MOOER

GE300

Amp modelling & Synth & Multi Effects

Owner's Manual

Contents

Precautions

Please read carefully before proceeding

Power Supply

Please connect the designated AC adapter to an AC outlet of the correct voltage. Please be sure to use only an AC adapter which supplies 9V DC ⊕-◎-⊖, 3A , center negative. Unplug the AC power adapter when not in use or during electrical storms.
Please only use the original power supply included with your device.

Connections

Always turn off the power of this and all other equipment before connecting or disconnecting, this will help prevent malfunction and / or damage to other devices. Also make sure to disconnect all connection cables and the power cord before moving this unit.

Cleaning

Clean only with a soft, dry cloth. If necessary, slightly moisten the cloth. Do not use abrasive cleanser, cleaning alcohol, paint thinners, wax, solvents, cleaning fluids, or chemical-impregnated wiping cloths.

Interference with other electrical devices

Radios and televisions placed nearby may experience reception interference. Operate this unit at a suitable distance from radios and televisions.

Location

To avoid deformation, discoloration, or other serious damage, do not expose this unit to the following conditions:

- Direct sunlight
- Magnetic fields
- Excessive dusty or dirty location
- Heat sources
- Extreme temperature or humidity
- High humidity or moisture
- Strong vibrations or shocks

FCC certification

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:

- This device may not cause harmful interference.
- This device must accept any interference received, including interference that may cause undesired operation.

Main Features

- 108 high quality AMP models that utilize MOOER's non-linear digital amp modelling technology from the PREAMP series and 43 IR based factory speaker cab models, to get the same dynamics and feel of a real tube amp
- 20 user slots to load in your favourite 3rd party IR files(up to 2048 sample pts)
- Tri-voice polyphonic synthesizer module, including oscillator wave shape, pitch, filters and arpegiators for each voice. Transform your guitar into an electronic synthesizer without the need for special pickups or instrument modifications
- TONE CAPTURE amp mode allows you to sample and capture your real-life amplifier to create brand new digital amp models. GUITAR MODE allows you to capture the EQ characteristics of your instrument. CAB MODE let's you sample speaker cabinets to create your own IR files
- 164 high quality effects that cover all the bases from your favourite stompboxes, plugins and studio rack units
- Programmable stereo FX LOOP with optional signal chain routing, for easy integration of your favourite effects and ultimate flexibility for 4 cable method and stereo amp setups
- Stereo outputs (1/4" and XLR) with independent signal chain routing. Flexibility to send different parts of your virtual rig to different devices
- MIDI IN/MIDI OUT/THRU with easy mapping and external ctrl switching to control your other pedals and amps
- Programmable footswitches with user selectable LED colors and assignable functions, allowing complete user customization of the control scheme
- Intuitive and simple UI based on the GE200 users experience makes for fast and easy setup of presets. Spend more time playing and less time scrolling through endless menus
- Direct, low latency USB audio lets GE300 double up as a digital audio interface and become a 'one-stop-shop' solution for recording guitar.
- 30 minute stereo loop station with undo/redo, direct dubbing, reverse + ½ time effects. Looper sessions can be stored and backed up for import/export of audio files. Recall that new song idea you had any time, or load in your favourite backing tracks to jam along with.
- High-precision programmable TUNER will make sure you're in-tune at all times

Top Panel


01
02
03
04
05
06
07
08
09
10
11
12
XLR MASTER
OUTPUT MASTER
GE 300
Amp modelling & Synth & Multi Effects
SELECT
EXP 1
EXP 2
DISPLAY GLB-EQ CTRL SYSTEM SAVE EXP
SYNTH COMP WAH FX A DS/OD AMP CAB NS TONE CAP EQ FX B FX LOOP DELAY REVERB VOL
CTRL 1
CTRL 2
CTRL 3
CTRL 4
A
B
C
D
TUNER
LOOPER
TONE capture
MOOER

Top Panel

01 **MASTER**
Independent volume controls for XLR, headphones and 1/4" jack outputs

02 **LCD screen**
5-inch TFT monitor displays the GUI

03 **1 – 5**
Adjust individual parameters in the GUI

04 **SELECT**
Rotate / Press to make selections within the GUI

05 **<< >>**
Scroll parameter pages left and right in the GUI

06 **EXP1 / EXP2 LED**
Displays the ON/OFF status of the EXP pedals
EXP1: Built-in expression pedal. Press forward in the toe-down position to toggle on/off
EXP2: LED will illuminate when an external expression pedal is detected at the EXP2 input

07 **SCREEN MENUS**
DISPLAY: Toggles between FOOTSWITCH VIEW and SIGNAL CHAIN on the GUI home-screen
Press to return home from other screens
GLB-EQ: Global EQ settings menu
CTRL: Configure, assign and customize footswitch settings
SYSTEM: Global system settings menu
SAVE: Save PRESET menu
EXP: EXP1 and EXP2 settings and calibration menu

08 **EXP 1**
Built in expression pedal

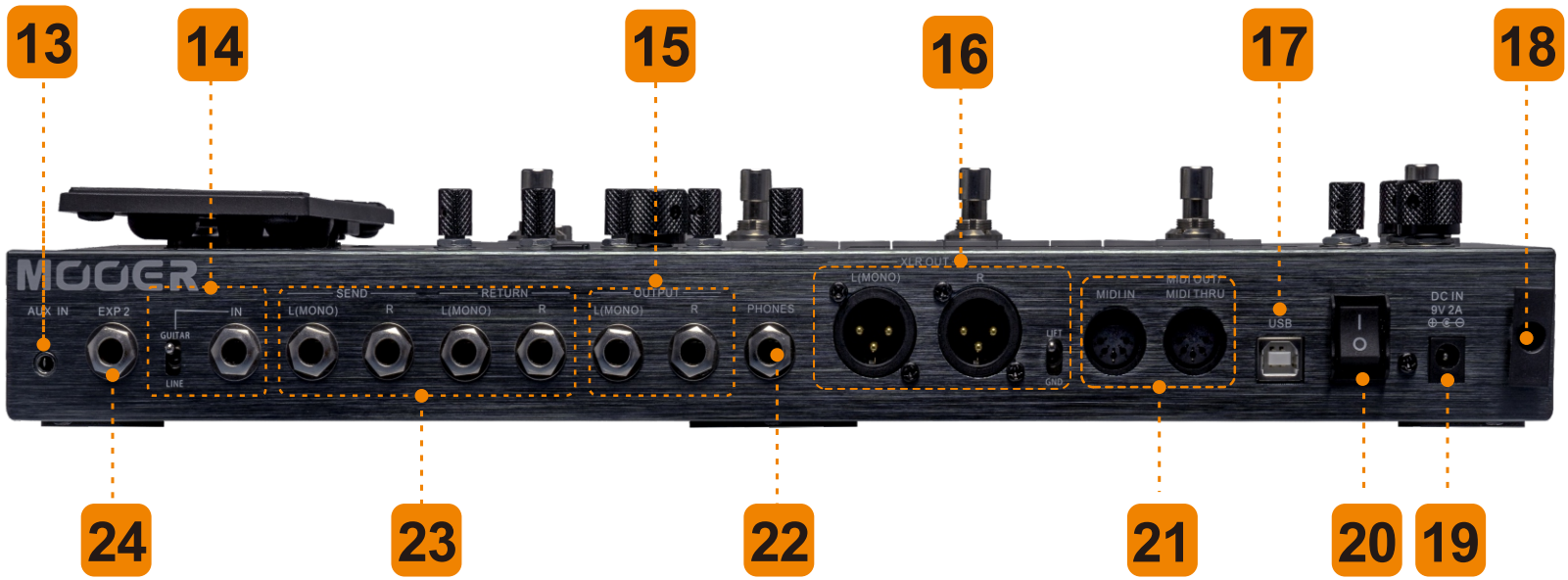
09 **CTRL 1 – 4**
FS MODE 1: Assign functions via CTRL button
FS MODE 2: Assign functions via CTRL button / selects preset from top column after ↑ / ↓

10 **A , B , C , D**
FS MODE 1: Selects corresponding preset A , B , C , D
FS MODE 2: Assign functions via CTRL button / selects preset from bottom column after ↑ / ↓
A + B = TUNER B + C = LOOPER

11 **↑ / ↓**
Preset BANK UP / BANK DOWN footswitches

12 **EFFECT BLOCK**
Press to enter effect block edit screen
Press to toggle effect block on/off
LED displays the on/off status of the effect block

Back Panel


13
14
15
16
17
18
MOOER
AUX IN
EXP 2
GUITAR
LINE
IN
SEND
L(MONO)
R
RETURN
L(MONO)
R
OUTPUT
L(MONO)
R
PHONES
XLR OUT
L(MONO)
R
LIFT
GND
MIDI IN
MIDI OUT
MIDI THRU
USB
DC IN
9V 2A
24
23
22
21
20
19

Back Panel

13 **AUX IN**
Connect external media devices for audio playback1/8” stereo jack

14 **INPUT**
Instrument input ¼” mono jack with Guitar/Line level switch

15 **OUTPUT**
2 x ¼” mono jack
L = MONO output **L + R** = STEREO output

16 **XLR OUT**
2 x Balanced XLR output with Ground lift switch
L = MONO output **L + R** = STEREO output

17 **USB**
USB Type-B
Connect to computer to record direct digital audio
Interface with official MOOER software to edit and import/export presets
Update firmware

18 **Cable tidy**
Loop the cable from your power supply to avoid accidental disconnection

19 **DC IN**
Connect GE300 power supply

20 **I/O**
Power ON/OFF switch

21 **MIDI IN / OUT**

22 **PHONES**
Dedicated headphone output ¼” stereo jack

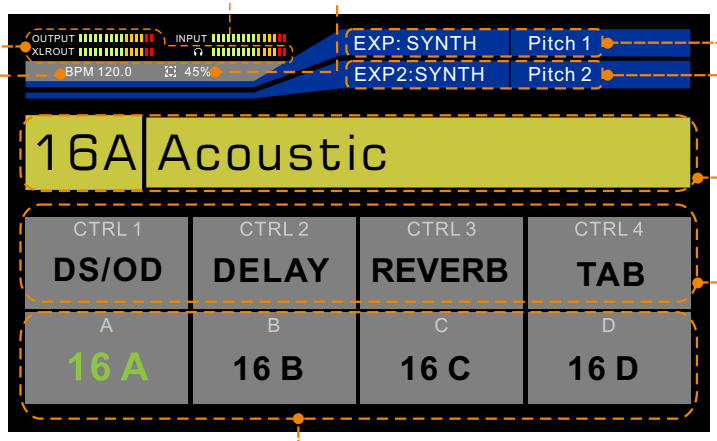
23 **SEND/RETURN**
Stereo effects loop
L = MONO loop **L + R** = STEREO loop
SEND = 2 x ¼” mono jack output **RETURN** = 2 x ¼” mono jack input

24 **EXP2**
External expression pedal input
This can also be used as an external switching output.

Home Display

GE300 has 2 main home displays. FOOTSWITCH DISPLAY and SIGNAL CHAIN DISPLAY
Press the DISPLAY button at any time to return home
Press the DISPLAY button again to toggle between the 2 home displays

FOOTSWITCH DISPLAY
This display is ideal for use during live performance. It displays various information about the current preset, in/out levels and footswitch functions



CPU USAGE
Displays how many processing resources are being used in the current PRESET. If this number reaches 100% GE300 will automatically turn off the last module that you turned on.

INPUT LEVEL
Displays the current signal level being received through the INPUT - Adjustable from SYSTEM > INPUT

OUTPUT LEVELS
Displays the current level for each output Adjustable using the separate MASTER control knobs

TAP TEMPO BPM
Press the SELECT control knob to toggle between preset selection and BPM adjust When BPM is highlighted, rotate the SELECT control knob to manually adjust Assign a CTRL footswitch to TAP TEMPO function in the CTRL menu to control BPM with your foot

EXP 1
Displays the current function assigned to EXP1

EXP 2
Displays the current function assigned to EXP2

PRESET NUMBER + PRESET NAME
Change presets by using the A, B, C, D footswitches or by rotating the SELECT control knob. Displayed number is the BANK number. Press BANK UP / BANK DOWN footswitches to choose BANK number.

CTRL 1 – 4
Displays the function of footswitches CTRL 1 – 4

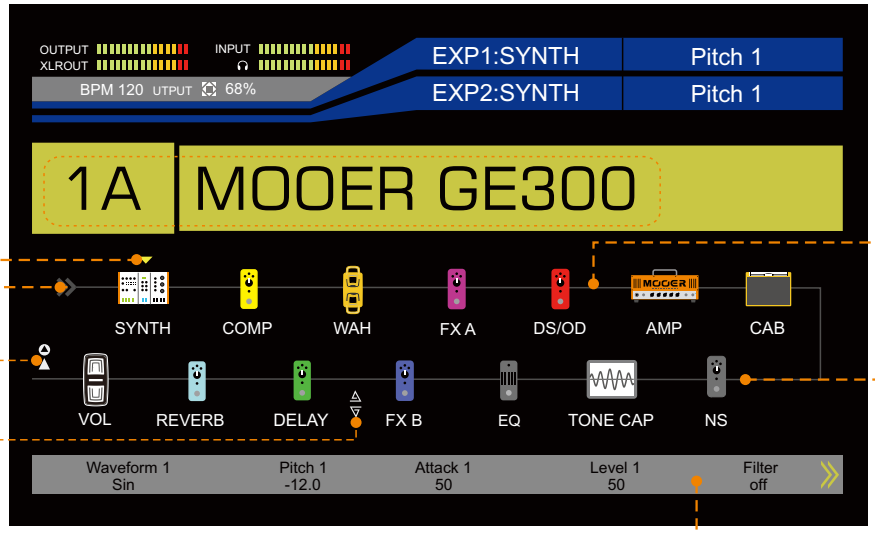
A , B , C , D
Displays the function of footswitches 1-4
FOOTSWITCH MODE 1: Preset A, B, C, D
FOOTSWITCH MODE 2: CTRL 5, CTRL 6, CTRL 7, CTRL 8

SIGNAL CHAIN DISPLAY

GE300 has a customizable signal chain. In this HOME DISPLAY you can edit the order of your effects blocks and rearrange the SEND/RETURN, XLR OUT and master OUTPUT.

EDIT CURSOR
< SELECTION > Rotate the SELECT control knob to highlight effect block
< PICKUP > Press the SELECT control to pickup/drop effect block
Rotate the SELECT control knob to move effect block
***Notes:** Synth can not be moved and it is always at the beginning of the signal chain. You can adjust the Synth parameter ' Effect out port to' to edit the Synth sound output position of the signal chain (parallel).

INSTRUMENT INPUT
This is the start of your signal chain



SIGNAL CHAIN
Similar to the patch cables on a pedalboard, the signal chain displays the current order of effects.
The signal chain itself is fixed and cannot be edited.

EFFECTS BLOCKS
Each effect block has a dedicated icon

The XLR OUT, OUTPUT and effects loop SEND/RETURN can also be moved within the signal chain.
Press and hold the SELECT control to toggle 1.5s between I/O and EDIT CURSOR
Rotate the SELECT control to move the highlighted I/O within the signal chain
Press the SELECT control to highlight a different I/O icon

XLR ICON - XLR OUT

OUTPUT ICON - OUTPUT

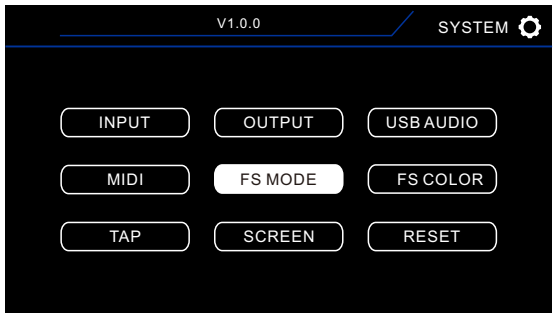
OSEND ICON - Effects loop SEND

RETURN ICON – Effects loop RETURN

EFFECT BLOCK PARAMETERS
Displays parameter settings of the currently highlighted effects block
Use control knobs 1 – 5 to quickly adjust the parameters directly from this menu
Press << >> buttons to view more parameters

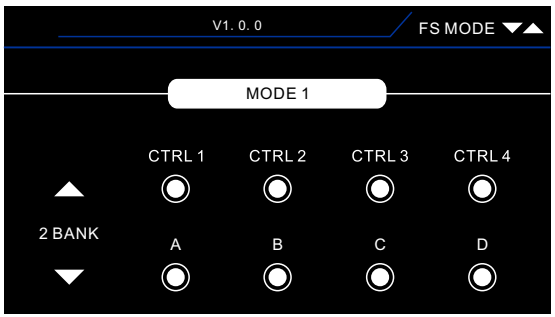
Footswitch Modes

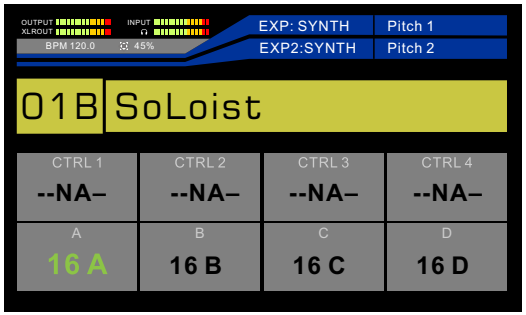
GE300 has two control schemes designed to cater for different users and allow personal customization of the footswitches.
The Footswitch modes can be changed by going to SYSTEM > FS MODE.



MODE 1

MODE 1 is the default footswitch mode and it's designed to give a good balance between preset selection and access to customizable CTRL footswitches.





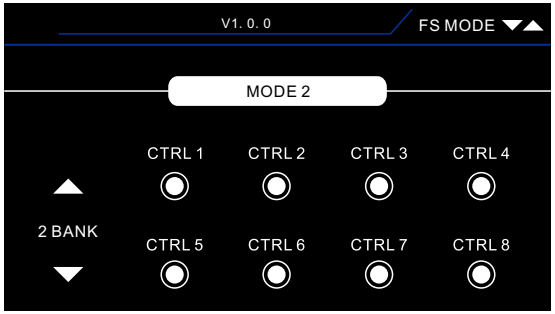
CTRL 1 – 4
Customizable CTRL footswitches CTRL 1, CTRL 2, CTRL 3, CTRL 4

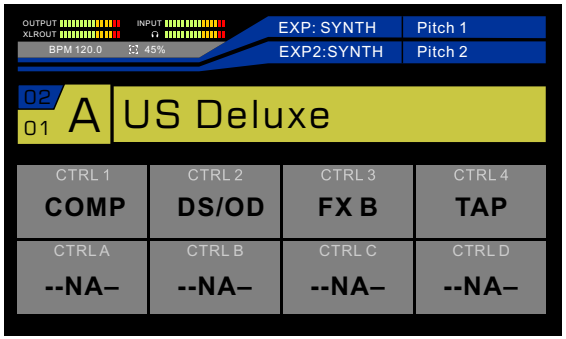
A, B, C, D
Preset A, B, C, D

Rotate the SELECT control to change footswitch mode

MODE 2

MODE 2 is designed for the user who wants instant access to more programmable CTRL footswitches within each preset. This is great for controlling the GE300 like a traditional pedalboard.

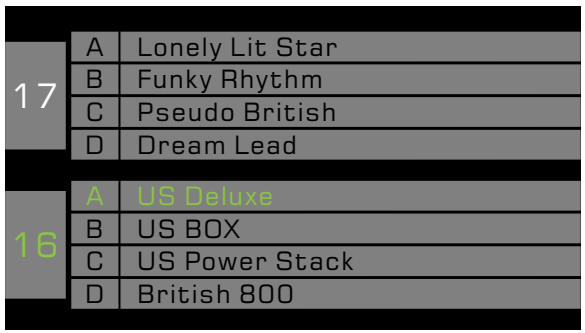




CTRL 1 – 4
Customizable CTRL footswitches CTRL 1, CTRL 2, CTRL 3, CTRL 4

A, B, C, D
Customizable CTRL footswitches CTRL 5, CTRL 6, CTRL 7, CTRL 8

In MODE 2 you can access a preset selection screen by pressing one of the ↑ / ↓ footswitches

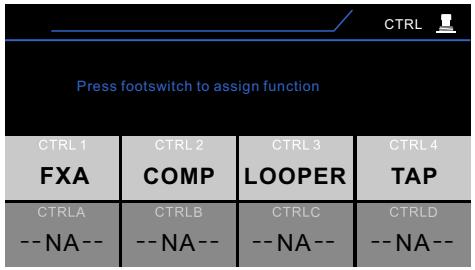


Press ↑ / ↓ footswitches to scroll through preset banks
Then select a preset using CTRL 1 , 2, 3, 4 (top row) or A, B, C, D (bottom row)

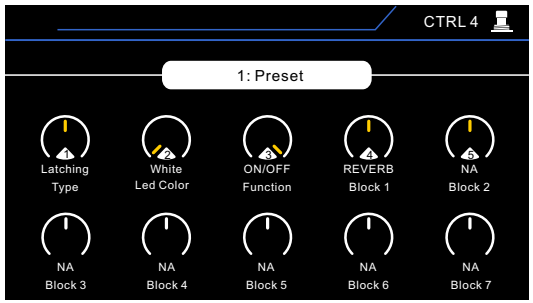
CTRL Footswitches

The CTRL function in the GE300 allows users to completely customize the layout and function of their footswitches. Depending on which FOOTSWITCH MODE is selected, you can get instant access to either 4 or 8 CTRL footswitches within each preset.

Press the CTRL button to edit CTRL footswitches



Press the footswitch you wish to edit



Rotate the SELECT control to toggle between PRESET and GLOBAL assignment
Press the SELECT control to toggle between the top and bottom row of parameter settings
Rotate control knobs 1-5 to edit parameter settings

TYPE
Change the switch type between Latching or Momentary.

LED COLOR
Assign a colour of your choice to the footswitch LED

FUNCTION
CTRL footswitches can be set to control various different functions

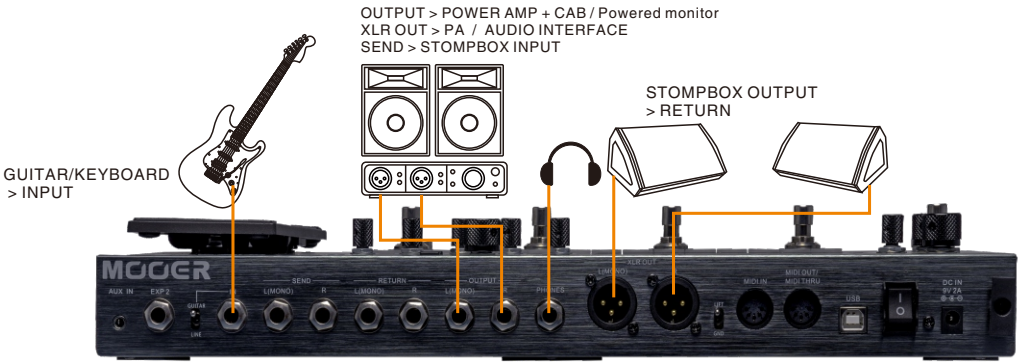
SUB-PATCH-
Loop switcher style preset of which effects blocks are on/off
ON/OFF-
Toggles effect blocks on/off stompbox style. The number of maximum effects blocks that can be turned on/off at the same time is 7.
TAP TEMPO-
Tap the footswitch in time to your desired tempo to control time based effects such as delays
TUNER-
Toggle TUNER on/off
LOOPER-
Enter LOOPER
MUTE-
Toggles output mute on/off
EXT CTRL-
Switch an external device connected to the EXP 2 input via ¼" mono jack cable (ex. Amplifier channel)

*Notes: Normally EXT CTRL amp channel function only supports traditional dual channel amps. For detailed information, check with your amplifier's manufacturer.

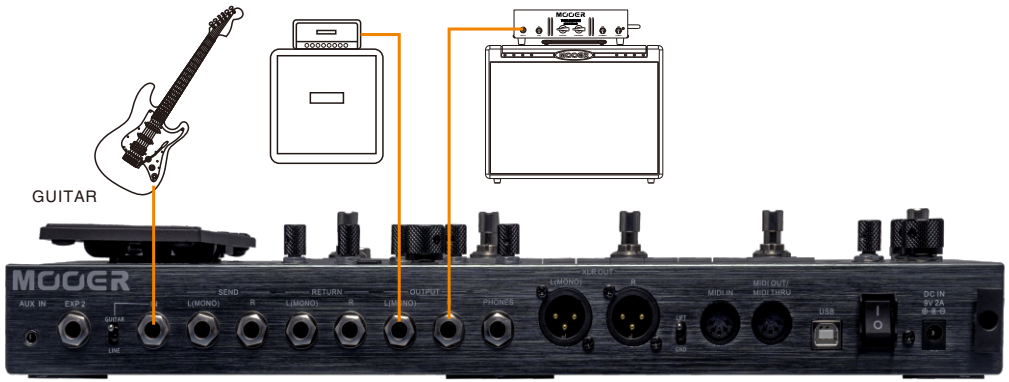
Recommended Setups

GE300 has many ways it can be used and many different rig scenarios it can be integrated into, thanks to the flexible I/O routing, multiple connection types and integrated effects loop. Here's a few of our recommended setup solutions

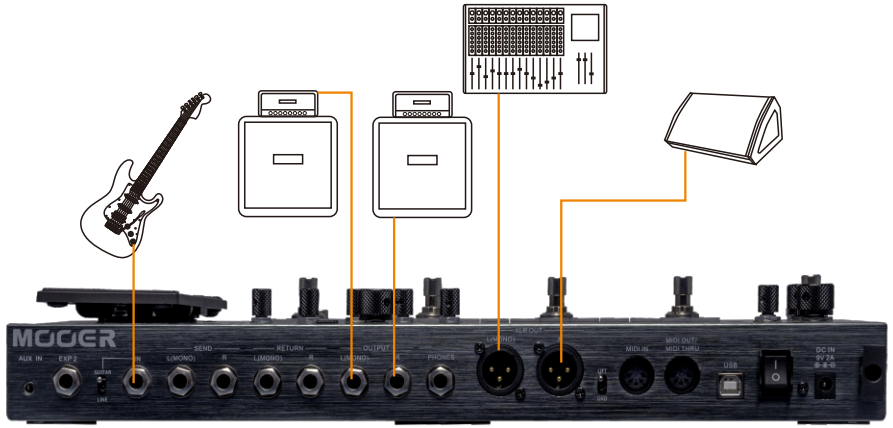
DI/BACKLINE (Digital Amp + Cab modelling)
Thanks to the multiple output types, it's incredibly easy to use both DI and backline rigs independently or simultaneously.

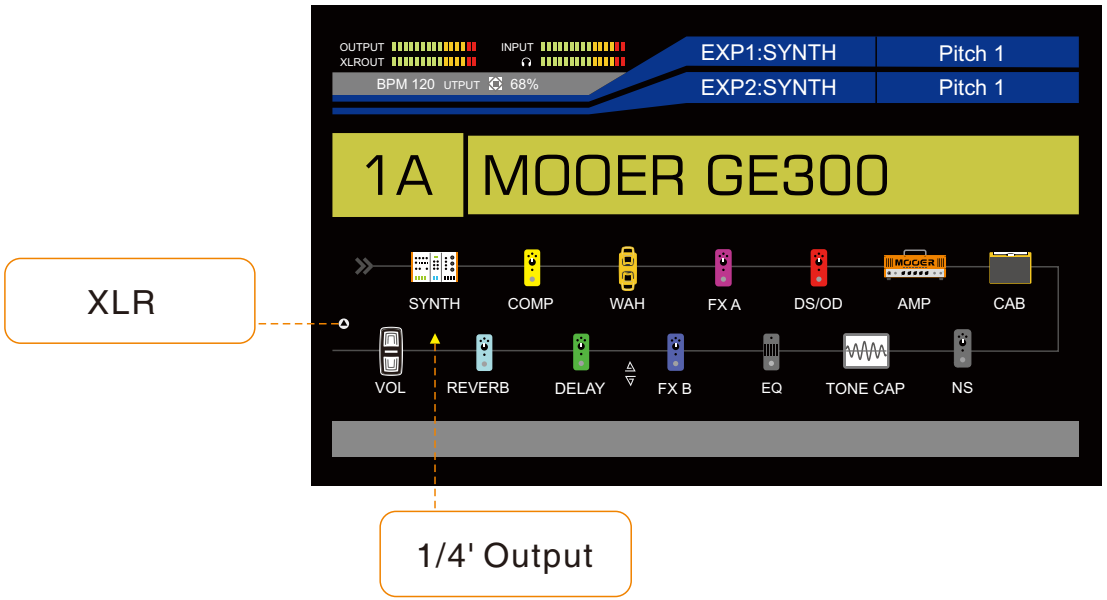


If using a power amp + traditional guitar speaker, deactivate the CAB module on your GE300.

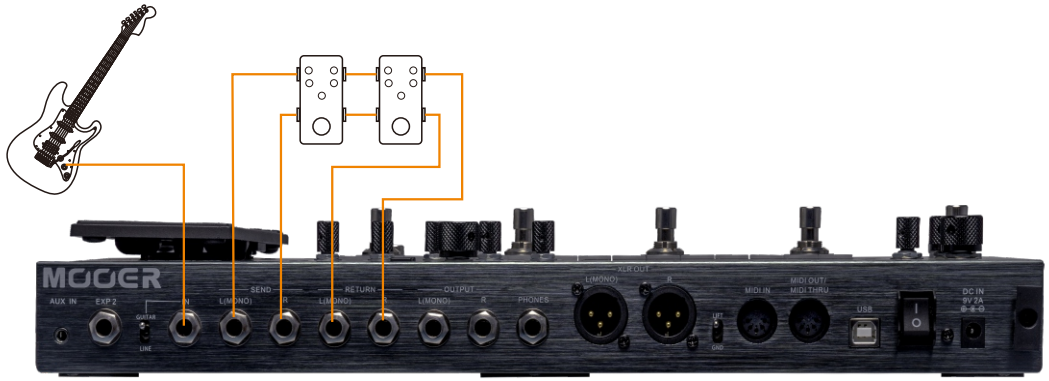


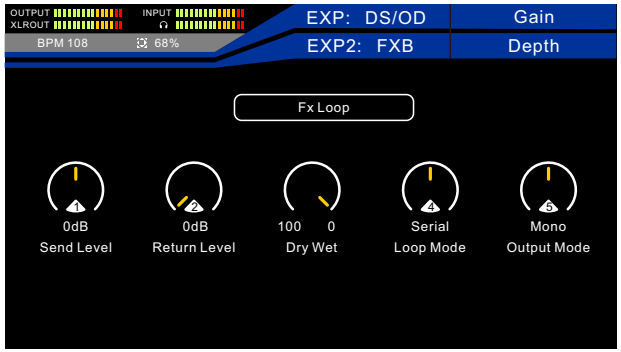
If connecting DI to a full-range system via XLR and to a power amp + traditional guitar speaker via the jack OUTPUT simultaneously, put the CAB module last in your signal chain and route the OUTPUT ▲ before the CAB module.





GE300 has a versatile stereo effects loop that has all the options you need for easily integrating outboard effects pedals and units. Connect the SEND from GE300 to the INPUT of your outboard effects, then connect the OUTPUT of your outboard effects to the RETURN of the GE300.
Open the effects loop by pressing the FX LOOP button and setup the parameters as required.



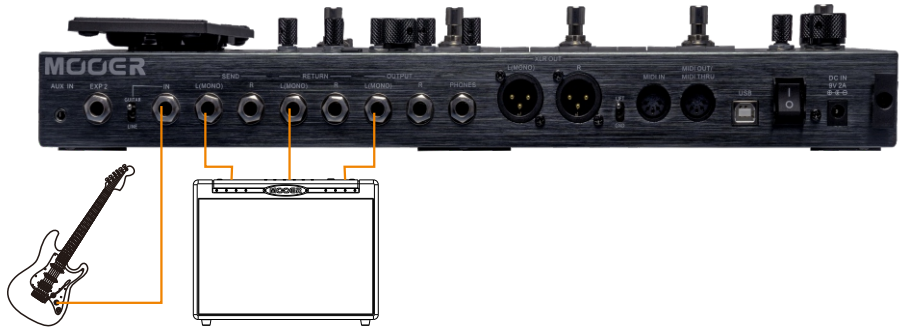


Adjust the SEND LEVEL and RETURN LEVEL to match your outboard effects
Select the correct OUTPUT MODE (MONO/STEREO)
Select the correct LOOP MODE (SERIAL/PARALLEL).

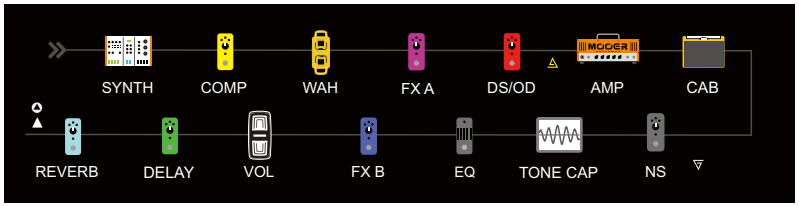
*Notes: 1. If parallel is selected then the outboard effects can be blended into the signal chain using the DRY/WET parameter
2. A CTRL footswitch can be assigned to turn the FX LOOP on/off via the CTRL > ON/OFF function if you wish

4 Cable Method (effects only)

The GE300 can be connected up to your favourite guitar amplifier utilizing the 4 cable method (4CM). This will allow the GE300 to be used very effectively as an all-in-one pedalboard without any digital amp or cab modelling.



A big benefit of using the 4 Cable Method is that different effects modules can be routed both in front of the amplifiers input or into the amplifiers effects loop by placing them in to the GE300 signal chain. WAH/COMP/OD/DS and other gain-based effects may sound best in front of the amplifier input while time-based effects such as modulation, delay and reverb usually sound best in the amplifiers effects loop. However, feel free to experiment with different positions as many effects can yield wonderful results in either position.



SYNTH > COMP > WAH > FXA > DS/OD > SEND > AMP OFF > CAB OFF > RETURN > NS > TONE CAP > EQ > FXB > VOL > DELAY > REVERB
FX LOOP ON

Note that the AMP and CAB modules have been disabled. Any existing presets can also be used in this manor without needing to edit anything. To accomplish this, position the GE300 SEND △ before the AMP block and the GE300 RETURN ▽ after the CAB effect block in the signal chain, with the FX LOOP active and set to SERIAL MODE.

If your amplifier has a ¼" jack footswitch input for changing channels then the EXP2 input may be connected to your amplifiers footswitch input to change channels using the GE300.

A CTRL footswitch can be assigned to change the amplifier channel via the CTRL > EXT CTRL function. Most amplifiers will use a latching or momentary type switch Not all amplifiers with a ¼" footswitch input will support this function.

*Notes: Firstly you need to press EXP button and enter EXP2, turn on the EXT CTRL so that CTRL > EXT CTRL function can be assigned.

EFFECTS BLOCKS

All of the different effects algorithms and amp models in GE300 are grouped into categories called effects blocks. GE300 has 15 effects blocks in total and each effects block has a dedicated easy access button right on the front panel of the unit.

Press an effects block button to toggle the effects block on/off

SYNTH – SYNTH ENGINE, tri-voice polyphonic synthesizer

COMP- Compressor

WAH- Wah filters

FXA- Modulation, EQ, Pitch, Delay, Filters, Overdrive, Boost

DS/OD- Distortion, Overdrive, Fuzz and Boost stompboxes

AMP – Amplifier

CAB- Speaker cabinet

NS- Noise gates and Noise surpressors

TONE CAP- Tone Capture

EQ- Equaliser

FXB- Modulation, EQ, Pitch, Delay, Filters

FX LOOP- Effects Loop

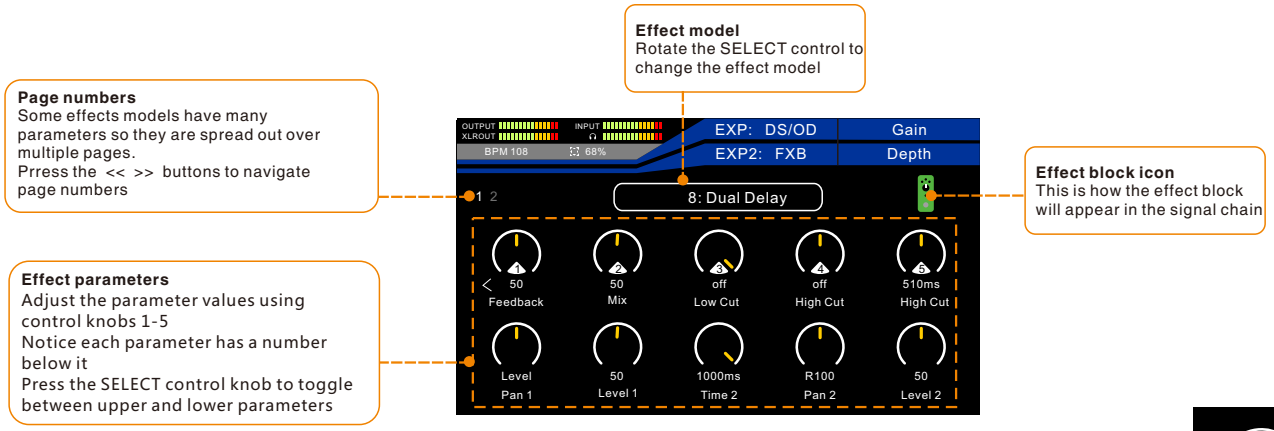
DELAY- Delay stompboxes and rack units

REVERB- Reverb algorithms

VOL- Volume pedal

Editing effects

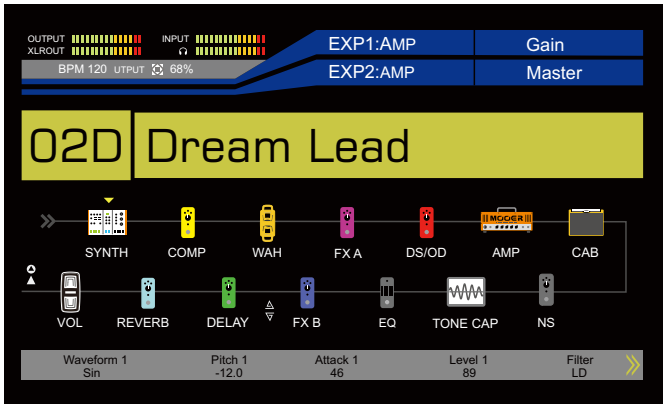
Press an effects block button to enter the effects block edit screen

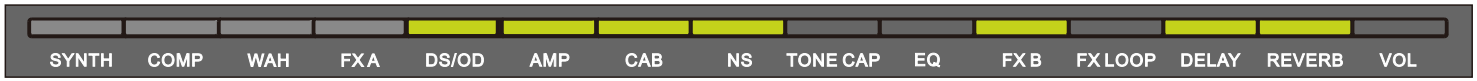


Many of the effects blocks have a parameter called OUTPUT. This controls the overall output volume level of the effects block. Turning this down or up will affect the entire signal level after the effects block. It can be used to compensate for perceived volume drop or boost of a particular effect when the effect block is turned on.

Routing effects blocks

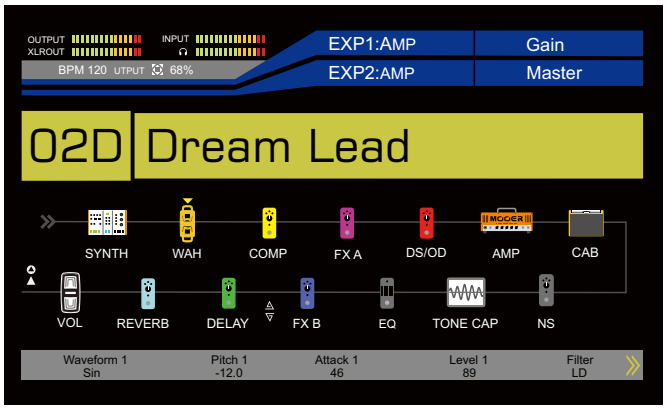
Effects blocks can be moved within the signal chain. Press the DISPLAY button until the signal chain screen is displayed.



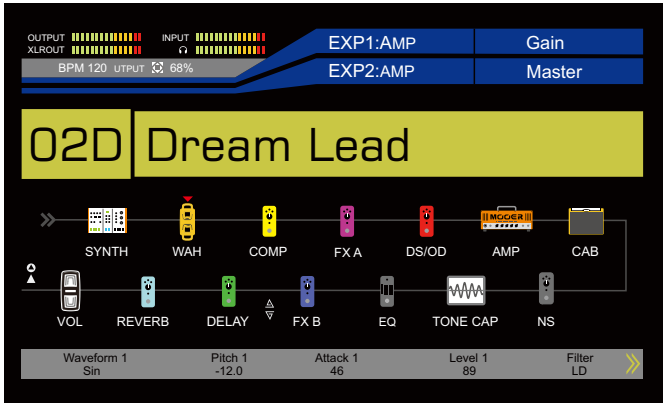


The signal chain display shows us where each effect block is within the signal chain and which effects blocks are on/off.

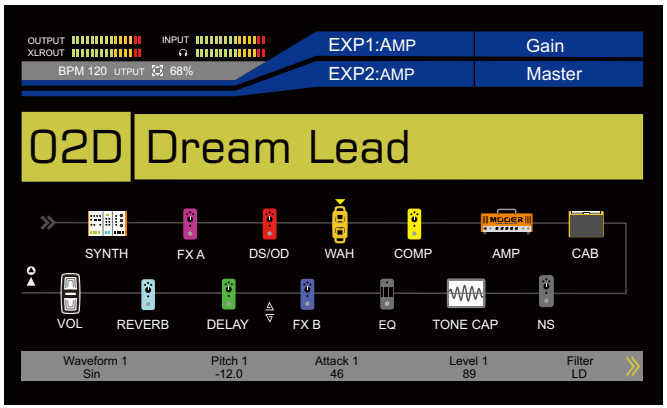
To move an effects block within the signal chain:



1.Rotate the SELECT control to highlight an effect block with the ▽



2. Press the SELECT control to pickup the effect block. Note the ▼ has turned red

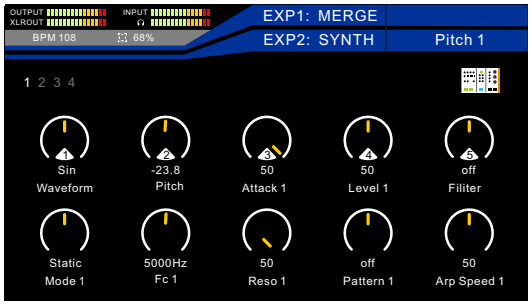


3.Rotate the SELECT control to move the effect block and press the SELECT control to drop the effect block into place. Note the ▼ has turned back to yellow

Every effect block in GE300 (Except SYNTH. See SYNTH for more details) can be moved around to different positions in the signal chain just like changing the order of your effects pedals on a real pedalboard. Try experimenting with sound by changing the order of your effect blocks in the signal chain.

SYNTH

GE300 comes complete with a tri-voice polyphonic synthesis engine which can quickly and accurately track the notes from your instrument and transform them into classic synth sounds.



1 2 3 4

Pages 1 – 3 host the parameter settings for each respective synth voice
Page 4 hosts some important master controls for the entire effect block

Press **<<** **>>** buttons to navigate pages
Press the Select control knob to toggle top/bottom row

Voice Parameters

Parameter	Explanation	Value
Waveform	Choose between Sine, Sawtooth, Triangle, Square and Pulse waveforms	Sin, Saw, Tri, Sqr, Imp.
Pitch	Adjust the pitch of the synth voice in relation to the pitch of your instrument. 0 is equal to the original pitch of your instrument. +/-12 is equal to 1 octave. +/-24 is equal to 2 octave	-24.0 – 24.0
Attack	Adjust the speed at which the synth voice attacks. 100 is the fastest.	0 - 100
Level	Adjust the output level of the synth voice	0 - 100

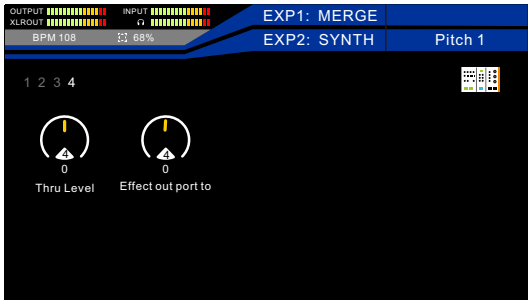
Voice Parameters

Parameter	Explanation	Value
Filter	Apply a filter to the synth voice. **LP** – Low Pass **BP** – Band Pass **HP** – High Pass **PK** - Peak	Off, Lp, Hp, Bp, Pk.
Mode	Filter control mode and Mode parameter. Static – Static frequency filter Touch- Touch sensitive envelope control of the filter from the dynamic of your instrument. LFO- Automatic modulation sweeping of the filter.	Static, Touch, LFO.
Mode parameter	FC (Static Mode)- Frequency cut-off Sensitivity (Touch mode)- Adjust the sensitivity of the envelope to suit your instrument and desired effect. Rate (LFO Mode)- Speed of the LFO.	FC : 60Hz – 10000Hz Sensitivity : 0 – 100 Rate : 0 – 100, Bpm1/1, 1/2, 1/2D, 1/2T, 1/4, 1/4D, 1/4T, 1/8, 1/8D, 1/8T, 1/16, 1/16D, 1/16T, 1/32, 1/32D, 1/32T.
Reso	Adjust Filter Resonance.	0-100

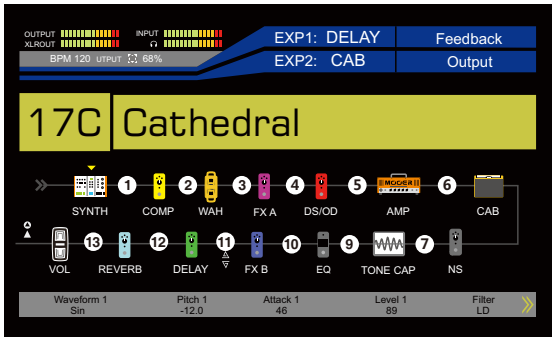
Arpeggiator Parameters

Parameter	Explanation	Value
Pattern	Add an arpeggiator to the SYNTH voice and select a pattern.	0-100
Arp Speed	Adjust the speed of the arpeggiator.	0.2Hz – 20Hz Bpm: 1/4, 1/4D, 1/4T, 1/8, 1/8D, 1/8T, 1/16, 1/16D, 1/16T, 1/32, 1/32D, 1/32T.

SYNTH MASTER CONTROLS (PAGE 4)

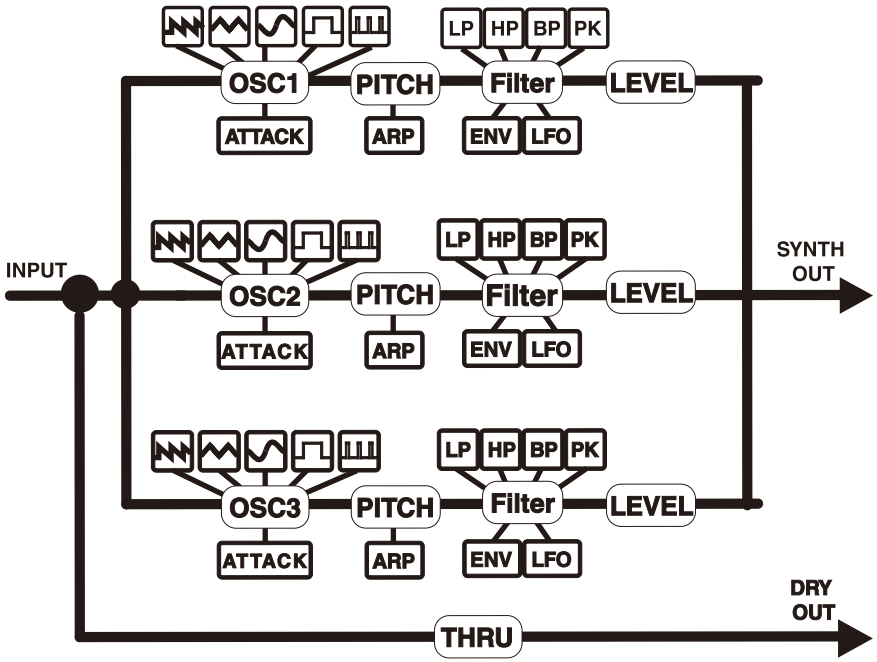


Parameter	Explanation	Value
Thru Level	How much thru dry level of your instrument is routed in parallel to the SYNTH effect block.	0-100
Effect out port to	Routes the output of the SYNTH effect block to anywhere in the signal chain.	0-13



SYNTH ENGINE needs to track your instrument signal directly from the INPUT of GE300 to work correctly. So it must remain the first effect block in the preset signal chain and cannot be moved. However, the output of the SYNTH effect block can be routed anywhere in the signal chain, this is what the “Effect out port to” parameter does.
Select a number from 0-13 to route the output of the SYNTH effects block to your desired position

SYNTH SIGNAL PATH



As you can see from the diagram, SYNTH ENGINE has 3 independent voices with their own parameters for waveform, pitch, attack, level, filter and arpeggiator. The signal path from the instrument input is split and routed directly to the front of each synth voice so they remain completely parallel and independent from one and other. The thru dry signal can also be mixed parallel to the entire synth effect block, so you can opt for synth only or mix it with your guitar signal.

COMP

GE300 comes complete with 10 different models of compressor, spanning from super simple 2 knob stompboxes to advanced 3-band studio compressors. This assures there's a compression model here which is suited for you.

Numbers	Name	Explanation
1	S-Comp	2 knob stompbox compressor.
2	Red Comp	2 knob stompbox compressor
3	Yellow Comp	4 knob stompbox compressor
4	Blue Comp	4 knob stompbox compressor
5	Boost Comp	Compressor/booster with 3-band EQ
6	L-Studio Comp	Vintage analog studio compressor
7	Deluxe Comp	Advanced analog studio compressor
8	3-Band Comp	80's digital studio compressor
9	Limit	2 knob compression limiter
10	Blood Comp	3 knob stompbox compressor with blend control

***NOTES:** All product name called their company, here is only used in this product simulation effect of tone types

Compressor parameters

Parameter	Explanation	Value
Sensitivity	Adjusts compression amout,0 is equal to no compression.	0-100
Threshold	The threshold control sets the level at which the compression effect is engaged.	-60.0dB – 0dB
Ratio	the amount of attenuation to be applied to the signal.	1.0 : 1 – 10.0 : 1
Attack	Sets how fast the Compressor reduces the volume, 100 is equal to fastest.	0 – 100
Comp	Adjusts compression amount.	0 – 100
Peak Reduction	Adjusts compression amount.	0 – 100
Gain	Gain control at the output of the compressor.	0 – 100
Mix/Blend	Adjusts the compressed signal volume. 0 is total non-compressed signal, 100 is total compressed signal.	0 – 100
Release	The time it takes for the signal to go from the compressed state back to the original non-compressed signal.	0 – 100
Low Threshold	Adjusts the level at which the low band frequency compression effect is engaged.	-60.0dB – 0dB
Low Gain	Adjusts the compressor level of low band frequency.	- 80dB – 30dB
Mid Threshold	Adjusts the level at which the mid band frequency compression effect is engaged.	-60.0dB – 0dB
Mid Gain	Adjusts the compressor level of mid band frequency.	- 80dB – 30dB
High Threshold	Adjusts the level at which the high band frequency compression effect is engaged.	-60.0dB – 0dB
High Gain	Adjusts the compressor level of high band frequency.	- 80dB – 30dB
Sustain	Adjusts compression amount.	0 -100

WAH

The GE300 has 10 different models of wah effects including classic and modern wah pedals, completely customizable rack style units, talk wahs, modulation, and envelope controlled auto wahs.

Numbers	Name	Explanation
1	Cry Wah	Modelled after a GCB95
2	535 Wah	Modelled after a modern 535q
3	846 Wah	Modelled after a hand wired 60's classic with Halo inductor
4	847 Wah	Modelled after a vintage voiced remake
5	Mae Wah	Modelled after a custom modern Wah
6	Custom Wah	Studio rack style unit. Tailor your perfect Wah.
7	Auto Wah	Modulated automatic sweeping Wah
8	Touch Wah	Dynamic envelope filter auto Wah
9	Talk Wah Ah	Talking wah algorithm from the MOOER® Red Kid
10	Talk Wah Oh	Talking wah algorithm from the MOOER® Red Kid

***NOTES:** All product names belong to their owners and are only used in this product and manual as a reference to tone types.

Wah parameters

Parameter	Explanation	Value
Position	The position of the wah in it's pedal sweep. 0 is equal to heel down, 100 is equal to toe down. *Notes: If you want to use the EXP pedal to control the wah sweep, assign "WAH > Position" as the function in the EXP menu. You can also turn on 'Toeswitch' function to turn on/off the wah module while you are pressing the EXP pedal.	0-100
Peak	Centre frequency volume level	0-100
Low Fc	Low frequency cut	100Hz – 500Hz
High Fc	High frequency cut	500Hz – 5000Hz
Q	The Q or "Quality factor" is the ratio of the resonant frequency to the bandwidth, between the upper and lower -3dB frequencies. In this particular application, you can think of the Q as the shape of your band pass filter. A low Q will have a wider, rounder shape and sound less pronounced. A high Q will have a narrower, sharper shape and sound more pronounced.	0.3 – 4.0
Mix	Adjusts the 'wah' effect level. 0 is total no 'wah' effect sound, 100 is total 'wah' sound.	0-100

Auto Wah parameters

Auto Wah is an automatic sweeping band pass filter. The sweep is controlled by a modulating LFO.

Parameter	Explanation	Value
Rate	Speed of the position sweep LFO	0-100, Bpm: 1/1, 1/2, 1/2D, 1/2T, 1/4, 1/4D, 1/4T, 1/8, 1/8D, 1/8T, 1/16, 1/16D, 1/16T.
Range	Range of the position sweep	0-100
Peak	Centre frequency volume level	0-100
Q	The Q or "Quality factor" is the ratio of the resonant frequency to the bandwidth, between the upper and lower -3dB frequencies. In this particular application, you can think of the Q as the shape of your band pass filter. A low Q will have a wider, rounder shape and sound less pronounced. A high Q will have a narrower, sharper shape and sound more pronounced.	0.3 – 4.0
Curve	Waveform of the position sweep LFO. Trig : Triangular wave. Sine : Sine wave. Step : Stepped PWM style wave. Rand : Random pattern	Trig, Sine, Step, Rand.

Touch Wah parameters

Touch wah is an automatic sweeping band pass filter. The sweep is controlled by an envelope filter that reacts to the dynamics of your instrument.

Parameter	Explanation	Value
Attack	Speed of the envelope. 100 is the fastest.	0-100
Sens	Sensitivity of the envelope.	0-100
Peak	Centre frequency volume level	0-100
Q	The Q or “Quality factor” is the ratio of the resonant frequency to the bandwidth, between the upper and lower -3dB frequencies. In this particular application, you can think of the Q as the shape of your band pass filter. A low Q will have a wider, rounder shape and sound less pronounced. A high Q will have a narrower, sharper shape and sound more pronounced.	0.3 – 4.0
Direction	Direction of the band pass filter sweep	Lo to Hi, Hi to Lo.

FXA / FXB

FXA and FXB effect blocks have multiple different effect types including Modulation, EQ, Pitch, Delay, Filters. FXA also has extra overdrives and boosters for stacking with the OD/DS module.

Numbers	Name	Explanation
1	3-Band EQ	3 band graphic EQ
2	5-BAND EQ	5 band graphic EQ
3	Studio EQ	Studio rack unit EQ
4	Slow Gear	Auto volume swell
5	Octave	Adds a note one octave lower or higher
6	Phaser	Based on the MOOER® NINETY ORANGE
7	Step Phaser	Square wave phase shifter
8	Fat Phaser	Low frequency phase shifter
9	6 Stage Analog Phaser	Six stage phase shifter
10	12 Stage Analog Phaser	Twelve stage phase shifter
11	Dual Phaser	Dual channel phase shifter
12	Modern Phaser	Modern sound phase shifter
13	Flanger	Based on the MOOER® E-LADY
14	Jet-Flanger	Based on the MOOER® JET FLANGER
15	Flanger Pro	Professional flanger effect with more parameter controls
16	Triple Flanger	Rich multi stage flanger
17	Modern Flanger	Modern sound flanger
18	Tremolo	Based on the MOOER TRELICOPTER
19	Optical Tremolo	Simulates that reads a pattern printed on a rotating disc and converts it into a volume-modulating “tremolo” sound.
20	60s Tremolo	Pure vintage 60s sound tremolo
21	Stutter	Choppy cut off filter
22	Vibrato	Pitch modulation
23	Rotary	Simulates a vintage leslie rotating speaker
24	Modern Rotary	Modern sound rotary
25	Ana-Chorus	Stompbox style analog chorus
26	70’s Chorus	70s style sound analog chorus
27	Tri-Chorus	Rich multi stage chorus
28	Ring Mod	Ring modulator
29	Delay	Stompbox style digital delay
30	Detune	Fine tune pitch adjustment
31	Lofi	Low rate sampling filter
32	Low pass filter	Static low frequency pass filter
33	High pass filter	Static high frequency pass filter
34	Q filter	Static notch filter (like a half cocked wah pedal)
35	Mono Pitch (FX A) Poly Pitch (FX B)	Dry signal pitch shifter. Can simulate classic whammy. Fx A is mono. Fx B is polyphony.
36	808 OD (FX A Only)	Based on IBANEZ® Ts808
37	Tube Drive (FX A Only)	Based on B.K. Butler® Tubedrive
38	BB Drive (FX A Only)	Based on Xotic® BB Preamp
39	Pure Boost (FX A Only)	Based on MOOER® Pure Boost
40	Flex Boost (FX A Only)	Based on MOOER® Flex Boost

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FX Parameters

Parameter	Explanation	Value
Low	Adjusts the tone for the low frequency range.	-12dB – 12dB
Low Mid	Adjusts the tone for the low-middle frequency range.	-12dB – 12dB
Mid	Adjusts the tone for the Middle frequency range.	-12dB – 12dB
High Mid	Adjusts the tone for the high-middle frequency range.	-12dB – 12dB
High	Adjusts the tone for the high frequency range.	-12dB – 12dB
Freq	Specifies the center of the frequency range that will be adjusted by the Gain	30Hz – 18000Hz
Q	Adjusts the width of the area affected by the EQ centered at the Freq . Higher values will narrow the area.	0.3 – 5.0
Gain	Adjusts the gain for the Freq frequency range that you have assigned.	-16dB – 16dB
Low cut	Sets the frequency at which the low cut filter begins to take effect.	Off, 0Hz – 800Hz
High cut	Sets the frequency at which the high cut filter begins to take effect.	Off, 20000Hz – 1000Hz

Attack(Slow Gear)	Adjusts the time needed for the volume to reach its maximum. 100 is the fastest.	0 - 100
Sub(Octave)	Adjusts the volume of the harmonic one octave below.	0 - 100
Sub Tone(Octave)	Adjusts the tone of the Sub frequency range.	0 - 100
Upper(Octave)	Adjusts the volume of the harmonic one octave above.	0 - 100
Upper Tone(Octave)	Adjusts the tone of the Upper frequency range.	0 - 100
Dry(Octave)	Adjusts the volume of the dry signal.	0 - 100
Rate / Speed	Adjusts the speed of modulation	0 – 100, Bpm: 1/1, 1/2, 1/2D, 1/2T, 1/4, 1/4D, 1/4T, 1/8, 1/8D, 1/8T, 1/16, 1/16D, 1/16T.
Tone	Adjusts the tone of modulation	0 - 100
Depth	Adjusts the depth of modulation.	0 - 100

Sweep (6 Stage Analog Phaser, 12 Stage Analog Phaser)	Moves the frequency response pattern through a six-octave or twelve-octave range.	0 - 100
Resonance (6 Stage Analog Phaser, 12 Stage Analog Phaser)	Changes the height and sharpness of the frequency response peaks.	0 - 100
Feedback (Flanger, Modern Flanger)	Sets the level of flanger filter feedback	0 - 100
Level	Adjusts the level of modulation.	0 - 100
Delay (Flanger pro, Modern Flanger)	Sets the delay time of flanger.	0 - 100
Manual (Triple Flanger)	Controls the delay time of the flanger.	0 - 100
Width (Triple Flanger)	Adjusts flanger LFO width.	0 - 100
Intensity	Sets the Modulation amount.	0 - 100
Output Mode	Sets up as mono or stereo *Notes: If the modules after the FX are mono, the stereo FX you set will sound as mono effect.	Mono, Stereo
Time (Delay)	Adjusts the delay time.	0ms – 2000ms, Bpm: 1/1, 1/2, 1/2D, 1/2T, 1/4, 1/4D, 1/4T, 1/8, 1/8D, 1/8T, 1/16, 1/16D, 1/16T.
Feedback (Delay)	Adjusts the volume that is returned to the input. Higher settings will result in more delay repeats.	0 - 100
Mix	Sets the proportion of mix between the original (dry) and 'effected' (wet) signals. 0 is total dry signal, 100 is total wet signal.	0 - 100
Pitch	Set the pitch shift value.(Detune : 100 cents = 1 semitone = 1 half-step).	-100cent – 100cent (Detune) -12.0 – 12.0 (Mono Pitch/Poly Pitch)
Sample (Lofi)	Adjusts the sample rate of Lofi effect.	1500Hz – 44100Hz
Bit (Lofi)	Adjusts the bit rate of Lofi effect.	1bit – 16bit
Range (Low pass filter, High pass filter, Q filter)	Range of the position sweep	0 - 100
Drive	Adjusts the gain of effect.	0 - 100

DS/OD

GE300 has 31 different “gain based” Stompbox effects including distortions, overdrives, fuzz’s and boosters.
Each one has been fastidiously modelled after a real-life pedal using similar techniques we employ to create our digital amplifier models.

Numbers	Name	Explanation
1	Tube DR	Based on B.K. Butler® Tubedrive.
2	808	Based on IBANEZ® Ts808.
3	Pure Boost	Based on MOOER® Pure Boost.
4	Flex Boost	Based on MOOER® Flex Boost.
5	Od250	Based on DOD® Od250.
6	Ddrive	Based on Barber® Direct Drive.
7	BlackRat	Based on ProCo® Rat.
8	Grey Faze	Based on MOOER® Grey Faze.
9	Muffy	Based on EHX® Big Muff.
10	Fuzz Department	Based on ZVEX® Fuzz Factory.
11	MTL Zone	Based on BOSS® Metal Zone.
12	MTL Master	Based on Digitech® Metal Master.
13	Obsessive Dist	Based on Fulltone® OCD.
14	Jimmy OD	Based on Paul Cochrane® Timmy OD.
15	Full DRV	Based on Fulltone® Fulldrive 2.
16	Shred	Based on Marshall® Shred Master.
17	BeeBee Pre	Based on Xotic® BB Preamp.
18	BeeBee +	Based on Xotic® BB Plus.
19	Riet	Based on Suhr® Riot.
20	Tight DS	Based on Amptweaker® Tight Rock.
21	Full DS	Based on Fulltone® Gt500
22	Gold Clon	Based on Klon® Centaur gold.
23	Vx Tube OD	Based on VOX® Tube OD
24	Tight Metal	Based on Amptweaker® Tight Metal.
25	The Juicer	Based on MOOER® The Juicer.
26	Rumble Drive	Based on MOOER® Rumble Drive.
27	Solo	Based on MOOER® Solo.
28	Blues Mood	Based on MOOER® Blues Mood.
29	Blues Crab	Based on MOOER® Blues Crab.
30	Blade	Based on MOOER® Blade.
31	Hustle Drive	Based on MOOER® Hustle Drive.

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Parameter	Explanation	Value
Gain	Adjusts the input gain and drive level	0 - 100
Bass	Adjusts the low frequency levels	0 - 100
Mid	Adjusts the middle frequency levels	0 - 100
Treble	Adjusts the high frequency levels	0 - 100
Output	Adjusts the output volume level	0 - 100

AMP

Ge300 has 108 digital amp models that utilize MOOER's non-linear amp modelling technology. Each model has been designed based on samples taken directly from real-life tube amplifiers.

Numbers	Name	Explanation
1	US Blues JR	Based on Fender® Blues Junior
2	65 US DX	Based on Fender® 65 Deluxe Reverb
3	65 US TW	Based on Fender® 65 Twin Reverb
4	US Sonic	Based on Fender® Super Sonic
5	US Blues CL	Based on Fender® Blues Deluxe Clean Channel
6	US Blues OD	Based on Fender® Blues Deluxe Overdrive Channel
7	59 US BASS	Based on Fender® 59 Bassman
8	UK30 CL	Based on VOX® AC30 Clean setup
9	UK30 OD	Based on VOX® AC30 Overdrive setup
10	J800	Based on Marshall® JCM 800
11	J900	Based on Marshall® JCM 900
12	PLX 100	Based on Marshall® Plexi 100
13	J2525 CH1	Based on Marshall® JCM2525 Clean Channel
14	J2525 CH2	Based on Marshall® JCM2525 Lead Channel
15	J410 CL	Based on Marshall® JVM410 Green Channel
16	J410 DS	Based on Marshall® JVM410 Red Channel
17	US Gold 100 CL	Based on Friedman® BE100 Clean Channel
18	US Gold 100 DS	Based on Friedman® BE100 Distortion Channel
19	US Gold 50A	Based on Friedman® Smallbox 50 Clean Channel
20	US Gold 50B	Based on Friedman® Smallbox 50 Distortion Channel
21	Cali LS CH1	Based on Mesa/Boogie® Lonestar Clean Channel
22	Cali LS CH2	Based on Mesa/Boogie® Lonestar Overdrive Channel
23	Cali Dual 1	Based on Mesa/Boogie® Dual Rectifier Clean Channel
24	Cali Dual 2	Based on Mesa/Boogie® Dual Rectifier Distortion Channel
25	TRI REC CL	Based on Mesa/Boogie® Triple Rectifier Clean Channel
26	TRI REC DS	Based on Mesa/Boogie® Triple Rectifier Distortion Channel
27	MARKIII CL	Based on Mesa/Boogie® Mark III Clean Channel
28	MARKIII DS	Based on Mesa/Boogie® Mark III Distortion Channel
29	Cali MK4 A	Based on Mesa/Boogie® Mark IV Rhythm Channel 1
30	Cali MK4 B	Based on Mesa/Boogie® Mark IV Rhythm Channel 2
31	Cali MK4 C	Based on Mesa/Boogie® Mark IV Lead Channel
32	MARKV CL	Based on Mesa/Boogie® Mark V Clean Channel
33	MARKV DS	Based on Mesa/Boogie® Mark V Distortion Channel
34	Cali JP A	Based on Mesa/Boogie® JP2C Clean Channel
35	Cali JP B	Based on Mesa/Boogie® JP2C Crunch Channel
36	Cali JP C	Based on Mesa/Boogie® JP2C Distortion Channel

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Numbers	Name	Explanation
37	Eagle FB CH1	Based on ENGL® Fireball 100 Clean Channel
38	Eagle FB CH2	Based on ENGL® Fireball 100 Distortion Channel
39	Powerbell CL	Based on ENGL® E645 Clean Channel
40	Powerbell DS	Based on ENGL® E645 Distortion Channel
41	Blacknight CL	Based on ENGL® E650 Blackmore signature model Clean Channel
42	Blacknight DS	Based on ENGL® E650 Blackmore signature model Distortion Channel
43	Eagle 670 CL	Based on ENGL® E670 Clean Channel
44	Eagle 670 CR	Based on ENGL® E670 Crunch Channel
45	Eagle 670 L1	Based on ENGL® E670 Lead Channel 1
46	Eagle 670 L2	Based on ENGL® E670 Lead Channel 2
47	Satsuma TH200A	Based on Orange® Thunderverb 200 Clean Channel
48	Satsuma TH200B	Based on Orange® Thunderverb 200 Distortion Channel
49	Satsuma TH30A	Based on Orange® TH30 Clean Channel
50	Satsuma TH30B	Based on Orange® TH30 Distortion Channel
51	Rock Vrb CL	Based on Orange® Rockerverb Clean Channel
52	Rock Vrb DS	Based on Orange® Rockerverb Distortion Channel
53	Citrus 30	Based on Orange® AD30
54	EV 5050 CL	Based on EVH® 5150 Clean Channel
55	EV 5050 DS	Based on EVH® 5150 Distortion Channel
56	PV 5050 CL	Based on Peavey® 5150 Clean Channel
57	PV 5050 DS	Based on Peavey® 5150 Rhythm Channel
58	Petey 6550 A	Based on Peavey® 6505+ Clean Channel
59	Petey 6550 B	Based on Peavey® 6505+ Rhythm Channel
60	Petey Satch CL	Based on Peavey® JSX Clean Channel
61	Petey Satch CR	Based on Peavey® JSX Crunch Channel
62	Petey Satch UL	Based on Peavey® JSX Ultra Channel
63	Herby CH1	Based on Diezel® Herbert Channel 1
64	Herby CH2	Based on Dieze® Herbert Channel 2
65	Herby CH3	Based on Diezel® Herbert Channel 3
66	VHS CH1	Based on Diezel® VH4 Channel 1
67	VHS CH2	Based on Diezel® VH4 Channel 2
68	VHS CH3	Based on Dieze® VH4 Channel 3
69	VHS CH4	Based on Diezel® VH4 Channel 4
70	Hugen CL	Based on Diezel® Hagen Clean Channel
71	Hugen OD	Based on Diezel® Hagen Overdrive Channel
72	Hugen DS	Based on Diezel® Hagen Distortion Channel

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Numbers	Name	Explanation
73	Randy Devil CL	Based on Randal® Satan Clean Channel
74	Randy Devil DS	Based on Randall® Satan Distortion Channel
75	SLOW 100 CR	Based on Soldano® SLO-100 Crunch Channel
76	SLOW 100 DS	Based on Soldano® SLO-100 Distortion Channel
77	JET 100H CL	Based on Jet City® JCA100H Clean Channel
78	JET 100H OD	Based on Jet City® JCA 100H Overdrive Channel
79	Koche OD	Based on Koch® Powertone Overdrive Channel
80	Koche DS	Based on Koch® Powertone Distortion Channel
81	Blueno UG 30A	Based on Bruno® Underground 30 Low Gain setup
82	Blueno UG 30B	Based on Bruno® Underground 30 Overdrive setup
83	Custom 100 CH1	Based on Custom Audio Amplifiers® PT100 Clean Channel
84	Custom 100 CH2	Based on Custom Audio Amplifiers® PT100 Overdrive Channel
85	Custom 100 CH3	Based on Custom Audio Amplifiers® PT100 Lead Channel
86	Mr. Smith CL	Based on PRS® ARCHON Clean Channel
87	Mr. Smith DS	Based on PRS® ARCHON Distortion Channel
88	Taxidea Taxus A	Based on Suhr® Badger 30 Low Gain Setup
89	Taxidea Taxus B	Based on Suhr® Badger 30 Hi Gain Setup
90	Shittcow GR	Based on VHT® Pittbull Green Channel
91	Shittcow RD	Based on VHT® Pittbull Red Channel
92	Doctor3 a	Based on DR.Z® MAZ 38 Low Gain Setup
93	Doctor3 B	Based on DR.Z® MAZ 38 High Gain Setup
94	Matchbox 30 CL	Based on Matchless® C30 Clean Channel
95	Matchbox 30 OD	Based on Matchless® C30 Overdrive Channel
96	Regal Tone CL	Based on Tone Kin® Falcon Rhythm Channel
97	Regal Tone OD1	Based on Tone King® Falcon Tweed Channel
98	Regal Tone OD2	Based on Tone King® Falcon Lead Channel
99	Carol CL	Based on Two Rock® Coral Clean Channel
100	Carol OD	Based on Two Rock® Coral Overdrive Channel
101	Cardeff	Based on Two Rock® Cardeff
102	Jazz 120	Based on Roland® JC-120
103	HWT 103	Based on Hiwatt® DR-103
104	HT Club CL	Based on Blackstar® HT Stage 100 Clean Channel
105	HT Club DS	Based on Blackstar® HT Stage 100 Distortion Channel
106	Acoustic 1	Acoustic simulator 1
107	Acoustic 2	Acoustic simulator 2
108	Acoustic 3	Acoustic simulator 3

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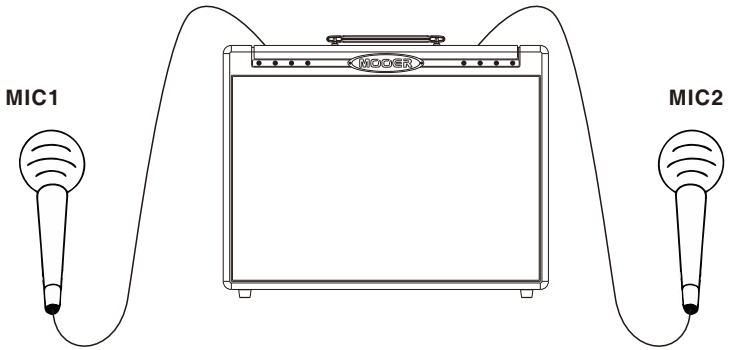
Parameter	Explanation	Value
Gain	Adjusts the input gain and preamp drive	0 - 100
Bass	Adjusts the low frequency levels	0 - 100
Mid	Adjusts the middle frequency levels	0 - 100
Treble	Adjusts the high frequency levels	0 - 100
Mode	Each Amp model has 2 different modes Original: True recreation of the original amplifier Distinct: Applies a high and low frequency cut before the preamp input and an upper mid scoop eq after the preamp output to achieve a “post-production” type tone.	Original, Distinct
Tube	Choose from a selection of different power amp stages. Select OFF to bypass power amp modelling.	OFF, Normal EL34, Normal EL84, Normal 6L6, Normal 6V6, Doctor3 EL84, Badger EL34, UK Gold EL34, Cali 6L6, US DLX 6L6, JJ El84
Preamp Out	Output level from the preamp section.	0 - 100
Presence (Power amp parameter)	Adjusts the high frequencies of the power amp.	0 - 100
Bias (Power amp parameter)	Adjusts the simulated tube bias of the power amp.	0 - 100
Master	Final output level of the AMP effect block	0 - 100

CAB

GE300 comes from the factory with 43 pre-loaded speaker cabinet simulations which are non-linear algorithms derived from Impulse Response samples of real-life speaker cabinets. Each cab sim model has dual microphones with independent mic type, centre and distance parameters plus a progressive balance mix control.



Numbers	Name	Explanation
1	US DLX 112	Based on Fender® 65 Deluxe Reverb 112 Cabinet
2	US TWN 212	Based on Fender® 65 Twin Reverb 212 Cabinet
3	US Bass 410	Based on Fender® 59 Bassman 410 Cabinet
4	Sonic 112	Based on Fender® Super Sonic 112 Cabinet
5	Blues 112	Based on Fender® Blues Deluxe 112 Cabinet
6	1960 412	Based on Marshall®1960A 412 Cabinet
7	Eagle P412	Based on ENGL® Pro XXL 412 Cabinet
8	Eagle S412	Based on ENGL® Vintage XXL 412 Cabinet
9	Mark 112	Based on Mesa/Boogie® Mark 112 Cabinet
10	Rec 412	Based on Mesa/Boogie® Rectifier Standard 412 Cabinet
11	Citrus 412	Based on Orange® PPC 412 Cabinet
12	Citrus 212	Based on Orange® PPC 212 Cabinet
13	Slow 412	Based on Soldano® Slo 412 Cabinet
14	DR.ZEE 112	Based on DR.Z® MAZ 112 Cabinet
15	DR.ZEE 212	Based on DR.Z® Z-Wreck 212 Cabinet
16	Jazz 212	Based on Roland® JC120 212 Cabinet
17	UK 212	Based on VOX® AC30 212 Cabinet
18	HWT 412	Based on Hiwatt® AP412 Cabinet
19	PV 5050 412	Based on Peavey® 5150 412 Cabinet
20	Regal Tone 110	Based on Tone King® Falcon 110 Cabinet
21	Two Stones 212	Based on Two Rock® 212 Cabinet
22	Cardeff 112	Based on Two Rock®112 Cabinet
23	EV 5050 412	Based on EVH® 5150 412 Cabinet
24	HT 412	Based on Blackstar® HTV 412 Cabinet
25	Gas Station 412	Based on Diezel® Hagen 412 Cabinet
26	Blueno 212	Based on Bruno® 212 Football Cabinet
27	Custom 212	Based on Custom Audio® 212 Cabinet
28	Herby 412	Based on Diezel® RV412 Cabinet
29	VHS 412	Based on Diezel® FV412 Cabinet
30	Doctor3 112	Based on DR.Z® MAZ38 112 Cabinet

Numbers	Name	Explanation
31	US Gold 412	Based on Friedman® 412 Cabinet
32	US Gold 112	Based on Friedman® Small Box 112 Cabinet
33	Matchbox 30 112	Based on Matchless®112 Cabinet
34	Cali 412-1	Based on Mesa/Boogie® Recto Trad 412 Cabinet
35	Cali 412-2	Based on Mesa/Boogie® RoadKing 412 Cabinet
36	Satsuma 212	Based on Orange® PPC 212 Cabinet
37	Petey 412	Based on Peavey® 6505 412 Cabinet
38	Petey 212	Based on Peavey® JSX 212 Cabinet
39	Mr Smith 112	Based on PRS® Archon 212 Cabinet
40	Randy Devil 412	Based on Randall® RD412 Cabinet
41	Taxidea Taxus 112	Based on Suhr®112 Cabinet
42	Shittcow 412	Based on VHT® 412 Cabinet
43	Acoustic 112	Based on® MOOER 112 Acoustic Cabinet
44 - 63	Empty	3rd Impulse Responses slots

***NOTES:** All product names belong to their owners and are only used in this product and manual as a reference to tone types.

Parameter	Explanation	Value
Mic	Select which microphone type	Sm57, SM7A, U47, U87, M143, M147, KM184, NT1, NT2, NTV, MD421, MD441, E609, E835, MXL2001, MXL2003, C3000, C4000B, C414, D112, C535.
Center	Position of microphone relative to the centre of the speaker cone, 0 is in the middle.	0 - 100
Distance	Distance of microphone from the speaker, 0 is closest.	0 - 100
Low Cut	Low frequency cut after the microphones	Off, 0Hz – 800Hz.
High Cut	High frequency cut after the microphones	Off, 20kHz – 1kHz.
Early Reflection	Adds a very slight delay for in-room sound and feel. 0 means no reflection.	0 - 100
Points	Select sampling points of the cab model. Higher points are better quality and more realistic. Lower points will use less CPU%. If you find yourself maxing out the CPU, try a lower sampling points setting	512, 1024, 2048.
Mic 1 / Mic 2	Progressively blend and mix between MIC 1 and MIC 2. 50 / 50 will be an even mix of both mics	100/0 - 0/100
Output	Output volume level of the effect block	

IR

The GE300 CAB module also has 20 empty model slots for you to load in your own 3rd party Impulse Responses via USB using the Studio for GE300 computer software.

When a 3rd party IR file is used for your cab model, you will loose the microphone parameters however you can adjust High/Low cut, Early Reflection, Output and sampling points.

List of microphone

Numbers	Name	Explanation
1	Sm57	Based on Shure® SM57
2	SM7A	Based on Shure® SM7A
3	U47	Based on Neumann® U47
4	U87	Based on Neumann® U87
5	M143	Based on Neumann® KM143
6	M147	Based on Neumann® M147
7	KM184	Based on Neumann® KM184
8	NT1	Based on Rode® NT1
9	NT2	Based on Rode® NT2
10	NTV	Based on Rode® NTV
11	MD421	Based on Sennheiser® MD421
12	MD441	Based on Sennheiser® MD441
13	E609	Based on Sennheiser® E906
14	E835	Based on Sennheiser® E835
15	MXL2001	Based on MXL® MXL 2001
16	MXL2003	Based on MXL® MXL 2003
17	C3000	Based on AKG® C3000
18	C4000B	Based on AKG® C4000B
19	C414	Based on AKG® C414
20	D112	Based on AKG® D112
21	C535	Based on AKG® C535

***NOTES:** All product names belong to their owners and are only used in this product and manual as a reference to tone types.

NS

GE300 has 3 different noise gate models which are ideal for getting rid of unwanted noise or using as a hard gate effect for tight, high gain rhythm playing.

Numbers	Name	Explanation
1	Noise Killer	Hard noise gate with maximum damping
2	Intel Reducer	Intelligent background noise suppressor with automatic attack, release and damping
3	Noise Gate	Standard studio noise gate with detailed user controls

Parameter	Explanation	Value
Threshold	Set the detection level that the Noise gate operates at. Anything below this level will be attenuated when the gate is closed. When a higher level is detected (such as playing your instrument), the noise gate will open and allow sound to pass through	**0 - 100**
Depth	Intel Reducer is an intelligent background noise suppressor. Depth adjusts the intesity of white noise suppression	**0 - 100**
Attack	Adjusts the speed at which the noise gate closes and attenuates the sound. 100 is the fastest.	**0 - 100**
Release	Adjusts the speed at which the noise gate opens when you play your instrument. 0 is the fastest.	**0 - 100**
Damp	Adjusts how much the gate attenuates the noise when it is closed.	**0 - 100**
OUTPUT	Output volume level of the effect block	

TONE CAP

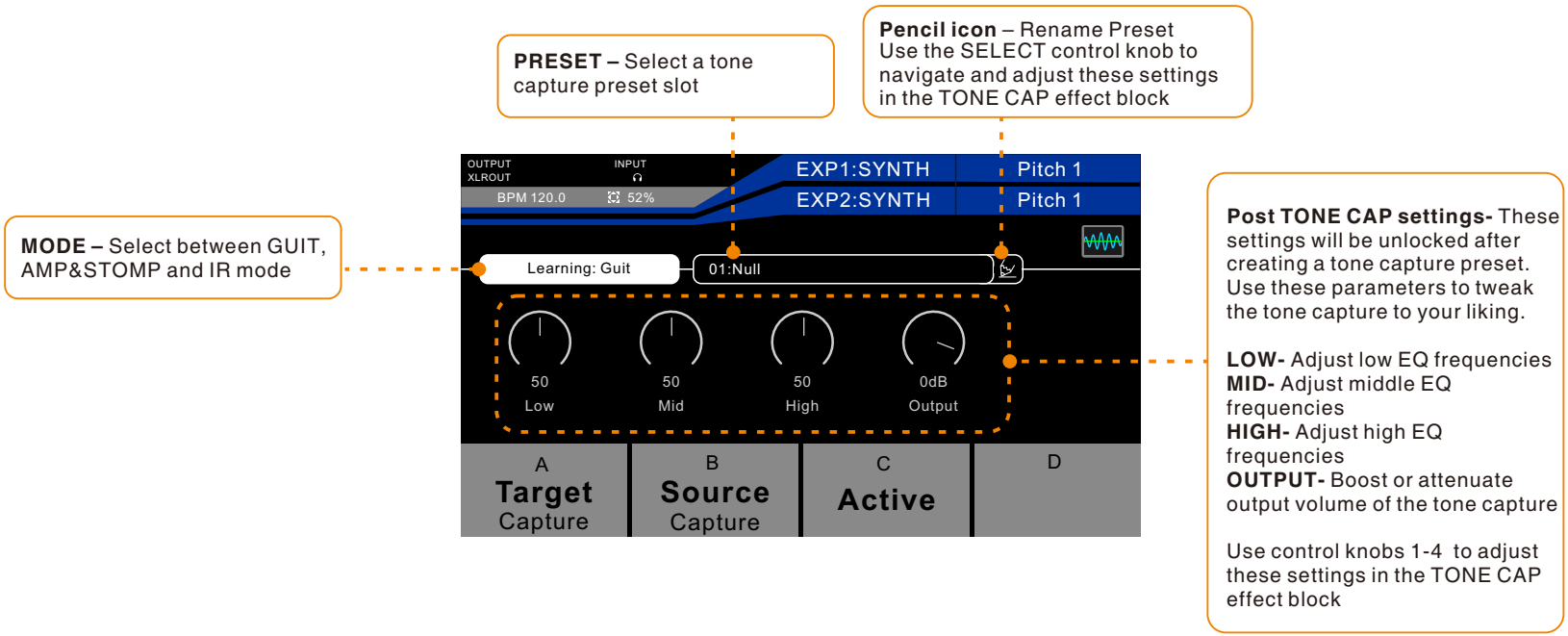
Tone Capture is an intelligent learning and comparison engine that can be used to create your very own digital models by sampling real-life equipment.

Tone capture has 3 different modes

GUIT
Instantly transform the sound of your guitar using samples you've created in tone capture GUIT mode. Sample and carry all your favourite guitars with you wherever you go.

AMP&STOMP
Sample your favourite overdrives, distortions and amplifiers.

IR
Create your own speaker cabinet Impulse Responses (Ir's).

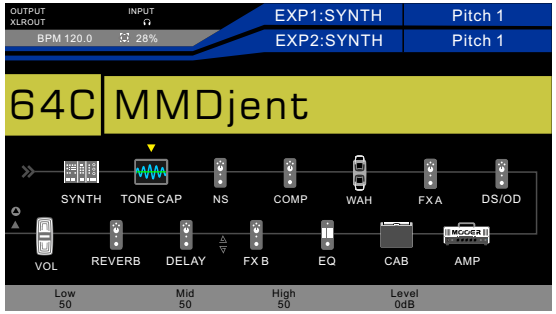


GUIT

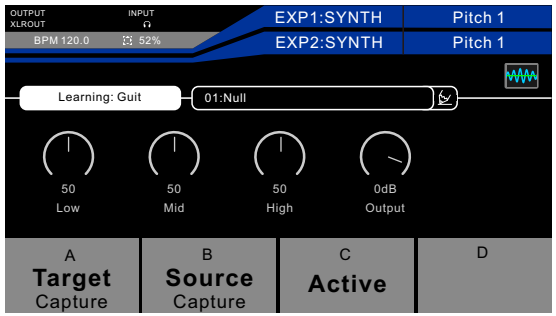
Have you ever found yourself searching for a single instrument that has all the different guitar sounds you need? Be it classic country twang, warm ballsy blue tones, the funkadelic “4-position”, tight thrashing djent, Piezo electro- acoustic and much, much more.

TONE CAPTURE GUIT mode can sample any guitar, provided it has some form of pickup, and create a detailed digital GUIT model using MOOER’s proprietary non-linear IR technology. This is achieved by comparing the differences between the “SOURCE” (the guitar you are using) and the “TARGET” (the guitar you want it to sound like), a complex calculation then ensues and an uncanny digital recreation of your “TARGET” guitar tone is born. Activating the TONE CAPTURE with your newly created GUIT model will instantly transform the tone of your “SOURCE” into that of your “TARGET”. The GUIT model can then be tweaked even further for use with other “SOURCE” instruments or even to create something completely new.

STEP 1

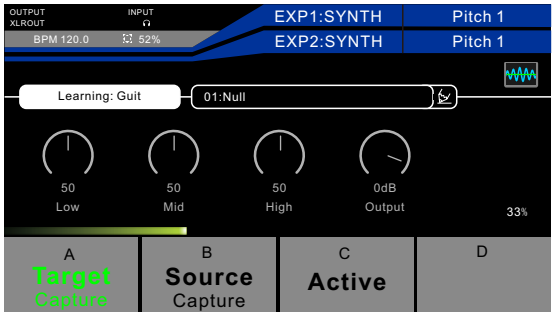


STEP 2



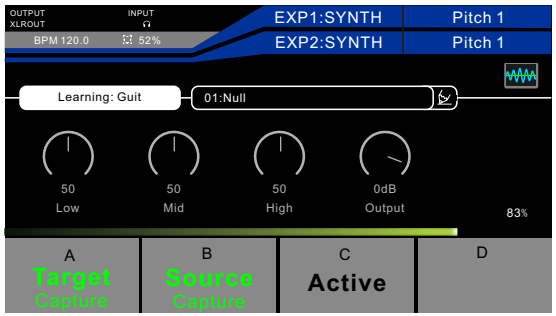
Navigate to an empty preset (NULL)
Select GUIT mode (Learning:Guit)

STEP 3



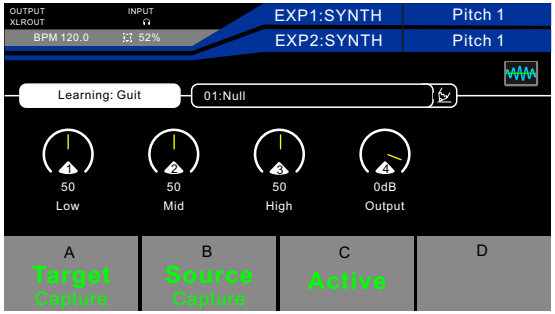
Connect the Guitar you wish to sample for the tone capture to the GE300's INPUT
This is known as the TARGET guitar
Press footswitch A to begin the capture process and play the guitar until the countdown reaches 100%.
For the best result, we recommend playing the guitar Strongly with an open chord first, then playing all the note in your guitar as much as you can.

STEP 4



Connect the Guitar you will use the tone capture with to the GE300's INPUT
This is known as the SOURCE guitar
Press footswitch B to begin the capture process and play the guitar until the countdown reaches 100%.
The same rules as capturing the Target, play the same thing as far as possible.

STEP 5

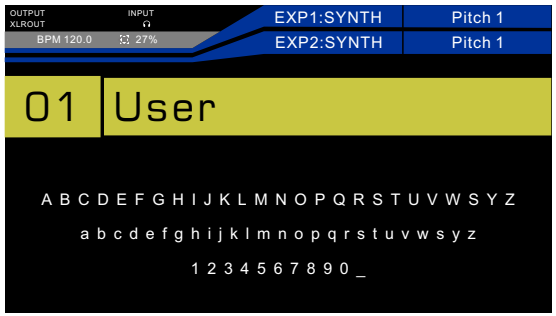


Press footswitch C to activate the tone capture
Use control knobs 1-4 to adjust EQ and output volume to dial in the tone capture to your liking

STEP 6

The tone capture has automatically been saved and named USER

Select the Pencil icon  enter a new name for the preset and press the SAVE button to confirm



Press and hold footswitch A or footswitch B to delete the tone capture preset and start again

Notes: If the capturing result is not close enough to the TARGET, please try capturing again to achieve a better result.

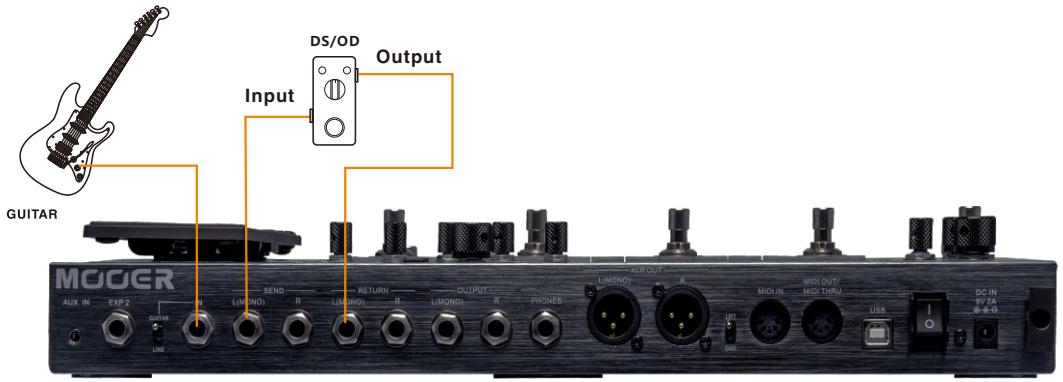
AMP&STOMP

AMP&STOMP mode can be used to sample your favourite stompbox or amplifier. This can then be applied to an existing amp or Stompbox model within a preset to transform it into your sample. stompbox effects like distortion, overdive and boost will work very well with TONE CAPTURE. However, You cannot sample stompbox effects like delay, reverb or modulation.

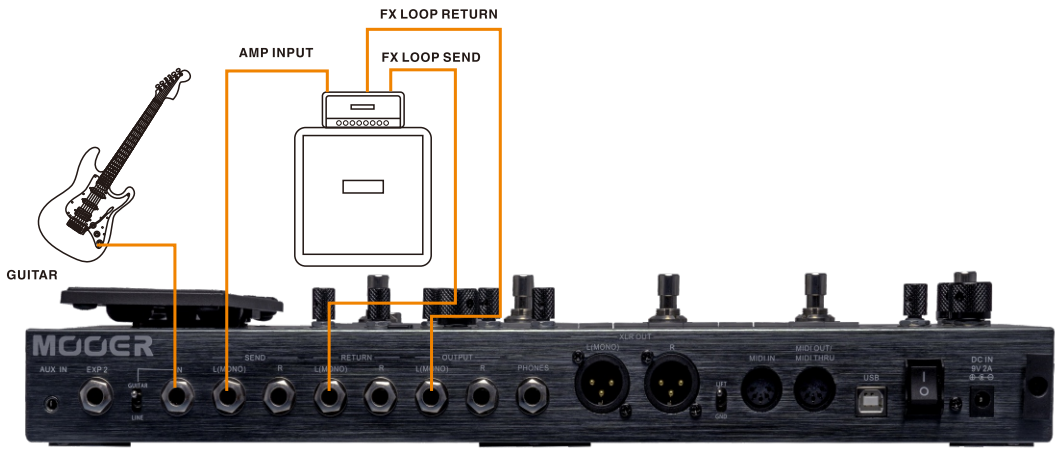
STEP 1

First decide if you will capture a Stompbox or an amp.
Connect the send of GE300 to the input of your Stompbox or amp
Connect the return of GE300 to the output of your Stompbox or the send of your amp's effects loop.

STOMPBOX

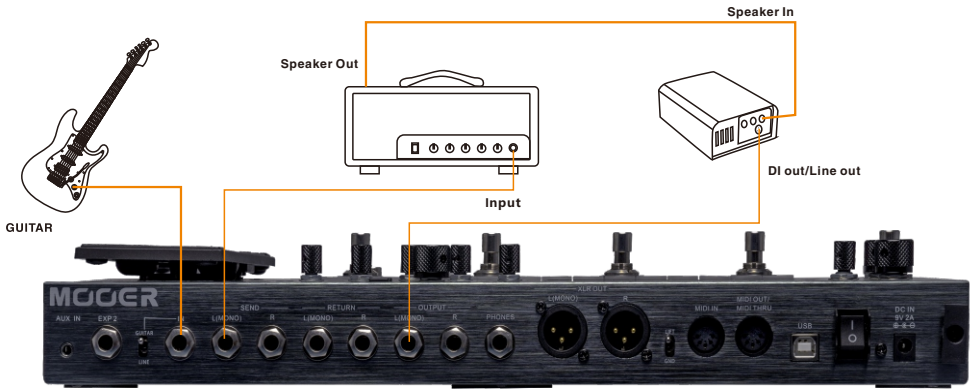


AMP



If your amp does not have an effects loop then connect the speaker out of your amplifier to a loadbox of the correct impedance. Connect the line out or DI out of the loadbox to your GE300 RETURN.

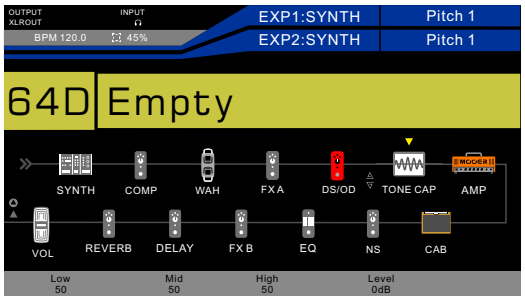
STEP 1



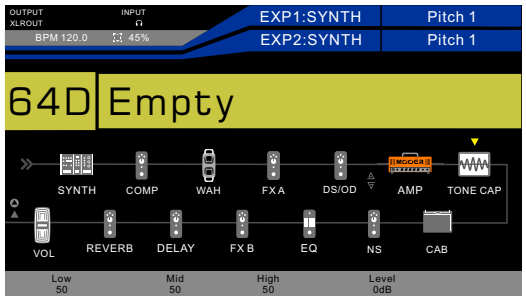
WARNING do not connect the speaker out of any amplifier to your GE300. This can result in damage to both your GE300 and your amplifier. Never operate your amplifier without a speaker or speaker load of the correct impedance connected to the amplifier's speaker out

STEP 2

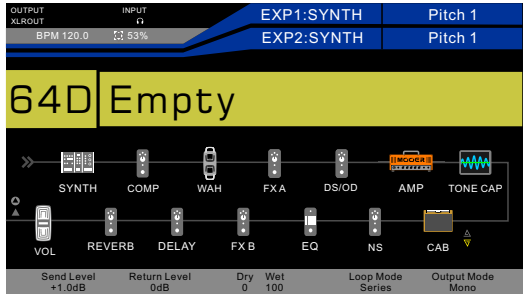
Press the DISPLAY button until the signal chain screen is displayed and ensure that the TONE CAP effect block is after the DS/OD effect block if you will capture a Stompbox, or after the AMP effect block if you will capture an amplifier or preamp pedal. Other than CAB, make sure all other effects blocks are off for best results.



(Capture Stompbox : DS/OD > Send, Return > Tone Cap > Amp > Cab)



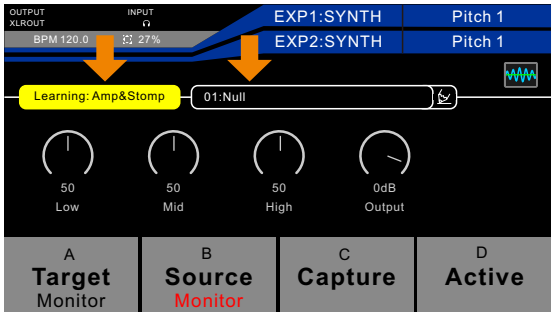
(Capture Amp : Amp > Tone Cap)



If you need the CAB module to monitor, please turn on CAB and set the send/return to before CAB.

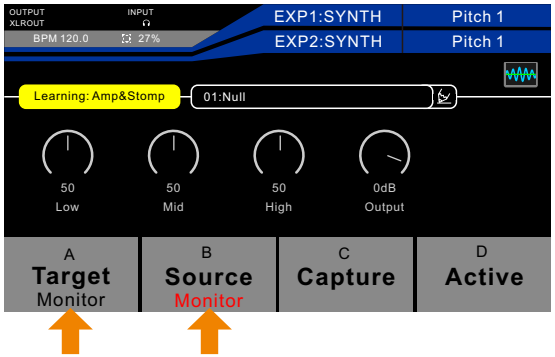
STEP 3

Navigate to an empty preset (NULL)
Select Amp&Stomp mode (Learning:Amp&Stomp)



STEP 4

Press footswitch A to monitor the Stompbox or Amp you wish to sample
This is known as the TARGET
Press footswitch B to monitor the digital Stompbox or Amp in Ge300
This is known as the SOURCE



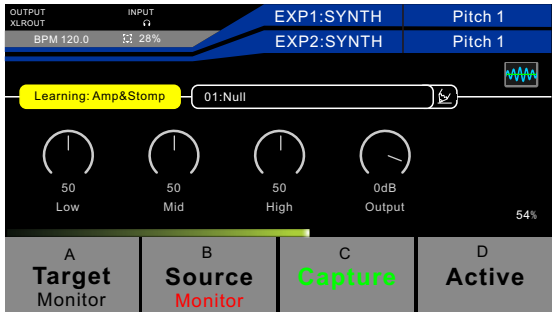
Adjust the settings of the digital Stompbox or amp to match the TARGET as closely as possible

Notes: 1.You need to adjust the stompbox or amp gain/drive in GE300 in order to match the target(you want to sample)'s gain/drive before capturing. For the best result, similar gain/drive and volume settings are necessary. For example, if you capture a lead channel amp with a clean amp model in the GE300, the result will be a clean sound.

2. If you are using loadbox to capture a full amp tone, you might need the cabinet simulator to compare the sound while monitoring the Target. Please turn on the CAB in the GE300 and set the signal chain as : AMP > Tone Cap > (Send,Return)>CAB.

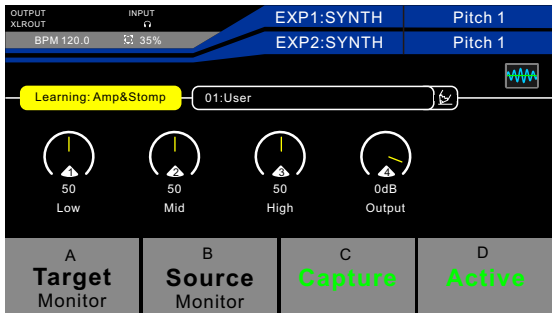
STEP 5

Press footswitch C to begin the capture process and play the guitar until the countdown reaches 100%. For best results, we recommend playing the guitar strongly with an open chord first, then playing all the notes in your guitar across the full range of the instrument as much as possible.



STEP 6

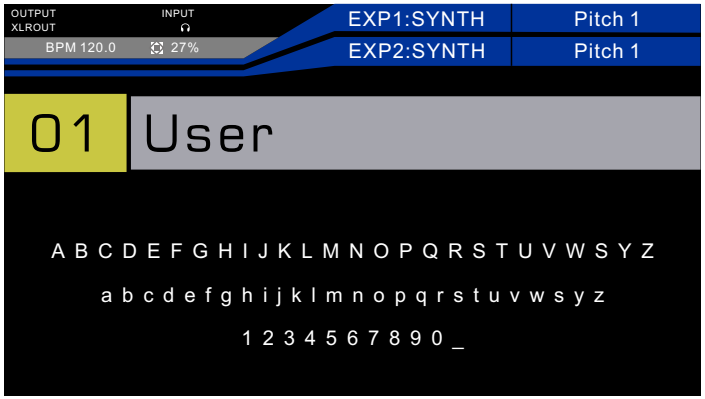
Press footswitch D to activate the tone capture
Use control knobs 1-4 to adjust EQ and output volume to dial in the tone capture to your liking



STEP 7

The tone capture has automatically been saved and named USER

Select the Pencil icon  enter a new name for the preset and press the SAVE button to confirm



Press and hold footswitch C to delete the tone capture preset and start again

Notes: If the result is not close enough to the TARGET, please try capturing again to achieve a better result.

IR

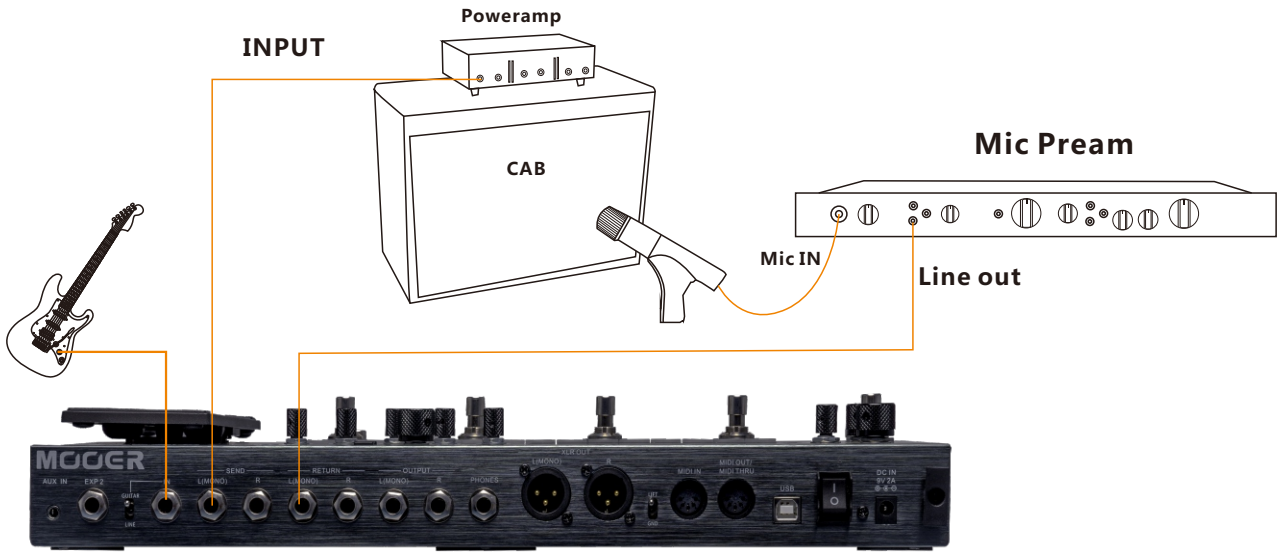
Tone capture IR mode allows you to create your own Impulse Response models of speaker cabinets to use instead of the CAB effect block. You will need a couple of extra things to use IR mode.

1.A microphone
2.A mic preamp
3.A power amp to drive the speaker cab.

Please note that all of the above elements will be part of the tone capture and will flavour the IR. Varying each of these elements for different models will yield different end results.

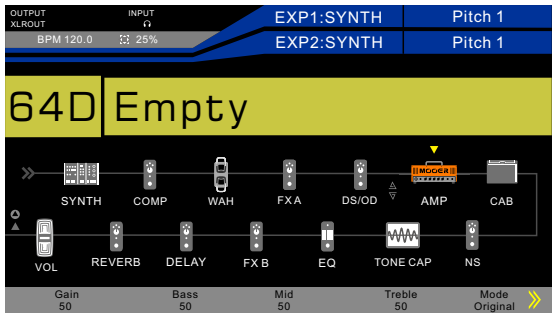
STEP 1

Connect the GE300 SEND to the power amp input (you could also
Connect the GE300 RETURN to the output of your MIC PREAMP

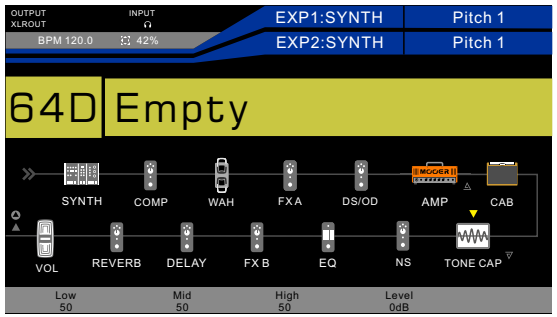


STEP 2

Press the DISPLAY button until the signal chain screen is displayed
Ensure that the signal chain has AMP > CAB > TONE CAP in that order
AMP and TONE CAP effect blocks turned on but every other effect block turned off



Advanced users can get additional control over the send and return levels during the capture process by routing the send logo before the CAB effect block and the return logo after the CAB effect block.
Turn on the FX LOOP to edit SEND and RETURN levels, power amp level (not distort) and Mic preamp level (loud enough and not distort)
Make sure the FX LOOP is in SERIAL MODE with MONO output
Turn off the fx loop before start capturing.

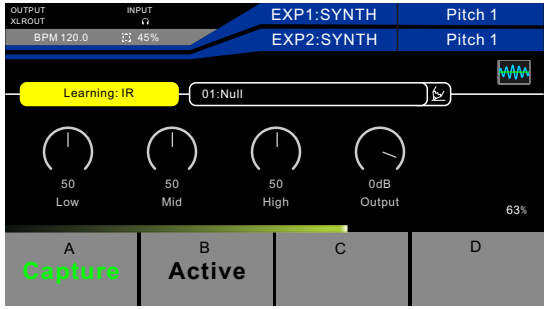


(AMP > send > CAB > return > TONE CAP)

Turn the FX LOOP on or off to compare the real mic setup volume with the CAB. In the GE300, it is recommended to set it up at the same volume.

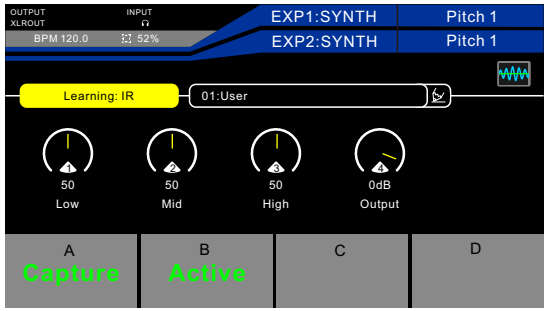
STEP 3

Press footswitch A to begin the capture process and wait until the countdown reaches 100%



STEP 4

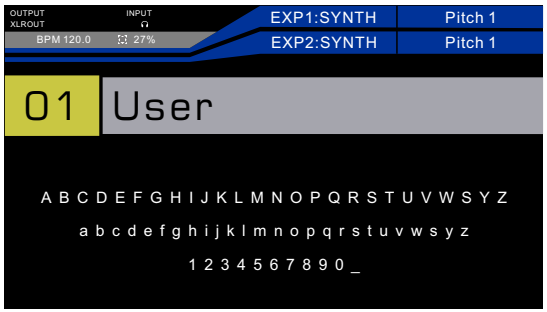
Press footswitch B to activate the new IR you have captured
Use control knobs 1-4 to adjust EQ and output volume to dial in the Tone Capture to your preferences.



STEP 5

The tone capture has automatically been saved and named USER

Select the Pencil icon  enter a new name for the preset and press the SAVE button to confirm



Press and hold footswitch A to delete the tone capture preset and start again

EQ

The EQ effects block of the GE300 has 8 different algorithm models which span from simple 3-band, 5-band, 6-band and 10-band equalizers with pre-set frequencies. Custom 3-band and fully customizable parametric EQ's are recommend for advanced users.

Numbers	Name	Explanation
1	3-Band EQ	Simple amp style 3 band EQ
2	Mooer G	Stompbox style 5 band EQ for guitar
3	Mooer HM	Stompbox style 5 band EQ for heavy guitar
4	Mooer B	Stompbox style 6 band EQ for guitar
5	Mooer G-6	Stompbox style 6 band EQ for guitar
6	Mooer G-10	Stompbox style 10 band EQ for guitar
7	Custom EQ	Stompbox style 3 band EQ with adjustable frequency bands
8	Studio EQ Pro	Fully customizable parametric EQ

Parameter	Explanation	Value
Low	Adjusts the tone for the low frequency range.	-16dB – 16dB
Mid	Adjusts the tone for the Middle frequency range.	-16dB – 16dB
High	Adjusts the tone for the high frequency range.	-16dB – 16dB
Frequency	Adjusts the tone for that Hz frequency range. Mooer G: 100Hz, 250Hz, 630Hz, 1.6kHz, 4kHz Mooer HM: 80Hz, 240Hz, 750Hz, 2.2kHz, 6.6kHz Mooer B: 62.5Hz, 125Hz, 500Hz, 1kHz, 4kHz Mooer G-6: 100Hz, 200Hz, 400Hz, 800Hz, 1.6kHz, 3.2kHz Mooer G-10: 31Hz, 62Hz, 126Hz, 250Hz, 500Hz, 1kHz, 2kHZ, 4kHz,8kHz, 16kHz	-16dB – 16dB
Low Gain	Adjusts the tone for the custom low Freq range .	-16dB – 16dB
Low Freq	Specifies the center of the custom low frequency range that will be adjusted by the Low Gain	30Hz – 18000Hz
Mid Gain	Adjusts the tone for the custom Mid Freq range .	-16dB – 16dB
Mid Freq	Specifies the center of the custom middle frequency range that will be adjusted by the Mid Gain	30Hz – 18000Hz
High Gain	Adjusts the tone for the custom high Freq range .	-16dB – 16dB
High Freq	Specifies the center of the custom high frequency range that will be adjusted by the High Gain	30Hz – 18000Hz
Q	Adjusts the width of the area affected by the EQ centered at the Freq . Higher values will narrow the area.	0.3 – 5.0
Gain	Adjusts the gain for the Freq frequency range that you have assigned.	-16dB – 16dB
Low cut	Sets the frequency at which the low cut filter begins to take effect.	Off, 0Hz – 800Hz
High cut	Sets the frequency at which the high cut filter begins to take effect.	Off, 20000Hz – 1000Hz

FX LOOP

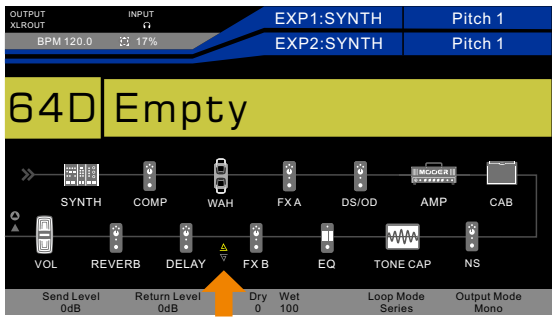
The FX LOOP of GE300 can be used to integrate your favourite external effects and preamps into the GE300 signal chain, or to integrate GE300 into creative and complex rig setups. We've included a few examples here but there are many possibilities.

Parameter	Explanation	Value
Send Level	Adjusts the tone for the low frequency range.	-60dB - +6dB
Return Level	Adjust the recovery level at the effects loop return inputs.	-60dB - +6dB
Dry / Wet	Progressively adjust the wet/dry mix when in parallel mode. 100% Wet will send 100% of the signal through the FX LOOP just like Serial mode. 100% Dry will bypass the FX LOOP completely	0 - 100
Loop Mode	Choose between serial effects loop and parallel effects loop.	Serial, Parallel
Output Mode	Select between mono, stereo and automatic. When automatic is selected, the effects loop will become stereo when a device is connected to the R send or return jacks.	Mono, Stereo, Auto

Routing

The SEND outputs and RETURN inputs can be re-routed within the signal chain just like effect blocks. This will be saved per preset.
In the signal chain display screen the send and return are represented by the same icons displayed on the top panel of Ge300.

△ = SEND
▽ = RETURN

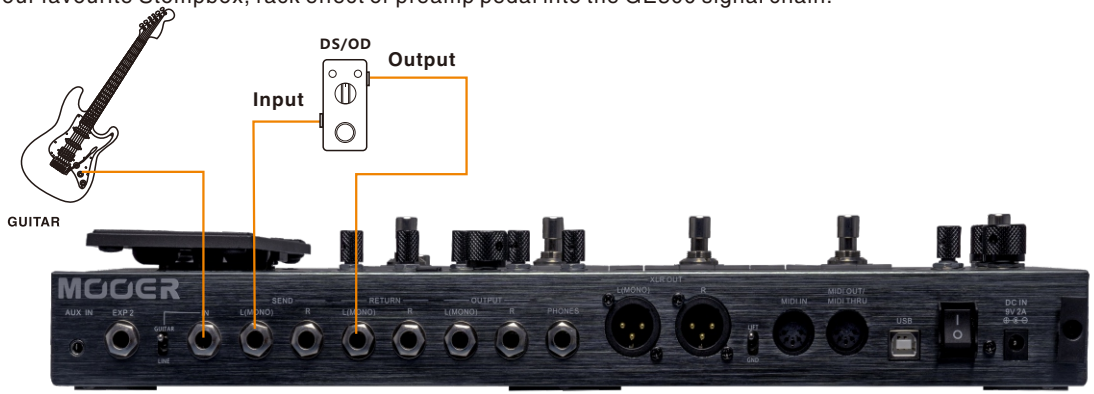


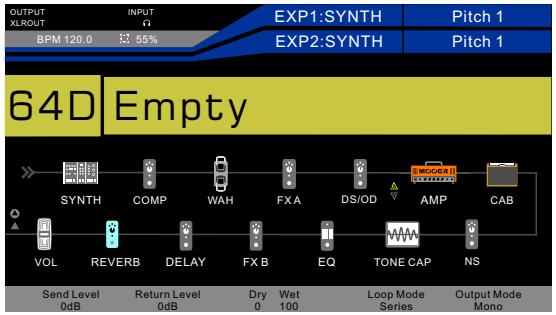
To re-route the send and return....
1.Press the DISPLAY button until the signal chain screen is displayed
2.Press and hold the SELECT control knob until one of the I/O icons is highlighted yellow
3.Rotate the SELECT control knob to select send icon △ or return icon ▽
4.Press the SELECT control knob to pick it up (the icon will turn red)
5.Rotate the SELECT control knob to re-route to the desired position within the signal chain
6.Press the SELECT control knob to confirm the new position (the icon will turn back to yellow)

Notes: The return icon must located before the send icon.

Add an overdrive pedal

It's extremely easy to integrate your favourite Stompbox, rack effect or preamp pedal into the GE300 signal chain.





In this example we've connected an overdrive pedal to the effects loop to use in our signal chain.
Notice the position of the send icon and return icon in the signal chain.

Since our overdrive pedal is a mono effect we've only used the L send and return with the Output mode of the FX LOOP set to MONO. The LOOP MODE is set to serial to use the overdrive like we would on a traditional pedalboard. However we could also set it to parallel and use the DRY/WET knob to progressively mix in the overdriven signal to yield some very cool tones.

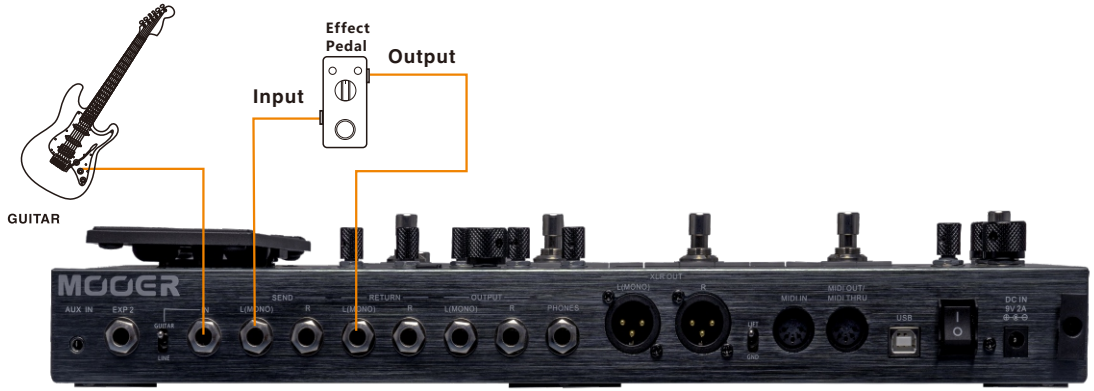
You can assign a CTRL footswitch to turn the FX LOOP on/off via the CTRL menu and leave the Stompbox itself powered up and switched on at all times.

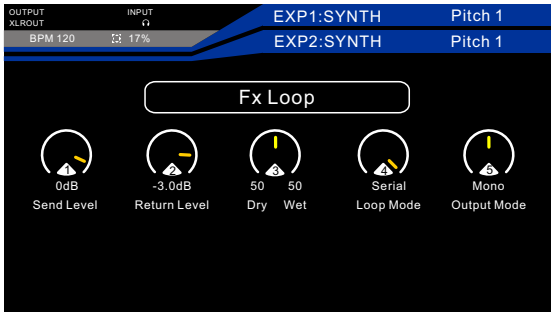
CTRL 1

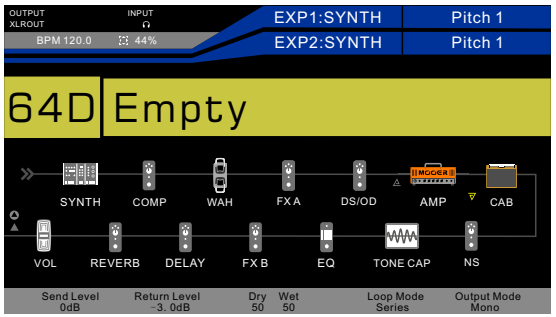
FX LOOP

Add a stereo pedal

In this example we've connected a stereo reverb pedal with it's mix control set to fully wet





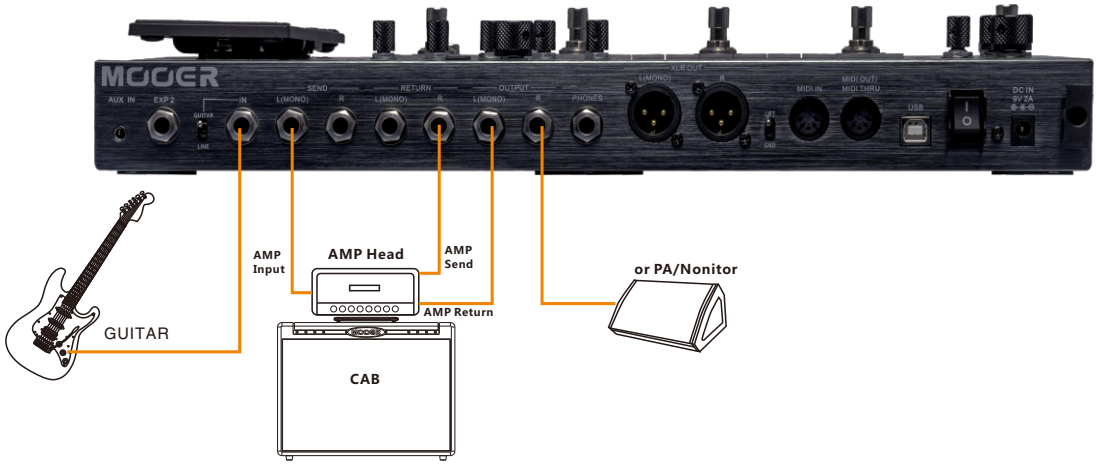


Notice that the LOOP MODE is set to parallel. With effects like delay or reverb connected to the FX LOOP in Parallel mode, we can set the mix on the external device to 100% wet and then use the DRY/WET parameter of the FX LOOP to dial in the amount of effect we desire.

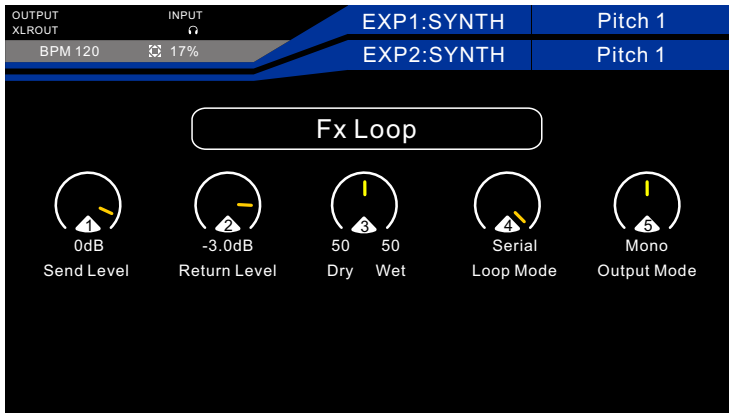
Since this reverb pedal is a stereo effect, the Output mode of the FX LOOP is set to Stereo

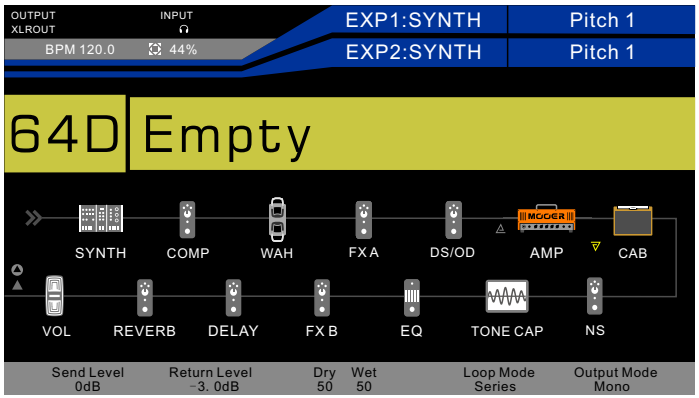
A/B

In this example we've connected a tube amp into the FX LOOP with the intention to A/B it with the AMP effect block in the GE300 signal chain



Notes: If you are using a PA / Monitor, please do not forget to turn on the CAB module; If you send the signal back to AMP RETURN, please turn off the CAB module. Do not forget to connect your tube amp to the cab to avoid damaging your tube amp.





Notice that the LOOP MODE is set to serial and the send icon and return icon are before and after the AMP effects block in the signal chain. With this configuration, when we turn the FX LOOP on the AMP effects block will be bypassed and replaced with the tube amp we have connected into the FX LOOP. When the FX LOOP is turned off, the tube amp will be bypassed and replaced with the AMP effects block. This is called A/B

CTRL 1

FX LOOP

Tube amps can have a very high output so please notice that the Return Level has been attenuated by -3.0dB.
Since the amp is mono, we've set the FX LOOP mode to MONO

DELAY

The DELAY effects block of GE300 contains 14 different delay models including vintage tape, classic analog, retro digital and modern studio delay types providing something for everyone no matter what your flavour is.

Numbers	Name	Explanation
1	Digital	Recreates the crystal-clear repeats of the 80's delay units
2	Analog	Modelled after classic stompbox delays with BB chips
3	Dynamic	Digital Delay which responds to instrument dynamics
4	Real	Realistic and natural echoes
5	Tape	Recreates swirly 70's tape echo
6	Mod	Digital Delay with modulated repeats
7	Reverse	Backwards clear delay
8	Dual Delay	2 clear delays with independent controls
9	Multi Tap Delay	4 clear delays with independent controls
10	Ping Pong	Normal Ping Pong sound stereo delay
11	Vintage Delay	Delay with low-bit effect mixed in
12	Galaxy Delay	Delay with swelled repeats and a light modulation
13	Fuzz Delay	Delay with classic stompbox Fuzz mixed in.
14	Crystal Delay	Delay with shimmer harmonization and modulation sound mixed in.

Parameter	Explanation	Value
Feedback	Adjusts the number of delay repeats.	0 - 100
Mix	Adjusts the repeats volume level. 0 is total dry, 100 is total wet.	0 - 100
Time / Sub-division	Adjusts the delay repeat time in Milliseconds / Sets the delay repeat time in relation to the preset tempo (Tempo Sync On)	20ms – 2000ms Tempo Sync On: 1/4, 1/4D, 1/4T, 1/8, 1/8D, 1/8T, 1/16, 1/16D, 1/16T, 1/32, 1/32D, 1/32T.
Tempo Sync	Activates preset Tempo synchronization and Sub-division parameter.	Off, On.
Threshold (Dynamic)	Sets the envelope detection level of the dynamic delay.	0 - 100
Mod Rate (Tape/Mod/Galaxy/Crystal)	Adjusts the modulation speed of the delay repeats.	0 - 100
Mod Depth (Tape/Mod/Galaxy/Crystal)	Adjusts the modulation width of the delay repeats.	0 - 100
Low Cut (Reverse/Dual Delay/ Multi Tap Delay)	Sets a low frequency eq shelf of the delay repeats.	Off, 1Hz – 800Hz
High Cut (Reverse/Dual Delay/Multi Tap Delay)	Sets a high frequency eq shelf of the delay repeats.	Off, 20000Hz – 1000Hz
Pan (Dual Delay/Multi Tap Delay)	Pans the delay effect left (L), right (R) or centre.	L100 – Center – R100
Level (Dual Delay/Multi Tap Delay)	Sets the independent delay level with independent level parameter.	0 - 100
Output Mode (Dual Delay/Multi Tap Delay/Ping Pong/ Galaxy Delay/Crystal Delay)	Select between mono and stereo output. Stereo uses more CPU %.	Mono, Stereo.
Bit (Vintage Delay)	Adjusts the sampling accuracy of the delay repeats.	0 - 100
S-Rate (Vintage Delay)	Adjusts the sampling rate of the delay repeats.	0 - 100
Attack (Galaxy Delay)	Adjusts the speed of the GALAXY sound. 100 is the fastest.	0 - 100
Gain (Fuzz Delay)	Adjusts amount of distortion of the fuzz.	0 - 100
Fuzz lvl (Fuzz Delay)	Adjusts the mix level of the fuzz.	0 - 100
Tone (Fuzz Delay)	Adjusts the EQ of the fuzz.	0 - 100
Cab (Fuzz Delay)	Adds tone compensation to the fuzz for output to full range rigs.	Off, On
Mod Output (Crystal Delay)	Adjusts modulation effect level.	0 - 100

REVERB

The REVERB effects block of GE300 has 11 different reverb models including everything you need from vintage spring, subtle studio and immersive ambience.

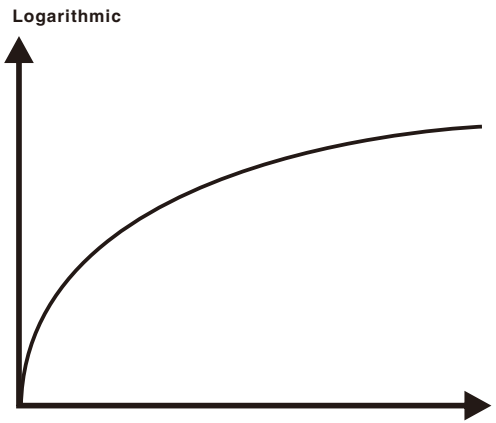
Numbers	Name	Explanation
1	Room	Small room reverb
2	Hall	Concert hall reverb
3	Plate	Studio style plate reverb
4	Filter-Reverb	Reverb with static filter effect
5	Fl-Reverb	Reverb with flange effect
6	Reverse-Reverb	Backwards Reverb
7	Swell-Reverb	Brings in the reverb gradually behind the dry signal
8	Spring	Classic spring reverb tank
9	Mod	Reverb with modulation effect
10	Shimmer	Simulates reverberation with a distinctively sparkling high-frequency range.
11	Dist-Reverb	Reverb with distortion.

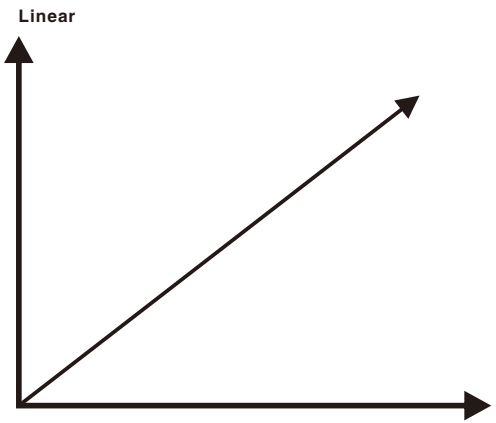
Parameter	Explanation	Value
Pre Delay	Delay time before the first reflections can be heard.	0ms – 200ms
Decay	Length of the reverb trails.	0 - 100
Low Cut	Low frequency EQ shelf.	Off, 1Hz – 800Hz
High Cut	High frequency EQ shelf	Off, 20000Hz – 1000Hz
Mix	Volume level of the reverb effect. 0 is total dry sound. 100 is killed dry total reverb.	0 - 100
Output Mode	Choose between Mono and Stereo. Stereo uses more CPU%.	Mono, Stereo
Quality	Choose between standard quality and high quality. High quality uses more CPU%.	Standard, High
Rate (Filter-Reverb/Fl-Reverb/Mod)	Adjusts modulation speed. 100 is the fastest.	0 - 100
Peak (Filter-Reverb)	Adjusts the frequency of the filter peak.	0 - 100
Q (Filter-Reverb)	Filter bandwidth. High Q = narrow bandwidth.	0 - 100
Filter Output (Filter-Reverb)	Adjusts the volume level of the filter applied to the reverb trails.	0 - 100
Feedback (Fl-Reverb)	Adjusts the feedback intensity of the flanging.	0 - 100
Mod Delay (Fl-Reverb)	Adjusts the feedback frequency of the flanging.	0 - 100
Mod Output (Fl-Reverb/Mod)	Adjusts the modulation mix on the reverb trails.	0 - 100
Attack (Swell-Reverb)	Rate of automatic volume swell of the reverb effect. 100 is the fastest.	0 - 100
Spring Length (Spring)	Simulated size of the springs in the spring tank.	0 - 100
Spring Depth (Spring)	Mix of the spring sound in the reverb trails.	0 - 100
Depth (Mod)	Adjusts the modulation width of the reverb trails.	0 - 100
Shimmer (Shimmer)	Volume level of the shimmer harmonization.	0 - 100
Gain (Dist-Reverb)	Adjusts amount of distortion.	0 - 100
Dist lvl (Dist-Reverb)	Adjusts the mix level of the distortion.	0 - 100
Tone (Dist-Reverb)	Adjusts the EQ of the distortion.	0 - 100
Cab (Dist-Reverb)	Adds tone compensation to the distortion for output to full range rigs.	0 - 100

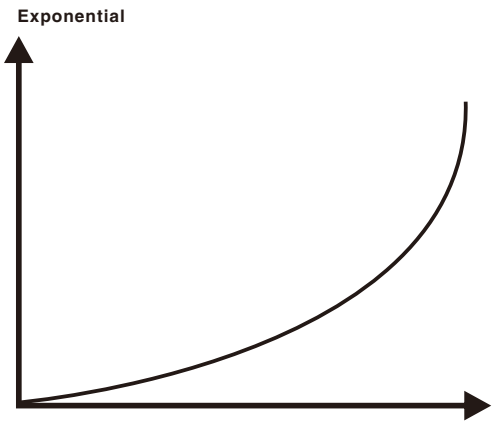
VOL

The VOL effects block allows you to add a volume pedal anywhere you please within the signal chain of the GE300. When the VOL effects block is activated, the EXP 1 expression pedal will double up as a volume pedal when the EXP 1 LED is off.

Parameter	Explanation	Value
Position	Current position of the volume pedal.	0 - 100
Min	Minimum volume level in the heel down position.	0 - 100
Max	Maximum volume level in the toe down position.	0 - 100
Curve	The curve of the EXP pedal. Logarithmic, Linear, Exponential.	Log, Linear, Exponential



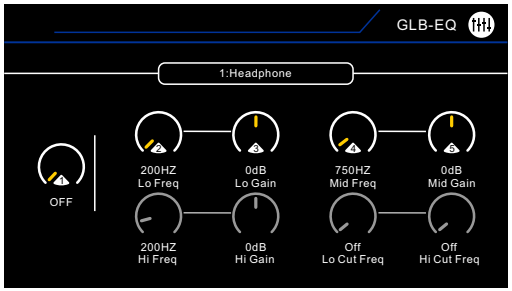


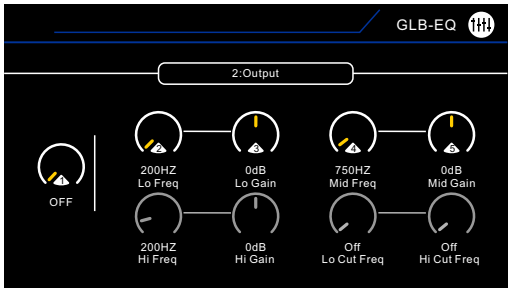


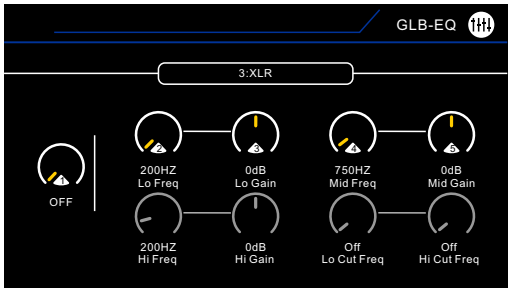
GLB-EQ

GLB-EQ is the global output EQ of the GE300. There is are individual global eq settings for each output of GE300 and this can be turned on or off at any time, irrespective of preset settings.

This feature becomes very useful if using the GE300 to perform in live venues through varying different backline and front of house rigs. It allows you to quickly and easily compensate for the tonal qualities of your outboard gear or eliminate feedback without the need to edit each preset individually.







Rotate SELECT knob to change different output. Press SELECT knob to change up/down line. Use 1-5 knobs to edit parameters.

Parameter	Explanation	Value
ON/OFF	Turn on/off the global eq of this output.	OFF, ON
Lo Freq	Select a low frequency you wish to boost or attenuate.	40Hz – 16000Hz
Lo Gain	Adjust the amplitude or attenuation level of the selected Lo Freq.	-10dB – 10dB
Mid Freq	Select a middle frequency you wish to boost or attenuate.	40Hz – 16000Hz
Mid Gain	Adjust the amplitude or attenuation level of the selected Mid Freq.	-10dB – 10dB
Hi Freq	Select a High frequency you wish to boost or attenuate.	40Hz – 16000Hz
Hi Gain	Adjust the amplitude or attenuation level of the selected Hi Freq.	-10dB – 10dB
Lo Cut Freq	Set a low frequency cut-off shelf. No frequencies below this setting will be outputted from GE300.	Off, 1Hz – 800Hz
Hi Cut Freq	Set a high frequency cut-off shelf. No frequencies above this setting will be outputted from GE300.	Off, 20000Hz – 1000Hz

SYSTEM

Input

Different instruments output different signal levels. It's important to match the input level of the GE300 to the output of your instrument to get the best performance out of the GE300. If the Input level of the GE300 is set too low then the dynamic range and response of the unit will be insufficient. If the input level of the GE300 is set too high then internal clipping and distortion can easily occur, which will degrade the overall sound.

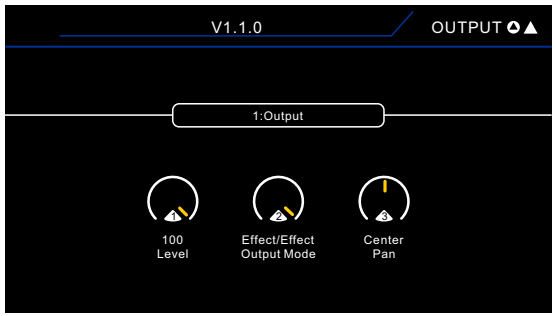
Connect your instrument to the INPUT of GE300 and set the level selector switch to the correct setting.

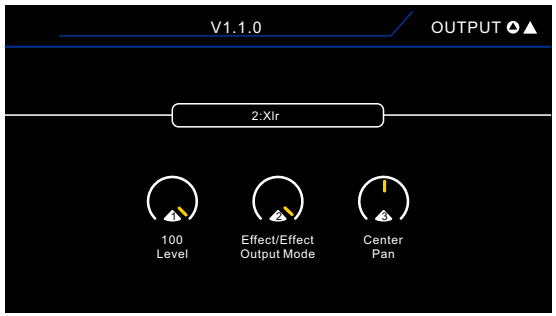
Play your instrument as you will use it and watch the input level monitor on the screen.
Use control knob 1 to boost or attenuate the input level. The optimum level is set when the monitor sits in the yellow section of the input level monitor.
If the input level monitor only sits in the green section then the input level is set too low.

If the monitor is constantly reaching the red section then the input level is set slightly too high.

Output

The main OUTPUT and XLR output each have independent output controls.





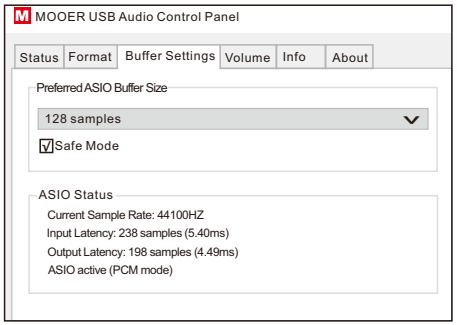
Rotate SELECT knob to change different output. Use 1-3 knobs to edit parameters.

Parameter	Explanation	Value
Level	Adjust the output volume trim. 100 is the default setting, reducing this number will attenuate the output signal.	0 - 100
Output Mode	There are 4 different output modes which dictate what comes out of the left and right channels of the XLR and main OUTPUT. These settings are here to ensure GE300 is as flexible as possible for integration with all kinds of rig setups. The default setting is Effect/Effect. **Dry:** The input signal bypasses GE300 signal processing and is routed directly to the output. **Effect:** The input signal is fully processed before being routed to the output. Dry/Effect: L=Dry R=Processed Effect/Dry: L=Processed R=Dry Dry/Dry: L+R=Dry Effect/Effect: L+R=Processed	Dry/Effect, Effect/Dry, Dry/Dry, Effect/Effect
Pan	Progressively set a panning bias to the left or right output. The default setting is Centre.	L100 – Center – R100

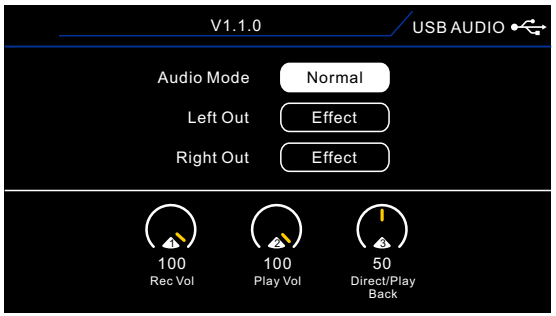
USB AUDIO

The USB port of GE300 can be connected to your computer and used to record fantastic guitar tones directly to your Digital Audio Workstation (DAW) without the need of a dedicated audio interface device. You can use your favourite headphones or powered studio monitors connected directly to the GE300 outputs.

The proprietary ASIO driver provides a low latency connection between the GE300 and your DAW with stereo outputs, stereo inputs, and a separate monitor mix when you are using a WINDOWS system. It is plug and play in MAC, so you do not need an extra drive.



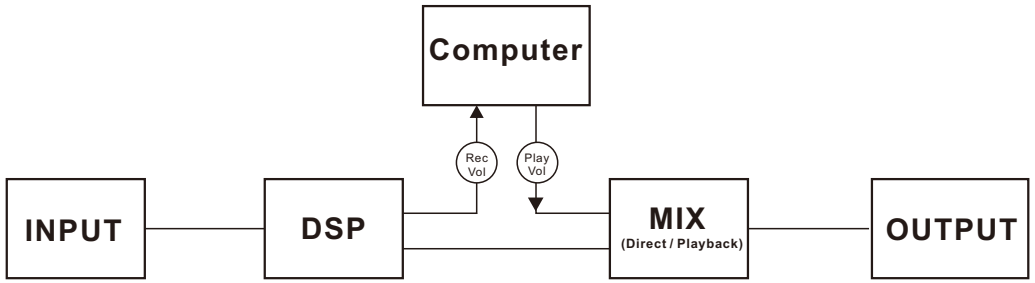
Navigate to SYSTEM > USB AUDIO to access the digital I/O



Rotate and press SELECT knob to change top row parameters. Use 1-3 knobs to edit down row parameters.

AUDIO MODE – Select between normal and re-amp modes
LEFT OUT / RIGHT OUT : DIRECT – The dry signal directly from the GE300 INPUT
EFFECT – The DSP signal after effects have been added

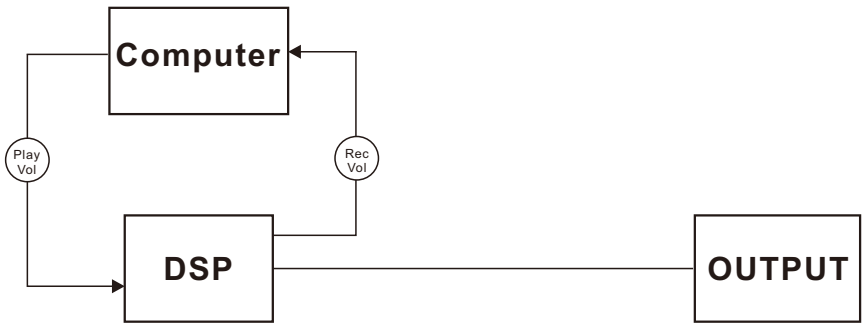
NORMAL MODE



REC Vol – Output level to the computer input
PLAY Vol – Playback and monitor level
Direct/Playback – Monitor Mix between PLAY VOL and direct DSP

In NORMAL mode the GE300 becomes the hub for recording your guitar or other instruments with your DAW.

RE-AMP MODE
As you can see, in this mode the internal routing is a little bit different



PLAY Vol- Output level from computer to GE300
REC Vol- Return level from GE300 to computer

In RE-AMP mode, you can send audio tracks from your computer to be processed and have effects added by the GE300. For example, a non-processed guitar track could be played through the GE300 and have amp models and cabs added. A keyboard track could be played through the GE300 and have reverb added.

MIDI

GE300 can receive MIDI messages via the MIDI IN and transmit MIDI messages via the MIDI OUT. MIDI (Musical Instrument Digital Interface) can be used to control one device from another.

So we can transmit MIDI messages from the GE300 to control another device.
Or we can receive MIDI messages from another device to control the GE300.

Before we move on, lets define a few simple terms regarding MIDI

MIDI CHANNEL-

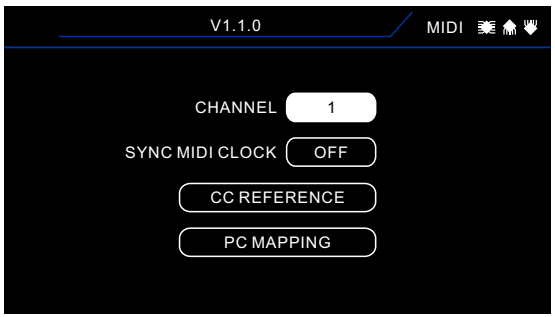
A MIDI channel can be used to pass data or messages back and forth. Each MIDI channel is an independent path over which messages travel to their destination. There are 16 MIDI channels in total.
Ensure that the slave device which is receiving via MIDI IN is listening on the same MIDI channel that the control device is transmitting on via MIDI OUT.
OMNI means the device is transmitting or receiving on all MIDI channels.

PC- Programme Change messages. Used for selecting presets or patches.

CC- Control Change messages. Used for controlling parameter values.

MIDI CLOCK- A clock signal that is broadcast via MIDI to ensure that several MIDI-enabled devices stay in synchronization.

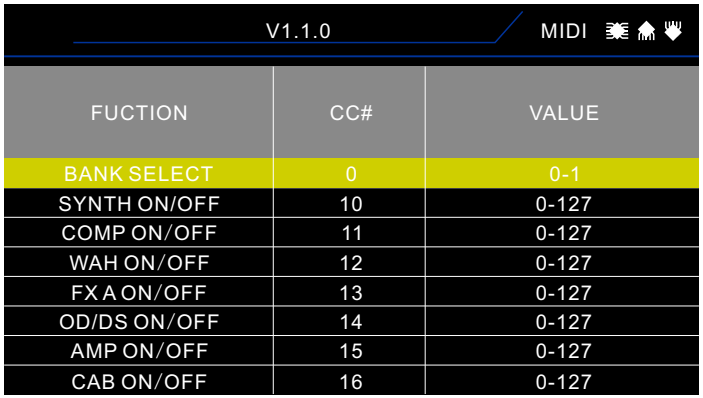
MIDI IN



CHANNEL – Select the MIDI channel that GE300 is receiving and listening to via the MIDI IN

SYNC MIDI CLOCK- When turned ON, GE300 will synchronize its preset tempo with the incoming MIDI clock signal

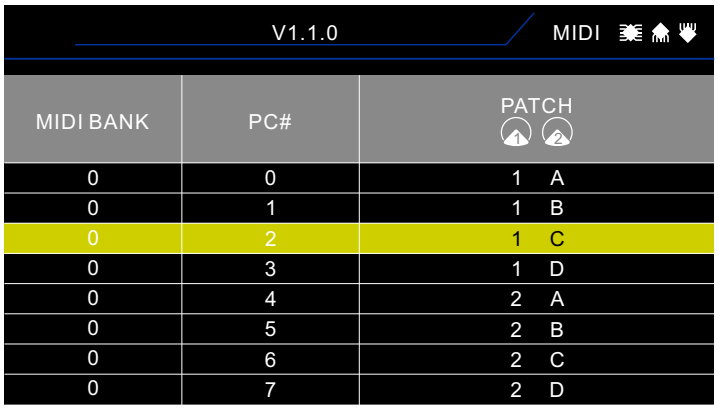
CC REFERENCE – Displays a table which shows the fixed CC mapping for remote control of GE300 parameter values via MIDI



FUCTION	CC#	VALUE
BANK SELECT	0	0-1
SYNTH ON/OFF	10	0-127
COMP ON/OFF	11	0-127
WAH ON/OFF	12	0-127
FX A ON/OFF	13	0-127
OD/DS ON/OFF	14	0-127
AMP ON/OFF	15	0-127
CAB ON/OFF	16	0-127

PC MAPPING-

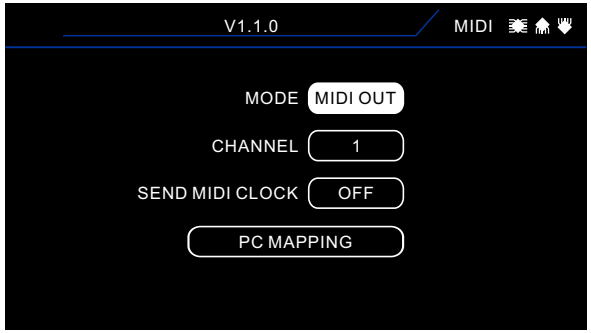
MIDI IN PC MAPPING allows you to customize which preset is selected on GE300 when it receives a PC message from an external device via the MIDI IN.



MIDI BANK	PC#	PATCH (1 2)
0	0	1 A
0	1	1 B
0	2	1 C
0	3	1 D
0	4	2 A
0	5	2 B
0	6	2 C
0	7	2 D

Rotate the SELECT control knob to select a PC# you wish to re-map
Use control knobs 1 to edit the preset number
Use control knob 2 to edit the bank number

MIDI OUT



MODE-

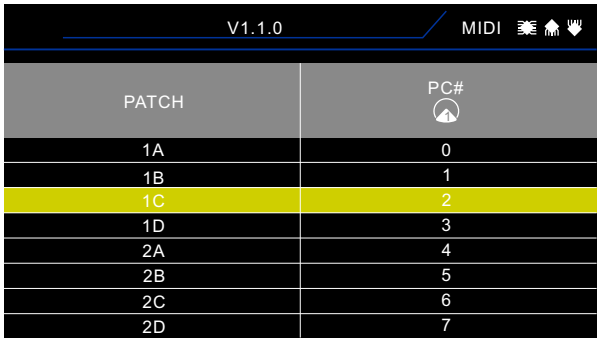
MIDI OUT – GE300 will transmit MIDI messages from the MIDI OUT port

MIDI THRU- GE300 will allow MIDI messages to pass through from the MIDI IN port to the MIDI OUT port. This is useful when chaining multiple devices together and controlling them all from one master control device.

CHANNEL- Select the MIDI channel that GE300 is transmitting on via the MIDI OUT

SEND MIDI CLOCK- When turned ON, GE300 will transmit a MIDI clock signal which is synchronized to the tap tempo

PC MAPPING-
MIDI OUT PC MAPPING allows you to customize which PC message is transmitted to an external device via the MIDI OUT port when a preset is selected on GE300



Rotate the SELECT control to select a preset number
Use control knob 1 to edit the PC#

CC# Control Change Map		
Parameter	**Explanation**	**Value**
MIDI BANK SELECT	0	0 - 1
SYNTH ON/OFF	10	0 - 127
COMP ON/OFF	11	0 - 127
WAH ON/OFF	12	0 - 127
FXA ON/OFF	13	0 - 127
OD/DS ON/OFF	14	0 - 127
AMP ON/OFF	15	0 - 127
CAB ON/OFF	16	0 - 127
NS ON/OFF	17	0 - 127
TONE CAP ON/OFF	18	0 - 127
EQ ON/OFF	19	0 - 127
FXB ON/OFF	20	0 - 127
FX LOOP ON/OFF	21	0 - 127
DELAY ON/OFF	22	0 - 127
REVERB ON/OFF	23	0 - 127
VOL ON/OFF	24	0 - 127
LOOPER ENTER/EXIT	25	0 - 127
TUNER ENTER/EXIT	26	0 - 127
TAP TEMPO	30	0 - 127
LOOPER REC/DUB	50	0 - 127
LOOPER PLAY	51	0 - 127
LOOPER ONCE	52	0 - 127
STOP	53	0 - 127
CLEAR	54	0 - 127
UNDO / REDO	55	0 - 127
REVERSE	56	0 - 127
1/2 SPEED	57	0 - 127
EXP1 ON/OFF	58	0 - 127
EXP1 PEDAL	60	0 - 127
EXP2 PEDAL	61	0 - 127
CTRL 1	70	0 - 127
CTRL 2	71	0 - 127
CTRL 3	72	0 - 127
CTRL 4	73	0 - 127
CTRL A	74	0 - 127
CTRL B	75	0 - 127
CTRL C	76	0 - 127
CTRL D	77	0 - 127

PC# Program Change RX Receive Map		
Patch	**Midi Bank**	**PC#**
1A	0	0
1B	0	1
1C	0	2
1D	0	3
2A	0	4
2B	0	5
2C	0	6
2D	0	7
3A	0	8
3B	0	9
3C	0	10
3D	0	11
4A	0	12
4B	0	13
4C	0	14
4D	0	15
5A	0	16
5B	0	17
5C	0	18
5D	0	19
6A	0	20
6B	0	21
6C	0	22
6D	0	23
7A	0	24
7B	0	25
7C	0	26
7D	0	27
8A	0	28
8B	0	29
8C	0	30
8D	0	31
9A	0	32
9B	0	33
9C	0	34
9D	0	35
10A	0	36
10B	0	37
10C	0	38
10D	0	39
11A	0	40
11B	0	41
11C	0	42
11D	0	43
12A	0	44
12B	0	45

PC# Program Change RX Receive Map

12C	0	46	18C	0	70
12D	0	47	18D	0	71
13A	0	48	19A	0	72
13B	0	49	19B	0	73
13C	0	50	19C	0	74
13D	0	51	19D	0	75
14A	0	52	20A	0	76
14B	0	53	20B	0	77
14C	0	54	20C	0	78
14D	0	55	20D	0	79
15A	0	56	21A	0	80
15B	0	57	21B	0	81
15C	0	58	21C	0	82
15D	0	59	21D	0	83
16A	0	60	22A	0	84
16B	0	61	22B	0	85
16C	0	62	22C	0	86
16D	0	63	22D	0	87
17A	0	64	23A	0	88
17B	0	65	23B	0	89
17C	0	66	23C	0	90
17D	0	67	23D	0	91
18A	0	68	24A	0	92
18B	0	69	24B	0	93

PC# Program Change RX Receive Map

24C	0	94
24D	0	95
25A	0	96
25B	0	97
25C	0	98
25D	0	99
26A	0	100
26B	0	101
26C	0	102
26D	0	103
27A	0	104
27B	0	105
27C	0	106
27D	0	107
28A	0	108
28B	0	109
28C	0	110
28D	0	111
29A	0	112
29B	0	113
29C	0	114
29D	0	115
30A	0	116
30B	0	117

30C	0	118
30D	0	119
31A	0	120
31B	0	121
31C	0	122
31D	0	123
32A	0	124
32B	0	125
32C	0	126
32D	0	127
33A	1	0
33B	1	1
33C	1	2
33D	1	3
34A	1	4
34B	1	5
34C	1	6
34D	1	7
35A	1	8
35B	1	9
35C	1	10
35D	1	11
36A	1	12
36B	1	13

PC# Program Change RX Receive Map

36C	1	14	42C	1	38
36D	1	15	42D	1	39
37A	1	16	43A	1	40
37B	1	17	43B	1	41
37C	1	18	43C	1	42
37D	1	19	43D	1	43
38A	1	20	44A	1	44
38B	1	21	44B	1	45
38C	1	22	44C	1	46
38D	1	23	44D	1	47
39A	1	24	45A	1	48
39B	1	25	45B	1	49
39C	1	26	45C	1	50
39D	1	27	45D	1	51
40A	1	28	46A	1	52
40B	1	29	46B	1	53
40C	1	30	46C	1	54
40D	1	31	46D	1	55
41A	1	32	47A	1	56
41B	1	33	47B	1	57
41C	1	34	47C	1	58
41D	1	35	47D	1	59
42A	1	36	48A	1	60
42B	1	37	48B	1	61

PC# Program Change RX Receive Map

48C	1	62
48D	1	63
49A	1	64
49B	1	65
49C	1	66
49D	1	67
50A	1	68
50B	1	69
50C	1	70
50D	1	71
51A	1	72
51B	1	73
51C	1	74
51D	1	75
52A	1	76
52B	1	77
52C	1	78
52D	1	79
53A	1	80
53B	1	81
53C	1	82
53D	1	83
54A	1	84
54B	1	85

54C	1	86
54D	1	87
55A	1	88
55B	1	89
55C	1	90
55D	1	91
56A	1	92
56B	1	93
56C	1	94
56D	1	95
57A	1	96
57B	1	97
57C	1	98
57D	1	99
58A	1	100
58B	1	101
58C	1	102
58D	1	103
59A	1	104
59B	1	105
59C	1	106
59D	1	107
60A	1	108
60B	1	109

60C	1	110
60D	1	111
61A	1	112
61B	1	113
61C	1	114
61D	1	115
62A	1	116
62B	1	117
62C	1	118
62D	1	119
63A	1	120
63B	1	121
63C	1	122
63D	1	123
64A	1	124
64B	1	125
64C	1	126
64D	1	127

PC# Program Change TX Transmit Map	
Patch	**PC#**
. >	-
. ?	.
. @	/
. A	0
/ >	1
/ ?	2
/ @	3
/ A	4
0>	5
0?	6
0@	. -
0A	. .
1>	. /
1?	. 0
1@	. 1
1A	. 2
2>	. 3
2?	. 4
2@	. 5
2A	. 6
3>	/ -
3?	/ .

6C	22
6D	23
7A	24
7B	25
7C	26
7D	27
8A	28
8B	29
8C	30
8D	31
9A	32
9B	33
9C	34
9D	35
10A	36
10B	37
10C	38
10D	39
11A	40
11B	41
11C	42
11D	43
12A	44
12B	45

12C	46
12D	47
13A	48
13B	49
13C	50
13D	51
14A	52
14B	53
14C	54
14D	55
15A	56
15B	57
15C	58
15D	59
16A	60
16B	61
16C	62
16D	63
17A	64
17B	65
17C	66
17D	67
18A	68
18B	69

PC# Program Change TX Transmit Map

18C	70
18D	71
19A	72
19B	73
19C	74
19D	75
20A	76
20B	77
20C	78
20D	79
21A	80
21B	81
21C	82
21D	83
22A	84
22B	85
22C	86
22D	87
23A	88
23B	89
23C	90
23D	91
24A	92
24B	93

24C	94
24D	95
25A	96
25B	97
25C	98
25D	99
26A	100
26B	101
26C	102
26D	103
27A	104
27B	105
27C	106
27D	107
28A	108
28B	109
28C	110
28D	111
29A	112
29B	113
29C	114
29D	115
30A	116
30B	117

30C	118
30D	119
31A	120
31B	121
31C	122
31D	123
32A	124
32B	125
32C	126
32D	127
33A	0
33B	1
33C	2
33D	3
34A	4
34B	5
34C	6
34D	7
35A	8
35B	9
35C	10
35D	11
36A	12
36B	13

PC# Program Change TX Transmit Map

36C	14
36D	15
37A	16
37B	17
37C	18
37D	19
38A	20
38B	21
38C	22
38D	23
39A	24
39B	25
39C	26
39D	27
40A	28
40B	29
40C	30
40D	31
41A	32
41B	33
41C	34
41D	35
42A	36
42B	37

42C	38
42D	39
43A	40
43B	41
43C	42
43D	43
44A	44
44B	45
44C	46
44D	47
45A	48
45B	49
45C	50
45D	51
46A	52
46B	53
46C	54
46D	55
47A	56
47B	57
47C	58
47D	59
48A	60
48B	61

48C	62
48D	63
49A	64
49B	65
49C	66
49D	67
50A	68
50B	69
50C	70
50D	71
51A	72
51B	73
51C	74
51D	75
52A	76
52B	77
52C	78
52D	79
53A	80
53B	81
53C	82
53D	83
54A	84
54B	85

PC# Program Change TX Transmit Map

54C	86
54D	87
55A	88
55B	89
55C	90
55D	91
56A	92
56B	93
56C	94
56D	95
57A	96
57B	97
57C	98
57D	99
58A	100
58B	101
58C	102
58D	103
59A	104
59B	105
59C	106
59D	107
60A	108
60B	109

60C	110
60D	111
61A	112
61B	113
61C	114
61D	115
62A	116
62B	117
62C	118
62D	119
63A	120
63B	121
63C	122
63D	123
64A	124
64B	125
64C	126
64D	127

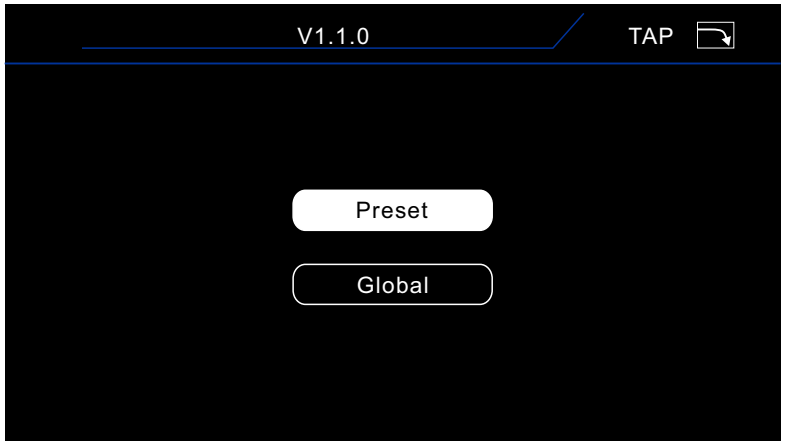
FS COLOR

GE300 can be assigned 7 different footswitch colors for any footswitch function. This FS COLOR page is for Preset and Looper function color definition. Enter FS COLOR page, use 1-5 knobs to assign your favourite color.

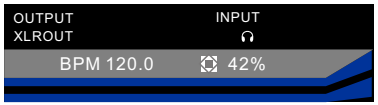
Rotate the SELECT control to select Preset Color page or Looper color page
Use control knob 1 -5 to edit color. Press SELECT control to select parameter line.

TAP

Select how the TAP TEMPO works when a preset is selected.



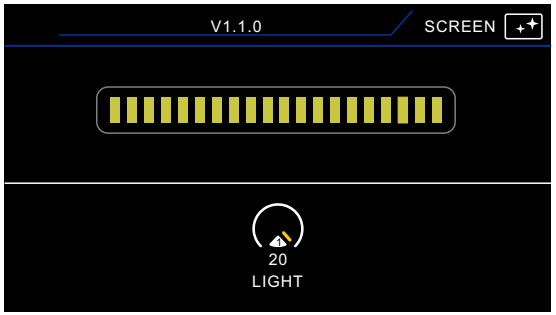
PRESET- The tap tempo is decided by the preset
GLOBAL- Master tap tempo that overrides presets individual tap tempo

Notes: The BPM (Beat Per Minute) will show on main screen 

. There are two ways to edit:

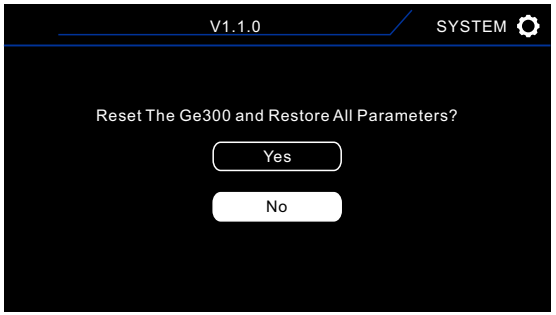
1. Press SELECT knob and select BPM, rotate SELECT knob to adjust;
2. Assign a footswitch function for Tap tempo, Tap the footswitch to adjust the BPM you want.

SCREEN



Rotate control knob 1 to adjust the display screen brightness

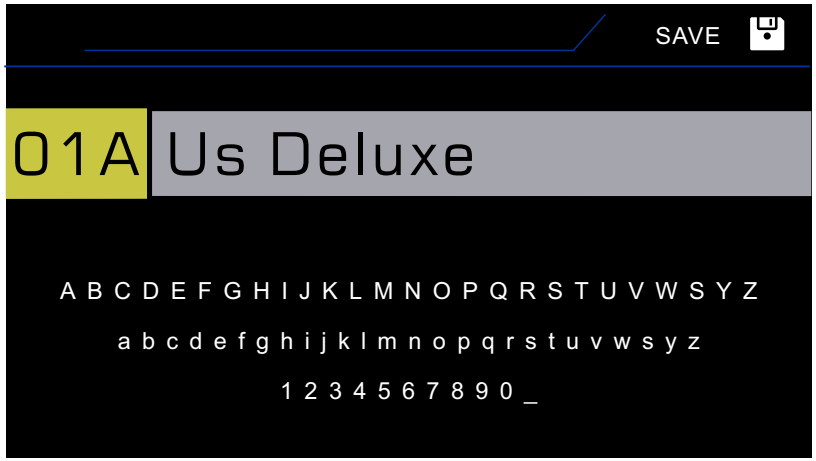
RESET



Select YES to RESET GE300 back to default firmware settings
Select NO to cancel and exit the menu

SAVE PRESET

To save your preset, press the SAVE button.

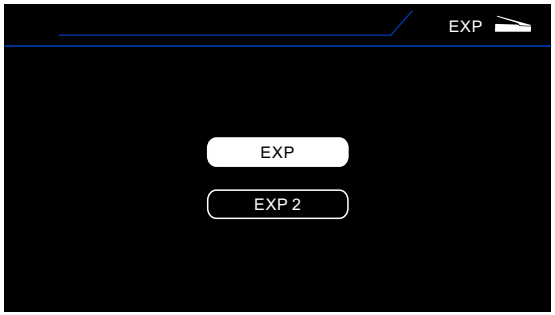


Use control knobs 1-5 to edit characters. Press the SELECT control to edit more characters. Rotate the select control to change preset slot. Press save again to confirm saving preset. Press the DISPLAY button at any time to cancel saving.

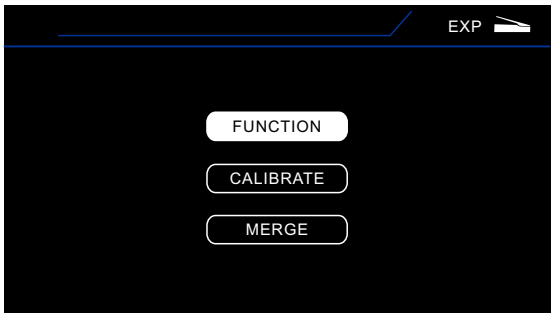
EXP

GE300 parameters can be controlled on the fly using the built-in expression pedal (EXP 1) and/or an external expression pedal (EXP2).

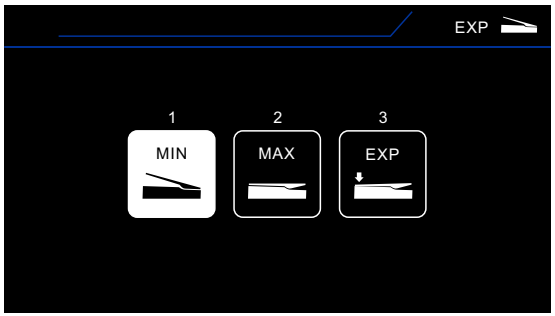
Calibrate
It's important to calibrate the expression pedal before setting functions



Press the EXP button to enter
the expression pedal edit screen



Press the EXP button to enter
the expression pedal edit screen



Select Calibrate to calibrate the pedal

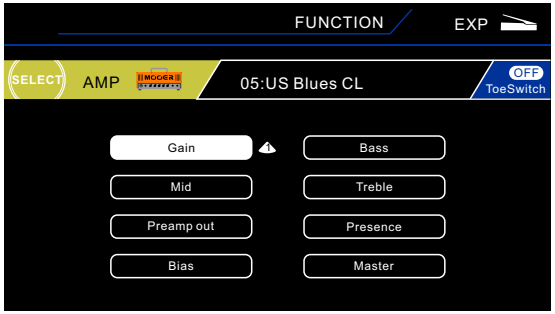
Follow the on-screen instructions and press the SELECT control knob to move onto the next step.
Be sure to apply the correct amount of pressure to the toe down switch during step 3.
When the calibration is finished you will return to the EXP > EXP 1 screen. Press the DISPLAY button to exit or select Function to assign a function to the EXP 1 pedal.

FUNCTION

EXP > EXP 1 > Function

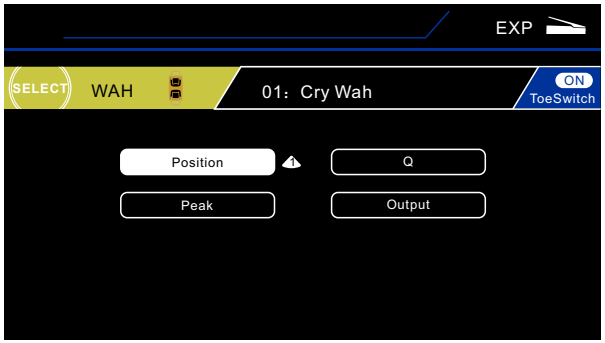
In the EXP function screen you can assign the EXP pedal to control a single parameter of any effects block within your GE300 preset.

With EXP 1 You can also choose to turn the effect block on/off using the toe down switch.



1.Effect block- Rotate the SELECT control knob to select an effects block
2.Assigned parameter- Use control knob 1 to select a parameter
3.Toe down switch- Press the SELECT control knob to allow the toe down switch of EXP 1 to turn the effects block on/off.

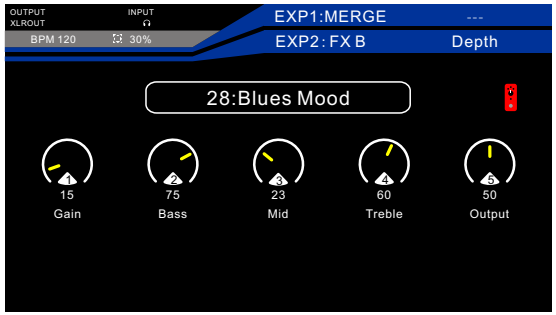
For example, to setup EXP 1 to work like a traditional Wah pedal - select WAH as the effect block, select Position as the assigned parameter, set the ToeSwitch to ON.



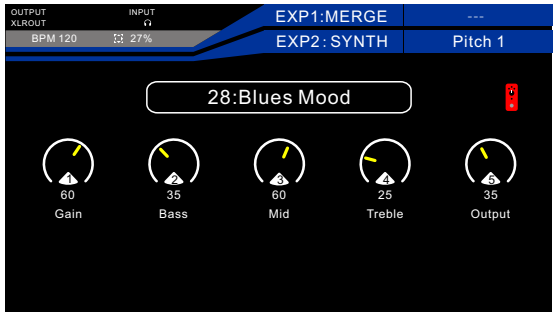
MERGE

GE300 has a very exciting function named MERGE. MERGE allows you to simultaneously control any parameters, from any effects block, between any end points, in any direction, using an expression pedal.

- Press the EXP button, select an EXP pedal, select MERGE
  If using EXP 1 make sure the toe down switch has been activated and the EXP 1 LED is illuminated.
- Select an effect block you wish to assign merge to.
  In this example we will use DS/OD.
- Set the EXP pedal in the heel down position and make the hell down parameter settings
  For example: GAIN = 15 BASS = 75 MID = 23 TREBLE = 60 OUTPUT = 50



- Set the EXP pedal in the toe down position and make the toe down parameter settings
  For example: GAIN = 60 BASS = 35 MID = 60 TREBLE = 25 OUTPUT = 35



You should notice that a coloured bar has appeared around the parameter settings. This indicates the end points set and the direction of travel.

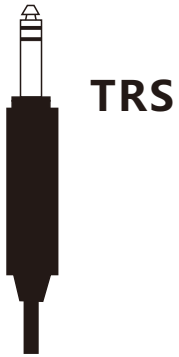
Try sweeping the expression pedal through it's full range and see how all of the parameters move simultaneously between the end points set and in different directions. You can apply MERGE to as many parameters as you wish in any of the effects blocks. Have fun!!!

EXP 2

EXPRESSION PEDAL

You can connect a secondary expression pedal to the GE300 via the EXP 2 input.
EXP 2 can be assigned to control all of the same functions as EXP 1, however it does not support the Toe Down switch function.

You must use a TRS stereo jack cable to connect your expression pedal to EXP 2.

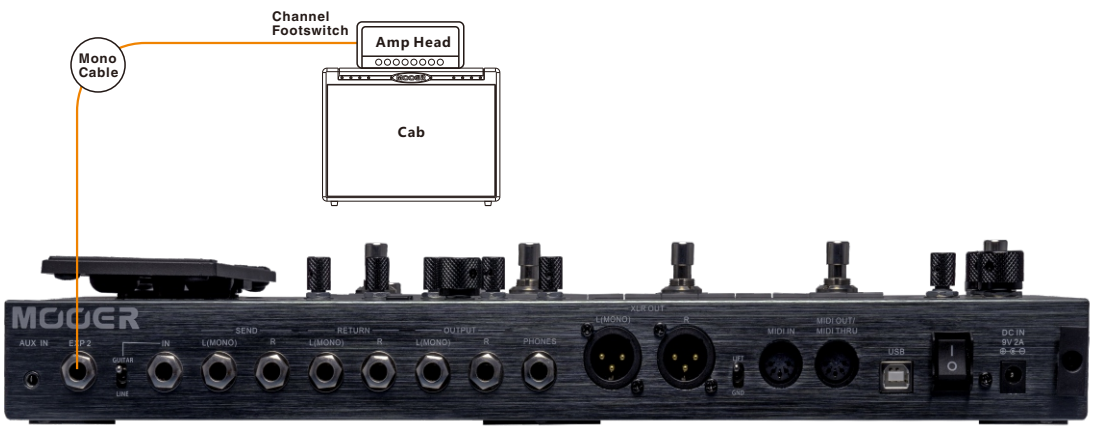


Different expression pedals have different impedance values so remember to calibrate the pedal before assigning any functions.
GE300 supports expression pedals between 10k -100k TRS only.

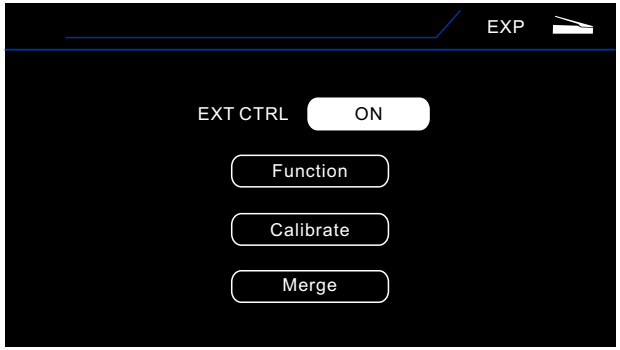
EXT CTRL (external control)

The EXP 2 input of the GE300 can be used as an analog switch for controlling external devices, if the external device supports such a function. For example, many amplifiers have the option to switch channels using an analog footswitch.

- Connect the EXP 2 output of GE300 to the footswitch input of your amplifier using a mono jack cable



- Navigate to EXP > EXP 2 and select EXT CTRL = ON

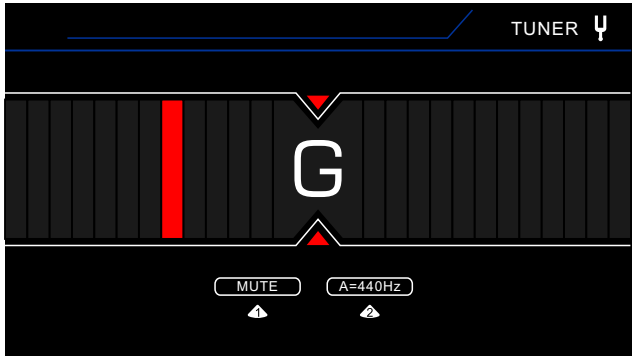


- You can now assign a CTRL footswitch to control the external device through the CTRL footswitch menu. Select EXT CTRL as the function. Choose Latching or Momentary to match the function supported by your device

Notes: 1. Connect EXT CTRL only to amplifiers that utilize "short-to-sleeve" footswitch inputs. Connecting to any other sort of input could cause permanent damage to both your amp and GE300! If you're not sure if your amp has short-to-sleeve inputs, contact the manufacturer.
2. The EXT CTRL function only support the traditional dual channel amp. Unfortunately this does not guarantee compatibility with all products. Note that, depending on the circuitry of the channel switching jack in the guitar amp used, the EXT CTRL function may not operate as expected.

TUNER

GE300 has a built-in chromatic tuner to help you ensure you're always in tune during a performance.
Press footswitches A + B simultaneously to enter/exit the TUNER

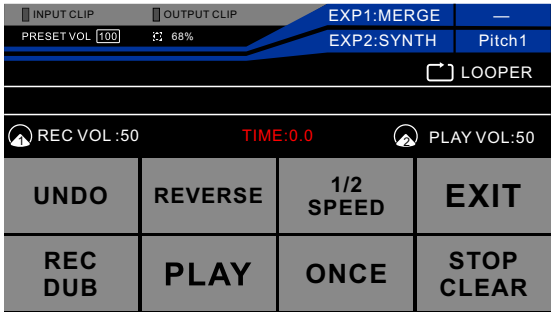


1. Use control knob 1 to Select between-
   MUTE – Silent tuning
   BYPASS- Full sound whilst tuning
2. Use control knob 2 to calibrate the tuner.
   Standard concert pitch tuning calibration is A = 440Hz
3. Nearest pitch

You can also assign a single CTRL footswitch to enter/exit the TUNER via the CTRL menu.

LOOPER

GE300 has a fully integrated loop station with up to 30 minutes of loop time. Press footswitches C + D simultaneously to enter/exit the LOOPER.



REC VOL – Control knob 1
Adjust the record input volume using control knob 1

PLAY VOL – Control knob 2
Adjust the looper playback volume using control knob 2

REC/DUB – Footswitch A
Record a loop / Record an overdub

PLAY – Footswitch B
Play the loop currently stored in memory

ONCE – Footswitch C
Playback the loop one time only

STOP/CLEAR – Footswitch D
Stop the loop playback / Press and hold to delete the loop from memory

UNDO/REDO – Footswitch CTRL 1
Recall the last overdub / Cancel the UNDO

REVERSE – Footswitch CTRL 2
Playback the loop in reverse

½ SPEED – Footswitch CTRL 3
Playback the loop at half the speed and 1 octave lower

EXIT – Footswitch CTRL 4
Exit the looper

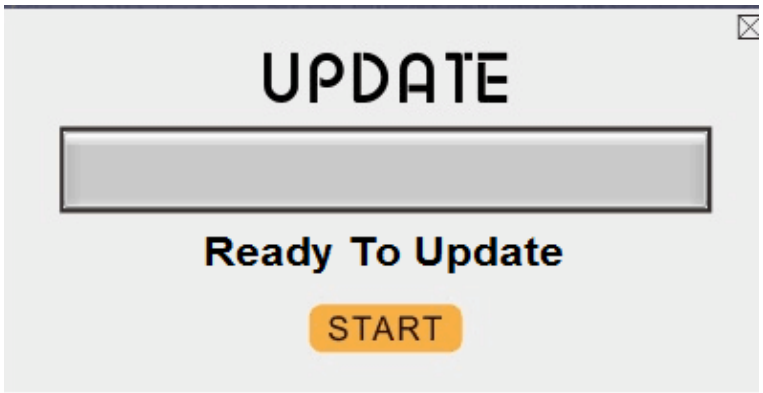
The LOOPER footswitch colours can be customized from the SYSTEM > FS COLOR screen

You can also assign a single CTRL footswitch to enter/exit the LOOPER via the CTRL menu

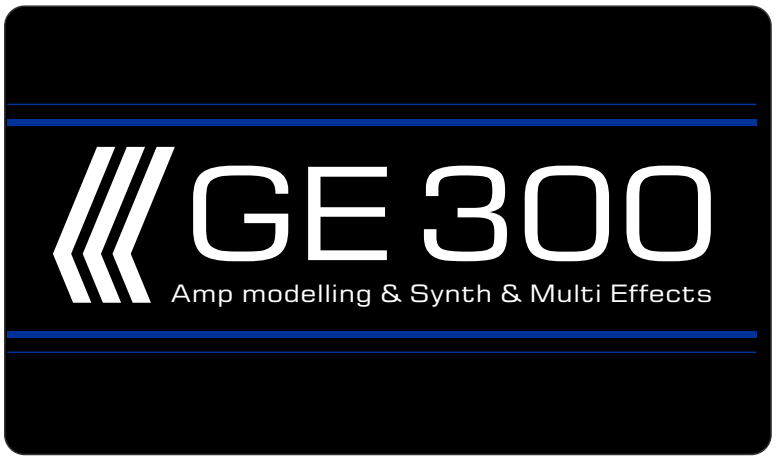
Firmware Update

Connect the power supply while holding footswitch B & D and turn on the GE300. It will boot to Update Mode.

Connect via USB to your Windows or MAC computer, then open the application



Press START to update the firmware.
Do not disconnect the power to the GE300 or shut down the application while updating!



After the update is successful, it will automatically restart and show the latest version of the firmware.

SPECILICATIONS

Algorithm	NO . of Effect Blocks	15
	NO . of Effect Types	317
	Patches	256 (Preset)
	IR Loading	20 slots
	IR Format	.wav
	IR Sampling Rate	44.1kHz (Full Sampling rate supported)
	IR Sampling Accuracy	24 Bits
	IR Sampling Points	512 / 1024 / 2018 Points
Input	**Input**	
	Type	1/4" unbalanced mono audio jack
	Impedance	Guitar : 1 Meg ohm Line : 10 k ohm
	Maximum Input Level	+12 dBu
	Return	
	Type	1/4" unbalanced mono audio jack x 2
	Impedance	1 Meg ohm
	Maximum Input Level	+12 dBu
	Aux In	
	Type	1/8" unbalanced mono audio jack
	Impedance	100 k ohm
	Maximum Input Level	+12 dBu
	A/D Conversion	
	Sampling Rate	44 . 1kHz
	Sampling Accuracy	24 bit
	Dynamic	114 dB
	Frequency	20 Hz – 20 kHz , +0 / -1 dB

Output	**Output**	
	Type	1/4" unbalanced mono audio jack
	Impedance	470 ohm
	Maximum Output Level	+12 dBu
	XLR Output	
	Type	XLR balanced output X 2
	Impedance	300 ohm
	Maximum Output Level	+18 dBu
	Send	
	Type	1/4" unbalanced mono audio jack X 2
	Impedance	100 ohm
	Maximum Output Level	+12 dBu
	Phones	
	Type	1/4" unbalanced Stereo audio jack
	Impedance	16 ohm
	Maximum Output Level	+12 dBu
	D/A Conversion	
	Dynamic	114 dB
	Frequency	20Hz – 20kHz, +0 / -1 dB

Others	**MIDI**	
	MIDI IN / OUT (THRU)	5 Pin Female Connector
	USB	
	Type	USB Type B
	USB Audio	USB 2.0, 2 IN 2 OUT, 44.1kHz, 24bit
	EXP2 External Expression Jack	
	Type	1/4" TRS jack
	Impedance	10k – 100k ohm
	Power Supply	DC 9V, 3A, ⊕–◎–⊖
	Dimensions	410mmX201mmX62mm
	Weight	3.0 kg
	Accessories	Power Supply, USB Cable, Quick Guide manual.

MOOER

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