GP-5

User Manual

For Firmware V1.0.3

VALETON

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Content

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-5.

Please keep this manual for future reference.

Attention

Handling

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

Connecting the power and input/output jacks

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

Cleaning

- Clean only with a dry cloth.

Alterations

- Do not open the unit.
- Do not attempt to service the unit yourself.
- Operation of this unit within significant electromagnetic fields should be avoided.

AC Adapter Operation

- Always use a power adapter that falls within the recommended specifications for this product. Use of an adapter other than that specified could damage the unit or cause malfunction and pose a safety hazard.

- Always connect the AC adapter to an AC outlet that supplies the rated voltage required by the adapter.
- Unplug the unit during lightning storms or when unused for long periods of time.

Malfunction

- If the unit malfunctioned, disconnect the AC adapter. Then, disconnect all other connected cables.
- Prepare information including the model name, serial number, specific symptoms related to the malfunction, your name, address and telephone number and contact the store where you bought the unit, or contact VALETON support (service@valeton.net).

Thank you for choosing a VALETON product!

Overview

In the relentless pursuit of the ultimate balance between tone quality and portability, Valeton proudly introduces the latest masterpiece of its GP series – the GP-5 Super Compact Multi-Effects Pedal. This revolutionary product not only upholds Valeton's renowned high-quality sound and stability but also achieves unprecedented breakthroughs in portability and ease of operation.

As a multi-effects processor, the GP-5 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 loader, the GP-5 not only stores up to 20 third-party cabinet IR files, but also integrates Valeton's latest SnapTone technology – enabling NAM (Neural Amp Modeler) file 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-5 onto your pedalboard. Whether used as a SnapTone/IR loader or harnessing its rich selection of built-in effects in combination with other pedals, the GP-5 smoothly blends into your setup.

Despite adopting the classic single-footswitch mini pedal specification, the GP-5 makes no compromises in terms of operational experience. Equipped with customizable footswitch, it enables versatile patch switching methods, or controlling the on/off of individual or multiple effects. Coupled with its color LCD display, it perfectly adapts to various stage scenarios. Moreover, the GP-5 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. OUT/PHONES Jack

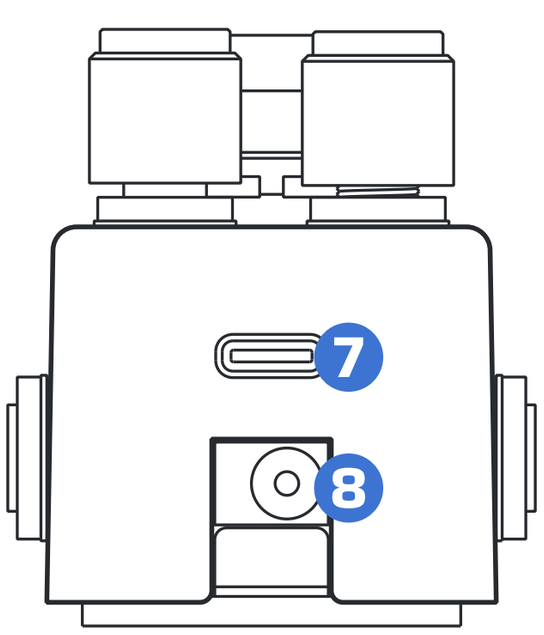
1/4" TRS stereo unbalanced output connection, compatible with headphones. When connecting a mono device such as a guitar amp or another pedal, a TS cable is sufficient.

3. VOL Knob

Turn to control GP-5's main output volume.

4. PARA Knob (with enter button)

On the main display screen, turn to switch patches, press to enter global settings, and hold to toggle BT wireless function on/off.



5. LCD Display

Color LCD shows GP-5's patch numbers, patch names, and other operation information.

6. Footswitch

Use to change patches, turn on/off effects, or bypass GP-5. On the main display screen, hold the footswitch to enter the tuner.

7. USB Jack

USB 2.0 Type-C port to connect to a computer for data transfer or as an audio interface, and it can also be connected to a mobile phone for as an audio interface. Furthermore, it allows for the connection of a USB power adapter or power bank to provide power to the GP-5.

8. DC 9V Jack

5.5 x 2.1mm DC 9V, 100mA ⊕—◉—⊖

Getting Started

1. Connect your device: Plug your guitar into the GP-5's IN jack, and run a TS cable from the OUT 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-5 VOL knob all the way down, then connect the power supply to turn on the GP-5.
3. Tune your strings: Press and hold footswitch to enter Tuner interface. Pluck each string and tune it until the pitch reaches the middle of the screen and turns green. When all strings are tuned, press footswitch to exit the tuner.

Select a patch

GP-5 includes 100 patches, with the first 50 (00~49) containing default factory parameters.

In the default footswitch mode on the main display screen, pressing the footswitch allows you to switch patches. Alternatively, you can switch patches by turning the PARA knob regardless of the current footswitch mode.

Screen Introduction

Main Display Screen

Main Display Screen is the home page displayed right after the power is turned on. The display content changes according to the selected footswitch mode. You can switch between footswitch modes in the global settings.

In “0-99”, “0-9”, or “Tuner” footswitch modes, the screen shows patch number and name:

In both “0-99” and “0-9” footswitch modes, pressing the footswitch advances to the next patch.

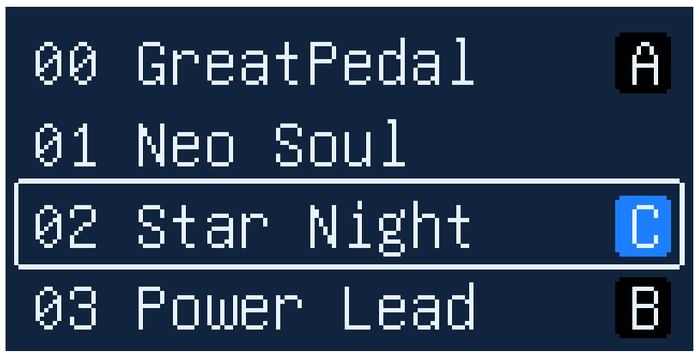
- “0-99” Mode: Cycles through all 100 patches (00-99).
- “0-9” Mode: Cycles only through the units digit of the patch number (0-9). The tens digit functions as a patch bank identifier, allowing you to cycle through 10 patches within each group (e.g., Bank 1: 10-19, Bank 2: 20-29).

In “Tuner” footswitch mode, pressing the footswitch opens the tuner interface and activates bypass on the GP-5. In this mode:

- Each patch’s full signal chain can be treated as a virtual effects pedal.
- Press the footswitch to instantly toggle the bypass state (on/off) of the entire patch.

In “A-Z” footswitch mode, the screen shows song list numbers:

This footswitch mode is “Song List” mode, where “A-Z” corresponds to song list numbers. In this mode, turn the PARA knob to access the patch list:



In the preset list:

- Trun the PARA knob to select a patch.
- Press the footswitch to add or remove the selected patch from the song list.
- Press the PARA knob to confirm the selection and return to the main display screen.

You can organize patches into the song list based on your live performance setlist. On the main display screen, press the footswitch to cycle through patches in the order of the song list.

In “CTL” footswitch mode, the screen lists effect modules controlled by the current patch:

In this mode:

- Press the footswitch to toggle the bypass state (on/off) of the assigned effect modules.
- Use the mobile app to select which effect modules in the patch are controlled by the footswitch.

TUNER

To access the tuner interface, press and hold the footswitch on the main display screen in any footswitch mode, or press the footswitch directly in “Tuner” footswitch mode.

The screen will display the tuning interface. When you pluck a string, the note will appear in the center. Left of center is flat, and right of center is sharp. As you you’re your instrument towards the middle, the color of the scale will change from red (out of tune) to yellow (near pitch) to green (in tune).

In the tuner interface, turn the PARA knob to change the standard A’s frequency ranged from 435Hz to 445Hz, with default set to 440Hz.

If you enter the tuner interface by pressing the footswitch in “Tuner” footswitch mode, bypass tuning will activate; press the PARA knob to select Ana (analog) or DSP (digital) Bypass. If you enter by long-pressing the footswitch in any mode, muted tuning will be permanently enabled.

Note:

1. In bypass state, the USB audio interface functionality will also be bypassed.
2. Analog bypass operates as a pure hardware bypass. This mode only supports mono input/output, resulting in no audio output on the right channel.

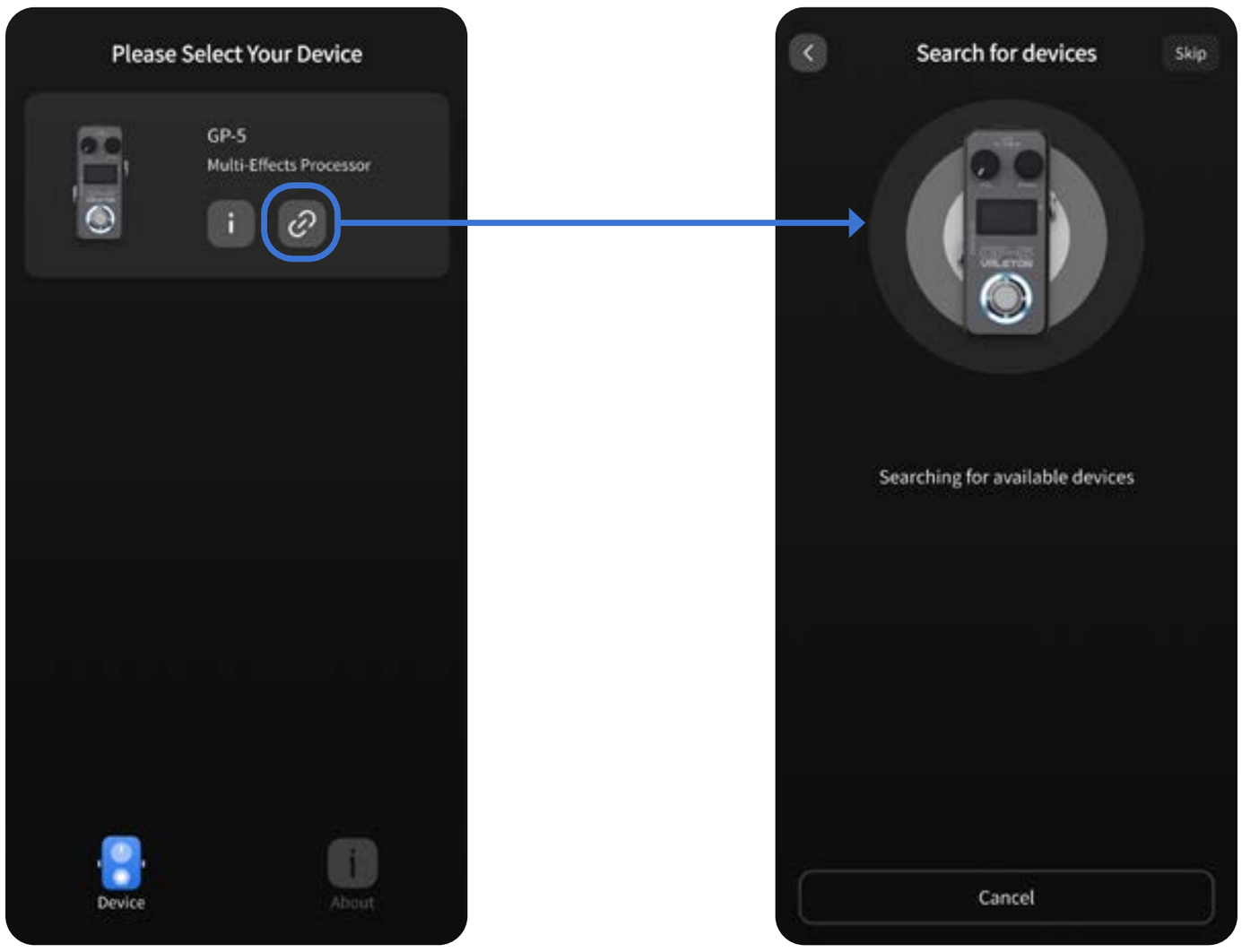
In the tuner interface, press the footswitch to exit and return to the main display screen.

Patch Editing

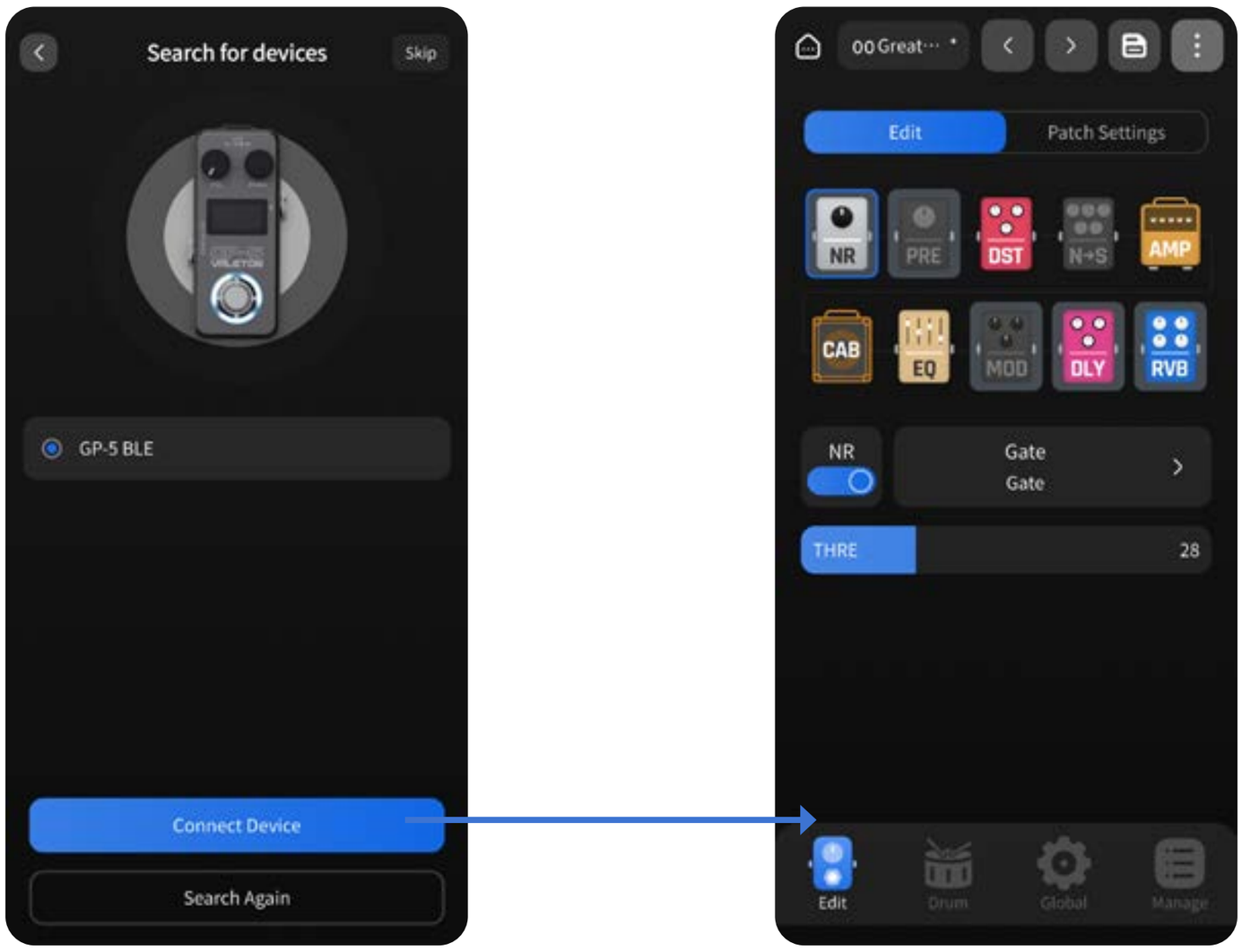
Patch editing is only available via the Valeton Suite mobile application.

On the GP-5 main display screen, long-press the PARA knob to activate BT wireless function pairing mode.

Open the Valeton Suite app, select GP-5 as the target device, and navigate to the device discovery interface:



Locate and connect to your GP-5 device in the app to manage its patches, including tone adjustments, rearranging effect modules, configuring CTL-controlled modules, 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.

Global Settings

On the main display screen, press the PARA knob to enter the global settings interface.

Global Settings will affect the whole status of the GP-5 and not change when the patch has changed. All the settings will immediately function when editing is finished. There are input level, USB Audio, footswitch mode, language and more in this menu, as well as factory reset.

Input Level

Ranged from -20dB to +20dB with default value set to 0dB, you can adjust the value to get the best experience based on varied instruments.

No Cab

By activating no CAB mode, you can get the audio effect where there is no CAB module simulation in the output. The default is off.

FS Mode

This function configures the footswitch mode on the main display screen, with options: “0-99”, “0-9”, “A-Z”, “CTL”, and “Tuner”. The default is “0-99”. For detailed instructions on each mode, refer to Main Display Screen.

REC Level

To control the master volume of the output when recording, ranged from -20dB to +20dB. The default is 0dB.

BT REC

To control the master volume of the BT wireless audio output when recording, ranged from -20dB to +20dB. The default is 0dB.

MON Level

To control the volume of playback through USB, ranged from -20dB to +20dB. The default is 0dB.

LANG

For choosing your system language.

Reset

This option allows you to restore your GP-5 to its factory default settings.

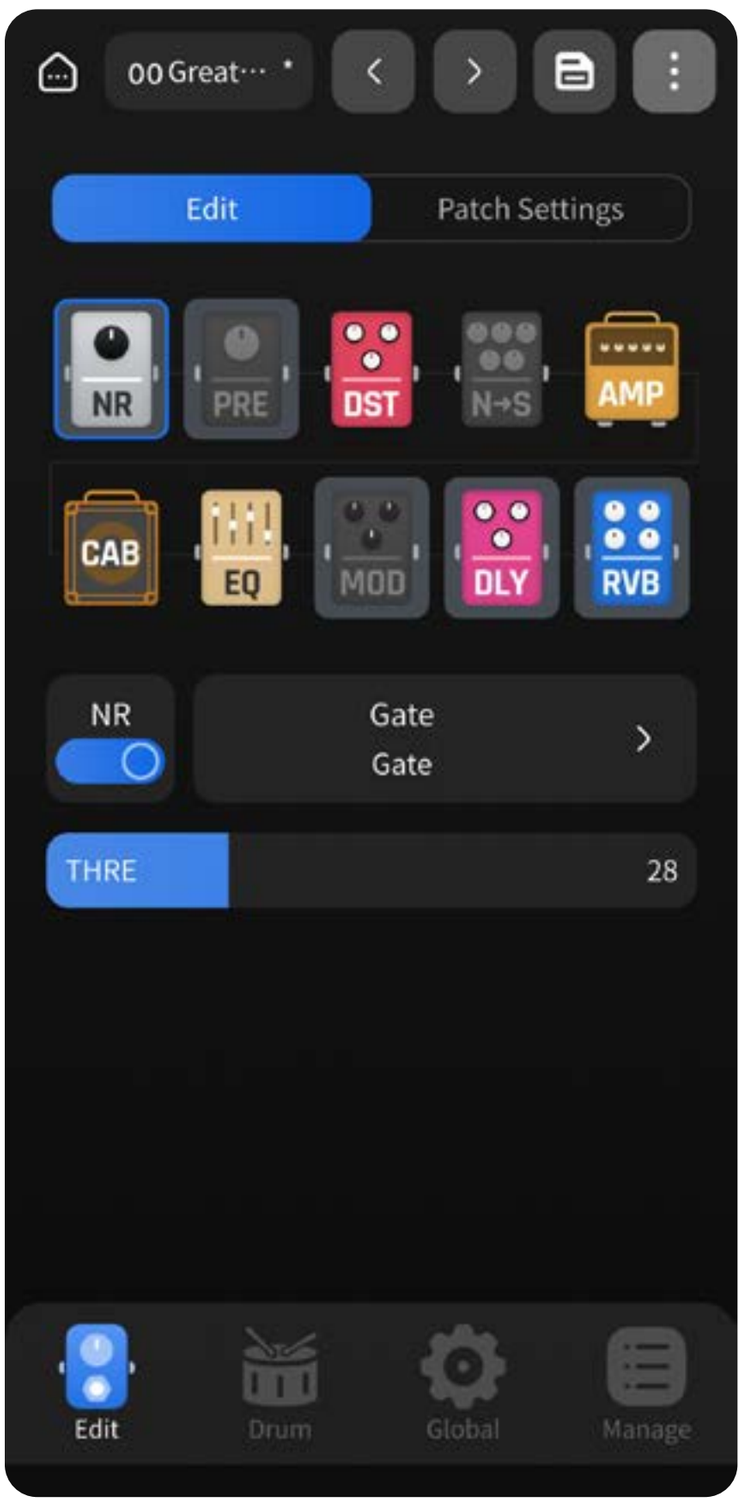
Note:

1. Remember, resetting the GP-5 will delete all of your saved changes and personal settings. Once it is executed, it cannot be undone. Please back up your settings before performing a factory reset.
2. During the reset process, ensure the device remains connected to the power supply and do not disconnect it.

About

This option is to check the firmware version.

Compatible Software



The GP-5 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.

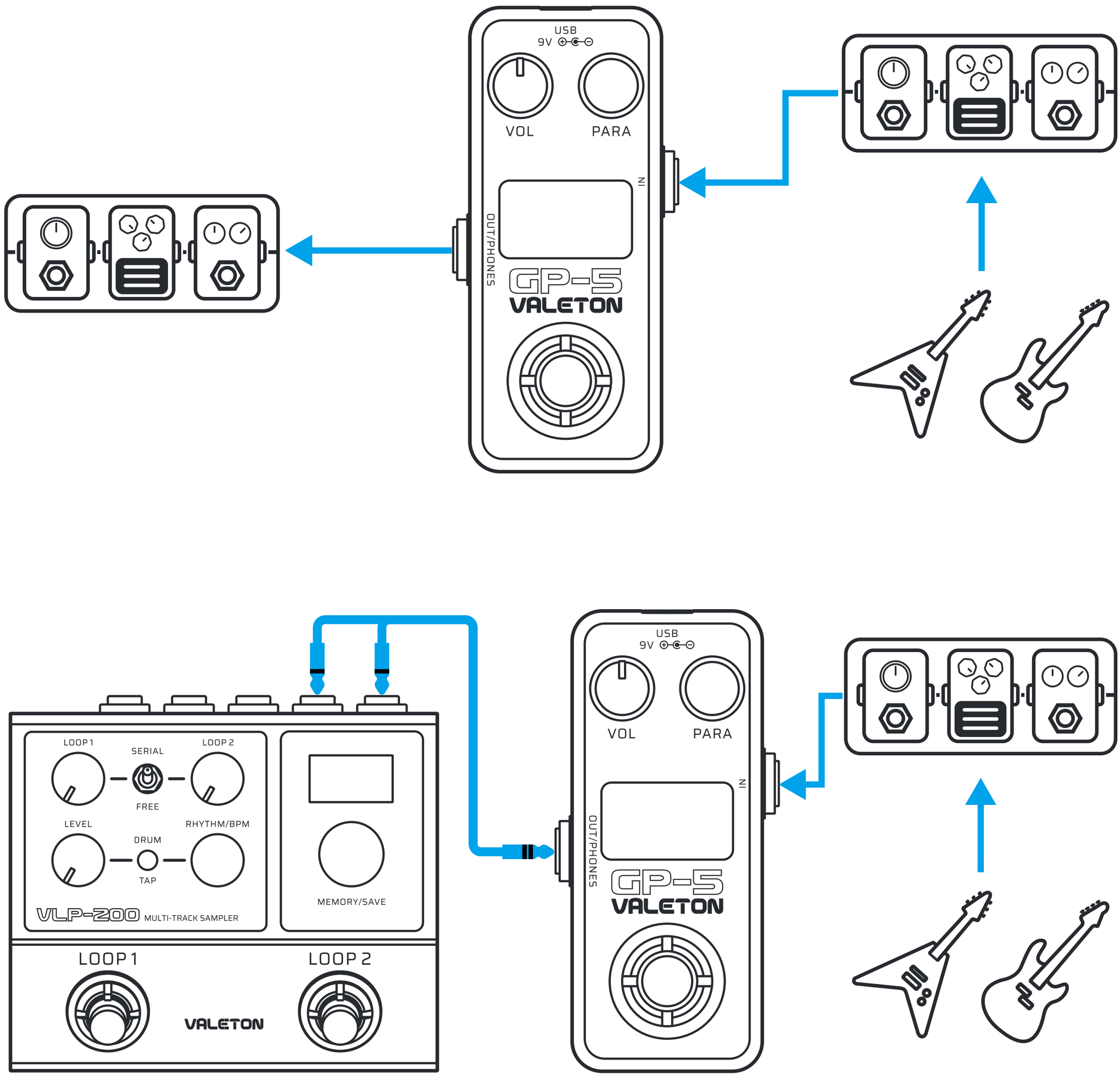
The GP-5 also offers desktop software for Windows and macOS. Connect the GP-5 to your computer via USB to use the software for batch management of patches, SnapTone files, and IR files, as well as firmware updates. To download the desktop software, visit www.valeton.net/software.html, then install and launch “Valeton Suite”.

Application Scenarios

In this section, we will introduce the connection methods of GP-5 in common usage scenarios.

With other pedals

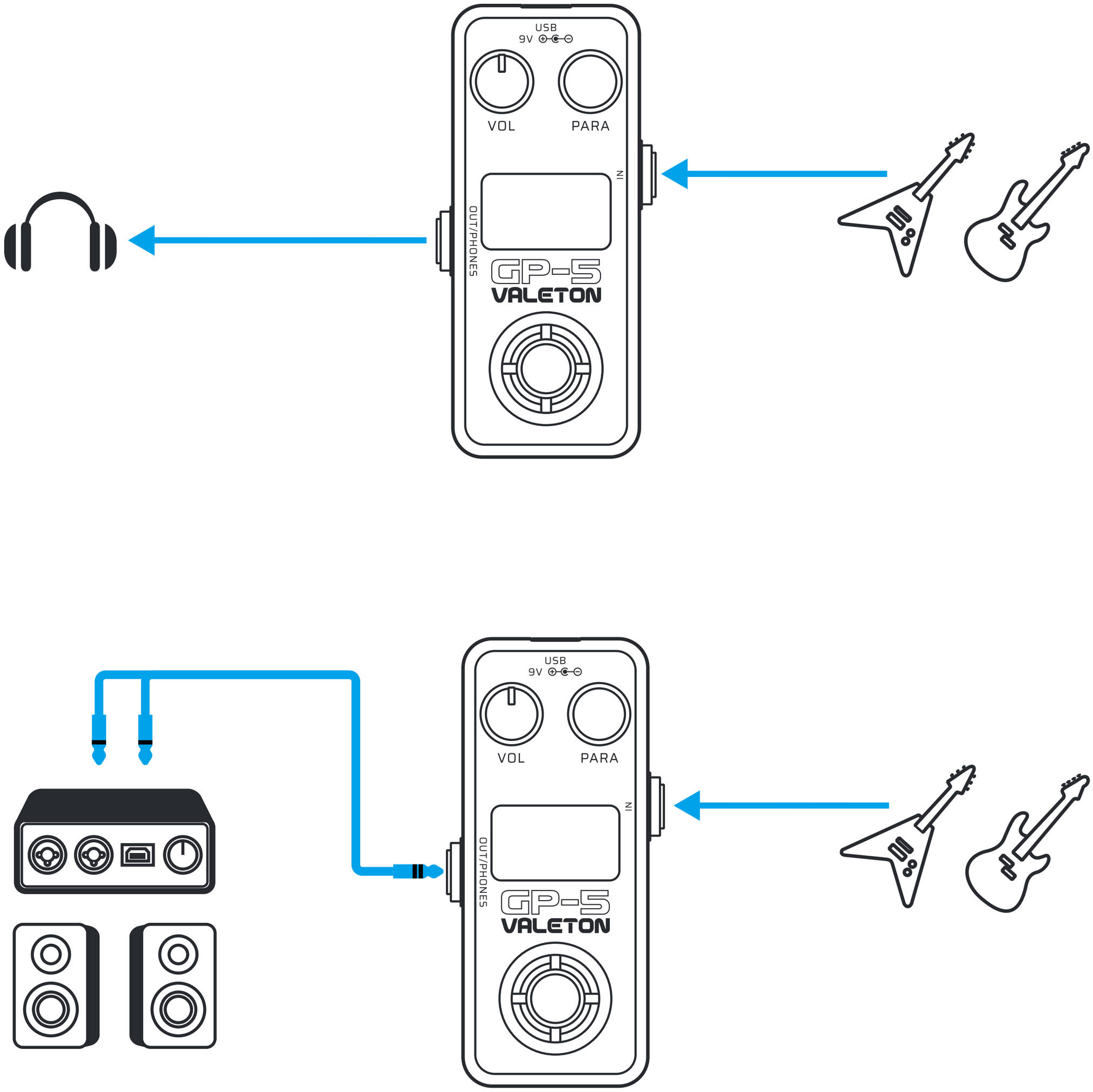
In this scenario, simply connect the GP-5's input/output directly to other pedals. If you wish to preserve the stereo effects within the GP-5, use a TRS stereo cable or the TRS end of a Y-cable (one TRS connector on one end and two TS connectors on the other) to connect to the GP-5 output.



With full-range speaker devices

Full-range devices include audio interface, studio monitor, PA system, headphones etc. In this scenario, the OUT/PHONES jack of the GP-5 can be connected according to the need of subsequent devices. If you wish to preserve the stereo effects within the GP-5, use a TRS stereo cable or the TRS end of a Y-cable (one TRS connector on one end and two TS connectors on the other) to connect to the GP-5 output.

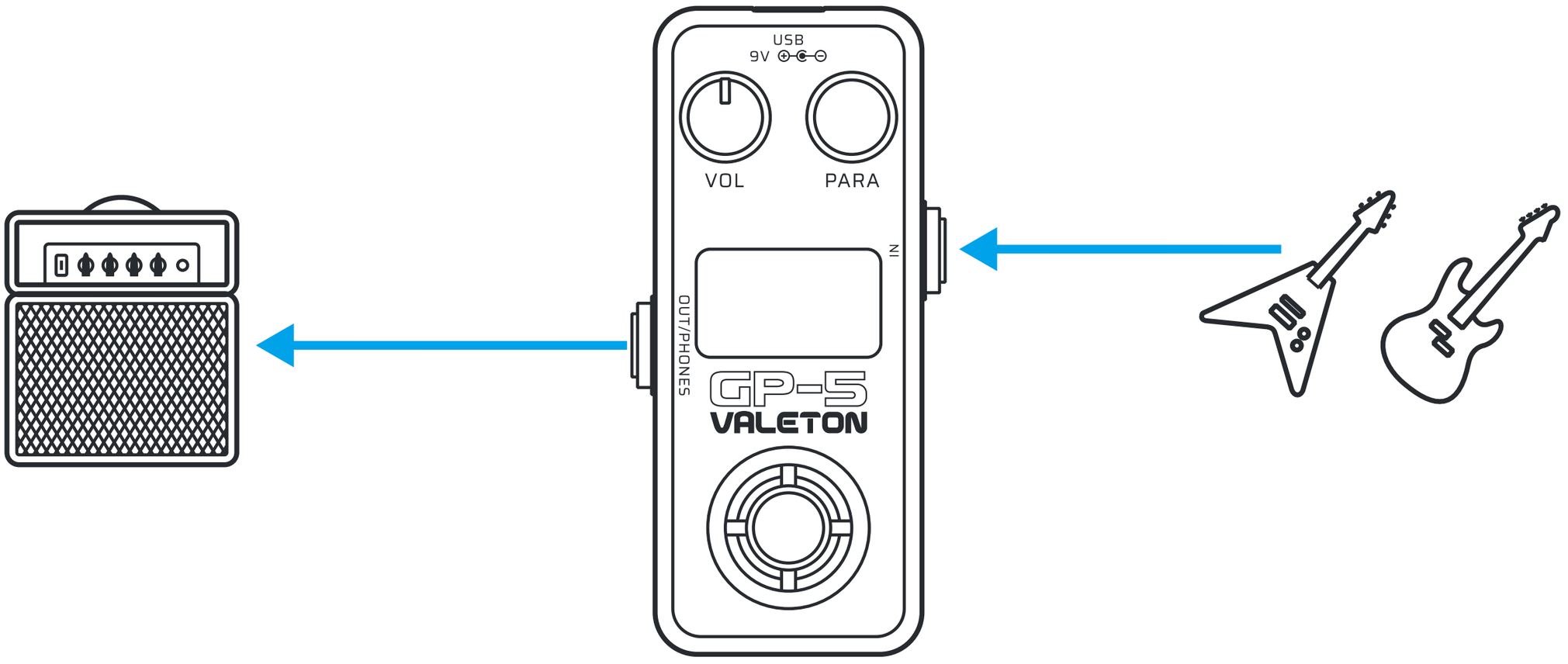
To get the best tonal performance, keep the AMP and CAB modules ON and keep the “No CAB” mode off.



With guitar amps (INPUT jack)

In this scenario, directly connect the GP-5's OUT to the guitar amp's INPUT using TS cable.

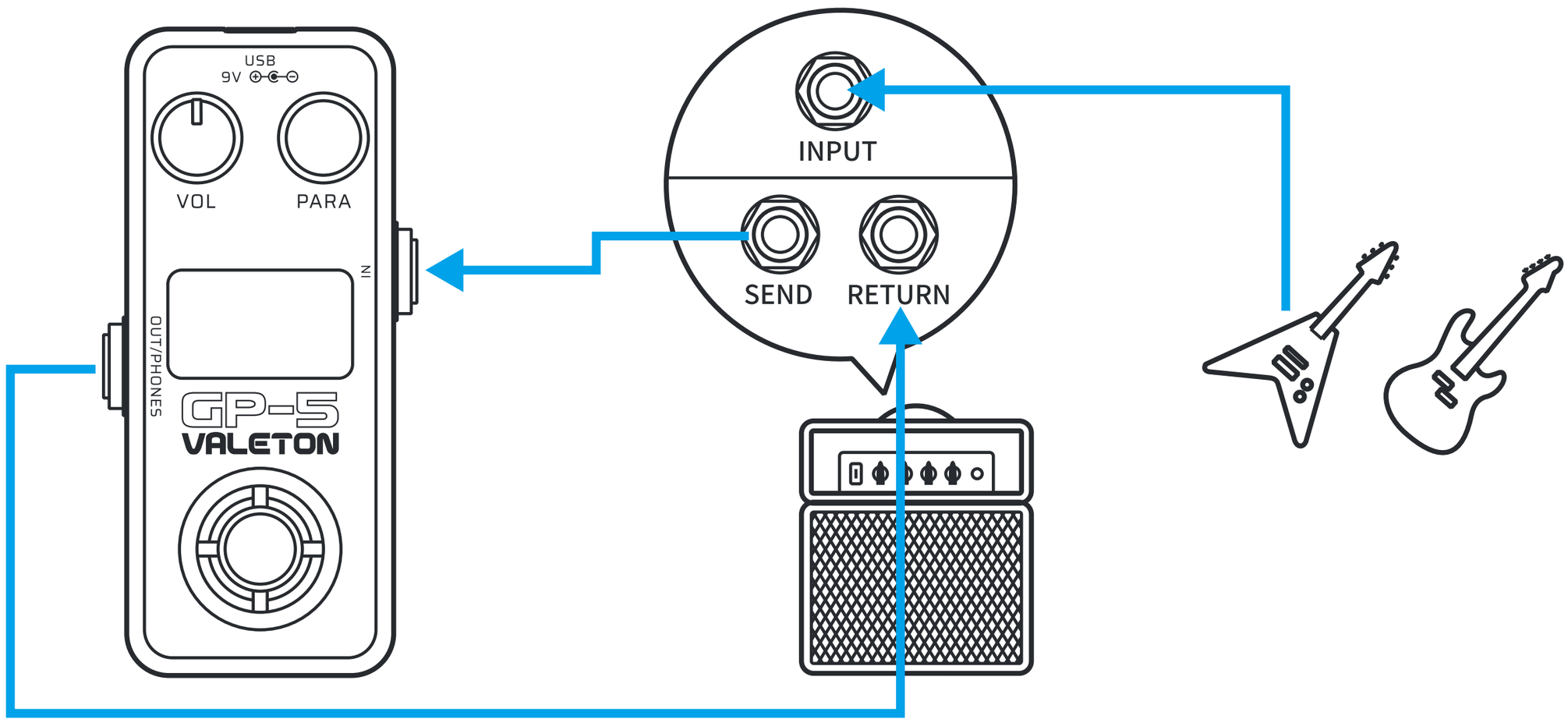
To get the best tonal performance, keep the AMP and CAB modules off to avoid adverse effects on the tone.



With guitar amps (using FX Loop)

In this scenario, connect the GP-5's IN and OUT to the guitar amp's SEND and RETURN jacks respectively using TS cables. This configuration places the GP-5 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-5.

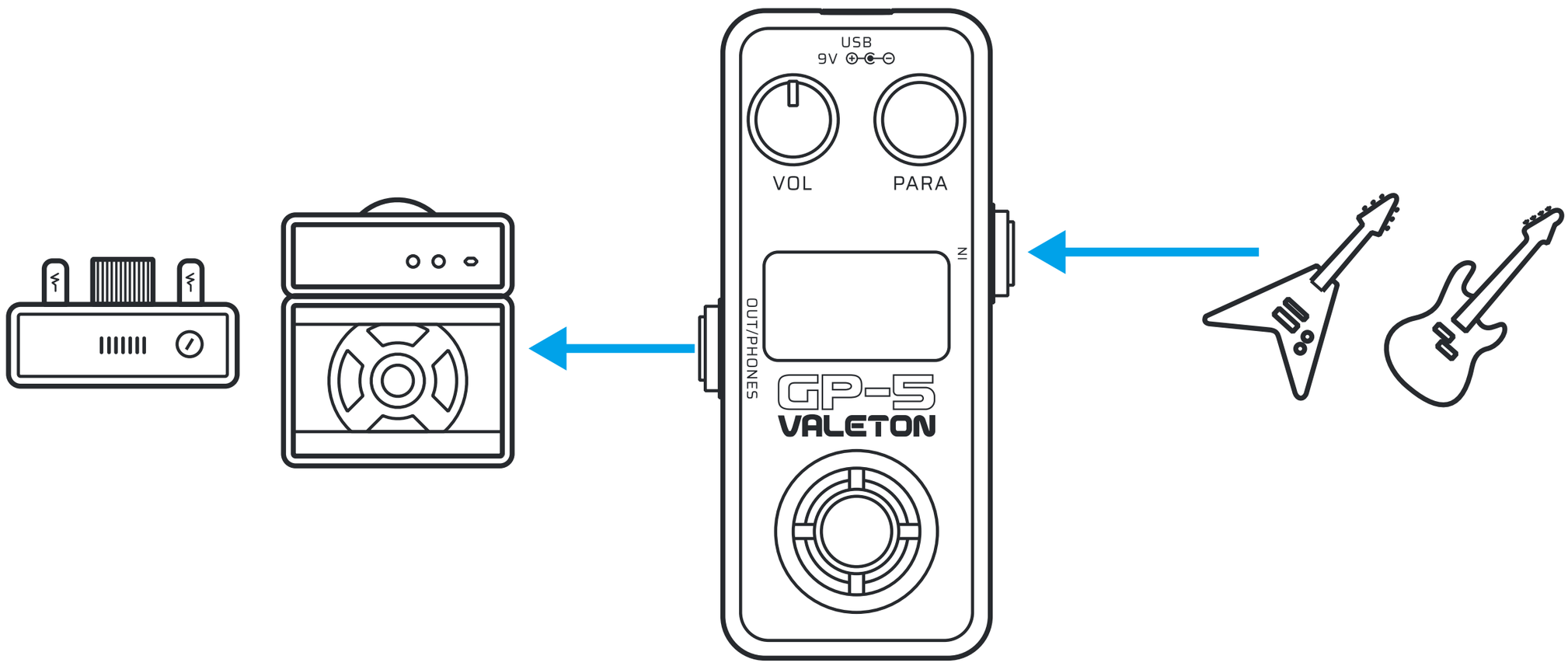
To get the best tonal performance, keep the AMP and CAB modules off to avoid adverse effects on the tone.



With guitar amps (using FX Loop to pre-position the GP-5)

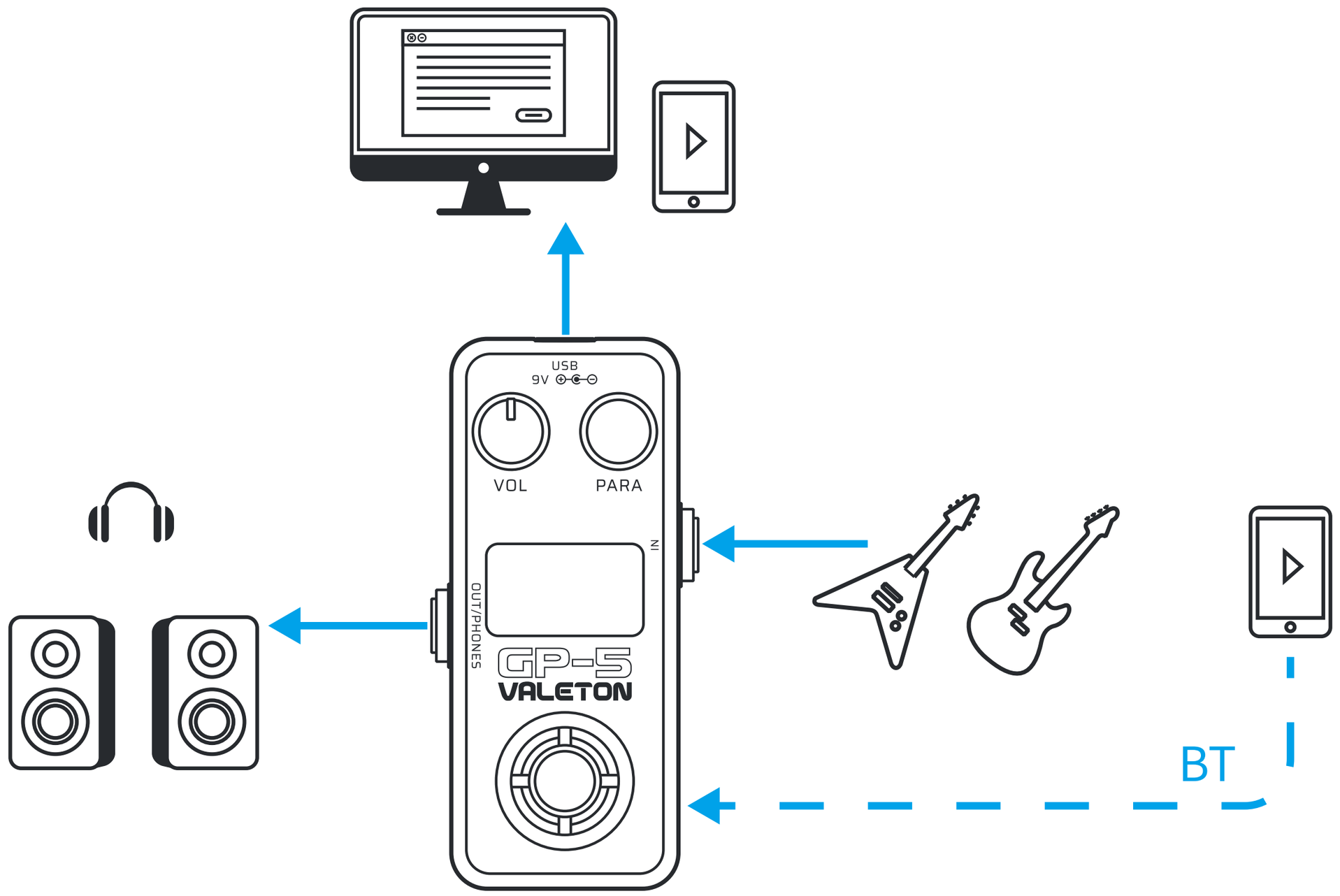
In this scenario, connect the GP- 5's OUT to a guitar amp's RETURN using TS cable. This way, by bypassing the preamp and using the power amp of the guitar amp to pair with dozens of refined effects in the AMP module, you'll get the more realistic sound.

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.



Audio Studio (for livestreaming)

In this scenario, the GP-5 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-5 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 distortion amount VOL: Controls the effect output Bass/Treble: 2-band EQ that controls the effect tone
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)
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
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
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FX Title	Type	Description	Parameter Description
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
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 distortion 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
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FX Title	Type	Description	Parameter Description
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 distortion 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
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

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FX Title	Type	Description	Parameter Description
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
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
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FX Title	Type	Description	Parameter Description
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
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
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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* (crunch 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
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
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FX Title	Type	Description	Parameter Description
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
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
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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) 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 Hale'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
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
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FX Title	Type	Description	Parameter Description
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
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

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FX Title	Type	Description	Parameter Description
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
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

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FX Title	Type	Description	Parameter Description
AMPG 4x10	Bass Cab	Ampeg® SVT-410HE* 4x10" bass cabinet.	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
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
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FX Title	Type	Description	Parameter Description
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
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
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
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
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
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
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
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
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FX Title	Type	Description	Parameter Description
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
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
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 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 Trail: Switched effect trail on/off when the effect is bypassed
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 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 Trail: Switched effect trail on/off when the effect is bypassed
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FX Title	Type	Description	Parameter Description
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 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 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 Trail: Switched effect trail on/off when the effect is bypassed
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 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 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 Trail: Switched effect trail on/off when the effect is bypassed
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FX Title	Type	Description	Parameter Description
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
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
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FX Title	Type	Description	Parameter Description
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

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
Hi-Gain Amp	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
	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

*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.

MIDI Control Information List

CC#	Value Range	Explain
0	0-99	Patch 00-99: CC0=0-99
7	0-100	Patch Volume
22	0-127	BANK - (ten digit of the patch number)
23	0-127	BANK + (ten digit of the patch number)
24	0-127	Patch -
25	0-127	Patch +
29	0-127	Patch (in the song list) -
30	0-127	Patch (in the song list) +
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
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
69	0-127	CTL

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.

No Sound Or Slight Sound

- Make sure your cables are connected properly.
- Make sure the volume knob is adjusted properly.
- 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 parameters,
- check to see if the expression pedal is set up properly.
- Check your effects parameter setup. If effects are set to extremes, GP-5 may have abnormal noise.

Specifications

Technical Specifications

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

Supported Sample Rate: 44.1kHz

SNR: 100dB

Module: 10, up to 9 modules can be used simultaneously.

Patch Memory: 100 Patch slots, 50 Factory Patches

Analog Input Connection

IN: 1/4" TS jack, 1M Ohms

Analog Output Connection

OUT/PHONES: 1/4" TRS stereo unbalanced jack, 100 Ohms

Digital Connections

USB Port: USB 2.0 Type-C Port

Size and Weight

Dimensions: 92mm (W) x 44.6mm (D) x 50.5mm (H)

Unit Weight: 250g

Power

DC 9V Power Requirements: 5.5 x 2.1mm, 100mA

USB Power Requirements: DC 5V, 190mA