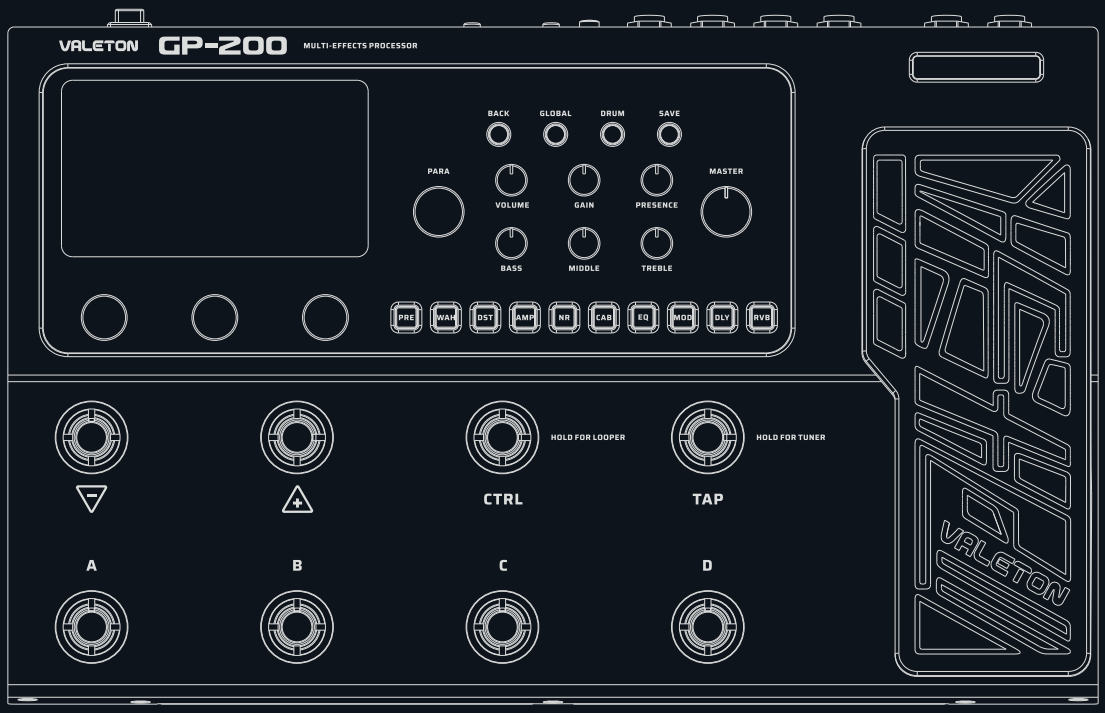
GP-200

MULTI-EFFECTS PROCESSOR

User manual

Suitable for firmware V1.0.4



VALETON

Contents

welcome

Ÿ Thank you for purchasing VALETON products.
Ÿ Please read this manual carefully, which will help you fully understand the features and functions of
Ÿ GP-200. Please keep this manual in a safe place for reference at any time.
Ÿ Please be sure to follow the rules below to ensure safe use.

Instructions for use

Usage suggestions

Ÿ Don't get the machine wet. If any liquid spills on the machine, turn off the power immediately. Do not block any
Ÿ connections on the machine, and keep away from heat sources.
Ÿ In the event of thunderstorms, the power supply and cables should be disconnected to prevent damage.
Ÿ Be sure to stay away from strong magnetic fields.

Notes on power connection and frequency

Ÿ Before plugging in or unplugging the audio cable, be sure to disconnect the power of the device and turn off the power of other devices. When
Ÿ moving the device, be sure to unplug all cables and disconnect the power supply first.

clean

Ÿ Only use a dry cloth for wiping.

move

Ÿ Do not try to open the casing or repair the machine yourself, otherwise you will lose the warranty of the machine!

Electricity distribution operation instructions

Ÿ Be sure to use a 9V-1000mA DC internal negative and external positive power adapter. Using a power adapter outside of this specification will not only damage the equipment, but also endanger your safety.
Ÿ When the power adapter is plugged into the power outlet, be sure to pay attention to the voltage range requirements marked on the power
Ÿ supply. In case of thunder, lightning, sky or when it is not in use for a long time, be sure to disconnect the power adapter from the outlet.

Therefore

Ÿ If the equipment fails, please immediately disconnect the power supply, disconnect all equipment and send an email to contact Valeton (email address:service@valeton.net).
Ÿ Please indicate the product name, serial number, failure situation, your name, address, contact telephone number and purchase route and other information.

Thank you for choosing and using Valeton products

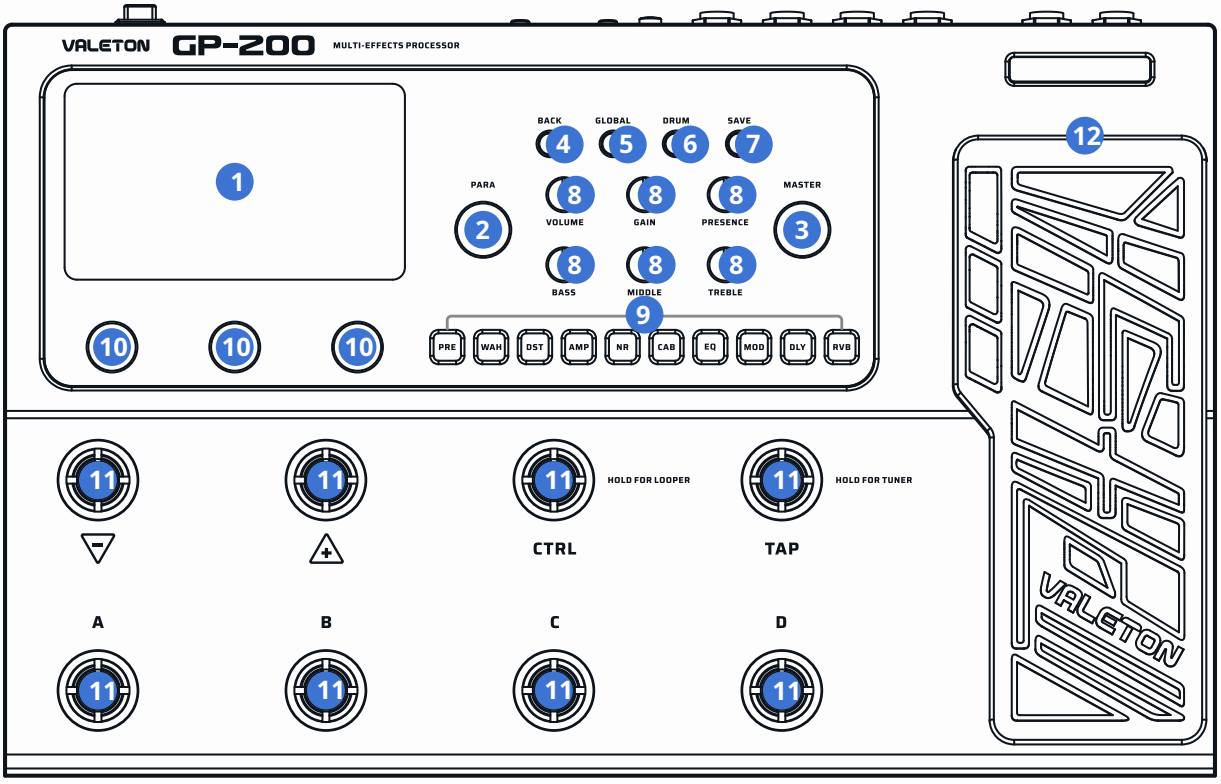
product description

GP-200- is a new generation of high-definition digital modeling comprehensive effects, its birth is derived from-Valeton-the previous generation product GP-100 upgrade pursuit of craftsmanship spirit. The new digital platform brings a better tone experience. More pins, larger screens, richer connections, more personalized buttons and knobs, 11-piece effect modules that can be moved at will, built-in more than -240- world-famous The classic sound box, IR-box body and effector tone are all just to create a more ideal stage partner for you.

Of course, in addition to live performances, it also includes -180-second phrase loop function, 100-high quality machine, easy-to-use supporting software and multi-system (Windows/Mac/iOS/Android) sound card function, allowing you to easily control the practice, Various scene requirements such as creation and recording.

GP-200 is stronger than what you see.

Panel introduction



1. LCD display screen-

The 4.3" full-color LCD display shows the GP-200's preset numbers, names, and other operating information.

2.-PARA knob (with key rotary encoder)

Rotate to select menu or adjust parameters, press to enter the menu

Or switch the parameter page.

3.-Main volume knob-

Control the total output volume of GP-200.

4.-Back button-

Press this button to return to the previous menu, press to return to the main interface.

5.-Global button-

Press this button to enter the global setting interface, where you can proceed

Specific settings such as input/output and foot pedal.

6.-鼓machine button-

Press this button to turn on/off the machine, press this button to

Enter the computer editing interface to switch more parameters (such as grid,

Rhythm type, volume).

7.-Save button-

When a preset parameter is changed, the default name of the main interface

A "*" will be displayed next to the save prompt, press the SAVE button, you can save, dump and change the preset name;

Press to save quickly at the current location.

8.-Box head control knob

The AMP module of the GP-200 can be adjusted by using the real sound box to easily control the changes in the music scene environment.

9.-Module button-

Press this button to quickly enter the effect menu of the corresponding module.

Press to switch the corresponding module.

10.-Quick adjustment knob

Rotate this knob to quickly adjust the

Corresponding parameters, this knob performs different functions in different

Yes, depending on the operating field you are in.

11.-Foot switch

The foot pegs can be set for a variety of functions, including switching presets

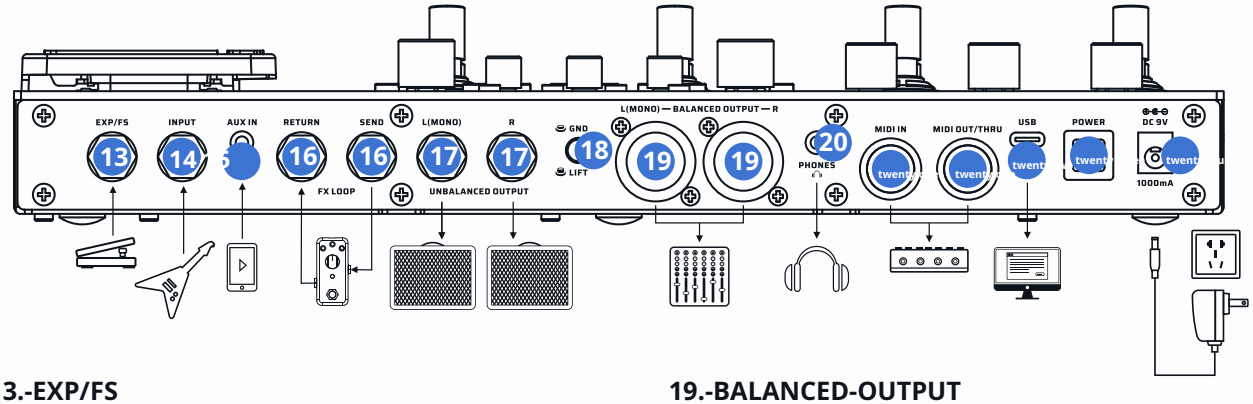
Settings, switch effects, dotting and recording, etc.

12.-Expression pedal

Use the expression pedal to perform real-time adjustment of one to multiple parameters

control.

Top interface introduction



13.-EXP/FS

1/4"-TRS connector, used to connect external expression pedals or foot spikes.

14.-INPUT-

1/4"-mono connector to connect guitars, music or other musical instruments.

15.-AUX-IN-

The 1/8"-stereo interface is used to connect an external device (CD player or MP3 player) for practice, improvisation or recording.

16.-SEND/RETURN

This set of 1/4-connectors provides the function of an effect loop, which can connect the effects of other effectors to the GP-200.

17.-UNBALANCED-OUTPUT

1/4"-non-balanced output connector, can be configured as mono or stereo. Use them to connect to a single guitar cabinet, a pair of speakers Acoustic guitar box, or directly connected to the input of a PA or recording device 入.

18.-GND/LIFT-switch-

Press the GND/LIFT switch to cut off the ground connection (Ground-Lift) of the two XLR connectors to avoid noise caused by the ground loop (Ground-Loop). Lift the GND/LIFT switch to make the XLR connection The ground wire is connected normally.

19.-BALANCED-OUTPUT

Use balanced cables with XLR connectors to connect to the recording room equipment, Tuner or full-range playback device.

When using only one speaker, please first select the connection to L(MONO) connection.

20.-PHONES-

The 1/8"-stereophonic connector can be used with earphones with an impedance of 60 ohms or less.

21.-MIDI

This interface is used to connect external MIDI devices.

22.-USB

The USB-2.0-Type-C interface supports multiple operating systems, provides high-quality sound card functions, and provides rich MIDI function.

23.-POWER-

Used to turn on/off the power of GP-200.

24.-DC-9V

The specification of the power supply used is 9V-1000mA DC power supply, the polarity is negative inside and positive outside.

Get up quickly

1.-Connect your device. Plug your guitar into the input connector of the GP-200, and connect your sound box to the output connector.

Warm mention:-

Ÿ Turn down the volume of the amplifier.

Ÿ Connect the cable to the Return connector of the FX circuit of the guitar box for the best effect. "Please refer to page 16 for the connection method."

2.-Connect the power supply and turn on the GP-200.

3.- String calibration. Step on the TAP spike to turn on the tuner. Pluck each string, the tune turns to green in the middle of the screen. When all the strings have been tuned, follow the screen prompts to exit the tuner function.

Get up quickly

Use preset tone

This machine contains 256 preset tones. By default, the first 100 presets (01-A~25-D) contain export parameters. When the export settings are restored, the 100 preset data can be individually selected to restore the original values.

Step on the foot pin BANK- and BANK+ to switch between different tone groups, and step on the ABCD foot pin to switch between tones within a tone group (BANK). When you switch the tone group, the screen will enter the preset standby mode, and the ABCD foot pin down indicator will light up to remind you to choose the tone you want to use next.

Boundary overview

Main world

The boundary displayed after booting is called the "main boundary" , In this interface, you can intuitively and quickly browse the settings of important information in the current presets.

A .-Preset number

B.-Default name

C.-Preset volume monitoring

D.-Preset speed

E .-Preset volume

F.-Pedal state

G.-Default state

H.-鼓machine status

Ⅰ.-Current pin settings

J.-Quick adjustment display

Use the tuning table(TUNER)

长Press the [Tap] foot pin to enter the tuning mode.

In the tuner interface, the characters in the middle of the screen represent the recognized tone

The tone name of the high, the left and right sides of the tone block represent the string accuracy, the more to the left, the lower the current pitch, you need to tighten the strings; the more to the right, the more the strings are higher, the more you need to relax the strings ; The pitch of the strings deviates from to

In the case of calibration, the displayed color block will gradually move to the middle,

Until it becomes green, it indicates that the strings have been calibrated to the tone of the character display

The pitch of the table.

Ÿ Rotate the No. 1 quick adjustment knob or use foot pin A to select the operation mode of the tuner:

- Direct school (Thru):Your tone will not change at this time.
- Bypass: The effect chain will be bypassed at this time, and you will hear the sound of the guitar input.
- Mute: There will be no output at this time.

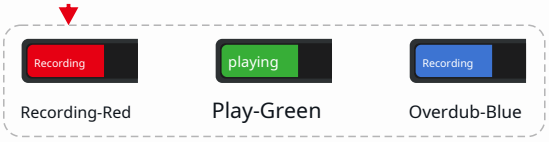
Ÿ Rotate the No. 3 quick adjustment knob or use the foot pins C and D to change the reference frequency of standard A. The range is 432Hz to 447Hz, and the default is 440Hz.

Ÿ Step on other spikes or click the BACK button to exit the tuner and return to the main interface. -

Get up quickly

Use the phrase loop function (LOOPER)

In the main interface, press the [Ctrl] foot pin to enter the LOOPER interface.



Rotate the PARA knob in this interface to change the currently used preset. Press PARA to quickly adjust the display area to scroll through. When dual options are provided in the foot pin function display, the left side corresponds to the short step, and the right side Corresponding to step down.

- Recording volume: change the recording volume of the phrase looper;
- Pre/Post: select the phrase looper at the very end of the effect chain, "Post" needs to take up twice the recording time;
- Playback volume: change the playback volume of the phrase looper;
- Recording time: When the "Undo/Redo" function is not needed, 180 seconds of recording time can be selected. Camera synchronization*: The timeline of LOOPER can be aligned with the speed of the camera. When this function is activated and the camera is played, the audio will be adjusted in a small amount of time to be aligned with the camera.
- Automatic recording: Turn on the automatic recording mode, and when the automatic recording function is activated, stepping on the recording pin will not burn into the recording state, but when the GP-200 detects a certain intensity The input signal will be recorded into the recording state immediately.

The function of the foot pegs in the LOOPER interface will be different from the default mode. The specific functions of the default state are as follows:

Tread nail number		Stepping nail 1 [-]	Stepping nail 2 [+]	Stepping nail 3 [CTRL] [TAP]	Stepping nail 4	Stepping nail 5 [A]	Stepping nail 6 [B]	Tread nail 7 [C]	Tread nail 8 [D]
Features	Single step	Preset group	1/2 speed				Record/play	Stop	quit
	Down		Reverse	/	Tuning table redo			Empty	

* Notice:

鼓The error of machine synchronization needs to be controlled within 50ms, otherwise the alignment will fail and no actual effect will be produced.

Use 鼓machine (DRUM)

Press the DRUM button to turn on the camera, and press the button to enter the interface of the camera.

Rotate PARA on the camera interface to switch between the camera frames, and press PARA to switch between the frame list and the rhythm pattern list.

There are a total of 100 rhythm patterns in the GP-200 鼓 machine (please refer to the 鼓 machine rhythm pattern list for details). -

- Rotate the No. 1 quick adjustment knob to change the speed of the machine, the range is 40-250;
- Rotate the No. 2 quick-tuning knob to change the output volume of the machine, the range is 0-100;
- Rotate the No. 3 quick adjustment knob to adjust the machine speed to the preset speed Steps, after synchronization, you can use the dot and fixed speed to control the speed of the camera system.
- You can exit the camera interface by pressing the BACK button.

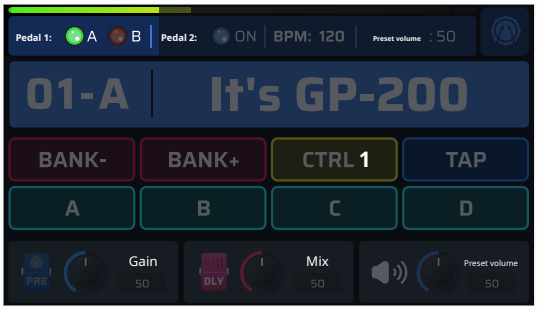
After the machine is turned on, the machine on the right side of the main interface

The symbol prompts the current status of the camera switch. -

Get up quickly

Using the expression pedal (EXP-Pedal)

The expression pedal icon on the left side of the main interface shows the current working status of the built-in expression pedal:



You can use the built-in expression pedal to control the parameters in real time, The built-in expression pedal of GP-200 provides two states. --

To switch the A/B state of the built-in expression pedal, just press the front end of the pedal with one hand.

Some of the settings for the built-in expression pedal have been made in the first hundred presets of GP-200, and you can call them directly.

You can also refer to "Preset Settings---Pedal Settings" to customize the expression pedal settings.

Preset settings

Editor

Press PARA in the main interface to enter the editing interface.

Indicates the preset number and preset name currently being edited.

In the complete effect chain simulated by GP-200, you can intuitively see the arrangement order and switch status of the 11 modules through the colors of the icons. The dark icon means the module is closed, and the bright icon means the module is activated.

The default effect chain sequence is: PRE (pre-effect)-WAH (wow)---DST (overload distortion)-AMP (box simulation)-NR (noise reduction)-CAB (box simulation)-EQ (equalization)-MOD (modulation effect)-DLY (delay)-RVB (reverberation)-VOL (Volume pedal), you can move and adjust the order of the effect modules to get the perfect effect you want.

The quick adjustment parameter display area can quickly switch the selected module, or Browse to the currently loaded effect in the module.

Notice:

After editing the effect parameters, if you need to keep these changes, please remember to save them. After you edit the parameters in a certain preset tone (Patch), the "*" on the screen will light up, suggesting that the effect parameters have been edited but not stored.

Edit a module

Select a module through PARA and press or through the module button on the machine to browse the list of effects contained in the module.

The list provides the effects available in the module, and you can browse or switch the effects through PARA.

Press PARA to scroll through the effect parameters in the quick adjustment display area.

For specific parameters and ranges in the effect module, please refer to the "Effect List" chapter on page 19.

Preset settings

Adjust the order of the effect chain

After selecting a module in the editing interface, press PARA to enter the effect chain sequence switch:

- Rotate the PARA knob to select the effect module that needs to be moved
- Quick adjustment knob -1- switch the current effect module
- Quick adjustment knob -2- move the currently selected effect module
- The quick adjustment knob -3- provides a quiet mode (only effective in this boundary), which can avoid the potential noise generated during the process of moving the effect module.

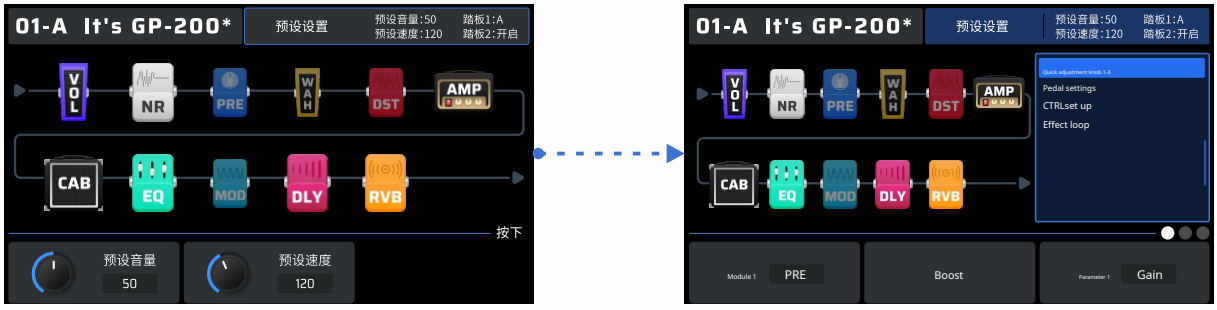
At the bottom of this screen, press PARA or press the BACK button to return to the editing screen.

Notice:

- When you are assigning/editing effects in the module, in some extreme cases, a prompt will appear on the screen that the system resources are insufficient. If this prompt appears, please change to another effect and try again.
- All module switch states and effect parameters will change with your preset switching. If you switch the preset or switch the machine before saving, all the edits made before will disappear. So please be sure to click the SAVE button after setting to save your settings.
- In the editing interface, the foot pin function remains consistent with the main interface.

Preset related settings

When the cursor selects a preset setting, use the quick adjustment knob to adjust the preset volume and preset speed. When you click to enter the preset setting menu, the list provides settings for fast-tuning knobs, pedals, CTRL, and effect loop functions.



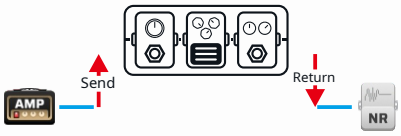
- Quick-tuning knobs 1-3: Set the effect parameters currently preset to be controlled by the quick-tuning knobs in the main interface. Pedal settings: The current preset expression pedal settings,
- including EXP-1A, EXP-1B, and EXP-2, each pedal can be associated with up to 3 effect parameters at the same time, and it also has the setting of pedal extreme values. Among them, EXP-2 represents an external pedal, which can be used normally after selecting related functions and calibrating through global settings.

Notice:

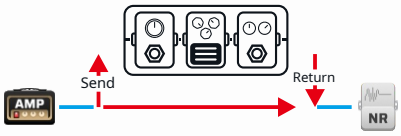
The parameters associated with the pedal are regarded as the use of the module parameters, and no markup for saving will be produced.

- CTRL setting: You can specify the switch of one or more modules. There are four CTRLs for you to configure. With the "Global-Foot" option, your GP-200 can implement multiple modules in the same preset. The switch is switched to achieve a single-block matrix-like operation experience. Effect loop: the setting of the effect
- loop in the current preset. The sending and returning nodes are fixed behind the AMP module. Parallel/series indicates the coexistence relationship between the effect circuit and the effect chain:
  - When parallel connection is selected, the signal returned through the external effect chain will be mixed with the signal of the AMP module and then enter the signal of the effect chain behind the AMP module for processing;
  - When serial is selected, the internal effect chain is disconnected, and only the signal returned by the external effect chain is entered into the AMP module for processing. At this time, if the effect circuit connection is not connected to a physical effect device, the output of this unit will be silent.

Preset settings



Tandem

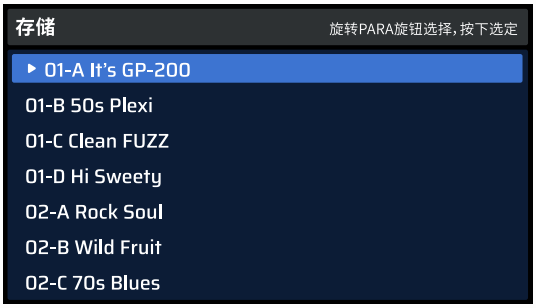


in parallel

Storage boundary

In the storage interface, you can save the preset parameters, control information, etc., and you can also adjust the preset positions to personalize the original presets.

When you press the SAVE button, you will enter the preset location selection interface (see Figure 1 below), select a storage location through PARA, and press PARA to enter the preset name editing interface for that location (see Figure 2 below).



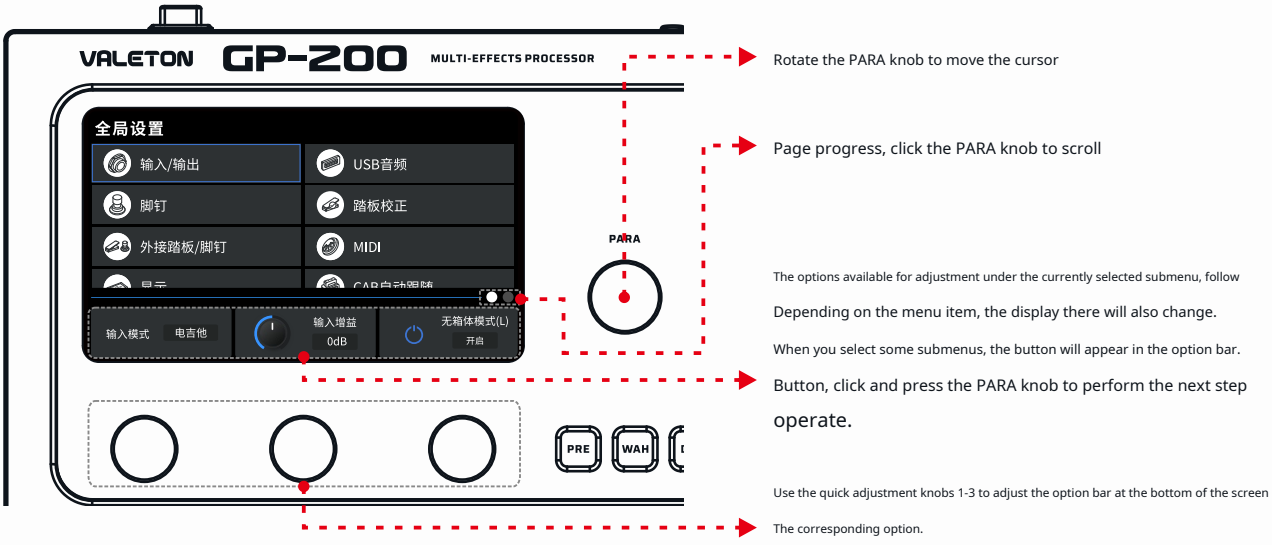
In the preset name editing interface, you can complete the editing operation through the PARA knob or using 3 fast-adjusting knobs:Ÿ

- Quick-tuning knob 1: Switch character type. There are four character types to choose from: small letters, small letters, numbers, and symbols (including spaces). Fast
- Ÿ adjustment knob 2: Switch the cursor position.
- Ÿ Fast adjustment knob 3: Delete the character at the cursor position.
- Ÿ After editing the name, press the SAVE button to confirm the storage.
- Ÿ Press the BACK key to cancel editing and return to the previous menu.

Please remember that if you have edited your tone or control information, please remember to save it in time.

Global Settings

You can set global functions in this world. Different from the previous settings, the global settings will affect the working status of the whole machine and will not change with the preset changes. All setting changes take effect immediately. In this interface, you can set the input output, USB audio, pedal control, language selection, foot pins, etc. You can also restore the export settings in this interface.



Global Settings

Input/output

This item is used to adjust input and output related parameters.

- Input mode:Adjust the input impedance value, including three options: guitar, electric guitar and linear input:
  - 木Guitar: Impedance is 1MΩ, used to connect electric box guitar or piezoelectric pickup;
  - Electric guitar: Impedance is 4.7MΩ, used to connect electric guitar with coil pickup and use;
  - Linear input: The impedance is 10kΩ, which is used to connect analog audio equipment such as synthesizers.
  - The default value is an electric guitar.
- Input gain:Make different choices for the different instruments you use to get the best experience. The adjustment range is -20dB to +20dB, and the default is 0dB.

- No cabinet mode (L/R):By activating the boxless mode of the left and right channels, the corresponding analog output interface output does not include the audio effects processed by the CAB module, so that different external sound boxes can be used at the same time. The default is off.

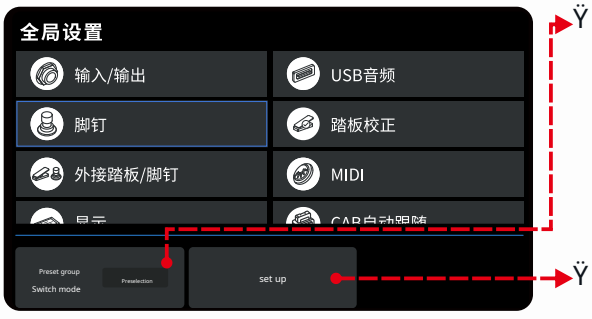
USB audio

This item is used to set the related settings when using GP-200 as a USB sound card.Recording volume:Used to adjust the total output volume during internal recording, the range is ±20dB, and the default is 0dB.

- Left channel/Right channel:GP-200 has a USB stereo virtual output channel. When the sound mode is selected, the corresponding channel outputs a pass-through signal; when the effect sound mode is selected, the corresponding channel outputs a signal with effects. This function can easily realize the function of "listening to wet recording", and the default is the effect sound.
- AUX connects to USB:After turning on this function, the audio input from the auxiliary input interface (AUX-IN) can be recorded by the USB device. This means that when using GP-200 for live streaming, you can mix the audio input from AUX with the effects of this unit, and then output to the live streaming device via USB.
- Monitoring volume:Used to control the volume during playback via USB, the adjustment range is -20dB to +20dB, the default is 0dB.

Foot spikes

This item is used to set the template for the use of foot spikes and the foot spike function settings in the template.



- The fast adjustment knob -1 selects the preset group switching mode. This setting affects both internal and external feet. Two modes are provided: real-time mode and waiting mode.
  - Real-time mode: When switching the preset group, the preset group will jump instantly
  - Pre-selected mode: the default mode. When switching the preset group, the preset does not jump directly. The screen enters the preselection interface, and the pin function is fixed in this interface. The preset will not jump until a confirmed preset number is selected change
- Turn the quick adjustment knob 2 or press the PARA knob to enter the foot nail editing interface, and start to set the specific functions of the foot nails in the template in detail, as shown in the figure below:

Global Settings

Foot nail templates are divided into preset mode, single block mode and custom mode. Each mode contains the same options, and you can switch between them only through different settings. The foot nail template is effective by selecting the label page. The changes are saved, no need to save operation.

You can enter the template through PARA and then enter the template to assign the single stepping and stepping functions to each foot nail. You can also quickly locate the selected state of the foot nail through the foot nail that needs to be set for single stepping.

Ÿ Rotate the quick adjustment knob 1 to select the foot nail single step function

Ÿ Rotate the quick adjustment knob 2 to select the foot pedal function

Ÿ Rotate the quick adjustment knob 3 to select the combination of foot nails

The reset function of the modified template is provided in each foot nail template. Using this function, the foot nail function in this template can be restored to the original state.

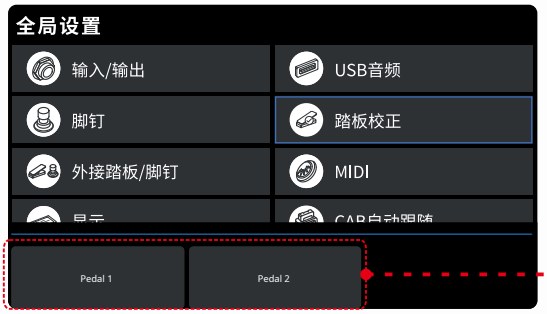
Foot nail functions include:

Foot nail function	Foot nail function description
Preset group (BANK)	Enter the preset pre-selection waiting interface
Preset group+ (BANK+)	Adjacent preset group after loading
Preset group- (BANK-)	Load the adjacent preset group before loading
Preset+ (Patch+)	Adjacent presets after loading
Preset- (Patch-)	Load the adjacent preset before loading
A	Load the A preset in the current preset group
B	Load the B preset in the current preset group
C	Load the C preset in the current preset group
D	Load the D preset in the current preset group
Phrase loop (LOOPER)	Enter the phrase loop function
鼓machine (DRUM)	Play/stop machine
鼓Machine preset+ (Drum-Patch+)	After loading, the neighboring machine presets

Foot nail function	Foot nail function description
鼓Machine preset- (Drum-Patch-)	Load the previous adjacent machine preset
Tuner (TUNER)	Enter the tuning table boundary
CTRL-1	Perform CTRL-1 function
CTRL-2	Perform CTRL-2 function
CTRL-3	Perform CTRL-3 function
CTRL-4	Perform CTRL-4 function
TAP	Resetting the tempo value using the dot notch

Global Settings

Pedal correction



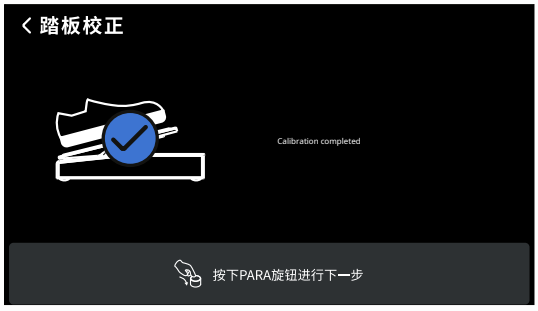
This menu is used for the expression pedal correction function. When you use the expression pedal, the effect change is not obvious or the effect changes more when you lightly step on the pedal, please consider correcting the expression pedal.

As shown in the figure, turn the quick adjustment knob 1 or 2 to calibrate the corresponding pedal.

Raise the pedal completely, then press the PARA knob button to continue

Depress the pedal fully, then pressPARA knob button to continue

Depress the front end of the pedal with one hand, and then press the PARA knob button to continue



If the pedal calibration is successful, the screen will display as follows, you can press PARA knob or BACK button to exit this interface

If the pedal calibration fails, the screen displays as follows, if you need to recalibrate Please repeat the previous operation.

You can also click the BACK button at any time to abandon the expression pedal calibration process and return to the previous menu.

Global Settings

External pedal/foot spike

This menu is used to adjust the related parameters of the GP-200 EXP/FS interface interface device.

You need to set this option according to the connected device. If you connect the pedal, you need to select the corresponding option, which is EXP-2. The operation of its specific related parameters will be in the "Preset Settings---Pedal Setting" "; if the connected device is a single-pin or double-pin, the options in the quick-tuning display area will be expanded to the settings related to the pins.

MIDI

This menu is used to set the source of GP-200 receiving MIDI information, the receiving and sending channel of MIDI information, and the sending and receiving of MIDI clock.

- MIDI signal source:Used to select where the unit receives MIDI messages from.Input
- channel (USB), input channel (DIN) -, output channel (USB), output channel (DIN): They are used to set the channels for the unit's USB interface and MIDI interface to receive/send MIDI messages.
- Clock source:Used to select the signal source of the MIDI clock. By setting the clock signal source to synchronize the speed with other MIDI-enabled devices or computers, live performances or effect production are more convenient.
- Clock output (DIN), clock output (USB):It is used to select whether the MIDI-OUT interface or USB interface will send a MIDI clock. You can use this function to use this unit as the master clock of all your devices.

Options	Adjustment range	Parameter adjustment instructions	
MIDI source	DIN only	Only receive MIDI messages from the MIDI-IN interface	
	USB only	Only receive MIDI messages from the USB interface	
	Hybrid (default)	Simultaneously receive information from MIDI-IN interface and USB interface	
Input channel (USB) Input channel (DIN) Output channel (USB) Output channel (DIN)	Omni~1~16 (default Omni)	They are used to set the channel for receiving/sending MIDI messages on the USB interface and MIDI interface of this unit	
Clock source	Built-in	Only use internal clock	
	DIN only	Clock information received using only MIDI-In interface	When the option is "DIN only","USB Only" or "External Set", the internal clock of this unit is not working, at this time The built-in fixed speed function of this machine will not work
	USB only	Clock information received using only the USB interface	
	External	Use only external clock	
	mix (default)	Use the clock information received by the built-in clock, MIDI-IN, and USB interface at the same time. If you use different Clock source, the last received clock information will overwrite the previous clock information	
Clock output (DIN) Clock output (USB)	on/off (default closed)	When the clock output switch is turned on, the unit will ignore the clock input signal; in addition, when your clock source is set When it is "DIN only" or "USB only", the unit will not send out MIDI clock	

Global Settings

Show

This menu is used to adjust the parameters related to the GP-200's display content.

Ÿ Screen brightness:Adjust the display brightness of the GP-200 monitor

Ÿ Display time:After the time in the option, GP-200 will enter the sleep mode to prevent screen damage due to the period of inactivity.

Ÿ Language:Turn the fast adjustment knob 3 to select the system language to be used.

言.

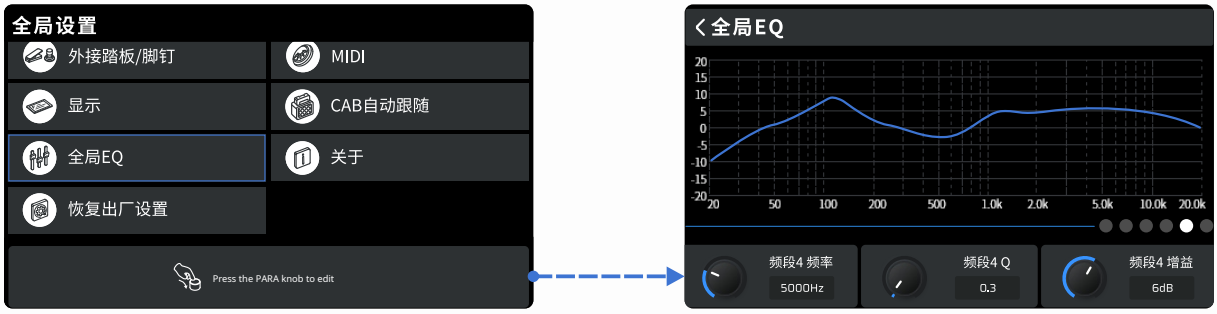
CAB auto follow

This menu is used to adjust the connection status of AMP module and CAB module in the effect chain of GP-200.

After this function is turned on, the effect in the CAB module will change with the change of the effect of the AMP module.

Global EQ

This menu is used to set the GP-200's global equalization function, which can change the overall effect tone of the unit. After clicking this menu, you will enter the lower level:



The global equalization of GP-200 is with low/high cut and four-band parametric equalization (Parametric-EQ). Each frequency band can be freely switched according to your needs.

There are 6 frequency bands adjustable:

Options		Adjustment range	Parameter adjustment instructions
switch		on off	Turn on/off global EQ
Volume		0~100 (default 50)	Adjust the total volume of the global balance
Low cut		Off ~20Hz~20000Hz (default off) High pass filter, used to cut low frequency signals below the selected frequency	
Band 1-4: Four Selectable peaks Filter (Peak-Filter) for In a certain range Internal whole or fine Fine-tuning the frequency response	Band 1-4-frequency	20Hz~20000Hz (The default frequencies of bands 1 to 4 are 100Hz, 500Hz, 1000Hz, 5000Hz)	Adjust the corresponding filter frequency
	Band 1-4-Q	0.1~10.0 (Default 0.71)	Adjust the filter formant width (or filter inflection point smoothing Degrees), the larger and narrower the number (the steeper and sharper the inflection point)
	Band 1-4-Gain	-20dB~+20dB (Default 0dB)	Adjust filter gain
High cut		20Hz~20000Hz~off (Default closed)	Low-pass filter, used to cut high frequency signals above the selected frequency

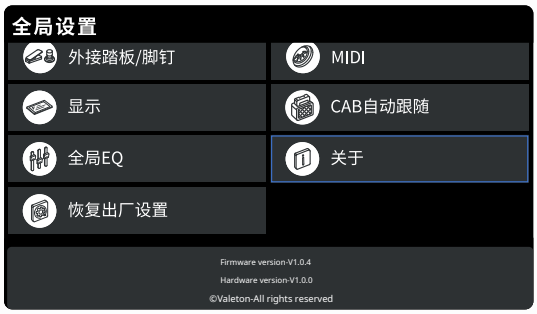
Global Settings

Notice:

- Please carefully adjust the global equalization parameters to protect your equipment and listening
- Global equalization will not affect the GP-200's USB audio output
- If the adjustment of a frequency band is not effective, please check whether the frequency band or the master switch
- is turned on first.), at this time, turning on the global balance may cause the system to overload

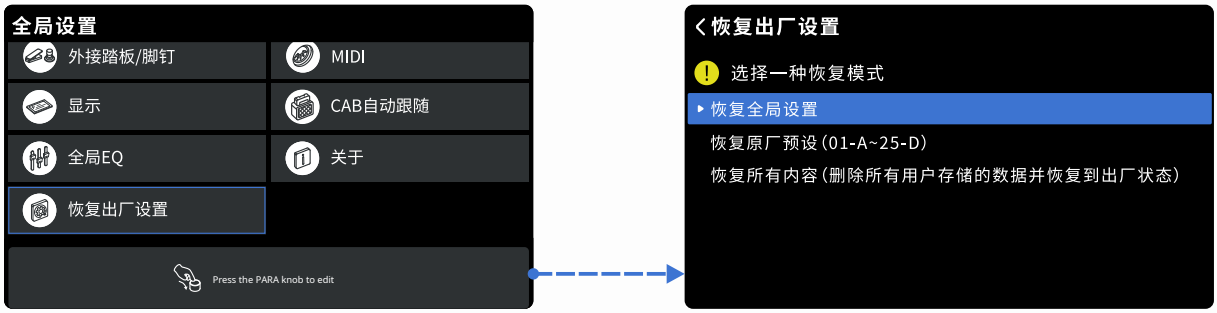
about

This menu is used to view the GP-200's firmware and hardware version information.



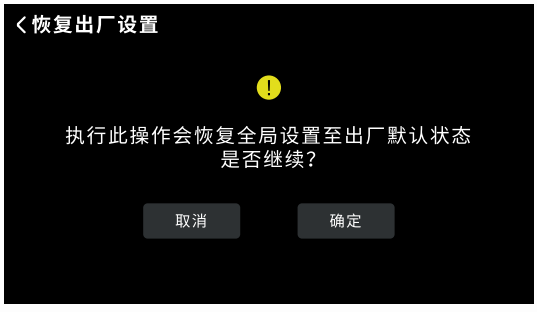
Restore factory settings (Factory-Reset)

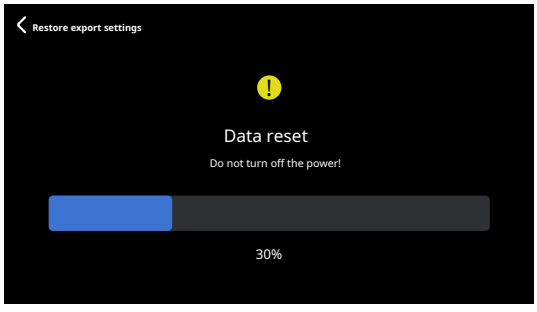
This menu is used to restore your GP-200 to the state it was in when it was shipped. Please note that performing this operation will clear all the presets and personalized settings you have previously edited, and once you perform this operation, this operation cannot be undone. Be sure to make a backup before performing this operation.



In order to improve the accuracy of restoring export settings and reduce accidental deletion of presets, GP-200 has prepared three methods for you to restore export settings. After clicking this menu, the following three options will appear on the screen:

- Restore global settings: only restore the global settings to the export state
- Restore the original preset: only restore the original preset (01-A-~-25-D) to the export state
- Restore all content: delete all stored data and restore to export status. After selecting an item, enter the confirmation interface, at this time, click OK to perform the recovery export setting operation, click Cancel) Will return to the global setting interface.





After restoring the export settings, click OK to return to the main interface.

Supporting software

When you connect the GP-200 to a computer, you can use the free GP-200 software to manage your GP-200, such as adjusting the tone, importing and exporting preset files, firmware upgrades, and loading third-party software. IR files, etc. The GP-200 software supports dual platforms of Windows and macOS. Please log on to www.valeton.net/support, download the GP-200 software from the relevant page, and use it after installation.

Use scene

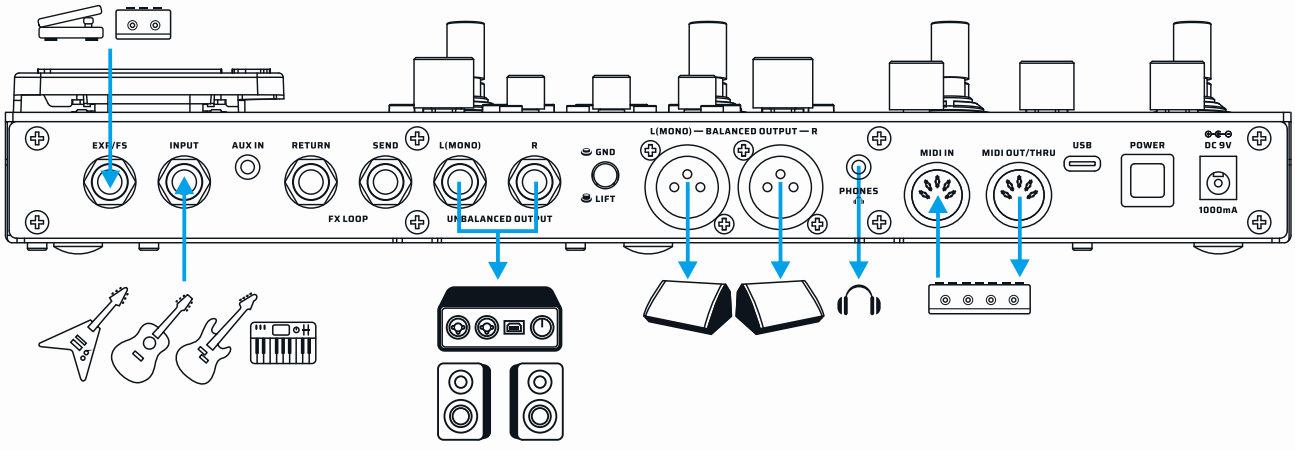
In this chapter, you can learn about the commonly used connection methods of GP-200.

Cooperate with full-frequency sound reinforcement equipment

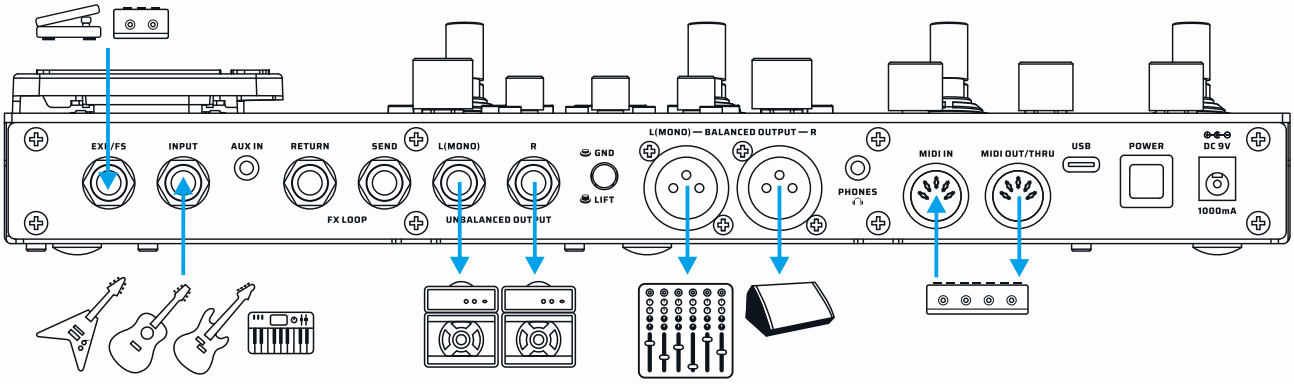
Full-range equipment includes sound cards, monitor speakers, PA systems, earphones, etc. In this scenario, you can connect the GP-200's output connector or earphone connector according to the needs of the back-end connector.

Balanced and non-balanced output connector signals are the same, and balanced output is more suitable for long-distance signal transmission.

If there is only one speaker, please select the L (MONO) connector first. In order to get the correct tone performance, please keep the AMP and CAB modules turned on, and keep the “No-CAB” mode turned off.



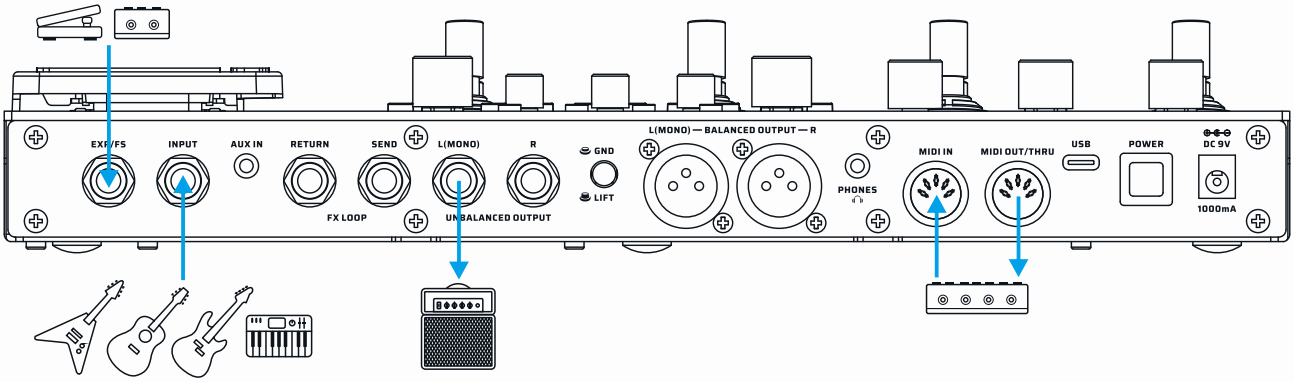
Use scene



To match the guitar box (INPUT connector)

In this scenario, simply connect the non-balanced output connector of the GP-200 to the input connector of the guitar cabinet. If there is only one speaker, please select the L (MONO) connector first.

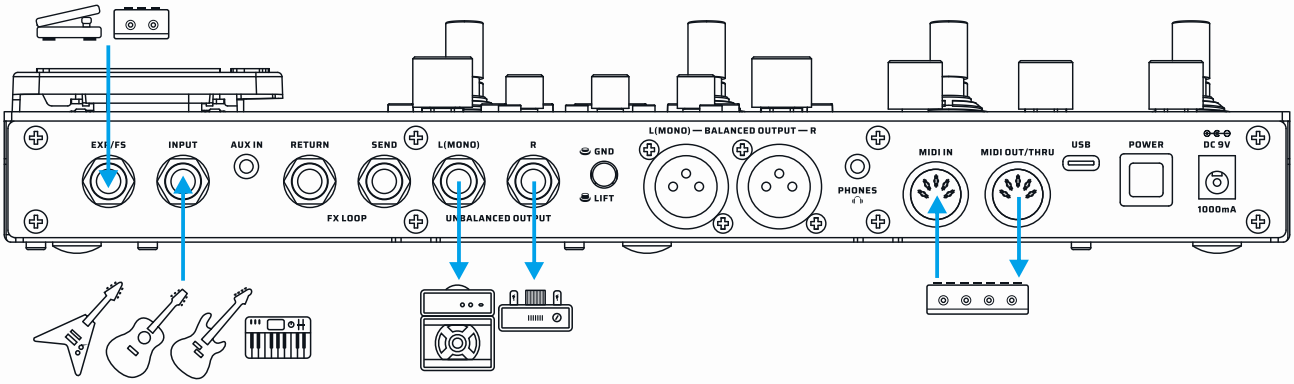
In order to get the correct tone performance, please keep the AMP and CAB modules closed to avoid adverse effects on the tone.



With guitar box (using FX-Loop function front GP-200)

In this scenario, connect the non-balanced output connector of the GP-200 to the RETURN connector of the guitar cabinet. In this mode, by shielding the front stage of the guitar box and using the rear stage of the guitar box, several excellent effects in the AMP module can be matched with your rear stage to obtain realistic sound effects.

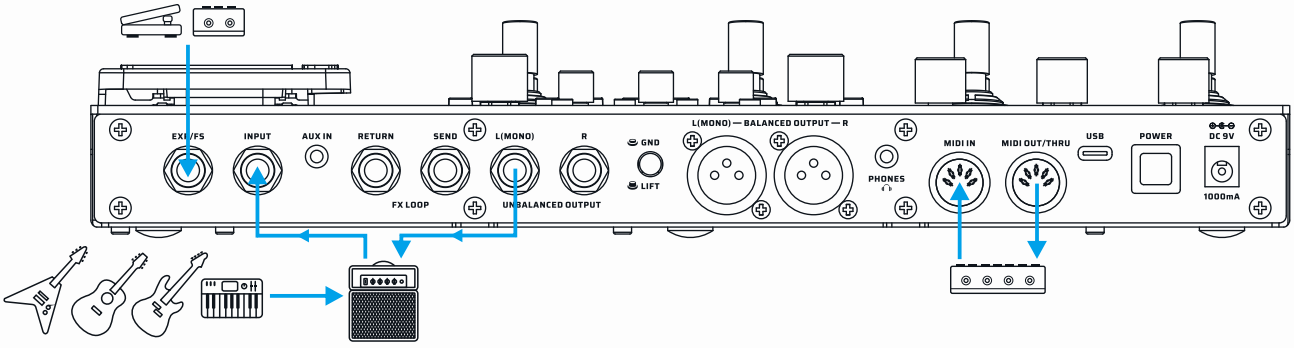
If there is only one speaker, please select the L (MONO) connector first. In order to get the correct tone performance, please keep the CAB module closed or turn on the "No-CAB" mode to avoid adverse effects on the tone.



Use scene

With guitar box (using FX-Loop function to rear GP-200)

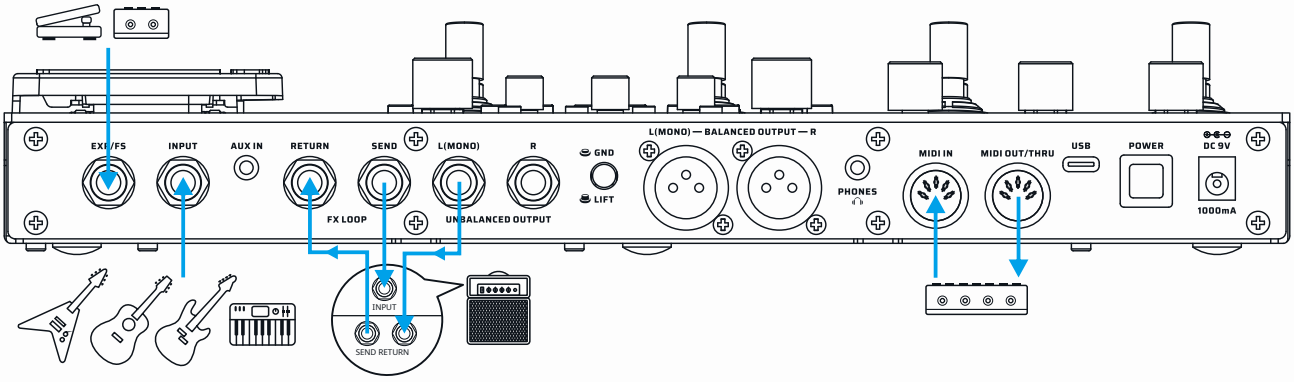
In this scenario, the AMP module (included) will be blocked before, and the effect chain after the AMP module will be used between the front and back stages of the sound box. In order to get the correct tone performance, please keep the CAB module closed or turn on the "No-CAB" mode to avoid adverse effects on the tone. In addition, pay attention to the GP-200's level meter indication. If there is an explosive sound, please reduce the input volume in "Global-Input/Output", or adjust the input mode to Line to try to get a satisfactory tone.



With guitar box (using FX-Loop function, 4CM connection)

Use this connection method to divide the effect chain of GP-200 into two parts (as shown in the figure below). This method can place the PRE and DST modules of GP-200 before the front stage of the guitar cabinet, and simultaneously set the EQ, The MOD, DLY and RVB modules are placed between the front and back stages of the sound box.

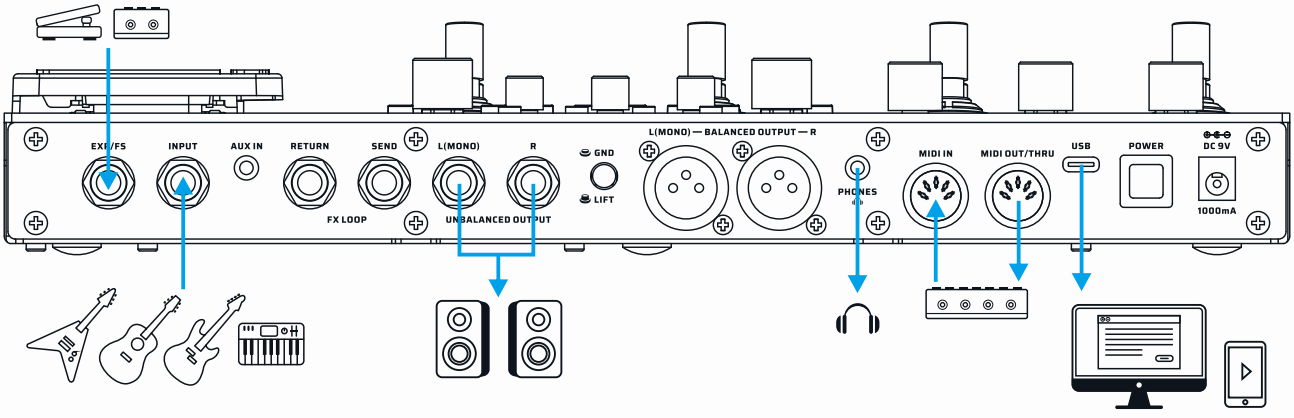
In order to get the correct tone performance, please keep the AMP and CAB modules closed to avoid adverse effects on the tone. Also note that, please adjust the FX-Loop usage mode to: Series in the preset settings.



Audio Studio (Live Performance)

In this scenario, GP-200 will be used as a sound card for computers or mobile phones. Use the supplied USB cable to connect to the computer. If it is connected to a mobile phone, an additional OTG adapter cable may be required. When used under Windows systems before Windows-10, it needs to be used with the official ASIO driver; plug and play on systems after MacOS, iOS, Android and Windows10. At this time, GP-200's input signal (INPUT) and auxiliary input signal (AUX-IN)* will all be used by USB connected devices.

* Please make sure that the "Global-USB Audio-AUX Connect to USB" function is turned on.



Effect list

Pre-type (PRE)			
name	**type**	**describe**	**Parameter Description**
COMP--	compression Comp	The sound is based on the legendary Ross ™-Compressor sound. This is the ancestor of the guitar compression effect The guitar compression effect is popular and will become indispensable in the future Important element, it has a naturally round compression effect, can Enough to effectively enhance the extension of the guitar.	Sustain: adjust the amount of compression Volume: Adjust the output volume of the effect
COMP4	compression Comp	The sound is based on the well-known Keeley ®-compressor* compression effect, an audiophile compression effect. Distinct layers Second sense, precise and appropriate amount of high frequency makes your guitar sound clearer Bright.	Sustain: Adjust the amount of compression of the effect Attack: Adjust how often the compression effector starts to process the sound Signal Volume: Adjust the output volume of the effect Clipping: adjust input sensitivity
S-Comp	compression Comp	Full-featured compression effect, providing high quality, Highly plastic compression tone	Threshold: adjust the threshold of compression trigger Ratio: Adjust the compression ratio Volume: Adjust the output volume Attack: Adjust the start time of the compression effect Release: Adjust the compression release time Tone: Adjust the brightness of the compressed tone Blend: -Adjust the effect of wet signal
AC-Boost	excitation Boost	The sound is based on the famous Xotic ® AC-Booster-* stimulus effector tone, which is a beautiful stimulus/distortion tone pedal that brings extra hum to the electronic sound box.	Gain: Control the amount of effect gain Volume: Adjust the output volume of the effect Bass: Adjust low frequency Treble: Adjust high frequency
B-Boost	excitation Boost	Any guitarist can benefit from Xotic ® BB-Preamp* overdrive effects.-It can be very thick and creamy General overdrive tone, and has an outstanding extension effect, providing high Up to 30dB excitation effect.	
P-Boost	excitation Boost	The sound is based on the famous Xotic ® RC-Booster*, which provides an ultra-pure 20dB excitation effect without changing the tone of your refined production. -And it provides additional gain channels to increase A sense of fatness in tone.Utilize the high and low frequencies of the equalization control Adjust the +/--15dB adjustment range and control the harmonics to make the guitar get incredible tones. -The balance control can also compensate for the increase in volume For extra low pitch shock, it is very suitable for matching different guitars.	
14-Boost	excitation Boost	The sound is based on the famous Fortin ® Grind*, provides ultra-pure 20dB excitation effect, ultra-low noise can save all Tone details	Gain: Control the amount of effect gain -/- output volume
FAT-BB	excitation Boost	This is a clean gain and preamplifier with cuttable Switched low-cut filter and uniquely controlled low and high pitches.	Bass: control low frequency Treble: control high frequency Volume: Control the amount of effect gain/output volume Low-Cut: Turn on or off the low-cut filter
Boost	excitation Boost	The sound is based on the famous Xotic ® EP-Booster* stimulus effect. Provide +20dB pure excitation boost, strong Low frequency, bright high frequency, make clear sound more pleasant.	Gain: Control the amount of effect gain/output volume + 3dB: Choose whether the minimum gain is 0dB or +3dB Bright: Turn on to add extra high frequency, turn off to keep Flat frequency response

Effect list

Pre-(PRE)			
name	**type**	**describe**	**Parameter Description**
AC-Refiner	Original sound Acoustic	Designed specifically for piezoelectric pickups, Can provide a more natural cabinet for your electric box piano Resonance Tone	Gain:Control effect gain amount -/- output volume
AC--Sim	Original sound Acoustic	A box piano simulation effect for electric guitars, the prototype comes Classic Acoustic Guitar Simulator	Body: Control the resonance of the acoustic guitar simulation Treble: Adjust the high frequency overtone and touch tone of acoustic guitar Volume:Adjust the effect volume Mode: select the tone mode --Standard: simulate a standard guitar tone Jumbo: analog To bejumbo box piano timbre---- --Enhanced: Make the guitar effect have more pantone and stronger Head --Piezo: Simulates the tone of a piezo pickup on a bridge
T-Wah	Filter Filter	Control the wah tone by playing octave. Wide Adjustable envelope filter (Touch-Wah) Effect, extremely sharp, able to quickly capture Your playing changes with the intensity of your performance Change; provide two kinds of guitar mode and music mode select.	Sens: adjust the sensitivity, the higher the parameter value, the higher the sensitivity Range: Adjust the center frequency of the wah filter Q: Adjust the Q value of the wah filter Mix: Adjust the mixing ratio of the original sound and the effect sound Mode: Choose to use for Guitar or Bass
A-WAH	Auto filtering Auto-Filter	Set the frequency to make the wah sound regularly do. Provide a variety of Auto-Wah Effects, guitar and music can be used.	Depth:Control effect depth Rate: Control the effect speed Volume: Control the volume of the effect Low/High: Control effect low frequency/high frequency frequency point Q: Adjust the Q value of the filter Sync: Dot fixed speed synchronization switch
Step-Filter	Filter Filter	With four steps (Step) auto filter effect, Tones used to create synthesizer frames	Step-1-4: Control the middle frequency of each step of the filter Rate: control Stepping speed Sync: Dotting and fixing speed are the same Step switch
OCTA	transposition Pitch	Provides a natural complex tone effect.	Low-Oct: Adjust the volume of the low-octave effect tone High-Oct: Adjust the volume of the high-octave effect tone Dry: Adjust the volume of the signal
Pitch	transposition Pitch	Provides a natural transposition effect. The bright high frequency makes The clear tone is more pleasant.	Hi-Pitch: Adjust the pitch and pitch in half pitch units, the maximum + 24 (up to 2 octaves) Low-Pitch: Adjust the low pitch and pitch in half pitch units, the maximum is- 24 (2 degrees lower) Dry: Adjust the volume of the signal Hi-Vol: Adjust the volume of the high pitch harmony effect Low-Vol: Adjust the volume of low-pitched harmony effects

Effect list

Pre-(PRE)			
name	**type**	**describe**	**Parameter Description**
P-Bend	transposition Pitch	Provides a simple and effective tone for transposition effect.	Hi-Pitch: Adjust the pitch and sound pitch in full pitch units Low-Pitch: Adjust the low pitch and pitch in full pitch units Wet: Adjust the volume of the harmony effect Dry: Adjust the volume of the original sound Range: Adjust the pitch range of the harmony effect--
Ring--Mod	special Special	This is a ring modulation effect, used to create a Some interesting detuned tones (like bells and bells Voice).	Mix: Control the mixing ratio of the original sound and the effect sound Freq: Coarse adjustment effect modulation frequency Fine: Fine-tuning the modulation frequency in units of 1 Hz Tone: Adjust the brightness of the effect tone
Saturate	special Special	The sound characteristics of analog tape recorders are The sound increases in saturation.	Saturation: Adjust the effect saturation (gain amount) Mix: Adjust the effect of the wet signal Volume: Adjust the output volume of the effect High-Cut: Adjust the attenuation of high-frequency signals

Wow (WAH)			
name	**type**	**describe**	**Parameter Description**
V-Wah	Wow Wah	The sound is based on the legendary VOX ®-V845*-wow sound effect. The first wah pedal appeared, the original design was to let After being picked up, the pipe music sends out a more emotional "wow wow" Voice. The amplitude is relatively small, and it is used between the intermediate frequency and the high frequency.	Range (0~100) adjust the center frequency of wah Q (0~100) adjust the Q value of the wah filter Volume (0~100) adjusts the volume of the wah effect When using the expression pedal as a wah, set the Positon parameter
C-Wah	Wow Wah	The sound is based on the legendary Dunlop ®-CryBaby ® * wow sound effect assigned to the expression pedal. At this time, turn on and step on the expression pedal to achieve the effect. The classic traditional wah pedal from the 60s, used in Between low frequency and intermediate frequency, the amplitude is moderate, and the tone is neutral.	Audible effect
P-Wah	Wow Wah	The sound is based on John-Petrucci's rack wah effect setting. This Dunlop ®-Cry-Baby ® *-Wah has volume, Q and six equalization controls, which can ultimately control your wah sound 色.	Range: Control the center frequency of the wah filter Q: Adjust the Q value of the wah filter Volume: Control the volume of wah EQ: Switch the built-in equalization switch, turn on the equalization to get John-Petrucci's tone settings When using the expression pedal as a wah, please assign the Position parameter to the expression pedal. Audible effect
S-Wah	Wow Wah	The classic wah tone. -Just press it to feel the abundance The omniphonic sound comes out from the wah effect, it's like being in a pocket Put a small Kyrgyz Hendrix.	Range: Control the center frequency of the wah filter Q: Adjust the Q value of the wah filter Volume: Control the volume of wah When using the expression pedal as a wah, please assign the Position parameter to the expression pedal. Audible effect
B-Wah	Wow Wah	Wah effect specially designed for Bass	

Effect list

Distortion class (DST)			
name	**type**	**Effect description**	**Parameter Description**
Green-OD	overload OD	The sound is based on the famous Ibanez®-TS-808-Tube-Screamer® * Overdrive/stimulate the tone of the effector. Since the first exhibition in 1979, before the world, TS808 opened up a new world. There are countless guitarists who love it. It is a warm and delicate overload effect. Can be used as overload or as Boost, suitable The music frame is extremely wide. Famous users: Stevie-Ray-Vaughan, Joe-Satriani, Paul-Gilbert, Andy-Timmons, Kirk-Hammett, Steve-Ray-Vanghan, Michal-Landau, U2	Gain: Control the amount of effect gain Tone: adjust the brightness of the tone Volume: Adjust the volume of the effect
OD-9	overload OD	Ibanez®-Tube-Screamer® is synonymous with the transparent overdrive tone used by many top guitars today. TS9 pedal to enhance the guitar Signal, to drive the pre-amp stage of your amplifier, so that the tone sounds natural, pure super-speed operation and clear rhythm.	Gain: Control the amount of effect gain Tone: adjust the brightness of the tone Volume: Adjust the volume of the effect
Yellow-OD	overload OD	It was a classic overdrive effect that came out in 1977. His voice is not special, but it quickly became the standard among artists. Loading tone. It is characterized by an asymmetrical circuit in which the positive and negative halves of the waveform are unevenly distorted. So even if the distortion is increased, the sound The sound is still close to the original sound.	Gain: Control the amount of effect gain Volume: Adjust the volume of the effect
Swarm	overload OD	The Providence®-SOV-2- effector is designed to provide a natural overdrive tone without blurring the unique characteristics and tone of the guitar. - it has A special internal step-up circuit, which provides more than traditional overload The effector has a larger dynamic range. -Regardless of being used for lead or solid section So, SOV-2- is a very good choice.	Gain: Control the amount of effect gain Tone: Adjust tone brightness Volume: Adjust the volume of the effect
Super-OD	overload OD	Unique asymmetrical overload effect circuit, adding to the traditional guitar tone It has a warm and pleasant overload effect.	
Scream-OD	overload OD	The sound is based on the Tube-Screamer® screen's overload effect, with Unique tone characteristics.	Gain: Control the amount of effect gain Tone: adjust the brightness of the tone Volume: Adjust the volume of the effect Fat: used to add extra low frequency Air: Used to increase extra presence
Blues-OD	overload OD	Whether it's a warm and natural overdrive effect, or a full-open distortion effect As a result, it can make your guitar play to its fullest performance, the tone control is very easy, and it can show your personal playing style. Minor changes.	Gain: Control the amount of effect gain Tone: adjust the brightness of the tone Volume: Adjust the volume of the effect

Effect list

Distortion class (DST)			
name	**type**	**Effect description**	**Parameter Description**
Force	overload OD	Fulltone®-OCD* allows you to quickly find the tone of "dessert". - it The overdrive tone sounds warm and full, full of the smell of electronic tubes. The extremely wide range of distortion adjustment means that it can Carrying tone smoothly transitions to saturation distortion.	Gain: Control effect gain Tone: Adjust tone brightness Volume: Adjust the volume of the effect Mode: Select the working mode: --LP (Low-Peak): presents a naturally smooth tone response --HP (High-Peak): Showing fierce and fierce sound Color response, and has more gain
Blues-Master	overload OD	Marshall®-BluesBreaker* is an overload pedal with outstanding overload tone. Moderate overload and subtle incentives are his voice Color characteristics, of course, it can also be used as a push to get better promotion.	Gain: Control effect gain Tone: Adjust tone brightness Volume: Adjust the volume of the effect
Master-OD	overload OD	The sound is based on the famous Ibanez®-TS-808-Tube-Screamer® * Overdrive/stimulate the tone of the effector. Since the first exhibition in 1979, before the world, TS808 opened up a new world. There are countless guitarists who love it. It is a warm and delicate overload effect. Can be used as overload or as Boost, suitable music The grid is extremely wide. Famous users: Stevie-Ray-Vaughan, Joe-Satriani, Paul-Gilbert, Andy-Timmons, Kirk-Hammett, Steve-Ray-Vanghan, Michal-Landau, U2	Gain: Control the amount of effect gain Volume: Control the volume of the effect Bass/Middle/Treble: Control effect high/medium/low frequency
TaiChi-OD	overload OD	Hermida-Zendrive® is famous because of its electronic tube-like tone, which achieves the perfect balance of saturation and harmonics, and realizes all functions. -Make the pedal overload sound like a real amp overload.	Gain: Control the amount of effect gain Tone: Control the brightness of the tone Volume: Control the volume of the effect Voice: Adjust the overdrive pan component
Timmy-OD	overload OD	The Paul-Cochrane®-Timmy*-overdrive effect is one of the most classic overdrive tones. Based on its open and uncompressed overload tone and good It's balanced feedback has brought it a large number of followers.	Gain: Control effect gain Volume: Control the volume of the effect Bass/Treble: Control effect high/low frequency Mode (I, II, III):-Distortion type selection
Lazaro	Faz Fuzz	The sound is based on the fuzz effect of the legendary Electro-Harmonix®-Big-Muff-Pi®*, which has a wide range of tone adjustment, which can realize the change from creamy overload to the extremely aggressive fuzz effect. Faz with personality, warm and heavy sound wall, make people restless but full of beauty. Famous users: Jimi-Hendrix, Santana, Pink-Floyd, Jack-White	Sustain: Control the amount of effect gain Tone: Control tone brightness Volume: Control the volume of the effect
Red-Haze	Faz Fuzz	The sound is based on the legendary -Dallas-Arbiter®-Fuzz-Face®* Fuzz monoblock. In 1966, Dallas-Arbiter used a simple transistor to shape a sound that has influenced rock music for half a century like magic. The sound of Fuzz-Face is thick and sharp, and its sound has influenced There are few famous musicians. Famous users: Jimi-Hendrix, Santana, Pink-Floyd, Jack-White	Fuzz: Control effect gain Volume: Control the volume of the effect

Effect list

Distortion class (DST)			
name	**type**	**Effect description**	**Parameter Description**
Sora-Fuzz	Faz Fuzz	For fans of the radical germanium ambiguity that an early device might produce In general, there is nothing better than the Solar Tone Bender. - The circuit of Sola-Sound®-Tone-Bender* was very popular, and in the following years, its design developed rapidly, forming tangled twists and turns History, and the most popular in the UK from the mid-1960s to the early 70s Music is intertwined.	Fuzz (0~100) adjust the gain size Volume (0~100) adjusts the effect volume
SM-Dist	Faz Fuzz	It is based on a classic orange three-knob distortion effect, which can Use it to easily get the tone characteristics of the 70s-80s.	Gain: Control the amount of effect gain Tone: Control the brightness of the tone Volume: Control the volume of the effect
Darktale	distortion Distortion	The sound is based on the distortion effect of ProCo™-The-Rat*. The over-range Filter knob gives The-Rat* life. The bright and compact head, full tail, and strong plasticity make it a lot of music. Loved. Famous users Jeff-Beck, Kurt-Cobain	Gain: Control effect gain Filter: Control tone brightness (reverse adjustment, same as original Sincerely) Volume: Control effect volume
Chief	distortion Distortion	Marshall®-Guv'nor* was released in 1988. This British-made overload/ distortion effect replicates the classic Marshall®-electronic tube box tone into a compact stompbox, bringing continuous gain and A sense of compression.	Gain: Control the amount of effect gain Volume: Control the volume of the effect Bass/Middle/Treble: Three-band equalization adjustment effect Low/medium/high frequency
Master-Dist	distortion Distortion	The Marshall®-Shredmaster-Distortion* guitar effect pedal can provide a very compressive distortion effect, and this tone is exactly Marshall's unique sound. -Pedal provides high pitch, low pitch and contour The knob is adjusted to provide incredible performance.	Gain: Control the amount of effect gain Volume: Control the volume of the effect Bass/Contour/Treble: Three-band equalization adjustment effect If low/mid/high frequency
La-Charger	distortion Distortion	The sound is based on the MI-Audio®-Crunch-Box®* distortion effector, a sensitive and delicate distortion beast, which is full of passionate Riff and Solo. The response of each frequency band is balanced, and the dynamic feedback is faithful to the fingertips, even if Noise can also be well controlled under high gain.	Gain: Control effect gain Tone: Control tone brightness Volume: Control the volume of the effect
Flex-OD	贝S overload Bass-Drive	Rich and varied overdrive effects, suitable for guitar and s	Gain: Control effect gain Tone: Control the brightness of the tone Volume: Control the volume of the effect Blend: Adjust the wet signal Mode: Switch from 3 different tones: --Normal: Original tone mode --Scoop: Has a more concave midrange --Edge: With sharper high frequency
Bass-OD	贝S overload Bass-Drive	This is a special frequency (including five strings) Designed overdrive effect, it adds a unique tone to the original sound The overdrive effect, to make an unusual distortion effect, and at the same time protect Prove the original company dynamic tone. It can also be used as a phase Be a good gainer.	Gain: Control the amount of effect gain Blend: Adjust the humidity of the signal Volume: Control the volume of the effect Bass/Treble: Control effect high/low frequency

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Effect list

Distortion class (DST)			
name	**type**	**Effect description**	**Parameter Description**
Black-Bass	贝S pre-stage Bass-Preamp	The sound is based on the famous Darkglass®-Microtubes-B7K*. A strong dynamic saturation circuit is used, and a A four-band equalizer and a larger universal balanced line driver Actuator. Designed for recording and live use, it will put your voice The sound is brought to a whole new level.	Gain: Control the amount of effect gain Blend: Adjust the mixing ratio of the original sound and the effect sound Volume: Adjust the volume of the effect Low: Boost or cut the effect low frequency Lo-mid: Boost or reduce the effect of low frequency Hi-mid: Boost or reduce the effect of mid-high frequency Treble: Boost or reduce the effect of high frequency Attack: Adjust the high frequency brightness

Box head class (AMP)			
Effect name	**type**	**Effect name**	**Parameter Description**
Tweedy	Qing Tone Clean	Sound box simulation based on Fender®-Tweed-Deluxe*. The touch of this amplifier has a dynamic range from clear and sweet original sound to wild overload, from country rock to distortion, Fender®-Tweed-Deluxe*-Has It has become a pillar in each grid for -60-years.	Gain: adjust the gain of the front stage of the sound box Tone: Adjust the brightness of the tone box Volume: Adjust the effect output volume
Bellman-59N	Qing Tone Clean	Sound box simulation based on Fender®-'59-Bassman®*-Normal channel. The most dramatic sound box in the history of music, originally designed for the company, has become the most classic guitar sound box. It's a clear and clear sound that maximizes the dynamics of electronic tubes, and is a manufacturer of various musical instruments. Products competing to imitate. Famous users Stevie-Ray-Vaughan, Kurt-Cobain	Gain: adjust the gain of the front stage of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the output volume of the effect Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
Bellman-59B	distortion Drive	Sound box model based on Fender®-'59-Bassman®*-Normal channel Planned.	
Dark-Twin	Qing Tone Clean	Sound box simulation based on Fender®'65-Twin-Reverb®*-. Attached to a Stratocaster*, regardless of the country's nobility Or rock music, you can easily restore the most classic tones.	Gain: adjust the gain of the front stage of the sound box Volume: Adjust the output volume of the sound box/post gain Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker Bright: Extra tone brightness switch
Dark-DLX	Qing Tone Clean	The clean tone and the inspiring "sweet distortion" are exactly the reasons why many guitarists appreciate and like Deluxe. Therefore, for many Bulu For Sri Lankan musicians and modern super guitars, this amplifier is the first. The typical spring reverberation of the mudguard type and the vibrato effect of the electric tube More "style" sound variants are available.	Gain: adjust the gain of the front stage of the sound box Volume: Adjust the output volume of the sound box/post gain Bass/Treble: Band balance adjusts the low of the sound box /Medium/high frequency response

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Effect list

Box head class (AMP)			
Effect name	type	Effect name	Parameter Description
Dark-Vibra	Qing Tone Clean	The original (6G16 circuit) Vibroverb was launched on February 1963. Young The lineup of sounders and output transformers were based on the Fender- Super amplifiers and circuits are based on Fender- Vibrolux at the time. -The 10-inch amplifier has two channels (NORMAL and BRIGHT). -Both channels have VOLUME, TREBLE and BASS control; -Single control REVERB only affects the BRIGHT channel.	Gain: Adjust the front stage gain of the sound box Volume: Adjust the output volume of the sound box/post gain Bass/Treble: Band balance adjusts the low/mid of the sound box /High frequency response Bright: Extra tone brightness switch
Silver-Twin	Qing Tone Clean	Fender®Silverface-Twin-Reverb* was produced between 1967 and 1981 and has the most classic historical sound.	Gain: adjust the gain of the front stage of the sound box Volume: Adjust the output volume of the sound box/post gain Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
SUPDual-CL	Qing Tone Clean	Tones are based on the sound box simulation of Supro®-Dual-Tone-1624T*- Clear Tones. In the mid-1960s, the 1624T* has always been highly sought after. When its volume knob is turned halfway, a thick and compressed sound performance The Supro® overload tone becomes a Peugeot, even if it is adjusted to the maximum Maintain a clear and audible sound.	Gain: Adjust the front stage gain of the sound box Tone: Adjust the brightness of the tone box Volume: Adjust the effect output volume
SUPDual-OD	distortion Drive	The tone is based on the sound box simulation of Supro®-Dual-Tone-1624T*- overdrive tone. In the mid-1960s, the 1624T* has always been highly sought after. When its volume knob is turned halfway, a thick and compressed sound performance The Supro® overload tone becomes a Peugeot, even if it is adjusted to the maximum Maintain a clear and audible sound.	Gain-1/2: Adjust the amount of effect gain Tone-1/2: Adjust the brightness of the tone box Volume: Adjust the effect output volume
Foxy-15TB	Qing Tone Clean	Sound box simulation based on VOX®-AC15*-Tb channel. In 1957, VOX's clever use of non-negative feedback technology developed the AC15 was a sensation in the world.	Gain: Adjust the front stage gain of the sound box Volume: Adjust the effect output volume Bass/Treble: Band balance adjusts the low/mid of the sound box /High frequency response
Foxy-30N	Qing Tone Clean	Sound box simulation based on VOX®-AC30HW*-Normal channel. Crisp iconic clarity and warmth without losing the sharp overdrive tone, self-birth Since then, it has become the royal tone box of the-Shadows, The Beatles, and Roller. The "British Invasion" led by British bands has made VOX® speakers a well-known symbol of British rock. Even in the hard rock trend and the British rock trend, it is still Radiohead,- Suede, -Oasis and other super groups of choice.	Gain: adjust the gain of the front stage of the sound box Tone-Cut: adjust the brightness of the tone box tones counterclockwise Volume: Adjust the output volume of the sound box/post gain Bright: Extra tone brightness switch
Foxy-30TB	distortion Drive	Sound box simulation based on VOX®-AC30HW*-Tb channel.	Gain: Adjust the front stage gain of the sound box Tone-Cut: adjust the brightness of the tone box tones counterclockwise Volume: Adjust the effect output volume Bass/Treble: Two-band equalization adjusts the low/high of the speaker Frequency response Char: select the tone type: --Cool: Voice is more "calm" --Hot: The sound is more "warm", With more distortion

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Effect list

Box head class (AMP)			
Effect name	type	Effect name	Parameter Description
J-120-CL	Qing Tone Clean	A sound box model based on the legendary "Jazz Chorus" transistor sound box Planned. When it came out in 1975, it was the first instrument box equipped with a chorus effect, with its pure sound and stereophonic chorus effect Well-known in the world.	Gain: Adjust gain/output Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker Bright: Extra tone brightness switch
Match-CL	Qing Tone Clean	A sound box simulation based on Matchless™-Chieftain-212-combo*-Clear Tone.MATCHLESS® company since its establishment in 1989 The idea is to make top-of-the-line, universal sound boxes as much as possible. The clear, full grain and perfect dynamic feedback will make your performance responsive 手.	Gain: adjust the gain of the front stage of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the output volume of the sound box Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
-Match-OD	distortion Drive	Based on Matchless™-Chieftain-212-combo*-overdrive tone The sound box simulation.	
L-Star-CL	Qing Tone Clean	Based on Mesa/Boogie®-Lone-Star™-*Clear channel. The front-end circuit has extraordinary performance, full-scale tones and intuitive operation. It marks Mesa/Boogie®'s far-leading technical implementation. Very enchanting lively tone and agile tone experience. Have more compression Strong, more balanced, soft mid and low frequencies, and gorgeous like a clock Loud high-frequency tones.	Gain: adjust the gain of the front stage of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the volume of the sound box output Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
L-Star-OD	distortion Drive	Based on Mesa/Boogie®-Lone-Star™-overload channel tone Box simulation.	Input: Adjust the gain of the front stage input signal of the sound box Gain: Adjust the pre-distortion of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the output volume of the sound box Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
BogSV-CL	Qing Tone Clean	A sound box simulation based on the well-known Bogner-®-Shiva*-tone box (20th Anniversary Edition). The optimized circuit in modern times, the dual-channel tone treasure house with the sound of nature, and the out-of-the-box circuit design Make it have high frequency transparency and flexible low frequency, clear and crystal clear, British style is as compact and gorgeous as distortion.	Gain: adjust the gain of the front stage of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the output volume of the sound box Bass/Treble: Two-band equalization adjusts the low/high of the sound box Frequency response Bright: Extra tone brightness switch
BogSV-OD	distortion Drive	Based on the famous Bogner-®-Shiva*-Music Box (20th Anniversary Edition) Box simulation of the tones of the distorted channel.	Gain: adjust the gain of the front stage of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the volume of the sound box output Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker

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Effect list

Box head class (AMP)			
Effect name	type	Effect description	Parameter Description
Bog-BlueV	distortion Drive	The Bogner®-XTC blue channel is highly recognizable classic rock crunch tone, which is highly sought after, and the loud and handsome Plexi tone tone Has extraordinary attainments.	Gain: adjust the gain of the front stage of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the volume of the sound box output Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
Bog-BlueM	distortion Drive	The Bogner®-XTC blue channel is highly recognizable classic rock crunch tone, which is highly sought after, and the loud and handsome Plexi tone tone Has extraordinary attainments.	
Bog-RedV	High gain Hi-Gain	The Bogner®-XTC red channel is known for its scorching high gain distortion and lead tone. Can show you from vintage overload to modern The super strong tone performance of high gain.	
Bog-RedM	High gain Hi-Gain	The Bogner®-XTC red channel is known for its scorching high gain distortion and lead tone. Can show you from vintage overload to modern The super strong tone performance of high gain.	
Z38-CL	Qing Tone Clean	A sound box simulation based on the famous Dr.-Z®-Maz-38-Sr.*-one-body sound box cleaning tone. It has a variable sound, wide frequency response and dynamic range, which makes it not only an excellent monolithic platform, but also whether you are a "British-controlled" or "American-controlled" , It can satisfy your need.	Gain: adjust the gain of the front stage of the sound box Tone-Cut: Adjust the presence of the box tone counterclockwise Volume: Adjust the volume of the sound box output Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
Z38-OD	distortion Drive	Based on the famous Dr.-Z®-Maz-38-Sr.*-one-body box distortion tone Sound box simulation.	
Knights-CL	Qing Tone Clean	Sound box simulation based on Grindrod®-Pendragon-PG20C* one-body sound box Normal channel (Bright switch closed). If you are a big fan of British soundtrack/overdrive tones, then you must not miss this tone. It can bring pure British affection, and the voice is rich and piercing Thoroughly.	Gain: Adjust the front stage gain of the sound box Volume: Adjust the output volume of the sound box/post gain Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker

Effect list

Amp (AMP)			
fruit	type	Fruit description	Parameter Description
Knights-CL+	Qing Tone Clean	A sound box simulation based on the Grindrod®-Pendragon-PG20C* one-body sound box Normal channel (Bright switch turned on). If you are a big fan of English soundtrack/overdrive tones, then this one You must not miss it. It can bring pure British love, sound Full of penetration.	Gain: Adjust the front stage gain of the sound box Volume: Adjust the output volume of the sound box/post gain Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
Knights-OD	distortion Drive	Sound box simulation based on Grindrod®-Pendragon-PG20C* one-body sound box Drive channel. If you are a big fan of British soundtrack/overdrive tones, then you must not miss this tone. it It can bring pure British affection, and the sound is full of penetration.	
Bad-KT-CL	Qing Tone Clean	Tones are based on the well-known Bad-Cat®-Hot-Cat-30*-sound box simulation of the sound box cleaning channel. As the world's first guitar box designed with Class-A circuit, the sound quality has been greatly improved. Combines British and American styles, with rich harmonics and sufficient dynamics margin.	Gain: Adjust the front stage gain of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the output volume of the sound box
Bad-KT-OD	distortion Drive	Tone is based on the famous Bad-Cat®-Hot-Cat-30*-overload cleaning Sound box simulation of the channel.	Gain: adjust the gain of the front stage of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the volume of the sound box output Bass/Treble: Two-band equalization to adjust the low/high frequency of the sound box response Edge: Adjust the sharpness of the box tone
Solo100-CL	Qing Tone Clean	Based on Soldano®-SLO100*-Amp Soloist-100-Clean The sound box simulation effect of the channel.	Gain: adjust the gain of the front stage of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the volume of the sound box output Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
Solo100-OD	distortion Drive	The tone is based on the famous Soldano®-SLO100*-crunch-pass road).	
Solo100-LD	High gain Hi-Gain	Sound box simulation effect based on Soldano®-SLO100*-Amp Soloist-100-Lead-Overdrive channel. It is also from Eddie-Van-Hale's-Brown-Sound, Steve-Vai is the most experienced The classic album "Passion-&-Warfare" is used SLO100* recording.	
		Famous users: Steve-Vai, Mark-Knopfler, Eric-Clapton, Gary-Moore	

Effect list

Box head class (AMP)			
Effect name	type	Effect description	Parameter Description
UK-45	distortion Drive	A sound box simulation based on the legendary Marshall®-JTM45*-Normal channel tone. In 1962, Marshall® launched a guitar case specially designed for rock music. Its full sound laid the foundation of rock music. People at that time were impressed by its sound, so Plexiglas (Plexiglas), the panel material, was regarded as the most classic sound of the 60s The specific name of the sound---Plexi.	Gain: Adjust the overload of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the effect output volume Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
UK-45+	distortion Drive	A sound box simulation based on the legendary Marshall®-JTM45*-Normal channel tone. In 1962, Marshall® launched a guitar case specially designed for rock music. Its full sound laid the foundation of rock music. People at that time were impressed by its sound, so Plexiglas (Plexiglas), the panel material, was regarded as the most classic sound of the 60s The specific name of the sound---Plexi.	
UK-45JP	distortion Drive	A sound box simulation based on the legendary Marshall®-JTM45*-Normal channel tone. In 1962, Marshall® launched a guitar case specially designed for rock music. Its full sound laid the foundation of rock music. People at that time were impressed by its sound, so Plexiglas (Plexiglas), the panel material, was regarded as the most classic sound of the 60s The specific name of the sound---Plexi.	Gain-1/2: Adjust the gain of the front stage of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the output volume of the effect Bass/Middle/Treble: Three-band equalization adjustment tone Low/mid/high frequency response of the box
UK-50	distortion Drive	The tone is based on the legendary Marshall®-JTM50*-tone box simulation. Through the adjustment of the JTM45* rear stage tube, the power has been improved. Marshall launched the JTM50* in 1966. The "Plexi" tone obtained by using the rear stage overload has been pursued by more people. Hold. The tone is fuller than JTM45*.	Gain: Adjust the overload of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the output volume of the effect Bass/Middle/Treble: Three-band equalization adjustment tone Low/mid/high frequency response of the box
UK-50+	distortion Drive	The tone is based on the legendary Marshall®-JTM50*-tone box simulation. Through the adjustment of the JTM45* rear stage tube, the power has been improved. Marshall launched the JTM50* in 1966. The "Plexi" tone obtained by using the rear stage overload has been pursued by more people. Hold. The tone is fuller than JTM45*.	
UK-50JP	distortion Drive	Tone is based on the legendary Marshall®-JTM50*- to simulate the tone of the tone in the Jump connection state (short circuit 2 and 3 input connectors). pass through The adjustment of the JTM45* rear stage tube has resulted in an increase in power. Marshall launched the JTM50* in 1966. The "Plexi" tone obtained by using the rear stage overload has been sought after by more people. 音 Compared with JTM45*, the color is fuller.	Gain-1/2: Adjust the gain of the front stage of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the volume of the sound box output Bass/Middle/Treble: Three-band equalization adjustment tone Low/mid/high frequency response of the box

Effect list

Box head class (AMP)			
Effect name	**type**	**Effect description**	**Parameter Description**
UK-SLP	distortion Drive	The production line of 1959HWTM can be traced back to the famous years from the mid-1960s to the late 1960s. It was born when Pete-Townshend asked Jim if he could adjust it a little bit larger. -Reissue here It is constructed using original parts and methods, with the same Speeding and crunching, showing a classic chile tone.	Gain: Adjust the front stage gain of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the volume of the sound box output Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
UK-800	distortion Drive	A box simulation based on the legendary Marshall®-JCM800*-box head toneIn 1981, JCM800* quickly became the sound of rock and music throughout the 1980s by virtue of its high gain tones. The founder named it with his own brand name, inherited and continued the legend of Plexi*-.	
		Famous users: Kerry-King-, AC/DC, Zakk-Wylde	
UK-900	High gain Hi-Gain	JCM900 is an evolution of JCM800, adding another channel, two Reverb option and two gain functions.-Electric tube kit includes 3 12AX7 preamplifier electric tube and 4 6L6-/-5881 electric tubes. JCM900, well-known for its performance and versatility, has gained a lot Many fans.	
Flagman-1	distortion Drive	A sound box simulation based on the BE channel of the famous "Brown-Eye" British fever high gain sound box. Through the improvement of Marshall®Plexi-*. -It has It has smooth high frequency, tight low frequency and high frequency gain function.- it can Used in many music frames.	
Flagman-2	distortion Drive	Based on the famous "Brown-Eye" British fever high gain sound box BE channel The sound box simulation.	
Flagman+-1	High gain Hi-Gain	Based on the famous "Brown-Eye" British fever high gain box HBE pass The sound box simulation of the road.	
Flagman+-2	High gain Hi-Gain	Based on the famous "Brown-Eye" British fever high gain box HBE pass The sound box simulation of the road.	

Effect list

Box head class (AMP)			
Effect name	**type**	**Effect description**	**Parameter Description**
Mess2C+-1	distortion Drive	Based on the legendary Mesa/Boogie®-Mark-II-C+™-Amp Distortion Channel Tone, the two tones represent two different Amp Tones Switch combination. In the 80's, Mark-II-C+* confirmed the positioning of Mesa/Boogie®-subordinate grid, and its sound appeared in the albums of Metallica and Dream-Theater, and it also set off a wave of American distortion .	Gain:Adjust the front stage gain of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the volume of the sound box output Bass/Middle/Treble: Three-band equalization adjustment tone Low/mid/high frequency response of the box
Mess2C+-2			
Mess-2C+-3			
Mess4-LD	High gain Hi-Gain	Based on the legendary Mesa/Boogie®-Mark-IV™ (LEAD channel) The sound box simulation. Based on the classic promotion, inherited The all-round characteristics of Mesa/Boogie®, from clear tones to sharp 黑 The dark high gain tone has rich harmonics and extension.	
Mess4-LD-2	High gain Hi-Gain	Based on the legendary Mesa/Boogie®-Mark-IV™ (LEAD-2 pass Road) sound box simulation.	
Mess4-LD-3	High gain Hi-Gain	Based on the legendary Mesa/Boogie®-Mark-IV™ (LEAD-3 pass Road) sound box simulation.	
Mess-DualV	High gain Hi-Gain	Based on the legendary Mesa/Boogie®-Dual-Rectifier. The distortion of the Rectifier® series is warmer, and the Rectifier® series The distortion is very wide, making it thicker and stronger than Mark®.	
Mess-DualM	High gain Hi-Gain	The Ecstasy® sound box was born in 1992, the blue channel is highly recognizable classic rock crunch tone, which is highly sought after, resounding and handsome The Plexi tone has extraordinary accomplishments.	
Juice30-OD	distortion Drive	Sound box simulation based on Orange®-AD30™* distortion channel. This is an amplifier head with pure electric subtube sound, using classic Class A circuit (with 4 El84 amplifier tubes), can ensure the production of impressive spectrum harmony. "--TC" stands for "dual channel" ,That There is a front channel in the middle to ensure that even at the lowest volume Maintain a rich voice.	Gain: Adjust the front stage gain of the sound box Volume: Adjust the output volume of the sound box Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
Juice-R100	High gain Hi-Gain	Sound box simulation based on Orange®-Rockerverb-100™* distortion channel. This sound box was once launched and immediately became the newest of rock music Be pampered, its sound is unique, and the controllable sound is from warm and sweet The transition from beautiful Qing to heavy music will surprise the performers. happiness.	

Effect list

Box head class (AMP)			
Effect name	**type**	**Effect description**	**Parameter Description**
EV-51	High gain Hi-Gain	Sound box simulation based on Peavey®-5150® (-LEAD channel). The guitarist Eddie-Van-Halen began to collaborate with -Peavey®- in the 1980s, and he named the album "5150", which he loved for the sound box, and added 5150* with a grainy sound. The sound was brought to the world. Famous user: Eddie-Van-Halen	Gain: Adjust the front stage gain of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the output volume of the sound box Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
Eagle-120	High gain Hi-Gain	The ENGL®-Savage-120 amplifier embodies the rich tradition of ENGL's creation of metallic machines, which can deliver true tones, with There are clear dynamic effects and rich sound types. The 4-channel layout of the amplifier has an incredible tune Active, it has a dedicated Clean channel, two unique The Crunch channel and a super-saturated Lead channel are both composed of two A discrete EQ and multiple additional functions are supported.	Gain: Adjust the front stage gain of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the output volume of the sound box Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
Eagle-120+	High gain Hi-Gain		
Power-LD	High gain Hi-Gain	Based on the famous ENGL®-Powerball-II-E645/2* box head. It can bring you extremely compact low frequencies, large gains and precision The dynamic response is very suitable for modern rock music and folk music performance.	Gain: Adjust the front stage gain of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the output volume of the sound box Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
Dizz-VH	High gain Hi-Gain	Based on the famous Diezel®-VH4*-box head. The sound box brand that was born in Germany in the 90s, its tone and Powerful functions have conquered countless guitarists. Unique modern The high gain tones quickly conquered a lot of music. Famous users: Guns-N'-Roses, -METALLICA,-KORN, -Slipknot, BON-JOVI	Gain: Adjust the front stage gain of the sound box Presence: Adjust the presence of the tone box Volume: Adjust the output volume of the sound box Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
Dizz-VH-S			
Dizz-VH+			
Dizz-VH+-S			
Classic-Bass	Si Bass	A sound box simulation effect based on the legendary Ampeg®-SVT* sound box. Ampeg®-SVT* launched in 1969 has always been the most mainstream The sound box has a strong tone shaping ability.	Gain: adjust the gain of the front stage of the sound box Volume: Adjust the output volume of the sound box Midrange: select the midrange frequency point Bass/Middle/Treble: Three-band equalization Adjust the low/mid/high frequency response of the speaker
Foxy-Bass	Si Bass	A sound box simulation based on the VOX®*-AC-100*- vintage sound box in 1965. In 1963, The-Beatles desperately needed a sound box that was louder than the club's crazy shouts, AC-100*. 100W power successfully matched with 4x12" cabinet It became the most iconic tone of the 1960s.	Volume: Adjust gain/output Bass/Treble: Two-band equalization adjusts the low/high frequency of the speaker response

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Effect list

Box head class (AMP)			
Effect name		Effect description	Parameter Description
Mess-Bass	Si Bass	Sound box simulation based on Mesa/Boogie®-Bass-400 square head. The sound box that appeared in the early days, you can find He has been heard on many albums.	Gain: adjust the gain of the front stage of the sound box Volume: Adjust the volume of the sound box output Bass/Middle/Treble: Three-band equalization adjusts the low of the sound box /Medium/high frequency response
Mini-Bass	Si Bass	Based on the legendary Ampeg®-B-15*" -Flip-Top"贝斯 Box headB-15* was created by the legendary Jess-Oliver conceived it, from the early club to the world's top Its shadow will appear in the master studio, B-15* can Said to be an iconic product that is hard to ignore.	Volume: Adjust gain/output Bass/Treble: Two-band equalization adjusts the low/high frequency response of the sound box
Bass-Pre	Si Bass	The tone is based on the legendary Alembic™-F-2B* frame front stage. In the 1960s, inspired by the Fender® sound box, the circuit was completely remodeled, bringing the extreme Its advanced adjustment method has been loved by many musicians, since It has left a strong note in the history of rock music.	Volume: Adjust gain/output Bright: Extra tone brightness switch Bass/Middle/Treble: Three-band equalization adjusts the low of the sound box /Medium/high frequency response
AC-Pre-	Original sound Acoustic	Based on the famous AER®-Colourizer-2* guitar preamp, originated from Germany, it will bring more to your original sound Add rich dynamics and pantones to make the tone more vivid live. It is a speaker designed for the sound reinforcement of acoustic guitars DeviceIt can retain the characteristics of the acoustic guitar and make it warmer Warm and generous.	Volume: Adjust gain/output Tone: adjust the brightness of the tone Balance: Adjust the tone control mixing ratio, when this parameter is adjusted to 0 Tone parameter is invalid EQ-Freq: Adjust the center frequency of equalization (90Hz to 1.6kHz) EQ-Q: Adjust the equalized Q value (bandwidth) EQ-Gain: Adjust the balance of gains and losses (parameter value 50 is the midpoint)
AC-Pre-2	Original sound Acoustic		Volume: Adjust gain/output Tone: adjust the brightness of the tone Balance: Adjust the tone control mixing ratio, when this parameter is adjusted to 0 Tone parameter is invalid EQ-Freq: Adjust the center frequency of equalization (680Hz to 11kHz) EQ-Q: Adjust the equalized Q value (bandwidth) EQ-Gain: Adjust the balance of gains and losses (parameter value 50 is the midpoint)

Noise (NR)			
Effect name	type	Effect name	Parameter Description
Gate-1	Noise Gate	Based on the famous ISP®Decimator™* noise monolith. The original "right amount of time" technology to process the input signal can be It reacts almost synchronously to the signal and responds to low-intensity signals. The number has a sharper response. This makes it extremely natural The tail tone and the loss of the original tone are reduced to a minimum.	Threshold: Adjust the trigger threshold of noise
Gate-2	Noise Gate	A wide range of adjustable noise effects.	Threshold: Adjust the trigger threshold of noise Attack: Select the start time of the noise Release: select the release time of the noise

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Effect list

Cabinet (CAB)			
Effect name	type	Effect description	Parameter Description
SUP-ZEP	-1-x-6"	The sound is based on the retro Supro®*-1x6 cabinet tone	Volume: Control module output Volume Low-Cut: High-pass filtering , Used to cut the selected frequency Low frequency signal Hi-Cut: Low-pass filter, Used to cut the selected frequency to High frequency signal on
TWD-CP	-1-x-8"	The sound is based on the vintage Fender®-Champ*-1x8 cabinet sound	
TWD-PRC	-1-x-10"	The sound is based on the vintage Fender®-1x10 cabinet tone	
TWD-SUP	-2-x-10"	The sound is based on a customized Fender®Tweed*2x10 cabinet tone	
TWD-LUX	-1-x-12"	Sound based on Fender®-Tweed-Deluxe*1x12 cabinet tone	
Dark-LUX-	1-x-12"	Sound based on Fender®-Deluxe*1x12 cabinet tone	
Dark-VIT	-1-x-12"	The sound is based on the retro Fender®-Vibrolux*1x12 cabinet sound	
Dark-Twin	-2-x-12"	The sound is based on the retro Fender®-'65TwinReverb*2x12 cabinet sound	
Dark-CS	-2-x-12"	The sound is based on the improved version of Fender®*-2x12 cabinet sound	
Bellman-1	-2-x-12"	The sound is based on the retro Fender®" -Piggyback"-Bassman*2x12 cabinet tone	
Bellman-2	-4-x-10"	The sound is based on Fender® 59Bassman®*4x10 cabinet tone	
J-120	-2-x-12"	The sound is based on the legendary "Jazz Chorus"-2x12 cabinet tone	
UK-G12	-1-x-12"	Sound based on Marshall®*-1x12 cabinet tone	
UK-GRN-1	-2-x-12"	Sound based on Marshall®2550*2x12 cabinet tone	
UK-LD	-4-x-12"	Sound based on Marshall®1960AV*4x12 cabinet tone	
UK-TD	-4-x-12"	The sound is based on the retro-Marshall® Basketweave*4x12 cabinet tone	
UK-MD	-4-x-12"	The sound is based on a modified Marshall®*-4x12 cabinet tone	
UK-GRN-2	-4-x-12"	The sound is based on the Marshall®*4x12 retro cabinet with Celestion®-Greenback® speakers	
UK-75	-4-x-12"	Sound based on Marshall®1960B*4x12 cabinet tone	
UK-Dark	-4-x-12"	The sound is based on the 1968-Marshall®*4x12 cabinet sound	
FOXY	-1-x-12"	The sound is based on the vintage Vox®-AC15*1x12 cabinet sound	
FOXY	-2-x-12"	Sound based on Vox®AC30TopBoost*2x12 cabinet tone	
ROUT	-1-x-12"	Sound based on Carr®-Rambler*1x12 cabinet tone	
BogSV	-1-x-12"	Sound based on Bogner®-Shiva*1x12 cabinet tone	
Bad-KT	-1-x-12"	Sound is based on Black-Cat®-HotCat*1x12 cabinet sound	
Match	-2-x-12"	Sound based on Matchless®-Chieftain*-2x12 cabinet tone	
TOM-OPEN-	-1-x-12"	Sound based on Swart®-Atomic-Space*1x12 cabinet tone	
ACE	-1-x-12"	Sound is based on Morgan®AC-20Deluxe*1x12 cabinet sound	
Mess	-4-x-12"	Sound based on Mesa/Boogie®-Rectifier*4x12 cabinet tone	
D-STAR	-1-x-12"	Sound based on Mesa/Boogie®-Lonestar*-1x12 cabinet tone	
SUP-Star	-2-x-12"	Sound based on Mesa/Boogie®-Lonestar*2x12 cabinet tone	
US-STO	-1-x-12"	The sound is based on the Mesa/Boogie®*1x12 cabinet sound in the 80s	
BOUTI	-2-x-12"	The sound is based on a unique custom 2x12 cabinet tone	
SUP	-2-x-12"	Sound based on Supro®-1624T*-2x12 cabinet tone	
MATT-TWD-	-2-x-12"	Sound based on Matchless®*-2x12 cabinet tone	
Freed	-2-x-12"	Sound based on Fryette®-Deliverance*2x12 cabinet tone	

Effect list

Cabinet (CAB)			
Effect name	type	Effect description	Parameter Description
DB-Rock	-2-x-12"	Sound based on Two-Rock®*-2x12 cabinet tone	
Blue-SK	-2-x-12"	The sound is based on a custom cabinet with two 12 Celestion®-Alnico-Blue* speakers	
EV	-4-x-12"	Sound is based on Peavey®6505*4x12 cabinet tone	
Bog	-4-x-12"	Sound based on Bogner®*-4x12 cabinet tone	
Eagle	-4-x-12"	Sound is based on ENGL®*-4x12 cabinet tone	
Uban	-4-x-12"	Sound based on Bogner®-Uberkab*4x12 cabinet tone	
Solo	-4-x-12"	Sound is based on Soldano®*-4x12 cabinet tone	
Juice	-4-x-12"	Sound is based on Orange®-PPC412*4x12 cabinet tone	
H-WAY	-4-x-12"	The sound is based on the retro Hiwatt®-SE4123*4x12 cabinet sound	
Way	-4-x-12"	The sound is based on the retro WEM®*-4x12 cabinet tone	
Dumb	-4-x-12"	Sound based on Dumble®*-4x12 cabinet tone	
Dizz	-4-x-12"	Sound based on Diezel®*-4x12 cabinet tone	
TRP	-4-x-12"	Sound based on Hughes-&-Kettner®*-Triamp*4x12 cabinet tone	
King	-4-x-12"	Sound based on Mesa/Boogie®-RoadKing*4x12 cabinet tone	
ADM-1	-1-x-15"	The sound is based on the David-Eden®*-1x15 box sound	Volume: Control Module output volume Low-Cut: High-pass Filter, used to cut Divide the selected frequency by Low frequency signal Hi-Cut: Low-pass filter Wave device, used for excision Above selected frequency High frequency signal
ADM-2	-4-x-10"	The sound is based on the DavidEden®*4x10 box sound	
Workman-1	-1-x-15"	Sound based on SWR®*-1x15 s cabinet tone	
Workman-2	-4-x-10"	The sound is based on the SWR®Workingman's*4x10 box sound	
US-BASS	-2-x-10"	Sound based on Mesa/Boogie®*2x10 s cabinet tone	
MATT	-2-x-10"	Sound is based on MarkBass®*4x10 s cabinet tone	
F-TOP	-1-x-15"	The sound is based on the Ampeg®-PF-115HE*-1x15 box sound	
AMPG-1	-4-x-10"	Sound is based on Ampeg®-SVT-410HE*4x10 s cabinet tone	
AMPG-2	-8-x-10"	The sound is based on the AmpegSVT-810E*8x10 box sound	
HACK	-4-x-12"	Sound based on Hartke®*-4x12 s cabinet tone	
AC	Acoustic	D-type guitar tone simulation 1	
AC-Dream	Acoustic	D-type guitar tone simulation 2	
OM	Acoustic	Om type guitar tone simulation	
JUMBO	Acoustic	Jumbo type large box guitar tone simulation	
Bird	Acoustic	Simulate the classic H-Bird guitar tone	
GA	Acoustic	Simulate GA-type guitar tone	
Classic-AC	Acoustic	Simulate classical guitar tone	
Mandolin	Acoustic	Simulate mandolin tone	
Fretless-Bass	Acoustic	Simulate the original soundtrack	
Double-Bass	Acoustic	Simulate double bass violin tone	
User-IR-1~20	Use IR User-IR-	Use IR-1~20	

Effect list

Equalization (EQ)			
Effect name		**Effect description**	**Parameter Description**
Guitar-EQ-1	balanced EQ	Balance designed for guitars	125Hz, 400Hz, 800Hz, 1.6kHz, 4kHz: boost or Corresponding frequency band attenuation Volume: Adjust the output volume
Guitar-EQ-2			100Hz, 500Hz, 1kHz, 3kHz, 6kHz: Boost or decay Corresponding frequency band Volume: Adjust the output volume
Bass-EQ-1	balanced EQ	Equilibrium designed for Cosmos	33Hz, 150Hz, 600Hz, 2kHz, 8kHz: Boost or decay Corresponding frequency band Volume: Adjust the output volume
Bass-EQ-2			50Hz, 120Hz, 400Hz, 800Hz, 4.5kHz: boost or Corresponding frequency band attenuation Volume: Adjust the output volume
Mess-EQ-	balanced EQ	Tone based on the equalization of Mesa/Boogie®* sound box Module, you can easily realize the classic Boogie-V-shaped balanced sound.	80Hz, 240Hz, 750Hz, 2200Hz, 6600Hz: boost or Corresponding frequency band attenuation
Hyper-EQ	balanced EQ	Multi-segment graphic equalization, suitable for any occasion	31Hz~16kHz: Boost or attenuate the corresponding frequency band (± 12dB) Volume: Adjust the output volume

Modulation (MOD)			
Effect name	**type**	**Effect description**	**Parameter Description**
G-Chorus	chorus Chorus	The sound is based on the legendary chorus single piece (chorus mode) born in the 70s, faithfully reproduces the original warm, rich, and dreamlike analog chorus Voices.	Depth: Control the depth of the chorus effect Rate: Control the speed of the chorus effect Volume: Adjust the volume of the effect Sync: Dot fixed speed synchronization switch

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Effect list

Modulation (MOD)			
Effect name	**type**	**Effect description**	**Parameter Description**
C-Chorus	chorus Chorus	The sound is based on a legendary purple four-button stereo chorus sheet Block effects, each chorus mode has rich details and A strong sense of space, which can greatly expand the depth of your voice	Mode: Choose from four different chorus modes
B-Chorus	chorus Chorus	Classical Chorus, in the early days, most of the must-chosen masterpieces.	Depth: Control the depth of the chorus effect Rate: Control the speed of the chorus effect Volume: Adjust the volume of the effect Sync: Dot fixed speed synchronization switch
M-Chorus	chorus Chorus	The chorus depth of each channel (left/center/right) can be independently controlled The effect is better when used in stereo sound system	Mix: Adjust the humidity of the signal Rate: Adjust chorus speed Filter: Adjust the brightness of the tone Depth-L/C/R: Adjust the chorus depth of the left, center and right channels Sync: Dot fixed speed synchronization switch
Jet	Rim Flanger	The classic edging effect produces a rich and natural edging tone.	Depth: Control the depth of the effect Rate: Control the effect speed Pre-Delay: Control the pre-delay time Feedback: adjust the effect feedback amount Sync: Dot fixed speed synchronization switch
B-Jet	Rim Flanger	This is a flanger effect specially designed for bass tone	
N-Jet	Rim Flanger	This is a flanging effect with negative feedback, which can produce The sound of the "down" frame	
Trem-Jet	Rim Flanger	Combining the classic rim tones and vibrating effects, you can separately Adjust the flange and vibration parameters to obtain a unique sound	Flg-Depth: Adjust the depth of the flanging effect Flg-Rate: Adjust the speed of the flanging effect Feedback: adjust the amount of flanger effect feedback Trm-Depth: Adjust the depth of the vibration effect Trm-Rate: Adjust the speed of the vibration effect Flg-Sync: Flange effect dotting fixed speed synchronization switch Trm-Sync: Vibration effect, fixed speed synchronization switch
V-Roto	Tremble Vibrato	The sound is based on a classic BBD simulates the sound of a vibrato pedal	Depth: Adjust the depth of the effect Rate: Adjust the speed of the effect Sync: Dot fixed speed synchronization switch
G-Roto	Tremble Vibrato	The sound is based on the legendary chorus monoblock (tremor mod Style), faithfully reproduces the original warm, rich, and dreamlike Simulate the sound of vibrato	Depth: Control the depth of the chorus effect Rate: Control the speed of the chorus effect Volume: Adjust the volume of the effect Sync: Dot fixed speed synchronization switch
Vibrato	Tremble Vibrato	This model is a typical vibrato effect with a wide controllable range	
O-Phase	Phase Phaser	The sound is based on the well-known MXR®-M101-Phase- 90*phase effector. Heard of Eddie-Van- Is the guitar tone in Halen's "Eruption"? That has a spin The distorted tone of the sense of rotation is realized by Phase-90.	Rate: Adjust the speed of the effect Sync: Dot fixed speed synchronization switch

Effect list

Modulation (MOD)			
Effect name	**type**	**Effect description**	**Parameter Description**
G-Phase	Phase Phaser	The sound is based on a classic BBD analog phase pedal sound	Depth: Adjust the depth of the effect Rate: Adjust the speed of the effect Sync: Dot fixed speed synchronization switch
S-Phase	Phase Phaser	Electro-Harmonix-Small-Stone is one of the earliest phase shifters in the 1970s and can be heard in countless recordings. -As The competition at the time, it had control (speed, speed of effect) Degree), and the intensity can be modified through the switch-the sound is just right Most applications.	Rate: Adjust the speed of the effect Sync: Dot fixed speed synchronization switch Color: Select the type of tone: --Warm: The sound is more "warm" --Sharp: The sound is more "sharp"
Pan-Phase	Phase Phaser	This is a very special phase effect, when you use mono When outputting, you can get a bright, subtle phase effect and Smooth vibrating effect, when using stereo output, in addition to the phase In addition to the bit effect, the sound will swing back and forth between the left and right channels	Phs-Depth: Adjust the depth of the phase effect Phs-Rate: Adjust the speed of the phase effect Pan-Depth: Adjust the depth of the vibration effect Pan-Rate: Adjust the speed of the vibrating effect (monaural) or the speed of the panning effect (stereophonic) Phs-Sync: Phase effect dotting fixed speed synchronization switch Pan-Sync: Vibration effect, fixed speed synchronization switch
M-Vibe	Phase Phaser	The sound is based on the legendary --Voodoo-Lab®---Micro-Vibe* rotary speaker effect. Voodoo-Lab-Micro-Vibe has the same design as the original 1968-Uni-Vibe*.Jimi-Hendrix and Stevie-Ray-Vaughan used this type of effect extensively in their albums. Vibe effect will bring a slight regular pitch Variety.	Depth: Adjust the depth of the effect Rate: Adjust the speed of the effect Sync: Dot fixed speed synchronization switch
Vibe	Phase Phaser	Shin-Ei®-Uni-Vibe* is a classic phase shifter (chorus) effect, famous by Jimi-Hendrix, David-Gilmour, Robin-Trower, etc. -Known for its rich "chorus" effects The fruit has become an important part of the classic rock guitar installation. -Although Although the structure of Uni-Vibe has been strictly copied by many companies, many Participants confirmed that nothing is more important than the real thing!	Depth: Adjust the depth of the effect Rate: Adjust the speed of the effect Volume: Control output volume Mode: Select the composition mode: Chorus (chorus mode) and Vibrato (Vibrato Mode) Sync: Dot fixed speed synchronization switch
O-Trem	Vibrating Tremolo	The sound is based on the legendary Demeter®-TRM-1-Tremulator*'s Tremolo effect. In 1982, Rock pioneer Ry-Cooder approached James-Demeter and asked if he could use the vibrato tone of the Fender®-twin series of sound boxes into a pedal effect device, so this classic effect device was born. Up.	Depth: Adjust the depth of the vibration Rate: Adjust the speed of the vibration Sync: Dot fixed speed synchronization switch
Sine-Trem	Vibrating Tremolo	Sine wave vibration with wide adjustment range	Depth: Adjust the depth of the effect Rate: Adjust the speed of the effect Volume: Control output volume Sync: Dot fixed speed synchronization switch
Triangle-Trem	Vibrating Tremolo	Three-wave vibration with a wide adjustment range.	

Effect list

Modulation (MOD)			
Effect name	**type**	**Effect description**	**Parameter Description**
Bias-Trem	Vibrating Tremolo	By adjusting the bias voltage of the amp head to create a unique Vibration effect.	Depth: Adjust the depth of the effect Rate: Adjust the speed of the effect Volume: Control output volume Sync: Dot fixed speed synchronization switch Bias: Adjust the offset change of the waveform
Detune	transposition Pitch	This is a detuning effect, it will slightly shift the signal and The original signals are combined to create a tone similar to a chorus.	Detune: Adjust the effect detuning amount in units of 1 pitch Wet/Dry:Control the volume of the effect sound/original sound
Bit-Smash	special Special	Provides a retro and unique sound effect in a down-sampling manner fruit	Mix: Control the mixing ratio of original sound and effect sound Krush: Adjust the sampling rate of the effect Bit: Adjust the rate of effect Hi-Cut/Lo-Cut: Control effect high cut/low cut degree

Delay (DLY)			
Effect name	**type**	**Effect description**	**Parameter Description**
Pure	Delay Delay	Produces pure and precise delayed tone	Mix: Adjust the mixing ratio of the original sound and the effect sound Time: Adjust the delay time Feedback: adjust the amount of delayed feedback Sync: Dot fixed speed synchronization switch Trail: Effect tail tone retention switch, turn on this switch after the effect is closed The effect tail will decay naturally instead of disappearing directly
Analog	Delay Delay	Produces warm analog delay tone	
Tape	Delay Delay	Analog transistor tape delay tone	
Ping-Pong	Delay Delay	Produces a ping-pong delay effect, every feedback of it will be on the left The right channel appears alternately, allowing you to play every tone The character shuttles back and forth in your head like a ping-pong ball	
Slapback	Delay Delay	Simulate the classic Slapback delay effect	Mix: Adjust the mixing ratio of the original sound and the effect sound Time: Adjust the delay time Feedback: adjust the amount of delayed feedback Trail: Effect tail tone retention switch, turn on this switch after the effect is closed The effect tail will decay naturally instead of disappearing directly
Sweep-Echo	Delay Delay	Produces a delay effect with sweep filter modulation	Mix: Adjust the mixing ratio of the original sound and the effect sound Time: Adjust the delay time Feedback: adjust the amount of delayed feedback Sweep-Depth: Adjust the depth of the sweep filter Sweep-Rate: Adjust the speed of the sweep filter Swp/Time-Sync: Sweep frequency/delay time dotting fixed speed synchronous switch Trail: Effect tail tone retention switch, turn on this switch after the effect is closed The effect tail will decay naturally instead of disappearing directly
Ring-Echo	Delay Delay	Produces a delay effect with ring modulation tone	Dly-Mix: Adjust the mixing ratio of the original sound and the delay effect sound Time: Adjust the delay time Feedback: adjust the amount of delayed feedback Ring-Mix: Adjust the mixing ratio of the original sound and the modulation effect sound Freq: adjust the modulation frequency Tone: Adjust the modulation effect tone brightness Sync: Dot fixed speed synchronization switch Trail: Effect tail tone retention switch, turn on this switch after the effect is closed The effect tail will decay naturally instead of disappearing directly

Effect list

Delay (DLY)			
Effect name	**type**	**Effect description**	**Parameter Description**
Tube	Delay Delay	Analog electronic tube tape delay tone	Mix: Adjust the mixing ratio of the original sound and the effect sound Feedback: adjust the amount of delayed feedback Time: Adjust the delay time Sync: Dot fixed speed synchronization switch Trail: The effect tail tone retention switch, turn on this switch when the effect is off After the effect, the tail will decay naturally instead of disappearing directly
M-Echo	Delay Delay	The rich and wide extension brought by the analog-style multi-head tape delay machine Delay effect, the Mode knob can provide you with 12 different magnetic Head combination mode	Mix: Adjust the mixing ratio of the original sound and the effect sound Feedback: adjust the amount of delayed feedback Time: Adjust the delay time Tone: Adjust the effect tone brightness Mode: select the head combination mode Sync: Dot fixed speed synchronization switch Trail: The effect tail tone retention switch, turn on this switch when the effect is off After the effect, the tail will decay naturally instead of disappearing directly
Sweet-Echo	Delay Delay	This analog delay pedal was sold between 1981 and 1984 and is still sought after due to its warm and natural sound. -Production Delay time of 20 to 300 milliseconds.	Mix: Adjust the volume of the effect- Time: Adjust the delay time Feedback: Sync: Dotting and fixing speed are the same Trail: The effect tail tone retention switch, turn on this switch when the effect is off After the effect, the tail will decay naturally instead of disappearing directly
999-Echo	Delay Delay	Tone is based on the legendary Maxon®-AD999- Analog-Delay* analog delay. analog delay, very individual movement Distorted, gorgeous, warm, and spatially delayed tone. Famous user: Pink-Floyd	
Vintage-Rack	Delay Delay	Simulate the classic 12-bit digital rack delay tone of the 1980s	Mix: Adjust the mixing ratio of the original sound and the effect sound Time: Adjust the delay time Feedback: Mod: Adjust the effect modulation depth Tone: Adjust the brightness of the effect tone Sync: Dotting and fixing speed are the same Trail: The effect tail tone retention switch, turn on this switch when the effect is off After the effect, the tail will decay naturally instead of disappearing directly
Lofi-Echo	Delay Delay	Delay effect that produces low-fidelity sound	Mix: Adjust the mixing ratio of the original sound and the effect sound Feedback: adjust the amount of delayed feedback Time: Adjust the delay time Crush: Adjust the effect tone sampling rate Bit: Adjust the sampling accuracy of the effect Sync: Dot fixed speed synchronization switch Trail: The effect tail tone retention switch, turn on this switch when the effect is off After the effect, the tail will decay naturally instead of disappearing directly
Rev-Echo	Delay Delay	This is a delay effect that can play the original sound in reverse	Mix: Adjust the mixing ratio of the original sound and the effect sound- Feedback: adjust the amount of delayed feedback Time: Adjust the delay time Level: Adjust the effect volume Sync: Dot fixed speed synchronization switch Trail: The effect tail tone retention switch, turn on this switch when the effect is off After the effect, the tail will decay naturally instead of disappearing directly

Effect list

Reverberation (RVB)			
Effect name	**type**	**Effect description**	**Parameter Description**
Room	reverberation Reverb	Reverberation effect that simulates the acoustic characteristics of the room	Mix: Adjust the mixing ratio of the original sound and the effect sound Pre-Delay: Decay: adjust the reverberation decay time Trail: The effect tail tone retention switch, turn on this switch and the effect tail tone will be turned off after the effect is turned off. Will decay naturally instead of disappearing directly
Hall	reverberation Reverb	Reverberation effect that simulates the acoustic characteristics of a large hall	
Church	reverberation Reverb	Reverberation effect that simulates the acoustic characteristics of churches	
Plate	reverberation Reverb	Simulate the reverb effect of a retro plate reverberator	Mix: Adjust the mixing ratio of the original sound and the effect sound Decay: adjust the reverberation decay time High-Damp: Adjust the amount of high-frequency attenuation Trail: The effect tail tone retention switch, turn on this switch and the effect tail tone will be turned off after the effect is turned off. Will decay naturally instead of disappearing directly
Spring	reverberation Reverb	Simulates a reverb produced by a retro spring reverberator Sound	Mmix:Adjust the mixing ratio of original sound and effect sound Decay: Adjust the reverberation decay time Tone: Adjust the effect tone brightness Trail: The effect tail tone retention switch, turn on this switch and the effect tail tone will be turned off after the effect is turned off. Will decay naturally instead of disappearing directly
N-Star	reverberation Reverb	Specially modulated reverb effect with gorgeous bright Bright tone	Mix: Adjust the mixing ratio of the original sound and the effect sound Decay: Adjust the reverberation decay time Trail: The effect tail tone retention switch, turn on this switch and the effect tail tone will be turned off after the effect is turned off. Will decay naturally instead of disappearing directly
Deepsea	reverberation Reverb	Specially modulated reverberation effect, with excellent Deep and clear tone	
Sweet-Space	reverberation Reverb	Adding the reverberation effect of modulation changes, bringing abundance Rich, sweet and wide reverberation tone	Mix: Adjust the mixing ratio of the original sound and the effect sound Pre-Delay: Adjust the pre-delay time Decay: Adjust the reverberation decay time Lo-End/Hi-End: Adjust the effect low-frequency/high-frequency volume effect tail tone Trail: retention switch, turn on this switch and the effect tail tone will be turned off Will decay naturally instead of disappearing directly
Shimmer	reverberation Reverb	Rich and gorgeous Shimmer reverb effect	

Volume (VOL)			
Effect name	**type**	**Effect description**	**Parameter Description**
Volume	Volume Volume	Pure volume control without adding any Tone	Volume: Adjust the output volume

鼓Machine rhythm type list

Grid	type	Time signature	Default speed
Rock	Classic-Rock-1	4/4	120BPM
	Classic-Rock-2	4/4	
	Classic-Rock-3	4/4	
	Classic-Rock-4	4/4	
	Classic-Rock-5	4/4	
	Classic-Rock-6	4/4	
	Hard-Rock-1	4/4	
	Hard-Rock-2	4/4	
	Hard-Rock-3	3/4	
	Post-Rock-1	5/4	
	Post-Rock-2	4/4	
	Post-Rock-3	4/4	
	Garage-Rock	4/4	
	Prog-Rock	4/4	
	Surf-Rock	4/4	
	Punk-1	4/4	
	Punk-2	4/4	
	Punk-3	4/4	
	Punk-4	4/4	
	Post-Punk-1	4/4	
	Post-Punk-2	4/4	
	Heavy-Metal-1	4/4	
	Heavy-Metal-2	4/4	
	Nu-Metal-1	4/4	
	Nu-Metal-2	4/4	
	Hardcore	4/4	
	EMO	4/4	
	Grunge	4/4	
	New-Wave	4/4	
	Rock-5/4	5/4	
Funk	Funk-1	4/4	120BPM
	Funk-2	4/4	
	Funk-3	4/4	
	Funk-4	4/4	
	Jazz-Funk-1	4/4	
	Jazz-Funk-2	4/4	
	Jazz-Funk-3	4/4	

鼓Machine rhythm type list

Grid	type	Time signature	Default speed
Blues	Blues-1	4/4	120BPM
	Blues-2	4/4	
	Blues-3	4/4	
	Blues-4	4/4	
	Swing	4/4	
	Shuffle-	4/4	
	Shuffle-3/4	3/4	
	Bluegrass	4/4	
	Country	4/4	
	Country-Folk	4/4	
Pop	Pop-1	4/4	
	Pop-2	4/4	
	Pop-3	4/4	
	Hip-Hop-1	4/4	
	Hip-Hop-2	4/4	
	Hip-Hop-3	4/4	
	Hip-Hop-Rock	4/4	
	Pub	4/4	
Jazz	Jazz-1	4/4	
	Jazz-2	4/4	
	Jazz-3	4/4	
	Jazz-4	4/4	
	Bossanova-1	4/4	
	Bossanova-2	4/4	
	Fusion	4/4	
Electronic	Electro1-	4/4	
	Electro2-	4/4	
	Techno-	4/4	
	TripHop-	4/4	
	Electronic-Pop	4/4	
	Break-Beat	4/4	
	Drum&Bass	4/4	
World	Latin-1	4/4	
	Latin-2	4/4	
	Latin-3	4/4	
	Latin-Pop-1	4/4	
	Latin-Pop-2	4/4	

鼓Machine rhythm type list

Grid	type	Time signature	Default speed
World	Samba	4/4	120BPM
	Tango	4/4	
	Beguine	4/4	
	Ska	4/4	
	Polka	2/4	
	Waltz	3/4	
	Reggae-1	4/4	
	Reggae-2	4/4	
	Mazuke	3/4	
	Musette	4/4	
	March-1	4/4	
	March-2	4/4	
	March-3	4/4	
	New-Age-1	4/4	
	New-Age-2	4/4	
	World	4/4	
Metro	1/4	1/4	
	2/4	2/4	
	3/4	3/4	
	4/4	4/4	
	5/4	5/4	
	6/4	6/4	
	7/4	7/4	
	6/8	6/8	
	7/8	7/8	
	8/9	8/9	

MIDI control message list

CC#	Ranges	instruction
0	0-1	Preset group MSB: 01-A~32-D: CC0=1, PC=0-127 33-A~64-D: CC0=0,PC=0-127
7	0-100	Preset volume
11	0-100	EXP-1-parameter
13	0-127	EXP1 switch: 0-63: A 64-127: B
16	0-100	Fast adjustment knob 1MSB
17	0-127	Fast adjustment knob 1LSB 0-63: Decrease one by one 64-127: Increment one by one
18	0-100	Fast adjustment knob 2MSB
19	0-127	Fast adjustment knob 2LSB 0-63: Decrease one by one 64-127: Increment one by one
20	0-100	Quick adjustment knob 3MSB
twenty one	0-127	Fast adjustment knob 3LSB 0-63: Decrease one by one 64-127: Increment one by one
twenty two	0-127	Switch back to preset group (BANK--)
twenty three	0-127	Preset group switch forward (BANK-+)
twenty four	0-127	Default switch backward (Patch--)
25	0-127	Preset switch forward (Patch-+)
26	0-127	Switch back to the preset group (waiting mode) (BANK--)
27	0-127	Preset group switch forward (waiting mode) (BANK-+)
28	0-127	Preset group (waiting mode) (BANK-)
48	0-127	PRE module switch: 0-63: close 64-127: open
49	0-127	DST-module switch: 0-63: close 64-127: open
50	0-127	AMP module switch: 0-63: close 64-127: open

CC#	Ranges	instruction
51	0-127	Nr module switch: 0-63: close 64-127: On
52	0-127	CAB module switch: 0-63: close 64-127: open
53	0-127	Eq module switch: 0-63: close 64-127: open
54	0-127	MOD-module switch: 0-63: close 64-127: open
55	0-127	DLY-module switch: 0-63: close 64-127: open
56	0-127	RVB-module switch: 0-63: Off 64-127: On
57	0-127	WAH-module switch: 0-63: close 64-127: open
58	0-127	Tuner switch: 0-63: close 64-127: open
59	0-127	Phrase looper switch: 0-63: close 64-127: open
60	0-127	Phrase looper recording
61	0-127	Phrase looper automatic recording
62	0-127	Phrase looper play/stop 0-63: 64-127:
63	0-127	Phrase looper speed 0-63: Half-speed recording/playback 64-127: Normal speed recording/playback
64	0-127	Phrase looper playback status 0-63: Reverse playback 64-127: Normal play
65	0-127	Empty phrase

MIDI control message list

CC#	Ranges	instruction
66	0-100	Phrase looper recording volume
67	0-100	Phrase looper playback volume
68	0-127	Phrase looper position 0-63: Rear 64-127: Front
69	0-127	CTRL-1
70	0-127	CTRL--2
71	0-127	CTRL--3
72	0-127	CTRL--4
73	0-1	Speed MSB, used with CC74
74	0-127	CC70=0, CC74=40-127: 40BPM-127BPM CC70=1, CC74=0-122: 128BPM-250BPM
75	0-127	RBI fixed speed
92	0-100	鼓Machine interface switch: 0-63:close 64-127: open
93	0-127	鼓Machine play/stop 0-63: stop 64-127:Play
94	0-99	鼓Machine rhythm type
95	0-100	鼓machine volume

Troubleshooting

Can't boot

- Please confirm whether the power connection is in good contact and whether the power switch is working properly.
- Please confirm whether the power adapter is working properly.
- Make sure to use the correct power adapter.-

No sound or low volume

- Please make sure the cable is connected correctly.
- Please confirm whether the connection cable or each connector is in good contact.
- Please confirm whether the position of the main volume knob is appropriate.
- When using the expression pedal to control the volume, please confirm whether the position of the expression pedal or the setting of the volume-related parameters is appropriate.
- Please confirm whether the output volume of the effect module is appropriate.
- Please confirm whether the preset volume is appropriate.
- Please make sure that the audio device you are connected to is in a silent state.

There is obvious noise

- Please confirm whether the connecting wire is in good contact.
- Make sure that the instrument output jacks are working properly.
- Please confirm whether you are using the supplied power supply.
- If it is an instrument problem, try turning on the noise to reduce the noise. --

The sound is abnormal

- Please confirm whether the connecting wire is in good contact.
- Make sure that the instrument output jacks are working properly.
- Please confirm whether your effect parameter settings are appropriate. Under extreme parameters, the GP-200 may have abnormal noise.

The expression pedal is not working properly

- Please confirm whether the relevant settings of the expression pedal are normal.
- Please try to calibrate the expression pedal.

Specifications

Technical index

- A/D/A conversion: 24-bit high performance
- Sampling rate: 44.1kHz
- Signal to noise ratio: 110dB
- Effect modules: 11, which can be used at the same time
- Number of presets: 256 preset positions, 100 out-of-box presets
- Phrase looper maximum recording time: 180 seconds
- Built-in machine: 100 rhythm patterns
- MIDI(IN/OUT/THRU): 5-pin standard-MIDI-connector

Analog input connection

- Guitar input:1/4″non-balanced input (TS)
- Input impedance:1M-Ohms(Acoustic guitar), 4.7M-Ohms(electric guitar), 10k-Ohms(linear input)
- Return input:1/4″non-balanced input (TS)
- Return input impedance: 100k-Ohms
- Aux input: 1/8″ stereo sound input (TRS)
- Aux input impedance: 10k-Ohms

Analog output connection

- Left and right unbalanced output: 1/4″-TS connector
- Left and right non-balanced output impedance: 1k-Ohms
- Left and right balanced output: XLR connector
- Left and right balanced output impedance: 1k-Ohms
- Send output: 1/4″ non-balanced output (TS)
- Send output impedance: 1k-Ohms
- Earphone output: 1/8″ stereo sound output (TRS)
- Earphone output impedance: 22-Ohms

Digital connection

- USB interface: USB2.0-Type-C interface

USB recording specifications

- Sampling frequency:44.1kHz
- Sampling depth:16 bit or 24 bit

Size and weight

- Size: 345mm (length) × 220mm (width) × 62.5mm (high)
- Weight: 2.37-kg

power supply

- Power requirements:DC-9V, 1000mA