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PART ONE—STYLES AND TECHNIQUES

CHAPTER 2

New Colors and Textures

LESSON 1: FLATPICKING ARPEGGIOS

ARPEGGIOS

VIDEO EXAMPLE An *arpeggio* is a “broken chord”—a chord that is played one tone at a time. Mixing arpeggios and strummed chords gives a great variety of textures to your playing.

ALTERNATE PICKING

To play arpeggios with a pick, make sure that you are alternating down (▣) and up strokes (∇) for the eighth notes. This can be tricky at first, because you will sometimes play down on one string then up on a higher or lower string. Practice these string changes slowly at first.

Example 1 has some arpeggio patterns using a D chord. Once you get the hang of these patterns, try them with other chords. *Be patient* and make sure that you are alternating your picking regularly. This will help you when you try to speed up the patterns.

VIDEO EXAMPLE

0 1 3 2 0 1 3 2 1 3 2 3 1 3 2 3 0 3 1 2 0 3 1 2

2 3 1 0 2 3 1 0 2 3 1 3 2 3 1 3 2 1 3 0 2 1 3 0



BABY BLUE BLUES

Swing 8ths

E7

P.M.

SL

SL

A7

(P.M.)

E7

B7

A7

(P.M.)

H

1. E7

B7

2. E7

LESSON 3: USING THE PENTATONIC SCALES TO PLAY THE 8-BAR BLUES

IMPROVISING USING THE MAJOR (AND MINOR) PENTATONIC SCALES

The following example solo is based on an 8-bar blues chord progression. There are several versions of the 8-bar blues form. This chord progression can be heard in the song “Key to the Highway” by Big Bill Broonzy. The chord analysis is shown so you can experiment with soloing over the progression in the key of A, as written, and in other keys as well.

This solo uses the A Major Pentatonic scale in several positions.



EIGHT BALL IN THE CORNER BLUES (Solo 1)

Swing 8ths

Chord progression: A7, E, D7, A7, E7, A7

Scale positions: I, H, H, I, V, V, IV, IV, I, V, I, I

Tablature: T, A, B strings with fret numbers and fingerings.

Rhythm: 3 | 3 | 3 | 3 | 3 | 3 | 3 - 3 | 2 3 - 3 | 3 | 3 | 3 | 3

The example solo below uses the minor pentatonic scale over the same chord progression. Notice how the character of the melody in the solo changes with the minor sound.



EIGHT BALL IN THE CORNER BLUES (Solo 2)

Swing 8ths

Chord progression: A7, E7, D7, A7, E7, A7

Scale positions: I, V, IV, IV, I, I

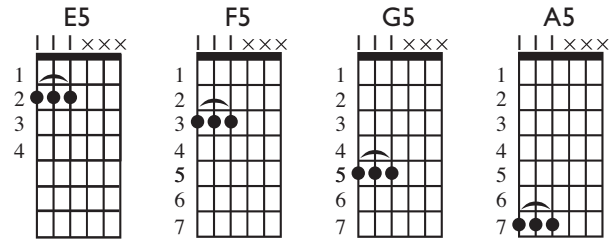
Tablature: T, A, B strings with fret numbers and fingerings.

Rhythm: 3 | 4 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3

VIDEO SPECIAL FEATURE: BARRED POWER CHORDS



Every alternate tuning has some “special features” that offer you new sounds, or an easier way to play old sounds. There are several tunings with the lowest three strings tuned D, A, D. In any of these tunings, power chords are found when all three strings are played at the same fret. This means you can play a full power chord (root–5–root) with one finger. Try the examples on the right:



Following is a tune that demonstrates how easy it is to sound like a genius in this tuning. The style is inspired by the bluesy drop D licks in “Man of Constant Sorrow,” played by Dan Tyminski for the film *O Brother, Where Art Thou?* as well as Bob Dylan’s “It’s Alright, Ma (I’m Only Bleeding).”

Don’t let all the sixteenth notes intimidate you. They are hammer-ons, pull-offs, and slides, and they sound harder than they really are!



MAN OF INTERMITTENT MALAISE

⑥=D
Downstrokes throughout

Sheet music for "Man of Intermittent Malaise" in 4/4 time, key of D major. The music is written for guitar with a 6=D alternate tuning. The notation includes a treble clef staff and a guitar staff with strings T, A, and B labeled. Chords D, G5, A5, and F5 are indicated above the staff. Performance techniques P (pull-off), H (hammer-on), and S (slide) are marked. The guitar staff contains fret numbers for each string.