

Out of the Mould Lesson 4

Mining for Minnors

Here's an E-lick (or an E-9 since it makes use of the F# note). Note that it looks like a D chord on the guitar.

D
B
G
D
G
B

T
A
B

4 5 4 4 5 4

4 5 4

0

Here's the same lick with a twist (by using the A note at the 7th fret, this gives it a "suspended" feel....like the intro to "Pinball Wizard" in TOMMY)

D
B
G
D
G
B

T
A
B

4 5 4 4 5 4 5 4 7 4 5 4

4 5 4

0 0 0

You can't see my Pete Townsend "windmill" right-hand sweep but this should help you hear and understand my "Pinball Wizard" reference from above.

Esus

E

D
B
G
D
G
B

T
A
B

7 6 5 4

Here's a single-string E-lick that uses the open B string (the 5th note in the E scale) for a different kind of sound.

D
B
G
D
G
B

T
A
B

7 9 0 9 8 9 8 9 10 9 0 9 8 9 0 9

7 9 8 9 10 9 8 9

0

Have you ever noticed how sometimes a banjo player will use the same note and carry it through a series of chord changes and that note seems to work with each change (though it sure sounds different from what you've been playing till now)?

Here are some thoughts on the subject.

Tony Rice has a song "If You Only Knew" from his "Cold On The Shoulder" album (excuse me, CD...yes, I remember the days before CDs...heck, I remember when 8-tracks were hot stuff..I digress). The progression of the first part of the song is our friend, the 1-6-2-5 progression...OK, so it's 1-6-4-5 but you'll see past that someday to see they are essentially the same creature.

If we played the song in the key of D, the 1-6-4-5 would translate to:

D
B-
G
A7

The chords in the 1st position would look like:

	D		4	4	5	5			
T	B		3	3	3	2			
A	G	♯	2	4	4	2			
B	D		0	4	5	2			
G	G								

A quick look tells us that some of the notes carry over from one chord to the next but yet there's no ONE NOTE that remains the same. Let's make that happen and see what comes of it.

In a D chord, the 1st, 3rd, and 5th notes of the D major scale are D, F#, and A. Let's carry these notes one at a time and see what chords result.

We'll start with F# and add it to the chords in the progression that don't already have it. The first measure is the original, the second our new set of chords:

	D	B-	G	A7	D	B-	Gmaj7	A6/7
T	B				B			
A	G	♯			G	♯		
B	D				D			
G	G				G			

Staying with the bottom string for the continuous note, we'll move up to the next D chord where the A note is on the 1st string and carry that A note through each chord. The first measure is the original, the second our new set of chords:

		D	B-	G	A7	D	B-7	Gadd9	A7
T A B	D	7	9	7	7	7	7	7	7
	B	7	7	8	5	7	7	8	5
	G	7	7	7	6	7	7	7	6
	G	7	9	9	5	7	9	9	5

We'll move up to the next D chord where the D note is on the 1st string and carry that D note through each chord. The first measure is the original, the second our new set of chords:

		D	B-	G	A7	D	B-	G	A7sus
T A B	D	12	12	12	11	12	12	12	12
	B	10	12	12	10	10	12	12	10
	G	11	11	12	12	11	11	12	12
	G	12	12	12	11	12	12	12	11