



JULY '84

Guitar

PLAYER®

SUPERCHOPS
Special
Instruction
Issue

EDDIE
VAN
HALEN

My Tips For
Beginners

"Eruption" Solo

PRIVATE
LESSONS:

Chet Atkins

Tal Farlow

Johnny Smith

Advanced Bass

Two-Handed

Tapping

Learn To

Read Music

& Tab



US \$2.50

Canada \$3.25

UK £1.65

Win A Free
Valley Arts/Warmoth
Custom Electric

Win A
GIT Scholarship

ERNIE BALL FORMULA:

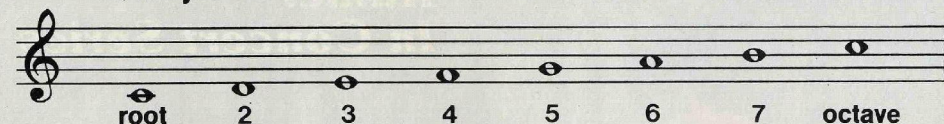
Very Finest Materials
+ Meticulous Craftspeople
+ Numerous Quality Checks
+ Precision Machinery

= SUPERBLY
PERFORMING
STRINGS!

SUPERCHOPS

SCALE SYSTEMS

C major



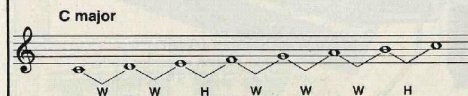
Open Up The Fingerboard By Speed-Processing Melodic Elements

By Jim Ferguson

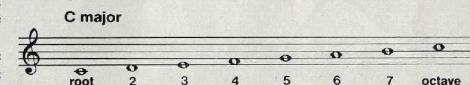
LEARN ALL SCALES IN all fretboard positions" is a common piece of advice that's easier said than done. Still, imagine how much better you could play with an increased command of the fingerboard. You could not only build smoother phrases, but also process new bits of information much easier. And getting lost mid-solo would be a rare occurrence. Without question, an expanded awareness of the fretboard can help shorten those dreaded plateaus in your development—periods where you seem to be stuck at one particular level of knowledge and technical ability.

Intended for the guitarist who has a basic understanding of music theory, this article introduces all scales in all positions, and examines how to develop your own fingerings. Regardless of style—rock, country, blues, jazz, or classical—the following approaches to organizing melodic material can help you gain a comprehensive view of the fingerboard by visually relating scale patterns to a system of basic chord forms. Similar methods have been successfully employed by master improvisors such as George Barnes, Barney Kessel, Joe Pass, and Ron Eschete.

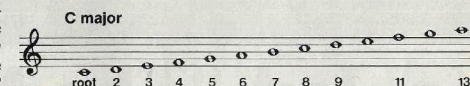
Before discussing ways of relating melodic material to the fingerboard, let's outline basic scale construction. The C major scale is the focal point for the majority of music theory terminology, largely because it is the most straightforward of scales, since it does not utilize sharps or flats in its makeup. [Ed. Note: For a detailed look at the C major scale's central role, see page 85.] The following example shows the whole-step/half-step construction of the major scale. Remember that the "W" stands for a whole-step, or two-fret distance, while the "H" designates a half-step, or one-fret distance. (Although this whole-step/half-step pattern can be used to build all major scales by starting on any given pitch, a thorough knowledge of key signatures is necessary, and is beyond the scope of this article.)



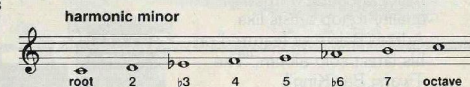
Jazz chord theory employs a system of numbering each note of the major scale to conveniently formulate harmonies. This method is also useful in plotting scale structures. (Intervallic names are also derived by numbering major scale degrees; e.g., second, third, fourth, etc.) Here is this numerical system applied to the major scale:



When establishing formulas for arpeggios—chordal tones played one at a time—use the designations 9, 11, and 13 in place of 2, 4, and 6, respectively, to describe extensions and alterations in the upper octave:



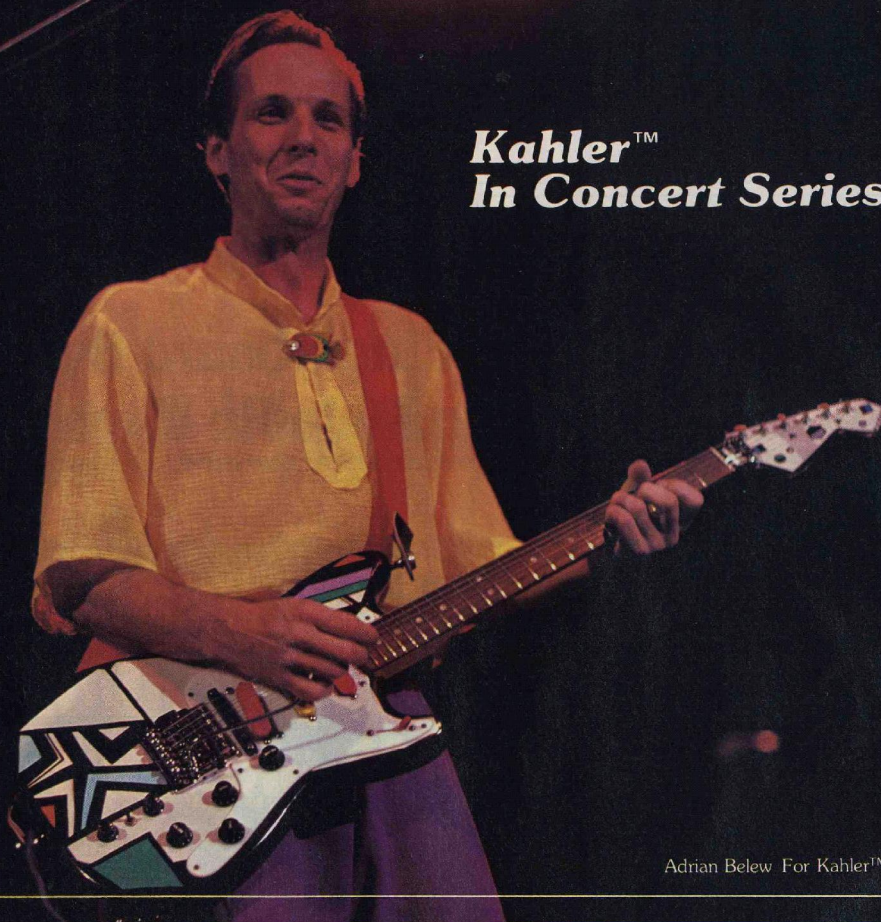
Once the major scale formula is established, all other scale structures can be derived in relation to it. For instance, compared to C major, the C harmonic minor scale has a $b3$ and a $b6$:



(Note: Avoid using contradicting designations such as 5 and $\#5$ in the same formula.)

Likewise, the natural minor scale (also known as the pure minor scale and the aeolian mode) has a $b3$, a $b6$, and a $b7$ in relation to C:

Kahler™ In Concert Series



Adrian Belew For Kahler™

Photo by Rick Gould

Kahler™ "The Master Piece"

America's finest name in tremolo bridge systems delivers "State of the Art" quality to top artists like Adrian Belew as featured on his latest solo album, "The Twang Bar King".

Kahler™ "Keeps up with you and your guitar in the creative and competitive music world today".

Kahler™ is original equipment on Charvel, Dean,

Aria, Carvin, Guild, B C Rich, Hamer, Washburn, JTG and others.

Send \$1.00 for the complete APM brochure, Plus 50¢ Postage and handling.
P.O. Box 9305
Anaheim, California 90802
Also Limited Edition of poster of the above picture \$3.00 + 50¢ postage & handling.

AMERICAN PRECISION
METAL WORKS

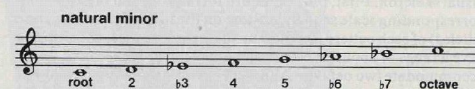


"Stay in tune with Kahler™"

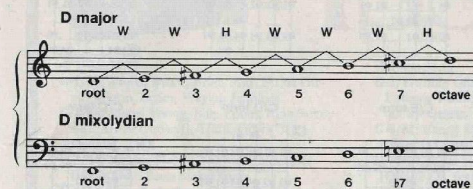
U.S. PATENT - D.S. - ALL RIGHTS RESERVED

See us at the NAMM show (booth 8220)

SCALE SYSTEMS

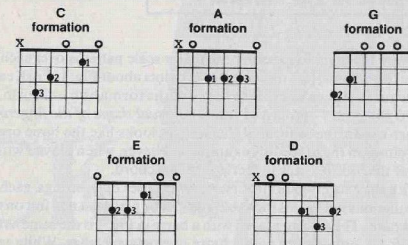


So far we have discussed analyzing scales with C roots. If you wanted to formulate a scale whose root is D, would you compare it to the C major scale? No! A scale possessing a root other than C must be compared to its *parallel* major scale—the major scale with the same root. The following example shows the D mixolydian mode in relation to D major:



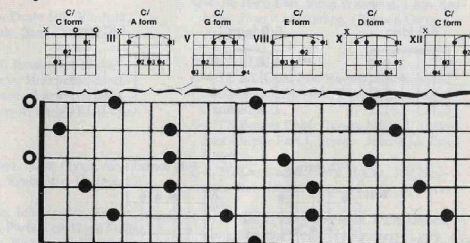
(As mentioned earlier, in order to analyze scales with roots other than C, you need a familiarity with key signatures.)

Now that you have the tools to analyze most scales, let's learn where to play them on the fingerboard. One common way is to visually relate scale patterns to the following five familiar chord formations:



By using a barre and modified fingerings, these formations can be transposed to one key, so that we now have a five-point visual framework covering the entire length of the fretboard, as shown in Fig. 1. Carefully analyze each diagram.

Fig. 1



Continued

Now that you've got your masterpiece on tape...

Will you be prepared when that big break comes? Did you know that you can make your very own copies of any mono or STEREO cassette tape at home for only the cost of blank tape? You will never again be without a copy of your latest composition when that important recording studio or publisher calls. Never again lose a chance at an important gig because you ran out of audition tapes.

Now, there is an affordable, portable cassette copier that makes high quality copies in just minutes. The Telex Copyette will copy both sides in one pass and even rewinds both the copy and original back to the beginning automatically. The Telex Copyette 1&1 (mono) and Stereo Copyette copiers are small, lightweight and made in the U.S.A. with a full one year limited warranty.



TELEX

For complete details and the name of your nearest dealer, write to:

Telex Communications, Inc.
9600 Aldrich Ave. So.,
Minneapolis, MN 55420

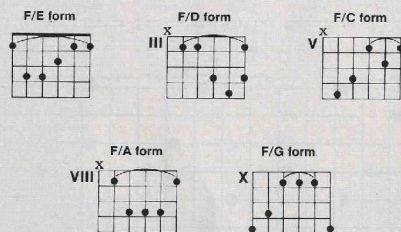
GP/7-84

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
TELEPHONE _____

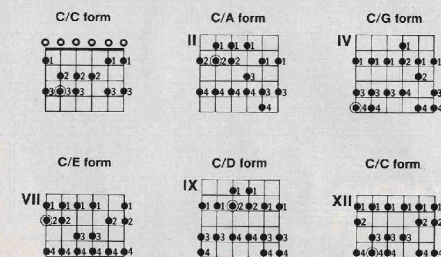
SCALE SYSTEMS

Before we begin to superimpose major scale patterns over each of the five formations, let's discuss several points about Fig. 1. First, each of the chords shown is a C. The name of the formation—C form, A form, G form, etc.—is derived from the *visual shape of the fingering*. In other words, the A form at the 3rd fret looks like the basic open-string chord in the preceding example; however, when played with a barre at the 3rd fret, it is in fact a C major chord.

With the exception of the first C, which uses open strings, each of the formations in Fig. 1 is movable and can be played at any fret on the fingerboard. The C form played with a barre in Fig. 1 is the same as the first C form, only played with a barre one octave higher. While each formation can be moved separately, think of all five as a unit. (Observe how the shapes interconnect and have certain notes in common.) Practice transposing the five formations to all keys; here they are in the key of F:



Now let's begin to apply major scale patterns to our five-formation visual skeleton. First, play the chord formation, and then play the corresponding scale sequence. Start on the lowest-sounding root (circled) of each pattern, and play up the scale. The C, A, and D forms have a range of about an octave-and-a-half, while the G and E forms accommodate two octaves. Although it is occasionally necessary to shift either up or down a fret when crossing to an adjacent string for certain patterns, each of your left-hand fingers (index, middle, ring, pinky) is generally in a four-fret relationship. With the exception of the first C formation, which uses open strings, each scale pattern is fully movable and can be played at any fret.



Once these patterns are learned, you have a system of scales covering the entire length of the fingerboard. The importance of being able to visually relate the patterns to the formations cannot be overstressed. If you know where the chord form is, then you should know where the scale is. Practice visualizing the corresponding formations



MAXI MOUSE

A dual input amp for the vocalist and instrumentalist

The big sound...use Maxi anywhere...
on the corner, in the park
or on the road

- Operates from built-in rechargeable battery pack or AC power
- Two inputs with individual volume and tone controls
- Adjusts for two voices, two instruments or one voice and one instrument
- Special electronics produces bigger sound than other amps with same power rating



Freedomike FM Diversity

professional wireless systems—*Performer* series

Outstanding performance for the professional performer

- Plugs on to any professional microphone
- Available in both AC only and AC/rechargeable battery models.
- UNIQUE! Dual input from both microphone and instrument!
- 3 audio outputs — connects to any sound equipment
- 5 frequencies available — no interference problems



See and hear the MAXI MOUSE and PERFORMER at Booth 525 NAMM Music and Sound EXPO

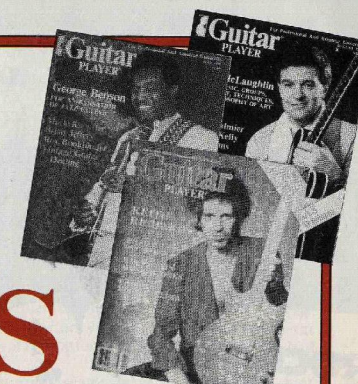


Lectrosonics, Inc.

P.O. Box 12617 • Albuquerque, New Mexico 87195 • Telephone (505) 831-1010



BACK ISSUES



1984: \$2.75

G-1/84: Adrian Belew, Brian May, Stride Guitar, Martin Taylor, Waylon Jennings.

G-2/84: Angus Young, Billy Zoom, King Sunny Ade, Stride Guitar II, Tim Landers, Jerry Douglas.

G-3/84: Talking Heads, Yngwie Malmsteen, Guitar Slim, Basic Slide Guitar.

G-4/84: Steve Lukather, Animals Reunion, Eddie Duran, Jimmy Nolen.

G-5/84: James Taylor, Michael Schenker, History Of Country Fingering, Corrado Rustici, Ron Eschete.

G-6/84: Rock Guitar Pioneers: Duane Eddy, James Burton, Bo Diddley, Chuck Berry, Carlos Cavazo, Rudy Sarzo.

1983: \$2.25

G-2/83: Frank Zappa, Steve Morse, Ramirez, Robby Kreiger, John Scofield, Steve Vai.

G-4/83: Keith Richards, Build An Octave Divider, Brad Gillis, Jimmy Wyble, Carlos Barbosa-Lima.

G-5/83: Jim Hall, Scorpions, Mesa/Boogie Factory Tour, Danny Kortchmar, Jamaaladeen Tacuma.

G-6/83: EQUIPMENT SPECIAL, Radical Acoustics, Low Budget Beauties, Arch-Tops, Effects Pioneers.

G-7/83: Judas Priest, Double necks, Guitar Schools, Joe Pass, Lorimer on Segovia, Johnny Copeland.

G-8/83: Muddy Waters, Eddie Lang, Channel Switchers, Stevie Vaughan, Lita Ford, Juan Mercadal.

G-9/83: Rockabilly Revival, Brian Setzer, Danny Gatton, Frank Marino, Randy Jackson.

G-10/83: Andres Segovia, Ronnie Montrose, New Gear, Gretsch Guitar Gallery, Joaquin Liviano.

G-12/83: Eddie Cochran, Segovia, Part III, Rockabilly's Roots, Rick Derringer, Bruce Forman.

1982: \$1.75

G-3/82: Charlie Christian, 38 Special, Def Leppard, Choosing An Electric I, Custom Solidbodies.

G-4/82: David Lindley, Carlos Santana, Steve Hackett, Robert Johnson, Choosing An Electric II.

G-6/82: Buddy Holly, Adrian Belew, Steve Morse, Choosing An Electric III, Lightnin' Hopkins.

G-7/82: Neal Schon, Mitch Holder, Vinnie Bell, Liona Boyd, Walking Bass Lines, Travel Guitars.

1981: \$1.75

G-2/81: Billy Gibbons, Dusty Hill, Vic Juris, Lutherie Round Table, Sam Chatmon, Product Specialists.

G-4/81: Kenny Burrell, Jimmie Crawford, Mark O'Connor, James Honeyman-Scott.

G-11/81: Peter Frampton, Bass Harmonics, Duarte On Technique, Al Casey, Rick Vito, Toronto Festival.

1980: \$1.75

G-2/80: Tommy Tedesco, Mick Taylor, Arvelle Gray, Bass Popping, Synthesizer Update, Chicago Sessions.

G-5/80: Stanley Clarke, Jim Messina, Trevor Rabin, Replacement Parts, Left-Hand Guitar.

G-7/80: Robin Trower, Rick Laird, Sergio Abreu, Tai Farlow, 14-Year Articles Index, Hawaiian Steel.

1979: \$1.75

G-2/79: Lee Ritenour, Mick Jones, Tommy Caldwell, American Guitar IV, Guitar Synthesizers.

G-6/79: Howard Roberts, James Jamerson, Guitar Woods, Warranties, Eric Schoenberg, David Briggs.

G-7/79: George Benson, Mark Knopfler, Vintage Guitar Dealers, Phil Upchurch, Randy Hansen.

G-9/79: Mick Ralphs, Eric Gale, John Scofield, Arlen Roth, 8-String Guitar, Steve Lukather.

G-10/79: Chet Atkins, Waddy Wachtel, Ray Parker, Jr., Howie Collins, Guitar Cords, Carmen Marina.

1978: \$1.75

G-1/78: Steve Miller, Domenico Troiano, Noel Boggs Barrios, Arranging For Guitar, Mike Elliott.

G-4/78: Herb Ellis, Steve Winwood, Leon Redbone, Joan Armatrading, Classical Careers, Atkins & Paul.

1977: \$2.00

G-4/77: J.J. Cale, Eric Stewart, Josh Graves, Emilio Pujol, Al Viola, Bozo Guitars, Steve Goodman.

G-5/77: Bonnie Raitt, Harvey Mandel, Sustain, Jazz Chords Part I, Frecho, John Hall, Ernie Hagar.

G-8/77: Leo Kottke, Jerry McGee, Jeff Newman, Tom Scholz, Singing Cowboys, Rock Riffs.

G-9/77: Albert King, Joe Beck, Dave Davies, Hank Marvin, Monk Montgomery, Larry Cragg.

G-12/77: Les Paul, Tony Rice, Funkadelic, Vincente Gomez, Women & Guitar, N.Y. Studios.

1975: \$2.00

G-9/75: JIMI HENDRIX SPECIAL EDITION REPRINT, Articles by Johnny Winter, Les Paul, John McLaughlin, Larry Coryell, Mike Bloomfield; Solo Equipment, Technique, etc.

1973: \$2.00

G-1/73: John Cipollina, Jim Sullivan, Barney Kessel, John D'Angelico, Randy Scruggs, Glenn Cornick.

G-3/73: Artist Issue: John Hammond, Curley Chalker, David Bromberg, Robbie Basho, Mel Brown.

G-9/73: Pete Drake, Pat Martino, Frank Beecher, Establishing Guitar Curriculum, Frap Pickup.



I definitely don't want to miss any. Enclosed is my check or money order which includes \$2.00 for postage and handling. Send to Guitar Player Back Issues, 20085 Stevens Creek, Cupertino, CA 95014. Please allow up to 8 weeks for delivery. All non-U.S. orders payable in U.S. dollars by International Money Order.

G7

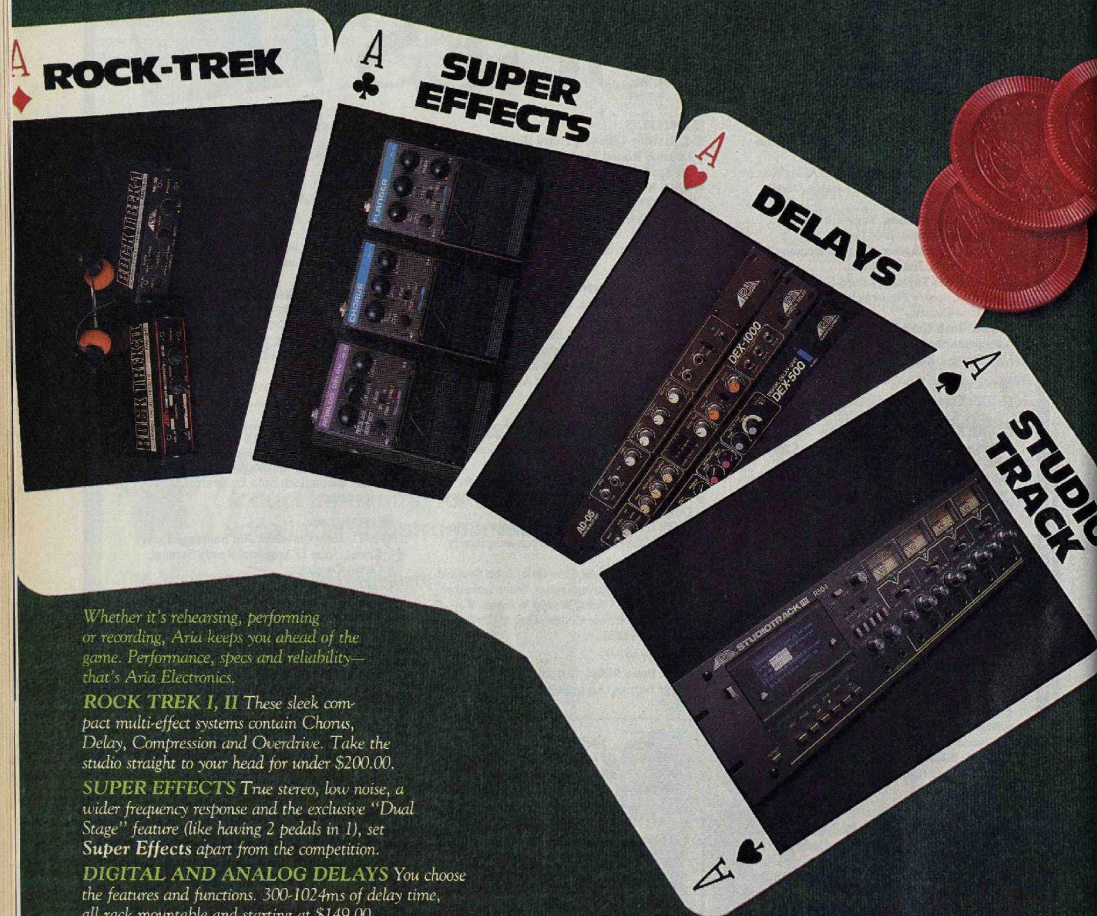
Please indicate selection according to code number.

Price	
Post./Hand.	\$2.00
Total Enclosed	

In case your first choices are sold out:
(Please print carefully. This will be your mailing label.)

Name _____
Address _____
City _____ State _____ Zip _____

YOUR WINNING HAND!



Whether it's rehearsing, performing or recording, Aria keeps you ahead of the game. Performance, specs and reliability—that's Aria Electronics.

ROCK TREK I, II These sleek compact multi-effect systems contain Chorus, Delay, Compression and Overdrive. Take the studio straight to your head for under \$200.00.

SUPER EFFECTS True stereo, low noise, a wider frequency response and the exclusive "Dual Stage" feature (like having 2 pedals in 1), set Super Effects apart from the competition.

DIGITAL AND ANALOG DELAYS You choose the features and functions. 300-1024ms of delay time, all rock mountable and starting at \$149.00.

STUDIOTRACK III Songwriters, musicians, video and production companies now have a quality, easy to use 4 track multi-recorder. Layer up to 10 tracks of professional sound for less than \$800.00.

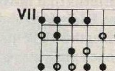


ARIA DISTRIBUTORS: Aria Music (USA) Inc., 1201 John Reed Court, City of Industry, CA 91745 (Western States); Tillman Distributors Inc., 100 Centre Street, Charlotte, NC 28216 (Southeastern States); Guild Guitars, 225 West Grand Street, Elizabeth, NJ 07202 (Northeastern States); Great West Imports, Ltd., 331 Jacobs Road, Richmond, B.C., Canada; CMS Music Inc., 8660 Jeanne Mance, Montreal, Quebec, Canada

For our full color catalogue, send \$2.00 to one of the above distributors.

SCALE SYSTEMS

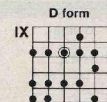
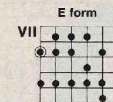
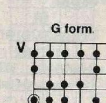
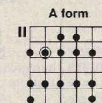
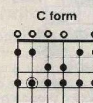
in relation to the preceding scale fingerings. In the following example, the circles show the E form within its major scale:



When the preceding five fingerings feel comfortable, transpose them to other keys by moving the patterns up and down the fretboard. As you practice each pattern, mentally recite the name of each note, as well as its position in the scale (root, 2, 3, 4, etc.).

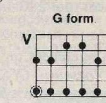
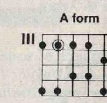
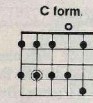
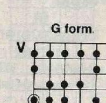
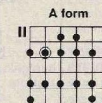
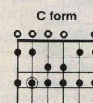
Just as we developed formulas for scales other than C major, various scales can be applied to our five-formation visual framework by modifying the fingerings you just learned. Developing fingerings can be tricky, and it requires some experimentation; however, it's a highly useful skill, and essential for jazz and fusion improvisation, as well as editing classical pieces.

So that you can better understand how fingerings evolve, let's look at the mixolydian mode, which is different from the major scale by only one note. The formula for the mixolydian mode is: root 2 3 4 5 6 b7. Fingerings corresponding to the five formations can be developed by lowering the 7th of the major scale:



Compare the fingerings in the preceding example to those of the five major scale forms. When applying scale formulas, it is often necessary to relocate certain notes to different strings, in order to keep a pattern in the same general neck area as its corresponding chord formation. (For the mixolydian mode, the Bb was relocated at least once for every position on the fingerboard.) Sometimes a lowered or raised note can be played by stretching a finger out of position, rather than relocating. Rule: If there is more than one way to finger a scale, learn both; however, give priority to the one that stays within the parameters of the chord formation. Good fingering is the result of logic and experience.

Fingerings for pentatonic scales and various arpeggios, which generally have fewer notes than the groupings we've covered so far, can also be developed. The next example shows the minor-based blues pentatonic scale commonly used in rock, blues, and jazz. While some players use the left-hand pinky, many employ only the 1st and 3rd fingers, because they're stronger and make string bending easier. The formula for the blues pentatonic is: root b3 4 5 b7. If the fingering for the E form is the only scale pattern you recognize, you're only utilizing 20% of the blues pentatonic's potential. (Again, be sure to make a visual connection with the five chord forms.)



Continued

REH HOTLINE SERIES™

HOTLINES from HOTPLAYERS

*FEATURING GIT INSTRUCTORS

Each Hotline comes complete with standard music notation, easy to play tablature, analysis and companion cassette specially recorded by the author complete with rhythm section or other accompaniment.



ROCK Keith Wyatt's* influences span the history of modern rock guitar from the classic hard rock of Hendrix to the heavy metal innovations of Van Halen. His flashy, useful and exciting licks are now a part of the Hotline Series.



JAZZ What more is there to say about this truly legendary guitarist. Now you can learn his incredible lines with demonstrations and commentary from the one and only Pat Martino himself.



COUNTRY-ROCK Git's Country teacher and studio player Steve Trovato* shares his bag of tricks which include licks in the style of Albert Lee, Jerry Reed and Chet Atkins as well as some innovative open string and rockably dazzlers.



2-HAND ROCK Although GP recently featured Jennifer Batten in their "New Talent" column, we've known all along that her amazing 2-hand rock technique would get her some serious attention. Find out why in this collection of her hottest lines.



BLUES If you could fuse the styles of Michael Bloomfield, Albert Collins and B.B. King, you'd begin to understand the tasty touch of Robben Ford.* Through his Hotline demonstrations and analysis, he gives you an uncommon look inside his magical style.



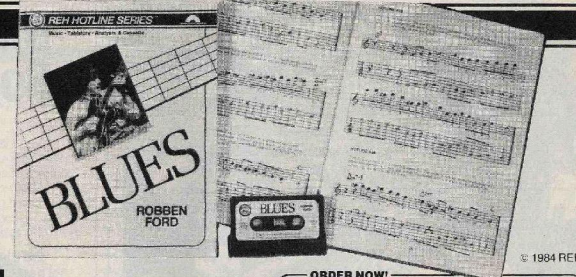
JAZZ A true master of modern bebop, Joe Diorio* brings you a superb selection of turnarounds, two-five-ones, major, minor and altered ideas and he wraps it up with a complete tasty jazz solo.



JAZZ-ROCK Steve Freeman* brings you the art of hip single-note improvising over one-chord vamps and basic chord changes. Steve's Hotlines have the funky blues feel of Benson, with the modern influences of Scofield and Stern.



FUSION Don Mock's* rock and jazz influences (i.e., Hendrix, Benson, McLaughlin) combined with his own unique fingerboard concepts bring you a variety of useful and exciting chromatic through intervallic Fusion ideas.



ORDER NOW!

Send \$14.95 for each HOTLINE ordered (U.S. funds only) plus \$2.00 postage and handling (\$4.00 outside USA for airmail) to REH Publications. Be sure to specify title and author for each order! Washington State residents add 7.9% sales tax.

Name _____
Address _____
City _____ State _____ Zip _____
Check one ☐ M.D. ☐ Check ☐ Visa ☐ Mastercard
Card Expires _____
Signature of Cardholder _____
Card Number _____

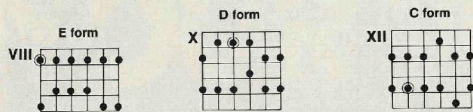
Please send order to:

REH PUBLICATIONS®
P.O. Box 31729, Dept. GP7, Seattle WA 98103

Sample Tape Available!

To receive two sample Hotlines from each author send \$5.00 (plus postage and handling above) to REH Publications.

SCALE SYSTEMS



The following list gives the formulas for a variety of scales. If a scale is known by more than one designation, both names are included.

Scale Formulas

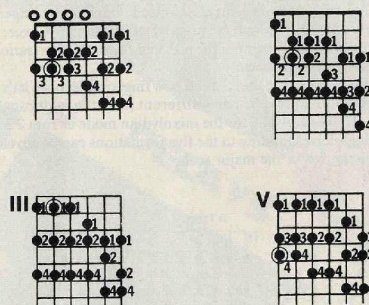
Major/ianian mode: root 2 3 4 5 6 7 root
 Harmonic minor: root 2 b3 4 5 b6 7 root
 Natural minor/pure minor/aeolian mode: root 2 b3 4 5 b6 b7 root
 Melodic minor (ascending): root 2 b3 4 5 6 7 root
 Melodic minor (descending): root b7 b6 5 4 b3 2 root
 Dorian mode: root 2 b3 4 5 6 b7 root
 Phrygian mode: root b2 b3 4 5 b6 b7 root
 Lydian mode: root 2 3 #4 5 6 7 root
 Locrian mode: root b2 b3 4 b5 b6 b7 root
 Country pentatonic: root 2 3 5 6 7 root
 Blues pentatonic: root b3 4 5 b7 root
 Blues scale: root 2 3 4 b5 b7 root
 Dominant lydian: root 2 3 #4 5 6 b7 root
 Whole-tone: root 2 3 b5 b6 7 root
 Diminished: root 2 b3 4 b5 b6 b7 root

Good references on the subject of scales include Nicholas Slonimsky's *Thesaurus Of Scales And Melodic Patterns* [dist. by Belwin-Mills]; Sal Salvador's *Single-String Studies For Guitar* [Belwin-Mills]; and William Leavitt's *A Modern Method For Guitar*, Vols. I,

II, and III [Berklee Music Study Pub.]. A feature article entitled *Exotic Scales* appeared in the August 1980 issue of *Guitar Player*.

While the five-formation concept provides a convenient system to apply most scales, it by no means encompasses all fingerings. Certain scale types, such as the diminished, whole-tone, and blues pentatonic, readily lend themselves to patterns that move lengthwise along the neck rather than across it. (See Eddie Van Halen's Private Lesson on page 52 for an example of a lengthwise pentatonic fingering.) However, the five-formation approach gives you a place to begin organizing melodic material.

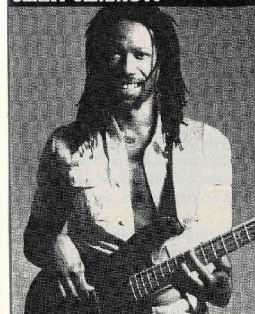
Another major scale system employed by many players utilizes seven patterns. Its use of left-hand five-fret stretches offers a variety of fingering alternatives to the five-position approach. The lowest available roots are circled; notice how the five chord forms are overlapped.



Continued

Learn Hot Licks® with... the world's top players... right in your own home.

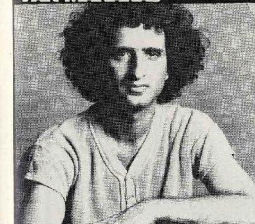
JERRY JEMMOTT



JERRY JEMMOTT, the legendary bassist who's played with Aretha Franklin, King Curtis, B.B. King, Muscle Shoals, George Benson, The Raspberries, and Roberta Flack, has created a course no bass player should be without.

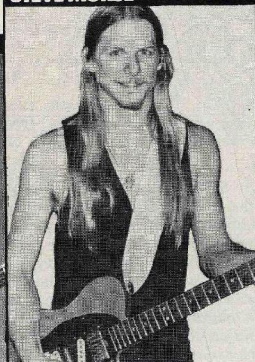
THE COMPLETE BASSIST (6 tapes)
 The secrets of great bass playing through ear training, sight reading, popping and slapping, octaves, pick ups and lead ins, solos, fingerboard memorization, the styles of Paul McCartney, "Duck" Dunn, James Jamerson, Larry Graham, Jaco Pastorius, and Stanley Clarke. Preparing for the recording studio and live performances.

VAN MANAKAS



VAN MANAKAS, the brilliant player/teacher who's fast becoming one of America's most respected Jazz guitarists has created an exciting new series

STEVE MORSE



STEVE MORSE, legendary guitarist with The Dregs and winner of *Guitar Player Magazine's* prestigious **OVERALL BEST GUITARIST** category has created an incredible 2-Cassette and Book combination that gives unique insight into this master's style, technique, and artistry.

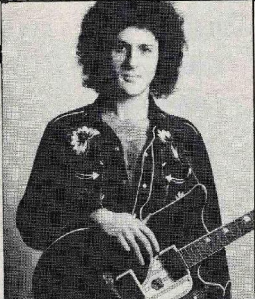
THE MASTER'S SERIES: STEVE MORSE (2 tapes & book)
 You'll learn Steve's own personal picking exercises, warm-up routines for left and right hands, stretching exercises, right hand muting. Also an intro to soloing concepts, phrasing, and tone, while helping you to teach yourself.

entitled *Jazz Guitar*. This six tape series includes a beautifully bound book chock full of information including photos, exercises, chord diagrams.

JAZZ GUITAR (6 tapes & book)
 This comprehensive course teaches all the essentials of Jazz Guitar theory and technique including chord theory, chord substitution, picking techniques, soloing, single note and cycle V theory. Improvising, scale fingerings and more.

JAZZ/ROCK FUSION GUITAR (6 tapes)
 I learn proper right and left hand Jazz techniques, Rock styles, improvisation, diatonic harmonies, string bending, construction of modes, various rhythmic patterns, and every scale position within the modes.

ARLEN ROTH



ARLEN ROTH, renowned guitarist, performer, studio musician, author and *Guitar Player Magazine* columnist, now lets you in on the secrets of great guitar playing on these special Hot Licks® courses. Each course consists of six hour-long cassette lessons, with tablature included. No need to read music is required. Here's just some of what you get with each course:

ROCK GUITAR (6 tapes)
 Learn rock chord work, Heavy Metal, power chords, string bending, Chuck

TAL FARLOW



TAL FARLOW, Jazz legend and innovative genius, has created a 2-Cassette and Book package that for the first time anywhere, documents the style and technique of this creative giant!

THE MASTER'S SERIES: TAL FARLOW (2 Tapes & Book)
 Over the course of 2 hour-long tapes, Tal discusses his early influences, Charlie Christian style, bebop, chord "raking", Jazz theory, substitutions, and his unique use of harmonics, and right-hand chord extensions! The tapes are accompanied by a beautiful book that's filled with great photos, music and diagrams.

Berry style, hammer-on and pull-off techniques, "flash" guitar, the styles of Allman, Hendrix, Van Halen, and The Who all discussed through techniques never taught anywhere else before!

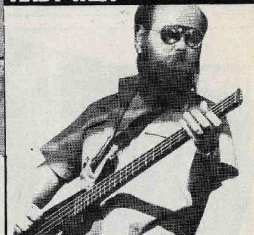
LEAD GUITAR (6 tapes)
 This series delves deeply into string bending, scale positions, "passing" notes, pentatonic lead, blues positions, special licks, and shifting positions.

ADVANCED LEAD GUITAR (6 tapes)
 Picking up right where Lead Guitar left off, this series takes guitar playing to artistic and technical heights with advanced string bending, harmonics, "speed" techniques, "pedal steel" effects, use of effects boxes, and discussions of the styles of Jimmy Page, Jeff Beck, and B.B. King.

NASHVILLE GUITAR (6 tapes)
 From the author of the best-seller of the same title, comes the definitive study of country guitar. Arlen's innovative string bending style is covered, along with Rockabilly, "Claw" style, Bluegrass flat-pick techniques, advanced "pedal steel" licks, and the styles of Clarence White, Roy Buchanan, Carl Perkins and others.

BLUES GUITAR (6 tapes)
 Arlen Roth's *Slide Guitar and How to Play Blues Guitar* are among the best selling blues books ever written. Now Hot Licks brings you this cassette course that includes Chicago Blues, Slide Guitar, the styles of B.B. King, Buddy Guy, Otis Rush, Eric Clapton, Duane Allman, Elmore James, and a study of blues fingerpicking.

ANDY WEST



ANDY WEST, the innovative bass man with The Dregs, Paul Barrere, and others has recorded a unique Hot Licks course that contains just what today's bass player is looking for.

CONTEMPORARY BASS (6 tapes & book)
 Andy West teaches you the notes of the bass, reading, special right-hand techniques, (thumb, pick, fingers), advanced theory and rhythmic studies, all levels of melodic patterns, as well as conceptual approaches towards learning and development of your own style.

Hot Licks® Instruction Tapes

Each Hot Licks 6 tape course is \$65. Individual lessons are \$12.95 apiece— that's one tape free with the purchase of any full series! Send \$50 for brochure for more detailed info. Postage: \$4 per series (US & Canada). Europe: \$6 airmail. Asia & Australia: \$7.50 airmail. Farlow or Morse 2 tapes & book comb. is \$26. & \$2 p&h in US & CAN. Airmail: Europe \$3.50, Asia & Aust. \$4.00. Personal cks. allow 2-3 wks. Money orders processed immediately.

914-763-8013
THE HOT LICKS HOTLINE
 ALSO AVAILABLE
 AT FINE MUSIC STORES.

PLEASE SEND ME:

- ☐ ROCK GUITAR (6 tapes)
- ☐ LEAD (6 tapes)
- ☐ ADVANCED LEAD (6 tapes)
- ☐ NASHVILLE GUITAR (6 tapes)
- ☐ BLUES (6 tapes)
- ☐ JAZZ GUITAR (6 tapes)
- ☐ R & B (6 tapes)
- ☐ HOW TO PLAY GUITAR (6 tapes)
- ☐ JAZZ/ROCK FUSION (6 tapes)
- ☐ THE COMPLETE BASSIST (6 tapes)
- ☐ STEVE MORSE 2 tapes & book
- ☐ TAL FARLOW 2 tapes & book
- ☐ CONTEMPORARY BASS (6 tapes & book)
- ☐ ARLEN ROTH'S HOT NEW EP ALBUM PAINTJOB (\$8.50, p.d.)

I enclose \$_____ check or M.O. payable to: Hot Licks Productions, Inc.
 (US currency only. NYS res. add local tax)
 Name _____
 Address _____
 City _____ State _____ Zip _____
 Phone _____
 Charge to my ☐ Visa ☐ Mastercard
 Account no. _____
 Exp. date _____
 Cardholder's signature _____

TO PLACE YOUR VISA, MASTERCARD OR COD (COD-US only) ORDER BY PHONE.
 CALL THE NEW HOT LICKS HOTLINE 914-763-8013 10-5 Eastern Time MON-FRI
HOT LICKS® Instruction Tapes, Box 337, Pound Ridge, N.Y. 10576

GP784

INVEST IN A SOUND FUTURE
 YOUR CAREER IN THE
MUSIC RECORDING INDUSTRY
TREBAS INSTITUTE OF RECORDING ARTS
 WILL PUT YOU ON THE RIGHT TRACK

In a 2 year professional training program in the
RECORDING ARTS AND SCIENCES
 80% of graduates placed
 80 COURSES IN
 • RECORDING PRODUCTION
 • SOUND ENGINEERING
 • MANAGEMENT
 LIMITED INTERNSHIPS AVAILABLE
 For Day or Evening, Part-Time or Full-Time courses **APPLY NOW!**
 For application, FREE brochure describing courses, and tour of the facilities, visit the institute.
TREBAS INSTITUTE OF RECORDING ARTS
 547 Homer St. 225 Mutual St. 200 Nepean St. 1435 Bloor St., Ste. 301
 Vancouver, B.C. Toronto, Ont. Ottawa, Ont. Montreal, Que.
 V6B 2Y7 M5S 2B4 K1R 5G3 H3A 2H7
 (604) 669-7127 (416) 977-9797 (613) 232-7104 (514) 845-4141

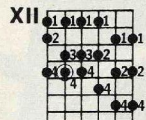
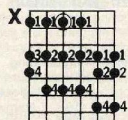
**Make the Move to
Sound City Strings**

Now get those sounds you've been searching for with Sound City Strings...

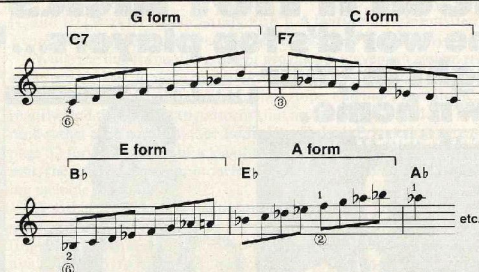
- Premium quality electric and acoustic strings.
- Choose from a wide selection of gauges and alloys that fit your style.
- They sound brighter and last longer

SOUND CITY STRINGS
 In the U.S.A.: Distributed by OMNI Music Products
 1400 Ferguson Ave.
 St. Louis, MO 63133
 In Canada: Distributed by Art White Service Ltd.
 11 Progress Unit 22
 Scarborough, Ontario M1P 4S7

SCALE SYSTEMS



In addition to broadening your aural experience, improving your fingerboard knowledge, and increasing your ability to assimilate new material, an organized approach to melodic material provides several other benefits. First, for passages using more than one scale, needless shifting of positions can be avoided. The following example employs the C, F, B \flat , and E \flat mixolydian modes, respectively. Notice how the entire four-bar phrase can be played in one area of the fingerboard by carefully selecting formations that are close together.



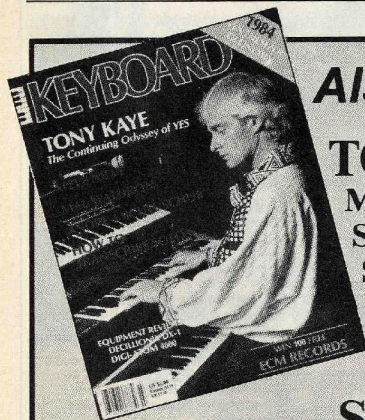
Sight-reading becomes easier because you can almost immediately find the formation that best accommodates a particular melody. And you can instantly transpose by reading out of a formation at one fret while imagining it to be located at a point on the fingerboard corresponding to the part's actual key.

So, organization is essential to maximizing your ability to retain and immediately draw upon musical material when needed. By minimizing the frustrations of having your ear hear something your fingers don't recognize, structure will ultimately help you get several steps closer to attaining fretboard freedom and the ability to play whatever you imagine.



NEXT:
MONTH:

Ratt

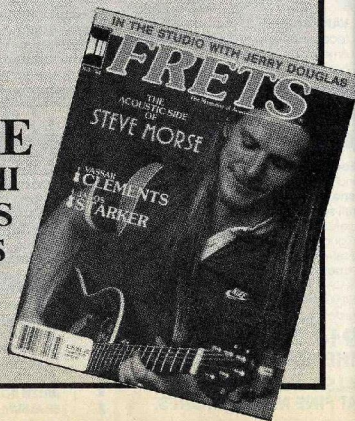


Also on sale this month . . .

TONY KAYE OF YES
MAL WALDRON
SYNTHESIZER GLOSSARY
STEVE NIEVE

STEVE MORSE
KINGSTON TRIO - PART II
JERRY DOUGLAS STUDIO TIPS
VASSAR CLEMENTS

On sale now at your favorite
music store or newsstand.
GPI Publications



How changing your pickup will improve your guitar's sound.

the sounds he was getting out of his Telecaster® guitar.

I thought it might be an effects box, but no: you can juggle the signal with effects boxes, but you can't improve the original sound except with a pickup. His pickups had more windings and bigger magnets than my stock pickups, and were more sensitive and responsive to hard or soft picking.

My own Telecaster guitar was so comfortable in my hands, I couldn't bear to play anything else. But it didn't have the professional sound I needed on stage. Putting in a new pickup was like getting a new guitar.

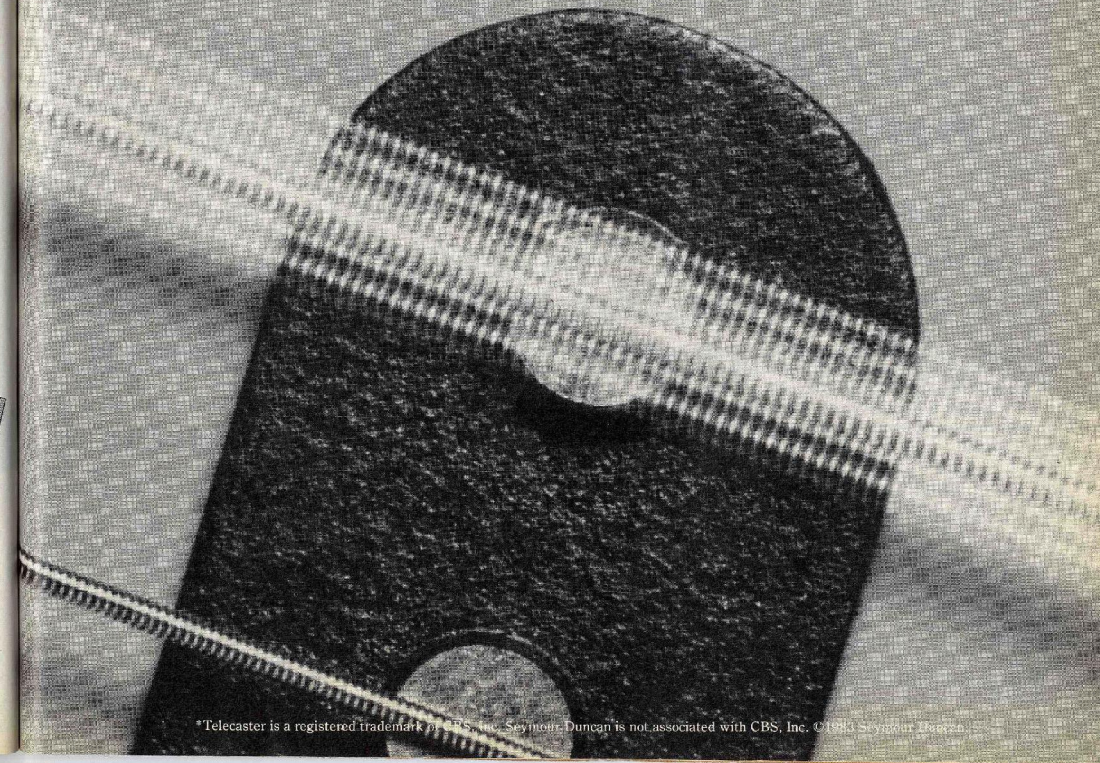
The pickup is the place where sound changes into electricity. The magnetic pole piece magnetizes the string, and when the string vibrates, it moves a magnetic field through wire wrapped around the magnet. The wire resists the field and sends electricity to the amplifier, where the signal is changed back into sound.

With bigger magnets and more wire, you'll put more electricity into the amp, and your guitar will be louder than another guitar through the same amp. With other arrangements of magnets and wire, you can end annoying single-coil

hum, get more sustain to work with, and have a better attack.

You can hear how pickups improve your sound at your Seymour Duncan dealer. My replacement pickups will fit right into the pickup holes in your present guitar. (It's a half-hour job at most guitar shops.) Ask for a copy of my brochure, "How to Pick a Pickup," or send a stamped, self-addressed envelope to 203 Chapala St., Santa Barbara, CA 93101.

Seymour Duncan



*Telecaster is a registered trademark of CBS, Inc. Seymour Duncan is not associated with CBS, Inc. ©1984 Seymour Duncan.