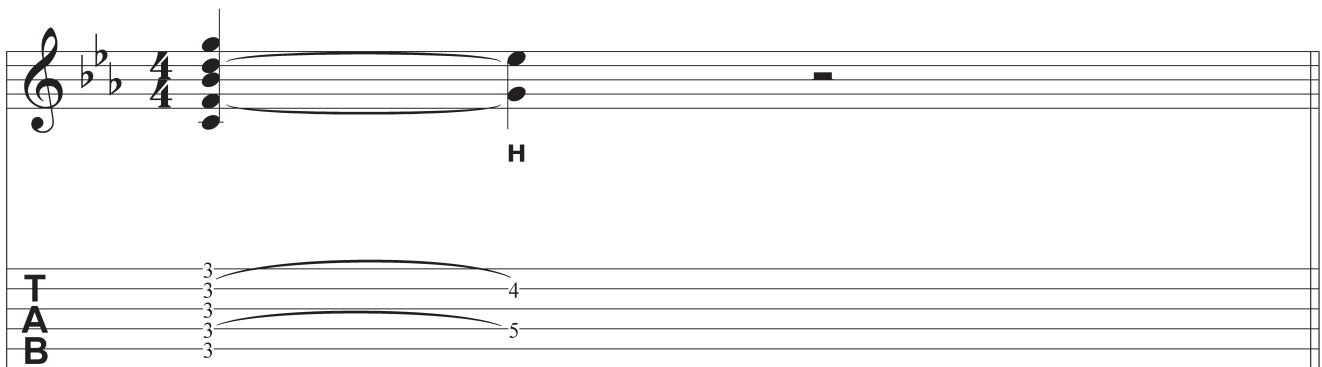


Durch die Hammering-Technik können wir Moll-7-Akkorde interessant gestalten. Die technische Ausführung ist im Video genau erklärt.

Das können wir bei Cm⁷ in der III. Lage und beim Fm⁷ in der VIII. Lage anwenden.

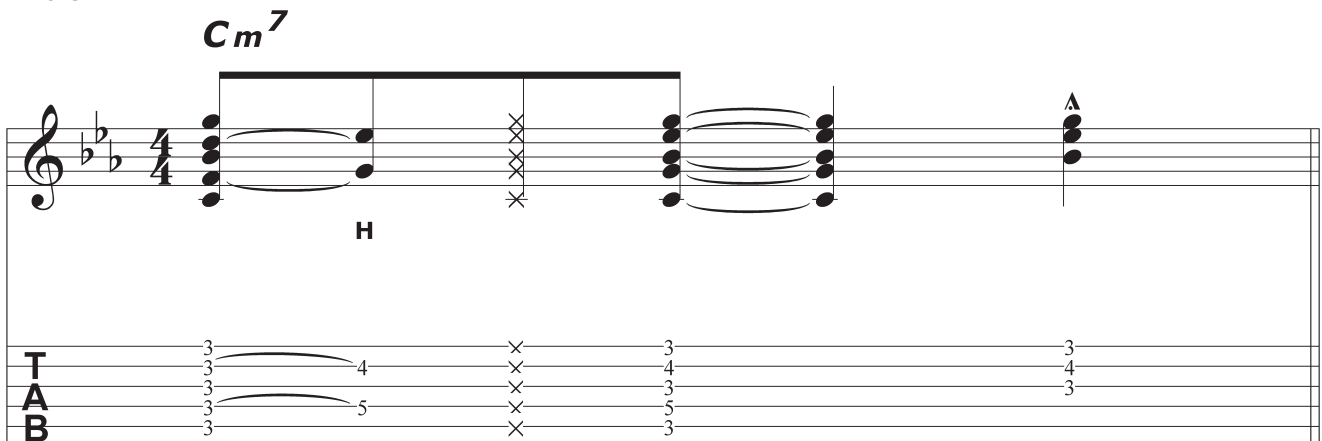
Ex. 048



Ex. 048 shows a musical staff in 4/4 time with a key signature of two flats (Bb, Eb). The first measure contains a Cm⁷ chord in the 3rd fret. The second measure shows a hammering technique (H) on the 4th fret. Below the staff is a guitar tablature (TAB) with strings T, A, B labeled. The TAB shows the 3rd fret for the T, A, and B strings, and the 4th fret for the T string and the 5th fret for the B string.

Eingebaut in unser Anschlag-Pattern sieht das so aus:

Ex. 049



Ex. 049 shows a musical staff in 4/4 time with a key signature of two flats (Bb, Eb). The first measure contains a Cm⁷ chord in the 3rd fret. The second measure shows a hammering technique (H) on the 4th fret. The third measure shows a chord with an accent (^) on the 4th fret. Below the staff is a guitar tablature (TAB) with strings T, A, B labeled. The TAB shows the 3rd fret for the T, A, and B strings, and the 4th fret for the T string and the 5th fret for the B string. The second measure has 'x' marks on the T, A, and B strings, and the third measure has 'x' marks on the T, A, and B strings.

So sieht der nächste Blues-Chorus als Jamtrack aus:

Ex. 050

Cm⁷ **Fm⁷** **Cm⁷**

TAB

Fm⁷ **Cm⁷**

TAB

A_b⁷ **G⁷** **Cm⁷** **G⁷**

TAB

