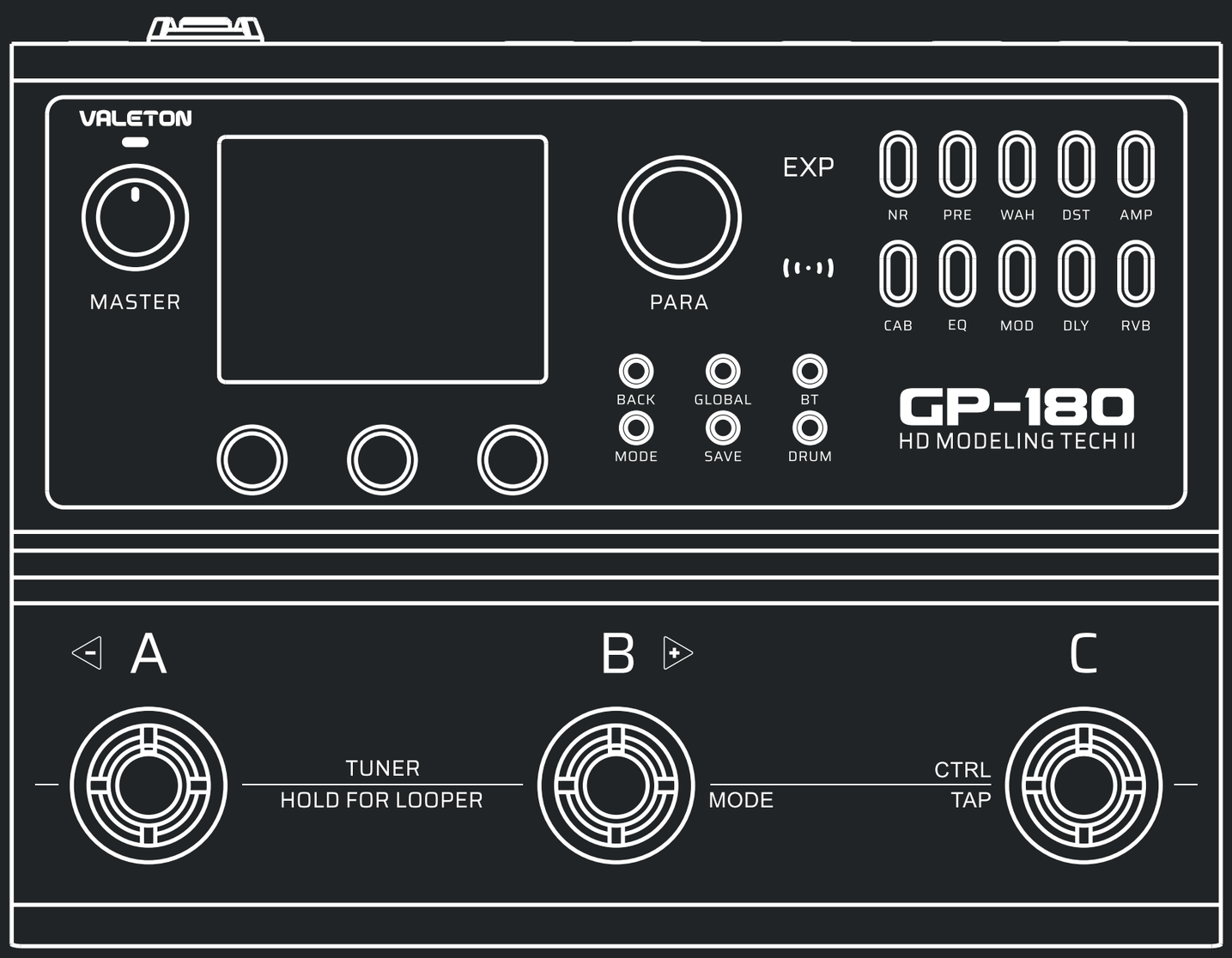
GP-180

User Manual

For Firmware V1.0.0



VALETON

※In the interest of product improvement, the specifications and/or the content of products (including but not limited to appearances, packaging design, manual content, accessories, size, parameters and display screen), are subject to change without prior notice. Please check with local supplier for exact offers. Specifications and features (including but not limited to appearances, colors and size) may vary by model owing to environmental factors. and all images are illustrative.

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Welcome

Thank you for purchasing a VALETON product.
We know it might be tedious but please read this manual carefully to get the most out of your GP-180.
Please keep this manual for future reference.

Safety Instructions

Precautions

PLEASE READ CAREFULLY BEFORE OPERATING THE DEVICE.
Please keep this manual in a safe place for future reference.
Please always follow the basic precautions listed below.
These precautions include, but are not limited to, the following:



Definition of intended use

Power supply & power cord

Please check the voltage specification on the device or device power adaptor match your power supply network.
Please be sure to use the device just with an adequate power supply, such as original supplied power adaptor.
When using a 3rd party power adapter, please make sure the power adapter fits the device's power requirement. Use of an adapter other than that specified could damage the unit or cause malfunction and pose a safety hazard, such as incorrect polarity would cause the fire hazard.
Valeton will not be responsible for physical injury to you or others, or damage to the device or other property.
When disconnecting the adapter from an outlet, please always pull the connector itself. Pulling the cord will cause damage to the unit.
Make sure to separate the power adapter and store in a safe place.
Please remove the electric plug from the outlet when the device is not to be used for extended periods of time, or during electrical storms.
Please be sure to connect to an appropriate outlet with a protective grounding connection.

Do not open

This device contains no user-serviceable parts. Do not open the device or attempt to disassemble the internal parts or modify them in any way.
Opening the case may expose you to dangerous voltages, or other hazards.
Opening the casing or performing self-repairs on this device will result in the loss of the warranty eligibility for this device.
If it should appear to be malfunctioning, please discontinue use immediately and contact our service team.

Water warning

Do not expose the device to rain, use it near water or in damp or wet conditions, or place on it any containers (such as vases, bottles or glasses) containing liquids which might spill into any openings. If any liquid such as water seeps into the device, turn off the power immediately and unplug the power cord from the AC outlet.
Please never insert or remove an electric plug with wet hands.

Fire warning

Please do not place any burning items or open flames near the device, since they may cause a fire hazard.

Electromagnetic fields warning

Please avoid operating the device within significant electromagnetic fields. Failing to do so may result in noise, device malfunction, or even loss of data etc.

Hearing loss

Please avoid setting all volume levels to their maximum, specially with using headphones. Depending on the condition of the connected devices, doing so may result in feedback that can cause hearing loss and damage the speakers or headphones.
Before connecting the device to other devices, please turn off the power for all devices. Also, before turning the power of all devices on or off, please make sure that all volume levels are set to the minimum. Failing to do so may result in hearing loss, electric shock, or device damage.

Location

Please keep away form children, or be accompanied by an adult. The following may cause choking hazard:

- Swallowing of small parts
- Plastic covers and other packaging material

While using, please do not cover the device with any cloth, or block any jack of the device.
The device and power supply will become warm with extended use.
Please avoid using the device in any of the following conditions that could cause malfunction:

- Extremely hot or cold places
- Sandy or dusty places
- Contact with corrosive gases or salt air
- Places with extreme vibrations

Before moving the device, please be sure to remove all connected cables, and power adaptor.
Depending on the material and temperature of the surface on which you place the device, its rubber feet may discolor or mar the surface.

Maintenance

Please remove the power plug from the AC outlet while cleaning the device.

Please use a soft cloth to clean the panels if they become dirty. If necessary, slightly moisten the cloth.
Never use cleansers, wax, or solvents such as paint thinner, benzene or alcohol.

Operation

Please do not apply excessive force to the knobs, switches, jacks, and other controls.
Please do not apply excessive force to the screen (if applicable) or casing, which may cause malfunction.
Please do not expose the unit to strong impact or drop it.
Please do not place foreign objects (liquid or solid) into the device.

Malfunction

If any of the following problems occur, immediately turn off the device and disconnect the electric plug from the outlet:

- The device is dropped or damaged
- The power cord or plug becomes frayed or damaged
- The power adaptor malfunction
- Unusual smells or smoke are emitted
- Some object has been dropped into the device
- There is a sudden loss of sound during use of the device
- Cracks or other visible damage appear on the device
- The device has other obvious signs of malfunction (e.g. can not turn on, knobs can not work, volume is too low, etc.)

Then please contact our service team.

About disposal

While disposing of this product, please take them to applicable collection points, for proper treatment, in accordance with your national legislation.

Disposal of the packaging material



For the transport and protective packaging, environmentally friendly materials have been chosen that can be supplied to normal recycling.
Ensure that plastic bags, packaging, etc. are properly disposed of.
Please do not just dispose of these materials with your normal household waste, but make sure that they are collected for recycling.

Disposal of your old device



This symbol on the products, packaging, and/or accompanying documents means that used electrical and electronic products should not be mixed with general household waste.
By disposing of these products correctly, you will help to save valuable resources and prevent any potential negative effects on human health and the environment which could otherwise arise from inappropriate waste handling.
For more information about collection and recycling of old products, please contact your local municipality, your waste disposal service or the point of sale where you purchased the items.

This product is subject to the European Waste Electrical and Electronic Equipment Directive (WEEE Directive - Waste Electrical and Electronic Equipment) as amended from time to time version.



Observe the disposal note for documentation in France.

Disposal of batteries



Batteries must not be discarded or incinerated, but disposed of in accordance with local hazardous waste disposal regulations.

Service Contact

Please prepare information including the model name, serial number, specific symptoms related to the malfunction, your name, address and telephone number, etc.
You can contact the store where you bought the device, or contact Valeton support (service@valeton.net)
Please use this device according to the manual provided. Any other use, as well as use under other operating conditions, is considered improper use.
Valeton cannot be held responsible for damage caused by improper use or modifications to the device.

Overview

Building upon the classic form factor of the GP-100 and upholding its core principle of high value, Valeton introduces the groundbreaking, new-generation digital multi-effects processor — GP-180.

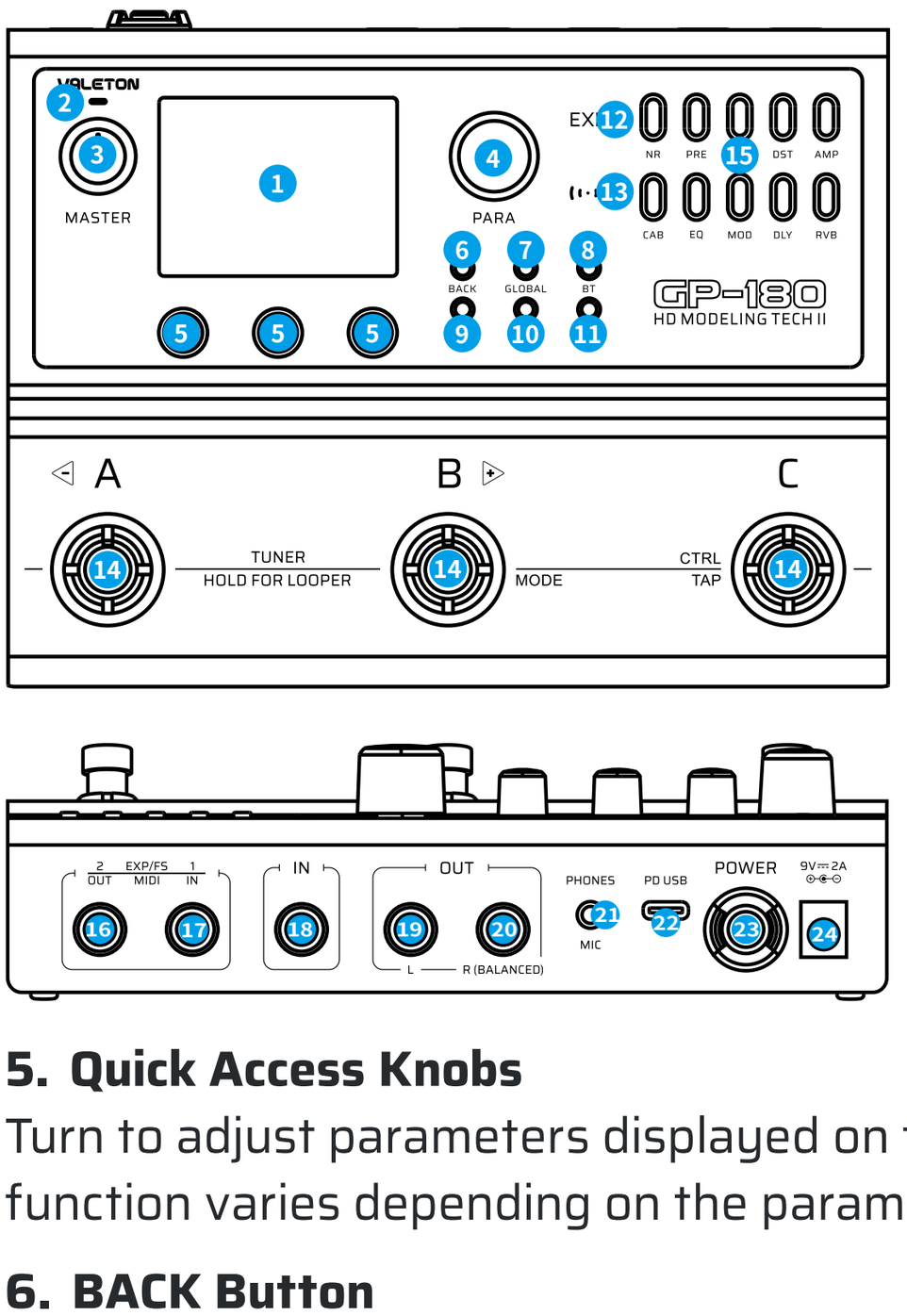
GP-180 features a flexible signal chain capable of loading up to 12 freely movable effects modules. These modules offer a selection of over 200 high-quality effects, all powered by second-generation HD modeling technology. With its processing algorithm upgraded to a 48kHz sample rate, GP-180 delivers superior sound quality. It is equipped with SnapToneand cabinet IR loading capabilities, supporting up to 20 third-party IR files (1024/2048 sampling points). It also incorporates Valeton's latest SnapTone technology, which enables conversion and import of NAM (Neural Amp Modeler) files into GP-180. It comes pre-loaded with 50 curated files and supports storing up to 100 SnapTone files in total.

While retaining a classic form, the GP-180 is fully refreshed. It adopts a higher-resolution display, supports connection to external footswitches/expression pedals and MIDI control for more professional applications, and includes companion editor software for multiple systems (Windows/Mac/iOS/Android) alongside audio interface functionality. Furthermore, GP-180 features a built-in BT wireless module, supports headphone/headset output via a TRRS jack, and includes over 100 high-quality drum machines and a 180s looper.

For all your musical journeys, experience unmatched immersion, anytime, anywhere.



Panel Introduction



1. LCD Display

The color LCD displays the GP-180's patch numbers, patch names, and other operational information.

2. Charging Indicator

While charging, the Charging Indicator glows red.

3. MASTER Knob

Turn to control GP-180's main output volume.

4. PARA Knob (with enter button)

On the main display screen, turn to switch patches. In the edit screen, holding the knob to change the order of effect modules.

5. Quick Access Knobs

Turn to adjust parameters displayed on the lower part of the screen. Each knob's function varies depending on the parameter shown.

6. BACK Button

Press to return to the previous screen.

7. GLOBAL Button

Press to enter the global settings screen, where you can edit the GP-180's global parameters.

8. BT Button

Press to toggle the BT wireless function on/off.

9. MODE Button

Press to switch between patch mode and stomp mode.

10.SAVE Button

Press to store, rename, or copy the patch; press SAVE again to save changes. Hold SAVE to enable quick-save.

11. DRUM Button

Press to play drums. Hold to enter the drum machine creen, where you can edit drum parameters.

12.EXP Indicator

The dual-color indicator displays the activation status of the expression pedal.

13.BT Indicator

The indicator displays the BT wireless function status. Flashes when searching for a connection, remains lit when connected.

14. 3 Footswitches

Use to change patches, turn effects on/off or tap tempo etc.

15. Module Button

Indicates the on/off status of modules in the current effect chain and allows quick toggling of effect modules. Press to jump directly to the corresponding module in the edit interface; hold to turn the module on or off.

16. EXP/FS Jack 2 (MIDI OUT)

1/4 (6.35mm) TRS input for connecting an external controller. Compatible with MIDI OUT for sending or transmitting MIDI messages.

17. EXP/FS Jack 1 (MIDI IN)

1/4 (6.35mm) TRS input for connecting an external controller. Compatible with MIDI IN for connecting external MIDI devices.

18. IN Jack

1/4 (6.35mm) TS input connection for guitar or other instruments.

19. OUT (L) Jack

1/4 (6.35mm) TS unbalanced output connections.For mono output, use only the OUT (L) jack.

20.OUT (R) Jack

1/4 (6.35mm) TRS jack supports both balanced and unbalanced output. Selectable mono/stereo output.

21. PHONES/MIC Jack

1/8 (3.5mm) TRRS output for connecting headphones or headsets.

22. USB Jack

USB 2.0 Type-C port for connecting to a computer for data transfer or as an audio interface. It can also be connected to a mobile phone as an audio interface. Additionally, the GP-180 can be powered/charged via USB connection to a power adapter or power bank, and also functions as a reverse charging source for mobile phones and other electronic devices.

23. POWER Button

Use to power on/off or reset the device.

24. DC 9V Jack

For powering or charging the device.

Getting Started

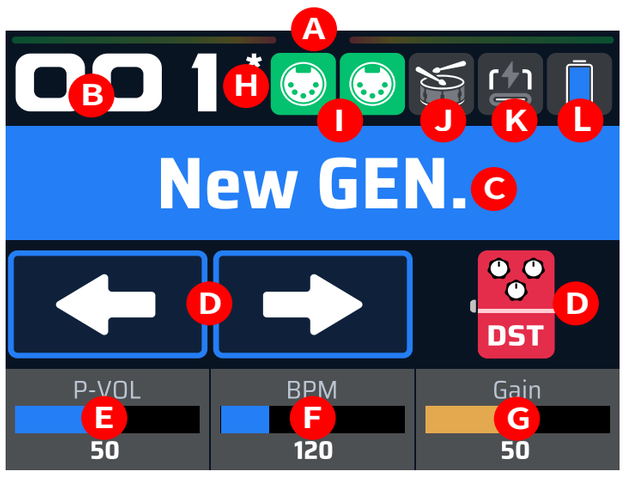
1. Connect your Device. Plug your guitar into the GP-180's input jack, and run a cable from the OUT L to your amp.Please remember:
   - Keep your amp volume down.
   - Connect your cable to the amp's FX Loop Return if it has one.
2. Turn the GP-180 MASTER knob all the way down, then turn on GP-180.
3. Tune your strings. Press and hold A and B footswitches to bring up Tuner screen. Pluck each string and tune it until the pitch reaches the both sides of the screen and turns green. When all strings are tuned, Press any footswitch or the BACK button to exit the Tuner screen.
4. Select a patch. Press the A or B footswitch to cycle through patches. You can also rotate the PARA knob to quickly browse and select patches.
5. Start playing. Adjust your amp volume and the GP-180's MASTER knob to desired levels, then begin playing.

Screen Introduction

Main Screen

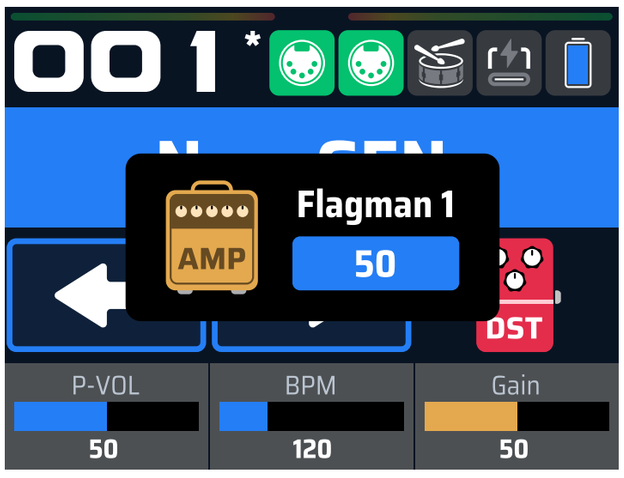
The screen displayed after powering on is called the Main Screen. GP-180 features two footswitch modes: Patch Mode and Stomp Mode. The display content and the LED rings around the footswitches (hereafter referred to as LED rings) will change according to the active mode. You can switch footswitch modes by holding footswitch B, pressing the MODE button, or via the Global Settings.

In Patch Mode (LED rings glow solid blue), the screen primarily displays the patch number and name.



A. I/O Level Monitoring
B. Patch Number
C. Patch Name
D. Footswitch Function
E. Patch Volume (User Parameter 1)
F. Patch BPM (User Parameter 2)
G. User Parameter 3
H. Save Indicator
I. External Device Type (Left: EXP/FS 1, Right: EXP/FS 2)External Device Type
J. Drum Machine Status
K. USB Reverse Power Status
L. Battery Level Indicator

In this mode, press footswitch A or B to cycle through patches (the corresponding LED ring will blink). You can also use the PARA knob to switch patches. Use the Quick Access Knobs to modify parameters linked to D, E, and F. GP-180 allows you to customize which parameters are controlled by D, E, and F. For details, see Edit Screen - Patch Settings below.



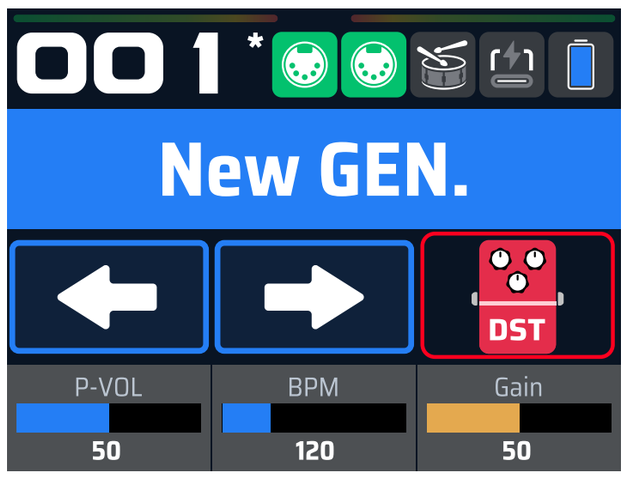
If a parameter linked to a Quick Access Knob belongs to an effect module (e.g., the Gain parameter in the AMP module), rotating that knob will temporarily display the effect module name, effect name, and parameter change in large font/icons on the screen.

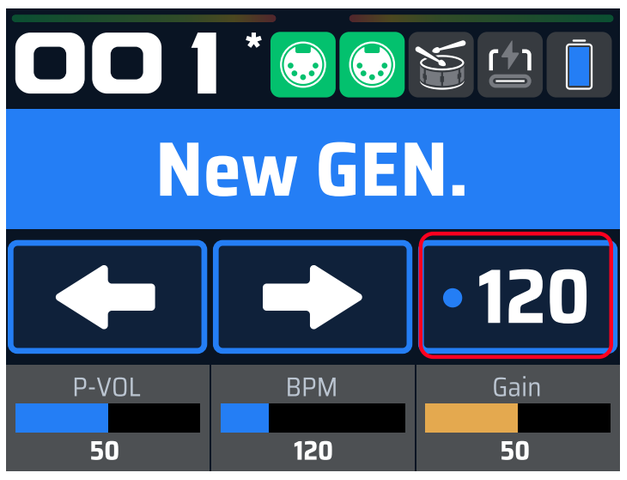


In Stomp Mode (LED rings glow solid green or red), the screen primarily displays the effect modules within the current patch that are assigned to the footswitches.
In this mode, pressing footswitch A or B toggles the on/off state of the controlled effect module(s), and the LED rings will switch between red and green accordingly. You can select which effect modules in a patch are controlled via the Edit Screen or compatible software.

Footswitch C (CTRL/TAP)

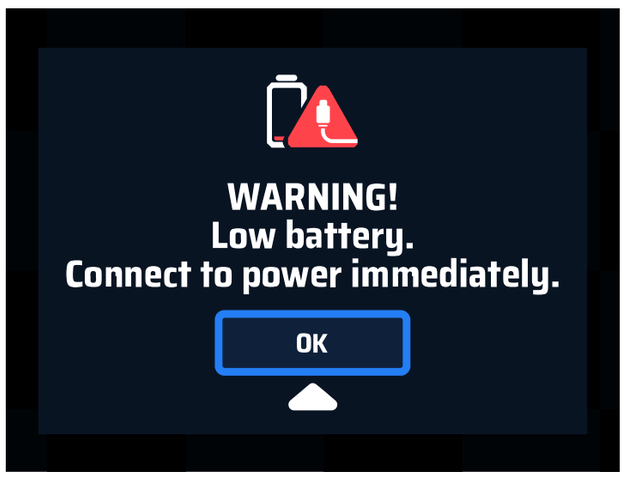
On Footswitch C on the GP-180 is a dedicated CTRL/TAP multi-function footswitch. It enables toggling the on/off state of controlled effect modules or performing the Tap Tempo function.





On the Main Screen, Footswitch C defaults to the CTRL function. Hold Footswitch C to switch between CTRL and Tap Tempo modes. CTRL Function: Operates identically to the footswitch function in Stomp Mode (for details, see Edit Screen - Footswitch-Controlled Effect Modules (CTRL)). TAP Function: Helps you quickly match a song's tempo and synchronize the patch's BPM. In TAP mode, GP-180 calculates the BPM in real-time based on how frequently you press footswitch C. The LED ring flashes at the current BPM, and the corresponding area on the screen displays the BPM value in real-time. BPM Range: 40-300.

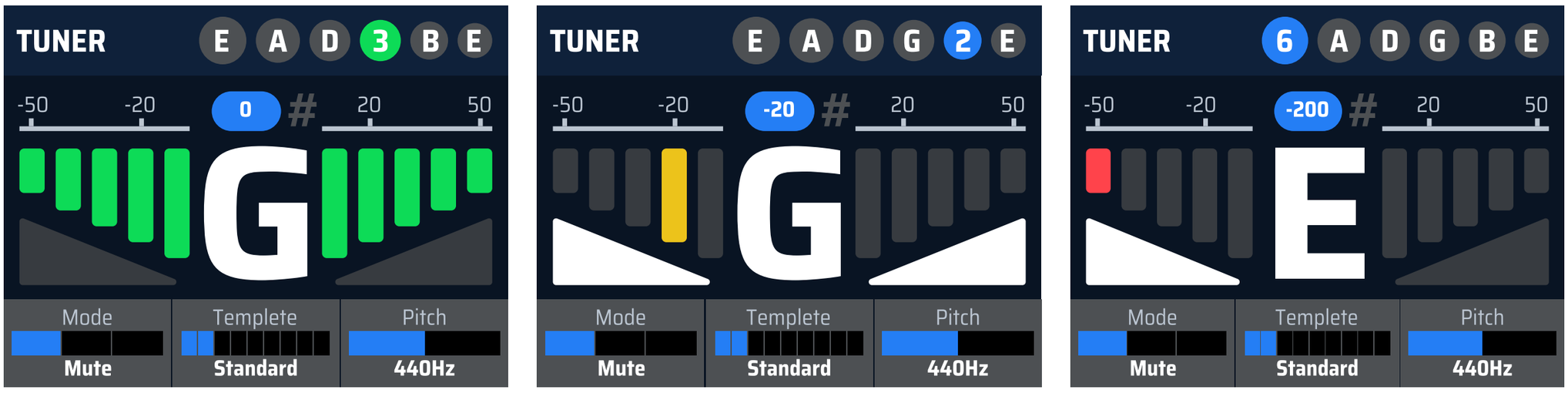
Low Battery Warning



When GP-180's internal battery level falls below 20%, a low-battery warning pop-up will appear. You can press the PARA knob to dismiss this pop-up. When the battery level drops below 5%, the warning pop-up will reappear and cannot be dismissed. When the battery level drops below 5%, the warning pop-up will reappear on the screen. At this point, the pop-up cannot be dismissed, and the device will have no audio output. When a low-battery warning appears, connect the power adapter promptly to prevent the battery from draining completely. This protects both your user experience and the battery's lifespan.

Tuner Screen

Press and hold both footswitch A and B simultaneously to enter the Tuner Screen. GP-180's tuner is chromatic and includes multiple tuning templates. It responds quickly and displays cent deviation in real-time within a range of -50 to +50. The reference pitch is adjustable.



On the tuner screen, the letter in the center represents the detected note name. The number above the letter indicates the deviation in cents. The stepped bar graphs on the left and right represent tuning accuracy in real-time.

The following table explains the indicators:

Indicator (Color, Position, Cents)	Meaning	Action
Red	Pitch is significantly out of tune.	Turn the tuners more considerably.
Yellow	Pitch is slightly out of tune.	Make fine adjustments to the tuners.
Green	Pitch is very close to or perfectly in tune.	Make a micro-adjustment or no action needed.
Lights on LEFT	Current pitch is flat (too low).	Tighten the string.
Lights on RIGHT	Current pitch is sharp (too high).	Loosen the string.
All green segments lit (Centered)	String is tuned to the target pitch.	No action needed.
Negative Cents value	Current pitch is flat.	Tighten the string.
Positive Cents value	Current pitch is sharp.	Loosen the string.
Cents value is 0	String is tuned to the target pitch.	No action needed.
Cents value outside -50 to +50	Current pitch is more than a semitone away from the target.	Turn the tuners significantly.

Below the tuner display: Rotate the left Quick Access Knob to select the tuner mode: Mute、DSP Bypass or Ana. Bypass(Analog Bypass). Default: Mute. Rotate the right Quick Access Knob to set the tuner's reference pitch (Standard A4). Range: 435Hz to 445Hz. Default: 440 Hz.
Rotate the center Quick Access Knob to select a tuning template. When a template other than Off is selected, the target note names and corresponding strings (leftmost = lowest string open note) are shown at the top. Range: Off, Standard, Drop D, Drop C, Drop A, Bass 4, Bass 5, Open D, Open E, Open G. Default: Off.

Tuning Template Reference:

Template	Description (Open notes from lowest to highest string)
Off	Chromatic tuning. Displays the closest semitone.
Standard (Guitar)	E A D G B E
Drop D	D A D G B E
Drop C	C G C F A D
Drop A	A E A D #F B
Bass 4	E A D G
Bass 5	B E A D G
Open D	D A D #F A D
Open E	E B E #G B E
Open G	D G D G B D

Press any footswitch or the BACK button to exit the tuner and return to the Main Screen.

Note:
1. Tuner Mode - Ana. Bypass: In this state, the unit engages a hardware true bypass, which supports mono input/output only. To prevent a lack of audio when using only the balanced left output (OUT L), the right channel is effectively placed in a DSP bypass state. It is recommended to select DSP Bypass when using stereo bypass effects. This avoids the potential for an inconsistent listening experience caused by output level differences between channels in analog bypass mode.
2. In bypass mode, the USB audio interface function is also bypassed.
3. If you continue holding both footswitches for more than two seconds, you will enter the Looper Screen.

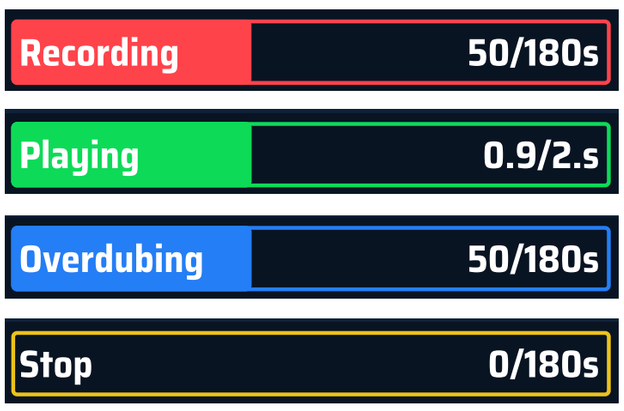
Looper Screen

Press and hold both footswitch A and B for over two seconds to enter the looper. GP-180 supports a maximum of 180 seconds of loop recording/overdubbing, with auto-record and drum sync features.
Basic Operation:



Press footswitch A to start recording.Press footswitch A again to stop recording and start playback of the loop. During playback, press footswitch A to start overdubbing at the current loop point.Press footswitch B to stop all actions (recording/playing/overdubbing).Hold footswitch B to clear all recorded/overdubbed audio.Footswitch C is dedicated to the Tap Tempo (TAP) function. The screen and the LED ring around respond in real-time to the tapping frequency, displaying and flashing at the current speed (BPM).

Status Indicators:



Recording: Footswitch A LED and on-screen indicator are red.
Playing: Footswitch A & B LEDs and on-screen indicators are green.
Overdubbing: Footswitch A & B LEDs and on-screen indicators are blue.
Stopped: Footswitch A & B LEDs and on-screen indicators are yellow, with a slow blink.
Clearing: Footswitch A & B LEDs flash red rapidly.
Parameter Adjustment (Looper Screen): Rotate the PARA knob to select the patch sound to use with the looper. Press the PARA knob to cycle through parameter pages.
Page 1: Use the Quick Access Knobs to set record Level, looper position in the effects chain, and playback level.
Page 2: Use the Quick Access Knobs to toggle drum sync and auto record.

Parameter Details:
Rec VOL: Changes the looper's recording input level. Range: 0 to 100. Default: 100.
Pre/Post: Sets the looper's position in the effects chain. Range: Pre, Post. Default: Pre. This significantly affects the recorded sound. Pre: Records a dry, mono signal without effects. You can freely switch patches, and the loop will reflect those changes. Ideal for tone shaping. Post: Records a wet, stereo signal with effects. Uses double the memory (max 90 sec recording time).
Play VOL: Changes the looper's output level. Range: 0 to 100. Default: 100.

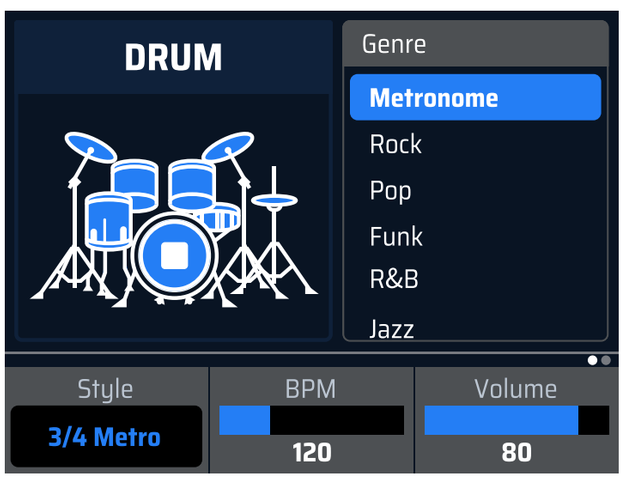


Drum Sync: Aligns the looper's timeline with the drum machine tempo. When enabled with the drum machine playing, audio undergoes slight time adjustment for synchronization.
Auto REC: Enables auto-record mode. When enabled, pressing the record footswitch does not start recording immediately. Recording begins automatically once GP-180 detects an input signal above a certain threshold.
Press both footswitch A and B simultaneously or press the BACK button to exit the Looper Screen. The looper state is maintained upon exit. Ensure it is stopped or cleared when not in use. The looper is an auxiliary tool; recorded content is not saved by the system.

Drum Machine Screen

Press the DRUM button to turn the Drum Machine On/Off. When on, the drum icon on the Main Screen lights up. Hold the DRUM button to enter the Drum Machine screen.

On the Drum Machine screen:
Rotate the PARA knob to cycle through drum style categories. Press the PARA knob to cycle through parameter pages.



Page 1: Use the left knob to select different drum patches within the category. Use the center knob to set the drum Tempo (40~300, Default: 120). Use the right knob to set the drum volume (0 to 100, Default: 80).



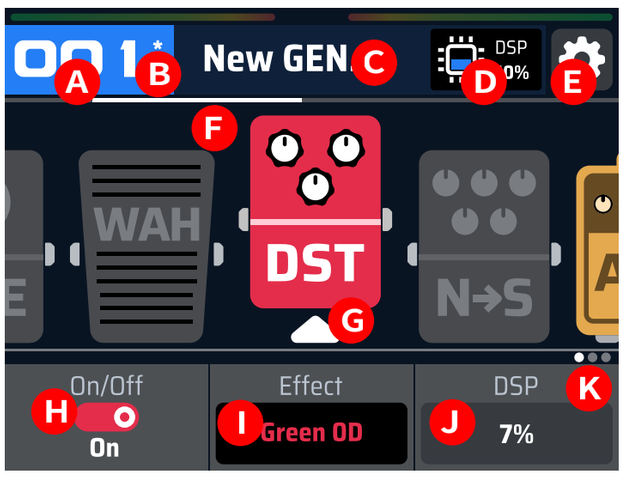
Page 2: Toggle the drum sync function. When enabled, the drum machine tempo syncs to the current patch's BPM.

Press the BACK button to exit the Drum Machine screen.

Patch Editing

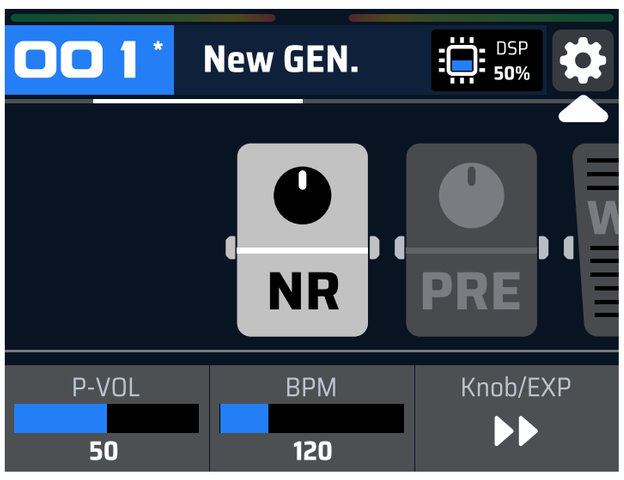
Edit Screen

Press any of the ten module buttons or press the PARA knob on the Main Screen to enter the Edit Screen. Press the BACK button to exit. Here, you can toggle effect modules in GP-180's effects chain, edit effect parameters, change the module order, set up expression pedals, and customize Quick Access Knob parameters. The display and functionality vary slightly between footswitch modes.
The following describes the Edit Screen in Patch Mode:



A. Patch Number
B. Save Indicator
C. Patch Name
D. Effects Chain DSP Load
E. Patch Settings
F. Effects Chain Position
G. Currently Selected Effect Module
H. Effect Module On/Off Toggle
I. Current Effect
J. DSP Load for Current Effect
K. Effect Parameter Page

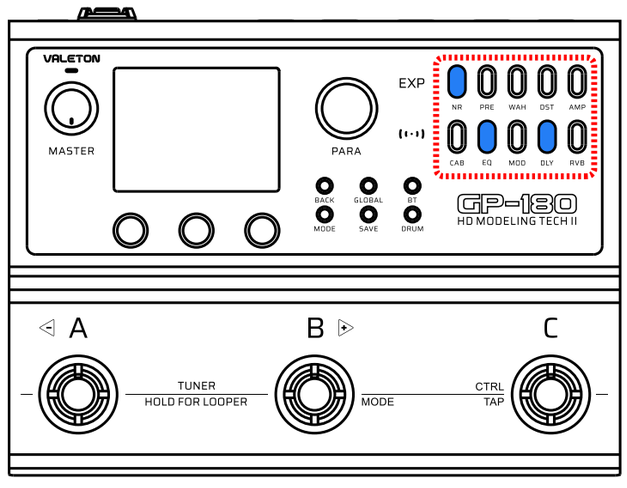
The colored modules in the center represent GP-180's 12 effect module slots. The signal path they form is called the Effects Chain. The default order is: NR (Noise Gate) → PRE (Pre-Effects) → WAH (Wah-Wah Pedal) → DST (Distortion/Overdrive) → N→S (SnapTone) → AMP (Amp Sim) → CAB (Cab Sim) → EQ (Equalizer) → MOD (Modulation) → DLY (Delay) → RVB (Reverb) → VOL (Volume Pedal).



Upon entering the Edit Screen, the triangular cursor selects E (Patch Settings). Here, H, I, J correspond to the current patch's Patch Volume, BPM, and Patch Settings (expression pedal and Quick Access Knob customization). Use the corresponding Quick Access Knobs to adjust parameters or enter sub-menus. Patch volume range: 0 to 100 (Default: 50). BPM range: 40~300 (Default: 120). Rotate the PARA knob to move the cursor into the effects chain.

Rotate the PARA knob to browse effect modules. Enabled modules have lit icons. Press the PARA knob to cycle through parameter pages for the selected module. Rotate the Quick Access Knobs to adjust the effect parameters shown in the bottom parameter bar, which changes based on the selected effect.

Module Button Function Introduction



The ten module buttons with LED indicators on the GP-180 panel correspond to the effect modules in the signal chain, excluding the N→S and VOL modules. A button illuminated with a blue light indicates that the corresponding module is active (ON) in the current patch. These buttons provide a convenient way to toggle modules on/off and offer quick navigation within the Edit interface. Pressing a module button once enters the Edit Screen with the cursor automatically selecting that specific module. Pressing the same button again toggles the module's ON/OFF state. Holding a module button from any screen will immediately toggle that module ON or OFF.

Effects Chain DSP Load

To ensure normal sound quality, GP-180 limits the use of certain effects based on the current DSP (Digital Signal Processing) load. Loading more effects increases the DSP load percentage. GP-180 calculates in real-time which effects are available. If an effect name appears grayed out and its module is automatically disabled, the current DSP load cannot support that effect.

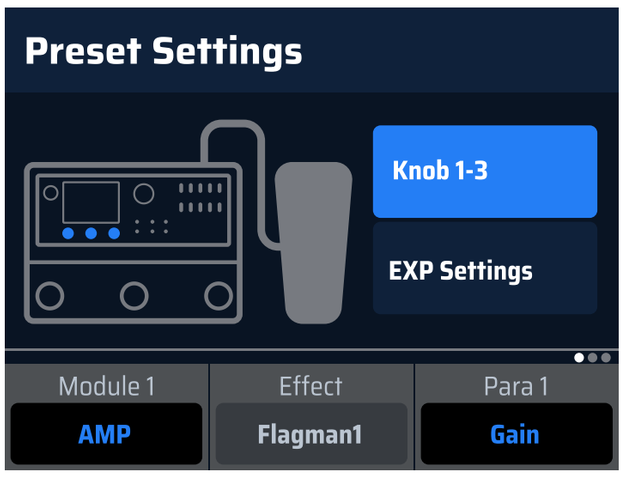


You can flexibly adjust your effects chain based on each effect’s DSP usage to ensure the total load does not exceed 100%.

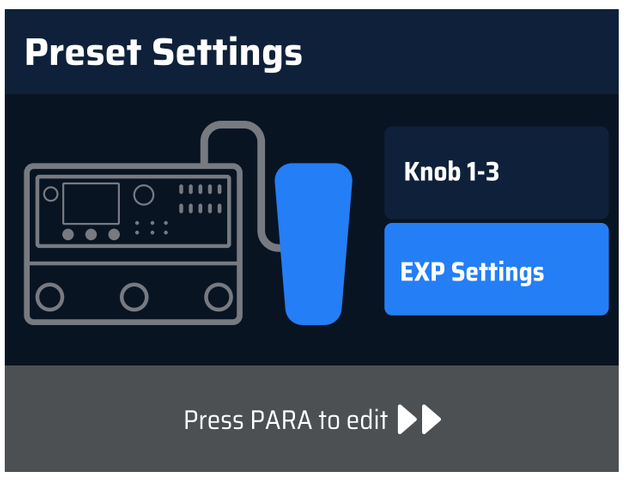
Note:
Set unused effect modules to None to free up DSP resources.

Patch Settings

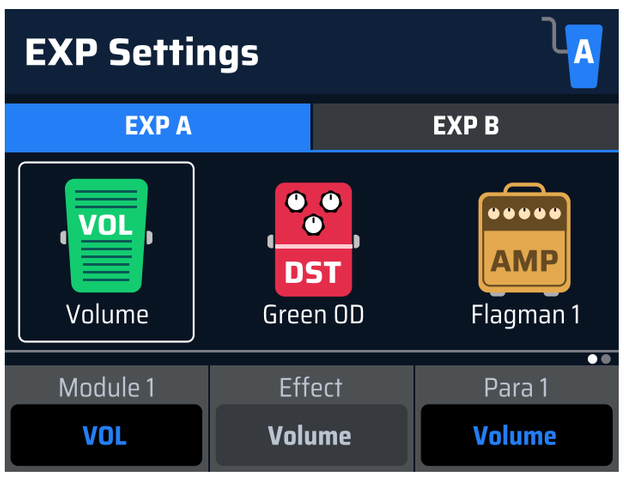
As mentioned, select the settings icon in the Edit Screen using the PARA knob, then rotate the rightmost Quick Access Knob to enter the Patch Settings screen. Here, you can customize the parameters controlled by GP-180's Quick Access Knobs and configure parameters for the external expression pedal. Quick Access Knob customization only applies to the Main Screen.
Rotate the PARA knob to select a setting.



Knobs 1-3: Correspond to the three knobs below the screen (left to right). Press PARA to cycle pages. Use the corresponding Quick Access Knobs to select the Module and the specific Parameter for customization.
Module 1-3 Options: Off, Patch Volume, BPM, any effect module in the chain except VOL. Defaults: Module 1 = P-VOL(Patch Volume), Module 2 = BPM, Module 3 = Off.
Effect: Changes based on module selection. If module is Off/P-VOL/BPM, these show Off. If an effect module is chosen, they show the corresponding effect and its adjustable parameter from the patch's chain.



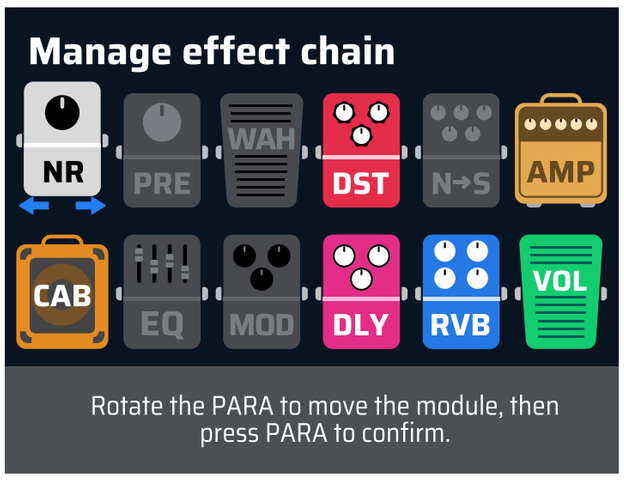
EXP Settings: Press PARA to enter the sub-menu to configure expression pedal control targets and parameter response.



GP-180 allows you to configure your external expression pedal for two distinct states: EXP A and EXP B. EXP A corresponds to the blue state of the EXP indicator next to the PARA knob, while EXP B corresponds to the orange state. If your pedal supports state switching via a footswitch, you can assign the function EXP A/B to an external footswitch in the Global Settings to toggle between these two states. Please ensure your external device is correctly configured when using an external expression pedal (for details, refer to the EXP/FS section in Global Settings below).
Rotate PARA to select a pedal state. The screen shows its current control assignments. Each state can control up to three parameters simultaneously. Press PARA to edit. Rotate PARA to select a parameter slot. Rotate the corresponding Quick Access Knob to choose the controlled module and its parameter. Press PARA to cycle pages to set Min and Max values, defining the parameter response at the heel-down and toe-down positions. Range: 0 to 100. Default: Min=0, Max=100.
Default State: EXP A's first parameter controls the VOL module from 0-100, making the built-in pedal a volume pedal when the EXP LED is blue.
Press the BACK button to return to the previous screen or the Edit Screen.

Changing Effect Module Order

GP-180 allows you to change the order of modules in the effects chain, which significantly impacts your tone.



In the Edit Screen, hold the PARA knob on a selected module to initiate reordering. Rotate the PARA knob to move the module. Press the PARA knob to confirm the new position and return to editing.

Volume Pedal Position: If you use an expression pedal to control the output volume, the VOL module's position affects how sounds decay. If VOL is the last module, turning the volume down cuts off all sound immediately, including delay/reverb/modulation tails. For natural decay of these effects, place the VOL module before them in the chain.

Footswitch-Controlled Effect Modules (CTRL)

GP-180 allows you to control the on/off state of effect modules via the footswitches. Each patch can have up to six controlled modules. Each module can only be controlled by one footswitch. Each footswitch can control up to two modules simultaneously. This is called CTRL (CTRL A for footswitch A, CTRL B for footswitch B, CTRL C for footswitch C).

In Stomp Mode, footswitches perform CTRL operations. Pressing a footswitch toggles all its assigned modules. The LED ring color (Green/Red) indicates the combined on/off state of its modules.



In Stomp Mode, footswitches perform CTRL operations. Pressing a footswitch toggles all its assigned modules. The LED ring color (Green/Red) indicates the combined on/off state of its modules.

In the Edit Screen while in Stomp Mode, an additional function appears: assigning modules to footswitches. A module controlled by a footswitch displays a ①、② or ③ in its top-right corner. Rotate the rightmost Quick Access Knob to assign: None (no control), FS A (controlled by footswitch A), FS B (controlled by footswitch B) or FS C (controlled by footswitch C).

You can use the LED ring color as a quick visual indicator of its assigned modules' states.

Note:

1. With Auto Save enabled (see Global Settings), CTRL module state changes are saved immediately.
2. Each effect module can only be controlled by one footswitch.

Save Screen

Press the SAVE button to enter the Save Screen.

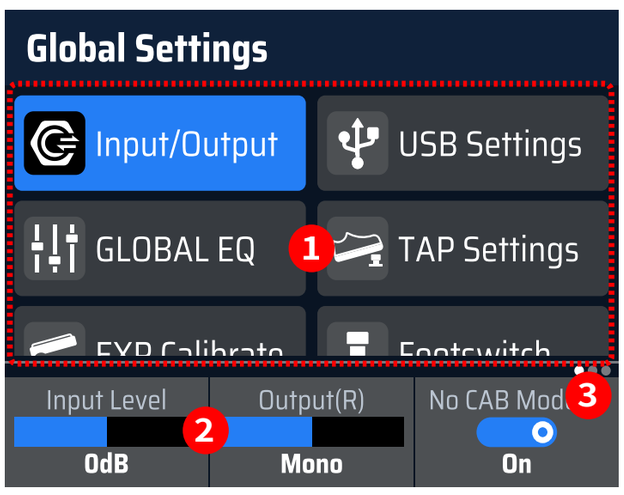


Here, you can save your edits. Rotate the PARA knob to choose a save location (Patch slot). The Quick Access Knobs function as: Select Letter, Move Cursor, Delete Character. Patch names can use four character types: Numbers, Symbols (incl. space), Uppercase Letters, Lowercase Letters. Using the compatible software for saving/renaming is more convenient.
After confirming the location and name, press SAVE again to confirm and return to the Main Screen. Press BACK to cancel and return.
Quick Save: Hold the SAVE button for quick save. GP-180 will save your changes to the current patch name and location immediately.

> Note:
> All edits in the Edit Screen apply only to the current patch. If you switch patches or power off without saving, all unsaved edits will be lost. Always check for the * save indicator next to the patch number. Save your work after editing, or consider using the Auto Save function (see Global Settings).

Global Settings

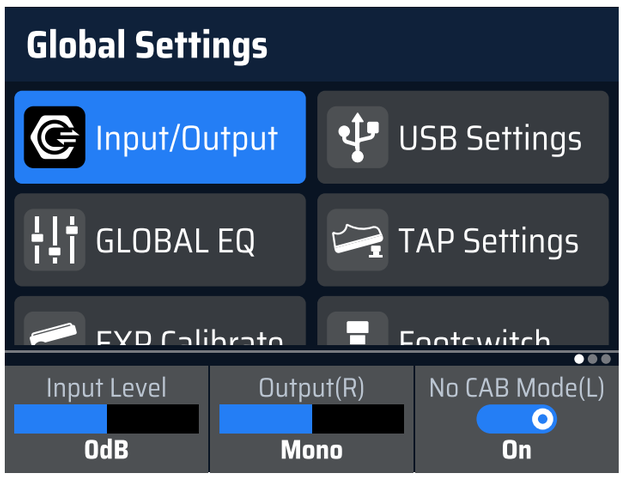
In this section, you can configure global functions. Unlike settings within individual Patches, global settings affect the entire unit's operation and remain constant across all Patches. All changes take effect immediately. Here, you can configure Input/Output, USB Audio, Global EQ, External Devices, Display, and perform a Factory Reset.



Within this section, use the PARA knob to navigate through the menu items in **Area 1**. The adjustable parameters for the selected item will be displayed in **Area 2** below. You can adjust these parameters using the three Quick Access Knobs beneath the screen.
If a setting item has more than three adjustable parameters or functions, **Area 3** will display the current parameter page and your position. Press the PARA knob to cycle through the pages.

Input / Output

This section is for adjusting parameters related to input, output, and headset functionality.

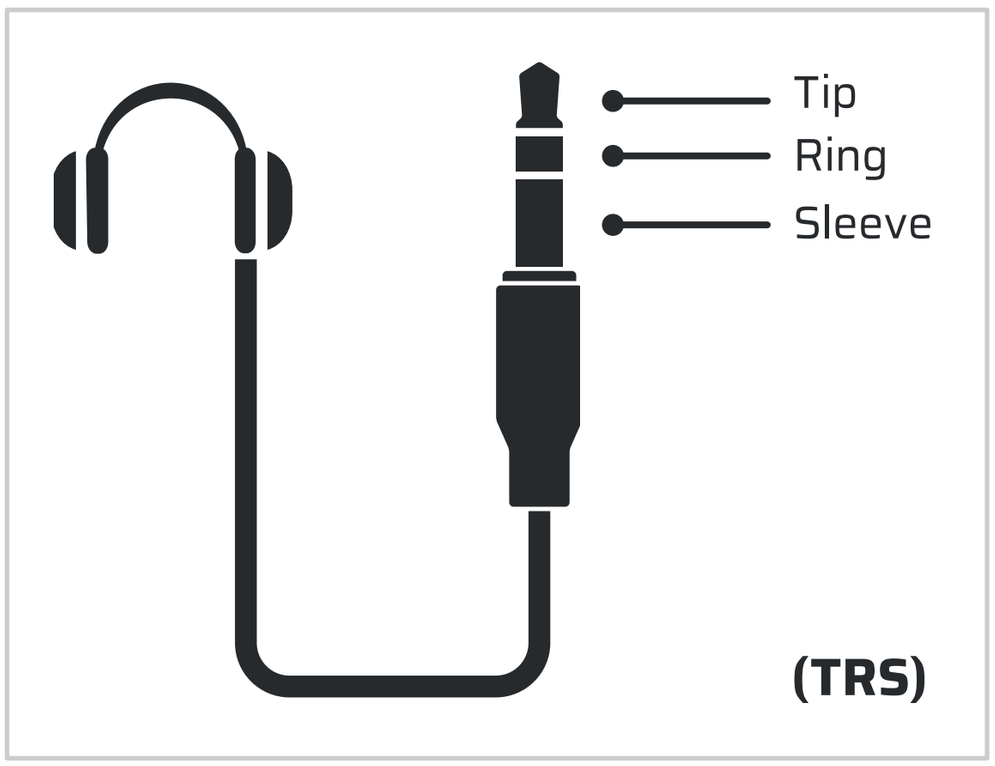


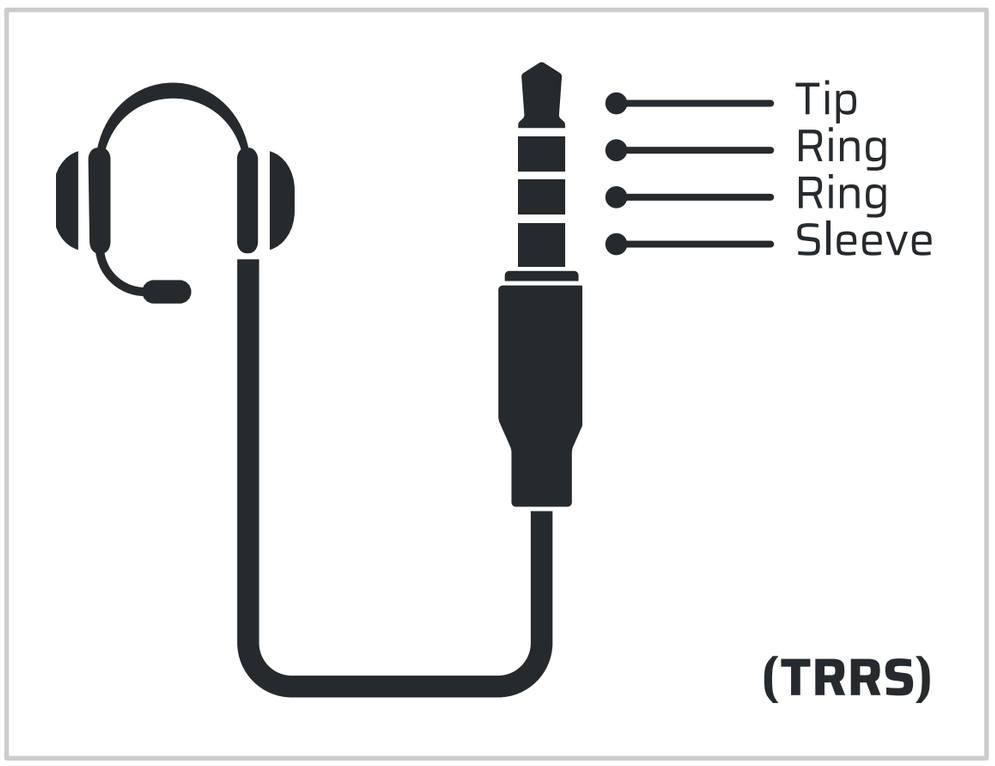
Input Level: Select based on your specific instrument for the optimal experience. Range: -20dB to +20dB. Default: 0dB.

Output (R): Sets the output mode for the OUT R (BALANCED) jack, useful when using it alone as a balanced output to define the audio response channel. Stereo: The OUT R (BALANCED) jack outputs the right channel signal. Mono: The OUT R (BALANCED) jack outputs the left channel signal. If both OUT L and R are used in this mode, they output identical dual left-channel signals. Range: Mono, Stereo. Default: Stereo.

No CAB Mode (L/R): A one-touch setting to enable/disable the CAB module in the left and/or right channel of the effects chain. Bypassing the cab sim allows the corresponding output channel to send audio without cabinet simulation, suitable for use with different external amplifiers. Range: On, Off. Default: Off.

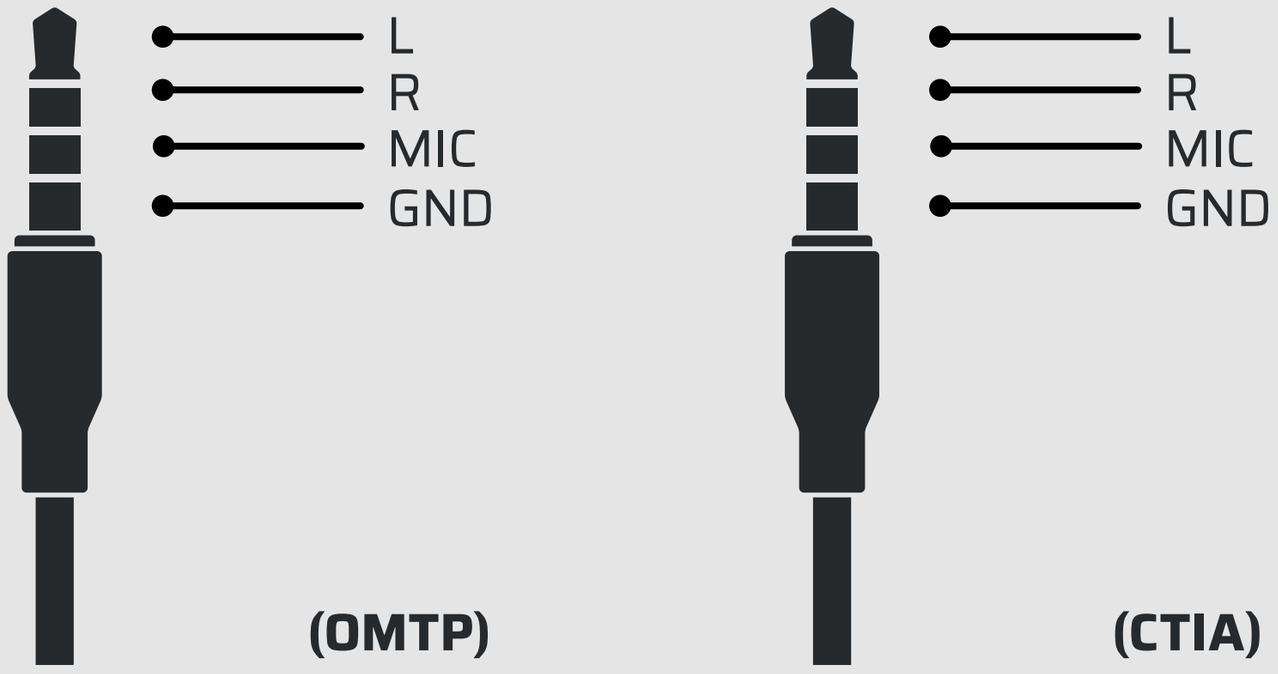
MIC/PHONES: Selects the device type for the PHONES/MIC jack. TRS: Use this for standard headphones. TRRS: Use this for headsets with a microphone. Default: TRS. The illustration below shows the physical difference between TRS and TRRS connectors for easy identification.





Note:

The PHONES/MIC jack supports automatic switching between CTIA and OMTP TRRS standards. See illustration for differences.



(OMTP) **(CTIA)**

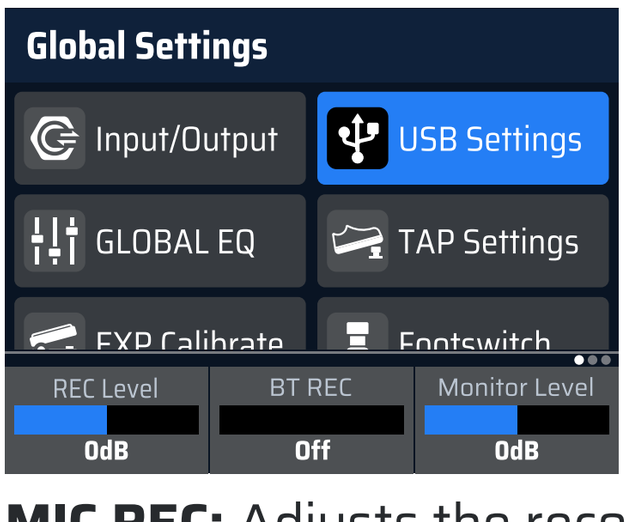
When using the PHONES/MIC interface for monitoring, do not plug or unplug connectors or switch between headsets/headphones (TRRS/TRS) to avoid instantaneous noise during operation that may affect your monitoring experience.

MIC Level: Adjusts the output volume for the PHONES/MIC jack. Range: 0 to 100. Default: 50.

MIC Monitor: Enables/disables monitoring of the microphone input on headsets. Range: On, Off. Default: Off.

USB Settings

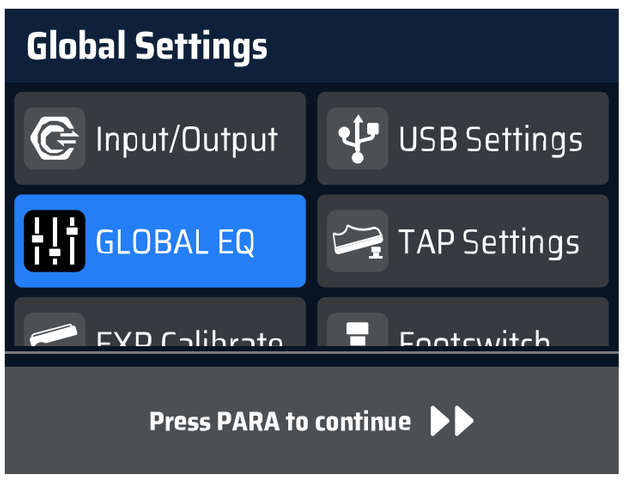
This section adjusts parameters for the USB Audio Interface function and USB power settings.



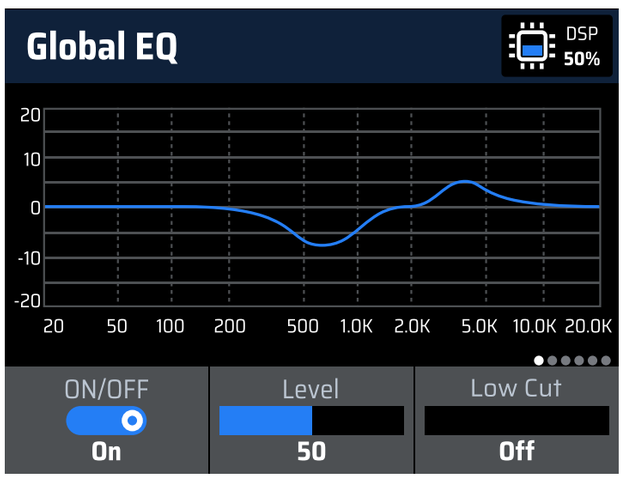
REC Level: Adjusts the total output volume for USB recording. Range: -20dB to +20dB. Default: 0dB.
BT REC: Adjusts the recording level for BT audio during USB recording. Range: Off, -20dB to +20dB. Default: Off.
Monitor Level: Adjusts the monitoring playback volume via the USB audio interface. Range: -20dB to +20dB. Default: 0dB.
MIC REC: Adjusts the recording level for the headset microphone during USB recording. Range: Off, -20dB to +20dB. Default: Off.
REC Mode (L/R): Selects the signal type for the USB audio output channels. The unit features a stereo USB virtual output. Dry: The corresponding channel outputs the unprocessed, direct signal. Wet: The corresponding channel outputs the processed signal with effects. Range: Wet, Dry. Default: Wet.
USB Mode: Selects the USB audio interface's input/output channel configuration. Normal Mode: 6-in, 4-out channel configuration. Legacy Mode: 2-in, 2-out channel configuration. Range: Normal Mode, Legacy Mode. Default: Normal Mode.
USB I/O Channel Modes:
6-in, 4-out Mode:This indicates that the USB audio interface function supports 6 input channels and 4 output channels.USB Input Channels 1 & 2: Receive the stereo signal (wet/dry) from the effects chain and the microphone output.USB Input Channels 3 & 4: Dedicated to receiving only the stereo wet signal from the effects chain.USB Input Channels 5 & 6: Used for the LOOPBACK function to record audio from other applications on your computer.USB Output Channels 1 & 2: Primarily send the mixed audio signal to the output jacks and headphone jack for monitoring. USB Output Channels 3 & 4: Primarily used to send the dry signal back to the effect processor.
2-in, 2-out Mode:This channel configuration does not include MIDI data transmission. It is compatible with the OTG function on most mobile systems, but cannot be used to connect to the companion software on a computer.
Power Options: Configures the USB port's power function. Charge: When connected to a USB power source, charges the unit's internal battery. NO Power: USB port only handles data transfer, no power input or output. Reverse: The unit's USB port supplies power to external devices. Range: Charge, No Power, Reverse Power. Default: Charge. When powered off, the USB port defaults to Charge mode.

Note:
1. Reverse Power function is only available when the unit is connected to a DC 9V power adapter.
2. Reverse Power may not function correctly with some devices due to compatibility issues.

Global EQ



This section configures the Global Equalizer, which affects the overall tone of the unit's processed sound. Press the PARA knob to enter this sub-menu. Inside, the screen displays a real-time frequency response graph (20Hz-20kHz) and gain changes (-20dB to +20dB). Use the PARA knob (rotate or press) to navigate pages.



The Global EQ features Low/High Cut filters, a 4-band Parametric EQ, a master effect volume control, and a reset function.

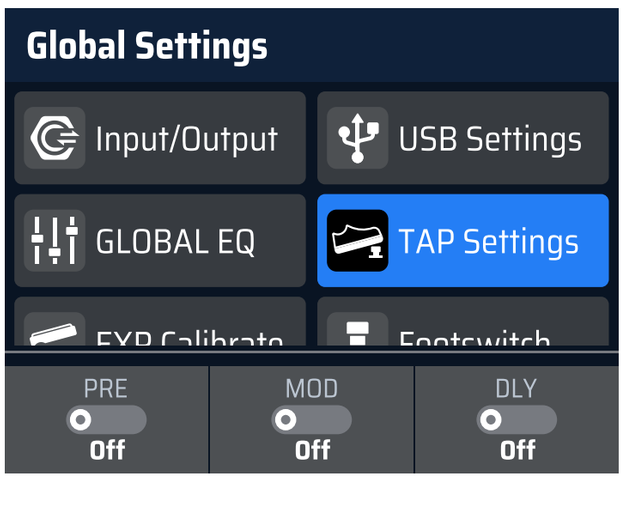
Option		Adjustment Range	Description
On/Off		On / Off (Default: Off)	Enables/Disables the Global EQ
Level		0 ~ 100 (Default: 50)	Adjusts the Global EQ effect volume
Low Cut		OFF, 20Hz~20kHz (Default: OFF)	High-Pass Filter. Cuts frequencies below the selected point
High Cut		20Hz~20kHz, OFF (Default: OFF)	Low-Pass Filter. Cuts frequencies above the selected point
Bands 1-4: Four selectable peak filters for overall or fine-tuning of the frequency response within specific ranges	Band 1-4 Freq	20Hz ~ 20kHz (Defaults: 100Hz, 500Hz, 1kHz, 5kHz)	Adjusts the center frequency for each Peak Filter band
	Band 1-4 Q	0.1 ~ 10.0 (Default: 0.7)	Adjusts filter bandwidth (sharpness). Higher values = narrower bandwidth (steeper, more precise)
	Band 1-4 Gain	-20dB ~ +20dB (Default: 0dB)	Adjusts gain (boost/cut) for each band
Reset		Clears all settings and restores Global EQ to default parameters	

Note:

1. Adjust Global EQ parameters carefully to protect your equipment and hearing.
2. Global EQ does not affect the unit's USB audio output.

TAP Settings

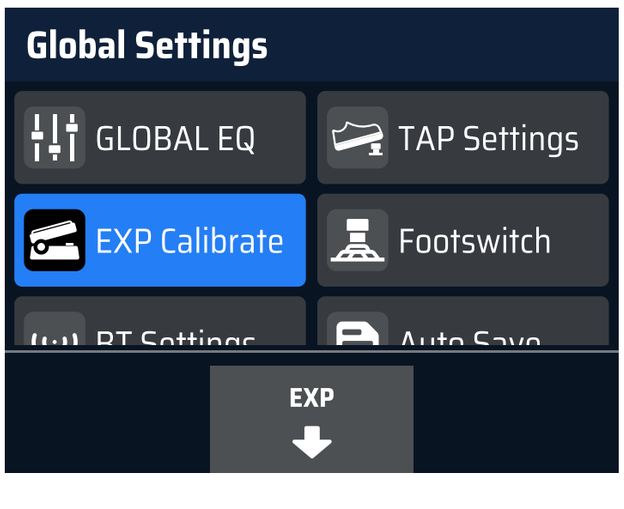
This section sets the one-touch Tap Tempo synchronization for the PRE, MOD, and DLY effect modules.



When enabled for a specific module, all effects within that module chain that have a Sync function will be forced ON. This means the timing-based effects in that module will synchronize to the current patch's BPM value. Range: On, Off. Default: Off.

EXP Calibrate

Use this function to calibrate expression pedals. Consider calibration if effect changes are not noticeable or are too sensitive when lightly pressing the pedal.



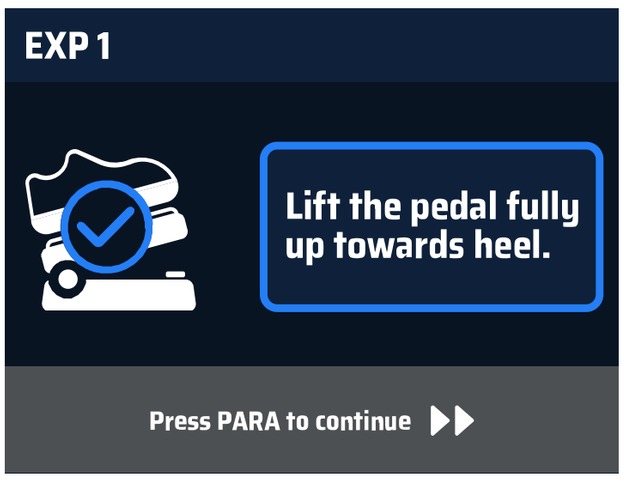
Rotate the middle Quick Access Knob to enter the calibration screen.



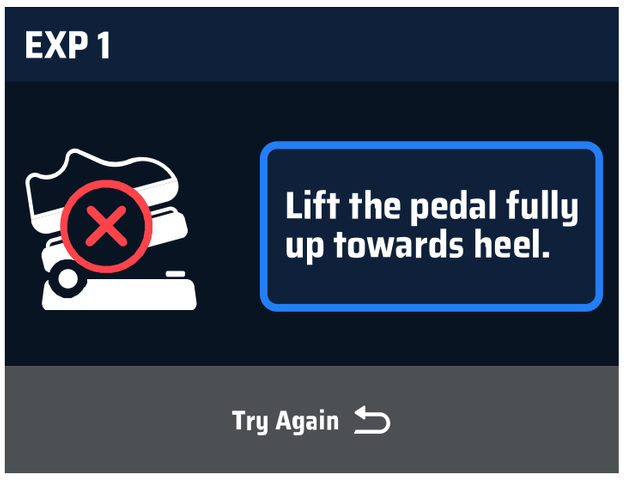
Lift the pedal fully up towards heel, then press the PARA knob to continue.



Press the pedal fully down towards toe, then press the PARA knob to continue.



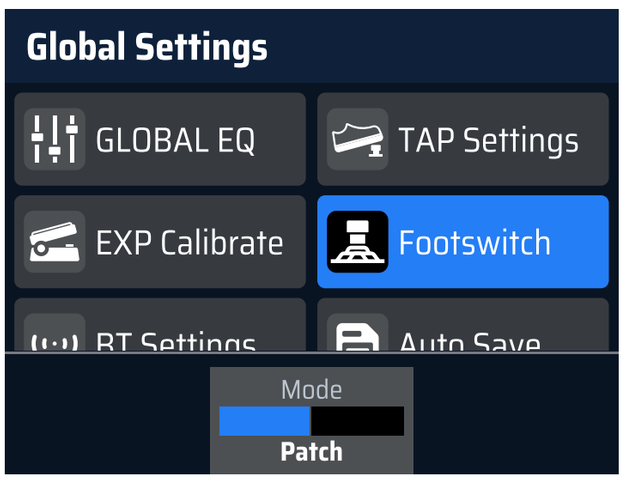
If calibration is successful, the screen will display a confirmation. Press the PARA knob or BACK button to exit.



If calibration fails, the screen will display an error. Repeat the previous steps to retry, or press the BACK button to cancel and return.

Footswitch

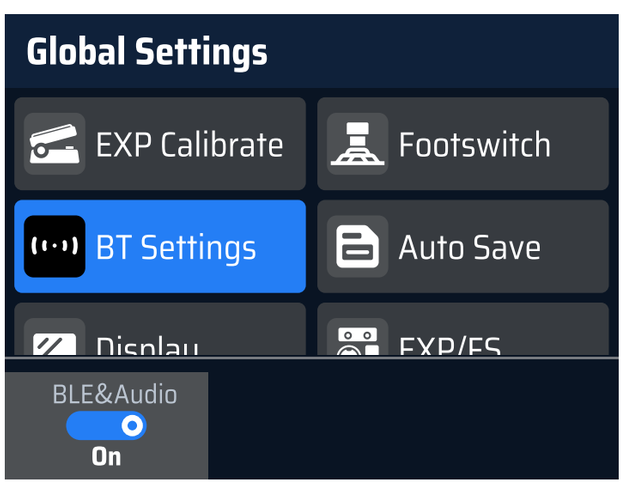
This selects the footswitch mode for operation on the Main and Edit screens.



Patch: Footswitches A and B are used to switch patches.
Stomp: Footswitches A and B are used to toggle the state of their assigned effect modules.Range: Patch, Stomp. Default: Patch. (This setting achieves the same effect as holding footswitch B or pressing the MODE button on the main screen.).

BT Settings

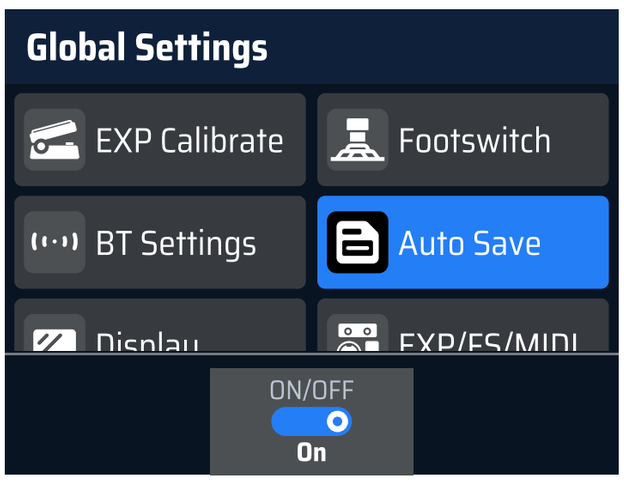
This section configures the built-in BT wireless module.



BLE & Audio: Enables/disables the BT wireless module (for both data transmission and audio). This functions identically to the unit's BT button. When enabled, the blue BT indicator lights up (flashing: searching/paring; solid: connected).
Audio VOL: Adjusts the output volume for BT audio. Available only when the above function is enabled. Range: 0 to100. Default: 50.

Auto Save

This enables/disables the unit's auto save function.

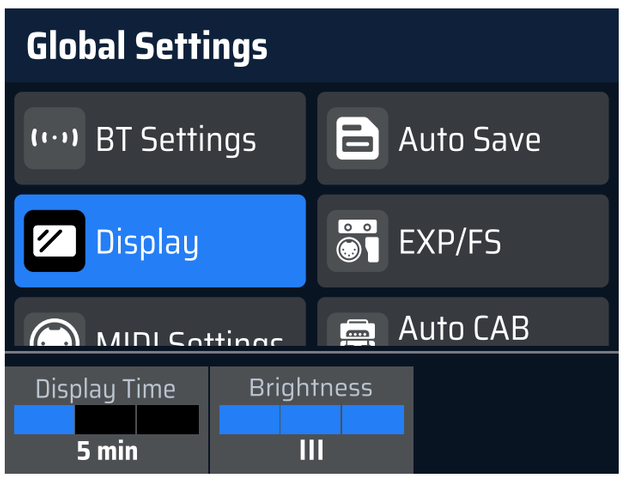


When enabled, all your adjustments—such as patch volume changes, effect parameter edits, and effect module state toggles—will be saved in real-time. The * unsaved change indicator will not appear. Default: Off.

Note:
This is an overwrite operation and cannot be undone. Please consider the implications before enabling this function.

Display

This section adjusts display-related parameters.

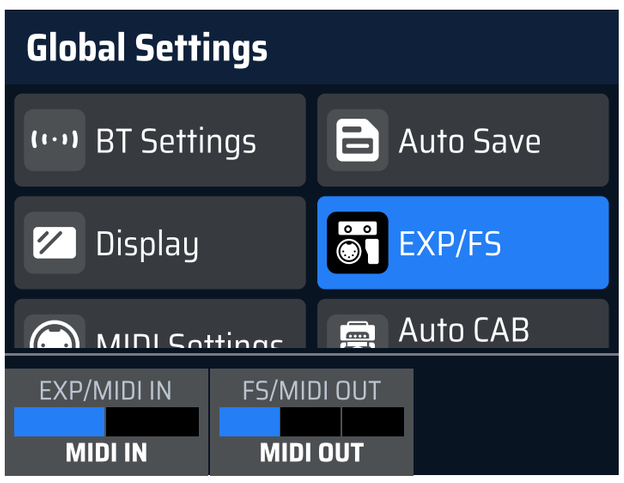


Display Time: Sets the time before the screen enters sleep mode after inactivity to prevent potential screen damage. Range: 5 min, 30 min, Always. Default: Always.
Brightness: Selects the screen brightness level. Range: I, II, III (Brightest). Default: III.

Note:
1.Setting a display time and lowering brightness helps conserve battery life.
2.The screen sleep state does not affect the audio in/out of GP-180

EXP/FS

This section configures devices connected to the EXP/FS/MIDI IN jack.



EXP/MIDI IN: Selects the type of EXP/FS jack 1 connected. Range: MIDI IN, EXP. Default: MIDI IN.
FS/MIDI OUT: Selects the type of EXP/FS jack 2 connected. Range: MIDI OUT, Single FS, Dual FS. Default: MIDI OUT.
EXT. FS1 & EXT. FS2: When the Type is set to Single or Dual FS, use the corresponding Quick Access Knobs to assign a function. For dual footswitches, FS1 corresponds to the left switch, and FS2 to the right.

The following footswitch functions are available:

Function	Description
None (Default)	No assigned function.
Patch +	Switch to next patch.
Patch -	Switch to previous patch.
CTRL A	Toggle state of effect module assigned to Footswitch A.
CTRL B	Toggle state of effect module assigned to Footswitch B.
CTRL C	Toggle state of effect module assigned to Footswitch C.
Ana. Bypass (Analog Bypass)	Switching between effect chain and hardware circuit bypass
DSP Bypass	Switches between the effects chain and DSP buffered bypass.
FS MIDI	Enter/Exit FS MIDI screen.
EXP A/B	Toggle the external expression pedal between its A and B states.
TAP	Set patch BPM by tapping.
Drum	Enter/Exit Drum screen.
Drum On/Off	Turn Drum On/Off.
Drum +	Switch to next drum patch.
Drum -	Switch to previous drum patch.
Tuner	Enter/Exit Tuner screen.
Looper	Enter/Exit Looper screen.

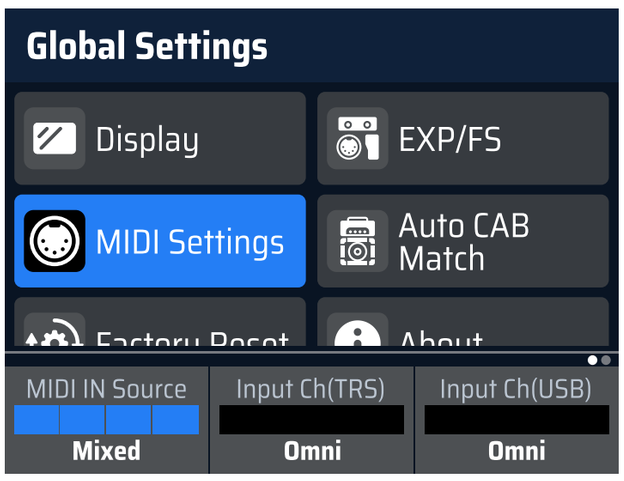
Bypass Screen

When using an external device configured with a bypass function, triggering this function will switch the display to the corresponding bypass screen. To exit, you can either press the assigned footswitch or press the BACK button to return to the previous screen.



MIDI Settings

This section configures MIDI functions. Ensure the EXP/FS Type is set to MIDI when using the top panel MIDI IN/OUT jack.

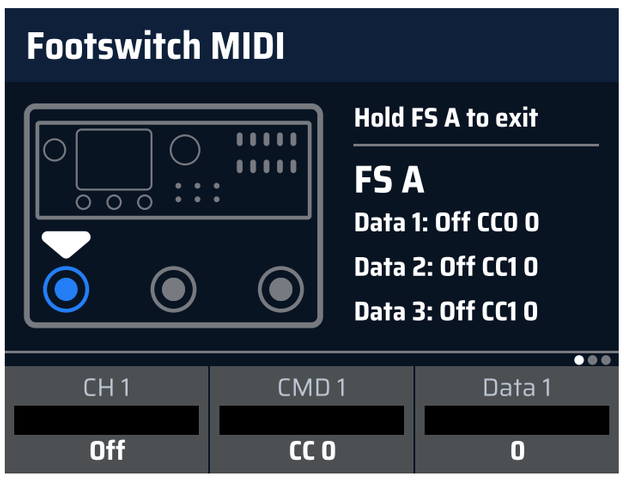


MIDI IN Source: Selects the source of incoming MIDI messages. TRS Only: Receive MIDI only from the MIDI IN jack. USB Only: Receive MIDI only from the USB connection. BT Only: Receive MIDI only from BT wireless device. Mixed: Receive MIDI from both the MIDI IN jack, USB connection,BT wireless device simultaneously. Range: TRS Only, USB Only, BT Only, Mixed. Default: Mixed.

Input Ch (TRS): Sets the MIDI channel for messages received via the MIDI IN jack. Range: Omni, 1 to 16. Default: Omni.
Input Ch (USB): Sets the MIDI channel for messages received via the USB connection. Range: Omni, 1 to 16. Default: Omni.
Input Ch (BT): Sets the MIDI channel for messages received via the BT wireless device. Range: Omni, 1 to 16. Default: Omni.
Output Ch (TRS): Sets the MIDI channel for messages transmitted via the MIDI IN jack. Range: Omni, 1 to 16. Default: Omni.
Output Ch (USB): Sets the MIDI channel for messages transmitted via the USB connection. Range: Omni, 1 to 16. Default: Omni.
Output Ch (BT): Sets the MIDI channel for messages transmitted via the BT wireless device. Range: Omni, 1 to 16. Default: Omni.
Clock Source: Sets the MIDI Clock signal source for the GP-180. This allows synchronization with other MIDI-capable devices or a computer for more convenient live performance or production workflows.
Range: Internal, TRS Only, USB Only, External, Mixed. Default: Mixed.
Internal: Uses only the internal clock.
TRS Only: Uses only clock information received via the MIDI IN (TRS) jack.

USB Only: Uses only clock information received via the USB connection.
External: Uses only an external clock source.
Mixed: Simultaneously uses the internal clock and clock information received via MIDI IN and USB. If different sources are active, the last received clock information overrides the previous.
Clock Output (TRS) / (USB): Selects whether the MIDI OUT (TRS) jack and/or USB connection transmit MIDI Clock. This allows the GP-180 to function as the master clock for your setup. Default: Off.

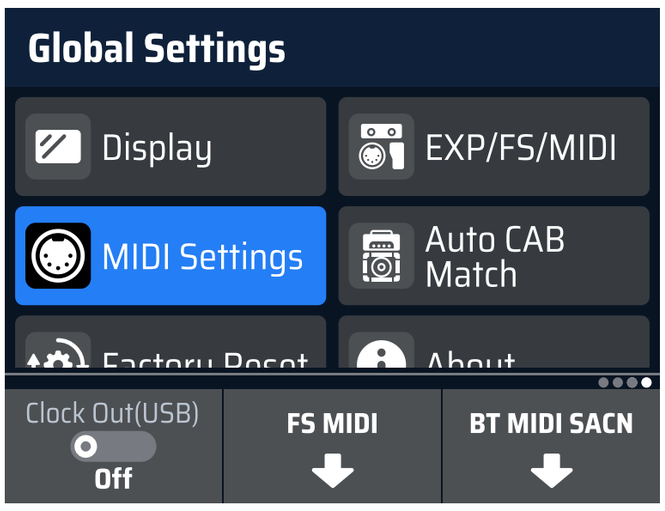
Note:
When Clock Output is enabled, the unit ignores incoming clock signals. Furthermore, if the Clock Source is set to TRS Only or USB Only, the unit will not transmit MIDI Clock.

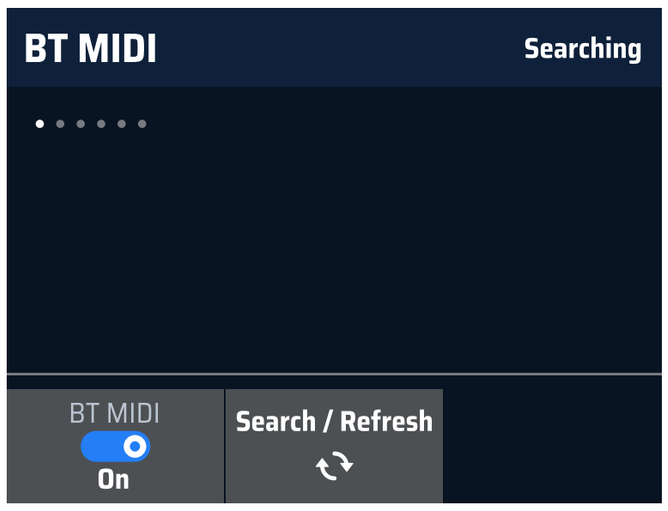


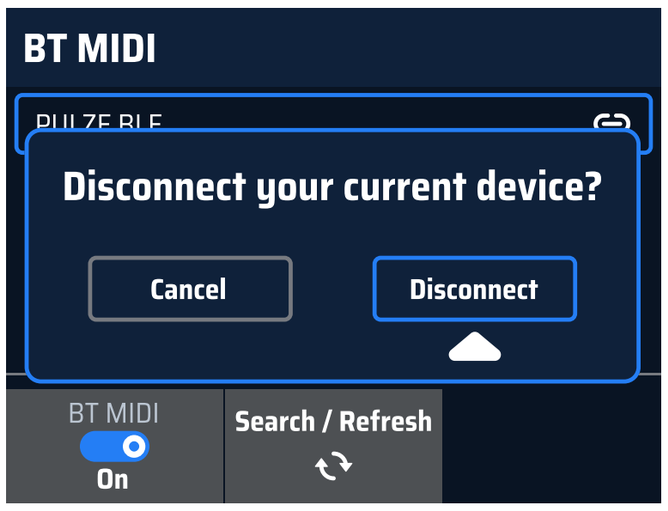
FS MIDI: Configures the GP-180 to send MIDI messages when footswitches are pressed. Rotate the corresponding Quick-Adjust Knob to enter the Footswitch MIDI screen. On the main screen, you can hold Footswitch A to enter the FS MIDI screen. You can also hold Footswitch A to exit this screen.In this screen, select the target footswitch by pressing it or rotating the PARA knob. The parameter pages below allow you to set up to three simultaneous MIDI messages for the selected footswitch.
CH 1/2/3: Sets the MIDI channel for each message. Range: Off, 1~16. Default: Off.
CMD 1/2/3: Selects the MIDI command type. Range: CC0~CC127, PC. CC = Control Change, PC = Program Change. Default: CC0.
Data 1/2/3: Sets the value sent for the selected command. Range: 0~127. Default: 0.

Note:
The MIDI send function is only active while within this configuration screen.

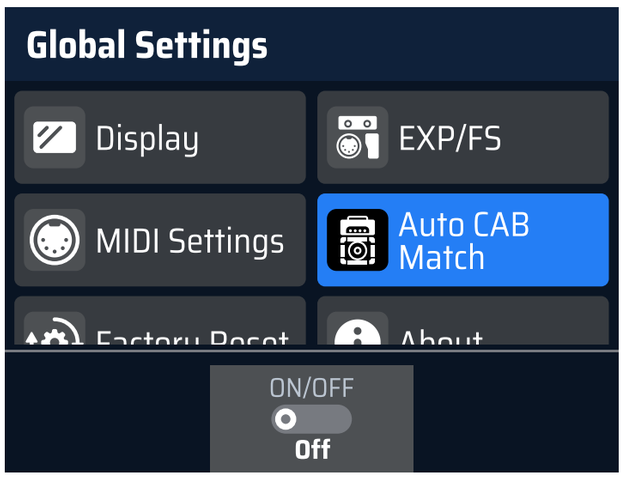
BT MIDI: Pairs the GP-180 with an external BT wireless MIDI controller. Ensure the unit's general BT function is enabled first.
Rotate the corresponding Quick-Adjust Knob to enter the BT MIDI screen. Rotate the left knob to turn BT MIDI On/Off. The GP-180 will search for available BT MIDI controllers and display the results. Rotate the PARA knob to select a device from the list. Press the PARA knob to pair with the selected device. If you select an already paired device, pressing the PARA knob will disconnect it. Rotate the center knob to search/refresh the device list. Once paired, you can wirelessly transmit MIDI information with the target device.







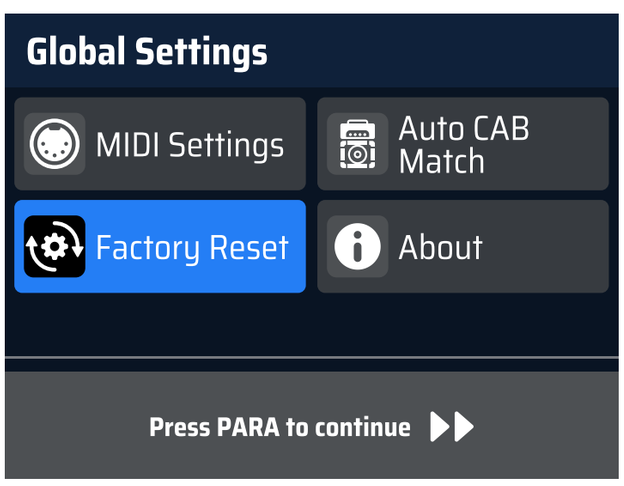
Auto CAB Match



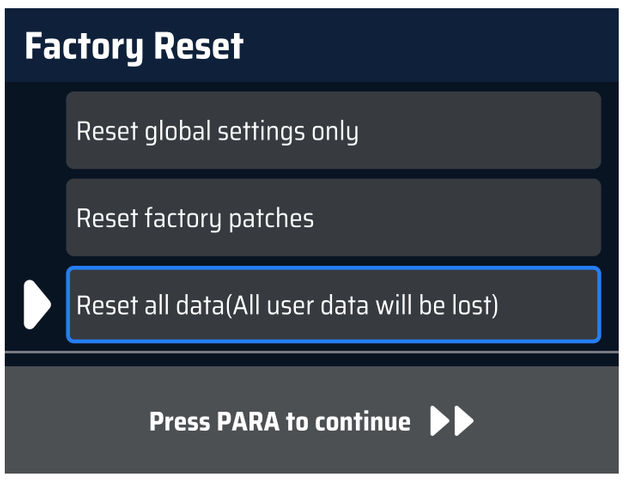
This enables/disables the linked relationship between the AMP and CAB modules in the effects chain.
When enabled, the CAB module's selection automatically changes in response to changes in the AMP module selection. Range: On, Off. Default: On.

Factory Reset

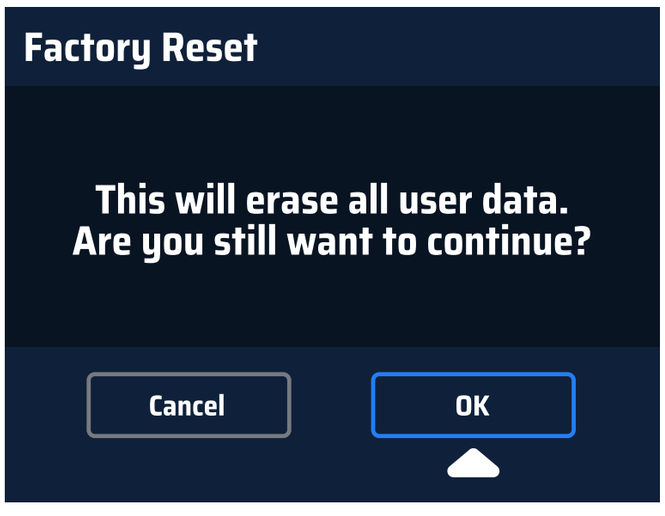
This resets your unit to its original factory state.



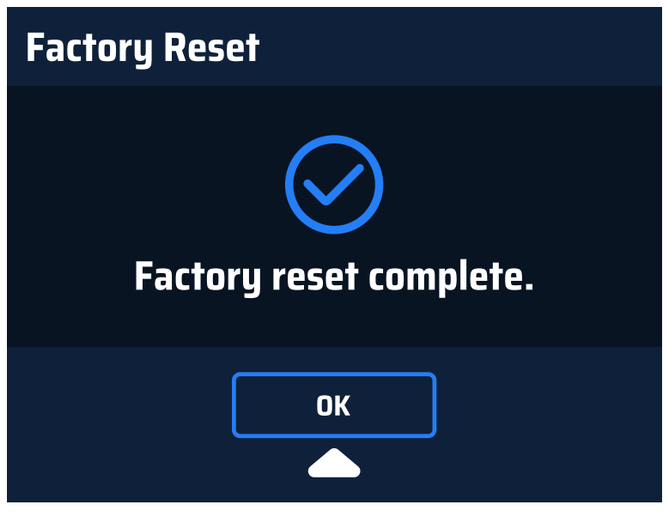
Press the PARA knob to enter the sub-menu. Here, you can selectively reset: Global Settings, Factory Patches (001-100), or All Data. Rotate the PARA knob to select, then press it to enter the final confirmation screen for your choice.



On the final screen, rotate the PARA knob to select Cancel or OK, then press to execute. Selecting Confirm begins the reset process (a progress bar is shown). Do not power off the unit and ensure it has sufficient battery during this process.



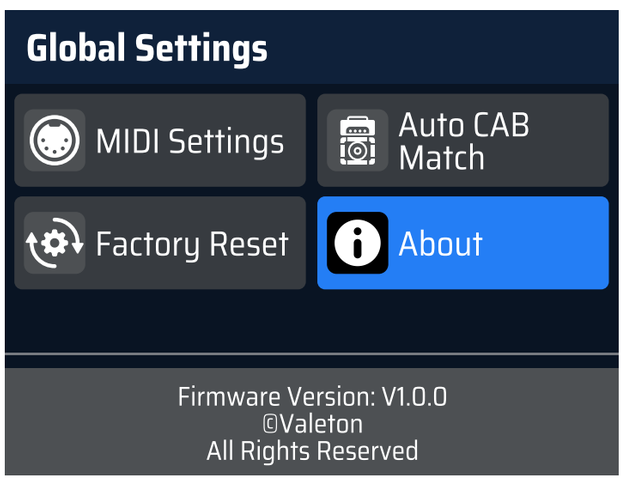




After resetting, press the PARA knob to return to the Main Screen.

Note:
Factory Reset erases all your edited parameters and personalized settings. This action is irreversible. It is strongly recommended to back up your data before proceeding.

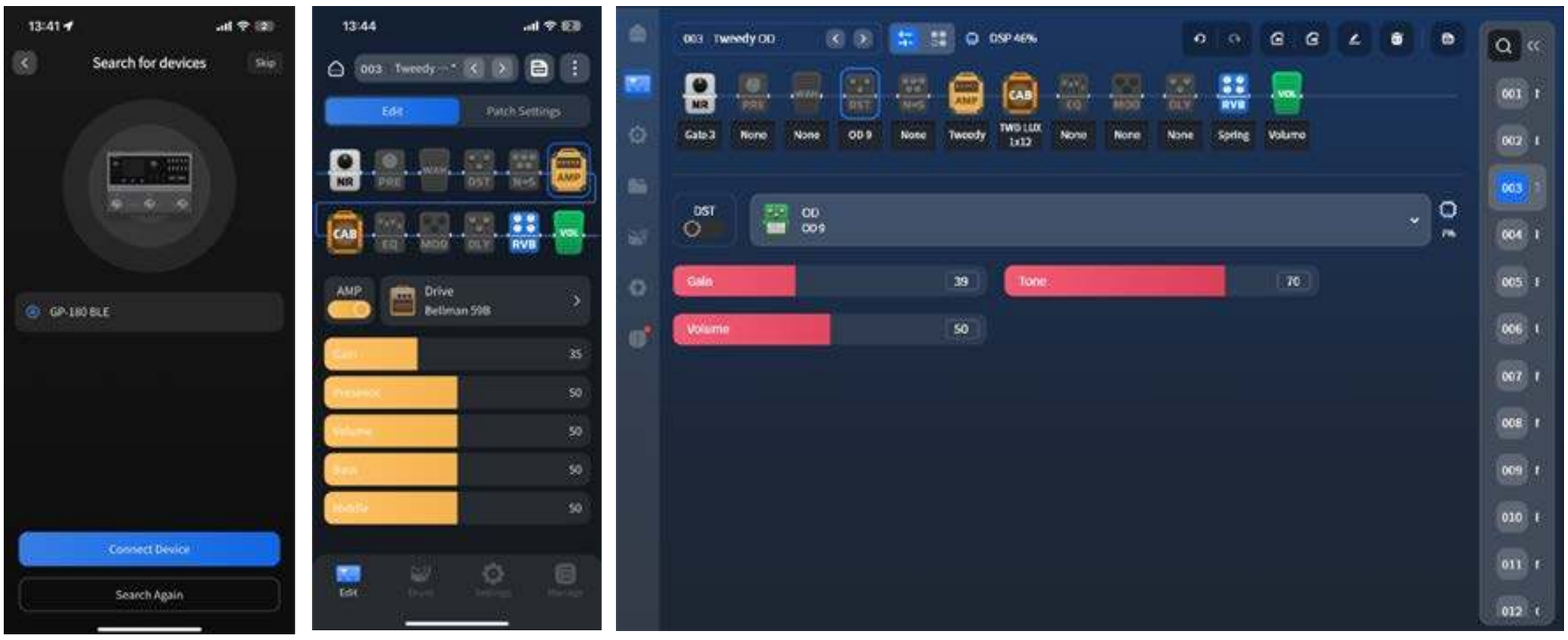
About



This section displays the unit’s firmware version information.

Compatible Software

GP-180 is supported by a free, multi-platform companion application for Windows, Mac, iOS, and Android. This software provides a more convenient interface for editing, batch management of SnapTone and IR files, and performing firmware updates.
For Mobile Devices (iOS/Android): Please search for Valeton Suite in your device's respective app store to download and install the application. Android users can also download the installation package directly from the official Valeton website.
For Computers (Windows/Mac): Please visit www.valeton.net/software/ and download the Valeton Suite software from the relevant page. Install the application on your computer to begin using it.

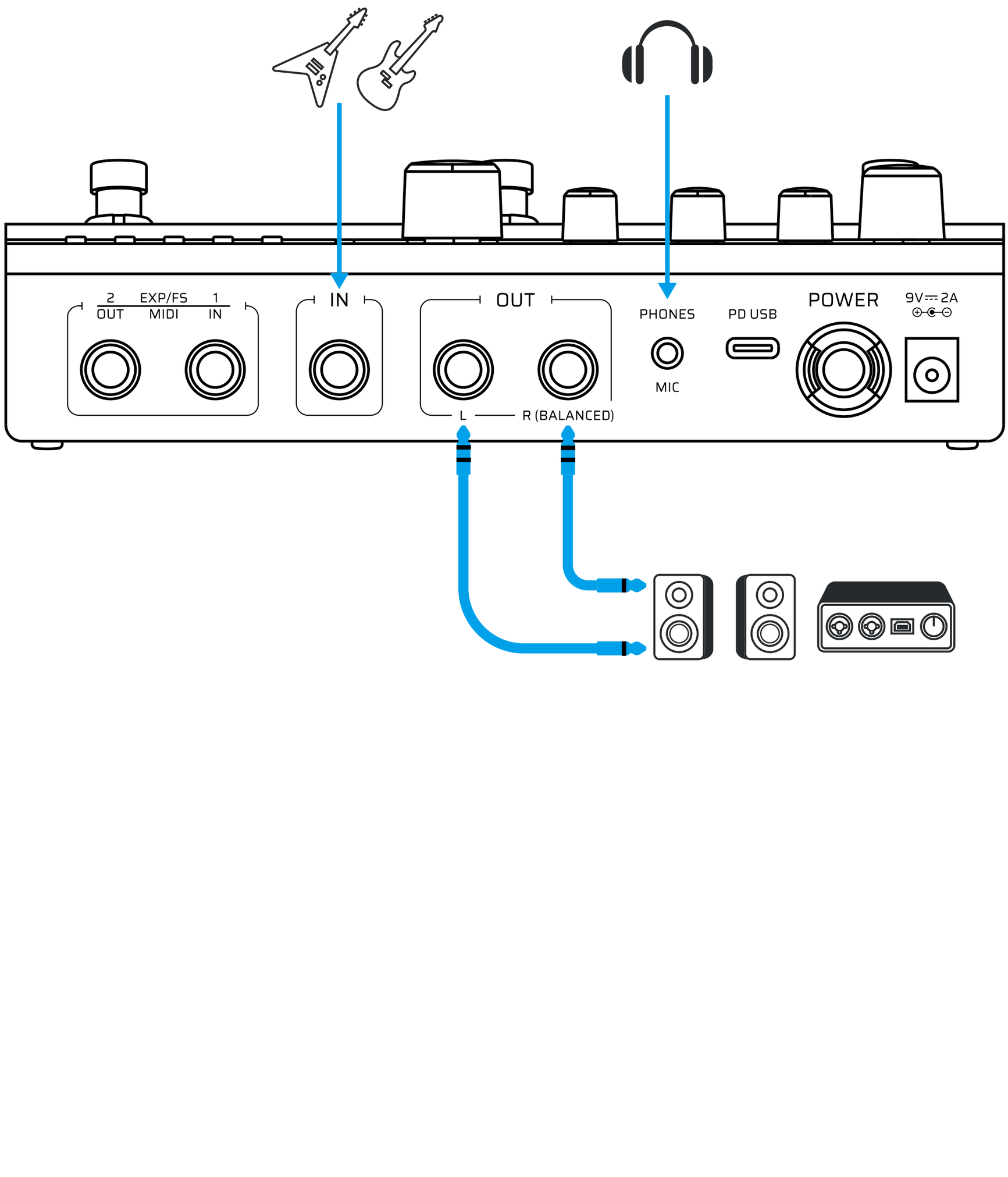


Application Scenarios

In this section, we will introduce the connection methods of GP-180 in common usage Scenarios.

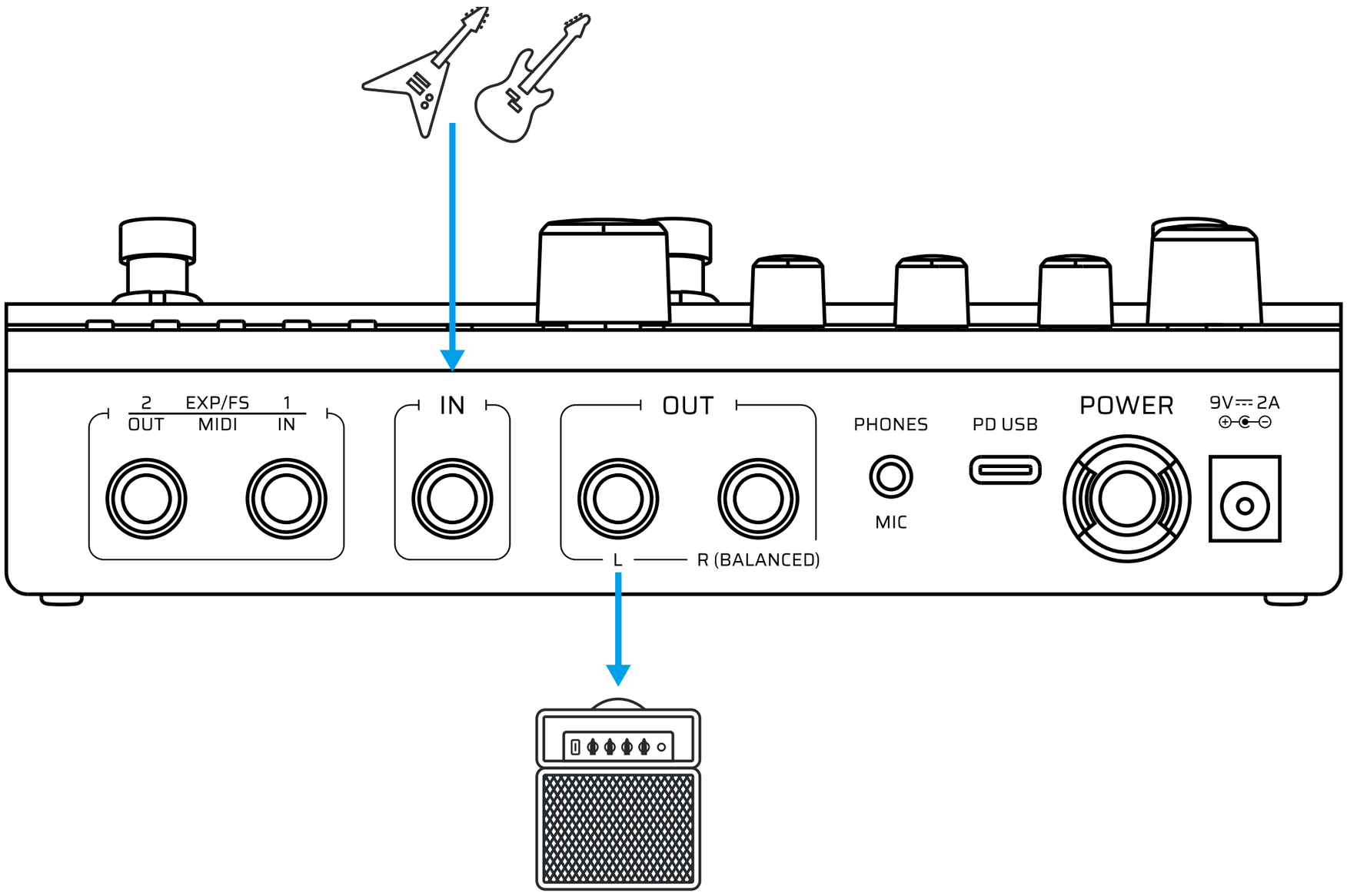
With full-range speaker devices

Full-range devices include audio interface, studio monitor, PA system, headphones etc. In this scenario, the output jacks of the GP-180 can be connected based on the requirements of the downstream device's input interfaces. To get the best tonal performance, keep the AMP and CAB modules ON and keep theNo CAB Modemode off.



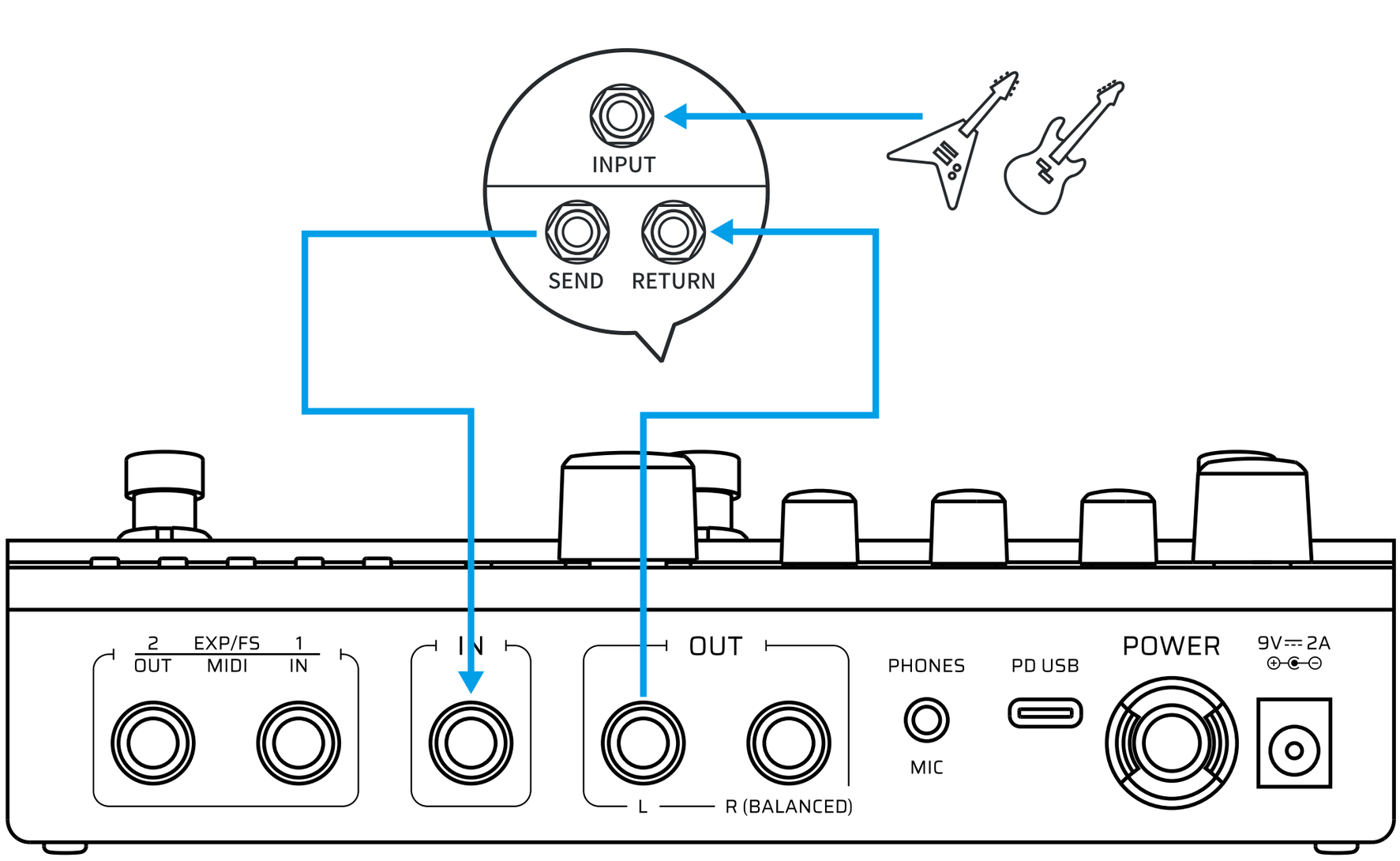
With guitar amps (INPUT jack)

In this scenario, directly connect the GP-180's OUT L to the guitar amp's INPUT using TS cable. To get the best tonal performance, keep the AMP and CAB modules off to avoid adverse effects on the tone.



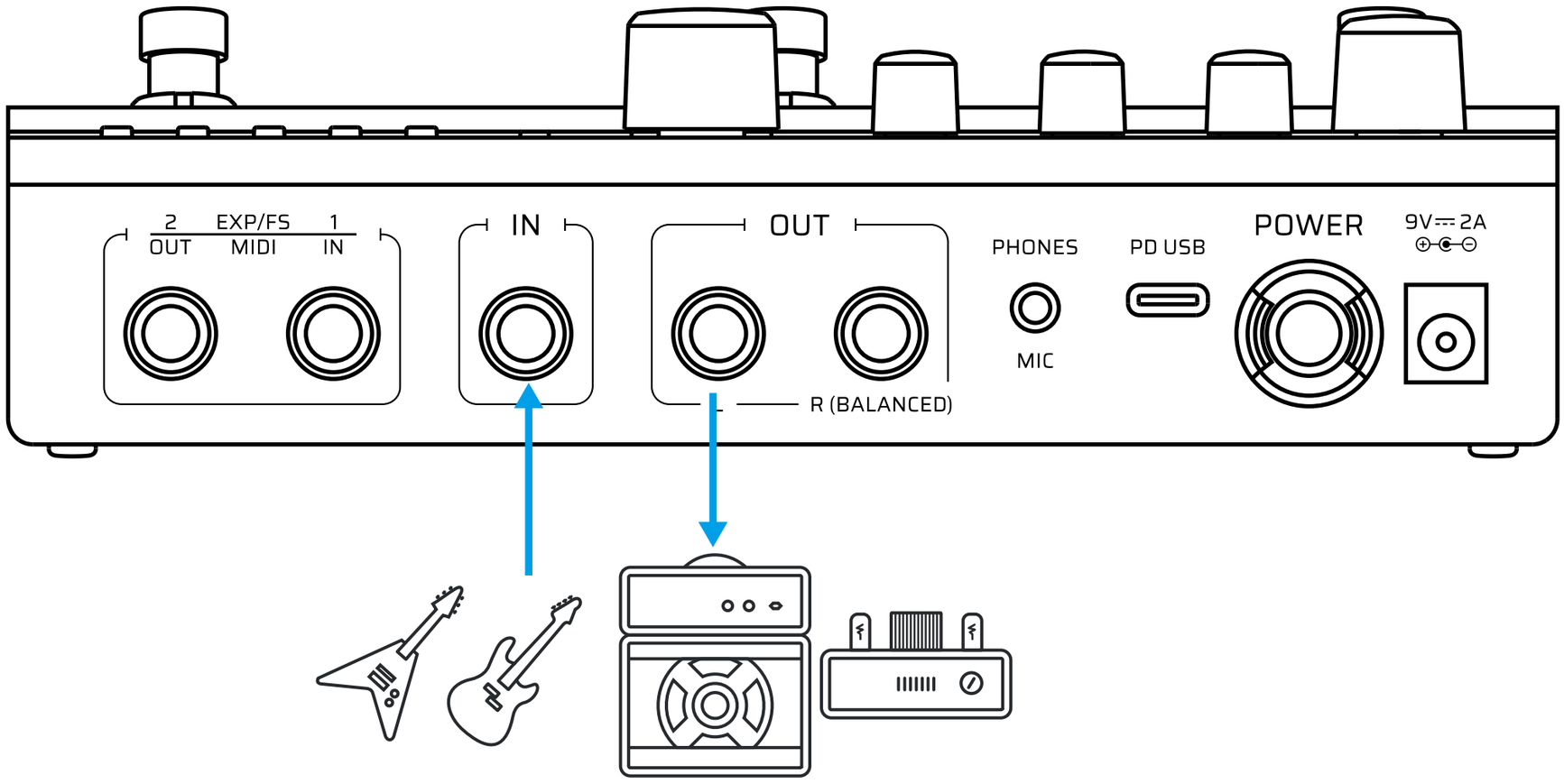
With guitar amps (using FX Loop)

In this scenario, connect the GP-180's IN and OUT L to the guitar amp's SEND and RETURN jacks respectively using TS cables. This configuration places the GP-180 effects between the amplifier's preamp and power amp sections. For optimal performance, it is recommended to use only the EQ, MOD, DLY, and RVB modules of the GP-180. To get the best tonal performance, keep the AMP and CAB modules off to avoid adverse effects on the tone.



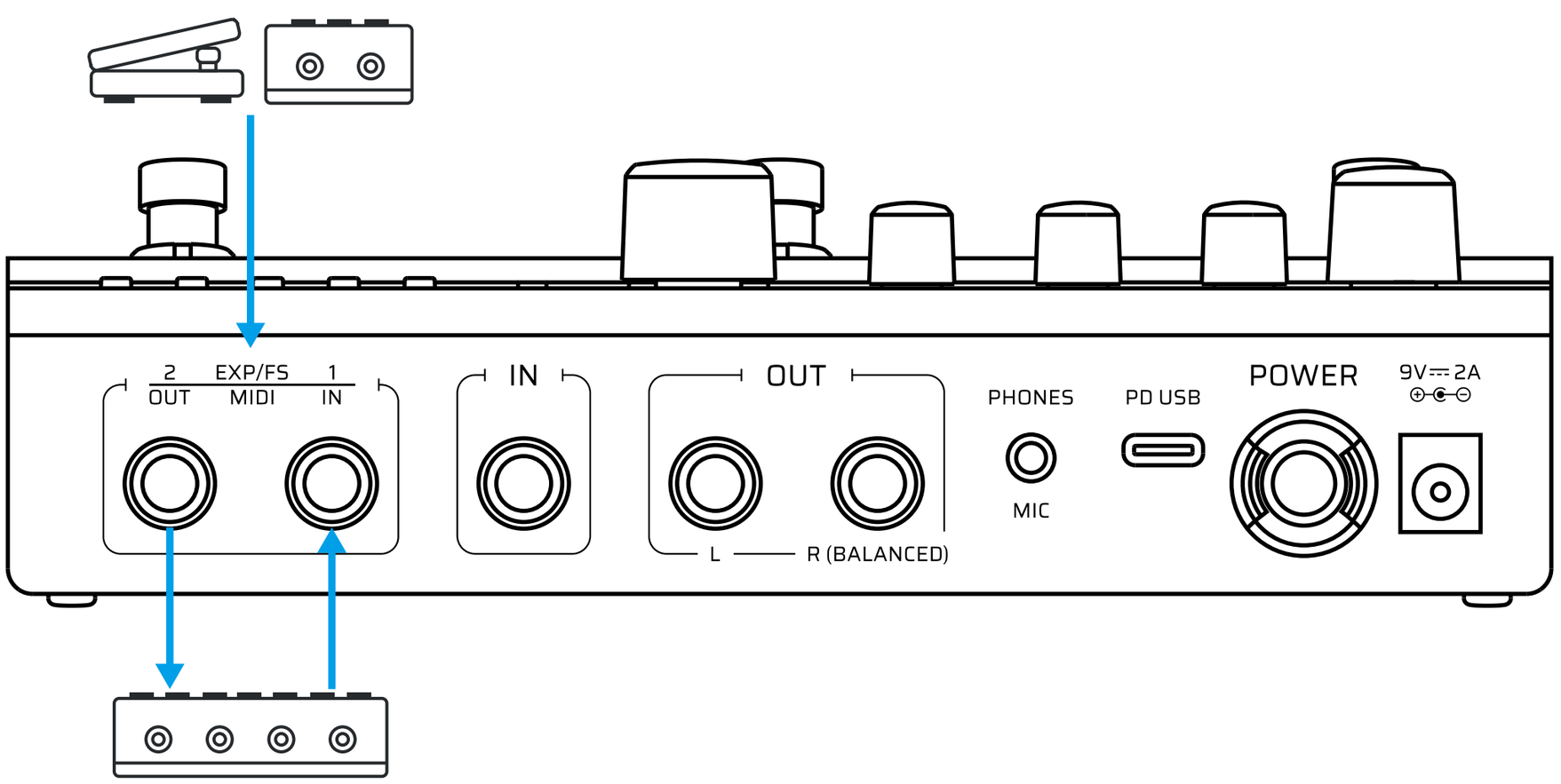
With guitar amps (using FX Loop to pre-position the GP-180)

In this scenario, connect the GP-180's OUT L to a guitar amp's RETURN using TS cable. This way, by bypassing the preamp and using the power amp of the guitar amp to pair with dozens of refined effects in the AMP/ N→S module, you'll get the more realistic sound. To get the best tone performance, keep the CAB module off or turn on theNo CAB Modemode to avoid adverse effects on the tone.



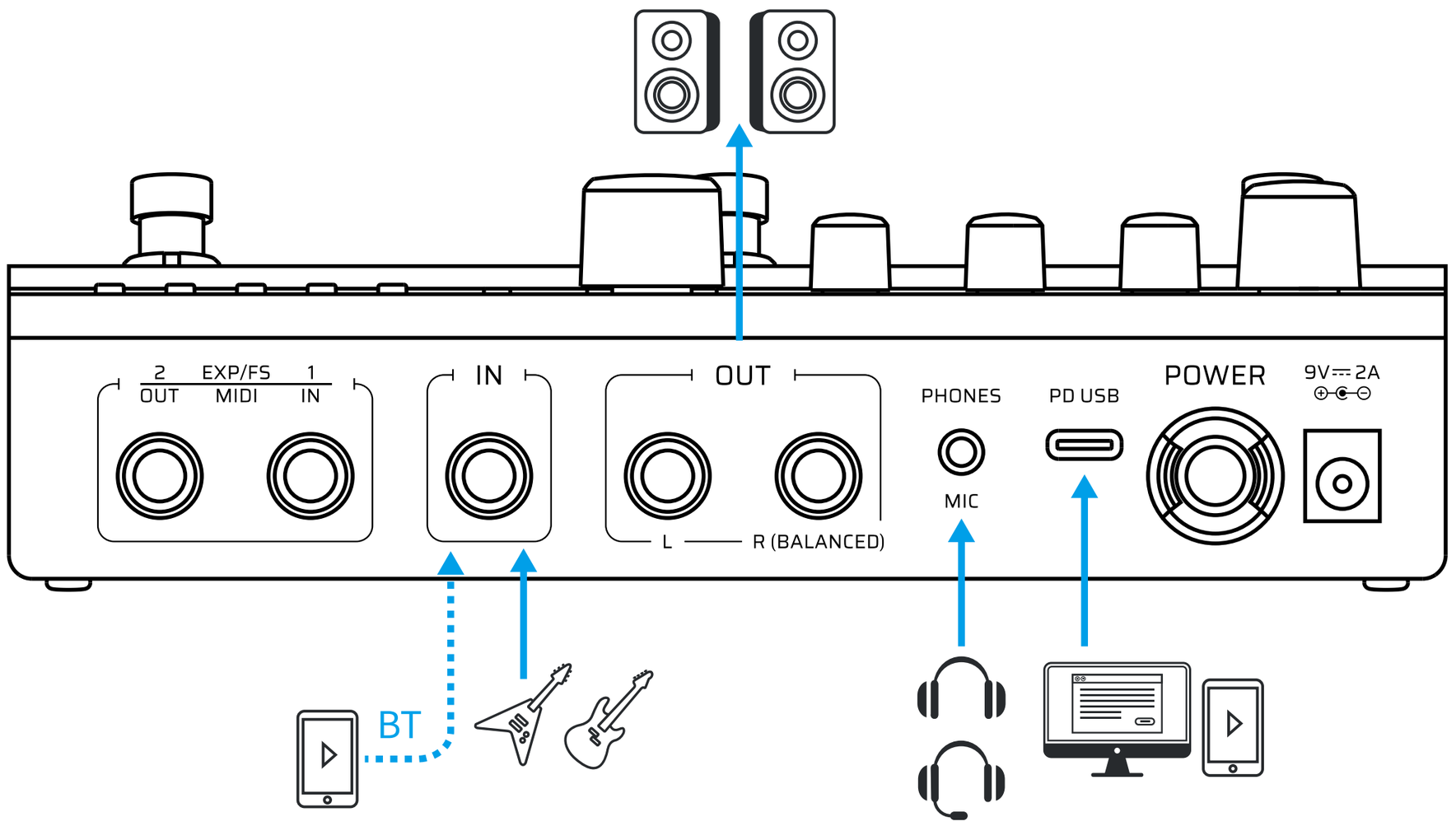
With External Control Devices

External control devices include: expression pedal, external footswitches, MIDI controllers, etc. In this scenario, connect the GP-180's EXP/FS/MIDI jack to an expression pedal or external expansion footswitch using a TRS cable. You can configure the expression pedal control function and external footswitch function in the Edit Interface or Global Settings, enabling more convenient parameter control and feature selection. Additionally, connect the GP-180's EXP/FS/MIDI port to your MIDI controller using a 1/4(6.35mm) TRS cable. In the Global Settings, select the compatible MIDI input source and channel for your controller to ensure proper communication.



Audio Studio (for livestreaming)

In this scenario, the GP-180 will be functioned as an audio interface for a computer or a mobile phone. Use the supplied USB cable to connect to the computer; if connecting to a mobile phone, an additional OTG adapter cable may be required. When under Windows system, it needs to be used with the ASIO driver available for downloading on the Valeton official website; while on MacOS, iOS, Android system, it can be easily plugged in and played. The effects chain signal and the BT wireless audio signal of the GP-180 can be used by the connected devices.



Effect List

FX Title	Type	Description	Parameter Description
NR			
Gate 1	Gate	Based on famous ISP® Decimator™* noise gate pedal. The Decimator features improvements in the expander tracking with their new Linearized Time Vector Processing™. This novel improvement provides a more linear release time-constant response for the exponential release curve of the downward expander.	Threshold: Controls the gate trigger level
Gate 2	Gate	Flexible noise gate with attack and release control.	Threshold: Controls the gate trigger level Attack: Controls how soon the gate starts to process the signal Release: Controls the noise fade-out duration time after the level drops below the threshold
Gate 3	Gate	A new generation of original noise gate algorithm, the Inverse Expander can control noise accurately and agilely, which can not only effectively remove noise, but also retain sustain and dynamics well.	Threshold: Controls the gate trigger level Attack: Controls how soon the gate starts to process the signal Release: Controls the noise fade-out duration time after the level drops below the threshold Hold: Controls the noise gate hold time for the previous state
PRE			
COMP	Comp	Based on the legendary Ross™ Compressor. This is the originator of the guitar compression effect. It brings the guitar compression effect to the public and becomes an important element in the future. It has a very natural and mellow compression effect.	Sustain: Controls the compression amount Volume: Controls the effect output
COMP4	Comp	Based on the Keeley® C4 4-knob compressor*. A recording studio - level compression effect.Clear sense of hierarchy, the right amount of high frequency makes your guitar sound brighter.	Sustain: Controls the compression amount Attack: Controls how soon the compressor starts to process the signal Volume: Controls the effect output Clipping: Controls the input sensitivity

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

FX Title	Type	Description	Parameter Description
Micro Boost	Boost	Based on the legendary MXR® M133 Micro Amp2 pedal. Providing up to 20dB of gain, the Micro Boost elevates your amp sound without changing its tonal character.	Gain: Controls the gain amount
B-Boost	Boost	Any guitarist can benefit from the Xotic® BB Preamp* overdrive pedal. The pedal works equally well for getting thick and creamy overdrive tones with great sustain as it does for pushing the clean front end of an already driven amp with up to 30dB of boost.	Gain: Controls the distortion amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
14 Boost	Boost	Based famous on Fortin® Grind*. It gives you up to +20dB of boost that will tighten up and add aggression to any tube or solid-state amplifier. The GRIND's surprising low noise floor and high input Z lets every nuance of instrument character come through unaltered.	Gain: Controls the gain amount
Boost	Boost	Based on famous Xotic® EP Booster* pedal. Provides +20dB of pure stimulation lift, strong low frequency, bright high frequency, making clear sound more pleasant.	Gain: Controls the gain amount +3dB: Selects the minimum boost amount from 0dB (off) to +3dB (on) Bright: Selects the sound character from vintage (Bright off) to flat (Bright on)
OD 9	Overdrive (OD)	The Ibanez® Tube Screamer® is synonymous with the transparent overdrive tone used by many of today's top guitarists. The TS9 pedal boosts the guitar signal enough to drive the preamp stage of your amp, giving a very natural-sounding and pure overdrive and crisp rhythm crunch.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output
*The mentioned manufacturers and product names are trademarks or registered trademarks of the respective owners. The trademarks were used merely to identify the sound character of this product.			

FX Title	Type	Description	Parameter Description
Yellow OD	Overdrive (OD)	Artist of the 70's was mostly using a fuzz distortion sound and the overdrive produced by it was not typical. It was however soon accepted as the new standard of guitar sound. It features an asymmetric circuit where the positive and negative halves of the waveform isn't distorted equally. The sound is therefore still close to the original even though distortion have been added.	Gain: Controls the overdrive amount Volume: Controls the effect output
Penesas	Overdrive (OD)	Based on the legendary Klon® Centaur*, this overdrive model gives you an authentic amp-in-a-box feel with full, rich sound character that is not harsh or boomy at all. Turn Gain knob to minimum you get a superb clean boost.	Gain: Controls the gain amount Tone: Controls the effect tone Volume: Controls the effect output
Super OD	Overdrive (OD)	The unique asymmetric overdrive effect circuit adds warm and pleasant overdrive effect to the traditional guitar timbre.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output
Blues OD	Overdrive (OD)	Whether it's warm and natural overdrive or full open distortion, it gives your guitar the most expression, makes it easy to control the tone, and allows for subtle variations in your personal playing style.	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output
T-Wah	Filter	Control the wah sound by playing intensity. A wide range envelope filter (a.k.a. touch wah) designed for guitarists and bassists that is touch-sensitive and flexible. Sens: Controls the effect sensitivity	Sens: Controls the effect sensitivity Range: Controls the frequency range of the filter Q: Controls the sharpness of the filter Mix: Controls the wet/dry signal ratio Mode: Selects from two modes: Guitar/ Bass
*The mentioned manufacturers and product names are trademarks or registered trademarks of the respective owners. The trademarks were used merely to identify the sound character of this product.			

FX Title	Type	Description	Parameter Description
A-Wah	Auto Filter	Set the rate to make the wah pedal work regularly. Providing a variable auto wah effect for both guitars and basses.	Depth: Controls the effect depth Rate: Controls the effect speed Volume: Controls the output level Low: Controls the bottom point of center frequency (low freq) High: Controls the top point of center frequency (high freq) Q: Controls the sharpness of the filter Sync: Switches Tap Tempo sync on/off
Step Filter	Filter	A 4-step auto filter machine for creating synth-like sounds.	Step 1-4: Controls the filter center frequency of each step Rate: Controls the sequencing speed Sync: Switches Tap Tempo sync on/off
OCTA	Pitch	Provides polyphonic octave effect.	Low Oct: Controls the volume of lower octave (1 oct down) High Oct: Controls the volume of higher octave (1 oct up) Dry: Controls the dry signal level
Pitch	Pitch	Polyphonic pitch shifter/ harmonizer.	Low/Hi Pitch: Controls the low/high pitch shifting range by semitones Dry: Controls the dry signal level Low/Hi Vol: Controls the low/high pitch volume
P-Bend	Pitch	Polyphonic pitch shifter/ harmonizer.	Low/Hi Pitch: Controls the low/high pitch shifting range by semitones Wet: Controls the wet signal level Dry: Controls the dry signal level Range: Controls the pitch range of harmony effect
Hammy	Pitch	Based on classic Whammy®* monophonic pitch shifter pedal. Assign the Position parameter to expression pedal, then move the pedal to get the effect.	Range: Controls the pitch shifting range Harmony: Switches Harmony mode (dry and wet signals output simultaneously) on/off Volume: Controls the effect output volume Position: Control the changes in pitch
Ring Mod	Special	A ring modulator for creating intresting inharmonic frequency spectra (like bells and chimes).	Mix: Controls the wet/dry signal ratio Freq: Controls the overall modulation frequency Fine: Fine tune the modulation frequency by +/- 50Hz Tone: Controls the effect tone
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FX Title	Type	Description	Parameter Description
Saturate	Special	Vintage tape saturation simulater providing analog warmth and natural distortion.	Mix: Controls the effect wet/dry signal ratio Volume: Controls the effect output volume Mix: Controls the wet/dry signal ratio High Cut: Cuts the effect high frequency signal
AC Sim	Simulator (Sim)	Acoustic guitar simulator designed for guitars. Its prototype comes from a classic acoustic guitar analog stompbox.	Body: Controls the body resonance (low frequency response) Top: Controls the upper harmonics (high frequency response) Volume: Controls the effect output level Mode: Selects from 4 different sound characters: Standard: Simulates the tonal characteristics of a standard acoustic guitar Jumbo: Simulates the tonal characteristics of a jumbo acoustic guitar Enhanced: Simulates the tonal characteristics of an acoustic guitar with enhanced attack Piezo: Simulates the sound of a piezo pickup
H to S	Simulator (Sim)	Pickup simulator that simulates the bridge pickup of classic ST-style guitar.	Volume: Controls the effect output Tone: Controls the effect tone
S to H	Simulator (Sim)	Pickup simulator that simulates the bridge pickup of classic LP-style guitar.	Volume: Controls the effect output Tone: Controls the effect tone
WAH			
V-Wah	Wah	Based on legendary VOX® V846* wah pedal. The earliest wa-wah pedal was originally designed to allow the wind instrument passing through it to produce a more emotionally expressive wa-wah sound.The amplitude is small and acts between medium and high frequency.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output When using the EXP pedal as a wah pedal, remember to first assign the position parameters, then turn on and press the pedal to get the effect.
*The mentioned manufacturers and product names are trademarks or registered trademarks of the respective owners. The trademarks were used merely to identify the sound character of this product.			

FX Title	Type	Description	Parameter Description
C-Wah	Wah	Based on legendary VOX® V846* wah pedal. The earliest wa-wah pedal was originally designed to allow the wind instrument passing through it to produce a more emotionally expressive wa-wah sound.The amplitude is small and acts between medium and high frequency.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output When using the EXP pedal as a wah pedal, remember to first assign the position parameters, then turn on and press the pedal to get the effect.
B-Wah	Wah	Wah designed for basses.	Range: Controls the wah filter frequency range Q: Controls the wah resonance (filter Q) Volume: Controls the effect output When using the EXP pedal as a wah pedal, remember to first assign the position parameters, then turn on and press the pedal to get the effect.
Hammy	Pitch	Based on classic Whammy®* monophonic pitch shifter pedal. Assign the Position parameter to expression pedal, then move the pedal to get the effect.	Range: Controls the pitch shifting range Harmony: Switches Harmony mode (dry and wet signals output simultaneously) on/off Volume: Controls the effect output volume Position: Control the changes in pitch
DST			
Green OD	Overdrive (OD)	Based on legenary Ibanez® TS-808 Tube Screamer®* overdrive pedal. Since it was first shown to the world in 1979, TS808 has opened up a new world. There are countless guitarists who love it. It is a warm, delicate overdrive effect.Can be used as either an overdrive or a Boost, can be used in a variety of musical styles.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output
OD 9	Overdrive (OD)	The Ibanez® Tube Screamer® is synonymous with the transparent overdrive tone used by many of today's top guitarists. The TS9 pedal boosts the guitar signal enough to drive the preamp stage of your amp, giving a very natural-sounding and pure overdrive and crisp rhythm crunch.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output
*The mentioned manufacturers and product names are trademarks or registered trademarks of the respective owners. The trademarks were used merely to identify the sound character of this product.			

FX Title	Type	Description	Parameter Description
Yellow OD	Overdrive (OD)	Artist of the 70's was mostly using a fuzz distortion sound and the overdrive produced by it was not typical. It was however soon accepted as the new standard of guitar sound. It features an asymmetric circuit where the positive and negative halves of the waveform isn't distorted equally. The sound is therefore still close to the original even though distortion have been added.	Gain: Controls the overdrive amount Volume: Controls the effect output
Penesas	Overdrive (OD)	Based on the legendary Klon® Centaur*, this overdrive model gives you an authentic amp-in-a-box feel with full, rich sound character that is not harsh or boomy at all. Turn Gain knob to minimum you get a superb clean boost.	Gain: Controls the gain amount Tone: Controls the effect tone Volume: Controls the effect output
Super OD	Overdrive (OD)	The unique asymmetric overdrive effect circuit adds warm and pleasant overdrive effect to the traditional guitar timbre.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output
Scream OD	Overdrive (OD)	Based on Tube Screamer® Style overdrive pedal, with unique timbre characteristics.	Gain: Controls the overdrive amount Volume: Controls the effect output Tone: Controls the effect tone Fat: Switches extra resonance on/off
Blues OD	Overdrive (OD)	Whether it's warm and natural overdrive or full open distortion, it gives your guitar the most expression, makes it easy to control the tone, and allows for subtle variations in your personal playing style.	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output
*The mentioned manufacturers and product names are trademarks or registered trademarks of the respective owners. The trademarks were used merely to identify the sound character of this product.			

FX Title	Type	Description	Parameter Description
Force	Overdrive (OD)	Fulltone® OCD* sounds like finding the sweet spot on your favorite amp. It produces overdriven tones that sound warm and full, with genuine tube-like response. There's no shortage of usable drive, meaning it dynamically ramps up overdriven grit from dirty overtones to saturated distortion in the smooth range of its drive control.	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output Mode: Selects from two different sound characters: HP (High Peak mode with more bottom end and distortion), LP (Low Peak mode without changing your original tone)
Tube Clipper	Overdrive (OD)	Based on a overdrive pedal using 12AX7 tube, providing a very smooth overdrive and violin like sustain, full of rich and sweet overtones.	Gain: Controls the gain amount VOL: Controls the effect output volume Bass: Controls the low frequency amount Treble: Controls the high frequency amount
TaiChi OD	Overdrive (OD)	Hermida® Zendrive® rose to fame because of its tube-like tone. To get the perfect balance of saturation and harmonics required to result in all of the 'in-tangibles' that make a pedal overdrive sound like a real amp overdrive. Things like touch sensitivity and response to guitar tone and volume control changes.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output Voice: Controls the upper harmonics character
Lazaro	Fuzz	Based on legendary Electro-Harmonix®Big Mu Pi®*fuzz/ distortion pedal. It is very individual, warm and thick sound wall, restless but full of beauty.	Sustain: Controls the gain amount Tone: Controls the effect tone Volume: Controls the effect output
Red Haze	Fuzz	Based on legendary Dallas-Arbiter® Fuzz Face®* fuzz pedal. Dallas Arbiter conjured the sound of rock and roll for half a century in 1966 with a few simple transistors. The sound of Fuzz Face was heavy and sharp, and its sound influenced countless famous musicians.	Fuzz: Controls the gain amount Volume: Controls the effect output
*The mentioned manufacturers and product names are trademarks or registered trademarks of the respective owners. The trademarks were used merely to identify the sound character of this product.			

FX Title	Type	Description	Parameter Description
Plustortion	Distortion	This little yellow box has produced lots of great soundings in countless classic studio albums. Yeah, we're talking the legendary MXR® M104 Distortion +*, and this M104-based Plustortion. The Plustortion recreated the Germanium-powered soft clipping distortion, like what Randy Rhoads and other hard rockers do!	Gain: Controls the distortion amount Volume: Controls the effect output
SM Dist	Distortion	It is based on a classic orange three-knob distortion effector, which can be used to easily get the timbre characteristics of the 70s-80s.	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output
Darktale	Distortion	Based on legendary ProCo™ The Rat* distortion (early LM308 OP-amp version). The Rat* has come to life thanks to its wide range of Filter knob, bright and compact sound head, full end and strong plasticity, making it a favorite of many musicians.	Gain: Controls the distortion amount Filter: Counterclockwise controls the effect tone Volume: Controls the effect output
Chief	Distortion	The Marshall® Guv'nor* was released in 1988 and in production during 4 years. This overdrive/distortion Made in England effect replicates the classic tube Marshall® Amp sound into compact and solid state box featuring a sustainable gain with a touch of compression.	Gain: Controls the distortion amount Volume: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone
La Charger	Distortion	The Marshall® Guv'nor* was released in 1988 and in production during 4 years. This overdrive/distortion Made in England effect replicates the classic tube Marshall® Amp sound into compact and solid state box featuring a sustainable gain with a touch of compression.	Gain: Controls the distortion amount Tone: Controls the effect tone Volume: Controls the effect output
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FX Title	Type	Description	Parameter Description
Flagman Dist	Distortion	This model is based on a famous dirt box recreating, perfect reproduction of modern British high-gain timbre, rich tunability, intuitive operation to provide the perfect boost to your music.	Gain: Controls the gain amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone Presence: Controls the effect headroom Tight: Controls the low bottom resonance
Flex OD	Bass Overdrive	A simple and effective distortion effect for guitars and basses.	Gain: Controls the overdrive amount Tone: Controls the effect tone Volume: Controls the effect output Mode: Selects from 3 different sound characters: Normal (neutral sound), Scoop (mid-scooped sound), Edge (edgy sound) Blend: Controls the wet/dry signal ratio
Bass OD	Bass Overdrive	This is an overload effect device specially designed for bass. It combines the original bass sound with a unique overdrive effect to make a very good distortion effect while ensuring The original bass dynamic tone. It can also be used as a pretty good boost.	Gain: Controls the distortion amount Blend: Controls the wet/dry signal ratio Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
Black Bass	Bass Preamp	Based on the Darkglass® Microtubes B7K*. Takes the powerful dynamic saturation circuit and adds a four-band equalizer and a balanced line driver for even greater versatility. Designed for both studio and live use, it will take your direct sound to a whole new level.	Gain: Controls the distortion amount Blend: Controls the wet/dry signal ratio Volume: Controls the effect output Low/Lo-mid/Hi-mid/Treble: 2-band EQ that controls the effect tone Attack(Cut,Boost,Flat): Controls the effect high frequency tone
Bass Hammer	Bass Preamp	Based on the famous Aguilar® Tone Hammer* Front effect, with two sounds Color, three-stage equalization and mid-frequency sweep frequency regulation, high timbre regulation, is a good shape for timbre.	Gain: Controls the gain amount Master: Controls the effect output Bass/Middle/Treble: 3-band EQ that controls the effect tone Mid Freq: Controls the range of middle frequency Drive: Turn on for extra gain stage
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FX Title	Type	Description	Parameter Description
Micro Boost	Boost	Based on the legendary MXR® M133 Micro Amp2 pedal. Providing up to 20dB of gain, the Micro Boost elevates your amp sound without changing its tonal character.	Gain: Controls the gain amount
B-Boost	Boost	Based on the legendary MXR® M133 Micro Amp2 pedal. Providing up to 20dB of gain, the Micro Boost elevates your amp sound without changing its tonal character.	Gain: Controls the distortion amount Volume: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
14 Boost	Boost	Based famous on Fortin®Grind*. It gives you up to +20dB of boost that will tighten up and add aggression to any tube or solid-state amplifier. The GRIND's surprising low noise floor and high input Z lets every nuance of instrument character come through unaltered.	Gain: Controls the gain amount
Boost	Boost	Based on famous Xotic® EP Booster* pedal. Provides +20dB of pure stimulation lift, strong low frequency, bright high frequency, making clear sound more pleasant.	Gain: Controls the gain amount +3dB: Selects the minimum boost amount from 0dB (off) to +3dB (on) Bright: Selects the sound character from vintage (Bright off) to flat (Bright on)
N→S			
Empty 1-50	SnapTone	For loading SnapTone file converted by NAM.	Gain: Controls the gain amount VOL: Controls the output volume Bass/Middle/Treble: 3-band EQ that controls the effect tone Presence: Controls the effect headroom
AMP			
The "Type" column in the table below indicates the tonal characteristic at default settings. The actual tone performance will change as you adjust the Gain. Distortion types that are not high-gain (e.g., Distortion, Crunch) are also grouped under the Overdrive type here.			
Tweedy	Clean	Based on Fender® Tweed Deluxe*. This amplifier with a dynamic range from clean to wild overdrive, from country rock to distortion, the Fender® Tweed Deluxe* has been a totem in every style for more than 60 years.	Gain: Controls the gain amount (pre gain) Tone: Controls the effect tone Volume: Controls the output volume (post gain)
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FX Title	Type	Description	Parameter Description
Bellman 59N	Clean	Based on Fender® ’59 Bassman®* Normal CH. The most dramatic speaker in the history of Rock&Roll, originally designed for bass, has become the most classic guitar speaker.As clear as water, Vacuum tubemakes the sound more beautiful,make musical instrument manufacturers are eager to imitate the product.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Bellman 59B	Overdrive	Based on Fender® ’59 Bassman®* Bright CH. The most dramatic speaker in the history of Rock&Roll, originally designed for bass, has become the most classic guitar speaker.As clear as water, Vacuum tubemakes the sound more beautiful,make musical instrument manufacturers are eager to imitate the product.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dark Twin	Clean	Based on Fender® ’65 Twin Reverb®*. With a Stratocaster*, the classic sound can be easily restored in both country jazz and rock music.	Gain: Controls the gain amount (pre gain) Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off
Silver Twin	Clean	Fender® Silverface Twin Reverb* amplifiers were built between 1967 and 1981. It makes the sound of history.	Gain: Controls the gain amount (pre gain) Volume: Controls the output volume (post gain) Bass/Treble: 2-band EQ that controls the effect tone
SUPDual CL	Clean	Based on the Supro®Dual-Tone 1624T* (CH1, clean tone). In the mid 60’s , vintage 1624T amps have been sought-after for decades because the Dual-Tone’s volume knob is turned beyond noon, a fat and compressed clean tone evolves into an immediately recognizable grind that remains articulate and listenable even when turned up to full blast.	Gain: Controls the gain amount (pre gain) Volume: Controls the output volume (post gain) Tone: Controls the effect tone
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FX Title	Type	Description	Parameter Description
SUPDual OD	Overdrive	Based on the Supro®Dual-Tone 1624T* (CH1+2, dirty tone). In the mid 60's , vintage 1624T amps have been sought-after for decades because the Dual-Tone's volume knob is turned beyond noon, a fat and compressed clean tone evolves into an immediately recognizable grind that remains articulate and listenable even when turned up to full blast.	Gain 1/2: Controls the effect gain amount Tone 1/2: Controls the effect tone Volume: Controls the effect output and gain amount
Foxy 30N	Clean	Based on VOX® AC30HW* (normal channel). The symbolic clear sound and warm and sharp overdrive, since the day of its birth, has become the Shadows, The Beatles, the Rolling Stones and other group's favorite speaker. The British band led the British Invasion has made VOX® speaker a household name as a British rock icon.Even in hard rock and British rock.	Gain: Controls the gain amount (pre gain) Volume: Controls the output volume (post gain) Tone cut: Counterclockwise controls the effect tone Bright: Switches extra brightness on/off Radiohead, Suede, Oasis and other super groups are preferred.
Foxy 30TB	Overdrive	Based on VOX® AC30HW* (Top Boost channel).	Gain: Controls the gain amount (pre gain) Tone cut: Counterclockwise controls the effect tone Volume: Controls the output volume (post gain) Bass/Treble: 2-band EQ that controls the effect tone Char: Selects from two sound characters: Cool (lower gain)/Hot (higher gain)
J-120 CL	Clean	Based on the legendary Jazz Chorus solid state combo. When it came out in 1975, it is the first musical instrument speaker equipped with Chorus effect. It was famous for its pure sound and stereo chorus effect.	Gain: Controls the effect gain/output amount Bright: Switches extra presence on/off Bass/Middle/Treble: 3-band EQ that controls the effect tone
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FX Title	Type	Description	Parameter Description
Match CL	Clean	Based Matchless™ Chieftain 212 combo* (clean tone). MATCHLESS®'s philosophy since its founding in 1989 has been to make as many top-notch, all-purpose speakers as possible. The crisp graininess and perfect dynamic feedback will make your playing easy.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Match OD	Overdrive	Based Matchless™ Chieftain 212 combo* (overdrive tone).	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
L-Star CL	Clean	Based on Mesa/Boogie® Lone Star®*(CH1). The pre-amp circuit has extraordinary expressive power, the comprehensive timbre and intuitive operation are indicative of Mesa/ Boogie®'s far superior technical capabilities.An engaging and lively timbre experience.It has a more compressed, balanced, soft mid frequency sound, and its high-frequency like gorgeous bell.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
L-Star OD	Overdrive	Based on Mesa/Boogie® Lone Star®*(CH2).	Gain: Controls the effect drive amount Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
BogSV CL	Clean	Based on Bogner ® Shiva* (20th Anniversary version, CH1.) Modern optimized circuit, with a double channel treasure house of sound, excellent circuit design makes it have high-frequency transparent and flexible low frequency, crystal clear sound, British higain compact and gorgeous.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Treble: 2-band EQ that controls the effect tone Bright: Switches extra brightness on/off
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FX Title	Type	Description	Parameter Description
BogSV OD	Overdrive	Based on Bogner ® Shiva* (20th Anniversary version, CH2.)	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Bog BlueV	Overdrive	Bogner® XTC blue channel (Vintage) is popular for its highly recognizable classic rock and roll sound. Its loud and handsome plexi voice has extraordinary attainments.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Bog BlueM	Overdrive	Bogner® XTC blue channel (Modern) is popular for its highly recognizable classic rock and roll sound. Its loud and handsome plexi voice has extraordinary attainments.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Bog RedV	Hi Gain	The Bogner® XTC red channel (Vintage) is known for its fiery high gain distortion and the main timbre.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Bog RedM	Hi Gain	The Bogner® XTC red channel (Modern) is known for its fiery high gain distortion and the main timbre.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Z38 CL	Clean	Based on Dr. Z® Maz 38 Sr.* combo (clean sound). With its varied sound, wide frequency response and dynamic range, it is not only an excellent single platform, but it can meet your needs whether you are a British or An American fan.	Gain: Controls the output volume (pre gain) Tone cut: Counterclockwise controls the effect tone Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Z38 OD	Overdrive	Based on Dr. Z® Maz 38 Sr.* combo (overdrive sound).	Gain: Controls the output volume (pre gain) Tone cut: Counterclockwise controls the effect tone Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
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FX Title	Type	Description	Parameter Description
Knights CL	Clean	Based on Grindrod® Pendragon PG20C* (Normal channel, bright off). If you're a big fan of British sound/overdrive, this is a sound you can't miss.It can bring the pure British style, sound full of penetrating power.	Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Knights CL+	Clean	Based on Grindrod® Pendragon PG20C* (Normal channel, bright on). If you're a big fan of British sound/overdrive, this is a sound you can't miss.It can bring the pure British style, sound full of penetrating power.	Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Knights OD	Overdrive	Based on Grindrod® Pendragon PG20C* (Drive channel). If you're a big fan of British sound/overdrive, this is a sound you can't miss.It can bring the pure British style, sound full of penetrating power.	Gain: Controls the gain amount (pre gain) Volume: Controls the effect output (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Bad-KT CL	Clean	Based on Bad Cat® Hot Cat 30* (clean channel). As the world's first use of Class A circuit design guitar speakers, the sound quality has been greatly improved.It combines British and American styles, with rich harmonics and sufficient headroom.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain)
Bad-KT OD	Overdrive	Based on Bad Cat® Hot Cat 30* (overdrive channel).	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Edge: Controls the high and high-mid tone character Bass/Treble: 2-band EQ that controls the effect tone
Solo100 CL	Clean	Based on Soldano® SLO100* (clean channel).	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
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FX Title	Type	Description	Parameter Description
Solo100 OD	Overdrive	Based on Soldano® SLO100* (crunch channel).	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Solo100 LD	Hi Gain	Based on Soldano® SLO100* (overdrive channel). Also from Eddie Van Halen's Brown Sound, Steve Vai's classic album Passion & Warfare was recorded in SLO100*.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
UK 45	Overdrive	Based on Marshall® JTM45* (normal channel). In 1962, Marshall® introduced the first guitar speakers specifically designed for rock music, and its powerful sound laid the foundation for rock music. So its panel material plexiglas as the most classic 1960s sound specific name--- Plexi.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
UK 45+	Overdrive	Based on Marshall® JTM45* (bright channel). In 1962, Marshall® introduced the first guitar speakers specifically designed for rock music, and its powerful sound laid the foundation for rock music. So its panel material plexiglas as the most classic 1960s sound specific name--- Plexi.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
UK 45JP	Overdrive	Based on Marshall® JTM45* (Jump connection). In 1962, Marshall® introduced the first guitar speakers specifically designed for rock music, and its powerful sound laid the foundation for rock music. So its panel material plexiglas as the most classic 1960s sound specific name--- Plexi.	Gain1: Controls the gain (normal channel) amount (post gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Gain2: Controls the gain (bright channel) amount (post gain)
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FX Title	Type	Description	Parameter Description
UK 50	Overdrive	Based on Marshall® JMP50* (normal channel). Through the adjustment of JTM45*'s rectifier tube, the power was improved. In 1966, Marshall company launched JTM50*, and the Plexi sound obtained utilizing the overdrive by more people. The timbre is more full compared to JTM45*.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
UK 50+	Overdrive	Based on Marshall® JMP50* (bright channel). Through the adjustment of JTM45*'s rectifier tube, the power was improved. In 1966, Marshall company launched JTM50*, and the Plexi sound obtained utilizing the overdrive by more people. The timbre is more full compared to JTM45*.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
UK 50JP	Overdrive	Based on Marshall® JMP50* (Jump connection). Through the adjustment of JTM45*'s rectifier tube, the power was improved. In 1966, Marshall company launched JTM50*, and the Plexi sound obtained utilizing the overdrive by more people. The timbre is more full compared to JTM45*.	Gain1: Controls the gain (normal channel) amount (post gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Gain2: Controls the gain (bright channel) amount (post gain)
UK SLP	Overdrive	The 1959HWTM* is a line right back to the celebrated era of the mid to late 1960s, the original was born when Pete Townshend asked Jim Marshall if he could make it louder. This re-issue delivers that classic Marshall tone with the same overdrive and crunch, using the authentic parts and methods to construct.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
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FX Title	Type	Description	Parameter Description
UK 800	Overdrive	Based on Marshall® JCM800®*. In 1981, the JCM800®* quickly became the rock and metal sound of the '80s with its excellent higain sound.The founders named it after their own license plate number, inheriting and continuing the legend of Plexi*.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
UK 900	Hi Gain	The JCM900® is the evolution of the JCM800®* adding another channel, two reverb options and two gain features. Tube Set consists of 3 x 12AX7 preamp tubes, and 4 x 6L6/5881 power tubes. Known for its tone and workhorse roadworthiness, the JCM900 has many fans due to its feature set and versatility.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Flagman 1	Overdrive	Based on the famousBrown EyeUK-style boutique amp head (BE channel). Improvement on Marshall® Plexi* basis. It has smooth high frequency, tight low frequency and high frequency gain function. It can be used in many musical styles.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Flagman+ 1	Hi Gain	Based on the famousBrown EyeUK-style boutique amp head (HBE channel).	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Mess2C+ 1	Overdrive	Based on Mesa/Boogie® Mark II C+™ (Lead channel) with 2 different onboard switch combinations. In the 1980s, Mark II C + *established the position of Mesa / Boogie® metal style, and its voice appeared in the albums of Metallica and Dream Theater, and become a classic of American Higain.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
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FX Title	Type	Description	Parameter Description
Mess2C+ 2	Overdrive	Based on Mesa/Boogie® Mark II C+™ (Lead channel) with 2 different onboard switch combinations. In the 1980s, Mark II C + *established the position of Mesa / Boogie® metal style, and its voice appeared in the albums of Metallica and Dream Theater, and become a classic of American Higain.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Mess 2C+ 3	Overdrive		Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Mess4 LD	Hi Gain	Based on Mesa/Boogie® Mark IV™ (Lead channel). Based on the classic upgrade, it inherits the omnipotence of Mesa / Boogie®, with rich harmonics and sustain from the voiceless tone to the sharp dark morden higain timbre.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Mess DualV	Hi Gain	Based on Mesa/Boogie Dual Rectifier(Vintage mode). The distortion of Rectifier series is warm, and the distortion of Rectifier series is very wide, which is more thick and solid than Mark.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Mess DualM	Hi Gain	Based on Mesa/Boogie Dual Rectifier(Modern mode). The distortion of Rectifier series is warm, and the distortion of Rectifier series is very wide, which is more thick and solid than Mark.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Juice R100	Hi Gain	Based on Orange® Rockerverb 100™* (Dirty channel). Once launched, this amplifier has become a new favorite of rock musicians. Its sound is unique, and its timbre can be controlled from warm and sweet clear tone to heavy music, which will bring surprise to the performers.	Gain: Controls the gain amount (pre gain) Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
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FX Title	Type	Description	Parameter Description
EV 51	Hi Gain	Based on Peavey® 5150® (LEAD channel). Guitarist Eddie Van Halen, who began working with Peavey® in the 1980s, loved the sound and took the album's title 5150 to the world with its metallic sound.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Eagle 120	Hi Gain	ENGL® Savage 120 Amplifier embodies ENGL's rich legacy of creating metal machines for delivering truly punishing tones, with clear dynamics and tremendous sonic variety. This incredible tonal flexibility comes from the 4 channel layout of the amp, with a dedicated Clean channel, two separate Crunch channels, and a super-saturated Lead channel, all supported by two discrete EQs and a wide selection of additional features.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Power LD	Hi Gain	Based on ENGL® Powerball II E645/2* (CH4). It can bring you extremely compact low frequency, a lot of gain and precise dynamic response, which is very suitable for modern rock and metal music.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Dizz VH	Hi Gain	Based on Diezel® VH4*. Born in Germany in the 1990s, its timbre and multifunction have attracted countless guitar masters.The unique Modern Higain quickly conquered many musicians.	Gain: Controls the gain amount (pre gain) Presence: Controls the effect headroom Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Classic Bass	Bass	Based on Ampeg® SVT* bass amp. Launched in 1969, Ampeg SVT has always been the most mainstream bass speaker, Have a strong ability to sound shape.	Gain: Controls the gain amount Midrange: Selects the center frequency of Midrange control: 220Hz/450Hz /800Hz/1.6kHz/3kHz Volume: Controls the output volume (post gain) Bass/Midrange/Treble: 3-band EQ that controls the effect tone
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FX Title	Type	Description	Parameter Description
Foxy Bass	Bass	Based on vintage VOX®* AC-100* bass amp. In 1963, the Beatles was in urgent need of a bass speaker with a volume greater than that of the club's crazy shouting, and the AC-100* came into being. With 100W power and 4x12 box, it has successfully become the most representative bass voice in the 1960s.	Volume: Controls the effect gain/output amount Bass/Treble: 2-band EQ that controls the effect tone
Mess Bass	Bass	Based on Mesa/Boogie® Bass 400* amp. You can hear the sound of the early bass speakers in many albums.	Gain: Controls the gain amount Volume: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Mini Bass	Bass	Based on Ampeg® B-15* Flip Top bass amp. The B-15* was conceived by legendary Jess Oliver in 1958. It can be seen from the early clubs to the world's top studios. B-15* can be said to be a landmark product that is hard to be ignored.	Volume: Controls the effect gain/output amount Bass/Treble: 2-band EQ that controls the effect tone
Bass Pre	Bass	Based on Alembic™ F-2B* preamp.In the 1960s, inspired by the Fender® speaker, the circuit was transformed in an all-round way, which brought the extremely advanced adjustment mode at that time, which was loved by many musicians, thus leaving a strong mark in the history of rock music.	Volume: Controls the effect gain/output amount Bright: Switches extra brightness on/off Bass/Middle/Treble: 3-band EQ that controls the effect tone
AC Pre	Acoustic	Based on AER® Colourizer 2* acoustic preamp. Originated in Germany, it is a preamp designed for acoustic guitar sound reinforcement. It will bring richer dynamics and overtones to your acoustic guitar, making the sound more three-dimensional and vivid.	Volume: Controls the effect gain/output amount Tone: Controls the brightness Balance: Controls the tone control balance; set to 0 to disable tone control EQ Freq: Controls the EQ center frequency from 90Hz to 1.6kHz EQ Q: Controls the EQ bandwidth EQ Gain: Controls the EQ boost/cut amount; set to 50 to keep neutral

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FX Title	Type	Description	Parameter Description
CAB			
The numbers in the table below indicate the speaker configuration of the cabinet. For example: 1x12 or 1 x 12″ indicates a cabinet with one 12-inch speaker.			
LUX 1x12	1 x 12″	Vintage Fender® Deluxe Reverb* 1x12 cabinet.	Volume: Controls the output volume Low Cut:High-pass filter, used to cut low frequency signals below the selected frequency High Cut:Low-pass filter, used to cut high frequency signals above the selected frequency Precision:Switches CAB precision from regular (1024 points) to high (2048 points)
TWD LUX 1x12	1 x 12″	Vintage Fender® Tweed Deluxe 5E3* 1x12 cabinet.	
Twin 2x12	2 x 12″	Vintage Fender® '65 Twin Reverb* 2x12 cabinet.	
Bellman 4x10	4 x 10″	Fender® '59 Bassman®* 4x10 cabinet.	
Foxy 1x12	1 x 12″	Vintage VOX® AC15* 1x12 cabinet.	
Foxy 2x12	2 x 12″	Vintage VOX® AC30* 2x12 cabinet.	
UK 2x12	2 x 12″	Marshall® 1936* 2x12 cabinet.	
UK Vintage 4x12	4 x 12″	Marshall® 1982B* 4x12 cabinet.	
UK Basket 4x12	4 x 12″	Marshall® Basketweave 1975* 4x12 cabinet.	
UK 30 4x12	4 x 12″	Marshall® 1960A* 4x12 cabinet.	
REV 2x12	2 x 12″	Revv®* 2x12 cabinet.	
J-120 2x12	2 x 12″	Legendary Jazz Chorus 2x12 cabinet.	
Bog 2x12	2 x 12″	Bogner®* 2x12 cabinet with Celestion® G12M®* speakers.	
Bog 4x12	4 x 12″	Bogner®* 4x12 cabinet with Celestion® V30®* speakers.	
L-Star 2x12	2 x 12″	Mesa/Boogie® Lonestar* 2x12 cabinet.	
Mess 4x12	4 x 12″	Mesa/Boogie® OS* 4x12 cabinet.	
Dizz 4x12	4 x 12″	Diezel®* 4x12 cabinet.	
Eagle 4x12	4 x 12″	ENGL®* 4x12 cabinet.	
Flagman 4x12	4 x 12″	Brown Eye4x12 cabinet with Celestion® V30®* speakers.	
Solo 4x12	4 x 12″	Soldano®* 4x12 caninet.	
Juice 4x12	4 x 12″	Orange® PPC412* 4x12 cabinet.	
Bellman 2x12	2 x 12″	Fender® 1967 Bassman®* 2x12 cabinet.	
AMPG 2x12	2 x 12″	Ampeg® SVT* 2x12 bass cabinet.	
AMPG 4x10	4 x 10″	Ampeg® SVT* 4x10 bass cabinet.	
AMPG 8x10	8 x 10″	Ampeg® Classic* 8x10 bass cabinet.	
*The mentioned manufacturers and product names are trademarks or registered trademarks of the respective owners. The trademarks were used merely to identify the sound character of this product.			

FX Title	Type	Description	Parameter Description
MATT 2x12	2 x 12"	Markbass® New York* 2x12bass cabinet.	Volume: Controls the output volume Low Cut:High-pass filter, used to cut low frequency signals below the selected frequency High Cut:Low-pass filter, used to cut high frequency signals above the selected frequency Precision:Switches CAB precision from regular (1024 points) to high (2048 points)
MATT 2x10	2 x 10"	Markbass® Standard 102 Limited Edition* 2x10 bass cabinet.	
Tracy 4x10	4 x 10"	Trace Elliot® * 4x10 bass cabinet.	
Mess BS 1x12	1 x 12"	Mesa Boogie® Subway Lite* 1x12 bass cabinet.	
Mess BS 2x10	2 x 10"	Mesa Boogie® Subway Lite* 2x10 bass cabinet.	
AC	Acoustic	Dreadnought guitar simulation 1.	
OM	Acoustic	Simulates an OM type acoustic guitar.	
JUMBO	Acoustic	Simulates a jumbo acoustic guitar.	
Bird	Acoustic	Simulates the iconic H-Bird acoustic guitar.	
GA	Acoustic	Simulates a GA type acoustic guitar.	
User IR 1-20	User IR	User IR.	
EQ			
Guitar EQ 1	EQ	Equalizer designed for guitars.	Band 1: 125Hz Band 2: 400Hz Band 3: 800Hz Band 4: 1.6kHz Band 5: 4kHz Use the five bands above to control the EQ level. Volume: Controls the output level
Guitar EQ 2	EQ	Equalizer designed for guitars.	Band 1: 100Hz Band 2: 500Hz Band 3: 1kHz Band 4: 3kHz Band 5: 6kHz Use the five bands above to control the EQ level. Volume: Controls the output level
Bass EQ 1	EQ	Equalizer designed for basses.	Band 1: 33Hz Band 2: 150Hz Band 3: 600Hz Band 4: 2kHz Band 5: 8kHz Use the five bands above to control the EQ level. Volume: Controls the output level
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FX Title	Type	Description	Parameter Description
Mess EQ	EQ	Based on the 5-band EQ module on Mesa/Boogie®* amps, can easily realize the classic boogie V-shaped sound.	Band 1: 80Hz Band 2: 240Hz Band 3: 750Hz Band 4: 2.2kHz Band 5: 6.6kHz Use the five bands above to control the EQ level.
MOD			
G-Chorus	Chorus	Based on the legendary huge ensemble chorus pedal born in late 1970s (chorus mode), producing rich, shimmering vintage analog chorus tone. Warm, rich, and dreamlike analog chorus sound.	Depth: Controls the chorus depth Rate: Controls the chorus rate Volume: Controls the effect level Sync: Switches Tap Tempo sync on/off
C-Chorus	Chorus	Based on a legendary 4-button purple stereo chorus pedal, providing detailed rich chorus tone that expands sonic dimensions.	Mode: Select from 4 different chorus modes
B-Chorus	Chorus	Based on a legendary 4-button purple stereo chorus pedal, providing detailed rich chorus tone that expands sonic dimensions.	Depth: Controls the vibrato depth Rate: Controls the vibrato rate Volume: Controls the effect level Sync: Switches Tap Tempo sync on/off
Jet	Flanger	Classic flanger effect, producing rich and natural flanger tone.	Depth: Controls the flanger depth Rate: Controls the flanger speed Pre Delay: Controls the pre delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off
B-Jet	Flanger	Classic flanging effect tuned for basses.	Depth: Controls the flanger depth Rate: Controls the flanger speed Pre Delay: Controls the pre delay time Feedback: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off
V-Roto	Vibrato	Based on a BBD-based blue vibrato pedal, producing natural analog vibrato sound.	Depth: Controls the vibrato depth Rate: Controls the vibrato rate Sync: Switches Tap Tempo sync on/off
Vibrato	Vibrato	A classic vibrato effect with wide adjustable range.	Depth: Controls the vibrato depth Rate: Controls the vibrato speed Volume: Controls the effect level Sync: Switches Tap Tempo sync on/off
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FX Title	Type	Description	Parameter Description
O-Phase	Phaser	Based on legendary MXR® M101 Phase 90*. Have you heard the guitar sound in Eddie Van Halen's Eruption? That distorted tone with a sense of rotation is realized by Phase 90.	Rate: Controls the vibrato speed Sync: Switches Tap Tempo sync on/off
Vibe	Phaser	The Shin-Ei Uni-Vibe is a classic phase shifter(chorus) effect made famous by Jimi Hendrix, David Gilmour, Robin Trower and many more. The rich chorus effect that it's famous for has become a staple in a classic rock guitarist's rig. While the Uni-Vibe's construction is closely copied by many companies, many players confirm that there's just nothing like the real thing!	Depth: Controls the effect depth Rate: Controls the effect speed Volume: Controls the effect output Mode: Select from 2 different vibe modes: Chorus and Vibrato Sync: Switches Tap Tempo sync on/off
O-Trem	Tremolo	Based on legendary Demeter® TRM-1Tremulator*,offering classical opto tremolo sound. In 1982, rock pioneer Ry Cooder approached James Demeter to ask whether the tremolo sound of the Fender® twin series speakers could be made into a pedal effect device, and this classic effect device was born.	Depth: Controls the tremolo depth Rate: Controls the tremolo speed Sync: Switches Tap Tempo sync on/off
Sine Trem	Tremolo	Sine tremolo waveforms and super wide tonal range.	Depth: Controls the effect depth Rate: Controls the effect speed Volume: Controls the effect output Sync: Switches Tap Tempo sync on/off
Triangle Trem	Tremolo	Triangle tremolo waveforms and super wide tonal range.	Depth: Controls the effect depth Rate: Controls the effect speed Volume: Controls the effect output Sync: Switches Tap Tempo sync on/off
Bias Trem	Tremolo	Bias tremolo waveforms and super wide tonal range.	Depth: Controls the effect depth Rate: Controls the effect speed Volume: Controls the effect output Sync: Switches Tap Tempo sync on/off Bias: Adjust the offset change of the waveform
Detune	Pitch	This is a detuning effect that combines a slightly shifted signal with the original signal to create a chorus-like tone.	Dry/Wet: Controls the dry/wet signal level Detune: Controls the detune amount from -50 to +50 cents
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FX Title	Type	Description	Parameter Description
Auto Swell	Special	This is an auto swell effect with two parameters that are easy to understand and use. It can make the guitar sound like a violin.	Attack: Controls how fast the effect swells the input signal Curve: Selects the volume swell curve (Line, Exp, Log)
Hold	Special	This is a freeze effect that can freeze the sound for a short period of time before the effect is activated and make it play in a loop. The Activate parameter can be assigned to the expression pedal to activate and deactivate the effect; You can also turn on the Activate parameter and use CTRL to directly control the On/Off of the effect module.	Volume: Controls the effect output volume Activate: Switches the effect on/off
Freeze	Special	This is a freeze effect that can freeze the sound at the moment of activation and keep it playing when the effect is activated. The Activate parameter can be assigned to the expression pedal to activate and deactivate the effect; You can also turn on the Activate parameter and use CTRL to directly control the On/Off of the effect module.	Volume: Controls the effect output volume Attack: Controls how fast the effect volume fades in Release: Controls how fast the effect volume fades out Activate: Switches the effect on/off
DLY			
BBD Delay S	Delay	This is a stereo analog delay model that captures the sound of a BBD based analog delay machine that is warm, smooth, rounded due to the limitation of BBD chips.	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time of left channel Time R%: Controls the delay time of right channel (time ratio of left channel) Spread: Controls the effect stereo width Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
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FX Title	Type	Description	Parameter Description
Digital Delay S	Delay	This model is a stereo digital delay that produces a pure clean delay sound, clear and accurate.	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time of left channel Time R%: Controls the delay time of right channel (time ratio of left channel) Spread: Controls the effect stereo width Level: Controls the effect output Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Pure	Delay	Produce pure, precised delay sound.	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Tape	Delay	Simulates solid-state tape echo sound	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Ping Pong	Delay	A ping-pong delay producing stereo feedbadk bounces back and forth between left and right channels.	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Slapback	Delay	Simulates the classic slapback echo effect.	Mix: Controls the delay wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Trail: Switched effect trail on/off when the effect is bypassed
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FX Title	Type	Description	Parameter Description
Sweep Echo	Delay	Producing a delay effect with sweeping filter modulated repeats.	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sweep Depth: Controls the sweep filter depth Sweep Rate: Controls the sweep filter speed Swp Sync: Switches sweep filter Tap Tempo sync on/off Time Sync: Switches delay Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Ring Echo	Delay	Producing a delay effect with ring modulated repeats.	Dly Mix: Controls the delay wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Ring Mix: Controls the ring mod wet/dry signal ratio Freq: Controls the ring mod frequency Tone: Controls the ring mod tone Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Tube	Delay	Simulates tube-driven tape echo sound.	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Sweet Echo	Delay	This analog delay pedal was sold from 1981 to 1984 and is still sought after thanks to its warm, natural sound. Produces a delay time ranging from 20 to 300 milliseconds.	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
999 Echo	Delay	Based on Maxon® AD900 Analog Delay*, providing warm, accurate delay sound. 100% Analog Delay, dynamic distortion on Delay repeats, gorgeous, warm, organic delay tone.	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
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FX Title	Type	Description	Parameter Description
Vintage Rack	Delay	Reproduces the sound of a vintage 1980's rack-mount delay machine with slightly sample-reduced feedback.	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Mod: Controls the effect modulation amount Tone: Controls the effect tone Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Rev Echo	Delay	Producing a special delay effect with reversed feedback.	Mix: Controls the wet/dry signal ratio Feedback: Controls the amount of feedback Time: Controls the delay time Volume: Controls the effect output volume Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
Dual Echo	Delay	Producing a pure dual delay effect with Dual Echo separated L/R channel signal proessing.	Mix A:Contols the delay A wet/dry signal ratio FB A:Controls the feedback amount of delay A Time A: Controls the delay time of delay A Mix B: Contols the delay B wet/dry signal ratio FB B: Controls the feedback amount of delay B Time B: Controls the delay time of delay B A Sync: Switches delay A Tap Tempo sync on/off B Sync: Switches delay B Tap Tempo sync on/off Trail: Switches effect trail on/off
RVB			
Room	Reverb	Simulates the spaciousness of a room.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Trail: Switched effect trail on/off when the effect is bypassed
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FX Title	Type	Description	Parameter Description
Hall	Reverb	Simulates the spaciousness of a performance hall.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Trail: Switched effect trail on/off when the effect is bypassed
Church	Reverb	Simulates the spaciousness of a church.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Trail: Switched effect trail on/off when the effect is bypassed
Plate	Reverb	Simulates the sound character produced by a vintage plate reverberator.	Mix: Controls the wet/dry signal ratio Decay: Controls the duration of reverb time High Damp: Controls the low pass filter frequency Trail: Switched effect trail on/off when the effect is bypassed
Spring	Reverb	Simulates the sound character produced by a vintage spring reverberator.	Mix: Controls the wet/dry signal ratio Decay: Controls the duration of reverb time Tone: Controls the effect tone Trail: Switched effect trail on/off when the effect is bypassed
Tube Spring	Reverb	This reverb model simulates the sound coming from a vintage tube driven spring reverb unit.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed
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FX Title	Type	Description	Parameter Description
Concert	Reverb	This reverb model recreates the spaciousness of a concert hall.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Low Damp/Hi Damp: Dampens the effect low/high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed
N-Star	Reverb	Special-tuned reverb effect with lush, bright decays.	Mix: Controls the wet/dry signal ratio Decay: Controls the duration of reverb time Trail: Switched effect trail on/off when the effect is bypassed
Deepsea	Reverb	Special-tuned reverb effect with huge, deep decays.	Mix: Controls the wet/dry signal ratio Decay: Controls the duration of reverb time Trail: Switched effect trail on/off when the effect is bypassed
Sweet Space	Reverb	Produces a modulated reverb effect that is lush and sweet.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Low End: Controls the low frequency amount High End: Controls the high pass filter frequency Trail: Switched effect trail on/off when the effect is bypassed
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FX Title	Type	Description	Parameter Description
Shimmer	Reverb	Produce a rich, shimmering reverb effect.	Mix: Controls the wet/dry signal ratio Pre Delay: Controls the amount of time between the dry signal and the audible onset of early reflections and the reverb tail Decay: Controls the duration of reverb time Low End: Controls the low frequency amount High End: Controls the high pass filter frequency Trail: Switched effect trail on/off when the effect is bypassed
VOL			
Volume	Volume	Pure volume control without adding any tone.	Volume: Adjust the output volume
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Factory SnapTone Files

Type	Name	Description
Clean Amp Head	Dark CL	This SnapTone file is modeled after the Fender® 1965 Blackface Bassman®* clean tone
	Band CL	This SnapTone file is modeled after the Fender® 1964 Bandmaster®* normal channel's clean tone
	Match 35 CL	This SnapTone file is modeled after the Matchless® Clubman 35* clean tone
	EV53 CH1	This SnapTone file is modeled after the EVH® 5150III®* channel 1
	Mess JP2C CH1	This SnapTone file is modeled after the Mesa/Boogie® JP-2C™* channel 1
Overdrive Amp Head	ARC OD	This SnapTone file is modeled after the PRS® Archon Classic 50* lead channel
	Bad KT OD	This SnapTone file is modeled after the BadCat® Lynx 50* channel 2
	Band OD	This SnapTone file is modeled after the Fender® 1964 Bandmaster®* normal channel's overdrive tone
	Boger OD	This SnapTone file is modeled after the Bogner® Uberschall* overdrive tone
	Dark OD	This SnapTone file is modeled after the Fender® 1965 Blackface Bassman®* overdrive tone
	EV53 CH2	This SnapTone file is modeled after the EVH® 5150III®* channel 2
	Hiway OD	This SnapTone file is modeled after the Hiwatt® Custom 100* overdrive tone
	Match 35 OD	This SnapTone file is modeled after the Matchless® Clubman 35* overdrive tone
	Mess JP2C CH2	This SnapTone file is modeled after the Mesa Boogie® JP-2C™* channel 2
	ToneK OD	This SnapTone file is modeled after the Tone King® Imperial MKII* overdrive tone
	UK Force	This SnapTone file is modeled after the Marshall® neoclassical signature amp' s overdrive tone
Distortion Amp Head	Boger LD	This SnapTone file is modeled after the Bogner® Uberschall* distortion tone
	Eagle RB	This SnapTone file is modeled after the ENGL® E650 Ritchie Blackmore* signature amp' s distortion tone
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Type	Name	Description
Distortion Amp Head	Eagle Sava	This SnapTone file is modeled after the ENGL® Savage 120 MKII* distortion tone
	Eagle SM	This SnapTone file is modeled after the ENGL® E656 Steve Morse* signature amp' s distortion tone
	EV53 CH3	This SnapTone file is modeled after the EVH® 5150III®* channel 3
	Flagman BE	This SnapTone file is modeled after the famous UK-style boutique amp BE channel
	H&K 40 LD	This SnapTone file is modeled after the Hughes Kettner® TubeMeister Deluxe 40* lead channel
	Mess JP2C CH3	This SnapTone file is modeled after the Mesa/Boogie® JP-2C™* channel 3
	Rev Green	This SnapTone file is modeled after the Revv® Generator 120 MKIII* green channel
	Rev Purple	This SnapTone file is modeled after the Revv® Generator 120 MKIII* purple channel
	Rev Red	This SnapTone file is modeled after the Revv® Generator 120 MKIII* red channel
	Victor Krak	This SnapTone file is modeled after the Victory® Kraken* distortion tone
Pedal	14 OD	This SnapTone file is modeled after the Fortin® Fourteen* pedal' s overdrive tone
	Force OCD	This SnapTone file is modeled after the Fulltone® OCD* pedal' s overdrive tone
	Glass Bass Pre	This SnapTone file is modeled after the Darkglass® B7K Bass Preamp* pedal
	J-RAY OD	This SnapTone file is modeled after the Vemuram® Jan Ray Mateus Asato* signature pedal
	KOT OD	This SnapTone file is modeled after the ANALOG.MAN® King of Tone pedal' s overdrive tone
	Mouse DST	This SnapTone file is modeled after the ProCo™ The Rat* pedal' s distortion tone
	Twin Rock JM	This SnapTone file is modeled after the Peace Hill FX® TRJM* pedal' s overdrive tone
Guitar Amp	Dark DLX	This SnapTone file is modeled after the Fender® '65 Deluxe Reverb®* with 2x12 cabnient
	Dark PRI	This SnapTone file is modeled after the Fender® '65 Princeton® Reverb* with 2x12 cabnient
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Type	Name	Description
Guitar Amp	Foxy CL	This SnapTone file is modeled after the VOX® AC30* clean tone with 2x12 cabnient
	Foxy OD	This SnapTone file is modeled after the VOX® AC30* overdrive tone with 2x12 cabnient
	J-120 Bright	This SnapTone file is modeled after the legendary Jazz Chorus solid state combobright onchannal with 2x12 cabnient
	Juice Rock50	This SnapTone file is modeled after the Orange® Rockerverb 50* distortion tone with 4x12 cabnient
	L-Star CH1	This SnapTone file is modeled after the Mesa/Boogie® Lone Star® 100* channel 1 with 4x12 cabnient
	L-Star CH2	This SnapTone file is modeled after the Mesa/Boogie® Lone Star® 100* channel 2 with 4x12 cabnient
	UK 900	This SnapTone file is modeled after the Marshall® JCM900™* distortion tone with 4x12 cabnient
Bass AMP	AMPG BASS	This SnapTone file is modeled after the Ampeg® SVT Classic* with 6x10 cabnient
	AGUI BASS	This SnapTone file is modeled after the Aguilar® DB751* with 4x10 cabnient
	Hark BASS	This SnapTone file is modeled after the Hartke® LH1000* clean tone with 4x10 cabnient
	Hark OD BASS	This SnapTone file is modeled after the Hartke® LH1000* overdrive tone with 4x10 cabnient
	MATT BASS	This SnapTone file is modeled after the Markbass® Standard 104HF* overdrive tone with 4x10 cabnient
	SBE BASS	This SnapTone file is modeled after the EBS® HD350* overdrive tone with 4x10 cabnient
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MIDI Control Information List

CC#	Value Range	Explain
0	0-1	PATCH MSB: 001~128:CC0=0,PC=0-127 129~200:CC0=1,PC=0-71
7	0-100	Patch Volume
11	0-100	EXP Parameter
13	0-127	EXP A/B State Switching
16	0-100	Quick Access Para 1
17	0-127	Quick Access Knob 1 parameter adjustment: 0-63:Turn down by 1 step 64-127: Turn up by 1 step
18	0-100	Quick Access Knob 2
19	0-127	Quick Access Knob 2 parameter adjustment: 0-63:Turn down by 1 step 64-127: Turn up by 1 step
20	0-100	Quick Access Knob 3
21	0-127	Quick Access Knob 3 parameter adjustment: 0-63:Turn down by 1 step 64-127: Turn up by 1 step
24	0-127	Patch -
25	0-127	Patch +
28	0-127	Unit Mode: 0-63: Patch Mode 64-127: Stomp Mode
48	0-127	NR Module on/off: 0-63:off 64-127:on
49	0-127	PRE Module on/off: 0-63:off 64-127:on
50	0-127	WAH Module on/off: 0-63:off 64-127:on
51	0-127	DST Module on/off: 0-63:off 64-127:on
52	0-127	N→S Module on/off: 0-63:off 64-127:on

CC#	Value Range	Explain
53	0-127	AMP Module on/off: 0-63:off 64-127:on
54	0-127	CAB Module on/off: 0-63:off 64-127:on
55	0-127	EQ Module on/off: 0-63:off 64-127:on
56	0-127	MOD Module on/off: 0-63:off 64-127:on
57	0-127	DLY Module on/off: 0-63:off 64-127:on
58	0-127	RVB Module on/off: 0-63:off 64-127:on
59	0-127	VOL Module on/off: 0-63:off 64-127:on
60	0-127	Tuner Module
61	0-127	Looper
62	0-127	Looper Record
63	0-127	Looper Auto Record
64	0-127	Looper Play/Stop 0-63:Stop 64-127:Play
65	0-127	Delete Loop
66	0-100	Looper Recording Volume
67	0-100	Looper Playback Volume
68	0-127	Looper Placement 0-63:Rear 64-127:Front
69	0-127	CTRL A
70	0-127	CTRL B
71	0-127	CTRL C
73	0-2	Tempo MSB, Used with CC74

CC#	Value Range	Explain
74	0-127	CC73=0,CC74=40-127: 40BPM-127BPM CC73=1,CC74=0-127: 128BPM-255BPM CC73=2,CC74=0-44: 256BPM-300BPM
75	0-127	Tap Tempo
92	0-127	Drum Machine Menu
93	0-127	Drum Machine Play/Stop 0-63:Stop 64-127:Play
94	0-1	Drum Machine Type MSB, Used with CC95
95	0-127	Drum Machine Type 001~128:CC94=0,CC95=0-127 129:CC94=1,CC95=0
96	0-100	Drum Machine Volume
115	0-127	Analog Bypass
116	0-127	DSP Bypass

Troubleshooting

Device Won’t Turn On

- Make sure the power supply is properly connected
- Check if the power adapter is working properly
- Check if you’re using the correct power adapter
- Please check whether the battery has sufficient power

No Sound Or Slight Sound

- Make sure your cables are connected properly
- Make sure the volume knob is adjusted properly
- Check the master volume settings
- Check the effects module volume settings
- Check the patch volume settings
- Make sure your input device is not muted

Noise

- Make sure your cables are connected properly
- Check your instrument output jack
- If the noise is coming from your instrument, try using the noise reduction module to reduce it

Sound Problems

- Make sure your cables are connected properly
- Check your instrument output jack
- If you’re using an external expression pedal to control distortion or other similar parameter
- check to see if the expression pedal is set up properly
- Check your effects parameter setup. If effects are set to extremes, GP-180 may have abnormal noise

Specifications

Supported Sampling Accuracy: 24-bit
Supported Sample Rate: 48kHz
SNR: 110dB
Module: 12
Patch Memory: 200 Patch slots (100 factory patches included)

Analog Input Connection
IN: 1/4 (6.35mm) TS jack, 1M Ohms
EXP/FS: 1/4 (6.35mm) TRS jack

Analog Output Connection
OUT (L): 1/4 (6.35mm) TS jack, 1k Ohms
OUT (R): 1/4 (6.35mm) TRS jack, 1k Ohms
PHONES/MIC: 1/8 (3.5mm) TRRS jack, 22 Ohms

Digital Connections
USB Port: USB 2.0 Type-C Port
MIDI IN: 1/4 (6.35mm) TRS jack, compatible with EXP/FS jack 1
MIDI OUT: 1/4 (6.35mm) TRS jack, compatible with EXP/FS jack 2

USB Recording Specification
Sample Rate: 48kHz
Bit Depth: 24-bit

Size and Weight
Dimensions:
181mm(W) x 139mm(D) x 52mm(H)
Unit Weight: 843g

Power
DC Power Requirements:
DC 9V (center negative), 5.5×2.1mm plug
≥1.5A (Min. operating current: 1A; Max. supply current: 2A)
USB-C Power Requirements:
Type-C, DC 5V
≥1A (Min. operating current: 1A; PD fast-charging current: 3A; Reverse charging current: 1A)

Battery
Capacity: 3000mAh/3.7V