

Psychobilly Blues - Continued (Part 2)

Last issue I covered the first half of this little piece I knocked up for those out there that like their music both psycho and billy. I hope you've been working hard- this second half will put the icing on the cake if so!

**Bars 1-4**

We finished up at bar 24 in last issue- today, I will refer to bar 24 as bar 1 and work from there! After the frantic pace of the first half, we get a slight refrain with these almost surfy triads over a G minor. Using my pinky to play other jazzy tones on the first string, you'll hear the cool sweet sound that makes psychobilly a little kooky. To think you could find such a jazz influence in such a punk based style of music! Don't be afraid to grab your whammy bar at this point and give it a shake!

**Bars 5-8**

In bars 5- 8 we do the psychobilly equivalent of chugging on the low strings. I'm really just playing a power chord, and using my pinky to hit the 6th fret on the sixth string. At the same time I am inadvertently muting the 5 string, which gives it a fat percussive sound. This here is the ultimate feature of psychobilly rhythm guitar!

**Bars 9-16**

At bar 9 we move to the D chord or the Five chord as found in any blues. Playing a D major chord in the context of G minor has a really cool bluesy sound, and using a full D major chord again is reminiscent of surf music. Really dig the pick in here and ring these chords out cleanly. We then drop back to the C or Four chord, using the same psychobilly chugging technique but from a root 5 vantage.

**Bars 17 to end**

This is a monstrous run and really good fun! Alternate picking is essential here as it is for most parts of this piece. That is, picking down and up evenly and constantly.

Ultimately this is a simple idea taken from a G minor blues scale with a focus on chord tones on the way up, and a little chromaticism on the way down. The last two

bars descend into a little chromaticism, creating dramatic tension with single notes before resolving on a big twangy G minor barre chord. You'll need to work on your picking speed and accuracy if you want to nail that final passage cleanly! Use the slow track (exercise 2) to get your chops in order, then have a go full blast and see what happens!

### **Summary**

These days I've mellowed and don't listen to or play anywhere near the amount of this stuff I used to. I have however grown a significant following from my youtube videos teaching things about this style. I think most musicians who develop the knowledge to truly identify the concepts that are used here may move on to more refined music, but I personally will never tire of the sheer amount of cool ideas that seem to have been hap hazardously thrown in to this wild and creative style.

# Psychobilly blues

Adrian Whyte

Standard tuning

$\text{♩} = 180$

Continuation from last issue..

Clean EI Guitar

*mf*

T	3	(3)	5	6	5	(5)	3	X
A	3	(3)	3	3	3	(3)	3	X
B	5	(5)	5	5	5	(5)	5	X
	3	3	(3)					
							5 5 5 5	5 5 5 5
							3 3 6 6	3 3 6 6

T				7	(7)	7	7	7	(7)	6			
A				7	(7)	7	7	7	(7)	6			
B	5	5	5	5	5	5	5	5	5	5	5	5	5
	3	3	6	6	5	5	(5)	5	5	5	5	5	5

T	5	5	5	5	5	5	5	5	5	5	5	5	5
A	5	5	X	X	5	5	X	X	5	5	X	X	5
B	3	3	6	6	3	3	6	6	3	3	6	6	3
									3	3	6	6	5
									5	5	5	5	5
													5
													5

$\frac{1}{2}$

T	5	3	3										
A													
B													

1