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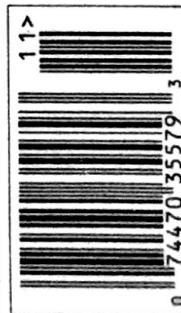


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H A N D J I V E

By Randi Anderson



Who slams low-slung power chords on a mutant '60s Ventures Mosrite? See p. 153.

enth chord and locate these tones in one position—say, the 5th fret—across all six strings. In a seventh chord, the root, 3 and 5 form a major, minor, augmented or diminished triad. Try improvising through the changes using only these chord tones, as in Ex. 1.

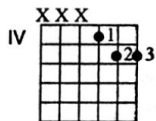
Don't feel compelled to play every chord tone in each measure—less is more!

Now identify and locate the 3, 5 and 7 of each chord and improvise as before. You'll be playing triads again, but this time they'll be based on the 3, as opposed to the root (Ex. 2).

Beyond chord tones. To enhance and color chord-tone lines, slowly introduce scale tones or approach chord tones from a half-step or whole-step away. Let your ear, not your fingers, be your guide. Don't memorize arpeggio forms that always start and end on the same note. Many guitarists fall into this trap, and it's hard to escape. I'm still finding my way out of that one. ❏

FLASHBACK: SEPT. '82

Lenny Breau's Well-Tempered Tuning



GETTING A GUITAR IN TUNE—OR AS CLOSE AS realistically possible—involves a series of compromises. Factors beyond your control—string condition, fretboard accuracy, and bridge and nut placement—make accurate tuning elusive, if not impossible.

After you use an electronic tuner, your instrument should be reasonably in tune. However, you'll almost always have to check notes and make further adjustments. Rather than random trial and error, try this system of double checks. It goes a long way toward eliminating hit-or-miss adjustments.

1. Fret the *E* at the fifth string, 7th fret, and with the right hand play the octave harmonic at the 19th fret. Tune the open first string to this note. (Remember: *Octave* harmonics are played 12 frets above the position of the left hand, whereas *natural* harmonics are played on open strings.)

2. Now play the octave harmonic on the sixth string, 19th fret to adjust the open second string.

3. Tune the third string by playing its *natural* harmonic at the 12th fret and comparing it to the *octave* harmonic at the first string, 15th fret. Note that this and subsequent intervals are *two* octaves apart.

4. Check the fourth string by playing the natural harmonic at the 12th fret and comparing it to the octave harmonic on the second string, 15th fret.

5. Check the fifth string by sounding the natural harmonic on the 12th fret and adjusting it to the octave harmonic on the third string, 14th fret.

6. Finally, check the sixth string by playing its natural harmonic at the 12th fret and comparing it to the octave harmonic at the fourth string, 14th fret.

Finally, play the natural harmonics on the sixth, fifth and fourth strings, 7th fret, and compare them to the chord shown above. They should sound exactly the same. Once you study and memorize this method, you'll be able to run through it quickly. But if you're still having problems getting in tune, it might be time to have your intonation adjusted. ❏



Armed with thumbpick and fingernails, Lenny Breau swings hard on a 7-string classical.