BOSS GT-10 PATCHES BY JAMES LIMBORG

<http://www.jameslimborg.com/boss-gt-10-patches.html>

As of 08/09/2015

**Now your guitar can sound like Eddie Van Halen, Joe Satriani and other guitarist's studio guitar sound with BOSS GT-10 Patches by James Limborg:**

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1. **Listen to how your guitar could sound with BOSS GT-10 Patches by James Limborg [Link at top of page].**
2. **Read all of the information about BOSS GT-10 Patches by James Limborg in the scrolling windows below the list of patches on my website.**

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1. **Get a great deal on a used BOSS GT-10 at**[**Guitar Center**](http://www.guitarcenter.com/Search/Default.aspx?internal=1&CJAID=10449560&CJPID=7143450&fsrc=boss+gt-10&src=boss+gt-10&ipp=100)**or at**[**Ebay**](http://www.ebay.com/sch/i.html?_odkw=boss+gt-10&_udlo=50&_udhi=500&_mPrRngCbx=1&_from=R40&_osacat=0&_from=R40&_trksid=p2045573.m570.l1313.TR0.TRC0.H0.Xboss+gt-10+-10B&_nkw=boss+gt-10+-10B&_sacat=0)**.**

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1. **Buy some BOSS GT-10 Patches by James Limborg by clicking the BUY NOW buttons on my website. The more you buy the less you pay for each patch [1-4 patches = $30.00/each, 5-19 patches = $20.00/each, 20-59 patches = $15.00/each, 60-244 patches = $10.00/each, all-245 patches = $5.00/each]. 1/5/20 patches orders will be e-mailed to you and 60/245 patches orders will be placed on a cd and mailed from Roseville, Minnesota to your home address [Note: I will e-mail the tracking number to you and you will have to sign for the package when it arrives].  SOLD IN ALL COUNTRIES**

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1. **Send a list of the BOSS GT-10 Patches that you want through my**[**contact**](http://www.jameslimborg.com/contact.html)**page.**

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1. [**Install**](http://www.jameslimborg.com/boss-gt-10/boss-gt-10-faq.txt)**the BOSS GT-10 Patches into your BOSS GT-10.**

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1. **Listen through a high-quality stereo FRFR (Full Range Flat Response) amp and speakers sound system (including headphones, studio monitors, PA speakers, keyboard amp, or cinema/home/computer audio system). Make sure to use the correct pickup and volume settings on your guitar for each patch to sound as it should. Enjoy!**

**What is the Roland BOSS GT-10?**  
• The Roland BOSS GT-10 is an electric guitar preamp multi-effects processor pedal.  
• The BOSS GT-10 has tons of effects that can be added to your electric guitars sound [Delay, reverb, tremolo, chorus, flanger, pitch shifter, harmonizer, and a lot more].  
• The BOSS GT-10 has lots of clean/crunch/distortion amp modeling, speaker modeling, and microphone modeling sound options.  
• The BOSS GT-10 is an ALL-IN-ONE guitar effects unit which lets you save 200 of your own custom guitar sounds (called User Presets).  
  
**What is a BOSS GT-10 Patch?**  
• A BOSS GT-10 patch is a computer file that contains all of the settings for one BOSS GT-10 User-Preset.  
• You can have up to 200 patches installed into the BOSS GT-10 (but have as many BOSS GT-10 patches as you want saved on your computer).  
  
**Why do BOSS GT-10 Patches by James Limborg sound so amazing?**  
• I use the Creamware 64-band spectrum analyzer [shown in my video below] to show me where I need to set all 64 (bass, mid, treble) frequency bands.  
• I use a VU meter [Shown at the top-right of my video] which shows me exactly where [left, center, right] to place the guitar sound.  
• Then I use my ears to add all of the effects [Delay, Reverb, Chorus, Phaser, Flanger, etc.].  
This is why it takes me 4 to 30+ hours (1 to 3 days) to make just one BOSS GT-10 patch.  
  
With a BOSS GT-10 and BOSS GT-10 Patches by James Limborg your guitar can sound like Eddie Van Halen, Boston, AC/DC, Def Leppard, Steve Vai, Joe Satriani and other guitarists studio guitar sound.  
  
No more searching for that EVH brown-sound, Boston guitar sound, AC/DC, Steve Vai, Joe Satriani guitar tone. Now your guitar can have all of those studio guitar sounds with a BOSS GT-10 and my BOSS GT-10 Patches.  
  
My BOSS GT-10 patches will sound best if you connect the BOSS GT-10 (stereo) into some powered studio monitors (or PA speakers, your bands PA system, keyboard amp, home stereo system, headphones). I have (both) my BOSS GT-10 and PC computer connected to a Mackie 802-VLZ3 mixing board and Event 20/20BAS studio monitors; and both my computer and BOSS GT-10 sound great.  
  
**BOSS JS-8 Patches:**  
• My BOSS GT-10 Patches will work in a BOSS JS-8 as long as you manually enter in all of the patch settings.  
  
**BOSS GT-100 Patches | BOSS JS-10 Patches:**  
• Some people have successfully transferred BOSS GT-10 patches into a BOSS GT-100; But because the BOSS GT-100 doesn't have all of the same preamp-types as the BOSS GT-10 has, not all BOSS GT-10 patches will transfer accurately into a BOSS GT-100. In addition, BOSS GT-10 patches have to be manually entered into a BOSS GT-100. This is why I recommend installing my BOSS GT-10 Patches into a BOSS GT-10.

**RETURNS POLICY: Digital products are non-returnable and non-refundable. I regret, therefore, that once the product has been purchased by you, your order may not be cancelled or refunded. If, however, you experience difficulty receiving your purchased BOSS GT-10 patches, then help is available by** [**contacting me**](http://www.jameslimborg.com/contact.html)**. Note: This is the same Return Policy other digital-distribution companies (such as iTunes) use.   
  
UPGRADE WITHIN 3-DAYS OF YOUR ORDER:**

* **If you purchase 1-patch today for $30.00 you have 3-days to upgrade to 5/20/60/all-patches and I will refund the $30.00 you paid today after I have received your new upgrade order and if your new upgrade order includes the same patch you purchased today.**
* **If you purchase 5-patches today for $100.00 you have 3-days to get more patches at that same $20.00/each discount or upgrade to 20/60/all-patches and I will refund the $100.00 you paid today after I have received your new upgrade order and if your new upgrade order includes the same 5-patches you purchased today.**
* **If you purchase 20-patches today for $300.00 you have 3-days to get more patches at that same $15.00/each discount or upgrade to 60/all-patches and I will refund the $300.00 you paid today after I have received your new upgrade order and if your new upgrade order includes the same 20-patches you purchased today.**
* **If you purchase all-20-Boston-patches today for $300.00 you have 3-days to get more patches at that same $15.00/each discount or upgrade to 60/all-patches and I will refund the $300.00 you paid today after I have received your new upgrade order and if your new upgrade order includes the same 20-Boston-patches you purchased today.**
* **If you purchase all-60-Van-Halen-patches today for $600.00 you have 3-days to get more patches at that same $10.00/each discount or upgrade to all-patches ($5.00/each) and I will refund the $600.00 you paid today after I have received your new all-patches order.**

**ALL AUDIO SAMPLES: This .ZIP file contains all of the audio samples for my BOSS GT-10 patches:**[**BOSS-GT10-Patches-by-James-Limborg-AUDIO-SAMPLES.zip**](http://www.jameslimborg.com/BOSS-GT10-Patches-by-James-Limborg-AUDIO-SAMPLES.zip)

**DOCUMENTATION/ARTWORK FILES: This .ZIP file contains information on my BOSS GT-10 patches (Microsoft Word, images, FAQ text file):**[**boss-gt10-patches-by-james-limborg-files.zip**](http://www.jameslimborg.com/boss-gt10-patches-by-james-limborg-files.zip) **ALL BOSS GT-10 SOFTWARE: This file contains all of the BOSS GT-10 software for Windows and Mac:**[**boss-gt-10-software.zip**](http://www.jameslimborg.com/boss-gt-10-software.zip) **ABOUT THESE PATCHES: It takes me 4 to 30+ hours (1 to 3 days) to make one BOSS GT-10 Patch. These BOSS GT-10 patches were made using my Steinberger (Model GL7TA) electric-guitar which has two EMG-89 pickups. An EMG-89 pickup works in both single-coil and dual-coil modes. Make sure your guitar is set to the correct pickup setting for each of my BOSS GT-10 Patches. You may have to make minor changes to the Graphic/Parametric EQ settings (in your BOSS GT-10) to make my BOSS GT-10 Patches sound best with your guitar. I always have my guitar volume set at around 75%, so you may have to lower your guitar volume as well (or lower the BOSS GT-10 Preamp-Gain) for my patches to sound best. My acoustic-guitar patches were made with my Dean Exotica Select Tiger Eye acoustic-electric guitar (which has a pieze-pickup under a bone-saddle). My classical-guitar patches were made with my Dean Espana CSCR classical acoustic-electric guitar (which also has a pieze-pickup under a bone-saddle).   
  
BOSS GT-10 FAQ: View my** [**BOSS GT-10 FAQ**](http://www.jameslimborg.com/boss-gt-10/boss-gt-10-faq.txt) **to learn how to install my BOSS GT-10 patches, BOSS GT-10 manual [English, Spanish/Espa�ol, German/Deutsch], patch volume help, patch files (.mid .gxg .syx) explained.   
  
BOSS GT-10 SETUP: For my BOSS GT-10 Patches to sound best make sure your BOSS GT-10 OUTPUT SELECT is set to Line/Phones. For the CTL-1, CTL-2, and EXP-1 pedals to function as I have programmed them to, in your BOSS GT-10 click SYSTEM, go to CONTROL and press ENTER, then using the left/right arrow buttons and make sure EXP1, CTL1, CTL2 PEDAL SETTINGS have the Prefernc: option set to PATCH. When playing your guitar at home I recommend you connect your BOSS GT-10 stereo into a pair of powered studio monitors [I use the EVENT 20/20BAS studio monitors] or some powered PA speakers, keyboard amp, home stereo system, or headphones. For LIVE performances I recommend you connect your BOSS GT-10 stereo and direct into your bands PA system mixing-board. I do not recommend connecting the BOSS GT-10 into a guitar-amp because guitar-amps will change the sound of my BOSS GT-10 Patches (due to guitar-amps not supporting a full or flat 20Hz-20kHz frequency response).**

**BOSS GT-10 PEDAL CONTROL/ASSIGNMENTS  
  
BEN VAUGHN: For 3rd Rock From The Sun Intro/Rhythm the CTL-1 pedal switches from the Intro sound to the Rhythm sound.   
  
BOB MARLEY: For Is This Love the CTRL1 pedal turns the Delay effect on/off, the CTRL2 pedal switches to the center guitar sound.   
  
BOB SEGER: For Her Strut 1 patch the CTRL1 turns the Reverb effect ON for use from the middle break-down section through the end of the song. For Her Strut 2 patch the CTRL1 pedal when held-down turns the Delay effect ON, the CTRL2 pedal will reverse the delays from left-to-right to right-to-left, and the EXP1 pedal in the UP position places the guitar in the center and in the DOWN position places the guitar in both left and right speakers for the high E with B-string parts.   
  
BOSTON: For Foreplay/Long Time Rhythm patch the CTRL1 pedal when pushed will remove some bass frequencies (creating a more-treble guitar sound) for use after the intro (Foreplay) section. For Foreplay/Long Time Solo patch the CTRL1 pedal turns the delay on/off, CTRL2 pedal turns Chorus on/off, and when the EXP1 pedal is moved down it adds full reverb and sustaining delays. For Foreplay/Long Time Effects patch the CTRL1 pedal when pushed will add full sustain to the delay effect, and the EXP1 pedal when pushed downward will increase the speed of the delay effect. For Hitch A Ride Distortion2 the CTRL1 pedal will switch from mono-guitar to stereo-guitars with delay and reverb ON, and the CTRL2 pedal will turn off/on the Delay effect. For Peace Of Mind Lead patch the CTRL1 pedal switches from STEREO to MONO guitar mode, the EXP1 pedal in the UP position puts the guitar LEFT and in the DOWN position puts the guitar RIGHT, the CTRL2 pedal switches back to STEREO guitars. For Hyperspace Pedal Effect patch the CTRL1 pedal turns 3 effects (including reverb) off/on, and the CTRL2 pedal makes the delay last longer/shorter. For Rock And Roll Band Lead the CTRL2 pedal turns the EXP1 Wah-effect on/off. For Smokin' the CTRL1 pedal adds a guitar to the center-channel and adds more of the Chorus effect, and the CTRL2 pedal turns the Phaser effect on/off.   
  
BRAD PAISLEY: For Ticks the CTL-1 pedal turns the Tremelo effect on/off, the CTL-2 pedal turns the Delay effect off/on. For Ticks Wah Wah Effect the CTL-1 pedal puts the guitar in the center, the CTL-2 pedal places the guitar from the left to the right speaker, the EXP-1 pedal in the UP position is the low-frequency wah-effect sound, the EXP-1 pedal in the DOWN position is the high-frequency wah-effect sound [Note: Moving the EXP-1 pedal from the UP position to the DOWN position gradually changes from the low-frequency wah-effect sound to the high-frequency wah-effect sound]. For Ticks Tremelo Effect the CTL-1 pedal turns the Tremelo effect off/on, the EXP-1 pedal in the UP position is the low-frequency wah-effect sound, the EXP-1 pedal in the DOWN position is the high-frequency wah-effect sound [Note: Moving the EXP-1 pedal from the UP position to the DOWN position gradually changes from the low-frequency wah-effect sound to the high-frequency wah-effect sound]. For Online the CTL-1 pedal switches to the right-speaker guitar sound, the CTL-2 pedal turns the Tremelo effect on/off. For All I Wanted Was A Car the CTL-1 pedal changes the Delay settings, the CTL-2 pedal turns the Delay effect off/on.   
  
BRYAN ADAMS: For Summer Of '69 press the CTRL1 pedal for the ending guitar soloing.   
  
CHUCK BERRY: For Johnny B. Goode the CTL-1 pedal changes to the dry (less-reverb) solo sound, the CTL-2 pedal adds more-reverb for the middle-of-song solo-section.   
  
DEEP PURPLE: For Smoke On The Water the CTRL1 pedal adds another guitar to the right speaker, and the CTRL2 pedal puts the guitar in the center, changes the reverb settings, and lowers the pre-amp gain level.   
  
DEFTONE: For John Lennon Jealous Guy patch the EXP1 pedal gradually changes from clean-electric (down) to crunch-distortion (up), and with the EXP1 pedal UP pressing the CTRL1 pedal switches to full-distortion, and the CTRL2 pedal switches from stereo (left and right) guitars to one guitar in the center channel only.   
  
ERIC CLAPTON: For Tears In Heaven the CTL-1 pedal moves the guitar from the center to the left-speaker. For Layla the CTL-1 pedal switches from the rhythm-sound to the chorus-melody-sound and the CTL-2 pedal switches from the rhythm-sound to the left-verse-melody guitar sound [Note: Turn-OFF the CTL-1 pedal before turning-ON the CTL-2 pedal (and vice-versa)]. For Crossroads (by Cream) the CTL-1 pedal lowers the Reverb effect level and the CTL-2 pedal places the guitar from the right-speaker to the center. For Lay Down Sally the CTL-1 pedal switches from the left-guitar-sound to the right-guitar-sound. For Cocaine the CTL-1 pedal switches from the solo-guitar-sound to the right-guitar-sound and the CTL-2 pedal switches from the right-guitar-sound to the left-guitar-sound [Note: Only press the CTL-2 pedal after the CTL-1 pedal has been pressed]. For I Shot The Sheriff the CTL-1 pedal switches from the left/rhythm-guitar sound to the center-guitar sound and the CTL-2 pedal switches from the left/rhythm-guitar sound to the stereo-melody-guitar-sound. For Change The World Acoustic the CTL-1 pedal moves the guitar from the right-speaker into the left-speaker, and the CTL-2 pedal places the guitar in the center.   
  
ERIC JOHNSON: For Cliffs Of Dover the clean electric sound is heard by having the EXP-1 pedal in the DOWN position, distortion in the UP position, with crunch distortions inbetween.   
  
EUROPE: For Open Your Heart Distortion the CTL-1 pedal places the guitar in the center, adds delay, and increases the reverb effect volume.   
  
GARY MOORE: For Still Got The Blues the CTL-1 pedal switches from the distortion sound to the clean sound and the CTL-2 pedal turns the reverb and delay off (for the verse sections).   
  
GEORGE BENSON: For the Breezin' Album patch the CTL-1 pedal turns a tremelo-effect on/off, the CTL-2 pedals turns the reverb off/on.   
  
GUNS N ROSES: For Night Train the CTRL1 pedal changes the left-guitar (Preamp-A) from full-distortion to a cleaner crunch-distortion sound, and the CTRL2 pedal switches from stereo guitars (left and right) to mono guitar (center channel only, Preamp-A). For Sweet Child Of Mine Intro/Solo the CTL-1 pedal switches from the intro-sound to the solo-sound. For Sweet Child Of Mine 4 the CTL-1 pedal switches from the left-speaker-guitar to the right-speaker-guitar and the CTL-2 pedal lets you use both (the left-speaker-guitar and the right-speaker-guitar at the same time).   
  
HEART: For Barracuda the CTL-1 pedal places the guitar from the right-speaker to the left-speaker, the CTL-2 pedal switches to the solo-sound, the EXP1-Pedal-Switch turns the Reverb effect on/off.   
  
JERRY REED: For East Bound And Down (Smokey And The Bandit Theme Song) the CTL-1 pedal switches from the verse-sound to the solo-sound and the CTL-2 pedal adds a doubling-effect to the solo-sound.   
  
JIMI HENDRIX: For Purple Haze 1 the CTL-1 pedal removes some bass-frequencies for using after the 8 intro notes and the CTL-2 pedal turns the Delay effect on/off. For All Along the Watchtower the CTL-1 pedal switches from the solo guitar sound to the verse guitar sound, the CTL-2 pedal turns the Panning effect on/off (for the slide and wah wah guitar parts), and the EXP-1 Pedal Switch turns the wah wah effect on/off [Notes: For the intro solo and verses use the rhythm/neck pickup in single-coil mode. Switch to the lead/bridge pickup in single-coil mode for some of the other solos. For the slide guitar sound tune the high-E string down a whole step and use the rhythm/neck pickup in single-coil mode. For the wah wah solo use the rhythm/neck pickup in single-coil mode. Jimi Hendrix plays a lot of the solo notes with a soft touch]. For Voodoo Child the CTL-1 pedal switches from the crunch-distortion sound to full-distortion, the CTL-2 pedal turns the Panning and Chorus effects on (if you want your guitar to pan from left to right and right to left automatically, the EXP-1 Pedal Switch turns the Wah Wah effect on/off [Notes: For the intro use the rhythm/neck pickup in single-coil mode. Jimi Hendrix turns the Wah Wah effect off soon after the intro (turning it back on later in the song) and switches from the rhythm/neck pickup to the lead/bridge pickup often throughout the song. When switching to the lead/bridge pickup have it in single-coil mode]. For The Wind Cries Mary the CTL-1 pedal switches from the intro rhythm guitar sound to the solo guitar sound, and the CTL-2 pedal reduces the amount of reverb for the last 75% of the guitar solo. For Little Wing the CTL-1 pedal switches from the intro sound to the full-stereo effect sound and the CTL-2 pedal (with the CTL-1 pedal active) is for the guitar solo sound. For The Star Spangled Banner Woodstock 1969 the CTL-1 pedal turns the pulsing effect off, the CTL-2 pedal makes the pulsing go a little faster, and the EXP-1 Pedal Switch turns the Wah Wah effect on/off [Tip: Approximately half way into the music switch to the lead/bridge pickup in single-coil mode for a brighter (more treble) sound]. For Hey Joe the CTL-1 pedal switches from the intro (louder volume) sound to the verse (lower volume) sound and the CTL-2 pedal switches from the intro (louder volume) sound to the right-speaker solo guitar sound. For Fire the CTL-1 pedal increases the Preamp Gain for the four bright distortion chords just before the guitar solo and the CTL-2 pedal switches to the guitar solo sound [Note: Use the lead/bridge pickup in single-coil mode for the four chords before the guitar solo and for the guitar solo]. For Castles In The Sand the CTL-1 pedal increases the Preamp Gain (for after the intro and before the ending) which adds more bass frequencies and distortion, the CTL-2 pedal is for the ending and makes the guitar sound pan back and forth from the right to the left speaker [Note: Use the lead/bridge pickup in single-coil mode for this ending guitar sound], and the EXP-1 pedal is for the ending and reduces the guitar volume. For Foxy Foxey Lady the CTL-1 pedal switches from the intro guitar sound to the clean guitar sound, the CTL-2 pedal switches from the intro guitar sound to the guitar solo sound, and the EXP-1 Pedal Switch switches from the intro guitar sound to the 3 chords (F#, E, and B) guitar sound.  
  
JOE SATRIANI: For Surfing With The Alien Lead the CTL-1 pedal places the guitar in the center and the CTL-2 pedal turns the Wah effect off/on. For Satch Boogie the CTL-1 pedal switches from the intro/ending-sound to the solo-sound and the CTL-2 pedal switches from the intro/ending-sound to the Flanger-effect-sound. For Ten Words the CTL-1 pedal switches to the clean-electric sound and the CTL-2 pedal turns the Wah-effect off/on. For Always With Me Always With You use the Rhythm/Neck-pickup in dual-coil mode for the intro-sound and the Lead/Bridge-pickup in single-coil mode for the brighter-guitar-sound. For Flying In A Blue Dream Distortion Solo the CTL-1 pedal changes the sound (for the 4 high-note melodies). For Summer Song the CTL-1 pedal changes the Delay effect from a stereo-delay to a mono-delay, the CTL-2 pedal switches to the stereo rhythm guitars sound [Note: Use the mono-delay effect for the rhythm guitars sound], the EXP1-Pedal-Switch turns the Wah effect ON for the solo-sound [Note: Use the mono-delay effect for the solo-sound]. For 'If I Could Fly' the CTL-1 pedal increases the Preamp Gain Level (for after the intro melody notes) and the CTL-2 pedal increases the Reverb Effect Level (for the high-sustaining notes). For 'If I Could Fly Acoustic' the CTL-1 pedal adds some distortion for the break-down section.   
  
JOHN PARKER: For CHiPs TV Theme Song the CTL-1 pedal turns the Phaser effect ON.   
  
JOURNEY: For the Lights patch the CTL-1 pedal turns the Chorus effect on/off (for the rhythm fill/melody-note parts and bridge-section of the song for a fuller sound), the CTL-2 pedal changes to the solo sound, the EXP-1-Pedal-Switch turns the Delay effect on/off for the short high-E string-bend towards the beginning of the solo.   
  
JUDAS PRIEST: For You've Got Another Thing Comin' the CTL-1 pedal switches to a clean-chorus sound and the CTL-2 pedal switches to the solo-sound.   
  
LARRY CARLTON: For Magnum P.I. TV Theme Song (Seasons 3-8) the CTL-1 pedal increases the Delay Effect Level for the ending (after the solo) section.   
  
LYNYRD SKYNYRD: For Sweet Home Alabama the CTL-1 pedal switches from the intro-sound to the solo-sound and the CTL-2 pedal switches from the intro-sound to the left-speaker guitar-sound [Guitar Pickup Settings: For the intro-sound the rhythm/neck-pickup should be in single-coil mode and the lead/bridge-pickup should also be in single-coil mode. For the left-speaker guitar-sound the rhythm/neck-pickup should be OFF and the lead/bridge-pickup should be in single-coil mode. For the solo-sound the rhythm/neck-pickup should be in single-coil mode and the lead/bridge-pickup should be in dual-coil mode].   
  
METALLICA: For Enter Sandman Rhythm patch the CTL-1 pedal puts the guitar in the left-speaker, the CTL-2 pedal puts the guitar in the right-speaker.   
  
MXR PHASE 90, MXR FLANGER: To make these patches I connected an Eddie Van Halen MXR Phase 90 and MXR Flanger pedal to the Ext. Loop Send/Return on the back of the BOSS GT-10. I was able to make the Phaser and Flanger effects inside the BOSS GT-10 sound identical. For the MXR Phase 90 patch: I made the CTRL1 footswitch function as the Script-switch and the EXP1 pedal function as the Speed knob. For the MXR Flanger patch: Listening to Van Halen songs I was able to find the one setting Eddie Van Halen used on his MXR Flanger effects pedal (Manual: 3.1 o'clock, Width: 1 o'clock, Speed: 10 o'clock, Regeneration: 1.5 o'clock). It's this setting that I duplicated in the BOSS GT-10. With these patches view the FX-1 (Phaser/Flanger) settings, write them down, and then apply them to any BOSS GT-10 patch you own for that authentic MXR Phase 90/Flanger sound.   
  
OZZY OSBOURNE: For the Ozzy Osbourne Crazy Train Rhythm patch the CTRL 1 pedal turns on/off a stereo delay for the intro pick effect. For Ozzy Osbourne Bark At The Moon Rhythm patch CTRL 1 is for the low-E string stereo-delay effect, CTRL 2 is a 2dB volume-boost for those areas of the music where the guitar is noticeably louder, and the EXP. 1 pedal in the UP-position is stereo guitar and in the DOWN-position is mono guitar.   
  
PINK FLOYD: For Comfortably Numb the CTL-1 pedal changes from the middle-solo to the ending-solo guitar sound. For Another Brick In The Wall Clean the CTL-1 pedal switches from the PART-1 clean sound to the PART-2 clean sound [having more treble, no reverb] and the CTL-2 pedal changes the PART-2 clean sound to the PART-3 clean sound [which removes the delay and has a different stereo sound]. For Another Brick In The Wall Distortion I start with the EXP-1 pedal in the down-position (which lowers the volume a little); Press the CTL-1 pedal to turn off the Flanger effect; The CTL-2 pedal lowers the volume and increases the Reverb Effect Level for the [Part 3] melody notes and rhythm parts [Notes: After playing the 'D' chord gradually increase the volume by moving the EXP-1 pedal from the low-position to the high-position. For the melody notes section have the rhythm/neck-pickup in DUAL-coil mode with the lead/bridge-pickup turned OFF]. For Run Like Hell the CTL-1 pedal switches from the intro (mono) sound to the stereo (palm muted open D string) sound and the CTL-2 pedal changes the stereo (palm muted open D string) sound to the strumming chords sound. For Young Lust the CTL-1 pedal switches from the rhythm (full-stereo) sound to the guitar solo sound. For Wish You Were Here Acoustic the CTL-1 pedal switches from the intro (left of center) melody note and strumming sound to the right-speaker guitar sound, the CTL-2 pedal switches from the intro (left of center) melody note and strumming sound to having more bass-frequencies for the part where the drums come in, the EXP-PEDAL-SWITCH switches from the intro (left of center) melody note and strumming sound to the full stereo (left and right guitar) sound [Note: Because I fitted all three of these sounds into one patch I was not able to set the volumes where they should be; I recommend making individual patches for each of the three sounds so you can set the volumes to how you like best. I used a 6-string acoustic electric guitar in my audio sample; A 12-string acoustic electric guitar should be used for the intro (right-speaker) guitar sound]. For Breathe the CTL-1 pedal switches from the left-guitar-sound to the center-slide-guitar sound and the CTL-2 pedal switches from the left-guitar-sound to the right-slide-guitar sound [Note: For the center-slide-guitar sound use the lead/bridge-pickup in dual-coil mode; and for the right-slide-guitar sound use the rhythm/neck pickup in dual-coil mode]. For Money 1 the CTL-1 pedal switches from the intro (muted-note) guitar sound to the studdery guitar sound and the CTL-2 pedal switches from the intro (muted-note) guitar sound to the left-speaker guitar sound. For Money 2 Solo the CTL-1 pedal switches from the stereo guitar solo sound to the left-guitar-solo sound, the CTL-2 pedal turns the Delay effect on/off, and the EXP-1 pedal increases the reverb and bass frequencies when you push the 'bottom' of the pedal down.  
  
RATT: For Round And Round the CTL-1 pedal puts the guitar in the left-speaker, the CTL-2 pedal adds a guitar to the center speaker, the EXP1-Pedal-Switch puts the guitar in the center for the solo.   
  
RUPERT HOLMES: For Escape (The Pina Colada Song) the CTL-1 pedal switches to the distortion melody sound.   
  
RUSH: For Fly By Night the CTL-1 pedal switches from the intro-sound to the solo-sound and the CTL-2 pedal switches from the intro-sound to the phaser-sound. For YYZ Rhythm the CTL-1 pedal switches from the stereo (left and right guitars) sound to the mono (center guitar) sound and the CTL-2 pedal changes the Delay settings for the stereo-guitars melody note playing. For Limelight 1 Rhythm the CTL-1 pedal reduces the Reverb Effect Level for all rhythm parts after the intro. For Time Stand Still the CTL-1 pedal switches from the intro-sound to the song-sound and the CTL-2 pedal turns the Delay effect on/off. For Closer To The Heart 1 Acoustic the CTL-1 pedal lowers the volume. For Closer To The Heart 3 Solo the CTL-1 pedal turns the Harmonist effect off/on and the CTL-2 pedal changes the Harmonist Master-Key setting [Note: After playing the beginning of the solo, press the CTL-1 pedal (to turn off the Harmonist effect) for playing the middle-solo section and then press both the CTL-1 pedal (to turn the Harmonist effect back ON) and the CTL-2 pedal for playing the ending harmony-solo notes; but press the CTL-2 pedal on the 4th to the last note in the solo to hit the right harmony-note and then press the CTL-2 pedal for the last 3 notes of the solo]. For Tom Sawyer the CTL-1 pedal switches from the rhythm-sound to the solo-sound [Note: Use the lead/bridge pickup for the rhythm-sound, and the rhythm/neck pickup for the solo-sound]. For Working Man the CTL-1 pedal switches from the rhythm-sound to the solo-sound [Note: Use both the rhythm/neck pickup and the lead/bridge pickup in dual-coil mode for the rhythm-parts and just the lead/bridge pickup in dual-coil mode for the solos]. For The Spirit Of Radio the CTL-1 pedal switches from the intro-sound to the rhythm-sound and the CTL-2 pedal switches from the rhythm-sound to a less-dirty/cleaner-sound [Note: For the solo use the intro-sound and press the EXP-1 pedal switch to turn the Wah-effect ON; You can also get 'The Spirit Of Radio Solo' BOSS GT-10 Patch for a much more accurate solo-sound for this song]. For The Spirit Of Radio Solo the CTL-1 pedal switches from the intro-solo-sound to the wah-effect-solo-sound. For Freewill the CTL-1 pedal switches to the solo-sound and the CTL-2 pedal turns the Delay effect On/Off for use in the solo.   
  
STEVE VAI: For Tender Surrender 1 the clean electric sound is heard by having the EXP-1 pedal in the DOWN position, distortion in the UP position, with crunch distortions inbetween.   
  
STEVIE RAY VAUGHAN: For Testify the CTL-1 pedal switches to the overdrive sound (Note: Start out using the rhythm/neck pickup in single-coil mode only, then switch the rhythm/neck pickup OFF and use the lead/bridge pickup in dual-coil mode for some of the other solos. For the very ending low-E note use the rhythm/neck pickup in single-coil mode while having the CTL-1 (Overdrive) pedal ON.).   
  
SURVIVOR: For Eye Of The Tiger Distortion patch the CTRL1 pedal switches from stereo (left and right) guitars to one guitar in the center with the harmonizer effect added.   
  
THE BEACH BOYS: For Surfin' USA the CTL-1 pedal switches from the intro guitar sound to the solo guitar sound.   
  
THE DOOBIE BROTHERS: For China Grove Rhythm the CTL-1 pedal adds a guitar to the left-speaker, the CTL-2 pedal turns off/on the Delay effect, the EXP-1-Pedal-Switch changes the left-speaker-guitar to a clean setting. For China Grove Solo the CTL-1 pedal switches to the left-guitar sound (NOTE: For this left-guitar sound ONLY have your Lead/Bridge pickup ON and in single-coil mode; Rhythm/Neck pickup OFF), the CTL-2 pedal turns the Harmonizer effect on/off.   
  
THE EAGLES: For Hotel California Distortion Guitar 1 the CTL-1 pedal changes the guitar from the left-speaker to the right-speaker, CTL-2 pedal turns the Phaser effect off (for the 5-notes just before the Chorus section). For Hotel California Distortion Guitar 2 the CTL-1 pedal changes from the Verse-1 guitar fills sound to the Verse-2 guitar fills sound (NOTE: Guitar-pickup settings: For Verse-1 Rhythm/Neck-pickup in single-coil mode, Lead/Bridge-pickup OFF; For Verse-2 Rhythm/Neck-pickup OFF, Lead/Bridge-pickup in dual-coil mode). For Hotel California Solo the CTL-1 pedal changes the guitar sound for the second guitar solo section, the CTL-2 pedal turns the Delay effect on/off. For Hotel California Clean the CTL-1 pedal changes from the center muted-bass notes sound to the right-speaker muted-strings pick-scratching sound.   
  
THE OUTFIELD: For Say It Isn't So the CTL-1 pedal changes from the intro-distortion-sound to the guitar-solo sound and the CTL-2 pedal changes from the intro-distortion-sound to the clean-sound.   
  
THE POLICE: For Every Breath You Take the CTL-1 pedal switches to the distortion bar-chord strumming part, the CTL-2 pedal changes the CTL-1 pedal sound for the distortion melody notes.   
  
THE REMBRANDTS: For I'll Be There For You (Friends TV Theme Song) the CTL-1 pedal turns the Harmony effect off/on [Use only for the intro-sound] and the CTL-2 pedal switches to a brighter-sound for the A-chord note picking parts.   
  
THE ROLLING STONES: For Honky Tonk Women the CTL-1 pedal puts the guitar from the right-speaker into the left-speaker for the solo/melody parts, (and for the person who hired me to make this BOSS GT-10 patch) the CTL-2 pedal puts the guitar in the center, adds reverb, and changes the delay and EQ settings. For (I Can't Get No) Satisfaction the CTL-1 pedal switches from the intro (distortion) sound to the rhythm (clean) sound and the CTL-2 pedal adds a two-guitar double-track effect to the intro (distortion) sound for use shortly after the intro begins [Note: For the intro (distortion) sound turn the rhythm/neck pickup off and have the lead/bridge pickup in single-coil mode. For the rhythm (clean) sound turn the lead/bridge pickup off and have the rhythm/neck pickup in single-coil mode].   
  
U2: For Mysterious Ways the CTL-1 pedal changes from the intro (mono) guitar sound to the stereo guitar sound, and the CTL-2 pedal changes from the intro (mono) guitar sound to the harmonic note [no reverb, louder delay] guitar sound.   
  
VAN HALEN: For Eruption the CTL-1 pedal turns FX1 (MXR Phase 90 effect) on/off, the CTL-2 pedal is for holding the very-last note, the EXP-1 pedal lowers/raises the held (CTL-2 pedal) note an octave. For You Really Got Me the CTRL1 pedal is for the solo section and includes the MXR Phase 90 effect. For Ain't Talking About Love patch the CTRL1 pedal boosts the Flanger effect (for all of the Flanger parts), and the CTRL2 pedal turns the delay effect on/off. For Beautiful Girls the CTRL1 pedal adds more effect for the solo. For Panama the CTRL1 pedal turns-OFF the reverb and delay for the very ending of the song. For House Of Pain the CTRL1 pedal turns off/on the Delay effect, and the CTRL2 pedal switches to the solo guitar sound. For Mean Street 1 (Intro to Mean Street) the CTRL1 pedal increases the amount of reverb and delay which can be used for the ending feedback fade out. For Mean Steet 2 (Rhythm patch) the CTRL1 pedal turns the MXR Flanger effect on/off, the CTRL2 pedal turns the MXR Phase 90 effect on/off, and the EXP-Pedal-Switch adds guitar to the right speaker for use in the second-half of the MXR Phase 90 guitar part and for the ending of the song left-speaker guitar part. For Mean Street 3 (Solo patch) the CTRL1 pedal turns the Delay effect on/off for the two-short-areas in the guitar solo, and the CTRL2 pedal puts the guitar in the right-speaker and increases the reverb effect for the songs ending solo. For Summer Nights the CTRL1 pedal switches between the rhythm/solo sound. For Black And Blue the CTRL1 pedal increases the delay level for the guitar solo. For Hear About It Later Rhythm the CTRL1 pedal switches from left-guitar to right-guitar sound and the CTRL2 pedal turns the Delay effect on/off for the high-note-bend delay-effect. For Hear About It Later Solo the CTRL1 pedal turns the Delay effect on/off for the ending notes. For Unchained the CTL-1 pedal turns the Flanger/Phaser effect on/off, CTL-2 pedal turns the Chorus effect on/off [Turn ON when the drums and bass guitar come in], EXP-1-Pedal-Switch switches from the Flanger effect to the Phaser effect (and vice versa) [Use the Phaser effect for the break-down section which is towards the middle of the song]. For Amsterdam the CTRL1 pedal turns the Flanger effect on/off. For Baluchitherium the CTRL1 pedal puts the guitar in the center channel and adjusts the effects. For Runaround the CTRL1 pedal changes to the solo sound (Note: Use both lead and rhythm pickups in dual-coil mode for the solo). For Pleasure Dome the CTRL1 pedal switches to the solo sound (Note: For the solo use the rhythm pickup in single-coil mode). For Cabo Wabo the CTRL1 pedal changes to the guitar solo sound (Note: Use the lead pickup in dual-coil mode for the solo). For Best Of Both Worlds the CTRL1 pedal switches to the guitar solo sound (Note: Use the lead-pickup in dual-coil mode for this solo). For Why Can't This Be Love Guitar the CTRL1 pedal turns the reverb effect off for the guitar solo section. For Jamie's Cryin' the CTRL1 pedal switches to the right-channel guitar melody sound, the CTRL2 pedal turns on/off the MXR Phase 90 effect, and the EXP1 Pedal Switch turns the delay effect on/off for the left-guitar part. For Hot For Teacher the CTRL1 pedal changes to the clean sound. For Dance The Night Away the CTRL1 pedal switches to the center-channel guitar sound, the CTRL2 pedal switches to the right-channel guitar sound, the EXP1 pedal controls the delay effect amount. For Feel Your Love Tonight the CTRL1 pedal turns the MXR Phase 90 effect on/off, the CTRL2 pedal switches to the guitar solo sound, the EXP1-Pedal-Switch switches to a stereo guitar sound (with a guitar in both the left and right speakers). For And The Cradle Will Rock, Wurlitzer Electric Piano Sound the CTRL1 pedal turns the flanger effect on/off. For And The Cradle Will Rock, Rhythm the CTRL1 pedal changes to the right-reverb-flanger guitar sound (Note: Use this for the whole song), the CTRL2 pedal turns the flanger effect on/off. For And The Cradle Will Rock, Solo the CTRL1 pedal moves the guitar from the center to the right speaker (for use on the 2nd guitar solo). For Atomic Punk the CTRL1 pedal turns FX-2 (MXR Phase 90/Flanger) on/off, the CTRL2 pedal switches from the MXR Phase 90 effect to the MXR Flanger effect. For Jump the CTRL1 pedal switches to the solo/ending guitar sound. For Runnin' With The Devil the CTRL1 pedal switches to the quieter/cleaner-verse guitar sound, the CTRL2 pedal switches to the solo (right speaker) guitar sound. For Little-Guitars-1 the CTRL1 pedal switches to the stereo (left and right) guitar sound for the slide-guitar part, the CTRL2 pedal turns ON the delay effect for the slide-guitar part, the Exp1-pedal-switch turns the FX2-effect off/on. For Little-Guitars-2 the CTRL1 pedal switches to the stereo guitar sound with delay. For Top Jimmy the CTRL1 pedal switches to the stereo (left and right) distortion guitar sound, the CTRL2 pedal puts the guitar in the center with delay (for the solo). For I'm The One the CTL-1 pedal turns the MXR Phase 90 effect on/off. For Dancing In The Street Synth the EXP-1 pedal controls how much of the high-pitched computer sound you want (DOWN-position none, UP-position full-on). For Dancing In The Street Guitar the CTL-1 pedal switches from the left rhythm guitar sound to the far-left delay guitar sound, the CTL-2 pedal switches to the guitar solo sound (from the left rhythm guitar sound), the EXP-1-Pedal-Switch turns the delay on/off for the one high-note bend in the middle of the guitar solo. For Intruder/Oh Pretty Woman the CTL-1 pedal increases the reverb effect (for Intruder). For Little Dreamer the CTL-1 pedal turns the MXR Phase 90 effect on/off (for the solo section). For Ice Cream Man the CTL-1 pedal turns the MXR Phase 90 effect on/off, the CTL-2 pedal switches to the right-speaker guitar sound. For Top Of The World the CTL-1 pedal switches to the right-speaker guitar sounds (melodies and solo), the EXP-1 Pedal-Switch turns the wah wah effect on/off (for the solo). For Drop Dead Legs Rhythm the EXP-1 pedal in the DOWN-position is for the intro and in the UP-position is for the rest of the song, the CTL-1 pedal is for the harmonic-notes solo just before the 2nd-verse. For Drop Dead Legs Solo the CTL-1 pedal switches to the right-speaker sound, the CTL-2 pedal switches to the guitar solo sound. For The Dream Is Over the CTL-1 pedal turns the Delay effect off/on, the CTL-2 pedal turns the Reverb effect on/off, the EXP-1 pedal in the UP-position puts the guitar towards the left-speaker and in the DOWN-position puts the guitar towards the right-speaker (for the guitar solos), the EXP-1-Pedal-Switch switches from Preamp-A to the Preamp-B sound.   
  
WAYLON JENNINGS: For Good Ol' Boys (Dukes Of Hazzard TV Theme Song) the CTL-1 pedal increases the reverb and delay effect-volume-levels for all the guitar parts towards the end of the song.   
  
WES MONTGOMERY: For The Incredible Jazz Guitar patch the CTL-1 pedal turns the stereo effect off/on, the CTL-2 pedal turns the reverb effect off/on, the EXP-1 pedal turns the compression on/off.   
  
YES: For Owner Of A Lonely Heart Intro patch the CTRL1 pedal changes from full-distortion with reverb to crunch-distortion with no reverb. For Owner Of A Lonely Heart Solo patch the CTRL1 pedal turns the Reverb on/off, CTRL2 pedal turns the FX-1 effect on/off for use from the middle through the end of the solo, and the EXP1 pedal will add more reverb when pushed down.**

**CUSTOMER REVIEWS**

***By Herman (Mifflinburg, PA)*  
I had to use the GT-10 Librarian Version 1.00 software to import the patches one at a time into my BOSS GT-10. Mostly all I had to do was raise the volumes to match my other presets levels. Also, on some that were very quiet, I raised the compressor output. All in all, they were very close to EVH guitar recordings. Boston`s recordings had a scoop in the mids but I think your presets are about as close as you can get. I haven`t messed with the EQ at all yet, I`ll get to that later. Thanks for the hard work! I wish more guitarists would sell some of their great patch collections.  
  
*By Larry (Denton, TX)*  
James, Your BOSS GT-10 patches nail those Boston and Van Halen tones. I can't imagine how long it took you to tweak them in. The BOSS GT-10 is amazing, but dialing in a specific sound is an art in itself. Thanx for sharing them at a very reasonable cost.  
  
*By Fred (Boston, MA)*  
Quick turn around. Easy installation with the BOSS Librarian and the sounds are killer!  
  
*By Mark*  
Hi James, I've just loaded the Van Halen patches into my BOSS GT-10 and I've gotta say they are all incredible!! I have got pretty close to some VH sounds and thought they were pretty good, but now I probably won't bother using them anymore. That 64-band spectrum analyzer you are using must be a real clever bit of kit to workout the tones so accurately, and like you say, it's a shame the BOSS GT-10 doesn't come with a 64-band spectrum analyzer built in. To anyone out there trying to get the VH tone and perfect sound (even the delays & echoes are spot-on!) then treat your BOSS GT-10 to this audio gold! Anyway, must go and shred some more. Thanks James, Mark (UK)  
  
*By John*  
Hi Jim, I finally had a chance to tryout your BOSS GT-10 Boston Storm (Smokin' by Boston) patch with my Parker Fly Deluxe and BOSS GT-10 setup stereo through my front show system. Without any changes the patch tone sounded very close to your demo online. I set my Parker Fly Deluxe to the bridge pickup, dual humbuckers, guitar tone at 5. I adjusted the BOSS GT-10 equalizer on the bottom-end and level ever-so-slightly and I have to say it sounds real authentic. I compared your BOSS GT-10 Boston Storm patch to the original Boston Smokin' recording and 2 other band members agreed it sounds like the original tone/sound. The bite, sustain, harmonics are totally awesome. I have to say that when you have and feel a good sound, you get into your playing even more. Thanks for the patch, and I definitely will be purchasing all 40 of your BOSS GT-10 patches online.  
  
*By Samuel (Brazil)*  
Hi James, I have finally tested the Eddie Van Halen and Boston patches and I really like them a lot! I tried the patches with a Peavey Wolfgang and a modified Stratocaster with EMG pickups through the return input of a Fender Princeton 112 amp. The results were amazing! Tones are incredibly close to the original recordings. It's possible to see that you have carefully searched for the details in order to get the best effects, sustain, harmonics and feeling for each tone. I'd also like to comment about the buying experience. You really surprised me with your fast communication, promptly responding to all of my questions, and surprised me even more by sending the patches in less than 5 minutes after I paid for them via PayPal. Congratulations! You really have done excellent work! Thanks for sharing these great tones James.  
  
*By Konrad*  
Hey James, Thanks for the awesome patches! They sound great, and more importantly they sound much cleaner on the PA. It hardly made any difference in the tone from the samples even though I am using a Fender guitar. I was quite impressed with the smooth payments & the quick reply in sending me your BOSS GT-10 patches. Thanks Buddy, It's worth the Price!  
  
*By Samuel (Brazil)*  
Hi James, I bought the AC/DC patches and, the same way it happened when I tested the Eddie Van Halen and Boston patches, I really like them a lot! The results are amazing. All the patches sound pretty close to the original tones. For months I have tried to create an AC/DC Jailbreak patch and have never even gotten close to that sound. Your Jailbreak patch is the closest I have heard so far. As it happened during the buying of the Van Halen package, once again you have promptly answered all of my questions and sent me the patches in less than 5 minutes after I have paid for them via PayPal. Congratulations! Once again you have done excellent work! Thanks for sharing these great tones James.  
  
*By Thomas (Germany)*  
Buying process: Smooth, easy, super-fast delivery and all patches are in mid, gxg, and sysx format. I even got 2 extra patches for free. Sound: I go from the BOSS GT-10 directly into my PAs power mixer (using line/phones output setting in the BOSS GT-10). My main guitar is a Fender Strat with HSS pickups. I am using the humbucker with all the patches I bought. AC/DC patches: They sounded very authentic right away. I had to adjust the level a bit (increase preamp volume and compressor level) and reduced the preamp gain because I like my guitar volume knob to be at 100% all the time. For extra distortion I use a booster/OD, and for solos I use the solo function in the BOSS GT-10. Well done, I think the AC/DC You Shook Me All Night Long patch is the most versatile and you can play many ACDC songs based on that one patch alone. Van Halen patches: I like high gain sounds, but this is Ultra high gain I would say. I reduced the gain and it sounded really great! Boston Storm: I was disappointed when I tried it first, but then I found the trick. Rather than raising the compression level and preamp volume to adjust overall volume, I raised the volume of my PA and that was it... well done! I also found the Boston Double Lead patch very useful... I turned off the pitch-shifter effect and the base sound was close to Boston's song titled Smokin'. I also reduced the reverb effect a bit, but this is because my rehearsal room is small and creates its own reverb. Overall: A lot of value for the money. You have to undertake the effort to tweak the patches a little bit to your equipment, but that is far less work than trying to create these patches all on your own. I had tried to create my own Boston patch some time ago, and compared to James Limborg's BOSTON patch, mine is just crap. Thanks James! Best Regards from Germany, Thomas.  
  
*By Chris (Providence, RI)*  
My gig is easier because let's face it, Who has the time to do what you've done, just for a fifty dollar gig? But here you are, and it's a smart thing to do, you looked at it and 'knew' that it can take 14 hours of solid time, effort, and frustration to create 'one' sound! This time is worth the money if a person really 'wants' the sounds and maybe even tried to dial them in but failed and then, having spent $500 bucks on this GT-10, he/she throws it in his/her closet and forgets about it. Your time is worth my money! People should see that, not to mention hear it! Even if some people don't agree that it's 'thee' perfect sound; You've dialed it in 'way' closer already and the little effort involved after getting your patch is 'so' much less, it's actually a relief and a pleasure to work with the GT-10 NOW! But your patches are perfect to me and I appreciate all of your time and effort as I was able to pull my BOSS GT-10 out of the closet and now it's Brand New to me again, Because of You! Thank You Again (And Again, Echo, Echo Echo......) Thanx again, Chris.  
  
*By Chris (Providence, RI)*  
I was desperately looking on Youtube for someone to explain to me just 'how' to dial this monster (BOSS GT-10) in so I can use my ears to duplicate a bunch of guitar sounds, but all I found was a bunch of videos showing me what the BOSS GT-10 is capable of, not how to do it. The BOSS GT-10 manual, like every manual, is just too in depth, very confusing and complicated; More time wasted when you could be playing or creating. So I started typing into Google things like, 'How To Create A Sound On A GT-10' and I happened to see some website 'claiming' that he had created some patches on his BOSS GT-10 and that I could listen to them... This was You. Ever since stumbling across your website, I've been like a little kid, and I knew that these sounds were amazingly close if not perfect, and I had watched 'every' single video on the internet, heard and saw this BOSS GT-10 creature and what it was able to produce, but 'your' sounds were not only accessible through a download, but inexpensive and freakin' perfect! I stopped my searching right then and there and started learning how to download your files. This was time and money 'well' spent! I think of your patches as an extension to my BOSS GT-10; Another capability with a huge advantage... That being that you spent all of those hours doing what I couldn't seem to do. Sure, I 'thought' I could do it myself, and my ego thought I could figure it all out, but hearing is believing and to find out that your technique of dialing in the sounds using a 64-band spectrum analyzer (which is no longer available) is 90% exclusive to you (and only you), and it can take over 14 hours to create a single patch... There's no question that I will be back for more every time you create another one. You should teach Roland how to 'really' come up with patches that the people 'can actually use'... Lets face it, a lot of the patches that come with the BOSS GT-10 are cool, but kind of useless for most situations, and Roland is just trying to please the masses which is impossible. But Your knowledge is a tool that a company like ROLAND/BOSS can use, if they're smart. I have 'never' heard tones/patches/sounds duplicated so closely and accurately as yours are. Even though 10 different people can have 10 different opinions, I'd say that 10 of those people will have to say that you've got something here. Good Luck, Thank You for saving my BOSS GT-10 ($500.00), Chris.  
  
*By Marcos (SP, Brazil), Coexist (U2 Tribute Band)*  
Portuguese: Eu comprei um efeito para 'U2, Where The Streets Have No Name' neste site, e foi muito facil para mim regular minha BOSS GT-10. Você pode ouvir o efeito primeiro no site e eu estava com um problemão com minha GT-10, porque eu não estava conseguindo regular o pedal para minha banda de Tributo ao U2 aqui no Brasil, porém, este efeito criado por James Limborg salvou minha vida! Eu recomendo a todos este site. Eu paguei pelo sistema Paypal e o James me contatou minutos depois me enviando o efeito para ser instalado na pedaleira. É completamente confiável. Eu encontrei meu site para BOSS GT-10!!! Está aprovado!!!!  
English: I bought one patch of 'U2, Where The Streets Have No Name' on this website, and it was very easy for me to set my BOSS GT-10. You can hear the effect before and I was with a big problem with my GT-10 because I wasn't being able to set my pedal for my band U2 here in Brazil, but this patch saved my life!!! I recommend to everyone this website, I paid from paypal system, and James Limborg emailed me a few minutes after. It is completely confiable. I found out my website for BOSS GT-10!!! It is approved!!!  
  
*By Larry (Denton, TX)*  
Ordered the Def Leppard BOSS GT-10 patch. Excellent patch... Incredible tonal accuracy and one I've just not been able to get until now thanks to James Limborg. Ordered at his site, paid through paypal, and received the patch via email fast (within hours). I'm a repeat customer and will be back. I make very minor tweaks to James Limborg's patches (typically gain as my guitar has a pretty hot bridge pickup). Haven't downloaded a tone I didn't absolutely like. My BOSS GT-10 is becoming a digital library of the best guitar tones rock artists have ever produced.  
  
*By Anwar (Malaysia)*  
AWESOME PATCHES! These are perfect tones. The Van Halen patches are actually those 'brown tones' I was looking for! Purchase/receiving/installing/using these BOSS GT-10 patches were such a breeze. I used PayPal which was instant, and I got the patches within 6 hours (the fact the I live on the other side of the planet where James is). Installed them instantly on my BOSS GT-10 via USB and WITHOUT TWEAKING the patches sounded perfect with my MusicMan + Senheise headphones. Now I can't wait to hit the road and watch my guitargeek friends drool on the tones. I did not have to tweak anything on my BOSS GT-10, the gains/volume are perfect, I did an A-B test to compare the tones with the original sound, and based on my amateur listening skills, I can say this is the closest I get to Van Halen's sound. I also bought James Limborg's GUITARS 2012 patch which was simply... AWESOME. Check them out guys! I have been playing guitar for 15 years. The patches are a Godsend, Thank you! Jamming tonight with 'my' new sounds.  
  
*By Ruben (Katy, TX)*  
James Limborg, Dude, just found your YouTube vids on a search for BOSS GT-10 sounds. And, from what I've heard, your patches are freaking killer. I think your 64-band spectrum analyzer use is genius thinking. It never occurred to me to use it for EQ tweaking. You really put a hammer on Line 6 and other vendors. I have used Line 6 gear, but right now I've been using an ME25 from BOSS, but I'm upgrading to the BOSS GT-10. I have a JC120 amp and it sounds great. My question to you is... Have you ever created a patch for U2's song titled Pride? If you have, great cause I will buy it, or if you have a collection of U2 patches I'll definitely snag those too! Thanks, and definitely keep this up -- you may have just caused a major paradigm shift in multi effect manufacturing. If you could get a programmer to take what you do with your analyzing techniques and interface it with the BOSS GT-10 and have the program adjust the EQ automatically and then give the option to save: in a word WOW - you would be a millionaire overnight. Thanks.  
  
*By Kurt (Coeur d'Alene, Idaho)*  
Thanks James for the timely service for sending my patches within a couple of hours. I'm very pleased with the quality of the patches, they are excellent and mainly just had to adjust the output (volume) of the patches to match the output of my other patches. I look forward to getting more patches as you develop them. Thanks again for the great patches, I'm very pleased with them.  
  
*By Ruben (Katy, TX)*  
Hi Jim, You are a gracious fellow, and I wanted to further comment on your site and what I heard from your Def Leppard patch. First, I've been a musician a long time and have always struggled with really trying to zero in on making a multi-effect unit get the sound I hear in my head. For us players, no vendor makes a patch that is useful: doesn't exist and they are not motivated to do it. Too much fear of copyright infringement, but wait a minute copyright does not include using an analyzer to zero in on EQ frequencies only plagiarizing someone else's work which Joe Satriani proved against Cold Play and won the case. Well, my friend you have just become Bill Gates or Steve Jobs depending on who you choose, because each of them took technology and reshaped everything for years to come. What you have done is exactly what they did! Your idea will be met with people and investors who will want to take it to another level. Some might say that analyzing songs is not original, but I disagree because in computer programming often we program in reverse as the application starts to work we build more functionality into it, so this approach aids teaching players the relationship of sound, EQ, and what goes into developing your sound; yet, no multi-effect manufacturer cares about that with their customers. Without question the BOSS GT-10 is the big kahuna in the room, and line 6 and everyone else doesn't get close, because you have proved it. Another note, some people seem to not favor your ingenuity for selling patches again I disagree. Clearly, these chaps are miffed, because they didn't think of it. I think your cleverness and savvy really shows why you have the panache to do what we players have long wanted. You are entitled to be an entrepreneur. Now, the Def Leppard patch -- in a word superb! As for me, U2s song Pride (In the name of love) has always been a struggle due to Edge's sound on that song having overdrive along with the delays which I clocked at 418ms. This song would be a god send when you have time to develop it, and I will pay you for it! You may officially use my comments on your site at your leisure. I for one am grateful that I stumbled onto your YouTube vids, and for the work you are doing. At some point, multi-effect manufacturers will see that your work is a whole new market, and will want to capitalize on it. But, you got there first and staked a claim; for that we players are gonna remember you!  
  
*By Ruben (Katy, TX)*  
Jim, I would offer to you that you really own this concept of what you're offering to players. Make a company, own the technology or process your using to make your patches. It's a total god send! If a major company wants to partner with you and take it worldwide - negotiate a reasonable deal and run with it and be on their board to maintain they don't water down the product! Dude, it's totally killer! You would think that other companies would have done this! But, then again we need visionaries that think out of the so called box!!! I realize that purists might disagree, but just about every artist has had someone produce their sound. Mutt Lange did it with Def Leppard, George Martin with the Beatles, Brian Eno and Daniel Lanois with U2 etc. These chaps helped make the original formula, and now you can give players like me an opportunity to use these patches in our live gigs. I mean it's not that these original artists are playing all the time at every venue, but we can give our fans something special. No question about it, you're about to become the biggest threat to their business model since cassette tapes lost out to CDs and they never saw it coming. Bravo Sir!  
  
*By Brian (Long Island, New York)*  
Hi James, I just wanted to let you know that the Steve Vai 'Tender Surrender' patch was incredible. I have had the BOSS GT-10 for almost a year now and your patches have taken it to another level. I love the BOSS GT-10 now more than ever because of your patches. I couldn't believe how quick the turnaround time was and how easy it was to get into my BOSS GT-10 using my Library. I look forward to purchasing more patches in the future and I have already started to pass along your site to my friends who have the BOSS GT-10. Thanks again. Excellent Job.  
  
*By Luis (Boston, MA)*  
James, This Guns -N- Roses Night Train CUSTOM PATCH you made me sounds outstanding. I did not have to do anything to the patch to work for my system since I actually use the LINE/PHONES Left and Right out to a PA so my setup should work perfectly. At any rate, I installed the patch and it sounds fantastic. I installed into two banks as you recommended so that I can play around with the tone (and add in delay for Welcome to the Jungle intro for example). In all, you have been outstanding to work with. I honestly expected to get the patch after a week or so, but you provided it that very night. The whole process was seamless and very engaging. After submitting the payment via PayPal for the Custom Patch order, I e-mailed you the MP3 sample as instructed on your website. Most would probably have just created the patch and been done with it, not so here. You asked for feedback and also provided other sample files from the studio recordings. Using a combination of both the studio recordings and the one I provided, you created a tone that encompasses a combination of both, simply outstanding, and more than I expected. I would not hesitate for a minute to purchase another Custom Patch and will probably do so in the future, however you already have some outstanding patches on your site and I will be purchasing a few of those as well. Thanks again, and will talk again soon ?  
  
*By Guy (Tunbridge Wells, Kent, UK)*  
Right out of the gates I'd like to say that this Def Leppard Distortion patch is an absolute gem. It's perfect for playing tracks from the Hysteria and Adrenalize albums; I'm guessing that this patch was designed using the sound waves from something like Pour Some Sugar. The sound obviously changes depending on the pickups that you're using but the cool thing is that you can 'retro' the patch easily to simulate the earlier guitar sounds of Def Leppard by adjusting the chorus effect to under 20 and the pre-delay (on the chorus) to around 5 or 6. When you use the CTRL1 and CTRL2 switches, you get some great variations by lowering the high cut level from flat to mid-way and by changing the reverb to plate setting. However, when all is said and done, James Limborg's Def Leppard BOSS GT-10 patch sounds incredible as it is. I've spent years trying to modify a patch that I found on the BOSS website because it didn't quite do it for me. In summary this patch is totally 'there' and provides a great platform for easy modifications to get the subtle differences that you'll hear on all of the albums. Great work James.  
  
*By AJ (Pensacola, FL)*  
These patches are incredible! It put new life into my BOSS GT-10. For 27 years of playing as an amateur guitarist I have searched for the perfect tone and never thought I'd achieve it, until I used James Limborg's patches for the BOSS GT-10. I didn't have to tweak the settings at all and 'right out of the box' I was instantly sounding like Eddie Van Halen and Randy Rhoades! Even at low volume it sounds like I'm playing a Marshall stack on 10! James Limborg's instructions made the install simple and his support was fantastic. I would definitely follow his professional advice. Like James Limborg recommended, I purchased a set of used powered 20-Watt studio-monitors for $150 and plugged the BOSS GT-10 directly into them, wow, what an incredible difference that made versus running it through my Marshall amps. Now my garage sounds like a live concert arena! My buddies can't believe it sounds so good, nor can I. Absolutely superb! Thanks Jim!  
  
*By Doug (Billings, Montana)*  
My experience with James Limborg and his BOSS GT-10 patches have been nothing but amazing! I found his BOSS GT-10 patches webpage while searching for tones that I could use to find my sound. I was leery about purchasing a tone from the internet, but decided to take the chance and go for it. The payment process was painless and in less than a few-hours the BOSS GT-10 patches appeared in my email. The instructions worked perfectly and before I knew it I had all 10 BOSS GT-10 patches loaded up. I hooked up and to my amazement my BOSS GT-10 actually sounded fantastic! Each patches tone sounded perfect and matched the sound on the recording. It was so much fun that I played my Gibson Les Paul for 6 hours straight; I could not put it down. With a minor amount of tweaking I now have my tone installed in the BOSS GT-10. I will in the future purchase all of James Limborg's BOSS GT-10 patches. My BOSS GT-10 is now my main pedal on the floor. The real test was during the first-gig using James Limborg's BOSS GT-10 patches. People asked me if I had been taking guitar lessons as my playing was much better. My fellow guitarists were amazed and are going to purchase a BOSS GT-10 just to buy these BOSS GT-10 patches by James Limborg. Thanks James for doing what no one else has been able to.  
  
*By Mark (Oakhurst, CA)*  
Wow! Very nice. I can tell the work you put into these patches. The speed of delivery was excellent, some issues with 'my' e-mail but everything came out nicely. James Limborg offered plenty of correspondence to solve any issues. Was unsure about how to properly install these into my BOSS GT-10 unit at first and through e-mails and website recommendations I was able to pull it off. I did have to download a driver for windows 7 64-bit so my computer would recognize the .GXG format. I play a slash signature Gibson Les Paul (that I installed slash signature pick-ups into) into my BOSS GT-10. I had to adjust the volume level on the Guns N Roses Night Train patch to match the volume level of my other patches, the lead sound is very expressive and distinct, definitely as close as you can get without having a Over-driven marshall stack in front of you. I also purchased the Acoustic Guitar 3 patch that sounds rich and dynamic with just the right amount of effects. I plugged a middle of the road Breedlove acoustic-electric guitar in and played for a few hours. You DO need an acoustic guitar to get the desired effect from the acoustic patches. I've been playing guitar for 21 years, I gig professionally and play weekly at my church.  
  
*By Lucien (Orlando, Florida)*  
Hey James, Ha! I've been playing Eruption note for note for years, but it's never quite sounded just like Eddie until I bought your GT-10 patch :-) Wow! What a great job you've done creating these! All 10 of the patches I purchased from you sound incredible!!! Keep up the great work and I'll definitely be back for more.  
  
*By Landis (Queensland, Australia)*  
I purchased 27 Van Halen BOSS GT-10 patches from James Limborg and I am extremely happy with them all. The response time from James Limborg was lightning fast; As soon as I had chosen my patches and paid for them I received an email from James Limborg attaching my patches; I am talking maybe 5 minutes before James had responded. James also took the time to guide me through the installation process as well and sent me the necessary instructions. Every email I sent asking a question was answered immediately - this is despite the fact that I live in Australia and James in the States and there is roughly a 14 hour time difference (meaning it was the middle of the night for James and he still helped me out). I initially bought 11-patches but to his credit, James Limborg pointed out that I could get 20-patches if I wanted to get each patch at an even-lower price. I appreciate that level of integrity and honesty - James Limborg could easily have sold me the 11-patches and been done, but he did the right thing and I respect that. I ordered a mix of Sammy Hagar era and David Lee Roth era tones - roughly an equal number of each - and whether you are an "old school" DLR era fan or a Van Hagar fan you will not be disappointed - James Limborg nails the lot - clean / dirty and everything in-between. Having now tested out the patches I bought, I am amazed how well James Limborg has replicated Eddie Van Halen's tone on the BOSS GT-10; I have been trying to get something close to Ed's tone for ages. I have bought Eddie's signature MXR pedals and his JD Wah-Wah pedal over the years, plus quite a few other bits and pieces chasing his tone; I had a passable brown-sound but in all honesty James Limborg's BOSS GT-10 patches blow my tone out of the water. In fact, I was very close to chucking my BOSS GT-10 out of my signal chain and possibly investing big bucks in a good 2nd hand 5150 Amp or a Peavey 6505 (or whatever the 5150 Amp is called these days) - talk about a last minute reprieve for my BOSS GT10! Now that I have access to a seemingly endless variety of patches from James Limborg, my BOSS GT-10 and I will be enjoying many more happy years together. I know a few guitar players who look down their noses at digital effects and refuse to believe you can get the "brown sound" with them - I think James Limborg has proved them wrong. I would defy anybody in a blind taste test to pick James Limborg's tones from the real thing - maybe Eddie Van Halen could, but I doubt many others could. I own a heap of EVH guitars - Peavey Wolfgang 1st years & special deluxe', Peavey custom shops, Charvel EVH Art Series and EBMM EVH Axis guitars and these patches are the perfect complement to my collection. At present I am running my guitar straight into my BOSS GT-10, then from the left/right output on the BOSS GT-10 to a Boss Micro BR, then into a set of good quality Sennheiser headphones (as I mainly practice at night), and the patches sound bang on perfect - if only my playing did. If you are serious about getting Eddie Van Halen's tone down - and let's face it, who isn't - then look no further. All the hard work is done by James Limborg. Thanks very much for all your help James and your great service! I will be a repeat customer for sure.  
  
*By Rodrigo (Campinas/SP, Brazil)*  
Buying Joe Satriani's Always With Me Always With You Distortion BOSS GT-10 patch from James Limborg's website was pretty straight forward; Minutes after I confirmed my PayPal payment I received a very detailed e-mail from James Limborg with the BOSS GT-10 patch and lots of explanation on how to install it; And some other tips on how to make it sound really great! Installing the BOSS GT-10 patch was as easy as buying it from James Limborg's website. I was really amazed by how this BOSS GT-10 patch sounded with my guitar. I had already liked it on James Limborg's website, but hearing the audio sample through low-quality computer speakers isn't nearly as close to the sound you get with the guitar connected to some high-quality speakers. The sound was perfect through my Ibanez JS-100; Just like the real Joe Satriani album 'Surfing With The Alien'. James Limborg did a really great, professional job making this Joe Satriani BOSS GT-10 patch; Worth every penny spent! Congratulations!  
  
*By Vlad (Sterling, Virginia)*  
Hello James, You really are the Sound Wizard, man! Thank you VERY MUCH for your BOSS GT-10 patches. They sound incredible, and they are simply the best, period!!!  
  
*By Phil (Auckland, New Zealand)*  
Hi James, I have been an audio engineer for over 17 years in live sound. I've toured with Kean, Usher, Slipknot, Slayer, Snoop Doggy Dog among many others. Personally on the down time I enjoy just playing guitar and a number of your patches have put a huge smile on my face about what is possible with a good ear on the designers part and enough DSP on the the hardwares part to replicate it. I'm sold! Yes; Yesterdays King of floor based has fast become forgotten, but with my needs for a good nights playing in a cover band the BOSS GT-10 (as you've shown) is more than enough. I appreciate the time you've taken to fine tune your BOSS GT-10 Patches and I'd be more than happy to pay for your work. God knows in this industry few appreciate the time to actually get it right and everyone's a critic over the shoulder while you're trying to work! I'm thinking at this point to get a BOSS GT-10 because the tones I'm constantly after to replicate live is already easily achievable for much less coin than what flagship products will do (as I've found thanks to you!). I loved the Metallica black album tone [was so bang on] and Dire Straights [Mark Knofler] had me smiling wide! Men At Work had me reaching for my Credit Card! Anyway, let me find a BOSS GT-10 because you've sold me now and I'll come back like Oliver asking for another bowl of food. Many thanks. Regards, Phil.  
  
*By Andrew (Liverpool, New South Wales, Australia)*  
Thanks James, Your service is fantastic! I've never had such quick response time - NEVER. Thank you very much. Our cover band (Fat Yak) will get a great kick out of this. By the way, great website and you really play well. Regards, Andrew.**

**PICKUP SETTINGS**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | | BOSS GT-10 PATCHES BY JAMES LIMBORG | | | |  |
|  | | [**http://www.jameslimborg.com/boss-gt-10-patches.html**](http://www.jameslimborg.com/boss-gt-10-patches.html) | | | |  |
|  |  | |  |  |  | | |  |
|  | **PATCH TITLE** | | **ARTIST** | **RHYTHM PICKUP** | **LEAD PICKUP** | | |  |
|  | **Cathedral** | | **Van Halen** | **DUAL** | **DUAL** | | |  |
|  | **#3 MOST POPULAREruption** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **#8 MOST POPULARYou Really Got Me** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **#4 MOST POPULARPanama** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **#2 MOST POPULARAin't Talking About Love** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Ain't Talking About Love, Solo** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **House Of Pain** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Mean Street 1** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Mean Street 2** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Mean Street 3** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Summer Nights** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Sucker In A 3 Piece Suit** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Black And Blue** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Hear About It Later, Clean** | | **Van Halen** | **SINGLE** | **DUAL** | | |  |
|  | **Hear About It Later, Rhythm** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Hear About It Later, Solo** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **#6 MOST POPULARUnchained** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Unchained Solo** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Amsterdam** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **#24 MOST POPULARBaluchitherium** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Judgement Day** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Why Can't This Be Love, Synthesizer Sound** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Why Can't This Be Love, Guitar** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Runaround** | | **Van Halen** | **OFF** | **SINGLE** | | |  |
|  | **Pleasure Dome** | | **Van Halen** | **SINGLE** | **SINGLE** | | |  |
|  | **Cabo Wabo** | | **Van Halen** | **SINGLE** | **OFF** | | |  |
|  | **Best Of Both Worlds** | | **Van Halen** | **SINGLE** | **OFF** | | |  |
|  | **Jamie's Cryin'** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Can't Stop Lovin' You** | | **Van Halen** | **DUAL** | **SINGLE** | | |  |
|  | **Finish What Ya Started** | | **Van Halen** | **SINGLE** | **OFF** | | |  |
|  | **Soundboard1 1984** | | **Eddie Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Soundboard2 1984** | | **Eddie Van Halen** | **OFF** | **DUAL** | | |  |
|  | **MXR PHASE 90** | | **Eddie Van Halen** | **N/A** | **N/A** | | |  |
|  | **MXR FLANGER** | | **Eddie Van Halen** | **N/A** | **N/A** | | |  |
|  | **Beautiful Girls** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Hot For Teacher** | | **Van Halen** | **DUAL** | **DUAL** | | |  |
|  | **#27 MOST POPULARDance The Night Away** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Feel Your Love Tonight** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **And The Cradle Will Rock, Wurlitzer Electric Piano Sound** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **And The Cradle Will Rock, Rhythm** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **And The Cradle Will Rock, Solo** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **And The Cradle Will Rock, Intro** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Atomic Punk** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **#28 MOST POPULARJump** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Runnin' With The Devil** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **#22 MOST POPULARBeat It, Solo** | | **Eddie Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Little Guitars, 1** | | **Van Halen** | **SINGLE** | **OFF** | | |  |
|  | **Little Guitars, 2** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Top Jimmy** | | **Van Halen** | **DUAL** | **DUAL** | | |  |
|  | **I'm The One** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Somebody Get Me A Doctor** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Dancing In The Street, Synth** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Dancing In The Street, Guitar** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Intruder, Oh Pretty Woman** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Little Dreamer** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Ice Cream Man** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Top Of The World** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Drop Dead Legs, Rhythm** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **Drop Dead Legs, Solo** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **The Dream Is Over** | | **Van Halen** | **OFF** | **DUAL** | | |  |
|  | **GUITARS 2012** | | **James Limborg** | **OFF** | **SINGLE** | | |  |
|  | **James Limborg 1** | | **James Limborg** | **OFF** | **DUAL** | | |  |
|  | **#14 MOST POPULARAcoustic Guitar (NOTE: This patch is for an acoustic guitar and will NOT make an electric guitar sound like an acoustic guitar)** | | **James Limborg** | **N/A** | **N/A** | | |  |
|  | **Classical Guitar (NOTE: This patch is for a classical guitar and will NOT make an electric guitar sound like a classical guitar)** | | **James Limborg** | **N/A** | **N/A** | | |  |
|  | **Bass Guitar (NOTE: This patch is for a bass guitar and will NOT make an electric guitar sound like a bass guitar)** | | **James Limborg** | **N/A** | **N/A** | | |  |
|  | **Breezin' Album** | | **George Benson** | **DUAL** | **OFF** | | |  |
|  | **The Incredible Jazz Guitar** | | **Wes Montgomery** | **DUAL** | **OFF** | | |  |
|  | **Johnny B. Goode** | | **Chuck Berry** | **OFF** | **DUAL** | | |  |
|  | **Is This Love** | | **Bob Marley** | **OFF** | **DUAL** | | |  |
|  | **Foreplay/Long Time, Rhythm** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **Foreplay/Long Time, Solo** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **Foreplay/Long Time, Effect** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **Hitch A Ride, Distortion1** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **Hitch A Ride, Distortion2** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **Hitch A Ride, Clean** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **Hitch A Ride, Acoustic (NOTE: This patch is for an acoustic guitar and will NOT make an electric guitar sound like an acoustic guitar)** | | **Boston** | **N/A** | **N/A** | | |  |
|  | **#21 MOST POPULARMore Than A Feeling, Acoustic (NOTE: This patch is for an acoustic guitar and will NOT make an electric guitar sound like an acoustic guitar)** | | **Boston** | **N/A** | **N/A** | | |  |
|  | **More Than A Feeling, Clean** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **More Than A Feeling, Distortion1** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **More Than A Feeling, Solo** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **More Than A Feeling, Distortion2** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **Peace Of Mind, Acoustic (NOTE: This patch is for an acoustic guitar and will NOT make an electric guitar sound like an acoustic guitar)** | | **Boston** | **N/A** | **N/A** | | |  |
|  | **Peace Of Mind, Lead** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **Peace Of Mind, Rhythm** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **Hyperspace Pedal Effect** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **Rock And Roll Band, Intro** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **Rock And Roll Band, Rhythm** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **Rock And Roll Band, Lead** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **Smokin'** | | **Boston** | **OFF** | **DUAL** | | |  |
|  | **#16 MOST POPULAREvery Breath You Take** | | **The Police** | **OFF** | **DUAL** | | |  |
|  | **For Those About To Rock Album** | | **AC/DC** | **OFF** | **DUAL** | | |  |
|  | **The Razors Edge Album** | | **AC/DC** | **OFF** | **DUAL** | | |  |
|  | **Thunderstruck** | | **AC/DC** | **OFF** | **DUAL** | | |  |
|  | **#9 MOST POPULARYou Shook Me All Night Long** | | **AC/DC** | **OFF** | **DUAL** | | |  |
|  | **#17 MOST POPULARHighway To Hell** | | **AC/DC** | **OFF** | **DUAL** | | |  |
|  | **Back In Black** | | **AC/DC** | **OFF** | **DUAL** | | |  |
|  | **Jailbreak** | | **AC/DC** | **OFF** | **DUAL** | | |  |
|  | **#11 MOST POPULARFor The Love Of God** | | **Steve Vai** | **SINGLE** | **DUAL** | | |  |
|  | **#15 MOST POPULARTender Surrender 1** | | **Steve Vai** | **SINGLE** | **DUAL** | | |  |
|  | **Tender Surrender 2** | | **Steve Vai** | **SINGLE** | **DUAL** | | |  |
|  | **Tender Surrender 3** | | **Steve Vai** | **SINGLE** | **DUAL** | | |  |
|  | **#12 MOST POPULARMoney For Nothing** | | **Dire Straits** | **OFF** | **DUAL** | | |  |
|  | **Sultons Of Swing** | | **Dire Straits** | **SINGLE** | **SINGLE** | | |  |
|  | **#5 MOST POPULARCliffs Of Dover** | | **Eric Johnson** | **DUAL** | **OFF** | | |  |
|  | **#7 MOST POPULARWhere The Streets Have No Name** | | **U2** | **SINGLE** | **SINGLE** | | |  |
|  | **I Still Haven't Found What I'm Looking For, Intro** | | **U2** | **SINGLE** | **SINGLE** | | |  |
|  | **I Still Haven't Found What I'm Looking For, Clean** | | **U2** | **SINGLE** | **SINGLE** | | |  |
|  | **I Still Haven't Found What I'm Looking For, Distortion Effect** | | **U2** | **SINGLE** | **SINGLE** | | |  |
|  | ***NEW*Mysterious Ways** | | **U2** | **DUAL** | **OFF** | | |  |
|  | **#18 MOST POPULARSummer Of '69** | | **Bryan Adams** | **SINGLE** | **DUAL** | | |  |
|  | **#1 MOST POPULARDef Leppard, Distortion** | | **Def Leppard** | **OFF** | **DUAL** | | |  |
|  | **Sweet Home Alabama** | | **Lynyrd Skynyrd** | **SINGLE** | **SINGLE** | | |  |
|  | **Freebird, Clean** | | **Lynyrd Skynyrd** | **OFF** | **DUAL** | | |  |
|  | **Freebird, Distortion** | | **Lynyrd Skynyrd** | **OFF** | **DUAL** | | |  |
|  | **Freebird, Slide** | | **Lynyrd Skynyrd** | **OFF** | **DUAL** | | |  |
|  | **Freebird, Acoustic (NOTE: This patch is for an acoustic guitar and will NOT make an electric guitar sound like an acoustic guitar)** | | **Lynyrd Skynyrd** | **N/A** | **N/A** | | |  |
|  | **Won't Get Fooled Again, Distortion** | | **The Who** | **OFF** | **DUAL** | | |  |
|  | **#25 MOST POPULARCrazy Train, Rhythm** | | **Ozzy Osbourne** | **OFF** | **DUAL** | | |  |
|  | **Crazy Train, Solo** | | **Ozzy Osbourne** | **OFF** | **DUAL** | | |  |
|  | **Bark At The Moon, Rhythm** | | **Ozzy Osbourne** | **OFF** | **DUAL** | | |  |
|  | **Bark At The Moon, Solo** | | **Ozzy Osbourne** | **OFF** | **DUAL** | | |  |
|  | **Owner Of A Lonely Heart, Intro** | | **Yes** | **OFF** | **DUAL** | | |  |
|  | **Owner Of A Lonely Heart, Clean** | | **Yes** | **OFF** | **DUAL** | | |  |
|  | **Owner Of A Lonely Heart, Solo** | | **Yes** | **OFF** | **DUAL** | | |  |
|  | **Smoke On The Water** | | **Deep Purple** | **OFF** | **DUAL** | | |  |
|  | **Dust In The Wind (NOTE: This patch is for an acoustic guitar and will NOT make an electric guitar sound like an acoustic guitar)** | | **Kansas** | **N/A** | **N/A** | | |  |
|  | **Her Strut, 1** | | **Bob Seger** | **OFF** | **DUAL** | | |  |
|  | **Her Strut, 2** | | **Bob Seger** | **OFF** | **DUAL** | | |  |
|  | **Walk This Way, Rhythm** | | **Aerosmith** | **OFF** | **DUAL** | | |  |
|  | **Walk This Way, Solo1** | | **Aerosmith** | **OFF** | **DUAL** | | |  |
|  | **Walk This Way, Solo2** | | **Aerosmith** | **DUAL** | **DUAL** | | |  |
|  | **John Lennon, Jealous Guy** | | **Deftone** | **SINGLE** | **OFF** | | |  |
|  | **Eye Of The Tiger, Clean** | | **Survivor** | **SINGLE** | **DUAL** | | |  |
|  | **Eye Of The Tiger, Distortion** | | **Survivor** | **OFF** | **DUAL** | | |  |
|  | **Enter Sandman, Rhythm** | | **Metallica** | **OFF** | **DUAL** | | |  |
|  | **Enter Sandman, Solo** | | **Metallica** | **OFF** | **DUAL** | | |  |
|  | **Enter Sandman, Distortion Melody** | | **Metallica** | **OFF** | **DUAL** | | |  |
|  | **Enter Sandman, Acoustic Guitar (NOTE: This patch is for an acoustic guitar and will NOT make an electric guitar sound like an acoustic guitar)** | | **Metallica** | **N/A** | **N/A** | | |  |
|  | **China Grove, Rhythm** | | **The Doobie Brothers** | **OFF** | **DUAL** | | |  |
|  | **China Grove, Solo** | | **The Doobie Brothers** | **SINGLE** | **OFF** | | |  |
|  | **Hotel California, Distortion Guitar 1** | | **The Eagles** | **OFF** | **DUAL** | | |  |
|  | **Hotel California, Distortion Guitar 2** | | **The Eagles** | **SINGLE** | **OFF** | | |  |
|  | **#29 MOST POPULARHotel California, Solo** | | **The Eagles** | **OFF** | **SINGLE** | | |  |
|  | **Hotel California, Clean** | | **The Eagles** | **SINGLE** | **SINGLE** | | |  |
|  | **Lights** | | **Journey** | **DUAL** | **OFF** | | |  |
|  | **Deep River Woman** | | **Alabama, Lionel Richie** | **SINGLE** | **OFF** | | |  |
|  | **Surfin' USA** | | **The Beach Boys** | **OFF** | **DUAL** | | |  |
|  | **Ticks** | | **Brad Paisley** | **SINGLE** | **SINGLE** | | |  |
|  | **Ticks, Wah Wah Effect** | | **Brad Paisley** | **SINGLE** | **SINGLE** | | |  |
|  | **Ticks, Tremelo Effect** | | **Brad Paisley** | **OFF** | **SINGLE** | | |  |
|  | **Online** | | **Brad Paisley** | **OFF** | **DUAL** | | |  |
|  | **All I Wanted Was A Car** | | **Brad Paisley** | **OFF** | **DUAL** | | |  |
|  | **Cold Shot** | | **Stevie Ray Vaughan** | **SINGLE** | **OFF** | | |  |
|  | **Rood Mood** | | **Stevie Ray Vaughan** | **SINGLE** | **OFF** | | |  |
|  | **#19 MOST POPULARPride And Joy** | | **Stevie Ray Vaughan** | **SINGLE** | **OFF** | | |  |
|  | **Mary Had A Little Lamb** | | **Stevie Ray Vaughan** | **SINGLE** | **OFF** | | |  |
|  | **I'm Cryin'** | | **Stevie Ray Vaughan** | **SINGLE** | **OFF** | | |  |
|  | **Testify** | | **Stevie Ray Vaughan** | **SINGLE** | **OFF** | | |  |
|  | **Tell Me** | | **Stevie Ray Vaughan** | **SINGLE** | **OFF** | | |  |
|  | **#30 MOST POPULARTexas Flood** | | **Stevie Ray Vaughan** | **SINGLE** | **OFF** | | |  |
|  | **Lenny** | | **Stevie Ray Vaughan** | **SINGLE** | **OFF** | | |  |
|  | **Honky Tonk Women** | | **The Rolling Stones** | **OFF** | **SINGLE** | | |  |
|  | ***NEW*(I Can't Get No) Satisfaction** | | **The Rolling Stones** | **OFF** | **SINGLE** | | |  |
|  | **Pink Floyd, Money Solo** | | **Jamie Humphries** | **OFF** | **SINGLE** | | |  |
|  | **#20 MOST POPULAROpen Your Heart, Distortion** | | **Europe** | **OFF** | **DUAL** | | |  |
|  | **Comfortably Numb** | | **Pink Floyd** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*Another Brick In The Wall, Clean** | | **Pink Floyd** | **DUAL** | **DUAL** | | |  |
|  | ***NEW*Another Brick In The Wall, Distortion** | | **Pink Floyd** | **OFF** | **DUAL** | | |  |
|  | ***NEW*Another Brick In The Wall, Solo** | | **Pink Floyd** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*Run Like Hell** | | **Pink Floyd** | **DUAL** | **DUAL** | | |  |
|  | ***NEW*Young Lust** | | **Pink Floyd** | **OFF** | **DUAL** | | |  |
|  | ***NEW*Wish You Were Here, Acoustic (NOTE: This patch is for an acoustic guitar and will NOT make an electric guitar sound like an acoustic guitar)** | | **Pink Floyd** | **N/A** | **N/A** | | |  |
|  | ***NEW*Breathe** | | **Pink Floyd** | **OFF** | **SINGLE** | | |  |
|  | ***NEW*Money 1** | | **Pink Floyd** | **OFF** | **SINGLE** | | |  |
|  | ***NEW*Money 2 Solo** | | **Pink Floyd** | **OFF** | **SINGLE** | | |  |
|  | **Your Love** | | **The Outfield** | **OFF** | **DUAL** | | |  |
|  | **Say It Isn't So** | | **The Outfield** | **OFF** | **DUAL** | | |  |
|  | **#26 MOST POPULARNight Train** | | **Guns N' Roses** | **OFF** | **DUAL** | | |  |
|  | **#13 MOST POPULARSweet Child Of Mine, Intro/Solo** | | **Guns N' Roses** | **DUAL** | **OFF** | | |  |
|  | **Sweet Child Of Mine 2** | | **Guns N' Roses** | **OFF** | **DUAL** | | |  |
|  | **Sweet Child Of Mine 3** | | **Guns N' Roses** | **DUAL** | **DUAL** | | |  |
|  | **Sweet Child Of Mine 4** | | **Guns N' Roses** | **OFF** | **DUAL** | | |  |
|  | **Fly By Night** | | **RUSH** | **OFF** | **DUAL** | | |  |
|  | **YYZ, Rhythm** | | **RUSH** | **OFF** | **DUAL** | | |  |
|  | **YYZ, Solo** | | **RUSH** | **OFF** | **DUAL** | | |  |
|  | **Limelight 1, Rhythm** | | **RUSH** | **OFF** | **DUAL** | | |  |
|  | **Limelight 2, Clean Chorus** | | **RUSH** | **SINGLE** | **OFF** | | |  |
|  | **Limelight 3, Solo** | | **RUSH** | **OFF** | **DUAL** | | |  |
|  | **Time Stand Still** | | **RUSH** | **SINGLE** | **SINGLE** | | |  |
|  | **Closer To The Heart 1, Acoustic (NOTE: This patch is for an acoustic guitar and will NOT make an electric guitar sound like an acoustic guitar)** | | **RUSH** | **N/A** | **N/A** | | |  |
|  | **Closer To The Heart 2, Rhythm** | | **RUSH** | **OFF** | **DUAL** | | |  |
|  | **Closer To The Heart 3, Solo** | | **RUSH** | **OFF** | **DUAL** | | |  |
|  | **Tom Sawyer** | | **RUSH** | **OFF** | **DUAL** | | |  |
|  | **Working Man** | | **RUSH** | **DUAL** | **DUAL** | | |  |
|  | **The Spirit Of Radio** | | **RUSH** | **OFF** | **DUAL** | | |  |
|  | **The Spirit Of Radio, Solo** | | **RUSH** | **OFF** | **DUAL** | | |  |
|  | **Freewill** | | **RUSH** | **OFF** | **DUAL** | | |  |
|  | **3rd Rock From The Sun, Intro/Rhythm** | | **Ben Vaughn** | **OFF** | **DUAL** | | |  |
|  | **3rd Rock From The Sun, A# Slide** | | **Ben Vaughn** | **OFF** | **DUAL** | | |  |
|  | **3rd Rock From The Sun, Melody** | | **Ben Vaughn** | **OFF** | **DUAL** | | |  |
|  | **Magnum P.I. TV Theme Song (Seasons 3-8 Guitar Sound)** | | **Larry Carlton** | **OFF** | **DUAL** | | |  |
|  | **I'll Be There For You, Friends TV Theme Song** | | **The Rembrandts** | **OFF** | **SINGLE** | | |  |
|  | **Good Ol' Boys, Dukes Of Hazzard TV Theme Song** | | **Waylon Jennings** | **OFF** | **DUAL** | | |  |
|  | **East Bound And Down, Smokey And The Bandit Theme Song** | | **Jerry Reed** | **OFF** | **DUAL** | | |  |
|  | **CHiPs TV Theme Song** | | **John Parker** | **DUAL** | **OFF** | | |  |
|  | **Barracuda** | | **Heart** | **OFF** | **DUAL** | | |  |
|  | **You've Got Another Thing Comin'** | | **Judas Priest** | **OFF** | **DUAL** | | |  |
|  | **Round And Round** | | **RATT** | **OFF** | **DUAL** | | |  |
|  | **Looks That Kill** | | **Motley Crew** | **OFF** | **DUAL** | | |  |
|  | **Always With Me Always With You, Clean** | | **Joe Satriani** | **DUAL** | **OFF** | | |  |
|  | **#10 MOST POPULARAlways With Me Always With You, Distortion** | | **Joe Satriani** | **OFF** | **DUAL** | | |  |
|  | **Surfing With The Alien, Lead** | | **Joe Satriani** | **OFF** | **DUAL** | | |  |
|  | **Surfing With The Alien, Intro Rhythm** | | **Joe Satriani** | **OFF** | **DUAL** | | |  |
|  | **Satch Boogie** | | **Joe Satriani** | **OFF** | **DUAL** | | |  |
|  | **Ten Words** | | **Joe Satriani** | **OFF** | **DUAL** | | |  |
|  | **Flying In A Blue Dream, Distortion/Solo** | | **Joe Satriani** | **OFF** | **DUAL** | | |  |
|  | **Flying In A Blue Dream, Acoustic (NOTE: This patch is for an acoustic guitar and will NOT make an electric guitar sound like an acoustic guitar)** | | **Joe Satriani** | **N/A** | **N/A** | | |  |
|  | **Summer Song** | | **Joe Satriani** | **OFF** | **DUAL** | | |  |
|  | **If I Could Fly** | | **Joe Satriani** | **OFF** | **DUAL** | | |  |
|  | **If I Could Fly, Acoustic (NOTE: This patch is for an acoustic guitar and will NOT make an electric guitar sound like an acoustic guitar)** | | **Joe Satriani** | **N/A** | **N/A** | | |  |
|  | **Cryin'** | | **Joe Satriani** | **OFF** | **DUAL** | | |  |
|  | **Wonderful Tonight** | | **Eric Clapton** | **DUAL** | **OFF** | | |  |
|  | **Tears In Heaven, Classical Acoustic (NOTE: This patch is for a classical guitar and will NOT make an electric guitar sound like a classical guitar)** | | **Eric Clapton** | **N/A** | **N/A** | | |  |
|  | **Layla** | | **Eric Clapton** | **OFF** | **DUAL** | | |  |
|  | **Crossroads** | | **Cream/Eric Clapton** | **OFF** | **DUAL** | | |  |
|  | **Lay Down Sally** | | **Eric Clapton** | **SINGLE** | **SINGLE** | | |  |
|  | **Cocaine** | | **Eric Clapton** | **OFF** | **DUAL** | | |  |
|  | **I Shot The Sheriff** | | **Eric Clapton** | **OFF** | **SINGLE** | | |  |
|  | **Change The World, Acoustic (NOTE: This patch is for an acoustic guitar and will NOT make an electric guitar sound like an acoustic guitar)** | | **Eric Clapton** | **N/A** | **N/A** | | |  |
|  | **Escape, The Pina Colada Song** | | **Rupert Holmes** | **SINGLE** | **OFF** | | |  |
|  | **Down Under** | | **Men At Work** | **OFF** | **DUAL** | | |  |
|  | ***NEW*Still Got The Blues** | | **Gary Moore** | **DUAL** | **OFF** | | |  |
|  | ***NEW*Purple Haze 1** | | **Jimi Hendrix** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*Purple Haze 2, Octavio Pedal Solo** | | **Jimi Hendrix** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*All Along the Watchtower** | | **Jimi Hendrix** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*Voodoo Child** | | **Jimi Hendrix** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*The Wind Cries Mary** | | **Jimi Hendrix** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*Little Wing** | | **Jimi Hendrix** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*The Star Spangled Banner, Woodstock 1969** | | **Jimi Hendrix** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*Hey Joe** | | **Jimi Hendrix** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*Fire** | | **Jimi Hendrix** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*Burning Of The Midnight Lamp 1, Intro** | | **Jimi Hendrix** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*Burning Of The Midnight Lamp 2, Solo** | | **Jimi Hendrix** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*Castles Made Of Sand** | | **Jimi Hendrix** | **SINGLE** | **OFF** | | |  |
|  | ***NEW*Foxy Foxey Lady** | | **Jimi Hendrix** | **SINGLE** | **OFF** | | |  |
|  |  | |  |  |  | | |  |