

DIFFERENCES BETWEEN GT-6 AND GS-10 PATCHES

Version 1.0.3

Below, all features of GS-10 patches that differ from GT-6 patches are listed, arranged by GS-10 effect groups.

Note that there is no discussion of relative *sound quality* here. I don't have access to a GT-6, so I can't help in this respect. Maybe other people can shed light on this.

I *have* had access to a borrowed GT-3, however:

Connecting the GT-3 and GS-10 in parallel, I found that the most noticeable overall difference lies in the preamps: in particular the GS-10's Marshalls are in a totally different universe: the GT-3's Marshalls are so muddy that the sound seems to come from a basement – to get anywhere near the GT-3's Marshall sound on the GS-10 (but why would you?) you have to literally tone down the Treble and Presence controls by a substantial amount, and be very careful with Gain.

I also found that the GT-3's (analog!) fuzz is much rougher (I would say 'better', but that may be a matter of taste) than any of the GS-10's 3 fuzzes; since the GT-6 has the very same 3 fuzzes as the GS-10, the GT-6 probably sides with the GS-10 in this respect.

1. FX-1:

- This includes Pedal Wah and Auto Wah: there is no longer a separate Wah group. The GT-6's Fixed Wah no longer exists. Pedal Wah includes the new types Reso Wah and Bass Wah.
- New effect Tone Modify, which contains the 'transformations' from the GT-6's Acoustic Guitar Simulator and Pickup Simulator, plus quite a few new ones.
- The compressor is now called Advanced Compressor (ACS), which adds a Type parameter.
- The Limiter adds Type and Attack, but leaves out Tone.
- The GT-6B's Enhancer is included.
- The Ring Modulator has been moved from FX-2 to FX-1.
- Feedbacker's Rate parameter now includes BPM values.
- No Anti-feedback effect.

2. COMP (Compressor):

- This group didn't exist on the GT-6 (the GT-3 had a COMP/LM group, however): the GT-6 only had a compressor in its FX-1 group, which users have always criticized very heavily. In addition to ACS in the GS-10's FX-1 group, there is a second compressor, 'COMP', in its own separate 'group', which is therefore always available. However, COMP only has 2 parameters: Sustain and Level.

3. OD/DS (Overdrive/Distortion):

- Instead of the GT-6's Level, there are now Effect Level and Direct Level. (I suppose that Level has become Effect Level, and that Direct Level is new, but I haven't actually tested this.)
- New types: Natural OD (this already existed on the GT-3!), Bass OD (from the GT-6B(?)), Mild DS, Solid DS, Loud, Sharp, Mechanical, Custom 3.
- American DS is now called RAT.
- No External type.

4. Preamp/Speaker Simulator:

- Amp types are no longer grouped in threesomes ('variations'), as they were on the GT-6.

- Each patch has 3 separate channels, each with its own amp type and other controls (gain, tone, level, speaker, mic).
- New guitar amp types: Warm Clean, Smooth Drive, MS1959 (II) (this already existed on the GT-3, in theory at least: the GT-3's sounded much worse of course), Power Stack, T-Amp Clean, T-Amp Crunch and T-Amp Lead. Also included are the 6 bass amp types from the GT-6B, plus new bass amp types Bass Clean, Bass Crunch and Bass HiGain. There is also a Mic preamp.
- Stack Crunch is now called Wild Crunch (at least, I *assume* that this is only a name change; maybe somebody can test this).
- No more VO Clean and MATCH Lead. (So I'd be very grateful for any suggestions on the best way to emulate these in the GT-6 to GS-10 patch conversion routine in my GS-10 Patch Manager program.)
- The Gain parameter now goes up to 120 ('Turbo'!) instead of 100.
- The GT-6's Speaker Switch (on/off) is included in the Speaker Type parameter, which also includes 6 new fixed types and 2 custom types.
- New Microphone Type parameter (5 choices).
- New Microphone Distance parameter (2 directions).

5. EQ (Equalizer):

- The central frequencies of the parametric sections (low-mid and high-mid) allow 7 new values, ranging from 20 to 80 Hz.

6. FX-2:

- The Phaser merges the GT-6's Step and Step Rate into just Step Rate.
- The Flanger has a new Low Cut parameter.
- Octave effect (from the GT-6B).
- New Rotary and Bass Simulator effects.
- The Sub Equalizer ('SEQ') has sneakily been renamed to Stereo Equalizer (also 'SEQ!'), so it works in stereo now. (Actually I don't know if the GT-6's SEQ already worked in stereo – probably not.)
The Stereo Equalizer also has the wider frequency range of the EQ section (see under 5 above).

7. DD (Delay):

- New type Stereo.
- Nitpicker's note: Delay Time no longer goes to 1800 msec, but to 1780 msec: together with the Delay Time Fine parameter you can now go to 1800 msec, instead of to 1820 msec as on the GT-6.

8. CE (Chorus):

- One new stereo mode.
- New Low Cut Filter parameter.

9. RV (Reverb):

- Instead of the types Room 1 and Room 2, the GS-10 has Ambience and Room. (Is this just a renaming matter? Maybe somebody can check this.)

10. NS (Noise Suppressor)/Master/FV (Foot Volume):

- No changes.

11. Input select:

- Totally new: you can select the input channel and type: Guitar, Bass, Microphone, USB Guitar/Microphone, USB Bass and AUX.

12. Effect chain:

- Added to the normal effect groups (FX1, COMP, OD/DS, PRE, EQ, FX2, DD, CE, RV, NS and FV), this also includes USB, determining the point where the sound is sent to the computer via the USB link.

13. Patch name:

- Nitpicker's note: characters #126 and #127 are no longer allowed. On the GT-6 and many other Roland/Boss devices these were represented as → and ← respectively, but on computers (at least under Windows – I don't know about Macs) this was always problematic.
- Incidentally, character #92 is shown as a backslash in the GS-10 Editor program, but as ¥ on the GS-10 itself!

14. Control assigns:

- The GS-10 doesn't incorporate any pedals, so there are no Expression Pedal, Expression Pedal Switch or CTL Pedal settings.
- As on the GT-6, there is one input for either an external Expression Pedal (e.g. Roland EV-5) or 1 or 2 external Control Pedals (e.g. Roland FS-5U), which you can assign to any of the 8 Control Assigns.
- As on the GT-6, you can set any Control Assign to a MIDI Control Change number and drive the selected patch parameter by a MIDI Foot Controller or sequencer via a MIDI connection.