Chapter 1: Introduction

Paul & Ben begin by jamming to “All the Earth Will Sing Your Praises”

Some scriptures to ponder
- Psalm 33:3 “Play skillfully and shout for joy”
- 1 Chronicles 25 “All the musicians were trained and skilled in music for the Lord”

Key points
- Electric Guitar plays a supporting role

Chapter 2: Electric Guitarists Role in the Band
- Communication
- Listening to the rest of the band
- Create space for each instrument and work together
- Electric guitar is often looking to play higher up on the neck than you would with an Acoustic
- Compliment each other – don’t compete (regarding parts)

Chapter 3: Follow the Leader
- Be engaged in the music
- Prefer one another
- Bring all you have to the part that you are playing, no matter how big or small
Chapters 4-10: Barre Chords (E, A, C and D forms)

- These are “moveable” chords that allow us to play any different type of chord in many different spots on the neck of the guitar. This gives us a variety of chord voicings and options with which to work.

- Learn what notes are on each fret of the low E string.
• Learn what notes are on each fret of the low A string

** Please note: “minor7 (b5)” and “half diminished” are the same thing

** “diminished 7” and “fully diminished” are the same thing
“What Can I Do”
(Using the D Major form on the 5th fret)

G Form (simplified)

Chapter 11: Power Chords
- Great for rhythm parts and thickening up a song
- 4 different shapes
Chords of the song “Hosanna”

G5  E5  C5  D5

Chapter 12: Triads
• Great smaller voicings that get you higher up on the neck
• Creates space for the other instruments

C triads (top 3 strings)

F triads
G triads

A minor triads

D minor triads

E minor triads
C triads (D, G and B strings)

F triads (D, G and B strings)

G triads (D, G and B strings)
A minor triads (D, G and B strings)

D minor triads (D, G and B strings)

E minor triads (D, G and B strings)
Chapter 13:

“A Greater Song”

Chapter 14/15: Two-Note Intervals & Octaves

- Great tools for mixing up your soloing or creating parts

“6ths” Key of G (D and B strings)
“3rds” Key of G (D and G strings)

Octaves

- Great for fattening up a lead solo line or a melodic hook
- Works well for many different styles of music

A & G string octaves

D & B string octaves

G & E string octaves

E & D string octaves
Chapter 16: Other Techniques

- Work on right hand control
- Work on dynamics using palm muting
- Be intentional about the notes you are playing
- Make sure to work on muting with the left hand so that there are not extra strings ringing out that aren’t in the chord
- The more you practice, the more your muscle memory will develop and the cleaner you’ll end up playing
- Lay back in the groove and work playing in time
- Practice with a metronome!
- Make your picking and strumming steady and even

Chapter 17: Effects Pedals
- Painting with your “sonic palette” of colors

Ben’s live pedalboard
Specific Brands Ben uses in this video

Volume Pedal: Ernie Bal VP Junior
WAH Pedal: RMC Picture Wah
Tuner Pedal: Boss Tu-2
Overdrive #1: Mosferatu
Overdrive #2: Cusack Screamer
Distortion: Fulltone Distortion Pro
Tremelo: Fulltone Supra-Trem
Delay: Boss DD20 Giga-Delay
Tap Tempo: Boss FS-5U
Boost Pedal: Fulltone Fatboost
Power Supply: Voodoo Labs Pedal Power 2

- Try a lot of pedals and find out what sounds you like

Here are some categories of different effects pedals and some examples of good specific models I’ve found in each category (aside from the ones already listed)

OVERDRIVE
- Fulltone Fulldrive 2
- Ibanez Tube Screamer
- Barber Direct Drive
- Voodoo Labs Sparkle Drive
- Klon Centaur
- Boss Blues Driver
- Fulltone OCD

FUZZ
- Zvex Fuzz Factory
- Fulltone ‘69
- Fuzz Face
- EH Big Muff
- Line 6 DM4 (yellow)
DISTORTION
- Tone Bone
- MI Audio Tube Zone
- Pro Co Rat
- Hao Rust Driver
- Visual Sound – Jekyl & Hyde

TREMELO
- Zvex Seek Trem
- Line 6 MM4 (blue)
- Line 6 Tap Tremelo

DELAY
- Line 6 DL4 (Green)
- EH Memory Man
- Eventide Time Factor
- T.C. Electronics Nova Delay
- Boss DDS
- Boss Analog Delay
- T-Rex Replica

BOOST
- Keely Java Boost
- Rangemaster
- MXR Microamp
- Subdecay Liquid Sunshine

CHORUS
- Fulltone Choral Flange
- Boss Chorus Ensemble
- Line 6 MM4 (blue)
WAH
- Vox
- Fulltone Clyde
- Dunlop Crybaby

COMPRESSOR
- Maxon Compressor
- Keely Compressor
- MXR Dynacomp

TUNER
- Korg
- Boss
- Peterson

*LESLIE SIMULATOR
- Line 6 MM4 (blue)
- H&K Rotosphere

*Leslie refers to a spinning speaker made famous on Hammond B3 organs

OTHER
- Line 6 FM4 (purple)
- Zvex Ooh Wah
- Digitech Whammy pedal

There are many other effects to try such as flangers and phasers, but the effects listed above are good examples of general effects to try.
EXAMPLE OF A GOOD EFFECT CHAIN LIVE

Examples of Good Amps

3 broad and basic categories of tube amps:

<table>
<thead>
<tr>
<th>AMP</th>
<th>“VOX” TYPE</th>
<th>“FENDER” TYPE</th>
<th>“MARSHALL” TYPE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tubes</td>
<td>EL84 tubes</td>
<td>6L6 tubes</td>
<td>EL34 tubes</td>
</tr>
<tr>
<td>Brief Descr.</td>
<td>Crisp &amp; “glassy” Sounding. EL84 tubes Become the most noticeably compressed-sounding power tubes when pushed. Lots of upper-midrange &amp; treble definition</td>
<td>Clean and “full” sounding. 6L6 tubes are larger tubes &amp; sound very round with depth of bass response as well as a clear presence on top</td>
<td>Thick and “rich”. 34’s break up smooth. Excellent for hard rock. Very thick midrange response</td>
</tr>
</tbody>
</table>

Player

The Edge (U2)  Stevie Ray Vaughn  Eddie Van Halen

Example

Vox AC 30  Voc AC 15  Fender Super Reverb  Fender Twin Reverb  Marshall Plexi  Marshall JCM 800
Other good amps in these categories:

**Vox Type**
- Matchless DC30
- Badcat Blackcat
- Savage Rohr 15
- Trainwreck
- Goodsell
- 65 London
- Divided By 13
- Dr. Z Mazeratti

**Fender Type**
- Mesa Mk. 1
- Fender Bassman
- Top Hat Ambassador
- Laney
- Fender Deluxe 646

**Marshall Type**
- Bogner Shiva
- Orange Rocker
- Pack
- Hi-Watt
- Mesa-Boogie
- Marshall JTM-45

**Other**
- Line 6 Digital
- Roland Jazz Chorus

There is a large variety of great sounding tube amps available today. The amp that you use contributes to your tone just as much as your guitar or pedals. I used a 70’s Fender Deluxe in this video, but I use several different amps in the studio and live depending on the style.
of music and the sound I’m going for. Because the sheer number of choices out there can be overwhelming if you are just getting into tube amps, this list I have here is just intended to be a helpful guide. Remember a great amp doesn’t have to be expensive (although they can be). Try out as many different amps as you can and find out what sounds you like.

Chapter 18: Other Interesting (Ambient) Effects

- Delay pedal plus volume pedal
- Line 6 pedal FM-4 Filter Modeler
  - Seek Wah
  - Delay Wah
  - Auto Wah
- E bow (creates a magnetic field over the string & sustains it)
  - Cool with overdrive + delay

Chapter 19: Using a Capo

- Using a capo on the electric can give you “voicings” with open strings ringing out in keys where you couldn’t normally have open strings (such as F, Bb, etc)

Chapter 20: Guitar Volume in Church

Getting a good guitar tone at church-friendly volume levels can be tricky

- Work on keeping your stage volume down
  - Try a smaller tube amp
  - Point the amp at you and away from the audience
  - Try isolating your amp in an off-stage room and micing it up (get some in your monitor)
  - Direct-to-soundboard units such as the PODXT Live or similar Vox unit
Chapter 21: The Multi-Effects Processor

PODXT Live was demonstrated in the video

Chapter 22: Closing Remarks on Effects

No way to cover all the effects, but several good ones are listed here

Chapter 23: Tonal Remarks

Like a painter with a palette, have tone options ready:

- 3 good crunch tones
- 3 good clean tones
- 3 good lead tones

Give yourself a few different layers of overdrive and distortion with which to work

Having more options of sounds at your feet will give you more ways to express yourself on the guitar. The most important expression happens in your fingers, but beyond that, there are many great tonal options just by adding different pedals and effects.

Chapter 24/25/26: Various Sounds of Guitars

Tone starts with the guitar we use

3 MAIN TYPES OF ELECTRIC GUITAR

<table>
<thead>
<tr>
<th>Fender Telecaster</th>
<th>Fender Stratocaster</th>
<th>Gibson Les Paul</th>
</tr>
</thead>
<tbody>
<tr>
<td>- 2 single coil pickups</td>
<td>- 3 single coil pickups</td>
<td>- 2 Humbucker pickups</td>
</tr>
<tr>
<td>- 3 pickup positions</td>
<td>- 5 pickup positions</td>
<td>- 3 positions</td>
</tr>
<tr>
<td>- Lots of bite &amp; character to the tone</td>
<td>- Very versatile</td>
<td>- “Fat” in the midrange frequencies</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Warm &amp; darker than the other two</td>
</tr>
</tbody>
</table>
This is a very brief description of the most common guitars out there. There are of course many other styles like Gretsch’s (one of my favorites that I own is a Gretsch Tennessee Rose with Filtertoon pickups), PRS, Rickenbacker, and many others. However, these 3 listed above are a good place to start. These are by far the 3 most copied and emulated guitars by many different luthiers and manufacturers.

Chapter 27: Soloing & Scales

Learn scales, but try to make your solos melodic. Musical solos are ones that don’t just run through a scale, but they have a melody and rhythmic variation.

Some scales to work on:

5 positions of the Pentatonic Scale  [A minor / C Major]

= minor root note
= major root note

![1st Position Diagram]

![2nd Position Diagram]
3rd position

4th position

5th position
Other important scales:

1st position Major Scale (A Major)

3 note per string Major Scale (A Major)

3 note per string Major Scale
Starting on “A” string (A Major)

Natural Minor Scale (A minor)

Harmonic Minor Scale (A minor)
Chapter 28: More Soloing Tips

- Don’t solo over the singing (except for the rare case when the song arrangement calls for it)
- Play off of the main melody of the song if you don’t know where to start your solo. (You can’t go wrong with the melody)
- Play off of scales and also triads
- Think higher up on the neck of the guitar. Lower stuff can be cool, too, but going high immediately gets you out of the midrange where a lot of other instruments are playing.
- Try to create themes in your solos
- Have fun playing!

Solo Demonstrations

Chapter 29: Conclusion