GP-50

User Manual

For Firmware V1.0.5



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-50.

Please keep this manual for future reference.

Safety Instructions

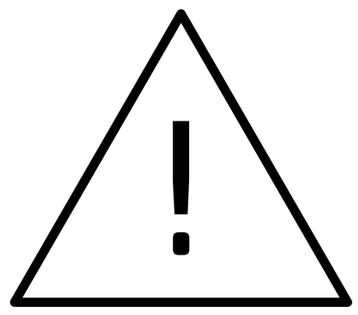
Precautions

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



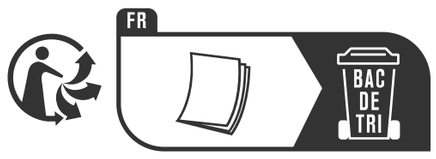
This symbol on the products, packaging, and/or accompanying documents means that used electrical and electronic products should not be mixed with general household waste.

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

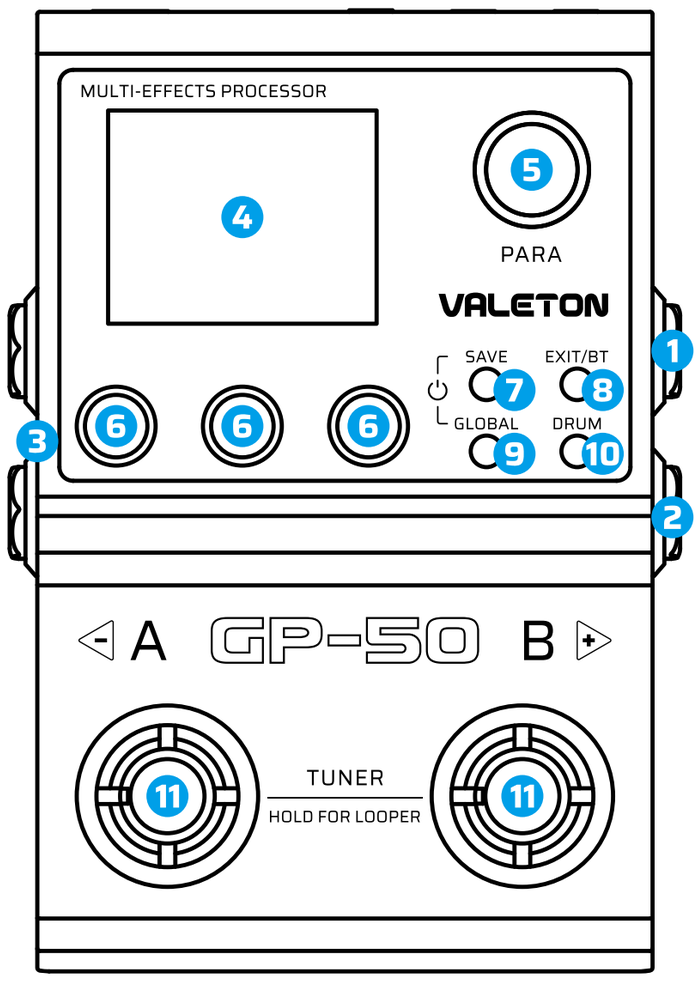
In the relentless pursuit of the ultimate balance between tone quality and portability, Valeton inherits the classic design of the GP-5 Super Compact Multi-Effects Pedal and writes a new chapter of comprehensive functionality and professional-grade features—the GP-50. It strives to become the perfect equilibrium between a super compact multi-effects pedal and a multi-effects processor.

As a multi-effects processor, the GP-50 boasts a maximum capacity of 9 effect modules, some of which can be moved sequentially. It offers over 100 organic effects based on HD digital modeling technology. As a multi-effects pedal, the GP-50 can control up to six effect modules simultaneously. It features tap tempo/sync functionality and is equipped with multiple function buttons and knobs. As a loader, the GP-50 supports storing up to 20 third-party cabinet IR files, and supports loading NAM (Neural Amp Modeler) files conversion/import functionality. Comes with 50 meticulously selected files and supports storing up to 80 files. Thanks to its compact stomp design, you can easily integrate the GP-50 onto your pedalboard. Whether used as a NAM/IR loader or harnessing its rich selection of built-in effects in combination with other pedals, the GP-50 smoothly blends into your setup.

The GP-50 adopts the classic dual-footswitch pedal format with multiple knobs and buttons, delivering exceptionally intuitive and streamlined operation. Its 1.77-inch high-definition color LCD screen provides real-time visualization across all usage scenarios. Compatible with expression pedals, external footswitches, or MIDI controllers, it empowers you to unleash your creativity without being constrained by the pedalboard's physical footprint, the GP-50 also built-in BT wireless function and comes with a mobile app for seamless wireless editing and management of your tones.



Panel Introduction



1. IN Jack

1/4” mono input connection for guitar or other instruments.

2. EXP/FS Jack

1/4” TRS input for connecting an external expression pedal or footswitch controller.

3. OUT L(MONO)/R Jack

1/4” pair of TS stereo unbalanced output connections. For mono output, use only the L(MONO) jack.

4. LCD Display

The color LCD displays the GP-50’s patch numbers, patch names, and other operational information.

5. PARA Knob (with enter button)

On the main display screen, turn to switch patches, press to edit the effect chain, and then hold to change the order of effect modules.

6. 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.

7. SAVE Button

Whenever a patch is modified, the main display will show a symbol indicating that the parameter has been changed. Use the SAVE button to store, rename, or copy the patch. Press the SAVE button again to save the changes.

8. EXIT/BT Button

Press to return to the previous screen, or hold to toggle the BT wireless function on/off.

9. GLOBAL Button

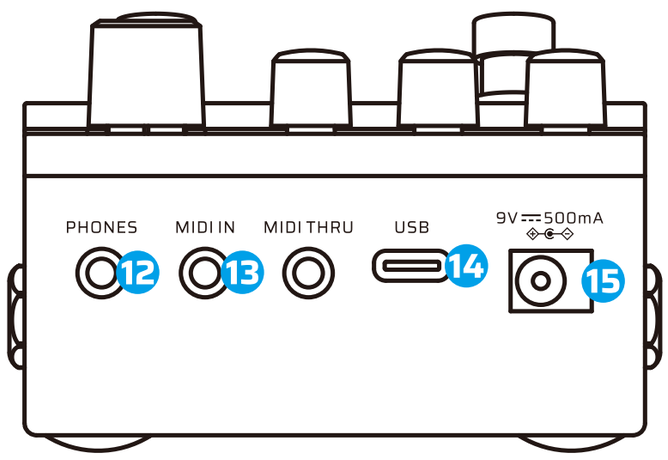
Press to enter the Global Settings menu, where you can edit the GP-50's global parameters. Hold the GLOBAL and SAVE buttons simultaneously to power on/off when using battery power.

10. DRUM Button

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

11. 2 Footswitches

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



12. PHONES Jack

1/8" TRS output for connecting headphones.

13. MIDI Jack

1/8" TRS jacks for connecting external MIDI devices.

14. 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, it supports connection to a USB power adapter or power bank to provide power to the GP-50.

15. DC 9V Jack

5.5 x 2.1mm DC 9V, 500mA, center negative.

Getting Started

1. Connect your device. Plug your instrument into the GP-50's INPUT jack, and run a TS cable from the OUT L to your amp.

   Friendly reminder:

   - Turn down the volume on both the amplifier and the instrument
   - For optimal results, connect the cable to the Return jack of the FX loop on your amplifier
2. Connect the 9V power supply or press and hold the SAVE and GLOBAL buttons on the panel simultaneously to turn on the GP-50.
3. After powering on, slowly increase the volume on both the amplifier and the instrument.

Select a patch

GP-50 includes 100 patches, with the first 55 (00~54) containing default factory parameters.

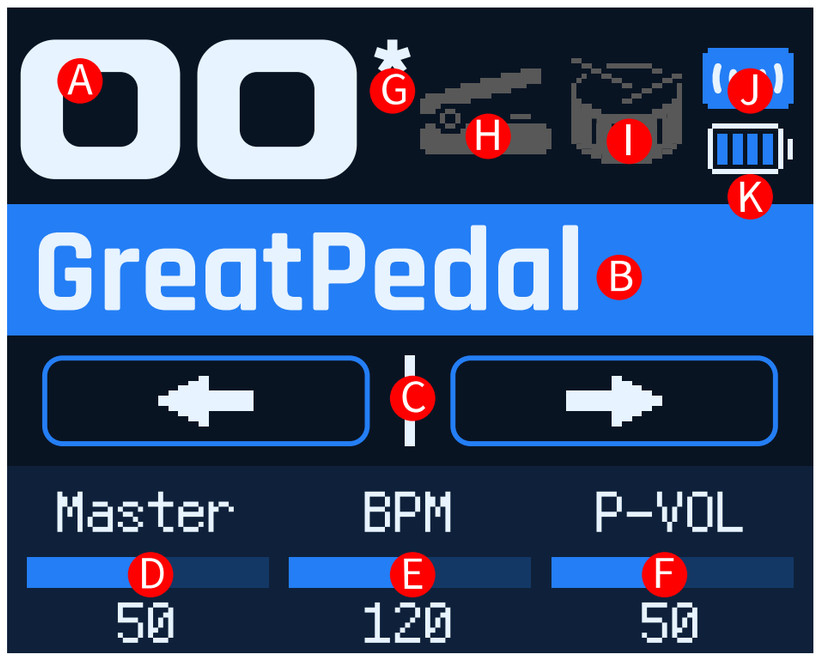
In the default footswitch mode on the main display screen, you can switch between patches by stepping on footswitch A or B, or by rotating the PARA knob.

Screen Introduction

Main Display Screen

Main Display Screen is the home page displayed right after the power is turned on. GP-50 features two footswitch modes: Patch Mode and Pedal Mode. The content displayed on the main interface and the LED ring around the footswitches (hereafter referred to as the “ring”) will vary depending on the active footswitch mode. You can switch between footswitch modes by long-pressing footswitch B or through the global settings.

When the footswitch mode is set to Patch Mode, the ring will glow in a solid blue state, and the Main Display Screen will primarily display the patch number and patch name. Below is an introduction to the screen elements in this mode:



A. Patch Number

B. Patch Name

C. Footswitch Function

D. Master Volume

E. Patch Tempo

F. Patch Volume

G. Save Prompt

H. Expression Pedal Status

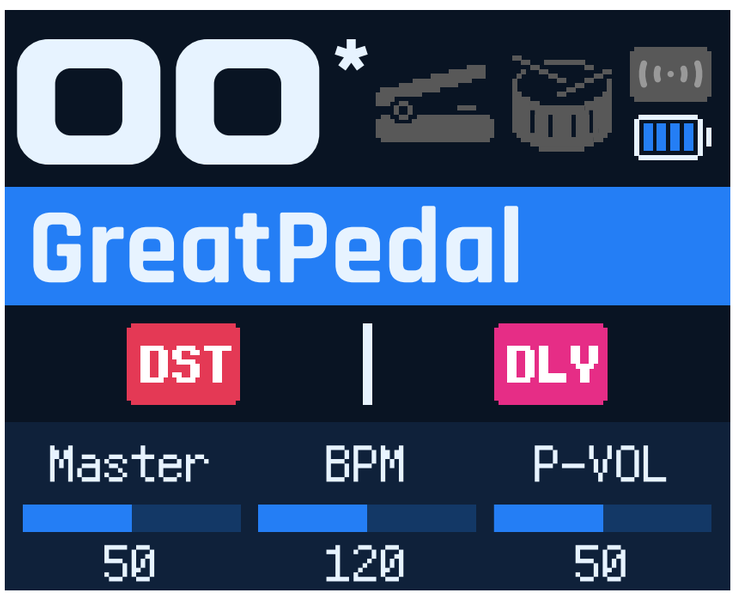
I. Drum Machine Status

J. BT Wireless Function Status (Off indicates disabled, blinking indicates searching, solid indicates successfully paired)

K. Battery Status (A red icon will be displayed when the battery level is below 10%)

In this mode, you can switch patches by pressing footswitch A or B, and the ring will blink accordingly. Alternatively, you can rotate the PARA knob to switch patches.

Use the Quick Access Knobs to adjust the parameters corresponding to “D”, “E”, and “F”.



When the footswitch mode is set to Pedal Mode, the ring will glow in a solid green or red state, and the Main Display Screen will primarily display the effect modules in the current patch that are under control. In this mode, pressing the corresponding footswitch will toggle the on/off state of the controlled effect modules, while the ring will switch between red and green accordingly. You can select which effect modules in the patch are controlled via the Edit Interface or the mobile app.

Tap Tempo (TAP)

On the Main Display Screen, hold footswitch A to enter or exit Tap Tempo (TAP) mode. This function allows you to quickly capture the tempo of a song and synchronize it to the patch tempo (BPM). After entering Tap Tempo mode, the GP-50 will calculate the BPM value in real-time based on the frequency of your presses on footswitch A or B. The ring will blink at the current BPM value.

TUNER



Press both footswitch A and B simultaneously to activate the tuner. Tuner Interface:

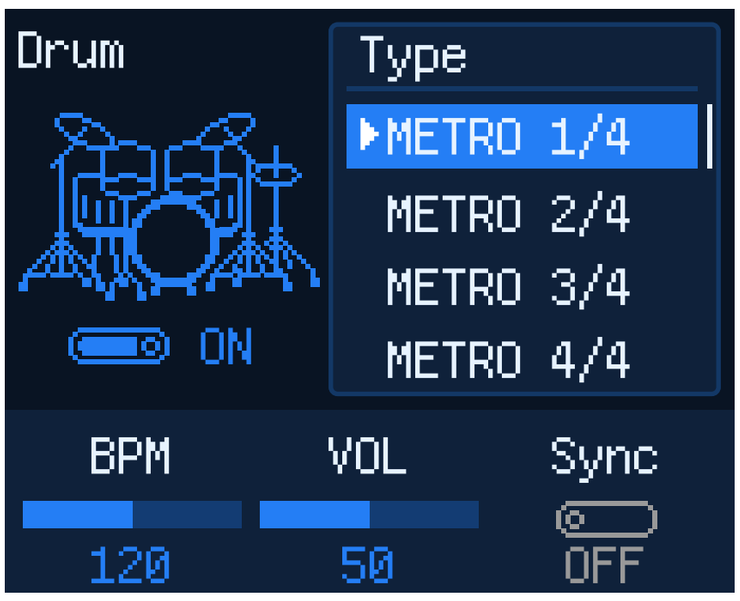
In the tuner interface, the character in the center of the screen represents the note name of the detected pitch. The color blocks on the left and right sides indicate the tuning accuracy of the string: If the blocks lean to the left, the current pitch is too low, and the string needs to be tightened. If the blocks lean to the right, the current pitch is too high, and the string needs to be loosened. As the string pitch shifts from out-of-tune to in-tune, the displayed color blocks will gradually move toward the center until they turn green, indicating that the string has been tuned to the pitch represented by the displayed note.

In the tuner interface: Rotate the left Quick Access Knob to select the tuner mode: Bypass or Mute (default is Mute). Use the global settings to choose the bypass type: Analog Bypass or DSP Bypass (default is Analog Bypass; see Global Settings below for details). Rotate the right Quick Access Knob to set the reference frequency for standard A, with a range of 435 Hz to 445 Hz (default is 440 Hz). To exit the tuner interface and return to the Main Display Screen, press any footswitch or button.

Note:

1. In bypass mode, the USB audio interface functionality will also be bypassed.
2. If both footswitches are held for more than two seconds, the GP-50 will enter Looper interface.

Drum Machine (DRUM)

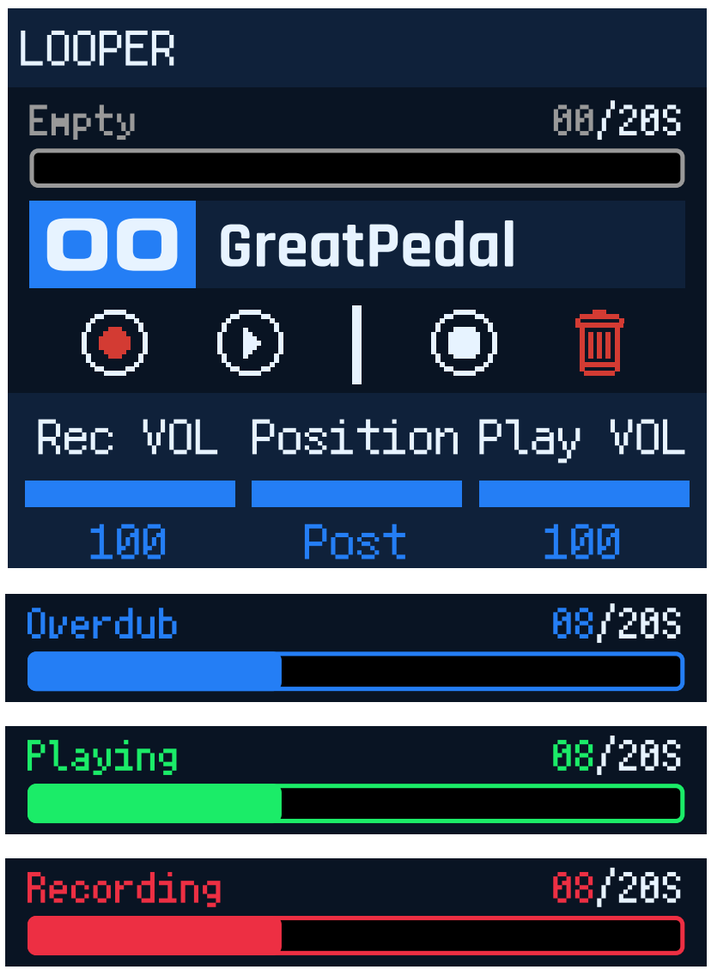


Press the DRUM button to turn the drum machine on or off. When the drum machine is enabled, a drum machine icon will appear at the top of the main interface to indicate its status. Long-pressing the DRUM button will open the drum machine interface.

In the drum machine interface: Rotate the PARA knob to switch between drum machine patterns. The GP-50 unit itself provides only 10 metronome-type drum patterns. Additional drum patterns are available in the companion app and require the use of the BT wireless functionality.

Use the Quick Access Knobs to control the following parameters: Tempo of the drum machine, Volume of the drum machine (range: 0–100), Sync On/Off for drum machine synchronization. When SYNC is enabled, the drum machine tempo will automatically match the tempo of the current preset. The tempo range for the drum machine is 40–260 BPM.

LOOPER



Press and hold both footswitch A and B simultaneously to activate the Looper.

In the Looper interface: The progress bar on the screen will: turn red during recording, turn blue during overdubbing, turn yellow during playback. Rotate the PARA knob to select the patch to be used. Use the Quick Access Knobs to control the following parameters: recording volume (range: 0–100), position of Looper in the Effects Chain (Pre or Post), playback volume (range: 0–100).

The position of looper in the effects chain will affect the recorded tone. Please choose according to your actual needs. In Pre mode, looper will record dry, mono audio without any effects. In Post mode, looper will record processed, stereo audio with effects applied.

The maximum recording time for looper is 20 seconds. Operational Steps: Press footswitch A to start recording. Press footswitch A again to loop the recorded content. During playback, press footswitch A to overdub at the current playback position. Press footswitch B to stop recording/playback/overdubbing. Press and hold footswitch B to clear all recorded content (including overdubs).

Exiting the Looper: Press both footswitch A and B simultaneously or press the EXIT button to exit Looper. Looper retains its state even after exiting. If you do not plan to use it, ensure it is stopped or cleared before exiting.

Note:

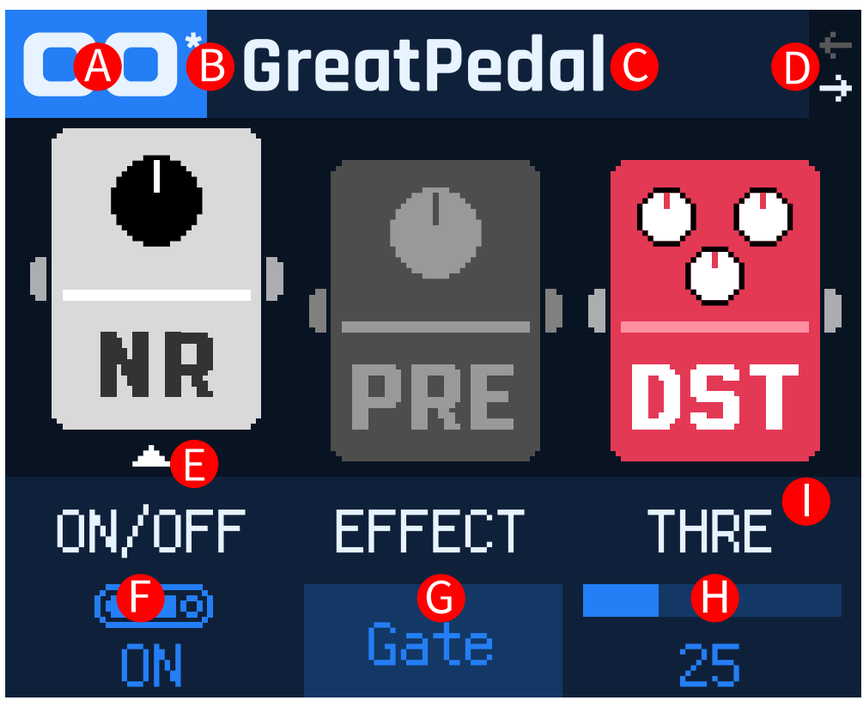
Looper is an auxiliary tool, and its recorded content is not saved by the system.

Patch Editing

Edit Interface

Press the PARA knob on the main interface to enter the edit mode. Press the EXIT button to exit the edit mode. In the edit mode, you can switch effect types, edit effect parameters, and change the order of effect modules under any effect module. The display and functionality of the edit mode may vary slightly depending on the footswitch mode.

The following is an introduction to the edit interface (patch mode) screen:



A. Patch Number
B. Patch Edit Status
C. Patch Name
D. Effects Chain Range Indicator
E. Currently Selected Effect Module
F. Effect Module On/Off Toggle
G. Current Effect
H. Effect Parameters
I. Effect Parameter Page

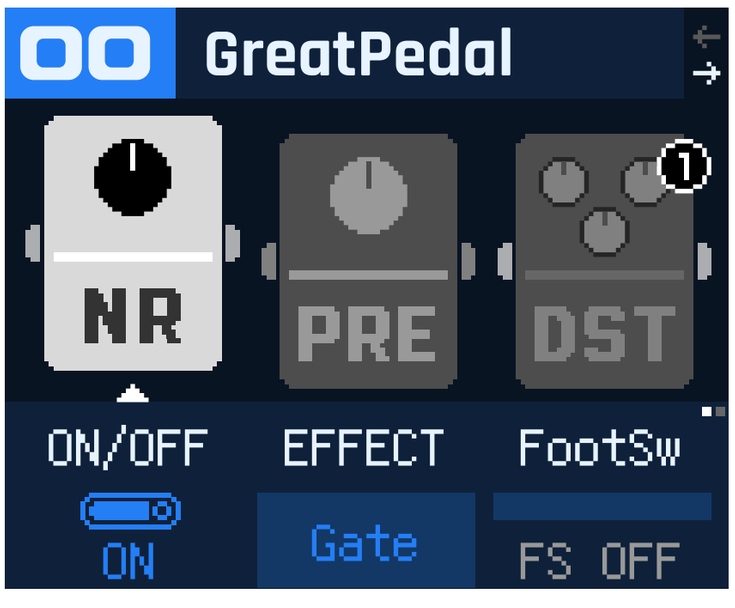
The 11 colored modules in the center of the edit interface represent the GP-50's 10 effect modules and the expression pedal module. The default effects chain order of the GP-50 is as follows: NR (Noise Gate) → PRE (Pre-effects) → DST (Overdrive/Distortion) → N→S (Snaptone) → AMP (Amp Simulator) → CAB (Cabinet Simulator) → EQ (Equalizer) → MOD (Modulation Effect) → DLY (Delay) → RVB (Reverb). When an effect module is enabled, its icon will light up to indicate its active status. You can rotate the PARA knob to move the cursor and select the target module.

The parameter bar at the bottom of the edit interface screen represents the adjustable parameters of the current effect. Use the Quick Access Knobs to modify the effect parameters corresponding to positions "F", "G", and "H". The parameters displayed in

the bar will vary depending on the selected effect. If the effect has more than three adjustable parameters, an “Effect Parameter Page” (as indicated by “I”) will appear. In this case, press the PARA knob to cycle through the pages of effect parameters.

Note:
When the N→S (Snaptone) effect module is enabled, the AMP and CAB modules will be disabled.

Footswitch-controlled effect modules



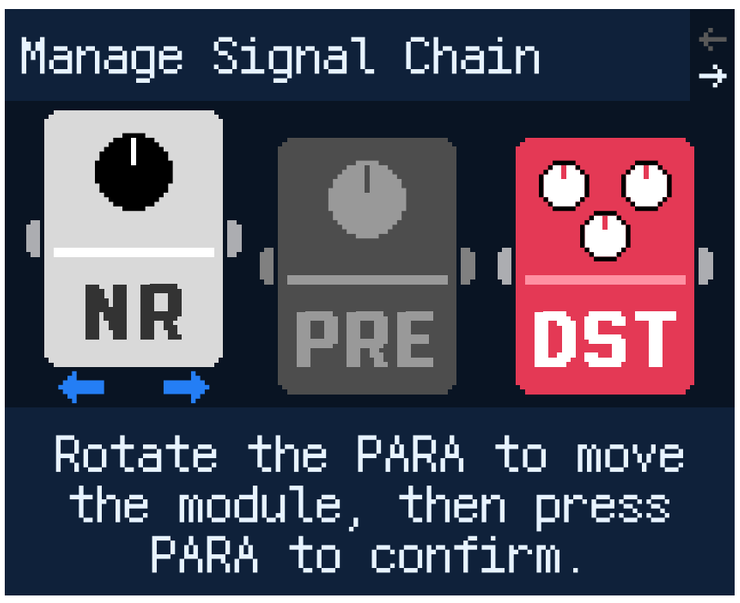
GP-50 allows you to control a maximum of 6 effect modules in the effects chain simultaneously via footswitches. When the footswitch mode is set to Pedal Mode, press the PARA knob to enter the edit interface. In this mode, the edit interface includes an additional function: assigning effect modules to footswitch control.

In this interface, the effect modules will display ① or ② in the upper-right corner, indicating whether the module is controlled by footswitch A or footswitch B. Rotate the rightmost Quick Access Knob to assign control: FS1: The current effect module is controlled by footswitch A. FS2: The current effect module is controlled by footswitch B. Off: The current effect module is not controlled by any footswitch. You can press the footswitches to toggle the ring color, providing a visual cue for the on/off status of the effect modules.

Note:

1. Each effect module can only be controlled by one footswitch.
2. Each footswitch can control a maximum of 3 effect modules.

Manage Effects Chain

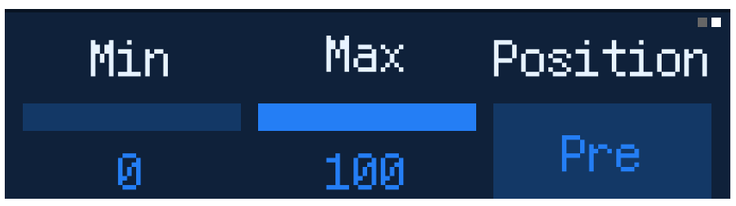




GP-50 allows you to rearrange the order of the following modules in the effects chain: NR, PRE, MOD, DLY, RVB. The following modules are fixed in position and cannot be rearranged: DST, N→S, AMP, CAB, EQ. To change the order of a module: hold the PARA knob to initiate order adjustment for the currently selected module. Rotate the PARA knob to move the module to the desired position. Press the PARA knob to confirm the new order and return to the effects chain. If the selected module is fixed in position, a red text warning with a prohibited symbol will appear at the bottom of the screen. In this case, rotating the PARA knob will have no effect. Press the PARA knob to return to the effects chain.

Expression Pedal Settings





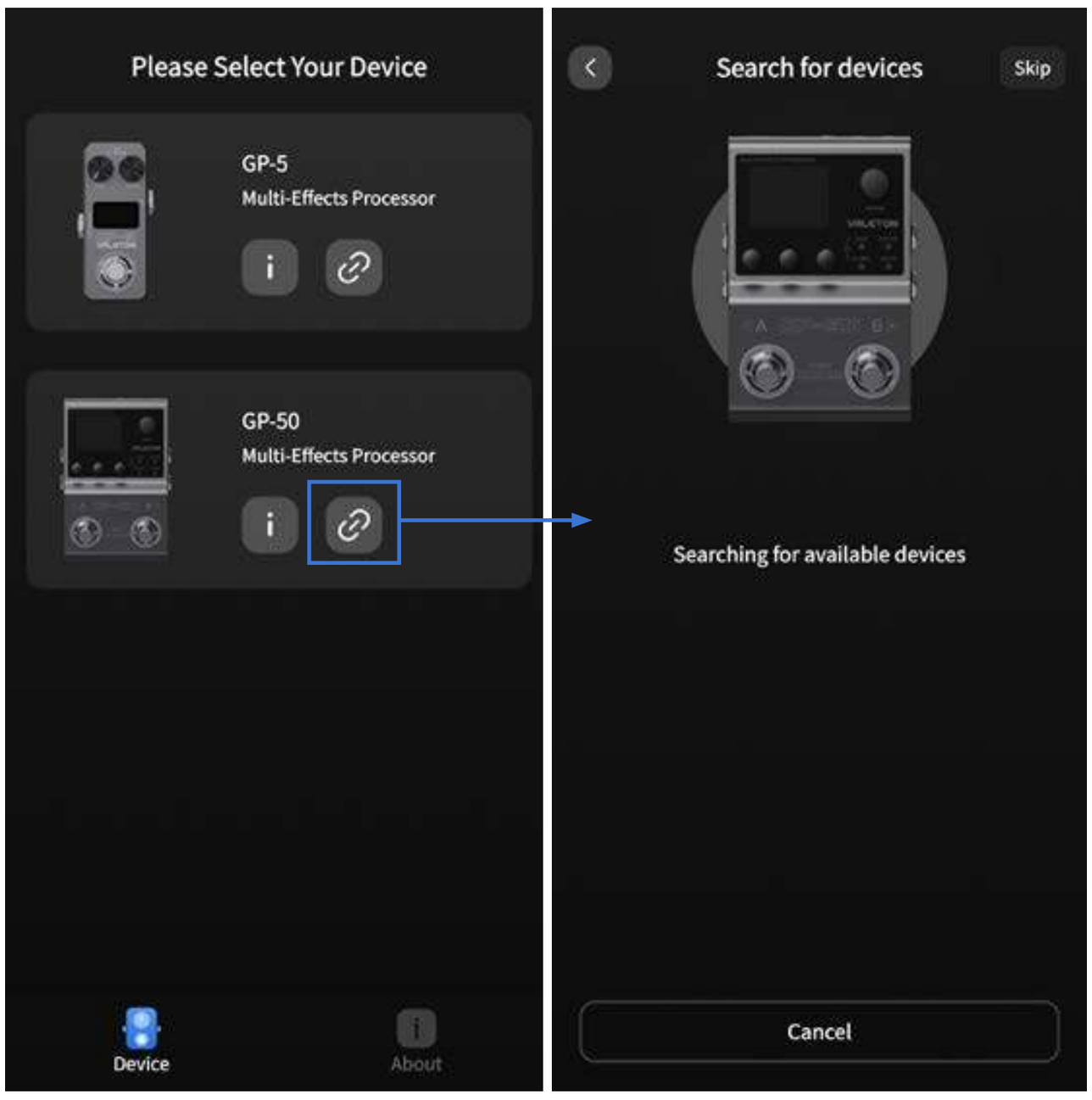
GP-50 supports expression pedal control, allowing you to manipulate a specific parameter of an effect module in the effects chain using an expression pedal. To use this function, you must connect an expression pedal to the EXP/FS interface on the device. For proper functionality, you need to perform expression pedal calibration and select the external controller type in the global settings menu (for detailed steps, refer to the “Global Settings” section).

Rotate the PARA knob to navigate to the end of the effects chain, where you will see the EXP module (expression pedal module). Use the Quick Access Knobs to: Turn expression pedal control On/Off. Select the effect module to be controlled. Choose the specific parameter to be modulated. Press the PARA knob to access the next page, where you can use the Quick Access Knobs to set the parameter response range for the expression pedal: Minimum value: Represents the pedal's fully raised position (lowest parameter value). Maximum value: Represents the pedal's fully depressed position

(highest parameter value). The adjustable range for both minimum and maximum values is 0–100. The default function of the expression pedal is volume control (assigned to the VOL module). In this mode, you can choose to place the volume pedal in Pre (before time-based effects) or Post (after all effects) position: In the default effects chain order, placing the volume pedal in Pre position allows time-based effects (e.g., delay, reverb, modulation) to decay naturally when the pedal cuts the output volume. Placing it in Post position immediately cuts all sound output, including time-based effects.

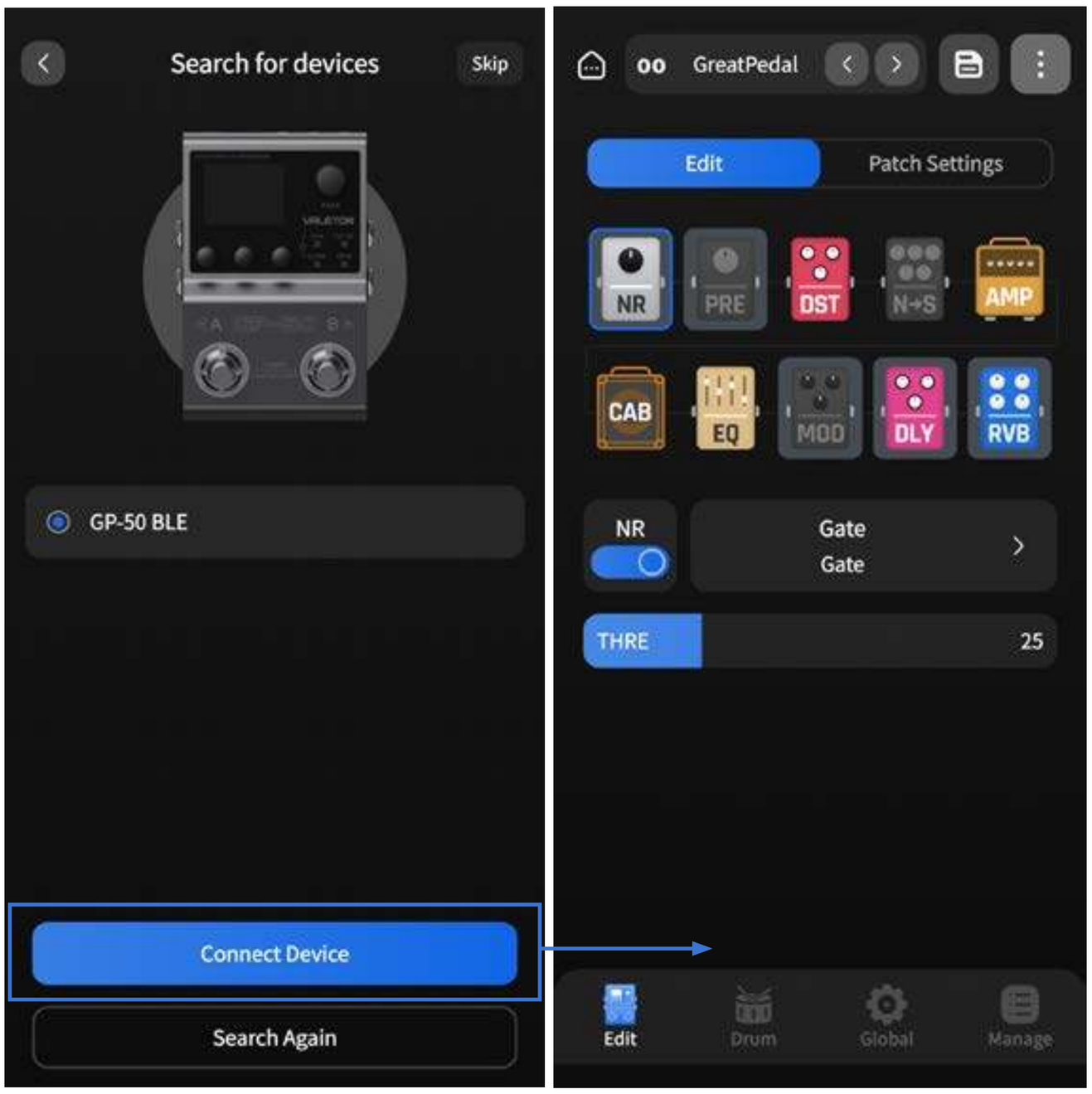
Note:
All control and parameter settings may change when you switch patches. If you switch patches or power off the device without saving, all unsaved edits will be lost. Therefore, always check whether the asterisk (*) save prompt appears in the upper-right corner of the patch number. After completing your settings, press the SAVE button on the device to save your changes.

Using the mobile app for patch editing



Hold the EXIT/BT button on the GP-50 to activate the BT wireless function for pairing. Open the Valeton Suite app, select GP-50 as the target device, and navigate to the device discovery interface:

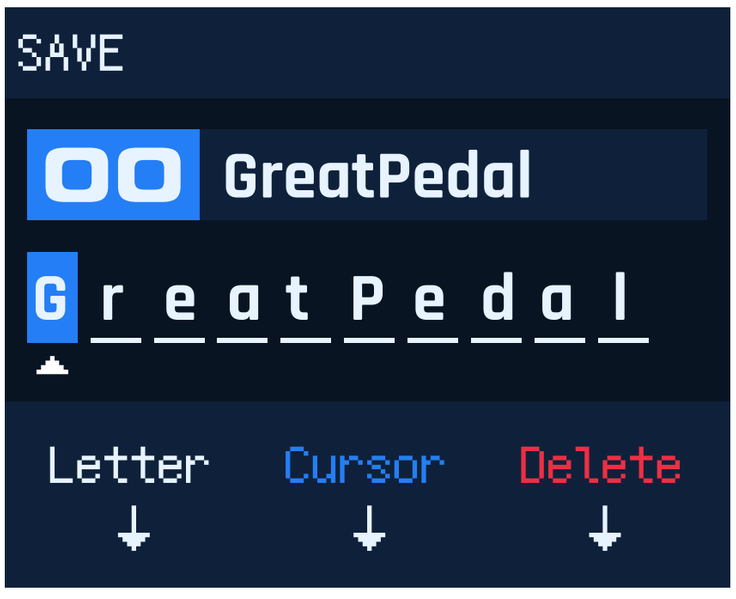
Locate and connect to your GP-50 device in the app to manage its patches, including tone adjustments, rearranging effect modules, configuring CTRL-controlled modules, global settings, importing NAM files, and loading third-party IR files.



Note:

If the app cannot find the device, check if the relevant permissions on your phone are enabled.

Save Interface

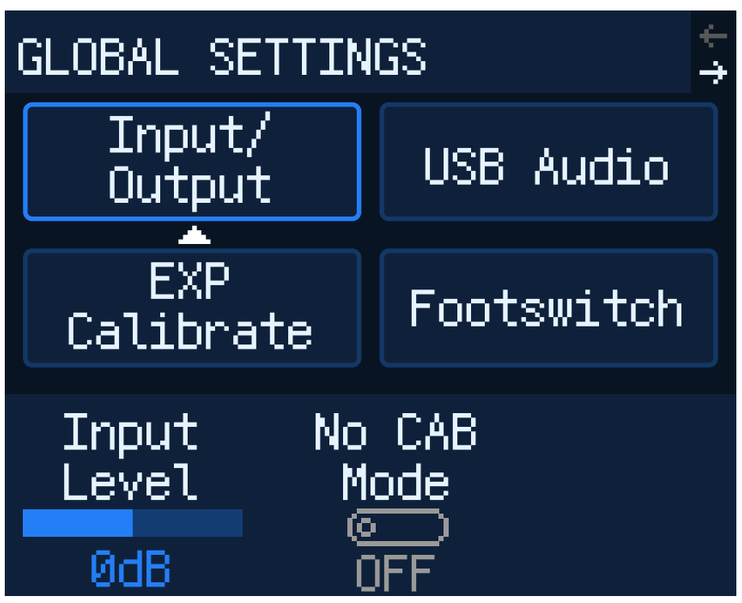


In the save interface, you can save edited effect parameters, control settings, and other modifications. If you have finalized your tone or control configurations, rotate the PARA knob to select the destination patch slot for saving. The three Quick Adjustment Knobs correspond to the following functions:

select characters, switch cursor position, delete characters. GP-50 supports four character types for patch naming: numbers, symbols (including spaces), uppercase

letters, lowercase letters. For more convenient saving or renaming operations, use the companion mobile app or computer software.
Press the PARA knob or the SAVE button to confirm and save. Press the EXIT button to cancel and return to the Main Display Screen.

Global Settings

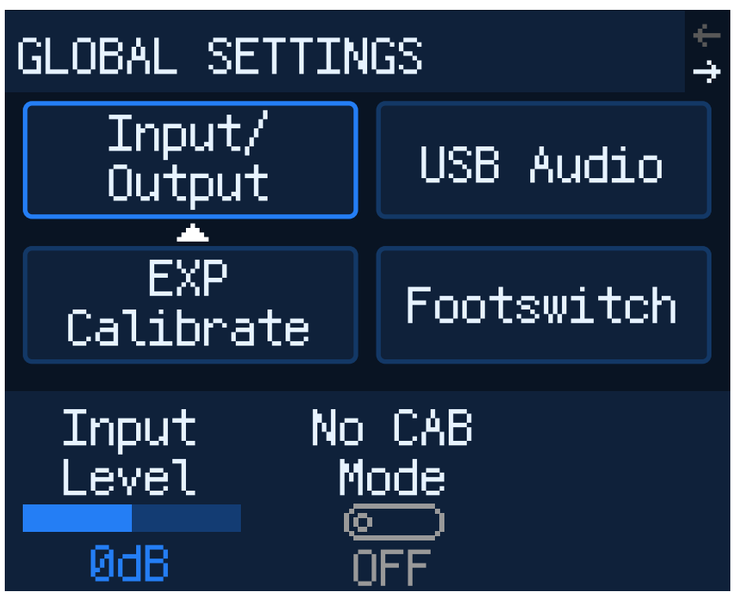


In this interface, you can configure the global functions of the GP-50. Unlike the edit interface, global settings affect the overall operation of the device and do not change with patches. All modifications are automatically saved and take effect immediately.
Press the GLOBAL button to enter the global settings interface. Press the EXIT button to return to the previous menu or the Main Display Screen.

In the global settings interface: Rotate the PARA knob to move the cursor and select settings items. The parameter bar at the bottom of the screen displays adjustable parameters for the currently selected item. The content of the parameter bar changes dynamically based on the selected setting. If a settings item has more than three adjustable parameters, a page indicator will appear on the right side of the parameter bar. Press the PARA knob to switch between pages. Adjust parameters using the three Quick Adjustment Knobs. Functions such as expression pedal calibration and factory reset require pressing the PARA knob to access their submenus for further operations.

Note:
All changes in the global settings interface are automatically saved and applied instantly.

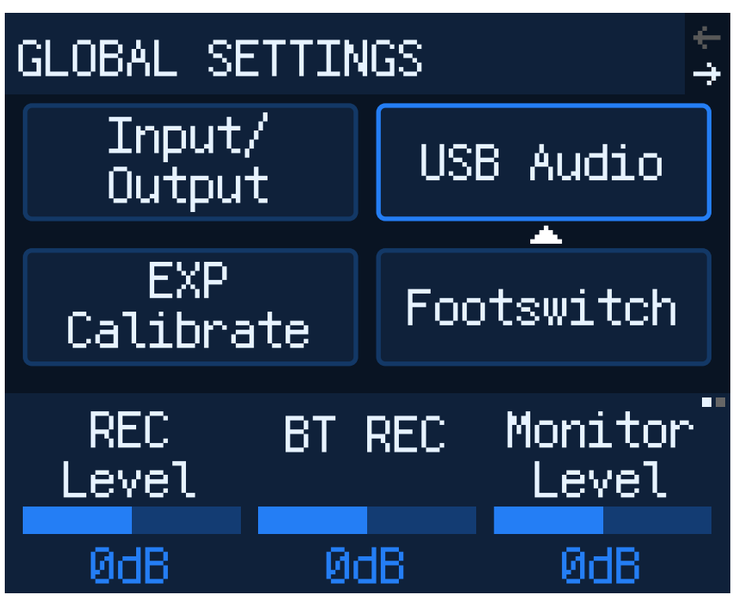
Input/Output



Input Level: When using different instruments, this function helps you balance the input gain for an optimal playing experience. Adjustment range: -20 dB to +20 dB (default: 0 dB).

No CAB Mode: When enabled, this function forces the GP-50's output to bypass the CAB module (cabinet simulation) without altering the patch. Default setting: Off.

USB Audio



These settings are for the GP-50's USB Audio Interface functionality:

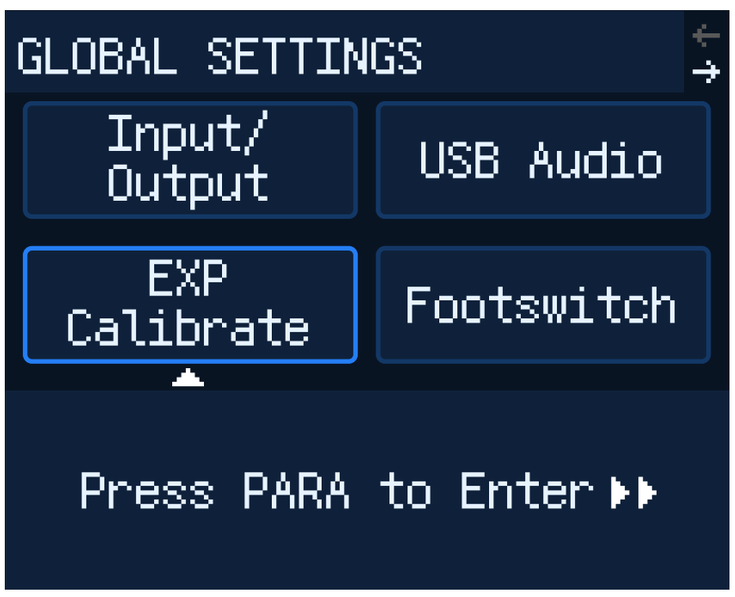
REC Level: Adjusts the volume level during recording. Range: -20 dB to +20 dB (Default: 0 dB).

BT REC: Adjusts the volume level when recording via BT audio. Range: -20 dB to +20 dB (Default: 0 dB).

Monitor Level: Adjusts the monitoring volume level during recording. Range: -20 dB to +20 dB (Default: 0 dB).

REC Mode (L/R): Sets the recording mode for the left/right channel output. Options: Dry signal or Wet signal. Default: Wet signal. When Dry signal is selected, the channel outputs an unprocessed dry signal. When Wet signal is selected, the channel outputs a signal with effects applied.

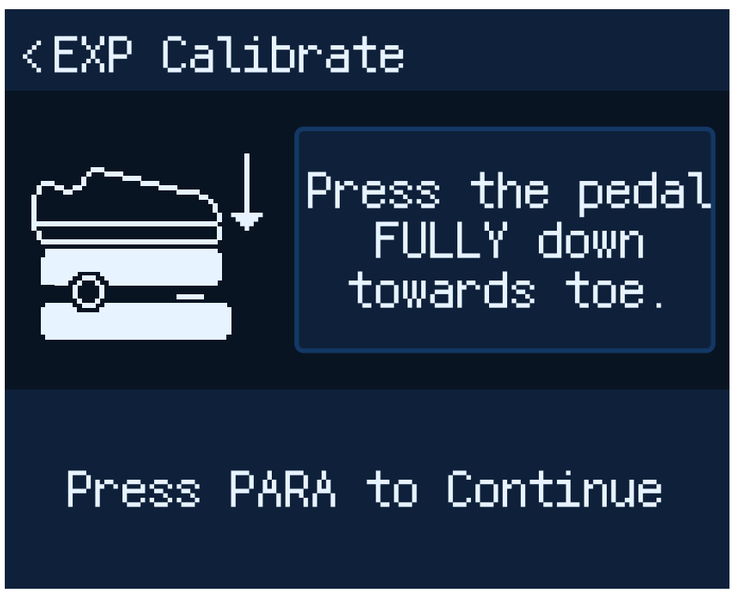
EXP Calibrate



This setting is for calibrating an external expression pedal. Press the PARA knob to enter the calibration interface. If the expression pedal responds weakly or exhibits abrupt changes when lightly pressed, consider performing calibration.



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 complete icon. Press the PARA knob to return to the previous menu.



If calibration fails, the screen will display an error icon. Press the PARA knob to retry calibration, or press the EXIT button to cancel and return to the previous menu.

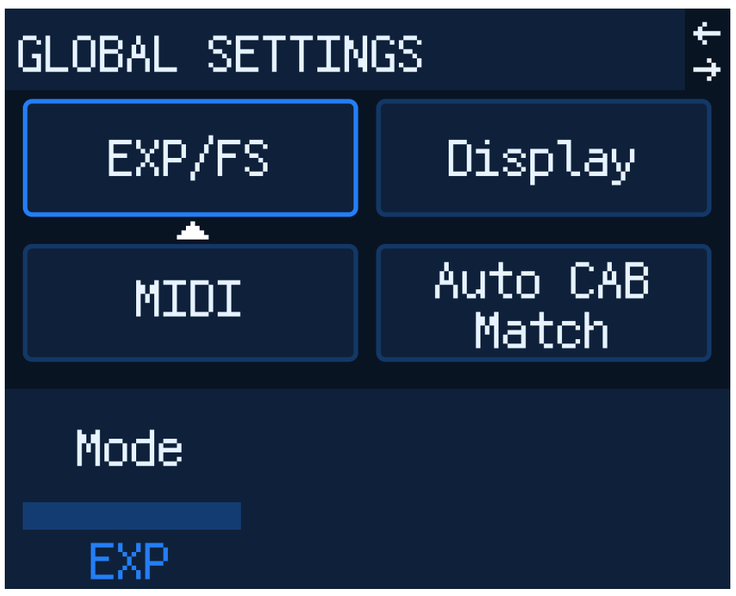
Footswitch



Mode: Used to switch between Patch Mode and Pedal Mode.

Bypass Mode: Used to select the bypass type for the tuner interface. Options: Analog Bypass or DSP Bypass. Analog Bypass: Pure hardware bypass, maintaining the original signal path without processing. DSP Bypass: Bypass with Buffer functionality, ensuring signal stability and consistency.

EXP/FS



Mode: Used to select the type of external device connected to the EXP (expression pedal)/FS (footswitch) interface. Options: EXP , Single FS, or Dual FS. Selecting EXP enables the expression pedal function in the edit interface. Selecting Single FS or Dual FS will display configurable functions for the external footswitch(es) in the parameter bar. Footswitch 3 / Footswitch 4 Optional Functions: None, Preset +, Preset -, TAP, Tuner, Looper, Drum, Drum +, Drum -. Footswitch 3 corresponds to the left switch of a single or dual footswitch. Footswitch 4 corresponds to the right switch of a dual footswitch.

Display



This setting is used to configure the screen brightness and sleep timer for the GP-50.

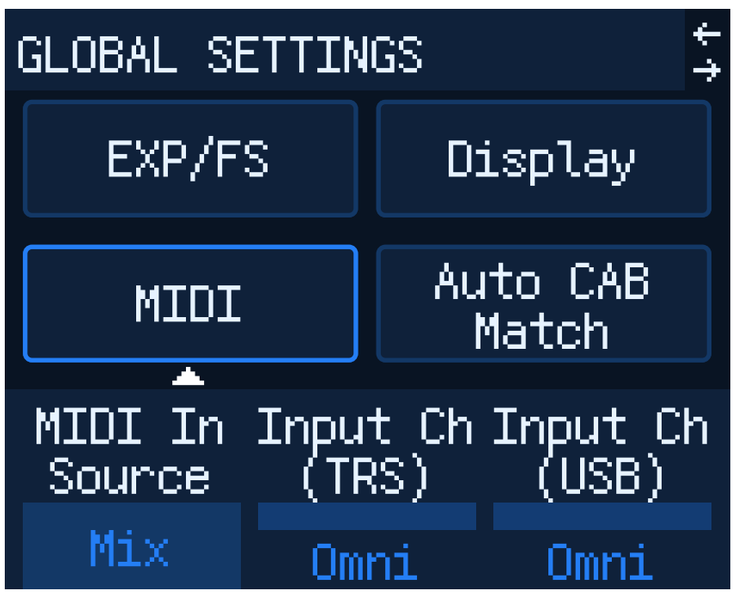
Display Time: Sets the screen sleep timer. Options: 5min, 30min, or Always (default: Always).

Brightness: Adjusts the screen brightness of the GP-50. Options: I (lowest), II (medium), or III (brightest, default).

Note:

The audio input/output remains unaffected when the screen is asleep. This function helps conserve battery power and prevents screen damage caused by prolonged static display.

MIDI



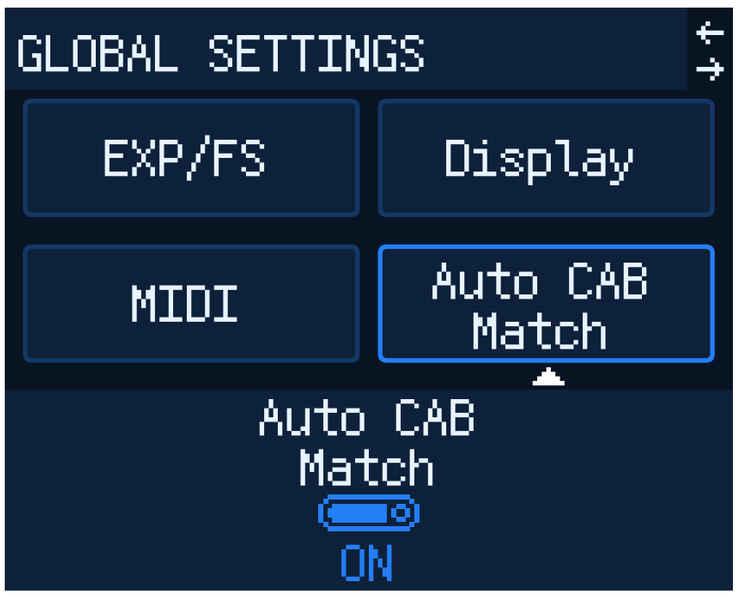
This setting is used to configure the MIDI input channel and input source for the GP-50.

MIDI In Source: Selects the source from which the device receives MIDI data. Options: TRS, USB, or Mixed (default). TRS: Only receives MIDI data from the MIDI IN interface. USB: Only receives MIDI data from the USB interface. Mixed: Simultaneously receives MIDI signals from both the MIDI IN interface and USB interface.

Input Channel (TRS)/(USB): Selects the MIDI channel for receiving data via the MIDI IN interface or USB interface. Range for both: Omni (default) or channels 1–16.

The information received by MIDI IN is forwarded unchanged via the MIDI THRU interface and is utilized for connecting multiple devices.

Auto CAB Match



When this function is enabled, the effect in the CAB module will be automatically paired and adjusted according to changes in the AMP module's effect. Default setting: ON. This function will not take effect if the CAB module has an IR file loaded.

Factory Reset

This setting is used to reset your GP-50 to its factory default state. To improve the accuracy of the factory reset process and reduce the risk of accidental patch deletion, the GP-50 provides three reset options. After pressing the PARA knob to enter the menu, the following options will appear on the screen: Global settings only: Only resets global settings to factory defaults. Factory patches: Only restores factory patches (00-54) to their original state. Reset all data: Deletes all user-saved data and fully resets the device to factory conditions. After selecting an option, a confirmation interface will appear. Choose OK to execute the reset operation, or Cancel to return to the menu.

Note:

1. This operation will permanently erase all edited presets and personalized settings. Once executed, it cannot be undone. Please ensure you back up any important data before proceeding.
2. Do not power off the device during the reset process to avoid system errors.

About



Used to check the current firmware version information of the GP-50.

Compatible Software



The GP-50 is supported by a free cross-platform mobile app (iOS/Android). In addition to the patch editing features described earlier (see Patch Editing), the app includes drum machine functionality. Download the app by searching for “Valeton Suite” in your device’s app store. The Android app installation package (APK file) can also be downloaded directly from the Valeton official website.

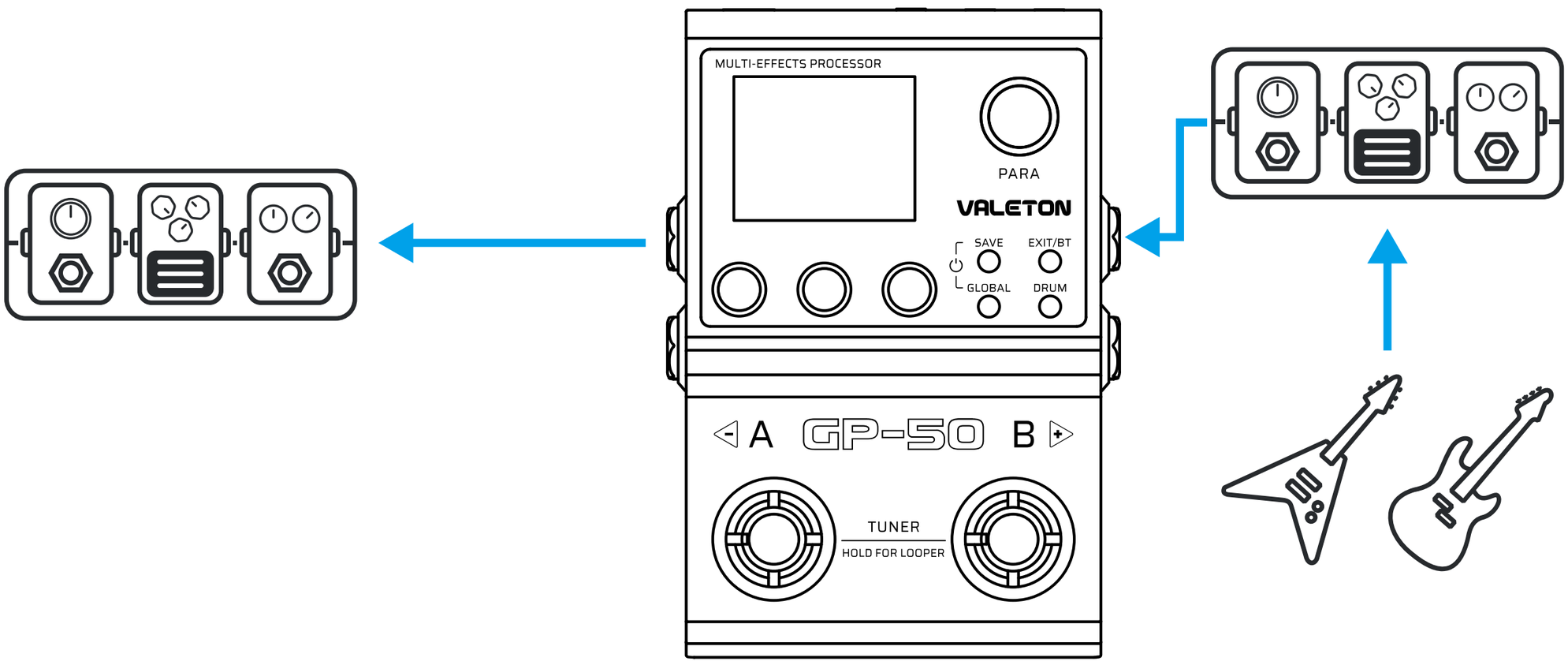
The GP-50 also offers desktop software for Windows and macOS. Connect the GP-50 to your computer via USB to use the software for batch management of patches, SnapTone files, and IR files, as well as firmware updates. To download the desktop software, visit www.valeton.net/software.html, then install and launch “Valeton Suite”.

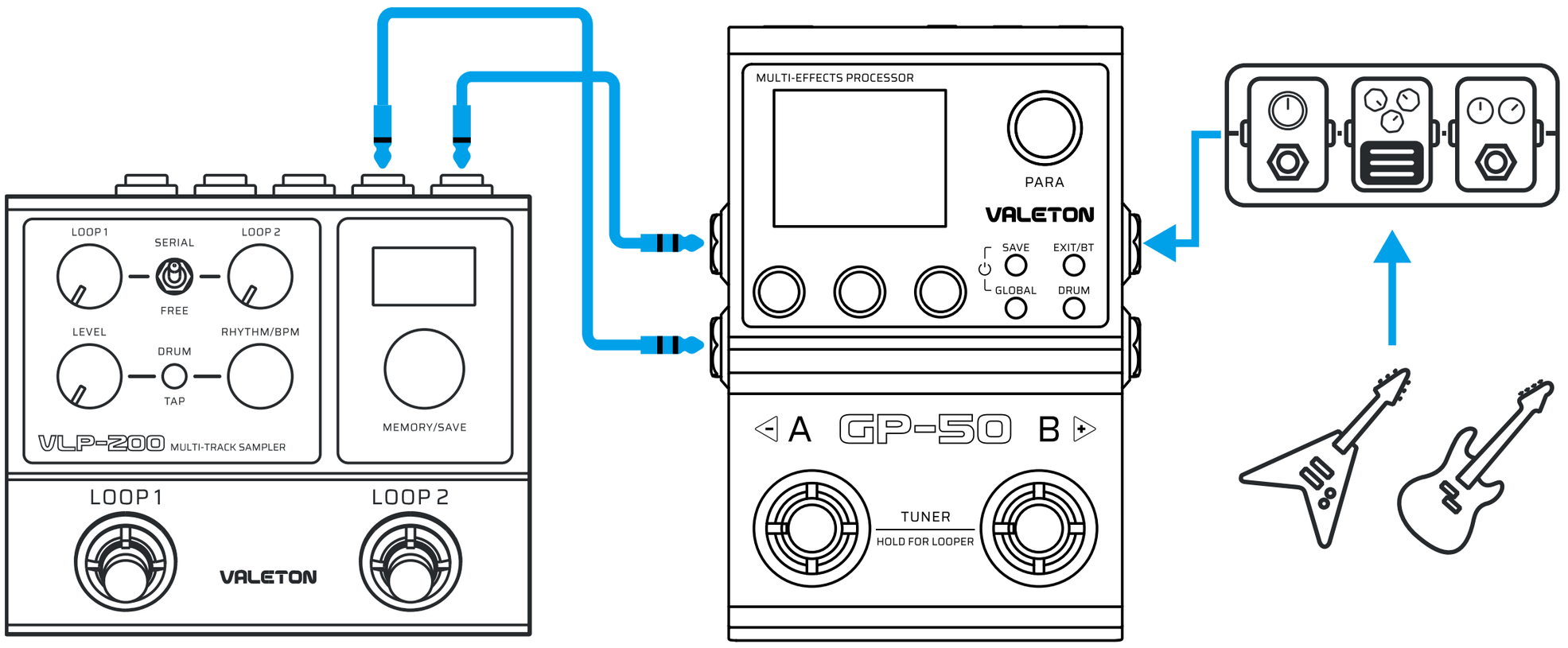
Application Scenarios

In this section, we will introduce the connection methods of GP-50 in common usage scenarios.

With other pedals

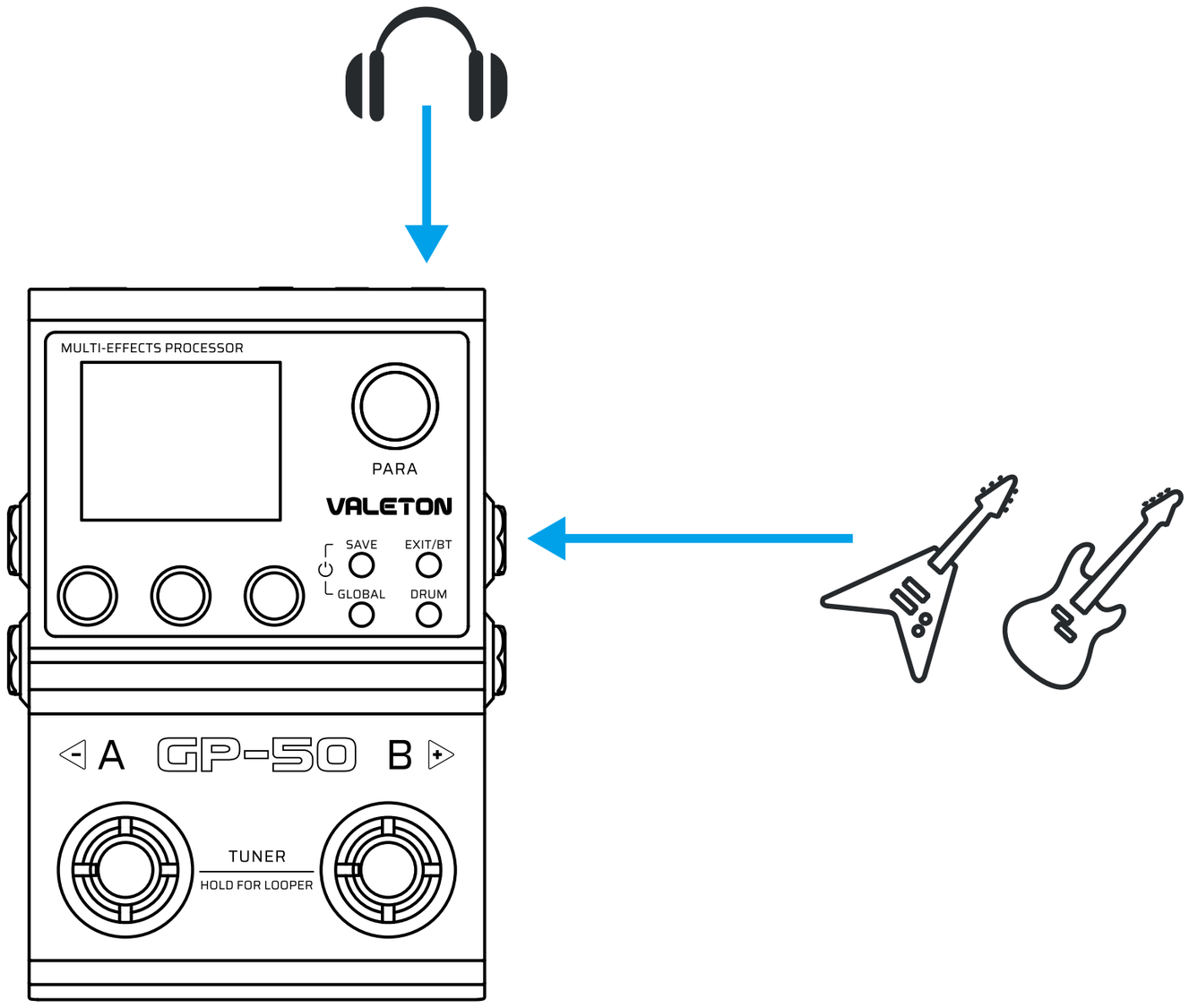
In this scenario, simply connect the GP-50's INPUT/OUT L(MONO) directly to other pedals. If you wish to preserve the stereo effects within the GP-50, simply use two cables to connect both the Left and Right output jacks of the GP-50 to your target device(s) simultaneously.

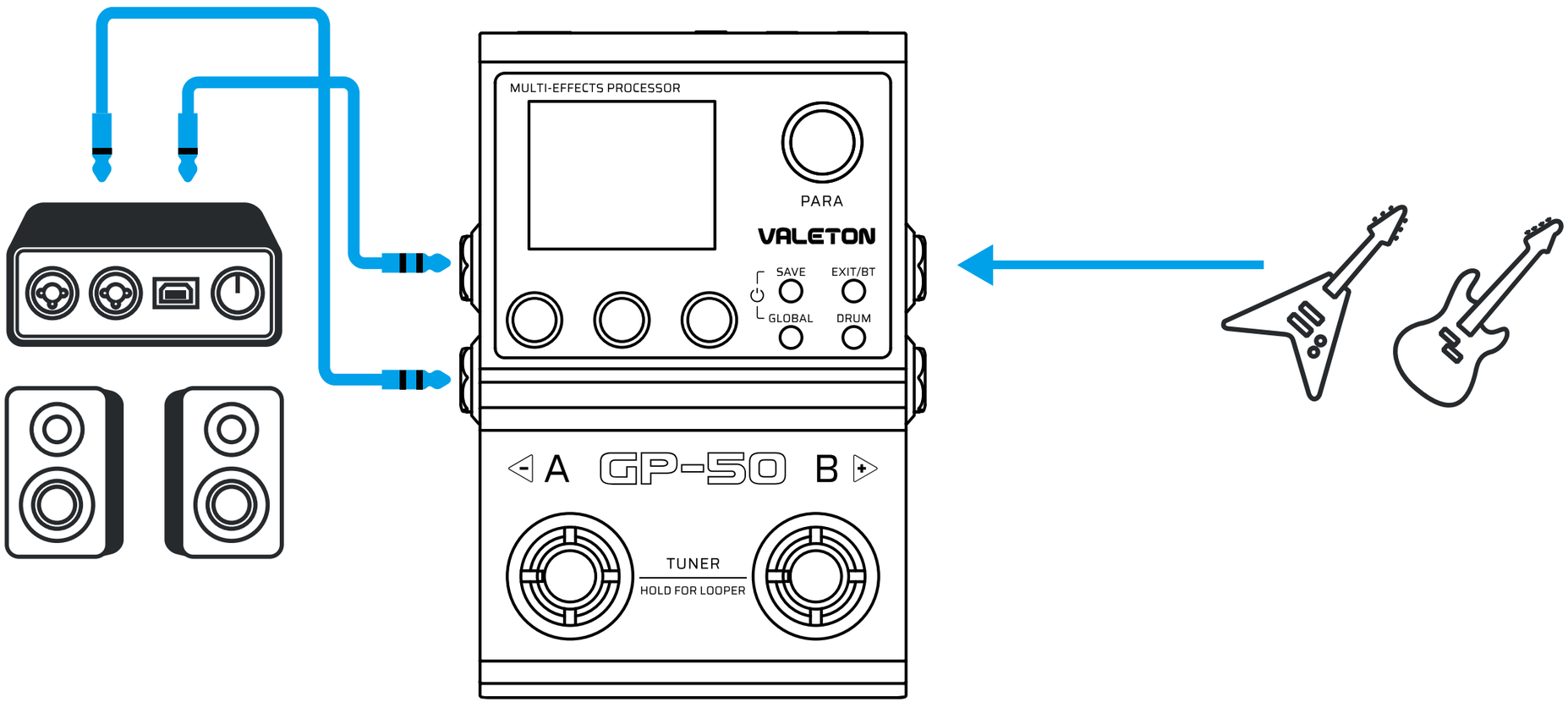




With full-range speaker devices

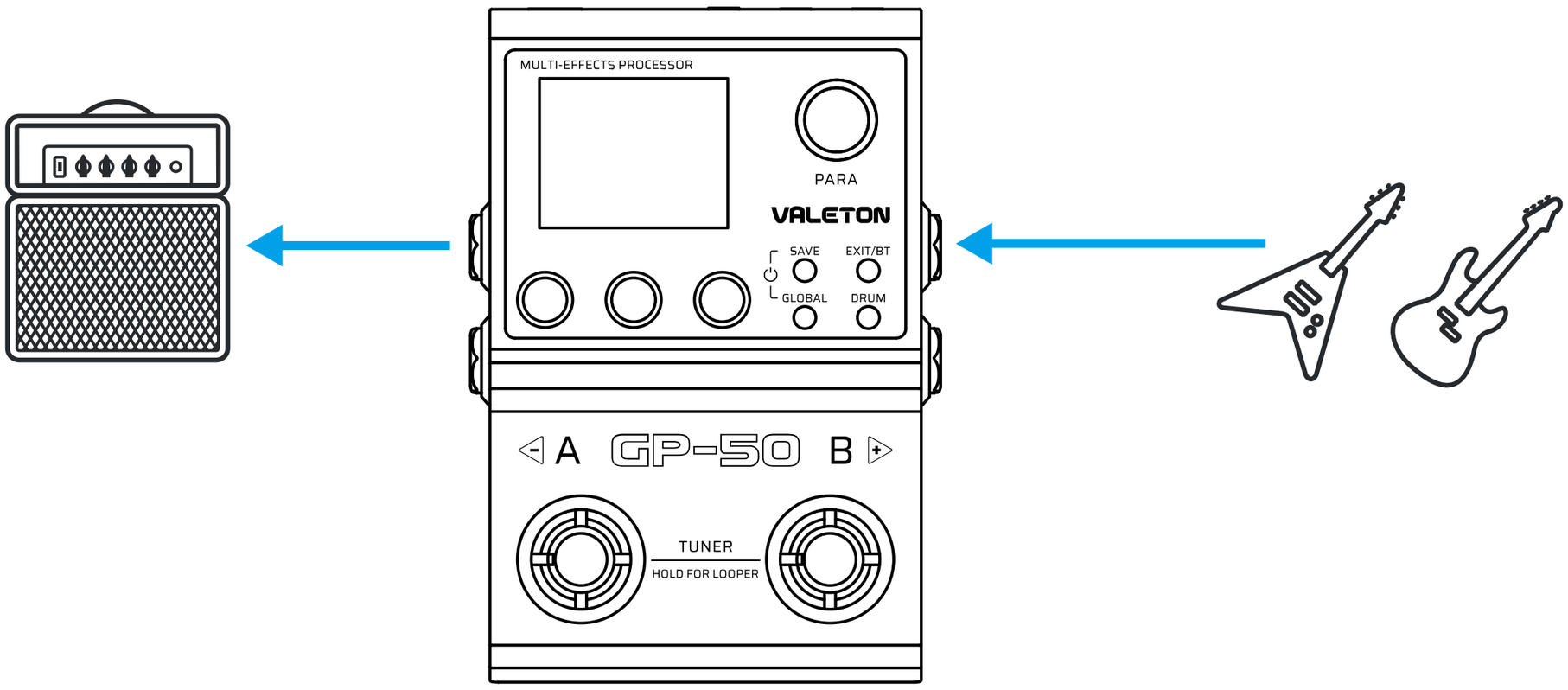
Full-range devices include audio interface, studio monitor, PA system, headphones etc. In this scenario, the output jacks of the GP-50 can be connected based on the requirements of the downstream device's input interfaces. To get the best tonal performance, keep the AMP and CAB modules ON and keep the "No CAB" mode off.





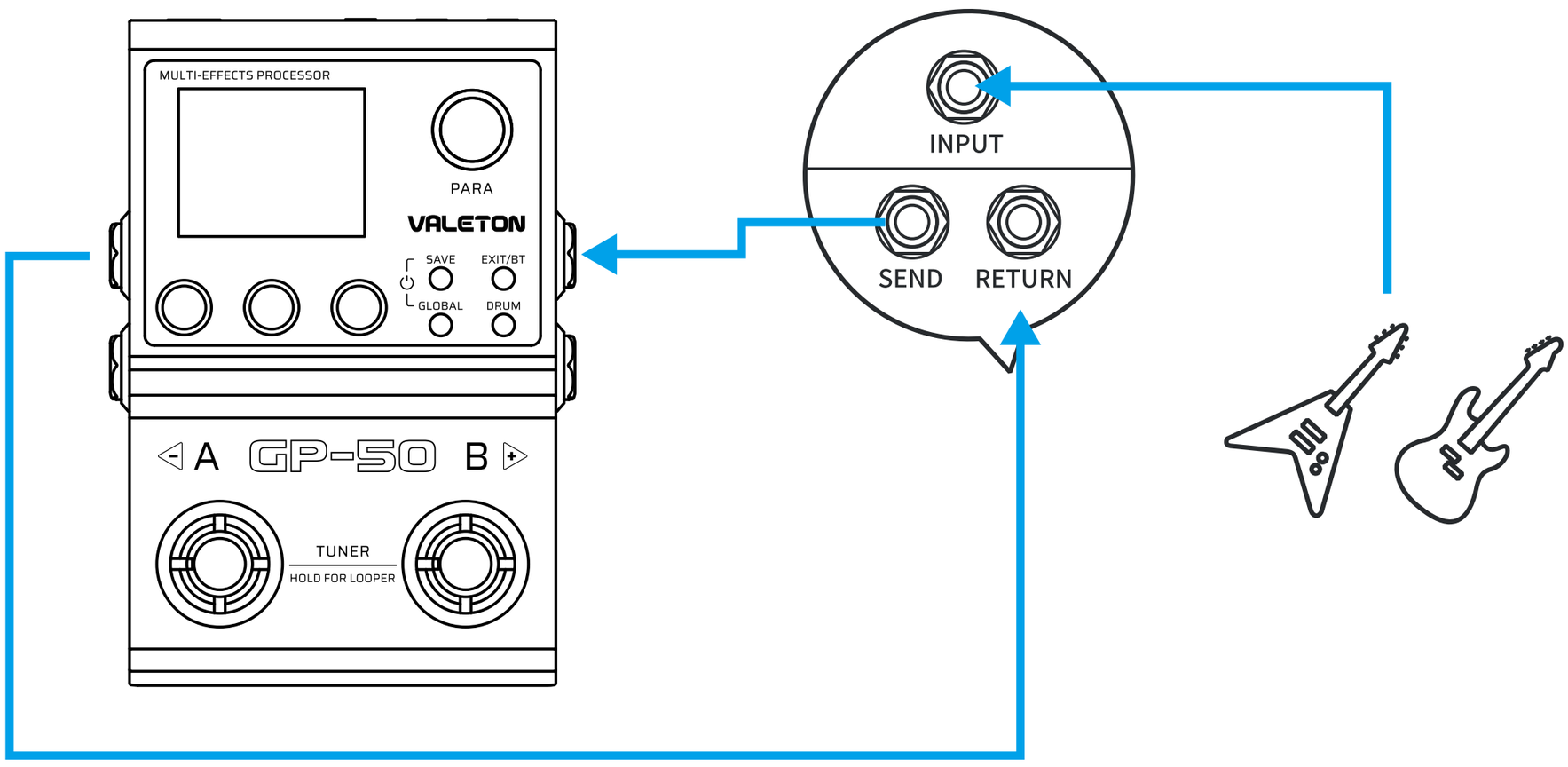
With guitar amps (INPUT jack)

In this scenario, directly connect the GP-50s OUT L(MONO) 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.



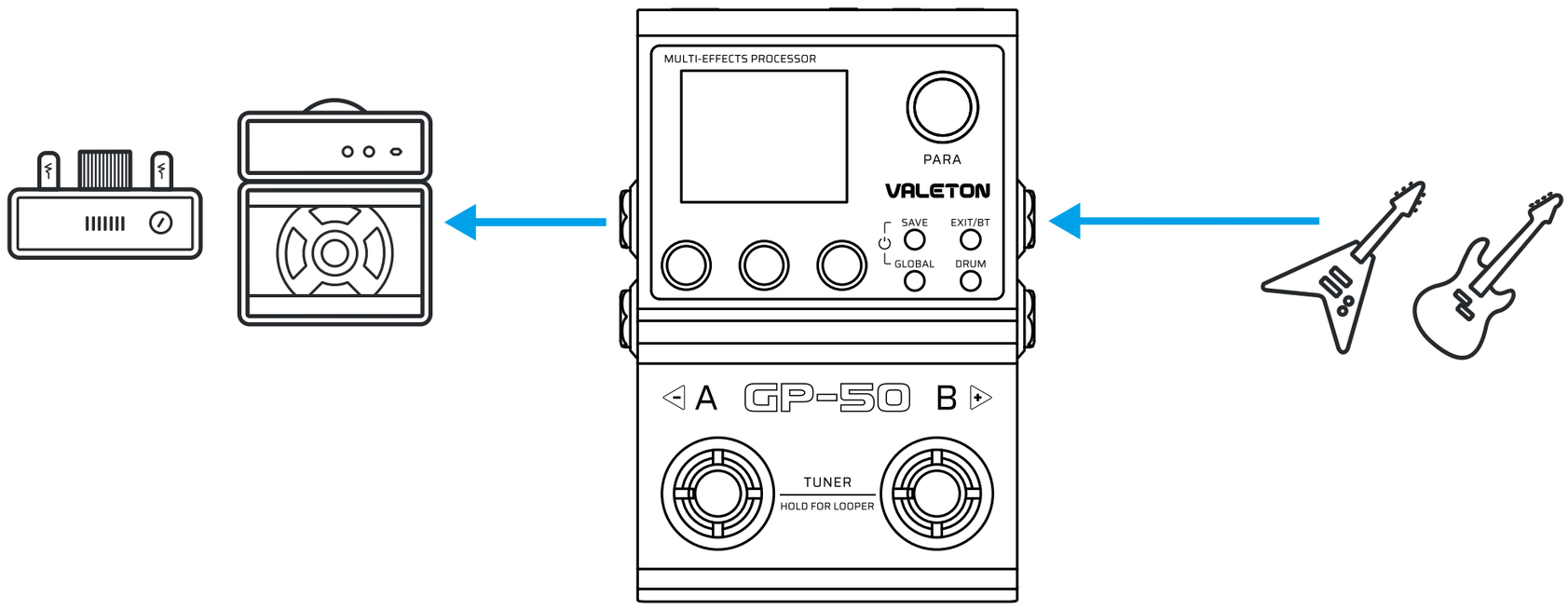
With guitar amps (using FX Loop)

In this scenario, connect the GP-50's INPUT and OUT L(MONO) to the guitar amp's SEND and RETURN jacks respectively using TS cables. This configuration places the GP-50 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-50. 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-50)

In this scenario, connect the GP- 50's OUT L(MONO) 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 module, you'll get the more realistic sound. To get the best tone performance, keep the CAB module off or turn on the "No CAB" mode to avoid adverse effects on the tone.

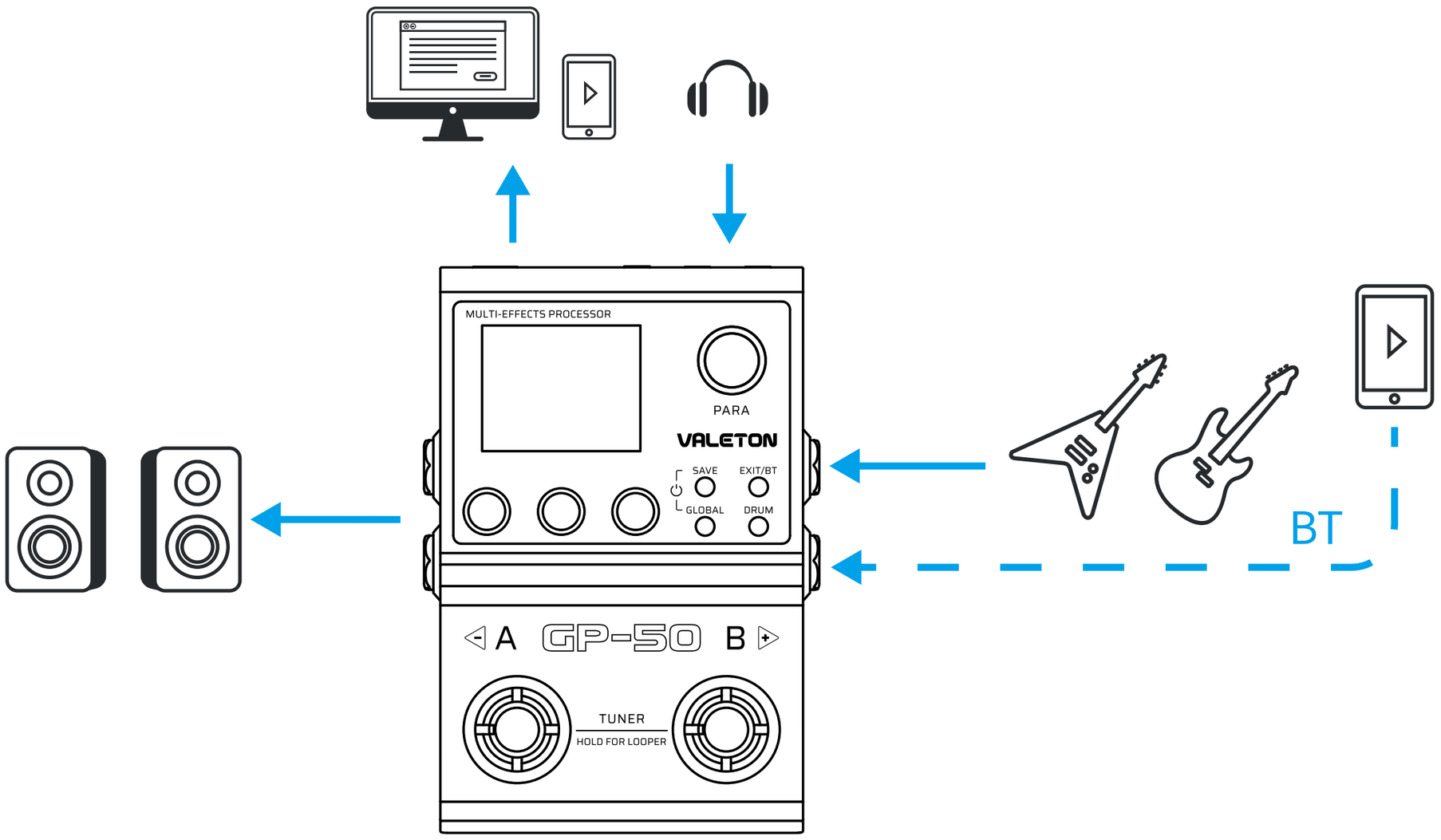


With External Control Devices

External control devices include: expression pedal, external footswitches, MIDI controllers, etc. In this scenario, connect the GP-50's EXP/FS 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-50's MIDI IN/THRU port to your MIDI controller using a 3.5mm 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-50 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-50 can be used by the connected devices.



Effect List

FX Title	Type	Description	Parameter Description
NR			
Gate	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.	THRE: Controls the gate trigger level
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 VOL: 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
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 effect output/ boost 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)
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
*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
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 overdrive amount Tone: Controls the effect tone VOL: Controls the effect output
Toucher	Filter	Control the wah sound by playing intensity. A wide range d envelope filter (a.k.a. touch wah) designed for guitarists and bassists that is touch-sensitive and flexible.	Sense: 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
Crier	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) Q: Controls the sharpness of the filter High: Controls the top point of center frequency (high freq) Sync: Switches Tap Tempo sync on/off
C-Wah	Wah	Based on legendary Dunlop® CryBaby®* wah pedal.	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.
OCTA	Pitch	Provides polyphonic octave effect.	Low: Controls the volume of lower octave (1 oct down) High: Controls the volume of higher octave (1 oct up) Dry: Controls the dry signal level
Pitch	Pitch	Polyphonic pitch shifter/ harmonizer.	High/Low: Controls the high/low pitch shifting range by semitones Dry: Controls the dry signal level H/L-VOL: Controls the high/low pitch volume
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FX Title	Type	Description	Parameter Description
Detune	Pitch	This is a detuning effect that combines a slightly shifted signal with the original signal to create a chorus-like tone.	Detune: Controls the detune amount from -50 to +50 cents Dry/Wet: Controls the dry/wet signal level
AC Sim	Acoustic	Acoustic guitar simulator designed for guitars.	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
DST			
Green OD	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 VOL: Controls the effect output
Yellow OD	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 Tone: Controls the effect tone VOL: Controls the effect output

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FX Title	Type	Description	Parameter Description
Super OD	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 VOL: 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 overdrive amount Tone: Controls the effect tone VOL: Controls the effect output
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 VOL: Controls the effect output
La Charger	Distortion	Based on MI Audio® Crunch Box®* distortion pedal. Sensitive and exquisite distortion beast, it satisfies all the passion of Riff and Solo.The response of each frequency band is balanced, the dynamic feedback is faithful to the fingertip, and the noise can be well controlled even at high gain.	Gain: Controls the overdrive amount Tone: Controls the effect tone VOL: 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 VOL: Controls the effect output
Sora Fuzz	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 VOL: 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
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 VOL: Controls the effect output
Bass OD	Bass Drive	This is an overdrive 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 VOL: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
N→S			
Empty	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
AMP			
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 VOL: Controls the output volume (post gain)
Bellman 59N	Clean	Based on Fender® '59 Bassman®*. The most dramatic speaker in the history of Rock&Roll, originally designed for bass, has become the most classic guitar speaker. As clear as water, Vacuum tubemakes the sound more beautiful,make musical instrument manufacturers are eager to imitate the product.	Gain: Controls the gain amount (pre gain) PRES: Controls the effect headroom VOL: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
*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
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) VOL: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra brightness on/off
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, Radiohead, Suede, Oasis and other super groups are preferred.	Gain: Controls the gain amount (pre gain) Tone cut: Counterclockwise controls the effect tone VOL: Controls the output volume (post gain) Bright: Switches extra brightness on/off
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.	VOL: Controls the effect gain/output amount Bass/Middle/Treble: 3-band EQ that controls the effect tone Bright: Switches extra presence on/off
Match CL	Clean	Based on 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) PRES: Controls the effect headroom VOL: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
*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
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) PRES: Controls the effect headroom VOL: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
UK 45	Drive	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) PRES: Controls the effect headroom VOL: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
UK 50JP	Drive	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*.	Gain 1/2: Controls the gain amount (pre gain) PRES: Controls the effect headroom VOL: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
UK 800	Drive	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) PRES: Controls the effect headroom VOL: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
*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
Bellman 59B	Drive	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) PRES: Controls the effect headroom VOL: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Foxy 30TB	Drive	Based on VOX® AC30HW* (Top Boost channel). The symbolic clear sound and warm and sharp overdrive, since the day of its birth, has become the Shadows, The Beatles, the Rolling Stones and other group's favorite speaker. The British band led the "British Invasion" has made VOX® speaker a household name as a British rock icon.Even in hard rock and British rock, Radiohead, Suede, Oasis and other super groups are preferred.	Gain: Controls the gain amount (pre gain) Tone cut: Counterclockwise controls the effect tone VOL: 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)
SUPDual OD	Drive	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 VOL: Controls the effect output and gain amount
Solo100 OD	Drive	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) PRES: Controls the effect headroom VOL: 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
Z38 OD	Drive	Based on Dr. Z® Maz 38 Sr.* combo (Hi Input). 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 VOL: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Bad-KT OD	Drive	Based on Bad Cat® Hot Cat 30* (overdrive 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) PRES: Controls the effect headroom VOL: Controls the output volume (post gain) Bass/Treble: 2-band EQ that controls the effect tone Edge: Controls the high and high-mid tone character
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) VOL: 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* CH3. 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) PRES: Controls the effect headroom VOL: 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* CH4. 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) PRES: Controls the effect headroom VOL: 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
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) PRES: Controls the effect headroom VOL: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
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) VOL: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone PRES: Controls the effect headroom
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) PRES: Controls the effect headroom VOL: 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* (CH3, 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) PRES: Controls the effect headroom VOL: 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* (CH3, 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) PRES: Controls the effect headroom VOL: 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
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) PRES: Controls the effect headroom VOL: Controls the output volume (post gain) Bass/Middle/Treble: 3-band EQ that controls the effect tone
Flagman+	Hi Gain	Based on the famous "Brown Eye" UK-style boutique amp head (HBE channel).	Gain: Controls the gain amount (pre gain) PRES: Controls the effect headroom VOL: 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 is known for its fiery high gain distortion and the main timbre.	Gain: Controls the gain amount (pre gain) PRES: Controls the effect headroom VOL: 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 Bass/Middle/Treble: 3-band EQ that controls the effect tone MidFreq: Selects the center frequency of MidFreq control: 220Hz/450Hz /800Hz/1.6kHz/3kHz VOL: Controls the output volume (post gain)
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.	VOL: 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 (pre gain) VOL: 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
AC Pre1	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.	VOL: 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
AC Pre2	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.	VOL: 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 680Hz to 11kHz EQ Q: Controls the EQ bandwidth EQ Gain: Controls the EQ boost/cut amount; set to 50 to keep neutral
CAB			
TWD CP 1x8	Small Cab	Vintage Fender® Champ* 1x8" cabinet.	VOL: Controls the output volume
Dark VIT 1x12	Small Cab	Vintage Fender® Vibrolux* 1x12" cabinet.	VOL: Controls the output volume
Foxy 1x12	Small Cab	Vintage VOX® AC15* 1x12" cabinet.	VOL: Controls the output volume
L-Star 1x12	Small Cab	Mesa/Boogie® Lonestar* 1x12" cabinet.	VOL: Controls the output volume
Dark CS 2x12	Small Cab	Custom modified Fender®* 2x12" cabinet.	VOL: Controls the output volume
Dark Twin 2x12	Small Cab	Vintage Fender® '65 Twin Reverb* 2x12" cabinet.	VOL: Controls the output volume
SUP Star 2x12	Small Cab	Mesa/Boogie® Lonestar* 2x12" cabinet.	VOL: Controls the output volume
J-120 2x12	Small Cab	Legendary "Jazz Chorus" 2x12" cabinet.	VOL: Controls the output volume
Foxy 2x12	Small Cab	Vintage VOX® AC30* 2x12" cabinet.	VOL: Controls the output volume
UK GRN 2x12	Small Cab	Marshall® 2550* 2x12" cabinet.	VOL: Controls the output volume
UK GRN 4x12	Large Cab	Vintage Marshall® 4x12" cabinet with Celestion® Greenback®* speakers.	VOL: Controls the output volume

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FX Title	Type	Description	Parameter Description
Bog 4x12	Large Cab	Bogner®* 4x12" cabinet.	VOL: Controls the output volume
Dizz 4x12	Large Cab	Diezel®* 4x12" cabinet.	VOL: Controls the output volume
EV 4x12	Large Cab	Peavey® 6505* 4x12" cabinet.	VOL: Controls the output volume
Solo 4x12	Large Cab	Soldano®* 4x12" cabinet.	VOL: Controls the output volume
Mess 4x12	Large Cab	Mesa/Boogie® Rectifier®* 4x12" cabinet.	VOL: Controls the output volume
Eagle 4x12	Large Cab	ENGL®* 4x12" cabinet.	VOL: Controls the output volume
Juice 4x12	Large Cab	Orange® PPC412* 4x12" cabinet.	VOL: Controls the output volume
Bellman 2x12	Bass Cab	Vintgae Fender® "Piggyback" Bassman®* 2x12" cabinet.	VOL: Controls the output volume
AMPG 4x10	Bass Cab	Ampeg® SVT-410HE* 4x10" bass cabinet.	VOL: Controls the output volume
AC	Acoustic	Dreadnought guitar simulation 1	VOL: Controls the output volume
User IR 1-20	User IR	User IR.	VOL: Controls the output volume
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 VOL: 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 VOL: 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 VOL: Controls the output level

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FX Title	Type	Description	Parameter Description
Bass EQ 2	EQ	Equalizer designed for basses.	Band 1: 50Hz Band 2: 120Hz Band 3: 400Hz Band 4: 800Hz Band 5: 4.5kHz Use the five bands above to control the EQ level VOL: Controls the output level
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			
A-Chorus	Chorus	Based on legendary Arion® SCH-1* stereo chorus pedal. Eric Clapton and Michael Landau used its sound to create the wonderful atmosphere of the 80s! Whether it's the classic chorus effect or the wonderful rotating speaker sound, you can easily get it.	Depth: Controls the chorus depth Rate: Controls the chorus rate Tone: Controls the effect tone Sync: Switches Tap Tempo sync on/off
B-Chorus	Chorus	Based on the famous ensemble chorus unit tuned for bassists.	Depth: Controls the vibrato depth Rate: Controls the vibrato rate VOL: 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 P.Delay: Controls the pre delay time F.Back: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off
N-Jet	Flanger	A flanger with negative feedback, producing "underwater" style sound.	Depth: Controls the flanger depth Rate: Controls the flanger speed P.Delay: Controls the pre delay time F.Back Controls the amount of feedback Sync: Switches Tap Tempo sync on/off
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 effect speed Sync: Switches Tap Tempo sync on/off

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FX Title	Type	Description	Parameter Description
M-Vibe	Phaser	Based on Voodoo Lab® Micro Vibe*. Voodoo Lab Micro Vibe has the same design as the original 1968 Uni-Vibe*. Jimi Hendrix and Stevie Ray Vaughan used these effects extensively in their albums. The Vibe effect will bring about slight and regular pitch changes.	Depth: Controls the effect depth Rate: Controls the effect speed 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 VOL: Controls the effect level Sync: Switches Tap Tempo sync on/off
O-Trem	Tremolo	Based on legendary Demeter® TRM-1 Tremulator*, 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 VOL: 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 VOL: Controls the effect output Sync: Switches Tap Tempo sync on/off Bias: Adjust the offset change of the waveform
DLY			
Pure	Delay	Produce pure, precised delay sound.	Mix: Controls the wet/dry signal ratio Time: Controls the delay time F.Back: Controls the amount of feedback 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
Analog	Delay	Produciing warm delay sound with analog feel.	Mix: Controls the wet/dry signal ratio Time: Controls the delay time F.Back: Controls the amount of feedback 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 wet/dry signal ratio Time: Controls the delay time F.Back: Controls the amount of feedback 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. The original only produced a delay time ranging from 20 to 300 milliseconds.	Mix: Controls the wet/dry signal ratio Time: Controls the delay time F.Back: Controls the amount of feedback 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 Time: Controls the delay time F.Back: Controls the amount of feedback 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 Time: Controls the delay time F.Back: Controls the amount of feedback 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 Time: Controls the delay time F.Back: Controls the amount of feedback 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
Ring Echo	Delay	Producing a delay effect with ring modulated repeats.	Mix: Controls the delay wet/dry signal ratio Time: Controls the delay time F.Back: Controls the amount of feedback R-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
Sweep Echo	Delay	Producing a delay effect with sweeping filter modulated repeats.	Mix: Controls the wet/dry signal ratio Time: Controls the delay time F.Back: Controls the amount of feedback S-Depth: Controls the sweep filter depth S-Rate: Controls the sweep filter speed S-Sync: Switches Tap Tempo sync on/off (Sweep filter) D-Sync: Switches Tap Tempo sync on/off (Delay) 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 Time: Controls the delay time F.Back: Controls the amount of feedback Sync: Switches Tap Tempo sync on/off Trail: Switched effect trail on/off when the effect is bypassed
RVB			
Air	Reverb	An airy reverb effect with natural decays.	Mix: Controls the wet/dry signal ratio Decay: Controls the duration of reverb time Damp: Dampens the effect high frequency amount Trail: Switched effect trail on/off when the effect is bypassed
Room	Reverb	Simulates the spaciousness of a room.	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

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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 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 Decay: Controls the duration of reverb time Trail: Switched effect trail on/off when the effect is bypassed
Plate L	Reverb	Simulates the sound character produced by a large plate reverberator.	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
Plate	Reverb	Simulates the sound character produced by a vintage small plate reverberator.	Mix: Controls the wet/dry signal ratio Decay: Controls the duration of reverb time Damp: Dampens the effect high frequency amount 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 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 Decay: Controls the duration of reverb time Damp: Dampens the effect high frequency amount Mod: Controls the effect modulation amount Trail: Switched effect trail on/off when the effect is bypassed
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Factory SnapTone Files

	Name	Description
Pedal	14 DST	This SnapTone file is modeled after the Fortin® NATAS* pedal's tone.
	Force OCD	This SnapTone file is modeled after the Fulltone® OCD* V3 pedal HP mode's tone.
	Revolt DST	This SnapTone file is modeled after the Suhr® Riot* distortion pedal Natural mode's tone.
	SweetDrive	This SnapTone file is modeled after the Mad Professor® Sweet Honey* pedal's tone.
	FlagmanDST	This SnapTone file is modeled after a famous British modern high-gain pedal's tone.
Clean Amp	Foxy 30	This SnapTone file is modeled after the VOX® AC30* with 2x12 cabnient.
	Twin RVB	This SnapTone file is modeled after the Fender® 65 Twin Reverb®* NORMAL channel with 2x12 cabnient.
	Match 30	This SnapTone file is modeled after the Matchless™ DC-30* channel 1 with 2x12 cabnient.
	MessStar S	This SnapTone file is modeled after the Mesa Boogie® Lone Star® Special™* 30-watt with 1x12 cabnient.
	MessJP CH1	This SnapTone file is modeled after the Mesa Boogie® JP2C™* Ch. 1 with 4x12 cabnient.
	Rock2 CL	This SnapTone file is modeled after the Two-Rock® Classic Reverb Signature* with 1x12 cabnient.
	Lany LH20	This SnapTone file is modeled after the Laney® Lionheart L20H* CLEAN channel with 2x12 cabnient.
	SUPDual	This SnapTone file is modeled after the Supro® Dual-Tone* CH1+2 clean tone with 2x12 cabnient.
	BJ3 CL	This SnapTone file is modeled after the Fender® Blues Junior™ III* clean tone with 1x12 cabnient.
	UK BB CL	This SnapTone file is modeled after the Marshall® Bluesbreaker* clean tone with 2x12 cabnient.
Overdrive Amp	BJ3 OD	This SnapTone file is modeled after the Fender® Blues Junior™ III* overdrive tone with 1x12 cabnient.
	UK BB OD	This SnapTone file is modeled after the Marshall® Bluesbreaker* overdrive tone with 2x12 cabnient.
	UK 410 OD	This SnapTone file is modeled after the Marshall® JVM410* CRUNCH channel with 4x12 cabnient.
	Rock2 OD	This SnapTone file is modeled after the Two-Rock® Custom Reverb Signature* with 2x12 cabnient.

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	Name	Description
Overdrive Amp	HW100	This SnapTone file is modeled after the Hiwatt® Custom 100 DR103* with 4x12 cabnient.
	Juice CR N	This SnapTone file is modeled after the Orange® CR120* Dirty channel with 4x12 cabnient.
Distortion Amp	Foxy 30JMI	This SnapTone file is modeled after the VOX® JMI AC30* with 2x12 cabnient.
	Bog DST	This SnapTone file is modeled after the Bogner® Ecstasy 101B* CH3 with 4x12 cabnient.
	CV XV	This SnapTone file is modeled after the Carvin® XV-212* LEAD channel with 2x12 cabnient.
	MessJP CH2	This SnapTone file is modeled after the Mesa Boogie® JP2C™* Ch. 2 with 4x12 cabnient.
	MessJP CH3	This SnapTone file is modeled after the Mesa Boogie® JP2C™* Ch. 3 with 4x12 cabnient.
	UK 800	This SnapTone file is modeled after the Marshall® JCM800* with 4x12 cabnient.
	UK SLP	This SnapTone file is modeled after the Marshall® 1959SLP* with 4x12 cabnient.
	UK410 DST1	This SnapTone file is modeled after the Marshall® JVM410* OD1 channel RED mode with 4x12 cabnient.
	UK410 DST2	This SnapTone file is modeled after the Marshall® JVM410* OD2 channel RED mode with 4x12 cabnient.
	UK 900	This SnapTone file is modeled after the Marshall® JCM900* CH. B with 4x12 cabnient.
Hi-Gain Amp	UK 2000	This SnapTone file is modeled after the Marshall® JCM2000* with 4x12 cabnient.
	UK DSL	This SnapTone file is modeled after the Marshall® DSL100H* OD2 channel with 4x12 cabnient.
	Dizz VH	This SnapTone file is modeled after the Diezel® VH4* CH4 with 4x12 cabnient.
	Mess TriV	This SnapTone file is modeled after the Mesa Boogie® Triple Rectifier®* CH3 Vintage mode with 4x12 cabnient.
	Mess TriM	This SnapTone file is modeled after the Mesa Boogie® Triple Rectifier®* CH3 Modern mode with 4x12 cabnient.
	Mess 2C+	This SnapTone file is modeled after the Mesa Boogie® Mark IIC+* LEAD channel with 4x12 cabnient.
	Eagle Iron	This SnapTone file is modeled after the ENGL® Ironball E606* Lead channel with 4x12 cabnient.
	H&K BLK200	This SnapTone file is modeled after the Hughes & Kettner® Black Spirit 200* LEAD channel with 4x12 cabnient.
	JuiceCRMAX	This SnapTone file is modeled after the Orange® CR120* Dirty channel max. para with 4x12 cabnient.

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	Name	Description
Bass Amp/ Acoustic Sim	AGL DB BS	This SnapTone file is modeled after the Aguilar® DB 750* with a bass cabnient.
	AMPG 6 BS	This SnapTone file is modeled after the Ampeg® SVT-6 Pro* with a bass cabnient.
	EB Faf BS	This SnapTone file is modeled after the EBS® Fafner* with a bass cabnient.
	HACK BS	This SnapTone file is modeled after the Hartke® HD50* combo amp.
	PV BS	This SnapTone file is modeled after the Peavey® VB-2* with a bass cabnient.
	MATT BS	This SnapTone file is modeled after the Markbass® CMD 151P* combo amp.
	H&K BS	This SnapTone file is modeled after the Hughes & Kettner® Bassmaster* preamp, Class D power amp, and bass cabinet tonal characteristics.
	Juice ODBS	This SnapTone file is modeled after the Orange® Bass MKIII* with a bass cabnient.
	AC SIM	This SnapTone file is modeled after the the ENHANCE mode of the renowned 4-mode acoustic guitar simulator‘s tone.
	Piezo SIM	This SnapTone file is modeled after the the PIEZO mode of the renowned 4-mode acoustic guitar simulator‘s tone.

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MIDI Control Information List

CC#	Value Range	Explain
0	0-99	Patch 00-99: CC0=0-99
1	0-100	Master Volume
7	0-100	Patch Volume
11	0-100	EXP Parameter
13	0-127	EXP on/off: 0-63: off 64-127: on
17	0-127	Master Volume: 0-63: Turn down by 1 step 64-127: Turn up by 1 step
19	0-127	Patch BPM: 0-63: Turn down by 1 step 64-127: Turn up by 1 step
21	0-127	Patch Volume: 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	DST Module On/Off: 0-63: Off, 64-127: On
51	0-127	N→S Module on/off: 0-63: off 64-127: on
52	0-127	AMP Module On/Off: 0-63: Off, 64-127: On

CC#	Value Range	Explain
53	0-127	CAB Module On/Off: 0-63: Off, 64-127: On
54	0-127	EQ Module On/Off: 0-63: Off, 64-127: On
55	0-127	MOD Module On/Off: 0-63: Off, 64-127: On
56	0-127	DLY Module On/Off: 0-63: Off, 64-127: On
57	0-127	RVB Module On/Off: 0-63: Off, 64-127: On
58	0-127	Tuner On/Off: 0-63: Off, 64-127: On
59	0-127	Looper on/off
60	0-127	Looper Record
62	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
69	0-127	CTRL 1
70	0-127	CTRL 2
73	0-2	Tempo MSB, Used with CC74
74	0-127	CC73=0, CC74=40-127: 40BPM-127BPM CC73=1, CC74=0-122: 128BPM-255BPM CC73=2, CC74=0-4: 256BPM-260BPM
75	0-127	Tap Tempo on/off
92	0-127	Drum Machine Menu on/off
93	0-127	Drum Machine Play/Stop
94	0-9	Drum Machine Type
95	0-100	Drum Machine Volume
96	0-127	Drum Machine Sync on/off: 0-63: off 64-127: on

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-50 may have abnormal noise

Specifications

A/D/A Converter: 24-bit high-performance audio

Sampling Frequency: 44.1 kHz

SNR: 106 dB

Module: 9 modules can be used simultaneously

Patch Memory: 100 Patch slots, 55 Factory Patches

BT Wireless: 5.0 Dual-Mode (BLE & audio)

Analog Input Connection

IInput: 1/4” unbalanced (TS)

Input Impedance: 1 M Ohms

EXP/FS: 1/4” (TRS)

Analog Output Connection

Output (L/R): 1/4” unbalanced stereo (TS)

Output Impedance: 100 Ohms

Phones Output: 1/8” stereo (TRS), 22 Ohms

Digital Connections

USB Port: USB 2.0 Type-C Port

MIDI IN: 1/8” (TRS)

MIDI THRU: 1/8” (TRS)

Size and Weight

Dimensions: 122mm (W) x 82mm (D) x 54mm (H)

Unit Weight: 430g

Battery

Capacity: 1450 mAh

Charging: Both DC 9V and USB Inputs Support Battery Charging

Power

Power Requirements: DC 9V center negative or USB 5V

Current Consumption: 500 mA (DC 9V) or 1A (USB 5V)

Note:

To force the device to shut down, press and hold the SAVE, EXIT, and GLOBAL buttons simultaneously for more than 2 seconds. Please be aware that a forced shutdown may result in data loss. It is recommended to use this function only as a last resort when the device is unresponsive.