



MODERN WORSHIP SERIES INSTRUCTIONAL DVD

ELECTRIC GUITAR

with **PAUL BALOCHE**
and **BEN GOWELL**

**COMPLETELY
UPDATED!
OVER
3 HOURS**

 leadworship.com®



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

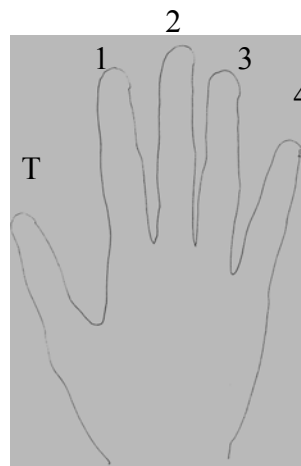
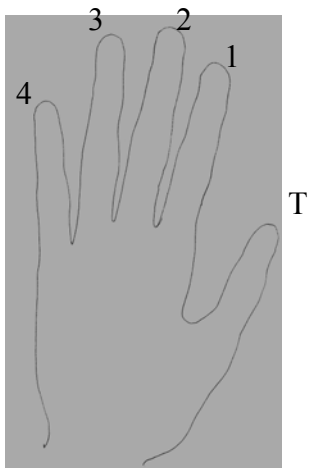
- Electric Guitar plays a supporting role

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

(E) FORM

<p>MAJOR 1 3 4 2 1 1</p>	<p>MAJ 7 1 x 3 4 2 x</p>	<p>DOM 7 1 3 1 2 1 1</p>	<p>MIN 7 1 3 1 1 1 1</p>	<p>MIN7(b5) 2 x 3 4 1 x</p>	<p>DIM 7 2 x 1 3 1 x</p>
NOTES: R 5 R 3 5 R	R 7 3 5	R 5 b7 3 5 R	R 5 b7 b3 5 R	R b7 b3 b5	R bb7b3b5

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

E (open)	F 1 st fret	F# 2 nd fret	G 3 rd	G# 4 th	A 5 th	Bb 6 th	B 7 th	C 8 th	C# 9 th	D 10 th	Eb 11 th	E 12 th	F 13 th	F# 14 th	G 15 th	G# 16 th	

(A) FORM

<p>MAJOR x 1 2 3 4 1</p>	<p>MAJ 7 x 1 3 2 4 1</p>	<p>DOM 7 x 1 3 1 4 1</p>	<p>MIN 7 x 1 3 1 2 1</p>	<p>MIN7(b5) x 1 3 2 4 x</p>	<p>DIM 7 x 2 3 1 4 x</p>
NOTES: R 5 R 3 5	R 7 3 5	R 5 b7 3 5	R 5 b7 b3 5	R b5 b7 b3	R b5 bb7 b3

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

A Bb B C C# D Eb E F F# G# G# A Bb B C C#
 (open) 1st fret 2nd fret 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th

(C) FORM

<p>MAJOR x 4 3 1 2 1</p>	<p>MAJ 7 x 4 3 1 1 1</p>	<p>DOM 7 x 3 2 4 1 x</p>	<p>MIN 7 x 3 1 4 1 x</p>	<p>MIN7(b5) 2 x 1 4 1 x</p>	<p>DIM 7 2 x 1 3 1 x</p>
NOTES: R 3 5 R 3	R 3 5 7 3	R 3 b7 R	R b3 b7 R	b5 b3 b7 R	b5 b3 bb7 R

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

**** “diminished 7” and “fully diminished” are the same thing**

(D) FORM

<p>MAJOR xx1342</p> <p>NOTES: R 5 R 3</p>	<p>MAJ 7 xx1333</p> <p>NOTES: R 5 7 3</p>	<p>DOM 7 xx1324</p> <p>NOTES: R 5 b7 3</p>	<p>MIN 7 xx1322</p> <p>NOTES: R 5 b7 b3</p>	<p>MIN7(b5) xx1333</p> <p>NOTES: R b5 b7 b3</p>	<p>DIM 7 xx1314</p> <p>NOTES: Rb5 bb7b3</p>
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**“What Can I Do”
(Using the D Major form on the 5th fret)**

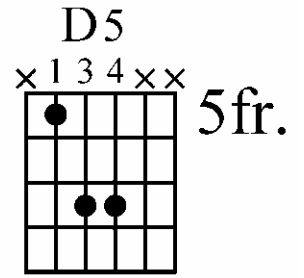
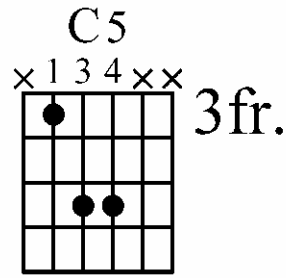
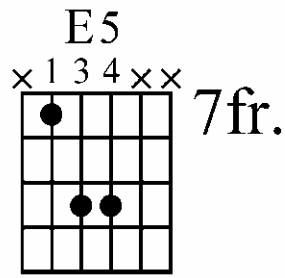
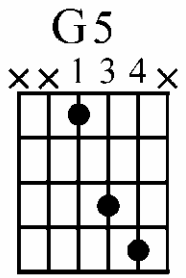
G Form (simplified)

Chapter 11: Power Chords

- Great for rhythm parts and thickening up a song
- 4 different shapes

1	2	3	4
xx	xx	xx	xx

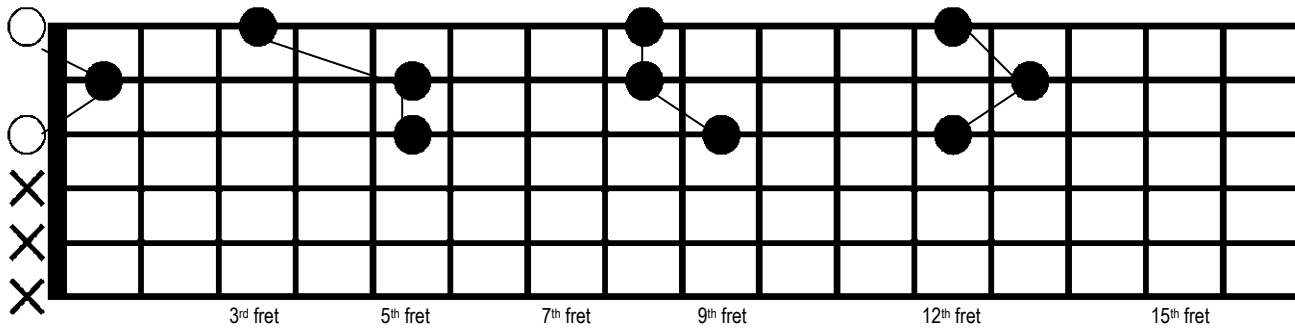
Chords of the song “Hosanna”



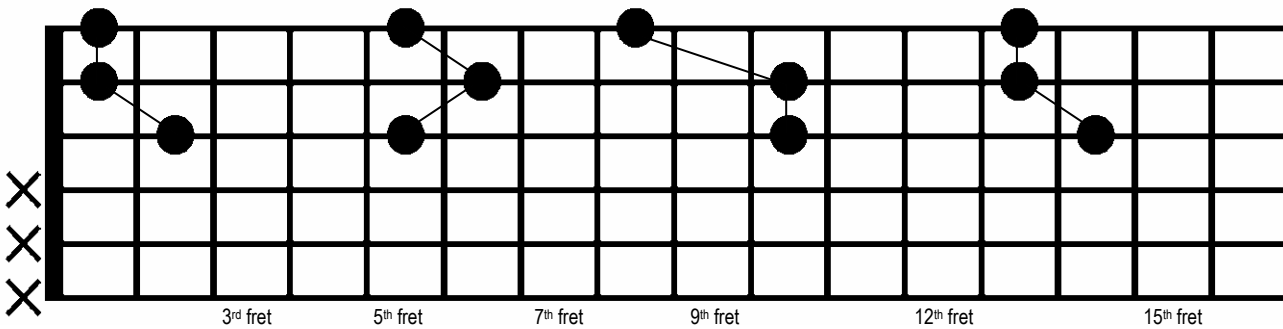
Chapter 12: Triads

- Great smaller voicings that get you higher up on the neck
- Creates space for the other instruments

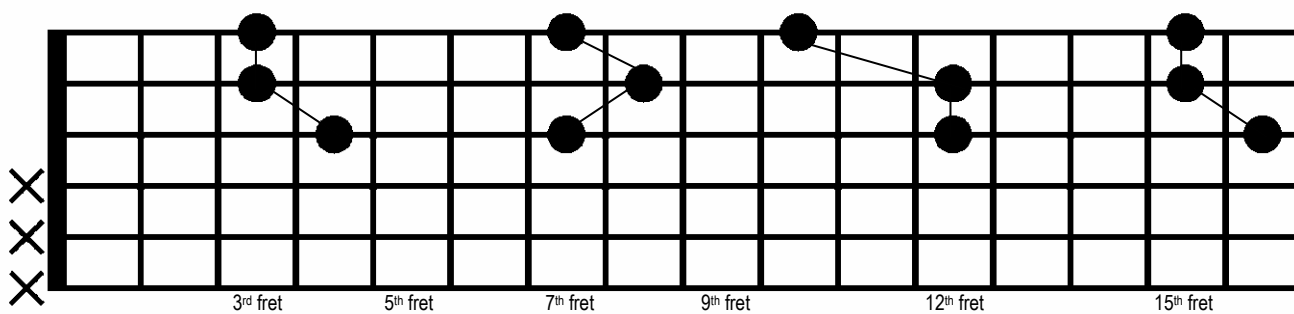
C triads (top 3 strings)



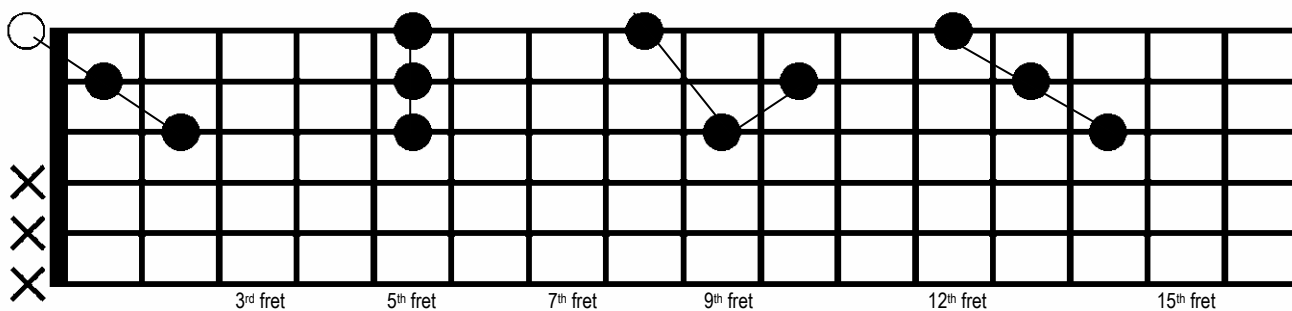
F triads



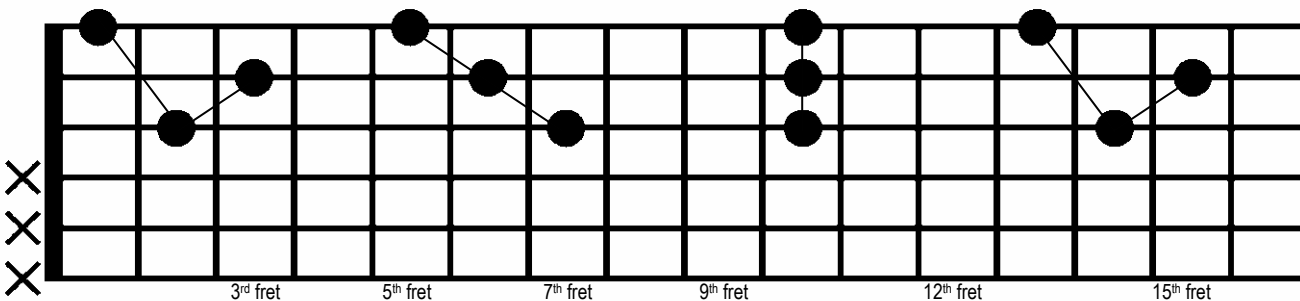
G triads



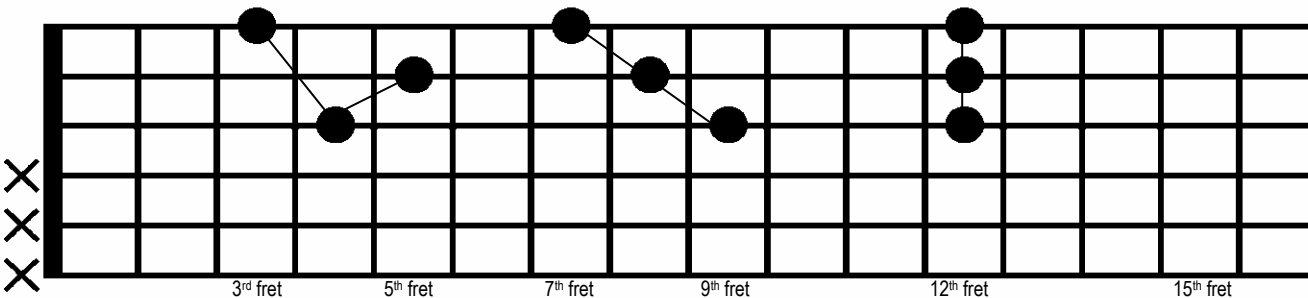
A minor triads



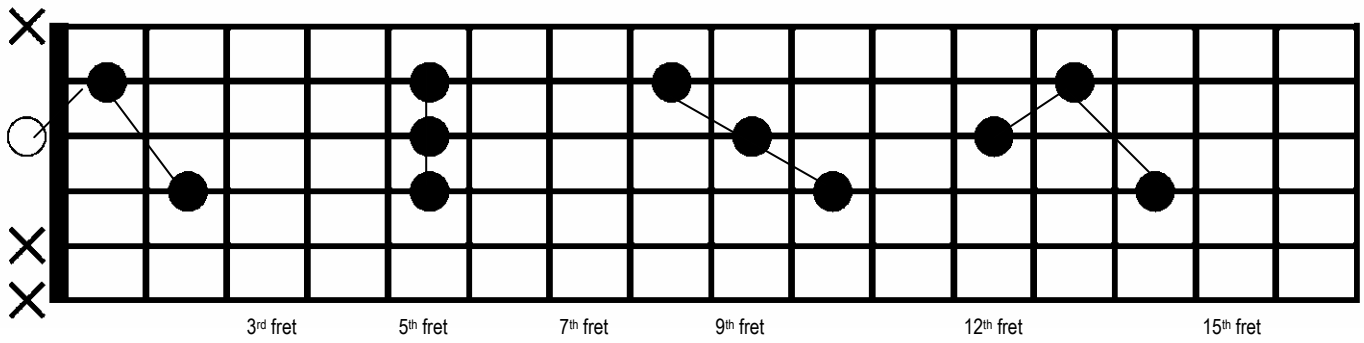
D minor triads



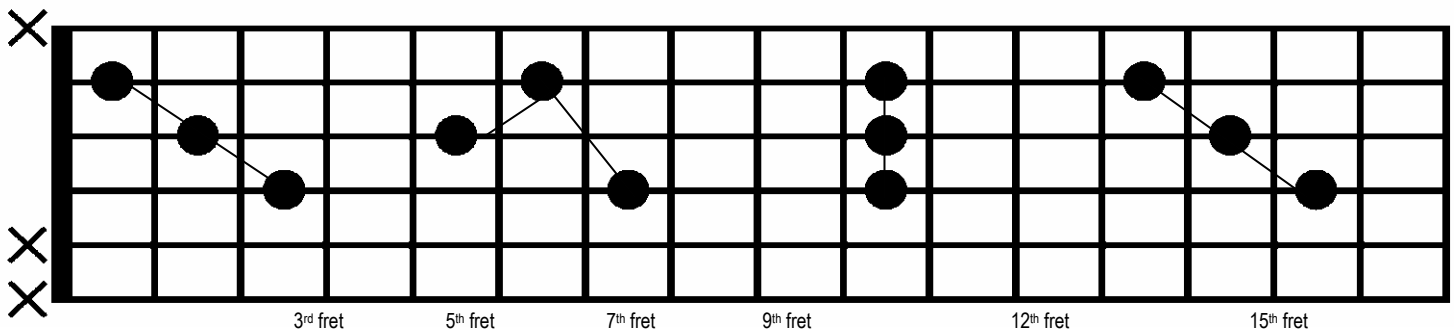
E minor triads



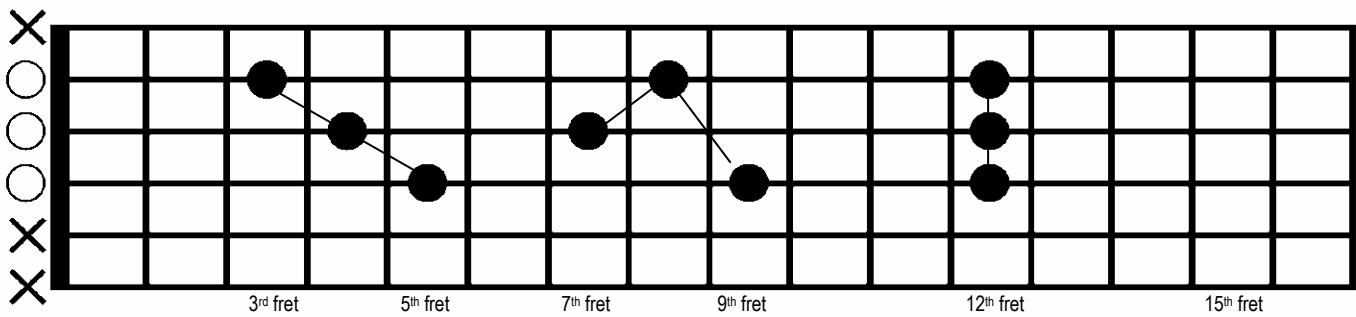
C triads (D, G and B strings)



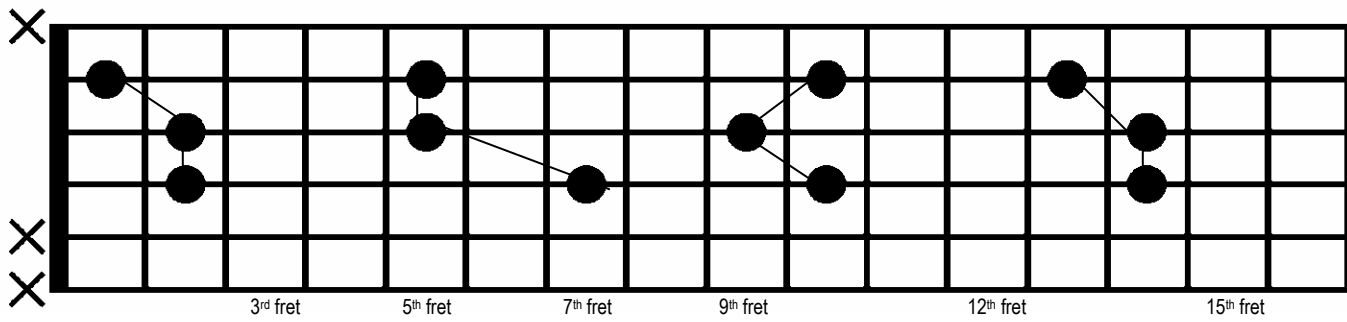
F triads (D, G and B strings)



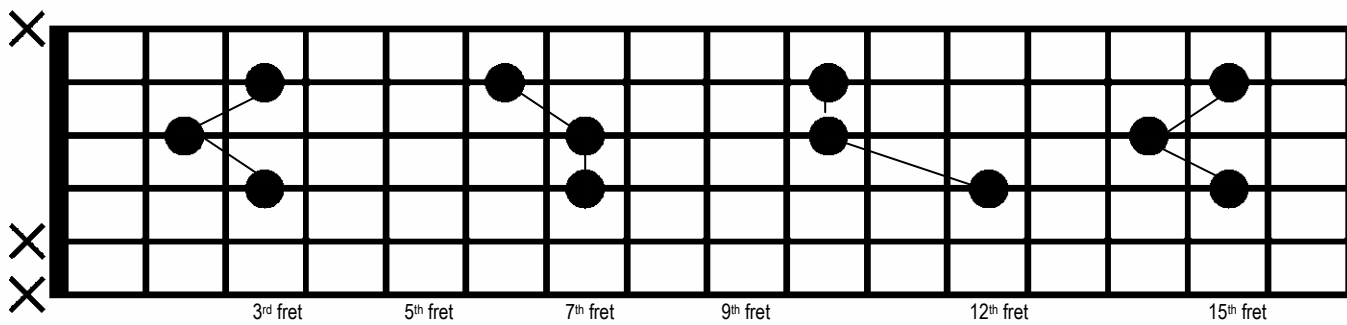
G triads (D, G and B strings)



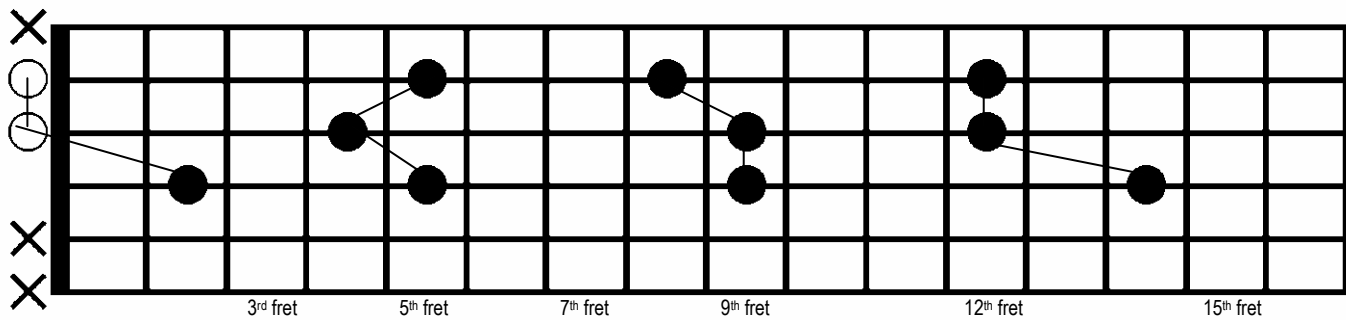
A minor triads (D, G and B strings)



D minor triads (D, G and B strings)

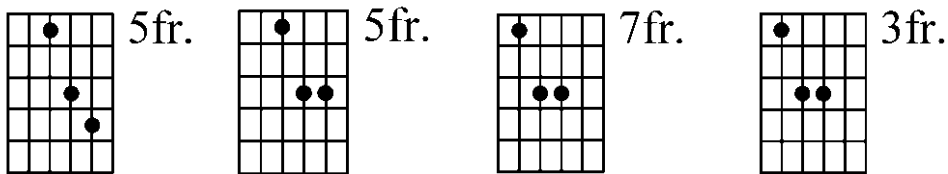
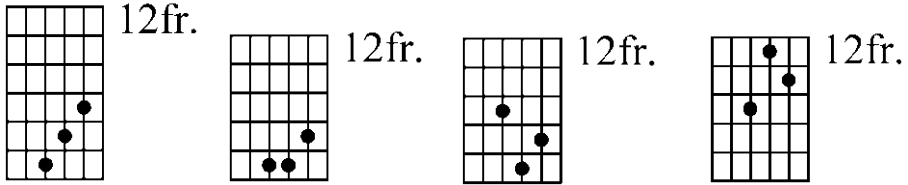


E minor triads (D, G and B strings)



Chapter 13:

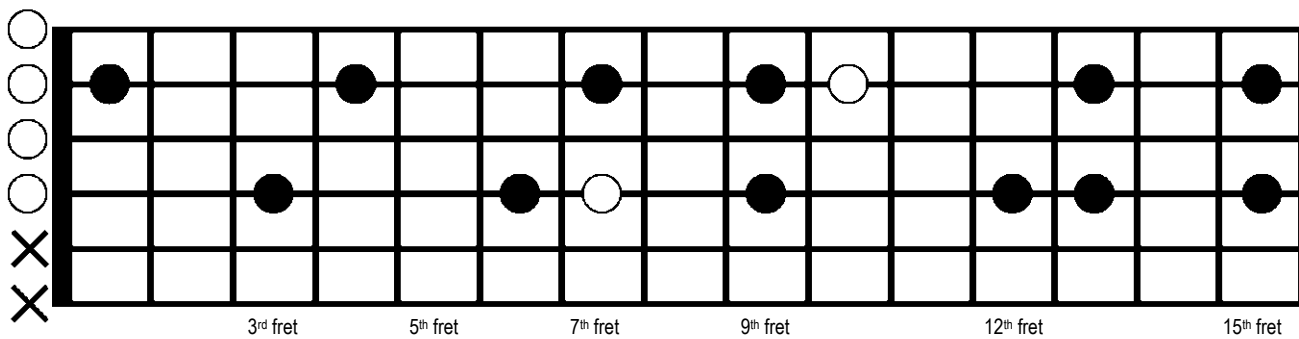
“A Greater Song”



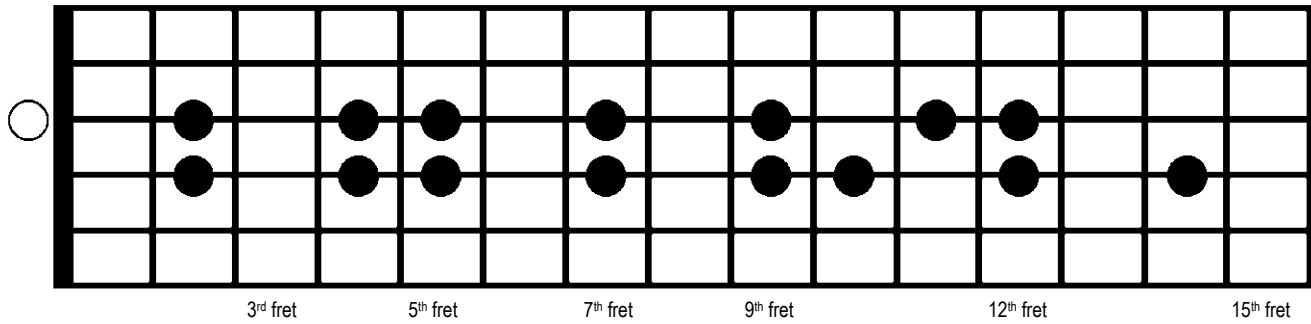
Chapter 14/15: Two-Note Intervals & Octaves

- Great tools for mixing up your soloing or creating parts

“6ths” Key of G (D and B strings)



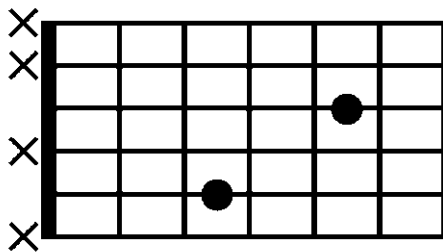
“3rds” Key of G (D and B strings)



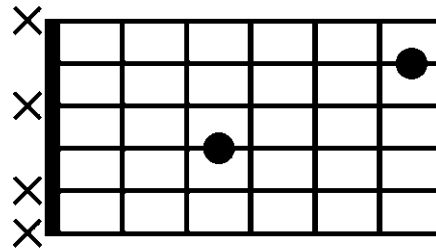
Octaves

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

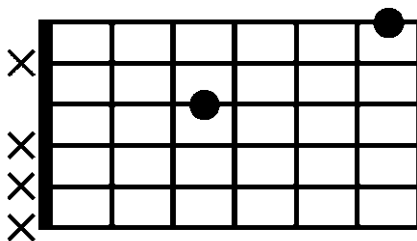
A & G string octaves



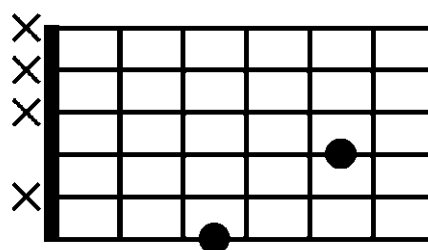
D & B string octaves



G & E string octaves



E & D string octaves



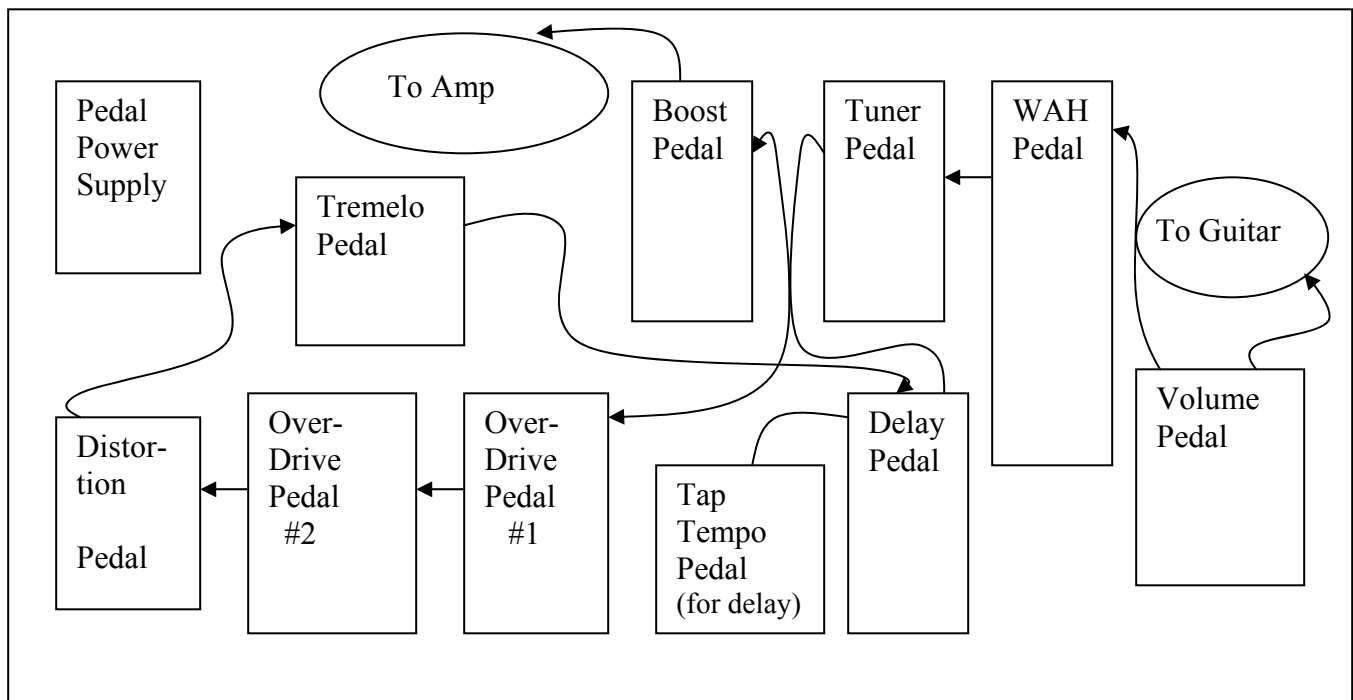
Chapter 16: Other Techniques

- 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 – Jekyll & 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

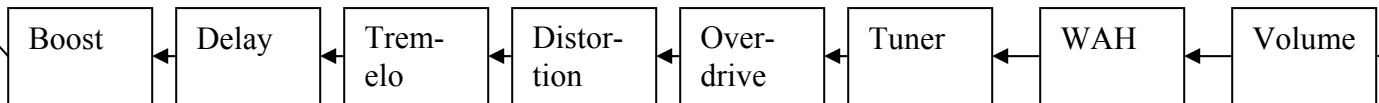
**Leslie* refers to a spinning speaker made famous on Hammond B3 organs

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



- If you're going to use your amp distortion, you'll probably want to run the time-based effects (Delay, tremolo, etc.) through the "preamp out" jack of your amp if it has one
- In the studio, these same time-based effects are almost always placed after the mic'd speaker for the best effect. This eliminates the "beats" that result from delay before distortion.

Examples of Good Amps

3 broad and basic categories of tube amps:

<u>AMP</u> Tubes	<u>"VOX" TYPE</u> EL84 tubes	<u>"FENDER" TYPE</u> 6L6 tubes	<u>"MARSHALL" TYPE</u> EL34 tubes
Brief Descr.	Crisp & "glassy" sounding. EL84 tubes become the most noticeably compressed-sounding power tubes when pushed. Lots of upper-midrange & treble definition	Clean and "full" sounding. 6L6 tubes are larger tubes & sound very round with depth of bass response as well as a clear presence on top	Thick and "rich". 34's break up smooth. Excellent for hard rock. Very thick midrange response
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 Fende 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 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 17: Various Sounds of Guitars

Tone starts with the guitar we use

3 MAIN TYPES OF ELECTRIC GUITAR

Fender Telecaster

- 2 single coil pickups
- 3 pickup positions
- Lots of bite & character to the tone

Fender Stratocaster

- 2 single coil pickups
- 5 pickup positions
- Very versatile

Gibson Les Paul

- 2 Humbucker pickups
- 3 positions
- “Fat” in the midrange frequencies
- Warm & darker than the other two

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 Filtertron 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 18: Soloing & Scales

Chapter 19: Solo Demonstrations

Chapter 20: Conclusion