



## Hybrid Picking, Part 2

by John Stowell

As I mentioned in the first hybrid picking article, there are many right-hand variations possible using combinations of the fingers and pick. In my case, I utilize the pick and remaining three fingers. The initial challenge when using fingers and pick together is to create a balanced sound. A good practice routine would be to take some simple four-note diatonic voicings and slowly move up the scale with the appropriate chords,

playing them with pick and fingers technique.

Another useful exercise involves playing double stops on non-adjacent strings and using the pick for the bottom note and the middle finger for the top. With practice and repetition your left-hand fingering will communicate the necessary combination of fingers and pick that your right hand will need to use.

In Exercise #1 I'm using a standard ii-V-vi dom.-ii-V-I, and then moving up in 4ths from the I chord. Note the use of tensions in the two dominant chords, and the minor 2nd intervals with the perfect and flatted fifths together in the case of the C and F major.

### Exercise #1:

Chord progression: Dm7 A7#9 D#6 G13#11(b9) CM9b5(#5) BbM6 EbM7

Scale: C major (C, D, E, F, G, A, B, C)

Fingering (T, A, B strings):

	6	8	5	5	3	5	8	10
T			0	5	0	6	6	8
A			5	6	5	0	5	7
B	5	7	6	3	4	3	7	6

For Example #2 I'm also using a common progression basically centered around F major 7. Again, note the use of a minor 2nd in the E-flat major and the tensions employed in the two dominant chords.

### Exercise #2:

E<sup>b</sup>M7    D7<sup>b</sup>9<sup>#</sup>11    Gm11    C13<sup>b</sup>9<sup>#</sup>11    FM9<sup>#</sup>11    B<sup>b</sup>M6

3  
 3 0 0 6  
 4 5 4 5  
 4 5 4 5  
 4 5 4 5  
 5 7 8 6  
 5 7 8 6  
 7 8 9 8  
 8 6 6 6  
 8 6 6 6

Example#3 is a different sequence applying major and relative minor chords, again using numerous close intervals.

**Exercise #3:**

Bm7add9    A<sup>b</sup>m9    A<sup>b</sup>m9    D<sup>b</sup>m9    EM6/E<sup>b</sup>    AM7add9(♯11)    AM7

5  
 4 0 2 6 7 0 7 0 4 0  
 6 0 3 0 0 4 6 4 0 0  
 4 4 3 3 4 4 6 4 9 6  
 2 4 6 6 4 2 6 4 7 6  
 4 4 4 4 4 4 6 4 5 6

Example#4 is primarily a progression of minor chords favoring the Aeolian sound using the flat 6th.

**Exercise #4:**

$D^{\flat}M7(\#11)$ 
 $A_{m9}$ 
 $D_{m\flat}6$ 
 $G_{m\flat}6$ 
 $C_{m6}(9)$ 
 $C_{m6}(9)$ 
 $C_{mM6}(9)$

Play these exercises slowly to familiarize yourself with the new sounds and fingerings. With practice, the pick/finger combination will feel comfortable and enable you to achieve some interesting sounds and intervallic possibilities.

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John Stowell has performed and taught internationally for more than twenty-five years. His Mel Bay Book/DVD Jazz Mastery, will be out in late 2005. For questions, comments or information, John can be reached at <http://www.johnstowell.com> or [jfstowell@earthlink.net](mailto:jfstowell@earthlink.net).

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