock Metal

AMP			
FX Title	**Description**	**Parameters & Ranges**	**Good For**
J-120 CL	Based on the legendary "Jazz Chorus" solid state combo. When it came out in 1975, it is the first musical instrument speaker equipped with Chorus effect. It was famous for its pure sound and stereo chorus effect. Famous users: Metallica, The Smiths, The Police, Aerosmith	VOL(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response Bright(0~99) Switches extra brightness on/of	Rock Jazz
Match CL	Based Matchless™ Chieftain 212 combo* (clean tone). MATCHLESS®'s philosophy since its founding in 1989 has been to make as many top-notch, all-purpose speakers as possible. The crisp graininess and perfect dynamic feedback will make your playing easy.	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Blues Rock

Z38 CL	Based on Dr. Z® Maz ³8 Sr.* combo (clean sound). With its varied sound, wide frequency response and dyna mic range, it is not only an excellent single platform, but it can meet your needs whether you are a British or An American fan.	VOL(0~99) Controls the amp pre gain Cut(0~99) Cou nter clockwise controls the tone brightness Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Mid dle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency	Blues Rock
Knights CL	Based on Grindrod® Pendragon PG 20C* (Normal channel, bright of). If you’re a big fan of British sound/overdrive, this is a sound you can’t miss. It can bring the pure Briti sh style, sound full of penetrating po wer.	Gain(0~99) Controls the amp pre gain VOL(0~99) Co ntrols the amp output volume Bass(0~99) Controls the amp low frequency respons e Middle(0~99) Controls the amp mid frequency resp onse Treble(0~99) Controls the amp high frequency r espond	Blues Rock
Bad-KT CL	Based on Bad Cat® Hot Cat 30* (cl ean channel). As the world’s first us e of Class A circuit design guitar speakers, the sound quality has bee n greatly improved. It combines Briti sh and American styles, with rich ha rmonics and sufficient headroom.	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls th e amp output volume	Blues Rock Metal
UK 45	Based on Marshall® JTM45* (norm al channel). In 1962, Marshall® intro duced the first guitar speakers speci fically designed for rock music, and i ts powerful sound laid the foundatio n for rock music. So its panel materi al plexiglas as the most classic 1960 s sound specific name— Plexi.	VOL(0~99) Controls the amp pre gain PRES(0~99) C ontrols the amp presence Output(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency respons e Middle(0~99) Controls the amp mid frequency resp onse Treble(0~99) Controls the amp high frequency r esponse	Blues Rock

AMP			
FX Titl e	**Description**	**Parameters & Ranges**	**Good For**

UK 50JP	Based on Marshall® JMP50* (“Jump” connection). Through the adjustment of JTM45*’s rectifier tube, the power was improved. In 1966, Marshall company launched JTM50*, and the “Plexi” sound obtained utilizing the overdrive by more people. The timbre is more full compared to JTM45*.	VOL 1(0~99) Controls the output volume of CH1 PRES(0~99) Controls the amp presence Output(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response VOL 2(0~99) Controls the output volume of CH2	Blues Rock
UK 800	Based on the famous “Brown Eye” UK- style boutique amp head (BE channel). Improvement on Marshall® Plexi* basis. It has smooth high frequency, tight low frequency and high frequency gain function. It can be used in many musical styles.	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency	Blues Rock
	Famous users: Kerry King, AC/DC, Zakk Wylde		

Flagman	Based on the famous “Brown Eye” UK- style boutique amp head (BE channel). Improvement on Marshall® Plexi* basis. It has smooth high frequency, tight low frequency and high frequency gain function. It can be used in many musical styles (BE channel) .	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Blues Rock
Z38 OD	Based on Dr. Z® Maz 38 Sr* combo (dirty tone).	Gain(0~99) Controls the amp pre gain Cut(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Blues Rock
BogSVOD	Based on Bogner® Shiva* (20th Anniversary version, Ch2).	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Blues Rock Metal

Bellman 59B	Based on Fender® ’59 Bassman®* (bright channel).	VOL(0~99) Controls the amp pre gain PRES(0~100) Controls the amp presence Output(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Blues Jazz

AMP			
FX Title	**Description**	**Parameters & Ranges**	**Good For**
Foxy 30TB	Based on VOX® AC30HW* (Top Boost channel).	VOL(0~99) Controls the amp pre gain Cut(0~99) Conterclockwise controls the tone brightness Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Treble(0~99) Controls the amp high frequency response Char(Cool/Hot) Selects from 2 gain ranges	Blues Rock Country
SUPDual OD	Based on the Supro® Dual-Tone 1624T* (CH1+2, dirty tone). In the mid 60’s , vintage 1624T amps have been sought-after for decades because the Dual-Tone’s volume knob is turned beyond noon, a fat and compressed clean tone evolves into an immediately recognizable grind that remains articulate and listenable even when turned up to full blast. Famous users: Jimi Hendrix, Link Wray, David Bowie	VOL 1(0~99) Controls the output volume of CH1 Tone 1(0~99) Controls the tone brightness of CH1 VOL 2(0~99) Controls the output volume of CH2 Tone 2(0~99) Controls the tone brightness of CH2 Output(0~99) Controls the amp output volume	Blues Rock
Match OD	Based on Matchless™ Chieftain 212 combo* (dirty tone).	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Blues Rock
Solo100 OD	Based on Soldano® SLO100* (crunch channel)		Metal
L-Star OD	Based on Mesa/Boogie® Lone Star(CH2).		Rock

Bad-KT OD	Based on Bad Cat® Hot Cat 30* (overdrive channel).	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Edge(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Rock
Mess2C+ 1 Mess2C+ 2	Based on Mesa/Boogie® Mark II C+™ (Lead channel) with 2 different on board switch combinations. In the 1980s, Mark II C + *established the position of Mesa / Boogie® metal style, and its voice appeared in the albums of Metallica and Dream Theater, and become a classic of American Higain.	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Blues Rock Metal
Knights OD	Based on Grindrod® Pendragon PG 20C* (Drive channel).	Gain(0~99) Controls the amp pre gain VOL(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Blues Rock

AMP			
FX Title	**Description**	**Parameters & Ranges**	**Good For**
Dizz VH	Based on Diezel® Vh4*. Born in Germany in the 1990s, its timbre and multifunction have attracted countless guitar masters. The unique Modern Higain quickly conquered many musicians. Famous users: Guns N' Roses, Metallica, Korn, Slipknot, Bon Jovi	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Metal
Eagle 120	Based on ENGL® Savage 120 E610*. Iconic Morden Higain, it is an indispensable part of heavy metal.		Metal
EV 51	Based on Peavey® 5150® (LEAD channel). Guitarist Eddie Van Halen, who began working with Peavey® in the 1980s, loved the sound and took the album's title "5150" to the world with its metallic sound. Famous users: Eddie Van Halen	Gain(0~99) Controls the amp pre gain Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response PRES(0~99) Controls the amp presence	Metal
Solo100 LD	Based on Soldano® SLO100* (overdrive channel). Also from Eddie Van Hale's Brown Sound, Steve Vai's classic album "Passion & Warfare" was recorded in SLO100*. Famous users: Steve Vai, Mark Knopfler, Eric Clapton, Gary Moore	VOL(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Metal
Mess4 LD	Based on Mesa/Boogie® Mark IV™ (Lead channel). Based on the classic upgrade, it inherits the omnipotence of Mesa / Boogie®, with rich harmonics and sustain from the voiceless tone to the sharp dark modern higain timbre.		Metal
Mess DualV	Based on Mesa/Boogie® Dual Rectifier®. The distortion of Rectifier® series is warm, and the distortion of Rectifier® series is very wide, which is more thick and solid than Mark®.		Metal

AMP

FX Title	Description	Parameters & Ranges	Good For
Power LD	Based on ENGL® Powerball II E645/2* (CH4). It can bring you extremely compact low frequency, a lot of gain and precise dynamic response, which is very suitable for modern rock and metal music.	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Metal
Flagman+	Based on the famous “Brown Eye” UK-style boutique amp head.	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Blues Rock

Juice R 100	Based on Orange® Rockerverb 100™* (Dirty channel). Once launched, this amplifier has become a new favorite of rock musicians. Its sound is unique, and its timbre can be controlled from warm and sweet clear tone to heavy music, which will bring surprise to the performers.	Gain(0~99) Controls the amp pre gain Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Blues Rock Metal
Mess DualM	Based on Mesa/Boogie® Dual Rectifier®.	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Blues Rock Metal
Bog BlueV	Based on Bogner® Ecstasy*(“Blue” channel, Vintage mode). Ecstasy® was born in 1992. Blue channel is popular for its highly recognizable classic rock and roll sound. Its loud and handsome plexi voice has extraordinary attainments.	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Metal

Bog RedM	Based on Bogner® Ecstasy*(“Blue” channel, Modern mode). The red channel is known for its fiery high gain distortion and the main timbre. It can show you from vintage overdrive to modern higain.	Gain(0~99) Controls the amp pre gain PRES(0~99) Controls the amp presence Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Metal

AMP			
FX Title	**Description**	**Parameters & Ranges**	**Good For**
Classic Bass	Based on Ampeg® SVT* bass amp. Launched in 1969, Ampeg SVT has always been the most mainstream bass speaker, Have a strong ability to sound shape.	Gain(0~99) Controls the amp pre gain Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response MRange(220Hz/450Hz/800Hz/1.6kHz/3kHz) Selects from 5 mid frequency ranges Treble(0~99) Controls the amp high frequency response Master(0~99) Controls the amp output volume	Vintage
Bass Pre	Based on Alembic™ F-2B* preamp. In the 1960s, inspired by the Fender® speaker, the circuit was transformed in an all- round way, which brought the extremely advanced adjustment mode at that time, which was loved by many musicians, thus leaving a strong mark in the history of rock music.	VOL(0~99) Controls the amp output volume Bright(Of/On) Switches extra brightness on/of Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Vintage

Mini Bass	Based on Ampeg® B-15* “Flip Top” bass amp. The B-15* was conceived by legendary Jess Oliver in 1958. It can be seen from the early clubs to the world’s top studios. B-15* can be said to be a landmark product that is hard to be ignored.	VOL(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Treble(0~99) Controls the amp high frequency response	Vintage
Foxy Bass	Based on vintage VOX®* AC-100* bass amp. In 1963, the Beatles was in urgent need of a bass speaker with a volume greater than that of the club’s crazy shouting, and the AC-100* came into being. With 100W power and 4×12″ box, it has successfully become the most representative bass voice in the 1960s.		Vintage
Mess Bass	Based on Mesa/Boogie® Bass 400* amp. You can hear the sound of the early bass speakers in many albums.	VOL(0~99) Controls the amp pre gain Master(0~99) Controls the amp output volume Bass(0~99) Controls the amp low frequency response Middle(0~99) Controls the amp mid frequency response Treble(0~99) Controls the amp high frequency response	Vintage
AC Pre	Based on AER® Colourizer 2* acoustic preamp. Originated in Germany, it is a preamp designed for acoustic guitar sound reinforcement. It will bring richer dynamics and overtones to your acoustic guitar, making the sound more three-dimensional and vivid.	VOL(0~99) Controls the output volume Tone(0~99) Controls the tone brightness Balance(0~99) Controls the tone control balance; turn to 0 to disable tone control EQ Freq(0~99) Controls the EQ center frequency from 90Hz to 1.6kHz EQ Q(0~99) Controls the EQ bandwidth EQ Gain(0~99) Controls the EQ boost/cut amount	Classic

NR			
FX Title	**Description**	**Parameters & Ranges**	**Good For**
Gate 1	Based on the famous ISP® Decimator™* noise gate pedal. The Decimator features improvements in the expander tracking with their new Linearized Time Vector Processing™. This novel improvement provides a more linear release time-constant response for the exponential release curve of the downward expander.	Three(0~99) Controls the noise gate three	Modern
Gate 2	Flexible noise gate with attack and release control	Three(0~99) Controls the noise gate threshold Attack(0~99) Controls how fast the noise gate start to process signal Reel(0~99) Controls the noise gate release time when signal level reaches	Modern

CAB		
FX Title	**Description**	**Parameters & Ranges**
TWD 2×12	Custom modified Fender®* 2×12″ cabinet. The mid-range is very strong, suitable for playing clean tone and overdrive.	VOL (0~99) Controls the output volume
DarkTW 2×12	Vintage Fender® ’65 Twin Reverb* 2×12″ cabinet. It has a very retro tone, with tight high frequencies, suitable for playing clean tone.	
L-Star 2×12	Mesa/Boogie® Lonestar* 2×12″ cabinet. The mid-frequency performance is outstanding, and it has excellent performance in clean and overdrive.	
2Rick 2×12	Two-Rock®* 2×12″ cabinet. The combination of mid-range and high- frequency makes it sound very warm.	
J-120 2×12	Legendary “Jazz Chorus” 2×12″ cabinet. The transparent and bright high-frequency sound makes it very suitable for playing clean.	
UK-GN 2×12	Marshall® 2550* 2×12″ cabinet. Its overdrive tone is very suitable for rhythm guitars.	
Free 2×12	Fryette® Deliverance* 2×12″ cabinet. With gorgeous mid-to-high frequencies, suitable for clean and overdrive.	
UK-75 4×12	Marshall®* 4×12″ cabinet with Celestion® G12T-75* speakers. The characteristics of low frequency and high frequency make it full of Plexi flavor.	
UK-GN 4×12	Vintage Marshall® 4×12″ cabinet with Celestion® Greenback®* speakers. Four speakers in the same direction make the sound more concentrated and the mid-range is more prominent, which is very suitable for rhythm guitars.	
UK-LD 4×12	Marshall® 1960AV* 4×12″ cabinet. Emphasizes the shaping of mid-to-high frequencies, which is very suitable for lead guitars.	
UK-DK 4×12	1968 Marshall®* 4×12″ cabinet. Combining the advantages of 1960A and 1960B, each frequency band is very balanced and comprehensive.	

CAB		
FX Title	**Description**	**Parameters & Ranges**
UK-MD 4×12	Custom modified Marshall®* 4×12″ cabinet. The powerful speakers can bring you classic Marshall penetration and solidity.	

Pogner 4×12	Bogner® Uberkab* 4×12″ cabinet. The open cabinet makes its sound more flexible.	
Dizz 4×12	Diezel®* 4×12″ cabinet. Its high frequencies are very sharp and sound very aggressive.	
Eagle 4×12	ENGL®* 4×12″ cabinet. The balanced combination of each frequency band makes its sound very pleasant.	
Ev51 4×12	Peavey® 6505* 4×12″ cabinet. Its high frequency is very distinctive, making it sound very shocking.	
Solo 4×12	Soldano®* 4×12″ cabninet. Excellent mid-frequency is its characteristic, even if many instruments are playing, it can also make your solo stand out from the crowd.	
US 4×12	Mesa/Boogie® Road King®* 4×12″ cabinet. The semi-open design allows it to have a wrapped low frequency while maintaining a transparent mid and high frequency, which is an unmissable choice.	
Mess-D 4×12	Mesa/Boogie® Rectifier®* 4×12″ cabinet. This is a cabinet that pursues comprehensiveness, and it can support both clean and heavy music.	VOL (0~99) Controls the output volume
U-ban 4×12	Bogner® Uberkab* 4×12″ cabinet 2. The closed cabinet can provide deep and compact bass response, suitable for the need for more concentrated tone.	
Juice 4×12	Orange® PPC412* 4×12″ cabinet. The closed cabinet brings richer details, the flat frequency response makes it very versatile, and its crisp high frequency can make the solo more prominent.	
H-Way 4×12	Vintage Hiwatt® SE4123* 4×12″ cabinet. Strong and tight sound, very suitable for modern, aggressive rock sound.	
BogSV 1×12	Bogner® Shiva* 1×12″ cabinet. The low frequency is fat and the high frequency is compact, suitable for high-gain rhythms.	
Dark 1×1	Vintage Fender® Vibrolux* 1×12″ cabinet. Retro tone, clear mid to high frequency, suitable for country music.	
Regular 1×12	Morgan® AC-20 Deluxe* 1×12 cabinet. It has very clear feedback and can easily capture every movement of your fingertips.	
Bad-KT 1×12	Black Cat® Hot Cat* 1×12″ cabinet. The mid-frequency is as charming and humming, making the solo full of poetry.	
Foxy 1×12	Vintage VOX® AC15* 1×12″ cabinet. All frequency bands are very balanced, no matter clean or overdrive, it will give you an objective result.	

Studio 1×12	1980’s Mesa/Boogie®* 1×12″ cabinet. The mid-low frequency is very wrapped, and the high-frequency sound is concentrated, suitable for solo with distorted sound.	
SUP 1×6	Supro®* 1×6″ cabinet with oval speaker. It has a unique taste in the overdrive sound, suitable for blues music.	
TWD 1×8	Vintage Fender® Champ* 1×8″ cabinet. The 8-inch speaker gives its tone a unique sense of tension, which will surprise you when used in blues music.	

CAB		
FX Title	**Description**	**Parameters & Ranges**
TWD-P 1×10	Vintage Fender® Princeton* 1×10″ cabinet. Suitable for warm and bright clean sounds, and can keenly capture fingertip movements.	VOL (0~99) Controls the output volume
Bellman 4×10	Fender® ’59 Bassman®* 4×10″ cabinet. Four 10-inch speakers give it plenty of high frequencies, making it very suitable for country music and blues music.	
MessBass 2×10	Mesa/Boogie®* 2×10″ bass cabinet. The bass speakers with well-balanced frequency bands can show the details of performance well.	
Max 4×10	SWR® Workingman’s* 4×10″ bass cabinet. The gorgeous high frequencies can make the bass sound more impactful.	
Ameg 4×10	Ampeg® SVT-410HE* 4×10″ bass cabinet. The prominent high frequencies bring more string-touch sound to the bass.	
Ameg 8×10	Ampeg SVT-810E* 8×10″ bass cabinet. Eight 10-inch speakers give it a solid midrange, which can provide a strong and flexible tone for the bass.	
D	Dreadnought guitar simulation. The bass is very strong and suitable for playing and singing.	
OM	Simulates an OM type acoustic guitar. The mid frequency is better, suitable for solo.	
Jumbo	Simulates a jumbo acoustic guitar. The huge body makes it resonate very well, get your Elvis suit out of the closet!	
GA	Simulates a GA type acoustic guitar. Its sound is balanced and soft, suitable for guitar playing, and also very suitable for fingerstyle.	

EQ		
FX Title	**Description**	**Parameters & Ranges**
Guitar EQ 1	Equalizer designed for guitars	125Hz(-50~+50) Boosts/cuts the frequency band 400Hz(-50~+50) Boosts/cuts the frequency band 800Hz(-50~+50) Boosts/cuts the frequency band 1.6kHz(-50~+50) Boosts/cuts the frequency band 4kHz(-50~+50) Boosts/cuts the frequency band VOL(0~99) Controls the output volume
Guitar EQ 2		50Hz(-50~+50) Boosts/cuts the frequency band 120Hz(-50~+50) Boosts/cuts the frequency band 400Hz(-50~+50) Boosts/cuts the frequency band 800Hz(-50~+50) Boosts/cuts the frequency band 4.5kHz(-50~+50) Boosts/cuts the frequency band VOL(0~99) Controls the output volume
V-EQ	Based on the 5-band EQ module on Mesa/Boogie®* amps, can easily realize the classic boogie V-shaped sound	80Hz(-50~+50) Boosts/cuts the frequency band 240Hz(-50~+50) Boosts/cuts the frequency band 750Hz(-50~+50) Boosts/cuts the frequency band 2.2kHz(-50~+50) Boosts/cuts the frequency band 6.6kHz(-50~+50) Boosts/cuts the frequency band

MOD		
FX Title	**Description**	**Parameters & Ranges**
A-Chorus	Based on legendary Arion® SCH-1* stereo chorus pedal. Eric Clapton and Michael Landau used its sound to create the wonderful atmosphere of the 80s! Whether it's the classic chorus effect or the wonderful rotating speaker sound, you can easily get it.	Depth(0~99) Controls the chorus depth Rate(0.10~10.00Hz) Controls the chorus speed Tone(0~99) Controls the tone brightness Sync(Of/On) Switches Tap Tempo sync on/of
G-Chorus	Based on the legendary huge ensemble chorus pedal born in late 1970s (chorus mode), producing rich, shimmering vintage analog chorus tone. Warm, rich, and dreamlike analog chorus sound.	Depth(0~99) Controls the chorus depth Rate(0.10~10.00Hz) Controls the chrous speed VOL(0~99) Controls the effect output volume Sync(Of/On) Switches Tap Tempo sync on/of
B-Chorus	Classical bass chorus, most bass players in the early stage must choose fine works.	Depth(0~99) Controls the chorus depth Rate(0.10~10.00Hz) Controls the chrous speed Level(0~99) Controls the effect output volume Sync(Of/On) Switches Tap Tempo sync on/of
Detune	This is a detuning effect that combines a slightly shifted signal with the original signal to create a chorus-like tone.	Detune(-50 Cents~+50 Cents) Controls the detune amounts by 1 cent Wet(0~99) Controls the effect output volume Dry(0~99) Controls the dry signal level
Flanger	Classic flanger effect, producing rich and natural flanger tone.	Depth(0~99) Controls the flanger depth Rate(0.10~10.00Hz) Controls the effect speed Pre Delay (0~99) Controls the pre delay time FdBk (0~99) Controls the feedback amount Sync (Of/On) Switches Tap Tempo sync on/of
Vibrato	Based on a BBD-based blue vibrato pedal, producing natural analog vibrato sound.	Depth(0~99) Controls the flanger depth Rate(0.10~10.00Hz) Controls the effect speed Sync (Of/On) Switches Tap Tempo sync on/of
Phaser	Based on legendary MXR® M101 Phase 90*. Have you heard the guitar sound in Eddie Van Halen's "Eruption"? That distorted tone with a sense of rotation is achieved by the Phase 90.	Rate(0.10~10.00Hz) Controls the phaser speed Sync (Of/On) Switches Tap Tempo sync on/of
Vibe	Based on Voodoo Lab® Micro Vibe*. Voodoo Lab Micro Vibe has the same design as the original 1968 Uni-Vibe*. Jimi Hendrix and Stevie Ray Vaughan used these effects extensively on their albums. The Vibe effect will bring about slight and regular pitch changes.	Depth(0~99) Controls the effect depth Rate(0.10~10.00Hz) Controls the effect speed Sync (Of/On) Switches Tap Tempo sync on/of

MOD		
FX Title	**Description**	**Parameters & Ranges**
Opto Trem	Based on legendary Demeter® TRM-1Tremulator*, offering classical opto tremolo sound. In 1982, rock pioneer Ry Code approached James Demeter to ask whether the tremolo sound of the Fender® twin series speakers could be made into a pedal effect device, and this classic effect device was born.	Depth(0~99) Controls the flanger depth Rate(0.10~10.00Hz) Controls the effect speed Sync (Of/On) Switches Tap Tempo sync on/of
Sine Trem	Sine tremolo waveforms and super wide tonal range.	Depth(0~99) Controls the tremolo depth Rate(0.10~10.00Hz) Controls the tremolo speed VOL (0~99) Controls the effect output volume Sync (Of/On) Switches Tap Tempo sync on/of
Triangle Trem	Triangle tremolo waveforms and super wide tonal range.	Depth (0~99) Controls the tremolo depth Rate(0.10~10.00Hz) Controls the tremolo speed VOL (0~99) Controls the effect output volume Sync (Of/On) Switches Tap Tempo sync on/of
Bias Trem	Bias tremolo waveforms and super wide tonal range.	Depth (0~99) Controls the tremolo depth Rate(0.10~10.00Hz) Controls the tremolo speed VOL (0~99) Controls the effect output volume Sync (Of/On) Switches Tap Tempo sync on/of Bias (0~99) Controls the waveform of set amount

DELAY		
FX Title	**Description**	**Parameters & Ranges**
Sweet	Based on the legendary 3-knob BBD analog delay pedal with “REPEAT RATE” control	Mix (0~99) Controls the wet/dry signal ratio Time (20ms-4000ms) Controls the delay time Fdbk (0~99) Controls the feedback amount Sync (Of/On) Switches Tap Tempo sync on/of Trail (Of/On) Switches effect trail on/of
P-Echo	Produce pure, precise delay sound	Mix (0~99) Controls the wet/dry signal ratio Time (20ms-4000ms) Controls the delay time Fdbk (0~99) Controls the feedback amount Sync (Of/On) Switches Tap Tempo sync on/of Trail (Of/On) Switches effect trail on/of
M-Echo	Simulates solid-state tape echo sound	Mix (0~99) Controls the wet/dry signal ratio Time (20ms-4000ms) Controls the delay time Fdbk (0~99) Controls the feedback amount Sync (Of/On) Switches Tap Tempo sync on/of Trail (Of/On) Switches effect trail on/of

DELAY		
FX Title	**Description**	**Parameters & Ranges**
T-Echo	Simulates tube-driven tape echo sound	Mix (0~99) Controls the wet/dry signal ratio Fdbk (0~99) Controls the feedback amount Time (20ms-4000ms) Controls the delay time Sync (Of/On) Switches Tap Tempo sync on/of Trail (Of/On) Switches effect trail on/of
999 Echo	Based on Maxon® AD900 Analog Delay*, providing warm, accurate delay sound Famous Users: Pink Floyd	Mix (0~99) Controls the wet/dry signal ratio Time (20ms-4000ms) Controls the delay time Fdbk (0~99) Controls the feedback amount Sync (Of/On) Switches Tap Tempo sync on/of Trail (Of/On) Switches effect trail on/of
Rev Echo	Producing a special delay effect with reversed feedback	Mix (0~99) Controls the wet/dry signal ratio Fdbk (0~99) Controls the feedback amount Time (20ms-4000ms) Controls the delay time Sync (Of/On) Switches Tap Tempo sync on/of Trail (Of/On) Switches effect trail on/of
Slapbk	Simulates the classic slapback echo effect	Mix (0~99) Controls the wet/dry signal ratio Time (20ms-4000ms) Controls the delay time Fdbk (0~99) Controls the feedback amount Trail (Of/On) Switches effect trail on/of
Vin-Rack	Reproduces the sound of a vintage 1980's rack-mount delay machine with slightly sample-reduced feedback	Mix (0~99) Controls the wet/dry signal ratio Fdbk (0~99) Controls the feedback amount Time (20ms-4000ms) Controls the delay time Mod (0~99) Controls the modulation amount Tone (0~99) Controls the modulation brightness Sync (Of/On) Switches Tap Tempo sync on/of Trail (Of/On) Switches effect trail on/of
Swp Echo	Producing a delay effect with sweeping filter modulated repeats	Mix (0~99) Controls the wet/dry signal ratio Fdbk (0~99) Controls the feedback amount Time (20ms-4000ms) Controls the delay time S-Depth (0~100) Controls the sweeping depth S-Rate (0~100) Controls the sweeping speed S-Sync (Of/On) Switches sweeping Tap Tempo sync on/of T-Sync (Of/On) Switches delay Tap Tempo sync on/of Trail (Of/On) Switches effect trail on/of
Ping Pong	A ping-pong delay producing stereo feedbadk bounces back and forth between left and right channels	Mix (0~99) Controls the wet/dry signal ratio Fdbk (0~99) Controls the feedback amount Time (20ms-4000ms) Controls the delay time Sync (Of/On) Switches Tap Tempo sync on/of Trail (Of/On) Switches effect trail on/of

DELAY		
FX Title	**Description**	**Parameters & Ranges**
M-Echo2	A multi tap delay that simulates	Mix (0~99) Controls the wet/dry signal ratio Time (20ms-4000ms) Controls the delay time Fdbk (0~99) Controls the feedback amount Tone (0~99) Controls the effect tone brightness Sync (Of/On) Switches Tap Tempo sync on/of Trail (Of/On) Switches effect trail on/of

REVERB		
FX Title	**Description**	**Parameters & Ranges**
Room	Simulates the spaciousness of a room	Mix (0~99) Controls the wet/dry signal ratio Pre Delay (0ms-100ms) Co ntrols the pre delay time Decay (0~100) Controls the reverb decay time Trail (Of/On) Switches ef fect trail on/of
Hall	Simulates the spaciousness of a perfor mance hall	Mix (0~99) Controls the wet/dry signal ratio Pre Delay (0ms-100ms) Co ntrols the pre delay time Decay (0~100) Controls the reverb decay time Trail (Of/On) Switches ef fect trail on/of
Church	Simulates the spaciousness of a church	Mix (0~99) Controls the wet/dry signal ratio Pre Delay (0ms-100ms) Co ntrols the pre delay time Decay (0~100) Controls the reverb decay time Trail (Of/On) Switches ef fect trail on/of
Plate	Simulates the sound char acter produced by a vinta ge plate reverberator	Mix (0~99) Controls the wet/dry signal ratio Decay (0~99) Controls the r everb decay time H-Damp (0~99) Controls the high cut amount Trail (Of /On) Switches effect trail on/of
Spring	Simulates the sound char acter produced by a vinta ge spring reverberator	Mix (0~99) Controls the wet/dry signal ratio Decay (0~99) Controls the r everb decay time Tone (0~99) Controls the effect tone brightness Trail (Of/On) Switches effect trail on/of

N-Star	Special-tuned reverb effect with lush, bright decays	Mix (0~99) Controls the wet/dry signal ratio Decay (0~99) Controls the reverb decay time Trail (Of/On) Switches effect trail on/of
Deep Sea	Special-tuned reverb effect with huge, deep decays	Mix (0~99) Controls the wet/dry signal ratio Decay (0~99) Controls the reverb decay time Trail (Of/On) Switches effect trail on/of

REVERB		
FX Title	**Description**	**Parameters & Ranges**
Mod Verb	Produces a modulated reverb effect that is lush and sweet	Mix (0~99) Controls the wet/dry signal ratio Pre Delay (0ms-100ms) Controls the pre delay time Decay (0~99) Controls the reverb decay time Lo End (-50~+50) Controls the effect low frequency amount Hi End (-50~+50) Controls the effect high frequency amount Trail (Of/On) Switches effect trail on/of
Clear Sky	Special-tuned reverb effect with liquid-like decays and deep low ends	Mix (0~99) Controls the wet/dry signal ratio Decay (0~99) Controls the reverb decay time Trail (Of/On) Switches effect trail on/of

*The manufacturers and product names mentioned above are trademarks or registered trademarks of their respective owners.
* The trademarks were used merely to identify the sound character of the products.

DRUM RHYTHM LIST

Genre	No.	Type	Time Signature	Recommended Tempo
Electronic	01	D&B	4/4	120BPM
	02	Electro1	4/4	120BPM
	03	Electro2	4/4	120BPM
	04	Techno	4/4	120BPM
	05	TripHop	4/4	120BPM
	06	E-Pop	4/4	120BPM
	07	Break	3/4	120BPM
	08	H-Hop1	4/4	120BPM
	09	H-Hop2	4/4	120BPM
	10	H-Hop3	4/4	120BPM
	11	H-Hop4	4/4	120BPM
Rock	12	Prog	4/4	120BPM
	13	Rock 1	4/4	120BPM
	14	Rock 2	4/4	120BPM
	15	Rock 3	4/4	120BPM
	16	Surfin	4/4	120BPM
	17	Shufle	4/4	120BPM
	18	R’n’R	4/4	120BPM
	19	Ballad	4/4	120BPM
	20	SF3/4	3/4	120BPM
	21	Rock5/4	5/4	120BPM
	22	Classic	4/4	120BPM
	23	SF4/4	4/4	120BPM
	24	Garag	4/4	120BPM

Genre	No.	Type	Time Signature	Recommended Tempo
	25	Hard 1	4/4	120BPM
	26	Hard 2	4/4	120BPM

Rock	27	Nu 1	4/4	120BPM
	28	Nu 2	4/4	120BPM
	29	Metal1	4/4	160BPM
	30	Metal2	4/4	160BPM
	31	Punk 1	4/4	160BPM
	32	Punk 2	4/4	180BPM
	33	Punk 3	4/4	220BPM
	34	Punk 4	4/4	120BPM
	35	Punk 5	4/4	120BPM
	36	P Punk 1	4/4	120BPM
	37	P Punk 2	4/4	120BPM
	38	EMO	4/4	120BPM
	39	Core	4/4	120BPM
	40	Nwave	4/4	120BPM
	41	P Rock 1	4/4	120BPM
	42	P Rock 2	4/4	120BPM
	43	P Rock 3	4/4	120BPM
	44	Hard 3	4/4	120BPM
Funk	45	Funk 1	4/4	120BPM
	46	Funk 2	4/4	120BPM
	47	Funk 3	4/4	120BPM
	48	Funk 4	4/4	120BPM
Pop	49	Pub	4/4	90BPM
	50	Pop 1	4/4	80BPM
	51	Pop 2	4/4	80BPM
	52	Pop 3	4/4	80BPM
Blues	53	Blues 1	4/4	120BPM
	54	Blues 2	4/4	120BPM
	55	Blues 3	4/4	120BPM
	56	B-grass	6/8	120BPM
	57	Country	4/4	120BPM
	58	Folk	4/4	120BPM
	59	Blues 4	4/4	120BPM

World	60	Latin 1	4/4	160BPM
	61	Latin 2	4/4	160BPM
	62	Latin 3	4/4	160BPM
	63	Pop 1	4/4	160BPM

Genre	No.	Type	Time Signature	Recommended Tempo
World	64	Pop 2	4/4	160BPM
	65	Bossa1	4/4	160BPM
	66	Bossa2	4/4	160BPM
	67	Beguine	4/4	160BPM
	68	Mazuke	4/4	160BPM
	69	Samba	4/4	160BPM
	70	Army	4/4	160BPM
	71	March 1	4/4	160BPM
	72	March 2	4/4	160BPM
	73	Musette	4/4	160BPM
	74	NuAge1	4/4	120BPM
	75	NuAge2	4/4	120BPM
	76	Polka	4/4	120BPM
	77	Tango	4/4	120BPM
	78	Ska	4/4	120BPM
	79	Waltz	4/4	120BPM
	80	RAG1	3/4	120BPM
	81	RAG2	4/4	120BPM
	82	World	4/4	120BPM
Jazz	83	Jazz 1	4/4	120BPM
	84	Jazz 2	4/4	120BPM
	85	Jazz 3	4/4	120BPM
	86	Jazz 4	4/4	120BPM
	87	Funk1	4/4	120BPM
	88	Funk2	4/4	120BPM
	89	Funk3	4/4	120BPM

	90	Fusion	4/4	120BPM
Metro	91	1/4	1/4	120BPM
	92	2/4	2/4	120BPM
	93	3/4	3/4	120BPM
	94	4/4	4/4	120BPM
	95	5/4	5/4	120BPM
	96	6/4	6/4	120BPM
	97	7/4	7/4	120BPM
	98	6/8	6/8	120BPM
	99	7/8	7/8	120BPM
	100	9/8	9/8	120BPM

TROUBLESHOOTING

.Device Won’t Turn On

- Make sure the power supply is properly connected and the device is switched on.
- Check if the power adapter is working properly.
- Check if you’re using the correct power adapter.

No Sound Or Slight Sound

- Make sure your cables are connected properly.
- Make sure the volume knob is adjusted properly.
- When the expression pedal is used for volume control, check it’s position and volume settings.
- Check the effects module volume settings.
- Check the patch volume settings.
- Make sure your input device is not muted.

Noise

- Make sure your cables are connected properly.
- Check your instrument output jack.
- Check if you’re using the correct power adapter.
- If the noise is coming from your instrument, try using the noise reduction module to adjust it.

Sound Problems

- Make sure your cables are connected properly.
- Check your instrument output jack.
- If you’re using an external expression pedal to control distortion or other similar parameters, check to see if the

expression pedal is set up properly.
- Check your effects parameter setup. If effects are set to extremes, GP-100 may only emit noise.

Problems With Expression Pedal

- Check your expression pedal on/off settings.
- Try calibrating the pedal.

SPECIFICATION

Technical Specifications

- A/D/A Converter: 24-bit high performance audio
- Sampling Frequency: 44.1 kHz
- SNR: 110dB
- Maximum Simultaneous Effects: 9
- Preset Memory: 99 User Presets/99 Factory Presets
- Looper: 90 seconds of record time
- Drum Machine: 100 Patterns

Analog Input Connections

- Guitar Input: 1/4″ Unbalanced (TS)
- Input Impedance: 1M Ohms
- Aux Input: 1/8″ Stereo (TRS)
- Aux Input Impedance: 10k Ohms

Analog Output Connections

- Left/Right Outputs: 1/4″ Impedance Unbalanced(TS)
- Left/Right Output Impedance: 1k Ohms
- Headphone Output: 1/8″ Stereo (TRS)
- Headphone Output Impedance: 47 Ohms

Digital Connections

- USB Port: USB 2.0 Type-B port

USB Recording Specification

- Sample Rate: 44.1 kHz
- Bit Depth: Supports 16-bit or 24-bit

Size and weight

- Dimensions: 198 mm(W) x 134 mm(D) x 28 mm(H)
- Unit Weight: 800g

Power

- Power Requirements: DC 9V, 500mA

Documents / Resources

	Valeton GP-100 Multi Effects Processor [pdf] User Manual GP-100 Multi Effects Processor, GP-100, Multi Effects Processor, Effects Processor, Processor