

TONEWORKS
HYPERFORMANCE PRODUCTS
KORG

EFFECTS SETTINGS ----- FOR ----- GUITAR & BASS

GET INSTANT
SUPERSTAR SOUNDS FROM THESE
HYPERFORMANCE PEDALS

AX30G GUITAR
HYPERFORMANCE
PROCESSOR

AX30B BASS
HYPERFORMANCE
PROCESSOR

G1 GUITAR
DISTORTION
PROCESSOR

G2 ACOUSTIC
GUITAR
PROCESSOR

G3 GUITAR
PERFORMANCE
PROCESSOR

G4 ROTARY
SPEAKER
SIMULATOR

G5 SYNTH
BASS
PROCESSOR

EFFECTS SETTINGS

----- FOR -----

GUITAR & BASS

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GREAT GUITAR SOUNDS START HERE

At TONEWORKS, we're obsessed with one thing – great sound. Awesome sound and tone are the cornerstones of creative playing. Let's face it, when your sound isn't "on" it's pretty hard to be inspired. But when your equipment delivers the goods, you can hear and feel it.

AX30G **Guitar Hyperformance Processor**

With its unique Pressure Pedal and 28 different dynamic effects, the AX30G gives you amazingly expressive control over your guitar's sound. Includes a built-in auto chromatic tuner.

G1 **Guitar Distortion Processor**

The distortion specialist with nine separate distortion modes, built-in wah and digital delay effects.

G2 **Acoustic Guitar Processor**

Programmable all digital multi-effects developed exclusively for enhancing the sound of electric-acoustic guitars. Features nine internal effects and built-in auto chromatic tuner.

G3 **Guitar Performance Processor**

Versatile, user-friendly multi-effects for the guitar player who wants to play, not program. Ten Internal Effects and nine User Programs.

G4 **Rotary Speaker Simulator**

Huge rotary speaker sound in a compact pedal. Six user-programmable parameters and dedicated footswitches.

G5 **Synthbass Processor**

Cutting-edge DSP synthesizer technology yields stunning effects for bassists in search of creative new sounds.

AX30B **Bass Hyperformance Processor**

Stunning multi-effects processor designed specifically for bass guitarists. Twenty-seven internal effects, plus Serial and Parallel effects chains. Built-in auto chromatic tuner.

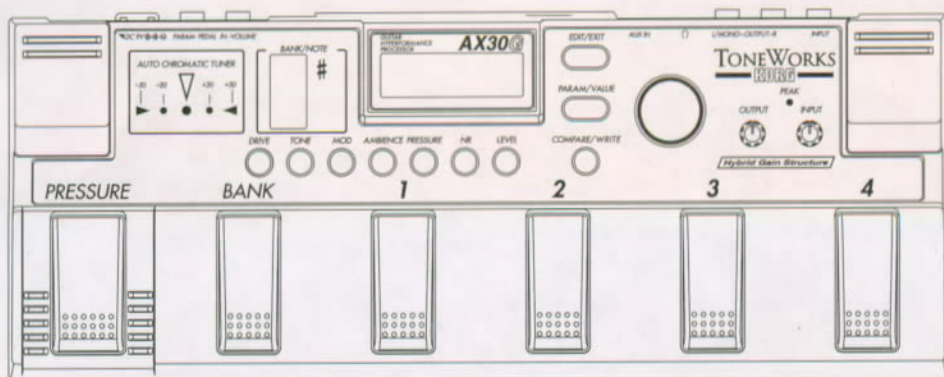
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KORG

AX30G

GUITAR
HYPERFORMANCE
PROCESSOR



JOE SATRIANI "The Crush Of Love"

At the heart of modern rock guitar, the name Joe Satriani reigns among the most supreme. His lyrical style and *sound* brought popularity back to instrumental guitar music in the late eighties, and sent a generation of axe-slingers back to the woodshed. Below is an approximation of what Joe used to play the title track from his 1988 EP, *The Crush Of Love*.

Using the **AX30G**, set up both BLOCKS for CHAIN #3. First, notice the wah-wah throughout most of the tune. It's set up here to make sure it stays at a fairly even keel. For another option, you may want to try using the EXP2 pedal to control the wah effect. The type of distortion chosen, appropriately enough, is "crush." This setting (41) may seem conservative, but once the wah is added, you'll notice what seems to be more sustain. The equalizer setting is a difficult one. For dynamic effect, Joe drops in different guitars (with different equalization) in a few spots. The setting below matches the tone he used in the opening melody. To top it all off, add some moderate delay and light reverberation.

BLOCK 1

(Chain #3) DIST1 - WAH - 3BEQ

DIST1

type: crush
gain: 41
level: 25
treble: 1.5 dB

WAH

type: pedal
(pressure param.)
wah: freq
min: 22
max: 42

3BEQ

bass: 2.5 dB
mid freq: 630 KHz
mid gain: 2.5 dB
treble: 3.5 dB
trim gain: 0.0 dB

BLOCK 2

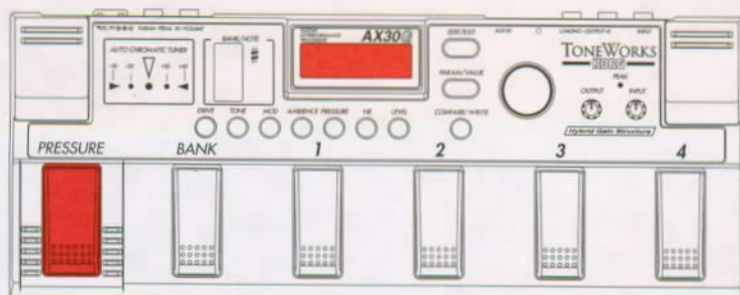
(Chain #3) SMOD - REV

SMOD

speed: 0.2 Hz
depth: 16
L dly time: 250 ms
R dly time: 125 ms
L feedback: 5
R feedback: 3
L balance: 9
R balance: 9

REV

type: hall
pre dly: 14 ms
rev time: 2.6 s
high damp: 22
balance: 7



U2 "Still Haven't Found What I'm Looking For"

With the emergence of the Irish rock group U2 in the early 80s came a refreshing guitar tone from the fingers and effects of guitarist, the Edge. He presented a sleek and polished sound that helped propel U2 into a bonified hitmaking machine. "Still Haven't Found What I'm Looking For" (*The Joshua Tree*, 1987) puts the Edge's guitar wizardry on display, combining an intricate delay with a sweeping chorus.

To recreate this classic sound, I would recommend using a guitar with single coil pickups with the selector in bridge position. Use only a minimal amount of distortion, just allowing it to break up slightly. The chorus setting shown provides the distinctive "sweeping" effect. The real trick here though is the delay. The Edge purposely (and quite cleverly) set the delay time at 460 milliseconds so as he played eighth notes, the echo effect would yield sixteenths (providing the tempo stays at 100 bpm).

BLOCK 1

(Chain #1) COMP - DST1 - 3BEQ

COMP

sensitivity: 20
level: 44
attack: 10

DST1

type: classic
gain: 8
level: 35
treble: 6.0 dB

3BEQ

bass: 0.0 dB
mid freq: 1 KHz
mid gain: 7.0 dB
treble: 3.0 dB
trim gain: 1.0 dB

BLOCK 2

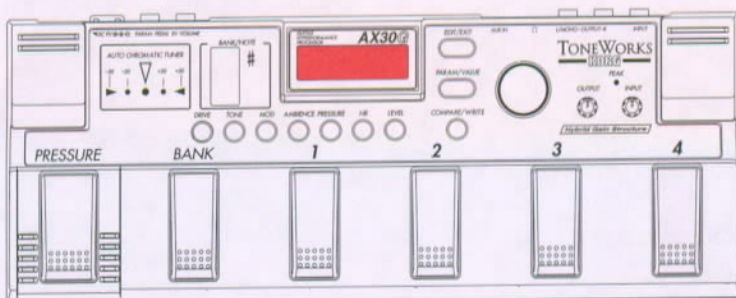
(Chain #2) CHO - SDLY

CHO

speed: 0.02 Hz
depth: 25

SDLY

L dly time: 460 ms
R dly time: 460 ms
L feedback: 15
R feedback: 15
high damp: 11
L balance: 20
R balance: 21
ducking: 14



PANTERA "Becoming"

Heavy, dark, rib-shaking, rip-your-head-off tone. If this is your evil desire, look no further. Metal King Diamond Darrell has given new meaning to the words "aggressive" and "fat."

In this song, Darrell creates a powerful "wall of sound" using low "D" tuning and only a limited amount of effects. To start, he likes a lot of gain (as if you couldn't tell) – dial this to 47. Next, you'll need to set the noise reduction system on your AX30G for at least -20dB, depending on your overall volume. This is an integral part of Darrell's sound. For the equalizer, crank the bass and treble but don't back off the mids as much as normal unless you want to get "lost in the mix." Certainly the best part of this tune is the outrageous sound yielded by the *bender* and *pressure pedal*. For this effect, Darrell simply presses the pressure pedal as he strikes octaves (C's to be exact - 5th string/3rd fret and 3rd string/5th fret). He also uses this in his solo. Finally, you'll want to add some light chorusing and reverb, and don't forget to palm mute.

BLOCK 1

(Chain #1) DST1 - 3BEQ

DST1

type: crush
gain: 47
level: 23
treble: 1.0 dB

3BEQ

bass: 10.0 dB
mid freq: 1 KHz
mid gain: -3.5 dB
treble: +5.5 dB
trim gain: 1.0 dB

BLOCK 2

(Chain #1) CHO - BEND - REV

CHO

speed: 0.3 Hz
depth: 12

BEND

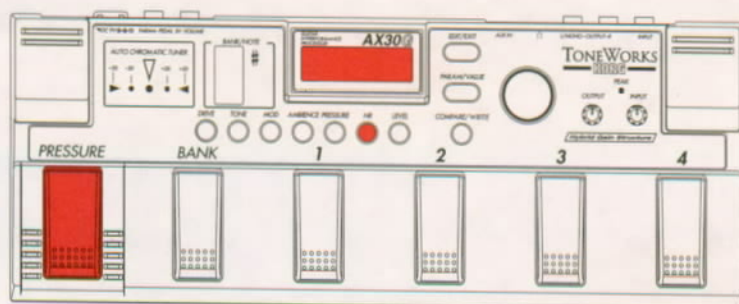
(pres ped.)
min: 0
max: 2400

REV

type: hall
pre-dly: 24 ms
rev time: 3.2 s
high damp: 34
balance: 5

NR

-20.0 dB



ERIC JOHNSON "Cliffs Of Dover"

Let's be honest, attempting to copy the sound of a guy who titled his first album *Tones* is going to be difficult. On "Cliffs Of Dover" (*Ah Via Musicom*, 1990), Eric's guitar sound is warm and brilliant throughout the piece, yet sensitive to the smallest subtleties.

The noted effects used here are distortion, delay and chorus. For the impressive opening cadenza, you can hear the echo repeats set with the tempo of the song at 310 milliseconds. This is a nice mellowing touch and compliments the phrases nicely. Be sure to use a humbucking pickup throughout. You should experiment a bit with the distortion. Depending on what type of guitar and the brand of pickups you're using, you may want to tweak this some. Just make sure you keep it smooth and avoid too much "fuzz" (even though it may seem easier to play this way). Finally, add some light chorusing and you're all set to go.

BLOCK 1

(Chain #5) DST2

DST2

type: tube
preEQ(Hz): 800 Hz
preEQ(dB): 2.5 dB
gain: 43
level: 30
bass: 7.0 dB
mid freq: 1KHz
mid gain: 5.0 dB
treble: 3.5 dB

BLOCK 2

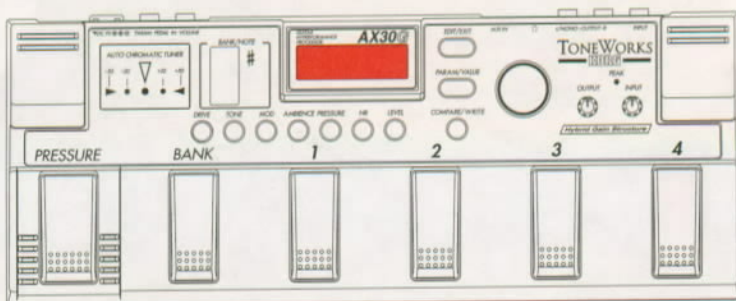
(Chain #2) CHO - SDLY

CHO

speed: 0.02 Hz
depth: 25

SDLY

L dly time: 310 ms
R dly time: 310 ms
L feedback: 8
R feedback: 9
high damp: 11
L balance: 12
R balance: 13
ducking: 15



BOSTON "Rock & Roll Band"

Along with Boston's trademark vocal harmonies, guitarist/composer Tom Scholz's signature guitar tone provided for one of the most recognizable sounds of the past two decades. "Rock & Roll Band," from Boston's 1976 self-titled debut classic, is proof positive of Tom's steller work, offering a variety of riffs, leads and rhythms.

The key to achieving this sound from the AX30G is *simplicity*. As versatile and memorable as Tom's sound is, it's actually quite straight-forward.

In set-up, foremost is the adjustment of the distortion and 3-band equalizer. Tom uses a guitar with double coil pickups (usually his trusty gold-top) and dials in a good dash of distortion with lots of mids. It's for these reasons his guitar tone "cuts" through the mix so well on both rhythms and leads. A little extra compression in BLOCK 1 adds to this effect and helps smooth out the sound while giving it some sustain. Over in BLOCK 2, use chorus and a small amount of stereo delay. Set the left and right delay times to 125 and 130 milliseconds respectively and keep it low in the mix for a slight "smoothing" effect. Tom achieved the stereo effect on the recording by doubling his rhythm track. All in all, this is a great versatile tone.

BLOCK 1

(Chain #1) COMP - DST1 - 3BEQ

COMP

sensitivity: 14
level: 42
attack: 12

DST1

type: studio
gain: 18
level: 30
treble: 1.0 dB

3BEQ

bass: 1.5 dB
mid freq: 1KHz
mid gain: 10.0 dB
treble: -1.5 dB
trim gain: 0.0 dB

BLOCK 2

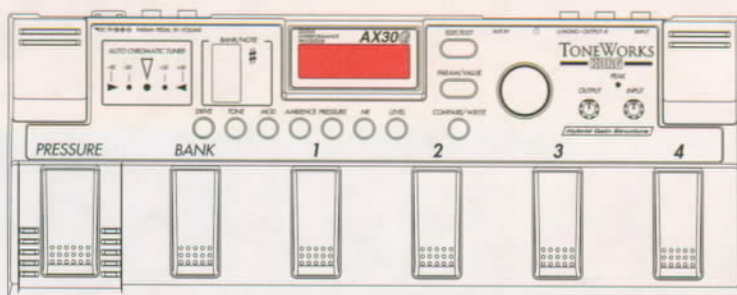
(Chain #2) CHO - SDLY

CHO

speed: 0.02 Hz
depth: 28

SDLY

L dly time: 125 ms
R dly time: 130 ms
L feedback: 4
R feedback: 4
high damp: 11
L balance: 8
R balance: 7
ducking: 14

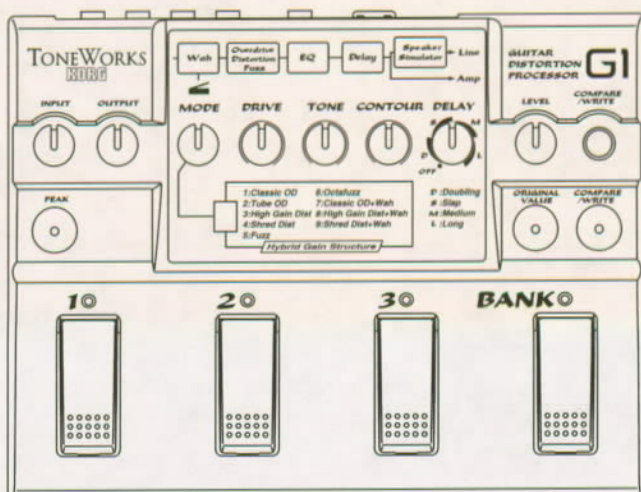


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GI GUITAR DISTORTION PROCESSOR

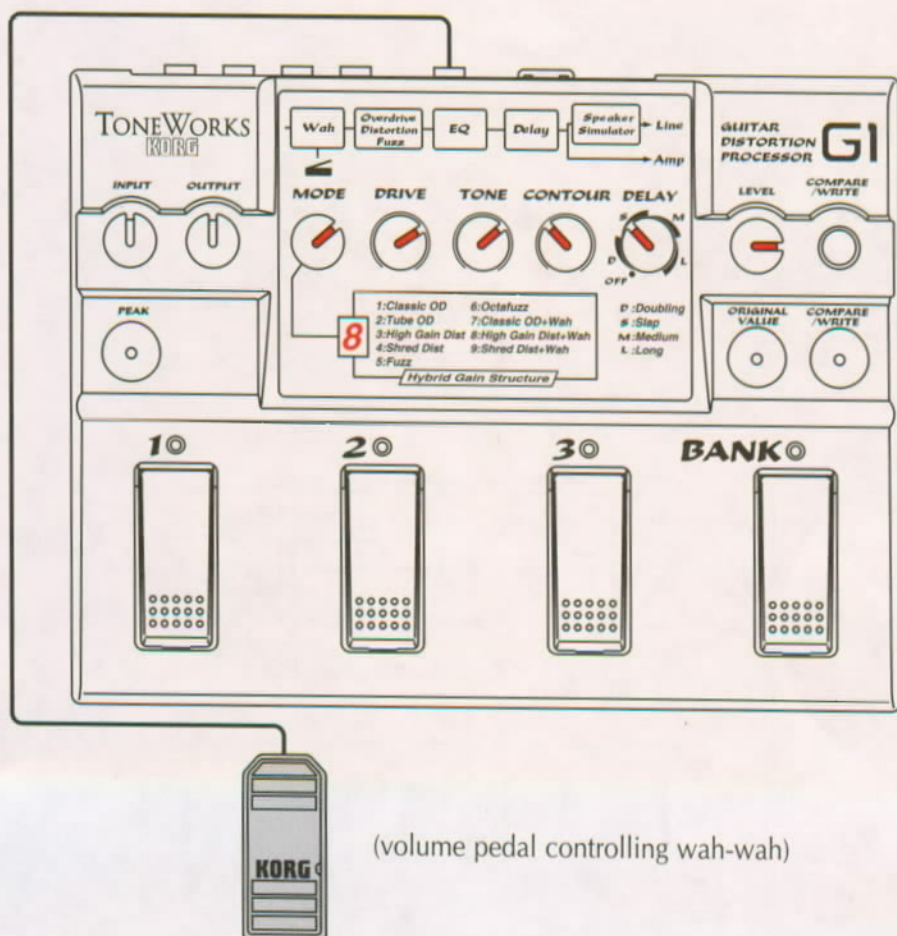


METALLICA

"Enter Sandman"

Metallica entered the 90s with their powerful self-titled Elektra release, featuring a new producer (Bob Rock) and a slightly modified sound. The first single, "Enter Sandman," featured a monster tritone riff and classic wah-driven lead, further propelling the irrepressible metal masters into legendary status.

To begin dialing in an approximate tone on the **G1**, select mode 8, HIGH GAIN DISTORTION AND WAH. This option is seemingly tailor made for "Enter Sandman," and with some tweaking of the DRIVE, TONE and CONTOUR, you should come close to a match. If not, check your pickups and string gauge. James and Kirk primarily use EMG pickups and string gauge .010-.046. For the delay, set it at about 10 o'clock for a slight slap effect.

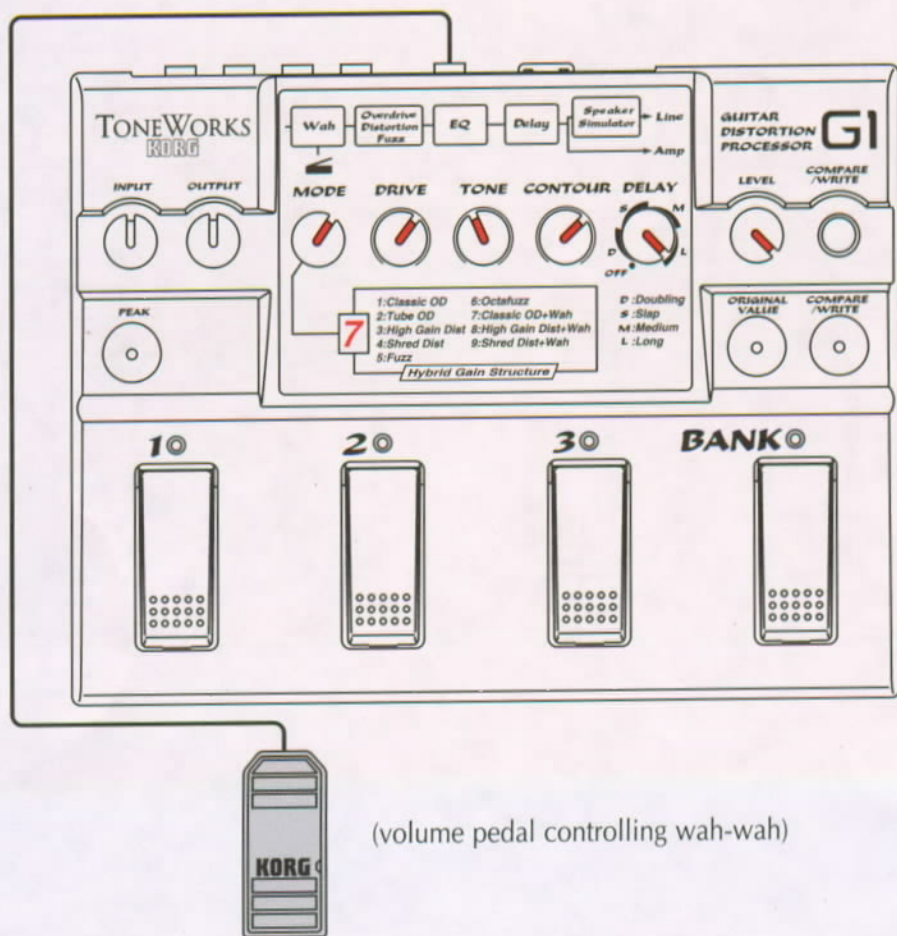


JIMI HENDRIX

"Voodoo Child (Slight Return)"

The opening passage in "Voodoo Child (Slight Return)" is perhaps *the* most identifiable usage of a wah-wah pedal ever. The Ultimate Guitar Hero, Jimi Hendrix, virtually redefined the standard of guitar tone (as well as playing) in the late sixties with his unique and dynamic command of distortion.

For this track, you may want to set up two patches to better emulate the performance live. On the recording, Jimi kicks in his fuzz box for the leads and keeps it cleaner for the intro and most of the rhythms. The set-up below is designed to match the distorted signal. If you decide to make a clean tone, simply back off the DRIVE setting to about 5%, and raise the level to match the lead patch. So much of Jimi's sound is aggressiveness, attitude and volume. Although this one may seem difficult at first, you should get fairly close.

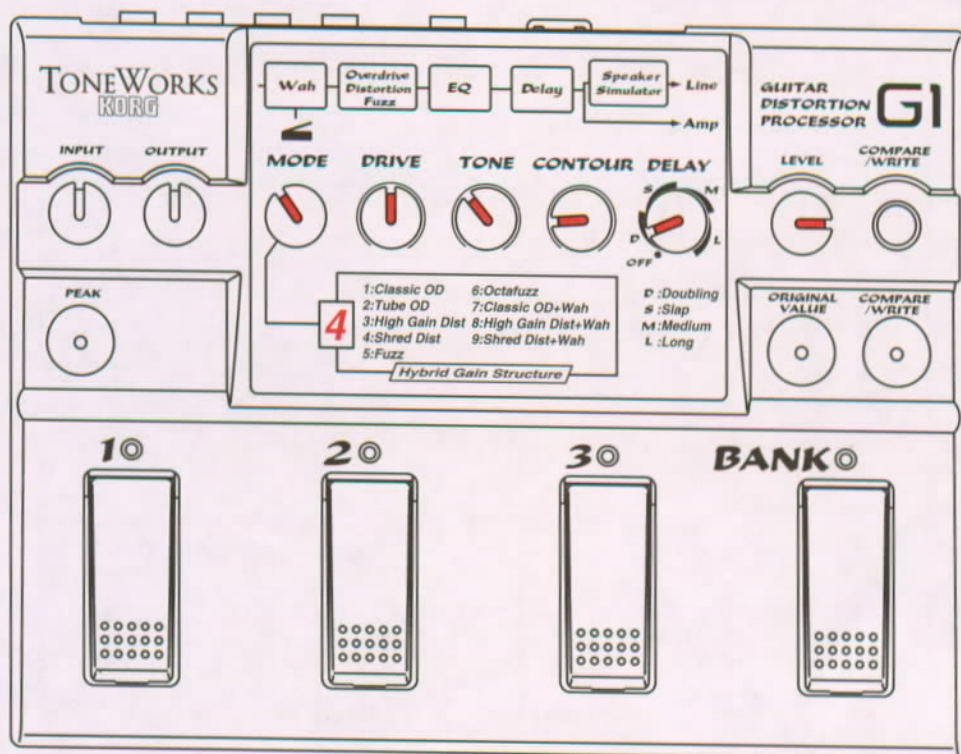


WHITE ZOMBIE

"More Human Than Human"

White Zombie guitarist J. tuned down to C# for this funk/techno mosh. His tone is thick, aggressive, loud and downright ruthless...AND, driven by Korg effects.

To get J.'s tone, use the SHRED DISTORTION mode and set the DRIVE at about 12 o'clock. Much of the chunkiness in his sound for this song is the low tuning. As a result, only dial your TONE back just shy of the halfway mark and set the CONTOUR at 9 o'clock. To help thicken it more, adjust your DELAY around to the left for a subtle doubling effect. After that, just crank it up and feel your ribs shake.



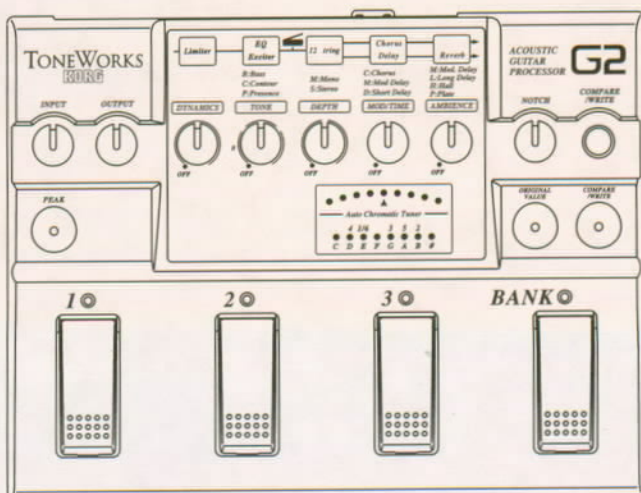
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G2

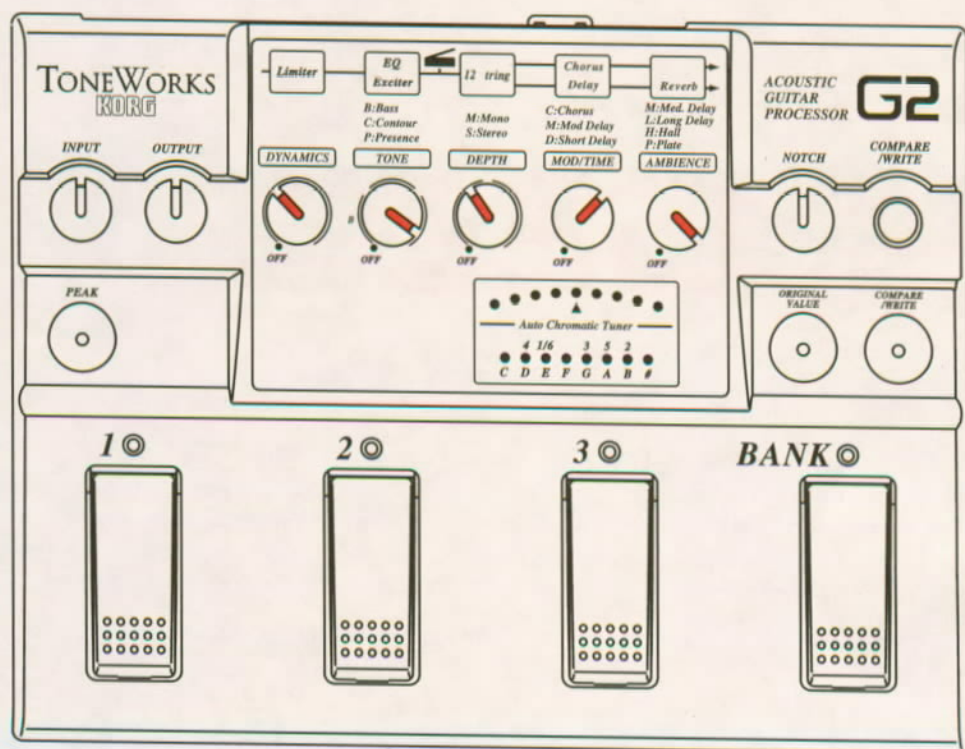
ACOUSTIC
GUITAR
PROCESSOR



PINK FLOYD "Hey You"

David Gilmour's craftsman-like guitar genius shines through on this psychedelic cut from Pink Floyd's classic 1979 release, *The Wall*. Beginning with an acoustic guitar, David captures an intimate, atmospheric setting with the aid of a few effects and the emotional vocals of Roger Waters.

The acoustic guitar setup below uses a short, modulated DELAY to achieve the wide sweeping effect audible on the recording. This setting is preferred unless you are working at a higher volume, in which case you may rather opt for the chorus (which is what Gilmour actually used). The TONE should be set to about 4 o'clock. This will emphasize the high-end and stimulate the Exciter. To enhance the doubling/12-string effect, adjust the DEPTH to 10 o'clock. Lastly, you'll want to add just a bit of plate reverb using the AMBIENCE dial. The resulting sound will yield a mysterious, textured accompaniment.

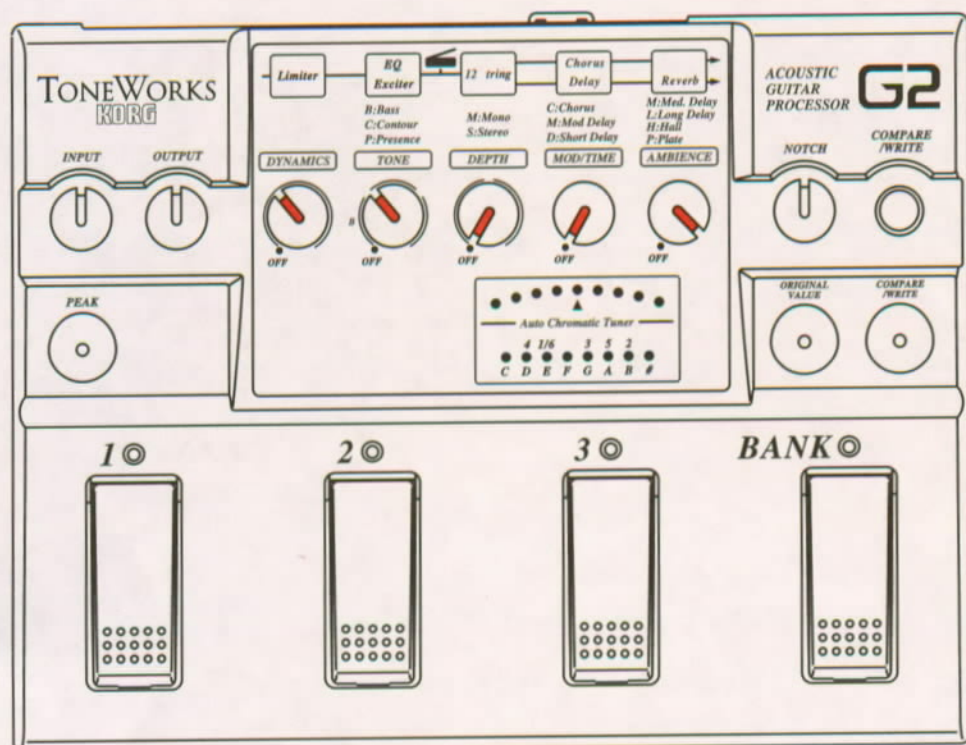


RANDY RHOADS

"Dee"

Dedicated to his mother, Delores Rhoads, "Dee" was Randy's only unaccompanied guitar showcase on the Ozzy Osbourne recordings. The piece was performed (double-tracked) on steel and nylon string guitars and presented Randy's delicate fingerstyle technique. While on the road with Ozzy, Randy often pursued his interest in classical guitar by studying with a top instructor in each city.

Not a lot of processing is needed to duplicate Randy's sound on this track. The key is precise and smooth performance. The setup below exemplifies that of most fingerstyle guitar sounds. Observe that both the DEPTH and MOD/TIME dials are turned off. This style leans toward a relatively "dry" sound. Only slight reverb and a bit of tone tweaking are necessary.

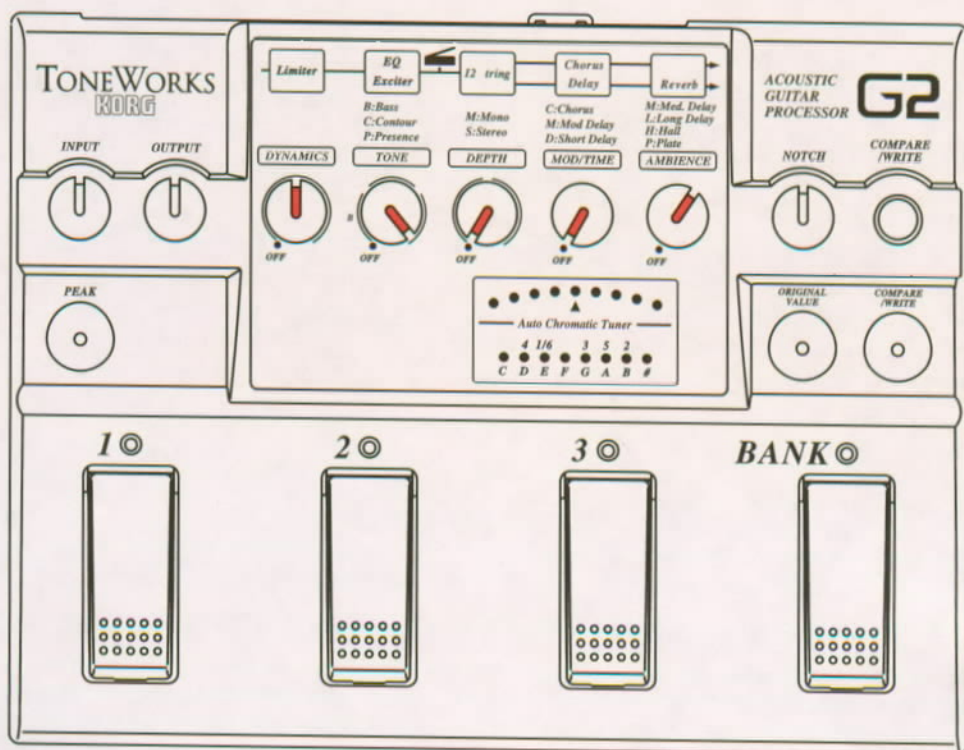


ERIC CLAPTON

"Tears In Heaven"

Eric Clapton's brief departure from the electric guitar landed him a number of Grammys for his critically acclaimed 1992 *Unplugged* album. Fueled by the success of "Tears In Heaven," an ode to his late son, Connor, *Unplugged* featured a variety of acoustic sounds and techniques.

E.C. used a nylon-string acoustic for his fingerpicking accompaniment in "Tears In Heaven." To reproduce his warm, elegant tone on the G2, first set your AMBIENCE knob (delay) to about 2 o'clock. This will yield an ambient hall-type reverberation and help soften the tone a bit. Both the 12-STRING and CHORUS/DELAY effects should be turned off. Keep the LIMITER at 12 o'clock and dial the EQ EXCITER almost full up.



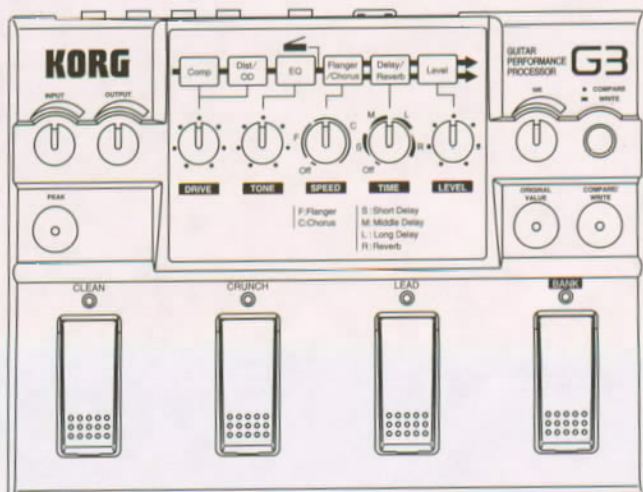
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G3

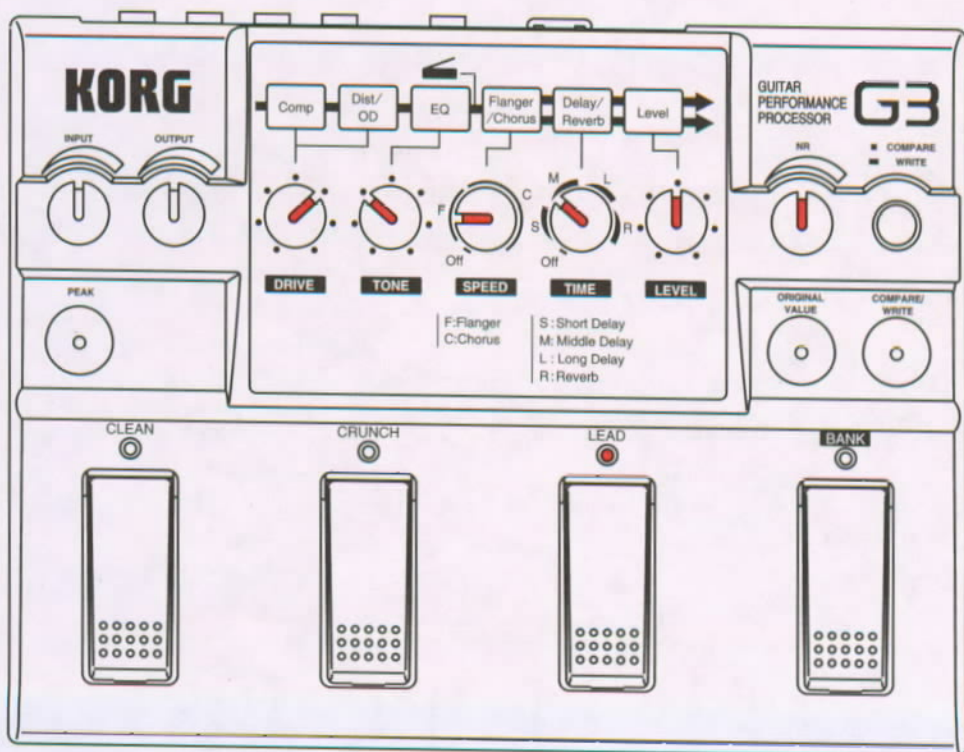
GUITAR PERFORMANCE PROCESSOR



VAN HALEN "Unchained"

First introduced on Van Halen's debut album in 1978, the "brown sound" is probably the most desired yet elusive guitar tone to date. Nearly every rock guitarist has spent hours tweaking their rigs in hope of stumbling upon a perfect match. Van Halen's fourth release, 1981's *Fair Warning*, presented an even more aggressive and dark version of this tone, best exemplified by the hard-driving "Unchained."

Working from the LEAD channel, set your drive to about 65%. Eddie likes a lot of gain, but too much distortion will leave the more intricate parts a wash in the mix. Allow your TONE knob to remain just back of the halfway mark in order to avoid the low sixth string open D (drop-D tuning) from getting muddy. In the main riff, Eddie features heavy flanging when palm-muting the low D. To achieve this, set your SPEED at 9 o'clock on the dial. Finally, Eddie also uses his signature "slap-back" delay throughout the song. This effect can be reproduced by setting the TIME knob just shy of the "M" which represents a middle length delay.

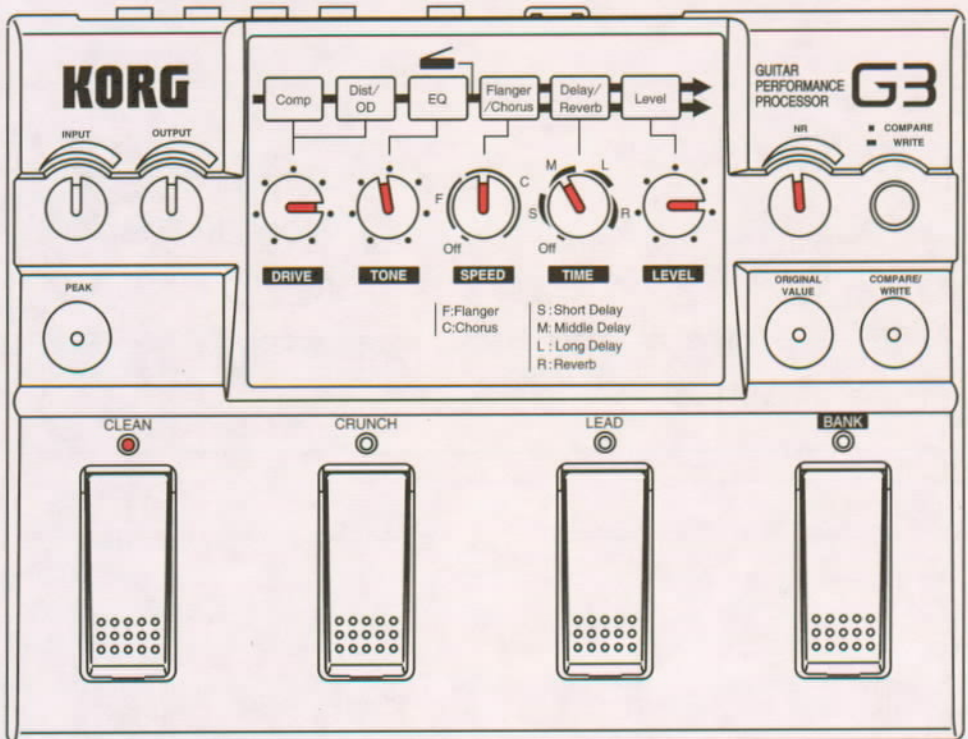


THE POLICE

“De Do Do Do, De Da Da Da”

The Police recorded this chart topper in 1980, their first American top 10 hit since “Roxanne.” Guitarist Andy Summer’s shimmering guitar tone help lead the way, providing a sleek backdrop for Sting’s vocals.

While it has changed over the years, Andy’s tone and style remain his signature. The setup should look like this: Running from the CLEAN channel, set the DRIVE at 75%, the TONE knob just shy of the halfway mark and boost the level up to about 3 o’clock. The most distinctive part Andy tone in this cut, however, is the presence of a chorus and delay. Using the settings shown below, you can closely emulate this sound.

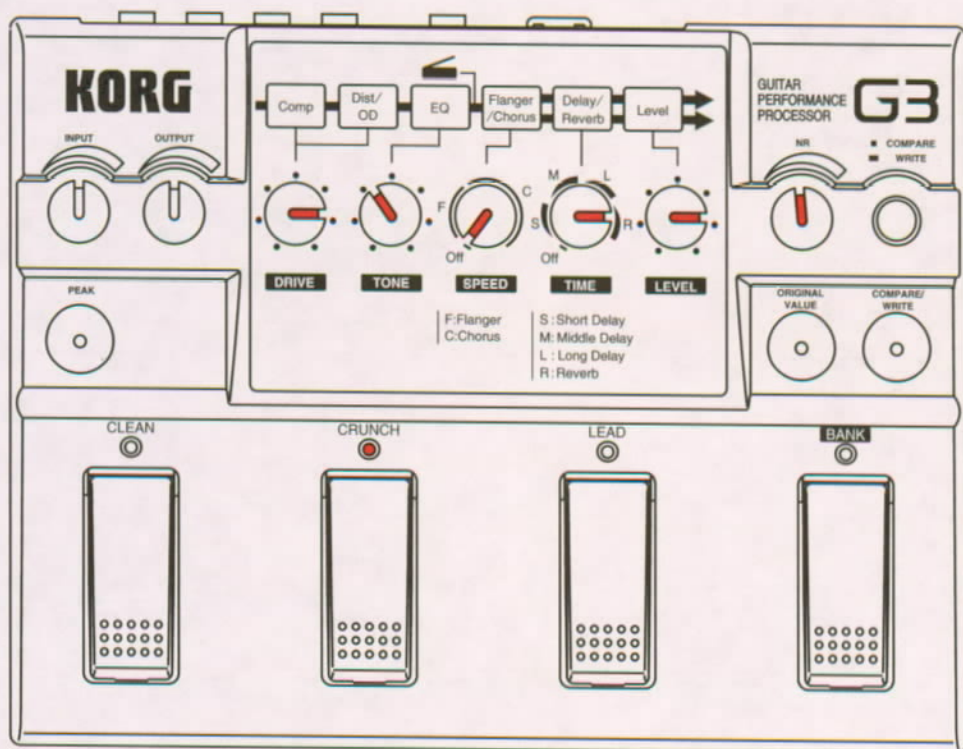


STEVIE RAY VAUGHAN

"Pride And Joy"

Like most great musicians, Stevie Ray Vaughan developed his own instantly recognizable tone – a nice, natural sounding overdrive. Part of his sound could be attributed to his heavy gauge strings (usually .13's with an unwound G) tuned down a half-step. Others may say it was his guitar or maybe even his pickups. Most likely, it was 20% equipment and about 80% heart and soul. Let's face it, Stevie could probably make any guitar (or amp for that matter) cry like a baby.

On the G3, you can best manipulate the sound for "Pride and Joy" from the CRUNCH channel. Set the DRIVE up to 75% and dial the tone in around 11 o'clock. This and a little bit of REVERB should get you real close to achieving Stevie's memorable tone.



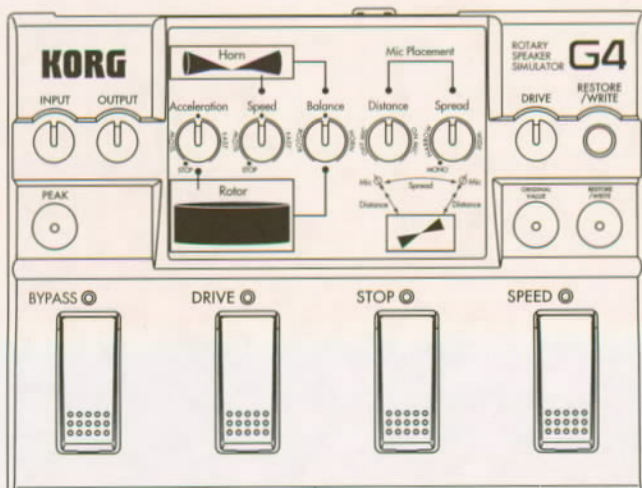
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G4

ROTARY
SPEAKER
SIMULATOR

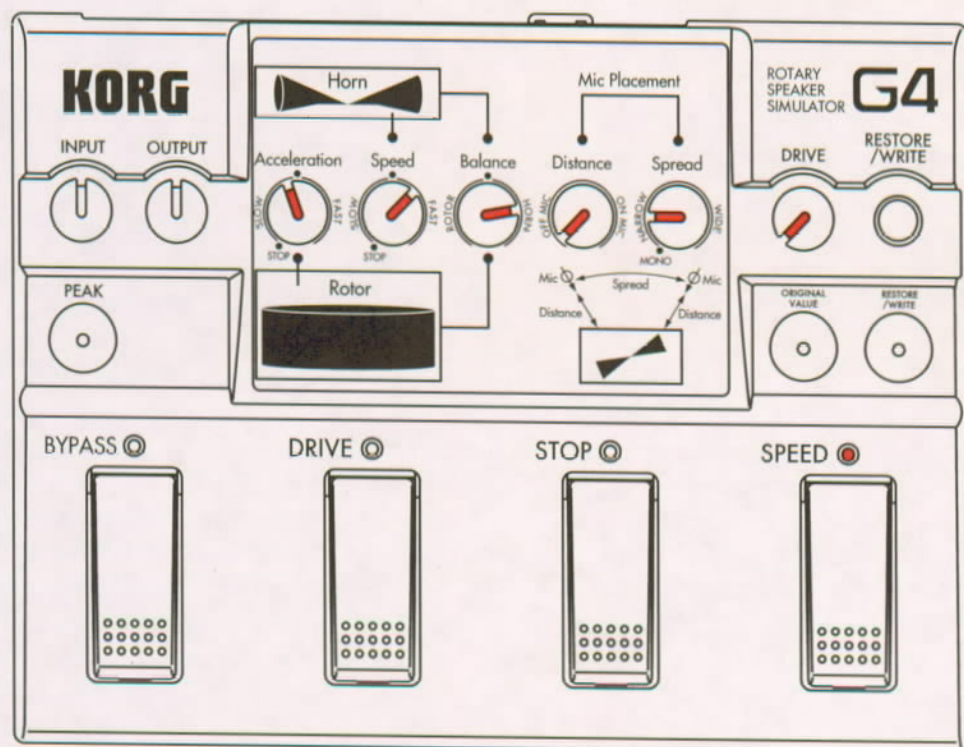


SOUNDGARDEN

"Black Hole Sun"

"Black Hole Sun" (*Superunknown*, 1994) topped the charts for the Seattle group Soundgarden, featuring a distinctly Lennonesque vocal and Leslie-laiden guitar. Used throughout the verses, the rotary speaker effect nicely compliments the distorted tones in the chorus, in essence, marrying retro with contemporary.

Shown below is a simple way to get the Leslie effect used for the arpeggiated guitar figure in the verses. With the DRIVE off, set the ACCELERATION to 11:00 o'clock on the dial and the SPEED to 2:00. Toggle the pedal to fast (blinking red) and adjust the balance to about 70%. With the tempo at 54 bpm, the resulting vibrato creates an almost "eerie" tension. For the MIC PLACEMENT, dial the DISTANCE all the way to the left and use a fairly narrow SPREAD. After this, you'll probably want to tweak your equalizer to fatten up the tone a bit more.

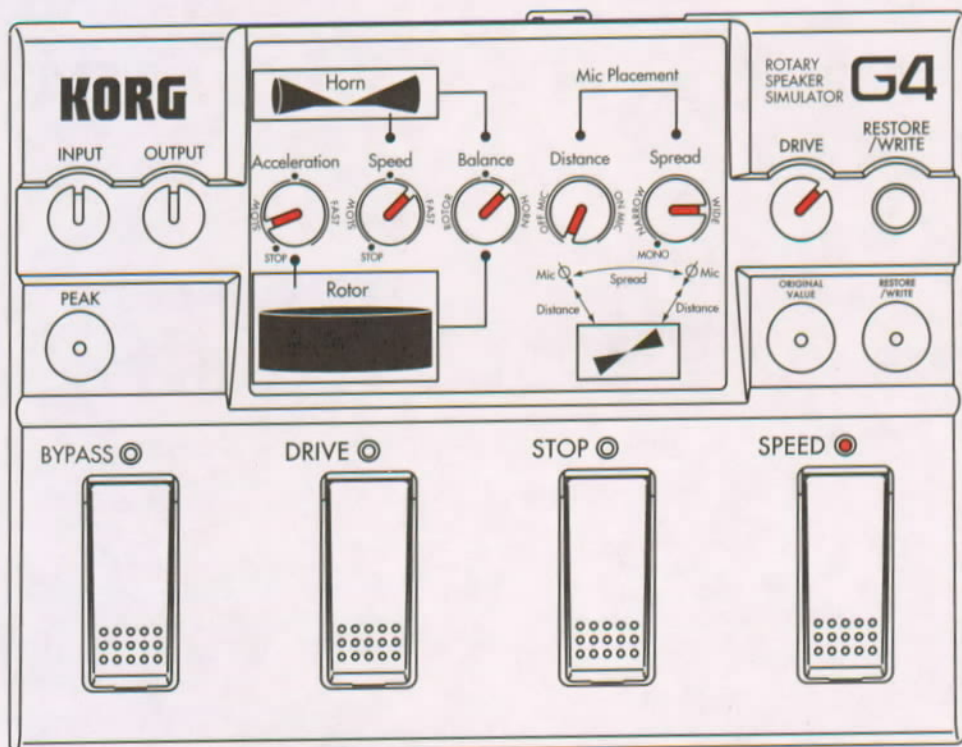


THE BEATLES

"While My Guitar Gently Weeps"

The Beatles recorded this classic George Harrison piece in 1968 with the help of friend/guest soloist Eric Clapton. Clapton's sweet tone and lyrical passages were processed through a Leslie rotating speaker, producing a subtle, but emotional vibrato effect.

Arriving at E.C.'s memorable tone will not be easy. You'll first need to press the DRIVE pedal on and dial in the knob to about 60%. Make sure the SPEED pedal is blinking red and then dial the ACCELERATION knob to 8 o'clock. Use the SPEED to produced a moderately fast horn rotation and set the balance at 1 o'clock. The DISTANCE and SPREAD should be at 0 and 75% respectively.

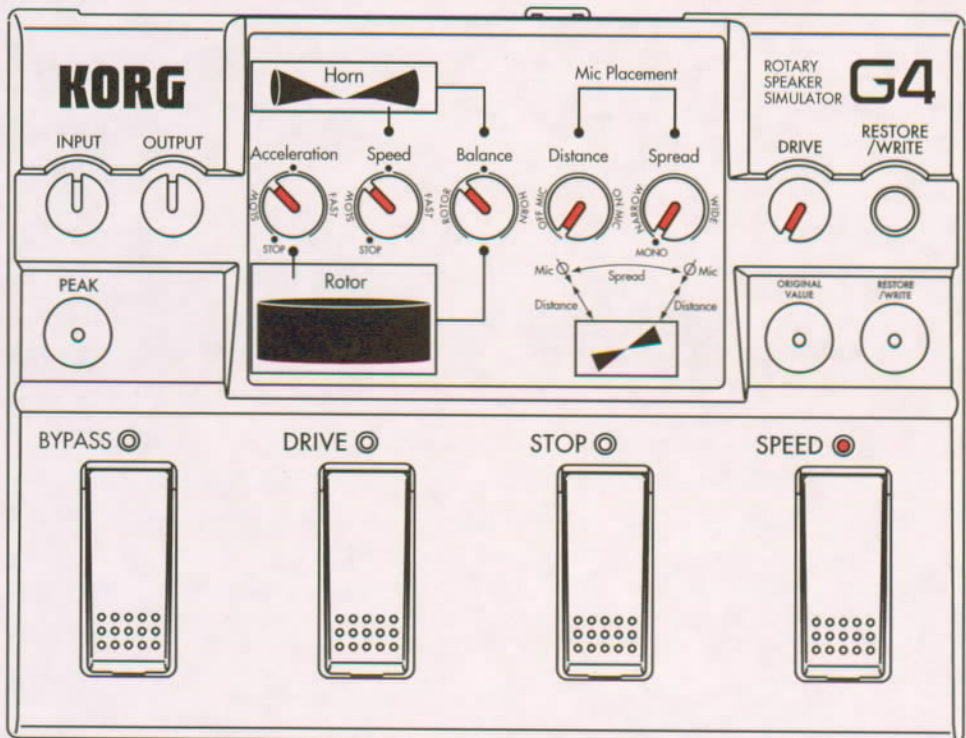


STEVIE RAY VAUGHAN

"Cold Shot"

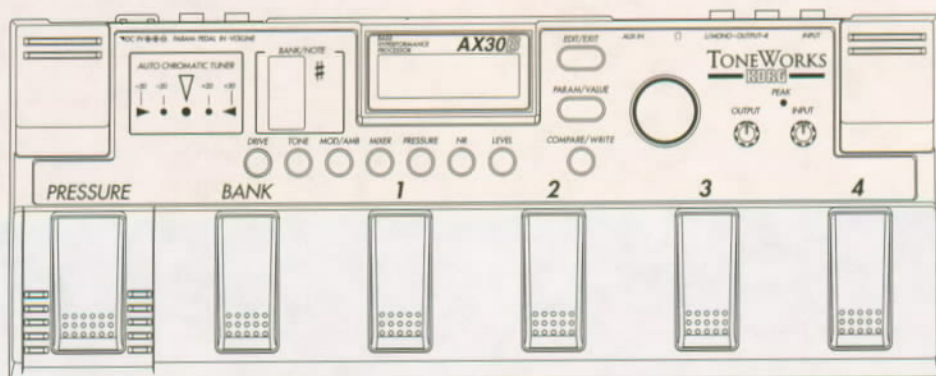
The late blues master Stevie Ray Vaughan was a frequent user of the Leslie effect. On "Cold Shot," from *Couldn't Stand The Weather*, he used the effect throughout the main guitar part.

Duplicating Stevie's rotary speaker setup on the G4 is relatively easy. First, this tune features a clean single coil pickup sound – so you can avoid touching the DRIVE channel. Dial your ACCELERATION knob to about 10 o'clock. The main adjustment in this song is the SPEED, which is set at 10 o'clock to approximately yield a triplet (be sure the pedal is blinking red). Finally, both MIC PLACEMENT dials can be turned all the way to the left.



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AX30B BASS
HYPERFORMANCE
PROCESSOR



PRIMUS "Jerry Was A Race Car Driver"

Primus bassist Les Claypool stands alone among contemporary bassists with his own unique style and sound. On "Jerry Was A Race Car Driver" (*Sailing the Seas of Cheese*, 1991), Les fuses his innovative slap, tap and strum techniques on a 6-string fretless bass, resulting in a unconventional, quirky composition – with lots of attitude!

Assuming you've got the chops to tackle this one, the **AX30B** sound patch shown below will give you the overdriven sound Les uses in the bridge section. Working from the overdrive in **BLOCK 1**, set the gain at 37, direct level at 23, effect level at 15 and boost the treble to 14.0 dB. After this, dial in a slight stereo chorus and set the mixer and you'll be all set.

BLOCK 1

(Chain #3) DIST

DIST

type: OD
gain: 37
dir level: 23
effect level: 15
treble: 14.0 dB

BLOCK 2

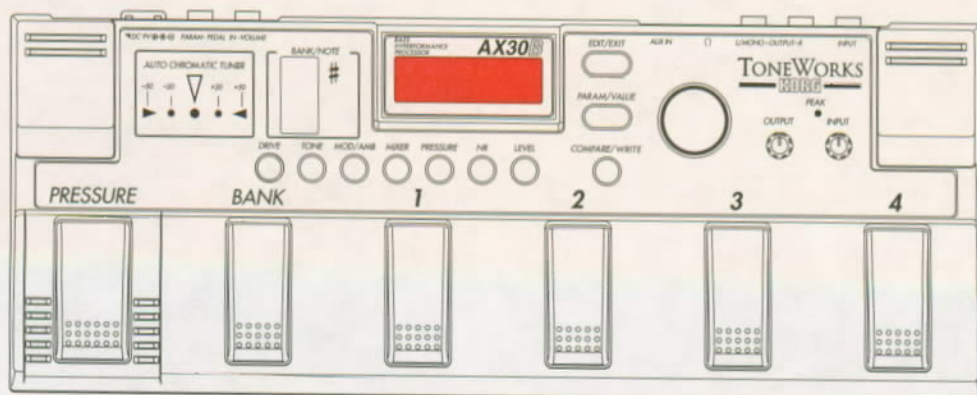
(Chain #1) SCHO - MIX

SCHO

speed: 1.1 Hz
depth: 13
effect level: 13

MIX

dir level: 0.0 dB
dir l/r bal: CO
m/a level: 0.0 dB
m/a l/r bal: CO



ALICE IN CHAINS "Rotten Apple"

Alice In Chains emerged from the pack as a leader in the Seattle grunge scene with their 1993 EP, *Jar Of Flies*. Bassist Mike Inez (who co-wrote the tune) sets the groove with his opening riff, combining single notes and power chords.

Mike's main riff is simple in execution, but deadly in sound. Matching his tone requires primarily a rich stereo chorus and compression. In BLOCK 1, use the 5-band equalizer to slightly boost the lows and the dynamic exciter to sharpen the overall tone. The suggested settings for the AX30B are below.

BLOCK 1

(Chain #1) COMP - DEXT - 5BEQ

COMP

sensitivity: 18
level: 40
attack: 43

5BEQ

type: 1
63 Hz: 8.5 dB
160 Hz: 4.0 dB
400 Hz: 7.5 dB
800 Hz: 2.0 dB
2.5 KHz: -0.5 dB
mid shape: off
trim gain: -4.0 dB

DEXT

freq: 4.0 KHz
dynamics: 31
blend: 10

BLOCK 2

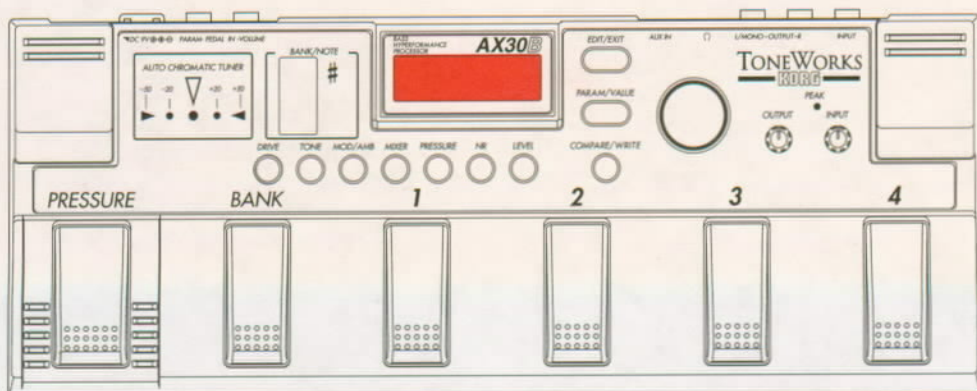
(Chain #2) SCHO - MIX

SCHO

speed: 1.1 Hz
depth: 18
effect level: 35

MIX

dir level: -15.0 dB
l/r balance: CO
m/a balance: 0.0 dB
m/a l/r level: 0.0 dB



RED HOT CHILI PEPPERS "Naked In The Rain"

In this track from the Chili Peppers' album, *Blood, Sugar, Sex, Magic*, bassist Flea personifies the essence of funk. His distinct slap attack is steady, solid and loaded with low end punch.

To get the sound for this tune using the AX30B, you'll need to use the compressor, dynamic exciter, 5-band equalizer, stereo chorus and mixer. Flea dials in approximately the same tone as shown below for most of his playing. The clarity and punch in his sound is especially noticeable in the solo.

BLOCK 1

(Chain #1) COMP - DEXT - 5BEQ

COMP

sensitivity: 40
level: 31
attack: 32

DEXT

freq: 10.00 KHz
dynamics: 41
blend: 31

5BEQ

type: 2
63 Hz: 8. dB
160 Hz: 5.0 dB
315 Hz: 2.5 dB
630 Hz: 2.5 dB
4 KHz: 2.0 dB
mid shape: on
trim gain: 0.0 dB

BLOCK 2

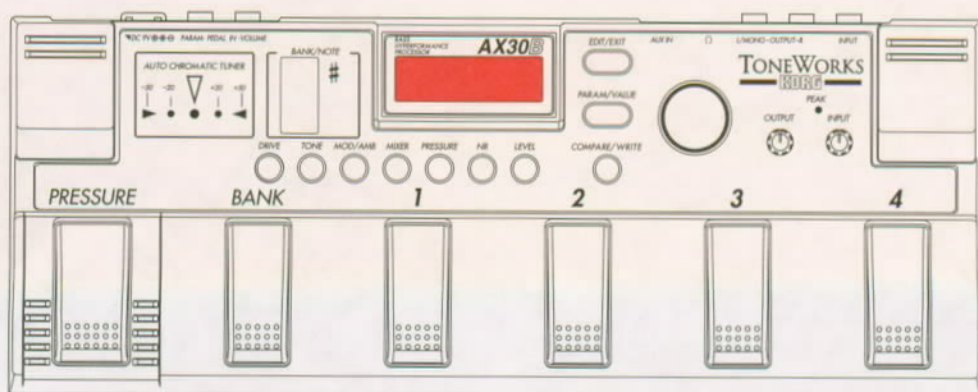
(Chain #2) SCHO - MIX

SCHO

speed: 0.05 dB
depth: 16
effect level: 16

MIX

dir level: -INF
dir l/r bal: CO
m/a bal: 0.0 dB
m/a l/r bal: CO



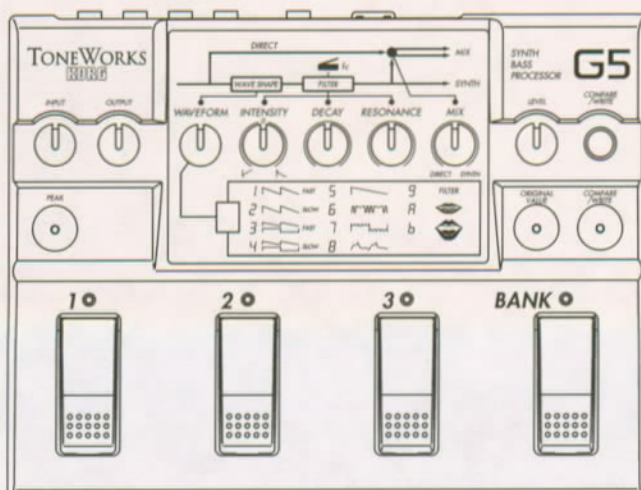
TONEWORKS

HYPERFORMANCE PRODUCTS

KORG

G5

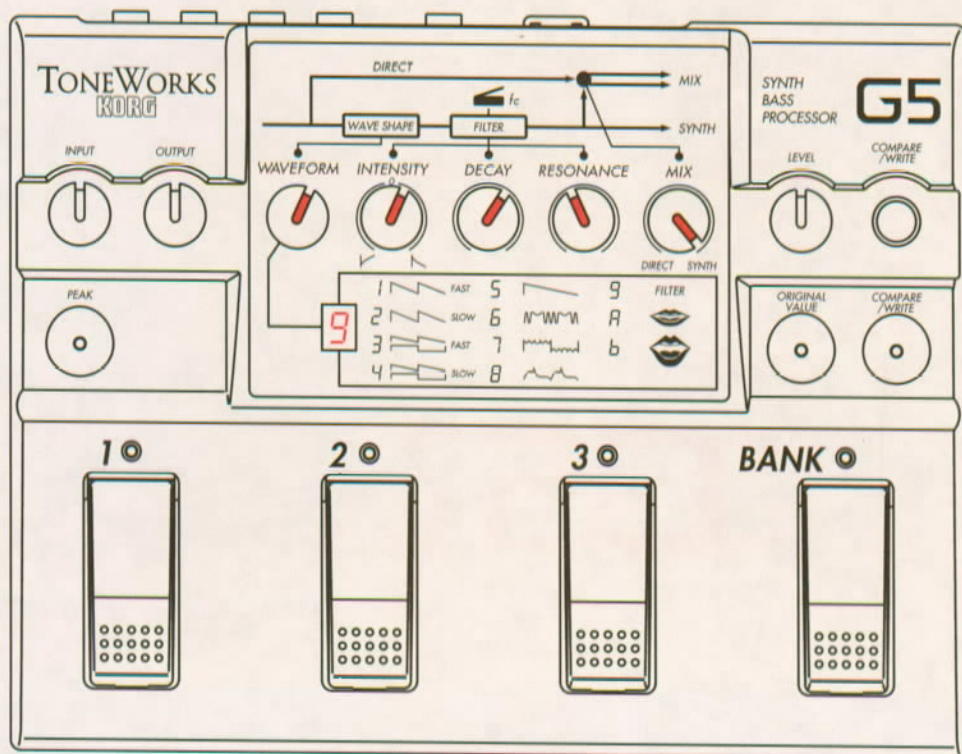
SYNTH
BASS
PROCESSOR



PARLIAMENT

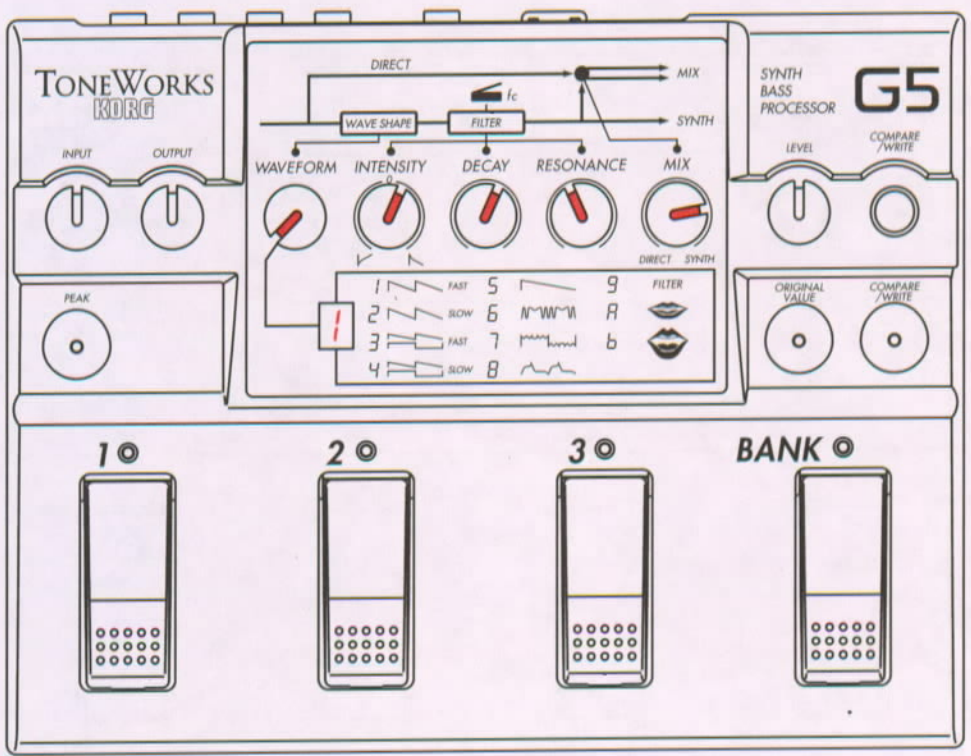
"P-Funk (Wants To Get Funked Up)"

Throughout the seventies, George Clinton and crew redefined the sounds of soul/rock. *Mothership Connection* (Casablanca, 1976) epitomizes the thumb-plucking grooves of long time James Brown bassist, Bootsy Collins. You can closely manipulate his distinctive tone in the chorus of "P-Funk (Wants To Get Funked Up)" by using the auto wah feature (WAVEFORM #9) on the G5.



HERBIE HANCOCK "Moog Synth Bass (a'la Chameleon)"

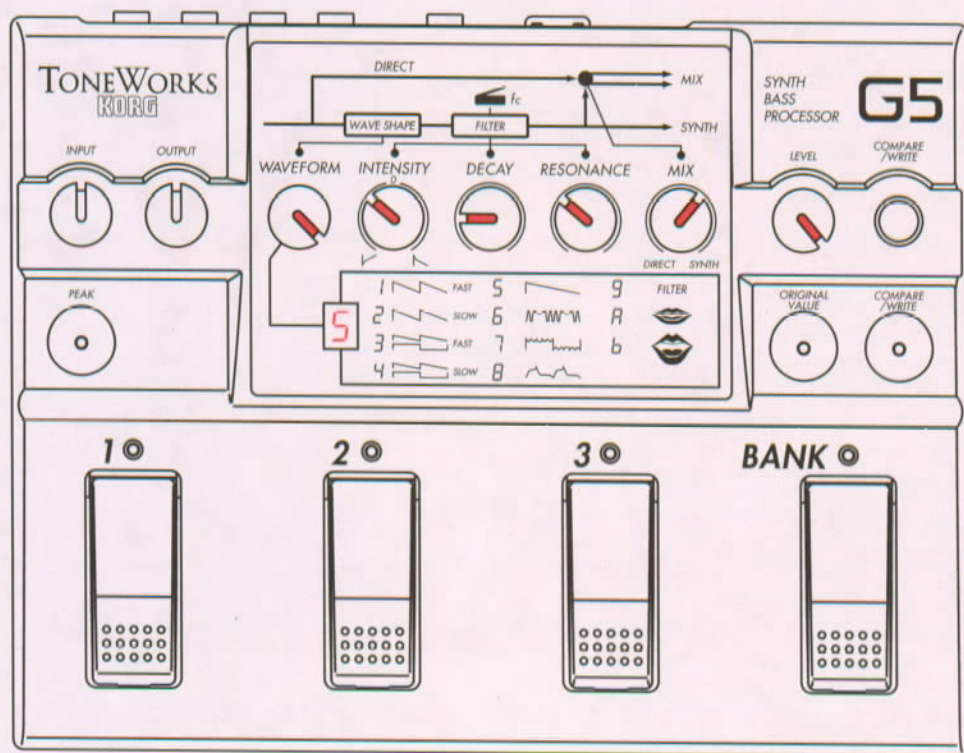
The Herbie Hancock standard "Chameleon" (*Headhunters*) features one of the most imitated synth bass sounds. The setup below is an approximate simulation on the G5.



P J HARVEY

"Down By The Water"

Vocalist/multi-instrumentalist P J Harvey's disc, *To Bring You My Love* (Island, 1995) defines the angst and rage of the developing industrial pop scene. Shown below is a simulation of the analog synth-like bass tone in "Down by the Water."



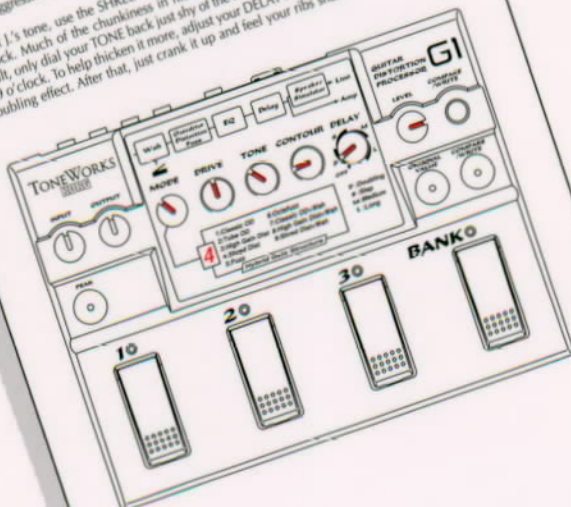
GET THE PEDAL DIAL IT IN TURN IT UP

GI

WHITE ZOMBIE "More Human Than Human"

White Zombie guitarist J. tuned down to C1 for this funk/techno mosh. His tone is thick, aggressive, loud and downright ruthless...AND, driven by Korg effects.

To get J.'s tone, use the SHRED DISTORTION mode and set the DRIVE at about 12 o'clock. Much of the chunkiness in his sound for this song is the low tuning. As a result, only dial your TONE back just shy of the halfway mark and set the CONTOUR at 9 o'clock. To help thicken it more, adjust your DELAY around to the left for a subtle doubling effect. After that, just crank it up and feel your ribs shake.



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