

# A Guitar Technique Lesson with Del Casher

## “G Whiz Blues and Right Hand Picking Techniques”

by Del Casher - edited by David Oakes

**Editor’s note:** Del has recently visited my website and came away excited by what he found and wanted to contribute a lesson to the cause. Del has been on the music scene in LA for almost five decades. He is an arranger, composer, session player and inventor. He is credited for inventing the wah-wah pedal. He has the most fluid (pick style) right hand technique that I have ever seen or heard from any guitarist. Yes, I know that this is supposed to be a fingerstyle website for classical guitarists, but if John Williams can learn to play with a pick then so can we. This song can also be played fingerstyle and the melody is very reminiscent of a tune by Jerry Reed called “Blue Finger”. The left hand fingerings for this composition will use standard classical guitar fingerings with a little jazz thrown in. Del has the ability to play this song with different left hand fingerings. He can play it with the left hand thumb handling all of the bass notes as well as being able to play this work with standard left hand fingerings and no thumb. Del recommends that you learn to play this piece with and without using the left hand thumb. He would also recommend that you try to play this work without the use of a left hand bar. If you have a wide classical neck using your fingers is a must. If you are playing this piece on an electric guitar or an acoustic guitar, then try to use your left hand thumb. In the right hand, this work could be played with either the pick or the fingers. This is an etude in flexibility.

Del is all about having fun with the guitar and he really likes giving students fun things to practice and play without them knowing that they are really working on their technique and musicianship at the same time. This tune is a perfect example of that teaching strategy. Take a moment to let Del know if you enjoyed this lesson. His email is:

[deltone@earthlink.net](mailto:deltone@earthlink.net)

Also, check Del Casher out on YouTube:

<http://www.youtube.com/delcasher>

---

The first two bars of this blues is simply a right hand picking exercise to get locked in with the time and get the right feel. These bars set the feel of “one” of many styles of blues. Once you are comfortable playing the repeated bass note you can vary and experiment what suits your tastes. These two bars as well as the entire piece should have a very improvised fresh feel as though you have improvised it for the first time. The transcription shows one possible way to play it.

At measure 3, letter “A”, there is a four bar vamp. Many guitar books show chord formations and name the chord only one way. The analysis of any chord on the guitar is important because three notes can spell different chords depending on how it’s used and it’s relation to a progression. I often see arrangements where the writer has no idea of the correct name of the chord and confuses the player even though the music sounds the same. Misspelled harmonies are always confusing.

## *G Whiz Blues*

The first voicing appears to be called a Gm7 chord as seen in every chord book, but in this case the guitar is played as an orchestra. Because the chord progression is related to the key of G and blues harmony, we must correctly name this chord Bb/G to an F/G to an open G chord. Listening to chord resolutions teaches one to hear movement of progressions. In this case the G is a bass pedal as other chords pass over it. Therefore the first chord is not a Gmi7, but a Bb with a G in the bass.

Measure 7 begins section “B” that introduces us to the bass line. This is a great exercise that breaks the assumption of most books that the guitar must be played only in positions. There is a time and place for position playing but this is not one of them. Learn to work on playing the line on the 6<sup>th</sup> string while accurately playing the open 3<sup>rd</sup> string “G” in-between the bass notes. Remember this is an exercise for the player to move up and down the fingerboard.

Finally we reach measure 15, and after all of these groove elements and techniques have gotten us in the mood to play the blues, we have the major theme of the 8 bar blues progression with the melody being played against the bass line. It is important to keep this section sounding fluid, smooth and improvised. Once this etude is mastered, improvisation is possible to suit one’s tastes. By this I mean to expand and improvise on my melody and bass line with rhythms and different phrases that may sound good to you. Just remember, it’s about the MUSIC, NOT your guitar playing.

Bars 23 through 30, section “C”, brings back the groove to keep us locked into the time. Slide into the C9 and D9 chords and let the 1<sup>st</sup> string “E” ring through the chords. Keep the improvised feel in this section as well.

The 8 bar blues with the melody comes back at section “D” - measure 31. Try some different things here. If you analyze this section with the 1<sup>st</sup> time through, you will notice some different ideas here. I suggest you to open up your freedom and play as you feel. The chord in the last two bars of this section is a C9/D. Notice you will hear some open 3<sup>rd</sup> strings as well as open 1<sup>st</sup> strings. Those notes are part of the C9 chord and adding these sounds will add a ringing quality to the descending 3rds.

Measure 39 – section “E”, our 3 chord blues vamp for some more groove time. The A7 chord is one of my favorite simple but interesting chord voicing. Fret the 3<sup>rd</sup> and 7<sup>th</sup> at the 11<sup>th</sup> fret and then let everything else be an open string. The diminished chords in bar 44 create a II – V sound that resolves nicely back into the groove.

Bar 49 – section “F”, brings the 8 bar blues progression back for a 3<sup>rd</sup> time. This time, we are combining the bass line with a triplet rhythm on the open 3<sup>rd</sup> string. This is a part of the etude that develops the right hand wrist and is a great picking exercise. The first time you may miss hitting the 3<sup>rd</sup> string and that is what this exercise is designed to develop-right hand wrist coordination with precision. Play as accurately as possible using this picking technique.

Bar 57, brings back the diminished 7<sup>th</sup> chord up the fingerboard in minor 3rds. Notice the open 1<sup>st</sup> string being used to make the shifts a little smoother.

## G Whiz Blues

The final chords move up the neck chromatically. Learn to move up the fingerboard quickly with no hesitation. Precision musicianship is a must both in interpretation, timing, and smoothness as you move over the fingerboard.

This piece will help to develop your LINEAR visualization of the fingerboard along with ear training and technique. This etude provides the opportunity of learning along with the musical enjoyment of the guitar. Having fun with anything you do in life is everything. Playing the guitar is one of them.

Del Casher - July 17, 2008

### G Whiz Chord Diagrams

---

*A section*


---

**Bb/G**

**F/G**

**G**

**bar 13**

**D+(9sus4)**

---

*Bars 27 - 30*


---

**C9**

**D9**

**D13**

**bar 43**

**A9**

**bar 44 and 59**

**A7(b9)**

**D7(b9)**

**bar 57 - 58**

**Gdim7 - Bbdim7**  
**C#dim7 - Edim7**

**bar 60**

**G6**

---

*Bar 60*


---

**F6**

**F#6**

**G6**



**C**

23  $B^b/G$   $F/G$   $G$

25  $B^b/G$   $F/G$   $G$   $C^9$

28  $D^9$   $D^{13}$

**D**

31  $G$   $G/B$   $C$   $C^{\#dim7}$   $G/D$   $C^{\#dim7}$   $C$   $D^{+9sus}$

35

*p i p i p i p i p i p p p p*  
*m*

**E**

39  $B^b/G$   $F/G$   $G$   $B^b/G$   $F/G$   $G$

43  $A^9$   $A7(b9)$   $D7(b9)$

45  $B^b/G$   $F/G$   $G$   $B^b/G$   $F/G$   $G$

**F**

49  $G$   $G/B$   $C$   $C\#dim7$   $G/D$   $C\#dim7$   $C$   $Dsus4$

*p i p i p i p p i p p i p p i p p i p*

53  $G$   $G/B$   $C$   $C\#dim7$   $C^9/D$

*p m p i p i p i p i p i p*

57  $Gdim7$   $B^bdim7$   $C\#dim7$   $Edim7$   $A^b7(b9)$   $D7(b9)$

60  $G^6$   $F^6$   $F\#^6$   $G^6$   $F^6$   $F\#^6$   $G^6$

Bill-----