

Way that would be impossible to figure out. Yeah, I used chord shapes like this [Fig. 4] for some things, where if I was learning it off the record I would never assume the person was doing that. I didn't want to do things that were obvious, because I played like that on *Blood Sugar and Californication*.

A moment ago you stressed the importance of being able "to see the whole neck as one thing." How would you recommend people go about learning the neck that thoroughly?

Well, I guess the first way is to practice scales and stuff, keeping in mind the important thing is not the scale pattern or how fast you can pick it but how those notes relate to each other and what intervals are being used. Some songs may contain certain bars that call for a major 6th, and with a chord change it may suddenly become a minor 6th. Or maybe something goes from a major chord to a minor chord with the same tonic [Fig. 5]. For the first chord, A Mixolydian [Fig. 6A] would fit nicely. And there's actually no 7th in the chord, so it's pretty much up for grabs; you could make it straight major if you want [Fig. 6B]. And for the minor chord, I'm not playing a 6th [in the chord], so the mode is up for grabs, too [Figs. 7A-B]. The whole point is that those chords are dictating what notes can be played over them.

A lot of people, when they first learn scales, fall into a trap: They're only capable of play-

Figs. 10A-C • HEAR IT ONLINE
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Fig. 11A • HEAR IT ONLINE
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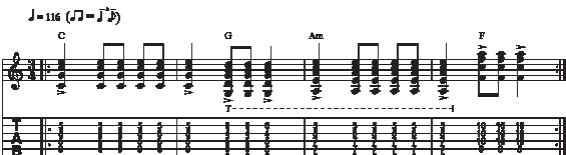
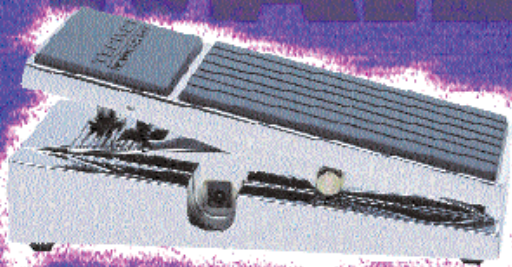


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