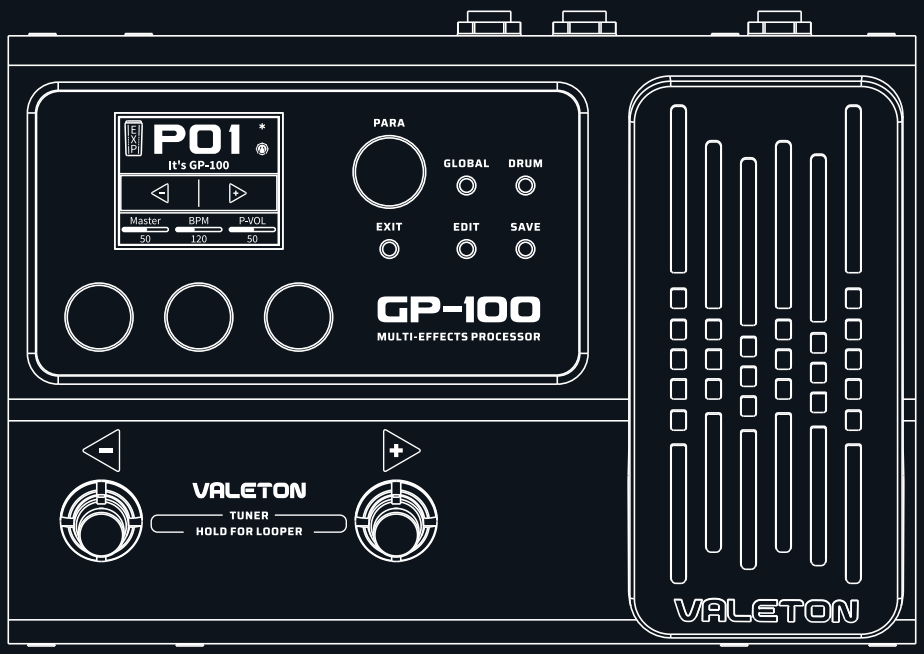
# GP-100

## MULTI-EFFECTS PROCESSOR

## USER'S MANUAL

For Firmware V1.7





VALETON

The contents of this manual are subject to change without notice.

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# WELCOME

Thank you for purchasing a VALETON product.
Please read this manual carefully to get the most out of your GP-100.
Please keep this manual for future reference.

# ATTENTION

## Handling

- Do not get the unit wet. If liquid is spilled on the unit, shut it off 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

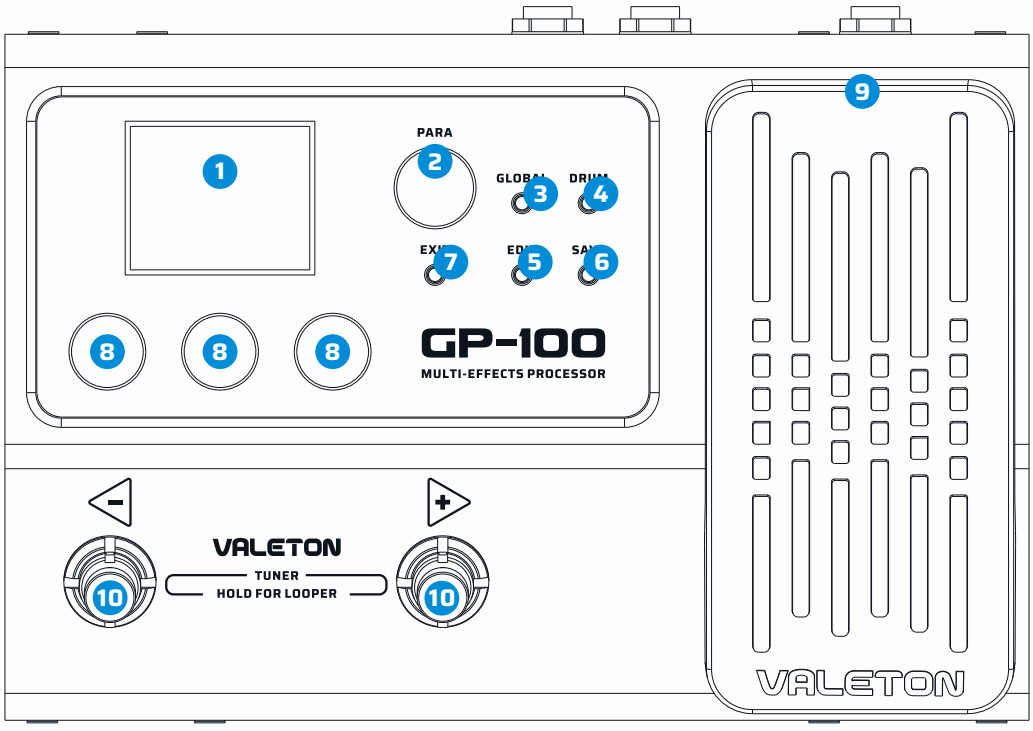
The GP-100 is a compact, high performance guitar multi-effects processor. It offers a potent effects processing platform and complete feature set, so you can improve your skill and experiment with different guitar effects, all with one simple-to-use, portable device.

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.

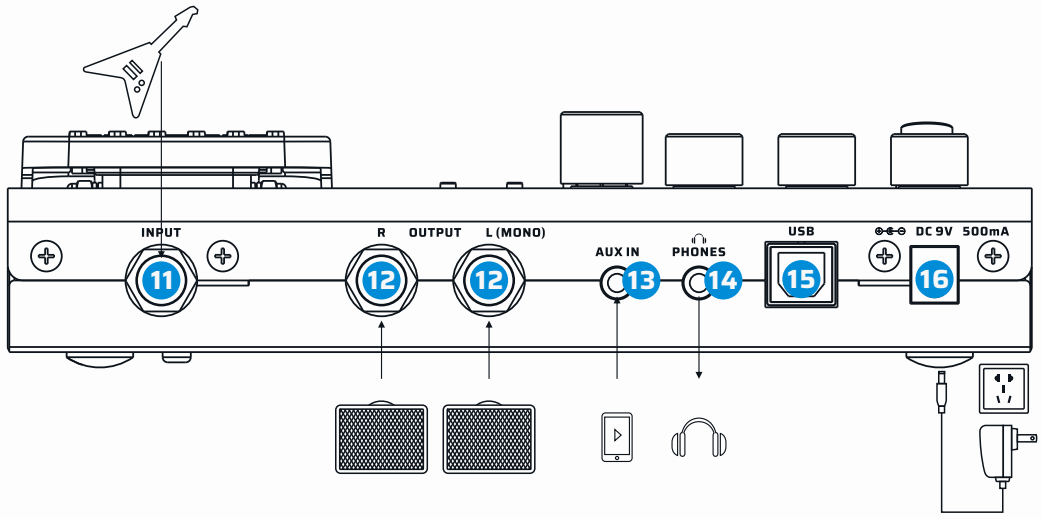
**7. EXIT button**
In any menu, press this button to return to the main interface.

**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” TRS 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.

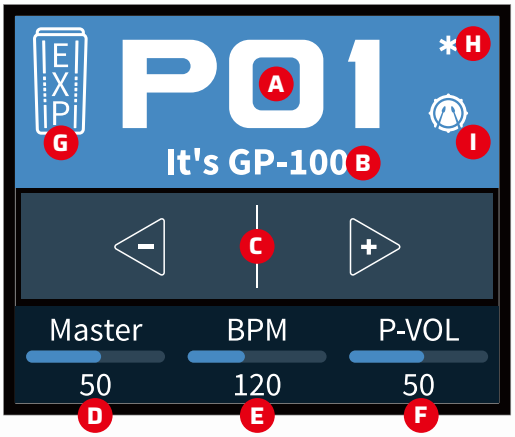
**16. Power Supply Connection**
Power supply input (9V DC center negative) .

# 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

# GETTING STARTED

## 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.

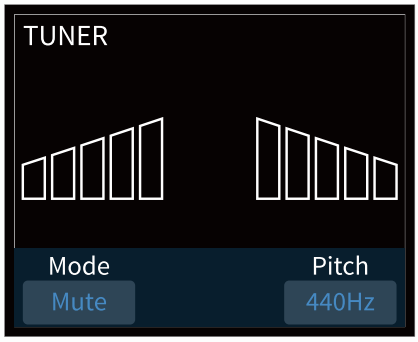
**NOTE:**

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 .

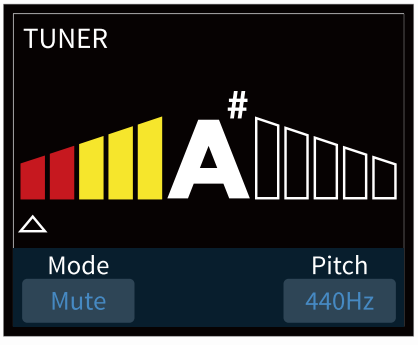
## Using The TUNER

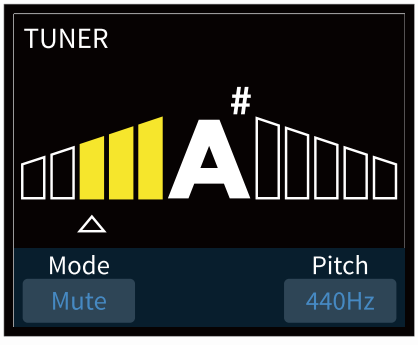


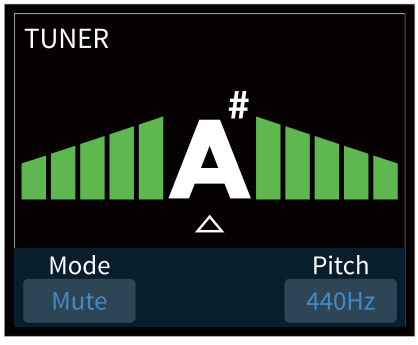

Press and hold both footswitches at any time to enter the tuner mode.

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).



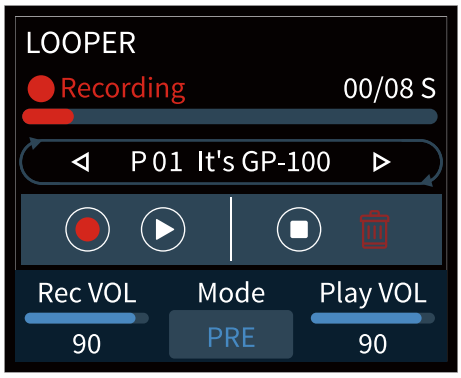




Quick access knob 3 adjusts the pitch calibration (REF PITCH), ranging from 435Hz to 445Hz. Standard pitch is set at 440Hz. Quick access knob 1 lets you select the tuner mode from Bypass (for dry signal through), Thru (for effect signal through) or Mute (for silent tuning).You can exit the tuner either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

# GETTING STARTED

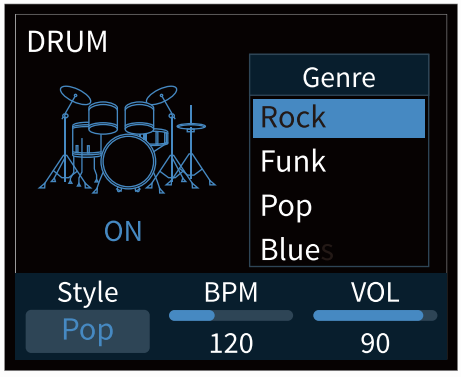
## LOOPER Function




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 footswitchs 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.

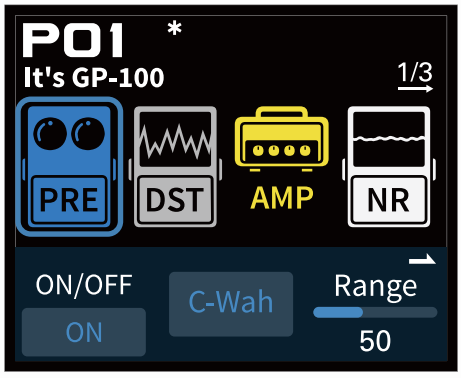
Quick access knob 1 adjusts the DRUM style. Quick access knob 2 adjusts the DRUM BPM from 40-250. Quick access knob 3 adjusts the DRUM volume from 0-99. Turn the PARA knob to switch the DRUM genre. Press the PARA button to play/stop the drum.

## 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:

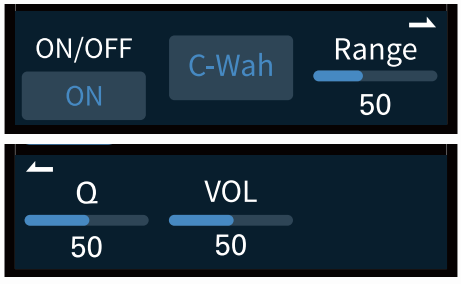
**NOTE**
The built-in expression pedal also functions when it is turned off. It controls the output volume or input volume of the GP-100, depending on the where it is positioned in the effect chain.

# EDIT



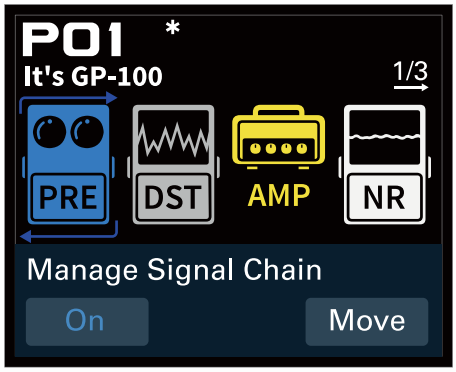

Turn the PARA knob or tap the footswitch to switch the patch. Press the PARA button or EDIT button to enter the EDIT menu. This menu is made of ten icon squares representing GP-100's nine effects modules.
The default signal chain is ordered like this:
PRE (Pre-effects) - DST (Overdrive/Distortion) - 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



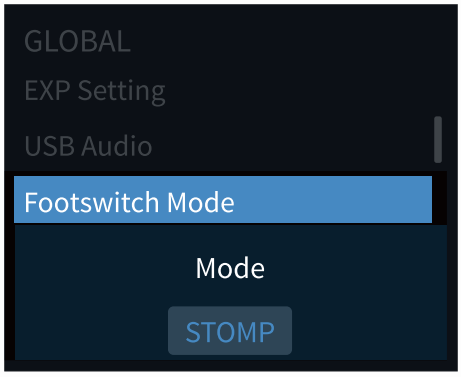

Press and hold the PARA button in the EDIT Menu to change the position of the effect module.

- 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.

# EDIT

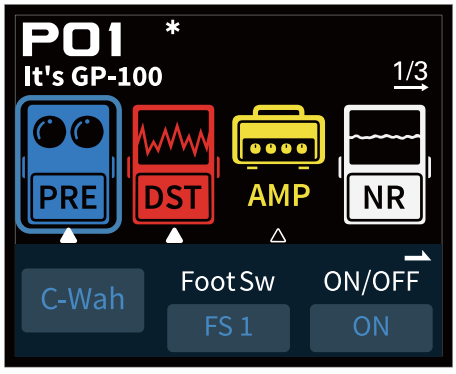
## Stomp Mode




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.

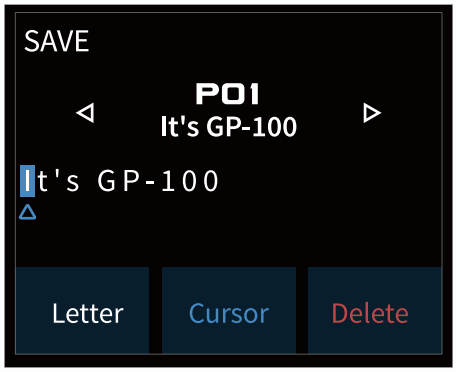



In STOMP mode, the tone editing operation is the same as in PATCH mode. Only one foot switch control module selection function is added:
There are two kinds of graphics "▲" "△" below the module under this interface to indicate the module controlled by the current footswitch [-]/[+]. Turn Quick adjust 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.

# EDIT

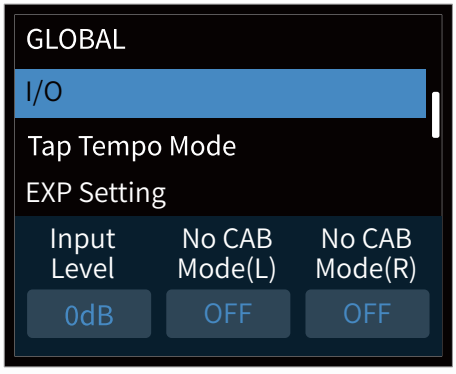
## Save Mode




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.

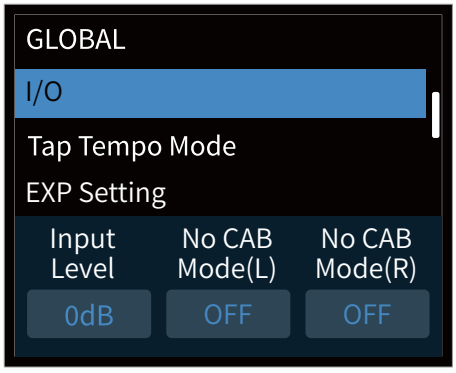
- Quick access knob 1 changes the characters. There are four types of characters: numbers, capital letters, lowercase letters, and symbols (includes space).
- Quick access knob 2 changes the position of the cursor.
- Quick access knob 3 deletes left and right characters.
- Press the PARA button or SAVE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

# GLOBAL



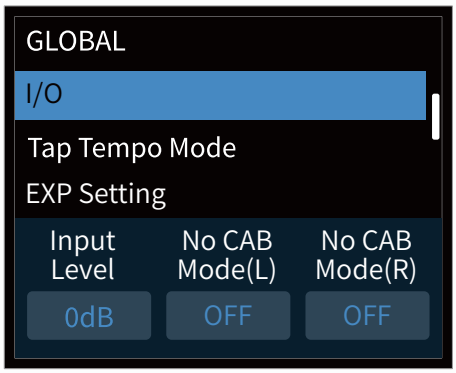

This menu is to present GP-100's global functions, including input level, output setting, tap tempo mode, EXP pedal settings, language, and footswitch mode. You can also return to factory settings from this menu.
Global settings will affect GP-100's overall working status. These will override any other 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



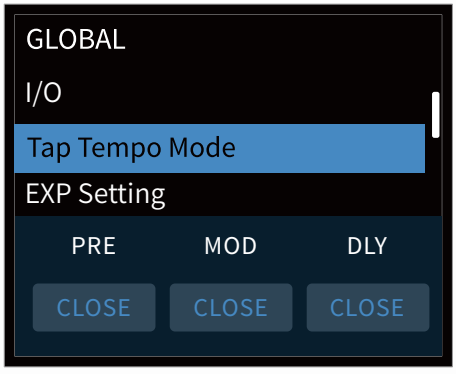

This menu is to set up global input/output settings. Adjust the optimal Input Level for the instrument or other sound source you're using.
Adjustable range is from -20dB to +20dB.
Default is set to 0dB.

# GLOBAL



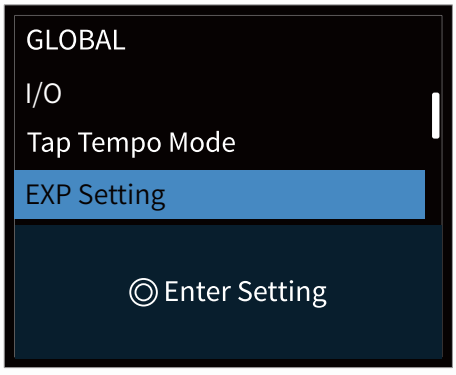

No CAB Mode is for connecting to instrument amplifiers without changing saved presets.
Turning this on will bypass the CAB module for GP-100's L/R output channels ignoring preset settings. You can apply different settings on L/R output channels for different scenarios.
Default is set to OFF.

## Tap Tempo Mode



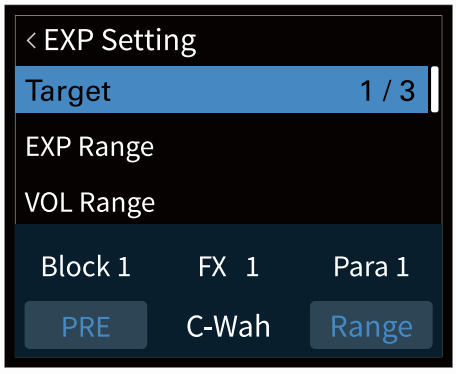

In this menu, you can decide whether you want all patches to react and coordinate with Tap Tampo. This function ignores the Sync settings in the stored patches, but does not affect the stored patches.
The Sync function of the PRE, MOD and DLY modules in all the patches can be affected by Tap Tempo.
After 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.



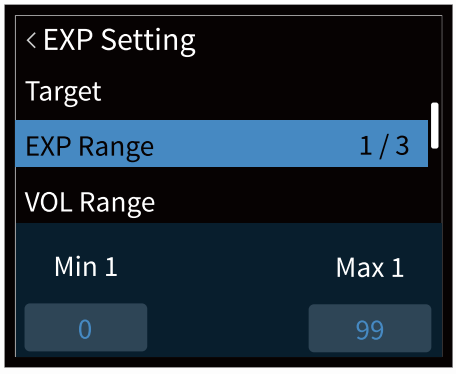

**• Target**

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.

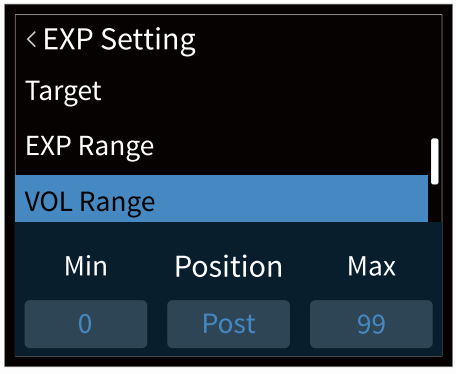
# GLOBAL




• **EXP Range**

Under the EXP Range option, you can arrange the expressison 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.

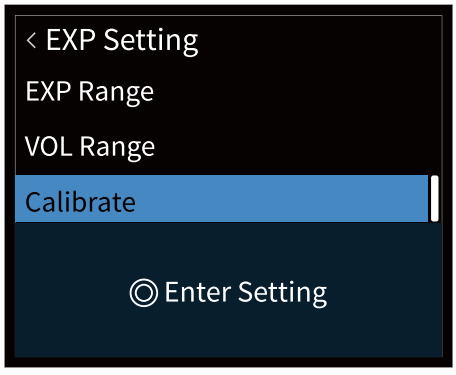



• **VOL Range**

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.

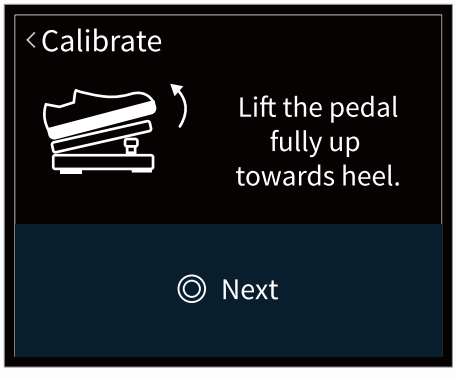
In this menu you can set the position of the volume pedal in the effects chain. PRE means that the volume pedal is at the front of the effects chain (before the input level), and POST means that the volume pedal is at the end of the effects chain (before the master volume).

## Calibrate



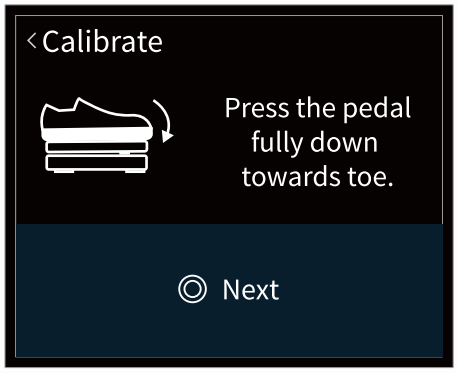

The Calibrate option helps you calibrate your expression pedal. It is important to calibrate the expression pedal if you find the sweep has very little or too much change in the effect you've set.

Press the PARA button to enter the Calibrate menu.



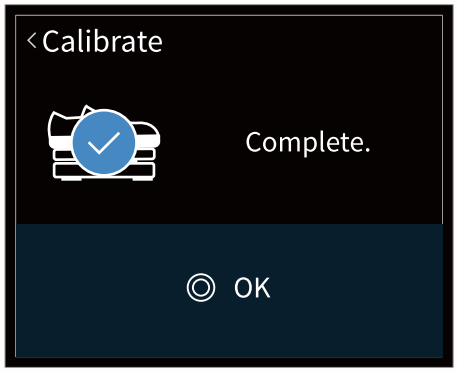

Bring the pedal all the way up (back) and press the PARA button to next step.

# GLOBAL

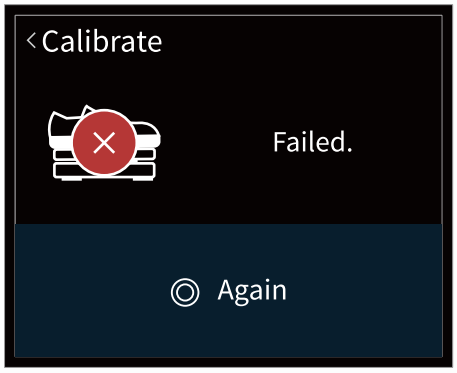



Then press the pedal all the way down (forward) and press the PARA button to next step.


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

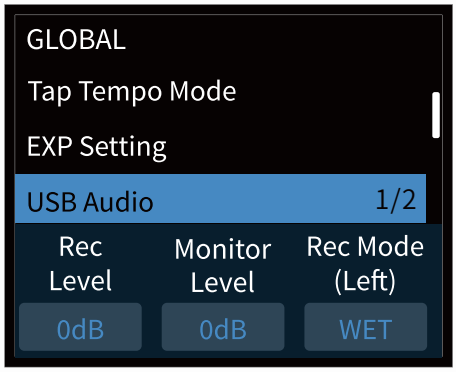



If the pedal is successfully calibrated, the following prompt will be displayed. Press the PARA button to confirm the calibration and return to the previous menu.




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

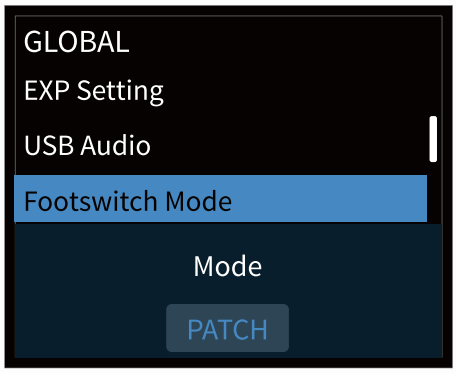
### USB Audio




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.

# GLOBAL

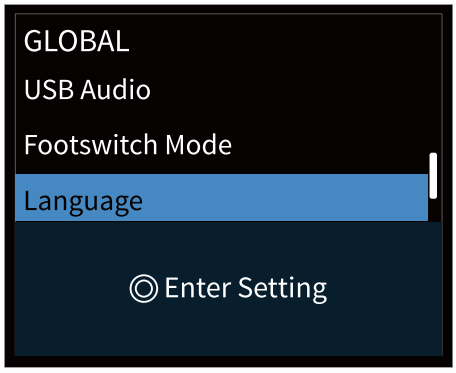
## Footswitch Mode



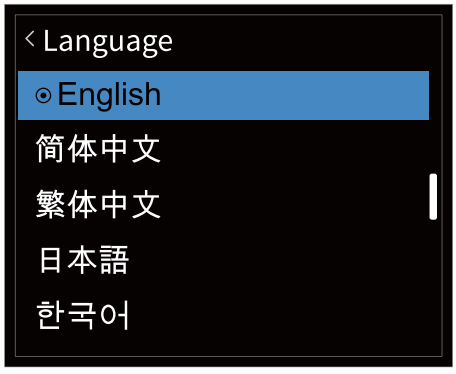

This menu is to set up the GP-100's footswitch mode.
Turn Quick adjust knob 2 to select the footswitch mode. You can select footswitch mode as PATCH mode or STOMP mode.

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

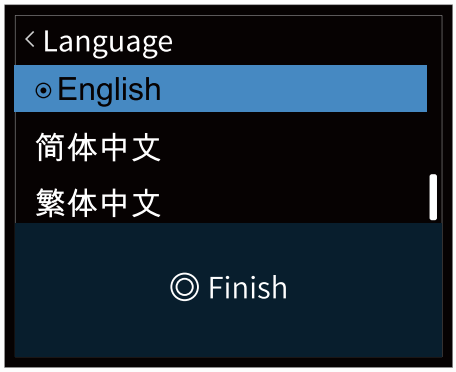
## Language




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



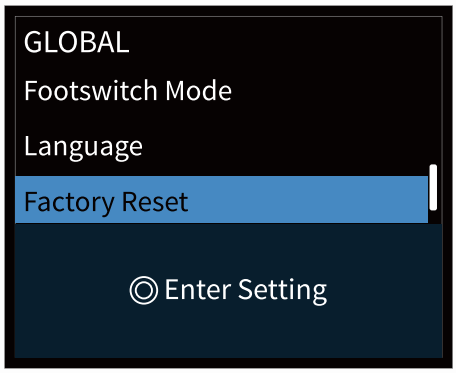

Turn the PARA button to select the system languag, press the PARA button to confirm the selection.




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

# GLOBAL

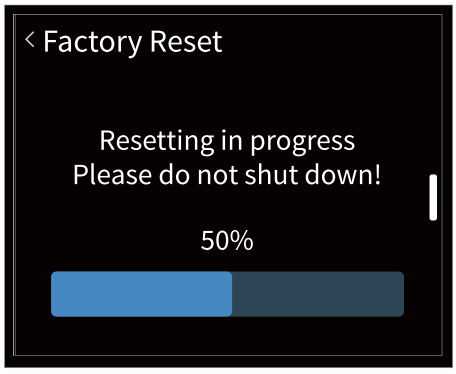
## Factory Reset




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

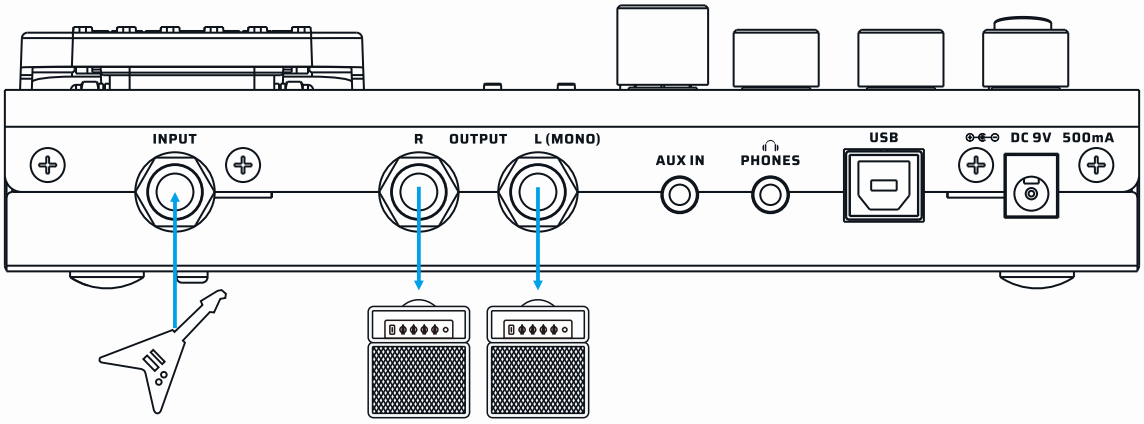
Connect GP-100 to your computer and access the free software to manage your GP-100 device, adjust tonal settings, transfer files, update firmware, restore settings, and upload third party IR files. GP-100 software is compatible with Windows and macOS platforms. Visit www.valeton.net/support to download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

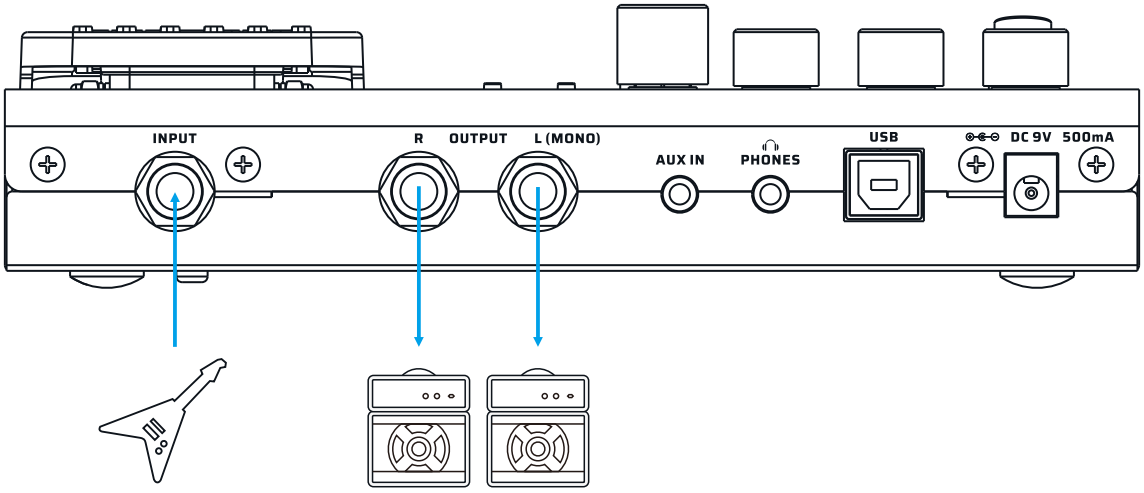
Plug your instrument into the GP-100 instrument INPUT jack, and run a cable (or two) from the OUTPUT(s) to your amplifier(s). If you have one amp, run the cable from the left output.
For best results, turn off the AMP and CAB modules on GP-100.



# Suggested Setups

## Connecting to your amp's RETURN

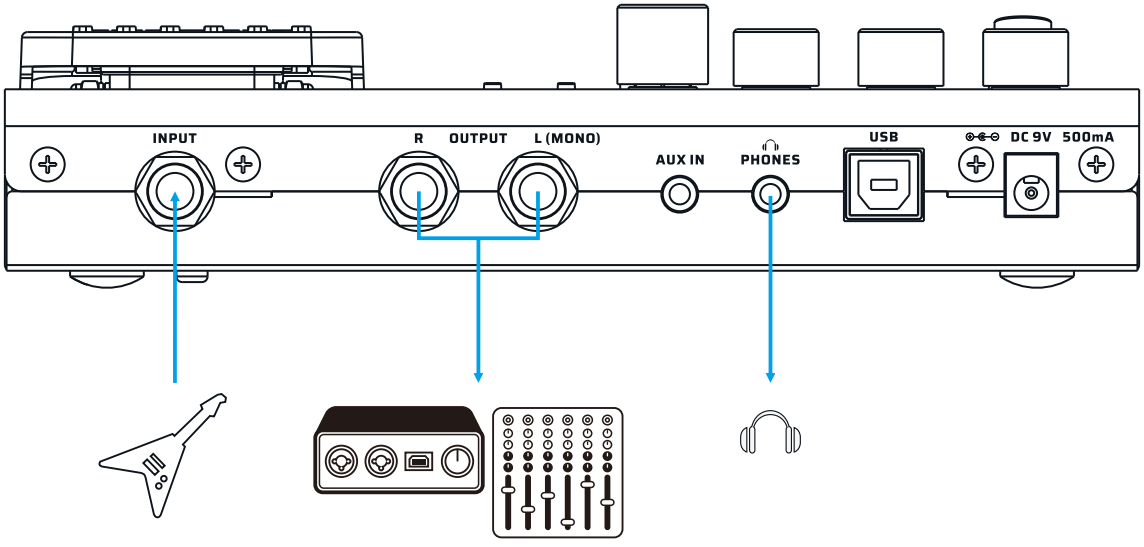
Connect the outputs to your amp's FX Loop Return input. If you have one amp, run the cable from the left output. For best results, turn off the CAB module on GP-100.




## 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.

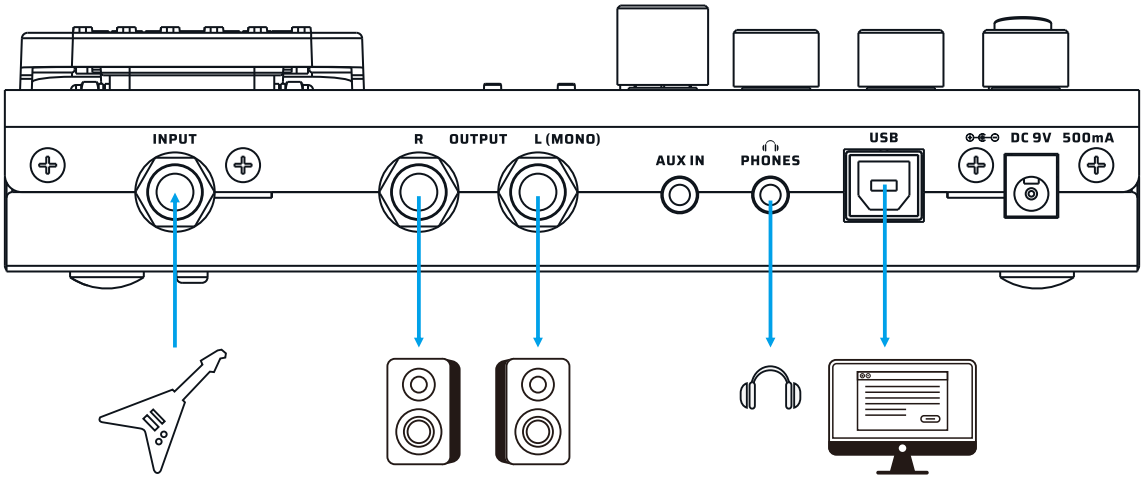
For best results with headphones, turn on GP-100's AMP and CAB modules.



# Suggested Setups

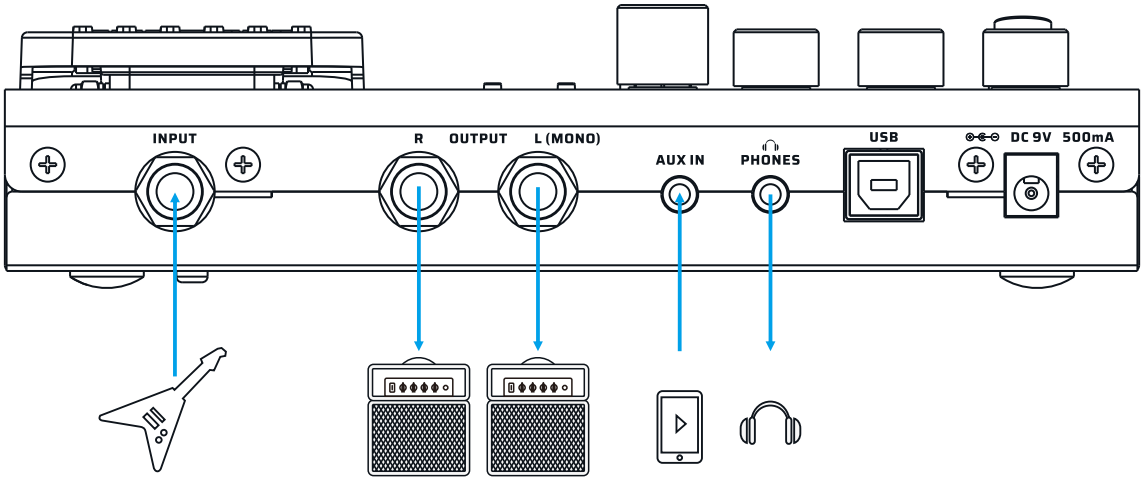
## Connecting to your computer as an audio interface

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<br>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<br>Attack (0~99) Controls how soon the compressor starts to process the signal<br>Output (0~99) Controls the effect output volume<br>Clip (0~99) Controls the input sensivity | 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<br>Bright(Off/On) Switches extra brightness on/off | 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<br>Top(0~99) Controls the upper harmonics<br>VOL(0~99) Controls the effect output<br>Mode(STD, Jumbo, ENH, Piezo) Switches from 4 modes:<br>STD: Simulates a standard acoustic guitar<br>Jumbo: Simulates a jumbo acoustic guitar<br>ENH: Simulates an acoustic guitar with enhanced attack<br>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<br>Range (0~99) Contols the filter center frequency range<br>Q (0~99) Controls the filter Q<br>Mix (0~99) Controls the wet/dry signal ratio<br>Mode (Guitar/Bass) Switches from guitar/bass modes | Funk<br>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<br>Rate (0.1~10Hz) Controls the effect speed<br>VOL(0~99) Controls the effect output<br>Low(0~99) Controls the filter low frequency range<br>Q (0~99) Controls the filter Q<br>High (0~99) Controls the filter high frequency range<br>Sync (Off/On) Switches Tap Tempo sync on/off | Funk<br>Rock |

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# EFFECT LIST

| 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<br>Q (0~99) Controls the filter Q<br>VOL(0~99) Controls the effect output<br>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® CryBaby®* 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<br>High Oct (0~99) Controls the higher octave volume<br>Dry (0~99) Contols the dry signal level | Vintage |
| Pitch | Polyphonic pitch shifter/harmonizer. | H-Pitch(0~+24) Controls the lower pitch by half notes<br>L-Pitch(0~-24) Controls the higher pitch by half notes<br>Dry(0~99) Controls the dry singal level<br>H-Vol(0~99) Controls the high pitch volume<br>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<br>L-Pitch(0~-12) Controls the higher pitch by one notes<br>Wet(0~99) Controls the wet singal ratio<br>Dry(0~99) Controls the dry sing al ratio<br>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<br>Mix(0~99) Controls the wet/dry signal ratio<br>Output (0~99) Controls the effect output volume<br>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)<br>Controls filter center frequency of 4 filters (steps)<br>Rate(0.10~10.00Hz) Controls the effect speed<br>Sync(On/Off) Switches Tap Tempo sync on/off | Modern |
| Ring Mod | A ring modulator for creating intresting inharmonic frequency spectra (like bells and chimes). | Mix(0~99) Contols the wet/dry signal ratio<br>Freq(0~99) Controls the modulation frequency<br>Fine(-50~0~+50) Fine tune the modulation frequency by 1Hz<br>Tone(0~99) Controls the tone brightness | |

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# EFFECT LIST

| DST | | | |
|---|---|---|---|
| **FX Title** | **Description** | **Parameters & Ranges** | **Good For** |
| 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.<br>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<br>Tone(0~99) Controls the tone brigntness<br>VOL(0~99) Controls the effect output volume | Blues<br>Rock<br>Metal |
| 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<br>VOL(0~99) Controls the effect output volume | Blues<br>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<br>Tone(0~99) Controls the tone brightness<br>VOL(0~99) Controls the effect output volume | Blues<br>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<br>Tone(0~99) Controls the tone brightness<br>VOL(0~99) Controls the effect output volume | Blues<br>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.<br>Famous users: Jimi Hendrix, Santana, Pink Floyd, Jack White | Sustain(0~99) Controls the gain amount<br>Tone(0~99) Controls the tone brightness<br>VOL(0~99) Controls the effect output volume | Rock |

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# EFFECT LIST

| DST | | | |
|---|---|---|---|
| **FX Title** | **Description** | **Parameters & Ranges** | **Good For** |
| Red Haze | Based on legendary Dallas-Arbiter® Fuzz Face®* fuzz pedal. Dallas Arbiter conjured the sound of rock and roll for half a century in 1966 with a few simple transistors. The sound of Fuzz Face was heavy and sharp, and its sound influenced countless famous musicians.<br>Famous users: Jimi Hendrix, Santana, Pink Floyd, Jack White | Fuzz(0~100) Controls the gain amount<br>VOL(0~100) Controls the effect output volume | Rock |
| Darktale | Based on legendary ProCo™ The Rat* distortion (early LM308 OP-amp version). The Rat* has come to life thanks to its wide range of Filter knob, bright and compact sound head, full end and strong plasticity, making it a favorite of many musicians.<br>Famous users: Jeff Beck, Kurt Cobain | Gain(0~99) Controls the gain amount<br>Filter(0~99) Conterclockwize controls the tone brigntness<br>VOL(0~99) Controls the effect output volume | Rock |
| Flex OD | A simple and effective distortion effect for guitars and basses. | Gain(0~99) Controls the gain amount<br>Tone(0~99) Controls the tone brightness<br>VOL(0~99) Controls the effect output volume<br>Mode(Norm, Scoop, Edge) Selects from three sound characters<br>Blend(0~99) Controls the wet/dry signal ratio | Blues<br>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<br>Tone(0~99) Controls the tone brightness<br>VOL(0~99) Controls the effect output volume | Blues<br>Rock |
| La Charger | Based on MI Audio® Crunch Box®* distortion peal. Sensitive and exquisite distortion beast, it satisfies all the passion of Riff 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<br>Tone(0~99) Controls the tone brightness<br>VOL(0~99) Controls the effect output volume | Hard<br>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<br>Blend(0~99) Controls the wet/dry signal ratio<br>VOL(0~99) Controls the effect output volume<br>Bass(0~99) Controls the low frequency amount<br>Treble(0~99) Controls the high frequency amount | Blues<br>Rock<br>Metal |

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# EFFECT LIST

| 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<br>Tone (0~99) Controls the tone brightness<br>Output (0~99) Controls the amp output volume | Blues<br>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.<br><br>Famous users: Stevie Ray Vaughan, Kurt Cobain | VOL(0~99) Controls the amp pre gain<br>PRES(0~100) Controls the amp presence<br>Output(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble (0~99) Controls the amp high frequency response | Blues<br>Jazz |
| 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<br>Output(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response<br>Bright(Off/On) Switches extra brightne | Blues<br>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<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Blues<br>Rock<br>Country<br>Jazz |

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# EFFECT LIST

| AMP | | | |
|---|---|---|---|
| **FX Title** | **Description** | **Parameters & Ranges** | **Good For** |
| 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.<br>Famous users: The Shadows, The Beatles, The Rolling Stones, Radiohead, Suede, Oasis | VOL(0~99) Controls the amp pre gain<br>Cut(0~99) Counterclockwise controls the tone brightness<br>Master(0~99) Controls the amp output volume<br>Bright(Off/On) Switches extra brightness on/off | Blues<br>Rock<br>Country<br>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 higain compact and gorgeous. | Gain(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Treble(0~99) Controls the amp high frequency response<br>Bright(Off/On) Switches extra brightness on/off | Blues<br>Rock<br>Metal |
| 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.<br>Famous users: Metallica, The Smiths, The Police, Aerosmith | VOL(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response<br>Bright(0~99) Switches extra brightness on/off | Rock<br>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<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Blues<br>Rock |
| Z38 CL | Based on Dr. Z® Maz ³8 Sr.* combo (clean sound). With its varied sound, wide frequency response and dynamic 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<br>Cut(0~99) Conterclockwise controls the tone brightness<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high freque | Blues<br>Rock |

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# EFFECT LIST

| AMP | | | |
|---|---|---|---|
| **FX Title** | **Description** | **Parameters & Ranges** | **Good For** |
| Knights CL | Based on Grindrod® Pendragon PG20C* (Normal channel, bright off). If you're a big fan of British sound/overdrive, this is a sound you can't miss. It can bring the pure British style, sound full of penetrating power. | Gain(0~99) Controls the amp pre gain<br>VOL(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency respon | Blues<br>Rock |
| Bad-KT CL | Based on Bad Cat® Hot Cat 30* (clean channel). As the world's first use of Class A circuit design guitar speakers, the sound quality has been greatly improved. It combines British and American styles, with rich harmonics and sufficient headroom. | Gain(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume | Blues<br>Rock<br>Metal |
| UK 45 | Based on Marshall® JTM45* (normal channel). In 1962, Marshall® introduced the first guitar speakers specifically designed for rock music, and its powerful sound laid the foundation for rock music. So its panel material plexiglas as the most classic 1960s sound specific name--- Plexi. | VOL(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Output(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency respons | Blues<br>Rock |
| 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<br>PRES(0~99) Controls the amp presence<br>Output(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response<br>VOL 2(0~99) Controls the output volume of CH2 | Blues<br>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.<br>Famous users: Kerry King, AC/DC, Zakk Wylde | Gain(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency | Blues<br>Rock |

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# EFFECT LIST

| AMP | | | |
|---|---|---|---|
| **FX Title** | **Description** | **Parameters & Ranges** | **Good For** |
| 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<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Blues<br>Rock |
| Z38 OD | Based on Dr. Z® Maz 38 Sr* combo (dirty tone). | Gain(0~99) Controls the amp pre gain<br>Cut(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Blues<br>Rock |
| BogSV OD | Based on Bogner® Shiva* (20th Anniversary version, Ch2). | Gain(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Blues<br>Rock<br>Metal |
| Bellman 59B | Based on Fender® '59 Bassman®* (bright channel). | VOL(0~99) Controls the amp pre gain<br>PRES(0~100) Controls the amp presence<br>Output(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Blues<br>Jazz |
| Foxy 30TB | Based on VOX® AC30HW* (Top Boost channel). | VOL(0~99) Controls the amp pre gain<br>Cut(0~99) Conterclockwise controls the tone brightness<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Treble(0~99) Controls the amp high frequency response<br>Char(Cool/Hot) Selects from 2 gain ranges | Blues<br>Rock<br>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.<br>Famous users: Jimi Hendrix, Link Wray, David Bowie | VOL 1(0~99) Controls the output volume of CH1<br>Tone 1(0~99) Controls the tone brightness of CH1<br>VOL 2(0~99) Controls the output volume of CH2<br>Tone 2(0~99) Controls the tone brightness of CH2<br>Output(0~99) Controls the amp output volume | Blues<br>Rock |

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# EFFECT LIST

| AMP | | | |
|---|---|---|---|
| **FX Title** | **Description** | **Parameters & Ranges** | **Good For** |
| Match OD | Based on Matchless™ Chieftain 212 combo* (dirty tone). | Gain(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Blues<br>Rock |
| Solo100 OD | Based on Soldano® SLO100* (crunch channel) | Gain(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Metal |
| L-Star OD | Based on Mesa/Boogie® Lone Star(CH2). | Gain(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Rock |
| Bad-KT OD | Based on Bad Cat® Hot Cat 30* (overdrive channel). | Gain(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Edge(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Rock |
| Mess2C+ 1<br>Mess2C+ 2 | Based on Mesa/Boogie® Mark II C+™ (Lead channel) with 2 different onboard 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<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Blues<br>Rock<br>Metal |
| Knights OD | Based on Grindrod® Pendragon PG20C* (Drive channel). | Gain(0~99) Controls the amp pre gain<br>VOL(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Blues<br>Rock |

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# EFFECT LIST

| 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.<br>Famous users: Guns N' Roses, Metallica, Korn, Slipknot, Bon Jovi | Gain(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency respons | Metal |
| Eagle 120 | Based on ENGL® Savage 120 E610*. Iconic Morden Higain, it is an indispensable part of heavy metal. | Gain(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | 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.<br>Famous users: Eddie Van Halen | Gain(0~99) Controls the amp pre gain<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response<br>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*.<br>Famous users: Steve Vai, Mark Knopfler, Eric Clapton, Gary Moore | VOL(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>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 morden higain timbre. | Gain(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | 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®. | Gain(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Metal |

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# EFFECT LIST

| 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<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>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<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Blues<br>Rock |
| Juice R100 | 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<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Blues<br>Rock<br>Metal |
| Mess DualM | Based on Mesa/Boogie® Dual Rectifier®. | Gain(0~99) Controls the amp pre gain<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Blues<br>Rock<br>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<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>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<br>PRES(0~99) Controls the amp presence<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>Treble(0~99) Controls the amp high frequency response | Metal |

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# EFFECT LIST

| 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<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>MRange(220Hz/450Hz/800Hz/1.6kHz/3kHz)<br>Selects from 5 mid frequency ranges<br>Treble(0~99) Controls the amp high frequency response<br>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<br>Bright(Off/On) Switches extra brightness on/off<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>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<br>Bass(0~99) Controls the amp low frequency response<br>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 4x12" box, it has successfully become the most representative bass voice in the 1960s. | VOL(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Treble(0~99) Controls the amp high frequency response | 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<br>Master(0~99) Controls the amp output volume<br>Bass(0~99) Controls the amp low frequency response<br>Middle(0~99) Controls the amp mid frequency response<br>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<br>Tone(0~99) Controls the tone brightness<br>Balance(0~99) Controls the tone control balance; turn to 0 to disable tone control<br>EQ Freq(0~99) Controls the EQ center frequency from 90Hz to 1.6kHz<br>EQ Q(0~99) Controls the EQ bandwidth<br>EQ Gain(0~99) Controls the EQ boost/cut amount | Classic |

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# EFFECT LIST

| 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. | Thre(0~99) Controls the noise gate thre | Modern |
| Gate 2 | Flexible noise gate with attack and release control | Thre(0~99) Controls the noise gate threshold<br>Attack(0~99) Controls how fast the noise gate start to process signal<br>Rel(0~99) Controls the noise gate release time when signal level reaches | Modern |

| CAB | | |
|---|---|---|
| **FX Title** | **Description** | **Parameters & Ranges** |
| TWD 2x12 | Custom modified Fender®* 2x12" cabinet.<br>The mid-range is very strong, suitable for playing clean tone and overdrive. | VOL (0~99) Controls the output volume |
| DarkTW 2x12 | Vintage Fender® '65 Twin Reverb* 2x12" cabinet. It has a very retro tone, with tight high frequencies, suitable for playing clean tone. | |
| L-Star 2x12 | Mesa/Boogie® Lonestar* 2x12" cabinet. The mid-frequency performance is outstanding, and it has excellent performance in clean and overdrive. | |
| 2Rick 2x12 | Two-Rock®* 2x12" cabinet. The combination of mid-range and high-frequency makes it sound very warm. | |
| J-120 2x12 | Legendary "Jazz Chorus" 2x12" cabinet. The transparent and bright high-frequency sound makes it very suitable for playing clean. | |
| UK-GN 2x12 | Marshall® 2550* 2x12" cabinet.<br>Its overdrive tone is very suitable for rhythm guitars. | |
| Free 2x12 | Fryette® Deliverance* 2x12" cabinet.<br>With gorgeous mid-to-high frequencies, suitable for clean and overdrive. | |
| UK-75 4x12 | Marshall®* 4x12" cabinet with Celestion® G12T-75* speakers.<br>The characteristics of low frequency and high frequency make it full of Plexi flavor. | |
| UK-GN 4x12 | Vintage Marshall® 4x12" cabinet with Celestion® Greenback®* speakers.<br>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 4x12 | Marshall® 1960AV* 4x12" cabinet. Emphasizes the shaping of mid-to-high frequencies, which is very suitable for lead guitars. | |
| UK-DK 4x12 | 1968 Marshall®* 4x12" cabinet. Combining the advantages of 1960A and 1960B, each frequency band is very balanced and comprehensive. | |

# EFFECT LIST

| CAB | | |
|---|---|---|
| **FX Title** | **Description** | **Parameters & Ranges** |
| UK-MD 4x12 | Custom modified Marshall®* 4x12" cabinet. The powerful speakers can bring you classic Marshall penetration and solidity. | VOL (0~99) Controls the output volume |
| Pogner 4x12 | Bogner® Uberkab* 4x12" cabinet. The open cabinet makes its sound more flexible. | |
| Dizz 4x12 | Diezel®* 4x12" cabinet. Its high frequencies are very sharp and sound very aggressive. | |
| Eagle 4x12 | ENGL®* 4x12" cabinet. The balanced combination of each frequency band makes its sound very pleasant. | |
| Ev51 4x12 | Peavey® 6505* 4x12" cabinet. Its high frequency is very distinctive, making it sound very shocking. | |
| Solo 4x12 | Soldano®* 4x12" caninet. Excellent mid-frequency is its characteristic, even if many instruments are playing, it can also make your solo stand out from the crowd. | |
| US 4x12 | Mesa/Boogie® Road King®* 4x12" 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 4x12 | Mesa/Boogie® Rectifier®* 4x12" cabinet. This is a cabinet that pursues comprehensiveness, and it can support both clean and heavy music. | |
| U-ban 4x12 | Bogner® Uberkab* 4x12" cabinet 2. The closed cabinet can provide deep and compact bass response, suitable for the need for more concentrated tone. | |
| Juice 4x12 | Orange® PPC412* 4x12" 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 4x12 | Vintage Hiwatt® SE4123* 4x12" cabinet. Strong and tight sound, very suitable for modern, aggressive rock sound. | |
| BogSV 1x12 | Bogner® Shiva* 1x12" cabinet. The low frequency is fat and the high frequency is compact, suitable for high-gain rhythms. | |
| Dark 1x12 | Vintage Fender® Vibrolux* 1x12" cabinet. Retro tone, clear mid to high frequency, suitable for country music. | |
| Regular 1x12 | Morgan® AC-20 Deluxe* 1x12 cabinet. It has very clear feedback and can easily capture every movement of your fingertips. | |
| Bad-KT 1x12 | Black Cat® Hot Cat* 1x12" cabinet. The mid-frequency is as charming and humming, making the solo full of poetry. | |
| Foxy 1x12 | Vintage VOX® AC15* 1x12" cabinet. All frequency bands are very balanced, no matter clean or overdrive, it will give you an objective result. | |
| Studio 1x12 | 1980's Mesa/Boogie®* 1x12" cabinet. The mid-low frequency is very wrapped, and the high-frequency sound is concentrated, suitable for solo with distorted sound. | |
| SUP 1x6 | Supro®* 1x6" cabinet with oval speaker. It has a unique taste in the overdrive sound, suitable for blues music. | |
| TWD 1x8 | Vintage Fender® Champ* 1x8" cabinet. The 8-inch speaker gives its tone a unique sense of tension, which will surprise you when used in blues music. | |

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# EFFECT LIST

| CAB | | |
|---|---|---|
| **FX Title** | **Description** | **Parameters & Ranges** |
| TWD-P 1x10 | Vintage Fender® Princeton* 1x10" cabinet. Suitable for warm and bright clean sounds, and can keenly capture fingertip movements. | VOL (0~99) Controls the output volume |
| Bellman 4x10 | Fender® '59 Bassman®* 4x10" cabinet. Four 10-inch speakers give it plenty of high frequencies, making it very suitable for country music and blues music. | |
| MessBass 2x10 | Mesa/Boogie®* 2x10" bass cabinet. The bass speakers with well-balanced frequency bands can show the details of performance well. | |
| Max 4x10 | SWR® Workingman's* 4x10" bass cabinet. The gorgeous high frequencies can make the bass sound more impactful. | |
| Ameg 4x10 | Ampeg® SVT-410HE* 4x10" bass cabinet. The prominent high frequencies bring more string-touch sound to the bass. | |
| Ameg 8x10 | Ampeg SVT-810E* 8x10" 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<br>400Hz(-50~+50) Boosts/cuts the frequency band<br>800Hz(-50~+50) Boosts/cuts the frequency band<br>1.6kHz(-50~+50) Boosts/cuts the frequency band<br>4kHz(-50~+50) Boosts/cuts the frequency band<br>VOL(0~99) Controls the output volume |
| Guitar EQ 2 | | 50Hz(-50~+50) Boosts/cuts the frequency band<br>120Hz(-50~+50) Boosts/cuts the frequency band<br>400Hz(-50~+50) Boosts/cuts the frequency band<br>800Hz(-50~+50) Boosts/cuts the frequency band<br>4.5kHz(-50~+50) Boosts/cuts the frequency band<br>VOL(0~99) Controls the output volume |
| Mess-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<br>240Hz(-50~+50) Boosts/cuts the frequency band<br>750Hz(-50~+50) Boosts/cuts the frequency band<br>2.2kHz(-50~+50) Boosts/cuts the frequency band<br>6.6kHz(-50~+50) Boosts/cuts the frequency band |

# EFFECT LIST

| 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<br>Rate(0.10~10.00Hz) Controls the chorus speed<br>Tone(0~99) Controls the tone brightness<br>Sync(Off/On) Switches Tap Tempo sync on/off |
| 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<br>Rate(0.10~10.00Hz) Controls the chrous speed<br>VOL(0~99) Controls the effect output volume<br>Sync(Off/On) Switches Tap Tempo sync on/off |
| B-Chorus | Classical bass chorus, most bass players in the early stage must choose fine works. | Depth(0~99) Controls the chorus depth<br>Rate(0.10~10.00Hz) Controls the chrous speed<br>Level(0~99) Controls the effect output volume<br>Sync(Off/On) Switches Tap Tempo sync on/off |
| 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<br>Wet(0~99) Controls the effect output volume<br>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<br>Rate(0.10~10.00Hz) Controls the effect speed<br>Pre Delay (0~99) Controls the pre delay time<br>FdBk (0~99) Controls the feedback amount<br>Sync (Off/On) Switches Tap Tempo sync on/off |
| Vibrato | Based on a BBD-based blue vibrato pedal, producing natural analog vibrato sound. | Depth(0~99) Controls the flanger depth<br>Rate(0.10~10.00Hz) Controls the effect speed<br>Sync (Off/On) Switches Tap Tempo sync on/off |
| 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 achived by the Phase 90. | Rate(0.10~10.00Hz) Controls the phaser speed<br>Sync (Off/On) Switches Tap Tempo sync on/off |
| 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<br>Rate(0.10~10.00Hz) Controls the effect speed<br>Sync (Off/On) Switches Tap Tempo sync on/off |

# EFFECT LIST

| MOD | | |
|---|---|---|
| **FX Title** | **Description** | **Parameters & Ranges** |
| Opto Trem | Based on legendary Demeter® TRM-1Tremulator*, offering classical opto tremolo sound. In 1982, rock pioneer Ry Cooder 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<br>Rate(0.10~10.00Hz) Controls the effect speed<br>Sync (Off/On) Switches Tap Tempo sync on/off |
| Sine Trem | Sine tremolo waveforms and super wide tonal range. | Depth(0~99) Controls the tremolo depth<br>Rate(0.10~10.00Hz) Controls the tremolo speed<br>VOL (0~99) Controls the effect output volume<br>Sync (Off/On) Switches Tap Tempo sync on/off |
| Triangle Trem | Triangle tremolo waveforms and super wide tonal range. | Depth (0~99) Controls the tremolo depth<br>Rate(0.10~10.00Hz) Controls the tremolo speed<br>VOL (0~99) Controls the effect output volume<br>Sync (Off/On) Switches Tap Tempo sync on/off |
| Bias Trem | Bias tremolo waveforms and super wide tonal range. | Depth (0~99) Controls the tremolo depth<br>Rate(0.10~10.00Hz) Controls the tremolo speed<br>VOL (0~99) Controls the effect output volume<br>Sync (Off/On) Switches Tap Tempo sync on/off<br>Bias (0~99) Controls the waveform offset 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) Contols the wet/dry signal ratio<br>Time (20ms-4000ms) Controls the delay time<br>Fdbk (0~99) Controls the feedback amount<br>Sync (Off/On) Switches Tap Tempo sync on/off<br>Trail (Off/On) Switches effect trail on/off |
| P-Echo | Produce pure, precised delay sound | Mix (0~99) Controls the wet/dry signal ratio<br>Time (20ms-4000ms) Controls the delay time<br>Fdbk (0~99) Controls the feedback amount<br>Sync (Off/On) Switches Tap Tempo sync on/off<br>Trail (Off/On) Switches effect trail on/off |
| M-Echo | Simulates solid-state tape echo sound | Mix (0~99) Controls the wet/dry signal ratio<br>Time (20ms-4000ms) Controls the delay time<br>Fdbk (0~99) Controls the feedback amount<br>Sync (Off/On) Switches Tap Tempo sync on/off<br>Trail (Off/On) Switches effect trail on/off |

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# EFFECT LIST

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

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# EFFECT LIST

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

| REVERB | | |
|---|---|---|
| **FX Title** | **Description** | **Parameters & Ranges** |
| Room | Simulates the spaciousness of a room | Mix (0~99) Controls the wet/dry signal ratio<br>Pre Delay (0ms-100ms) Controls the pre delay time<br>Decay (0~100) Controls the reverb decay time<br>Trail (Off/On) Switches effect trail on/off |
| Hall | Simulates the spaciousness of a performance hall | Mix (0~99) Controls the wet/dry signal ratio<br>Pre Delay (0ms-100ms) Controls the pre delay time<br>Decay (0~100) Controls the reverb decay time<br>Trail (Off/On) Switches effect trail on/off |
| Church | Simulates the spaciousness of a church | Mix (0~99) Controls the wet/dry signal ratio<br>Pre Delay (0ms-100ms) Controls the pre delay time<br>Decay (0~100) Controls the reverb decay time<br>Trail (Off/On) Switches effect trail on/off |
| Plate | Simulates the sound character produced by a vintage plate reverberator | Mix (0~99) Controls the wet/dry signal ratio<br>Decay (0~99) Controls the reverb decay time<br>H-Damp (0~99) Controls the high cut amount<br>Trail (Off/On) Switches effect trail on/off |
| Spring | Simulates the sound character produced by a vintage spring reverberator | Mix (0~99) Controls the wet/dry signal ratio<br>Decay (0~99) Controls the reverb decay time<br>Tone (0~99) Controls the effect tone brightness<br>Trail (Off/On) Switches effect trail on/off |
| N-Star | Special-tuned reverb effect with lush, bright decays | Mix (0~99) Controls the wet/dry signal ratio<br>Decay (0~99) Controls the reverb decay time<br>Trail (Off/On) Switches effect trail on/off |
| Deep Sea | Special-tuned reverb effect with huge, deep decays | Mix (0~99) Controls the wet/dry signal ratio<br>Decay (0~99) Controls the reverb decay time<br>Trail (Off/On) Switches effect trail on/off |

# EFFECT LIST

| 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<br>Pre Delay (0ms-100ms) Controls the pre delay time<br>Decay (0~99) Controls the reverb decay time<br>Lo End (-50~+50) Controls the effect low frequency amount<br>Hi End (-50~+50) Controls the effect high frequency amount<br>Trail (Off/On) Switches effect trail on/off |
| Clear Sky | Special-tuned reverb effect with liquid-like decays and deep low ends | Mix (0~99) Controls the wet/dry signal ratio<br>Decay (0~99) Controls the reverb decay time<br>Trail (Off/On) Switches effect trail on/off |

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# 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 | Shuffle | 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 |

# DRUM RHYTHM LIST

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

# DRUM RHYTHM LIST

| 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

# SPECIFICATION

## 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