

GNX4 GUITAR WORKSTATION® POWERED BY BILLY CLEMENTS

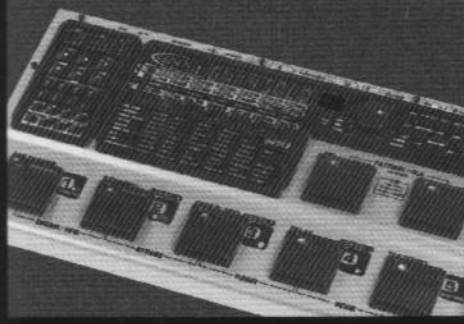


The Tones Behind The Tunes!

A Guide to the Perfect Tone

A good lesson that will help us guitarist better your playing vocabulary is to try the tones from artist we may not usually listen too. Whether it be trying with the experimental sounds of Buckethead's "Jordan" or the classic metal tone of Edward Van Halen, your next practice session can benefit from the opening yourself up to trying different tones and musical styles. As an added benefit, watch your playing improve!

Now that I've used the GNX4 Guitar Workstation® for the last few months, I still have only begun to tap into the many applications it has to offer. Not only do you have all the great modeling and effects available for getting this month's tones (you can get them at www.digitech.com/guitarworld), but you have a wealth of options for recording, practicing and song creation.



One of the coolest features is the MP3 player, which lets me download all the great lesson clips from the magazine at:

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these or your favorite artist MP3s on the compact flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard recorder and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

Check out www.guitarworkstation.com for the latest updated application tips and tutorials that can help you get the most out of your GNX4 Guitar Workstation.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

Mars Volta "Viscera Eyes"

Display Name: *VISCERA*

Chan One EQ	On	0.0	150	2600	5000	0
GeNetX	Chan1	Britstak	Brit4x12	1	Britstak	Amer4x10
Chan Two EQ	On	0.0	150	2500	3200	0
Tone	Ch1/Ch2	78/74	0/0	12/7	0/0	72/73
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	-	-	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	Off	-	-	-	-	-
Noise Gate	On	Silencer	37	0	-	-
Chorus/Mod	Off	-	-	-	-	-
Delay	Off	-	-	-	-	-
Reverb	On	Hall	10	0	33	32
Exp Assign	Exp 1	Vol Pre	0	99	-	-

Van Halen "Top Jimmy"

Display Name: *JIMMY*

Chan One EQ	On	0.0	150	2600	5000	0
GeNetX	Chan1	Britstak	Brit4x12	1	Mdrgain	Brit4x12
Chan Two EQ	On	0.0	150	1980	4200	0
Tone	Ch1/Ch2	98/74	3/8	4/7	3/0	74/83
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	-	-	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	Off	-	-	-	-	-
Noise Gate	On	Silencer	37	0	-	-
Chorus/Mod	On	Chorus	15	70	11	45
Delay	Off	Mono	440	15	Off	34
Reverb	On	Hall	10	0	33	32
Exp Assign	Exp 1	Vol Pre	0	99	-	-

Buckethead "Jordan"

Display Name: *JORDAN*

Chan One EQ	On	0.0	150	2500	5000	0
GeNetX	Chan1	Rectified	Vntg4x12	1	Mdrgain	Brit4x12
Chan Two EQ	On	0.0	150	2000	3500	0
Tone	Ch1/Ch2	99/99	0/0	9/8	5/4	90/75
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	Cry	99	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	On	Whammy	Oct Up	0	-	50
Stompbox	Off	-	-	-	-	-
Noise Gate	On	Silencer	15	0	-	-
Chorus/Mod	Off	Tremolo	67	90	Square	-
Delay	Off	-	-	-	-	-
Reverb	Off	-	-	-	-	-
Exp Assign	Exp 1	WhamPed	0	99	-	-

Red Hot Chili Peppers "Snow (Hey Oh)"

Display Name: *SNOW*

Chan One EQ	On	0.0	150	1940	5000	-5
GeNetX	Chan1	Blackfac	Amer2x12	1	Crunch	Vntg4x12
Chan Two EQ	On	0.0	150	2500	5000	5
Tone	Ch1/Ch2	99/78	0/0	6/4	1/7	65/70
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	-	-	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	Off	-	-	-	-	-
Noise Gate	On	Silencer	15	0	-	-
Chorus/Mod	Off	-	-	-	-	-
Delay	Off	-	-	-	-	-
Reverb	Off	-	-	-	-	-
Exp Assign	Exp 1	Vol Pre	0	99	-	-

Van Halen "Oh, Pretty Woman"

Display Name: *PRETTY*

Chan One EQ	On	0.0	150	2600	5000	0
GeNetX	Chan1	Britstak	Brit4x12	1	Britstak	Brit4x12
Chan Two EQ	On	0.0	150	2600	5000	0
Tone	Ch1/Ch2	92/87	0/0	6/6	0/4	72/73
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	-	-	-	-	-
Compression	Off	-	-	-	-	-
Whammy/IPS/Talk	Off	-	-	-	-	-
Stompbox	On	-	-	-	-	-
Noise Gate	On	Silencer	37	0	-	-
Chorus/Mod	On	Chorus	25	70	11	45
Delay	Off	-	-	-	-	-
Reverb	On	Hall	10	0	33	32
Exp Assign	Exp 1	Vol Pre	0	99	-	-



"JORDAN" BUCKETHEAD

As heard in the GUITAR HERO II Video Game (RED OCTANE)

Music by Buckethead * Transcribed by Jeff Perrin

Gtrs. are tuned down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): E \flat A \flat D \flat G \flat .

All notes sound one half step lower than written (key of E \flat).

A (0:00, 0:41)

B (0:08, 0:50)

Moderately Fast $\text{♩} = 116$

N.C.(E5)

Gtr. 1 (elec. w/dist.)

1

(play 4 times) *(play 7 times)*

** w/Whammy pedal ----- *(play 7 times)*

w/Whammy pedal -----

**Set to transpose pitches one octave higher when fully engaged.

* Special arrangement for conventional electric guitar. In sections **A**, **B** and **C** Buckethead performs the rhythms heard on the recording by tapping a custom mute switch built into his guitar with his pick-hand middle finger while hammering and pulling-off with his fretting hand.

Bass (synth arr. for bass gtr.)

(play 4 times)

(play 7 times)

2

C (0:25, 1:06)

w/Whammy pedal

3

(F#5) (G5) (E5)

(w/wah) don't play 1st time --

(repeat previous bar)

Bass Fig. 1

4

5

(F#5) (G5) (E5) (F#5) (G5) (E5) (F#5) (G5) (E5)

(1st time) go back to A

(repeat previous two bars)

6

(G5) (Ab5) (F5) (E5)

Gr. 1

22 + + + + +

Bass plays Bass Fig. 3 (see bar 18)

(G5) (Ab5)

24

F (2:00)
w/double-time feel
(F#5)

Gr. 1

26 full

Bass Bass Fig. 4

9

(D5) (B5) P.M.

27

end Bass Fig. 4

10 7

(F#5)

Gr. 1

28 P.M.

Bass repeats Bass Fig. 4 (see bar 26)

(D5) (B5)

29

6

(D#5) (C#5)

Gr. 1

30 P.M.

Bass Bass Fig. 5

11 9

31 (B5) P.M. (C#5)

32 (D#5) (C#5)

33 (B5) (C#5)

* end Bass Fig. 5

* Note is played first time only.

34 (D#5) (C#5) (B5) (C#5)

Gtr. 1 full full full full full

Bass repeats Bass Fig. 5 (see bar 30)

36 (D#5) (C#5) (B5) pick scrape

G (2:25)
(end double-time feel)

38 (F#5) (A5) (B5) (F#5) (E5) (F#5) (A5) (B5) (C5) (B5) (A5)

Gtr. 1 full full full full full

*Notes are cut off w/mute switch as described in bar 1.

Bass Bass Fig. 6 end Bass Fig. 6

42 (F#5) (A5) (B5) (F#5) (E5) (F#5) (A5) (B5) (C5) (B5) (A5)

Gr. 1 full

Bass repeats Bass Fig. 6 (see bar 38)

H (2:41)

w/double-time feel

46 (D#5) (C#5) (B5) (C#5)

* Rhythms performed w/mute switch as described in bar 1.

Bass plays first two bars of Bass Fig. 5 twice (see bar 30)

48 (D#5) (C#5) (D#5) (C#5)

I (2:50)

(F#5)

(A5)

50 Gr. 1

51 (E5) (A5)

52 (D5)

53 (E5)

17 19 19 16 17 19 16 17 19 16 19 19 19 17 19 17 16 16 17 16 17 (17) 16 14 17 14 14 14 17

J (2:58)
(end double-time feel)

(F#5) (A5) (F#5) (E5)

Gtr. 1 (first time only)

54

19 (19)

Gtr. 2 (elec. w/dist. and synth filter effect)
P.M.

14 11-11 14 11-11 14 11-11 14 11-11 14 11-11 14 11-11 14 11-X 14-14 17-14-X 14 11-11 14 11-11 14 11-11 14 11-9 9-9 9-7 7-7 10-7-X

Bass

14 12 14 12

(F#5) (A5) (E5) (D5)

Gtr. 2
P.M.

56

14 11-11 14 11-11 14 11-11 14 11-11 14 11-11 14 11-11 14 11-X 14-14 17-14-X 9-9 9-12 9-9 9-9 9-9 9-7 7-7 10-7-7 10-7-7 10-7-X

Bass

14 12 12 10 10

* Notes tied on repeat only.

K (3:15)

(F#5) (G5) (E5) (F#5) (G5) (E5)

Gtr. 1

58 *

4 4 2 2 3 (3) 3 3 0 0 0 0 4 4 4 2 2 2 3 3 3 3 3 3 3 2 2 2

* Rhythms performed w/mute switch as described in bar 1.
Bass plays Bass Fig. 1 eight times (see bar 4)

(F#5) (G5) (E5) (F#5) (G5) (E5) (play 4 times)

60

4 4 2 2 3 (3) 3 3 0 0 0 0 4 4 4 2 2 2 3 3 3 3 3 3 3 2 2 2