BOSS GT-3 FAQ

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Questions From Prospective Owners

Q: What type of guitar works best with the GT-3? What type of pickups?

A: Use whatever guitar you like. You will probably find that certain types of pickups will work better with different preamp models.

Q: What kind of Amp works best with the GT-3?
A: Most manufacturers of digital modeling preamps point out that if you want to get the most accurate modeling, you should run the effect into an amp which is as clean and colorless as possible. Examples of this would be a PA, Keyboard Amp, Acoustic amp, or the effects return of a solid state amp. Many people on the list have gotten excellent results going to the effects return on a Peavey Bandit 112.

If you prefer your amp's distortion, and your amp has an effects loop, you can use the 5-cable method, as described in the connections section.

Q: Where can I hear examples of the GT-3?
A: Try the following links:

Roland US - GT-3 Demos Page. Coinciding with the summer NAMM 2000 show, Roland has revamped their website. Here you can find the following mp3 files featuring various aspects of the BOSS GT-3. • GT-3 5150 COSM Audio Demo • GT-3 Auto Riff 1 Audio Demo • GT-3 Auto Riff 2 Audio Demo • GT-3 Blues COSM Audio Demo • GT-3 Chorus & Delay Audio Demo	http://209.144.99.253/SDD.asp?cid=3&id=R1_6_4_1/

• GT-3 Daves A-Riff Audio Demo • GT-3 Daves Audio Demo • GT-3 Daves 2 Audio Demo • GT-3 Long Delay Audio Demo • GT-3 MS 1959 COSM Audio Demo • GT-3 Tune Audio Demo • GT-3 Twin Audio Demo	
ZRINCX - Torben Kristensen's Home Page. Torben is a talented musician who plays melodic instrumental rock. This page contains MP3 clips and the patches used to record them.	http://hjem.get2net.dk/zrincx/
Sounds from the Boss GT-3 Multi Effects Unit. Contains patches in both text and sysex formats, plus audio clips recorded using those patches.	http://www.dingoblue.net.au/~6828/sound.html
Dan Baker's GT-3 Users Page, User Music Page. Contains audio clips from a variety of GT-3 users. Also contains clips from the Boss VF-1 and clips from the GT-3 demo video.	http://members.xoom.com/bossgt3/um.htm

Also check the GT-3 User Sites listed at the end of this FAQ.

Q: How does GT3 Compare against POD?
A: The POD has better modeling, with more types of amps modeled. The GT-3 has more and better effects. Also, the POD would require an external pedalboard for live use.

Q: How does GT3 Compare against RP-7?
A: The RP-7 has a better fuzz and flanger. The GT-3, in general, has more effects, better effects, and more parameters per effect. In addition, the GT-3 has more patches, an extra button for control pedal, external overdrive/effect loop, MIDI, multiple assignments of control and expression pedal, better cabinet simulations, and BPM function to synchronize tempo of effects to that of the song.

A number of RP-7 users will argue that the distortions sound better because of the tube.   It has 4 solid state (Overdrive, Fuzz, Heavy Sustained, Grunge) and 4 tube (Clean1, Clean2, Blues, Saturation) preamp voicings.   On the Digitech web page, there is a library posted of user patches. There you will find that most of the patches posted use the Grunge preamp, which is a solid state preamp.

Q: How does GT3 Compare against RP-14D?
A: The RP-14D is similar to the RP-7, but the preamp and equalization sections have been changed. The RP-14D has more buttons - the top row controls the on/off levels for footswitches,

and the bottom row selects patches. There is also a switch under the expression pedal, which allows the user to engage the wah at any time in any patch. Plus there is an amp channel switch which could change your patch from a mellow Blackface simulation to a terrifying Rectified sound. And the Digital output is a feature which the GT-3 does not offer.

Roughly the same types of amp models are offered between the two units, although the GT-3 may offer a few more. In general, the GT-3 has the same advantages over the RP-14D as it has over the RP-7 (see above). If the RP-14D has the same quality of digital effects as the RP-7, than the GT-3 has the advantage in effects. The GT-3 has more patches (200 factory/140 user vs 50 factory/50 user). The RP-14D has 3 band EQ. The GT-3 has 3 band EQ, plus an independent parametric EQ having low, high, and 2 parametric bands with adjustable resonance. The GT-3 has MIDI control, useful for storing patches (or previewing patches without entering in all the parameters), which the RP-14D does not. Also, the GT-3 displays patch names, the RP-14D displays only numbers.

Q: What are differences between GT-3 and GT-5?
A: Try this link for a detailed comparison
 http://members.tripod.com/bossgt3/FAQ.htm

Q: Can I use the pedals to turn individual effects on and off (manual mode)?
A: Yes, this is known as manual mode.

Q: Can I use the GT-3 with my electro/acoustic?
A: Yes. The GT-3 has several features designed for electro/acoustic guitars, including a special acoustic preamp model, anti-feedback, and 2x2 Chorus.

Q: Where can I get the best price on a GT-3?
A: The following links are good places to start::

- http://www.wholesalemusic.com/roland/gme/index.html

- http://www.ktjmusic.com

- http://www.americanmusical.com

- http://www.zzounds.com

General Questions

Q: Does anyone know if there are ROM? upgrades available for the GT-3? What is the latest chip version and how would I check what version mine is?
A: To check what ROM version you have, hold down [MASTER] and [PEDAL/ASSIGN] while powering up. The most current ROM version is 1.02. It is uncertain what this revision does at this time.

- Version 1.00:   This is the initial revision.

- Version 1.01:   This corrects a bug in the Harmonizer. The following description comes courtesy of Stephen Soukup:

  If you want to find out if your GT-3 has the faulty harmonist effect
  program the following :

  MODULATION
  FX Select: Harmonist
  Voice: 1-Voice
  H1 Mode: Mono
  H1 Pitch: 0
  H1 Fine: 0
  H1 PreDly: 0
  H1 Fdback: 0
  H1 Level: 100
  Dir Level: 0

  PEDAL ASSIGN
  EXP Pedal
  Target: HR: HR1 Pitch
  Target Min: 0
  Target Max: 12

  Once you've done that and saved the patch, go to a different patch
  then return to the one you just programmed.

  If you now move the expression pedal back and forth and you hear two
  sounds/signals you have a faulty unit.

  If you rock your pedal and all you hear is one signal, and that is
  the Harmonist pitch going up and down then your GT-3 is fine.

  What happens with the faulty units or old chipset is that when you
  return to a saved harmonist patch the second voice is introduced
  which is especially annoying if you want to have just the altered
  pitch and not the direct sound or second voice of the harmonist
  effect.

  When I originally emailed Roland here in Australia, the answer sent
  from the Japanese technicians was :

  "For the time being, please inform your customer following procedure
  to avoid the problem: Even in case of 1 voice, please set 2-mono or
  2

stereo. Then please set the Level of HR2 to "0"."

I hope this is clearer for people now. It's a very specific problem
in the GT-3 and may never affect you if you dont use the pitch
altering characteristics of the Harmonist effect. But if you want a
totally working GT-3 then I suggest you go through the motions of
having your GT-3 chip updated to version 1.02

- Version 1.02:   This is the current revision. It affects the brightness of the LCD display.

Q: What PC software is available for the GT-3?
A: The following utilities are available for the GT-3:

- GT-3 Patchworks - A basic backup and restore utility.

- GT-3 Banker - A utility to arrange the order of GT-3 Patches.

- GT-3 Editor - A utility that allows for editing of patches through a GUI, as well as previewing patches.

The software can be found at the following locations:

- GT-3 Editor: http://www.kagi.com/amcsoftware/gt3.html

- GT-3 Patchworks: http://members.tripod.com/bossgt3/software/gt3pw.zip

- GT-3 Banker (beta): http://members.tripod.com/Gt3Banker/

Q: What MAC software is available for the GT-3?
A: There is currently no Macintosh software for the GT-3.

Q: Where can I get good patches?
A: Try any of these sites:

Patch Central at eGroups.com New as of July 2000!!	http://www.egroups.com/files/GT-3/Patch+Central/
ZRINCX - Torben Kristensen's Home Page. Torben is a talented musician who plays melodic instrumental rock. This page contains MP3 clips and the patches used to record them.	http://hjem.get2net.dk/zrincx/
Sounds from the Boss GT-3 Multi Effects Unit.	http://members.dingobl

Contains patches in both text and sysex formats, plus audio clips recorded using those patches.	ue.net.au/~6828/sound.html
Dan Baker's GT-3 Users Page, User Patches Page This page contains a patches in various styles submitted by various users.	http://members.xoom.com/bossgt3/up.htm

Also check the GT-3 User Sites listed at the end of this FAQ.

Q: Where can I upload patches? A: You can always post patches to the GT-3 Mailing list. Or to Patch Central.

Q: Can I use GT-5 patches?
A: Sometimes. Sort of. The GT-3 and GT-5 have similar parameters. If you have a GT-5 in text format, you can make adjustments easily enough. The GT-5 contains "custom" distortion and preamp models which the GT-3 does not, so you may have to improvise. If you have a GT-5 Sysex file, you may or may not be able to load it using the GT-3 editor program.

Q: What should I use for a gig bag or case?
A: Gizmo makes a 10x21 padded gig bag which works well. Also, some have used rifle cases and cut out the padding to fit the GT-3 and other equipment. Others have had success with cases for photographic or electronic equipment. Another popular item is a paintball gun case from Brass Eagle. If you happen to be in a thrift store, check out one of the hardshell suitcases made by Samsonite or American Tourister as these tend to be cheap, solid, and roomy.

Q: What is the deal with Brass Eagle Paintball Case?
This item is a cheap and popular option for protecting the GT-3. It is basically a plastic box with eggcrate foam. In the US, they can be found at Wal-Mart for about $15. A number of people have complained that the power supply does not fit, but this can be done by removing the bottom pad. You can find a diagram at http://home.sprynet.com/~msullivan1/gt3case.htm .

One concern that people have had with the case is that on the Brass Eagle website, the case is shown with molded plastic instead of eggcrate foam. A few list members have contacted Brass Eagle and have learned that the model with the foam is replacing the model with the molded plastic. You can find an online retailer at:

http://www.brasseagle.com/eagleville/eVendors.html

Q: What is Manual Mode?
A: See following question.

Q: Is there a way I can get the GT-3 to work like stompboxes, so that each of the pedals will control an effect?
A: This is called manual mode. It can be activated by pressing [MANUAL]. Or, using the quick presets, you can set the control pedal to *P10=MANUAL* to allow the control pedal to change

between manual and normal mode.

When in manual mode, footswitches 1-4 and the Bank up and Bank Down buttons will all turn an effect on or off. The display will also change. Instead of displaying the name and bank of the patch, the display will show the number of a switch in reverse video, followed by the abbreviation of the effect toggled by that switch. Effects that are on will appear in UPPER CASE, those which are off will appear in lower case.

Q: In Manual mode, is it only possible to have one set of pedal assignments for all patches?
A: For the most part. Supposing you have footswitch 1 set to turn the OD/DS on or off, footswitch 1 will turn the [OD/DS] on or off in every patch.

However, in the case of the [SFX] and [MOD] sections, the button will control whatever preset is currently programmed for that section. Supposing you have one patch where the [MOD] is set to Phaser and another where it is set to Flanger. If you enter manual mode in the first patch, set pedal 2 to control the Phaser, exit manual mode, change to the second patch, enter manual mode, and then depress pedal 2, you wil find that the pedal now toggles the Flanger.

Connections

Q: How do I hook this thing up to my amp?
A: This probably the greatest source of confusion for people, and depends greatly upon the type of amp you have.
When you press [UTILITY], the first parameter which displays is one called *Your Setting?*.
There are five options:

- Guitar Amp (Combo)

- Guitar Amp (Stack)

- Power Amp (Combo)

- Power Amp (Stack)

- Line (Headphones)

The following are general recommendations for various setups:

Setup	Recommendation.
Keyboard Amp	In the [UTILITY] section, set *Your Setting?* to *Line(Headphones)*.
Acoustic Amp	In the [UTILITY] section, set *Your Setting?* to *Line(Headphones)*.
PA	In the [UTILITY] section, set *Your Setting?* to *Line(Headphones)*.

Recording	In the [UTILITY] section, set *Your Setting?* to *Line(Headphones).*
Guitar Amp with Effects Loop, not using guitar amp preamp	In the [UTILITY] section, set *Your Setting?* to *Power Amp (Combo).* Plug into effects return.
Guitar Amp with Effects Loop, using guitar amp preamp	Use 4- or 5- cable method as specified below.
Amp without Effects Loop	**This varies widely with the amp selected, so there are no easy answers. You WILL need to experiment to get the best tone.** On page 11 of the manual (and on a "Read Me First" note included with the GT-3) it says: *When shipped from the factory, "Your Setting?" is set to "GT. Amp(Combo)". To obtain better sound, we recommend setting "Your Setting?" to "Power Amp(Combo)" or "Your Setting?" is set to "Power Amp(Stack)" and connecting to RETURN or MAIN IN on the guitar amp.* *If the guitar amp has no RETURN or MAIN IN jack, make the connection to ordinary input (If the amp has both L and H, connect to L) and set the tone controls for the guitar amp so that BASS = 0, MIDDLE = 10, and TREBLE = 0.*

Note: When plugging into a guitar amp's input, if the amplifier has a channel switch, set it to the normal (clean) channel.

Q: How do I hook up to a computer (for recording)? A: Select *Line(Headphones)* for *Your Setting?* in the [UTILITY] section. Run from output of GT-3 to Line In plug on soundcard.

Q: How do I hook up to a computer (for patch download)?
A: This depends on whether your sound card has a standard MIDI connection or not.

If your sound card has standard MIDI jacks, or your computer has a dedicated MIDI interface, you can simply connect a MIDI cable from the jack marked MIDI IN on the sound card to the one marked MIDI OUT on the GT-3, and then run a cable from the MIDI OUT jack on the soundcard into the MIDI IN jack on the GT-3.

If your sound card does not have standard MIDI jacks, you will need to connect through your sound card's joystick port. You will need a conversion cable, which you should be able to find in any computer store. There will be a DB-15 M connector which connects to your soundcard's joystick port.   There should be two MIDI plugs on the end of the converter cable. The one marked OUT needs to be connected to the MIDI IN jack on the GT-3 and the one marked IN needs to go to the jack marked MIDI OUT on the GT-3. If you have a joystick, plug it into the conversion cable's DB-15 F connector.

Q: What kind of cable do I need for uploading and downloading patches via MIDI?

Where can I find one?
If your sound card does not have standard MIDI jacks, and your computer does not have a dedicated MIDI interface, you will need to connect through your sound card's joystick port. Most computer and many music stores will sell a 'MIDI kit', such as the *Midisoft MIDI Kit* or the *Cakewalk MIDI Music Pack* which contains the cable needed bundled with a cheap MIDI sequencing package. These packages are available for $20-50. You should also be able to find the cable at any music store which carries keyboards.

Cable4PC is one web retailer which sells the cable you will need, which is product #301. You can see a picture of it here, and it will cost $15. Hosa also makes a cable, the SBC 195. However, if you use this cable you will also need to get a pair of M-M standard MIDI cables as this cable has female MIDI connectors.

The following is a partial list of products which can be bought online:
http://www.hosatech.com/SBC195.html
http://www.cable4pc.com/midi301.htm
http://www.cakewalk.com/Products/MIDIMusicPack.htm
http://www.midisoft.com/Products/Midi_Kit/midi_kit.html

Q: What is the 4 cable method? What is the 5 cable method?
A: The 4 and 5 cable methods are the ways of running the GT-3 through the amp's effects loop (and the amp's preamp through the effects loop of the GT-3. If you are running in mono, you only need 4 cables, 5 for a stereo setup.

1. Plug cable from output of guitar to input of GT-3.

2. Plug cable from Send of GT-3 into amplifier guitar input.

3. Plug cable from Effects Send of amplifier to Return of GT-3.

4. Plug cable from Left (Mono) output of GT-3 to Effects Return of amplifier.

5. If you have a stereo effects return, plug cable from Right output of GT-3 to Effects Return of second amplifier.

When doing this, you will need to update patches so that the OD/DS is set to *External OD/DS*, and the Preamp section should be off. The utility for *Your Setting?* should be set to *Power Amp (Combo)*. **If you do not have the [OD/DS] turned on and set to *External OD*, you will not be sending a signal through your guitar amp's preamp.**

Q: How do I hook up an external stompbox in the OD/DS loop?
A: Connect the a cable from the External OD/DS Send jack to the input jack on your stompbox. Connect another cord between the output jack on the stompbox and the External OD/DS Send jack on the GT-3. You will also need to update the patch so that the [OD/DS] effect is turned on and the distortion type is set to *External OD/DS*. **If you do not have the [OD/DS] turned on and set to External OD/DS, you will not be sending a signal through your stompbox.**

Preamp

Q: How do I use an external preamp?
A: Use the 4- or 5- cable method, mentioned above.

Q: Which are better, the distortions from [OD/DS] or [PREAMP] sections?
A: The [OD/DS] section simulates the sounds of various types of distortion stompboxes and the [PREAMP] section simulates the sounds of various types of amplifiers (and includes speaker simulation when the [UTILITY] menu option *Your Setting?* is set to *Line/Headphones*).

If you are going direct, playing through headphones, or into a keyboard/PA/etc and you use the [OD/DS] without using the [PREAMP], you will likely find the sound to be too harsh. On the other hand, if you run straight into the input of a guitar amplifier, you may want to use the [OD/DS] section and not the [PREAMP] section.

Some great sounds can be created when using the [OD/DS] in conjunction with the [PREAMP]. For example, many users choose to use one of the "Metal" distortions in conjunction with either the *JC-120* or *Clean Twin* preamps to get a heavy metal sound. When combining distortions with preamps, keep in mind that not every combination will sound good together - a distortion which sounds good with one preamp might sound mushy with a different preamp and harsh with yet another, so experiment.

Q: What amps are modeled? What do the abbreviations for the amp models stand for?

A: With the exception of the JC-120, the following list is a summary of the most popular and most likely guesses. It is also probable that the amp modeling does not seek to recreate an exact model of a specific amp, but rather the general qualities of a family of amplifiers.

Preamp Model	Modeled After
JC-120	Roland JC-120
Clean Twin	Fender Twin
Crunch	Overdriven Fender
MATCH Drive	Matchless
VOXY Drive	VOX, probably AC 30 Top Boost
Blues	Probably Fender, possibly Blues Deville
BG Lead	Mesa Boogie
MS1959	Marshall

SLDN Lead	Soldano
Metal 5150	Peavey 5150
Metal Drive	Uncertain, possibly Mesa Boogie Dual Rectified
AC Guitar	Acoustic guitar amp

Q: How do I turn the speaker simulation on?

A: The speaker simulation is only on when *Your Setting?* under the [UTILITY] button is set to *Line (Headphones),* and the [PREAMP] is on. **Q: Does the Amp Speaker really make a difference when using the GT-3?** A: Yes. You need to have the speaker simulation on *Your Setting? = Line(Headphones)* to have the speaker simulation engaged. To get the most out of this, you will want to have the *Mic Level* set to 100 and the *Direct Level* set to 0-10.

Q: What is the direct level setting on the speaker sim?
A: Many modern amps have a direct output for recording. This output comes directly from the preamp and is not colored by the power amp or speaker, so as a result it often sounds brighter and/or harsher than the sound as obtained through micing the amp.

Q: What is the purpose of speaker placement/What does the "Mic Set." parameter do?
A: Often, when a speaker is mic'd, the microphone is placed somewhere in front of the speaker, aimed at the center of the speaker cone. As the mic is moved or aimed toward the edge of the speaker cone, the sound becomes darker. The *Mic. Set* parameter attempts to simulate the effect of moving the a microphone relative to the center of the speaker cone. When the parameter is set to *Center*, this simulates the sound of the speaker through a microphone aimed at the center of the speaker. The other settings, *1cm-10cm*, attempt to simulate the sound as the virtual microphone is placed or aimed progressively farther from the center of the speaker cone.

Effects

Q: What order do the effects go in?
A: In most cases, the effects should go in the order they appear, from left to right, top to bottom, on the GT-3. Some exceptions are:

- Tremolo is often used last in a chain. The slicer should probably go near the end as well.

- Synthesizer and Harmonist are often used near the front of the effects chain in order to improve tracking.

- The Foot Volume will give different effects when used at various points in the chain. For example, when used before delay, it allows the delay to continue repeating notes, even after the volume is set to 0. When used post delay, it will silence the repeats from the delay as well.

Q: How do I change the order of effects?
A: Press [MASTER]. Use the arrow keys to get to the Effect Chain parameter. Use the dial to move the cursor (the little guy) to the point where you want to insert an effect. Simply press the button for the effect you want to put at that point, and the effect will be placed there. (p.23) Note that depressing [MASTER] will insert the Noise Gate, and [PEDAL ASSIGN] will insert Foot Volume. Select [EXIT] when finished.

Q: How do you use more than one parameter from the [MOD] group or [SFX] group at once?
A: You are limited to one effect from each group.

Q: What is BPM?
BPM (Beats Per Minute) is an easy way of getting the speeds of various effects to be in sync with each other. On any effect which has a rate parameter (for example, tremolo), if you turn the dial all the way past 100 when setting the rate, you will see BPM and a note symbol. The digital delay also has a BPM parameter if you turn the dial past 1873ms when setting the delay time.

Some examples of how you might use this:
Suppose you are playing a slow ballad, and using a phaser sound. You want to get the phaser to make one sweep every measure. Select [MASTER] and scroll to the *Master BPM* parameter. Set this to the tempo of the song. Then select [MOD] to set up the phaser. Rotate the dial clockwise until you get to a value that says *BPM* and has a whole note next to it. Exit and save.

[SFX]

Q: How do I get a sound with violin like attack?
A: Either use the *Slow Gear* effect in the [SFX] section, or manually swell the note using the expression pedal as a volume pedal. However, a string driver such as the e-bow can be used to create such a sound.

Q: How does anti-feedbacking work?
A: Coming soon.

[WAH]

Q: How can I get a better wah sound?
A: There are a number of things you can do to improve the sound of the wah on the GT-3.

1. Try experimenting with placement of the wah in the effects chain. You may find that it sounds better before the distortion or after.

2. You could experiment using the pedal assigns so that moving the expression pedal would change the frequency of one of the bands on the EQ or SEQ. Try doing this in conjunction with the wah.

3. You could try running the humanizer and wah at the same time.

4. Still yet another option is to use the expression pedal to control the sweep of the Auto Wah effect. Settings are shown below:

[WAH]
```
FX Select: Auto wah
Mode: BPF
Polarity: Up
Sensitivity: 0
Frequency: 92
Peak: 80
Rate: 50
Depth: 0
Level: 80
```

CTL Pedal
```
Target: AW: Freq
Target Min: 20
Target Max: 92
```

5. If all else fails, you can always put a wah in the OD/DS loop. Hook this up just like you would hook up an external overdrive or distortion.

[OD/DS]

Q: How do I hook up an external stompbox in the OD/DS loop?
A: Connect the a cable from the External OD/DS Send jack to the input jack on your stompbox. Connect another cord between the output jack on the stompbox and the External OD/DS Send jack on the GT-3. You will also need to update the patch so that the [OD/DS] effect is turned on and the distortion type is set to *External OD/DS*. **If you do not have the OD/DS turned on and set to *External OD/DS*, you will not be sending a signal through your stompbox.**

Q: How do I get a Tubescreamer sound?
A: One issue in getting a Tubescreamer sound is that there are many different types of Tubescreamers (TS-808, TS-9, TS-10, TS-5, TS-7). To further complicate matters, tubescreamers from the same line have in some cases used different components, resulting in slightly different tones.

However, the purpose of all these boxes remains the same: to provide the sound of an overdriven tube amp, or enhance the overdrive of an existing tube amp. In general the result is a transparent, organic sound with singing sustain. This type of sound can be created simply with one of the preamps and moderate use of the compressor.

If you wish to use the [OD/DS] section to create the sound you are after, you will get best results with the *Natural OD*, *Vintage OD*, *Blues*, or *Crunch* distortion types.

Of course, there is one guaranteed way to get the Tubescreamer sound: You can simply run a tubescreamer through the OD/DS loop as noted above.

Q: What BOSS pedals are the names of the distortions on the GT-3 supposed to refer to?

With the preamp section, it is probably best to think of the options as representing a range or type of preamp rather than exact recreations of a specific model. The same approach should be taken with the OD/DS section. The OD/DS section really does not aim to mimic any of Boss's stompboxes in particurlar, but rather to provide a wide range of overdrive and distortion options.

If you look at the table below you will probably find that using the distortion types listed below you can come very close to sounds created with the associated BOSS stomp box. Some of these stompboxes had some more obscure parameters such as "Contour" and "Punch", which you would not be able to simulate using just Level/Drive/Hi/Lo controls available in the GT-3's OD/DS section. Also, the GT-3 distortions, it seems, provide more distortion than the associated pedal. In other words, the table below is nothing more than a rough comparison between the GT-3 distortions and various Boss pedals:

Natural OD	OD-1	Distortion 2	DS-2
Vintage OD	OD-2	Grunge	XT-2 (Xtortion.(ish))
Turbo OD	OD-2R	Metal.1	HM-3 (Hyper Metal.)
Blues	BD-2 (Blues Driver)	Metal.2	MT-2 (Metal Zone)
Crunch	OD-3(ish)	Fuzz	FZ-3
Distortion 1	DS-1		

Q: Which stompbox works best in the OD/DS Loop?
A: This is entirely a matter of taste, further complicated by the fact that the preamp sims tend to react differently to different distortions. To see writeups of some users' experiences with various pedals, check out the External OD Database.

[EQ]

Q: What is the difference between the equalizer and subequalizer?
A: In theory none. The subequalizer effect is offered for two reasons. One is that it allows two extra parametric bands for equalization. The other is that it allows EQ to be applied at more than one point in the chain, as EQ sounds different when applied pre or post distortion. In practice, however, some people have reported hearing a difference between the two.

Q: What frequencies should I adjust?
The following table shows a lists of frequencies and the qualities associated with them. To minimize a negative quality, cut a frequency in that range. To add a positive quality, try boosting frequencies in that range. For example, if you want to add warmth to your sound and remove a honking sound, boost a frequency between 200 Hz - 500 Hz and cut a frequency between 500 Hz - 1.5 kHz.

Range	Positive Quality	Negative Quality
20 Hz - 200 Hz	Bottom, Depth	Boomy
200 Hz - 500 Hz	Warmth, Dark	Muddy
500 Hz - 1.5 kHz	Definition	Honk or Nasal
1.5 kHz - 4 kHz	Articulation/Snap/Presence	Strident
4 kHz - 10 kHz	Bright/ Higher presence	Screechy/Thin
10 kHz - 20 kHz	Sheen/Transparent	Thin

[MOD]

Q: How do I emulate an sub-octaver? Octavia?
A: A sub octaver creates a pitch one octave below the note, the Octavia creates a pitch one octave above.
Start with the following settings:

```
  Select [MOD]
   FX Select: HR
   Voice: 1-Voice
   Mode: Fast (Medium, Slow, or Mono will also work)
   Pitch: +12 (for Octavia, -12 for Sub Octaver)
   Fine: 0
   Pre Delay: 0
   Feedback: 0
   HR1 Level:    75
   Direct Level: 75
```

Alternately you can use the ring modulator to get a similar effect. Try the following: Select [MOD]
```
 FX Select: RM
 Mode: Intelligent
 Freq: 96 (for Octavia, 24 for Sub Octaver, 48 for a "unison" effect)
 Effect Level: 75 (Mix to taste)
 Direct Level: 75
```

Q: How do I improve the tracking of the Harmonizer?
A: The synth and harmonist sometimes do not track well. Experiment with use of compression, and try placing the signal closer to the beginning of the chain.

Q: How can I get a whammy effect (simulating effect of whammy bar)?
For this you need to use the Harmonizer and the Pedal Assign. In 1-Voice mode, the Harmonizer takes the original signal and creates a second signal which is a number of steps

above or below the original signal, as specified by the Pitch parameter. In this case we only want to have the harmonized signal and not the direct signal, so we set *HR1 Level* to 100 and *Direct Level* to 0. Next, we need to set up the expression pedal to control the pitch of the whammied note. In this example, we will go from normal when pedal is depressed to down one octave when pedal is returned.

```
   [MOD]
   FX Select: HR
   Voice: 1-Voice
   Mode: Fast, Medium, Slow
   Pitch: 0
   Fine: 0
   Pre Delay: 0
   Feedback: 0
   HR1 Level:   100
   Direct Level: 0

   [PEDAL/ASSIGN]
   EXP PEDAL: On
   Target:  HR1 Pitch
   Min:  -12  (pitch when pedal is returned)
   Max:  0  (pitch when pedal is depressed)
```

 An example of how this works can be seen in preset 78-3, PEDAL 1OCT.

Q: Why does the synth sometimes change pitch?
A: The synth and harmonist sometimes do not track well. Experiment with use of compression, and try placing the signal more to the beginning of the chain.

Q: Can I use the MIDI out to record my guitar to a sequencer?
A: No.

Q: The auto riff function has Preset1... thru User10 phrases. Can I alter the user phrases to my own patterns?
A: Yes. See pp21-22 of the manual for details.

Q: How do you set up the auto-riff so that you can play over it?
A: You need to set the control pedal so that it controls two parameters. For the first assignment, set the control pedal to switch the auto-riff *Hold* parameter to change between *Off* and *On*. The second assignment should set the *Direct Level* from 0 to 100.

[DELAY]

Q:How do you get a loop going with the delay that you can play over?
A: While it is possible to do this, the results are not perfect. One might thing that having the *Feedback* set to 100 would cause the delay to repeat infinitely, but this is not the case. Unfortunately, even with the *Feedback* set to 100, the signal will decay to nothing after a few minutes.

Still, if you only need to do this for a few measures, you would need to set up the pedal assignments so that the CTL pedal turns delay on and off. Also, when turning the delay off, the

Feedback should be set to 100.

Q: How do I tap out the delay time with a footswitch?
A: Use the quick settings to set the CTL pedal to *P1: Master BPM (Tap)*. Then set the *Delay Time* to be one of the BPM values. When you hit the control pedal twice, that interval will be used to mark out the tempo. Then the delay will repeat on every note interval specified. For example, if I tap the pedal at the beginning and end of a measure, and I have the *Delay Time* set to *BPM (1/4 note)*, and I am playing in time, the delay will repeat my notes on every 1/4 note. To see an example of how tap tempo is set up, see preset 59-3, TEMPO DELAY.

Q: What is the difference between the *Delay Time* and *Delay Time F.* parameters?
A: The *Delay Time* parameter controls the delay time and the *Delay Time F.* parameter allows you to fine tune the delay time. More specifically, when specifying delay times which are not BPM based, rotating the wheel will increase or decrease the delay time in increments of 20ms. When changing the *Delay Time F.* parameter, rotating the wheel will increase or decrease the delay time in units of 1ms. When fine-tuning the delay time, you can only increase or decrease the delay time up to or down to the nearest multiple of 20 ms. For example, if you choose to edit a patch which has a delay time of 273ms, if the parameter window says *Delay Time*, rotating the dial counterclockwise will change the value to 253 ms, and rotating clockwise will change the delay time to 293 ms. If the parameter window says *Delay Time F.*, you could alter the delay time anywhere between 260 and 280 ms.

Note that the same value will appear for both *Delay Time* and *Delay Time F*.

[CHORUS]

Q: How do I simulate a Uni-Vibe?
A: The uni-vibe is an effect which looks like a wah or volume pedal, but actually has two modes, chorus or vibrato. The foot pedal changes the speed of the effect.

Pedals and Assigns

Q: What are assigns/Assign Parameters?
A: Pedal assigns are controllers which can be used to control the value of various effects. When you press [PEDAL ASSIGN], there are 10 menus, titled *EXP PEDAL, CTL PEDAL,* and *ASSIGN 1-8*.

EXP PEDAL is the first set of parameters.Using this menu you can set the expression pedal to control any number of parameters. For example, supposing you wanted to use the expression pedal to control the delay level:

Depress [PEDAL ASSIGN]
```
EXP PEDAL     On
Target:       DD: Effect Level
Min:          10
Max:          40
```
Depress [EXIT]

Now the delay level will be set to 40 when the pedal is depressed, and 10 when it is returned.

CTL PEDAL is the next set of parameters. These parameters allow you to use the control pedal to do such things as turn an effect on or off or switch between two parameters. In many of the presets, for example, the control pedal is used to turn the delay on or off. Here is how to do it:

```
Depress [PEDAL ASSIGN]
CTL PEDAL      On
Target:        DD: On/Off
Min:           Off
Max:           On
Mode:          Toggle
Depress [EXIT]
```

ASSIGN 1-8 are a bit more complex. Each of these assigns can be used to control a different effect parameter by means of either the control pedals, expression pedals, virtual pedals (see below) or incoming MIDI signals. What this means is that you could step on the expression pedal and control 9 parameters simultaneously. Or do the same thing with the control pedal. Or you could have the expression pedal control 5 parameters and the control pedal control the other 5 parameters.

One example of what you could do with the assigns is to set up a patch so that when you move the control pedal forwards, the sound subtly changes from a jangly chorus patch with reverb and delay to a crunchier sound with no chorus, more delay, and less reverb. Or you could set up the control pedal to start with a mellow phaser sound, and turn off the chorus and phaser while simultaneously turning on distortion, delay, and increasing the reverb level.

Q: What are virtual pedals?
A: The Boss GT-3 offers two types of virtual pedals, the internal pedal and the wave pedal. The internal pedal changes the value of a parameter from one value to another one time, where the wave pedal changes the value of a parameter continuously between one value and another. Note, sometimes Boss uses the term "Internal Pedal" to refer to both the Internal Pedal and Wave Pedal.

Q: What is an internal pedal?
A: The internal pedal is an internal controller which changes the value of a parameter from one value to another in response to an event. The internal pedal can be used to do such things as cause the tuner to be engaged when the expression pedal is pulled back all the way, or cause the volume to gradually fade in when the patch is first selected.
Examples of the internal pedal in the presets:

- 81-1 FADE IN Internal Pedal will gradually fade in guitar over time

- 81-2 FADE OUT Press the CTL Pedal to have the guitar volume fade out

Q: What is a wave pedal?
A: The wave pedal is used to vary the value of almost any GT-3 parameter between one value and another. Here is an example of how to use the Wave Pedal to create a tremolo like effect:
 Press PEDAL ASSIGN button. Use right arrow to scroll until *ASSIGN 1* parameter appears.

Then input the following information:

```
ASSIGN 1:  On
Target:  FV: Level
Min:  0
Max:  100
Source:  WAVE Pedal
Source Mode: Normal
Act.Range Lo: 0
Act.Range Hi: 127
Rate:  85
Waveform: SIN
```

Note that if you set the *Source Mode* to *Toggle*, you will get a square wave form. In this case, the volume will pulse on and off.

Examples of the wave pedal in the presets:

- 67-1 SLICEN DICE Wave pedal controls slicer rate.

- 74-1 RING TRIP Wave pedal controls ring modulator frequency

- 74-3 RING ECHO Wave pedal controls ring modulator frequency

Q: Is there any way to set either the Control pedal or an external pedal to advance through a series of patches with a single click?
A: There is no way of doing this with the CTL or Sub CTL pedals. However, with an external MIDI pedal (such as Digitech's "The MIDI Pedal") connected through the MIDI IN port, it should be possible.

Q: How do I get the expression pedal to work like a wah?
A: First you have to have the wah turned on. Then you need to have the expression pedal assigned. Press [PEDAL ASSIGN]. The first parameter is the *EXP PEDAL On/Off*. Use the quick settings to set this value to *P2=WAH PEDAL*

Q: Can I get the CTL pedal to switch the expression pedal from foot volume to wah? A: In strictest terms the answer is no because the foot volume is not an effect that can be switched on and off. However, it is possible to have the expression pedal control the level of various other effects, such as compressor or equalizer, which have a level parameter. Then the CTL pedal can be assigned to turn wah on while it turns that effect off.
Q: How do I tap out the delay time with a footswitch?
A: Use the quick settings to set the CTL pedal to *P1: Master BPM (Tap)*. Then set the *Delay Time* to be one of the BPM values. When you hit the control pedal twice, that interval will be used to mark out the tempo. Then the delay will repeat on every note interval specified. For example, if I tap the pedal at the beginning and end of a measure, and I have the Delay time set to *BPM (1/4 note)*, and I am playing in time, the delay will repeat my notes on every 1/4 note. To see an example of how tap tempo is set up, see preset 59-3, TEMPO DELAY.

Q: How do I set up external expression pedal?
A: Roland suggest their EV-5 or FV300L foot controllers. Pedals such as the EV5 come with a

cable and simple just plug into the jack marked SUB EXP PEDAL/SUB CTL 1,2and go whereas the FV300L requires a special cable. If you have an EV-5 be sure to set the minimum volume knob on the foot controller itself to zero - this means you can use full range and change the minimum settings between patches. To use the SUB EXP in a patch simply set the source in the control assign to 'SUB EXP Pedal', and other parameters as necessary.

Q: How do I set up sub ctl pedals?
A: For this you will need an insert pedal. Simply insert the end with the TRS plug into the jack marked SUB EXP PEDAL/SUB CTL 1,2 and the other two into the jacks on the FS-5U pedal. Be sure to set up the polarity correctly (Manual, p.12).

Then you will be able to set each pedal to do one of three things. Either the pedal can globally turn the Tuner on/off, or it can globally turn Manual Mode on/off, or it can be assignable in every patch. See p.35 in the manual for details.

Q: Do I have to use Roland's pedals?
A: No.

Q: Should I use latching (FS-5L) or unlatching (FS-5U)pedals for sub-expression pedals?
A: Use unlatching pedals. Anything you can do with latching pedals you can do with unlatching pedals. The reverse is not true.

Q: Can I connect an external expression pedal and an external footswitch?
A: No. The jack for external pedals only allows either one external expression pedal or two external footswitches. You cannot mix and match.

MIDI/Additional Software

Q: What software is available?
A: Roland does not provide any software for the GT-3. The following third-party software is available (PC Only):

- GT-3 Patchworks - A basic backup and restore utility.

- GT-3 Banker - A utility to arrange the order of GT-3 Patches.

- GT-3 Editor - A utility that allows for editing of patches through a GUI, as well as previewing patches.

- EQ Plot - A program that will show you the EQ profile created by the GT-3's parametric equalizer.

- GT-3 Manager - a full-featured program allowing full editing capability of the functions of the GT-3 from your PC.

The software can be found at the following locations:

- GT-3 Editor: http://www.kagi.com/amcsoftware/gt3.html

- GT-3 Patchworks: http://members.tripod.com/bossgt3/software/gt3pw.zip

- GT-3 Banker (beta): http://members.tripod.com/Gt3Banker/

- GT-e Manager and EQ Plot: http://www.bossgt3.co.uk/

Q: What are sysex files? Why are people sending me files with .syx extensions and what do I do with them?
A: Sysex files (files with .syx extension) are files that contain MIDI system exclusive information. The .syx files you are receiving on the mailing list will contain data for a user patch. If you have a MIDI connection on your PC, you can use the GT-3 Patchworks program or the GT-3 Editor to download the patches to your GT-3. If you do not have a MIDI connection, you can still use the Editor to view and/or print out the patches.

Q: How do I save patches on my computer? / How do I download patches from my computer to my GT-3?
A: Assuming you are hooked up correctly, and have GT-3 Patchworks installed, it is fairly simple.
To save patches, perform the following steps:

1. Open Gt-3 Patchworks and press the *Receive* button.

2. Press [UTILITY] on the GT-3 until following appears in GT-3 display window.

   1. `--- UTILITY ---`

      `4. MIDI`

3. Press Left Arrow key until following appears in display window:

   1. `MIDI Bulk Dump`

       `System - Temp`

   Notes:

   2. Some programs, such as the GT-3 Banker may not accept input from sysex files containing system data. If you plan to use your MIDI dump with these programs select a range of patch numbers, for example `1-1 - 35-4`. If you are dumping the data for backup purposes, select `System - Temp` as this will back up system settings as well as patch data.

   3. If you want to save the current patch, you can either select the number of the patch for example `24-3 - 24-3` or you can select `Temp - Temp`. The advantage of the second method is that if you download a patch created that way, and write it to your GT-3, the patch will be written to the "Temp" area of GT-3 memory. The disadvantage of using Temp dumps is that some programs may not be able to process the patch.

4. Press [WRITE] on GT-3. The following will apear in GT-3 display window.

   1. `MIDI Bulk Dump`

      `Data Dumping`

5. When data dump is finished, Patchworks will stop counting data. A complete data dump should be 98K.G

6. Press *Save* button in GT-3 Patchworks.

7. Press [EXIT] to complete procedure.

To write patches, perform the following steps:

1. Open Gt-3 Patchworks and press the *Open* button. Select file name.

   The following message should appear in Patchworks:

   1. `Data ready.  Set GT-3 to Receive; click send to transmit.`

2. Press [UTILITY] on the GT-3 until following appears in GT-3 display window.

   1. `--- UTILITY ---`

      `4. MIDI`

3. Press Left Arrow key until following appears in display window:

   1. `MIDI Bulk Load`

      `Waiting ....`

4. Press Send button in GT-3 Patchworks. The following will apear in display window of GT-3

   1. `MIDI Bulk Dump`

      1. `Receiving...`

5. When data dump is finished, Patchworks will stop counting data.

   The following message should appear in Patchworks:

   1. `Sent sysex to GT-3; Ready to Receive or Open`

   The following will apear in display window of GT-3:

2. `MIDI Bulk Dump`

```
                    Idling ...
```

6. Press *Quit* button in GT-3 Patchworks.

7. Press [EXIT] to complete procedure.

Q: How do I preview patches on my computer without saving them to my GT-3?
A: Assuming you are <u>hooked up correctly</u>, and have GT-3 Editor installed, this is very easy.
Start up the editor, and load a sysex file. In the left window, you will see the name of the file
with a "+" by it. Click on the file name. Under the file name you will see one or more patches,
for example "1-1 Killer Lead". Click on the name of that patch and that patch will appear on the
GT-3. If you do not actively write the patch, either by selecting [WRITE] on the GT-3 or
"*File/Write to GT-3 ...*" in the editor, you will not overwrite any of your patches.

GT-3 Banker

Q: Why does the banker give me an error saying "The File Size is wrong, extra 215 bytes"
A: When you perform a bulk dump, you will come across a screen saying the following:

```
MIDI Bulk Dump
```

`System - Temp` The System data contains various global GT-3 settings. The GT-3
Banker assumes that any data it receives is patch data, so it gives an error when any system data
is received. If you want to create a sysex that the GT-3 banker can process, try changing the
parameters so that the starting parameter is a patch location such as 1-1. Try the following
parameters:

```
MIDI Bulk Dump



   1-1 - 35-4
```

GT-3 Editor

Q: How do I use the editor to print out my patches to a text file?
A: First you need to set up a printer definition for text files. In Windows, go to the *Printers*
folder under *Settings*. Select `Add Printer`. When prompted for a port, select `FILE: (Creates
a file on disk)`.  When prompted for a printer driver, select `Generic/Text Only`.

In the Editor, select *Print Options....* In the drop box to select printer name, select the name of
the printer definition you just created. Select *Patch/Print* to print out the file.

Links

Roland

Roland USA	http://www.rolandus.com
Roland Tech Support	http://209.144.99.11/SERVICE/SERVICE.HTM phone: 323-890-3700 x2498
GT-3 Documents • Spec Sheet in acrobat format. • Turbo-starts in html and acrobat formats. • Video Manual (not currently available)	http://209.144.99.253/SDD.asp?cid=2&id=R1_6_4_1
Lists of GT-3 Presets The following link contains links to the factory and user presets for the GT-3. The user presets are a subset of the factory presets. Also, the pages in acrobat format contain information such as which models are used, what special features the patch highlights, and what the control and expression pedals are supposed to do in that particular patch.	http://209.144.99.253/SDD.asp?cid=1&id=R1_6_4_1
GT-3 Demos Coinciding with the summer NAMM 2000 show, Roland has revamped their website. Here you can find the following mp3 files featuring various aspects of the BOSS GT-3. • GT-3 5150 COSM Audio Demo • GT-3 Auto Riff 1 Audio Demo • GT-3 Auto Riff 2 Audio Demo • GT-3 Blues COSM Audio Demo • GT-3 Chorus & Delay Audio Demo • GT-3 Daves A-Riff Audio Demo • GT-3 Daves Audio Demo	http://www.rolandus.com/response.asp?id=r1_6_4_1

• GT-3 Daves 2 Audio Demo • GT-3 Long Delay Audio Demo • GT-3 MS 1959 COSM Audio Demo • GT-3 Tune Audio Demo • GT-3 Twin Audio Demo	

Software

GT-3 Patchworks A basic utility for performing transferring patches between the GT-3 and PC.	http://members.tripod.com/bossgt3/software/gt3pw.zip
GT-3 Editor A utility which allows easy editing of patch parameters on the PC.	http://www.kagi.com/amcsoftware/gt3.html
GT-3 Banker A utility which allows the user to rearrange patches on the GT-3.	http://members.tripod.com/Gt3Banker/
Partheus Software Great software for GT-3 users: EQ-Plot and GT-3 Manager	http://www.bossgt3.co.uk/

User GT-3 Pages

Pages connected with the eGroups GT-3 mailing list.	
Patch Central at eGroups.com New as of July 2000!! A collection of patches for the GT-3, for various styles and sound effects, submitted by members of the mailing list	http://www.egroups.com/files/GT-3/Patch+Central/
External OD Database A collection of user reviews containing descriptions of various stompbox overdrives, fuzzes, and distortions. The reviews especially concern how well each stompbox combines with the various preamp simulations.	http://groups.yahoo.com/group/GT-3/files/External+OD+Database/
Dave Stewart's Onelist GT-3 Home Pages Dave Stewart is the moderator of the GT-3 mailing list on onelist. At his site you will find some patches, a detailed listing of the differences between the GT-3 and GT-5, and	http://members.tripod.com/bossgt3/ http://www.bank86.com

links to GT-3 and MIDI specific data.	
Supplemental Documents	
Barry Pearce's Set-up Series A more appropriate title would be *More Than You Ever Wanted To Know About the GT-3.* This series contains vast amounts of information which ranges from basic how-to knowledge to more detailed metrics and is recommended when you have the time. All sorts of details which Roland should have published in the owner's manual can be found here.	http://www.egroups.com/files/GT-3/Set-up..../
The Unofficial GT-3 Owner's Manual Supplement A document which explains several things the manual could have done better. It also includes several useful tips and tricks.	http://www.onelist.com/files/GT-3/
Favorites	
Dan Baker's GT-3 Users Page. Contains Patches and Audio Clips sent in by users.	http://members.xoom.com/bossgt3/
Funky Monkey's GT-3 Site. Home of of the GT-3 Message Board.	http://home.sprynet.com/~msullivan1/gt3.htm
ZRINCX - Torben Kristensen's Home Page. Contains Patches and Audio Clips created by Torben Kristensen.	http://hjem.get2net.dk/zrincx/
Other GT-3 User Pages	
Dr. Yasser's Patch Site. Would you believe you can find patches here?	http://go.to/bossgt3
Sounds from the Boss GT-3 Multi Effects Unit. Contains patches in both text and sysex formats, plus audio clips recorded using those patches.	http://members.dingoblue.net.au/~6828/sound.html
Craig Hall Contains heavy metal audio clips recorded with GT-3, as well as the patches used in the clips.	http://24.113.162.163/
Wong Whye Kong Contains heavy metal audio clips created using GT-3 on lead guitar.	http://www.geocities.com/axepert/whye.htm
Manatark	http://www.metal.ee/m

Baltic black metal courtesy of Kaido Haavandi.	anatark/

GT-3 Users on MP3.com

Funky Monkey Venus Envy - Acoustic guitars and vocals were run through the GT-3.	http://home.sprynet.com/~msullivan1/venusmp3.htm
Will Brown Atomic Particles - Most of the music here is techno. "SwampBoogieTechno" contains some slide guitar using a modified version of the TEXAS BLUES patch. Will Brown - Features tracks by him and the Brown Brothers Band	http://www.mp3.com/atomicparticle http://www.mp3.com/willbrown
Glenn Bird	http://www.mp3.com/glennbird
Sergio Escalona	http://www.mp3.com/sergio_escalona.html

Misc

Harmony Central Contains news on current products, links, and other resources. One particularly useful feature is the *product review database*, which contains reviews of guitars, effects, amps, and synths which were submitted by real users.	http://www.harmony-central.com
Guitar Geek. This is an archive for a number of guitar/bass players' pedalboard and amp setups.	http://www.guitargeek.com
EBow The classic string driver capable of creating infinite sustain, bowed, and reverse effects among others. If you are wondering what all the fuss is about, check out the demo clips on their site.	http://www.ebow.com
Fernandes Guitars Makers of the Sustainer pickup, which also creates infinite sustain.	http://www.fernandesguitars.com/

Revisions:

26 Jan 2001:
Added following question(s): [Q: What frequencies should I adjust?](#)
[Q: Which stompbox works best in the OD/DS Loop?](#) Revised following question(s): [Q: How do I get a sound with violin like attack?](#)
[Q: How do I emulate an sub-octaver? Octavia?](#) Added following link(s): http://www.ebow.com
http://www.fernandesguitars.com/
http://www.bossgt3.co.uk/
http://www.bossgt3.co.uk/ *15 Dec 2000*:
Added following question(s): [Q: What kind of cable do I need for MIDI?   Where can I find one?](#)
Added following links: http://www.mp3.com/glennbird
http://www.metal.ee/manatark/
http://www.mp3.com/sergio_escalona.html Corrected link showing photo of cable for connecting GT-3 to sound card for MIDI transfer.
Updated and clarified ROM revision history.

26 Jul 2000:
Corrected links for Brass Eagle.
Updated links to Roland to reflect changes to their web site.
Added links for Patch Central.
Corrected various other links.
Added following question(s): Q: How can I get a better wah sound?
Q: What stompboxes are the names of the distortions on the GT-3 supposed to refer to? Revised answers to questions in Preamp Section.
Revised description of connecting to soundcard.

1 Jul 2000:
Rearranged link sections.
Added links for Craig Hall, Wong Whye Kong user sites.
Added links for Roland.
Added following question(s):

Q: How do I hook up an external stompbox in the OD/DS loop?

Q: How do I get a Tubescreamer sound?
Q: Why does the banker give me an error saying "The File Size is wrong, extra 215 bytes"
Q: How do I get the Editor to print out a patch to a text file?
 30 Mar 2000:
Added following link(s):

http://www.guitargeek.com

Fixed following link(s):

http://www.dingoblue.net.au/~6828/sound.html

Added following question(s):

Q: What is the deal with Brass Eagle Paintball Case?

Q: What is the difference between the *Delay Time* and *Delay Time F*. parameters? Revised description of setup of SUB CTL pedals.

19 Mar 2000:
Added Links section
Added following Questions:

Q: What are sysex files? Why are people sending me files with .syx extensions and what do I do with them?

Q: How do I save patches on my computer? / How do I download patches from my computer to my GT-3?
Q: How do I preview patches on my computer without saving them to my GT-3? Revised description of 4 cable method/5 cable method.