Collected GT8 tips from *BossGTCentral*

Introduction

This file is meant as a taster to the wealth of information available at BossGTCentral to help people get to grips with the brilliant but complex beast that is the GT8. It is certainly not an introductory guide and anyone new to the unit is well advised to consult the Primer at GTCentral, search the forums, consider TJ's DVD, and check out the useful articles and forum at thestompbox.net. (Well that's plenty of links for a start.)

I am not the author of any of this information (apart from this intro, many titles, and the thanks obviously); rather it has been directly copied from useful posts made at the GTCentral forum. Hence I am really only a compiler and the main credit goes to the many helpful people who have helped so many, including myself, get to grips with the GT8 through their posts. I hope that this file will be useful and inspirational to those new to the GT8 and will also serve as a reference to others. The main idea in using a doc file was in using the Document Map (under the View menu) to make the information easily navigated so as to be dipped into at leisure.

Initially this file started as a text file for keeping track of information for myself which has led to a couple of difficulties. Firstly I made no attempt to keep track of the posters themselves. Many of the posts were signed at the end and so to keep things fair I cut all these signatures and added them to the acknowledgements along with names I could obviously associate with certain posts. The second problem was the loss of formatting going via the text file, which means that the posts aren't always clearly readable. The only editing I have attempted is cutting off topic beginnings and ends; I have never altered the body of any posts. I am simply trying to make the raw information available and findable to others rather than make a glitzy guidebook.

Anyone is welcome to edit or use this file in any way for his or her own (lawful) purposes. There is a certainly plenty of work to do for anyone who feels like re-editing and formatting the posts for aesthetics and legibility. Clearly it will always be a work in progress (within the useful lifetime of the GT8) as users reveal new nuggets almost daily. Also, this file doesn't really go much further back before I had a GT8 and so much may be missing. On this note; anyone is welcome to contact me to alert me to missing info or if they feel they should be added to the acknowledgements (there should be many of you

in this category). (Please note; I mainly use this email address to give out freely on the web and hence I do not check it very regularly so don't be offended if I don't respond immediately.)

Finally with respect to the posts themselves, I feel obliged to stress that they only represent different users' opinions and should be taken only as inspiration and not law. What works for others may not work well for you, do experiment and come up with your own solutions (and share them!).

Now all that's left to say is this: Remember to turn on the Document Map and good luck.

Happy hunting!

Set up

1_ a few quick tips

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Here's a few quick tips

1) Set the outputselect 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

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2_Starting point advice

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Try it with the following settings:
PATCH LEVEL>100 ALWAYS!!!!
AMP EQ 50% EVERYTHING!!!!
AMP GAIN CLEAN ONES>25-40%
AMP GAIN HIGH GAIN> 40-65%
RECTIFIERS >25-40% MAX
PREAMP LEVEL> 50-60%
GAIN SW>MEDIUM 80% of the time
GT8 EQ, TREBLE,MID,BASS- 50% starting point
If you use the NS set it very low or it will kill your sustain.
Goodluck!!!

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3_GLOBAL EQ SETTINGS

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GLOBAL EQ 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,presense 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!!!!!!!!!!!!
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4_Minimising colouration

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Hey all,

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 coppies 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 EQed more closely to an
FRFR settup. This is not the be-all end-all problem solver, but it
should improve your sound noticibly 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.
Hope this helps someone!

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5_Global EQ + Preamp

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Hi Sam I'm 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
bigtime. 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
thr manual.

LOW- -5>that's negative 5
MID - 250HZ's
HIGH - 7 to 9

Also remember the following settings
PATCH LEVEL 100
AMP SETTINGS - 50% ON EVERYTHING
GT8 PREAMP LEVELS - AROUND 50-60% MAX
GT8 EQ - START AT 50% THEN ADJUST ACCORDINGLY
OUTPUT LEVEL(black knob on back of GT8) JUST PAST HALFWAY
GT8 PREAMP GAIN (CLEANS) 25-35%
GT8 PREAMP GAIN (rectifier sims) 25-40% max
GT8 PREAMP GAIN (high gain models) 50-80%

This is not as detailed as a previous post but time is not on my side
today
Hope this helps you get a better handle on your sound. Remember to try
the EZ Tones & Quick Settings page 24 in the manual. Goodluck!

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6_General discussion on levels and getting good tone from the GT8

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Posted: Thu Jun 09, 2005 2:22 am   Post subject: For anyone who is fed
up with their GT-8...Please Read!!

Summary

In summary, 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 analog 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). Also, treat
all types of tone controls in the GT-8 as active controls, keeping in
mind that the amps/stomp boxes that it is modeling 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 modeled. 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 modeled. 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
modeled (its controls could only cut volume in their ranges).

Sorry, but I found and corrected an error in my original post:

The line originally read:

"This means if the control is a "0 to 100" device, then a value of 100
corresponds to the same control being maxed on the real world amp being
modeled."

It should have read:

"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
modeled."

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I'm not certain I completely understood you on everything you wrote -
but I think so...

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...
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On -50/+50 effects: when set at 0 is equivalent to the real world unit
being dimed (100%) (?). Are you sure about this - it seems odd that
they'd set everything to 0 (or 100%) by default... why not in the
middle ??? That's what I thought 0 was on these effects...

I'm just wondering how you came to the conclusions... I should reread
your post as well...
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Thanks for the feedback. I've read a bunch of your posts over the last
month, and I am very grateful for all of the help and information that
you have provided in the forum.

Just to clarify, if you have a -50 to 50 setting in the GT-8, then a
value of zero is flat (no cut or boost). My guess is this would
probably a "reasonable" place for an engineer to set as a default.

With respect to the meter, my guess is that its an RMS (root mean
square) reading. Kind of like an average of the sound level. So
basically if I remember the math right its something like 1 divided by
the square root of two multiplied by 100% = 70%. So if your meter is
showing an RMS value of 70%, then the peak values are at 100% for that
same signal. Anything above 100% on a digital device means instant
harsh clipping. So 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 Plexy (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 Plexy variations, designed to cover
the "hot rodded" and moded Plexys (brown sounding etc.). Yes, it adds
to our confusion, I'm sorry...
Anyway, I agree with the idea that:
- a careful setting is a key with the GT8. 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.

Oh yeah, one more thing... 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 dispay "Meter: Output"....

I think everyone is missing an important point. He is using EMG81
pickups. EMG 81 pickups are among the hottest pickups on the planet.
The levels that he sets are going to be way different than someone

elses 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
GT6. 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?

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. The reason that I chose
the delay times, was that I figured a marshall cabinet is about 3' X
1', so if a sound would emanate from one edge on the front bottom of
the cabinet and bounce off the top of the cabinet, it would take 6ms (3
ft x 2 divided by the speed of sound) to get back to its starting spot.
If a sound would emanate from one edge on the front bottom of the
cabinet and bounce off the back of the cabinet, it would take 2ms (1 ft
x 2 divided by the speed of sound) to get back to its starting spot.

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.

The next thing I tried was based on some frequency response curves that
I got off of the Celestion and Eminence sites. In all of the curves
there seems to be the following generalities:

• A low frequency rolloff at about 150Hz. (about 3 db per octave)
• The curve is relatively flat from about 150 to 1.5Khz. (actually it
kind of slopes up by about 3 db between the two limits).

• There is deep notch at about 1.5Khz. (Q= 8 or 16)(This was really deep on the eminence, and shallower on the celestions).
• There is a boost in the band of frequencies centered on 3Khz. The Q is around 1 or 2. The boost is from 3 to 6db.
• A high frequency rolloff at about 5Khz and it is steep at about 20 db per octave.

I just had time to play with the notch, the high end rolloff and the 3000Hz band boost. It had an interesting affect on the sound...more amp like??? I might try sticking a graphic eq in the FX loop and try to reproduce one of the speaker curves as best I can. Can the resonance filters in the ToneModify be set to create a negative resonance (ie a notch)? If this is possible, then I might use the 4 band eq for all of the wide band frequency adjustments and then use the ToneModify to create the notch.

I jump in the train to say two things:

- I agree with Strat714 about the EMG81: its technical data mention an output level of 1 volt minimum . It's HUGE!!! Compare to the DiMarzio X2N: 552 milivolts... I guess that the method of measurment is not the same. But I know as a matter of fact that an active electronic really boosts the signal. My Charvel has an onboard preamp. Its bridge pup has a DC resistance of 9,27 kohms only (in passive mode). Through the preamp its signal goes from 370 mv (mid boost off) to 1,2 v with the mid boost full up!!!!!! A PAF gives 200 to 300 mv...

- About the audio curves of different speaker brands, I repeat what I've seen with my spectrum analyzer and explained several times in this forum: the "Resonators" of the "Tone modify" software reproduce (from 40t hz to 5 khz, at least) he resonant frequency and the audio response of various speakers: Resonator 1 = Electro Voice, Resonator 2 = Jensen and other Fender / Boogie speakers, Resonator 3 = Celestion G12H... I mean that the typical freq of these brands are enhanced by the various Resonators. Note that I had already tried to reproduce the sound of different cabs and speakers with the EQ (in the GT6): it doesn't work or it's very difficult to do (the EQ tends to "close" the sound in this case). Note also that the boost around 3 khz is already there with the factory cab settings in the GT8 (rather with the "original" models, in fact).

Jose, thats exactly how I have my GT-8 set-up. I leveled 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.

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Hey Joe ... I mean "Hi Joe"

I completely understand your quest: we practice for the same time and we are two perfectionists among other members of the same type (I've changed the neck pup of my Les Paul yesterday: one year ago, I was thinking that I had found the right sound... Endless quest. Yes Kewlpack, if you read that, you're right: I don't do better than you).

Nevertheless, I haven't the same feeling about the mic sims. Let's explain why:
- 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 weel what each mic sim does...
- I'm pretty sure that the GT6 included a mic sim: it was a Shure SM57 on axis, with every amp... For example, the freq response of the Marshall on the GT6 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 center to 7 cm).

Am I happy of my sound, so? Yes, but I must say that the GT8 satisfies me much more with a passive electronic: my Kinman fitted home made Strat and my Duncan mounted LP sound good. My Charvel with active electronic seems more "chemical". And I have some hiss with it, like with the Variax that I use sometimes...
And I must add that I'm happy enough with my "direct" tone in a very specific situation: in my home studio, through some AKG headphones (I never use other phones). The results can be really different if I use another device to hear what I play... To find a sound system which will be "friend" with the GT8 really seems uneasy / important (more than with other multiFX's) and, IMO, explains a lot of frustrations exposed in this forum.

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

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7_Quick setup

how can best get solid use of this in the shortest possible timeframe
(gig in 5 days) as I am beginning the training and learning process of
this beast.

I think the trick to using it in the early stages is to just use the
effects you are used to (in your case whatever stomps you had). Get
those sounding like they used to and work from there.

If you practise finding the same, or better, tones from the effects you
know, you'll learn faster how paramaters affect the effect. And can
apply that to effects you aren't sure of.

It can seem overwhelming, just one effect at a time and you'll get
there soon enough

Good luck with the gig.

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A lot of what you need to do will depend on the type of sound you need
at your gig. Are you playing clean? Distorted? Mixture of both?

If you're playing any amount of clean tones, I would recommend starting
with a patch that uses a JC120, Clean TWIN, or VO Clean preamp - this
will give you a nice base sound. If you need to add distortion, you can
just do so via the OD stompbox models (or, alternately, you could set
up Channel B to be a Marshall, Mesa, etc. preamp). You may find that
you can get by with as little as a preamp sim, and some reverb.

The other main consideration is how your sound will be amplified. Are
you going through a combo amp? Stack? House PA? This will determine how
you hook up the GT-8. Probably the simplest setup is just running the
GT-8 into the house PA, for which you ought to set your Output Type to
"Line/Phones." If you plan to use an amp, you may want to try the other
output types to see which gives you the sound that you like best.

If nothing else, you can start with some of the "EZ Tones" and just
tweak as need be for the sounds you need.

Lastly, I would recommend reading as many topics on this board as you
can -- you're bound to learn something about the GT-8 that's not in the
manual, or that others have found through lots of blood, sweat, and
tears.

Best of luck with your gig, and keep working with the GT-8. There are
lots of good tones in there

I find just by changing the speakers sims from "ORIGINAL" to somethings
else will give you great effortless resluts.

personally I use the CUSTOM so I can built my own from scratch.

Remember, if you use CUSTOM, one it is created, it will able to ALL
patches it is used for (a feature I like)
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8_Hooking up the GT-8

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Tutorial/Help: Hooking up the GT-8

Hookup Options For The Boss GT-8

First lets talk about all of the different types of hookups 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).

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.

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Output Select Options

As I was saying before, 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.

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, wich 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
behavior. 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.

I hope that I have covered most topics in setting up the GT-8 and
shared a few good tips along the way. Hope you have learned something
and that it helps you to get the best sound possible.


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9_Patch Organisation

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well, this isn't really a top 10 list ... I was reading the other thread that this one grew out of, and spats71 was looking for tips on some things to do with a new GT8.

When I got mine one of the first things I did was initialize all of the user presets. Then I went through the factory presets and picked 24 or so that I thought might be good starting points for patches that I was going to make. I think I put them in banks 20-26. This made it easy for me to tell which patches were ones that I

had done something to or had used. Along the same lines, spend a few minutes trying to decide how you are gonna lay your patches out. Spending a bit of time planning this out will save you some headaches. I didn't do this with my gt6, and sometimes if it was hard to tell if a user patch was one of the stock user patches or if it was one I had modified or what.

I would also add get a FS-6 and read the assigns tutorial at thestompbox.net

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10_FX Return Tip (Setting up GT8 with amp)

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Tricks that you could try:
1) (not to use without the trick 2): 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.
2) Don't plug the preamps of the GT8 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...

Will it work? Not sure: some amps have a "filtered" FX loop and some loops are really moody with digital FX's. If it's the case or, simply, if you're not satisfied with your tone, we'll try to find another solution together. Lemme know the results of your experiments (and be careful with your levels, to avoid to burn your amps).

Good luck!

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Basic Usage tips

11_Dynamic Switching

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Post subject: Solution to slow GT8 dynamic switching!!!

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If you have the GT8 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 Sleepys GT8 editor and watching the gain readout on the GT8
 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 GT8 to fade from ChB to ChA on the
return.Now if you didnt like that, I totally agree with you I dont like it either.But there is a
 very simple workaround for this.Ever since I got my GT8 I have been trying to figure out how the
assign 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 happeing when I changed those settings.Well when I was sitting here using Mr SLeepys
 editor to tweak and I was able to actually watch the actual parameter values on the GT8 LCD screen
 I realized how it works.And I couldnt be more thrilled with the results and Im sure all of you GT8

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
 I picked harder I wanted it to go higher, like 90.So I started off
with just using the paramters
in the AMP menu.Tried different dynamis 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 didnt 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 GT8 screen while I picked the guitar.So I tried setting the
Rangel 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 GT8.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 themsleves 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 diference of values between the
Rangel 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 swicthing or effect setting
changes.Seems odd I know but
 this is how it seems to work, in fact Im almost positive.This is what
I saw hapening on the screen
 of the GT8.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.Or give my method a try and relaize 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 swicth back
 seem that much faster.Im 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.
Im gonna be using this for a lot of patches now.
Ill 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 chordf harder and it will toggle an effect off/on and stay off/on without going back untill
 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?
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Sorry for mixing up changing amp channels and switching gain levels in the article.
Im sure you can still understand it just the same.
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My Gear-> http://www.geocities.com/jones44670/index.htm
My GT-8 Forum-> http://www.hostmybb.com/phpbb/bossgt8forum.html

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12_Switching around channels
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atarilovesyou wrote:
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]

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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.

13_"2 guitar, loop return"
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Post subject: "2 guitar, loop return"
 switching method-it works!
Well folks, I tried the "2 guitar, loop return" switching method last nite and guess what -
 it worked like a charm! Whatever the impedance of the loop return is, it didn't seem to load
(darken) my Strat PUs audibly, and besides, I will be running my AG mixer into the loop return
 so impedance was never an issue.

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Here's how I did it:

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* EG into GT-8 input.

* AG into loop return jack.

* Placed the loop first in the chain for all AG patches (can be any
where for EG patches).

* Turned the loop off for all EG patches.

* Used the "normal" loop setting for all AG patches, but with the send
at 0 and the return at 100
 or more (whatever matches the EG patches). For the AG (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.

This is going to be perfect for my uses - hope it's handy for other
folks as well.

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14_Basic Setup

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Hi dreamcatcher you probably have your Preamp gain too high, try
turning it down a bit.
 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 GT8
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 GT8 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 GT8 higher gain patches can cause
everything to sound muddy and loose
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defenition, as far as the NS in the GT8 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! Like I've read in the sticky by Perdikament, Basics on How to Get Started, try for balance on the GT8 and everything will sound much better.
 Put the EQ on your GT8 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. Goodluck!

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15_Gain SW

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How's it going BRIGGS?, I find that on the GAIN SW that 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 BRIGGS..........

ROCK ON!, ROCK HARD!!!!

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16_NS

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Hi wfranklin, in this case one good rule to go by if you feel you have
to us the NS is less = more.
 The more NS you use on the GT8 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%. Man I gotta get done with
my experiment on gain settings
 for different amp models in the GT8 soon.......Goodluck!

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17_Tone controls

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Quote:
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 happenning was that even though the level meters weren't
showing it, I was getting digital
 clipping in certain frequencies from within the ampsims.

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 eqs), or all tone controls to 50
 (on amps with active eqs).

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 ampsim, 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).

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18_EQ Volume
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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.

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19_Presets

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I agree with most of what you guys have said in regards to tweaking the gain settings on "most" of
 the factory preamp settings. I will just add my 2 cents in regards to tweaking the factory presets.
 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 th 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.

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20_Dynamic FX

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This is a great example of how to set up the dynamic fx functions of the GT8. 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 intesity 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.

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21_Anti-Fizz EQ
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Using the GT8 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.

Someone posted a link to this trick for the Pod stuff. It works pretty well for the GT8.

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22_ GLOBAL EQ/Suggestions on Getting Less FIZZ!!!!!!!!!!!!!

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                GLOBAL EQ/Suggestions on Getting Less FIZZ!!!!!!!!!!!!!
What's Happening guys? I posted a reply on another topic just a little
while ago and thought this could help out a few fellow GT8'ers. I have
to give MAJOR PROPS to Ty though since he was the guy that I got most
of this information from first. 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 tring 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 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,presense 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. One more thing>READ THE MANUAL & THE
STICKIES!!!!!


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23_Multi-tone Patches

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<< this is an edited copy of a post that I made on another thread, and
I didn't want to hijack that thread so I copied it to here >>
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 prechorus 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-6 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 gt8 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.
well, 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.
this is a totally hypothetical example of the way that I set up my
patches now. Sometimes this kind of thing wont work because of the song
structure and the tones I need. Sometimes I use the Preamp in dualmono
mode, which defeats the chanA/B switching option. Sometimes I use so
many of the GT8'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 GT6 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 tappin' to get there.
for more detailed info on setting assigns see this link (it is much
clearer than the manual)
http://www.thestompbox.net/ViewArticle.aspx?ArticleID=17
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Using the Manual Mode opens the posibilities 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 voicings) just
don't offer enough variation when I'm in an extended jam.
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24_Anti high gain fizz
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Another approach to mitigate harsh fizz on high gain distortions is to
use one of the EQs 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... argh I wish I had a GT8 to give you the exact
frequency 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.

Note: I should be getting that used GT8 in the next few days... then it
will have to ship! Argh.
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25_Mic Placement

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Mic Placement

I just wanted to bring up a subject that some folks may not be familiar
with and that's mic placement.

The GT8 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 subtley 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 center fo
the speaker, the mic's diaphragm isn't getting hit has 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 GT8). I've actually mic'd amps in
the real world so the mic settings in the GT8 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 possibilties are incredible. Now if we can only get Roland
to add a "phase" setting to the mics, we could do some really amazing
stuff
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26_Getting rid of noisy drive

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Noise on Drive

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.

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Wotcher.
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. As Sacred_Mind mentioned, 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 be 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 GT8 and your amp can

be conflict points. To do this, just route the output cable from your
GT8 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. Peace.

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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. Ciao.
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27_Going from headphones to amp.
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Going from headphones to amp.

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.

best

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Seismic: Yeah, thats 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.

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Thanks =P.
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28_Creating Patches

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Patch creation Tip

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 amps model.

Also a lot of a compresson, chorus, and delay is good for covering up
errors.


-------------------------------------------------------------------
Excellent tip.... I do the same thing alot of the time... One of my
favorite things to do is to take a peice of paper and hide the
display...so you don't know where your at...and use my ears to
determine the propper 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 nubmers( hope that made sence)... 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 your on if you cheat..but you don't know the exact one.... try it...

Kinda like playing the guitar and pretending your blind... forces you
to think where you are and use your ears more.
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29_Preamp Switching

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Yes this effect can be done quite easily!

You can setup a patch and specify what ampsim you want on channel A and another on channel B.Set the pramp 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

I just triad that out and it works great!That was a very cool idea that you had!You could use the same preamp or even diferent 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 definetly 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.

Im about to try out a patch that uses the internal pedal to smoothly change from ChA to ChB and back again when you press the CTR pedal.This might be cool.If I get it to work Ill post it here too.

Ok I just got it working.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 previouse 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

Assign2

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

Assign3

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

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 diferent 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 pdel 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.

Well this has been kind of cool to try and I hope this gives you some sweet ideas for some kick arse patches.

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30_ Third output for recording!

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Just wanted to share this with the people that missed it in the manual or just didnt 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.Heres 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 1/4" cable from the Loop Send and into your soundcard/recorder.You may need a 1/4" 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 dont 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 dont 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 non 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.

If you already knew this, then skip over it.
If you didnt know, well now you do.
----

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 "saftey" 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

best

k

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31_ Internal Pedal Use
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I've spent a LOT of time these past few months pouring over the postings on this great forum. Many individuals have provided great insight and direction on how to get the most out of the GT-8. For that I am thankful.

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 a 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 controler.

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?

OK, here's the nitty-gritty of how to go about this.

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!

Good Tone! Bo Baker

Hi bake2r,
first of all, your solution works great and I never even thought of that.

But there is an even easier solution to that problem, and mirek has posted it here: The "Ideas" section

In essence, what mirek does is:
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 quantitiy of options of the GT8 myself, so I really might be wrong.

Greetings Dennis

I think I can help you out with a little explanation as to 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 pdeal 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)

Hope this helps.
jb
_____

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).

I haven't tried to come up with any uses for it yet but others have:
teejay wrote:
Here's one example.... The GT8 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 Fl 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.

daryl_707 wrote:
Oakey Doaky then... 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.

fredo wrote:
Now let's say you are lazy and you whant the 8 to automatically fade from chanel A to chanel 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.
And you're done !

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32_ FX Chain Inspiration

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Only one tip from me to ADD to everything above

Break your old habits - try something new on the GT8 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.

Out of experimentation comes inspiration
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33_ GT8 Pitfalls

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There is a thread about tips and advice. There's a lot of people still unsure of the GT8's potential and asking questions that may be are avoidable.

Here is a list of my Top Ten Pitfalls and Misconceptions.

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 GT8 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 GT8 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 longterm than others because of their lack of 'Artist' presets and the like. You want to sound like steve vai ? fine then make sure you eat the same as he had for lunch 'cos that'll change his tone.

9. The 'digitalness' of the GT8 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 analog 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. It does what it says on the box. Where on the box does it say you'll become omnipotent ?

Well I need more coffee after that.

There's plenty more to add, and I sincerely hope that others will. The GT8 is a great unit and can help you find your voice.

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11. 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)

12. The normal chorus in the GT8 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.

13. 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.

14. The Ring Mod. in the GT8 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" !!!!

15. Analog 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 analog, it was 'cos 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. Ironic now those pedals are worth more than their weight in Gold.

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 derivitives in the intelligent Ring Mod.

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.....

Hi there!

In my exotic country (North of France) I've invoked my Socratic Daemon and here is the result… Mix my message with the tips provided by Voodoo and all our helpful members and listen to the harmonics…

Quote:
1- Put the GT on a chair while you tweak if you don't want to become the Hunchback of Notre-Dame.
2- Don't tweak too long… "Tired ears" aren't good for your tones and don't improve your playing (it's even the contrary).
3- Using the "master" EQ or/and the onboard EQ(s), find an overall setting which suits the gear used to amplify the GT8. 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).
4- 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…
5- 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).
6- Be perseverant: an FX which seems crappy CAN sound good with a defined setting (even the Rockman dist is useable, yes).
7- Be open-minded: even the combinations which sound crappy can be used to produce a musical sound.
8- Take in account the cultural differences and respect them: the GT8 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 GT8 is a Sagittarius (born in 2004, december).
9- Take the GT for what it gives: COSM = composite object sound modeling… You'll have sometimes to chain various FX's in order to obtain that marvelous tone searched for twenty years (for example: try the "Resonators" to improve the cab modeling; use the "hi cut filter" to diminish the fizz factor…).
10- Be LOGICAL in your FX chains, settings etc. then be INTUITIVE when you play, in order to know if your logic serves the music…
11- Secret track / hidden page as in every good esoteric message - Listen the tips coming from anybody but try to find your own tricks: the GT8 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…

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34_ Voodootips
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Top Ten Tips
(in no order)

1. Initialize a patch to hear your guitar first and build on top of that.

2. Without reverb or changing anything, listen to each amp model in it's default form.

3. Listen to the Overdrives and Distortions using Clean amps and Dirty Amp models.

4. If you must try and sound like anyone else, do your research first. Before you plug in check out what gear they used. Guitargeek and harmonycentral can help. The GT8 can emulate a lot of classic amps and boxes very well if you plan first.

5. The guys at Boss made each module of FX to be able to go to extreme settings. These can be fun if used probably. You don't have to though.

6. 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 ie; mid during a song.

7. FX-Chain can include moving the Foot Volume setting to after the Delay and reverb for post production-esque sounds.

8. 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 aswell so you don't drop the volume during usage.

9. 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.

10. The GT8 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 GT8, it's personal taste, Not a fault of the GT8. Be patient and you will be rewarded. Let the force flow from your fingers.

11. enjoy this unit it's great !!! Secret Weapon is the wave pedal !!!

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35_Preamp Model Suggestions
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That happens to me, too! There are just too many preamps for me to really get to know each one well. Plus, some of them sound very similar.

frenchfries made a partial list of which amps he thinks correspond to which models:

Stack crunch = Marshall JTM 45
Wild crunch = Hiwatt, bright channel... (works well for Floyd stuff, even if hard to set properly... like the Hiwatt!!!!)
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)
_____

Sometimes I also find it helpful to 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.)

Consult the manual for details.

Cool Kewl!

I jump in the train to push the stuff: it could be useful to search what amps are modeled in the "Boss preamp" which are not obviously linked to some well-known models... I mean, I'm pretty sure that none of our preamps has been created "ex nihilo". I'd even say that some models are not enough disguised to mislead us... Some ideas:

Stack crunch = Marshall JTM 45
Wild crunch = Hiwatt, bright channel... (works well for Floyd stuff, even if hard to set properly... like the Hiwatt!!!!)
Jazz combo = Polytone minibrute
Smooth drive = Boogie Mark 1
Mild drive = Boogie Mark 2
MS High gain = JCM 800

There's also a model which seems to me "based on" the first Rectifier but I don't remember where it is (a 5150 variation? Sorry, I've not the GT with me). Same thing with a "Heavy metal" model that I find really close to the modern Marshall's... It's in the last preamps...

List to be continued (I'm too tired fro the moment)... Does someone disagree with the weddings above? Did someone recognized another model???
See ya, I go to sleeeeeeep.

Relayer, I answer without the GT in front of me, nor the manual... If my memory doesn't betray me, yes, the first Mesa model in the GT8 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 Ketnerr Triamp, I believe . The Blues model is maybe a Fender Blues Deville . The crunch stays undefined... It seems to reproduce the power tube distorsion 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 distorsion 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 havea "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).
Voilà! Suite au prochain numéro?

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36_NS/Comp/Sustain

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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.

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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.

Acefireburst, don't forget the Noise Suppresor, 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.
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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.

You have your threshold set on 73? With humbuckers? That seems very high. Also, a short release time clip off notes before they can die off naturally. You should set both values to zero then increase them until your natural sustain in 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 Controled 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?

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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.

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

AceFireBurst, you mentioned that you are usind 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.

Cheers,

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No worries, the feature that I was describing with the NS2 can be approximated with the GT8. To recreate the NS2 loop setup using the GT8, do the following (I use Mr. Sleepy's editor):

* Set your GT8 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 GT8 NS should be looking at your incoming guitar signal (unprocessed), and using this signal to gate the sound after the amp/dist sims. I garauntee 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.

All the best,

Gene

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37_Rectifiers

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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.
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Hmmm. 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.

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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.....
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38_Internal and Wave pedals
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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 is 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.

Hope this clears it up a little for you.

I used to have 6 arms. 1 pair would play the guitar. The second pair would change effects as I played and the third pair would change one effect's parameters back and forth between settings over and over at an adjustable rate when needed. (Knob twiddlers the both of them)

Since getting the GT8 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.

I have noticed 2 major improvements in my life since having my extraneous limbs removed. My sweaters fit much better and my specialist, a doctor Connors, seems less lizard like everyday.

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.

couldn't help myself........

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 everytime 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.........
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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.

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39_Custom Speakers
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My new favorite 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 Center.

Anyway, I just brought this up to remind folks to have 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 think I'm going to have to fiddle around with a 5x8 cab next

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I like the 5" speaker myself. I use them to get an AM radio/old vinyl record kinda vibe going.

2x15 is what d*ck 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.

But hey, you all knew this already.

Nice reminder Matt_B . The Rectifier "Original" speaker sims are one of, if not the most perplexing part of the GT8. 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
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I programmed a 5" and a 15" as my two custom cabs...awesome nastiness...

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40_Dynamic Assigns

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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 aof 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.

I just wanted to let you all know of my discovery, although im sure someone out there has already tried it.
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ok, i cant post a sound clip for a couple days as all my gear is at the band space. but heres a simple tutorial

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)
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Basic Sound

41_Lead Sound

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A good place to start with getting a good lead tone out of the GT8 is
with the EZ Tones on page 24
of the maual. They are a good starting point for getting basic tones.
Some have effects, and some
 don't. Thetube screamer modeled on the GT8 is supposed to be the TS808
by Ibanez.
Use one of the rectifier sims, or 5150 lead for some good lead tones.

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Careful with the gain too... you shouldn't need to bump it past 50%.
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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 favorite 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 mmm-mmm,
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sounds heavenly on a fat strat.

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42_Heavy

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Yeah, just to re-iterate what Tee has said about the cabs.... 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... 1 it kills
 alotta fizz and brings up the low end ... sometimes it sounds a little 'boxy' at first...espically
compared to the original if you were to A/B the 2....

Where the good 'solid' tweeks come in is in the Mic placement... and Mic choice... what I usually
 do is pick the 421 mic and place it anywhere between center and 5cm out (the 421 just seems to have
 a cleaner high end, and sounds the most transparent to my ears YMMV)... 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... and boost usually around 4k w/ 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 63hZ w/ a
 Q of 4 and boost it up untill you have enough low end thump.

It is my findings that once you go over 125hZ up to around 200hZ that area there is where you get the
 "speeaker Fart" sound....very undesireable.... For some reason the 63hZ '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.

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43_Anti-noise

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       Noise Suppressor


Hi ze_moca you are not the only one who has experienced the noise you
are talking about.
 This is about the 1000th time this question has been asked>no offense.
The noise suppressor>NS
 located in the Global Eq section works fine, but that is not the
sollution to your problem.
 On the higher gain patches try turning down your "AMP GAIN" to 30-50%,
amp level at 50-60%
, GT8 output knob see page 12 in manual about 1 o'clock.
Make sure that you have good quality cables and not chepo ones. If I'm
using the NS on the GT8
 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
ya think!


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Hi,
IMHO, NEVER NEVER NEVER (point:P) use the Noise Supressor, 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.


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44_Simple tweaks for good tone

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You will also find that the more you learn about the GT8, the more it
becomes "flexible".
 I still own both units (XTL and GT8) and I found that the GT8 has many
hidden gems which really
 have to be uncovered and learned. For example...

Tone Modifiers!
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 let's 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 youself with a completely different
tone where there is gain AND
 clarity.

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45_Steps to making a good sound

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Steps to making a good sound (basic but very effective i've found)

Step One
Don't start makeing 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 dont 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 accomodate 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". ive 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 ive settled into with making sounds on a gt8. its pretty simple. i hope it works for you.

the gt8 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.

I take issue with the first part of this. ALWAY 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.

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46_Beefing up

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get my beef on

Hey Eitreach,
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, ie. 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 analog
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 too sure whether I'm missing anything here, hopefully some of
the other members will help you out too. Oh, one last thing. If you are
hellbent on using your ubermetal tones on your GT-8, just hook it up to
the effects send/return on the GT-8 and the tone problem is solved:)
Peace.

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Hey Eitreach,

Jimmy makes some excellent points, and I'm particularly impressed with
his use of the word 'ameliorate'.

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. I then
read Perdi's 'GT-8 Primer' (see sticky), and started over, this time
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 dialing 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.

(+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. Check out Perdis guide and
especially Barry Pearces GT Set-up guide for in-depth explanation of
level matching. This approach works and I highly recommend it. This
technique helps tremendously in eliminating fizziness, clipping
etc.....
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Don't forget the Resonators 1 & 2 - bigtime chunk! They also include
Low & Hi EQ.

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47_Anti-Fizz

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Anti-Fizz

ki8aristas all kidding aside 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 GT8 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. PEACE!!!!!

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48_ Discussion: General Do's & Dont's for that Metal tone

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Discussion: General Do's & Dont's for that Metal tone

This is probably the most general stuff there is, but to get it out the
way:

-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 (ie: 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! Yeh, 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!?
*Yeh, 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!)

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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 squeelched 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.

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49_ Favorite Distortions

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What's your favorite 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.
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turbo o/d 25,with preamp d-l/r ms higain40 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...

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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
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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)
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-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.

(I don't remember the exactly settings... anyway, I tweak everytime I play...)

Clean Twin with or without the T-Scream is also great.
MS HiGain with T-Scream is great too.
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50_ Lead Sound advice

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use as less noise supressor or gate as possiable.

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 gt8 you have to combinsate for loud pickups so you have to turn down or off the preamp or distortion. but it's what your prefrence for chosing 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 good chops.

As for the gt8 you have to tweek tweek tweek to get the sound you wan't 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.

Give it a go and see......

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.

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EQ

51_Frequncy of notes

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Well, if those are the setting for your EQ, no wonder you're having
some difficulty with dialing
 out the muddiness on the low end. You've got the bass EQ set around
50hz, but the frequency of the
 low-E on a guitar is 82.4hz so your tweaks are probably not making
much of a difference.

This might help when fiddling with the EQ if you want to tweak certain
notes/strings
 (freq followed by note):

82.4 E - open 6th string
87.3 F
92.5 F#
98.0 G
103.8 G#
110.0 A - open 5th string
116.5 A#
123.5 B
```

```
130.8 C
138.6 C#
146.8 D - open 4th string
155.6 D#
164.8 E
174.6 F
185.0 F#
196.0 G - open 3rd string
207.6 G#
220.0 A
233.1 A#
246.9 B - open 2nd string
261.6 C - "middle C"
277.2 C#
293.6 D
311.1 D#
329.6 E - open 1st string
349.2 F
370.0 F#
392.0 G
415.3 G#
440.0 A - 5th fret on 1st string
466.1 A#
493.8 B
523.2 C
554.3 C#
587.3 D
622.2 D#
659.2 E - 12th fret on 1st string
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52_"fizzwall"

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Hi everybody,

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":

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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?

Oh, 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.

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53_Eq Basics

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            EQ

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learn some basics about eq and you can overcome any such 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

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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.

Just something you might try.

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54_Big sound, frequencies and Q

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I've seen the RAZZZ icon but I'll answer, nevertheless, for you and other guys. 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).

Eh eh
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Found this....

May help
May not

might make the world flat
might not

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

Don't know if I agree with everything but it gets you there.

Posted: Mon May 08, 2006 7:45 am   Post subject: Understanding the Q
factor of the parametric EQ

Hello all

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(power(2, bandwidth)) / (power(2, 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
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55_ EQ trick

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one trick I learned while recording our first album (from Ed Romanski @
triad studios .... bot it's fairly common knowledge)
- turn up the gain on a frequency fairly high
-adjust the Q to 8 or 16
- adjust the freq. until it sounds really bad (sweep through the whole
spectrum)
- now go back to your gain and cut that freq. (they say that cuting eq
is always better than boosting)

.... this approach has worked really well for me when I'm trying to get
a really good recording mix (especially for eliminating the ring from
toms)

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56_ EQ Suggestion

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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)
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-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 reccomend not using the cab sims when using an actual guitar cabinet as this is somewhat redudant and leads to odd notching and boosting of frequencies which yields a very unnatural sounding guitar tone.

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it doesn't scoop my tone at all, actually. 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 ussually around where your amps midrange knob operates. since im using the midband to cut at 5k it's really operating like a presence control. i love parametric's.

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# 57_ EQ and Loop/4CM

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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 advices:
- try to see if the EQ of your amp is "pre" or "post" preamp: when you inject a preamp from the GT8 in the FX return of your amp, tweak its tone pots (I mean: those of the amp). If it modifies the sound from the GT8, 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 GT8 through tube amps!
Good luck.

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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 GT8 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!

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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 sh*t 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.

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## 58_ EQ Placement and Digital Distortion

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I read a lot of posts of people struggling to get great tone and this surprises me greatly, as i know the GT8 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. ie. 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.

Cheers,

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As I've mentioned in other posts, blatant DD is easy to spot, and not too hard to fix. Whats 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 GT8 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 youve got dd in your signal nothing will completely get rid of it.

The best thing to do is to use the eqs 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 "artifacts". You also stress the calculation limits of the GT8 to a greater degree, thereby raising the likelyhood 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 "artifacts". You also take some of the stress off of the calculation limits of the GT8, thereby reducing the likelyhood of digital distortion.

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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 GT8 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 byproduct of this.......
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## Basic Effects Tips

## 59_Synth

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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.


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# 60_ OD/DIST
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                    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 ave been disappointed to say the least with a lot of the distortion moedls in the
 GT8. 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 GT8
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 GT8 that can be used with the HEAVIER distrotion 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 GT8'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 un
T-AMP CLEAN**** another one of my favorite cleans
FULL RANGE>For acoustic but ????

Try the above mentioned with whatever you like but here are some of my favorite ones,
 let the chips fall where they may............
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????Nuff said, just do it. I've heard that before. Start with the basic sound
and build on it.


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# 61_Tone Modify

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                    Tone Modify +

        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
no get the proper results.

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1) THE 8x12 CAB: YES, it is much less complex that the old cab of the
GT6. 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 GT6?
 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
 add the richness of a speaker with a resonant frequency around 100 hz
(think of Electro-Voice); the
 second one add 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: 3x9 =
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 than 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 separated the cab sims and the Resonators? Because it allows to reproduce the
 character of a speaker even when 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 color 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 GT6 has been modified BUT you can find its tone with the
 "T-AMP CLEAN" in the GT8: Hughes and Kettner have designed their Triamp with the clean channel
inspired by Fender amps… Hence the change in the GT8 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 GT8 sound more
 "amp like", with more natural… I had always found the GT6 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…

No, 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.

To answer to your question (if I have understood what you want to know):
The trick about the Resonators is a fortuitous fruit of my experiments.
 You know that I own a "frequency analyzer" software (provided by my brother, engineer in electronic)
 and you have already understood that I love to test my multiFX's with this program;
 it's because it allows to "view the sound" of each patch and gives a better idea of what each effect
 does with your guitar tone. I had done this test with each preamp, each cabinet and distorsion in the
 GT6.
So, some months ago, I've bought my GT8 and I've immediately plugged it in my computer…
 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 GT6 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
 GT8… 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 became 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 analyzer) 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.

PS1 (I mean "post Scriptum" and not "Pitch shifter"): the "resonant
frequency" is not something that we
 find only in a speaker : EVERY resonant cavity has such a "favorite"
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 GT8 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…

PS2: my explanations were a bit simple in my last post: a Celestion has
not an "higher" resonant freq
 than an EV or Jensen. It's just that this frequency seems too low to
be physically amplified by the
 speaker… a Celestion G12 has a resonant freq around 75 hz. The
Resonator 3 starts to work around
150 hz : twice the theoretical resonant freq of the true speaker; it's
totally logical
(and visually close to the data sheets provided by Celestion).

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!

Kewl, I also love the FAT software. IMO,nevertheless, this program 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 wtih 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.

Actually, you can.

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.

Voila, now you have Stereo Tone Modify.

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 it
 true stereo, but it is, um, odd. Feedback at 30, Effect Level at 30, YMMV.

Then again, it may sound like crap tomorrow.

Quote:

Kewlpack wrote:
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?)

Hey, Kewl, I've a lil' idea about two of them (sorry, I'll repeat one
of my previous post):

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 EQed 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 an 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 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...

To be continued... I know that you'll do it well, Kewl!

Teejay, thanks for the tip about delay!!!

Alen, 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! ... Oh, and enjoy with your axe

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Yup, 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)

Quote:
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.

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62_Unidirectional phasing
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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.

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63_Compression

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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.
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Briggs, I recommend you try the ACS in FX1/FX2. It is the most controllable of the two comps.
Like AdReNaChRoNe, I too 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.

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64_Light OD

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Radley has commented quite a bit on the ODs not sounding as good as they have in previous units.

You might simply try dialing 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.
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65_Ring Mod
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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

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66_Multi_Wah
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There's no way to set up 2 Pedal Wahs in the GT8, 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.

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67_Reverb and Delay

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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.

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68_Dynamic FX+

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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 GT8 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 GT8. 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 intesity 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.

Hope this is what you're after FearBlind,

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

Assuming htat 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 htis is use several assigns to increasds the level as you pick harder.
Ie:
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 dont get confusing (as if they were not confusing enough)

I have not actually tried this but I think that it should be possable to do something like it.... probably...
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<div>Rgds </div><div><

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69_FF's custom MZ

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frenchfries suggested this custom OD setting to get a Metal Zone sound:

1) Select a CUSTOM disto.

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…
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70_ Hidden effect! (sort of ....)

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              Hidden effect! (sort of ....)

When I started with MFX processors I got a digitech RP-10 (almost 10 years ago). The distorted tones sucked, and I sucked and tryin to dial 'em in. But I did learn a ton about effects, and I wouldn't be the tweaker I am today without all of that.
Eventually I got a GT-6 and the distortion tones were much better. One thing it was missing however, was a modulated delay. With the RP-10 I used this effect to get some awesome modulated tones by turning the delay time to 0.
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 dialed in the delay to be a bit more 'wet' in the mix. Anyways, here's what I did in detail.
Dial in your favorite 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. Your may need to set it differnently to achieve
this)
Direct Level - 0 (You can most likely add some here to lessen the
effect)

Ther 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 flavoring to the song. It
most likely will not work too well with leads, especially if they are
filled with a ton of notes. It occured to me while writing this post
that these setting 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.
Well have fun with this and let me know what you think.
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71_Fixed Reso Wah trick
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Another lil' trick , that I've found a long time ago but which seems
interesting enough to be finally mentioned:
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...

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72_More compression

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

AceFireBurst, you mentioned that you are usind 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.

Cheers,

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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.

Acefireburst, don't forget the Noise Suppresor, 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.
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73_Tone Modify details+++

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Quote:
1) THE 8x12 CAB: YES, it is much less complex that the old cab of the
GT6. 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 GT6? 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 add the richness of a speaker with a resonant frequency around 100
hz (think of Electro-Voice); the second one add 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: 3x9 = 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 than 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 separated the cab sims and the Resonators? Because it
allows to reproduce the character of a speaker even when 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 color 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 GT6 has been modified BUT you can find its tone with the "T-AMP CLEAN" in the GT8: Hughes and Kettner have designed their Triamp with the clean channel inspired by Fender amps… Hence the change in the GT8 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 GT8 sound more "amp like", with more natural… I had always found the GT6 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…

[/url]

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 no get the proper results.

What are you waiting for? Start tweaking!

Dear Admin,
To answer to your question (if I have understood what you want to know):
The trick about the Resonators is a fortuitous fruit of my experiments. You know that I own a "frequency analyzer" software (provided by my brother, engineer in electronic) and you have already understood that I love to test my multiFX's with this program; it's because it allows to "view the sound" of each patch and gives a better idea of what each effect does with your guitar tone. I had done this test with each preamp, each cabinet and distorsion in the GT6.

So, some months ago, I've bought my GT8 and I've immediately plugged it in my computer… 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 GT6 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 GT8… 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 became 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 analyzer) 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.

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Hope to be useful...
See ya!

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guitars and playing situations with a single axe...

David,
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.

Aerial 17,
I'm always happy when I can help the guitar playing community. I simply
don't know if an article would provide anything more than my posts
regarding the TM... I'll think about it (these days, I've got a lil'
too much work). By the way, your French is not bad!

Alen, my friend,
I slightly disagree with you: if you use a modulation (flanger, chorus,
doubling pitch shifter) or another deep FX, the tonal details provided
by a cab sim disappear in the "wet" signal. I'd even say that a virtual
cab with too much character could make the stuff sound bad : try a
phaser with a too prominent medium bandwidth and you'll hear what I
mean! So, the choice of Boss seems logical: to disable the TM unlocks
the power of the processors for another FX which would make disappear
the effect of the TM or which would be damaged by it... Add to the
picture that even with an FX1 or FX2 set on TM, you have still one of
the two FX, a chorus, a delay, a reverb, a wah, a disto, a compressor,
an EQ and two amps if you want!
About our PM's: are you still happy with your axe?

Another note: COSM means COMPOSITE object sound modeling. Have we to be
surprised if the cab modeling provided by our GT8 is... composite? IMO,
anyway, we must keep in mind that the GT8 is a multi-purpose product :
someone who uses it in a guitar amp can be unconcerned about the
Resonators and interested by other FX's which need the power of the
processors (see above). This person can also have the desire to give
another character to his speaker(s) without using any cab sim (a device
which hardly sounds good with a guitar amp: if my memory serves me, a
lot of POD users have complained about it). The winner in this story is
still the first quality of our GT8: its flexibility!

A "long delay" answer for Kewlpack: no, Kewl, I'm really not a
Genius... Just lucky in my findings and glad to share it!

See ya, everybody!

....and to have that feature in stereo would be nice

alen

Actually, you can.

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.

Voila, now you have Stereo Tone Modify.

If you still need Delay for Soloing etc, use the Sub Delay in the FX2
bank.

Hey, Kewl, I've a lil' idea about two of them (sorry, I'll repeat one
of my previous post):

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 EQed
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 an 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 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...

To be continued... I know that you'll do it well, Kewl!

Teejay, thanks for the tip about delay!!!

Alen, 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! ... Oh, and
enjoy with your axe

See ya, everybody.

Yup, a detail forgotten: for me, the FX's mentioned above are designed
to be used between the guitar and the preamp, VS the Resonators!

Posted: Tue Aug 09, 2005 4:39 am   Post subject:

BTW - something I tried last night with questionable success... still
need to fool with it a little louder.

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...

But you gotta tweak quite a bit with both of them on so as not be too
thick.

Cool.
_____

Also try the FX1:Tone Modify with mild or Presence.

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74_Harmoniser
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User Scales allow you to specify a specific interval for each note. If
you don't use a User Scale, your harmonies will allows be consistant,
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 pay the other 2. Heck, the bass player could play the root fo 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 Harmonist's key to G, set your intervals and go. If the song you're playing is in more than key, you can set up your harmonies, using a User Scale, to accomodate 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 (as illustrated by Matt_B), 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...<goes back upstairs>
_____

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).

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75_Humanizer + EXP PDL

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Hi All

Just wondering if anyone has an idea how I could get the Humanizer to
change gradually with the Expression Pedal ??

Thanx in Advance

_____
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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.

Rachmaninoff wrote:
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
didtortion, but in the case of the Humanizer it may actually enhance
the effect, but not certainly of course, unless you're Frank Zappa.
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76_ Humanizer +EXP PDL 2

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Humanizer

Is is possible to use the expression pedal to control the shift from
'a" to "u"? I've tried out out some effect processors that could do
this. If it's possible, how is it done? I didn't find it in the manual.

Quite easy to do......

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 you want.

then set the assign of the EXP pedal to

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

Vai used a DSP4000 on Kill the guy with the ball combined with the
original Whammy.

Hope this helps

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77_Hold Delay

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HOLD DELAY
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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.
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78_FX Chain importance

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The biggest favour you can do yourself with the GT8 is learn how the FX
Chain works. (aside from buying my DVD) 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 wanna 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.

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79_Suggested FX placement

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```

FX Placement

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

```
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80_Level matching

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* * * * * * * * * * * * * * * * * * * * * * * * *
-----------------------------------------------------------------
(+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. Check out Perdis guide and
especially Barry Pearces GT Set-up guide for in-depth explanation of
level matching. This approach works and I highly recommend it. This
technique helps tremendously in eliminating fizziness, clipping
etc.....
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Don't forget the Resonators 1 & 2 - bigtime chunk! They also include
Low & Hi EQ.

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```

81_Limiter vs. Compressor

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```

The Limiter is a serious and addictive effect and you should only ever use it in extreme circumstances.
The Limiter causes (amongst other things) the following -

*Poor Brain function.
*Penile dysfunction and loss of erection.

*Slows reaction time.
*Slurs speech.
*Eye sight can become dimmed and blurred.

Jenko this explains perfectly why Bass players are always using it.
Ever seen the Bassist 'pick-up' at a gig?
No, of course you haven't and now you know why.
FYI soundmen are extremely fond of this effect too... Has the soundguy 'kicked a goal' at a recent gig? You know the answer Jenko!

For some unknown reason Jenko, Limiter addicts ALWAYS develop (over time) an extemely bogus haircut. They can range from Mullets to neck-beards. Don't say you were not warned...

BPJ

   LMAO

Okay, I've managed to pick myself up of the floor to answer your question Jenko.

The Limiter is the exact opposite of a Compressor. Whilst a Compressers 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, apart from all of the symptoms outlined by beepeejay, 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.

T
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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 leveled 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 GT8 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 dont really feel that my answers are perfect but if noting else food for thought.
My band runs a home studio with a Korg d-1600 MK II as a recorder. Like the gt8 it has a compressor and a limiter. Being that the term limiter comfused me abit 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??
_____

Hrrmmm, Ok as I understand it, (and I am never ever wrong BTW)

Comperssion: 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 ther is the "make-up" gain which adds more overall RMS volume...thus you get more sustain.....

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

Now ther 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 differnt types of limiters some have the make-up gain some don't..... But the same principals apply to limiting as compression.

I dont' remember if the GT8'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 GT8, 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 completley 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 1/2 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 wanna 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 peice 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 gotta 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 paticular limiter has to offer setting wise....
_____

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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 gt8, 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.
_____
mmm

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ok ... this thread is hot.

I agree with perdikament, except that the limiter on the GT8 as a ratio like a compressor. If a limiter has a ratio, isn't it a compressor??

BTW ... it feels kind of odd to be disagreein' teejay and perdikament. 'nuff respect!
_____

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 (espically 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 consistant level (because your distortion is affected by the level you feed it) it also helps keep notes sustaining and keeps the extra lil bit of gain on that sustain.... it also put's a little wall up by reducing any heavy peaks that might send the unit into clipping.

_____

PHEW, someone get me a cold towel, she's a hot inna here.....

Excuse my ignorance regarding the GT8'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 definately be Infinity:1.... or "Hard Limiting"

And don't feel bad about disagreeing...... Like I said: "I am never Wrong" LOLOL
_____

Found this somewhere on the internet whilst looking for stills of Rebecca Romjin from X-men3.

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.

weird what you get when you type in things on google huh ?

----

when I was dialing 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.

there's a song title for you. "I hit R2D2 with a baseball bat" --- think of a cross between Squarepusher and The Ramones ...
_____

Sustain controls the amount of compression.

The heart of a compressor is a VCA or Voltage Controlled Amplifier.

iIt automatically increases of 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 transitor 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.
- Limters keep loud sounds from getting too loud.

'Nuff said?
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82_OD Gain

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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...

Haha, this is great stuff to know. 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.

Cheers =P.

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83_Whammy (PB)

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Hi friends!

Here is another question about whammy....
First i want to mention that i do not have experience with this effect (i never owned original)...all my attempts are based on what i hear from clips.
I usually put PB in fornt 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?

As usual, i'll appreciate any suggestion!
Thanks.

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 dont know about TJ but I normally have this before the OD/PRE
_____

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i highly recomend Put PB in the begining 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 Vai's song erotic nightmare performed at the astoria DVD...

Chao
_____

It indeed sounds great. Infact, I've found some really great uses for it.

The +# is the number of frets higher it is. I find this insanely usefull, 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 oposite 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 pich go up and lower it back down to have the normal note.Just something worth mentioning in case someone would rather have it work diferently.Just a tip.

----

alen wrote:
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?

alen

The reasoning is because the sound is "tighter".
When it is before the PRE/OD it is un-processed and not distorted by the PRE/OD so it seems to track better, and as a result sound better.

When it is after the PRE/OD, the higher pitched bends sound less natural and very chipmonkish.

But, again, it is up to the individual as to what you prefer, there are no real right or wrong answers here.

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84_Fast Delay Time Change
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If you HOLD DOWN the tap button while scrolling through delay time it moves super fast!! Looks like Boss have this one covered... nice one!

Yes holding the tap button moves the time in 10ms chunks. I'm sure this is in the manual.

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85_Dual Parallel Delay

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Dual Delay set in parallel with different delay times can give a natural chorus effect at low delay times and an intense ambience at higher delay times

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86_Spring Reverb

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I was lucky enough to stumble on to some odd website that was comparing reverb units in the same detailed way that Kpack and his ilk do. Normally I would've gone back to google, however something caught my eye. Very few of the reverb units that were spring based and that the reviewer compared favourably with a Fender unit, had much above 1KHz. Some even sounded better at 700Hz through 800Hz.

Now Boss still brag about they're Spring in the RV-5 as being amazing and the COSM model in the GT8 being the best to go Sproinnngg in any MultiFX.

So I set high cut to 700hz and level to 100 and played Dual Mono CleanTwin and the ProReverb amp mods. You know that really does sound like d*ck 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.

Just thought you'd appreciate this.....Who nose ?

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87_Phaser as Tone Filter

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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-6 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 (works better)

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.

Anyway, i hope any of this made some sense =)
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88_Pan Harmonist
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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.

enjoy.

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89_Tube Effect
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Here's an interesting idea:

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). Let me know what you all think.

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90_Reverse Guitar

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Garblues wrote:
Does anyone have a good setting for reverse guitar where it responds right away while you're picking? The patch that comes on the GT8 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 dont have gt-8 in front of me to make sure but I believe that would work
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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.
_____
Rgds SLICK

Good idea.
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.
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Cheers, David.

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.

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91_WAH Tip

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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.
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92_Chorus

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2 options within the GT8.

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.

hope it helps and keep on rocking or what ever it is you do.

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.
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93_Funky Delay Effect

Hi there!!

Am new on this forum, but have been reading the posts for a while in my quest to understand the GT-8 better. Im 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.

Sorta 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 !

Would anyone have any ideas how I could do this?

thanks in advance.

94_Booster & Overdrive Tips & Suggestions for More Dist

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Well I hope the newer people to the GT8 are finding there way along the long road to tweakability with the GT8. I know that most of you are from the posts, to the ones that are having there share of problems with there sound, don't give up so easily, persevere and FOCUS GRASSHOPPER!!!!
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 sureyou notice that these are really just overdrives & NOT full distortion pedals. You'd be suprised 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 neccesarily a good thing in fact it can make your sound STINK sounds too muddied, 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! Peace!!

Sorry for the confusion nnnnnn & Willyoe, yes I meant on the drive to say
10-40 not % but actually from 10-40, there are no - negative settings like
-30 being 20%, forgot about the differences of the setting parameters for
overdrive level from 0-120. Yes I meant bottom & tone to be 20-35 not %
just on a scale from 0-50 like "20" or "35". Thanks for pointing that out to me fellas.

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95_Post Amp Wah
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You could also try to put the WAH after the AMP in the effects chain ... quite interesting.

Angelos' is spot on. A post-distortion wah is a variable foot controlled lo-fi bandpass filter. It's a completely different feel and tone.

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96_Shoegaze Sounds
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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 GT8. The resonance control can be really harsh at times, however the seperation 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.

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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 pitchshift 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.

Have Fun.

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97_Acoustic Replication
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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 probobly go just before or after the PreAmp.

c. Sub-EQ - This should probobly 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 diffrent output select settings each setting has a diffrent tone.

also tone modify will help deepen or lighten sound

and a compresser will help give a better more defined sound but you will have to be able to play without mistakes because you should here every note played.

Hope This helps.

I finde that the gt8 is great but if you have a guitar with active pickups or loud pickups it's hard to finde a good clean sound unless you really like to tweek and tweek things because the gt8 is so sensitive it amplifys every little sound so i need to use a noise supressor or gate to get rid of unwanted extras but if you use to much you loose clearity of sound.
But When you finde the right clean sound it sounds awsom.

So i use my old old Digitech GSP 21 Pro rack for quick and easy clean sound.

Also are you needing this for live preformance or Home Studio use.

what you here as you play unless you have a top quality studio with $$Monitor Speakers Sounds completely diffrent then when you play back and on diffrent sterio's will sound completly diffrent 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...

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98_Pedal Bend

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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)

You can't go wrong!
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Crazy/Cool/Weird Effects tips

99_really silly sound effect

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Ok this is a really silly sound effect.

At first I thought No-one would be interested apart from ME & a couple
of 'Noise Guitar' Freaks I know......However.......A lot of guys on the
WEB are mad for Alesis BitRMan type Random Note generators.

So....

Slicer on FX1
Pattern=1
Rate = 90
Trigger = 100

Pedal Bend on FX2
Pitch Min = -12
Pitch Max = 0
Pedal Position =0
Effect Level = 100
Direct Level =0

Then the cool bit assign the Pedal Position to the WAVE PEDAL at a rate
of 90 and SAW setting. Use the CTL ped to turn on both FX1 & FX2 at the
same time.

You play a note, hit the pedal and the GT8 spits out random bloody
notes all over the place.

Use with FUZZ for nasty tone mangling !!!!

Using it a the end of verses in a song and it adds some wild stuff to
the melting pot.....
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100_Let's Break It

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Let's Break It
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try using the wave synth or the ring modulator in front of the preamp.
assigning a the frequency control to the exp pedal along with the pitch
of the pedal bend. if that doesnt work, assign thhe effect mix to the
pedal instead of the frequency.

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this probably isn't what you are looking for. but I would say that it's
in the ball park. ....
I was trying to set the '8 to work like a boss super shifter using the
internal pedal and the FS6 --- I set it so that when I pressed the 'A'
switch the pedal bend swept down an octave and the 'B' switch swept up
an octave (both switches set for non-latching operation). For the 'B'
sweitch I decided to leave in some of the direct signal. Anyways, it
wasn't quite working the way that I hoped that it would and I was just
playing around with it and started hitting the A and B pedals on after
the other. The '8 wasn't really able to process the conflicting control
inputs and the pitches just started to go crazy. Cool effect. If anyone
is interested I can try to post the settings and maybe even a
soundclip.

Step phaser on FX1
pedal bend on FX2 set to -24
oct fuzz

poor GT8 is making burping noises

Got the digital sound to bleed through proving that there is now bypass
and that the digital output from the GT8 will always colour the sound
!!!!!!

Set the delay type to oscillate between reverse and analog on a short
(60ms) delay and then turned off the effect and you can still hear the
bleed through. It's not feedback looping, it's definitely the
leftovers. The blip on the switching in the software seems to cause
this. I'm guessing the models are selected and the analog one misses
bits as it degenerates with a curve that's more pronounced. It still
shouldn't bleed though.

I think I broke it......

OK:-

Start off with Voodoo's PodRacer.

Now,

DELAY
WARP
RISE = 40
F.B.BREATH = 100
LEVEL = 100
EFFECT LEVEL 120
DIRECT = 100
MASTER BPM = 120

CHORUS
MODE = STEREO 2
RATE = 90
DEPTH = 50
PRE-DELAY = 4MS
LOW CUT = FLAT
HIGH CUT = FLAT
EFFECT LEVEL = 100

REVERB
SPRING
REV TIME = 10.0S
PRE DELAY = 100MS
LOW CUT = 800HZ
HIGH CUT = 700 HZ
DENSITY = 10
EFFECT LEVEL = 50
DIRECT LEVEL = 100

Ok, once all those are in you can make lots of ectreme dive bombs and
wierd harmonics go off - you can sound like a 1950's B Movie spaceship
by playing GF string on 14th and adding a bit of vibrato by hand. Lots
of fun.

The icing on the cake comes when you change the Overdrive / Distortion
from MUFF FUZZ to OCT FUZZ.

At first you get lots of resonance (carry on from MUFF FUZZ) - now damp
the strings and play any single note on any of the low strings!!

BURP......
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ha!

just found something else.....

after about 3 / 4 minutes the thing just starts spitting at you!!

Try the following very carefully:-

once everything is dead, go to your amp and turn it up. Play a few
notes - you'll hear your playing on the guitar louder than the amp I
promise - and you'll hear some really wierd freaky notes straight out
of Scooby-doo etc.
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101_Tape twisting and old video games

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Oh I just laughed out loud at this sound....

I'd set the DELAY level to 110 and dry to 0 and then set the feedback
to 10 then I started to mess with settings until.....

Tape Delay time set to wave pedal from 4ms to 60ms and triggered by the
ctl pedal set to normal so it acts as a momentary switch not latched.

Sounds like someone is speeding up and slowing down the tape whilst you
play

I'll have to find a use for that one !
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Ha ha !!!!

anyone had a blast with the step mode on the phaser....It Rocks !!!!

sounds like old video games and electronica one wrong....good with TWIN
amp and RAT distortion.

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102_Madness

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Vibrato first in chain
speed 100
depth 70
trigger off
rise 80

assign ctl to trigger on

hit the ctl and instant STEVE STEVENS RAYGUN.

The GT8 has lots of nice lights so I like it muchness.
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-----------------------------------------------------------------
Try using the WAVE PEDAL on toggle mode to oscillate between two
settings. It nice !!
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Try this on for size

Get a good distortion sound ( not too much mush, but enough sustain ).
put a Ring Mod at the start of your chain
set your min foot volume to 100 ( so that you can have your pedal back
normal playing )
assign the Frequency to the WAVE PEDAL min=100 max=24 rate=10 shape=tri
set the direct signal to 100 and the effect level to 0
then assign the EXP PEDAL to the effect level min=0 max=100

Now when you're playing and get to that long sustained chord...
Push the pedal and listen to the car alarms going off

For more madness pitch shift with long pre delays to make a whole row
of alarms.


enjoy.....Leave the Guinness alone
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103_ Weird, freaky, special EFFECTS

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Weird, freaky, special EFFECTS

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Hardly use the Synths 'cos there's no fun in that....and They're not
good at tracking.

Delays are good
Step phaser is cool
Ring mod with the freq on a WAVE = MAD
Reverse delay at 120 level and 120ms and no direct at the start of a
chain ???
Reso Wah and phaser
Slow gear and harmonizer
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....
Vibrato set rate = 100 depth =70 Raygun set to stun

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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 Set FL at
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 hes got to be using an expld. 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

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Getting Close with the speeding up thing, but it's driving me nutty.

so in the meantime try this for killer cool FX programming.

Set up a patch as follows

Single channel preamp
SMOOTHDRIVE gain 50 bass,mid,treb,pres all 50
Distortion MUFF FUZZ gain = 120 level 50
chorus level 50 slow rate ie 40 and depth of 50

FX1 make Wave Synth
Square shape

cut off Freq = 100
Resonance=88
FLT srens = 71
Decay = 50
Depth = 50
Synth Level =100
Direct - 0

put this at the start of the FX chain

FX2 set as a Ring Mod
Mode = Intelligent
Frequency = 50
Fx level = 100
direct Level =100

put this close to the end after Preamp and before chorus

hit a low E string and dip the whammy bar to about a low C and raise it
slowly as you hear the sound oscillate.

Instant Pod Racer sounds from Episode 1 coming from your amp.
makes people do a head flip in gigs.

WEEEEEEEEEEEE !!!!!!

New effects 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.

Just some ideas I had in my head...haven't had a chance to try them. I
always get the best ideas at work
_____

Got the Synth to work like the SYB5 in pulse mode. WIth a low octave
and ring mod the damn thing sounds like a FROG !!!!!

Needed a fake Slap Bass like middle section for a song, now it's going
to have FROG BASS section.

Will post settings after i've finished my fake envelope follower
experiment using the tone settings on the Fuzz.

WEEEEEEEEEEEEEE !!!

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104_Frog Bass patch

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I call it Frog Bass patch. See if you can tell why ?

chain = FX2 > FX1 > CS > PRE etc add a little reverb and delay to
taste.

set up a bright clean tone and slight compressor to help the synth out.

FX2 = Guitar Synth

Sens = 92
Wave = Saw
Chromatic = ON
Octave Shift = -2
Cutoff Freq = 100
Resonance = 90
FLT Sens = 100
FLT Decay = 12
FLT Depth = +100
Attack = 1
Release = 0
Velocity = 0
Hold = Off
Synth Level = 100
Direct = 0

FX1 set to
Phaser
Type = 12stage
Rate = 56
Depth = 100

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Manual = 55
Resonance = 77
Step Rate = 52
Effect Level =100
Direct = 0
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Think low funky Bass notes and play punchy twang lines
The GT8 sits on a Lilly Pad waiting for a kiss.

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105_Digital bleed through

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Got the digital sound to bleed through proving that there is now bypass
and that the digital output from the GT8 will always colour the sound
!!!!!!

Set the delay type to oscillate between reverse and analog on a short
(60ms) delay and then turned off the effect and you can still hear the
bleed through. It's not feedback looping, it's definitely the
leftovers. The blip on the switching in the software seems to cause
this. I'm guessing the models are selected and the analog one misses
bits as it degenerates with a curve that's more pronounced. It still
shouldn't bleed though.

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106_Speeding Up Surf

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I'm putting the final touches on a very silly SURF GUITAR instrumental project with some friends of
mine. I get to do d*ck Dale and Dave Wronski sounds and Adrian Belew Squeaks aswell.
By using the Ring Mod and the freq setting toggling from 96 (Neutral octave) and 100 you can make the
guitar sound like it's speeding up as you play higher, as long as you set both levels at 100.

WEEEEEEEEEE !!!!!!!!!!!!!!

Mad Huh.....but Fun

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107_Pod Racer

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Getting Close with the speeding up thing, but it's driving me nutty.

so in the meantime try this for killer cool FX programming.

Set up a patch as follows

Single channel preamp
SMOOTHDRIVE gain 50 bass,mid,treb,pres all 50
Distortion MUFF FUZZ gain = 120 level 50
chorus level 50 slow rate ie 40 and depth of 50

FX1 make Wave Synth
Square shape
cut off Freq = 100
Resonance=88
FLT srens = 71
Decay = 50
Depth = 50
Synth Level =100
Direct - 0

put this at the start of the FX chain

FX2 set as a Ring Mod
Mode = Intelligent
Frequency = 50
Fx level = 100
direct Level =100

put this close to the end after Preamp and before chorus

hit a low E string and dip the whammy bar to about a low C and raise it slowly as you hear the sound
oscillate.

Instant Pod Racer sounds from Episode 1 coming from your amp.
makes people do a head flip in gigs.

WEEEEEEEEEEEEE !!!!!!

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108_Radio Effect

Morning all!

Woke up with an idea this morning and I'm struggling to put it into practice so any thoughts most welcome....

We have a song which for the first couple of minutes has me doodling with slow gear then has me on my own strumming a four chord sequence for 8 bars then the band is back in.

What I'm trying to do is recreate the effect that Pink Floyd use at the end of Have a Cigar / start of Wish You Were Here for the four chord sequence so that I sound as though I am playing out of a radio....

I can do this very easily in cubase etc but I'd like to do it live.......

Anybody got any bright ideas???

Thanks in advance
_____

You should be able to get a lo-fi sound by taking the bass and most of the mids out with EQ

----

i second that ... GT8 eq is quite powerful .. remember it has even SUB EQ
just cut the lows and highs leave some mids
_____

----

this may not be the answer that you are looking for, but heer goes. Record the part on a microcassete recorder and then hold the speakers of the microcassette recorder above you pickups ....when I stumbles on to this (10 years ago maybe) I tried it "with wish you were" here and it sounded like the whole radio thing.

It might be kind of hard to pull off in a live situation, but if it works let me know agout it.
_____

Eq some of it out first.

Then add a low ring mod setting to the key you're in This adds the Oscilation you get with AM

Then for a nice FIZZ (Not a tone anyone on this forum would like) add the direct level on the pre-amp to taste.

Check out Effector13's No-FI pedal for the dying battery effect that rules.

Hey roomservice why don't you just do it the way that Paul Hanson from

Boss does it in his GT8 demo. Near the beggining of the demo he is talking about the different ways we can run the GT8 like single mono,Dual mono, Dynamically, dual L/R . Set up your patch the way you basically want it to sound in single mono mode, cut back on the preamp level, then copy the patch to the next one right next to it to keep it simple>except change it to dual mode add a little preamp level or whatever to boost the sound and maybe that might be the ticket for you. Forgive me if it sounds like total BS, just suggestions.

WW

----
the past three weeks ive been in the studio, and we did this "radio" effect on some vocals, all it takes is taking the bass and high frequencies out, leaving just the mids.

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109_Pod Racer Revisited
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Hey guys, I noticed there wasn't a soundclip for this awesome patch made by voodoodentist so I went ahead and made a little clip - first minute is pod racing and the 2nd minute has some imperial radio chatter and stuff!

Soundclip: Pod Racer Effect

Originial Post

and here's the patch settings:

Single channel preamp
SMOOTHDRIVE gain 50 bass,mid,treb,pres all 50
Distortion MUFF FUZZ gain = 120 level 50
chorus level 50 slow rate ie 40 and depth of 50

FX1 make Wave Synth
Square shape
cut off Freq = 100
Resonance=88
FLT srens = 71
Decay = 50
Depth = 50
Synth Level =100
Direct - 0

put this at the start of the FX chain

FX2 set as a Ring Mod
Mode = Intelligent
Frequency = 50
Fx level = 100
direct Level =100

I changed the EQ on the preamp to have more bass to get the engine sound fat - just go crazy on the whammy bar! If anyone wants to know specifically what I did let me know and I'll post it!

Once again, this is not my patch - it was made by voodoodentist (awesome work chap!) so all thanks to him!!

FX1 -> CS -> OD -> PRE -> NS -> FX2 -> dd -> CE -> rv -> DGT

there we go I don't have Delay or Verb on as you can see but I bet you coudl get some more awesome sounds from it using them!

I tried it just like you have it... No wammy but still pretty cool.. I just bent the strings from one note to another to to get the shifting gears effect.

I also tried it with delay set to stereo with a delay time of 487 , feedback at 62, high cut at 6.00 and levels at 100... Sounded pretty cool..

I was using the volume pedal at the same time. Even just sliding your pick down one string was great.. Then start at a high note and slide down to a lower note. I back off the volume pedal before changing notes... Really cool...

Thanks for the patch...   Now all I gotta do is figure out what song I'm going to start with it..

I don't have anything to upload with so that will have to wait...
_____
----

ok do all that then add the WAH and reverb modulated at 10 level 100

_____

Here's something interesting to add to it:

assign 1: target-FX1 WSY cutoff frequency
min-0 max-100
internal pedal-normal-active range lo-0 Hi-100
trigger-internal pedal-m
time 40
curve-slow rise

jerking the pedal back and going back to full does some wierd things
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110_R2D2 Patch

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a few days back I had a reply in a topic about compressors and limiters and I said: Quote:
when I was dialing 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.

today I was reading the "collected GT8" tips .doc (thanx timbrewolf) and I started to work on part 62
"really silly sound effect" (find the original post here:
http://www.bossgtcentral.com/modules.php?name=Forums&file=viewtopic&t=9585&highlight=silly+noon
e)

originally I was gonna use one of my hi-gain patches, but I realized that I needed one w/ no tone modify
(what voodoodentis outlines requires both FX1 and FX2) so I just used one of my blusey tones to get
going. After getting going it reminded me about what I said about R2D2 the other day and I started
changing some things .....
- I changed the wave pedal for the PB pedal position to sine
- I added control of the rate of the slicer with the wave pedal. I may end up changing this to the EXP pedal
for more control later.

here are the settings .....

Patch Name: MIld Stack
FX Chain: [IN]->FX1->WAH->OD->PRE->NS->FV->FX2->RV->DGT->[OUT]
Pre Amp/Speaker
On/Off: On
Channel Mode: Single
Channel Select: Ch.A
Dynamic Sens: 50 [0 - 100]
Channel Delay Time: 0 [0ms - 50ms]
Ch A
Type: Tweed
Gain: 53 [0 - 120]
Bass: 50 [0 - 100]
Middle: 50 [0 - 100]
Treble: 54 [0 - 100]
Presence: 71 [0 - 100]
Level: 40 [0 - 100]
Bright: Off
Gain SW: High
Solo SW: Off
Solo Level: 50 [0 - 100]
SP Type: ORIGINAL
Mic Type: DYN421
Mic Dis.: On Mic
Mic Pos.: 5 [1 - 10]
Mic Level: 100 [0 - 100]
Direct Level: 0 [0 - 100]
FX 1: Slicer
FX1:On/Off: On
SL :Pattern: P1
SL :Rate: 50 [Rate]

SL :Triggr Sens: 100 [0 - 100]
FX 2: Pedal Bend
FX2:On/Off: On
itch Min: -12 [-24 - +24]
itch Max: 12 [-24 - +24]
PB :Pdl Position: 53 [0 - 100]
PB :Effect Level: 100 [0 - 100]
PB :Direct Level: 0 [0 - 100]
Overdrive/Distortion
On/Off: On
Type: T-Scream
Drive: 30 [0 - 120]
Bottom: 0 [-50 - +50]
Tone: 0 [-50 - +50]
Level: 50 [0 - 100]
Direct Level: 0 [0 - 100]
Reverb
On/Off: On
Type: Room
Reverb Time: 0.7 [0.1s - 10.0s]
Pre Delay: 0 [0msec - 100msec]
Low Cut: 165Hz
High Cut: 4.00kHz
Density: 7 [0 - 10]
Effect Level: 30 [0 - 100]
Direct Level: 100 [0 - 100] Master
NS :Effect: On
NS :Threshold: 65 [0 - 100]
NS :Release: 20 [0 - 100]
NS :Detect: Input
Level: 100 [0 - 200]
Master BPM: 120 [40 - 250]
FV :Level: 100 [0 - 100]
FV :Vol.Curve: NORMAL
CTL Pedal
On/Off: On
Function: FX-1 On/Off
Assign 1
On/Off: On
Target: FX2:On/Off
Target Min: Off
Target Max: On
Source: CTL PEDAL
Source Mode: Normal
Source Act.Range Lo: 0 [0 - 127]
Source Act.Range Hi: 127 [0 - 127]
Assign 3
On/Off: On
Target: FX2:PB :Pdl Position
Target Min: 0 [0 - 100]
Target Max: 100 [0 - 100]
Source: Wave PEDAL
Source Mode: Source Mode
Source Act.Range Lo: 0 [0 - 127]
Source Act.Range Hi: 127 [0 - 127]
Rate: 90 [0 - 100]

Waveform: Sin
Assign 4
On/Off: On
Target: FX1:SL :Rate
Target Min: 50 [Rate]
Target Max: 100 [Rate]
Source: Wave PEDAL
Source Mode: Source Mode
Source Act.Range Lo: 0 [0 - 127]
Source Act.Range Hi: 127 [0 - 127]
Rate: 100 [0 - 100]
Waveform: Sin

I don't know if voodoodentist was serious when he said he was gonna get to work on this patch, but if not here it is. Really though, he kinda got me goin' on it anyways.

If I can find the time I'll post a soundclip ....
_____
mmm
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forgot to add: works really well if you hit harmonics on the 4th, 5th, and 7th frets on the D and G strings and sprinkle in the occasional slide on the low E

maddness ....

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111_Whole Lotta Love Effects
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Yesterday i was fooling aroung on my GT-8 and set ip on Pedal Bend o - 12 and i started to play with it and to my ears it sounded like theThermuin effect that Pages uses on Whole Lotta Love. I know that it;s not the same but it sounded pretty good to me.

Just my thoughts

bloody good idea old chap!

I played with pedal bend fro the first time on Saturday with the humanizer thrown in for good measure

theramin patch...yes indeedy
_____

I am a massive user of the Pedal Bend.
I just place it as the first module in the chain, Mono, +12 semitones.
And then I have fun for hours...

_____

I'm not 100% sure of the part that ya'll talkin about but on the recording, there is an effect in the breakdown that is acheived by using the delay. Start with a high Gain Preamp and then turn on the Delay.
Set it to about 500ms with a feedback of about 40 and level of about 80. Then, lightly run your finger up the low E string, but don't actually push down on the string, you don't want to fret it. You will instantly hear the effect i'm referring to. I recorded a quick example
http://www.soundclick.com/bands/pagemusic.cfm?bandID=543024 then I decided to do a quick rendition of the solo, minus the Rhythm Guitar stabs.
It's years since I've actually heard the original so did it from memory so please don't 'burn me' with it's inaccuracies.......

Cheers,

T
----

it's a theramin he uses........

I'm surprised to learn that! thanks roomservice..that means TJ really did a great job!
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never any doubt about TeeJay's wizadry - it's cheaper than buying a theramin and sounds just as good!

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112_Delay Bug
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Anyway, the delay is bugged in the GT8: select another delay than the "single" one and use the tap tempo to pass from 80 to 120 BPM while you play, for example. You'll hear a "WIZZZZ" sound, like those synth notes played in the old tunes of Rainbow...

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113_Space Synth
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Nice "space-synth" sound, eh?

Thanks! Here's the main parameters in the patch:

Pre: Single, MS1959(I), gain 56, bass 78, middle 39, trbele 51, presence 49, gain switch HIGH, Speaker OFF.

OD/DST: Oct FUZZ, drive 48

CHORUS: Just put it in Stereo1

FX1: TM, Res1, low 0, high 35, res 74
FX2: Octave, Range 1, FX level 31, Dir lvl 50

EQ: As much low frequencies as you dare

WAH: Reso WAH

FX CHAIN (Important):

FX2 -> OD -> PRE -> FX1 -> WAH -> EQ -> FV -> CE

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114_BPM to Millisecs Blips
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Just been enjoying the Blipping noise the gt8 makes as you change from a BPM setting to a Distinct millisecond setting on some of the delays. Ooh it goes Beep ..... and blip going the other way. I've used it before but I'm finding that it works better on certain types of delay. check it out on analog and tape

----

On the clips I put on soundclick I used it on the Wave Pedal making the flips and the Exp Pedal to fade the effect in. I use it Live and it's very funny to watch the guitarists in the audience watch in horror as I mangle their brains through their ears.

Daft Am I ????

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115_Ray Gun
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Try setting a variable for the EXP Pedal to control the Lo-Mid and Hi-Mid EQ FREQUENCY....

Fiddle around some and you have a RAY GUN WAH PEDAL!!!

Now go shoot some martians

You just lost your bet

Best Raygun (as in the Toy sounds) is the Vibrato

Rate 95
depth 74
trigger off
rise 40
then assign it to a pedal CTL or SUB CTL trigger on/off

and the ring mod

just put one in front of your dist / pre-amp

Set to intelligent
both levels at 100
freq - set a wave pedal to freq 0 to 100 and fastest speed and tri shape.

or the phaser set to fast big depth and step rate 70

or .....

I'm going to have to put all my UFO sounds up aren't I ?

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116_Voodoo Chains
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Ok then

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 Didgeree-do.

Pass me a bigger shovel, I'm digging deeper than most.

Pan after Harmonist.......If you set the harmonist to 2-stereo mode hr1 comes out of the left side and Hr2 out of the right. Set the Pan to wave = 100 and depth to 100 and after the harmonist......it puts out hr1 and then fades it and puts out hr2 and so on.....Set the pan rate high and depth to low and it produces an amazing vibrato effect in key with your song and if you set the harmonies to -5th and -oct you get a doppler effect in stereo.

Hey manish, member of the yahoo group i'm guessing.

anyways, levels of FX1 & FX2's individual effects are a pain the trade-off is the way the effects change. For instance The Humanizer works better after the pre-amp but does so at lower volumes because of the frequencies it squashes. But use the sub EQ in FX1 and you can boost any lost tones and get a very clearly defined vowel sound. Same goes for the Ring Mods.

For all you sick puppies try Twah's on Fx1 and fx2. One going up and one going down. Not too much distortion. Twah's after the amps but before any echos & reverb. Set the freq of the up to 10 and full range of peak. Freq of the down to 30 and 50 peak. Pick scratch near your pickups and your guitar will bark like a dog.

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117_Alarmed
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Try this on for size

Get a good distortion sound (not too much mush, but enough sustain).
put a Ring Mod at the start of your chain
set your min foot volume to 100 (so that you can have your pedal back normal playing)
assign the Frequency to the WAVE PEDAL min=100 max=24 rate=10 shape=tri
set the direct signal to 100 and the effect level to 0
then assign the EXP PEDAL to the effect level min=0 max=100

Now when you're playing and get to that long sustained chord...
Push the pedal and listen to the car alarms going off

For more madness pitch shift with long pre delays to make a whole row of alarms.

enjoy.....Leave the Guinness alone

****

118_OSC FB Theremin
****

OSC feedback loop into pedal bend with the Exp pedal set to reso-wah aswell might hint at the twisted realms you're entering.

see you there.....

If you set the Feedbacker to OSC mode you can get infinite sustain on the last note played into it without using up FX2 or delays. Then you can set FX2 to a pedal bend from -24 to +24 and set the wah type to Reso. Now when you waggle yer foot on the pedal you go wee-woooo-waaa and so does the GT8.

Sit There a min.
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119_High Scream
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In FX-2 go to Pitch Shifter-1 voice-mode=slow/pitch +12/fine-0/pre-0/FB-0/ *level=60-100/ Direct=0

Then go to assign variable:

target-FX-2: on/off
Min: off/ Max: on
Source: Ctl Pdl
Mode: normal
active range lo-0 hi-127

place FX-2 before the FV in effects chain*

*optional, completely up to you.

Try also the feedback effect...

VERY good!! You could use the same settings I outlined above but substitute the pitch shifter with the FEEDBACKER. I just tried it putting the feedbacker first in the chain, it works great. GREAT tip nnnnnn!

The feedbacker makes a good replacement for the octavia that Hendrix used as well.

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120_Audio descontruction
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Fullrange amp simulation.

little bit of reverb.

OctFuzz set on default 50drive

Assign internal pedal to Drive min 120 to max 50.
Triggered by input level.

Whilst you play low riffs the GT8 behaves and sounds like a quite menacing evil fuzz box. Then as you let the last notes of a riff ring out, the drive goes past the threshold of the amp and reduces the sound to crackles and inhuman sounds.

I like it. It has a large dollop of WTF.

I've mixed the above with a Ring Mod and Octave to make some incredibly useful gurgling pad sounds. Bit like a stereo Soup Dragon singing through a MXR Blue Box that was once used by Satan himself.

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Patch Ideas / Settings

121_OD sound

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I keep going back to one preamp for my overdriven sound

Set your preamp to BLUES
Gain about 105
Bass around 75
Mid around 60
Treb around 70
Pres around 60
Volume ~ 60
Mid drive
tinker with the other settings ,SN57 off center at 2, Original 1

and use the EQ on with bass boosted +4db @400 HZ mid and treble as
needed

I then add Tape echo level around 12 with 900ms delay and just alittle
feedback
for some room warmth...Aaahhhhh

Thru a MAckie 808S PA system using BOSE 802's it really sounds solid
unlike the
nasally tones I'm getting with other driven patches..i.e. stacks etc...




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122_Early Beatles

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Here's a little trick to help with getting closer to the sound of
Beatles guitar
parts from their early days up to around 1966. John and George often
kind of
doubled the rhythm parts by playing the same thing.Like in I Feel Fine.
I used
two vox clean amps with the gain turns fairly high on both of
them(around 85)
and set the B channel for the maximum 50 mill delays. It worked prety
well for
me. Take alot of the bass of of both amps settings.
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123_RectiMdrn1

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Allright people,
these are the settings,
you can tweak a little to suit it to your guitar but this is f\to get
the main sound going:

I recorded to guitars that were pretty much alike in settings:
setting one is with the Mdrn1 chan on the rectifier,
setting 2 with the Mdrn2 chan.
Gain switch set to Middle on both guitars.
Presence set to 75%
Treble set to about 70%
8x12 speakers on both settings
Bass to about 55% (not more!!)
Mids set to about 45% maybe little less.
Gain set to about 85 (you can fiddle around with more or less gain for
your taste)
Amp level to 50.
Add a little reverb, but not much!
Thats about it,
I used a Ibanez RG1527 7-string.

And because it's layered it will sound fatter,
I used the first mic in line, don't know it's name,
and mic 3 inches from cone I think,
ENJOY!!
I hope I didn't forget anything!

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124_Hendrix

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Need some help to find SRV and J. Hendrix tones on my new gt8?
Thx

 That should be an easy one.
 A Fender Twin (open up the gain a bit) with a Tube Screamer (slight to
moderate).
 Grab a strat with 13 guage strings and P L A Y !

No, I think he's talking about the "Clean TWIN" preamp, and by opening
up the gain,
 you have two options: the numerical value (0-120) and the Gain Switch
setting
(low, middle, high).
      Personally, I think I would set the Gain Switch to Middle, and
adjust the numerical gain
 setting to get it to the level you want. Remember also that the
strength of your picking and the
level of your guitar's volume knob will also cause variations in the
response of the amp model.

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125_Blues

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Yes, the GT8 can do very nice blues tones.

I found this amp models to work best for me:
'Tweed' and
'BG Drive' (with low drive settings)

Like many blues players add some Ibanez Tube Screamer to it (Boss
called it 'T-Scream').

We would need some nice spring reverb - but unfortunately is the GT8
spring reverb very poor.
Some members use the 'Modulate' instead of it.
I use (a little of) the 'Plate' with cut low and high end (e.g. high
cut at 6Khz)

And yes, you will need a lot of EQ - but the GT8 has up to 3 of them
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126_Slash/Hendrix

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Edit: I use the T-Scream+MS1959 preset (p55-4) with the wah to get the
Slash sound.
 It sounds reasonable imo.

Definately get a good hendrix tone with that setup.

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127_bluesy sound

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I tend to use the Marshall pre-amps for my bluesy sounds. I like the
clean marshall tone that the 8 has.
 To get some grit, I add a small tubescreamer into the mix.

Back to top

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128_shaft wah wah patch

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here's my version of the shaft wah wah patch

try it out and see if you like it (sry no editor for macs so stuff is just gonna be written out)

guitar used (strat, neck pup)
amp model: jc-120
gain: 50
bass: 70
mid: 75
treble: 90
pres: 50
level: 70
gain sw: middle
speaker: original
mic: dyn57, on mic, center

blues od: gain 20

reverb: (default setting for patch 6-4)

wah (most important part): custom 1
type: vox
Q: +50
range low: -50
range high: +20
presence: +50

fx1: tone modifier
resonator 1 (default setting)

ns thresh: 30
release: 30
detect: input

master patch level: 100

thats all the stuff i used in it and it sounds really really close thru headphones.

the relevant parts of the signal chain look like this:

Guitar(duh)-->WAH-->OD-->PRE-->FX1-->NS-->FV-->RV-->DGT

its not the super clean wah wah porno wah sound, its a dirtier scratchier sound

(the kind people dance to, not f*ck to). give it whirl, and see how
you like it.
 if you have alterations, post them too.

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129_Slash
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I'm in the exact same situation as the original poster of trying to get
a nice Slash sound out of
 my Fat Strat.

The best I have found is:
* Put the guitar pickup selector on position 2 (2nd from left).
* Turn both tone knobs all the way down (or to a max of 3).
* Use the MS Higain amp model with about 70 gain and 8x12 cab.
* Use a generous amount of delay and reverb to give that feel of
ambience.
* Use Compresser to keep volumes consistent and help with sustain.
* I am using the S->H guitar pickup simulator but this doesn't really
make a noticeable difference.
* Sometimes a bit of T-Scream helps with solo's.

I still feel the sound lacks warmth. Especially the higher single
notes, they sound really thin.
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130_Whackthemonkey
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Whackthemonkey

American DS, mids 2 80, gain 2 40, delay fb 2 18, chorus 2 30.

However might be different with your axe.
Standard patch with minor tweaks and chorus on... (output line/phones)

American DS

```
mids 80
gain 40
delay fb 18
chorus 30.
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131_RAW TS

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Yepper - you have to start with a clean or light crunch amp for best
results.

So for example... Mesa Boogie RAW with gain at about 45... then pop on
the TScream OD and dial
 around till you find a nice setting. You should not need to go past
50-65% on the OD.

I just selected the RAW preamp as it was always interesting to me...

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Do you put the TS before or after the preamp?
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Immediately before.

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132_DISTRUCTION....HEAVY

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DISTRUCTION....HEAVY

Patch Level:100
OutPut: Line/Phones

FX Chain: Guitar->wah>cs>lp>od>fx1>PRE>FX2>EQ>NS>FV>ce>dd>RV>{out}

```
PREAMP A{Dual MONO mode}
Ch.dly:0ms->R-FIER Mdn1->G:45->B:50->M:85->T:70->P:51->L:48->G
SW:Middle->S Sw:OFF->SL:50->Sp
 T: Custom 1->Mic:DYN57->Mic D:On Mic->MP:5->ML: 100->DL:0->Sp
Size:15"->Color L:+10->Color
 H:+8->SP # : x 8->Cab:Closed

PREAMP B
T-Amp Lead->G:70->B:52->M:71->T:67->P:0->L:60->G SW:Middle->S SW:Off-
>SL:50->SP Type:
 Custom1->Mic:DYN57->Mic D:On Mic->MP:5->ML: 100->DL:0

FX2
Tone Modify->Resonator3->L:0->H:0->Res:60->L:40

EQ
LC:Flat->Low:+5->(no Low-Mid(0dB)->H-M f:4.00kHz->Q:1->EQ:+4dB->High
EQ:0->HC:Flat->Level: (-3dB)


Reverb: how you like it.

Hope ya'll Like it!!! Lemme Know if it's Heavy Enough For ya!!!???
_____

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```

133_R-FIER Vnt2

```
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Ok, here are the settings for this clip:

Amp: R-FIER Vnt2
Gain - 40
Bass - 15 (Yes 15! So it definitely does go a lot higher)
Middle - 100
Treble - 19
Presence - 100
Level 44
Gain SW - Middle
Solo Level - 50 (Solo was only on for the lead part)

Speaker - Custom:
Speaker Size - 12"
Colour Low - +4
Colour High - +10
Speaker Number - x4
```

Cabinet - Close

Mix - DYN421
Mic Dis - On Mic
Mic Pos - 2

EQ:
Low Mid F - 800Hz
Low Mid Q - 2
Low Mid EQ - +3dB
Hi-Mid F - 2.5kHz
Hi-Mid Q - 1
Hi-Mid EQ - +5dB
Level - -1dB

FX-1 (Adv Comp)
Type - Fat
Sustain - 40
Attack - 50
Tone - 0
Level - 50

The FX Chain is FX-1 -> PRE -> EQ.

Keep in mind this was played on my UV777, which has a Tone Zone 7 in
the bridge position.
_____
Ibanez UV777BK/Ibanez RG7620 -> Boss GT-8 (4-cable) + FS-6 -> Rack:
(Mesa Quad Preamp ->
 Peavey Classic 60/60 -> ENGL 2x12 (V60s)

****
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134_'BLACKENED + MG'
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Here's the main stuff on my 'BLACKENED + MG' -Patch. Hope it doesn't
suck with your gear!

PREAMP:
Single, Jazz Combo, Gain 68, Bass 70, Middle 76, Treble 46, Presence
77, Gain Switch LOW!

OD/DIST:
Type: Heavy Metal, Drive 50, Bottom 0, Tone +17, FX Level 54

```
FX-1 (After the OD & PRE in the chain):
Tone Modify:
Resonator 1, Low 0, High 0, Resonance 50, Level 50
```

Just remember that it sounds good to MY ears with MY gear. May not work
with yours

-

```
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```

135_Marshall patch

```
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```

Try this i use line out/headphone

Just a Marshall patch I created just wanted to share!

```
Ch mode D-L/R
Chanel select A
Ch delay time 20ms
Type MS High gain
Gain 50
Bass 50
Middle 50
Treble 50
Pres 25
Level 50
Gain SW Middle
Solo Off
Sp Type custom 1
Mic Dyn57
Mic Dis On Mic
Mic Pos 3
Mic L 100
Dir Level 0
speaker size 12"
color low +5
color high +5
speaker number x4
cabinet closed

Ch mode D-L/R
Chanel Select B
Ch delay time 20ms
Type MS 1959 (I)
Gain 56
```

Bass 50
Middle 50
Treble 50
Pres 0
Level 50
Gain SW Middle
Solo Off
Sp Type 4x12
Mic Dyn421
Mic Dis On Mic
Mic Pos 1
Mic L 100
Dir Level 0

Over/Dist
Type 60's fuzz
Drive 50
Bottom 0
Tone 0
Ef Level 50
Dir Level 0

Reverb
Type plate
Rev Time 2.8s
Pre Delay 0ms
Low Cut 165Hz
High Cut 4.00kHz
Density 8
Efect Level 20
Direct Level 100

Delay
anaolg
420
25
flat
25
100

Noise Suppresion
On
Treshold 40
Release 30
Detect Input
Level 150
bpm 120

Fx chain
OD
PRE
NS
FV
DD
RV
DGT

[][]

I use a fender 50th anniversary deluxe strat with noiseless pickups
direct into computer altec
 surround sound speakers or headphones.Let me know if you like it...

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136_ Ballerina
****
****

TITLE:
Ballerina

DESCRIPTION:
Ballerina 12/24 from Steve Vai's Passion and Warfare album. Main fx is
a ptch shifter with
 delayed voices.

EDITOR:
Patch was exported from the Boss GT Pro editor software ("export SMF-
>Patch")

PATCH:

- Take your favorite chorused crystal clear clean sound.
- Set the Master BPM around 140

Then use FX1/FX2 for the pitch shifter as follows:

FX Select: Pitch Shift
Voice: 2-stereo
Voice1:
     Mode: Slow
     Pitch: +9
     Fine: 0
     Pre Delay: BPM 16th note (BPM 16)
     Feedback: 0
     Level: 100
Voice2:
     Mode: Slow
     Pitch: +5
     Fine: 0
     Pre Delay: BPM 8th note (BPM 8)
     Feedback: 0
     Level: 100
Direct level: 100

****
****

137_"CURTAIN CALL"

****
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Alrighty ... here's my "CURTAIN CALL" (synth swell) patch:

Effects chain: FX1>CS>wah>od>PRE>EQ>NS>LP>FX2>FV>DD>CE>RV>DGT>[][]

FX1 = Feedbacker, Natural, 24
COMP = Compressor, 52, 48, +2, 56
Wah = Reso (inactive, but useful if triggered)
PRE = choose two clean amp models of your choice and run them in
parallel stereo mode
EQ= 165Hz, +7dB, 3.15kHz, 0.5, +8dB, 1.60 kHz, 4, +4dB, +3db, Flat, -
4dB
FX2 = Harmonist, 2-Stereo, -1 Oct, +1 Oct
Delay = Tape, 350ms, 97, Flat, 92, 100
Chorus = Mono, 63, 45, 7.0ms, 165Hz, 6.00kHz, 95
Reverb = Modulate, 10.0s, 13ms, 55Hz, Flat, 10, 100, 86
_____

I loved the patch too. I tried swappingt the harmonist for the wave
synth...totally blew me away...
_____

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138_"I will follow"

****
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:
Hi wonderman

I haven't tried "I will follow" with my GT-8 yet, but I think this
could be a good starting point:

Start with VO Clean amp (Vox AC30TB sim in GT8). Adjust bass and presence low , middle and treble high. Try gain around 70 or more(use youe ears).

You also could try lower gain in amp and add Tube Screamer or Warm OD. Finally, add the delay.

```
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```

139_Harmonizer Fade

```
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```

Found a damn fine effect that's subtle but so good.

Assign the Harmonizer's levels to the input level (Mode NORMAL) of the guitar, however reverse the
 min and max values.

ie: min = 50 and max =0

then make sure your input sensitivity is set correctly in the ASSIGN Menu.

When you play normally the harmonies don't appear until the notes begin to fade, adding a lush wash of
 sounds to the end of phrases.
Hey I Like it....

```
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```

140_BLS

```
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```

I was listening to some BLS this morning and I belive I've found a way to replicate their layered
 dual lead tones. Turn on pitch shift, and assign the fine tuning and pre delay to input sensitivity
  (or the internal wave pedal if you'd like). Adjust the assign to move the pre delay from 0ms to 50ms

and the fine tuning to -10 and +10. Now play. What you should hear is
a variable effect tone that
 sounds like someone else playing along with you. The input sensitivity
control should alter your
 tone and timing enough to make it sound like a second guitar with
little effort. Any thoughts?
_____

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141_"Cliffs Of Dover"
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Ok here is a patch for Eric Johnsons' "Cliffs Of Dover"

Preamp A {CH. Mode: SINGLE}
MS1959[I]-->G:68-->B:76-->M:54-->T:88-->P:20-->L:42-->G SW:Middle-->S
SW:Off-->SL:50-->SP Type: 8 x 12-->Mic T:DYN57-->Mic D:On Mic-->Mic
Pos.:Center-->MIc L:100-->DL:0

OD
60's Fuzz-->D:21-->Bottom:0-->Tone:0-->EL-->50-->DL:0

FX-2
TONE MODIFY-->Resonator 3-->Low:0-->High: +15-->Res:50-->L:39-->

EQ
LC:Flat-->LOW EQ:+8-->L-M f:100-->Q:1-->L-M EQ:0-->H-M f:800Hz-->Hi-Mid
Q:2-->H-M EQ +3dB-->High EQ:0-->HC:Flat-->Level: -2dB

Compressor *reg comp*
Compressor-->Sus:53-->A:0-->T:0-->Level:50

Delay {Tempo Delay(4/4)}
Type: Tape-->DlyTime: BPM(quarter note...however I think it might be
the dotted eighth note)-->Feedback:24-->HC:Flat-->EL:25-->DL:100--
>Master BPM: 192

Reverb
Hall 2-->Rev Time:3.1-->Pre Dly:9ms-->LC:Flat-->HC:4.00 kHz-->Dens:10--
>EL:35-->DL:100

FX CHAIN -->wah->CS->fx1->OD->PRE->FX2[TM]->EQ->FV->ce->DD->RV->DGT

PATCH LEVEL 100 / NS:OFF

I raised the Input Prescence to +7 for this patch...strat on the neck position

Also a lil side note.. I'm using EMG w/ an active on board mid-boost preamp...I had it on (up all the way) then I went back and re-tried it with it off & it was a little thin..so if you find it thin switch ON the SOLO Switch on the preamp..

Another thing I had a little Chorus on..it was the Stock 'Doubeling' chorus with the delay time reduced to 27.0ms instead of 30.0ms and I had the level about 30ish...

Ya might also wanna add a little more reverb...seems like he's got alot of it...and maybe cut the High Cut down to 2kHz...?
_____

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142_Spot on T

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Not trying to cut anyone's lunch here, but here is almost the exact sound that I have just replicated.

OD/Distortion

Type - Oct Fuzz
Drive - 30
Bottom - 0
Tone - +50
Effect Level - 75
Direct Level - 0

Compressor

Sustain - 70
Attack - 45
Tone - +15
Level - 50

FX 1

Type - T.Wah
Mode - BPF
Polarity - up
Sens - 30
Freq - 30

```
Peak - 30
Direct Level - 50
Effect Lecel - 30

FX 2

Type - Octave
Range - 1
Octave Level - 75
Direct Level - 1

Delay

Single
360ms
Feedback - 25
High Cut - flat
Effect Level - 30
Direct Level - 100

Reverb


Room
Rev Time - 2.5secs
Pre Dly - 10ms
Low Cut - 165Hz
High Cut - 4.00kHz
Density - 6
Effect Level - 30
Direct Level - 100

Chorus

Stereo 1
Rate - 25
Depth - 70Pre Dly - 4.0ms
Low Cut - Flat
High Cut - flat
Effect Level - 80


EQ

Low Cut - 110Hz
Low EQ - +8dB
Lo-mid Freq - 800Hz
Low mid Q - 1
Lo- mid EQ - +5dB
Hi-mid Freq - 4.00kHz
Hi mid Q - 1
Hi- mid EQ - +8dB
Hi EQ - 0
High Cut - flat
Level - 0

FX CHAIN
```

```
FX1>OD>CS>EQ>NS>FX@>DD>CE>RV>
```

This sounds fairly spot on with my setup (direct), but obviously you
will probably have to tweak to tailor it to yours. The only thing
missing is the Whammy Parts, which is definately a Digitech Whammy
Pedal. You could substitute the Octave FX for the Pedal Bend and set it
to start an Oct below and Pedal down for the Oct above bits.

Hope it works out for ya,


```
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143_SPACE

```
************************************************************************
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```
            SPACE
Thanks! Here's the main parameters in the patch:

Pre: Single, MS1959(I), gain 56, bass 78, middle 39, trbele 51,
presence 49, gain switch HIGH, Speaker OFF.

OD/DST: Oct FUZZ, drive 48

CHORUS: Just put it in Stereo1

FX1: TM, Res1, low 0, high 35, res 74
FX2: Octave, Range 1, FX level 31, Dir lvl 50

EQ: As much low frequencies as you dare

WAH: Reso WAH

FX CHAIN (Important):

FX2 -> OD -> PRE -> FX1 -> WAH -> EQ -> FV -> CE


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144_creamy distortion

```
************************************************************************
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```

What works for me (and, based on your rig, might very well not work for you, but it might help you get started....I hope) is the following:

Preamp: Clean Twin
Gain: 55
Level: 50
Cab sim: 4x12

OD: T-scream
Drive: 60
Level: 70

FX1: Tone Modify
Type: Resonator 1
Resonance: 75
Level: 50

Output is set to Line/Phones and I play a Les Paul Studio. This gives me a nice, creamy distortion that I can roll off with the volume and tone controls on your guitar to get a good variety of sounds on one patch.

```
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145_The Bends

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************************************************************************
**************************
```
                         The Bends

Think about what was used on album and head for the ballpark...

Bends and Just are easy to get on the GT8

Clean Twin on left channel
Clean Vox AC30 on the right

4ms delay between then

Rat distortion type

mix in a little clean amp sound to add "CLARITY"

Add some reverb with no pre-delay and then you may have to add some bottom to taste at the distortion end 'cos Johnny uses his Humbucker on his Tele.

Good Luck. Try using the SLICER for Just's sweeps it sounds better than the original.

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```

146_Heavy MASSIVE

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```

Can you not get a good heavy metal(ie. Devildriver,Gizmachi,Sepultura) sound from the GT-8?

Start with MASSIVE and then copy the A -> B channel and add 4ms delay.

remove the chorus then.

Then add gain to taste.

Actives and passives are fine on the GT8 just turn the input prescence down to about -7 and they both sound OK.

Oh and Keep the AVATAR 'cos it's cool to see little Zakk so big.

Weird note though, Old transistor amps with pedals is what a certain famous (RIP) guitarist used for the most brutal tones and those tones are inside the GT8, just that Boss didn't stick a preset with 'em on.

Keep diggin' in with the pick and keep away from the guinness.

```
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```

147_Darrel Dimebag

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****

Post your Darrel Dimebag (R.I.P) patches.

FX Chain= Comp-Comp-65-60-0-50/OD-Metal Zone-25-+13-+10-50-0/Pre-
Single-A-MS 1959 I + II - 25-30-29-54-80-50-M-off-50-Orig-DYN57-0n-2-
100-0/EQ-Flat-+2-25-4-+5-2k-8--5-0-8k-0/FX2-TM-R1-+10-+9-75-50/FX1-TM-
R1-+10-+5-44-50/NS-30-30-Input/PL-110/MBPM 120/Rv-Pl-2.8-10-165-4k-8-
55-100/CtlPdl-Delay-on-off/ExpSw-Wah-on-off/Ass1-RvEffect Lvl-19-55-
CtlPdl-Tog-0-127/Ass2-Pre Mid-29-44-CtlPdl-Tog-o-127
Hope this helps, its beefy and will buckle the walls if you crank up
your amp

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148_Saxophone patch

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****

Hi hotbaud, I've been fooling around with some horn sounds on the GT-8
using the (GuitarSynth) settings in FX-2, seems I'm getting more of a
clarinet sound at times (good for Benny Goodman stuff) but I think its
possible to get close to a Sax sound somewhere, here's what I've got so
far (not a Sax sound but very usable)

In GS start with these settings:
sens-80
wave-brass
cutoff filter-50
resonance-0 (a high setting here will give an octave sound almost like
a vibrphone)
filter sens-0 (can give a "breath" sound, coupled with resonance can
give an organ sound)
decay-50
filter depth-0
attack-0
velocity-0
synth level-100

```
direct level-0

and remember to put FX-2 (1st in the chain of effects) this will give
you more control over volume pedal and tone settings.

I'm using a fender twin patch that is set for clean.
Adjusting the different filter settings along with the other controls
allow for many possibilities I haven't explored yet.
_____


--------------------------------

more specifically: this is very close to a sax (w/single coils)
Patch Name: A HORN SOUND
FX Chain: [IN]->FX2->CS->OD->PRE->NS->FV->DD->RV->DGT->[OUT]
Pre Amp/Speaker
On/Off: On
Channel Mode: Dual Mono
Channel Select: Ch.A
Dynamic Sens: 50 [0 - 100]
Channel Delay Time: 0 [0ms - 50ms]
Ch A
Type: Clean TWIN
Gain: 45 [0 - 120]
Bass: 49 [0 - 100]
Middle: 18 [0 - 100]
Treble: 21 [0 - 100]
Presence: 67 [0 - 100]
Level: 60 [0 - 100]
Bright: On
Gain SW: Middle
Solo SW: On
Solo Level: 60 [0 - 100]
SP Type: ORIGINAL
Mic Type: DYN57
Mic Dis.: Off Mic
Mic Pos.: 2 [1 - 10]
Mic Level: 100 [0 - 100]
Direct Level: 0 [0 - 100]
Ch B
Type: Clean TWIN
Gain: 40 [0 - 120]
Bass: 49 [0 - 100]
Middle: 18 [0 - 100]
Treble: 21 [0 - 100]
Presence: 92 [0 - 100]
Level: 46 [0 - 100]
Bright: Off
Gain SW: Middle
Solo SW: On
Solo Level: 60 [0 - 100]
SP Type: ORIGINAL
Mic Type: DYN57
Mic Dis.: Off Mic
Mic Pos.: 2 [1 - 10]
Mic Level: 100 [0 - 100]
```

Direct Level: 0 [0 - 100]

FX 2: Guitar Synth
FX2:On/Off: On
WSY:Synth Level: 25 [0 - 100]
SYN:Sens: 80 [0 - 100]
SYN:Wave: Brass
SYN:Chromatic: Off
SYN:Octave Shift: 0
SYN:PWM Rate: 50 [0 - 100]
SYN:PWM Depth: 50 [0 - 100]
SYN:Cutoff Freq: 50 [0 - 100]
SYN:Resonance: 0 [0 - 100]
SYN:Filter Sens: 0 [0 - 100]
SYN:Filter Decay: 50 [0 - 100]
SYN:Filter Depth: 0 [-100 - +100]
SYN:Attack: 0 [0 - 100]
SYN:Release: 20 [0 - 100]
SYN:Velocity: 0 [0 - 100]
SYN:Hold: Off
SYN:Synth Level: 100 [0 - 100]
SYN:Direct Level: 0 [0 - 100]

Compressor
On/Off: On
Type: Comp
Sustain: 50 [0 - 100]
Attack: 50 [0 - 100]
Threshold: 60 [0 - 100]
Release: 40 [0 - 100]
Tone: 0 [-50 - +50]
Level: 50 [0 - 100]

Overdrive/Distortion
On/Off: On (different OD's will give various "growls" to your sax
sound) try custom 3 also
Type: OD-1
Drive: 5 [0 - 120]
Bottom: -18 [-50 - +50]
Tone: 30 [-50 - +50]
Level: 40 [0 - 100]
Direct Level: 50 [0 - 100]

Delay
On/Off: On
Type: Pan
Delay Time: 696 [0ms - 1800ms]
Tap Time: 50 [0% - 100%]
Feedback: 8 [0 - 100]
High Cut: Flat
Delay1 Time: 599 [0ms - 900ms]
Delay1 Feedback: 0 [0 - 100]
Delay1 High Cut: Flat
Delay1 Level: 9 [0 - 120]

```
Delay2 Time: 599 [0ms - 900ms]
Delay2 Feedback: 0 [0 - 100]
Delay2 High Cut: Flat
Delay2 Level: 9 [0 - 120]
MOD Rate: 32 [0 - 100]
MOD Depth: 76 [0 - 100]
Warp Sw: Off
Warp Rise Time: 0 [0 - 100]
Warp Feedback Depth: 0 [0 - 100]
Warp E.Level Depth: 0 [0 - 100]
Effect Level: 7 [0 - 120]
Direct Level: 100 [0 - 100]


Reverb
On/Off: On
Type: Plate
Reverb Time: 2.8 [0.1s - 10.0s]
Pre Delay: 0 [0msec - 100msec]
Low Cut: 110Hz
High Cut: 6.00kHz
Density: 8 [0 - 10]
Effect Level: 18 [0 - 100]
Direct Level: 100 [0 - 100]


Master
NS :Effect: On
NS :Threshold: 50 [0 - 100]
NS :Release: 0 [0 - 100]
NS :Detect: Input
Level: 100 [0 - 200]
Master BPM: 120 [40 - 250]
FV :Level: 0 [0 - 100]
FV :Vol.Curve: NORMAL


Amp Control Switch
On/Off: Off


CTL Pedal
On/Off: On
Function: MANUAL On/Off


Expression Pedal Switch
On/Off: On
Function: Solo On/Off


Expression Pedal (sorry, but I started out using a volume pedal
backwards many years ago)
On/Off: On
Foot Volume Min: 100 [0 - 100]
Foot Volume Max: 0 [0 - 100]
```

```
* * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * *
* * * * * * * * * * * * * * * * * * * * * * * *
```

149_Thin Lizzy Harmonizer

```
* * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * *
* * * * * * * * * * * * * * * * * * * * * * * *
```

Harmoniser. Thin Lizzy -

Hi Rups

We are currently playing Alibi by Thin Lizzy and I use the harmoniser
set to E, -3rd interval, single voice, very small delay. Leave the
direct signal at full and reduce the harmony level to suit.

Boys are Back is a bit trickier as the harmony (I seem to recollect)
changes between 3rds and fourths - it got a bit messy hitting a ctrl
pedal every few bars so I gave up.

```
* * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * *
* * * * * * * * * * * * * * * * * * * * * * * *
```

150_Watsonic's Sax with Metal Zone

```
* * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * *
* * * * * * * * * * * * * * * *
```

Thanks TimbreWolf, I didn't use the metal zone for the sax patch, that was a standard OD, I used the metal
zone after the sax part, that patch is a variation of one posted by Sorbz2 called "Queen Heavy" but when
you download it, it says "Rich Metal" , I took some of the highs off and turned the EQ off to better match
my strat and set up 2 different patches with the Harmoniser fading in when the volume was full up.

Patch Name: RICHER METAL 1
FX Chain: [IN]->FX1->OD->PRE->NS->FV->FX2->DD->CE->RV->DGT->[OUT]
Pre Amp/Speaker
On/Off: On
Channel Mode: Dual L/R
Channel Select: Ch.A
Dynamic Sens: 50 [0 - 100]
Channel Delay Time: 50 [0ms - 50ms]
Ch A
Type: Clean TWIN
Gain: 60 [0 - 120]
Bass: 76 [0 - 100]

Middle: 50 [0 - 100]
Treble: 23 [0 - 100]
Presence: 0 [0 - 100]
Level: 60 [0 - 100]
Bright: Off
Gain SW: Middle
Solo SW: On
Solo Level: 55 [0 - 100]
SP Type: 8x12"
Mic Type: DYN57
Mic Dis.: On Mic
Mic Pos.: 2 [1 - 10]
Mic Level: 100 [0 - 100]
Direct Level: 0 [0 - 100]
Ch B
Type: Clean TWIN
Gain: 60 [0 - 120]
Bass: 27 [0 - 100]
Middle: 50 [0 - 100]
Treble: 80 [0 - 100]
Presence: 0 [0 - 100]
Level: 60 [0 - 100]
Bright: Off
Gain SW: Middle
Solo SW: Off
Solo Level: 50 [0 - 100]
SP Type: 4x12"
Mic Type: DYN421
Mic Dis.: On Mic
Mic Pos.: 5 [1 - 10]
Mic Level: 100 [0 - 100]
Direct Level: 0 [0 - 100]

FX 1: Tone Modify
FX1:On/Off: On
TM :Type: Fat
TM :Low: 0 [-50 - +50]
TM :High: 0 [-50 - +50]
TM :Resonance: 50 [0 - 100]
TM :Level: 50 [0 - 100]

FX 2: Harmonist
FX2:On/Off: On
HR :Voice: 1-Voice
HR :Voice1:Harmony: -3rd
HR :Voice1:Pre Delay: 0 [0ms - 300ms]
HR :Voice1:Feedback: 0 [0 - 100]
HR :Voice1:Level: 15 [0 - 100]
HR :Voice2:Harmony: +1oct
HR :Voice2:Pre Delay: 0 [0ms - 300ms]
HR :Voice2:Level: 100 [0 - 100]
HR :Key: C(Am)
HR :Direct Level: 100 [0 - 100]

Overdrive/Distortion
On/Off: On
Type: Metal Zone
Drive: 66 [0 - 120]
Bottom: 0 [-50 - +50]
Tone: 0 [-50 - +50]
Level: 40 [0 - 100]
Direct Level: 0 [0 - 100]

Delay
On/Off: On
Type: Modulate
Delay Time: 400 [0ms - 1800ms]
Tap Time: 50 [0% - 100%]
Feedback: 15 [0 - 100]
High Cut: Flat
Delay1 Time: 100 [0ms - 900ms]
Delay1 Feedback: 0 [0 - 100]
Delay1 High Cut: Flat
Delay1 Level: 14 [0 - 120]
Delay2 Time: 400 [0ms - 900ms]
Delay2 Feedback: 0 [0 - 100]
Delay2 High Cut: Flat
Delay2 Level: 14 [0 - 120]
MOD Rate: 32 [0 - 100]
MOD Depth: 76 [0 - 100]
Warp Sw: Off
Warp Rise Time: 0 [0 - 100]
Warp Feedback Depth: 0 [0 - 100]
Warp E.Level Depth: 0 [0 - 100]
Effect Level: 15 [0 - 120]
Direct Level: 100 [0 - 100]

Chorus
On/Off: Off
Mode: Stereo2
Rate: 40 [Rate]
Depth: 50 [0 - 100]
Pre Delay: 3 [0.0ms - 40.0ms]
Low Cut: 110Hz
High Cut: 8.00kHz
Effect Level: 100 [0 - 100]

Reverb
On/Off: On
Type: Hall1
Reverb Time: 2.4 [0.1s - 10.0s]
Pre Delay: 0 [0msec - 100msec]
Low Cut: 165Hz
High Cut: 4.00kHz
Density: 8 [0 - 10]
Effect Level: 58 [0 - 100]
Direct Level: 100 [0 - 100]

Master
NS :Effect: On
NS :Threshold: 40 [0 - 100]
NS :Release: 0 [0 - 100]
NS :Detect: Input
Level: 100 [0 - 200]
Master BPM: 120 [40 - 250]
FV :Level: 25 [0 - 100]
FV :Vol.Curve: NORMAL

Amp Control Switch
On/Off: Off

CTL Pedal
On/Off: On
Function: MANUAL On/Off

Expression Pedal Switch
On/Off: On
Function: Solo On/Off

Expression Pedal
On/Off: On
Foot Volume Min: 100 [0 - 100]
Foot Volume Max: 0 [0 - 100]

Assign 1
On/Off: On
Target: FX2:HR :Voice1:Level
Target Min: 30 [0 - 100]
Target Max: 15 [0 - 100]
Source: EXP PEDAL
Source Mode: Source Mode
Source Act.Range Lo: 0 [0 - 127]
Source Act.Range Hi: 25 [0 - 127]
Trigger: EXP PDL2
Time: 30 [0 - 100]
Curve: Linear
Rate: 20 [0 - 100]
Waveform: Tri

Assign Input Sensibility
Assign Input Sens: 50 [0 - 100]

_____

(continued from TimbreWolf's question)

I then copied that patch (naming it "Richer Metal 2") but with these settings on the Harmonizer and assigns:

FX 2: Harmonist
FX2:On/Off: On
HR :Voice: 2-Stereo
HR :Voice1:Harmony: -3rd
HR :Voice1:Pre Delay: 0 [0ms - 300ms]
HR :Voice1:Feedback: 0 [0 - 100]
HR :Voice1:Level: 0 [0 - 100]
HR :Voice2:Harmony: Unison
HR :Voice2:Pre Delay: 0 [0ms - 300ms]
HR :Voice2:Level: 15 [0 - 100]
HR :Key: C(Am)
HR :Direct Level: 100 [0 - 100]

Assign 1
On/Off: On
Target: FX2:HR :Voice1:Level
Target Min: 25 [0 - 100]
Target Max: 0 [0 - 100]
Source: EXP PEDAL
Source Mode: Source Mode
Source Act.Range Lo: 0 [0 - 127]
Source Act.Range Hi: 30 [0 - 127]
Trigger: EXP PDL2
Time: 30 [0 - 100]
Curve: Linear
Rate: 20 [0 - 100]
Waveform: Tri

Assign 2
On/Off: On
Target: FX2:HR :Voice2:Harmony
Target Min: +3rd
Target Max: Unison
Source: EXP PEDAL
Source Mode: Source Mode
Source Act.Range Lo: 0 [0 - 127]
Source Act.Range Hi: 30 [0 - 127]
Trigger: EXP PDL2
Time: 30 [0 - 100]
Curve: Linear
Rate: 20 [0 - 100]
Waveform: Tri
_____
" When it rains on most people ,they get wet,when it rains on musicians-they feel the rain."

* *
* *

151_Steel Tone

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I just got the gt-8, and although I only know about 10% of the thing, I am enjoying the distortions!

try this: select metal preamp, then add a tube screamer, increase the presence to 75%, and treble to 55%, maybe cut off some bass if you want. I get this wicked steel sounding tone out of that.

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152_Favourite Dual Preamp Suggestions

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I was wondering you guys that us D-L/R on the preamps what's your favorite 2 amp combination?
_____

Mine is M1959/Vox lead w/tube screamer
_____

I really like the combo of the Peavey 5150 Lead/Rectifier sim with the
D-L/R it has a BIG FAT TONE that I just love for seering leads.

I use the Dual Mono w/ the Marshall Hi_Gain and the T-Amp Lead, good for some heavy riffage. 5150 and the Mesa Mod1 has a good tone too...
_____

I use a JC120 and a Warm Jazz with some chorus, a gentle pitch shift and a smidgeon of delay. 18ms delay between them.

nice.....
_____

I like using Dual L/R with the T-AMP Crunch on both sides and using about 20ms of separation to get a nice, stereo crunch.

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Try MS hi gain/smooth drive with turbo overdrive nice marshall tone
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153_Sax Patch Revisited

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I did a revision of my Saxophone patch that has much more dynamics and control over the version that I posted earlier with a sound clip.
The volume pedal is still backwards (you can change that easily) but the (control) pedal will sustain and vibrato a note as long as it is depressed:
Patch Name: SAX SOUND VBC+S
FX Chain: [IN]->FX2->CS->OD->PRE->FX1->NS->FV->DD->RV->DGT->[OUT]
Pre Amp/Speaker
On/Off: On
Channel Mode: Dual Mono
Channel Select: Ch.B
Dynamic Sens: 50 [0 - 100]
Channel Delay Time: 0 [0ms - 50ms]
Ch A
Type: Clean TWIN
Gain: 45 [0 - 120]
Bass: 29 [0 - 100]
Middle: 18 [0 - 100]
Treble: 21 [0 - 100]
Presence: 67 [0 - 100]
Level: 60 [0 - 100]
Bright: On
Gain SW: Middle
Solo SW: On
Solo Level: 60 [0 - 100]
SP Type: ORIGINAL
Mic Type: DYN57
Mic Dis.: Off Mic
Mic Pos.: 2 [1 - 10]
Mic Level: 100 [0 - 100]
Direct Level: 0 [0 - 100]
Ch B
Type: Clean TWIN
Gain: 40 [0 - 120]
Bass: 49 [0 - 100]
Middle: 18 [0 - 100]
Treble: 21 [0 - 100]
Presence: 92 [0 - 100]
Level: 46 [0 - 100]
Bright: Off
Gain SW: Middle
Solo SW: On
Solo Level: 60 [0 - 100]

SP Type: ORIGINAL
Mic Type: DYN57
Mic Dis.: Off Mic
Mic Pos.: 2 [1 - 10]
Mic Level: 100 [0 - 100]
Direct Level: 0 [0 - 100]

FX 1: Vibrato
FX1:On/Off: On
VB :Rate: 76 [Rate]
VB :Depth: 50 [0 - 100]
VB :Trigger: Off
VB :Rise Time: 40 [0 - 100]

FX 2: Guitar Synth
FX2:On/Off: On
WSY:Synth Level: 25 [0 - 100]
SYN:Sens: 80 [0 - 100]
SYN:Wave: Brass
SYN:Chromatic: Off
SYN:Octave Shift: 0
SYN:PWM Rate: 50 [0 - 100]
SYN:PWM Depth: 50 [0 - 100]
SYN:Cutoff Freq: 50 [0 - 100]
SYN:Resonance: 0 [0 - 100]
SYN:Filter Sens: 0 [0 - 100]
SYN:Filter Decay: 50 [0 - 100]
SYN:Filter Depth: 0 [-100 - +100]
SYN:Attack: -1 [0 - 100]
SYN:Release: 77 [0 - 100]
SYN:Velocity: 0 [0 - 100]
SYN:Hold: Off
SYN:Synth Level: 100 [0 - 100]
SYN:Direct Level: 0 [0 - 100]

Compressor
On/Off: On
Type: Comp
Sustain: 50 [0 - 100]
Attack: 50 [0 - 100]
Threshold: 60 [0 - 100]
Release: 40 [0 - 100]
Tone: 0 [-50 - +50]
Level: 50 [0 - 100]

Overdrive/Distortion
On/Off: On
Type: OD-1
Drive: 7 [0 - 120]
Bottom: -18 [-50 - +50]
Tone: 30 [-50 - +50]
Level: 38 [0 - 100]

Direct Level: 26 [0 - 100]

Delay
On/Off: On
Type: Pan
Delay Time: 767 [0ms - 1800ms]
Tap Time: 50 [0% - 100%]
Feedback: 17 [0 - 100]
High Cut: Flat
Delay1 Time: 599 [0ms - 900ms]
Delay1 Feedback: 0 [0 - 100]
Delay1 High Cut: Flat
Delay1 Level: 9 [0 - 120]
Delay2 Time: 599 [0ms - 900ms]
Delay2 Feedback: 0 [0 - 100]
Delay2 High Cut: Flat
Delay2 Level: 9 [0 - 120]
MOD Rate: 32 [0 - 100]
MOD Depth: 76 [0 - 100]
Warp Sw: Off
Warp Rise Time: 0 [0 - 100]
Warp Feedback Depth: 0 [0 - 100]
Warp E.Level Depth: 0 [0 - 100]
Effect Level: 5 [0 - 120]
Direct Level: 100 [0 - 100]

Reverb
On/Off: On
Type: Plate
Reverb Time: 2.8 [0.1s - 10.0s]
Pre Delay: 0 [0msec - 100msec]
Low Cut: 110Hz
High Cut: 6.00kHz
Density: 8 [0 - 10]
Effect Level: 18 [0 - 100]
Direct Level: 100 [0 - 100]

Master
NS :Effect: On
NS :Threshold: 40 [0 - 100]
NS :Release: 0 [0 - 100]
NS :Detect: Input
Level: 100 [0 - 200]
Master BPM: 120 [40 - 250]
FV :Level: 55 [0 - 100]
FV :Vol.Curve: NORMAL

Amp Control Switch
On/Off: Off

CTL Pedal
On/Off: On

Function: MANUAL On/Off

Expression Pedal Switch
On/Off: On
Function: Solo On/Off

Expression Pedal
On/Off: On
Foot Volume Min: 100 [0 - 100]
Foot Volume Max: 0 [0 - 100]

Assign 1
On/Off: On
Target: FX1:VB :Trigger
Target Min: Off
Target Max: On
Source: CTL PEDAL
Source Mode: Source Mode
Source Act.Range Lo: 0 [0 - 127]
Source Act.Range Hi: 127 [0 - 127]
Trigger: EXP PDL2
Time: 30 [0 - 100]
Curve: Linear
Rate: 20 [0 - 100]
Waveform: Tri

Assign 2
On/Off: On
Target: FX2:SYN:Release
Target Min: 0 [0 - 100]
Target Max: 100 [0 - 100]
Source: CTL PEDAL
Source Mode: Source Mode
Source Act.Range Lo: 0 [0 - 127]
Source Act.Range Hi: 127 [0 - 127]
Trigger: EXP PDL2
Time: 30 [0 - 100]
Curve: Linear
Rate: 20 [0 - 100]
Waveform: Tri

Assign 3
On/Off: On
Target: FX2:SYN:Release
Target Min: 77 [0 - 100]
Target Max: 77 [0 - 100]
Source: CTL PEDAL
Source Mode: Source Mode
Source Act.Range Lo: 0 [0 - 127]
Source Act.Range Hi: 127 [0 - 127]
Trigger: EXP PDL2

Time: 30 [0 - 100]
Curve: Linear
Rate: 20 [0 - 100]
Waveform: Tri

Assign Input Sensibility
Assign Input Sens: 50 [0 - 100]

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damn that patch is awesome! the other sax patch was great but this is even better - and the hold-down vibrato is a great idea!

nice one matey!

Thanks but there does seem to be a problem with it, maybe it's just my unit but after changing patches and going back to that one all I get is a sticatto, something about the assigns is wierd.

This patch doesn't seem to want to work all the time, I'm going to post another one that will though, I have to change the (decay) to (attack) it loses the dynamic sensitivy on the soft picking but at least it works everytime you go to the patch.
_____

This one works (so far) everytime, is better than the 1'st one I posted but not as expressive as the one above when that one works.:

Patch Name: SAX1SOUND VBC+S
FX Chain: [IN]->CS->FX2->OD->PRE->FX1->NS->FV->DD->RV->DGT->[OUT]
Pre Amp/Speaker
On/Off: On
Channel Mode: Dual Mono
Channel Select: Ch.B
Dynamic Sens: 50 [0 - 100]
Channel Delay Time: 0 [0ms - 50ms]
Ch A
Type: Clean TWIN
Gain: 45 [0 - 120]
Bass: 29 [0 - 100]
Middle: 18 [0 - 100]
Treble: 21 [0 - 100]
Presence: 67 [0 - 100]
Level: 60 [0 - 100]
Bright: On
Gain SW: Middle
Solo SW: On
Solo Level: 60 [0 - 100]
SP Type: ORIGINAL
Mic Type: DYN57

Mic Dis.: Off Mic
Mic Pos.: 2 [1 - 10]
Mic Level: 100 [0 - 100]
Direct Level: 0 [0 - 100]
Ch B
Type: Clean TWIN
Gain: 40 [0 - 120]
Bass: 49 [0 - 100]
Middle: 18 [0 - 100]
Treble: 21 [0 - 100]
Presence: 92 [0 - 100]
Level: 46 [0 - 100]
Bright: Off
Gain SW: Middle
Solo SW: On
Solo Level: 60 [0 - 100]
SP Type: ORIGINAL
Mic Type: DYN57
Mic Dis.: Off Mic
Mic Pos.: 2 [1 - 10]
Mic Level: 100 [0 - 100]
Direct Level: 0 [0 - 100]

FX 1: Vibrato
FX1:On/Off: On
VB :Rate: 76 [Rate]
VB :Depth: 50 [0 - 100]
VB :Trigger: Off
VB :Rise Time: 40 [0 - 100]

FX 2: Guitar Synth
FX2:On/Off: On
WSY:Synth Level: 25 [0 - 100]
SYN:Sens: 80 [0 - 100]
SYN:Wave: Brass
SYN:Chromatic: Off
SYN:Octave Shift: 0
SYN:PWM Rate: 50 [0 - 100]
SYN:PWM Depth: 50 [0 - 100]
SYN:Cutoff Freq: 50 [0 - 100]
SYN:Resonance: 0 [0 - 100]
SYN:Filter Sens: 100 [0 - 100]
SYN:Filter Decay: 0 [0 - 100]
SYN:Filter Depth: 0 [-100 - +100]
SYN:Attack: Decay
SYN:Release: 100 [0 - 100]
SYN:Velocity: 0 [0 - 100]
SYN:Hold: Off
SYN:Synth Level: 100 [0 - 100]
SYN:Direct Level: 0 [0 - 100]

Compressor
On/Off: On

Type: Comp
Sustain: 50 [0 - 100]
Attack: 50 [0 - 100]
Threshold: 60 [0 - 100]
Release: 40 [0 - 100]
Tone: 0 [-50 - +50]
Level: 50 [0 - 100]

Overdrive/Distortion
On/Off: On
Type: OD-1
Drive: 7 [0 - 120]
Bottom: -18 [-50 - +50]
Tone: 30 [-50 - +50]
Level: 38 [0 - 100]
Direct Level: 26 [0 - 100]

Delay
On/Off: On
Type: Pan
Delay Time: 767 [0ms - 1800ms]
Tap Time: 50 [0% - 100%]
Feedback: 17 [0 - 100]
High Cut: Flat
Delay1 Time: 599 [0ms - 900ms]
Delay1 Feedback: 0 [0 - 100]
Delay1 High Cut: Flat
Delay1 Level: 9 [0 - 120]
Delay2 Time: 599 [0ms - 900ms]
Delay2 Feedback: 0 [0 - 100]
Delay2 High Cut: Flat
Delay2 Level: 9 [0 - 120]
MOD Rate: 32 [0 - 100]
MOD Depth: 76 [0 - 100]
Warp Sw: Off
Warp Rise Time: 0 [0 - 100]
Warp Feedback Depth: 0 [0 - 100]
Warp E.Level Depth: 0 [0 - 100]
Effect Level: 5 [0 - 120]
Direct Level: 100 [0 - 100]

Reverb
On/Off: On
Type: Plate
Reverb Time: 2.8 [0.1s - 10.0s]
Pre Delay: 0 [0msec - 100msec]
Low Cut: 110Hz
High Cut: 6.00kHz
Density: 8 [0 - 10]
Effect Level: 18 [0 - 100]
Direct Level: 100 [0 - 100]

Master

NS :Effect: On
NS :Threshold: 40 [0 - 100]
NS :Release: 0 [0 - 100]
NS :Detect: Input
Level: 100 [0 - 200]
Master BPM: 120 [40 - 250]
FV :Level: 0 [0 - 100]
FV :Vol.Curve: NORMAL

Amp Control Switch
On/Off: Off

CTL Pedal
On/Off: On
Function: MANUAL On/Off

Expression Pedal Switch
On/Off: On
Function: Solo On/Off

Expression Pedal
On/Off: On
Foot Volume Min: 100 [0 - 100]
Foot Volume Max: 0 [0 - 100]

Assign 1
On/Off: On
Target: FX1:VB :Trigger
Target Min: Off
Target Max: On
Source: CTL PEDAL
Source Mode: Source Mode
Source Act.Range Lo: 0 [0 - 127]
Source Act.Range Hi: 127 [0 - 127]
Trigger: EXP PDL2
Time: 30 [0 - 100]
Curve: Linear
Rate: 20 [0 - 100]
Waveform: Tri

Assign 2
On/Off: On
Target: FX2:SYN:Release
Target Min: 0 [0 - 100]
Target Max: 100 [0 - 100]
Source: CTL PEDAL
Source Mode: Source Mode
Source Act.Range Lo: 0 [0 - 127]
Source Act.Range Hi: 127 [0 - 127]
Trigger: EXP PDL2

Time: 30 [0 - 100]
Curve: Linear
Rate: 20 [0 - 100]
Waveform: Tri

Assign 3
On/Off: On
Target: FX2:SYN:Release
Target Min: 100 [0 - 100]
Target Max: 100 [0 - 100]
Source: CTL PEDAL
Source Mode: Source Mode
Source Act.Range Lo: 0 [0 - 127]
Source Act.Range Hi: 127 [0 - 127]
Trigger: EXP PDL2
Time: 30 [0 - 100]
Curve: Linear
Rate: 20 [0 - 100]
Waveform: Tri

Assign Input Sensibility
Assign Input Sens: 50 [0 - 100]

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154_Tube Patch
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Hate to sound like Iam bragging but I have finally created a patch that sounds as good if not better than a
tube amp.It took alot of patience and trial and error but I finally got it,and it has diversity,ie
wah,phaser,chorus and rotary.To those who are struggling to dial in there tone be patient and don't give up
it will be worth it when you get it!
_____
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its actually pretty simple D-l/r ms higain 40 and smooth drive gain 40 eq 50/50/50 pres 25 on both mic pos
3 mic 57 turbo od gain 20 dly is tape 425,feedback 0,flat ,level 20 reverb normal plate than i just went to
maual mode and added chorus,wah,superphase and rotary as option but the dirty sounds sooo good i dont
mess with those effects much just nice to have.Let me know what you think
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155_Vai Patch

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The best I've come up with would be my Vai patch which consists of a T-Amp Lead with plenty of gain, but it's watered down by some delay and reverb. Very simple, to the point. I have a Resonator Wah plugged in as well as a very subtle phaser and vibrato, to add some more to the sound.

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156_Good Clean Patch

****

When I'm playing with a Jazz, Country or blues group, I can use this patch all night long in manual mode- I have it set up where the number pedals are (1-wah (2-od (3-tuner (4-chorus and the control pedal toggles it in and out of compressor . In patch mode a number pedal will change amp channels and the exp pedal switch turns solo function on and off.
And the Volume (exp) toggles it in and out of manual mode (for me-toe down position) Also I use a stratocaster, your milage may vary.

I've always played with my volume pedal backwards though (long story) but all you'd have to do is switch the min-max values:

Patch Name: MAIN SOUNDS #1 P
FX Chain: [IN]->CS->PRE->NS->FV->FX2->DD->RV->DGT->[OUT]
Pre Amp/Speaker
On/Off: On
Channel Mode: Single
Channel Select: Ch.A
Dynamic Sens: 50 [0 - 100]
Channel Delay Time: 0 [0ms - 50ms]
Ch A
Type: Clean TWIN
Gain: 40 [0 - 120]
Bass: 49 [0 - 100]
Middle: 18 [0 - 100]
Treble: 21 [0 - 100]
Presence: 92 [0 - 100]
Level: 46 [0 - 100]
Bright: Off
Gain SW: Middle
Solo SW: On
Solo Level: 60 [0 - 100]
SP Type: ORIGINAL
Mic Type: DYN57
Mic Dis.: Off Mic
Mic Pos.: 2 [1 - 10]
Mic Level: 100 [0 - 100]
Direct Level: 0 [0 - 100]

Ch B
Type: MS1959(I+II)
Gain: 30 [0 - 120]
Bass: 29 [0 - 100]
Middle: 50 [0 - 100]
Treble: 39 [0 - 100]
Presence: 31 [0 - 100]
Level: 50 [0 - 100]
Bright: Off
Gain SW: Middle
Solo SW: On
Solo Level: 50 [0 - 100]
SP Type: ORIGINAL
Mic Type: DYN421
Mic Dis.: On Mic
Mic Pos.: 5 [1 - 10]
Mic Level: 100 [0 - 100]
Direct Level: 0 [0 - 100]

FX 2: Guitar Sim
FX2:On/Off: On
GS :Type: S->H
GS :Low: 0 [-50 - +50]
GS :High: 0 [-50 - +50]
GS :Body: 50 [0 - 100]
GS :Level: 50 [0 - 100]

Compressor
On/Off: On
Type: Limiter
Sustain: 50 [0 - 100]
Attack: 60 [0 - 100]
Threshold: 40 [0 - 100]
Release: 40 [0 - 100]
Tone: 0 [-50 - +50]
Level: 65 [0 - 100]

Delay
On/Off: On
Type: Pan
Delay Time: 696 [0ms - 1800ms]
Tap Time: 50 [0% - 100%]
Feedback: 8 [0 - 100]
High Cut: Flat
Delay1 Time: 599 [0ms - 900ms]
Delay1 Feedback: 0 [0 - 100]
Delay1 High Cut: Flat
Delay1 Level: 9 [0 - 120]
Delay2 Time: 599 [0ms - 900ms]
Delay2 Feedback: 0 [0 - 100]
Delay2 High Cut: Flat
Delay2 Level: 9 [0 - 120]
MOD Rate: 32 [0 - 100]

MOD Depth: 76 [0 - 100]
Warp Sw: Off
Warp Rise Time: 0 [0 - 100]
Warp Feedback Depth: 0 [0 - 100]
Warp E.Level Depth: 0 [0 - 100]
Effect Level: 4 [0 - 120]
Direct Level: 100 [0 - 100]

Reverb
On/Off: On
Type: Plate
Reverb Time: 2.8 [0.1s - 10.0s]
Pre Delay: 0 [0msec - 100msec]
Low Cut: 110Hz
High Cut: 6.00kHz
Density: 8 [0 - 10]
Effect Level: 18 [0 - 100]
Direct Level: 100 [0 - 100]

Master
NS :Effect: On
NS :Threshold: 30 [0 - 100]
NS :Release: 30 [0 - 100]
NS :Detect: Input
Level: 98 [0 - 200]
Master BPM: 120 [40 - 250]
FV :Level: 100 [0 - 100]
FV :Vol.Curve: NORMAL

Amp Control Switch
On/Off: Off

CTL Pedal
On/Off: On
Function: Comp On/Off

Expression Pedal Switch
On/Off: On
Function: Solo On/Off

Expression Pedal
On/Off: On
Foot Volume Min: 100 [0 - 100]<<<you'll probably want to reverse this
Foot Volume Max: 0 [0 - 100]<<<<<<<<<<<<<<<<<<<<<<<<<<<<*

Assign 2
On/Off: On
Target: MANUAL On/Off
Target Min: Off
Target Max: On

Source: EXP PEDAL
Source Mode: Normal
Source Act.Range Lo: 119 [0 - 127]<<you might reverse these too*
Source Act.Range Hi: 127 [0 - 127]
Trigger: EXP PDL2
Time: 30 [0 - 100]
Curve: Linear
Rate: 20 [0 - 100]
Waveform: Tri

Assign Input Sensibility
Assign Input Sens: 50 [0 - 100]

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157_Heavy Patch (Metallica)
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OK, folks. Here's the patch (Metallica) I use for the rhythm guitars:

Preamp: Dual Mono
A: Custom (BG Lead, Bottom -30, Edge +20, Bass Freq -20, Treble Freq +20, Preamp Low +20, Preamp High +20
Gain Switch: Low
Gain 120, Bass 61, Mid 15, Treble 60, Pres 42, Level 36
Solo Switch: On
Speaker Sim: 8x12, DYN421, Off Mic., Mic Pos. 6, Level 100, D. Level 0

B: Custom with same settings, except with MS HiGain.

OD: Heavy Metal, Drive 15, Bottom +2, Tone +4, Level 50

FX-1: Phaser, 4 Stage, Rate 1, Depth 25, Manual 15, Reso 17, E Level 26, D Level, 42

FX-2: Tone Modify, Resonator 3, Low +14, High +19, Reso +12, Level +44

EQ:
Low Cut: Flat
Low EQ: +3
Lo-Mid: 125Hz, Q 2, EQ -2
Hi-Mid: 1.00 kHz, Q 0.5, EQ -5
High EQ: +1
High Cut: Flat
Level: +2

Chain: OD -> EQ -> PRE -> FX2 -> FX1 ->...

And here's my lead patch (MetalZone Lead):

Preamp: Single, Edge Lead, Gain 46, Bass 54, Mid 44, Treble 56, Pres 41, Level 50, Gain Switch Middle, Solo Switch On
Speaker Sim: Custom 1, DYN 57, On Mic, Mic Pox. 6, Mic Level 100, D Level 0, Size 12", Color Low +4, Color High +10, Speak Num x8, Cabinet Close

OD: Metalzone, Drive 28, Bottom 0, Tone 0, Level 50

FX-1: Tone Modify, Resonator 1, Low +12, High +4, Reso 49, Level 50

Chain: OD -> PRE -> FX1

Then add reverb and delay to suit your taste
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158_Metallica patch
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Now about that Metallica Patch I use a mesa boogie preamp I think it's the Edge Lead one with the following settings

PREAMP GAIN - 75%
PREAMP LEVEL- 50%
MID - 50%
BASS- 54%
TREBLE- 60%
SPEAKER- 2 X 12

I know that most people say 50% MAX gain on high gain patches but that's not exactly the way I see it. For some patches like rectifiers & some others this is true, but not every preamp is created equally!

I have my "Blackened" -patch set up like this. I use this patch with GT-8 connected to my amp input and that's why no speaker sims are used:

Preamp: Jazz Combo
Gain (Low): 68
Bass: 70
Middle: 76
Treble: 46
Presence: 77
Level: 69
SP Type: Off

OD: Heavy Metal
Drive: 50
Bottom: 0
Tone: +17
Level: 54

FX-1: Tone Modify
Type: Resonator 1
Low: +5
High: +12
Resonance: 69
Level: 47

FX Chain: OD -> PRE -> FX1

Don't know about you, but to me it sounds like straight off the '...And Justice For All' -album. At last with my gear...

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159_WAcoustic Patch

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For the soundclip that I posted , these are the settings I used, in manual mode you can turn on FX2 pedal for more of a 12 string sound that I added later.

Patch Name: ACOUSTIC 6&12
FX Chain: [IN]->CS->PRE->NS->FV->FX1->FX2->RV->DGT->[OUT]
Pre Amp/Speaker
On/Off: On
Channel Mode: Single
Channel Select: Ch.A
Dynamic Sens: 50 [0 - 100]
Channel Delay Time: 0 [0ms - 50ms]
Ch A <<<<<<<<<<<(on)
Type: Warm Clean
Gain: 60 [0 - 120]
Bass: 81 [0 - 100]
Middle: 50 [0 - 100]
Treble: 55 [0 - 100]
Presence: 70 [0 - 100]
Level: 50 [0 - 100]
Bright: Off
Gain SW: Low
Solo SW: Off
Solo Level: 50 [0 - 100]
SP Type: ORIGINAL
Mic Type: DYN57
Mic Dis.: On Mic

Mic Pos.: Center
Mic Level: 100 [0 - 100]
Direct Level: 0 [0 - 100]
Ch B <<<<<<<<<<<<<<(off)
Type: Clean TWIN
Gain: 80 [0 - 120]
Bass: 81 [0 - 100]
Middle: 30 [0 - 100]
Treble: 60 [0 - 100]
Presence: 88 [0 - 100]
Level: 52 [0 - 100]
Bright: Off
Gain SW: Low
Solo SW: Off
Solo Level: 50 [0 - 100]
SP Type: ORIGINAL
Mic Type: DYN57
Mic Dis.: On Mic
Mic Pos.: Center
Mic Level: 100 [0 - 100]
Direct Level: 0 [0 - 100]

FX 1: Guitar Sim
FX1:On/Off: On
GS :Type: H->AC
GS :Low: 36 [-50 - +50]
GS :High: 0 [-50 - +50]
GS :Body: 60 [0 - 100]
GS :Level: 60 [0 - 100]

FX 2: Pitch Shifter
FX2:On/Off: On <<<turn this off for 6 string simulation)
PS :Voice: 2-Mono
PS :Voice1:Mode: Slow
PS :Voice1:Pitch: 12 [-24 - +24]
PS :Voice1:Fine: 12 [-50 - +50]
PS :Voice1:Pre Delay: 10 [0ms - 300ms]
PS :Voice1:Feedback: 2 [0 - 100]
PS :Voice1:Level: 8 [0 - 100]
PS :Voice2:Mode: Fast
PS :Voice2:Pitch: 0 [-24 - +24]
PS :Voice2:Fine: 26 [-50 - +50]
PS :Voice2:Pre Delay: 0 [0ms - 300ms]
PS :Voice2:Level: 7 [0 - 100]
PS :Direct Level: 100 [0 - 100]

Compressor
On/Off: On
Type: Comp
Sustain: 50 [0 - 100]
Attack: 55 [0 - 100]
Threshold: 40 [0 - 100]
Release: 40 [0 - 100]
Tone: 0 [-50 - +50]

Level: 45 [0 - 100]

Reverb
On/Off: On
Type: Mod
Reverb Time: 4.9 [0.1s - 10.0s]
Pre Delay: 28 [0msec - 100msec]
Low Cut: 110Hz
High Cut: 6.00kHz
Density: 10 [0 - 10]
Effect Level: 27 [0 - 100]
Direct Level: 100 [0 - 100]

Master
NS :Effect: On
NS :Threshold: 45 [0 - 100]
NS :Release: 50 [0 - 100]
NS :Detect: Input
Level: 164 [0 - 200]
Master BPM: 120 [40 - 250]
FV :Level: 54 [0 - 100]
FV :Vol.Curve: NORMAL

Amp Control Switch
On/Off: Off

CTL Pedal
On/Off: On
Function: MANUAL On/Off

Expression Pedal Switch
On/Off: On
Function: Solo On/Off

Expression Pedal
On/Off: On
Foot Volume Min: 100 [0 - 100] <<<(you can switch these around)
Foot Volume Max: 0 [0 - 100]<<(my volume settings are backward for the way that I play)

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160_Randy Rhoads Tribute Patch

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FX Chain = FX1-Comp-Wah-Loop-OD-PreAmp-EQ-NS-FV-FX2-DD-CE-RV
Comp = Comp/0/0/-50/53
OD = Lead/64/+5/+3/39/58
PreAmp = Sing/A/5150/80/83/0/72/0/64/Bright-Off/GS-M/Solo-Off/50/Orig/DYN421/On/5/100/0
B/Drive Stack/80/50/55/60/40/50/Bright-Off/GS-M/Solo-Off/50/Orig/DYN421/On/5/100/0
NS = 50/0/Input/PL-104/MBPM-120
CE = S1/40/50/4.0ms/flat/flat/75
ASSIGNS
CTL Pedal = PreAmp Channel A/B
EXP Pedal SW = Solo On/Off
EXP Pedal = FV min-0 FV max-100
Assign 1 = DD-On/Off Lo-Off Hi-On Source-CTL Pedal Mode Toggle Lo-0 Hi-127 Trigger CTL Pedal

This is what I have, hope it helps, I don't know how close it comes to what your looking for as I haven't used this patch, it is in my collection of patches, love the Rhodesmister but (don't/not good enough) play his music, wish I could, anyway hope this will get you started.

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161_Whammy Patch

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Ok. Made a little invention while recording a new track.

Here's a suck-up sample I recorded to demonstrate Steva Vai-ish whammy bar dipping:

http://ameba.lpt.fi/~vilkmati/sontaa/whammy.mp3

And here's the main settings:

FX-2 (First in the FX-chain):
Pitch Min: -5, Pitch Max: 0, Effect Level: 58, Direct Level 0

Assign 1:
Target: PB Pedal Position, Min: 0, Max: 100, Source: INTERNAL PEDAL, Mode: Normal, Range Lo: 0, Range Hi: 127, Trig: CTL PEDAL, Time: 2, Curve: Linear

Have fun! I love it Just press the CTL pedal whenever you want to use the "whammy bar"!

Especially you guys with no whammy bar will surely like it. And it's a lot cleaner than using the real thing And doesn't sound so bad, does it?
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162_SOLDANO SCRMR

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Here's the patch SOLDANO SCRMR:

CHAIN: FX2 -> CS -> OD -> PRE -> NS -> FV -> DD -> CE -> RV

FX-2: Pitch Min: -5, Pitch Max: 0, Effect Level: 58, Direct Level 0

CS: Compressor, 50, 50, 0, 50

OD: T-Scream, 39, 0, 0, 48, 0

PRE: Single, SLDN, 84, 61, 51, 53, 0, 49, Middle, off, 50, 4x10", DYN421, on mic., 5, 100, 0

NS: 30, 30, input

DD: Use what you want

CE: Mono, 40, 50, 4.0 ms, Flat, Flat, 7

RV: Plate, 1.3s, 24ms, 280Hz, 4.00 kHz, 8, 42, 100

ASSIGN 1: Target: PB Pedal Position, Min: 0, Max: 100, Source: INTERNAL PEDAL, Mode: Normal, Range Lo: 0, Range Hi: 127, Trig: CTL PEDAL, Time: 2, Curve: Linear
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163_Slash patch

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Ive been tweaking the gt8 for about 4-5 weeks now trying to get the Slash Marshall sound and atlast, i think i got it!

heres the setting:

Preamp: custom 2

gain 50

bass 70

middle 64

treble 47

precense: 80

level 47

solo switch on

mic on

dyn421

center

speaker: costum 2

custom amp setting:

ms higain

bottom -10

edge +50

bass freq 0

high freq +50

preamp low 0

preamp high +20

custom speaker settings:

12"

colour low 0

colour high +4

4 speakers

open

OD/Distortion:

Guv DS

drive 63

bottom 0

tone +4

level 50

thats it, sound great to my ears, oh and btw im using a PRS santana se with stock humbuckers so for you seymour duncan users out there you might need to lower the gain a bit

enjoy

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164_12 String
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You can try using the pitch shifter with the following settings...

Use 2-voice stereo or mono, not sure about the mode... try mono or fast and see what you like.
Pitch = 0
Fine = +9 on one and -9 on the other (can be adjusted to taste).
Can add a predelay of a couple ms if you want.

As TJ said, it's not very convincing, but adds a bit of the bright 'shimmer' sound that can kind of fake it when you're mixed w/ the rest of the instruments.
_____

Relayer is right
Settings from GT-5 for "GEORGE 12st" :

COMPRESSOR / LIMITER
FX Select: Limiter
Threshold: 50
Release: 10
Tone: 0
Level: 25

PREAMP
Type: MATCH Drive
Volume: 30
Bass: 94
Middle: 29
Treble: 56
Presence: 0
Master: 57
Bright: On
Gain: Middle

EQUALIZER
Low EQ: -2
Low-Mid freq: 500Hz
Low-Mid Q: 1
Low-Mid EQ: 4
High-Mid freq: 4.00kHz
High-Mid Q: 1

High-Mid EQ: 4
High EQ: 0
Level: 0

MODULATION
FX Select: Harmonist
Voice: 2-Mono
H1 Mode: Slow
H1 Pitch: 12
H1 Fine: 0
H1 PreDly: 0
H1 Fdback: 0
H1 Level: 6
H2 Mode: Fast
H2 Pitch: 0
H2 Fine: 9
H2 PreDly: 0
H2 Level: 63
Dir Level: 100

CHORUS
Mode: Stereo
Rate: 30
Depth: 50
Pre Delay: 5.0
High Cut Filter: 8.00kHz
Effect Level: 60

REVERB
Type: Room 2
Reverb Time: 1.8
Pre Delay: 10
Low Cut Filter: 110Hz
High Cut Filter: 6.00kHz
Density: 4
Effect Level: 20

Hope this will help to make your 12-string sound !

Here is my tryout that i made for my GT-8 based on "GEORGE 12st" from my Gt-5:
COMPRESSOR / LIMITER
FX Select: Limiter
Threshold: 50
Release: 10
Tone: 0
Level: 25

PREAMP
Type: MATCH Drive
Volume: 30
Bass: 94
Middle: 29
Treble: 56
Presence: 0

Master: 95
Bright: On
Gain: Middle

EQUALIZER
Low cut:55.0Hz
Low EQ: -2 db
Low-Mid freq: 500Hz
Low-Mid Q: 1
Low-Mid EQ: +4
High-Mid freq: 4.00kHz
High-Mid Q: 1
High-Mid EQ: +4
High EQ: 0
Level: 0

FX2
Pitch Shifter
Voice: 2-Mono
Voice 1 Mode: Slow
Voice 1 Pitch: 12
Voice 1 Fine: +3
Voice 1 PreDelay: 0
Voice 1 Fdback: 0
Voice 1 Level: 25
Voice 2 Mode: Fast
Voice 2 Pitch: 0
Voice 2 Fine: -9
Voice 2 PreDly: 0
Voice 2 Level: 63
Dir Level: 100

CHORUS
Type: Stereo 1
Rate: 30
Depth: 50
Pre Delay: 5.0
Low Cut Filter : 110 Hz
High Cut Filter: 8.00kHz
Effect Level: 60

REVERB
Type: Room
Reverb Time: 1.8
Pre Delay: 10
Low Cut Filter: 110Hz
High Cut Filter: 6.00kHz
Density: 4
Effect Level: 20
Direct level : 100

It's not as real as my Adamas 12-string but it's a start .

FX2

Pitch Shifter
Voice: 2-Mono
Voice 1 Mode: Slow
Voice 1 Pitch: 13
Voice 1 Fine: +3
Voice 1 PreDelay: 0
Voice 1 Fdback: 0
Voice 1 Level: 80
Voice 2 Mode: Fast
Voice 2 Pitch: 0
Voice 2 Fine: -9
Voice 2 PreDly: 0
Voice 2 Level: 80
Dir Level: 100

and muck about with the req is as close as i cn get

Just use tone modify->resonator1/2/3 and put the resonator parameters to 100 and then put Guitar sim and produce an acoustic sound. That's not very close but I like the resonating sound... and I think 12 string makes very bright and resonating sound..

Using pitch swifter makes it sound like a guitar synth I think... I don't like that effect a bit.
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165_SATCH PATCH: Ibanez RG2550EGX thru BOSS GT-8

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This is my rendition of a general Satch tone for the Boss GT-8. There are things to consider: This pacth was tweaked using my brand new Ibanez RG2550EGX Prestige (DiMarzio IBZ pickups, H-S-H, Edge Pro bridge, basswood body, 5-piece Wizard Prestige neck, rosewood fingerboard) laced with Ernie Ball Super Slinkys (9-42), monitored through a pair of SENNHEISER eH350 headphones. I've already done setup, to include pickup / pole-piece height, to my liking. Results will obviously differ depending on all these factors. I use the bridge humbucker with the volume and tone knobs wide open.

I use the DELAY (DD) here for thickening the tone, a technique I've found very useful since I go direct into the board when I gig. You may need to adjust this setting if you're playing through an amp, but keep in mind that this setting has alot to do with the sound of the tone. If you want some delay, you can use FX2 (which is off) for the SUB DELAY effect - just remember to place it after the Noise Suppressor. I opted not to use SUB DELAY for thickening because it's EQ options are not required for the task, therefore more useful for standard delay. You can also use FX2 for the FEEDBACKER, witch does a good job of emulating Joe's occasional feedback technique. I use a DIME CUSTOM wah in the loop, so I left the wah option open. Also, I didn't need to use the general EQ, so it too is open for tweaking the tone for your particular axe. If needed, I recommend adjusting the GLOBAL EQ settings and INPUT PRESENCE first before moving on to alter the tone structure I've made, since this patch (w/my axe) sounds 98% like Satch. I will list only the effects that are "ON", and in sequence in the FX CHAIN. Please tell me what you think.

Gt-8's global system settings remain at default, with the output set to LINE/HEADPHONES:
Global EQ: Low EQ @ 0, Mid @ 0, Mid Freq @ 5.00kHZ, Hi EQ @ 0
Noise Suppressor Threshold @ 0, Total reverb @ 100%
Input Level / Presence @ 0

FX CHAIN: CS-wah-lp-FX1-OD-PRE-fx2-CE-eq-NS-FV-DD-RV-DGT-SPKR(out)

COMPRESSOR: sustain @ 30, attack @ 8, tone @ -13, level @ 30

FX1 (PHASER): type @ 8 STAGE, rate @ 34, depth @ 28, manual @ 55, resonance @ 2, step rate @ OFF, level @ 69, dir. lv @ 100

OD/DS: type @ T-SCREAM, drive @ 75, bottom @ +16, tone @ +50, level @ 20, dir. lv @ 100

PRE (A): type @ SMOOTH DRIVE, gain @ 91, bass @ 85, mid @ 40, treb @ 70, presence @ 42, lv @ 50, gain switch @ HIGH,
solo switch @ OFF, solo lv @ 50, sp type @ 4X10, mic type @ FLAT, mic dis. @ ON MIC, mic pos. @ CENTER,
mic lv @ 88, dir lv @ 0

CE (CHORUS): mode @ STEREO 1, rate @ 40, depth @ 50, pre dly @ 0, lo cut @ FLAT, hi cut @ 2.00kHZ, lv @ 4

NS: thres @ 46, rel @ 45, detect @ INPUT

MASTER PATCH LEVEL: 120

DD (DELAY): type @ SINGLE, dly time @ 0, fb @ 15, hi/lo cut @ FLAT, lv @ 63, dir lv @ 100

RV (REVERB): type @ HALL 2, rev time @ 3.9s, pre dly @ 52ms, lo cut @ 165hz, hi cut @ FLAT, density @ 6, lv @ 55, dir lv@0

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166_Massive, heavy riff sound, à la Michael Romeo
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Ok, here's a really over-the-top distortion sound, good for lethal, crushing guitar riffs. I was trying to replicate the awesome riff sound on Symphony X's album "Divine wings of tragedy" on my gt-3 -- this one was really cool so i kept it. I recreated it on the gt-pro, and used the phaser trick i described in the other thread (here) (<-PH as tone filter)

I use CUSTOM1 distortion to replicate the "METAL1" distortion from the GT-3, but if you're already using all your cusom's, the Metal zone sounds good too. Just raise the "tone" parameter to about 20 or 30.

_____

Master: NS on, threshold 56, release 1, detect input, patch level 92

FX chain: (in) -> fx2 -> CS -> wah -> lp -> OD -> PRE -> FX1 -> EQ -> NS -> FV -> dd -> ce -> RV -> DGT -> (out)

CS: type compressor, sustain 50 attack 50 tone 0, level 70

OD: type custom1 (see below), drive 90, bottom 0, tone +10 effect level 50, direct level 0
EDIT CUSTOM DS 1: type metal-1, bottom -10, top +10, low 0, high +10

PREAMP: ch.mode d-mono, ch.select: a or b, ch.delaytime 0
PREAMP/SP A: type clean twin, gain 30, bass 50, middle 60, treble 50, presence 70, level 60, bright off, gain sw middle, solo sw off, solo level 50,
sp type 4x12, mic type dyn421, mic dis. on mic, mic pos 4, mic level 100, direct level 40
PREAMP/SP B: type r-fier cln, gain 30, bass 50, middle 60, treble 50, presence 70, level 45, gain sw middle, solo sw off, solo level 50,
sp type 4x12, mic type dyn421, mic dis. on mic, mic pos 2, mic level 100, direct level 20

FX1: phaser, 4 stage, rate 0, depth 100, manual 58, resonance 45, step rate off, effect level 60, direct level 20

EQ: low cut flat, low eq -2db, lo-mid f 1.00khz, lo-mid q 2, lo-mid eq -6db, hi-mid f 4.00khz, hi-mid q 2, hi-mid eq +5db, high eq +2 db, high cut flat, level 0db

RV: type plate, rev time 3.0sec, pre-delay 0ms, low cut 165Hz, high cut 4.00Khz, density 10, effect level 13, direct level 100

If you want to add chorus:
CE: mode stereo1, rate 40, depth 50, pre delay 4.0ms, low cut 55Hz, high cut 3.00khz, effect level 30

Assign (any): Target fx1 PH rate, min 1 , max 0, source internal pedal, mode normal, act.range lo 0, act.range hi 127, trig. patch-change, time 4, curve slow rise
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167_Piing Patch
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 Patch on GT Pro:
* RAT distortion (Drive73/Bottom-6/Tone+30/Level88)
* Full Range Amp (Gain55/Bass52/Mid53/Treb50/Pres22/lev39/GainSWmiddle/SoloON)
* 8x12" cab (MicCND451/DisON/Pos5)
* Resonator2 (Low+1/Hi7/Res58/Lev50)

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168_Dual Rectifiers

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Hey guys/gals whas happening? I created a patch last night on my KX1200
and love it. Can't post yet cause Matt_B moved all the info you guys posted for me. Just kidding Matt!
Anyway I just wanted to post the settings and everything that goes with it. I think it is a really tight sound
that will cut through the mix very well. Give it a try and let me know what you think.

PATCH NAME: Dual Rectifiers/ D-Mono
channel A
rectifier mdn 1
preamp gain 40%
bass- 55%
mid 52%
treble-55%
presence- 10%
speaker - 2 X 12
mic type - DYN421
FLAT
MIC DISTANCE OFF
MIC POSITION- 5
MIC LEVEL 80-100%

channel B
rwctifier mdn 2
preamp gain 40%
bass-55%
mid52%
treble- 55%
presence- 15%
speaker 2 X 12
mic type DYN421
FLAT
MIC DISTANCE OFF
MIC POSITION 5
MIV LEVEL 80-100%

Use the above with the additional settings
PREAMP LEVEL 50%
patch level 100
black knob on back 2 o'clock

I added a little delay, like 360 milli secs
and TM Tone Modify resonator 1
Low reso- 35%
High reso 35%
RESONANCE- 80%
TM LEVEL- 80%

Try it and let me know what you guys think, it's especially good for lead work, for me its like a HOT
KNIFE THRU BUTTA!!!!

WW

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169_Heavy Riffer
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Ok, here's a really over-the-top distortion sound, good for lethal, crushing guitar riffs. I was trying to replicate the awesome riff sound on Symphony X's album "Divine wings of tragedy" on my gt-3 -- this one was really cool so i kept it. I recreated it on the gt-pro, and used the phaser trick i described in the other thread (here)

I use CUSTOM1 distortion to replicate the "METAL1" distortion from the GT-3, but if you're already using all your cusom's, the Metal zone sounds good too. Just raise the "tone" parameter to about 20 or 30.

_____

Master: NS on, threshold 56, release 1, detect input, patch level 92

FX chain: (in) -> fx2 -> CS -> wah -> lp -> OD -> PRE -> FX1 -> EQ -> NS -> FV -> dd -> ce -> RV -> DGT -> (out)

CS: type compressor, sustain 50 attack 50 tone 0, level 70

OD: type custom1 (see below), drive 90, bottom 0, tone +10 effect level 50, direct level 0
EDIT CUSTOM DS 1: type metal-1, bottom -10, top +10, low 0, high +10

PREAMP: ch.mode d-mono, ch.select: a or b, ch.delaytime 0
PREAMP/SP A: type clean twin, gain 30, bass 50, middle 60, treble 50, presence 70, level 60, bright off, gain sw middle, solo sw off, solo level 50,
sp type 4x12, mic type dyn421, mic dis. on mic, mic pos 4, mic level 100, direct level 40
PREAMP/SP B: type r-fier cln, gain 30, bass 50, middle 60, treble 50, presence 70, level 45, gain sw middle, solo sw off, solo level 50,
sp type 4x12, mic type dyn421, mic dis. on mic, mic pos 2, mic level 100, direct level 20

FX1: phaser, 4 stage, rate 0, depth 100, manual 58, resonance 45, step rate off, effect level 60, direct level 20

EQ: low cut flat, low eq -2db, lo-mid f 1.00khz, lo-mid q 2, lo-mid eq -6db, hi-mid f 4.00khz, hi-mid q 2, hi-mid eq +5db, high eq +2 db, high cut flat, level 0db

RV: type plate, rev time 3.0sec, pre-delay 0ms, low cut 165Hz, high cut 4.00Khz, density 10, effect level 13, direct level 100

If you want to add chorus:
CE: mode stereo1, rate 40, depth 50, pre delay 4.0ms, low cut 55Hz, high cut 3.00khz, effect level 30

Assign (any): Target fx1 PH rate, min 1 , max 0, source internal pedal, mode normal, act.range lo 0, act.range hi 127, trig. patch-change, time 4, curve slow rise
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170_ Spinal Tap Distortion Sound

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Preamp = on
Ch. Mode = Single
Type = MS1959(2)
Gain = 60
Bass = 50
Middle = 100
Treble = 100
Presence = 80
Level = 100
Gain SW = Middle
Solo SW = Off
Solo Level = 80
SP Type = 8x12'
Mic Type = DYN57
Mic Dis. = On Mic
Mic Pos. = 7
Mic Level = 100
Direct Level = 0

OD/Dis = on
Type = RAT
Drive =
Bottom = 0
Tone = 0
Effect Level = 35
Direct Level = 0

No Delay, chorus, Rev, Comp, EQ, Wah, loop, FX

Just loud with crappy distortion.

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171_ Down Tuned Patches
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1/2, 1 Full and 2 Full steps down-tuned.....

Ok I have been experimenting more with this down-tuning on the GT-8.

I have change the methodology just a bit. I now am using Pitch Shifter instead of Pedal Bend (PB wants to anylize single notes so it sound a little wacked).
Everything else is set the same.

Here is the set up:
1. Set up the FX chain with FX2 turned on and at the very beginning of the chain.
2. Set the effect for FX2 to Pitch Shifter (PS)
3. Set the perameters for Pitch Shifter to:
Voice = 1-Voice
Mode = Slow
Pitch = -1 (for 1/2 down) or -2 (for 1 Full step down) or -4 (for 2 Full down)
Fine = 0
Pre Delay = 0
Feedback = 0
Level = 100
Direct Level = 0 (important)
Leave Voice 2 inactive !
NOTE: Pitch Shifter encorporates modulation (nothing can be done about it except to set it to slow)

You should be able to do this to most patches. It is important to place PS (FX2) at the beginning of the chain so it acts as the "base" sound coming in (as if it is the guitar's raw sound). Then other FX can be applied after this to affect this base signal.

Here are the new patches I've made (dump the old 1/2 down patches from earlier in this thread !)
Experiment and try other amps and distortions other than Rectifier.

DOWN-TUNED PATCH COLLECTION link
includes:
Big Hall Clean 1/2 step down
Big Hall Clean 1 Full step down
Rectifier 1/2 step down
Rectifier 1 Full step down
Rectifier 2 Full steps down

NOTE:
There are a couple of factors to consider. First is to be sure the guitar is accurately tuned. If that IS the case, then you can make FINE adjustments with the Fine parameter.

The issue of the slight delay is the way that Boss designed the Pitch Shifter (I agree that they blew it there). The delay is very subtle though.
Pitch Shifter has some modulation to it because of how Boss built it. So there is a trade off. Either have almost no delay but have fast modulation or have subtle delay and very slow modulation.

Here is what the manual says about the modulation vs. delay:
"A chord can be input with a normal pitch shifter.
The response is slower in the order of Fast, Medium and Slow,
but the modulation is lessened in the same order."

It is not perfect on the GT-8 (I actually don't have modulation or delay issues at all on the cheap Digitech PR200). But it does work instead of having to retune your guitar. Just play with the fine adjustment if it seems a little off.

Have fun !

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172_ Satch Patch (Love Thing)

Here is the patch used for Love Thing. Note: My global settings are set like this: Output Select - Line/phones, Low EQ - -3db, Mid EQ - +4db, Mid Freq - 500Hz, High EQ - +4dB, NS Threshold - +2dB, Rev Level - 100%

Patch Name: Satch Love Thing
Patch Level: 100
FX Chain: FX1 CS wah lp OD PRE eq NS FV FX2 DD ce RV DGT
Master BPM: 120

--- PREAMP (On) ---
Ch Mode: Single
Ch Select: Channel A
--- CHANNEL A ---
Type: Crunch
Gain: 50
Bass: 50
Middle: 50
Treble: 50
Presence: 0
Level: 50
Bright: Off
Gain SW: Middle
Solo SW: Off
Solo Level: 50
SP Type: Original
Mic Type: DYN 421
Mic Dist: On mic
Mic Pos: 5
Mic Level: 100
D. Level: 0

--- FX-1 (On) ---
Effect: Auto Wah (AW)
Mode: Band pass filter
Frequency: 5
Peak: 15
Rate: 34
Depth: 50
D. Level: 50
Level: 0

--- COMP (On) ---

Type: Compressor
Sustain: 50
Attack: 50
Tone: 0
Level: 50

--- OD/DIST (On) ---
Type: T-Scream
Drive: 31
Bottom: 0
Tone: 0
FX Level: 50
D. Level: 0

--- EQ (Off) ---
Low Cut: Flat
Low EQ: 0
LoMid f: 6.30 kHz
LoMid Q: 2
LoMid EQ: -4
HiMid f: 4.00 kHz
HiMid Q: 1
HiMid EQ: -2
High EQ: 0
High Cut: 8.00 kHz
Level: +5

--- FX-2 (On) ---
Effect: Sub Equalizer (SEQ)
Low Cut: Flat
Low EQ: 0
LoMid f: 1.00 kHz
LoMid Q: 1
LoMid EQ: -8
HiMid f: 10.0 kHz
HiMid Q: 8
HiMid EQ: -8
High EQ: 0
High Cut: Flat
Level: 0

--- DELAY (On) ---
Type: Single
Time: 400
Feedback: 20
High Cut: 8.00 kHz
FX Level: 30
D. Level: 100

--- REV (On) ---
Type: Hall 2
Time: 2.8
Pre Delay: 8
Low Cut: 165 Hz
High Cut: 4.00 kHz
Density: 8

FX Level: 50
D. Level: 100

--- NS (On) ---
Threshold: 40
Release: 30
Detect: Input

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Other

173_Tunings

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E-A-E-E-B-E
C-G-D-A-E-G
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174_Sustain

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if you dont want to go to the trouble of fitting a locking nut (and
it's a one way decision
 - no changing your mind afterwards) you may find that a little care
and maintenance helps keep
 your sustain whilst using the whammy....

Next time you re-string, lubricate the nut slots with some graphite
dust (use a piece of fine sandpaper
 and a HB pencil), and if possible buff the saddles with a little metal
polish (v boring but effective).

this should help to minimise friction and binding of the strings. it
will also help with tuning
 stability

If your trem is set up properly, then you should get useable results,
having said that the standard
 strat trems tend (IMHO) to be less suited to serious abuse than a
floyd rose style one.

I like the lite ash models though, nearly bought on last year but
bottled it and bought the wolfgang
 instead.... happy though

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175_POST PRODUCTION EQ
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                POST PRODUCTION EQ

First of all, I'm not here to criticize the GT8 (I love it). Rather I
would like feedback on something
 I've been tweaking with. For some reason, the sound that I get from
the GT8 lacks a lot of high-end
 tone or crispness. It sounds very "raw", very dominant in the midrange
frequencies, and very unlike
 a guitar from a CD track.

However I think this can easily be improved by using an EQ after the
GT8. For my tests I have been
 using Guitar Rig 2 (a software program) to do some real-time EQing on
the GT8 as I play.
 I am not using Guitar Rig 2 to do any other effects or preamps.

I've found the quality of the GT8 is vastly superior if I do the
following:

1. Bump up the low frequencies to get bass. This depends on well your
speakers produce bass so this is
 optional. (<100 Hz by about 5 db)

2. Bump up high frequencies a lot to provide crispness (> 5000 Hz by
about 10-20 dB). Yes that is a
 lot!

3. Notch down ~250-400 Hz by about -10 dB to get rid of that woofer resonating sound.

4. Notch down ~3000-5000 Hz by about -10 dB to get rid of some fizz which the ear is very sensitive
 too.

Now it sounds a lot more "rich" and more CD-like. Effects like chorus and reverb can be heard more
 clearly, whereas before they sounded like they were under a blanket.

I've tried using the GT8 global EQ to do this but it doesn't quite cut it. Eg. The High Freq EQ seems
 to adjust from a starting point which is too low.

Does anyone else feel the same way about the GT8? This is possibly my speakers fault not being a
 proper PA setup (although the speakers sound excellent for listening to music).

What hardware solutions can I place after the GT8 for good EQing?
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176_ DI Boxes
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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 ooomph 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 Untra Gs) have an amp sim in them. I turned on the external amp sims and switched my
 GT8 to output select = "JC120 Return" (which effectively disables the GT8s speaker sims I think).
 W O W ! ! W O W ! ! W O W ! ! My sound improved significantly. I don't think the Ultra G amp 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 GT8. Whatever the reason - I'm likin 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 iit improves their rigs.
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Correction: The Ultra Gs have speaker sims in them - Not amp sims.

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177_Plecs

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Right and left must work together.
it's not politics

Try a soft hairbrush, like a Baby's one, as a pick. a hundred little
soft plectrums.

If you use a rechargeable shaver hold it near the pickups.

slacken the strings with the whammy bar in your left hand and tense up
your right and bounce the
 3rd string off your pickups whilst slowly letting your bar up. sounds
cool thru delays of about
 360ms.

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178_MIXING

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MIXING

jonnyballsthinkbox wrote:
this is good stuff guys, all helpful in the process of learning. tell
me a bit more about how to create space between my different
instruments. Any more mixing suggestions?
While getting proper mix levels is important to achieving a
professional quality recording, proper EQ and effects useage is also
part of the equation.

The first thing that will help is to consider all the instruments
you're going to have in your mix. Then think about the different
frequency ranges each instrument naturally fills. In the simplest case,
you have drums, guitar bass and vocal. While drums and bass can ocupy
the lower frequency ranges, you can add different types of reverb and
EQ on each instrument to keep them from overlapping and mixing together
in to sonic stew. For example if you EQ the bass drum to a range that
the bass guitar doesn't get into , the bass guitar. Another example
would be guitars. If you double tracks (overdub) your rhythm tracks,

give each tracks a slightly different EQ setting (either though your amp, cab and mic selection or through mixer/recording EQ. This will make each rhythm guitar track have a slightly different tone. The 2 tracks won't get muddled together.

The proper application of reverb will give an instrument depth and better definition. It will sound more natural as well. Too much reverb though will have the inverse effect.

With the gear you're using, can you EQ tracks and adjust effects levels after you record? I ask the question because I'm not familiar with the set-up your using. A cool trick for trying different EQ and effects settings (if you cannot change them during playback) is to make copies of the tracks with different effects and EQ setting. Then you can just turn variants of the track on and off to hear how different effects and EQ settings sound with the rest of the mix.

Regarding stereo panning, as a rule, never pan anything dead center because it will throw off the track's level by 6db. Also, never pan a track all the way to the left or right. It will tend to cause the track to get lost in the mix.

While the things I've listed will help you make better sounding mixes, they are only the starting point. If you do something I've said is not good to do and it sounds good to you, then do it. The different suggestions I've given are just guidelines. Experimentation is the only thing that will help you learn how to achieve a good sounding professional mix. Go to your local magazine store and starty buying different recording magazines. This will hip you to all sorts of recordings tips that will work in a pro or home studio. Find some boards dedicated just to recordings, read through existing threads and start your own threads when you have some specific questions.

Once you have a mix you're happy with, listen to it on as many different speakers as possible. For example, listen to it in your car, with different sets of headphones, listen to it in a friend's car, on your home stereo, on a friend's stevreo, etc. etc. A good mix will sound good through almost any speakers. Sure it may sound perfect through some sets of speakers but it should sound -good- through almost anything.

All of this should give a good head start of making some better mixes. Creating a really good mix entails that you learn to "play" your recording like an instrument. It's an art but some general rules will get you headed in the right direction.

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179_External OD (TS)
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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.
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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 dredded clipping territory. I had actually forgotten what I was using but found a post of mine in TimbreWolfs GT-8 Tip Document:

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 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 GT8 into my computer so hopefully I will offer some sound clips when I get back home.

Cheers,

JF

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180_Harmonics

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Three types of techniques i know of two get harmonics:
1) Open: Touch ang go really. I think everyone knows this method.
2) Pinched: As some people mentioned, just "pinch" the string between pick and finger. Sort of like muting all the overtones and just getting the harmonics
3) Fretted: This is kinda tricky. You have to fret the note you want, touch the string roughly halfway of the distance from saddle to note with the index finger of your right hand, then sound the harmonic by striking the string with the middle finger. Tricky!

Technically speaking, you can even get harmonics, pinched at that, on an acoustic guitar. So as far as distortion goes, while I wouldn't say that it is the deciding factor for generating harmonic content, it does, IMHO, contribute to the overall feel you get when striking the harmonic. You can't get shrieky without being overloud and well EQed.
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Harmonics huh.....

1. Open string 'natural' harmonics

Don't forget that these are mirrored from the twelfth fret to the bridge aswell. tremolo picking and lightly rubbing the strings will let you hear most of them. try this....Very fast hammer-ons and pull-offs at the 2nd 3rd and 5th fret and run your pick hand down the string using the edge of your palm, beginning at the bridge and going past the 12th fret (use the bit of your hand that is used for palm muting)

2. Pinch Harmonics

The time between the pick and your finger shorting the note is the key to this one. So as has been mentioned little bit of pick and try to use the natural harmonic areas between fretboard and bridge. This is easy on an acoustic at the 24th fret position.

3. Harp or Stopped Harmonics

fret a note or chord as normal and place your index finger of your picking hand at a relative harmonic point ie; 12 frets higher or 7 frets etc. then either pick behind with your fingers or with the pick between your thumb and middle finger.

4. Tapped Harmonics

fret a note or chord as normal and this time tap with your picking hand bouncing off the string as you do so. Bounce either 12 frets, 7frets or 5 frets to begin with.

One point of interest may be that you don't need distortion to make the harmonics sound. Treble frequencies make them easier to hear but don't help you generate them !!

Distortion generates a lot of overtones anyway. This helps generate harmonics with less effort, however this requires better accuracy or else they sound mushed and boring.

One great practice exercise is to pinch harmonic at least 3 different harmonics for every fretted note on the G-string fretted at the 5th through to the 8th fret.

And....Try and do it with your mouth closed next time

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181_Pickup Tricks
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Raising of lowering your pick-ups would affect the input levels.The further away the pick-up is from the strings, the lower it's output.

You could try angling the pickup so the bass end is higher.

At first when I read this I thought that DeRigueur was saying to angle it like a strat's bridge pickup or the PAF in some of EVH's earlier franken-guitars. Then I realized that he meant to angle the pup height.
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And before any other mod, there's a TRICK to experiment: just put a capacitor of very small value (starting from 100 picofarad, stopping below 1000 pf) between the "hot point" of your bridge pup and the ground of your guitar. It WILL slightly change your tone by shifting down the resonant frequency and could create a better balance between the two pups.

Good luck in your quest...

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182_dB
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Ok, more useful info.

+3 dB = double the volume / an increase of 100%

+ 6 dB = four times the volume / an increase of 200%

- 6 dB = 1/4 the volume or a decrease of 75%

All of this is relative to your SPL, or sound pressure level, which is how much air your pushing with your speakers or headphones. That's why little EQ changes sound a lot more drastic at louder volumes.

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183_Mixing tips

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There are many rules to follow when mixing tracks and getting a balanced sound between insruments, it can take years to master.

As a general rule though treat the mix how you would see it on stage i.e.

1) The drums. The kick drum needs to be in the centre (I would always recommend giving the Kick drum it's own channel in the mix), the cymbols and hi-hat slighty pan left and right the rest of the kit panned to taste to give a nice spatial feel.

2) Bass. Centre, centre, centre.

3) Guitars. How do you stand on stage? I'm guessing one of you is left, one of you is right, mimic this in the mix, pan one of you left about 10 o'clock and one of you right about 2 o'clock.

4) Keyboards. These always sound good to me if they are panned hard left or hard right, experiment to see which works best for you style of music.

5) Singer. Centre, centre, centre.

Antoher thing to bear in mind when mixing is; as well as being Left and Right (stereo) there is also a front and back of a mix, (sounds strange I know) but, volume (level of the track), delay, reverb, filtering etc create the feeling of front and back.

Best thing to do is listen to an artist who creates the kind of mix you like and dissect it, listen to where everything is. Pop on some could quality headphones and listen! You will hear the way volume and panning as well as different ambient effects separate the instruments. Getting the right mix will take a lot of practice but it is one of the most rewarding things ever.

I have looked at the Yamaha MG16/4 and you should be able to get some great results with this.

Make sure you invest in some good quality drum mics and vocal mics, this will help.

As for the clipping, make sure nothing on the mixer is in the red and try and keep a level of 0db on each track. Make sure that when the mix is sent to the computer that again the signal is not in the red.

Hope this helps.
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…….The End……………………….(for now).