





BOSS GT-1 £185

The latest Boss GT is the smallest yet, fitting into your gigbag and putting modelled amps and effects under the feet of a new generation of players

Words Trevor Curwen Photography Neil Godwin

What You Need To Know

1 Aren't the other GT series floor pedals huge?

Yes, up until now the GT units have been quite large as they needed the space to fit in the footswitches, but this one has a footprint that's 305mm by 152mm with just three footswitches and a treadle.

2 Why so small?

In a word, portability. It's designed to fit into the pocket of a guitar bag and can run on batteries, so you can take it and use it anywhere.

3 Why would I want to do that?

You'd get a fully polished amp and effects sound anywhere you went with your guitar: just plug in and listen on headphones. It might also work for a gig where you have to travel light.

Featuring Roland's COSM amp and effects modelling, the Boss GT range of multi-effects processors has often been the ideal choice for those who like the practicality of having all their onstage effects in one box, or those who want a complete self-contained signal chain with fully processed sound for recording. Since 2012, the GT-100 floor pedal (£365) has been the flagship model, with the GT-001 desktop unit (£209) also being available to give players the COSM experience without a floorpedal. Now, Boss has released the GT-1, a floorpedal that offers the COSM sounds from the GT-100, but delivers them in a form factor that's much smaller and fully portable, and incidentally replaces the similarly sized ME-35 (£165).

What you get is a patch-based unit with 99 preset patches alongside 99 user-programmable ones; it also functions as a looper with 32 seconds of mono memory. As well as standard inputs and outputs, this diminutive unit offers an aux input to connect a music player for playing along to, and a headphone output so that you can do it without disturbing anyone else. In addition, you can monitor the sound (if you're taking advantage of the GT-1's capability as a USB audio interface for recording to your computer).

In Use

The GT-1 runs from four AA batteries that are good for up to seven hours of playing time or it can be powered by a standard nine-volt adaptor. While it features a rugged metal top surface with reassuringly solid-feeling footswitches, it has a plastic base that seems tough but would probably not stand up to the rigours of heavy gigging as well as a metal one would. However, there is joined-up thinking behind that plastic base as Boss sees this pedal as something you could slip into the pocket of a guitar bag's accessory pouch, and therefore has designed it without hard metal edges, so it won't cause damage to your valuable guitar.

The three footswitches offer easy access to all of the facilities. In normal use, the first two select patches: one scrolling up through the list, the other down. The third (CTL1) footswitch is assignable. You can use it to turn on and off any effect – or a combination of effects – in a patch, so it can be used to turn overdrive/distortion on and off, or perhaps overdrive and delay together for solos. It can also be set up as a tap tempo switch. Combined footswitch presses access the tuner and looper, which itself is operated with the CTL1 footswitch.

The treadle pedal covers all the popular bases – there are 87 different effects that



The Rivals

Another unit where you can call up patches but not individual effects is the Line 6 AmpliFi FX100 (£232), a Bluetooth-enabled floor unit with 100 presets onboard (plus unlimited presets via an app) and featuring 200 amps and effects models. Zoom is big on multi-effects processors and has a fairly compact three-footswitch and treadle multi-effects floorpedal in the shape of the new G3Xn (£TBA), which has 80 models, 150 patches, a stomp mode for individual effects switching, rhythm patterns and a looper, but no USB audio interface capability



can map out a lot of sonic territory whether you use them together or individually. These include some excellent modulation effects, a good acoustic guitar simulator and specific Boss pedals, such as the Slow Gear that fades notes in, and the MDP-powered Tera Echo and its strange ambiences.

Verdict

The GT-1 could be the ideal companion piece to a battery-powered amp for a high-tech busker wanting to expand their tonal

Since its greatest asset is its portability, it's not just for those who wants to keep one at home

palette, but who else is it aimed at? Well, it is, of course, a cool practice tool and recording resource. And since its greatest asset is its portability, it's not just for those who wants to keep one at home – perhaps this is something for the working musician who desires a spot of hotel-room practice/composition or backstage warming up while on the road.

Whether it's completely suited to live work depends on if you can work with programs rather than having the flexibility



BOSS GT-1

PRICE: £185

ORIGIN: China

TYPE: Multi-effects processor

FEATURES: 108 effects types, 99 user and 99 preset patches, 32-second phrase looper

CONTROLS: Soft knobs (1, 2, 3), 12x buttons, 3x footswitches, pedal treadle

CONNECTIONS: Standard input, standard outputs L(mono)/R, minijack aux input, minijack phones output, CTL/EXP socket, USB

POWER: 4x alkaline battery

(AA, LR6); 9V adaptor (not supplied)
DIMENSIONS: 305 (w) x 152 (d) x 74mm (h)

Roland UK

01792 702701

www.roland.co.uk



1. You can recall patches with the first two footswitches. The CTL1 switch then lets you turn effects on and off within the patch; this switch also operates the looper

2. Six buttons (one for each effects block) turn the block on and off within a patch, and select it for editing

3. The display might be quite small, but the information is clear

4. There's lots of connectivity, including mono or stereo output, and the USB connection (shown below) for computer recording and accessing the software editor

to switch individual effects in and out. There's no pedalboard-style Manual mode like the GT-100 – where you could assign an individual effect to each of the three footswitches – but you could make it workable on stage by programming your own patches. These could then be used sequentially along with the CTL1 footswitch for a variation within each patch, whether as your sole pedal or to provide extra sounds when you need them in conjunction with other pedals. **A**



8/10

PROS Compact and eminently portable; easy hands-on operation; good software editor; wide range of available sounds

CONS Patch switching rather than individual effect switching; plastic base might not stand up to the rigours of heavy gigging