

BOSS GT-8 BRILLIANCE!

TIPS, HINTS AND ADVANCED CONCEPTS
FROM THE WEB'S FINEST FREAKIN'
GUITAR FX TWEAKIN' MINDS



EDITED BY TONEALICIOUS

Hey Tweakers!

First up, none of the brilliance below is by me, I merely formatted, deleted, spellchecked and added some info I stumbled across myself. Ninety percent is from the previous compilation by Timbrewolf, so kudos to you sir. The rest are from various forum “stickies” on BossGTCentral.com and Stompbox.net. The only other shout outs are to Kewlpack and Frenchfries, because lets face it, they are freakin’ legends of tone.

I haven’t thanked or credited anyone else as I feel that the knowledge is king (and it’s too hard to find all the sources). Sorry if I stepped on any toes. If you are slighted by this then I can only apologise and beg your forgiveness, but please sleep well in the knowledge that you have contributed to a greater understanding of the GT-8 for guitarists worldwide.

The only convention that may need explaining is my use of “**OR**”. When you see it in a topic it simply means here is another opinion on the same topic from another poster. It may state facts completely opposite to the previous entry, but that’s half the fun.

Think about it, if you add up all the time and mental gymnastics expended by contributors through their incredible curiosity and inspired lateral thinking **FOR FREE** mind you, you will be blown away by the thousands of hours of work dedicated to helping all of us to reach tonal nirvana.

Finally, nearly all of all of these concepts are based on *opinions* and not fact, so use them as a springboard for your own creativity, not as commandments set in stone. Now go ahead, read it all, soak it up, print it out, and email it to your buddies. Then get tweaking and find **YOUR** sound.

Over & Out

Tonealicious

Perth, Western Australia

Monday, 20 August 2007

Shameless Plug: <http://www.myspace.com/spaceracers>

P.S. I don’t plan to do regular updates, my fingers have become all stubby and I’m not Tony Iommi.

The Usual Disclaimer:

If your unit blows up, melts into a puddle or blows smoke rings it isn’t my fault. So don’t blame me.

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FOR STARTERS

SOME GOOD BASIC INITIAL SETTINGS

- 1) Set the output/select to line/phones. It's the only mode that uses the mic & speaker sims
- 2) Set you global EQ to lo +5 mid +5 & high +5 this will give it life
- 3) When you are using high gain patches, don't use the -original for the speaker sim, it sounds lifeless IMO use anything else i.e. 2/12 4/12 8/12

PATCH LEVEL - >100 ALWAYS!

AMP EQ - 50% EVERYTHING!

GT-8 EQ - START AT 50% THEN ADJUST ACCORDINGLY

OUTPUT LEVEL(black knob on back of GT-8) - JUST PAST HALFWAY

GT-8 PREAMP GAIN (Cleans) 25-35%

GT-8 PREAMP GAIN (rectifier sims) 25-40% max

GT-8 PREAMP GAIN (high gain models) 50-80%

PREAMP LEVEL> 50-60%

GAIN SW>MEDIUM 80% of the time

GT-8 EQ, TREBLE,MID,BASS- 50% starting point

HOOKING IT ALL UP

First lets talk about all of the different types of hook-ups that the GT-8 can be used with.

Method 1: Straight into a guitar amp

This method is the most simple to achieve. Plug the guitar into the GT-8 input. Plug the GT-8 left(mono) output, into the amps main guitar input. If your guitar amp doesn't have an FX Loop, then this will be the only way to set it up. Boss also recommends setting your amp to a clean channel and setting the Bass=0 Middle=10 and Treble=0.

Method 2: Straight into a guitar amps FX Return jack(s)

This method should be used when your guitar amp has an FX Loop and you want to achieve the most accurate, unaltered sound of the GT-8. Plug the Guitar into the GT-8 input. Plug the GT-8 output jack(s) into the amps FX Return jack(s).

1. Use the FX return of your amps but change the output option: trusting your ears, choose between JC120/ small amp/combo amp/ stack amp OR between JC120 return / combo return/ stack return (or even "Line/PA" without any cab sim). The first "package" is to use if the EQ of your amp is after its loop (it's easy to know: plug the GT in the loop, turn the mid knob of your amp. If the tone changes, the EQ of the amp is "post loop"). The second bunch of output options (JC120 return to Line/PA) is to try if the EQ of your amp is DISABLED when you use its loop. (not to be used without trick 2):
2. Don't plug the preamps of the GT-8 in the FX return of your amp without adding an EQ (the onboard EQ of the GT, of course) between these two devices. Enable the "hi cut filter" of the EQ, setting it on 6 kHz for example. Boost the "high" range of +/- 10 db to compensate the loss created by the hi cut filter. You have now a nice round roll off in the high frequencies, which looks like the natural response of a tube preamp. Then, set your level with the little black knob near the guitar input of your GT. Maybe you'll have to set it full up (and maybe not). Play your patches and listen.

Method 3: Four Cable Method

This method can be used when you have a decent guitar amplifier and you want to be able to add your amps preamp in the GT-8 FX chain.

Cabling Steps:

Cable 1: Guitar->GT-8 input jack

Cable 2: GT-8 left output jack->Amps FX Return jack

Cable 3: Amps FX Send jack-> GT-8 Loop Return jack

Cable 4: GT-8 Loop Send jack->Amps main guitar input

Cable 5: GT-8 right output jack->Amps FX Return jack

(Cable 5 is only for people that have a stereo FX Loop on there amp)

With this method you can use your amps preamp anywhere in the FX chain. This means that you can use the GT-8 preamps and distortions as normally possible, but also your amps preamp as well, or any combination of these. The other main advantage is that you can wrap your FX "around" your amps preamp. For example you can set the FX chain to the following...WAH-LOOP-Delay-Reverb...and you will basically achieve the same setup as having your guitar plugged into a WAH pedal, then into your amp, then into the delay and then the reverb, just as if you were using stomp boxes.

The reason that this method works, is because an FX Loop on an amp gives the user the ability to separate the power amp from the pre amp. Both the preamp and power amp have an input and an output, and this is how we separate them. The preamp input is the main guitar input and its output is the FX send on the back of the amp. The power amps input is the FX Return jack(s) on the back of the amp, and its output jack(s) are the speaker jacks/wires.

Method 4: Straight into a power amp

First of all lets explain what can be considered as a "power amp". A power amps only job is to take a given signal and amplify it so that it can power speakers. There are amps that are specifically manufactured as power amps, and if you already own a guitar amp with an FX Loop, then you also have a power amp as long as you have everything going straight into the FX Return jacks. A power amp has no EQ or tone changing features because that is the job of a preamp. If a power amp had any tonal changing features then it couldn't be honestly called a power amp. The main reason to use a power amp is to get a very accurate sound reproduction being received from any inputs. Most power amps have full range frequency response. This means that all frequencies are treated with equal volume. Keep in mind that even if you are using the power amp from a regular guitar amp, that does not mean that you will get a full frequency response. The speakers that are used have a huge impact on the way it will sound. Most speaker cabinet assemblies that are made for full frequency power amps often times use more than just one speaker, so that it can reproduce ALL frequencies. A power amp section of a standard guitar amp will give a full frequency response, however the speakers usually consist of only one speaker per channel. These speakers are usually only capable of reproducing a certain range of frequencies, so the power amp sound is not accurately reproduced. That's just something to keep in mind.

Output Select Options

Most common guitar amps have speakers that only reproduce a certain range of frequencies. The top of the high frequency range is usually rolled off. This gives the common warm guitar sound that we are all used to hearing. When you are deciding on the right output select to use, here are a thing to remember. If you want a power amps speakers to sound a little more natural, like a standard guitar amp, then you might choose to select Line/Phones. This activates the speaker/cab simulations. This will result in a high frequency roll off, to give the more natural sound of a guitar amps speaker(s). Some regular guitar amps might have a better high end frequency response and might benefit from using the Line/Phones as well. But most of all use your ears and listen to what sounds best. These are just starter guidelines.

There's three kinds of output options in the GT8:

- 1) those with a "flatter" response: JC120, small amp, combo amp, stack amp.
- 2) those with a "midscooped" response: JC120 power amp, combo power amp, stack power amp.
- 3) Line/phones (and PA's), the only one with cab sims. When you disable these cab sims, the overall tone of this option is close to those mentioned above in (2).

No one sounds "better" than the others: it totally depends on the amp used. There's just a couple of "basic" advices that I would give:

- a) if the EQ of your amp is after the GT8 and stays usable, use rather one of the options mentioned in (1).
- b) If the EQ of your amp is disabled when you use the GT (which means that you hear no change when you turn the knobs of your amp), use rather one of the options mentioned in (2) or (3): they scoop the midrange as the EQ of your amp would do (yep, even with all the controls at noon).

- c) If you choose an option without cab sim, use an EQ post preamp with an high cut filter: it's necessary because of the unusual design followed by Boss - typically, a "real" preamp or amp features a high frequency roll off; other modellers, including the previous GT mfx's, reproduce this decay; it's not the case in the GT8.
- d) If you enable the cab sim and play through a guitar amp (including an Atomic amp like mine), the sound might be too dark. You can cure it by blending an amount of "direct" sound to your cab sim. FYI, in this case, the overall frequency response is rather close to the result obtained through a Line 6 Vetta. And it's the solution that I apply with my Atomic (while I use "Small amp" + EQ with an "high cut" filter through my Marshall).

Could you recommend specifically one of the particular filters/frequency settings, etc. in the GT-8 EQ that would mimic a natural high frequency roll off that you refer to?

Try anything between 5 or 6 kHz and 11kHz: the trick to sound "naturally" is not the same for each amp (because it's not enough to mimic the natural roll off of real preamps: we have still to find a setting able to make our amp "happy"; for example, my Marshall is happy with an high cut around 6kHz).

If you use an "high cut" filter, just think to add an amount of high frequencies(no, it's not a mistake), in order to keep a robust tone despite of the high end roll off.

And keep in mind that the range labelled "high" is not the same in the onboard EQ (where it controls the 10kHz area) than in the "Global" EQ (where the "high" control is centred on 4,5 kHz).

Notes about the 4 cable method and FX Loops:

In order for the 4 cable method to work properly, you will need to have a serial FX loop, not a parallel FX loop. If you happen to have a parallel FX loop, don't worry. If it has a level adjustment knob then this can be used to make the parallel FX loop behave exactly as a serial loop. You want 100% of the preamp signal going out to the GT-8. This will prevent any direct signal from mixing with the GT-8 processed signal, which is slightly delayed due to processing, and causing a out of phase signal. If you have a amp footswitch box, then make sure to read all of your amps documentation about the Loop settings and switch behaviour. I think this is the main cause of people getting confused with there amp behaving funny. They simply don't read that section of there manual or don't even have a manual. Having any FX Loop knobs or switches set inappropriately will most likely cause confusion.

Hooking up to a PA for Live Use - Stereo or Mono?

Lately I've been playing with the GT8 in stereo and I must say that it greatly enhances the overall sound of it. Both clean and distortion patches are fuller and richer sounding. This is the only way I will gig with it from now on. No wonder all the boss/Roland demo's are done in stereo as well, at least all the ones I have seen. The dual L/R seems to really give the biggest benefit from using the GT8 in stereo, but everything sounds better to me including the effects like chorus, delay, etc. If you haven't tried the GT8 in stereo do yourself a favour and try it if you have the extra amp you need to give it a go.

People say 'don't use stereo FX because people on the left hand side of the stage will hear something totally different to people on the right hand side' That's not extremely useful advice because:

1. You can't really get two extremely different sounds from the GT-8, the crowd will always hear your guitar at the end of the day, no matter what combination of preamps or FX you use.
2. Stereo FX are sweet on the GT-8. Example: Set the delay to Dual L/R, and set one time to dotted quaver bpm (white note with a stem+tail and a dot after it), and the other to crotchet bpm (white note with just a stem). Then set the CTL pedal to master bpm tap tempo. The stereo sound is incredible
3. The people that won't benefit are the ones that go right down the front of stage. I've been there in the best of gigs and all you hear is whatever is closest to you, you can't avoid that.

The gt8 doesn't need a DI and as far as stereo it does sound good but isn't a requirement, if you're playing live thru a large pa then the effects will sound fine. You would just need a 2nd cable 1/4 to XLR to the mixer for stereo as long as its a stereo PA, otherwise I wouldn't worry. It is quite common to DI gear from the stage to the desk. 10m is a long way to send an unbalanced line-level signal...plenty of opportunity to pick up some noise. The right DI would allow you to send a balanced mic-level signal...and your sound-guy would probably be happier too.

If the stage is small and the board is on-stage and close to my side of the stage, I'll run an unbalanced line from the GT-8 to the board. If the board is further away than I can reach with my unbalanced line (I carry a 4 meter line) I'll run the GT-8 into my DI and a balanced line from the DI to the board.

If the board is off-stage there will always be a snake carrying balanced lines with XLR connectors on stage. For that you must use a DI box between the GT-8 and the snake. I carry an ART dPDB stereo DI (about US\$50) in my gig bag along with a small assortment of cables, including a couple of 20 foot XLR cables. If the PA isn't stereo it makes more sense to simply run a mono signal from the GT-8. One less thing to remember ("Oh yah, the guitarist is on these two channels.") means one less thing to forget and screw up.

THE FOUR CABLE METHOD - IN DEPTH

Let's say you have an amp you love, you love the distortion out of it but you want to also utilize the GT8's preamp tones at times as well. There is a way to loop in the GT8 so that you maintain your FX chain order, can utilize you amps preamp tone and switch OFF you amps preamp tone and ON a GT8 Preamp. The basic idea is this: Guitar-->GT8 Input-->GT8 FX SEND-->Amps Main Input-->Amps FX Send-->GT8 FX Return--> Main GT8 OUT to Amps FX Return. This method 'isolates' your amps Preamp section to either be used or bypassed depending on whether the GT8's FX loop is ON/OFF.

The idea is this: Guitar goes into the GT8 and through effects that belong before preamp distortion such as Wah, Compression, OD/Dist(stomperz) etc.. then gets routed to your Amps Preamp then back into the GT8 for effects that belong after distortion such as Chorus, Delay, Reverb etc... if your not sure about FX placement do a search for it or go to Amptone.com. (good info there). The other beauty behind the 4CM is when the loop is off the GT8 has a direct shot to your Power Amp section of your amp. This is where you would use a GT8 preamp in place of your amps preamp. The tone controls of your amp get bypassed too so it is a fairly transparent sound. Level matching is vital here. A/B your amps preamp with one of the GT8's (Loop OFF) to get the two to be matched. When bypassed you amps volume control (on most amps) is also bypassed so the levels become important to watch.

If you have a Series/Parallel Loop or both or just Series it is important that you choose Series. You want the whole signal coming thru the GT8. A parallel loop allows you to mix in varying amounts from the FX Loop.. Due to the small latency of the GT8's processing you will get an out of phase sound (*much the same as described in the GT8 Preamp Dual Mono mode section, same principal). If you have an FX Level knob then it is a Parallel Loop and you want to set it to full on (100% up) to avoid any phasing problems.

I don't know what else I could cover in this 'brief' explanation, but hopefully it will help anyone whom is new to the GT8 world and is struggling a bit. I'm sure I left a bunch of things out, but maybe I can make a revision of this in the near future. Also, this is generally what I do and it works for me, it is not gospel nor complete. it is merely a guide on how to get a good basic fundamental tone. There are a lot of how's and why's left out along with effect placement...but there is a huge resource on the net for that as well.

There have been a few comments about using the Line/headphone output. When I tried all the various settings, I found that they made whatever I was using, sound "even more so" - so if I used a little amp the "small amp" setting made it sound even smaller. If I used a stack, the stack setting made the sound more "boomy". The Line/headphone choice seems to have a greater frequency response, and the sound I set-up in the headphones, is pretty much the same as what comes out of the amplifier on stage - this is a great bonus !

THINGS TO KNOW BEFORE TO START WITH 4CM:

- **Amps can have PARALLEL and SERIES FX loops.** A parallel loop mixes the fx with the crude sound of your amp: it creates an awful "comb filter" FX with the GT (I mean: a very short delay between "wet" and "dry" tone). So, AVOID to use a parallel loop. If it's the only solution available on your amp, set its "mix" pot full up... and pray to avoid the "comb filtering" syndrome;
- Depending on the brand and model used, **THE MASTER VOLUME OF YOUR AMP CAN BE DISABLED WHEN YOU PLUG AN EXTERNAL PREAMP** in it. Check it by plugging your axe in the GT and the GT output in the loop return of your amp: if the first riff played destroys your ears, maybe you'll have to control the master level with the volume pedal of the GT...
- **THE TONE STACK OF YOUR AMP CAN BE ACTIVE OR NOT WHEN YOU PLUG AN EXTERNAL DEVICE.** Again, try it "live", with the GT direct in the loop return: do your bass / mid / treble controls modify the tones from the GT? If it's the case, choose one of these output options: JC 120/ small amp/ combo amp / stack amp. If your "tone stack" is disabled (no action from your pots), choose JC return or combo return / stack return / line-pa... The output option won't modify the tone of your loop. But it is a key to obtain a good tone from the onboard preamps of the GT;
- **FX'S LOOPS HAVE VARIOUS OUTPUT LEVELS:** -20db, -10db, zero db if not +4db... the two first values imply a "guitar level" preamp. The two last values are those of a "line level" preamp. Depending on this

parameter, your volume settings on the GT will be drastically different. If you don't know what kind of loop you have, try and listen: a "line level" external preamp gives an hollow tone and a lot of (unwanted) feedback if the return level of the GT loop is set on 100/200...

- **BAD CABLES CAN CREATE TROUBLES!** To plug two standard guitar cables in the loop is generally increasing the noise... For your loop, use two "symmetrical cables" with one wire for the hot point, one other wire for the ground, and an overall shielding, soldered to the ground on one side of the cable only. Planet Waves cables with a "double shielding" are designed like that. You can also "do it yourself" with four Neutrik plugs and 6 meters of "three wires" high quality cable... **WARNING** with the "amp control" plug on the GT, which creates a ground loop: for this plug, try a cable in which the hot point (tip of the jack plug) is soldered alone, while the ground is unsoldered. Now, you can expect a silent operation.
- **WITH THE COMBO RETURN THE SPEAKER SIMS ARE OFF** so you get more high frequency content. If you want to experiment with something between line/phones and combo return, use line/phones, but turn up the 'direct level' in the speaker sim settings.

Steps to go with the 8, now:

Connections:

- Guitar to GT input.
- GT send to amp guitar input.
- Amp loop send to GT return.
- GT output to amp loop return.

Settings:

- Set the loop in a proper place in the FX chain. Example of chain:
ac sim (fx1 or fx2) /wah/comp/od/phaser (fx1 or fx2)/ LOOP/ GT preamp disabled/ eq/ chorus/ delay/rv...
There's many other solutions, of course: try it and enjoy!
- Set the loop on NORMAL mode.
- Input level matching: plug **ONLY** your guitar in the GT then the GT send in your amp main (guitar) input. Use **NO** fx. Set the "send" level of the GT loop around 100/200, play and listen: the volume must be the same when your axe is plugged **DIRECTLY** in your amp and when you play it through the GT "send". Modify the "send" volume to obtain an even level if necessary.
- Output level matching: plug the two other cables in the loop of your amp. Leave the "patch level" (the pot near your LCD screen) around 100/200. If the loop of your amp is a "guitar level" one, set the "return" level of the GT loop on 100/200. Start with the little black knob near the guitar input of the GT around noon (and **BEWARE**: the master volume of your amp could be disabled now as explained above. So, use the volume pedal on the GT)...
- If you have a "line level" loop in your amp, set the loop return of the GT on 24/200 **ONLY** and the little black knob **FULL UP** (!).
- Plug and unplug the "GT output to amp return" cable while you play: the volume must be the same with and without. If the sound is weak and distant with the GT loop on, rise the "return" level and / or the black knob until you reach the proper level (same level with the 4CM and with only the two first cables).
- When are the "loop return" and "little black knob" levels well matched? When you obtain the **SAME** overall volume from your amp alone, from your amp through 4CM, and from an onboard GT8 preamp (all settings at noon) through the loop return of your amp...
- Fine tuning: the loop of the GT slightly modifies the tone of your amp, adding 1db in the high range. You can add 1db in the bass range with the "global EQ" to compensate it (and 1db in the mid range too, if you're annoyed by a mid scoop of 1 db: here, choose yourself your "notch" mid frequency).
- Tips and tricks: you can use the "assign" functions to go back and forth between your external preamp and the onboard preamps of the GT... If necessary, add an EQ to obtain the same overall response from these "real" and "digital" preamps (after one of those digital preamps, try "high cut" = 6khz and high range = +9db, for example).

Level Matching / Unity Gain

Some explanations now about the terms used below:

PL = patch level; the knob is near the big black dial wheel

OL = output level. It's the little black knob, on the rear panel of the GT8, near the jack plugs. As you see it upside down when you lean forwards, I traditionally imagine it like a clock: MIN level = 7 o'clock. MAX level = 5 o'clock. Half level = noon (12 o'clock). 1 hour = 1 degree, on a scale of 10.

I've really been able to produce the types of sounds I want once I discovered how important the GT-8 output is in relation to the amp level. With my rig, there's a definite "sweet spot". Too much output from the GT-8 and things sound a bit harsh, sustain breaks up, and the sound is just not good. Ramping the amp up and backing down on the output level of the GT-8 cleans things up.

Depending on the desired output level, there is definitely a "sweet spot" with amp level and GT-8 output level. I'm now able to utilize the headphones to fine tune patches getting them to sound exactly like I desire, and later play that same patch back through the amp and actually get the amp to produce that exact sound when the "sweet spot" is found by setting the amp level and then adjusting the GT-8 output level until the sound warms up. It may have been a "given", but I never read it in the documentation set and discovered it by accident. Hopefully it will help others who might not be able to achieve the desired sounds. Trust me, it's in there.... It's just a matter of dialling it in!!!! Tone doesn't get any sweeter than a GT-8 coupled with tube amp and a guitar with a little sustain capability!

With a -10db signal in the main "input", the input level equals the output level (and you obtain "unity gain") if... - the P L is full up (200) and the O L knob around 11 o'clock;

- the P L is around 172 or 174 and the O L at noon;
- the P L is around 100 and the O L around 2 o'clock ;
- the P L is around 54 or 56 and the O L is around 3 o'clock;
- the P L is around 26 or 28 and the O L full up (5 o'clock).
-

I repeat that these results change with a lower input signal: so, you could think that I'm wrong if you experiment with an axe whose output level is not of -10db

If the P L stays on "100", now, and depending on the input level.

- the O L at noon gives you the input signal diminished of - 6 or -8db;
- the "sweet spot" of "unity gain" is somewhere between 1:30 and 2:30 o'clock (as usual with a log pot, if I'm right);
- the O L around 3 o'clock gives the input +7 or +8 db;
- the O L full up gives you the input +10 or +12 db.

If you plug in the main input and choose the "effect send" as an output... You see what amount the GT8's loop sends to your external pedal or to your amp.

In this case...

- With a load of -10db, the input signal = the output signal if the input level of the loop is of 100 (but with a weaker signal, like with a single coil, the input level must be lower: around 78 with my strat... In other words, the effect send REACTS LIKE A PREAMP: you can think it's a pity... or find it useful to match your different guitars: I choose the second solution);
- the input signal is boosted of 6 or 7 db with the input level of the loop around 150;
- the input signal is boosted of 12 or 13db if the input level of the loop is full up.

Now, the case of the effect return:

The return level of the loop = the level of the input signal if this return level has a value of 100 (if you set the effect send on 78, you'll have to offset with the return level by rising it around 122);

the return level of the loop set on 50 gives -6db;

the return level of the loop set on 20 gives -12 db (it's the setting which permits me to match the line level preamp of my Marshall with the on board ones: with the O L full up, I have the same volume with the amp alone and with its preamp through the loop). the return level of the loop set on 14 gives you -18 db; etc

Internal Patch Levelling

I refer to 'Level Matching' I mean more than just from patch to patch. As it is important to have a consistent level while switching patches I firmly believe that as far as tone goes it is far more important to have a single patch levelled within itself. This way you know that your getting the optimal signal through each stage of the tone processing. I especially watch out for the effects that can Boost my signal i.e. Compression/Limiter, OD/Dist, Preamps and all the EQ's. I set my Master Patch level to 100. You wouldn't want to have the Preamp and the OD so hot that they clip on their own and bring it down with the EQ.

What I generally like to do when setting up a patch whether it be for clean or distortion is to start with 1 effect (usually a preamp) and get a good strong but not too hot signal and get as close to the sound as possible that I am after. I check the meter and make sure I'm not too hot and I use my ears. Then I add whatever else I may want, but I check the meter every time I add something.

They are cumulative, so one level affects the next and so on.. There is generally a lot of fine tuning and flipping back and forth but it's worth it in the long run. If you keep everything as even as possible it cuts way down on aliasing and produces a more musical more realistic sound, you can play louder, cleaner, and have no unwanted feedback or squealing. If your getting those squeals then your running the signal too hot! I've been there and it's not pretty.

There are certain numbers that I like to stick around for individual effects one that I will mention is OD/DIST level...almost always at 50 (I believe that is unity)...For the most part I use the Preamps for distortion sounds and the OD/Dist for added coloration or a solo boost. I never boost the EQ level and try to never boost any frequency more than +6 or cut more than -6...and I always place EQ after distortion. (not to say this is the only way, this is just what works for me, Placing EQ both before and after distortion can be used well, but I am a believer in getting the tone as close to what I want without a lot of EQing...to me it just sounds more natural).

I find AB'ing the effect with the pre-amp on is much easier, when setting the effect level. Once this is completed I then turn on all the effects for that patch and check the output meter. If it matches my required output then I'm set. This approach works and I highly recommend it. This technique helps tremendously in eliminating fizziness, clipping etc.....Don't forget the Resonators 1 & 2 - big-time chunk! They also include Low & Hi EQ.

Level matching

I level match every effect in each patch on my GT-8. I find that not only does it give me a better tone overall it also gives me a consistent approach when I create my patches.

I first level the pre-amp section to equal my pre-determined output level. (where Input =Output). (On my set-up its at the U Meter: Output) I Then go through each effect that has a direct effect on the patch level...i.e. OD, EQ, Compressor, etc....to match my required output level. The GT-8 allows you to check the output meter of each effect as well. However, I find AB'ing the effect with the pre-amp on is much easier, when setting the effect level. Once this is completed I then turn on all the effects for that patch and check the output meter. If it matches my required output then I'm set. This approach works and I highly recommend it. This technique helps tremendously in eliminating fizziness, clipping etc.

A SIMPLE PLAN

I approached the GT8 with a little trepidation last year (I'd wrestled with a POD xt for 18 months) when I got it but I found it was really easy to get it to work right out of the box. I set it up initially to be just a set of stomps and hooked it straight into the front of the amps (I use stereo). I used the SMALL COMBO setting from the output choices, turned off the pre-amps and I was up and running in 2 / 3 hours with my basic patches:- Clean, Rock and Lead. After that it was FUN to play with all the options the little beastie can give you. I use the pre-amps on loads of patches nowadays but I use them as boosters / overdrives etc not for modelling.

Also, something else I've found that helps your sound greatly is to adjust the speaker sims. I'm guessing most people set the preamp modes and then leave the speaker sims on 'original', but because everybody's 'supporting cast' (i.e. what they play/listen to the GT8 though whether it being headphones, monitors, or an amp) is different, the stock settings aren't necessarily the most ideal ones even if it's supposed to be settings that correspond to the original amp cab. Once you get the hang of adjusting the EQ and mic position on the speaker sims as well as the stompbox' EQ you will have no need for any external EQing device (which is what the sonic maximizer basically is).

CREATING SOUNDS

I'VE TRIED ALL OF THE PATCHES, NOW WHAT?

You just bought yourself a new GT8 and you are wondering how to get good tone out of it. If you like me you spend the first hour or two rifling through the stock patches jamming out to the few that you like. But most of the patches you've gone through you don't like or would never use. You're wondering what to do... Things just don't sound completely up to par, you hear a few things that were pretty good, but you're a little unsatisfied on your purchase. So, you immediately start twisting knobs and things get either worse or if you're lucky a little better...but still not as good as you hoped...you're becoming frustrated and second guessing your purchase... It seems too overwhelming.

Hopefully, this article will help you out, explain some basics on tone shaping and how to get you started on your way to happy, educated, informed methods of tweaking.

Levels

It is vital to set your levels. Be patient, take some time with it, get it right and you won't have to do it again. I'm not going to go into detail here, just a few things to keep in mind.

Input Level Value

Here is what I did...(ALL effects OFF) I went to the Level Meters and with a Patch Level at 100 (which is what I always use) I metered the Input level...played around and got my HIGHEST peak...then I went to the OUTPUT LEVEL METER and made it match...My 'matched' value is -3 {that's negative 3}.

The thing is; is that it's a bit misleading, I suppose, (but it makes sense) The Input Level adjustment will not affect the Input Meter. The Input meter is the Guitars Input before it hits anything... You will notice that the OUTPUT METER changes with the INPUT LEVEL adjustment. The Input Level adjustment is pre-effect but post guitar input. I aim for the same level through to the Output. I suppose if you had a real weak guitar signal that you might want to boost it via the INPUT LEVEL adjustment to get a good strong signal through the effects. This IS kind of a crucial initial set-up step... At a 'stock' Input Level value of 0dB I am clipping before I even start to send the signal thru any effect...talk about shooting yourself in the foot... If you're clipping there you're fucked to begin with.

Level Meters

Never go above the 11th segment because that is equivalent of 100% output and very near clipping... why do they allow us to go above clipping? It doesn't make sense if it results in junk... ? With respect to the meter, if you keep your RMS readings below 70%, then your peaks are likely to be less than 100%.

About the tone settings and their value: I had noticed that 50/100 = full up setting on a "real" amp with some preamp models: it's very obvious with the Plexi (I, I+II and II) but I don't think that EVERY preamp in the GT reacts like that: see the "high gain" Marshall variation, whose tone network seems to work more like in a "real" amp... In other words, the rules are not the same when you use this high gain JCM800ish preamp and the Plexi variations, designed to cover the "hot rodded" and modded Plexi (brown sounding etc.).

A careful setting is the key with the GT-8. Most often, to max out everything is the best way to obtain a very crappy tone... And unluckily, the "sweet spot" of the good sound is in every case very hard to find.

I got tired of trying to guess where the 70% mark was on the meter, so I counted and found that it is the block just under the second "u" in the display "Meter: Output"....

The levels that he sets are going to be way different than someone else's levels. The tweakability is a blessing and a curse. But, one thing is for sure: If you trust your ears and keep on tweaking, then all will improve.

I had a chance to play some more tonight. I turned up the volume on my stereo a bit to see if that would make life any easier. I tried turning the levels down a bit from 70% of full scale peak to about 56%. Things are still sounding good, but the sound still isn't very lively. I started fooling with the mic sims and I finally read the manual. Doh!!! I thought that I had been turning the mic sims off, but instead I was just putting the mic off axis. I switched the mic to "Flat" and that seemed to give me a sound more reminiscent of what I could get on the GT-8. I was hoping that this setting would be the equivalent of turning off the mic sim, since you are using a mic with a flat frequency response. Unfortunately, this isn't the case. There is a huge difference in the sound when you flip from off axis to on axis and move the mic around. Is there any way just to disable this?

FX Chain

I next started playing with the effects chain. The first thing that I noticed was that the noise gate was at the beginning of the chain. Boss has done a good job with the gate allowing you to place it anywhere in the chain but allowing you to trigger it from another location. I set mine to after the preamp, but triggered at the input. Works well and gave me a more natural sounding attack than having it at the beginning of the chain.

I also moved the DGT (output simulator) to just after the preamp, since to me this seems a little more logical than having it at the end of the chain.

I started playing with the pitch shifter and its delay feature. I set the thing to a slight detune (+8 and -6) and the delays at about 2msec and 6msec. This really livened up the sound.

This was really starting to sound good. Playing was effortless. The sound was still a bit on the sterile side, but that may be fixable with some delay and reverb.

I levelled my input/output and it came up to 11-12. I set my input level to 2db+. I level matched all of my patches to this number and they sound really good. I create all my patches this way and I have fewer problems with unwanted noise and aliasing. On my clean patches I don't have to use the NS as often as I did before. I believe that using this approach works 99% of the time and makes the GT-8 much easier to use.

Nevertheless, I haven't the same feeling about the mic sims. Boss was probably the first to provide a mic sim, in their VG88. They are experimented in this department; the mic sims are faithful: their frequency response on my screen is close to what you see on the data sheets provided by Shure, AKG, etc. I precise that to make my measurements, I've used the "full range" amp, whose virtual cab is an impossible flat speaker: with it, you see very well what each mic sim does...

I'm pretty sure that the GT-8 included a mic sim: it was a Shure SM57 on axis, with every amp... For example, the freq response of the Marshall on the GT-8 shows a little peak around 5khz which cannot be linked with the speakers specs; but it can be correlated to the freq enhanced by the Shure. That's why the tone could be awful (think about the Vox models on the '6); last but not least, the most important even being there, of course: with the "off axis" settings, I've found some very pleasant tones. Same thing with the other options. I use EVERY mic sim, in every position (on/ off axis, from centre to 7 cm).

Oh, by the way: the high cut filters also seem to me rather important. They give a bit of the "analogue" feeling that we're searching.

Also, keep in mind that the Input Presence Level adjustment will affect your overall signal level too...so if you adjust it, it might be a good idea to recheck the OUTPUT LEVEL Meter to make sure you're not clipping.

Setting the input volume will have a direct impact on your gain controls. The more input volume you use the more gain (distortion) you will get within a patch. The Master Patch Level is best off at 100. When writing a patch try to keep the levels of different effects close...so that your not cranking say the preamp and bringing the level back down with a large negative value on the EQ. Try for balance. Also, I've found that the 1/2 mark of any gain type volume levels is a good place to start, i.e.. OD/50, Pre/50, Patch level 100 etc.. The black knob I've found for most applications is good around 2/3 the way up. Basically, you want to keep a directly plugged in guitar to amp level thru the gt8..or fairly close. Keeping it this way and at this level will minimize noise and the use of the Noise Suppressor. By removing or minimising the settings of the Noise Suppressor you will yield truer sound and more sustain. I match my levels by ear and by utilizing the input, effect and output meters.

Choosing an Output Select

This is a very important piece of the puzzle. There are a lot of feelings as to which one is 'the right one' and which one to use. It is my notion that it doesn't really matter what you choose, my best advice would be to first go thru them and see what one sounds best to your ears and rig, and stick with it. Learn how to work with it, it will save time and some confusion in the long run. I believe that you can get good tone out of any of them, they are just Eq'd differently. Some lack lows, some lack highs etc... Whatever the case is, it can be made up with tone and EQ settings. Personally I use LINEOUT/PA always no matter what I hook into, (and I never go direct to PA)...it is what sounded the best to me and my rig(s). I now have a 'feel' for it and can tweak patches faster because I have a better understanding of it's characteristics.

Ok, now on to the good stuff: When approaching the GT8 it is best to separate everything in your head first. Your looking at a small black floor processor, it is easy to loose sight of the intention of this beast. When I sit down and look of it, I think past the surface... I picture a whole room of amps, cabinets, mics, and a huge row of stomp boxes... break it all down in your minds eye. It's easier to grasp this way.

Now that your sitting in this room what would you do first? I would first find an amp that I like... So, I always start with everything off and then turn on a preamp... I generally get an idea of what sound I'm after too so I'm not just shooting in the dark.. After I decide what amp to go with I usually do two things.. Put all the tone settings at 50 and listen to the sound, then I put it all 'dimed' (@100)..and compare the two. I then usually go back to the 50 point then dial something in adding or taking away what I need to.. Then before I go too crazy I move to the Cab & Mic Sim section and use that to find the fatness, cream and high end I want. Most people who think COSM is sterile usually ignore the cabinet simulator and just leave it to its default which often times yields a bad sound.

Then I go back to the tone controls and gain. I set up the gain structure first. This entails the gain knob and the gain setting (Low, Medium & High). Generally, I'll try to achieve the desired amount of gain with all settings and see what one I like best. Remember different amps have varying amounts of gain, so there is no golden rule as to where it should be set. Once I find the gain I like I go back to the tone knobs, and get the sound as close as possible to where I like it. Here is the tricky part... There is a balance between the cab/mic sim and tone controls. The cab and mic sims are crucial to dialling in a good tone.

I'm going in on the input of my amp, and I went through all the Output Selects and most of them sounded like the tones had a blanket on the amp. Then by accident I left it on the Output Select JC120 return, I turned down the treble on the global EQ to -10 It finally sounds real and alive, and not all muffled.

Cabinet selection

The bigger the cab you choose the more low end and less high end you will get & vice-versa.

Mic Selection

The mic selections that are available can really fine tune your sound... Mic placement will either take away high end (further away) or bring out the highs better (closer). Moving the mic out is a good way to reduce high end 'fizz' or that 'bees in a jar' sound. Moving it closer will add more definition to a too 'boomy' or bassy 'fuzz' sound.

You really need to go back and forth between the cab/mic sims and the tone knobs while dialling in the sound.

As a rule of thumb I always leave quite a bit of bass out of the preamp stage, Driving distortion with a lot of bass information will yield a more fuzzy sound and less note/string articulation. We will bring the bass back up post distortion via the Tone Modify and EQ. Also, I will leave a bit of high end out as well to avoid any fizz.

Once you get a fairly good sound coming out of the preamp it's time to polish it up. My new favourite thing to do this is the Tone Modify effect. I place it directly after the preamp in the FX chain. I am personally partial to the resonator(s). Here is where you can bring up bass and treble to get a nice tight low end and smooth highs. It can also be done via the EQ as well. If I want to use to FX's from FX1 & 2 then I'll use the EQ.. I also use both the TM and the EQ together to really fine tune. Experiment. If the TM isn't just quite getting it there, place the EQ after it in the FX chain and fine tune with that. Another thing I like about the TM is the fact that it is a quick way to tweak sound for use on different rigs...and works quite nicely as well.

OD/Dist

Now that you've got your basic tone set you can add some more gain via the OD/Dist's. Place it before the Preamp in the FX chain, as this is where it would naturally belong. You can use whatever one sounds best and you can use then a few ways. 1. to add a different character to the preamp tone by using light gain. 2. Add a boost with more gain for leads. 3. Use it as a primary gain source for clean patches. It has been my experience to use them for a little coloration to moderate gain as I personally I like the preamp distortions better.

CREATE YOUR OWN SOUNDS SUPER QUICK

I recently had a chance to visit with one of the guys at a Roland booth at the Arlington, TX Guitar Show. I asked him several questions about the functionality/complexity of the GT8 (because we all know that it can be a royal pain to work with sometimes). He eagerly walked me through several very cool, semi-hidden features that should make building custom patches a lot quicker and easier! Of course you can go deep edit if you want to - but some of these tricks may make it so you don't have to.

First Level of Quick Starts: EZ Tones

See page 24 of the User Manual. There are a decent number of templates that you can start with for building a new patch. To get to them, you could read your Manual :

Select a patch address that you don't mind overwriting.

Hit the WRITE button.

Then hit ">" 3 times. You will see "EZ CLEAN 1" on the display. This is the first basic template.

There are about 5 or so of each major genre. Simply turn the main selector dial (the big dial) to go from one to the next. Very cool.

Once you find an EZ Tone that's close to what you're looking for, you can hit the WRITE button again to write it to your current patch address.

That's it. Now you can fine tune the patch further if you want.

The EZ Tones are similar to the 200 Factory patches, but have fewer bells and whistles turned on (some EZ Tones include FX, some don't). They are intentionally there to help users with a "quick start". I tried working with several tonight and some are pretty good. Not magic, but helpful to get going in a direction.

Once you have your basic patch done, you might want to tweak the Chorus, Delay or one of the other FX in the chain. **There's a cool and quick way to dial in many of the most common settings in a heartbeat.**

Second Level of Quick Starts: Quick Settings

See page 24 in your User Manual (again). Use the Quick Settings to setup several of the most common configurations for every available FX and just about everything else in this beast. Again, I never paid much attention here because I thought these were where I should store my own quickie presets ... what I did not realize was that this little feature is available on every single FX in the GT8, and the EQ, and the COMP, and the WAH. It couldn't be much easier to use either:

Hit the button for the FX you wish to tweak (including the EQ, COMP, and many others...). Let's do Chorus for example.

Then hit the "<" button 1 time. This calls up the Quick Settings menu.

Turn the main selector dial clockwise one click and you'll see MONO CHORUS. Turn it a few more clicks till you get to JC Chorus... mmm, I like it! Lush.

Maybe your patch is not bright enough. Hey! Let's instantly tweak with the EQ Quick Settings (yeah... cool huh).

Hit the EQ button.

Then hit the "<" button 1 time. Bingo... Quick Settings menu.

Turn the main selector dial (just like before) 5 clicks and you should see BRIGHT TONE on the read out.

To save the tweaks, hit the WRITE button twice... you're done.

You can do this Quick Setting for almost everything... Flangers, Phasers, 2x2 Choruses, Compressors (very cool), OD/Stomps, and even Preamps. In just a few minutes, you can dial in a perfectly good, working tone that uses typical effects setups that you hear on your favourite recordings. You can also save your own Quick Settings.

Now get Tweaking

I'm sure this could be extrapolated ad nauseum to illustrate all the different ways to do rapid tone building (RTB!)... but this should be enough to get you going. It would've been great to see more on this in the User Manual to begin with... as it is now, I skimmed it and forgot about it because it just didn't seem immediately useful at the time. Boy could I have saved a lot of tweak hours if I'd just paid more attention. Now I know a much simpler way to get started with patches... and so do you. Just because you can [tweak/deep edit] doesn't mean you have to (or should).

I don't know if I have any rules of thumb with respect to patches, I suppose that I tend to focus more on trying to get an amp tone that sounds "good" rather than like a specific kind of amp, so I'll flip through all of the amps until I get something that sounds like what I want it to, rather than going through the steps of determining what amp I would like to use, and then trying to get the most authentic tone from that amp's model. One of my favourite things to do is to take a piece of paper and hide the display...so you don't know where you're at...and use my ears to determine the proper effects and tone settings... It is easy to fall into a numbers thing since it's all digital. Unlike a real amp where it's just somewhere between the numbers(hope that made sense)... It helps if you know your way around the dials too...but for just basic setting up OD/Pre... it works good. You can tell what type of preamp or OD you're on if you cheat. but you don't know the exact one.... try it...

Here's a few things you might want to look into when tweaking the GT-8:

Effects chain

Having your effects in the right order can truly effect the sound. There are lots of posts on chain effects and the order in which some people have used them to achieve a desired effect.

EQ settings

EQ settings on all the effects that you use either together or as one can be a pain in the ass. Global settings tend to have a lot to do with this problem. I've read on some posts here that it's a good start by shutting down all the effects and run straight through your GT-8 with no effects what so ever. Get a good clean sound that you are happy with by adjusting the global settings. After that, be sure to create a chain properly by placing the effects in the correct order in which they should be in, I.E delays, Chorus, EQ's and distortions effects.

Tweaking the EQ within the effect also help colour the tone in which you are trying to create. Example: Just a distortion sound you are trying to create. The head, the speaker cab, the mic setting, and the EQ setting on those will also effect the sound you are trying to produce.

SIMPLE STEPS TO CREATING A GOOD SOUND

Step One

Don't start making the sound using the amp, use headphones. Turn off all the effects (eq, stompbox, comp, delay, reverb, fx1 & 2, cabinets, mics, everything). EQ the amp model you want to use until you arrive at a balanced sound that is approximate to what you want. the raw amp models sound pretty thin, but don't be discouraged. we'll beef them up later.

Step two

Turn on cabinet and mic sims. at this point you sound should become a little fuller. you'll want to revise the amp EQ as well to accommodate this shift.

Step Three

Eq and comp. Next you will want to engage the EQ function to bring in the fullness you're looking for. you complained about too much low end so at this point you may cut some (or all) of the bass out of your sound. a frequent complaint people have about amp models is the "fizz". I've found that this fizz is often in the upper Mids of the EQ section. so what I do I turn them all the way down and use the "q" selector to find where the fizz is hiding. I use a moderate setting for the low Mids to serve as my main mid range control.

Step 4 (Optional)

Another good thing to do is bring in the tone modifiers. they can add dimensions to your sound that might be lacking. I like the resonators and the fat mods the most. you may want to try using the presence mod to brighten up your sound.

Step 5

Now turn on the stomp box. I usually never ever turn the gain above 30 and I park the level at 50. sometimes I turn the direct up to 100 and sometimes I leave it at 0. this feature can give u an effect similar to a sparkle drive. also, even on high gain amp mods, I don't use gain settings higher than 50 with a stomp box (without the box I'll go up to 100 with heavy noise gating).

This is basically the method I've settled into with making sounds on a GT-8. its pretty simple. I hope it works for you.

The GT-8 is one of those devices that's probably a little more complex than it should be (at least for how they market it). they make it seem like you can just plug in and go on the fly, but it takes hours of tweakage just to get close to a good sound. there are so many variables and parameters on this unit that it can be difficult to assess what exactly is wrong with a particular sound.

OR

I take issue with the first part of this. ALWAYS develop patches with the gear you intend to use them with unless there's a very compelling reason not to... like, my stack is always loaded in the band truck... I never have access to it unless I'm gigging. You'll always get closer and need less tweaking. You won't find out the whole patch is worthless thru the amp and have to start from scratch.

LEAD SOUND

A good place to start with getting a good lead tone out of the GT-8 is with the EZ Tones on page 24 of the manual. They are a good starting point for getting basic tones. Some have effects, and some don't. The tube screamer modelled on the GT-8 is supposed to be the TS808 by Ibanez. Use one of the rectifier sims, or 5150 lead for some good lead tones. Careful with the gain too... you shouldn't need to bump it past 50%. Also, try some of the EZ EQ settings, I've been using those and with some very minor tweaking you can get pretty close to what you want. My favourite lead sound on the GT-8 would be a straight T-Amp Lead with the EZ EQ setting on BRIGHT TONE (should be the fifth one). Sprinkle some ambience reverb at about 20% and sounds heavenly on a fat strat.

HEAVY SOUND TWEAKS

I never use the original cab... I actually have made a custom cab that I use in almost all my patches... but here is the thing...The 8x12 cab is probably your best starting point. I say this for a few reasons.

Firstly it kills a lot of fizz and brings up the low end ... sometimes it sounds a little 'boxy' at first...especially compared to the original if you were to A/B the 2.. Where the good 'solid' tweaks come in is in the Mic placement and Mic choice.

What I usually do is pick the 421 mic and place it anywhere between centre and 5cm out (the 421 just seems to have a cleaner high end, and sounds the most transparent to my ears. Depending on how much the high end is there. I use the mic placement to tweak the highs. Then use the EQ post Preamp in the FX chain. Boost usually around 4k with a Q of 1 a few dB. Another 'trick' that I also have been using for 'heavy' low end...to get that good 'chugga chugga' palm mute glory is: keep a fair amount of bass out of the Preamp part, then use the EQ at 63 Hz with a Q of 4 and boost it up until you have enough low end thump.

It is my finding that once you go over 125 Hz up to around 200 Hz that area there is where you get the "speaker Fart" sound....very undesirable.... For some reason the 63 Hz 'trick' seems to work real well...it may seem low but I think it's low enough not to fart the sound out and still add that chunk.

BEEFING UP YOUR TONE

One of the differences that you are noticing between the sound from your ubermetal pedal and the GT-8 is the analogue vs digital argument. However, what you have to understand is, that while the GT-8 processor is a "digital multi-effects unit", it is actually quite easy to get that raging low end with sustain from it. A couple of helpful directions:

- 1) Try setting your [OUTPUT SELECT] mode to Line/Phones. I know this doesn't seem logical if you're using an amplifier ("Why colour the sound of my real speakers with another speaker simulation?") However, as I, and a lot of other users here at GTCentral, have noted, the Line/Phones mode, which is actually intended for use in a PA system/headphones kind of setting, actually modifies the sound of the GT-8 to an extent that it sounds "warmer," if that is a term you can use to describe a processor sound. Or, alternatively, mess with different output settings.
- 2) Your problems with fizzle and sizzle, to my relatively newbie perspective on the GT-8, can be solved by just tampering with the OUTPUT LEVELS of each section in your effects chain. By this I mean, try lowering/raising certain levels of effects in order to reduce the undesirable sound qualities you are attaining. It would also help if you specifically toggle the preamp section's equalizer, i.e. bass, Mids and treble, as well as the contour or presence, in order to narrow down the crunchy/beefy tone you are looking for. NOTE: I suggest lowering levels as well as decreasing certain levels, because it is interesting to note that sometimes, when you raise the level of say, the preamp section, it sometimes drastically reduces the fizzy quality, whereas normal logic dictates the fizz should reduce when you lower the level. So it's pretty much a situation of tweak and play, and you ARE going to have to put in a lot of hard work to emulate the sound of an analogue processor.
- 3) Other than the normal EQ on the GT-8, there is also a sub-equalizer, under the FX-1 subhead, so you might want to fool around with these tools to attain your sound.
- 4) The Global EQ is another means of tweaking your guitar sound. Normally, the Global EQ is intended for being able to use a certain patch with another guitar which it was not programmed on. It allows you to tweak the EQ levels further so that you could mimic, say a Les Paul with a Fender guitar.
- 5) DO NOT USE the noise suppressor on the GT-8. It is my experience with multi-effects processor that adding more effects always digitise the sound, and in the case of the noise suppressor, it kills sustain and tone as well. Or, if you are having a little static hiss, use it at low levels to ameliorate the problem. However, my advice to you would be to turn it off altogether.

I'm not sure how you're going about creating your sounds with the GT-8, but if you're trying to add everything at once (i.e. preamps, distortion, EQ, etc.), you may want to try adding just one effect at a time, and then tweaking it to your liking before moving on. When I first started programming my GT-8, I was trying to add all the effects I wanted at one time, and everything I came up with was crap. Then I tried working with only one effect at a time. I'm still in the process of going through the preamps, and this is a much more time-consuming process - but the results are worth it. I'm dialling in some really nice chunky/crunchy sounds with the preamps alone, and I'll probably end up using the additional effects minimally - at least for my basic sounds.

Don't forget the Resonators 1 & 2 - big-time chunk! They also include Low & Hi EQ.

DO'S & DON'TS FOR THAT METAL TONE

I've found that although distortion is what a lot of guitarists want in their tone, many often dial in too much for their playing ability. If you are still refining your technique, (I know, theoretically, we will always be refining our technique,) then you should really consider the why up between distortion and clarity. At least until you get some better technique you hack.

*On more of a personal note: I always used to want a big, crushing palm mute sound (i.e.: Ever heard Hatebreed?) And probably more than once, I had victimised my tone by having too much gain, just to get that big palm mute. If this is something you want in your sound too, then dial your gain down around 3 and play your favourite riff, while slowly dialling in more distortion until you just get that big, distorted palm mute sound. Don't go any further, because this is going to start ruining your riffs, leads, hooks & solos.

Too much presence when playing live! Ok, the big, bright crunching metal sound is cool. But dude! Can't we find an even-ground between that and the presence in your tone, that is rapidly ruining my hearing!?

Watch your presence when you turn it up for practices/shows. Presence is form of high-Mids, which is somewhat essential for metal guitar. But completely unwanted in higher doses. (Hopefully someone else can help in how to tackle this!)

A quick tip: Do NOT lower your Mids for your metal tones. While it may sound peachy keen at a low volume, but when you start playing at, say, drum level, or for an audience, those Mids are squelched out even more and the lows and highs are boosted greatly.

As a rule of thumb, do a sound check at all times. Your mid knob IS your friend. Use it wisely.

FAVOURITE DISTORTIONS

What's your favourite GT-8 distortion setting?

T-scream with the Drive around 10-20 and the Level around 50-60. Put this in front of the Clean Twin sim and it'll warm up the sound nicely. Put it in front of a Marshall sim get ready to wail away. It needs tweaking to personal preference, but it functions as a great booster that fills out the preamp's tone nicely.

Turbo o/d 25, with preamp d-l/r ms hlgain40 and smooth drive40 Tube Screamer as a booster: Drive 0-50, level 30-60, bottom 10-40, tone 50. Metal Stack as a preamp: Gain Switch High, Gain 10-20, middle 0-10 and so on...

rectifier mdrn 2 .. gain 25-30

u can add T-Scream with drive 5-15 level 50 to taste

tone modify: Resonator 1 right after preamp is a great add on to get tight focused sound

MS High Gain Preamp 62/Gain SW HIGH/T-Scream Drive 34/SPKR SIM 412 w/DYN57. Set EQ's to your liking.

Clean twin(gain=25)+custom 3 distortion(drive=80)+eq(in power metal stock settings)+tone modify(fat)

Scream as a booster +

Rectifier Mdn1 with gain at 75 +

Resonator 1 Lo 5 & Hi 20 +

EQ boosting the highs =

Damn Petrucci/Sepultura heavy tone.

Clean Twin with or without the T-Scream is also great.

MS HiGain with T-Scream is great too.

SOLO BUTTON & SOUND ADVICE

What the solo Button does is twofold; it boosts (/increases) both volume (=preamp master level) and mid range freq to help you to 'cut it in the mix'. You can control the volume but that's it. What ever else you desire you have to do with assigns. I checked my unit and seem to have the solo level most often set to 60.

So how do you increase the SOLO button level to go louder, say 140%+ ? Press the preamp button, then press > until you get to the solo level adjustment. When using the solo button for getting louder to do solo's I usually set the level of it at 50-55% and that gives a very noticeable boost for me on clean or higher gain patches.

If your settings are different for channels A & B then that might be why you aren't seeing that big of a difference when you hit the solo button. For example you might have the treble, bass, or mid's set higher on one channel without the solo button, this will make a big difference in how loud one is over the other, especially if the preamp "level" is set higher on the one that "doesn't have the solo boost on. If you want the only difference in channel A and B to be the solo boost then copy channel A to channel B, first make sure you are on channel A then push the write button one time and the screen will show copy channel A to B and then push the write button again and they will be identical. Then add the solo boost to channel B and presto you should see a noticeable difference in volume with the solo boost set at say 50-60% level.

I love the solo option but in dual L/R mode, the solo button only works on whichever channel is currently selected, so it's impact can be a little lost. Best to use EQ to add some mid-range boost to both amps. This works a treat. I believe there's an option in the GT-8 where you can turn both solo functions for preamps A and B.

It's there in the ctrl pedal choices. Solo A&B on/off. It's right after hold delay and before patch num inc.

Out of curiosity, can you tell us which EQ frequencies you 'boost' using the footswitch? Presumably, your 'off' position is flat EQ? What are the parameters for your 'on' position?

No, actually my off isn't flat EQ. I keep the EQ on all the time, it's just in different forms.

Let's use a couple of the Quick EQ settings as an example. Say you want the Mid Boost and Fat Lead on the same patch. The EQ values are as follows:

Mid Boost:

Low Cut: Flat
Low EQ: -4dB
Low-Mid Freq: 1kHz
Low-Mid Q: 1
Low-Mid EQ: -8dB
Hi-Mid Freq: 8kHz
Hi-Mid Q: 1
Hi-Mid EQ: +4dB
High EQ: 0dB
High Cut: Flat
Level: +3dB

Fat Lead:

Low Cut: Flat
Low EQ: 0dB
Low-Mid Freq: 800Hz
Low-Mid Q: 1
Low-Mid EQ: +10dB
Hi-Mid Freq: 6.3kHz
Hi-Mid Q: 1
Hi-Mid EQ: +4dB
High EQ: 0dB
High Cut: Flat
Level: -4dB

If you look closer you see that Low Cut, Low-Mid Q, Hi-Mid Q, Hi-EQ, and High Cut are the same values. That leaves 6 values that need to change. Since you can have up to 8 ASSIGNMENTS, then we have the flexibility to change between the 2 EQ's.

Then we set up our ASSIGNMENTS. We will set it so that having the switch OFF will give us the EQ values that correspond to Mid Boost and having the switch ON will correspond to the Fat Lead. So, we activate ASSIGN 1, set TARGET to EQ: LOW EQ, set Min to -4dB, set Max to 0dB, set the SOURCE as CTL SWITCH (or EXP SW, CTL 1, CTL 2... whichever you want to use), set MODE to TOGGLE, set RANGE LO to 0, set RANGE HI to 127. What this will do is when the switch is off (at its MIN/LOW position) the LOW EQ will be -4dB and when the switch is on (at it's MAX/HI position) the LOW EQ will be 0dB.

Then you set ASSIGN 2. It will be the same except that the TARGET will be LOW-MID FREQ, the Min will be 1kHz and the Max will be 800Hz.

Keep going until you are done. This was kind of an extreme example, I usually don't make that many assigns to alter the EQ. Generally I'll use it to boost the mid EQ (low and high) and the overall level. Otherwise you limit your ability to use assigns for other functions because you can have a max of 8 for a patch.

SOLO BUTTON BOOST AMOUNT

I'm wondering if anyone has figured out a good formula for setting the volume difference between their rhythm and solo patch sounds. What do you guys do (in terms of volume and EQ) when designing a rhythm patch and then a solo sound to match it?

I don't like to pre-program a volume difference for that purpose, because I find that the difference that works at home doesn't necessarily work with a band. Or works with a low volume band but not a high volume band. Or works from my monitor but not FOH. Etc.

Given that I only run in mono, I go the low-tech non-programmable solution: run a Boss GE-7 after my preamp and step on it for all solos (as well as selecting the patch I want). Then every patch has solo capability, with the amount of boost quickly adjustable in a global way.

Lets say your are doing some crunchy or heavy sounding rhythm, then just to the right of your bank # 4 footswitch there is another one labelled CTL , step on it and there is your adjustment for whatever patch you are on. On 99% of mine it increases your output automatically for soloing. If you are talking about cutting through the mix a little extra then add a little more treble & mid for some more bite during your solo's.

I like the CTL option, but just wonder how much to increase it for a solo. What seems to work? I know on the GT8 the solo function can do the same thing. Anyone know if it EQ's for more treble or just boosts volume?

How "much" is kind of subjective.. I personally like to up it about 5 -10%.. Just enough to cut through everyone else's loudness! You don't need to be loud but you do need to "cut" through.. so if you can do this by using a different tone such as suggested above (upping the treble and mid without sounding tinny) then go that route...

With GT-6 and GT-3 I used to use the EQ level to provide a +3db-+6db boost. I assigned it to the control pedal which I use extensively for soloing/riffing. With GT-8 I have been using the solo function (again assigned together with some other changes for soloing sound). For me setting the 'default' channel solo level to about 50(default)-65 does the trick. I set all my patch levels to value 100. Generally, I level match my patches and all the effect are at 'equal level' unless something special is needed in the patch.

There are a couple of things to consider, though,

1. This scheme has general applicability only if you level match all your patches and effects; otherwise you have to find the right levels patch by patch.
2. Remember to keep your SOLO levels under control in the digital domain; ie. while checking the meter values make sure you stay well below 95% ALSO when you have the boosts on!! Otherwise your signal might clip.
3. You must set the levels at playing level; you just cannot hear the level differences with required precision by using headphones or using bedroom levels. Unfortunately there is no easy route; you have go by trial and error and fine tune the patches; different effects shape the sound such way that even though technically they should be at the same level our aural interpretation does not agree. Consider also ear's sensitivity, check the web for "Fletcher Munson Curve"; for instance
4. You need to fine tune to band dynamics; some songs just require different boost levels than the others. Do not suffocate your band members with your levels, you have to be heard but it is not a loudness contest
5. It is good to have a foot volume pedal around for small changes to overall level while playing
6. if possible, record your band playing to hear how it really sounds - the actual level balances may surprise you!
7. Another option if you have another expression pedal available is to make an assignment to an expression pedal for the solo level. For example have your control pedal turn the solo function on & have an expression pedal set with solo level set to say 10-15 for min & 50-60 for max range. That way you can adjust your solo level on the fly. More than likely once you find your sweet spot you won't have to mess with it too much the rest of the gig, maybe a few adjustments for different songs.

Keep in mind that the levels sound "TOTALLY" different when your playing in your room or basement at a level your "family" can tolerate than cranked live. Set what you think is ok but make sure you have time to adjust and rewrite the patch on the fly when you're cranking the volume.

SOLO ON ALL THE TIME?

The GT-8 so far is a great little unit, but I was having the hardest time to get the unit to be as transparent sounding as the gt-6. I rarely used the solo button, because I was thinking it was a booster for the channel, to kick in a lead or solo. But I started building new sets of patches, and it still was missing that vibrancy the gt-6 had. Well I kicked in the solo button, and reset all my gains and there it was, that gt-6 clarity in the gt-8.

I think Roland made the gt-8 so the solo button would act like a ts-909 but what is actually happening with out having the solo button activated, the gt-8 is only working at 3/4 of its capacity. The solo button seems to open up the clarity of the unit, and makes the patches more transparent so more of your guitar signal is coming through. Use a patch with the wah with the solo button off, then try it on, - there's that transparent wah I missed.

On all my patches I leave the solo button on, and when I turn off the solo button the new created patch just flat lines. It would of been nice if the solo button was an enhancer to the unit, but with out it always on, your defeating the purpose of getting the best out of the unit. I can't believe something so simple changed the whole sound of the unit.

SOLO SOUND WITH NO BUTTON

Use as little noise suppressor or gate as possible. and a compressor helps bring up the sound and tone modify will help bring out low high or mid sounds. As for distortion when using the GT-8 you have to compensate for loud pickups so you have to turn down or off the preamp or distortion. but it's what your preference for choosing which dist you want. metal zone ,tube screamer and pie a big muff is what I like. but like the other member said the best way to get a lead sound is with good chops.

As for the GT-8 you have to tweak to get the sound you want but when you do it's worth it. Try something different. For instance

Dual Mono

Ch A. Clean Twin with Bright on, 2x12 cab.

Ch B. Lead Stack with 8x12 cab.

4 - 10 ms delay between channels.

Just try it and see what happens

Not too much reverb and a little delay to taste perhaps.

OR

The "Solo" button is completely unnecessary to get a good lead tone. If you don't know what it does to your sound, it can do more harm than good. I rarely ever use it and I can get a variety of lead tones I'm very happy with. Here are some things to consider:

Make sure you don't cut the midrange. Mids are what contribute to a fat, cutting lead tone. Don't use too much gain but rather just enough. You'll have to fiddle with the gain settings a bit to find the sweet spot. Some folks add a little compressions (placed before distortion of course) to give a little more "oomph" and to increase sustain. Try adding a little delay into the mix. Something in the 200-400 msec range and set the mix between 10-20%. You want just enough to fatten the sound up but not so much that it gets in the way and destroys your clarity. Those are just general guidelines and it really comes down to having a good distorted tone to begin with. There are plenty of threads here on how to get good distorted tones. If you haven't read those already, they are the place to start.

MULTI-TONE PATCHES

I have a few songs set up to use 3, or sometimes 4 tones --- all on the same patch. This would probably be hard to do without an FS6 for the added two sub control pedals, but here's an example:

Lets say that the song starts out with a crunchy rhythm tone ... I set up this tone on amp 'A'. Then once it gets to the first verse I need a clean tone, so I set up Sub Control 1 (which would be pedal 'B' on the FS6) to turn off the Preamp and turn on the Chorus. Then let's say that it goes into the pre-chorus and I need the crunchy tone again, so I hit the 'B' pedal on the FS6 again and I get the preamp back on and the chorus off. Then the Chorus part of the song comes and I want a high gain sound so I have the CTL pedal on the GT-8 setup to switch to preamp 'B' and turn on the Tone Modify and the EQ. After the Chorus lets say I need a boost for a solo I have my GT-8 set so that when I hit the patch number pedal a second time it turns on the Solo in the preamp (this particular setting is GLOBAL!). Then let's say we go through the song for a while and it gets to the outro ... maybe it mellows out a bit and I need a wet clean tone with a bit of a boost to cut through the mix ... I set up pedal 'A' on the FS6 to turn the PRE off, turn the OD/DS block on (I have the 'booster' selected) and turn on a Phaser.

There you have it - 4 different tones (5 if you count the boosted solo) all on one patch. By my count I only used 8 of the possible 9 assigns (8 variable + one on the dedicated CTL pedal). That's not even counting what other things you may be able to add using the EXP pedal and the EXP switch.

Sometimes this kind of thing won't work because of the song structure and the tones I need. Sometimes I use the Preamp in dual/mono mode, which defeats the Chan A/B switching option. Sometimes I use so many of the GT-8's effect blocks that I need to make 2-4 patches for just one song. Usually I can keep it to 1 or 2 though. It makes life much easier than when I had the GT-8 and a whole bank of patches were needed for just one song ... If that was bank 2 and we wanted to go into the next song immediately and the patches for that song were on bank 12 ... that's a lot of tapping' to get there.

Using the Manual Mode opens the possibilities of even more combinations within a similar patch. On the heavy lead patch I use, I think there are 5 or six usable combinations within that one patch.

The setup I normally use has the CTL pedal switching into manual mode. This gives me access to my channel select, delay, chorus and fx2 on/off controls. By using manual mode to switch amp channels, that frees up my global number pedal assignment to turn on the solo mode.

Within that patch, I have the EXP SW set to change fx2 between Vibrato and the Feedbacker. The EXP Pedal controls both the level of the Feedbacker and the rate of the Vibrato.

This all creates a lot of flexibility in one patch. Some might argue I should just be using different patches, but I don't like to change banks within a song and often the 4 patches (and four voicing's) just don't offer enough variation when I'm in an extended jam.

NOISE SUPPRESSOR KILLS SUSTAIN!

Can anyone here help me with getting more sustain from my GT-8, I've been getting a good tone, but the only thing missing is healthy sustain that I used to have before the GT-8.

2 simple things to try.

1 - compressor on a low setting maybe 2:1. Put this before the preamp in your signal chain.

2 - try an OD effect (like t-screamer, or OD Warm) with low GAIN setting and HIGH output setting. Put this before the preamp in your signal chain.

Either one of these will help your notes sing.

Don't forget the Noise Suppressor, it can significantly reduce sustain if the threshold is set too high and the release too short. To me it's the main culprit that kills sustain. This might sound wacky but I'll sometimes use a compressor in front of the preamp and a limiter after it - both with very conservative settings to avoid excess noise. Try it. See if it works for you.

Regarding the Noise Suppressor, I tend to rely on my volume knob to control my noise level more than the NS. I make sure the NS cuts out any extraneous line noise but I don't rely on it for cutting the noise that occurs when my guitar's volume is wide open. You can do the same thing with the Expression Pedal set to be your volume pedal as well. Just make sure to put it after the Preamp and before Delay or Reverb.

One good rule to go by if you feel you have to use the NS is less = more. The more NS you use on the GT-8 the more it will take away your sustain. When I use mine if I use it at all I keep it on 1 or 2. If you are having a noise problem try turning your preamp gain settings down, same with the preamp level to 50-60%.

You should set both values to zero then increase them until your natural sustain is unaffected.

I normally use a Metal Lead amp (Medium gain switch, gain at 107) with just Reverb and I can get by with no NS at all. I don't rely on the NS to stop the noise when my guitar volume is up but instead rely on it to suppress noise when my volume is at zero. I haven't found a need to use Compression or Limiting for sustain. The only time I use Compression is for clean patches to get a particular sound.

A Compressor is simply a VCA - a Voltage Controlled Amplifier. It automatically turns it's volume up or down based upon the input volume. When it sees no signal, that's when it's at its loudest (and noisiest too). when compression is used with distortion, things can get real noisy real fast.

What is your FX1 doing? How do you have your EQ set? How do you have your preamp set?

Its usually easy just click master go to threshold turn it down all the way, hear the buzz! turn it up till it gets rid of most of it(not all of it that will kill your sustain) mine is set around 25-35 same with release the higher it is the more noise honestly I keep mine around 30/30 but yours will vary more than likely, and you may need more or less depending on how many things you have going on in the patch.

I generally only use the Comp for Clean sounds, to give it a bit of punch.

Compressing a heavy sound can actually have an adverse effect when you are playing heavy rhythm, as it steals all of your playing dynamics. I would suggest only kicking it in on your Solo sounds, if at all.

A lot of people use the Comp before the Preamp, but try placing it after the Preamp for less noise. If you are using the Limiter, it should be placed at the very end of the FX Chain. As Admin mentioned, using a Tube Screamer instead of the Comp may give you better sustain.

You mentioned that you are using the Dual L/R Pre, but also the Tone Modify. You will find that the TM, if used after the Pre(which is where it works best), will sum the signal, to a Mono signal, and if you are using a Ch Delay time, may cause phasing. I would suggest using the Dual Mono option with the TM or Single Pre.

No worries, the feature that I was describing with the NS2 can be approximated with the GT-8. To recreate the NS2 loop setup using the GT-8, do the following (I use Mr. Sleepy's editor):

Set your GT-8 NS so that it is located after the distortion and amp sims in the chain.

Go into the settings for the NS you will find something called a "Detect" parameter. It's settings are: "Input", "NS Input", "FVOutput". Select the "Input" setting.

Now the GT-8 NS should be looking at your incoming guitar signal (unprocessed), and using this signal to gate the sound after the amp/dist sims. I guarantee that, when properly setup, this will kill any CRT buzz, or noise, that you are having problems with and still leave you with plenty of sustain.

SHOEGAZE SOUNDS

Remove dry signal from your reverb sounds a bit for instant Kevin Shields. The delay's warp setting can be great, but tread carefully and keep the depth low to begin with or you'll go psychedelic rather than valentine-esque.

The Bi-Phase Phaser set to very slow is lots of fun. Very Porl Thompson.

The Flanger is a bit of an oddment in the GT-8. The resonance control can be really harsh at times, however the separation in stereo is too good for mere mortals.

Dry signal = Direct Level.

If you reduce the wave shape on the Tremolo you get a nice gentle warble effect. Very Lush.

Don't forget to use the low cut on the reverb to stop the mud from setting in.

although....try this....use the expression pedal as a pitch bend (-1) to get the Kevin shields whammy bar effect....use one of the digital delays, tremolos, and reverbs in your chain. don't forget a compressor up front to even out your tones.

most shoegaze bands don't have complicated tones, just several layered guitars. Ride was well-known for using only a ds-1 distortion going into a Marshall amp.

You hit the button when you mentioned a certain band of Mr Shields'.

The trick with the reverb is the density and frequency cutting. The higher the density = the more you hear the walls. The more you cut the low end = the more you take away the mud in the reverb.

One thing I've used recently was a stereo pitch shift detuning matched with a pan in front of it. Because PS1 is left channel and PS2 is right channel you can set them up to detune by quite a bit - then put the pan effect in front of it and max out the depth, however put very little wave shape and a quick rate. It makes the sound shimmer in stereo.

Have you tried the Step Phaser yet ?

Each Phaser has a Step rate. This is normal set to Off.

The step stops the phasing sweep for a fraction of time and then carries on from that point again.

In it's extreme settings you can get the sound of a Mandolin like instrument swirling around.

With Clean sounds you can really hear the stepping happening. Tip: start at 50 so you can hear it then adjust to taste.

OR

I'm into shoegaze, indie, etc. my bloody valentine, ride, slowdive, autolux, medicine, etc. I gave up my pedals about a year ago because it took me 20 minutes to set up and now that I'm an old man at 31 I'm too impatient to deal with pedals and cables....hence I now play only the gt8. With regards to the dreamy, effects, atmospheric sound you'll find a couple of obvious things with regards to the gt8...especially if you're one of those classic/vintage pedal tone snobs like I was:

1. The reverbs suck
2. The distortions/od's are OK at best and you can't run two in series
3. Pitch shifting effects suck
4. If you like your amps tone then stick with it and use the PREAMPS as a booster.
5. YOU MUST GET GT8 EDITOR NOW!!!!
6. ASSIGNS are the GREATEST thing the GT8 has to offer (aside from amp sims) so use them to your advantage.

You can get good shoegaze, dreamy, ethereal tones from the GT8 but it will take some work. You will be very tempted to continue to use your distortion pedals and wah pedal...maybe even your external reverb. But remember, you paid for convenience, not for individual quality of each effect and the only person that will hear the difference when playing live is you.

PREAMPS, CHANNELS & SPEAKER SIMS

PREAMP SWITCHING

You can setup a patch and specify what amp sim you want on channel A and another on channel B. Set the preamp mode to Dual-L/R. Set the volume of channel A to 50 and channel B to 0. You then can go into the Assign section and set the following:

Assign1

Trgt ChA:Pre Level
Min:0 Max:50
CTL Pedal Toggle
Range Lo:0
Range Hi:127

Assign2

Trgt ChB:Pre Level
Min:0
Max:50

CTL Pedal

Toggle
Range Lo:0
Range Hi:127

You could use the same preamp or even different ones. Another thing that you might think is cool is if you setup the Expression pedal to fade between channels. Something else that might be neat is to setup the assigns using the internal pedal to fade smoothly between them back and forth. So many options to try this is definitely very cool! I hope that is what you wanted to know!

I was interested to try the same thing with the expression pedal to fade back and forth and it works very cool. Here is how to set that up.

Do the exact same as above, but change the assigns to this:

Assign1

Trgt ChA:Pre Level
Min:0
Max:50
EXP Pedal
Normal
Range Lo:0
Range Hi:127

Assign2

Trgt ChB:Pre Level
Min:50
Max:0EXP Pedal
Normal
Range Lo:0
Range Hi:127

The "50" in the assigns should be set to the max preamp level that you want your patches to have. If you change the channel mode to D-Mono the expression pedal becomes a ratio adjustment for how much of ChA to use with ChB.

To use the internal pedal to smoothly change from ChA to ChB and back again when you press the CTR pedal is doable,. It takes 4 Assigns and you cant use the CTL pedal for this as far as I can tell, you have to use the expression pedal. So here is how to set this up. Do the same as the previous two examples except for the assigns.

Set the assigns to the following...

Assign1

Trgt ChA:Pre Level
Min:0
Max:50
Internal Pedal
Normal
Range Lo:0
Range Hi:127
Expression Pedal-H
Time:30
Curve:Linear

Max:0
Internal Pedal
Normal
Range Lo:0
Range Hi:127
Expression Pedal-H
Time:30
Curve:Linear

Range Hi:127
Expression Pedal-L
Time:30
Curve:Linear

Assign4

Trgt ChB:Pre Level
Min:0
Max:50
Internal Pedal
Normal
Range Lo:0
Range Hi:127
Expression Pedal-L
Time:30
Curve:Linear

Assign2

Trgt ChB:Pre Level
Min:50

Assign3

Trgt ChA:Pre Level
Min:50
Max:0
Internal Pedal
Normal
Range Lo:0

When the toe is down ChA will be on. When you raise the toe, the ChA will fade away and ChB will fade in smoothly. When you lower the toe back down ChB will fade away and ChA will fade in smoothly. You can customize this in a few different ways. You can change all of the “30”s in the assigns to a bigger/smaller value to change the amount of time it takes to fade channels in and out. The curve can also be changed if desired. If you set channel mode to Single then the expression pedal becomes a smooth fade in and fade out pedal. If you set channel mode to D-Mono then you get a smooth transition from channel A to channel B on a MONO setup.

WHICH AMPS CORRESPOND TO WHICH MODELS?

Stack crunch = Marshall JTM 45
Wild crunch = Hiwatt, bright channel
Jazz combo = Polytone minibrute
Smooth drive = Boogie Mark 1
Mild drive = Boogie Mark 2
MS High gain = JCM 800
Metal Stack = Dual Rectifier (r-fiers are triple recs)

Think in terms of the 7 preamp types available when creating a Custom preamp; I suspect the pre-defined models listed above are all expressed in terms of these same 7 types:

JC Clean (Roland JC-120)
TW Clean (Fender Twin)
Crunch
VO Drive (Vox AC-30TB)
BG Lead (MESA / Boogie)
MS HiGain (Marshall)
Modern Stk (MESA / Boogie Dual Rect.)

The first Mesa model in the GT-8 is the Mark IV with its different channels and settings... “Power stack” could be the Marshall with active controls used by Slash or Alvin Lee (I don’t remember its name). The Edge lead is one of the sounds provided by the Hughes and Kettner Triamp, I believe . The Blues model is maybe a Fender Blues Deville . The crunch stays undefined... It seems to reproduce the power tube distortion of a combo (if you push hard the power section and if your speaker is “normal”, no matter the brand of your amp: the sound will be the same). As the EQ is a “pre” type, It’s rather a Fender or a Fender’s variation IMO.

NB: the “pre” EQ works BEFORE the distortion of the amp. It’s easy to recognize such an EQ, since when you set every tone control on zero, there’s no sound... An amp with “post” EQ will always produce a sound, even with all the tone network on zero. The Fender’s and their clones have a “pre” EQ. Most of the Marshall have a “post” EQ. A “pre” EQ is much more difficult to set (if you crank up the bass, it sound muddy).

PREAMP CONFIGURATION

With the GT8 you can use two preamps within in one patch in a few different ways. Single, Dual Mono & Dynamic. There is also a solo switch that will add a bit more gain and a slightly enhanced midrange for leads. I sometimes will use the solo switch in the ON position because I like the tone better to begin with.

In single mode you can set up a patch like a normal channel switching amp. The A preamp is set for a cleaner sound and the B channel is set up for an overdriven/distorted sound. I personally, for the most part, like to use the same preamp in this mode to keep the continuity of a single amp sound/type. However, it also comes in handy to use separate type amps to emulate different rigs. One that comes to mind would be SRV and his clean Fender tone and his overdriven Marshall tone.

Dual Mono mode is extremely useful. It can be used to blend two preamps together. Utilizing two preamps you can really dial in some great sound. You can add what one is lacking with the other. When in Dual mode, a new parameter opens up and it will allow for varying amounts of delay between the two preamps. While this can give you a fatter stereo effect sound it will also add a phase sound to it. Kind of like a phaser stuck in one spot. This is due to the cancellation of frequencies because the sound becomes slightly ‘out of phase’. Depending on the value of the delay it will cancel out some frequencies and enhance others. You have to play around with different values to hear what one sounds best...each millisecond will change these frequencies. Another thing worth mentioning, when combining two preamps the output level on the preamps will need to be decreased as together they yield a greater output level than when used separately.

Dual Stereo mode will route both preamp channels, one to the left and one to the right. This will add a bigger stereo field to your sound only if you are using a stereo setup.

Dynamic mode will allow you to 'automatically' switch between two preamps depending on guitar volume and/or picking dynamics. One cool thing I've managed to use this for is using two of the same preamps with different gain levels to emulate a single channel tube amp. It is essential to set up the sensitivity properly to get it to switch where you want it to - each rig will differ. It takes a bit of tweaking but what you get it right it does a great job. Another obvious way to set it up would be to use a clean rhythm and a distorted lead sound, however personally I like to use a footswitch for that.

Tip Dual L/R with a mesa preamp on one side and a Marshall preamp on the other one panned hard left the other hard right.

GLOBAL PREAMP SETTINGS

In the System menu there is an option to set the Preamp globally (so you have the same Preamp settings on every patch). As I already have tons of Live settings (for use with my Marshalls) I thought this might be a cool way of avoiding having to set up a load of separate patches specifically for DI-ing. If I could find one Pre-Amp setting which mimics my Marshall's clean channel I could use my existing live sounds without having to tweak them. Normally the Pre-Amp is set to "Patch" which means you can have a different Pre-Amp for every Patch, or none at all (when using with a guitar amp). Using the Value Dial this can be changed to "System" where you can set up a global Pre-Amp which will be used on every Patch. Simply press the Pre-Amp button and put in the settings you require. These settings are saved automatically - they become the "System" Pre-Amp settings. I've managed to find a pleasing Pre-Amp set up and the settings are below:-

Ch. Mode: Single

Ch Select: Ch A

Pre-Amp Type: MS1959(1)

Gain: 5 (to ensure crystal clean sound when required)

Bass: 43 (Open D String gets quite boomy if this is set too high)

Middle: 37 (Lower values make the sound crisper without taking your head off).

Treble: 35 (Higher values may work at low volumes but sound brittle when played loud)

Presence: 0 (Extremely low but sounds good to my ears)

Level: 100 (this makes up for the low gain setting)

Gain SW: Middle

Solo SW: Off

Solo Level: 0 (This makes no difference)

SP Type: Original (If it ain't broke - don't fix it!)

Mic Type: DYN57 (Old faithful Shure SM57. This is the brightest sounding mic in the selection).

Mic Dis.: On Mic (Simulates the mic pointing towards the speaker rather than across it. The brightest sound).

Mic Pos.: 2cm (Simulates the tip of the mic pointing 2cm from the centre of the speaker. Not quite the brightest sound).

Mic Level: 100

Direct Level: 0

WHAT? NO PREAMPS!

I was starting to think about ditching the 8 for something less complicated (tech 21 tri-AC) but then I realized I HAVE heard great tone from this box and thought about everything I've done to achieve dynamic playability and clear/present tone, and it was so simple it made me feel dumb. I took the preamps out of the loop. and BAM! it was instant dream tone, dynamic and present, something every single one of the preamps is lacking IMO

So, where my old setup used to be T-amp model and tone modify in FX1 and EQ and compression for ok tone, now its the Warm OD pedal with gain at about 10 a limiter and eq, no more using an FX1 or 2 bank for tone modify (cause I don't need it!)

This base tone I've created sounds like my Jazz Chorus does with no preamps but it has a bit of bite from the "warm OD"(because the jazz chorus is the cleanest guitar amp ever made)

but it also helps that I have a full MIDI guitar to make underlying tones and accompaniment for myself

It's usually one (or more) of three problems if you can't hear your rig in a band situation:

1. You're running too much distortion or time-based effects (chorus, flange, ...).
2. You're running too much bass and treble (a.k.a. not enough Mids).
3. The rest of the band is too freakin' loud!

I was using the preamps (mainly the T-amps) and a 4x12 cabinet emulation with a sm57 emulated mic on the

line/phones output setting. it sounded ok, but then a few months ago I ditched the preamps altogether and now just use the Warm OD instead and the JC120-return output setting and it sounds IN YOUR FACE!

OR

There are many variations on this use of effects but no preamps. One I find VERY satisfying is: I have a Fender Bassman amp that I love the tone of. I have a Whirlwind A/B switch. So I can run a direct line into the Bassman from my guitar, and another line into the GT-8 turning all the preamps off and just using delay or reverb or other modulation, and run that into my Roland KC-300. This keeps the wonderful tone of the Bassman and adds whatever effect I want - fills the room beautifully. The GT-8 does colour your sound some, even with the preamps off, so this A/B option is best of both worlds.

Another option, but not quite as good, but still nice. The Bassman has two channels that can be used simultaneously. So I can again use the A/B switch and have a direct line in to the bright channel, and then also go through the GT-8 into the normal channel with whatever effects I want and all the preamps off, this works pretty well also.

And one final option for recording. I can again do the A/B and mic the Bassman directly, and then run stereo out of the GT-8 into my DAW, so I am using a total of three tracks to record one guitar part. One is the direct Bassman tone in the centre, and the other two channels are stereo effects - this is pretty sweet.

OR

I'm writing this cause I have been trying to get a decent sound out of my GT-8 for a long time. Don't get me wrong it sounds freaking sweet through a flat amp/speakers. When I plug it into my M-Audio DX4 monitors, it sounds killer.

Main problem since the start has been with the live sound through my amp. I've messed with all the common options like different output settings, all the different speaker sims, including the custom ones, global EQ and all that. Nothing worked.

Line/Phones is the most versatile output setting, its colourless, and it allows for speaker sims to be on or off. Well today I came to the realization that playing through the speaker sims into my amp shaves off too much of the highs, and without speaker sims turned on, its way too fizzy. So the key seemed to find a halfway point between the two.

Well what I tried works really great, IMO. What I did was INIT. a patch and turned on the PRE and threw it at the beginning of the chain, just one that I liked from playing through the DI, when it sounded good. So then I set that PRE's controls all at 50, and set the gain to like 70-90, in that ballpark, for the amp I chose to use.

Then I turned on the EQ, and slapped it right after. Called up the last FX preset "Flat" and saved the patch. Then I went to the High Cut control of the EQ and went notch by notch, and played a bit each time. I eventually got to 4Khz cut. It was a sweet spot for my amp.

I'd like to know if other people of come across this and use it or not. Or if this is sort of the first time anyone has suggested it as an alternative. It seems that combining the natural roll off of an amps speakers along with the GT8 speaker sim just shaves off way too much highs.

Speaker sims are just custom shaped low pass filters anyway. So this alternative is sort of like having a basic low pass filter, but the cut-off is adjustable.

All of the GT-8 preamps sound really fantastic and believable now.

Please let me know if anyone else finds this useful or not. Give it a try.

FYI, My amp is a Marshall MG250DFX.

In the mic settings, if its too muffled sounding, cut the mic level to 95% from 100 and boost the direct from 0 to 5% it'll bring out more of the high end. If you go too high tho it will bring back the fizzy sound. For most people between 3-10% for direct is what works best.

SPEAKER SIMS

I spent much time with this unit and have come to the conclusion that a real speaker cabinet is SO integral to good feel and playing response...and my ultimate enjoyment playing guitar that I've relegated the use of speaker simulations for the benefit of recording only.

I used to believe only that tubes and speakers together could provide the aforementioned feel and response, but for me, I've found bliss using a solid-state power amp (Carvin HT150 in bridged mono 8 ohm mode) into a Mesa Boogie TQB 1x12" (90W Celestion). The applicable Output Select I choose is COMBO Return. The result is very satisfying.

My guitar is an Ibanez JS1200 whose electronics' can produce a wide array of nice tones. I feed this into the GT8 and the 8's Left/mono output into the Carvin amp whose 150W output is adept at motivating the 90W Celestion. This has proven to an excellent application that satisfies my need for feel and response.

I settled on this setup after much investigation and analysis (trial and

error) because the speaker sims, as well as others, always seemed to create another degree of separation between me and what I was hearing and felt when used in conjunction with a full-range speaker system.

Now for recording...here is where I need several things - quiet! and many different cab sounds and microphones. The GT-8 delivers. For my needs, I don't really care how good playing feels or responds when recording. I rely less on the player / tone interaction. My focus is getting a track down with minimum fuss and with decent quality and in acoustic isolation so that it can be dropped into a mix easily and is workable.

To do this, I engage the speaker sims on the 8 and then find a tone. EQ at this point is something I save for mixdown when it can be easily changed. I take the S/PDIF digital output from the 8 and feed it into my DAC / software (M-AUDIO Delta 1010LT / Live 4). I do this to meet my needs above but also because the signal only needs ONE A/D conversion. I feel the lesser number of conversions the better because with each additional conversion, the sample becomes less like the original and latency increases. To reduce latency even further I don't use the 8' external loop to insert additional signal processing.

Doing so would create 2 more conversion points) and also increase the latency of the signal by another millisecond or two. Latency will increase even more if the FX device inserted is a digital device. As it is already about two ms of latency is created by the GT-8 itself. Hey, math takes time. But, luckily, my software can be adjusted for overall latency by sending it's tracks to my ear that much sooner (2 ms).

MIC PLACEMENT

I just wanted to bring up a subject that some folks may not be familiar with and that's mic placement. The GT-8 does a great job of emulating different mics and their placement relative to the speaker. The type of mic you use will change the sound subtly but the mic's distance (On = facing the speaker and Off = facing away from the speaker) and position have a huge effect on the final sound.

If the mic faces the speaker (Distance = On), you will get a much brighter "in your face" tone. If the mic faces away from the speaker (Distance = Off), you will get a more mellow, smooth tone. Don't be afraid to turn the mic away from the speaker. Rolling off the highs with mic distance then boosting them with the preamp's tone controls or the EQ module can give some cool effects.

The mic's position will change how close or far away your tone will sound. This emulates the mic having a little more room to breath, so to speak. In the real world, as you move the mic away from the centre of the speaker, the mic's diaphragm isn't getting hit as hard by the air the speaker is moving. This results in a slightly mellower tone. Again, don't be shy about moving the mic away from the speaker and playing around with EQ (both the amp's tone controls and the EQ module).

The bottom line is try using the mic settings to do the coarse tone adjustments. That's how it's done in "the real world" (as opposed to the virtual digital world inside the GT-8). I've actually mic'd amps in the real world so the mic settings in the GT-8 are familiar to me.

One last thing. Once you're familiar with mic settings, try experimenting with the Dual Mono Preamp mode. This will allow you to mix two different preamps, each with their own speaker, mic and mic placement values. I've barely started to scratch the surface on this one but the possibilities are incredible. Now if we can only get Roland to add a "phase" setting to the mics, we could do some really amazing stuff

"SWAPPING" PREAMP CHANNELS

What's the easiest method to 'swapping' the two channels? I'm not aware of any facility that will 'swap' the channel settings but the procedure described on page 25, Copying the Preamp/Speaker Settings to Another Channel, seems like it could get you half way:

Press [Channel A] or [Channel B] to select the copy source

Press [Write]

Press [Channel A] or [Channel B] to select the copy destination

Press [Write]

Copy channel A as user preset 1. then copy ch B as user preset 2. do this by:

1. press write
2. press preamp, then select which slot (chA goes to preset1)
3. then write again.

do this again for channel B. After you do that, simply choose channel A from the quick setting User preset 2, and choose channel B as quick setting preset 1 = no more copying to a different patch.

FRFR OR TUBE?

The common idea is to use the GT-8 into a full-range amp. I have tried that & personally found it to be a bit cold. I run mine into the front end (preamp & all) of a Reverend Kingsnake with the "schizo" switch set on UK. This is sort of a mild Marshall sound. I do keep the preamp gain on the amp VERY low & use a 12AT7 tube in V3 for max clean headroom. So essentially I am getting tube warmth & "sing" with very little drive from the amp. I use the amp's master to adjust volume. I do use the amp & cab modelling on the GT-8 to tweak every patch. I am careful not to fall into the "more is better" trap as far as preamp & OD drive go. Moderation is the key. The output select on the GT-8 is crucial (a button to select what "source" you are playing to, I like "combo return", play with it & see).

I also find that I keep the level control (the only control) on the Harmonic Converger quite low- it doesn't need much to be effective- too much gives brash hi-Mids & highs for me. All this is just one person's preference. The GT-8, especially with the HC, is flexible enough that most people, if they spend the time, should get something pretty amazing from it. For the record, I play mostly Strats & use tones that stay pretty clear, even under OD (I prefer sing to grind) & the above works well for me. The GT Central forums are a good place to start but do your own experimenting for sure. Oh, I got my GT-8 used but mint from the FDP classifieds & saved \$150, keep an eye out.

I've only had my GT8 for a month or so but I've done a lot of tweaking and searching for a good tone. any mediocre tone was better then my old setup (first a Zoom 707II and then a peavey transtube which was actually pretty good.) but I needed FX as well. Also I had the luck that my grandad gave me a Fender Vibrochamp from 82, all tube. 7w but hey... so naturally I wanted to use this tube amp to its full potential, it only has one channel, obviously clean, and no mid EQ control. So I plug my GT8 straight in front of the amp since it has no FX loop and set the EQ to as flat as possible , 50%. I've compared the sound to listening through good headphones, and it is not that much of a difference, nothing that cant be compensated by EQing anyway.

So all was good, messing around with the tones, and as we all know it can be very tricky to get a perfect tone of out of this bad boy but I was pretty satisfied with it. Then I started using the Dual modes, obviously mono first, which gave the sound a lot more balls and punchiness. Then I noticed this unused peavey practice amp, I decided to try playing stereo, both left and right plugged into the front of the amp, so one into a nice tube amp, and another into, well.. a crappy practice amp. however switch a patch to dual L/R or even dual mono, with some nice delay and WOW, I was amazed by how much the sound suddenly improved, it just sounded so much more real for some reason. I think part because the fender makes it sound much fuller and warmer while the peavey sounds very trebly. However this clearly complements each other giving me the low and high end I needed at the same time.

So to people like me, who don't have much choice in amps etc or lots of money to spend on a nice FRFR keyboard amp or a good tube amp with FX loop, there are still options to have a good sound. If you happen to have 2 amps, try this method and see if it works for you. Obviously an FX loop would always be better, because it bypasses the pre-amps, but as long as it sounds good, who cares? I know I'll always be playing in stereo with Dual L/R from now on.

Or Tube?

I've been experimenting playing through FX Return of my Tube Combo Amp, and playing through PA systems and headphones, and here's what I've felt is the difference:

1. With FRFR, you can get the Tone, especially with an HC, but it will always only sound like a recorded guitar tone being played back. IMO, it's the inherent limit of amp modelling. I've struggled with this parameter recently, with three different modellers through my Atomic amp. The only solution that I've found is to use a flat mic (= no mic, in fact) and to inject a part of "direct" tone in the signal, then to EQ the result: a bit of mid scooping, a high cut filter if necessary, and that's it. I use A LOT of direct tone (50%) BUT the Atomic is not a FRFR system. IMO, 10% or less would be enough... Add an EQ if it's still too fuzzy.
2. Playing with a tube amp will always feel more real, more life, and bite. I think its the "moving air" thing you guys keep talking about ...

Playing with a tube amp + HC gives you the smoothest, cleanest, and tightest distortion sounds, that through an FRFR will still sound slightly fuzzy.

OR

Wonder if you guys can give me tips onto getting my FRFR setups as good as my tube amp setups? If you could that would be great, and would quench my urge to carry my amp all over the place. I used flat mic with 20 direct level at the pre amp into my FX return and it sounds so real. The Vox clean with a proco rat sounds so good! Just one last question though, the direct level adds a good chunk of low-mid into the sound. What Frequencies should I scoop to control it? Regarding the Mids to scoop, the problem is not the frequency but rather the "Q" factor. Select a Q of 1 and sweep along the mid range to find the proper frequency... With my Atomic, I scoop around 800 Hz but it could be less or more, depending on the amp used (FYI: centre medium freq = more or less 500 Hz for Fender amps; 700hz for Marshall amps; 800 Hz for Vox amps).

Try Line out on the output select and get rid of the fizz with the Cab sims and mic sim... try a 4x12 cab....

Line out takes away a lot of the fizz, and don't leave them on original - select a cabinet. You can use the mic distance to take some of the high end off too. If you are using distortions try using the quick user presets. Press the Od/dist button and press the < parameter button, then use the dial to scroll thru the presets til you find one you like then adjust it to how you want. If you are using your amps preamp don't use the built in sims with it, use one or the other. You haven't said how you are hooked up to the gt8, straight in or 4cm to an amp or thru an frfr system. I highly recommend getting a USB to midi cable and downloading one of the editors, its makes programming so much easier.

You should only use a dist with the amp sims on low gain with a gain level of 50 or less or middle with a low gain level around 20.

I've been doing a lot of "cheating" to get reasonably good patches. My best ones I've got from either;

- 1) Starting with a pre-set and tweaking from there using the patch building advice I've received from guys on this forum. Reducing "gain" really helps I find so does using clean pre-amps for distorted tones;
- 2) Using a midi/USB cable and Mr Sleepy to download patches by "the Tripp" and others here and then tweaking them from there. This has the added advantage of really helping you understand how the 8 works. With Mr Sleepy you can load in a good patch and then see it's assigns and work out why it sounds so good;

I've only made 4 patches totally from scratch that I'm pretty happy with...

GAIN & NOISE

If it sounds like crap you probably have your Preamp gain too high, try turning it down a bit.

From my personal experience, I always notice some kind of signal degradation and loss of tone when you pass the gain over 50 on the preamp stage (only in distortion amps). The way I use around this is to setup a drive pedal simulation before the amp according to the style of sound I'm looking for (example: Metal Zone in front of a Rectifier for metal, and OD-1 in front of a Marshall for straight rock sound). It's then just a question of balancing gain between the pedal and the preamp, never rising the preamp gain over 50. I've managed to get good patches with every amp simulation using this method. I play mainly prog rock/metal and my working setup is the GT-8 connected to a Randall RT2/50 and a Marshall 1960A 2x12" stereo cabinet (stereo operation with tubes (both EL34 and 6L6) on the power stage)

Also make sure that your amp is on the clean channel and the EQ is set to 50% on EVERYTHING!!!!

Set the EQ on the GT-8

at 50%>treble, mid, bass, presence, & speaker level. Patch Level at 100

and the output select on LINE/PHONES, output knob located on the back

of the GT-8 at about one o'clock. Try the following preamp gain settings:

CLEAN PATCHES> 25-40% GAIN

CRUNCHY PATCHES> 35-60% GAIN

HIGH GAIN PATCHES>35-70% GAIN

RECTIFIER PATCHES> 25-40%< MAX GAIN

Too much gain on a lot of the GT-8 higher gain patches can cause everything to sound muddy and loose definition, as far as the NS in the GT-8 is concerned I hardly ever use it and when I do, I have it set to about the lowest setting because if its set too high it will take away a lot of your sustain NOT GOOD! Try for balance on the GT-8 and everything will sound much better.

Put the EQ on your GT-8 at 50% on everything then try it and add a little this or take away a little that and see how it comes out. The more different ways you experiment with this beast the sooner you will get the sounds you want from it. Headphones can sound killer, then you play that same patch in your band and it sounds like crap so make some patches for Headphones and some for playing live at gig volume levels.

In experimenting with my GT-8, I've noticed that raising the 'Gain' settings in the preamp section can actually REDUCE the apparent noise. For example, I have a patch where I'm running two preamps in Dual Mono mode - both had an initial Gain setting of 'Middle'. I tried raising Preamp B's Gain to 'High', and it increased the noise (as expected). I then dropped it back to 'Middle', and raised Preamp A's Gain to 'High', and...less apparent noise!

I use the word "apparent", because I don't think there's actually less noise, but rather the FREQUENCY of the noise is being changed to one less audible. So you may want to try fiddling with your settings to see if there are ways you can increase gain AND reduce noise. You're always better off reducing noise this way than by using the Noise Suppressor.

I had a couple of problems with patches with noise as well, but there are other solutions than the noise suppressor, which I am reluctant to use as it can both kill your tone as well add an overt "digital" character to the sound. One way around the problem is to back down on your effects levels, one by one, to isolate the effect in the chain which is causing the problem. I would not suggest using the compressor until you actually find the problem, since a compressor basically tightens all the signals routed through it, and this would include the hiss and noise you want to eliminate.

While reducing gain might not be a solution to your problem, since you are looking for a high gain patch, my suggestion would be for you to utilise the GAIN SW subsection under the preamp section. To reach it, press the preamp on/off button once, then press parameter '>' until you reach the GAIN SW heading. Here you will find that you can reduce or increase the type of gain that the preamp is generating (high, medium and low), which can be adjusted using the jog dial. Note, you can reduce or increase the GAIN SW while simultaneously backing down or increasing the gain for the section, this might alleviate your situation.

Another step you should take is to mess around with your effect placement in the FX chain. You can eliminate a lot of background noise simply by switching the FX positions in the chain, as sometimes an OD before preamp, after preamp, the wah (this is a strange problem I have on one tone, activate wah and get all kinds of shrieky sounds), and compressor can all be potential problem spots in the sound, but rest assured, you will be able to clear up a lot of it with this method. But usually messing with the preamp and OD/DS positions can help.

Might I also suggest the use of the EFFECTS RETURN on the back of your amplifier. Sometimes using the preamps of both the GT-8 and your amp can be conflict points. To do this, just route the output cable from your GT-8 to the FX RETURN at the back of your amp and change the output select mode to COMBO RETURN.

Note: One of the discoveries that I and many others have concluded at GTCentral is the use of OUTPUT SELECT at "Line/Phones". Granted, the manual specifies that this is only for headphone/PA system situations, but it totally helps out from the perspective of warmth and tone, it removes a lot of the harshness of a sound as well.

PS: The last two paras of my post are specifically referring to amplifier scenarios, but since you use headphones, using the Line/Phones output mode and following the steps detailed by the guys in the forum should curb your problem, if not get rid of it altogether. But essentially, they are just helpful steps for you to consider in creation of tone.

On the higher gain patches try turning down your "AMP GAIN" to 30-50%, amp level at 50-60%, GT-8 output knob see page 12 in manual about 1 o'clock. Make sure that you have good quality cables and not cheapo ones. If I'm using the NS on the GT-8 I have it set really low because too much will effect your sustain>not a good thing. On the Rectifier sims amp gain between 25-40%>MAX!!!! Not the same I have discovered for the mesa boogie BG LEAD series of amp models. Give it a try and see what you think!

IMHO, NEVER use the Noise Suppressor, no matter how high-end your processor is, and that's something I learnt from starting off with a Zoom 505II processor. If you play with headphones, you will most definitely catch the way in which it kills your notes before the guitar strings have even stopped vibrating. As others have mentioned before me, back off a little on your preamp and OD levels, and that should noticeably kill most of the hiss.

TONE CONTROLS

Why do some of the amp sims with passive EQ sound horrible when everything is on 100? the boss engineers must've modelled some shitty sounding amp if that's the case. I used to think the same way. I'd keep all my tone controls low to avoid the "shitty" sounds that I would get when I would turn the controls beyond to 50 mark. After some experimenting I found that what was happening was that even though the level meters weren't showing it, I was getting digital clipping in certain frequencies from within the amp Sims.

The meter showed everything was fine, but my ears said something was wrong (sounded like insects buzzing around my head). To fix the problem I tried turning down the offending tone control (usually treble or presence) or tried to filter. This would get rid of the insects, but also would leave me with a dead lifeless sound. After a lot of experimenting I finally found that I could keep my nice bright lively sound and get rid of the insects by just turning down the gain level of the amp sim. This made me do a complete 180 with respect to how I tweak.

My method now is:

1. set all tone controls to max (on amps with passive EQ's), or all tone controls to 50 (on amps with active EQ's).
2. set master volume to 50
3. set gain level to 0 and bring it up until I get the required amount of distortion (may even have to change the gain switch level for the sim if necessary).

Keep an ear out for the buzzing bees. If you hear this then you have to do something about the high end in a stage prior to the amp sim, or turn down some of the tone controls to get rid of the buzz (and risk pulling the blanket over your sound).

4. Bring down tone controls to get the desired sound.
5. Set master level to required level (keep an eye on the meter)

I'm not saying that this is going to work for you, but it has been bullet proof for me. You'll probably have to play around with steps 3,4 and 5 to suit different sims. The key thing is deal with one FX stage at a time and don't trust the meters to alert you to clipping (use your ears).

GAIN SWITCH LEVELS

I would like to expand upon the gain switch. On a real amp you have to find a balance in volume and tone with the "gain" and "volume" knobs. There are three typical settings you will find on real amps:

1. Low gain, high volume
2. Mid gain, mid volume
3. High gain, low volume

On the GT-8 you don't have to balance this, because there is no volume for the preamp. There is a level, but it is not really intended to be used as a volume knob to effect the gain, but instead to be mixed with the other effects in the unit. How Boss gives us the three different sounds listed above, is the gain switch. It's purpose is to change the flavour of the amps tone, depending on what setting you would like to use. So if you are trying to get a cleaner Vox AC30 sound...go with the low, to still get an AC30 flavour, but with less bite. However, if you want that AC30 to really bite down, and give you more distortion, then put the gain switch to high and use the gain knob to zero in on just how much you want.

I always try to get as close to the sound I am looking for with only the preamp, before I add anything else. I start with the gain switch in the middle and the knobs all at 12 o'clock. Usually if I am going past 80% on the gain knob, and still not getting the sound I am after, I switch to high gain. Like-wise, if I am going below 30%...then I switch to low gain. I hope some of this information helps..

I tend to use the Medium setting the most for all my clean & high gain patches. Most but not all but especially on the higher gain patches its set on Medium 90% of the time. I don't ever use the Low Gain setting on it though. Some of the clean amp models sound good with the Gain Sw set on High. I like some of the Mesa Boogie combo settings with the Gain SW set on HIGH. Add some extra Preamp gain on these amp models like around 60-80% with Preamp level around 50-60%, add a little Tube Screamer and your ready to take care of Business.

I found if you subtract 40 from the gain and move the gain switch up a notch its the same. 120 on low=80 on medium=40 on high It also seems to add a slight bit of presence as you go from low to med to high.

DUAL PREAMPS – YAY OR NAY?

At first I was a fan of the Dual Preamp...but the more I really listen and tweak. I find it better to stick with one. It actually sounds BIGGER with one good preamp than two. Maybe it's over processing or some other thing, but even for the super heavy stuff I'm finding a single preamp to be more natural and bigger/meaner sounding..

If I do dual preamp - it is always dual mono with the channel delay at "0". If you bump it to 1ms or higher, things get muddy, distant and boxy (IMHO). Single preamps stay fairly distinct. Dialling them up yields the same headaches as you have when you layer on the effects... things just get to be too much.

When would one want to use the following TM modes: PRESENCE (too shrill in almost all cases - perhaps for a piezo acoustic with no preamp?) MILD (for overly bright single coil guitars?) ENHANCE (yuck - makes everything hissy - which amps work with it?) TIGHT (for speed metal tones? funk?) I found that the FAT and RESONATOR settings were the most useful. Particularly the FAT setting as you can bring a dull tone back to life - it sits right up.

MILD rolls off the high after 2 or 2,2 kHz like a high capacitance cable: want the stage tone of a 70's hero (say, Jimi with his curly cables)? Want the tone of Hank Marvin with his 30 feet cable which Eq'd his guitar? Use a standard short cable and say "MILD".

ENHANCE mimics a bit the EGX pot of EMG... It's not to say that it works EXACTLY like that: it creates a mid scoop at a higher frequency and don't add no bass, VS the EMG circuit. Simply, a passive pickup filtered by the ENHANCE gives something like these sparkle tones obtained with an EMG kit. Now, the other devices:

PRESENCE adds 10 db after 2500 Hz. I haven't checked it but it could reproduce the FX of the global "input presence" setting: it would allow to use, say... a Variax without any change in the global settings! By the way, does your Variax 300 sound like the 500 you have owned before the "twisted neck" Parker?

TIGHT gradually cuts off the bass below 350 Hz or so. The use that you mention seem the goal of this software... I note that with the 4CM, it helps me to make the clean channel of my Marshall sound a bit like the bright channel of a Plexi. I note also that through this FX, my Les Paul sounds more like a SG or other light weight mahogany Gibson.

LOW GAIN VS HI GAIN

I often use low gain for the hi gain models, and vice-versa, it gives interesting results". I noticed that when I used the hi gain switch with high gain models, it killed all dynamics. In fact one of the best hi gain sound of the GT8, with a Soldano model for example, can be achieved with the gain switch on low, gain at 60-90 max, and a boost from the tube screamer model, itself with almost no drive, but high output level

Well, at first glance it might seem like the two gain settings are redundant but in reality they're not. That second gain parameter changes the way the preamp responds to playing touch. They should have labelled this parameter "Sag" or "Amp Compression" or even "Feel" because that's what it feels like it's changing. I've actually found that I like a high gain setting for my clean sounds as it makes the preamp feel "spongier" - very similar to the naturally compressed feel of an old Fender amp. Conversely, a low gain setting on a high gain preamp gives more definition and articulation to your sound because you get less compression or "sag".

For my distorted sounds I like using

1. Low gain setting with a gain of 40-100 and an Od or Dist behind it and preamp level of 50
2. Med gain setting with a gain of 40-50 and a tubescreamer behind it and preamp level of 50
3. High gain setting with a gain of 20-50 with no OD or Dist and preamp level of 50

For clean I like a clean preamp with a low gain setting with a gain of 10-20 and the preamp level at 80-90.

RECTIFIERS

A couple things that I started doing with the recto models (vintage, don't really like the modern models that much) are:

- 1) Set the gain switch to low and increase the gain on the amp to taste. Another thing to try is keep the gain lowish and slam the front with one of the better OD models. I like the Natural OD best, but I've also had good luck with the Booster, Tube Screamer, Warm OD, and 60's Fuzz (if that's what you're going for). Again, though, you don't want a huge amount of gain on the OD pedals... better to keep that low and increase the output level of the effect.
- 2) Drop the bass significantly on the preamp and re-boost it with the EQ post-amp. Lots of bass during preamp processing = flab.
- 3) Use custom cabs. On the patch I use with the vintage rectos I set it up in Dual Mono (using Recto Vintage 1 and 2) and have a custom cab that is a 4x12 open back for one and a custom cab that is a 4x12 closed back on the other.
- 4) Use the Tone Modify Resonator after the amp models. My chain is usually Comp->OD->Preamp->EQ->Tone Mod->Delay->Reverb. I don't always use the Comp, OD, or Delay, but if I do that's where they are. You can also use the Tone Modify to reboost the bass if you want instead of the EQ.

I personally like the Rect MDN2 Preamp. Use a Tube Screamer before it if you want more Gain.

For tight Tops and Bottoms, use the Tone Modify effect after the Preamp. Use the Resonator preset and tweak the lo and hi to taste.

Although I use the Vintage 2 Rectifier variant, I've never had a hollow sound with the Rectifier. I also don't use the stock cabs but rather a 412 then I roll off some of the bass (at 200 Hz) to shave off the mud. If anything, I've always found the Rectifier preamps to be super fat sounding.

Have you shaved off any low end using the EQ's low cut at about 200Hz ?

The absolute most important thing with the rectifiers is to keep the gain way down to 25-40% MAX, once you get beyond that point of no return they get muddy real fast.

Also, watch the low, mid, and high controls. If you crank them, they make nasty mud, too.

I keep the Gain around 20-25. I prefer the warmer overdriven tone that it provides rather than the full on distortion. Also, as Briggs mentioned, I don't have the tone controls too far up, and prefer to define it with the Tone Modify. I've never needed to add the EQ module.....

RECTO PREAMPS

A couple things that I started doing with the recto models (vintage, don't really like the modern models that much) are:

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CUSTOM SPEAKER SIMS

My new favourite Custom Speaker Sim to use with the Rectifier preamp is an 8x14 cab. I was using a 2x12 with it but I was tweaking my Rectifier patch last night and decided to start playing the speaker sims. I didn't really love any of the preset ones so I started playing around with the Custom Speaker cabs and really like an 8x14.

The thing to keep in mind with speaker sims is they act as broad tonal changes for your overall tone. I keep the tone on all my distorted preamps pretty much flat (50-50-50-75), use minimal EQ (usually just a little bass rolloff and a 3 db boost on the highs and pretty much stick to the SM57 mic sim set On and at Centre.

Have a dabble in the Custom Speaker Sims now and again. You can make some cool sounds out of what you might think are crazy combos. I like the 5" speaker myself. I use them to get an AM radio/old vinyl record kinda vibe going. 2x15 is what Dick Dale actually uses. They allow for tonal headroom. As a certain French speaking individual may point out this means more low end boom gets through the bigger the size of speaker.

The Rectifier "Original" speaker sims are one of, if not the most perplexing part of the GT-8. They sound like crap. I switched to the 4x12 and the rectifiers and boogies became instantly useable. Now I'm going to have to go into the custom spkr sims to see what parameters can be tweaked and their effects...in all honesty I'd forgotten that there were even custom spkr sims available.

8x13" this does wonders for me. I've been using that for a while now for a recto sounds I programmed a 5" and a 15" as my two custom cabs...awesome nastiness...

TUNING YOUR GUITAR AMP WITH A CD!

This one is for people who have non FRFR amps and want to minimize the coloration of your current amp for the best replication of the GT-8's amp models.

Take a CD and put it into a standard stereo, then take the same CD and plug it through your GT-8/ amp rig by using a portable CD player or I-pod or whatever and the right cables and connectors. (If you don't have the right cables and connectors, you probably don't want to bother going out and buying them just to do this trick). If you have or can get two copies of a CD and play them simultaneously through your stereo and GT-8, that would be ideal. All this to say, basically get a CD playing through your GT-8 and an FRFR rig. Once you have this setup, listen to the CD through one system, then the next and work with your GLOBAL EQ until you get them to sound as similar as possible.

Once you do this, your GT-8/ amp rig should be Eq'd more closely to an FRFR setup. This is not the be-all end-all problem solver, but it should improve your sound noticeably across the board. It helps take the "cover" off the amps.

Note: all your previously made patches may be ruined by this procedure, but you can fix them fairly easily by using the EQ on each individual patch to counteract the changes you made to the GLOBAL EQ.

OUTPUT LEVELS

Set the output levels and the individual effect levels so that the meter doesn't go past 70% (the 11th segment on the meter). Set the input level as high as you can get away with. Use the procedure in the FAQ and your ears to determine when you start to get too much distortion. Remember, that the distortion you get at the input is likely analogue in nature (hopefully the input OP amp starts to clip before the ADC has hit its max level) and not as bad as digital distortion, while the distortion that you get by driving any of the effect outputs and inputs is purely digital (Bad...Harsh).

HEY! THE TONE CONTROLS ARE ACTIVE

Treat all types of tone controls in the GT-8 as active controls, keeping in mind that the amps/stomp boxes that it is modelling had only passive controls. This means **if the control is a "-50 to +50" device, then a value of zero corresponds to the same control being maxed on the real world stomp box being modelled.** This means if the control is a "0 to 100" device, then a value of zero corresponds to the same control being maxed on the real world amp being modelled. This basically means that for the amp models, the tone controls should never go beyond the 50 mark, since anything beyond that was impossible on the real amp being modelled (its controls could only cut volume in their ranges).

ANOTHER P.O.V – KEEP IT REAL SIMPLE!

No offence but sometimes I don't understand you 'digital' guys. It's always 'how do I sound like a tube amp' / 'why don't I sound like a tube amp' / 'the other guy in the band gets all the praise and he uses a XY blah blah etc.

So you've got a huge amp sitting there and you can't get it to cut live? I have a VOXAC30. It's a tube amp that can really squeal if I want it to. Admittedly it's not going to sound like yours should...but it's a bit of a monster. I have a GT8 and I plug it directly into the VOX. I don't use 4cm / FX return and my output setting is SMALL COMBO.

I have no issues with my sound at all. Horses for courses I would think but maybe you should go back to basics? Cut out the maximiser and the rest of the stuff you've got in the loop / chain etc. Just plug your guitar into the amp and get a great noise. Then, add the GT8 as an effects unit with as much transparency as possible (ie bypass the preamps etc for the time being) and don't set the output to LINES / PHONES.

TONE MODIFY - THE SECRET WEAPON

WHAT IS IT?

For those of you not familiar with the TONE MODIFY effect, start looking at it. The TONE MODIFY is an effect which can make a sound “come to life” or make a good sound great. The placement of the effect is also crucial! The effect must be placed immediately after the Preamp to make this thing really shine.

For me, it appears to add “bounce” and “liveliness” to patches which were not really convincing before its use. Great enhancements in low and high frequencies can be obtained from this effect that you just cannot get from the EQ or Sub EQ. The punchy characteristic of the Resonators (1, 2 and 3) are simply brilliant. Once again, watch the chain placement! If not placed immediately after the preamp, you will not get the proper results.

1) THE 8x12 CAB:

YES, it is much less complex than the old cab of the GT-8. Each peak and dip has disappeared in the audio spectrum. Is it to say that this cab sim is inferior to the same in the GT-8? IMO, NO. Why? Because THE COMPLEXITY OF A REAL CAB HAS TO BE REPRODUCED BY THE USE OF A RESONATOR :in other words, if you use an alternative cab (from 1x8 to 8x12) and if you want a SUBTLE tone, you have to add just AFTER the preamp a Tone Modify and to set it on “Resonator”, 1, 2 or 3. The first one adds the richness of a speaker with a resonant frequency around 100 Hz (think of Electro-Voice); the second one adds a resonant freq around 80 or 90 Hz (like in the Fender cabs); the third one has a higher resonant freq, which mimics the response of a Celestion G12 speaker...

You have 9 cab options, including the two custom cabs; you have three resonators. Total: $3 \times 9 = 27$ cabs available, not to mention the original models (which you can also make richer with the Resonators: see the factory patches 36-2 and 36-3). I just recommend to set the Tone Modify like this: bass diminished (-10 or less) or high enhanced, resonance higher than 70, level modified to preserve the original volume. I precise that you can go until +50 in the high freq with the Tone Modify and retain a musical sound with some appropriate settings in the preamp section;

PS: why did Boss separate the cab sims and the Resonators? Because it allows to reproduce the character of a speaker even when you don't use the cab sim!!! If you play with a guitar amp and an output option other than “Line/PA”, you always CAN add the colour of a Fender cab to the tone of your Marshall and vice versa. As the Resonator has a flat response in the extreme low and high freq, the result stays natural (it's not the case when you inject in your amp a cab sim with its low and high freq rolled off : this option gives a result altogether boxy, dark and harsh).

PPS: in “Line/PA” mode, with some preamps, the alternative cabs have a much narrower bandwidth than the “original” speakers (see the Marshall models): the difference is the same than between a normal cab and another one PUSHED HARD. If you want to reproduce the sound of a Plexi whose power section is not full up, use the original cab. If you want to hear the distorted cab of an amp totally cranked up, use the 4x12 or 8x12 variation: in this case, you can even push all the tone controls full up.

2) The response of the Fender models... No guts? Here also, it depends on the settings: use a Resonator 2 and say that the sound has no low end ! Another KEY is the MIC SETTING: the “mid scoop” changes totally if you set any mic ON or OFF AXIS (I've one more time measured it yesterday, with the 46 preamps). Ho, and the previous “Twin” model of the GT-8 has been modified BUT you can find its tone with the “T-AMP CLEAN” in the GT-8: Hughes and Kettner have designed their Triamp with the clean channel inspired by Fender amps... Hence the change in the GT-8 of the Twin tone, which would be redundant with the T-amp clean preamp.

3), Yes, the extreme low and high freq have been attenuated : to my ears, it makes the GT-8 sound more “amp like”, with more natural... I had always found the GT-8 a little too “synthetic” in this area. I'm happy now. And I don't understand why it should be a problem, since you can add the “missing” extreme frequencies with any PA system...

TONE MODIFY IN STEREO?

The Resonators will “sum” a Stereo L/R Preamp. It works best on the Single or Dual Mono although I find it a little muddy on the Dual Mono. For any of you Recto Fans, try the Rect MDN2 Preamp and follow it with the TM and use Resonator 1 with a boost in the low of about 15 and 25 in the high. The result is a super fat sound but will cut through the mix beautifully.

Use the Dual L/R Delay and place it directly after the Tone Modify.

Set both Delay Feedback to 0

Set both Delay Level to 100

Set Direct Level to 0

Set D1 Time to 0

Set D2 Time to whatever you want, 20 works well.

If you still need Delay for Soloing etc, use the Sub Delay in the FX2 bank. Not sure exactly what I've created here, but I added stereo delay with the TM...and it sounds way huge (but I seem to be a delay junkie). This is by itself, without the tweak TeeJay suggested. It does do something interesting to the signal. I don't think the result is true stereo, but it is, um, odd. Feedback at 30, Effect Level at 30.

PRESENCE (too shrill in almost all cases - perhaps for a piezo acoustic with no preamp?)

MILD (for overly bright single coil guitars?)

ENHANCE (yuck - makes everything hissy - which amps work with it?)

TIGHT (for speed metal tones? funk?)

MILD rolls off the high after 2 or 2,2 kHz like a high capacitance cable:

Want the stage tone of a 70's hero (say, Jimi with his curly cables)?

Want the tone of Hank Marvin with his 30 feet cable which Eq'd his guitar?

Use a standard short cable and say "MILD".

ENHANCE mimics a bit the EGX pot of EMG... It's not to say that it works EXACTLY like that: it creates a mid scoop at a higher frequency and don't add no bass, VS the EMG circuit. Simply, a passive pickup filtered by the ENHANCE gives something like these sparkle tones obtained with an EMG kit. Work your arpeggios and whistle "It doesn't matter"...

Now, the other settings:

PRESENCE adds 10 db after 2500 Hz. I haven't checked it but it could reproduce the FX of the global "input presence" setting: it would allow to use, say... a Variac without any change in the global settings!

TIGHT gradually cuts off the bass below 350 Hz or so. The use that you mention seems the goal of this software... I note that with the 4CM, it helps me to make the clean channel of my Marshall sound a bit like the bright channel of a Plexi. I note also that through this FX, my Les Paul sounds more like a SG or other light weight mahogany Gibson... To IMO, the 4x12 without TM is what it's supposed to be: a GENERIC cab, without any character, able to be used after any amp!

A detail forgotten: for me, the FX's mentioned above are designed to be used between the guitar and the preamp, VS the Resonators! (ed. <- VS = as opposed to)

Use FX1:Tone Modify FAT after the preamp, and then add FX2:Tone Modify Resonator# right after it...

Add some bite and big bottom all at the same time... Plus you could set it up for two different guitars (one dark, and the other thin) and just tap on the TM that you need on the fly... Also try the FX1:Tone Modify with mild or Presence.

THE RESONATOR

Over at the BossGTCentral forums we see a lot of questions about shaping preamp tones. There's always the suggestions for using simple EQ to bring out a better low end...however, that doesn't always "do the trick". Lately we've come across a new and very effective tone shaping effect which can significantly alter the low end character of a preamp/cabinet combination, making it feel more powerful and distinct. The GT-8's Tone Modify: Resonator feature is a flexible, powerful way to further shape your custom tone patches. For the sake of reference, Tone Modify (or "TM") is located in both the FX1 and FX2 Effect pedals/components (Resonators are only a few of the many types of TMs). With the ability to completely manipulate the FX Chain in the GT-8, the possibilities are vast. I've done some analysis of what the Tone Modify: Resonator settings actually do to the tone of a cabinet model within the GT-8. Here are a few of my findings...

Settings

As already stated, a Resonator should be placed just after the preamp but before the EQ and Noise Gate.

A Resonance setting of 70 or more seems to give a good result (see the patch 36-3).

To approximate the EVM12L's: Raise the Highs to +30 and lower the Level, in order to keep the same volume with the TM Effect on or off.

To approximate the J12Q: Raise the Bass around +25; raise the Highs around +40 to +50; lower the Level as above.

The G12M can be reproduced with neutral settings (Bass = 0, Highs = 0; see the patch 36-3). In the graph example above I set Bass to +5, and Highs to +15.

Adding A Resonator To An “Original” Cabinet Model

Original cabs often have a much wider bandwidth than the other selectable options (1x10, 1x12, 2x12, etc.). They typically have more Bass and High frequencies. So, BE CAREFUL with the preamp EQ tone settings!

If You Use An Alternative Cabinet Model

1x8,1x10,1x12,2x12,4x10,4x12 and 8x12 have a FLAT response with a narrower bandwidth than the “Original” Cabinet models so you can raise the preamp tone controls more. I would even say that you must do it.

If you raise the Resonance beyond 50 you should raise the Highs by +10 or so. Example: +5 for the Bass, +15 for the Highs. On the BossGTCentral GT-8 Forum , TeeJay mentioned using a setting of Bass = +15 and Highs = +25 for the Resonator 2 with great success.

Keep in mind that the Resonators don’t reproduce complete cabs but only the resonant frequency of well known speakers. For these reasons:

Each Resonator primarily defines the response between 20 to 5000 Hz, where a speaker finds its voice. The extreme high frequencies must be handled by the “presence” control of the preamps. This control which seems useless in some preamps, finds its justification here (i.e. the “TWIN” model has a Presence control in the GT-8 when the real amp doesn’t have one). It allows you to add more sparkle when using Resonators.

Changing the Resonator’s Bass and High settings allows to approximate the sound of numerous real cabs. The “Resonator 1” is good for EVM sounds but also as a complement for 10” cab models (10” speakers often have a resonance around 100 Hz). The Resonator 2 resembles the Jensen’s tone with the settings I used above and makes the cabs sound like any speaker with a 80 Hz resonant frequency - if you want to make the Bass tighter and the Highs a little less prominent.

Examples Of Tones

With “Resonator 1”, the curve starts around 100hz. It’s the same resonant frequency as a Celestion G10H or an Eminence Legend 12. As stated above, it’s similar to the lower frequency of an EVM12L (whose 50 Hz of resonant frequency can’t physically be amplified by the cone. It begins to vibrate around 100hz).

With “Resonator 2”, the curve starts around 80 Hz and tends to show a big square bottom, then a low mid scoop. It’s typical of the most played Jensen speakers.

If you lower the Bass to soften this big square bottom without boosting the Highs, you can approximate the tone of several Celestion’s whose resonant frequency is 80hz. Think: Classic Lead; the brighter G1275T; the G12T; G12K; Super 65; V1280; V15100; etc., not to mention the Fane AX12 (use the Bass and High settings to obtain the shades of tones characteristic of each model). This can be a little tricky because even the Celestion’s with a resonant frequency at 80 Hz don’t actually start to vibrate that low. For physical reasons, every Celestion starts to work around 150 Hz.

On the other hand, “Resonator 2” seems a good option to reproduce the resonance of the speakers made by Celestion for Mesa/Boogie (the Custom 90) and the bass boost that comes from the oversized Boogie cabs (refer to settings I mentioned above).

With its curve starting at 150 Hz, “Resonator 3” gives the “trademark tones” of Celestion. Those of the Alnico Blue and of the Greenback 12” (whose 75 Hz can’t physically be amplified by the cone... it begins to vibrate around 150 Hz). Alnico magnets have a warmer sound than the ceramic magnets used in Greenbacks so when using “Resonator 3” you might want to add some Highs ...or not...

And there you have it... a relatively simple look at an incredibly useful tone shaping feature. Brought to you by the Boss GT-8. There are many other Tone Modify types that can be used in a variety of ways. Also, because you can move every component in the FX Chain around wherever you like, you can put a Tone Modify before your preamp (the “Fat” setting works well this way); or how about a Tone Modify before and after the preamp! That’s all for now. See you next time.

EDITOR’S NOTE: You can also apply these amazing Tone Modify effects to your own real amp or even another modeller! All you have to do is run them in your GT-8’s FX Loop... it’s that easy.

Try lowering the Preamp GAIN and using Pre-EQ and low-level OD before the AMP in FX chain. Simple tweaks like these can really open up the possibilities of finding great usable tones with the "8". It also lets you have more assignable parameters using the EXP Pedal and Switch which allow for options. Dual amps in the same patch are also cool if you can "see" the possibilities. For example, I like to use a Marshall-type amp and combine it with a clean Fender Twin and blend the 2 amps together. Then you find yourself with a completely different tone where there is gain AND clarity. This is it - absolutely the missing link in making your patches come alive.

It is really nice once you get it in the FX chain correctly and then start moving through the different resonators and other settings. The differences in the settings indeed opens up a new set of options.

USING TONE MODIFY WITH A RECTO

For any of you Recto Fans, try the Rect MDN2 Preamp and follow it with the TM and use Resonator 1 with a boost in the low of about 15 and 25 in the high. The result is a super fat sound but will cut through the mix beautifully.

I'm particularly fond of the FAT setting with the LOW @ +20-25 and HIGH @ +5-10. Brings out this rich, biting character without becoming boomy. Very nice for clean and light gain tones.

TONE MODIFY FX ORDER

Plus it's to be noted that resonators go after preamp - the other Tone Modifiers go before - it sounds quite terrible after the Preamp!!!

Yes, The TM to put after the preamps are the RESONATORS. TM programs other than Resonators are designed to be used BEFORE the preamp. And yes, the Guitar simulator as the Acoustic simulator can be used as cab simulators as well, after the preamp (!), with some very special settings

TONE MODIFY RESONATOR & CUTTING THROUGH THE MIX

I applied the TMR to some of my distortion patches and voila! There was just something a little extra. It seemed like it brought out just the right amount of Mids without cancelling the bottom end on the FAT setting. The PRESENCE obviously brings out more high end, but not in an obnoxious way that would seem to thin up the sound.

I continue to have problems not cutting through live and it isn't because of my amp or my guitar or anything else. I know it has to do with tone and frequencies and all that stuff that I'm not particularly good at identifying. I'm hopeful that the TM will at least relieve some of my headaches in this regard.

BTW, I noticed that a lot of those distortion patches of Kewlpack's are a bit high-gain/high-end to my ears. I've always avoided those when playing simply because I think it would sound like a buzzsaw live, but I have to wonder if those shrill frequencies aren't exactly what I need to cut better on heavier parts.

TONE MODIFY TECH TALK

At first, I was very disappointed by the cabs : excepted the "original" models, they were all rather flat sounding, without the peaks and dips which make the sonic signature of a speaker...Even the cabs of the GT-6 had more sonic details! As I had downloaded the specs and audio curves of all the Jensen and Celestion speakers (on their Web page), and as I had found the same thing for some Electro-Voice's, I began to search how I could give the character of these brands to the cabs in the GT-8... There, I selected a patch using the Tone Modify as a Resonator after a preamp: seeing the screen of my PC, I was astonished! Indeed, the audio curve had suddenly become rich and complex, with all a chain of subtle peaks and dips, like with a TRUE speaker (at least between 50 Hz and 5 kHz, where a speaker find its "voice"). Then I compared the curves obtained with the Resonators 2 and 3 and the audio spectrum of some typical Jensen and Celestion speakers: it was very CLOSE (minus the format of my screenshots and of their data sheets). Then I tried to understand how it worked: I saw that the Resonator 1 started around 100 Hz: the resonant frequency of an Electro-Voice 12'... Etc.

I am now pretty sure that our Resonators are essentially designed to complete the cabs: in the FOUR first factory patches, TWO use the "Resonator 3" (the Recto and the MS1959, as if they were plugged in a Celestion loaded cab) ! It seems that Boss wanted to show us this new software... Why did not they explained it in the manual? It's a mystery to me. The autistic temper of the Japanese brand is all in this story... Anyway, it works like a part of the "cab imaging" process (I've tried in a recent post to explain why cabs and Resonators are separated). About the alternative cab as a trick which reproduces some distorted speakers, it's simpler: if you have already played with an amp full up, you know how the sound changes when your master volume goes beyond 7,5 or 8: the speaker distort, its bandwidth is reduced. I've just listened and heard (and seen with my analyser) that we obtain a close result with the Marshall preamp

(1959 1, 1+2 or 2) plugged in a 4x12 or 8x12 rather than in its original cab.

The "resonant frequency" is not something that we find only in a speaker : EVERY resonant cavity has such a "favourite" frequency which defines its sound. It's true for acoustic and (semi) hollow guitars... It implies that the Resonators can ALSO be used as guitar simulators... And that the Guitar simulator in the GT-8 can ALSO mimic a cab! I have approximated the special "honky" tone of a Vintage Celestion 12' with the "H to hollow" software properly set after the preamp...

I'm particularly fond of the FAT setting with the LOW @ +20-25 and HIGH @ +5-10. Brings out this rich, biting character without becoming boomy. Very nice for clean and light gain tones. Of course it depends on how you dial in your preamps to begin with. Briggs, you are right, the Resonators disable the dual preamp by mixing the two sources: the bet of Boss seems to be that a dual preamp tone is subtle enough and doesn't requires the use of a Resonator... Logical, after all!

With the Fat setting IMO, nevertheless, this is rather designed to be used before the preamp : it gives a mid peak around 1 KHZ; in other words, it's a medium booster, like the one in my Charvel with active electronic (even if the enhanced frequency is not the same) or the one provided with some EMG pups... It's interesting to see that another EMG feature, the EGX pot, is imitated by the "enhance" option of the Tone Modify FX! The "mild" FX gives the result of a long cable which rolls off the highs... So, you can mimic a whole bunch of guitars and playing situations with a single axe... If you want some huge differences, you can vary the bass and high freq of the TM from -50 to +50... This said, the key for each Resonator is the intensity parameter. With an intensity of 50/100 (default setting of the Resonators), the effect is still subtle. It begins to be obvious after 70/100, at least with a distorted sound... A clean signal won't do justice to the FX.

EQ

EQ BASICS

Learn some basics about EQ and you can overcome tone problems.

here is a chart that has helped me understand it better with relation to guitar recording:

for bottom boost 100 Hz
for warmth boost 250 Hz
for body boost 500 Hz
for pick attack boost 1-2k
for cut boost 3-4k

for presence boost 5k
for buzz (distortion) boost 7k
for clarity and string decay boost 10k+
to remove muddiness cut 200hz
to remove harshness cut 1-3k

Work with that a bit and you will develop a sense for what frequencies are doing to your sound. Also I think the 1-2k range is what the human ear is tuned to most sensitively so too much in that range can start to fatigue the ear as well. just make sure you do your EQ as the last stage in fine tuning your sound

Boominess is caused right around the 150-180hz frequency range. You might try an EQ (post amp model)and notch by -4dB with a Q of 2 or 4.

You can boost the 80-120hz (about +2dB) to add thump at the same time... You can also cut bass on amp model and then boost it with EQ after the fact.

STRAT SETTINGS ON THE GT-8

For Strats with the GT-6 I use the "clean twin" amp model, the "booster" OD (I like "natural" on the Gt-8 even more), some compression (I keep the level to 40 or below to retain dynamics) & EQ on all patches (For low Mids & high Mids I like f=315hz & q=2 for Strats, with the high mid level +3db). For output select (into a tube amp in my case) I like "combo return". Some "hall" reverb fills things out nicely. I play SCN noiseless a lot so some of this may apply to your Lace's as well.

EQ FOR DIFFERENT GUITARS

You could assign the EQ or Sub EQ to CTL or CTL 1/2 and use the EQ to make the guitar changes, I.E. make a standard patch for one guitar, then you change guitars and hit CTL , it turns on EQ and the EQ makes up for the volume, bass / treble deficiencies in that patch. But, I'd go with separate patches, if you use less than 4 patches, get bank 1, 2 and 3 and make it guitar specific, name the patches [SG]patchname / [Strat]patchname / etc, and that's it.

BOOSTING MIDS

With cab sims, a possible trick is to boost the Mids: it avoids to obtain twice the same scooped and strangled curve (one coming from your modeller, the other from your amp). Instead, it forces any virtual amp + cab sim to react more like the real preamp of an amp. So, it decompresses the tone and makes it warmer, more natural, That's why Boss manuals often recommend to max out the Mids and to diminish the high/bass ranges, when you want to amplify your modeller with a standard guitar amp. That also what "Armin's DI" EQ settings do for the Vetta, for example: they enhance the midrange, defeating partially the cab / mic sim effects.

I have several reasons to avoid it - boosting the Mids can make the sound muddy. Moreover, it doesn't restore the extreme low and high frequencies filtered by a cab sim;-the GT8 has naturally much Mids (like other Boss modellers);

Using the GT-8 EQ, set either the Lo-Mid or Hi-Mid band as follows:

Frequency = 5 or 6.3 kHz (5 kHz works for me)

Q = 16 (you can try lowering this but higher values will be more precise)

Set it to around -10 dB or whatever works for you.

EQ VOLUME ADDS PUNCH

Has anyone noticed that changing tone and or volume with EQ in a patch has less effect on Output level than it seems to have on volume of the patch? It seems if I'm getting clipping on a patch, I can dial down the pre-amp level and/or gain and bump up the corresponding EQ level and get more volume and "punch-through" at a lower output level (and therefore less clipping). I've only tried this on a couple of high treble patches.

FULLER, THICKER SOUNDS WITH EQ

One simple trick is to choose two different settings in the recommended dual preamp mode: select two preamp models, or the same one with two different EQ's, set a dynamic mic on one side, a condenser on the other, etc, etc. Beware, nevertheless: a "dual" sound can also be thinner, if the frequencies cancel each other. Same thing with the pre-delay: depending on the preamps chosen, your tone can seem good or very nasal/honky with a single millisecond of difference. Experiment...

Regarding the delays, I personally find the "Hold" mode rather difficult to use... The "Warp" mode is maybe more satisfying. The fuller sound, IMO, is provided in "PAN" mode. A dual delay with two different time settings seems also something which works well... Use the "tap" tempo live...

If you are not afraid by strange sounds, you can use the "hold" FX, a sort of sustainer which provides in fact a synthetic tone : I've a patch where my sub exp pedal activates this FX and I can add my solo parts.

Set your mode to dual L/R so that you can get that massive sound you are desperately wanting. Then use the Tone Modify located in the FX1 section of the GT8.

Try setting some pitch shifter without actually altering the pitch. I learnt this from Teejay's wylde about zakk patch. Open it up and check the settings out. It works wonders for getting a richer, more full sounding tone. Use the dual l/r - that makes it sound like 2 guitars with a little delay - sounds very full.

GLOBAL EQ

These are things that I learned by actually trying them and then comparing the overall sound to see what works best for me. These settings that I have below for the GLOBAL EQ are what works best for me, and might even help out a few others on getting rid of the dreaded FIZZ!

SETTINGS

LOW EQ -3 to -5> too much and to bassy sounding

MID EQ 0 to 5> set mine to 4 or 5 good for lead work

GLOB:MID FREQ 500 HZ > play with this one a little more

**GLOB:HIGH EQ 4 to 6>too much and you get FIZZ BRITTLE SOUNDING

TOTAL:NS Thres between 1 to 3> set too high and it kills your sustain

AMP EQ: 50% on treble, Mids, bass, presence EVERYTHING!!!!!!!

GT-8 EQ KNOBS - 50% THEN adjust accordingly for each patch once you get close to the sound you want. Don't go crazy with the knobs too much,

otherwise you probably won't get the sound you are after unless you get lucky.

OUTPUT SELECT: LINE/PHONES, LINE/PHONES, LINE/PHONES

OUTPUT SELECT KNOB- located on the back of GT-8 looking upside down at it set to 1 or 2 o'clock.

PATCH LEVEL - 100 ALWAYS!

Like I've heard someone else say before, try for balance with the GT-8, frankly I am getting the best tones I've ever had in my 24 years of playing acoustic and electric guitar with the GT-8 and my FRFR amp. I want you guys to get it also, some will, others won't. I feel that if you approach it with an open mind though and actually give these things a try it will definitely help. Remember to try the EZ Tones & Quick Settings page 24 in the manual. If you use the NS set it very low or it will kill your sustain.

Assuming that you are using LINE/PHONES as the output select and since you said that everything does not have a lot of clarity or is muddy sounding I will also assume that you need a GLOBAL EQ adjustment big-time. Global EQ affects all the patches after you adjust it, but if you do it right they all will sound 100% better and you won't have to do it again. Try using the following settings on Global EQ page 69 in the manual.

LOW- -5> (that's negative 5) MID - 250HZ's HIGH - 7 to 9 23_

COMPENSATING FOR THE FLETCHER MUNSON EFFECT

I think with the GT8, the simplest way to deal with Fletcher Munson is to just use the Global High and Low EQ. At low volumes boost them, and at high volume cut them. Once the patch is built you play it at volume without this EQ applied. If playing at lower volumes then switch this EQ back on.

So, rather than applying the EQ to a patch that was built for low volume. Apply the EQ to a patch that is built for high volume then remove the EQ for gigging.

I have a "loudness button" EQ that can be used while building patches.

1 = 150Hz +12.8db
 2 = 3.95kHz -3.6db
 3 = 8.0kHz +7.7db
 4 = 9.3kHz +12.6db

This is useful while building patches at low volume. Then switch it off when playing LOUD, it should work as a 'loudness' button does on a stereo.

I got good results by adjusting the global eq, cutting rather than boosting to avoid getting unwanted clipping. completely blew me away after a bit of tweaking. : Yeah, that's pretty much what I did =P. I need to cut some more Mids out of the mix though to get the crunch I want. I'm still searching for that extra crunch, and I may have found it, but it needs more tweaking.

WHAT THE F IS Q?

The Q is the width of the area centred around the frequency you are adjusting (inversely proportional to the Q value). A low Q means that a wide band centred on your frequency is effected by a amplitude change. A high Q means the band effected is smaller.

Q= BANDWIDTH

As Matt pointed out, a high Q setting (like 16 or 32) is very NARROW and only affects a small range of frequencies. Narrow Q is useful for notching (small cuts) or bumping (small boosts) to the target frequencies.

Frequency (or Centre) = CENTER FREQUENCY

The middle of the frequency range that is to be affected. The Q will affect the frequencies above and below the Centre Frequency symmetrically...

Example: Setting the Centre Frequency to 800Hz with a Q of 2 will affect the frequency range of 600Hz-1000Hz (1KHz)... (not exact - I'm just giving you a hypothetical case).

Level = AMOUNT

Adjustment to the level (volume) of dB - whether boosting or cutting the selected frequency range.

The result is a bell-shaped curve with your Centre Frequency at the exact middle of the highest (boost) or lowest (cut) point in the curve. The more you boost the level, the more pronounced the bell curve will be (if you have a visual interface to see it). Parametric EQ is extremely useful for dealing with very specific frequency ranges and is used all the time in recording.

I had to lower it all the way to 1 (default was 6) to get any improvement.

BIG SOUND, FREQUENCIES AND Q

To obtain a big distorted sound you can use a double EQing...

BEFORE the amp or dist, put an EQ with a low Q (0.5) in the mid range (500 to 1000 Hz) and BOOST this range of 6db or more;

AFTER your amp, use another EQ with a low Q (0.5 or 1) and SCOOP of 6db or more a mid range around 1000 Hz (could go from 800 to 1600, depending on your tastes).

That's it...

Keep in mind that the PRE EQing can be achieved with another program than an EQ (the “fat” tone modify boosts the high mid range) and that you can fatten your bass / scoop your Mids with a “Resonator” properly set (boost its high range and rise a bit its bass).

80hz - rumble of the bass	1600hz - snap of the kick/pick on guitar (attack)
100hz - thump of the kick	2500hz - wires and snap of snare
200hz - bottom of the guitar	3000hz - presence of the vocal
250hz - warmth of the vocal	4000hz - ring of ride cymbal/top end of bass
350hz - bang of the snare	6000hz - sizzle of the high hat
400hz - body of the bass	7000hz - sizzle of the cymbals
500hz - clang of the high hat	8000hz - top end of the kick
600hz - clang of the cymbals	9000hz - brightness on snare and cymbals
800hz - ping of ride cymbal	10000hz - brightness on vocal
1000hz - meat of the guitar	12000hz - air on vocal
1200hz - body of the snare	14000hz - air on cymbals
1400hz - meat of the vocal	

I was just wondering about that ‘Q factor’ of the GT-8 parametric equalizer. I knew it represents how larger is the area affected by the equalization, but I didn’t know exactly how it works. Well, after researching around, that’s what I got.

First of all, higher Q levels mean narrower areas, or narrower bandwidths (octave ranges). It means lower Q levels are much more effective than higher ones. It is explained at the manual, but shortly. For all those that enjoy math, the relationship between the bandwidth and the Q factor is given by the formula:

$$Q = \sqrt{\text{power}(2, \text{bandwidth})} / (\text{power}(2, \text{bandwidth}) - 1)$$

With this formula, I calculated all the bandwidths available with the parametric EQ of the GT-8:

Bandwidth --- Q
2.54 ----- 0.5
1.39 ----- 1
0.72 ----- 2
0.36 ----- 4
0.18 ----- 8
0.09 ----- 16

EQ SUGGESTION

Here’s what I use: schecter 006 elite > gt-8 > ampeg reverberocket 2x12 (poweramp) output select : combo return, mid EQ @ 5000hz, -8db (helps control harsh fizz) then in my patch eq:

low cut @ 110hz (it will keep your bass player happy)

low - since I cut lows @ 110hz I boost my low band by 4-5db which brings up the upper bass (110-150hz) in the guitar so it still sounds fat without muddying up the overall mix

low-mid @ 630hz, q:8, -10db, gets rid of boxy sound quality, opens up the sound

hi-mid @ 2500hz, q:1, +8db, this is how I cut through the mix

hi : -2db

hi cut @ 6000hz this is crucial for eliminating fizz when not using the cab sims.

I recommend not using the cab sims when using an actual guitar cabinet as this is somewhat redundant and leads to odd notching and boosting of frequencies which yields a very unnatural sounding guitar tone. I was getting this horrendous grainy fizz in the 5k zone, which is why I notch there. then I go back in my patch EQ and boost at 2.5khz with the lowest Q which brings out all the Mids in my tone. the “scooped out” tone which I think you are talking about generally comes from cutting at like 600-800hz which is usually around where your amps midrange knob operates. since I’m using the midband to cut at 5k it’s really operating like a presence control. I love parametric’s.

EQ AND LOOP/4CM

I run in 4CM with my Marshall tube combo and obtain great results. The trick is to find an overall response which suits to your amp. Maybe you can’t use a frequency analyser as I do but you can always trust your ears. My advice:

Try to see if the EQ of your amp is “pre” or “post” preamp: when you inject a preamp from the GT-8 in the FX return of your amp, tweak its tone pots (I mean: those of the amp). If it modifies the sound from the GT-8, your EQ is post-FX loop. Choose the JC120 output or small amp/combo amp/stack amp output options. If the EQ of your amp has no effect on the tone of the GT, its tone stack is “pre” loop. In this case, choose between JC120 return, combo return, stack return or even Line/PA output options.

Use an EQ after the preamps of the GT to roll off the extreme high frequencies: I use the high cut filter around 6khz then I boost the high range (+9db with my amp) to retain a good presence. This done, you can “fine tune” the EQing, and diminish for example the frequencies which could create a “mid notching” (the speakers having often several prominent frequencies in standard guitar amps). The EQ is to use too if your FX's distort... For example, if you don't scoop the Mids with an Harmonizer, your power tubes won't be happy: scoop the mid-range with a low “Q” factor and you'll hear a clearer tone... Etc. IMO, ALL is in the EQing with the GT-8 through tube amps!

Reading my own post, I don't find it so clear: sorry... I must precise that my explanations about output options and EQing are not about 4CM but about the way to obtain a good tone from the preamps of the GT-8 through the loop - in fact, many of my patches are set to disable the loop and enable the onboard preamps of the GT or the contrary: and with the tricks explained in my last post, the preamps of the GT sound as good as the real tube preamp of my Marshall!

I agree with this man. if you run through the EQ's I have set up, I cut certain Mids and then go back and boost them from a different frequency at a different q, and I cut my bass at 110hz and then go back and boost my low frequencies to boost the upper bass so my guitar still sounds full without interfering too much with the bass players zone in the mix. every speaker or cab that you run the GT-8 through is going to react slightly differently so you will have to experiment with it a LOT. I have my sound Eq'd within an inch of it's life on my GT-8, but you wouldn't guess from listening to my setup because it just sounds like a good, natural guitar tone. get very comfortable with parametric EQ's because they can serve you very well if you know how to operate them.

PS: if you do a lot of boosting of frequencies in EQ, make sure you lower the overall level in the EQ module by a few db if it starts to clip.

EQ PLACEMENT AND DIGITAL DISTORTION

I read a lot of posts of people struggling to get great tone and this surprises me greatly, as I know the GT-8 is capable of it. It seems that some of you may be blindly trying to EQ great tone without really knowing what you are doing. So I have decided to talk a little about a commonly overlooked fundamental - EQ Placement.

Experiment with placement within the FX Chain. You see, EQ will have a different affect on your overall sound depending on where you use it. Lets say you place your EQ directly after your guitar but before the Amp. This method will allow you to tweak the sound of your actual guitar before it gets processed by your amp. i.e. You can fix minor pickup issues, whether they be a little bassy or muddy...EQing them before it hits the Preamp can help give you a better canvas for getting good tone.

Placing it after the Distortion but before the Preamp will allow you to fine tune your Distortion before it hits your Amp. Take for example the much maligned Metal Zone Sim. You can fine tune the sound of the distortion before it gets processed, then if you like, place a Sub EQ after the Preamp to tweak the entire sound overall. Similarly, just placing a single EQ after the Preamp, will affect the way the overall Amp sounds. This will give you extra fine tuning of the actual tone controls of the Amp.

None of this is groundbreaking stuff, just stuff that I feel often gets overlooked. I think a lot of guys (and gals) just turn on the EQ and expect miracles. There's no right or wrong way, but just have a think about what it is about your sound that you are trying to EQ, and you'll end up with a more calculated result.

As I've mentioned in other posts, blatant DD is easy to spot, and not too hard to fix. What's tough is the subtler varieties that may only manifest themselves in very specific higher frequency bands.

A lot of the cause of this is going too hard with the gains in the distortion sims and the tone controls on certain amp sims. What ends up happening is that higher harmonics keep getting added to the signal (this is what distortion is all about after all is said and done), until some calculation in the GT-8 is driven to its digital limit. Now you end up with nasty sounding and unharmonic digital distortion when all you wanted was some nice sounding harmonic distortion. Once you've got dd in your signal nothing will completely get rid of it.

The best thing to do is to use the EQ's to pare back some of the higher frequency content prior to the gain stages and then EQ your distorted sound after the fact.

Always remember that with eq, a little goes a long way, and it always is easier to filter out a frequency range that is there than to try to add something that isn't there in the first place (this is mostly true, the only exception is when dd has already been introduced...filtering some frequencies out might mask it to a degree, but it will always be there).

When you boost a range of frequencies, then you boost every part of your signal that might be in that range including any noise or equipment based “artefacts”. You also stress the calculation limits of the GT-8 to a greater degree, thereby raising the likelihood of digital distortion rearing its ugly head. When you cut a range of frequencies, then you cut every part of your signal that might be in that range including any noise or equipment based “artefacts”. You also take some of the stress off of the calculation limits of the GT-8, thereby reducing the likelihood of digital distortion.

Actually, whilst we’re on the subject of digital distortion, it’s come to my attention in the past and you’ve just reminded me to make mention of it, that sometimes, digital clipping can be caused by incorrect Attack and Release values when using a Compressor. These parameters affect how fast or slow the compression is applied to the signal. Attack affects the start of the signal and Release refers to the end of the signal. If not set properly, you may experience what is known as ‘pumping’ which is an unnatural swelling of your signal. Experiment with these controls to get the most natural response. Unwanted distortion may result if set too low, so adjust them accordingly. For Guitar, I generally set a slow Attack but with a fast Release. This is a personal taste thing for me so you may want to experiment with settings that you like. Now, of course the GT-8 only has an Attack parameter, so if you are experiencing distortion from an unknown source, look at your Comp settings.

Sometimes this type of distortion isn’t reflected when checking the meters, because the Comp is keeping the actual output gain under control, but distortion is a by-product of this.

EQING TO MIMIC AN HARMONIC CONVERGER

Here is an EQ setting which is similar to what the HC does. This is best used as a Sub EQ in FX1, to free your main EQ for whatever. Place it after your preamp in the chain:

Low Cut: Flat
Low EQ: 0dB

Lo-Mid f: 4kHz
Lo-Mid Q: 8
Lo-Mid EQ: +2dB

Hi-Mid f: 8kHz
Hi-Mid Q: 4
Hi-Mid -11dB

High EQ: +13dB (this value varies depending on how bright you want your tone to sound)
High Cut: 4.00kHz
Level: +1dB

This should be useful for anyone who wants to kill some fizz and warm the sound up a little bit. However, it will not put the “life” and tube-iness that the HC gives into your tone, that part I don’t think EQing can achieve. I put the EQ immediately after the Preamp & Loop.

It doesn’t change the fundamental tone of the patch, and shaves off a lot of fizz issues, without killing the top end. I also applied it to a cleaner Fender-ish patch and liked the results.

FWIW - I was running my GT8 into the FX Loop of a Crate PowerBlock & 1x12 cabinet with Output Setting to COMBO RETURN. Also built the patches at a moderate volume (you’d have to holler to talk over me).

Definitely a good trick to keep in mind if you’re struggling with a fizzy patch. I don’t know if it has the same effect as an HC (still haven’t tried one yet), but this does impart a good feel to the patch.

OR

I read a posting about some useful EQ settings that mimic the HC in order to improve the sound and decrease “fizz”. Although this improves the sound significantly, I still find that this EQ setting removes much of the highs in the sound (basically putting a second blanket on the one that is already there), so here is an EQ setting that I frequently use. I have stored it in my User Quick Settings (a highly underestimated feature of the GT!):

Low Cut: Flat
Low EQ: -2dB
Low Middle:
- Frequency: 250Hz
- Q: 2

- EQ: +4dB
High Middle:
- Frequency: 6.30kHz
- Q: 4
- EQ: -11dB
High EQ: 0dB
High Cut: Flat
Level: 0dB

The rationale behind these settings is that boosting 250Hz will increase warmth (which we like from tubes!) and the 6.30kHz cut will remove harshness (which we do not like at all!).

#&!@)#* FIZZ!

ANTI FIZZ EQ FOR PREAMPS

These last days, I've played mostly with my headphones and found a post-preamp EQ setting which seems interesting to me as a "fizzwall":

bass = flat;
bass-cut = flat;
lo-mid = 6.3 kHz, Q = 16, mid= -18 db;
hi-mid = 8.00 kHz, Q = 16, mid = -18 db;
high-cut = 11 kHz;
high = flat;
level = flat...

Works well with my mixer and AKG headphones; more alive than just a high cut filter because more subtle (same sharp dips than in a real miked cab); must obviously be located just after the preamp.

What do you think of it?

I'm also experimenting with the AC sims (FX2) as a tone shaper post preamp with its treble on +50 and before the EQ setting above, it gives a surprising tone. The mid parameter can be used to dig the mid range around 1.00, 1.25 or 1.6 kHz (-10db) OR to boost the upper Mids/ high ranges: 2.5, 3.15, 4.00, 5.00 kHz (+10 db).

It seems to enhance the "cabinet" character of speaker sims (here replaced by the "body" factor of the guitar sim); on the other hand, it can give a "boxy" tone, of course. Be careful with the settings.

ANTI HIGH GAIN FIZZ

Another approach to mitigate harsh fizz on high gain distortions is to use one of the EQ's to effectively notch the 5kHz area by about -4dB to -6dB. You may want to boost the high shelf by +2dB to compensate beyond the 5.5kHz area and Q (use 8 or 16 I believe).

Place the EQ immediately after the OD.

You can also do this with any high gain preamp. It will get rid of the offensive fizz/buzz for the most part.

You want to get a great sound or tone from your GT8 and you keep getting that dreaded fizzy crapola. First I just want to say that I am not the most knowledgeable person on this board and even the newb's can surprise me from time to time with knowledge.

These are things that I learned by actually trying them and then comparing the overall sound to see what works best for me. These settings that I have below for the GLOBAL EQ are what works best for me, and might even help out a few others on getting rid of the dreaded FIZZ!!!!!!

GLOBAL EQ SETTINGS

LOW EQ -3 to -5> too much and too bassy sounding

MID EQ 0 to 5> set mine to 4 or 5 good for lead work

GLOB:MID FREQ 500 HZ > play with this one a little more

**GLOB:HIGH EQ 4 to 6>too much and you get FIZZ BRITTLE SOUNDING

TOTAL:NS Thres between 1 to 3> set too high and it kills your sustain

AMP EQ: 50% on treble, Mids, bass, presence EVERYTHING!!!!!!!

GT8 EQ KNOBS - 50% THEN adjust accordingly for each patch once you get close to the sound you want. Don't go crazy with the knobs too much, otherwise you probably won't get the sound you are after unless you get lucky.

OUTPUT SELECT: LINE/PHONES, LINE/PHONES, LINE/PHONES

OUTPUT SELECT KNOB- located on the back of GT8 looking upside down at it set to 1 or 2 o'clock.

PATCH LEVEL - 100 ALWAYS!

Like I've heard someone else say before, try for balance with the GT8, frankly I am getting the best tones I've ever had in my 24 years of playing acoustic and electric guitar with the GT8 and my FRFR amp. I want you guys to get it also, some will, others won't. I feel that if you approach it with an open mind though and actually give these things a try it will definitely help.

You point out that the Amp tone settings are usually best at 50% across the board, and I believe that is true. However, the GT-6 and older GT models required that you set the amp tone controls like you would on the actual amp.

Example: To get a great clean tone with the Fender Twin on the GT-6, you would probably set the Bass-Mid-Treble to 65-60-75 (like on a real Twin) - yet on the GT-8, 50-50-50 is the sound we expect. It appears that Boss has decided to recalibrate their amp EQS to where 50-50-50 is the classic tone we expect, regardless of how it may have been achieved on the real amp being modelled (the old marshalls were usually "everything on 10"!)

This is giving me much food for thought concerning my initial disappointments with the GT-8 Amps....

I love all the factory preset patches through my headphones. Every sound is useable, IMO.

But when running direct through the PA, the patches that involve overdrive or distortion sound different They have what I would describe as a 'sizzle'. I don't hear that on any other patches except the ones with overdrive or distortion Cut a frequency - something in the 5Khz to 6Khz range. IIRC, a notch at 5.3Khz seemed to work on several patches (XTL).

FIZZ - QUICK FIXES

Try turning down the gain a little at a time and see if that helps. On your EQ on your amp make sure that everything is set at 50%>treble, bass, mid, presence etc..... Make sure that your output level knob located on the back of the GT-8 is just past the half way mark.

Fizz can also be caused by the following:

Too much distortion

Too much bass

Too much Treble

all of the above

Try for balance on your patch/patches, for example try setting the distortion/od at 50% play it a little and see if it helps or not then adjust a little more or a little less then move on to the next thing. If you can try adjusting or making a patch at or near band/gig level because a lot of times when a patch is created it sounds great at lower volume and not so good at higher volumes.

SPEAKER SIM FIZZ

Some of the cab sims add a lot of high end boost to the output so just make sure to check your output level. One thing you can try is lower the preamp level to 40 or lower just to make sure its not clipping. Also if you use the 90% mic and 10% direct in the preamp section can cause some fizz. I use that setup on most but if it gets fizzy sounding I revert to 100% mic and 0 direct

Custom speaker sims.. Play around with making your own cab sims. It allows you to adjust the high and low characteristics of the cab, select open or closed back, choose 1-8 speakers, and choose speaker size from 8 to 15 inches (even weird sizes like 9, 11, 13, and 14 inch speakers).

I'm pretty well convinced that most people who write off the GT8's amp models do not even look at the speaker sims and do not even think about making their own. It seems like you've got a good start with playing around with them though. Keep up the good work!

PRESET FIZZ

I'm sure a lot of you have noticed that on a lot of the factory preset patches that there seems to be too much treble or higher frequencies for that matter. By simply turning down the presence to around 10 or even all the way to zero it can help get rid of the fizziness and help the patch sound more realistic. This is mainly for the higher gain & crunch patches. Also if you are noticing that your patches are sounding too bassy go to the global EQ and adjust the bass to about half of what it is set at and then see how it sounds to you. Make adjustments after that accordingly. Note that most presets have too much gain as well.

FX

EFFECT CHAIN ORDER

There are frequent posts related to “where do I put [InsertEffectNameHere] in my FX chain?” So in the interest of helping to answer those questions - I’m going to layout some general rules for each main type of effect.

Rule #1: There are no rules – just good guidelines

Might as well tell you right up front: All of the stuff I’m about to get into is really just basic guidelines and traditional effect placements. There are always exceptions and alternative ways to set things up, but this article should clear up any initial confusion and give you a good place to start from. The only real rule is: If the effect(s) placement achieves the tone, effect and overall character you are looking for then use the effect that way. Tone and effects boil down to personal preferences. Lots of players have signature tones built around having specific effects in a certain order and tweaked in a particular way (e.g. Eric Johnson, Steve Vai, David Gilmour, and even SRV).

If you are completely new to effects placement then I recommend you start with the following suggestions as a foundation. Don’t let these ideas and comments lock you into some box either! If you find using an effect in a different placement/order sounds better for what you are playing – always, always, always refer back to Rule #1! The more you understand about an effect and how it works with your tone, the better you will be able to break out of the traditional box and move into new sonic territory.

Rule #2: Effect Levels - in almost every case, less equals more

I have mentioned this before in other articles, but it bears repeating right here: Don’t add too much of, or too many effects to your basic tone. Why? The more effects you have swirling and echoing around in your tone, the more washed out (less distinct) you’ll be in the mix... in fact, you will often find you disappear completely. Simply put, the effects are moving your guitar tone into the frequencies of other instruments and all sorts of bad mojo happens. So the next time you are having a hard time hearing yourself in a mix or on stage: If you are using effects heavily – turn the effect level/mix down by 50%. I bet your tone will start to be more distinct and you’ll still have the effects coming through.

How much you reduce your effects really depends on the room you’re playing. For example, if you are in a room that is very reflective (lots of hard, flat surfaces) then you aren’t going to need much reverb at all. The room will provide it. A darker room with lots of carpet, chairs, and dampeners on the walls (like heavy drapes) might require bumping your effects a little more... you’ll have to do some sound checks and experiment. Once you learn how room dynamics affect your effects and tone – you’ll be able to dial things in and tweak them accordingly.

It also depends on how many other instruments you are playing along with. Generally speaking, the more there are – the less effect you should use. If it is just you, a bassist, a drummer, and a vocalist then you can take a lot more liberty because you are unlikely to mud out. Either way – find a reasonable balance.

Rule #3: The PRE effects go before the preamp

Certain types of effects work best up front in the FX chain, before going into your amplifier (thus “PRE” effects). There is no hard and fast law on these but there is a little logic behind these traditional placements.

Here is a suggested order for PRE effects. You can always place these in a different order to achieve a different type of effect. YMMV – remember Rule #1.

1. PRE Noise Gate

Some pickups (like traditional single coils on a Strat) are as noisy as can be. Likewise, some players generate a lot of finger-to-string noise. Another problem is when playing near electronic devices like PC monitors and fluorescent lighting. All of these things can cause hum/hiss/noise. You don’t usually want that to get into your signal chain. A noise gate will give you much more control by squelching out noise below a certain threshold you set. Be conservative and use subtle settings as noise gate effects can kill softer playing styles.

2. Pickup simulation/Acoustic processors

It makes sense that you would want any significant change to the character of your guitar pickups to happen first – before anything else happens to the tone.

3. PRE Equalizer

It is sometimes useful to adjust the EQ of your basic guitar tone before anything else by using a standard graphic or parametric EQ pedal. It can really go just about anywhere in the PRE effects chain. Many will use an EQ right after the distortion/overdrive effect in order to shape the tone or tighten it up. The PRE EQ can be used as a lead boost too.

4. Compressors/Limiters

This type of effect typically evens out the signal coming in from the guitar. It is usually used to boost sustain, level, and sometimes saturation. Be careful with it because it can make your tone plunky and squished... not good (unless you are aiming for that!).

5. Wah Wah/Auto-Wah

Wah's are effective in a few different places in your FX chain. Traditionally this effect goes in front of the Overdrive/Distortion effect – however some famous axe-ologists have used it after the distortion stompbox to great effect. You can also stick the Wah in the POST section of the FX chain. The effect is very dramatic that way (everything including the basic preamp tone is mutated through the Wah's sweep). I personally favour keeping these up in the PRE section.

6. Pitch Shifter/Whammy/Bender

Here we have pretty much the same logic as the Wah. The idea is to affect the basic guitar tone before it is fed into distortion or other devices.

7. Overdrive/Distortion/Booster

Next we have what could probably be called the most used set of effects ever. The overdrive effect is used to push your guitar amp's tubes (or circuitry) into a thick saturated crunch. The distortion effect is intended to add a more intense, gainy crunch to your signal before going into your amplifier. Sometimes players will use an overdrive effect followed by a distortion effect (two separate pedals) in order to have a versatile set of crunches and a lead boost on demand. Rarely (if ever) will you put a distortion/overdrive pedal in the POST section of the FX chain.

The POST effects go after the preamp via an FX Loop (or post processing after recording). These effects typically work best if you use them after the main preamp section of your FX chain. Like the PRE effects, some of these can be used effectively up in front of the preamp. As a rule you will have the most success using them after it. In order to use POST effects after your preamp your amplifier will need to have an Effects Loop (FX Loop).

There are a couple of types of FX Loops: Parallel and Series. Parallel FX Loops allow you to dial in the level of the FX Loop signal (0%-100%) that is mixed with your preamp's signal (the FX Loop is processed along with the original preamp signal as separate signal paths). Series FX Loops are different in that they feed the preamp's signal into the FX Loop and you cannot control the FX Loop level (it is always at 100% and all effects in the FX Loop are applied sequentially after the preamp in a single signal chain).

If you don't have the luxury of an FX Loop on your amplifier then you can simply use the POST effects in order after the PRE effects as mentioned above. In this scenario, be sure to run your amplifier on a reasonably clean, neutral setting for best results.

Here is the suggested order for POST preamp effects (after your preamp):

1. POST Equalizer/Tone Modification-Shaper

As with the PRE EQ, you can insert an equalizer or other tone shaping effect (like BBE Sonic Maximizer) right after the preamp. This will give you lots of control over how the body and/or distortion of the tone sounds before it hits any modulation, time, or reverb effects. Some professional players will boost the preamp Mids and then scoop them a bit after the preamp for a very modern-esque distortion tone. This has a different sound than just scooping the Mids on the preamp itself. You can put a POST EQ pretty much anywhere you want in the POST section of the FX chain. This is also a good spot to use the EQ for a solo boost. Use it as needed.

2. POST Noise Gate

As with the PRE noise gate... one in the FX Loop can help control problems that are injected by previous effects and/or the amp itself. Note: High Gain amps can introduce a lot of hiss/hum/noise into your signal. A noise gate will mitigate this problem. A good rule of thumb is to use as little noise gate as possible – but as much as necessary. Too much noise gate will cut your signal off harshly at lower playing volumes. This can sound like a warbly mess.

3. Modulation/Flanger/Phaser/Rotary/Chorus/etc.

The world of modulation effects is vast and deep. You can find 50 flavours of phase, flange, LFOs, and everything else in this category of effect. There are no absolutes as to which effect to place before the other here – except that you keep them together. So you can run a Chorus into a Phaser into a Flanger (not that it would sound very good)... or a Tremolo into a Rotary into a Vibrato effect... again, not that you should – but you could. You will normally have these in some sequence and then only use one (or at the most two) effect(s) at a time in this category. Please go easy on the amount of modulation you use or else you will mud out and disappear in the mix! Of course you can use modulation effects in the PRE section of the FX chain and get some wild effects, but I find them most usable here in the POST section. To fend off mass amounts of flame emails – remember Rule #1 here...

4. Time/Delay/Echo

After all of your modulations are swirlin', dippin' and wigglin' – now is the time for one of my favourite effects... Delays! Effective use of delay really opens up a lead line; or fills out a soft, clean tone; or adds dimension to an arpeggio/legato run. There are all kinds of ways to use time based effects. With a fast speed (usually in milliseconds) you can get rockabilly type slapback echo; slower speeds can get all kinda psychedelic. As with modulation effects, you want to be careful with the levels on your delays/echoes; usually you want them to be about 25% or less of your original signal level – and set the feedback (number of trails) so that the delay trails off smoothly and doesn't interfere with chord progressions or melody lines. You can certainly push the limits though and go nuts here. Why not?!

5. Reverbs

Reverb should normally go at the tail end of your FX chain. There are tons of different types of reverb that basically simulate being in a certain type of room. Using a lot of reverb will make your tones sound far away (sort of like talking in a big, long, tiled room and listening at the other end). Using just a little can add a nice thickness to the tone. Reverbs are great for direct recording. Reverb probably shouldn't be used if you are in a room with natural reverb. If you have an acoustically dead room, then reverb can help spread your tones a little better. Don't use too much unless you want to play the old surf-style tunes. For really trippy effects, use Reverb before your overdrive or distortion in the PRE section... yikes!

One note on Delays and Reverbs in a studio/direct recording setting: These will be added after recording the track dry (without them). This gives the studio mixing gurus much more control over the final product. For that matter, sometimes they'll record the guitar track without modulations and add those after the fact... whatever works.

That should just about do it for basic effects and where they work best in an FX chain. There are sure to be exceptions to the rule – but these are just traditional examples to get you started. Always remember Rule #1!

The biggest favour you can do yourself with the GT-8 is learn how the FX Chain works. There are many resources here if you do a search.

It is the order in which effects are linked together that determines how everything sounds. It only takes one badly placed effect to totally stuff up everything. The Wah, for a traditional type sound should be placed before the OD or Preamp. You can place it after, but it drastically alters the way it sounds. Turns it into more of an Envelope Filter.

Likewise, placing an OD after the Preamp will result in a "can of wasps" type sound, not at all natural.

Similarly, you want to make sure Reverbs and Delays are after the Noise Suppressor or their Repeats and Decays will be unnaturally cut off prematurely.

This is just for starters. Figure out how to shift effects around (it's not hard once you get into it) and then experiment with different FX orders and you'll soon get the hang of it.

Suggested Placement

1-Anti-Feedback	4---Pedal-Wah	11-----2x2 Chorus
1-Auto-Riff	4---Humanizer	11-----Flanger
1-Feedbacker	5---Overdrive/Distortion	11-----Phaser
1-Slow Gear	6----Preamp	11-----Ring Modulator
1-Guitar Synth	7-----Equaliser	12-----Delay
2--Acoustic Guitar Simulator	8-----Noise Suppressor	13-----Chorus
2--Pickup Simulator	9-----Foot volume	14-----Slicer
3---Compressor	10-----Harmonist	14-----Tremolo/Pan
3---Limiter	11-----Short Delay	15-----Reverb
4---Auto-Wah	11-----Vibrato	

OR

I was messing around to see where certain parts of the patch should be placed in the chain to get the most variance control when making a new patch. What I came up with is this:(gt-8 master editor) OD;Wah;Chorus;Pre;Loop;FX-1;Fx-2;Delay;Reverb;Comp;EQ;NS;Foot Volume; Digital out(assigns). I found this gave a very audible difference between mic and mic placement and speaker types.

If you place certain effects in the chain wrong you can set them on 3 and still hear them too much, so this will allow the effect levels to go from none to full with a wide range. I don't use the loop tab and I figured most use that to route their preamp into the gt8. I found if you set fx-1 to 'tone modify' you can get an extremely wide sound array from each preamp.

Another possibility is to put FX1 in the first position: most of the advanced "compressors", the "Guitar simulator" or "Tone modify" FX's like the "Fat" EQing seem designed to be immediately after the guitar. Furthermore, every FX available in FX1 can be reproduced with FX2. Personally, I would put the Wah before the OD too... but it's just me: the main quality of our GT8 is precisely its huge flexibility, giving to each of us the freedom to write our FX's chains according to our tastes and needs. !-)

I always put the wah before the OD too. I had the OD off when I was adjusting that and just using preamp distortion. But as for the tone modify it sounds way better to me right after the preamp. Try it out at the start and then just after the preamp. You get way more difference in tones just after the preamp. As for fx-1 and fx-2 you could place them just about anywhere in the chain depending on what effect you're using. I didn't test them all out but a lot of them you get more flexibility with the effect level if its just after the preamp.

For the fx-1 I usually use it for tone modify to spice up the sound and set fx-2 to advanced compressor if I need compressor. I set my sustain and attack then use level to match the level whether the compressor is on or off. I usually use a high sustain with a fast attack i.e. 70/10 then check and uncheck the compressor to match levels. How do you guys get the most from the compressor?

I generally place my compressor right after the guitar as well before it hits the other effects. Some minor changes but a big difference in an otherwise well organized patch.

Yes, of course. When I use one of the three TM "resonators", I generally set it after the preamp (FX2). When I choose another Tone Modify FX like "fat", "mild", "enhance" etc., I put it in the beginning of the chain (FX1).

Try these weird FX Chain settings - Wah at end of chain to simulate the sweeping LFO's in dance music.....use by Playing the riff heel down and fading in the sound as you toe down and click off and hit the riff with full band...voila.

Reverse delay before pre-amps set to a couple of millisecs. Ring mod set at 96 on intelligent and slap the strings a la Bass Playing and hey presto an old fashioned telephone ring

Slow auto wah after a hold delay and ring mod set to 0. reduce the depth of the sweep of the wah and keep it's frequency low and it's a Didgeridoo.

Only one tip from me to ADD to everything above Break your old habits - try something new on the GT-8 that you've never done before - change your FX chain - put a wah behind a delay and compress the hell out of it just to see what it sounds like - use dual l/r amps with pitch shift and massive delay and massive reverb then use EQ to destroy what you've just created and see if it sounds any good.

PHASING

You can simulate unidirectional phasing by assigning the Manual parameter to the Wave Pdl or trigger via the Internal Pedal. Triggering it with the CTL Pedal (assigned to the Internal Pedal) allows you to specify a start point of your phase and you can get some very interesting results.

SYNTH

They track better with the compressor in front. I hardly ever use and pitch or synth effects without one The Saw waveform has a sharper sound and is traditionally used for synth lead sounds, whereas the Square is a mellow sound. You'll often here this type of waveform in Drum n Bass type music.

Flute sounds would probably be best with the Square. The main issue with the GT Synth is Tracking and Latency. Tracking is the ability for the GT to correctly determine the Pitch that you are playing on the guitar. Sometimes if you don't execute the note cleanly or if you accidentally fret more than one note, it will result in the GT not knowing

which note to play and give you a warbly sound. Latency is how long after you hit your note, you actually hear it. It takes a fair amount of processing for the GT to determine the correct pitch and to then convert it to a Synth Wave sound so there is always going to be some latency, although different waveforms have more or less attack. The Brass Waveform is the fastest, then the Saw, Square and the Bow giving you the slowest attack. There are many other parameters in the Synth effect that contribute to how "synthetic" the sound becomes. Too many to go into depth right now, but it's good fun for a mess around.

OD/DIST

It seems that one of the hotter topics around here lately has been the od/distortion sims, maybe I should say GRIPES!!!! A lot of us grew up with the stomp boxes from boss, ibanez, etc..... and aver been disappointed to say the least with a lot of the distortion models in the GT-8. This was brought up before by one or two people here but it wasn't in it's own thread so here it goes. These are simply suggestions from yours truly and not to be taken as the gospel on the GT-8 distortions/od sims. A good rule of thumb for me anyway about using these has been to use the od's on the clean/crunchy amp sims and to use the HEAVIER distortions on the cleaner amp sims because as most of us know too much of anything ain't a good thing including distortion. There are many good clean amp sims in the GT-8 that can be used with the HEAVIER distortion sims. FIRST, try the EZ Tones on some different amp models CLEAN/CRUNCH and in some cases with some of the higher gain models if you like. EXPERIMENT my fellow GT-8'ers The EZ Tones is described on page 24 in your manual, and there are some good distortion sounds to be found there if you look. Simply push the od/distortion sim button, then the left < parameter button it will show user settings, then use the Jog Wheel to scroll through them and see how they sound to your ears. That's one way to do it, the other is to try using the following amp models along with whatever od/dis you like :

JC120

WARM CLEAN

JAZZ COMBO

BRIGHT CLEAN

CLEAN TWIN

R-FIER CLN*** I really like this**

T-AMP CLEAN** another one of my favourite cleans**

FULL RANGE> For acoustic but ????

Try the above with whatever you like but here are some of my favourite ones,

BOOSTER

OD-1

TUBE SCREAMER

DRIVE DS

RAT

DST+

METAL ZONE>Yeah that's what I said!!!!

LEAD

LOUD

SHARP

CUSTOM1,2,3

The key here is to be open minded about these things, a compressor doesn't always make everything sound better, nor does an EQ button or too much treble, presence, bass, mid. Yes it takes time to do this, but how much time have you spent going aimlessly through all of the Patches, Banks, and reading the posts on this website? Just do it. I've heard that before. Start with the basic sound and build on it.

MAD FX IDEAS

1. Turn on the auto-riff effect and assign the phrase control to the expression pedal...or even the internal pedal. Too bad you can't pitch shift the auto-riff.
2. Feedbacker on FX1 feeding into the pitch shift on FX2. Expression pedal assigned to control the pitch. You should be able to sustain a single note from the guitar and shift around with the expression pedal...bagpipe-ish kinda sound maybe?
3. Guitar Synth into humanizer...expression pedal sweeping through the vowel sound settings
4. Guitar synth into Reso-wah into ring modulator. frequency of the ring modulator linked to input sensitivity, or even assigned to the expression pedal with the wah.

5. Step phaser is cool
6. Ring mod with the freq on a WAVE = MAD
7. Reverse delay at 120 level and 120ms and no direct at the start of a chain ???
8. Reso Wah + Phaser
9. Slow gear + harmonizer
10. Slicer and humanizer run at the same rate on auto , use a bar and waggle some high notes to make the guitar GIGGLE at you....
11. Vibrato set rate = 100 depth =70
12. Raygun set to stun

DD - single/1200/60/flat/46/100

Rv - Mod/3.2/0/165/4.00/8/50/100

Expdl - off

FX2 - adjust PH to 12 stg/44/70/59/26/off/100/0

FL 40/100/75/100/0/flat/100/0

Assign 1 - FL/Rate/min 80/max 1/Expdl/Normal/0-127

Assign 2 - PH/Rate/min 1/max 85/Expdl/Normal/0-127

This works well if you level match 2 of the same patches and place them side by side then you can bounce to the weird effect for a few bars then back to the patch your using for the main lead. I was trying to find the sound Joe satriani uses for searching, I was using the searching patch which is pretty cool in itself and have the whammy set up on it, but what does he use after the whammy part? Its something that slows down so he has got to be using an Expdl - anyway this effect is kinda cool hopefully someone will be able to find some use with it, I did, although it wasn't what I was looking for originally

13. I added an internal pedal control to the 'space synth' patch, so that the reso wah stays toe down until I hit the control switch and then sweeps up. I was using it in one of our songs, but since I got my synth I've been using that.
14. Ring Mod and wave pedal. Try it now....sweep slowly with an intelligent Ring Mod after the pre-amp. Direct and Effect Level on 100. Set the frequency to 24 and set the wave (freq. parameter) from 24 to 48. Set the speed of the wave to slowish and the wave to sine wave. Use a CTL pedal or similar SUBctl etc to momentarily turn on the effect (normal instead of toggle) ZZZZZSSSHHH radio tuning problems when you need them as an effect.....
15. Try changing the speed of a phaser and changing the range, of the phaser's sweep, whilst turning on the feedback.
16. Momentary turn on the FX2 for the autoriff to make the intro to Mission Impossible.
17. Fade in the Harmoniser to sound like a choir.
18. Set the exp Pedal to change either the humanizer or the Ring Mod to sound like Human / robotic voices.
19. Turn on the Auto-Wah to a slow sweep and the octave effect to sound like a didgeridoo.
20. Make the reverb get bigger (more time and less density) whilst reducing the distortion to sound like the guitar and therefore the listener has moved into a bigger room and someone has shut the goddamn door.
21. Sweep the pan in front of the harmoniser to get the hr1 in the left and sweep to the hr2 in the right. Gives the illusion of a moving note if you make them a 5th apart.....Doppler here we come....

COMPRESSION

Compression is such a whacky thing to wrap your head around. Every book I have read says that compression should be the first effect in the chain but it seems, to my ears anyways, that it works best when placed last or just before the EQ. I sure wish I understood it more.

Try the ACS in FX1/FX2. It is the most controllable of the two comps. I like it near the end of the signal chain but I make sure it's before the chorus or reverb effects. Compressed reverb sounds weird to me so I generally put it right after the preamp and before the EQ. That said, it all comes down to experimentation and personal preference I've been leaning towards the DBX presets. One thing to keep in mind is that an improperly set compressor can actually make the sound less punchy. After all, that's what a compressor does it clamps down on those loud transients. For me, it's kind of a balancing act - I want to be able to dig in without the attack becoming like an "icepick to the forehead", but I also want it to sound like I'm digging in and to increase the sustain.

OR

I generally only use the Comp for Clean sounds, to give it a bit of punch.

Compressing a heavy sound can actually have an adverse effect when you are playing heavy rhythm, as it steals all of your playing dynamics. I would suggest only kicking it in on your Solo sounds, if at all.

A lot of people use the Comp before the Preamp, but try placing it after the Preamp for less noise. If you are using the Limiter, it should be placed at the very end of the FX Chain. As Admin mentioned, using a Tube Screamer instead of the Comp may give you better sustain.

You mentioned that you are using the Dual L/R Pre, but also the Tone Modify. You will find that the TM, if used after the Pre(which is where it works best), will sum the signal, to a Mono signal, and if you are using a Ch Delay time, may cause phasing. I would suggest using the Dual Mono option with the TM or Single Pre.

2 simple things to try.

1 - compressor on a low setting maybe 2:1. Put this before the preamp in your signal chain.

2 - try an OD effect (like t-screamer, or OD Warm) with low GAIN setting and HIGH output setting. Put this before the preamp in your signal chain.

Either one of these will help your notes sing.

Don't forget the Noise Suppressor, it can significantly reduce sustain if the threshold is set too high and the release too short. To me it's the main culprit that kills sustain. This might sound wacky but I'll sometimes use a compressor in front of the preamp and a limiter after it - both with very conservative settings to avoid excess noise. Try it. See if it works for you.

MANUAL FLANGER

First off, let me explain why the hell anyone might want a manual flanger or phaser effect. In my case it was a normal sweeping Flanger that then had to change to fit a change in tempo (it then got a tap tempo) then it 'had' to be one that could somehow stay at the uppermost point in it's sweep until the end of a drum fill and only then descend again.

It's a 'manual' override of the effect, so let's concentrate on the 'Manual' setting. The Manual setting on both the Phaser and Flanger effect set the centre point of the sweep. This is usually around the 50% mark so that the effect sweeps quite evenly. I began with all the settings at zero, except the levels of direct and effect. After experimentation I've found that this is the best setting anyway. The next thing was to assign the EXP PEDAL to control the sweep and not let it drop too close to zero. (if you've ever wizzed a flanger's manual knob to zero and heard the awful racket you'll understand why)

Flanger

Rate = Zero

Depth = Zero

Manual = 5

Resonance = Zero

Separation = Zero

Low Cut = Flat

Effect Level = 100

Direct Level = 25

Then you assign the Flanger's Manual parameter to the EXPRESSION PEDAL.

Press ASSIGN [VARIABLE]

Press the > button to select the number of the assign.

Press ASSIGN [VARIABLE] to set that assign to 'on'

Press > to get to the ASSIGN# Target screen and then select the FL : Manual

Press > to get the Min level to appear and turn the PATCH /VALUE Dial to change the Min to between 5 and 25 (experiment)

Press > to get the Max level and change it as above to 85

Press > to get to the source screen and change the source to EXP PEDAL

Press > to get to the Mode screen and change it to NORMAL.

after that point you can press [EXIT] and [WRITE] twice to save the changes in the patch. Now as you sweep with EXPRESSION PEDAL you manually sweep the Flanger. Similar steps work for the Phaser Effect as well.

Also, Set CTL to Manual so that you can use the FL above when you want to in a song.

FX1 = Flanger as above

FX2 = Slicer - Pattern 1, Rate 65, Trigger Sens 50

FX1 Version 2 = set Feedbacker mode to Natural, FB Level = 50

Assign 2

target = FV, Min 100, Max 100, Source Exp Pedal, Mode Normal.

Assign 3

target = SL Rate, Min 1, Max 65, Source Exp Pedal, Mode Normal

Set Sub Ctrl 1 to switch FX1 and FX2 on (assigns 4 & 5)

Assign 6

target = FX1 Select, Min FL, Max FB, Source SUB CTL 2, Mode Toggle

Good ending for a song I think:-

Say you finish on an E chord, hit SUB CTL 1 to bring both effects in at the same time then slowly heel down on the EXP PEDAL = Steve Austin, The Bionic Man....(IMO!)

When your heel is fully down, hit SUB CTL 2 and (if you've got one) dip your wang bar down a half step or so and listen to the pretty noises.

This worked for me by putting FX1 right before FX2.

Had fun the other day on one of my noise trips setting the flanger resonance to 100, Effect level 100, Direct Level 0, (rest of settings low if anything) and then assigning the manual to the Exp pedal as described in the first post by Voodoo but using the full range from 0 to 100 (I tended to use either end more than anything). BTW it works on the HUMANIZER as well. For extreme version of the effect try it on a Step-Rate Phaser with the step rate set to 85.

LIGHT OD

Many say the ODs do not sound as good as they have in previous units. You might simply try dialling in a saturated tone with preamp only - and then add just a touch of one of the overdrive ODs (not one of the distortions) for thickness. Then add the FX1: Tone Modify: FAT and place it immediate in front of the OD in the FX Chain...tap this on for extra bite and snarl.

RING MOD

I used the ring mod effect and assigned the frequency to the expression pedal. you can hear the frequency being changed pretty clearly. The super-low notes are just intermodulation created by the ring modulator

MULTI WAH

There's no way to set up 2 Pedal Wahs in the GT-8, without using an external Wah, but there are a couple of other things you can do that will yield interesting results. 1/ trigger a T-Wah at the same time as using your Pedal Wah. Experiment with the sens setting. 2/ Assign an EQ frequency (either Hi EQ or Lo, doesn't matter) to the Exp Pdl. Place it before the Pre in the FX Chain and boost it to +20dB. Turn the EQ Level down by about -8dB to avoid clipping and set the Q setting to around 4 or 8. Assign the Freq Min to 20Hz and Max to 20kHz.

You could also try to put the WAH after the AMP in the effects chain ... quite interesting. A post-distortion wah is a variable foot controlled lo-fi bandpass filter. It's a completely different feel and tone.

DYNAMIC FX+

We will create a Clean Patch that allows you to control the level of Delay, Reverb and Chorus based on the position of your guitar's volume knob or the intensity in which you pick the strings. So, go into the Assign variable menu and set the Delay Level from the Quick assign preset as our first Target. We will set the Minimum to 40 and the Max to 0. Now set the Source to Input Level. Source mode will be normal. Repeat this step for the Chorus and Reverb. Make the Chorus level Minimum 100 and max 0 with the Reverb level min 20 and max and set the source for both to the Input Level. Now we'll set up the input sensitivity. Press the right parameter button to get to the end of the assign variable menu. You will arrive at the Assign Input sensitivity page. Now, start with the setting at 100 and then turn your guitar's volume down at the point where you want the change to occur, or if using picking, play the lightest that you will pick. This works well for me at around 7 to 8 on the guitar knob.

Now, slowly turn the sensitivity down until your change occurs. For me, it's around 75 to 80, but of course, this will differ depending on the output of your guitars pickups. Now, when the volume is rolled off, you'll hear the Delay, chorus and reverb, but as I roll the volume up full, the signal will be dry. Of course, you could reverse the min and max settings so that the sound is dry when you roll the volume down and wet when you are at full volume.

DYNAMIC: SWITCHING SPEED

If you have the GT-8 you might have formed an opinion that the dynamic switching mode was fast in changing from ChA to ChB, but was way too slow in switching back from ChB to ChA when you picked lighter on the strings. I have been on a search for the right settings to make this more usable. I was sitting here at the computer running Mr Sleepy's GT-8 editor and watching the gain readout on the GT-8 LCD screen. When you use the default dynamic switching mode, what happens, is that the channels change from ChA to ChB very fast, but Boss has programmed the GT-8 to fade from ChB to ChA on the return.

Now if you didn't like that, I totally agree with you I don't like it either. But there is a very simple workaround for this. Ever since I got my GT-8 I have been trying to figure out how the assigned parameters work when used with the dynamic switching. For example I had no clue what Range Lo and Range Hi would do when used with the dynamic switching. On my first test I had no clue what was happening when I changed those settings. Well when I was sitting here using Mr Sleepy's editor to tweak and I was able to actually watch the actual parameter values on the GT-8 LCD screen realized how it works. And I couldn't be more thrilled with the results and I'm sure all of you GT-8 owners will be Very happy knowing this also. OK so here is what I did and what I found out.

For my test I wanted to use Single amp mode and try to get the gain level to start at 30 and when picked harder I wanted it to go higher, like 90. So I started off with just using the parameters in the AMP menu. Tried different dynamic sensitivities and all of that. Nothing seemed to work. So then I went into exploring the assign section where all of the advanced and totally sweet custom stuff can be done. Here is what I started with on Assign1.

Assign1

Target:ChA Gain

Min:30

Max:90

Source:Input level

Mode Normal

Range Lo:0

Range Hi:127

So I tried that out and still didn't get the result I wanted. So I messed with the range values. I had tried changing those before, but this time I was using the editor and could watch the real values on the GT-8 screen while I picked the guitar. So I tried setting the Range Lo to 126 and I was a happy camper! It works exactly like I wanted it to. Actually I expected the factory settings to work that way before I even got my GT-8. But I see that Boss was just using logic and giving us the option of making it work the way we want, our choice. When you use the AMP menu parameters by themselves you can switch from ChA to ChB instantaneously, but BOSS programmed the return from ChB to ChA as a fade from one to the other.

Now I was wondering why the Range Lo:126 would make it work the way it does. The way it seems to work is that the difference of values between the Range Lo and Range Hi are directly proportional to the time it takes to “fade” between the amp channels or effect parameter values, depending on if you are doing amp switching or effect setting changes. Seems odd I know but this is how it seems to work, in fact I’m almost positive. This is what I saw happening on the screen of the GT-8. When Range Lo is set very low the gain level was gradually dropping back down to 30.

When I set the Range Lo to 64, it took half the time as before to switch the gain back from 90 to 30. When Range Lo is set to 126, it takes almost no time to change back. With the default settings in the AMP section you can palm mute and start playing again to hear that the switch is still fading back to ChA. Give my method a try and realize that you can palm mute and start playing again and there is no fading. Keep in mind that the switch still takes a slight second to happen. In order to get the best results you have to use the assign like I explained above and you have to scroll to the end of the assign section to adjust the sensitivity for the assign programming. Keep in mind that lower values are generally better, makes the switch back seem that much faster. I’m very happy with this setting it works just like I had hoped. No more fading back from ChB to ChA. Just a quick palm mute and back to playing again. I hope that it works for you like it did for me. I’m going to be using this for a lot of patches now.

I’ll probably never use the default “fade” way again. Another thing to point out is that if you change Normal in the assign to Toggle, you can pick a note or chord harder and it will toggle an effect off/on and stay off/on without going back until you pick a note or chord hard again. Same thing can be done with switching the effect parameters from one value to another. Give it a try and see what you think. Does this seem better/faster when the channels are switching back? Sorry for mixing up changing amp channels and switching gain levels in the article. I’m sure you can still understand it just the same.

DYNAMIC SWITCHING ON ANY FX

You can Assign any parameter to picking dynamics in the ASSIGN VARIABLE menu. For example, if you wish to increase Distortion Level via your picking intensity, just assign it to Input Level rather than a physical pedal.

Here is an extract from my GT-8 DVD Tutorial that explains setting up this function. Just substitute the parameters for your own....

This is a great example of how to set up the dynamic FX functions of the GT-8. We will create a Clean Patch that allows you to control the level of Delay, Reverb and Chorus based on the position of your guitar’s volume knob or the intensity in which you pick the strings.

So, go into the Assign variable menu and set the Delay Level from the Quick assign preset as our first Target.

We will set the Minimum to 40 and the Max to 0. Now set the Source to Input Level. Source mode will be normal.

Repeat this step for the Chorus and Reverb. Make the Chorus level Minimum 100 and max 0 with the Reverb level min 20 and max and set the source for both to the Input Level.

Now we’ll set up the input sensitivity. Press the right parameter button to get to the end of the assign variable menu. You will arrive at the Assign Input sensitivity page. Now, start with the setting at 100 and then turn your guitar’s volume down at the point where you want the change to occur, or if using picking, play the lightest that you will pick. This works well for me at around 7 to 8 on the guitar knob.

Now, slowly turn the sensitivity down until your change occurs. For me, it’s around 75 to 80, but of course, this will differ depending on the output of your guitars pickups. Now, when the volume is rolled off, you’ll hear the Delay, chorus and reverb, but as I roll the volume up full, the signal will be dry. Of course, you could reverse the min and max settings so that the sound is dry when you roll the volume down and wet when you are at full volume.

This works pretty well but you could take it another step:

Assuming that you have the ‘drive/ volume’ level set to bump up when you pick harder you will find that this is a step change not a smooth one.

What you could do to improve this is use several assigns to increase the level as you pick harder.

Assign 1
drive increase 10
target input level 20

Assign 2
Drive increase 10
target input level 30

Assign 3
etc.....

You will probably have to use the assigns in toggle mode and then use another set of assigns to decrease the level in the opposite direction so that things don’t get confusing (as if they were not confusing enough)

I have not actually tried this but I think that it should be possible to do something like it.... probably...

CUSTOM METAL ZONE

Custom OD setting to get a Metal Zone sound:

- 1) Select a CUSTOM distortion.
- 2) Set it on METAL 1, then use the > button to edit these advanced settings: bottom -30, top 0, low -20, high 0. adjust the drive to taste; in the beginning, let the first bottom setting and the tone on zero but rise a bit the volume.
- 3) Play. If you find the sound too weak, let the advanced settings on zero but diminish the drive...

REVERB AND DELAY

How much Reverb are we talking here? The way to use Reverb in a majority of cases is very subtle. You generally always want to hear your dry signal, so keep your Direct level at 100. Now, if you want just some Room Ambience, you may only use 5 to 8 Effect Level. For Soloing you may use up to 15 to 20. Reverb can be the biggest cause sounds getting lost in the mix or not cutting through in a band situation. There's a fine line between tasteful and muddy. I prefer to use Delay more so with just a touch of Reverb to help carry the Delay.

My preference for a Solo Delay is

360ms

10% repeat

25 to 40 Effect Level, depending on what you like.

Put the Reverb after it in the FX Chain and use a Hall with 2.4secs and about 10 effect level. Adjust the other parameters to taste.

STEREO DELAY TRICK

If you like to use the stereo sounds then here's a trick that may interest you. having the dry sound in the left speaker and having it delay in the right.

First you have to turn on the pan effect in the FX-2 section. scroll through the parameters until you come to 'depth' and put it to 100 go back 'rate' and set it about 10. play/sustain a note and wait for the signal to move into the left speaker (its easier to use headphones). Now quickly before the signal starts moving again run the 'rate' down to 0. The signal is now stuck in the left speaker! you can then use the 'depth' to change position of the sound, whether you want it hard left or leaking into the right speaker a bit.

Now turn on your delay and select the 'pan' mode, go straight to the 'tap time' parameter and turn it to 100%. play a few notes and you should notice the delay in the right speaker. cool huh.

If you want it the other way around, simply turn the 'tap time' to 0 and move the dry sound into the right speaker. also the pan effect takes quite a lot of volume away from the patch so you may want to turn it up a bit.

HOLD DELAY

As you may know, the HOLD delay can record/loop parts of 2.8 seconds max. If you let it loop the part you just played, you can tweak your patches and directly hear the changes. You'll also be able to hear more clearly what your recording is going to sound like, because at low sound levels you'll also hear the guitar itself.

If you'd like to try this technique yourself, you may like these settings:

FX chain

Guitar > Delay > Everything else

Delay settings

Type: Hold

High cut: Flat

Effect level: 100

Direct level: 100

The following isn't necessary, but handy if you want to quickly stop and reset the loop:

Assign 1

Target: Hold delay stop

Min: Off

Max: On

Source: CTL PEDAL

Mode: Normal

Act.Range Lo: 0

Act. Range Hi: 127

Assign 2

Target: DD: On/Off

Min: On

Max: Off
 Source: CTL PEDAL
 Mode: Normal

Act. Range Lo:0
 Act. Range Hi: 127

If you press the CTL pedal, you'll stop and reset the loop.

OR

To record, press the "Patch number" pedal to start/stop recording.

Set the delay type to "hold", then by default the number 3 pedal is for this...enable it in this order:

-staggered blink=READY

The GT8 has a Delay function that can give you a 2.8 second loop that can be multitracked or played over.

First, press the Delay Menu button and use the Value wheel to set it to Hold.

You may want your Effect Level and Direct Level to be about the same so there is not a huge jump between what you play and what is looped back.

You will notice that the Patch Pedal is now flashing twice. This indicates that it is armed and ready to record. Press it again to start recording and you will notice that the light flashes continuously, and will then remain lit after it has completed it's 2.8 second loop. From this point, you can continue to play over your loop without it recording, or if you want to overdub, simply press the pedal again to continue recording. Pressing it again will stop the recording. If you want to reset the Record function, hold the Pedal down for 2.8 seconds.

REVERSE DELAY

I can't seem to get the reverse delay to swell and have that reverse effect. It's like there is a little stutter or hiccup before the swelling part. I've tried everything but can't seem to get rid of it. First of all try patch 80.3 that seems to work ok for me. Turn off the Sub Delay. You may have to modify the way you play to get the best out of this patch. You must use a reasonably long delay time to get the effect, a short delay just gives a strange modulating effect that I don't think was entirely intentional. Mess about with the direct signal versus the reverse effect.

Well for that moog patch, all I did was turn on the fx-2 to guitar synth and choose saw sensitivity to 100, chromatic turned on and a few other adjustments you can choose to your liking. You don't even need to use a preamp or a distortion or EQ or comp because they don't work even if they are on because you are using guitar synth...However I think you can add some reverb although I don't think that works either...And with this patch you can play any chords which kinda sucks :cry:

Simply put, if you're setting up 2 different Preamp channels in a preset, then I would assume that you're using one of the GT8's pedals (probably the CTL pedal) to switch channels. If you are, then it's just a matter assigning (use the Assigns function) the CTL to also switch effects and/or effects settings. What you end up with is, for example, FX1 is off when you're on Channel A. When you step on the CTL pedal to switch to Channel B of the Preamp, the CTL will also activate FX1 at the same time.

The thing to bear in mind is when you save the patch, make sure that the channel that's loaded when you call up the patch (e.g. Channel A) has FX1 set to the state you want for that channel (FX1 on or off). It will still save all the settings for FX1 even if the effect is off. I do this all the time with preset. For example, I'll have delay off for Channel A and delay on for Channel B.

MODULATED DELAY

A few weeks ago I finally got the GT-8 and utilized the modulated delay to get the same kind of effect, although it seems much more 'lush' than it ever was on the RP-10 ... maybe I just dialled in the delay to be a bit more 'wet' in the mix. Anyways, here's what I did in detail.

Dial in your favourite Distortion tone. Change the Delay type to modulate and set the:

delay time to 0

Feedback - 50 (changing this will greatly affect the character of the modulation - set to taste. Higher settings will yield a more extreme sound)

High Cut filter - flat

Modulation Rate - 93 (I set this to match the tempo of a given song)

Modulation Depth - 15 (this can probably also be adjusted to taste, this is just where I liked it)

Effect Level - 90 (this is where I found the unity gain for this particular patch to be. You may need to set it differently to achieve this)

Direct Level - 0 (You can most likely add some here to lessen the effect)

There you have it a nice envelope type modulation. Very Sci-Fi / Futuristic sounding. I find that it works best with single notes that you let ring ... just to add textures and flavouring to the song. It most likely will not work too well with leads, especially if they are filled with a ton of notes. It occurred to me while writing this post that these settings may work really well with synth type effects maybe better if you lower the depth and slow the rate down some ... maybe add some of the direct level back in.

This technique may not be a surprise to most of you, but when I found it when I was new to MFX it was a great discovery. To be honest I really don't know how a modulated delay is used traditionally. If anyone knows of any popular songs that have a good example of this let me know.

FUNKY DELAY EFFECT

Am new on this forum, but have been reading the posts for a while in my quest to understand the GT-8 better. I'm relatively new to the 8, but am reasonably familiar on how to program it. Just wanted to share something I achieved using the delay effect on the 8.

I wanted an effect that does the following:

1. Provides a delay, i.e. when I play 3 notes, I want them to be repeated and fade away after like 3 seconds or so
2. Wanted the pitch on the subsequent notes (feedback) to constantly decrease.

Sort of like an echoplex tape delay unit, when you set a particular delay parameter and vary the tape speed to lower pitch. Here's how I achieved it: Used the tape delay (Might actually work with all delays). Selected ASSIGN 1 to vary the delay parameter and connected the source to the expression pedal:

Lo-0, Hi-127 to get maximum range (300-450ms delay). You cannot use the exp pedal as a foot volume for this patch.

Now when I want this effect, I just switch to the patch, play the riff (With the EXP pedal in the lowest position), rock the EXP pedal to the maximum position (Thus increasing the delay parameter in real time).

The effect that I got from this was pretty interesting. It actually sounded like the effect that I wanted to replicate. The possibilities that this little black box offers, never ceases to amaze me. What I would really like is to use the internal pedal (linear/curve) and vary the effect in time, like a touch WAH. But the problem is that it does not reset the delay parameter to the initial value after it has finished its sweep. That way I have lesser pedal dancing to do and I can concentrate on my playing !

TAP TEMPO BY FOOT

When you've pressed the delay button and chosen which delay that you want, the tap button can be tapped in time to choose the interval of the delay/repeats or how close or how far apart they are.

The best way is to assign this function to the Control pedal so that you can do it with your foot.

You've already chosen your delay, next press [assign variable] button if it is blinking (assign 1) then it is off press it again it becomes solid and stays lit= on ---:User Setting, next turn the Patch/value dial until it reads P12: DELAY TAP

Press [write] twice to save the setting to the patch, from then on everything that you'd normally do with the tap button (which can still be used btw) can be done via the control pedal.

That's the easiest way but obviously there is much more to the assigns than that and I only showed you a shortcut thru all the parameters, but you'll get the hang of those after a while.

You can keep pressing > Parameter button and you'll see all of the settings you just input.

This feature is good for tapping your foot along with your drummer (just a few times to start) or rhythm unit to set the delay in time with them.

If you've made the above settings and you also have the Delay set to BPM, you'll see it flash in time with whatever you tap out now.

HARMONISER

User Scales allow you to specify a specific interval for each note. If you don't use a User Scale, your harmonies will always be consistent, based upon the note you play and key you set.

For example, using preset scales, setting your first interval to a 3rd, the harmony will always be a major third or minor third. If you set the other harmony to a 5th, it will either be a fifth or flat fifth.

With User Scales, you can specify the harmonies based upon the note you play. One interesting use would be to create a special case scale that would create a contrary motion harmony like this:

Input - Harmony 1

C - C (+1 octave)

D - B

E - A

F - G

G - F

A - E

B - D

C - C (-1 octave)

Admittedly, this sounds a bit odd when you hit the 4th and 5th in the scale but that's OK because that's how contrary motion works. The 2 harmony lines move in different directions in the same scale.

You can take it from there. You can create all sorts of whacky Vai-esque harmonies. Just think of the chord you want and chose 3 notes from it. You'll play one note and the Harmonist will play the other 2. Heck, the bass player could play the root for the chord and you could the 3rd, 5th and 9th or the 3rd, 7th and 13th. I hope this all makes sense to you know.

What it really comes down to is understand music theory, to a certain degree. If you know the song you're playing is in G, then set the Harmonists key to G, set your intervals and go. If the song you're playing is in more than one key, you can set up your harmonies, using a User Scale, to accommodate this. I think you'd be better off making a patch change to suit the key change.

As it stands, the User Scales allow linear harmonisation of the major scale in all keys...that probably covers 99% of anyone's usage. This gives all the major and natural minor scales (and hence the five other 'familiar' modes). Whilst the User Scales allow all sorts of weird effects more conventionally, they could be used for non-linear harmonies (i.e. not always 3rds, etc) and harmonisation of the melodic and harmonic minor scales (and whole tone...enigmatic...Hungarian gypsy minor...).

You've just given me an idea for setting pedal tones under melody lines...which could probably be controlled with an assign..

Good point. User Scales are necessary as soon as you want to create harmonies for non-diatonic scales.

Anyway, here's another example of a use for a User Scale

Orig -Note 1 -HR1 -Note 2- HR2 -CHORD

A - C - +3 - E - +7 - A min

B - D - +3 - G - +8 - G maj

C - A - +9 - E - +4 - A min

D - F - +3 - B - +9 - B dim

E - C - +8 - A - +5 - A min

F - C - +7 - A - +4 - F maj

G - D - +7 - B - +4 - G maj

A - C - +3 - E - +7 - A min

With this User Scale, playing any note in C major/A minor will always create one of 4 chords (A min, B dim, F maj or G maj).

But as the other poster stated, you could probably end up using User Scales for more common non-diatonic scales like Hungarian Minor (minor scale with a sharp 7th) or Melodic Minor (minor scale with a sharp 6th and 7th).

HUMANIZER + EXP PEDAL

How to get the Humanizer to change gradually with the Expression Pedal:

On the Humanizer FX-1:

mode: auto
vowel 1: (set here) u-o
vowel 2: (set here) u-o
rate:0
depth:0
manual:0

Then set the assign to

target: HU>manual
min:0
max:100
target: exp pedal
mode:normal
range lo: 0
range hi: 125

Assign 2:

fx1 on/off
min: on
max: off
target exp pedal
mode:normal
range lo: 126
range hi: 127

Take note of the range hi in the 1st assign, I set it to 125 only so that when I go toe down on the pedal, the Humanizer turns off. I use this whenever I play Bon Jovi's Livin' on a Prayer. Also pay attention to the position of the Humanizer on the effects chain. Some positions work better than others. Exactly, same way with the wah pedal- before or after distortion makes a big difference, generally with a wah, you want it before the distortion, but in the case of the Humanizer it may actually enhance the effect, but not certainly of course, unless you're Frank Zappa.

Is it possible to use the expression pedal to control the shift from 'a' to 'u'? Just use the Auto mode and set the Rate to 0. Then use one of the Assignments to set Vowel 1 to the EXP Pdl. If you wanted to get a bit tricky, you can use the Act Range settings so that you can change through 4 vowels with 1 sweep of the pedal. This would require you to set the Vowel to a second assignment. The first assign Act Lo would be 0 with Act Hi to around 50 The second assign Act Lo would be about 60 with the Hi at 127.

on the Humanizer FX-1:

mode: auto
vowel 1: a
vowel 2: I
rate:0
depth:0
manual:0

by sweeping the manual you get the effect

Then set the assign of the EXP pedal to

target: HU>manual
min:0
max:100
target: exp pedal
mode:normal

DEFRETTER

One of my favourite sounds at the moment takes the Defretter (a not very common effect) and uses it to create a more violin-like attack on notes, a TS-9 esque sound with a twist.

DEFRETTER

**Tone +50,
Sens 100,
Attack 70,
Depth 50,
Resonance 100,
Effect Level 100,
Direct Level 0.**

You may want to tweak these settings a tad depending on your setup, but the results are pretty unique - the Defretter on this setting compresses the sound, and adds a touch of dirt depending on how much depth you dial in, without destroying the original tone completely. It allows you to use your favourite gain sound (mine are usually the Turbo OD and Guvnor settings) then go to a smoother sound for soloing. Try it!

LIMITER VS. COMPRESSOR

The Limiter is the exact opposite of a Compressor. Whilst a Compressor's job is to raise the Level of an audio signal once it drops below a certain threshold, A Limiter is used for stopping a signal from exceeding a certain threshold.

Because the guitar can be very dynamic instrument, levels can quickly peak and cause unwanted distortion (clipping) so a Limiter can be used at the end of the signal chain, to prevent this from happening. It is important to not overdo it though, in so far as a "prevention is better than the cure scenario" because overuse, will ruin your playing dynamics.

In other words, setting your levels right to start with is better than chucking a Limiter on to 'squash' your sound. Hope I've explained it well enough for you.

Actually I think it's the other way around, a compressor compresses the signal (turns down the gain) when it reaches a certain threshold, but you get a higher overall volume by using the 'make up gain' on the already compressed signal. The opposite of a compressor would be an 'expander'.

A limiter basically achieves the same effect by simply 'shaving off' peaks that pass a certain threshold, instead of 'turning the gain down' on them.

Um, nope.... A Compressor is effectively an "auto leveller". When your signal drops below your set threshold, for example, if you let a note ring out, as it drops below your threshold, the Compressor kicks in and boosts the signal.

Yes, you get a more levelled signal, but because it actually reduces the gain of louder parts and makes the overall signal more even (reduces it's dynamic range), With the dynamic range reduced, you can turn the overall gain higher than you would without the compressor, using what's called 'make up gain'.

Try using any compressor with the make up gain disengaged to see what I mean, you get a lower volume signal.

Edit: The compressor on the GT-8 has the 'make up gain' automatically turned on and you can't turn it off for simplicity's sake, but believe me, it's still there

OK, this has been the cause of many headaches for me. I don't really feel that my answers are perfect but if nothing else food for thought.

My band runs a home studio with a Korg d-1600 MK II as a recorder. Like the GT-8 it has a compressor and a limiter. Being that the term limiter confused me a bit I used the compressor but the compressor didn't have any of the knobs I was used to. No threshold or ratio, but there was sustain and tone controls. Oh well, I used it anyways and did my best. Recently on the forum for the recorder I learned that the 'compressor' on it is supposed to simulate a guitar stompbox kind of compressor and that the 'limiter' is what you use for a rack mount compressor. I use this approach with the gt-8 --- whenever I want compression so far I have used the LM type: rack 160d.

I used to agree with what godless said, but in theory any compressor with a ratio can be set to be a limiter in this fashion by setting the ratio to infinity : 1. More specifically—a compressor (or a limiter in this case) has a threshold and a ratio. Any signal that is louder than what the threshold is set at will be affected by the ratio. If the ratio is set to 2:1 and the signal crosses the threshold by 14db, this spike is reduced to 7db. If the ratio is set to 10:1 and the spike passes the threshold by 30db the spike is lowered to 3. If the ratio is set to infinity : 1 it doesn't matter how much it passes the threshold, the signal will be reduced to the level that the threshold is set at --- this is 'hard limiting'.

Does that clear it up for anyone??

Compression: Take an audio signal.... let's say for example the compressors threshold is set to -3dB.... and the Ratio is set to 2:1. When the signal surpasses the -3dB mark it will reduce the peaks by a ratio of 2:1. then there is the "make-up" gain which adds more overall RMS volume...thus you get more sustain....

In actuality, a compressor Reduces the Peak Volume and raises the RMS volume... So in actuality it does both.... It is still possible to clip a signal w/ compression depending on your threshold and ratio settings...

Now there is also an attack time and a release time...the attack time is how quick the compressor will kick in (ON) after it sees a signal past the threshold...the release is how long it will keep compressing that signal.

LIMITER: It is basically the same thing as compression except that the Ratio is really high (usually infinity:1) Which means that no matter how much you Peak your signal it will never ever go above the designated threshold...SO if you set the limiter to -3dB, you signal will never go any higher than -3dB. NOW, there ARE different types of limiters some have the make-up gain some don't..... But the same principals apply to limiting as compression.

I don't remember if the GT-8's limiter has make-up gain, for some reason I don't think it does...I never used it....on top of which, I am not a big fan of the Compressors on the GT-8, IMO they lack control...even though I do use the compressor.

I wish I could describe it metaphorically, but it's kinda tough to put into words....I'll try.... Think of a glass of water.... where it is completely full....the top level of the water is you max output before you clip(PEAK)...and in that glass there is something floating in the middle (about ½ way down the glass) that is your RMS level (which is your average audio level (lows and Peaks).....

The threshold is a level that you set which is below the Full line on the glass(which deals w/ Peaks).... keep in mind that you don't want to make the glass spill any water....so you set this with a bit of headroom from the top....The Make-up gain deals with that little thing floating in the middle of the glass(RMS)....what that does is RAISE that little floating piece so that the overall level is louder...Now the Ratio you set is how much the Peaks will be lowered so that you don't spill the water.....The Higher the ratio, the more the peaks will be squashed.....to keep from spilling....at the cost of dynamics. then you just got to set how fast it kicks in and how fast it releases.....so you see with compression it is possible to still spill the water.....

With a limiter, the water can never spill cause the threshold that is set will never be surpassed.....Limiting is an extreme form of compression.(Depending on what the particular limiter has to offer setting wise....

ok, while I was writing the book TeeJay and godless went for another round. really, I think you are both right, since compression and limiting seems to be unspecific terms. One compressor is another companies limiter.

As it applies to the GT-8, TeeJay is wrong about the limiter. See page 35 of the manual --- LM (limiter) under the threshold explanation: "when the input signal level exceeds the threshold level, limiting will be applied", and then under ratio: "This selects the compression ratio used with signals in excess of the threshold level." What they are describing is a compressor as I understand it.

I agree, except that the limiter on the GT-8 has a ratio like a compressor. If a limiter has a ratio, isn't it a compressor??

Also, to bring this back to how you can apply it in your own personal daily life:

I personally use a bit of compression at the beginning of my FX chain. What this does is gives a more even sound (especially for Hi-Gain settings.... Because the RMS (make-up gain) is set to make the overall signal louder, not only does it keep the distortion at a more consistent level (because your distortion is affected by the level you feed it) it also helps keep notes sustaining and keeps the extra little bit of gain on that sustain.... it also puts a little wall up by reducing any heavy peaks that might send the unit into clipping.

Excuse my ignorance regarding the GT-8's Limiter...as I said before I never used it.... if it does have a ratio that's cool...but it still can be classified as a limiter (as you said, every company is different) but in the "general world of generalizations" and what most would consider par for the course....is that a limiter is a Higher Ratio Compressor.... now depending on what company it is probably would dictate where that ratio starts.... I'd say somewhere around 15:1...could be lower could be higher....(just a stab). A Brick-Wall Limiter would definitely be Infinity:1.... or "Hard Limiting"

Limiting in its simplest form is the result of the limited voltage range that leads to clipping. Above a certain point the sound can get no louder because the signal voltage can go no higher. Amps produce limiting with very audible distortion, but limiters are electronic devices designed to limit the maximum signal level without perceptible distortion.

Compression is similar to limiting, but rather than cutting in at a certain level and preventing it from getting any higher, compression operates over the entire dynamic range, from no signal to the maximum level possible. With compression you still have volume changes in the output when the input level changes, but they are reduced in magnitude. A change of say 6db, which would be very audible, will come through as a change of only 3db if the compression ratio is two to one. Thus compressor pedals are useful for increasing sustain, or if you have a tendency to play some notes or chords too loud or too soft. These pedals usually have high compression ratios that make everything you play come through at about the same level. They often have a threshold control that allows you adjust the signal level at which the compression begins to take effect. The opposite of compression is dynamic range expansion, but there are no pedals that do this other than internally for noise reduction purposes. Both compressors and expanders operate by sensing the signal level and adjusting their internal gain (amount of amplification) to achieve the desired effect.

When I was dialling in a synth tone I used a limiter at the end of the chain to smooth out the tracking 'farts' that occur when you hit more than one note simultaneously. Now when I hit a couple of notes it sounds kind of cool, and not like I hit R2D2 with a baseball bat.

Sustain controls the amount of compression.

The heart of a compressor is a VCA or Voltage Controlled Amplifier. It automatically increases or decreases its volume (or to be more precise, its gain) based upon the amplitude (level) of the input signal. The input voltage (your guitar signal) controls the amplifier. Please bear in mind that in this case "amplifier" just means a little tiny transistor amplifier chip.

A compressor squashes levels when the levels are their loudest. A compressor boosts levels when the levels are at their quietest. This is why compressors can be noisy when the compression amount is set to the extreme.

Oh yeah, one more thing. Here's the simple and easy way to understand what compressors and limiters do:

Compressors make loud sound softer and soft sounds louder. Limiters keep loud sounds from getting too loud.

OD GAIN

Hey guys, give this a try... I thought this was kind of odd.

Go to your Marshall amps and put it on 1959 1. Put the Gain switch on LOW and the gain on about 30-40.

Now, go turn on a Tubescreamer. Keep the gain on 50... play a while and then turn the gain on the Tubescreamer all the way down. Notice much difference? I sure don't.

Even with its gain on zero, an OD buffers the signal (a buffered signal implying more power even with the same apparent level). If the TS is faithfully cloned, this effect must be reproduced in the '8...

I had no idea I could roll back my gain and use stomps to help sculpt my sound. I figured the level of the effect would roll off as well.

WHAMMY (PEDAL BEND)

I usually put PB in front of preamp (and distortion)....sound is nothing special but usable (I also turn on little vibrato and delay).

Where is the problem?

I remember that TeeJay mentioned best place for PB after the preamp. I'm not slave of other people opinions but I also respect them a lot! However I was not able to create good effect in that way and I'm not saying that was because of bad suggestion from TeeJay...I just don't know how to do it!!

So how do u all create this effect?

What else do u turn on with PB (and where in the chain)?

Any favourite settings?

Different positions for different effects mate.

I have found that using the PB before the OD/PRE gives a much more realistic Whammy effect. Like you were pushing or pulling the bar on a Floyd Rose equipped guitar. Also the distortion helps to mask some of the 'oddness' that the digital process of pitch shifting adds to the guitar tone.

Putting the PB at the end of the chain gives a whole different effect. IMHO more of a 'special effect' than even the normal PB is!

I don't know about TJ but I normally have this before the OD/PRE

I highly recommend Put PB in the beginning of the chain, I personally put it First, before everything, and sounds Killer cool, just like MORELLO or VAI or SATRIANI, etc.

Try this also with Pitch Shifter, lets say a 5th above, and sounds just like Vail's song erotic nightmare performed at the Astoria DVD...

The +# is the number of frets higher it is. I find this insanely useful, especially for soloing. If a song changes from.. say C to E, I can set the pedal at exactly that and start playing with the pedal up or down, depending on how it's set.

I've also learned to use it with my harmonics, although I'm still trying to learn how to work the pedal effectively.

Also might be worth pointing out that if you have it set up and you would rather have the pedal act in the completely opposite direction, that you can just flip the Min and Max numbers around and it will be backwards.

Example: You set up the PB to Min:0 and Max:+24 so that when the EXP pedal is rocked back you get a normal note and when you lower the toe the sound goes up two octaves. If you flip the numbers around like Min:+24 Max:0, you can have the toe be raised to make the pitch go up and lower it back down to have the normal note.

You must set the Pedal Bend as the first module in the FX Chain. And try these settings:

pitch min: 0 (zero)
pitch max: +12
pedal pos: 100

fx level: 100
direct level: 0 (zero)

SPRING REVERB

I set high cut to 700hz and level to 100 and played Dual Mono Clean Twin and the Pro Reverb amp mods. You know that really does sound like Dick Dale on Nitro. You can also set an assign to toggle between 700Hz and Flat for the Kicking the side of the unit like They used to sound. Or Here are the settings I use:

Type Plate
Rev Time 2.8s
Pre Delay 65ms

Low Cut 500Hz
High Cut 2KHz
Density 3

Effect Level 22
Direct Level 100

PHASER AS TONE FILTER

A trick I've been using to multiply the sound possibilities.... I use the PHASER effect to create killer tone filters. Actually I did this on my gt-3, where it was more convenient because of a weirdness (bug?) in the firmware. It seems like an extra parameter is saved in the patches, that corresponds to the "position" of the rate at the moment you press write. I could adjust this parameter by setting the depth to 100%, the rate to 0, and then raise the rate just a bit for a few seconds & put it back to zero, until it sounded like I wanted. On the GT-3, when you save a patch and return to it, even after turning off the unit, that "position" parameter stays the same.

On the GX-700, the GT-pro, and (I think) on the GT-8 and 8, the position gets reset when you exit/re-select the patch. The GX-700 has no way to set it explicitly, -but- on the Pro, (and I presume on the 8 as well) you can use the "internal pedal" to set it explicitly.

In the FX chain, put the phaser anywhere -after- the distortion and preamp. Configure the phaser how you like it, set the rate to 0, then setup an assign like this:

Target PH: Rate (Fx 1 or 2,
whichever one you're using)
Min: <some value A>
Max: 0

Source: Internal pedal
Mode: Normal
Act. range lo: 0
Act. range hi: 127

Trigger: Patch change
Time: <some value B>
Curve: Slow rise

Adjust the "some value" A and B to get the desired tone. The only bummer is that you have to write the patch for the changes to take effect.... unless there's another way that behaves like if you select another patch and return to the current one. When you do, you'll hear the phaser "phase" up at a certain speed (value A) and then stop after some time (value B) at the desired position. This requires more tinkering around than it does on the GT-3, but it gives equally good results.

PAN THE HARMONIST

Put the pan after your Harmonist in the FX chain.

Because it retains the stereo field it can fade in and out your harmonies left and right.

for example,

Set harmonist for Stereo and -3rd and -5th. Set the pan FX after it and set it for wave shape 0, rate 50 and depth 100. Now when you play the harmony will fade in the 3rd and then as that one fades in comes the 5th.

TUBE EFFECT VIA DYNAMIC SWITCHING

Try using two amps on the dynamic switching mode, but set them up so they are virtually the same (in terms of EQ, Gain level, etc.). If you make one a little softer but with more gain, and the one that comes in when you pick lightly a little louder with less gain, I think you can replicate the effect of a tube amp. You know, how if you strum really hard on a tube amp, then let it ring you get an almost compressor like sustain effect? You can also use this technique to just add character to amps (get the amp to be a little more responsive to how you pick).

AMP CONTROL SWITCHING

I posted months ago about the excessive noise I was getting when I tried to use the amp control switch with my Bogner Shiva. I tried all the things suggested by other members....but none seemed to work. I finally gave up.

I recently tried using a stereo cable.....and bingo.....way less noise. There is still some noise when compared with the footswitch that comes with the amp....but it is tolerable...and useable in a live situation. One less pedal to mess with.

The Shiva has a 3-way switch..... channel, reverb, and boost....which is why I think I needed the stereo cable.

If the amp is anything like a HRD Deluxe, a simple stereo => 2x mono insert cable should solve your problems. IIRC you probably have a stereo footswitch - but the amp control jack on the GT-8 is mono... so you're only switching one of the two functions that are switchable on the amp - that causes the problems you're having.

Basically you put the stereo end of the insert cable in the footswitch jack on the amp, then run one of the mono ends to the amp control jack on the GT-8. The other mono end **MUST** be connected to a footswitch as well - you might as well use your HRD's original footswitch for this...

Now you can use the Amp Control function on the GT-8 to switch the function corresponding to the mono end of the insert cable that you plugged into the Amp Control jack - in the case of a Hot Rod the functions are probably Clean/Drive and Drive/More Drive. The function that's on the other end of the mono cable will be switchable by one of the two buttons on the original amp footswitch (which should be connected as described above)...

REVERSE GUITAR

Does anyone have a good setting for reverse guitar where it responds right away while you're picking? The patch that comes on the GT-8 has some lag time in it and it also misses some of the notes I pick.

You can try following - select reverse delay, set Delay Level to 100 and Direct Level to 0.

I don't have gt-8 in front of me to make sure but I believe that would work

As far as reverse guitar goes you could try using the 'slow gear' effect to automatically fade in the volume of the notes. Sounds a bit like reverse guitar if played in a certain way.

A lot of it is in the articulation of notes too. Also, find some way of gating the signal (limiter?, noise gate?, ride the vol pedal?): things sound a lot more convincing when you can totally kill notes with no tailing artefacts.

Having a RPS-10 for 18 years has taught me to play ahead of the beat by a set number of millisecs. This also comes from listening to Belew and Fripp on Discipline.

So set up the reverse delay to 800ms a little amount of FB, no direct level and 105 effect level and play guitar.....enjoy.

WAH TIP

This may have been mentioned before in another context about the wah, and I have seen tips* that have a rather complicated method for adjusting the volume of the wah while you are playing, but I think (if I remember right) that it was for using the wah when it is assigned to the exp pedal switch.

I play in manual mode a lot and I have my wah assigned to the #1 (channel select) pedal. Never paid much attention to it before but I noticed something rather helpful (and again forgive me if this has been covered), depending on where the position of the volume pedal is, say it's halfway up, if you press the #1 pedal turning the wah on it will stay at that volume and likewise for any position of the volume pedal.

I just thought it was pretty neat in case you might want a different volume for your wah while you were playing, as opposed to it being "full-up" all of the time. "Simultaneous Wah and volume pedal" in Tips & Tricks is where I saw it. The one I proposed above is a bit different but accomplishes the same thing.

FIXED RESO WAH

The Reso Wah in fixed position can be useful. It changes the resonant frequency like a standard wah (or as your cables do according to their length) but without the usual mid boost and its artificial flavour... So, you can emulate the sound of your passive pups as you would hear them through a shorter cable just by rising the pedal... No more need of those "variable state filters" mounted in the expensive Alembic guitars... And the capability to approximate a single coil EMG tone with another trick than the "enhance" program provided in the Tone Modify...

TOUCH WAH

T-Wah is a GREAT FILTER- like a synth but you can play chords. Put on the advanced comp and put the t-wah after your pre and EQ. I've just been playing around with the T-Wah and there doesn't seem to be an adjustment for how long the wah lasts for (if that makes sense). It just dies after the initial stroke, which is good in a way, but it seems to be dying a bit too early for my ears....am I right that there is no control for that - or have I missed something? Try putting a compressor in front of the touch wah, with the sustain on long - that should keep the touch wah open longer, since it's getting more signal longer...

CHORUS

2 options within the GT-8.

1. lengthen the pre-delay a touch and less depth and a very slow rate. Alter to taste.
2. The Pitch Shifter does a good detune effect if you use 0 pitch shift and use the fine tune settings 25% in each direction and 2-voice-mono.

Just for the heck of it, you might try different choruses out in different locations of the effects chain. Depending on where you place an effect in the chain (as I'm sure you know) it can have a drastic effect on the module and ultimately the overall sound. You may come across a combination there that you like even better than the original CE.

BOOSTER & OVERDRIVE

There has been a lot of posts stating not heavy enough distortion, more distortion, more distortion please. It's not hard to get it once you know what sound you are after and "FOCUS" on getting it. Bare in mind you should always do this with all effects TURNED OFF!!!! If you would like to add some extra bite/distortion try one of the following boosters/overdrives with the following Preamp Models below.

PREAMP MODELS

TWEED

VO LEAD

VO DRIVE

MATCH DRIVE

BG LEAD

BG RHYTHM

MS STACKS

RECTIFIER MD1, MD2

RECTIFIER VNT1, VNT2

EDGE LEAD

SLDN

HEAVY LEAD

5150 DRIVE

METAL LEAD

OVERDRIVE/DISTORTION

BOOSTER

BLUES OD

CRUNCH

TURBO OD

OD-1

T-SCREAMER

WARM OD

I'm sure you notice that these are really just overdrives & NOT full distortion pedals. You'd be surprised how much they add to the sound of a 5150, rectifier sim, tweed, and others. Make sure you don't set your levels too high on the overdrive/distortions try them with these settings first and then add a little more if you like.

OVERDRIVE SETTINGS

DRIVE- 10-40%

BOTTOM- 25-35

TONE- 20-35

EFFECT LEVEL-40-50%

DIRECT LEVEL 50%

Remember on rectifier sims to keep the gain around 25-40% MAX, because too much gain on any Preamp isn't necessarily a good thing in fact it can make your sound STINK sounding too muddled and / or fizzy. After you get the sound that you are after as close as possible then add delay, reverb, chorus, or whatever you like. Some of the heavier preamps like 5150, MS stacks, etc... you can use more gain and be fine. Of course there is also TM Tone Modify which can help you FATTEN up your sound, check out page 36 in your manual for more details. Remember that when choosing your output select page 14 in manual that any other setting other than Line/Phones will disable the speaker sims. Hope this helps somebody get more "USABLE" distortion without getting FIZZY!

LOADS OF REVERB

There is a global setting for the REVERB where you can set the maximum level of reverb much higher than is set for default. Look in the manual and it will tell you where. I have mine maxed out at 200 (default is 100).

ASSIGNS are the most important, and difficult, parts of the GT8. They allow you to control almost any adjustable parameter on the GT8, 8 simultaneously. For example, I have a patch where I used several assigns to do the following simultaneously when I step on the CTL Pedal:

1. Change from Rat Distortion to Big Muff distortion
2. Ramp up the distortion level from 20 to 100 over about 10 seconds
3. Turn on Delay
4. Increase Delay regeneration from 0-100 over about 10 seconds
5. Turn on the Tremolo
6. Vary the rate of the Tremolo using the Internal wave pedal to increase/decrease the rate using a Sine curve.

This all occurs simultaneously when I step on the CTL pedal for my Patch named "Shoegazer Song". When I step on it again, everything reverts back to the settings I had before. On another patch titled "Indie Rock Song"...the CTL pedal does 8 other things simultaneously. You can program these ASSIGNS and save them for each patch

SMOOTHER SYNTH TRACKING

When I was dialling in a synth tone I used a limiter at the end of the chain to smooth out the tracking 'farts' that occur when you hit more than one note simultaneously. Now when I hit a couple of notes it sounds kind of cool, and not like I hit R2D2 with a baseball bat.

WAH TONE FILTERING

The other way "wah tone filtering" is used is by SLOWLY moving the pedal while playing. This sounds really nice over a cyclical repeating lick. Joe Satriani uses his wah pedal like this sometimes.

Also, does anyone else find the auto-wah kind of useless to have, since you can easily put an assign to oscillate the normal wah and make it behave exactly like the auto-wah?

The other reason for using auto-wah rather than the normal wah with internal pedal assigns is that the auto-wah has (I'm pretty sure) got B.P.M. settings, which the internal pedals don't.

I would suggest using the T-Wah. Play around with the sensitivity till you get a level that allows you to get a good wah sound on the harder downstrokes but not so much on the rest. It's the...

I would recommend putting the NS right after your preamp (or Loop if running 4CM). If you put it in front of the stomp/preamp/loop, you are killing your tone before it hits the beast!

TWO GUITARS IN VIA LOOP RETURN

Guitar 1 into GT-8 input. Guitar 2 into loop return jack.

Placed the loop first in the chain for all Guitar 2 patches (can be any where for Guitar 1 patches).

Turned the loop off for all Guitar 1 patches.

Used the "normal" loop setting for all Guitar 2 patches, but with the send at 0 and the return at 100 or more (whatever matches the Guitar 1 patches). For Guitar 2 (loop input) patches only, I set the NR mode

to "NR input" - otherwise the NR will constantly mute the loop signal. That's it. Now when you select a "loop return" patch, that guitar will be active and the other muted, but when you select a "non loop return" patch, the loop return will be muted, the main input activated, and the GT-8 will operate in the usual way.

ACOUSTIC REPLICATION

Let's analyse acoustic tone. Acoustics, have a hollow body and thicker strings. So how can we make an electric guitar sound like an acoustic? Let's start with the guitar. Hollow-bodied electrics will give a better acoustic sound than solid-bodies. Piezo pickups will work better than electronic ones. Humbuckers (clean warm sounding ones) sound better than single-coils. If using a SC, use the middle pickup. Hardware plays a big part in acoustic tone.

Other than hardware, there are a couple of things that can be done.

1. Use Delay to make the strings sound thicker than they are. You want to double the sound, but you want to make the second tone be so close to the original tone, that you can't tell them apart...making the original tone bigger. Place this at the front of your effect chain. I know this is not conventional, but try it.
2. Acoustic Processor effect. Put this second in the FX chain. Use this to get as close to the acoustic sound you want as possible. It should start sounding more acoustic by now.
3. EQ. You want you EQ to be the next thing in the chain. Here you can dial-in frequencies that shape your tone beyond what the Acoustic Processor can do.
4. PreAmp should be "Full-Range". This is what you want...clean and full.
5. You have one more effect you can use. It is up to you which one you want. Here are a few good options:
 - a. Guitar Sim - This should take whatever guitar you have and get it close to what an acoustic should be. Obviously this should be 1st...maybe 2nd (after Delay maybe, but before the Acoustic Processor).
 - b. Tone Modify - This can do some generic EQing for you. This should probably go just before or after the PreAmp.
 - c. Sub-EQ - This should probably be the last thing you do, if you choose this one. Fine-tune your sound before it leaves your processor.
6. Reverb - This can give you that final acoustic sound. Don't be scared to try this before the PreAmp, as acoustic guitars have a natural reverb due to the hollow body.

I hope this helped. Please post your patch results so I can see how you chose to tackle this. Good luck.

With a clean sound try different output select settings each setting has a different tone.

also tone modify will help deepen or lighten sound

and a compressor will help give a better more defined sound but you will have to be able to play without mistakes because you should hear every note played.

I find that the GT-8 is great but if you have a guitar with active pickups or loud pickups it's hard to find a good clean sound unless you really like to tweak and tweak things because the GT-8 is so sensitive it amplifies every little sound so I need to use a noise suppressor or gate to get rid of unwanted extras but if you use too much you lose clarity of sound.

But When you find the right clean sound it sounds awesome. So I use my old Digitech GSP 21 Pro rack for quick and easy clean sound. Also are you needing this for live performance or Home Studio use. what you hear as you play unless you have a top quality studio with \$\$\$Monitor Speakers Sounds completely different then when you play back and on different stereo's will sound completely different on each.

I agree with the idea expressed above, to use several FX's in the same time to obtain a pseudo acoustic sound. When I don't play my real electro-acoustic guitars or my Variax (whose acoustic sounds are great), I personally use the GS and the AC sim together, without any amp but with a rather deep reverb. You can even try a REZO WAH as a fixed wah just after your input, since it modifies the resonant frequency of your pups... IMO, the pup to use is the neck model, located just where is the hole on an acoustic guitar

I've tried compressor and limiter but it gives a fake tone. Anyway, the best way is to use a guitar with piezo transducers...

EXTERNAL HARDWARE

EXTERNAL OD (TS)

I'm using a TS-9 and a Morley bad horsie wah in my loop...just prefer my "dirt box" and wah better, and I get to have 2 tube screamers as well....one outside the gt-8 and one inside. more gain options for me, I tend not to switch patches beyond my 3 clean/rhythm/lead tones.

Sorry for a bit of thread resurrection, but I've been messing around with this for a few weeks now and I wanted to share some results.

First, (and I thought this was surprising), but by using external OD's, I found that I can use comparable levels of Drive and Level without moving the GT-8 into that dreaded clipping territory

Preamp: Clean Twin

Gain: 55

Level: 50

Cab sim: 4x12

OD: T-scream

Drive: 60

Level: 70

This had me sitting well above the 70% (11th bar) mark, so I would actually be clipping on the peaks of my signal. The meter would never max out, but it easily got within one or two bars of the right edge of the display.

Now I'm using two Ibanez TS-9s in my loop (ala SRV or Trey Anastasio) set before the preamp. the Clean Twin preamp is set to similar levels as before and my TS-9s are set as follows: **TS 1:**

Drive: 9:00

Level: 3:00

TS 2:

Drive: Maxed

Level: Noon

Using just the second TS-9 gives a volume and distortion similar to the patch with the internal T-Scream sim, but my output level is actually much lower! It basically maxes out at about the 70% mark. Very similar sound. Similar volume. No digital clipping!

The second perk about having the OD's external to the GT-8 is that I can use my two TS-9s to control my distortion levels. This leaves the patches on the GT-8 available for effects. For example, if I wanted to use the GT's Octaver, I would have to have two patches with that effect: one with the OD/Dist sim off (or set low), and one with the OD/Dist sim set high. Now, I only have one patch with the Octaver and I can control the distortion externally. Alternatively, if I was using an assign to change the settings on the OD/Dist in a given patch, I now have a free button to control the parameters of the effect as opposed to having to always give up the CTL button to alter my OD.

I think that rambled on a bit, but perhaps this will help someone. I just picked up a cable to hook my GT-8 into my computer so hopefully I will offer some sound clips when I get back home.

LINE SELECTOR (BOSS LS-2)

As most of you might know, the GT-8 hasn't got a true bypass mode. So if you've got a real good clean sound when you play your guitar directly through your (tube) amp. (i.e. more dynamic response) And if this wonderful clean sound goes down the drain when you use your GT-8 as a front-end effects unit, the following solution might be the one for you - Buy a Boss LS-2. It has a true bypass mode and it's not just an AB switch box. It's lots more.

The basic features of the LS-2: Jacks (all mono) - Input, Output, Send A, Send B, Return A and Return B; and a Mode Selector Switch - A<->B, A<->Bypass, B<-> Bypass, A->B->Bypass->, A+B Mix<->Bypass, and Output Select; and A/B Level Control Knobs which adjust the volume from mute to +20dB.

Enables you to:

Select output Effect [A] or Tuner [B].

Select one of two kinds of distortion, by varying the volume on the two channels which you can select from to drive a single distortion box.

- Select one of two instruments.
- Use the LS-2 with the Boss NS-2 Noise Suppressor.
- Select one of two settings (for solos or backing).
- Control your volume if you have multiple LS-2s.
- Select one of two amplifiers.
- Select one of two settings (for solos or rhythm).
- Select one of two settings (for backing or rhythm).
- Select one of three settings (for solos, backing or rhythm).
- Mix two settings (for solos and backing) to create a new effect.
- Use the LS-2 as a 2 channel mixer. i.e. Two guitars playing at once.
- Mix effect and straight sounds to create a new effect.
- Select one of three amplifiers. (The Level Control Knobs will not function.)

But most of all, the LS-2 enables you to get both sounds, clean direct, or effects GT-8 with a flick of your toe. Just connect your guitar -> input LS-2. Send A LS-2 -> input GT-8. Output GT-8 -> Return A LS-2. Output LS-2 -> High impedance input guitar amp. Dial the selector to "A <-> Bypass", and you've got yourself a GT-8 switchable in the loop of the input chain.

USING A DI BOX

I've been using the line/phones output setting since day 1 through to 2 KX1200 keyboard amps sounded pretty good but seemed to lack oomph at times. Today I was tinkering with my setup (when I should be practising but hey - tinkering is fun) and noticed that my DI Boxes (Berringer Ultra Gs) have a speaker sim in them. I turned on the external sims and switched my GT-8 to output select = "JC120 Return" (which effectively disables the GT-8s speaker sims I think). WOW! My sound improved significantly. I don't think the Ultra G sims are really that great (don't do anything for my Zoom G2 to Peavey KB1 rig), but it seems they really enable the "JC120 Return" output selection of the GT-8. Whatever the reason - I'm liking it man. Next time I get a bad case of GAS I guess I should consider investing in a Radley HC I'm still not sure what it does really but all the FRFR dudes say it improves their rigs.

SONIC MAXIMISER SUCKS?

I bought a sonic maximizer, and after a lot of playing around with it; I found I could get almost the exact same result by raising the EQ level (+5) on the GT-8. Has anybody else tried this? Anyway I ended up taking it back to GC.

How are you listening to the GT8? I'm going to guess headphones. The BBE makes a huge impact when using the GT8 through an FRFR system, especially a PA.

I play through two eons mainly (G2s) Also two Roland cube amps. When I play through the eons -Output is: line/phones When I play through the cubes Output is: combo. Anyway try raising the EQ level and A/B it.

FS-5U

I bought a pair of the FS-5U to use as external control switches and that really helped with the flexibility. Generally what I do, then, in patch mode with 3 control switches is I set up one switch to change amp channels, one to turn on/off the delay, and one to take care of a solo boost, but instead of using the 'SOLO' feature I use the switch to change parameters on the EQ. Since you can change up to 8 on one switch using ASSIGNMENTS it is plenty enough to shape the EQ between a rhythm and lead setting. I'll pretty much change everything but the 2 Q values and the low cut filter leaving 8 parameters that are changed via variable assignment.

ASSIGNS, INTERNAL & WAVE PEDALS

INTERNAL AND WAVE PEDALS

They are both what I refer to as 'virtual controllers' as opposed to physical controllers like the Expression Pedal and CTL Pedal.

The Wave Pedal can also be referred to as an LFO, or Low frequency Oscillator. It basically allows you to set a parameter to cycle through a range of motion following one of 3 specific wave types. They are Saw wave, Triangle and Sine.

The Saw gives the parameter a rise, then falls sharply to the minimum point.

The Triangle gives an even, but sharp rise and fall of the signal.

Sine gives you a continual smooth cycle.

Aside from defining a waveform, you can also set the rate, which is how slow or fast the signal goes through it's cycle. So for example, you may assign it to the Pitch Parameter and have the Pitch constantly changing automatically through a cycle.

The Internal Pedal is actually a trigger pedal, and you can set it to trigger a range of motion, for instance, you could assign it to the Flanger, so that every time you hit a particular pedal, such as the control pedal, you can trigger the flange from a specific point.

Since getting the GT-8 I have had 4 arms removed. I now use my only pair to play the guitar. The internal pedal system changes effects settings when triggered. The Wave pedal changes an effects parameter constantly when that effect is on.

Whilst on the subject, I would like to know if anyone could help in the extra leg department. I could really do with at least one more than the usual two. In replacing the arm's movements I need to trigger the internal pedal system. One extra should be enough because the internal pedal system is set in the assigns and can be set to do different changes in different tempos over varying ranges with one step of the foot.

Well, if you just turned the Flanger On, it would start at any point in the waveform cycle. The beauty of the Internal Pedal is that you can trigger it, so that you control where you want it to start, and where you want it to peak, by assigning the Manual Parameter. So for example, you could set it to the CTL so that every time you step on it, it's like a Jet taking off. Of course, this is just one use. You may choose to assign something like Pitch to it for a triggered whammy dive.

The Internal Pedal is for controlling any effect setting you want. It's used to trigger an parameter to go from one value to another. Instead of having to reach down and turn a knob (like you would have to do on a real pedal), you can just step on the CTL pedal to do the same thing.

THE INTERNAL PEDAL

One thing I've noticed in many posts is that people are looking for a way to add yet one more foot control to the board. I currently use the Exp Pedal for Volume and Wah, the Sub Exp Pedal to control the Reverb level in all my patches and the CTL Pedal to switch between preamp A&B. I additionally wanted to be able to turn the OD, Chorus and Delay on and off within each patch; but this required another free "trigger" which I did not have. The "Internal Pedal System" was my answer.

The purpose and usage of this somewhat complex system is difficult to understand at first. In essence, it is simply another stomp switch or expression pedal that can be assigned to any one of a large number of parameters. You simply "relate" it to some other controller.

In my case, I wanted to turn the "Manual Mode" on and off without affecting any of the other controls I had already set. Here is how I did it.

Overview:

I assigned the Manual Mode On/Off switch to the Internal Pedal "Target" Exp Pedal-L. The Exp Pedal can be set to trigger events in "H"-high, "M"-middle or "L"-low position. See page 61 in the manual for details. Setting it to "L" causes the low position (Pedal up) to act as a "switch".

Return the Exp Pedal to low one time to turn on Manual Mode and return the Exp Pedal to low a second time to return to Patch Select Mode so you can go to the next requested patch. This gives the added bonus of being able to switch between preamps A & B using Pedal #1 and frees up the CTL Pedal for other duties! Hum, maybe for Solo on/off?

First, choose the Bank and Patch you wish to edit.

Second, Set up the functions of the controller (in this case the Exp Pedal) and edit it's "ASSIGN" parameter. Most likely you will already have something (like Volume) assigned to "assign1". So you will need to make this new assignment to "assign2" or any open assign slot up to assign8. Page 57 in the manual covers this.

Here's how:

Depress "Assign-Variable" button twice. This will show "Quick Assign1" in the screen which will be blinking. Next depress right parameter button one more time until you see "Quick Assign2" or choose your next available assign slot.

Next depress the right parameter button or use the data wheel to move to the "Target" that reads "MANUAL On/Off". This is a LONG way down the list, so don't give up – it's in there.

Next depress the right parameter button once to "Target Min:" this should be Off. Again depress the right parameter button once to "Target Max:" and turn this to On with the Data wheel.

Depress the right parameter button once and you should see "Source". Use the Data Wheel (not the parameter buttons) until it reads "INTERNAL PEDAL".

Continue depressing the right parameter button and set the following parameters. Source Mode: Toggle, Source Act. Range Lo: 0, Source Act. Range Hi: 127.

Next depress the parameter button one more time and you will come to the "Int-Pdl Trig: screen. Use the DATA Wheel to set it to "Exp Pedal-L".

OK, now you are done with assigning the INTERNAL PEDAL to the Exp Pedal and having it turn the Manual Mode on/off.

Depress "Write" twice to save.

Now, if you move the Exp Pedal all the way up (heel down) you will see the "MANUAL" light turn on. You can now use the 1 through 4 pedals to turn the effects on and off.

Remember that in Manual Mode you can not switch patches or banks. To do that, simply move the Exp Pedal all the way up again and the "MANUAL" light will go out and you will be back into PATCH SELECT mode.

Hope some of you find this useful. Remember this is just one parameter that can be assigned to the Internal Pedal. I'm sure you can come up with others!

First of all, your solution works great and I never even thought of that.

But there is an even easier solution to that problem:

SOURCE := EXP PED
TARGET := MANUAL On/Off
TARGET MIN := Off
TARGET MAX := On
LoRange := 0
HiRange := 1
MODE := Toggle

Compare this to your solution:

SOURCE := INTERNAL PEDAL
TARGET := MANUAL On/Off
TARGET MIN := Off
TARGET MAX := On
LoRange := 0
HiRange := 127
MODE := Toggle
INT PDL TRIG := EXP PDL-L

(TIME := xxx)
(CURVE := xxx)

The Internal Pedal is actually meant for more sophisticated gradual changes.

For our problem (switching MANUAL on/off) you do not need a gradual switch. You need only a binary switch (--> either "on" or "off").

So your solution comes with a little overhead and makes things more complex than necessary.

The Internal Pedal offers those extra parameters:

TIME and CURVE

Those two extra parameters serve for customizing the gradual change.

Imagine, you want to gradually increase the Reverb Effect Level from 0 to 60 instead of switching it abruptly, this is when the gradual change of the internal pedal comes in handy.

There are actually 2 use cases, that require the internal pedal:

- [1] you want a gradual change
- [2] you want "Patch Change" as the trigger.

Other than that I would recommend to not use the Internal Pedal, cause it makes live unnecessarily complicated.

But please correct me if you know more than those two scenarios, in which the Internal Pedal cannot be substituted by easier alternatives. I am still overwhelmed by the quantity of options of the GT-8 myself, so I really might be wrong.

What the Internal Pedal does.

Lets say you come up with a patch that uses the expression pedal for volume change. And you have used up all of the other switch options. But you want to make your reverb level change as if you were using another expression pedal to do it.

You can make an Assign for this. Your assign might look like this:

TARGET := Reverb Level
TARGET MIN := 10
TARGET MAX := 50
SOURCE := INTERNAL PEDAL
Mode:Normal
Range Low:0
Range Hi:127
Trigger:Expression Pedal-L
Time:XXX
Curve:XXX

What this means is that when the expression pedal is moved to the low position, the Assign will activate like a switch went off. The Reverb level will start at 10 and work its way up to 50. The amount of time it will take to get to 50 is the Time setting. So its basically like turning the reverb level knob at a certain speed or by using an "imaginary" expression pedal that starts its automatic movement once the Trigger is made, in this case the trigger is when the real expression pedal reaches its low setting. The curve setting can be set to increase slowly, normally, or fast. If you look in the manual you will see diagrams of the different curves. I hope that helps you understand. (I hope that came out right)

Jones, good example. But, this will also affect your volume level while you do it, so it has to be on a part of the song where you can drop out for a second. Here's another way to use the I-Pedal (but you do have to have an available pedal)...

I have one patch where I want to kick on the Tremolo, and then have it fade away over about 4-5 seconds. I could use the EXP pedal to directly control the Depth, but then I wouldn't be able to use the pedal for Volume. So, I have it set up with Trem on all the time, but the Depth = 0 (it's as if it were turned off). Then, I have an assign set so one of my Sub-CTL pedals triggers the Internal Pedal, which controls the Tremolo Depth. Starts at 100, and slowly rolls back to 0. I don't have it in front of me, but the settings are approximately:

Set FX1 On > Tremolo > Depth = 0, Rate = 80, Shape = 50 then,
TARGET : Tremolo Depth
TARGET MIN : 100
TARGET MAX : 0
SOURCE : INTERNAL PEDAL
Mode: Normal
Range Low: 0
Range Hi: 127
Trigger: Sub-CTL 2
Time: 60 (or close to that...)
Curve: Linear (could use whatever you like)

My 'definition' of the Internal Pedal: The Internal Pedal is a virtual expression pedal. When triggered by the selected event this virtual expression pedal takes a configurable amount of time to go from the returned (heel down) to depressed (toe down) positions following one of three curves (linear, slow rise, fast rise).

OR

The GT-8 does not have a triggered Flanger, but with the Internal Pedal, it can be. You simply set the rate of the Flanger to 0 and then assign the FI Manual parameter to the Internal Pedal. This then can be assigned to something like the CTL Pedal so that each time you stomp on it, you can trigger a Flange Sweep.

It doesn't end there though, any parameter can be assigned, like Pitch or Wah for pinpoint accurate Wah Sweeps.

Here's something I came up with...

ASSIGN1=FV

LEVEL
 MIN=0
 MAX=100
 SOURCE=INTERNAL
 TRIGGER=EXP PDL
 MODE=NORMAL

ASSIGN2=FV

LEVEL
 MIN=100
 MAX=0
 SOURCE=INTERNAL
 TRIGGER=CTL PDL
 MODE=NORMAL

Now if FV=0 and I depress EXP PDL the volume will increase according to the TIME and VOLUME CURVE settings. And then when I depress the CTL PDL the volume fades out accordingly. I can get a nice slow fade with out fiddling around with the foot pedal. Note that the volume of the patch will initialize to whatever you have the volume pdl set to (assuming you have PDL HOLD on). So if the volume is on/off I can switch to this patch and get a slow fade/swell depending.

Now let's say you are lazy and you want the 8 to automatically fade from channel A to channel B when pressing the CTL pedal. Easy :

Assign1 : Target = ChannelA/Level, Min=0, Max=70, Source = INTERNAL PEDAL, Mode = Normal, Act Range = 0-127, Trigger = CTL PEDAL, time=75, curve = slow rise.

Assign1 : Target = ChannelB/Level, Min=70, Max=0, Source = INTERNAL PEDAL, Mode = Normal, Act Range = 0-127, Trigger = CTL PEDAL, time=75, curve = fast rise.

DYNAMIC ASSIGNS

Compression

I have been fooling around with my 8 for months and just recently had to redo all of my patches because I changed which guitar I was using. but I had an idea whilst reading one of the posts here a bit back on the dynamic effects switching capabilities of the 8. What if I were to apply that feature to the sustain parameter on the compressor I was using? Well, I tried it and WOW! now I can have dual amp models with dynamic picking controlling the gain via the compressor. I must say that this gives a more realistic feel and response to the patches I created. And when you pick hard it just SINGS!

I also tried this principle on the reverb effect level getting less as you pick harder, and also to the EQ to bring out any muddiness that occurs at higher sustain levels. Any more dynamic controls than that and the 8 really struggles to keep up.

OR

Get a nice clean preamp(s) you like (not the full range or JC-120, one that breaks up nicely when the gain is high) mine is the t-amp clean and fender twin.

Add compressor then go to the assigns and select CS>sustain min=10 and max=80 (or more) set it to be triggered by the input volume.

Then scroll to the end of your assigns and there is an input sensitivity value. Play with that until the feel is natural (mine is usually at 72).

You can also do the same thing to the reverb effect level (which makes it so when you play lightly, its all echo-y and when you pick hard its nice and in your face)

DYNAMIC GAIN

- 1) Set your GT8's preamp mode to DYNAMIC.
- 2) Dial in a light crunch tone on Channel 1 (e.g. Wild Crunch: Gain @ 30).
- 3) Dial in a thicker crunch tone on Channel 2 (e.g. Wild Crunch: Gain @ 60, bump Mids and treble a bit).

Now play softly (or roll back the volume on your axe a bit) and you'll get the light gain tone. Play harder (or turn up the volume on your axe) and the higher gain tone will kick in smoothly.

You can play around with the Dynamic Mode parameters to find the best setting for your playing style (sometimes the release from Channel 2 back to Channel 1 takes longer than you want). It takes some finesse and learning how to work with this mode.

ASSIGNS - IN DETAIL

OVERVIEW

The Assigns are one of the most powerful and least understood facilities of the Boss GT-8. Assignments, in their various forms, determine how the available Control Sources are used to control the status and settings of various effects either Globally or within a Patch. Assignments are what allows you to make multiple alterations to effects without having to 'tap dance' on multiple pedals or twist multiple dials. Uses range from the very simple (e.g. I always want the CTL pedal to turn Solo mode on) to the complex (e.g. I want to change the Preamp type, activate OD/Dist, alter the Reverb level, set the EXP Pedal so it varies the Delay time and activate the Compressor all with one pedal press).

Several sections will discuss details that are included in the Boss GT-8 User Manual. The pages will be indicated next to the section title.

Control Sources (pages 60-62)

The Control Sources consist of all the available devices and functions that can be used to control effects in Assignments.

CTL PEDAL

The CTL Pedal is one of the two built-in On/Off type switches. It is a standalone pedal on the unit with a status LED.

Expression Pedal (EXP Pedal)

The Expression Pedal is the foot-sized pedal on the far right of the unit. It is a variable control with values ranging from 0 (heel fully down) to 127 (toe fully down). By default the EXP Pedal will function as Foot Volume in Auto mode in all patches. In Auto mode the Foot Volume function will automatically be disabled when the Wah or Pitch Bend functions are active.

Expression Pedal Switch (EXP Pedal Sw)

The Expression Pedal Switch is the other built-in On/Off type switch. It is located beneath the EXP Pedal and is toggled by exerting additional pressure on the toe of the EXP Pedal.

Sub CTL 1, Sub CTL 2 and Sub Expression Pedal (Sub EXP Pedal)

These are optional, external controls connected via the ¼" TRS jack on the back of the unit. Sub CTL 1 and Sub CTL 2 are On/Off type switches similar to the built-in CTL Pedal. The Sub EXP Pedal is a variable controller such as the Roland EV-5. You can have either Sub CTL 1 OR Sub EXP Pedal connected, you cannot have both connected at once. External CTL Pedals (such as the FS-5U or FS-6) should be set to Momentary mode for correct operation. Although external pedals like the FS-6 have status LEDs they are not of much use when used with the GT-8. When set in Momentary mode (as the manual requests) the LED will only be lit when the pedal is pressed. It will not track the On/Off status of the switch (when defined in toggle mode) as seen by the GT-8. The effect indicators on the GT-8 will correctly track the On/Off status.

If an external pedal is set to Latch mode additional presses will be required to toggle the switch as seen by the GT-8. The first press will activate the switch to the GT-8 and activate the LED. The second press will turn off the LED but will NOT alter the status as seen by the GT-8. The third press will change the status as seen by the GT-8 but will also turn the LED back on. The fourth press will turn the LED off but not alter the status seen by the GT-8. When the FS-6 is connected via a TRS-TRS cable, pedal A is Sub CTL 2 and pedal B is Sub CTL 1.

INTERNAL PEDAL

The Internal Pedal is a virtual expression pedal. When triggered by the selected event this virtual expression pedal takes a configurable amount of time to go from the returned (heel down) to depressed (toe down) positions following one of three curves (linear, slow rise, fast rise).

WAVE PEDAL

The Wave Pedal is another virtual expression pedal. Where the Internal Pedal uses a specific event to trigger a single change from returned to depressed, the Wave Pedal cycles the virtual expression pedal between those states over a configurable amount of time based on a selected waveform (sawtooth, triangle or sine).

According to the Boss manual the Wave Pedal can not be used with the following Targets:

FX-1 / FX-2 Select (FX-1, FX-2)

Type (Preamp/Speaker, OD/Dist, Delay)

Manual Mode On/Off

Tuner On/Off

In actuality it is possible to use any of those Targets with the Wave Pedal but there is little or no reason why you would ever want to.

INPUT LEVEL

The Input Level control source is designed to allow the use of the guitar's volume control to control effects. This is probably the most difficult control to use. It essentially makes the target settings dependent on the signal level being received from the guitar. This can be somewhat hit or miss since there are so many items that contribute to that signal level and its control. Effective use of this source requires precise control of picking strength and the position of the volume control.

MIDI CONTROL CHANGE

The MIDI CC control source allows external MIDI devices to be used as a source for assignments. Control Change numbers 01-31 and 64-95 can be used.

Global System Assigns (pages 54-56)

Global System Assigns allow you to make consistent assignments to one or more of the available pedals for all patches. If a pedal is given a Global Assignment it is not available to be used in Variable Assignments in any patch. Global assignments, although quick and convenient, only allow a subset of the potential targets to be selected. In order to use a pedal in Variable Assignments the Global function for that pedal must be set to Assignable.

Global System Assigns are accessed by using the System button and the Parameter [<] and [>] buttons to navigate through the available pedals:

SYS:CTL Pdl Func

SYS:EXP SW Func

SYS: EXP Pdl Func

SYS:SubCTL1 Func

SYS:SubCTL2 Func

SYS:Sub EXP Func.

Available options are selected using the Patch/Value dial. Refer to the GT8 User Manual for each globally assignable pedal and function.

CTL/EXP Assigns (pages 56-57) The CTL /EXP assigns provide a subset of functions (similar to the Global System Assigns) for the CTL Pedal, EXP Pedal and EXP Pedal SW on a per patch basis. The CTL /EXP assigns control the status LEDs for the CTL Pedal and the EXP Pedal SW. If you were to turn off the CTL /EXP Assign for the CTL Pedal then use the CTL Pedal as the Source for a Variable Assign, the LED would not track the On/Off status of the pedal.

CTL/EXP Assigns are accessed using the CTL /EXP button in the Assigns section. Use Parameter [<] and [>] to navigate through the available pedals. If the display is flashing, that assignment is inactive. If the display is solid, the assignment is active. The CTL /EXP button will toggle the status.

Available options for each pedal are selected with the Patch/Value dial. Refer to the GT8 User Manual for each globally assignable pedal and function.

Quick Assigns (pages 24-25)

Quick Assigns are part of User Quick Settings. User Quick Settings include eight assignments that can be defined. This is handy if you have some assignments that you want to use in a number of patches. The entire assignment can be copied into a patch you are constructing thus insuring that all parameters are set correctly. This copy function for assignments also works from any User or Preset patch.

ASSIGNS NAVIGATION

Navigating the Assign functions is very similar to configuring the various effects. There are two sections to Assigns, CTL /EXP and Variable, each with its own button containing a status light. The status light for CTL /EXP is lit if the Expression Pedal assignment is active. The status light for Variable does not seem to do anything, it never lights up.

You select one of the sections to work with by pressing its button. You can tell you're in one of the Assign sections by looking at the display. You leave an assign section and return to the Play screen by pressing Exit. Any changes made will be preserved as long as you remain on the current patch. If you change patches or turn the unit off without saving the changes, they will be lost.

You navigate within a section by using the Parameter [<] and [>] buttons and the Patch/Value dial. The Parameter [<] and [>] buttons move between parameters, the Patch/Value dial is used to select one of the available options for a parameter. Individual assignments within a section are toggled On/Off by pressing the appropriate section button. The Active/Inactive status of an assignment is indicated by the assignment name in the top line of the display. If it is flashing, the assignment is Inactive (Off), if solid the assignment is Active (On). For example: If you press the CTL /EXP Assign button the display shows the assignment name on the top line (CTL PDL Function) and it is solid (the assignment is Active). If you now press CTL /EXP again CTL PDL will begin to flash indicating that the assignment is now Inactive.

CTL/EXP ASSIGNS

The CTL /EXP section of Assign is used to make basic assignments for the CTL Pedal, the EXP Pedal SW and the EXP Pedal. One thing to note: the status lights for the CTL Pedal and the EXP Pedal SW are controlled by the assignments in this section. They will only display the On/Off status of the switch if there is an active assignment in the CTL /EXP section. This section has limited ability in that there are only 26 target options for the two switches and the EXP Pedal can either be Foot Volume (where you can set the Min and Max values) or Off.

Defaults for an Initialized Patch:

CTL Pedal Function: On, Target: Preamp Ch A/B

EXP Pedal SW Function: On, Target: Wah On/Off

EXP Pedal Function: On, Foot Volume Min: 0, Foot Volume Max: 100

Variable Assigns

This is where things get interesting. You get a total of eight Variable Assignments to work with. Each Assignment has eight parameters. Parameters are only available for active assignments. The parameters are:

ASSIGN ON/OFF - QUICK SETTING

This parameter controls the On/Off status of the assignment (toggled by pressing the Variable button) and the source of the settings (Quick Setting, controlled by rotating the Patch/Value dial). The initial value for Quick Setting is "---: User Setting", which allows you to set each of the remaining parameters manually. Additionally you can elect to copy an entire existing assignment from one of ten user assignments (U01-U10), twenty two preset assignments (P01-P22), any of the 140 User Patches (1-1 through 35-4) or the 200 Preset Patches (36-1 through 85-4).

Target

This parameter determines what the assignment will effect. There are 865 possible target settings allowing you to control almost every parameter of every effect in the unit as well as additional items such as Master BPM, Patch Level Increases and Decreases.

Target Range Min

This parameter determines what state or value the target will have when the switch is in its Off state for Toggle Mode or the minimum value for a variable control in Normal Mode.

Important Note: For On/Off-type Targets, the default value of the target saved with the patch must match the Target Min: value for the assignment to function as intended. For example: if you have an assignment for OD/Dist that has Min=Off and Max=On but you already have OD/Dist On for the patch, the assignment effectively 'functions' as if it were set to Min=On, Max=Off - the opposite of what you intended.

Target Range Max

This parameter determines what state or value the target will have when the switch is in its On state for Toggle Mode or the maximum value for a variable control in Normal Mode.

Source

This parameter determines the Control Source for this assignment. This can be set to one of the following:

CTL Pedal	Internal Pedal
EXP SW	Wave Pedal
EXP Pedal	Input Level
Sub EXP Pedal	Midi Change Control (CC) numbers from 1-31 or 64-95
Sub CTL 1	Source Mode
Sub CTL 2	

This parameter determines the Mode of the Control Source. There are two options, Normal and Toggle. The meaning of the Modes depends on the Control Source type. For On/Off types (CTL Pedal, EXP SW, Sub CTL 1, Sub CTL 2) Normal Mode means the switch is only On when it is physically depressed. For variable types (EXP Pedal, Sub EXP Pedal, Internal Pedal, Wave Pedal, Input Level) Normal Mode means the value will vary between the Target Min and Max values based on the position (between the Active Range Low and High values) of the pedal or strength of the input signal. Toggle Mode for On/Off types means that the switch toggles between the On and Off states with each press of the pedal. Toggle mode for variable types means that the switch is Off (Target Min value will be used) if the position of the pedal is at or below the median value between the Active Range Low value and Active Range High value, the switch is On (Target Max value will be used) if the position of the pedal is at or above the median value between the Active Range Low value and Active Range High value.

Active Range Low

This parameter is only used with variable types, for On/Off types it should always be set to 0. It determines the minimum value of the variable pedal where this assignment is active.

Active Range High

This parameter is only used with variable types, for On/Off types it should always be set to 127. It determines the maximum value of the variable pedal where this assignment is active.

Here are some examples of Assigns in action:

Scenario: You want to be able to turn the OD/Dist On and Off using the CTL Pedal: Use the CTL /EXP assignment for the CTL Pedal and set it to OD/DS On/Off. No variable assignments are needed.

Scenario: You want to switch from rhythm and lead tones using the CTL Pedal. The rhythm tone uses Preamp Channel A, has Reverb on and Delay off, The lead tone uses Preamp Channel B, has no Reverb and Delay on.

Use the CTL /EXP assignment for the CTL Pedal and set it to Preamp Ch A/B (the default)

Use ASSIGN1 ---: User Setting with a Target of Reverb On/Off, Target Min set to On, Target Max set to Off, Source to CTL Pedal, Source Mode to Toggle, Active Range Low to 0 and Active Range High to 127.

Use ASSIGN2 ---: User Setting with a Target of Delay On/Off, Target Min set to Off, Target Max set to On, Source to CTL Pedal, Source Mode to Toggle, Active Range Low to 0 and Active Range High set to 127.

Scenario: You want to use the Expression Pedal to control the Delay time within a range of 0 to 500ms.

Use the CTL /EXP assignment and turn OFF the FV assignment for the EXP Pedal.

Use ASSIGN1 ---: User Setting with a Target of DD: DlyTime, Target Min to 0, Target Max to 500ms, Source to EXP Pedal, Source Mode to Normal, Active Range Low to 0 and Active Range High to 127.

Scenario: You want to trigger the Vibrato effect (in FX-2) when the CTL Pedal is pressed. Note: Vibrato must be the active effect in FX-2 with a Trigger setting of Off and FX-2 must be On. You do not have any midi devices connected to the GT-8.

Use the CTL /EXP assignment and set the CTL Pedal Function to Midi Start/Stop. This effectively disables the CTL /EXP assignment. If you don't do this pressing the CTL Pedal will not only trigger the Vibrato but also trigger whatever function is defined here for the CTL Pedal.

Use ASSIGN1. On the Assign On/Off Quick Setting parameter, rotate the Patch/Value dial until the display reads:

p44-2 ASSIGN1: AMERICAN DS

All the parameters for ASSIGN1 in the current patch are now set to the same values as ASSIGN1 in Preset Patch 44-2, American DS, which are: Target FX2 vb: Trigger, Target Min Off, Target Max On, Source CTL Pedal, Source Mode Normal, Active Range Low 0 and Active Range High 127.

MISC

37 QUICK GT-8 TIPS

1. The COSM amp models replicate the controls of their respective amps and therefore the tone control placement. Increased Mids on an old Marshall kicks in a great sound. Increase Mids on a Boogie Lead or Tweed and the sound goes harsh without gain adjustment. Where the tone controls are in relation to the pre-amp in real life is not far wrong.
2. The Reverbs are all top quality (apart from the Spring) if used in moderation. Not every metal song posted has to have a sound like an empty train station.
3. The Mic placement has an Off-mic and On-mic setting. These mean pointing away and toward respectfully. They do not mean turning the mics off.
4. Certain effects work better placed somewhere other than the default locations for FX1 & FX2. Vibrato can sound sweet after the amp and pedal bend is better in position one for instance.
5. Everything has a setting that can be tailored for your sound even the curve of the movement of the EXPression pedal. Do some digging and you'll find a tweak that might make a world of difference. Only tweak one thing at a time though and then make a note of the changes.
6. If you've got a pedal you like don't bin it ! Now you have the chance to use the pedal as never before. Put it in the Loop and you can move it around your effects chain from patch to patch.
7. The manual is a manual, not a how to for beginners. The price of the GT-8 has meant that some people are getting into multiFX for the first time with this unit. Read the posts here and keep asking those questions. Who cares if you test the patience of a few posters, the good guys will help you even if they've copied and pasted the answer 100 times.
8. Don't compare the GT-8 with it's competitors unless you know how to compare the apples and the oranges. Each unit has it's strengths and weaknesses. The Boss units are better long-term than others because of their lack of 'Artist' presets and the like. You want to sound like Steve via ? fine then make sure you eat the same as he had for lunch 'coos that'll change his tone.
9. The 'digitalness' of the GT-8 is not a problem. If you can hear the digital clipping or hiss or fragments of sound then you've made a mistake. Start again. True test is the tape and analogue delays assign an exp pedal and change the time, guess what it's smooth. Go to the extreme on anything and it sounds weird (I should Know).
10. Although the effects modules have no true bypass, in a multi FX unit that was designed to be completely self-contained, why would you need this. The direct signal is retained in parallel during all FX settings. (seems a strange thing to say, however that's how the noise suppressor and harmonist FX get there input for detection and it's also how the wave synth gets it's pitch information)
11. The normal chorus in the GT-8 is a mono input sourced circuit, not a software sim that is applied to both channels. This means you can accidentally cut off signal to one speaker by setting the stereo out of the chorus when using the Dual L /R pre-amps.
12. The Ring Mod. in the GT-8 is really very good and can produce some amazingly useful effects. Avoid the pitfall of ignoring this monster by learning about the special number "24" !!!!
13. Analogue versus Digital. Such as what ? EH holy grail reverb is digital, just thought I'd mention. The 'warmth' from the old Boss DM2 wasn't from the fact it was analogue, it was because they couldn't get all the high end to echo long enough using the Bucket Brigade Tech and make it fit in a pedal and be cheap. Ironical now those pedals are worth more than their weight in Gold.
14. The above points are just thrown into the void. All points have been confirmed by Boss & Roland. The bloke I spoke to really liked the fact about the number 24 and it's derivatives in the intelligent Ring Mod.
15. Try setting it to 98 some time and play quickly up on the 2nd string 12th fret and higher, and LISTEN TO THE SOUND SPEED UP BEHIND YOU AS YOU PLAY.....
16. Put the GT on a chair while you tweak if you don't want to become the Hunchback of Notre-Dame.
17. Don't tweak too long... "Tired ears" aren't good for your tones and don't improve your playing (it's even the contrary).
18. Using the "master" EQ or/and the onboard EQ(s), find an overall setting which suits the gear used to amplify the

GT-8. Try also the various output options and choose the good one with your ears rather than “with your eyes reading the manual” (compare, for example, the direct sound through your headphones and the tone through your guitar amp: when they are close to each other, you’ve found the good output option and EQing).

19. Less is more: start with a value of 50/100 for anything regarding the tone and gain of the onboard preamps and od/dist (Yin and Yang must be equals to start). Because the tone stack vary widely between the different preamp models: some EQ’s are pre- gain, some are post- ... Some of them are active, some are passive (no sexual under-meaning, here).... Some of them are drastically effective, some are rather inactive...
20. Be realistic: there’s combinations of FX’s which sound good while others sound crappy (try every OD/ dist model through each preamp model if you don’t see what I mean... And yes, I’ve already done it).
21. Be persistent: an FX which seems crappy CAN sound good with a defined setting (even the Rockman dist is useable, yes).
22. Be open-minded: even the combinations which sound crappy can be used to produce a musical sound.
23. Take in account the cultural differences and respect them: the GT-8 is a Japanese product, with a Japanese mind! Its temper is helpful and clever but dislike to express its deep thoughts... It will work for you only if you do an effort to understand its nature. This idea is available for the manual. Astrologically, BTW, the GT-8 is a Sagittarius (born in 2004, December).
24. Take the GT for what it gives: COSM = composite object sound modelling... You’ll have sometimes to chain various FX’s in order to obtain that marvellous tone searched for twenty years (for example: try the “Resonators” to improve the cab modelling; use the “hi cut filter” to diminish the fizz factor...).
25. Be LOGICAL in your FX chains, settings etc. then be INTUITIVE when you play, in order to know if your logic serves the music...
26. Secret track / hidden page as in every good esoteric message - Listen the tips coming from anybody but try to find your own tricks: the GT-8 is so versatile that every good advice can become a bad idea, according to the playing situation and to the gear used to plug it. You have to go our own way...
27. Initialize a patch to hear your guitar first and build on top of that.
28. Without reverb or changing anything, listen to each amp model in it’s default form.
29. Listen to the Overdrives and Distortions using Clean amps and Dirty Amp models.
30. If you must try and sound like anyone else, do your research first. Before you plug in check out what gear they used. Guitar geek and harmony central can help. The GT-8 can emulate a lot of classic amps and boxes very well if you plan first.
31. The guys at Boss made each module of FX to be able to go to extreme settings. These can be fun if used properly. You don’t have to though!
32. To copy amp settings from A -> B press ‘write’ whilst A is selected and then press B and write again to confirm. This lets you set 2 levels for the same amp. Like having a guitar tech change a setting i.e.; mid during a song.
33. FX-Chain can include moving the Foot Volume setting to after the Delay and reverb for post production-esque sounds.
34. If you use pedal bend or Wah or any setting on the expression pedal in a live situation you may want to set the Foot Volume min to 100 as well so you don’t drop the volume during usage.
35. Play guitar sounds like a guitarist. Play odd sounds differently. For instance, the modulation on the ‘Pod Racer’ patch needs to start at a low C and rise to E or F#. This makes the sound closer to Sebulba’s Pod. Flame Me With Your Vents.
36. 8 is a lucky number in Japan not 7. There never was going to be a GT7, so don’t believe a word of anyone who says they cocked up a previous version.
37. The GT-8 is the result of a lot of research by boffins and guitarists and is not promoted by any ‘names’ in the business. It can play lots of different styles and may be the solution you’re looking for. Approach the unit as you would any other piece of musical equipment, with respect. If you can’t get a sound you like out of the GT-8, it’s personal taste, Not a fault of the GT-8. Be patient and you will be rewarded. Let the force flow from your fingers.

THIRD OUTPUT FOR RECORDING!

Just wanted to share this with the people that missed it in the manual or just didn't know. You can keep your stereo amp setup hooked up and even keep your headphones plugged in and still have an extra output jack for DI recording. Here's what you do...

Open FX chain, place LOOP at the very end of the chain and turn it on. Set the LOOP to Branch Out. Plug a MONO ¼" cable from the Loop Send and into your soundcard/recorder. You may need a ¼" to 1/8" adapter for this. The send and return volumes are completely adjustable. So you can manually change the output volume of the send jack to your sound card.

Another trick is, if you want to hear your patch with reverb, delay etc but you don't want those effects recorded because you would rather add that in your digital audio workstation, then what you need to do is place any effects that you don't want sent out of the Loop Send jack, place those after the LOOP in the FX chain. This could be handy because you can still have your amp on during recording and keep the reverb, delay feel of the effects, but none of it will be sent to your DAW(Digital Audio Workstation). If you place the LOOP first in the FX chain then that would sound just like a direct connection from your guitar to your soundcard/recorder.

There are actually 4 outputs

Left and Right

Loop

Digital out

I use the digital out to record one track clean while I record an effected track. that way, I always have a "safety" track if I want to re amp later through the 8 or any other device. Works great and has helped me change recorded sounds when needed.

INITIALIZE A PATCH

The Init Patch is the short form of the phrase Initialized Patch. This turns off all the effects in a patch and clears all the assigns for the patch and resets the CTL to Pre-amp a/b and the EXP pedal to volume unless the switch is pressed and then Wah.

When you turn on each effect it begins with it's default set of parameters and they are all set to a pleasing mid-point. All the pre-amps are set to 50% apart from Pres @zero. I have a quick INIT PATCH usable tone that has saved bacon a couple of times. MS1959 (I) + 4 x 12 SM57 TubeScreamer 50 effect signal 50 Direct and a plate reverb set at 15. A couple of EQ tweaks and I've recorded that sound in emergencies.

INIT PATCH can really bail you out and get a fresh start. INIT PATCH includes all the A/D conversion and reconstructions as well so can be used as a 'Bypass' test tone. If you set up the rest of your equipment around the INIT PATCH sound and then add the GT8's effects you get better sounds.

How do you INIT PATCH.....?

Step 1. Press 'WRITE'

Step 2. Press '>' twice.

Step 3. Press 'WRITE'.

Make a new start. (Note that NS is still on, so disable it if you want everything nice and initialised)

WAH ORDER

Actually, I must admit that I rather like the Wah in the GT8. I find it to be very flexible. For traditional Wah, place it at the very start of the chain, but if you want an Envelope Filter, kinda like the filtering often used in building tension and release in dance music, place it at the end of the chain.....

RESO WAH is nice, as well. To get spacy synth sounds, put the reso wah after the preamp and distortion. Sounds really cool. Reso Wah does sound really cool with clean patches before the preamp. Add some chorus and voilà!

I always use customs. Usually set Q to 50 and then low end to -30 and high end to +20 with a +10 presence then pick which wah sound you like best. Even the presets do sound really good. I usually use it near the front of the chain but I just made a patch with it just after the od and preamp. It was for audioslave's like a stone solo to get the most whooshy wah sound. Guess it all depends on what you want as where to place it.

HAMONIC CONVERGER BASICS

I just got both the Mono/Loop HC and the Boss GT-8. How do you place the HC between the OD/Dist/Preamp and the stereo effects. Can you change the effects chain sequence globally? And how exactly do you hook it up to the GT-8? GT-8 Send > HC Input > HC Output > GT-8 Return? Does it matter what cables? Can you use George L's? And also, could someone give an idea on how to really hear the difference with and without the HC?

The FX chain settings are stored separately for each patch, not globally. Use good quality cables. I use a 6" cable and one of those connectors with 2 opposed 1/4" plugs. Place the "LP" (loop) in the FX chain after the preamp. Make sure the gt8 loop is turned on. If you're using stereo amps or 2 amps, make sure there are no mono effects after the stereo effects. This will preserve the stereo separation. I don't use stereo, but what this boils down to is put the stereo delay or chorus or whatever at the very end of the FX chain. To hear the sound with and without the HC, you can set the CTL pedal to Loop on/off and then just press the CTL pedal to hear it with.

OR

First of all, connect the HC into the LOOP of the GT-8 ... there are Loop Send and Loop Return sockets on the back of the GT-8 ... cable from Ext Loop Send to the input of the HC, then from the output of the HC to Ext Loop Return.

Secondly, you have to turn on the LOOP. This is done by simply pressing the LOOP button once to access it's options, then a second time to change it from OFF to ON. Now you should be able to turn the loop on+off by repeatedly pressing the LOOP button, so as to get an idea of the difference between the HC and no-HC.

Lastly, you'll want to position the LOOP in the FX chain, just after your distortion source (either your OD/DIST, or the PREAMP, depending on the patch). To do this, press the FX CHAIN button to access the sequence of effects, use the << or >> parameter buttons to move to the point in the chain where you want the loop to be, then press the LOOP button to move the loop to that location in the chain. That's it! Don't forget to WRITE to save your settings when you're happy with it.

FIRMWARE CHECK

- 1) Turn the gt8 off
- 2) Press delay button and delay tap at the same time and turn the gt8 on.....
- 3) Wait a little while, the firmware version should show up...

MIDI FILES

Download the GT Librarian (search on this site for a link for it). Then import the .mid file into it. You will then have the presets halfway down the preset list. You can then - provided you have a midi link to your 8 - use each preset. If you like one, just save it then on the 8.

CONVERTING PATCHES

You can of course enter the parameters manually but this shows up the clear differences between the machines. For example, I always had a fondness for patch 'Monster Cry' on my GT3, long since gone on the GT6 and 8. I copied down the settings into a little note book along with my other favourites before I sold the old dear. Transferring the details into a patch on the GT8 took a little exploration as the Auto Wah on the 8 is configured differently to the 3. (no polarity switch or LPF/BPF setting, I think) But put the settings into Touch Wah on the 8 and it begins to sound close.

However the next problem I encountered was not so easily overcome as the Slow Gear used in the original had to be sacrificed. On the GT3 all the Wah (including Auto and Touch) settings are assigned to a separate button and the "FX1" is used for Slow Gear and "FX2" for the Harmonist.

Obviously there are other clear differences in the operation of the two devices that set them apart from each other, eg. the different parameters available in the EQ module. Harmonist/Pitch Bend on the GT8 offers a larger range of settings and some of the settings you might find on the GT3 under Harmonist actually appear under Pitch Bend on the 8.

Perhaps old patches will be editable in an update of the GT-x editor and then output to a GT8. The editor available on GTCentral does not accept patches other than those it is designed to open and this excludes many of the earlier patches. Writing down the patch details may be a bit of a labour, (don't forget to record the Effects Chain) but you are then able to use them as a starting point for your new patches. It takes a bit of experimentation and compromise to get a reasonable facsimile of an original patch.

Just a quick idea: Are you sure you have set the effect chain the same? It happened to me that I forgot to set the chain the same way I had in GT-6 and there I go wondering why the feedbacker does not sound as good as it did with GT-6.. ..quick fix with the chain and ah, there it was again.

You probably want to look at the Assigns for that patch. I think the GT-3 has a similar patch where the RM frequency is modulated by the Wave Pedal. The wave pedal is basically a fancy name for an LFO they give you so you can do things like what you are trying to do.

CUTTING THROUGH WHEN PLAYING LIVE – SOME THOUGHTS

A note from Tonealicious

I put this one in because lots of people including me have experienced this issue with the GT. Good news is there are some great ideas below about how to get that sound that leaps out of the speakers with a vengeance. I haven't edited it much so have a read and make up your own mind what suits your setup.

My live rig is as follows: guitar --> GT-8 (w/ 4cm) --> JSX Amp --> Peavey 5150 Cab --> Shure 57 mic --> PA system. After our first set, pretty much everyone I spoke to said that they could barely hear the guitars. They said the drums and bass seemed to dominate. So we turned the guitars up a little bit in the PA.

After the second set people were saying it was a little better but the guitars were still hard to hear. This time we decided, rather than turning the guitars up further, we would turn the drums and bass down. This still did not sufficiently help, and it was pretty much more of the same the rest of the night.

A couple of my friends, both musicians, who were there at the show had a couple of opinions about the situation. One thought that the guitars sounded too "compressed" and needed more Mids and highs. He had even commented that at one point during the last song, I did something with my GT-8 and suddenly my sound was "perfect". Then I hit another button and it went back to muddy. Of course he was talking about when I used my solo button. I had clicked it to play a lead part (not a solo) but immediately shut it off because, to my ears, it sounded too loud and overbearing. My other friend thought that perhaps the guitars were too saturated in effects and therefore could not cut through adequately.

So my question to everyone is: what do you do to compensate for live playing. Obviously it depends on your setup and where you are playing, but general tips here would be good. Do you raise your mid and high settings in your EQ more than you would normally use, and if so, do you do it globally or patch by patch? Do you turn your effects levels down?

My global settings are as follows:

Low: -4db
Mid: +3db
Mid Freq: 500Hz
High: +4db
NS: +2
Reverb: 100%
Input level: -3db
Input pres: 0db

I'm also using the line out/phones output setting.

I often find that when I set my EQ on "Bright Tone" it may sound a bit razory onstage but cut thru wonderfully through the house mains. I usually set my OD on booster and crank it about 5-10 over my preamp volume and that works really well for me in taking a solo and getting thru.

You should always put the distortion in front of the preamp in the effects chain so you still get the coloration of the preamp coupled with the sonic thud of the OD. Try adding a bit of "dimension" chorus when you solo as well. Set your pedal assign to cause the OD and chorus to toggle on together when you kick it in. I promise you'll be loud and proud!

Most of my Solo sounds are in fact my Rhythm patches with a boost of 10 to 15 in Patch Level, as well as a touch of Reverb and Delay. Some have the Tube Screamer kick in for a little added dynamics. Maybe a little Compression and different EQ.

Don't get carried away with FX, as they are dramatically accentuated through a P.A and you will just get lost in the mix

Perhaps you can try dropping the preamp gain. With more preamp it tends to result in a thinner tone. It also helps if you increase your preamp MID which brings the tone more out of the box. Personally I have a separate lead patch for lead work. For that patch, it is usually about at a level of 10-15 more than my rhythm patch. I'm the only guitar player in the band but if you have 2 guitar players in your band, you may need to raise the level slightly more so as to cut through the extra guitar work from your co-guitarist when you are soloing. I also assign a volume boost to the CTL pedal by bringing up the volume up by another 20. But this is for emergency purposes when it turns out that my lead is extremely soft.

It seemed like I was having trouble cutting the mix until I tapped into the EQ capabilities of the GT-8. Once I started incorporating EQ into my patches, things started rising to the top. Depending on the bands overall mix, once you get an ear for the ranges of accompanying instruments, you can adjust your individual EQ to cut what lies beneath you. It's a little more complicated if you generalize patches and don't have individual patches for individual songs or groups of songs. You may already be using the EQ, but if not, you may want to experiment with it. IMO it adds a whole new dimension to individualizing your patches and helps to cut the band mix.

Did you EQ your patches at a lower volume level? At lower levels there is a tendency to turn up bass because the ear is not as sensitive (it's like using the 'loudness' button on a stereo), and when you play louder, the EQ needs to be adjusted to sound balanced.

One thing that's happening is you're playing through the gt8 speaker sim and a guitar cab. Try using a different output select option (that will turn off the gt8 speaker sim) or run your signal direct from the gt8 to the PA (ie, bypass the mic'd cabinet). Either option will give you more highs. Wouldn't turning off the speaker sims also turn off the amp sims as well? No, they are separate. You can turn off the speaker sims for an individual patch in the preamp menu. To turn off speaker sims globally, use any output select option other than line/phones.

The solo button raises not only the volume but also the midrange, as you know... It's the answer to your problem: a lot of us tend to scoop the Mids and the guitars can't be heard live. On the contrary, a setting which sounds good through the mix is often felt as too rich in medium when the guitar is played alone... Boost the Mids!

FYI, the "solo" function can be set at the same level than its normal counterpart. If you have to leave the "solo" activated to be heard and to use a boost to raise the volume, do it!

Boost some Mids and take off some gain. That awesome distortion played at a low level or bandless just doesn't cut it live. Also, a distortion that sounds good with the band, loud and live, may not sound like crap by itself.

I use my GT-8 exclusively at live gigs (and practice, of course) and here are a few thoughts.

EQ

My problem sounds with EQ was the opposite of yours. When I first began using it, I noticed that everything sounded fine in front of my amp, but when I moved out 20 feet or so (where the audience would be), the only part of my sound that was cutting through the mix was the very high end distortion (which was all fuzz and no bottom). I played around with my global EQ and found that by boosting the bottom end I was able to get a great tone in the mix. You will always hear more bass close to the source; always keep in mind that your audience is not standing where you are.

Gain

Higher gain almost never sounds as good in a band mix as when you're practicing solo.

Volume

I know this may sound obvious, but if you're standing in front of your amp, you should be the loudest thing you hear. That may seem too loud to you, but it may be fine to someone standing out front.

Getting the Mix

If at all possible, try to enlist get someone to run sound for you, if not during the gig at least during sound check. Whenever we run our own sound, I'm disappointed with the mix. When I talk with people or listen to recordings, our mix is always unbalanced and disappointing. You will not sound the same on stage as in the audience, so you're just not in a good position to do so while you play.

During practice I use line/pa phones to get the full effect for my ears, but unfortunately during a gig....these little toys such as resonator are going to be swallowed up in the band mix and it's going to sound muddy at gig volume. The ONLY way to use line/phones on stage is if you are the only guitar.....running NO GUITAR OR AMP.....and running DIRECT TO THE SOUNDBOARD.

My Solution

The BBE is a life saver....once you're on stage, switch to stack amp or whatever, anything but line phones. Yes your going to get fizz, however on the BBE there is a "process" knob, rock it back and your fizz IS COMPLETELY GONE, then go to your global EQ and tweak to liking (Just don't go any higher on the low than +3-4) because you will get a much better low end response by raising the "lo contour" on the BBE.

Basically, the BBE will let your GT8 breathe! And all the previous contours you hear at practice.....will be there at gig! Remember... when you are standing up playing through a half stack you will be hearing things a lot more bassy and muffled than they really are! Basically unless your cabinet is on a riser or some boxes and pointing right at your ears you are hearing the sounds at a large angle to the cone. The audience (and microphones) will hear the sounds dead on from the speakers and so you must take this into consideration.

Note: even angled cabs will have this problem just not so bad - try making a riser for your cab (milk cartons...) or standing far enough away the you hear it better!

As far as leaving the "solo" activated, why not just boost the Mids and highs through the EQ, and then still use the "solo" function for, well, soloing?

THAT'S ALL FOLKS!

Good Luck. Rock On. Play Hard. Tweak Well.

Over & Out.

Tonealicious