

# FINGERSTYLE GUITAR JOURNAL



Peppino D'Agostino



Peppino D' Ago

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# Letter From The Editor

Although it has been several months since the passing of Pete Huttlinger, as his friend, I feel the need to write a message and share a few memories.

I first met Pete close to twenty-five years ago when Nashville guitarist Kerry Marx suggested I get acquainted with Pete. Trusting Kerry's judgment, I looked Pete up. We remained friends all through the years though we did not see each other as often as we should have. In the end, it's always that way.

Just a few weeks before his passing Pete called me and said, "Hey we need to see each other, it's been too long." We agreed that he would email a time and day but I did not get his email. I thought, maybe I should write him and not wait - I did not. You know the rest of the story. The lesson in this for me and for you maybe is to listen to your heart, your inner voice that says pay attention, do not wait.

I think of Pete often and smile when I remember working in his studio, working together on his amazing arrangement of "Superstition," getting a call from him sharing his excitement of winning the Winfield competition or just having a cup of coffee.

Pete was devoted to excellence even when his illness tried to defeat him. I suggest that in his memory we also devote ourselves to excellence.

Gone but he will never be forgotten.

# Pete Huttlinger

June 22, 1961 – January 15, 2016





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# **Peppino D'Agostino**

## **It's about the music**

Peppino D'Agostino left Sicily, Italy over thirty years ago in pursuit of his musical dreams. Today he is one of the most respected artists in the acoustic guitar world.

He emerged on the acoustic guitar scene in the early 1980's as a leading member of the second wave of the great fingerstylists that helped redefine the instrument in the '90s. His remarkable technique, penchant for open tunings, and percussive effects are the basis of his unique compositional style.

To date Peppino has performed in over thirty countries at international festivals and concert halls. He has shared the stage with such greats as Larry Carlton, Eric Johnson, Tommy Emmanuel, Leo Kottke, Martin Taylor, Sergio Assad, Roland Dyens and many more.

"Peppino's music is deep and beautiful."

- Tommy Emmanuel

**Well we have a lot to talk about. I haven't seen you in about ten years.**

Yes, it's been a long time.

I leave Thursday for China, I'm excited, and I've never been there. I have ten concerts booked.

**Gina Mendello is now managing you. Did she arrange this trip?**

No but she is arranging meetings for me with promoters she works with. In fact I have a dinner in Beijing with a Mr. Li who is the chief of an organization called Finger-style China. They are the people who bring Tommy Emmanuel to China. As you know in this business it important to schmooze. Hopefully some concerts will come from it.

**You never know who you will meet that will lead to connections that will help your career.**

Yeah, it's an interesting thing. You have to recognize an opportunity when it opens up. A lot of young players don't understand the importance of this. I know because when I was young a lot of opportunities went over my head. I didn't even recognize the opportunities until I got some experience and mileage under my belt.

**I think many young players think the only way to build a career is through YouTube. That's part of it of course but there is so much more.**

Exactly! There is not just one path. You have to take advantage of all social media of course but you have to play anywhere and

everywhere you can. Play benefits, conventions, private events, and of course you have to work on your skills!

I see a lot of guitar clones today and it's kind of sad. Of course someone has inspired all of us, especially when you're just starting out, there's nothing wrong with that. But I see people who are getting media attention that are just copies of Tommy Emmanuel. That's something I don't understand.

### **You know me; I also have a strong opinion on that.**

And you should. When I listen to you for instance I hear your vast knowledge and though you use techniques that others use I can hear that it's yours. Certain things make you unique, Bill, I know you. I've actually bought some of your books. There is a personality behind it.

When I listen to a lot of young players it's mainly tapping and percussion and there is no harmonic knowledge.

### **It drives me crazy!**

A lot of players are more like athletes than musicians.

**Yeah, when I hear someone play fast but they have no harmonic knowledge I feel empty. I might as well watch a car drive down the street fast!**

(laughter...) Oh man, that's so good, you make me laugh.

I have nothing against tapping, I use tapping techniques myself but if its just tapping without music it's meaningless.

**For me the key elements of music that are often missing are melody, harmony, and voicing leading. I once judged a competition where a judge said, "music doesn't need a melody." I told him, well without harmony and melody we might as well be listening to a jackhammer.**

(laughter...) Hey email that to me. I want to share it with my friend Sergio Assad he'll love it.

I think that fast and showy coincides often with the age of the musician. When we were younger we also liked to play fast and showy. As I got older I realized that fast in not everything. But it's understandable that when you're younger with all the testosterone running through your body you want to do that. The concern I have, like you, is that they'll just become professional jackhammers! (laughter)

I don't want to be sarcastic or be thought of as someone that is negative. I also like talking about music and musicians I like.

### **Okay, let's talk about what inspires you and music you like.**

I like that idea.

Almost twenty years ago I met David Tanembaum when we were both invited to play at a festival in Germany. The invitation was under the condition that we played together. David lives close to me so we got together to figure out what we could play together. At first we were a little concerned regarding what we could play together since Davis is a traditional classical guitarist and I'm this kind of Americana, Italiano finger-stylist. We even-

tually came up with enough music to perform and we recorded a CD entitled *Classic Steel*. We recorded original music that I love but we also recorded some Bach, Vivaldi, and some traditional music from Venezuela.

<http://www.cdbaby.com/cd/peppndago>

I've always been attracted to the classical guitar but I've never really studied it. Because of my connections with David I became aware of a lot of music and musicians that I had never been exposed to.

As a kid in Italy I heard Bach but only played by Leo Kottke. But in the last twenty-five years I've really listened and not only to the guitar. I now listen to orchestras playing Bach, Mozart, Stravinsky, Rachmaninoff, etc. I'm attracted to it. I don't analyze, I just close my eyes and listen.

After discovering the beauty and complexity of this music that was originally composed for orchestras, string quartets and other instruments I found that certain people like Sergio Assad have the ability to successfully arrange it for guitar. Like Sergio's arrangement of Piazzolla's *Four Seasons*. When I heard that I thought, oh my God! It's possible but only by a genius like Sergio.

Roland Dyens is another genius that arranges music for the guitar that is just amazing. I was so happy to meet him and spend time talking about music, well actually we also tell each other a lot of jokes. But I'm very happy that we've become friends.

Duck Baker is another one, or you; you guys really know how to treat the guitar as a mini orchestra, a distilled version. It's like



when you make Grappa; it's what comes after you squeeze the grape (laughter). It's the sum of rhythm, melody, and harmony and that's my goal when I write music.

**I think that as we get older it becomes more about the music than the guitar. It's the music that we are in love with. The instrument that delivers the music does not matter.**

Absolutely! Your comment is on the money.

One of the problems with the acoustic guitar is sustain. It's not a bowed instrument so how can we make that cello suite work? Obviously the guitar will never have the characteristic of a cello. Sometimes we have to face compromise and decisions have to be made. This is where the skill of the arranger comes in.

I'm now exploring using the guitar through effects. The musical elements that I feel are important are all there but now I can extend the length of a note. Much like a bowed instrument.

My new project that will come out soon is made up of essentially keyboards and the guitar with using synthesized sounds. We also used drums, saxophone, and voices of some tracks. It's orchestral in nature and it's beautiful so I'm not against using effects to achieve what I'm looking for. As you said, it's about the music. I compose a piece of music in my head that is impossible to do on an acoustic guitar so what do I do? I use what technology offers me. The new project is a collaboration with Corrado Rustici. He is a very well known Italian producer who has sold over forty million records. He is an amazing producer and a really great fusion guitarist similar to Allan Holdsworth or John McGlaughlin. He also sings on a couple songs. The project is not about the guitar it's about the music you produce with the guitar. I'm really excited about the music and looking forward to it being released soon.

<http://www.corradorustici.com>

**You seem to have always had an interest in working with other artists and quite often from different backgrounds.**

I think my curiosity is what keeps me playing music. I cannot just remain in one place. There's beauty all over, there's also shit all over (laughter)... but I think I trust myself to make the right choice.

**Tell me about your guitar camps with Martin Taylor.**

During my first tour with the *Great Guitars* (Frank Vignola, Vinny Raniolo, Martin Taylor, Peppino D'Agostino) we stayed in my hometown of Valencia, California. Martin and his wife Liz loved the town and Martin expressed interest in having one of his guitar camps there. So my wife Donna helped put it together with James Taylor, Martin's son and manager. It sold out almost immediately. It was essentially Martin's camp but I helped out and taught fingerstyle guitar. It was very successful and people came from as far as Australia. We did another camp on the Amalfi Coast. It's one of the most beautiful places in all of Italy. Donna also helped organize this. We have another camp in Valencia coming up next January. I believe there are still a few spots open. The information can be found on my website or on Martin's.

**The guitar camps sound like a lot of fun.**

I really enjoy them. Beautiful locations, good food, jam sessions; lots of opportunity to work with the students and friendships are often found.

**Tell me about touring with the *Great Guitars*.**

The name has been around since the '70s when Charlie Byrd, Barney Kessel, and Herb Ellis toured under that name and Martin played with them in Europe when Charlie Byrd could not do it.

Martin, Frank, and Vinny are really jazz players and I'm not but they wanted somebody like me. It's not a jazz concert it's just about music. We play all kinds of stuff. Frank and Vinny also have an amazing show and are great improvisers like Martin. I improvise a little but not at their level, they understand

that and they treated me very well. But in turn they cannot do what I do so we're complimentary to each other, no competition at all. We just worked together to put on a good show. We played "Black Orpheus" and I started with the melody and they improvised. I actually improvised on it as well; I like to put myself on the spot. It's scary but it's the only way you can learn.

**Yeah, the way to be a great improviser is to play with great improvisers.**

(laughs) There you go!

I thought I'll do what I do and just see what happens. One of the most rewarding parts of the tour was when I'd play a solo and Frank or Martin would look at me with a smile.

I had to make the decision if I wanted to stretch myself and just play what I play or did I want to challenge myself? This is the decision I had to face when we were working on the set list. I made myself study and stretch myself and there is a beauty in that.

**Tell me about your TrueFire DVD.**

They're a great company and I'll be filming a new DVD soon. It will be focused on beginners but still in my style. My first DVD *Acoustic Poetica* is more for advanced players. TrueFire has a great roster of players and I'm very proud to be part of it.

**I know you're also proud of your signature model Godin. How did your relationship with them develop?**

I started working with Robert Godin almost twenty-one years ago. About sixteen years ago Robert told me he wanted to build my

signature model. I was very honored and started thinking about my dream guitar! I wanted an instrument with a wider neck, a balanced tone, the ability to handle all the different tunings I use, high quality woods, a good pickup system, a strong structure to handle my travels, beautiful to look at and affordable. Robert sent six prototypes before I committed to my beautiful instrument! My signature model has won awards and sold well all over the world. I'm very pleased to be associated to the Godin company. Robert is a visionary and a good friend.

**What are some of the open tunings that you tend to use?**

(C# G# E F# B D#) (F Bb D F C D) (E B E E B E)  
(E B B F# B E) (E B D F# A D)

**I understand being able to memorize a composition in an open tuning but I cannot understand how anyone would know chords or read a chord chart in multiple tunings. I'd like your thoughts on this.**

In my book *New Acoustic Guitar* (published by Alfred Publishing) I've used six different and unusual open tunings. I analyzed each bar from a harmonic standpoint and added the name of the chord on top of each measure. I went through the same process for my course *Acoustic Poetica* on Truefire. I believe that it's very important to show not only the notes that I play but also my harmonic approach to the compositions.

**It may be difficult to describe the creative process but will you try?**

It is important for me to have a goal, a musical frame, and a deadline. To give you an example I've recently composed the

soundtrack of a documentary that was produced for the Monterey Aquarium in California. The producers of this project wanted a score reminiscent of Mariachi Music. I did some research on the subject and then started writing inspired by that musical style. It was challenging at first (especially because I wrote the entire score while touring in China) but as I was writing and adding more and more music every day I felt that I was accomplishing the task.

Here's another example: As I said I'll be recording my next TrueFire DVD soon and they want a course for beginners to intermediate level. The main challenge for this course was to create cohesive, simple, and short guitar etudes for beginners containing the musical elements that I've been using for years in my more complex compositions. To achieve this result, I had to go back in time to my teenage years and recall what I had to do in order to master and internalize certain techniques.

Here's a little suggestion for people who want to compose and explore their creative side: Set a goal to write a composition for somebody that you care for. Allow yourself six months to write the piece and give that person the gift of your composition. This musical exercise will provide a time frame and a goal for you and it may be the best gift

you can give to a person!

**As we get older I believe we understand that all of life's experiences influence not only who we are but also how we express our art. In saying that what experiences have influenced your art?**

Life experiences had a huge impact in shaping my music. I could mention many of them but I'll give you just a few important ones: Writing a piece for my wife Donna, the birth of my daughter Aleza, the majestic sight of the Grand Canyon, playing at my father's funeral.

Meeting great musicians have also been very important and influential. To name a few, David Tanenbaum, Sergio Assad, Eric Johnson, Stef Burns, Carlos Reyes, and Jeff Campitelli.

**You came to the United States over thirty years ago. Please share the story of those early days in America.**

When I first arrived in the Bay Area, I had very little money. I had to work painting rooms, selling vegetables on a truck close to the highway and being a street musician. I remember going from place to place in



North Beach (San Francisco) and trying to get gigs playing music in noisy restaurants. Fortunately my wife helped me in the beginning from both a financial and emotional standpoint. One day I was playing in a café in Marin County, California and coincidentally Gabriel Yacoub, a member of the famous French group *Malicorne*, was there. After listening to me for a while he approached me and said, you are very good and deserve an agent. He gave me the name and address of his agent in New York. I sent a demo tape and the agent Dan Behrman was impressed and got me my first recording contract. Maybe one day I'll write a book about my musical career with a little more detail!

### **What's on the horizon for you?**

As I said I just got commissioned to write the music for a documentary from the Monterey Bay Aquarium, I'm very excited about it. I have the Martin Taylor guitar retreat coming in January, the new TrueFire DVD, I have a guitar workshop in France with Creative Vacances, one in North Carolina, one in Vancouver, Canada, and the recording with Corrado Rustici.

**Well we know their will be two things in that project, melody, and harmony, the forgotten elements.**

(laughter) There you go, the forgotten elements of music, I love that.

<http://peppinodagostino.com>



### **Peppino's Upcoming workshops**

July 10th through July 16th

[http://creativevacances.com/?page\\_id=1408](http://creativevacances.com/?page_id=1408)

July 24th through July 30th 2016

<https://www.swangathering.com/catalog/gt/guitar-week.html>

August 14th through July 19th  
<http://guitarworkshopplus.com/about/>

# The Blue Ocean

## Performance

**A** = DADEAE Tuning

Music by Peppino D'Agostino

**1** = 129

**A**

**E(sus4)**

**F#m**

**D(add9)**

**9**

**E(sus4)**

**A**

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13

E(sus4) 

F#m   
213 4

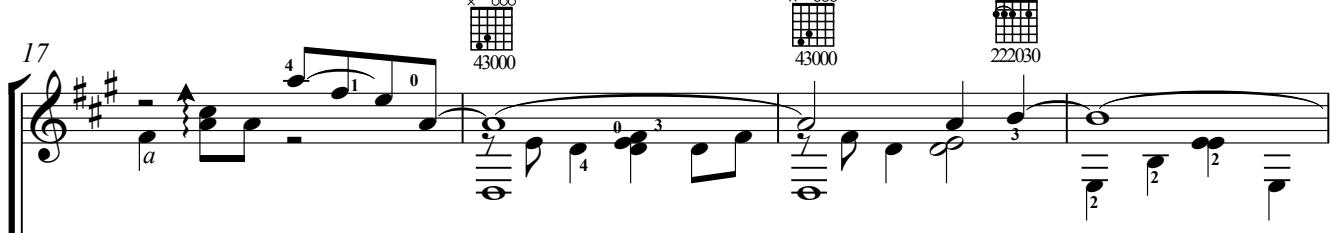
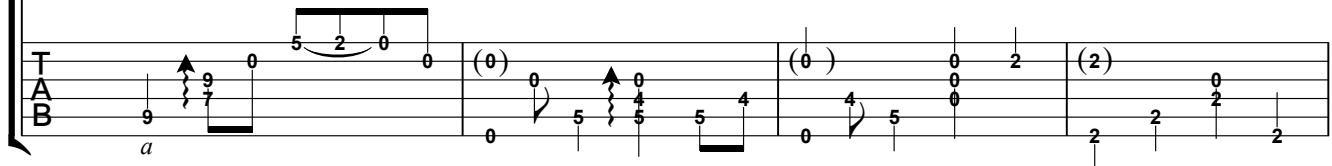


17

D(add9) 

D(add9) 

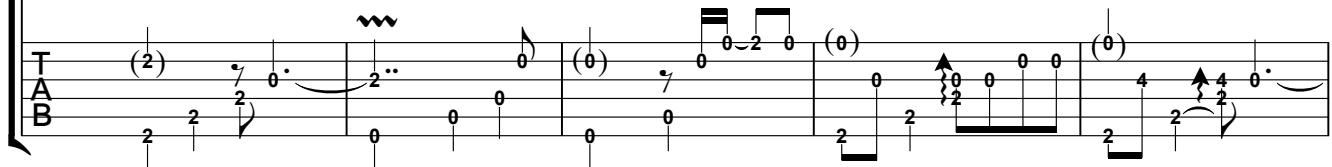
E(sus4) 

21

D 

E(sus4) 

26

D      E      A

324

31

E(sus4)

111

F#m

213 4

35

D(add9)

43000

E(sus4)    E(sus4)

43000

222030    222030

39

D<sup>13(#11)</sup>  
D  
D<sup>13</sup>  
Dmaj7  
D<sup>13(#11)</sup>  
D  
F#m<sup>9</sup>

314 3 4 314 324 314 3 4 143

T (2) A B

A.H.-----

C#m<sup>9(b6)</sup>  
D<sup>13(#11)</sup>  
D  
D<sup>13</sup>  
Dmaj7  
D<sup>13(#11)</sup>  
D  
D<sup>13</sup>

143 314 3 4 314 324 314 3 4 314

47

T 24 A 24 B 24

\*Keep the same left hand position used in measure 46.  
Play these artificial harmonics by touching the strings with the r.h.index finger on the 24th fret and striking simultaneously with the r.h.ring finger.

T 24 A 24 B 24

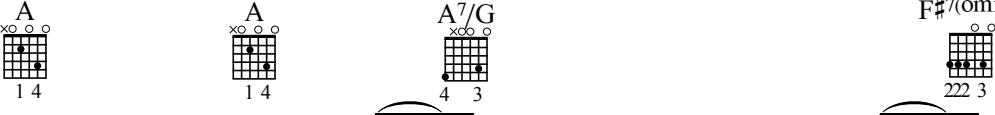
56

Dm<sup>6</sup>  
D(sus4)  
Db(sus4)

124 7fr

After the first natural harmonics on the 12th fret, bend the guitar neck with the left hand by pushing the headstock away from you first, and back to the original neck position second. As you perform this bending movement make sure to keep the tempo.

T 10 A 8 B 7 0 0


  
 60

Treble clef, key signature of A major (two sharps). Chords: A (1 4), A (1 4), A<sup>7</sup>/G (4 3), F<sup>#7</sup>(omit3) (222 3).

Bass tab: T (4) 0 2 5 4, A 0 0 0 0, B 5 5 5 5.

Bass tab: T (4) 0 2 5 4, A 0 0 0 0, B 5 5 5 5.

65

Treble clef, key signature of A major (two sharps). Chords: E(sus4) (222030), E(sus4) (222030), A (1 4).

Bass tab: T (4) 2 (2) 0 2 5 4, A 0 2 2 2, B 4 4 2 2.

Bass tab: T (4) 2 (2) 0 2 5 4, A 0 2 2 2, B 4 4 2 2.

70

Treble clef, key signature of A major (two sharps). Chords: A<sup>7</sup>/G (4 3), F<sup>#7</sup>(omit3) (222 3).

Bass tab: T (4) 0 2 5 4, A 0 2 5 4, B 5 5 5 5.

Bass tab: T (4) 0 2 5 4, A 0 2 5 4, B 5 5 5 5.

*Ritardando*

F#7(omit3)



222 3

E(sus4)



22030

D(sus4)



A(omit3)



1

73

A guitar tablature for measures 73-74. The top staff shows the treble clef and a key signature of two sharps. The bottom staff shows the bass clef. Measure 73 starts with a F#7(omit3) chord. Measure 74 starts with an E(sus4) chord. The tablature includes fingerings and dynamic markings like a fermata over the first note of measure 74. Measures 75-76 show a continuation of the bass line with specific fingerings indicated below each note.



# Kerim Altınörs

## Turkish Virtouso

**kerim Altınörs is a Turkish guitarist who was born in Neuss, Germany in 1981. I first discovered Kerim through YouTube and to say the least I was impressed. Kerim is an artist who commands the guitar, which allows the expression of music without distraction. Kerim's dedication to his art is not only admirable but required to reach his level.**



**I'll start by saying that I love your playing! You were born in Germany but live in Istanbul, Turkey. Are you of German or Turkish descent?**

First of all, thank you very much! I was born in Germany but have been living in Istanbul for a long time. I am of Turkish descent.

**At what age did you move to Turkey? What took you there?**

When I was just three years old, my family moved back to Turkey. My father had studied mechanical engineering in a German university, meanwhile earning his living at times by being a musician. After his marriage, my father was homesick and decided to move the family - myself; my twin brother and my mother to Turkey considering that there also would be better work opportunities.

**Your bio states that you began your guitar studies in flamenco guitar. At what age did you start playing and how were you exposed to this music?**

I started playing when I was 15 years of age, self-taught. At times, I would get help from my father. Looking back, I remember him playing Rodrigo's guitar concerto, as I would record it on my Walkman to be able to come up with the notes later on. During high school, a friend introduced me to Flamenco. We would work very hard together; playing for hours, compose and dream that one day we would be like Paco de Lucia. At this period, we started taking lessons enabling us to learn basic Flamenco techniques. I had my first live performance experiences around the age of sixteen or seventeen.

**You have amazing technique, very clean with great command. Do you think your study of flamenco guitar helped develop such an advanced technique?**

Thank you. There is no doubt that Flamenco guitar techniques help a lot with classical guitar. Common techniques like, arpeggio, pica-do, alzapua and most importantly rasgueado improve your skill set. Specifically, alzapua and rasgueado techniques work the outer muscles of your hand improving the reflexes a great deal, enabling your fingers to move more independently. This leads to a cleaner sound. Naturally, in order to establish a good right hand technique, disabling unused muscles, working on weak fingers to improve strength, improving the coordination between left and right hand all plays a key role.

**Please tell me how you approach practicing and what you work on to keep your technique in shape.**

Practicing is very important. I think of it as playing soccer. First of all, you need to work on your basics and exercise, secondly, work on the drills that you would put out during the game - working on the pieces in your repertoire. It's important to keep in mind that all the hard work and exercising directly affects the quality of the play. I'd like to list a few exercises that I find useful.

### **Left Hand**

Chromatic scale exercises

Chromatic octave exercises

Legato technique exercises

Finger stretching exercises

Working on relaxing muscles and energy preservation

### **Right Hand**

Sudden drills

Working staccato on Chromatic scales

Playing the chromatic scales with different finger combinations and only with one finger

Rasgueado exercises

Working on foundational guitar techniques.

I study these once every few weeks. I believe that music and technique should be separated when exercising because when playing music your senses and concentration work differently. Technical exercises work in a mechanical manner whereas playing music works more elastically.

Like every other part of life, balance is very important in music. Working on every technique and not wandering away from the foundation. The necessity is that you have enough technique to think comfortably about music and enough musical quality to not think about technique.

**Are you currently studying at the Istanbul University State Conservatory?**

Yes, I am currently pursuing a Masters degree. My thesis is about to be completed fairly soon.

**Tell me about your studies there and about the experience of studying at the Istanbul Conservatory.**

I am focusing on methodologies for solving the technical difficulties in Joaquin Rodrigo pieces. In order to research this topic, I am also investigating Spanish music throughout history, the role of flamenco guitar techniques, and the similarities between Rodrigo's pieces. Meanwhile, I am continuing my musical studies with a great master, Erdem Sökmen.

**Do you teach?**

Yes. Teaching helps with what I've learned in the recent past. Learning is a beautiful thing.

**What advice or thoughts can you share on performing?**

In order to give a good performance, the most important piece is to establish good energy and communication with the audience. A concert hall with great acoustics is

also equally important. Naturally, the best acoustical places are church-like buildings. I believe that good acoustics help us dig deeper into our music.

**Istanbul is such a large city; do you have many performance opportunities there?**

Istanbul has lots of concert halls and various places for performances. Also, there are



guitar festivals that occur every year. When I was at the university, we would produce a festival with my guitar instructor, professor Bülent Ergüden that ended in its tenth year. We hope to resume

this soon. The best places for these festivals are universities that have no financial worries about the event.

**Your bio says that you are studying Spanish music at the conservatory. In what way has your playing of Spanish music evolved by your study at the conservatory?**

At the conservatory, I am working on Rodrigo's guitar pieces. Naturally, I had to investigate Spanish music and the culture. Musical rhythms, dances and regional folk songs,

Spanish classical music, Popular Spanish music, Spanish geography, Spanish literature, Religious figures in the Roman Catholic religion, and General Spanish history

These notions give birth to Neocasticismo, according to the Spanish Royal Academy, which can be summarized as the love for tradition. In music, this would translate to the ethnical background and authentic values. By researching these topics, I find myself more rooted to Spanish culture, which in turns enables me to express music with my own interpretation more comfortably.

**The quality of sound on your videos is excellent. Where do you record? Do you have information that you can share on how you record?**

I don't use any special equipment when I record. I have a room designated to guitar playing which has five microphones. This may seem like a big number, but in my opinion the classical guitar produces different colors of sound at different areas. Depending on the piece, I adjust and position the microphones accordingly. I place one far away from my instrument to record more of the general tone. I record by instinct as I don't posses knowledge about professional setups for recording. The most important thing for me is how the tone of my instrument sounds. For a good recording, the sound needs to be full and strong just like the harmony between the object and surroundings on a beautiful

photograph.

Here is a list of the equipment that I currently use:

Zoom H6 Handy Recorder

Rode M3Rode M5 Matched Pair Microphone

Samson C03 Multi-Pattern Condenser Microphone

All of this I connect to the zoom recorder.

**What composers inspire you the most and why?**

Naturally J.S. Bach because his compositions posses a mathematical and spiritual depth of infinite magnitude. Also, I am a great admirer of F. Chopin's melancholia and transforming emotions into music. I think he is one of the most important composers of the romantic era. On the other hand, I am very much inspired by nearly all the Spanish composers such as Albeniz, Granados, Falla and Rodrigo. However, if I had to mention only one it has to be Albeniz. I am a guitarist and I listen to pieces with guitar as the main instrument. All of Albeniz's pieces seem like they were composed for guitar, and they sound great when arranged for guitar. Albeniz's music has harmony, fluidity, Spain and the guitar!

**What music are you currently working on or plan to work on?**

I aim to work on Spanish music while realizing these ideas with different projects. I plan to produce more videos and a CD. Also, I plan to work with some Turkish musical

instruments and collaborating with other Turkish artists. After all this, I'd like to work on a repertoire that contrasts with Spanish music as well.

### **What do you consider your greatest strength as a musician?**

I think my biggest strength, as a musician is that I can practice guitar without getting tired or bored. At times, I practice for long hours and ultimately this makes me very happy. With relation to music, I am an emotional person but I would consider myself an introvert. Maybe when I make music, my feelings surface and I become an extrovert for that moment.

### **In what areas do you wish to grow and improve?**

I hope to improve a lot in Spanish guitar music. Spanish music is a field which one can work for their entire life and produce many different projects. For this reason, I try to stay focused and work on my music. Many other guitarists find interest in other genres such as jazz and blues. I am not opposed to the idea but I try not to loose my concentration and focus on one thing at a time.

### **You mentioned that Paco de Lucia was an inspiration. Were you influenced or inspired by other flamenco guitarists?**

As a classical guitarist, naturally you're inspired by flamenco guitarist since they pos-

sess a different technique. It's very dynamic, strong and expressive. In particular, I am inspired by Paco Pena, Gerardo Nunez, Vicente Amigo and Tomatito. But like I said, all flamenco guitarists inspire me because flamenco music itself inspires me.

### **When interpreting music what sources do you draw from?**

When interpreting music, I try to gather as much information as I can about the composer and the piece. This process is very important for me as I try to understand the composer's feelings in order to add mine. In addition, the meaning of the name, the tone, rhythmic characteristics, the geography where the music was composed, the story and the history are also of significance. For instance, if you are playing Bach, you need to have knowledge about that era in Germany, church choirs, and pipe organ pieces. Only after this, one can capture divine ambience in Bach's music. Alternatively, if you are playing Albeniz, similar knowledge is very significant. I try to reflect the geography, the era, and the history as much as I can to the audience.

### **Do you play in any ensembles?**

Not at the moment but as I mentioned earlier I have several projects. Between the years of 2006 and 2012, I had a guitar duo called the *Yildiz Guitar Duo*. We performed at various festivities and organizations with

a colorful repertoire. We decided to conclude this project in 2012.

### **Which musicians do you admire and why?**

I don't have a very specific musical taste but let me give a few examples of the genres I like. In classical guitar I like, David Russell, Manuel Barrueco, Pepe Romero, and Julian Bream. I think these guitarists are at the top of their craft. David Russell's perfect tone, Barrueco's distinct and aristocratic way of playing, Bream's ability to create songs and Romero's strong technique.

Also, I admire Astor Piazolla. I find Tango music very aesthetic, passionate and love bearing. Piazolla took this to new heights while staying rooted to tradition. I've never looked down upon changes and improvements in music. I believe that the mixture of colors can have great results in the harmony.

### **Please tell me about your guitar.**

My guitar is a 2007 Paulino Bernabe. Its history is very emotional for me because Bernabe passed away in 2007. He was a very special and traditional luthier. I love my guitar, as it possesses different qualities all at once. It's very difficult to come across these instruments. It has great tone and volume with easy playability. The warm tone enables me to experiment with music. He was a true Spanish luthier from the school of Madrid.

### **Any advice to share with students?**

First, students need to understand the distinction between practicing a lot versus practicing correctly. Many people start by focusing too much, on how fast they can play, and putting too much emphasis on their technique. This, in turn, makes their music very mechanical. I suggest that they get rid of this mechanical tone and find a balance. Another suggestion is to perform as much as they can. For many students, performance is not a part of their ordinary lives so they tend to get very excited which results in poor control by lowering their capacity. I believe in balance with respect to life and music. There has to be excitement to realize the tempo and rhythm of the music. Being a musician is a very wide reaching profession. Playing Bach or Scarlatti pieces from 15th century is like touching Peter Paul Ruben's paintings or feeling Lorenzo Bernini's sculptures. It is important to remind yourself that being a musician is a very divine profession in order to move away from being self centered when it comes to music.

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# Andaluza - Rondeña

Regino & Eduardo Sáinz de la Maza

(6)=D

**III 4/6**

**II 4/6**

**VIII 4/6**

**VI 4/6**

**V 2/6**

*freely*

13

Musical score for guitar, measure 16:

- VIII 4/6**: Chords G<sub>7</sub>, B<sub>7</sub>, D<sub>7</sub>. Fretting: 10, 12, 10; 8, 9; 6, 8.
- VI 4/6**: Chord E<sub>7</sub>. Fretting: 8, 6.
- V 2/6**: Chord C<sub>7</sub>. Fretting: 5, 7.
- VII 4/6**: Chords A<sub>7</sub>, C<sub>7</sub>, E<sub>7</sub>. Fretting: 10, 12, 10; 8, 7; 6, 8.
- V 4/6**: Chord G<sub>7</sub>. Fretting: 6, 5.

Fingerings: 3, 4; 3, 4; 3, 4.

19

V 2/6

VII 4/6

V 4/6

p i a m

3 2 0 4

5 5 10 12 8 10 8 6 8 6 5 5 7 0 8

7 0 8 7 5 6 5 7 6 5 0 8 7 0 8

22

p i a m  
3 2 o 4

p i a m  
3 2 o 4

② —  
③ —  
④ —  
⑤ —

5 5 0 8 5 5 0 8 6 5 8 6 5 7 6 8 7 5 8 7

III 4/6

28

Harm. 7

0 0 5 5 5 3

6 6 3 3 3 5

0 8 7 <7> 0 3 5 3 3 5

0 2 0 2 3

III 4/6

Musical score and tablature for guitar part 31. The score shows a treble clef, a key signature of one sharp, and a time signature of 8/8. The tablature below shows the guitar strings with fingerings and picking patterns. The score includes dynamic markings like 'p.' and 'ff.', and performance instructions like 'Rit.' and 'Rubato'.

*Rit.* | *Rubato*

III -

VI V

V

III

III

II

Sheet music for guitar, page 10, measures 37-40. The music is in common time (indicated by 'C') and consists of four staves. The top staff shows a treble clef, a key signature of one flat, and a tempo marking of 37. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. Measure 37 starts with a note on the first string of the treble clef staff. Measure 38 starts with a note on the second string of the bass clef staff. Measure 39 starts with a note on the first string of the treble clef staff. Measure 40 starts with a note on the second string of the bass clef staff.

4

4

Sheet music for guitar, page 41. The music consists of two staves. The top staff uses a treble clef, a B-flat key signature, and common time. The bottom staff shows the corresponding tablature, which includes a 12th fret marker. The tablature uses a standard six-string guitar notation where each string corresponds to a specific fret position.

VIII 4/6

VI 4/6

Sheet music for guitar, measures 50-54. The music is in 4/6 time, with changes indicated by Roman numerals above the staff. The first measure (VII) starts with a bass note at the 8th fret. Measures 2-4 (V) show a bass line with eighth-note patterns. Measure 5 (V) features a bass line with sixteenth-note patterns. Measures 6-7 (VI) continue the bass line with sixteenth-note patterns. Measures 8-9 (I) show a bass line with eighth-note patterns. Measures 10-11 (IV) feature a bass line with sixteenth-note patterns. Measures 12-13 (V) show a bass line with eighth-note patterns. Measures 14-15 (VI) feature a bass line with sixteenth-note patterns. Measures 16-17 (I) show a bass line with eighth-note patterns. Measures 18-19 (IV) feature a bass line with sixteenth-note patterns. Measures 20-21 (V) show a bass line with eighth-note patterns.

Sheet music for guitar and piano, page 56, measures 1-8. The music is in common time. The piano part features a bass line with various notes and rests, and a treble line with eighth-note patterns. The guitar part has a continuous bass line with specific fingerings indicated above the strings. Measure 1 starts with a piano bass note and a guitar note at the 3rd fret of the A string. Measure 2 shows a piano bass note and a guitar note at the 2nd fret of the D string. Measure 3 has a piano bass note and a guitar note at the 3rd fret of the G string. Measure 4 has a piano bass note and a guitar note at the 4th fret of the B string. Measures 5-8 show a continuous eighth-note pattern on the guitar's bass line, with piano bass notes occurring between them.

Musical score for guitar part 2, page 68, measures 1-4. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and a time signature of 3/8. The bottom staff shows a bass clef and a time signature of 6/8. Measure 1 starts with a dotted half note (G) followed by eighth notes (F#-E-D-C-B-A-G). Measure 2 starts with a dotted half note (B) followed by eighth notes (A-G-F#-E-D-C-B). Measure 3 starts with a dotted half note (D) followed by eighth notes (C-B-A-G-F#-E-D). Measure 4 starts with a dotted half note (G) followed by eighth notes (F#-E-D-C-B-A-G). The score includes fingering numbers (3, 2, 3, 4), dynamic markings (p, f), and grace notes. The bottom staff provides a harmonic bass line with corresponding fingerings (6, 5, 7, 8, 7, 5, 8; 6, 7, 5, 4, 5, 3, 2, 1; 0, 0, 3, 4; 0, 7, 8, 10, 7).

Musical score for guitar and bass at measure 76. The top staff shows the guitar part with a treble clef, a key signature of one flat, and a 4/6 time signature. The bass part is on the bottom staff. The guitar part consists of sixteenth-note patterns and eighth-note chords. The bass part has a continuous eighth-note bass line. Fingerings are indicated above the guitar notes: 2, 4, 1, 4, 1, 2. The bass part has fingerings below the notes: 6, 6, 6, 5, 3, 5, 3, 2, 0, 0, 5, 6, 3, 3, 3, 6, 4.

Sheet music for guitar, measures 85-86. The key signature is one flat, and the time signature is 6/8. Measure 85 starts with a bass note on the 8th fret of the B string. The melody consists of eighth-note patterns: (B, D), (E, G), (A, C), (D, F#), (G, B), (C, E), (F#, A), (B, D). Measure 86 begins with a bass note on the 5th fret of the B string. The melody continues with eighth-note patterns: (E, G), (A, C), (D, F#), (G, B), (C, E), (F#, A), (B, D).

89

VII 4/6

VIII 4/6

7 7 7 0 7 7 7 7 0 7 7

8 8 8 8 10 8 8 8 8

Sheet music for guitar, page 91, section VII 4/6. The top staff shows a melodic line with grace notes indicated by '3' above the main note heads. The bottom staff shows a harmonic bass line with fingerings below the notes.

Measure 1: Melodic line starts with a grace note (3) over a dotted half note, followed by eighth-note pairs. Bass line: 7, 7, 6.

Measure 2: Melodic line starts with a grace note (3) over a dotted half note, followed by eighth-note pairs. Bass line: 0, 0.

Measure 3: Melodic line starts with a grace note (3) over a dotted half note, followed by eighth-note pairs. Bass line: 7, 7, 6.

Measure 4: Melodic line starts with a grace note (3) over a dotted half note, followed by eighth-note pairs. Bass line: 0.

Measure 5: Melodic line starts with a grace note (3) over a dotted half note, followed by eighth-note pairs. Bass line: 7, 7, 6.

Measure 6: Melodic line starts with a grace note (3) over a dotted half note, followed by eighth-note pairs. Bass line: 0.

Measure 7: Melodic line starts with a grace note (3) over a dotted half note, followed by eighth-note pairs. Bass line: 0.

Measure 8: Melodic line starts with a grace note (3) over a dotted half note, followed by eighth-note pairs. Bass line: 5, 5, 4.

Measure 9: Melodic line starts with a grace note (3) over a dotted half note, followed by eighth-note pairs. Bass line: 0.

Measure 10: Melodic line starts with a grace note (3) over a dotted half note, followed by eighth-note pairs. Bass line: 5, 5, 4.

Measure 11: Melodic line starts with a grace note (3) over a dotted half note, followed by eighth-note pairs. Bass line: 0.

Measure 12: Melodic line starts with a grace note (3) over a dotted half note, followed by eighth-note pairs. Bass line: 5, 5, 4.

Sheet music for guitar, page 93. The music consists of two staves. The top staff is in treble clef, has a key signature of one flat, and a time signature of 8/8. It features a repeating pattern of eighth-note pairs with grace notes. The bottom staff is a standard six-string guitar tablature. The tab shows a sequence of chords and notes, with the first measure starting with a bass note at the 0 position. The tab includes numerical values above the strings (e.g., 4, 2, 3) and below the strings (e.g., 0, 0, 0, 0, 0, 0) indicating specific fingerings or string selection.

Sheet music for guitar, measures 95-100. The music is in common time (indicated by '3') and treble clef. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The first measure starts with a single note followed by a sixteenth-note pattern. Measures 2-4 show a repeating sixteenth-note pattern. Measures 5-6 show a sixteenth-note pattern followed by eighth notes. Measures 7-8 show a sixteenth-note pattern followed by eighth notes. Measures 9-10 show a sixteenth-note pattern followed by eighth notes. Measures 11-12 show a sixteenth-note pattern followed by eighth notes. Measures 13-14 show a sixteenth-note pattern followed by eighth notes. Measures 15-16 show a sixteenth-note pattern followed by eighth notes.

Sheet music for guitar, page 99, featuring a melodic line with various techniques. The music includes slurs, grace notes, and hammer-ons. Fingerings are indicated above the notes, such as '1' over a note, '3' over a grace note, and '4' over another note. The tablature below shows the corresponding fingerings: 0, 0, 4, 4, 5, 6; 0, 0, 7, 7, 6, 5; 0, 4, 5, 4, 5, 6; and 0, 5, 4, 5, 6, 0.

102

*Harm. 7*

The musical score consists of two staves. The top staff is for the treble clef guitar, showing a sequence of notes with fingerings (1, 3, 2) and dynamic markings like accents and a fermata. The bottom staff is for the bass clef guitar, showing a sequence of notes with fingerings (3, 4, 6, 5, 0), (0, 5, 4, 2, 0), (3, 2, 5, 10, 0), and (0, 7, 7). The tablature below the staffs provides a visual representation of the fingerings and string positions.

0 0 0 0 0 0 0 0 0 0



# **Scott Ouellette**

## ***On a Personal Note***

**Scott's earliest memory of playing the guitar was at the age of five. Music was then and is now a strong emotional component of his life and memories.**

**"We were living in Watertown, Massachusetts, just outside of Boston. I recall hearing my mother playing the music of Melanie Safka and Fleetwood Mac. I would watch her strum chords and sing for hours."**

**One faithful day Scott's mother brought home a recording of Spanish and classical guitar music. "That was it! I began learning the songs by ear and used the recordings to gauge my progress."**

**As you get to know Scott and his music you will see the man in his music. It's a pleasure to share his story and his music.**

**I'm very impressed that you began learning classical guitar music by ear. This was also before You Tube so you didn't have a visual reference to positions or even how the hands work in classical guitar. Please tell me about this journey.**

Well, being forced to learn by ear was actually a very positive experience! Like a person who has no sight, their other senses take over, and become more in tune with what's happening around them. So when I was listening to the notes of Spanish and classical guitar music, I would listen very carefully to the tone of each note, which dictated which string and fret to choose. After a while, it became second nature, and

I went from learning one or two notes at a time, to five or more notes at once, which helped to speed up the process. I guess it was a blessing not to have YouTube back then.

**You eventually went on to study at Berklee College of Music. Tell me about that experience and how it helped shape you as a musician.**

I entered Berklee College of Music in the fall of 1986. I was right out of high school, and thirsting for more knowledge. I enjoyed many classes, especially my ear-training course. The instructor grouped us in four rows. Each row was a chord tone. He would call out a chord, and we'd have to sing

the chord. At a moment's notice, he'd change the chord, and we'd have to adjust our position in the chord to reflect the chord chosen. I studied harmony and arranging, as well as many guitar courses, which focused on chords and sight-reading.

But my favorite time spent at Berklee, was with my private instructor Garrison Fewell. He taught me how to think rather than play. We talked for most of the lesson, and played very little. This helped train me to think logically about the musical challenges that were going to present themselves during my career in the future. I also enjoyed the course music notation. It would be this course that was to lay the foundation for my work as a music copyist. The entire experience was wonderful. And I speak for many when I say that most students learn a great deal at Berklee, but it's the interaction with students from all over the world that was quite beneficial. Everyone seemed to have something to bring to the table. We learned much from our peers.

**In 1993 you put the guitar aside to raise your family but in 2003 you came back to it with more passion than ever. Share with me how this evolved to where you are today both as a guitarist and composer.**

My decision to put my music career

on hold was made with no reluctance. Having children changed my sense of priority, and they will forever be the most important thing in my life. But since they became adults, and were more self sufficient, I felt it was time to continue with my music. Even though I had been playing guitar for years, I had never written one song. So I decided to begin composing music. But since I had no idea what to write, I thought it would be interesting and challenging to write a song that reflected a past memory. Since I don't sing, or write lyrics, this was even more challenging. But after writing my first song "Straight Ahead," I became addicted. I began searching out memories and feelings that were positive and enjoyable to think about, and I would get excited to try and make music out of them.

Some of my songs are about places I've seen, books I've read, and people I've known. The titles always have a connection to the memory behind the song, and a story is always told, even in instrumental music. So when it comes to composing music, there has to be a reason, a memory, or some sort of motivation to convey musical ideas. It's rare for me to just sit down and say I'm going to write a song, but it has happened, and only a few times.

**You have said that listening to solo guitar music was very healing for**

**you. You obviously hear and feel music on a deep level, at least deeper than many. Please share your thoughts on music being healing for you.**

Here's where it gets deep. In my youth, I had a stepfather who was physically abusive to me. I never knew from one day to the next when something bad would happen to me. So when I was alone in my room, I would lose myself in music. I would listen to instrumental music most of all so I could imagine and connect with the music, and not have any lyrics force me to think about the song in one way. This is where I would listen to Spanish guitar music. The sounds of Albeniz, Ponce, and many others would comfort me when I was feeling low or scared. I connected very deeply with these "musical adventures" as I called them, and found myself listening to the recordings of Christopher Parkening, John Williams, and Baltazar Benitez. During this time, I made a commitment to myself. I said "One day I'll compose music for the guitar that

will heal others as it has for me, and I will compose a body of works for solo guitar, and share them with guitarists worldwide."

**As a guitarist who inspires you and as a composer who or what inspires you?**



My inspiration hardly comes from other guitarists. When I listen to music by Peter Gabriel, or the tone of Sinead O'Connor's voice, I'm influenced. I listen for melody, phrasing, and how chords

are used in their music. But if I had to choose a couple guitarists that made an impression on me, it would have to be Michael Hedges and Pierre Bensusan.

As a composer, I'm influenced by the feelings I get when experiencing life. I enjoy taking these feelings, and making them tangible. It's like I'm trying to capture who I am as a person, and making it into music. I've always had trouble communicating with people, finding the right words to convey ideas, so I leave it up to music, which I find so

much easier.

## **Did you study composing formally?**

No, not even at Berklee. The way I see it, when you're a baby, you learn how to speak by listening. You hear your parents say things, and you repeat it. You're not six months old taking grammar classes, right? (laughter) You listen, and you repeat. And since I emerged my life into music, I already had an idea about song form, and how to create music that was pleasant to the ears, and how to accomplish that through song.

**Personally I'd like to learn more about counterpoint. Actually I do what I call a poor mans version of counterpoint in many of my arrangements. Has counterpoint been part of your study?**

Interesting that you bring this up. At Berklee, I hadn't taken Counterpoint classes; they weren't assigned to me in the beginning. So I went down to the campus bookstore, and purchased a book on counterpoint. After going through it, I realized I was already educated in this field of study by listening to so much classical music! At Berklee, they gave some advice one day. They said half your time should be spent playing your instrument, and the other half listening. I've always considered

listening to music to be the most important way to learn.

**As a composer do you try to compose even if inspiration may not be with you that moment?**

Sure! In fact, a lot of my music begins with me just sitting down with my guitar, maybe outside on the front porch on a nice sunny day, and simply playing notes and chords. When something jumps out at me, I expand on it, and it eventually becomes a song. I then search deep to find out where these notes came from, and if they're from a past feeling or memory.

**In what areas do you wish to grow both as a guitarist and composer?**

Well, to be perfectly honest, as a guitarist I'm quite content with where I am now. Having played almost every type of guitar music imaginable before graduating high school, spending many years expanding on my solo guitar works, and playing with hundreds of musicians, I think I've found myself, and will continue a little longer writing solo guitar music. Regarding growth as a composer, I've recently composed four songs for lever harp, and have also enjoyed writing for instruments in the orchestra. I would actually like to write for other instruments some day, and see where that takes me.

**You have begun work on a new recording of your compositions. Tell me about the project and when you expect it to be out.**

Ah yes, the long awaited CD! After years of making cheap discs with labels and printed text on them, I finally acquired the resources to pursue my first professionally made CD. The CD will be called *Colors* after my composition with the same title. I found the title to be appropriate, since I try to create as much “color” as possible in my music to touch the souls of many. I’m thinking it will be ready by the end of March 2016, but that could be delayed until April, depending on my progress. I’m taking my time on this project because it will be a collection of the songs I’m most proud of, and I’d like everything to sound just right.

**There are many different types of musicians and music but in your opinion what is the definition of a good musician.**

I feel the definition of a good musician, is one who can use the power of music to move someone emotionally. I have two favorite composers in the world. One is Philip Glass, and the other is John Williams the conductor. If you listen to “Glassworks” by Glass, you’ll see what I mean. Also, any film that uses John Williams for the film score like

Star Wars, Jaws or ET is simply a masterpiece, and can really take you on an emotional journey!

**As musicians we all have our strength and weakness. What do you feel is your greatest strength and weakness?**

My greatest strength I feel is my need to touch people’s lives with my music. My main motivation for creating music is not to make money, but to reach people who need music for comfort or enjoyment. My weakness as a musician has to be on the business end. If I could turn back time, I would’ve taken business classes at Berklee. But the longer you’re in the business you eventually learn it.

**Part of your career is working as a transcriber/copyist. Obviously your early years of learning from recordings has come in handy! Tell me how you got into this and about some of the musicians you have worked with.**

I have to say that this line of work has been most rewarding! When I was a young teenager, I used to listen to music by Vivaldi and Bach. I found myself wanting, no, needing to put the music I was listening to, onto manuscript paper. I would buy conductor’s score manuscript paper, and begin writing out all the instruments I could hear in

the recordings of symphonies.

Fast forward to the year 2010. I became friends with a solo guitarist by the name of Jesus Garcia of Spain (he goes by chamacojesus on YouTube). He wrote some amazing arrangements of popular music for solo guitar. I asked him if he had the sheet music available, and he did not. Since I had just acquired my first copy of Finale music writing software, I offered to write out his arrangements for him. He offered to pay me, and I accepted. After completing this job, I thought “this can’t be the only person on the face of the earth who needs this service.” So I decided to contact anyone on YouTube who played solo guitar to see if they needed me to score their music out for them. I eventually met many great guitarists online who became my clients, including Darragh O’Neill, Bernd Bockmann and Eduardo Diaz to name a few. Two other guitarists I feel need mentioning are Pat Coldrick and Gianluca Marino. But the list goes on, and space doesn’t allow me to mention all the other very talented guitarists I’ve scored for.

## **Do you teach?**

I do, in fact I’m quite passionate about it. Having been a B and C student in high school, I had trouble learning. And when I found something I was good at, like guitar, I decided to mas-

ter it, and teach it. I knew there were students of the guitar who were having trouble learning as I did in high school. So I wanted to be that teacher who was known for breaking through people’s obstacles, and opening up their potential on the instrument. So I developed methods that enabled people to master anything they desired on the guitar.

## **Can you share any advice for guitarist new to composing?**

Yes, listen to lots of music! Listen to music that moves you like no other music could. Also, I feel you must have a reason, a purpose to compose. Having this “reason” or “need” to compose will propel you to a heightened level that will create so much joy when performing. Your songs will feel like they’re your children, an extension of who you are. I just don’t think you get that from a song that you write with no reason, or purpose.

## **What are your goals and hopes as a musician?**

My goal is to continue to reach people with my music until my last days. If it’s a short piece on the harp, a long complex solo guitar piece, or something for symphony, as long as it reaches people’s hearts, I’ve done my job.



# Sunrise

Scott Ouellette

Sheet music for guitar with four staves. The top staff shows a treble clef, a key signature of one sharp, and a tempo of 90 BPM. It consists of six measures of eighth-note patterns. The second staff shows a bass clef, a key signature of one sharp, and a tempo of 90 BPM. It also consists of six measures of eighth-note patterns. The third staff shows a treble clef, a key signature of one sharp, and a tempo of 90 BPM. It consists of six measures of eighth-note patterns, with the last measure ending on a fermata. The bottom staff shows a bass clef, a key signature of one sharp, and a tempo of 90 BPM. It consists of six measures of eighth-note patterns, with the last measure ending on a fermata.

9

0 7 5 5 0 5 7 0 5 7 5 7 0 5 7 8

11

0 5 5 5 0 5 5 5 0 5 7 8 7 7 8 10 7 5

13

0 7 5 5 0 5 7 0 5 7 5 7 0 5 7 0

15

0 3 4 4 1 2 0 1 1 2 2 1 2 3 1 0

*Harm. XII*

17

Guitar tablature for the first measure of Harm. XII:

0	2	3	5	7	7	0	↔2
0	2	4	5	7	7	0	
0	2						

Guitar tablature for the second measure of Harm. XII:

0	2	3	2	0	0	3	
0	2	4	2	0	2	0	
0	2						

19

Guitar tablature for the first measure of Harm. XII:

0	4	4	1	0	1	0	
0	0	2	0	2	0	2	
0							

Guitar tablature for the second measure of Harm. XII:

2	1	2	2	0	0	3	
2	1	2	2	1	2	2	
2							

21

Guitar tablature for the first measure of Harm. XII:

12	9	12	10	9	12	8	
9	0	0	0	0	0	0	
0							

Guitar tablature for the second measure of Harm. XII:

0	5	5	5	0	5	8	
0	5	5	5	0	5	8	
0							

23

Guitar tablature for the first measure of Harm. XII:

0	5	5	3	0	5	7	0
0	0	0	0	0	5	0	0
0							

Guitar tablature for the second measure of Harm. XII:

3	4	0	3	4	4	4	0
3	4	0	3	4	4	4	0
3							

Sheet music for guitar, measures 29-30. The key signature changes from G major (one sharp) to F# major (two sharps). The music consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff shows a bass clef and a time signature of common time. Measures 29 and 30 are identical, each containing eight measures of music. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes. The tablature below the staff shows the fingerings for the chords and notes.

29

30

4 4 4 4 4 4 4 4

6 6 6 6 6 6 6 6

0 7 0 7 0 7 0 7

Sheet music for guitar, measure 31. The top staff shows a melodic line with various note heads and stems. The bottom staff shows the corresponding fingerings for each note, indicated by small numbers above the strings. The fingerings are as follows:

0	2	4	2	5	2	2	2	2	5	2	2	11
1	1	4	2	4	2	2	2	2	2	2	2	
2	2	4	2	4	2	2	2	2	2	2	2	

33

9 9 9 9 9 12 9 9 9 9 9 8

0 0 0 0 0 0 0 0 0 0 0 0

35

9 10 9 10 9 11 9 11 9 12 9 9 9 7 9 7 8 9 7 9

9 11 9 11 9 11 9 11 9 11 9 11 9 7 9 7 7 7 7 7 7

37

8 8 8 0 9 8 0 7 9 8 0 9 8 0 7 8 0 7 8 0

0 7 0

39

9 10 9 10 9 11 9 11 9 12 9 9 9 7 8 7 7 8 9 7 7 0

9 11 9 11 9 11 9 11 9 11 9 11 9 7 9 7 7 7 7 7 7 7

41

*D.S. al Coda  
(no repeats)*

43

45

47

*Harm. XII*

{12}



# Jorge Morel: Artist and Composer by Troy Gifford

Jorge Morel is one of the greatest guitarists and composers of our time. He is a true living legend of the instrument. He has written a significant amount of important music for the classical guitar, including some of the most famous pieces in the modern repertoire. His music has been performed and recorded by many of the world's top guitarists, a list which would be too long to include here. Some of his recent compositions are featured on the new album by Hilary Field called *Premieres*, with other significant recordings of his music in progress. Two books have been written about his life: *The Magnificent Guitar of Jorge Morel: A Life of Music* by John McClellan and Deyan Bratic, and the recently released *Jorge Morel: The Remarkable Journey of a Legendary Guitarist/Composer* by J. Vincent Moran.

It has been my great privilege and honor to get to know Jorge on a personal level in the last couple of years. After spending most of his life in New York City, he moved to central Florida several years ago. Although retired from concert performance, Jorge continues to remain active as a composer. He has also discovered a new artistic passion that occupies much of his time: painting.

Jorge has been featured in numerous guitar magazine articles over the years. I thought it would be interesting to talk to him specifically about his approach to the craft of composition - what makes Jorge Morel, the composer, tick?

## **Who are your favorite composers?**

I don't have one favorite, but I would say Ravel, Debussy, and Gershwin. Of course, I don't want to leave out the great masters of the past like Mozart, Beethoven, and Bach especially. It's hard for me to choose one composer.

## **Your compositions seem to have many influences. What do you think has influenced your compositions the most?**

My compositions are mainly South American, influenced by the music of Argentina. Brazil too, but mainly Argentina. But there is also a big influence of American jazz from New York and New Orleans. I grew up listening to this music. The rhythms are Argentinian, but the harmonies are probably more from jazz than South America. I like to fuse the two. I don't consider myself a jazz musician, but I have a big influence from the style. Growing up as a teenager in Argentina, I probably listened to more jazz than I did the music of my own country, such as tango. I think I would say my music reflects the influence of composers like Gershwin and Ravel mixed

with the rhythmic styles of South America.

## **Did you try to play any of the jazz music you were listening to when you were starting out as a guitarist?**

No, I just listened. I knew I couldn't do it, and I was just playing the traditional guitar pieces, which of course I loved too. But somehow the jazz hit me harder and stayed with me all my life.

## **Was there a reason you didn't try to learn jazz guitar at the time?**

Maybe I never thought of that in those days because I really liked playing the classical guitar. I did a couple of arrangements, but I was not good at improvising in the jazz style. I loved the music but didn't think I was fit for it as a performer. So I used that love for jazz in my compositions.

## **When did you first start composing?**

When I was about 15 or 16 I wrote a little piece. I don't know if it was Brazilian, but I really liked that

style and started to play sambas and that kind of music. I didn't write it down, but I remember the melody. I don't think it was a great piece. My guitar teacher, Pablo Escobar, was also a good composer, so maybe he taught me a little about composition without meaning to do it. I played some of his music, and from there it started to give me the idea of writing my own music. He wanted to prepare me for a concert career as a classical guitarist, but I knew that I wanted to do my own thing. I wanted to be free, not following the traditional school of the classical guitar, because I was already writing and having new ideas of what I wanted to do. I think this time of my life and career was when I found myself musically.

### **Did you feel constrained by the classical repertoire?**

It's not that I didn't like it. I loved Segovia, of course, but I didn't want to do what he did. I felt I would just be a copy. I thought I could create something in a new way.

My three last years in Buenos Aires, I remember spending many long nights writing out arrangements. Nobody understood what I was doing, but I understood and I knew it was what I wanted to do. You never know what is going to happen, of course, but you wish for the best. I said "I'm doing something that I like." I wasn't making any money at the time but it paid off later in my life, all these arrangements.

### **If you had spent your entire career playing other people's music, do you think you could have been happy doing that?**

No, not at all, I could have done that. People would sometimes say, "why don't you play more Bach?" and I would say "Why should I? I'm busy doing what I like to do, making arrangements." It was also done out of necessity, because I was playing a lot in clubs in those days. People in the clubs wanted to hear things they were familiar with. I went to a number of different countries, and in every country I would learn something that the people there were familiar with. But I would make the arrangement of their music my way, and people liked it. People would say "Jorge, this is beautiful but it's not the original rhythm." And I said "I know, but if I use the original

rhythm it's not going to have the effect on the guitar that it has now." Maybe I just used that as an excuse to do what I wanted to do. (laughing)

I also wanted to share new things with the audiences. People want to hear things they already know, but I wanted to play music that they didn't know. They would say "Jorge, that was beautiful, but I don't know it." I would say "now you do, because I played it for you." I remember playing for the Society of the Classic Guitar in New York. I forget the year, maybe the early 1960s, and the review was very positive, but it said the program was completely unknown except for *Norteña* by Crespo. That was unusual for a classical guitar concert at the time, but the audience and the critic both liked it.

### **At what point in your career did you start to feel just as much a composer as a guitarist?**

That's a good question. Well, in the beginning I was not thinking of myself as a composer as much as a guitarist. I think maybe 15 or 20 years after I started composing I started to feel equally involved as a composer.

### **Was there a particular piece you wrote or something that happened that made you feel that way?**

Yes, I went to England and published a book with some of my arrangements and compositions, and people started to play my pieces. Especially *Danza Brasilera* and *Danza in Em*. I think at that moment, which was around 1980, was when I started to think of myself as much a composer as performer.

### **"Danza Brasilera" is such a famous piece. When you wrote it, did you know it was something special?**

No, not at all. (laughing)

### **You didn't sense that you had caught magic?**

No. When I wrote it, I said "this is not Brazilian, really." It's my love for Brazilian music. The rhythm is there, of course, but the melody and the harmony, if you listen carefully, you hear more Spanish influence than Brazilian.

**Did you hear any particular music that inspired you to compose that piece?**

No, not really; it just came out. But you know what is interesting...when you listen to the beginning with the Am6 chord and the melody on a repeated E, it's similar to "Summertime" by Gershwin.

**Did you receive any formal training in composition or study any books on it?**

I studied more with books than formal training. I did study with Rudolf Schramm, who knew Arnold Schoenberg, in NYC. He had a studio in Carnegie Hall. I studied composition and a little bit of orchestration with him for about a year. I also went to Juilliard for one semester.

**Since you have mentioned orchestration... you've written a number of concertos. How did you learn to write for an orchestra?**

The first piece I wrote like that was in the 1980s, "Fantasia de la Danza." I just wanted to do it. I didn't feel I could call myself a composer until I could write something for the orchestra with the guitar. Then I started to write other concertos. I had some orchestration books to help. You have to learn the range of the instruments. It was hard for me to compose for the orchestra on the guitar, so I got a keyboard. I'm not a pianist, but I learned it and it helped a lot.

**So you write the orchestral parts at the keyboard and the guitar parts on the guitar?**

Yes.

**What do you consider your best work?**

That's a hard question. I don't know. My best work is always the latest one. (laughing) I think in terms of concertos I'd have to say "Suite del Sur," which is something I recorded with the help of Tony Acosta (from Luthier Strings) in Buenos Aires. Then I would probably say "Concerto Rhapsodico." I also have two newer concertos that were commissioned by Tony that I like very much. One is called "Latin Rhapsody" for New York. The other is something I dedicated to Paco de Lucia when he was still alive, "Aires Ibero Latino." It was so tragic that he died so

early. He had the chance to see the guitar part and asked for it to be sent to him when it was ready, but he never got to play it.

**Yes, it would've been amazing to hear him play one of your concertos. Paco was truly one of a kind. What is your compositional process? How do you start a piece? Do you have a method?**

No. Many pieces just come out when I am sitting there practicing. Sometimes you relax and just start strumming something. For many pieces, the rhythmic pattern came out like that. If I liked something I would quickly pull out paper and write the first few bars so I wouldn't forget. If I wait until the next day, it is gone. I always compose with the guitar in my hand. If I'm orchestrating I'm at the piano.

**When you start writing, do you already have an idea of where the piece will go or its overall structure?**

Well, I do have an idea, but not always a long idea. As I go on, the last few bars give me a clue as to where I'm going with the next few and it develops. At some point, I may get lost and not know where to go. So at that point I don't fight, I put the guitar away and come back later.

**Do you ever start something and then put it away for a long time before coming back?**

Yes, sometimes for two or three years. And when you come back, you see you can do much better. I never throw things away. Eventually I may come back to it. Sometimes you find something you previously put away can work in a new composition.

**Almost all of your compositional output has included the guitar. Is that a conscious aesthetic choice or is it simply practical because you are a guitarist?**

Well, I consider myself an apostle of the guitar, like Segovia also said of himself. I like to put the guitar everywhere. I did write two pieces just for orchestra. It is easier to write for the orchestra without the guitar. The guitar is beautiful but it can be a real pain to write for it with other instruments because of balance issues. But I include the guitar because I

love it and because I am a guitarist.

**Have you noticed an evolution of technique in guitar music over the years and what do you think of recent trends in guitar composition?**

Well, it is an evolution of course, but sometimes the new pieces don't tell me what the old pieces told me...or are still telling me. I admire the people that are trying to put the guitar in the concert hall with the orchestra. But if they don't know the guitar, it is just one more instrument to add.

**What advice do you have for someone who wants to be a composer and is just getting started?**

My advice to the newcomer in composing for the guitar is simple. First, make sure the idea is fresh and your very own. You should also try as much as you can to make it idiomatic, meaning guitaristic. Don't worry about too much simplicity; the simpler the better.

It is a long and hard road ahead for the young composer. Don't be disappointed if don't hear what you really want at the beginning. Keep trying again and again and it will happen.

**You have a new artistic interest these days outside of music...can you share a little about that?**

I always loved painting. As a boy of 10 or 12, I was always doing pencil sketches, mostly drawings of faces. Then, when I got into music and the guitar, that took up most of my time and I stopped. I didn't take up a pencil or a brush for many years, until the 1960's when I did just a couple of canvases. That was it for all these years.

When I moved to Orlando in 2012, my daughter and niece encouraged me to paint again and got me everything I needed to do it. I started little by little; I didn't like what I was doing at the beginning, but soon I started to get a little better and I decided to study the great painters that you can find on YouTube. That really helped me.

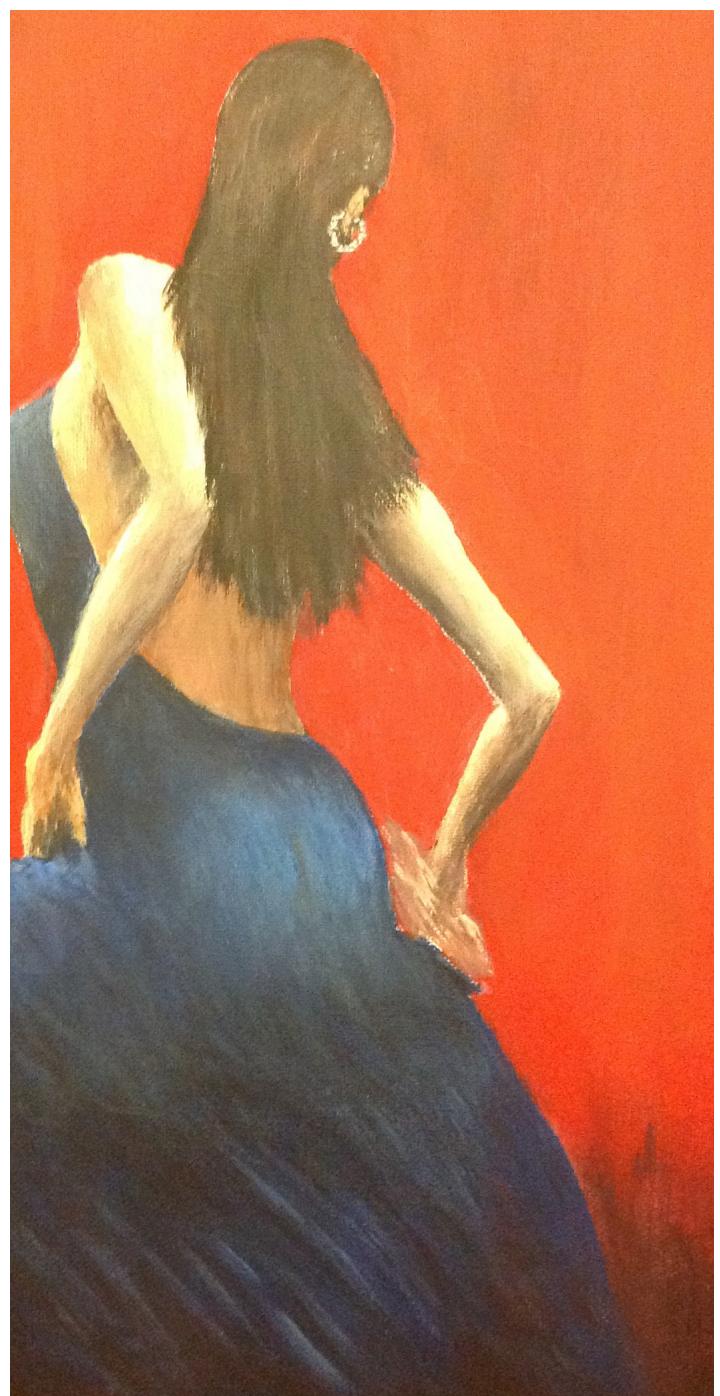
Now, after three years, painting has become a passion and it keeps me busy. I never thought I could share both music and painting, but since I don't tour

playing concerts anymore, I have more time to do what I really love, composing and painting.

**What would you like your legacy to be?**

I want my music to be remembered as one more step forward in the guitar world. The love I've put into my pieces for all these years is the love I always had for the guitar.

**Jorge's Painting of a flamenco dancer**





To Troy Gifford

## Danza del Nino

Jorge Morel

Moderato  $\text{♩} = 80$

21

7 10 12 12 10 8 | 9 10 13 13 12 0 | 1 0 5 7 8 8 10 | 5 7 9

25 h. 12

*a tempo*

*poco rit.*

12> 0 8 6 0 | 0 6 0 6 0 | 0 0 0 0 0 | 0 0 0 0 0 | 7

29 h. 12 ②

12> 3 3 3 3 0 | 0 0 0 0 0 | 0 9 12 10 0 | 0 9 12 10 0 | 0 0 0 0 0 | 11 12 11 12 11 | 10 12 11 12 11 | 10 12 11 12 11

33

*poco rit.* -----

*a tempo*

*mp*

0 0 0 0 8 7 | 0 8 6 0 0 0 | 1 0 3 1 0 | 1 0 5 7

37

*poco rit.*

8 8 8 10 | 12> 0 8 6 7 | 0 6 5 10 8 10 | 16 0 16 10 0 10 | 10 10 9 9

*a tempo*

41

42

43

44

45

rall. y dim.

*mf*

Allegro  $\text{♩} = 94$

41

42

43

44

45

45

2 0 0 3 4 2 0 0 1 3 1 3 2 3 2 0 0 0 0 6 0 6 0 6 0 6 0 9

8 7 9 10 8 7 9 10 5 7 8 5 7 10

Sheet music for guitar, page 49, featuring a melodic line and a harmonic bass line. The melodic line is in the upper staff, and the harmonic bass line is in the lower staff. The melodic line consists of sixteenth-note patterns with various fingerings (e.g., 1, 3, 2, 1, 4, 2, 1) and dynamic markings (e.g., ④, ⑤). The harmonic bass line provides harmonic support with sustained notes and eighth-note patterns. Fingerings and string numbers are indicated below the bass line.

49

2 1  
4  
2 1  
2  
0 ⑤  
0 1 2  
②

8  
1 3  
1 3  
3  
0 3 1  
⑤

10 10 8 7 10 10 8 7 8 0 9 0 9 0 0 5 6  
7 10 9 6 9 7 0 9 9 7 9 0

*a tempo*

poco rit.

53

4 2 0 ② 4 0 1 4 0 4 0 1 4 0 4 0

8 1 3 8 3 1 3 0 8 7 0 5 0 7 8 7 0 5 0 7 8 7 0

5 8 7 4 7 7 0 5 0 7 8 7 0 5 0 7 8 7 0

Sheet music for guitar, page 61, featuring a melodic line with tablature below. The music includes fingerings (e.g., ①, 3, 2, 4, 0, 1, 4, 0, 1, 2) and dynamic markings (e.g., ♯, ♩). The tablature shows fingerings (e.g., 2, 3, 5, 2, 3, 0, 5, 8, 7, 0, 5, 8, 7, 8) and string numbers (e.g., 1, 2, 3, 4, 5, 6).

Sheet music for guitar, page 65, measures 10-11. The music is in common time and major key. The first measure starts with a grace note (4) followed by a eighth note (8). The melody consists of eighth and sixteenth notes, with fingerings indicated above the staff: (1), (3), (2), (1), (4), (3), (2), (3), (1), (2), (3), (1), (2), (3), (1), (2), (1). The second measure continues with a grace note (4) followed by an eighth note (8). The melody consists of eighth and sixteenth notes, with fingerings indicated above the staff: (1), (3), (2), (1), (3), (2), (1), (2), (3), (1), (2), (3), (1), (2), (1). The tablature below the staff shows the fret positions for each note: 10, 10, 8, 7, 10, 10, 8, 7, 9, 10, 9, 0, 7, 9, 7, 9, 7, 9, 6, 9.

69

2 0 0  
8 1 3 4  
5 1 0 0 0  
8 0 8 0  
7 9 10  
7 9 10  
9 0 7 0  
0 0 8 8 7 8

Sheet music for guitar, measures 73-74. The top staff shows a melodic line with various notes and rests, including a grace note at the beginning of measure 74. The bottom staff shows the corresponding fingerings for each note. Measure 73 starts with a grace note (1), followed by notes 2, 0, 1, 4, 0, 1, 4, 0, 1, 2, 4, 2, 1. Measure 74 starts with a grace note (1), followed by notes 2, 0, 1, 4, 0, 1, 4, 0, 1, 2, 4, 2, 1. The bottom staff has fingerings 8, 0, 8, 0, 8, 0, 8, 11, 11, 8, 10, 8, 7, 8, 10, 8, 0, 8, 0.

77

2 2 1 2 0 2 1 2 0 2 0

8 2 1 3 3 1 1 1 1 1 1

(6)

8 0 8 7 6 | 7 0 7 5 4 5 0 2 0

8 8 7 0 3 2 0 3 2 4

9 8 7 8 0 3 2 0 3 2 4

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The bottom part is a tablature for a six-string guitar, showing the fingerings and string numbers for each note. The music consists of two measures of eighth-note patterns followed by a measure of sixteenth notes.

8/8

81

2 0 2 0 0 3 1 0 1 3 | 0 2 2 0 3 2 | 0 2 2 0 3 2 | 0 2 2 0 3 2 | >

89

2 0 ② 4 2 0 1 ④ 4 2 4 1 4

7 7 0 10 8 7 8 0 8 0 8 10 7 9 10 7 9 10 12 10 11 10 12 10 7 10

Musical score for guitar and piano, page 97. The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the guitar, showing a standard tuning (EADGBE) and a common time signature. The score includes various dynamics like forte, piano, and sforzando, as well as grace notes and slurs. Fingerings are indicated above the piano staff, and string indications are below the guitar staff.

101

105

109

113

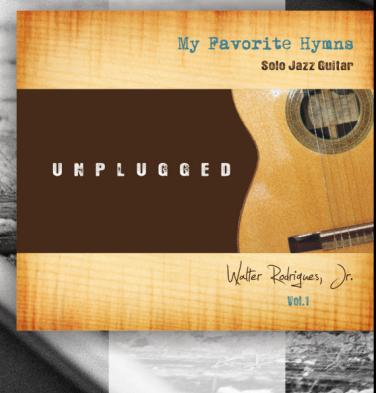
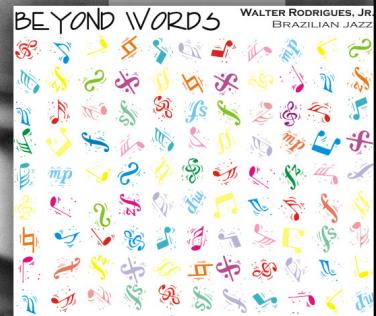
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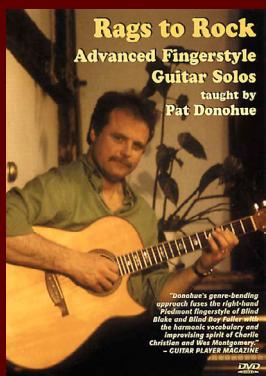
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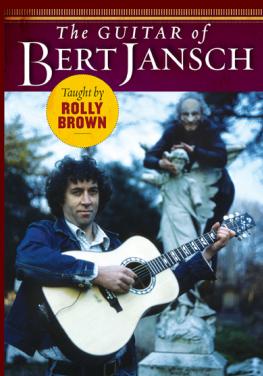
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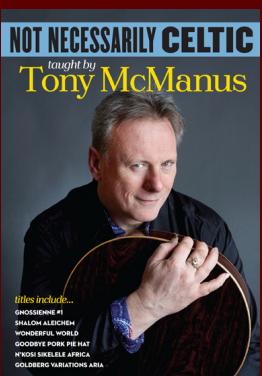
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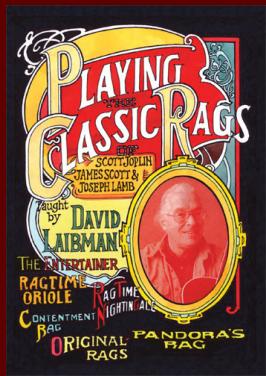
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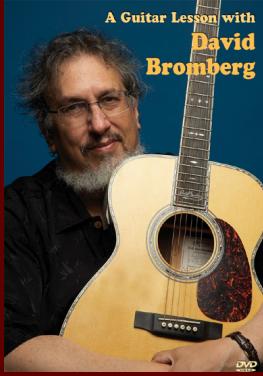
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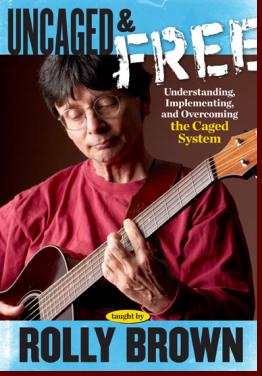
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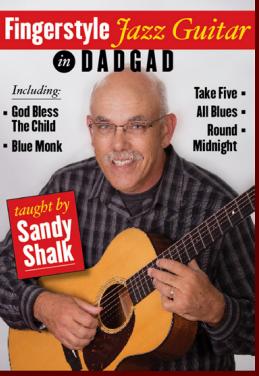
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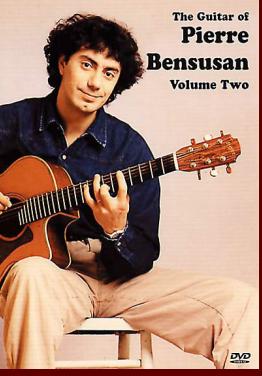
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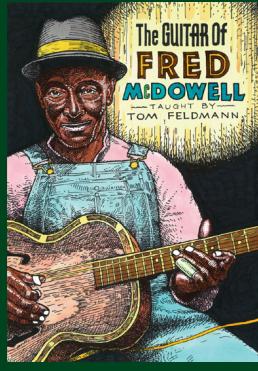
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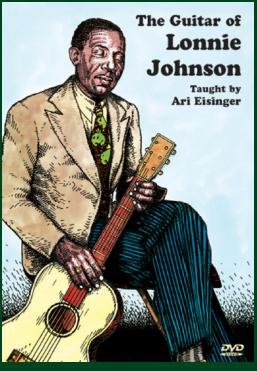
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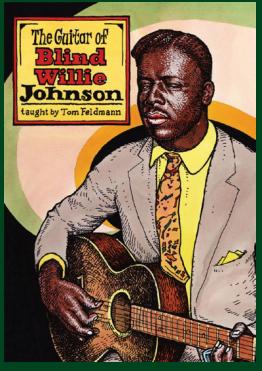
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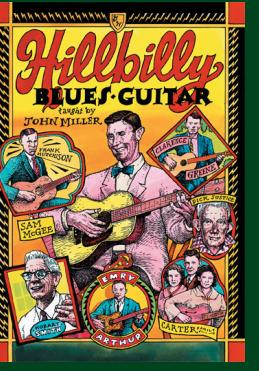
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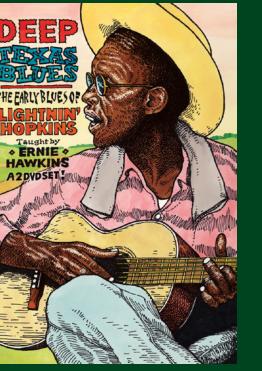
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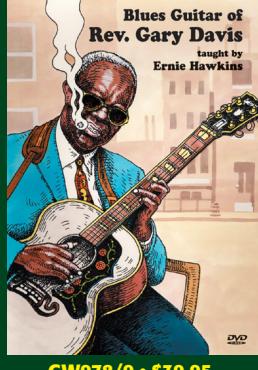
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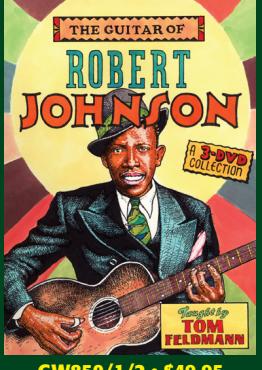
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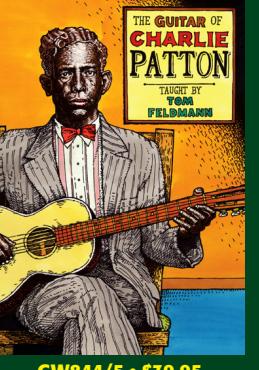
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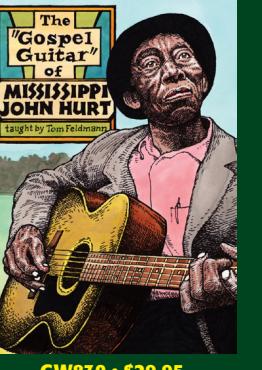
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# Tanausú Luis

## Contemporary Fingerstylist

Though trained in classical guitar Tanausú Luis is adapting and mixing tradition with contemporary styles and techniques. Spanish culture also has a strong influence on his music. Although contemporary fingerstyle guitar does not have a large audience in Spain Tanausú is one of many young guitarists helping spread the style. His efforts with the help of many others will surely build a new generation of fans and players.



### Where were you born and where do you currently live?

I was born in Spain in a little town on the island of Tenerife, a small island off the west coast of Africa, Atlantic Ocean. Currently I live in Palma de Mallorca, another Spanish island on the Mediterranean Sea.

### You have had extensive formal training. Please tell me about your musical education.

I left Tenerife to study classical guitar in the Superior Conservatory of Salamanca on the Spanish mainland. Later I went to the University of Mozarteum in Salzburg, Austria where I studied for a master's degree focus in Chamber Music with great masters as Eliot Fisk, Marco Tamayo, and Martin Mumelter.

### You have dedicated yourself to modern fingerstyle guitar. When and why did you move into this style and move away from

### your classical background?

The last year that I was in Salzburg, I turned my attention to the acoustic guitar mainly because of Tommy Emmanuel. I was shocked when I discovered him. I had always liked drums and the electric bass. They are some of my favorite instruments and suddenly this one guy was doing everything I liked on one guitar! I thought, I would like to do that but I have no time.

That period was a bit stressful because I was studying and working with a guitar quartet and playing the guitar all day. Also the music was very difficult contemporary pieces. When I finished my master degree I went back to Spain. That was in 2010 and it was a crisis period for me because I was unemployed for a year. Things improved and I eventually started working on fingerstyle music but I did not give up my classical side. I'm now preparing pieces of Philip Glass, Steve Reich, J.S. Bach, and Ernesto Lecuona.

## **Is fingerstyle guitar popular in Spain?**

Not really but little by little people are becoming interested. This last February we held the first International Acoustic Guitar Workshop in Altea. We had students from eight countries and many Spanish people came as well. This month I will teach a Fingerstyle workshop in Gran Canaria.

## **Who are some of the players in this style in Spain?**

The Spanish fingerstylers that I know are thanks to Luis Guerrero, a young but very talented luthier from Cartagena that is making great guitars and supporting well known acoustic guitar players such as Diego García El Twanguero and new talents such as Pipo Romero or Jaume Cabalgante that are awesome players. I have a signature Luis Guerrero Guitar.

## **Do you compose much music and if so what inspires your compositions?**

Actually I almost have a family suite because I had dedicated each song that I have written to a member of my family. This was a really good idea that I took from a friend and guitar player, Diego Barber. If you're far away doing a concert it's almost like your family is still with you and they are my first inspiration. I think I have many influences from Latin American music as well.

## **Which musicians do you admire and which musicians have had an influence on you?**

Wow! How to start? Pat Metheny, Richard Bonna, and Victor Wooten to name a few. I

also like a lot of bands like Dirty Loops and Snarky Puppy. When I was child I was listening a lot of pop Spanish music, Dire Straits and, Eric Clapton.

From the classical guitar world, Marco Tamayo, Ricardo Gallén, and Eliot Fisk have had influence on my way of seeing the guitar, and my life as a guitar player.

In the fingerstyle corner I admire players that have done well not only as performers, also in the pedagogical way such as, Tommy Emmanuel, Pierre Bensusan, Adam Rafferty, Martin Tallstrom, Don Ross, Jon Gomm, Chris Wood and Antoine Dufour.

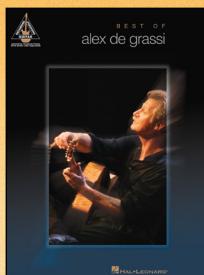
## **Do you regularly perform in your home-town and where?**

Yes I try to do it regularly because I love to be there with my family and friends. In April I'll be play in a chamber music series concert in Tenerife with a drummer. His name is Roberto Amor and I've learned a lot from playing with him. Actually I have started to study drum exercises from a method that he just finished. It is so good to work on separation and independence.

## **Do you feel that the music, history, and culture of Spain has had an influence on your fingerstyle music and if so how?**

Well, of course. On my EP the song "En tránsito" is a melodic flirt with the Canary Islands drawings, Spanish rhythms, harmonies and some flamenco touches. We mustn't forget our origin. We should always be concerned about our culture. I try to use the influence of my culture in my music; it feels very natural, more organic.

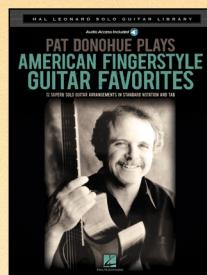
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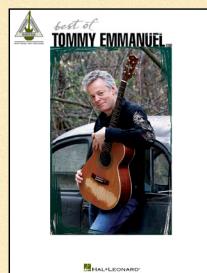


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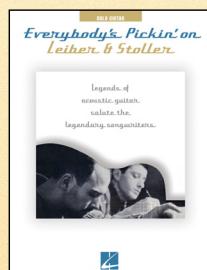
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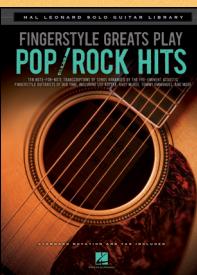
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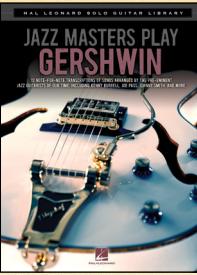


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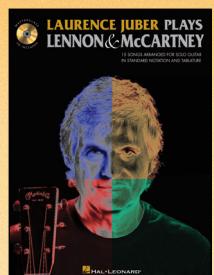


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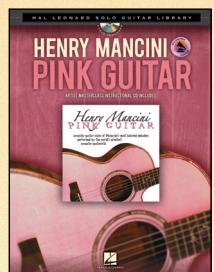
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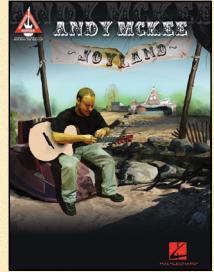
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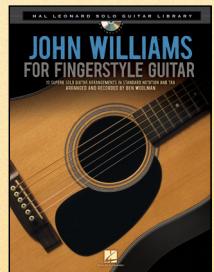
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# Julia Lange

## Young Artist Profile

**Seventeen-year-old Julia Lange is certainly turning heads in the guitar world. She shows great promise not only with her brilliant technique but with musical maturity beyond her years. Julia was born in 1998 in Offenbach, Germany and currently lives in Babenhausen Langstadt, Germany.**

**She became serious about the guitar when she began study with Stephan Werner at the conservatory of music in Frankfurt at the age of thirteen. She has taken first place in many competitions between 2011 and 2015. In 2015 she won the prestigious D'Addario Award at the Rago International Competition. Like all great players Julia makes it looks easy. When listening the technique disappears, as it should.**



**At what age did you begin studying classical guitar and how did this become an interest?**

I began playing guitar at the age of eight. My elder brother used to play and I just wanted to try it out. Then I fell in love immediately with the instrument.

**You have a very advanced technique and musical expression for such a young musician. Tell me about your development as a musician.**

At the age of thirteen, when I came to the conservatory in Frankfurt, I started taking my hobby seriously. I practiced a lot and I'm very thankful for everything my teacher Stephan Werner has done for me. He motivated me so much and prepared me for competitions, which made me improve a lot.

**You also play a bit of flamenco and fingerstyle on a steel string. How did these two vastly different styles come into your life?**

I have been dancing flamenco for six years now and I just like Spanish music. I started playing fingerstyle when I saw Andy McKee playing

“Drifting”. It was a magical moment because I knew immediately that I HAVE to learn it!

**With the classical guitar, we have a traditional repertoire but with the steel string many guitarists play original music. When playing the steel string what music are you playing?**

I used to play several pieces by Andy McKee, Ulli Bögershausen and Tommy Emmanuel but after some time I wanted to create something of my own so I started arranging songs for fingerstyle guitar. I'm practicing as well as working on improvising and composing.

**How do you take care of your nails considering the wear and tear from playing on steel strings?**

I have UV gel nails they survive everything!

**You play using a leg support instead of a footstool. Who makes the support you use and tell me about the advantage of using it.**

My leg support was made by Ingo Kaufmann. I'm very happy with it because I used to get back pain when using a footstool.



**Do you have plans on studying music in college?**

Well, I'll definitely study something along with music but I'm not sure what exactly. I'm interested in a lot of things. I'm also very interested in composition and music production.

**Do you have ambitions to make your living performing and or teaching?**

I'd love to do both, maybe in the beginning I'd rather perform and travel a lot. At some point, I think I'll want

to share my skills and help talented people improve.

### **Do you currently have an instructor?**

I don't have an instructor currently who teaches me every week but I'd like to thank my old classical guitar teachers and the Fingerstyle guitar boot camp in Austria with Thomas Leeb, Jon Gomm, and Antoine Dufour.

I would also like to thank my boyfriend Rhythm Shaw who is from India for helping me and playing guitar with me whenever we get the chance.

### **Please tell me about your approach to practicing and your routine.**

I used to have a routine when I was preparing myself for competitions. I made kind of a plan of how much time I should invest for each piece. So I used to practice on school days for about two or three hours and on weekends more. I try to practice a lot now too but it became a bit more difficult as school unfortunately is taking a lot of my time.

### **Who inspires you musically and why?**

My boyfriend Rhythm Shaw that I met at the Fingerstyle guitar boot camp in Austria last year, He just knows how to motivate me. He helps me in every way possible. I love him, his music and look forward to playing music with him.

### **Are you from a musical family?**

No, there are no musicians in my family except my grandfather who unfortunately passed away early and I never knew him.

### **What music are you currently working on and do you have a favorite composer or style of music?**

I'm working on new arrangements for fingerstyle guitar and there a lot of composers I admire. I prefer Spanish pieces by composers such as Albeniz and Rodrigo when playing classical. I love listening to Vicente Amigo who is a great flamenco guitarist and I enjoy watching Tommy Emmanuel. I like the way he entertains the audience with his beautiful compositions and arrangements. However, I do not only listen to guitar music, I like pop songs as well and especially singer/songwriter Ed Sheeran.

**If you have a day with limited time what do you focus on?**

First, I work on technique, to stay fit but sometimes I just mess around and enjoy playing.

**Do you have a CD or plan to make one in the near future?**

Of course, I'd love to make a CD, but it'll take some time.

**I am sure you have many friends your age who are not musicians. What do they think of your music and passion for the guitar?**

They like it and support me but there have been situations where they have been shocked when they talk about TV shows and I don't know anything about them because I'm play the guitar most of the time.

**You are very accomplished at such a young age; do you have any advice you can share with other young aspiring musicians?**

The most important thing is to play what you really love and to be open-minded to new things. There are so many styles and possibilities when playing the guitar and don't

give up after five minutes!

**I know it is difficult to consider but where do you hope to be with your music in ten years?**

Playing the guitar will always be a priority and everything related to it. However, new ideas come and aims change in time but music will always be a big part of my life.



# La Catedral

## Preludio Saudade

Agustín Barrios Mangore

The sheet music for "La Catedral Preludio Saudade" is composed of six staves of musical notation for guitar, arranged vertically. Each staff includes a treble clef, a key signature of two sharps, and a 2/4 time signature. Below each staff, a six-string guitar neck shows the fingerings and string positions for each measure. The notation uses a combination of standard note heads and rhythmic patterns, often with grace notes or slurs. Fingerings are indicated above the notes, such as '1', '2', '3', '4', '5', and 'o'. String positions are indicated below the notes, such as 'm' (middle), 'i' (index), 'p' (pinky), and 'a' (thumb). Measure numbers are placed at the beginning of each staff: 8, 14, 5, 14, 9, 10, 13, and 17. Specific sections are labeled with Roman numerals: 'a' (measures 1-4), 'X' (measure 9), 'IX' (measure 13), and 'XI' (measure 17). The music concludes with a final section starting at measure 14.

The image shows two staves of sheet music for guitar. The top staff (measures 21) is in common time, has a key signature of one sharp, and features a treble clef. It consists of eight measures, each starting with a sixteenth note followed by eighth notes. The bottom staff (measure 14) is in common time, has a key signature of zero sharps or flats, and features a bass clef. It consists of ten measures, each starting with a sixteenth note followed by eighth notes.

25

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

*o*   *2 1*   *5 1*   *5 2*   *o*

*14 0 11 12 11 0 14 0 14 11 11 12 12 12 10 10 10 10 8 9 9 10 10*

29

IV

29

10 9 7 7 3 3

7 8 0 8 7 7 5 4 4 4 5 5 6 5 4 5 6 6 2 0 0 2 2

33

VII

VIII

8

0 0 12 12 0 0 7 7 7 0 0 12 11 8 0 0 7 7 7 9 9 7 9 9 9

37

**IV**

**II 2/6**

*p i m*

*a p m i*

*m p a p*

*p m i*

*m p a p*

*a p m i*

*a p m i*

*0 5 6 0 5 6 5 5*

*7 5 4 4 4 5 5*

*7 4 5 4 4 4 7 4 5 4 4 4*

*0 5 2 4 2 4 5 4 2 4*

## Andante Religioso

Sheet music for guitar, page 50, featuring a melodic line with fingerings and a corresponding tablature below it.

**Fingerings:**

- Measure 1: 2
- Measure 2: 1
- Measure 3: 4
- Measure 4: 2
- Measure 5: 3
- Measure 6: 2
- Measure 7: 1
- Measure 8: 2
- Measure 9: 1

**Tablature:**

7/11	0 11	9 11 12	12 11 9	0 11	11 11 11	12 6	12 12	125 8	7	8	9 7	8 7	6 9
------	---------	------------	------------	---------	-------------	---------	----------	----------	---	---	--------	--------	--------

59

gliss.

VII

II

14 14 14 12 12 12

3 5 2 4 0 6 7 9 7 6 4 3 2 14 13 13 12 12

63

4 4 4 VII ————— 4 4 4 II —————

12 10 10 10 9 7 7 7 5 5 5 4 4 4 2

11 10 9 8 9 9 9 9 7 6 5 5 4 3 4 2 4 4 1 4 4 2

Sheet music for guitar, measures 67-68. The key signature is A major (no sharps or flats). The time signature changes from common time to 2/4 at measure 68. Measure 67 starts with a 16th-note pattern (A, B, C, D) followed by a 16th-note rest. Measure 68 begins with a 16th-note rest, followed by a 16th-note pattern (D, E, F, G), and ends with a 16th-note rest. The tablature below shows the corresponding fingerings for each note.

67

2 4 II 3 4 3 4 4 3 1

0 0 0 8 6 2 3 4 4 4 4 0 0 0 8 6 6 8 1 8 8 0 1

2 1 1 2 5 4 3 2 4 4 4 1 2 0 1 2 1 1 2

4 3 2 3 3 3 0

Musical score for guitar, page 74, measures 12-13. The score shows two staves. The top staff uses a treble clef and has a key signature of one sharp. It features a 'Harm. 12' chord (G major) with a bass note of B, followed by a 'Harm. 7' chord (D major) with a bass note of A. The bottom staff uses a bass clef and has a key signature of one sharp. It shows the bass notes for the 'Harm. 12' and 'Harm. 7' chords, along with a bass note of E.

76

**II**

78

**IV**

**V**

**IV**

80

**II**

**II**

82

84

**II**

**IV**

86

V ————— 3 2 4  
IV ————— 2 3 2  
II ————— 4 2 3  
— 2 1 3

88

II ————— 3  
— 3 3 4 1  
— 3 1 2

90

— 1 2 4  
— 1 2 3  
— 2 3 4 1 2  
— 1 3 1 2

92

— 3 4 2 1 4  
— 2 1 2 1  
— 3 2 1  
— 3 1 3 4

94

VI ————— 1 1  
— 2 2 1  
— 1 3 4 3 1  
— 4 3 1 4  
— 2 1 2 1

96

8  
2 1  
2 0  
2 0 2 2 0  
4 4 2 2 0 2 0

98

8  
2 4 3  
1 3 4  
4 5 5 4 5 2 4 5 4 2 4  
0 5 4 2 3 2 3

IV ——————  
100

8  
1 4 1  
2 1 4 3  
5 4 4 4 5 4 4 7  
4 2 2 2 4 2 2 5

II ——————  
⑥

II ——————  
102

8  
2 4 o  
3  
2 0 0 0 2 0 0 3 0  
5 4 4 3 4 5 4 2 4 2 4

104

8  
3 2 1  
0 0 0 2 0 2 3 2 2 2 3 2 2 1

106

3 2 5 3 4 4 3 4

2 4 4 2 1 2 2 1 2 | 4 5 5 4 5 3 4 4 3 4

II

108

2 3 3 2 3 3 2 3 | 2 3 3 2 3 3 2 3

4 3 3 2 3 3 2 3 | 5 3 3 2 3 3 2 3

110

2 4 3 4 0 4 4 4 3 4 4 4 | 2 5 4 5 2 5 4 5 3 5 4 5

IV

112

. 4 7 6 7 4 7 6 5 7 6 7 | . 5 7 6 7 7 7 4 5 4 5 5

114

2 4 3 4 3 4 2 1 2 2 | 1 0 4 0 0 0 1 4 3 4 4 3

II

116

0 2 3 0 2 3 0 2 3 4 4 4 4

118

3 4 5 0 2 3 0 2 4 0 2 3 4 3 0 2 5 3 2 0 3 2 0

120

VI

7 6 0 0 5 8 7 6 0 5 8 9 8 6 6 7 8 0 2 3 5 4 2

122

II

0 10 9 7 10 8 7 0 3 2 0 0 2 3 2 2 0 2 4 4 3 3 2

124

0 4 2 5 4 0 6 7 9 7 10 7 8 6 7 0 3 4 6 4 7 6 4 7

126

VI VII IV

128

6 7 6 9 10 9 7 7 9 7 | 4 6 4 6 4 7 6 7 6 4 7 9

130

6 7 9 7 10 7 8 6 7 0 3 4 | 6 4 7 6 4 7 0 3 5 2 0 4

132

VII VI

134

10 9 7 7 9 7 0 7 0 4 7 | 9 7 10 0 3 2 0 4 2 3 2 5

136

138

140

142

144

146

148

150

152

154

156

**II**

158

**II**

160

**IV**

**VII**

162

**VII**

**IV**



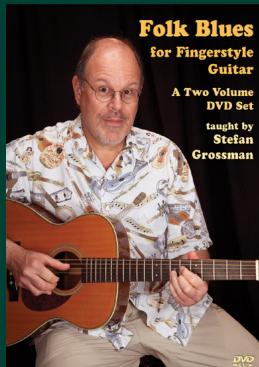
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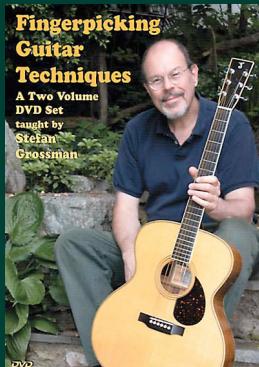
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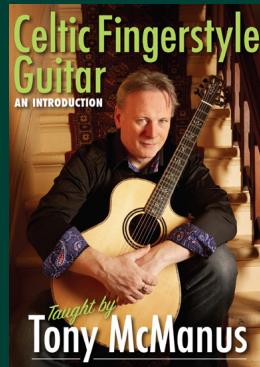
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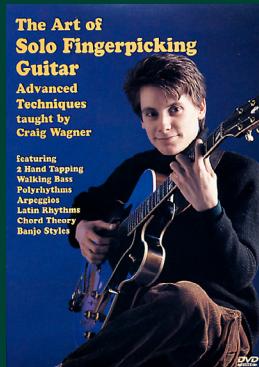
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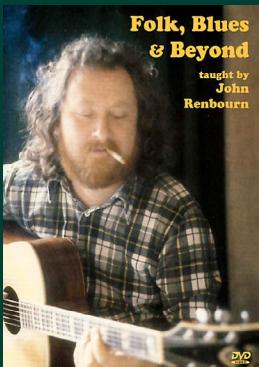
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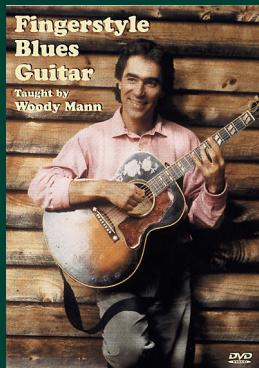
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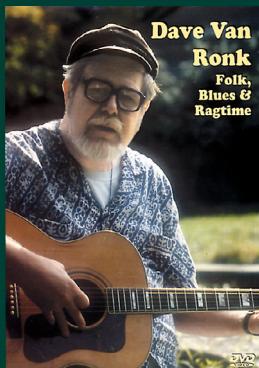
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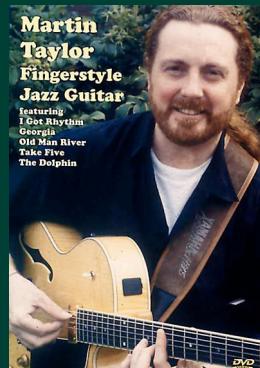
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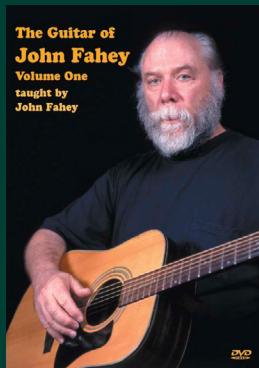
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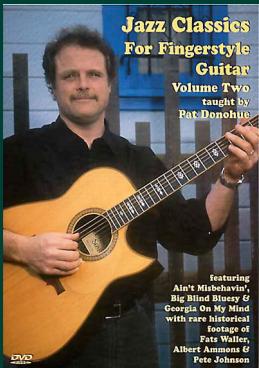
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# Master Series

## Roger's Roost

### **If It Ain't Baroque, Don't Fix It**

#### By Roger Hudson

Regarding the title of this column let me first make an apology. I'm sorry (a little) for making a pun! Among musicians, the "broke" and "baroque" wordplay is admittedly cheap and overused. However, in the case of my composition entitled *Folk Baroque*, I really could not resist! You see, as I will explain, the title of the piece and the title of the column make perfect sense – at least to me.

#### **About *Folk Baroque***

I wrote the first version of *Folk Baroque* in 1999 but the first musical themes date back earlier. Compositional processes may be carried out in a variety of ways. Sometimes a piece may be written in a few hours (or less). Or sometimes a musical idea is not fully developed for many years. *Folk Baroque* was put on my compositional "back burner" for many years. The funny thing is, now that I am paying attention to it, I am not sure why I neglected it for so long. I think now I just thought that it needed to be fixed and I just kept putting off the repair. I had doubts about the title. Was it stylistically baroque at all? It definitely had a British Isles or Appalachian folk music (fiddle tune) quality to it. Was it a "serious" classical concert piece? Was it an entertaining fingerstyle piece? Does anybody really care? Years later, I did find out that in the 1960's, beginning with Davy Graham and Martin McCarthy, an entire genre of British fingerstyle guitar had been dubbed "folk baroque". This interesting historical fact however had no bearing on whether or



not I would use the title for my composition. So, yes, now I like *Folk Baroque* and don't think there was ever anything really wrong with it. In fact, even when I first composed it and performed it a few times, audiences harboring various musical biases seemed to like it. Well then, what needed to be fixed? I have recently figured out the possible answer as to why *Folk Baroque* was almost forgotten. Maybe, it was too hard to play! The composer in me is sometimes very unsympathetic to the performer in me. And what I realized was is that I could change a few little things that would make it easier to play but would have little or no effect on the quality of the composition. However, make no mistake about it, *Folk Baroque* is still not an "easy" piece. It is just easier than it was in the first 17 years of its life. So guess I kind of did fix it after all.

#### **Where does the "Folk" come from?**

This piece really basically has four sections. I'll call them Giuliani, Folk, Baroque, and Flamenco. The beginning of the piece has more of what could be considered classical period guitar with echoes of Mauro Giuliani. Giuliani liked flashy arpeggio runs using precise right hand patterns. He was sort of the premier "shredder" of his day. This is the character of measures 1-13. Measure 14 begins the "folk" part of the piece with a sort of Irish fiddle tune and a simple bass accompaniment. It should be played with slight swing although it is written with straight six-

teenth notes. The rhythm in this entire piece can be played freely using either swinging or straight sixteenth notes – player's choice. This Folk section goes to about measure 28 where the Baroque section starts to develop.

### **Where Does the "Baroque" Come From?**

Rather than attempting to concisely define "baroque" music in this article, I invite you to do some online research if you want to know more. I will say that baroque music (1600-1750) tended to be detailed, ornate and sometimes a little busy. J. S. Bach's music in particular is held up as the model of the baroque style especially with his brilliant use of counterpoint. Counterpoint is the use of multiple musical voices being employed simultaneously in a "note against notes" way. Such is the case with *Folk Baroque* at measure 37 until about m. 52. This Baroque section requires some careful attention to the *p-i-m-a* right hand fingerings as well as the left hand barring and shifting of positions. The accenting of the melody and bass on the off beats should give the entire impression that there is a melody player, rhythm player and bass player performing together.

### **Other Ingredients**

The only other section that is distinctive is the Flamenco section beginning at measure 53. This section has flamenco characteristics because of three elements: harmonic minor scales, rasgueado (strumming) and tremolo. Obviously this does not make *Folk Baroque* a definitive example of flamenco music any more than pizza is a definitive example of Italian food. These three elements are often found in flamenco music so I'll stick to labeling the section "Flamenco". Pay very close attention to the fingerings indicated in the

standard staff in order to execute the right hand techniques effectively. The tremolo, which begins at measure 61 should be played with even triplets and, unlike many classical guitar pieces employing tremolo, the melody is actually in the right hand thumb. This means that the thumb (*p*) should play a little louder than the tremolo (*i* and *m*). Measures 81-90 technically are sort of a combination of the Giuliani and Flamenco sections with the use of arpeggios and rasgueado. Make sure you go back to m. 13 after m. 90 (D.S. al Fine), play the entire piece again and end with the closing section of measures 91-98.

### **Conclusion**

If you want to play *Folk Baroque* keep in mind that it is an advanced piece but fun to play. It just may take some work to get to the fun part. It does not have to be played fast to be effective. The challenges have to do more with playing the Baroque section clearly with a strong technique. You will find all four fingers of your left hand going in different directions all at once. Do not think about this too much or it could freak you out! I wrote *Folk Baroque* with the guitar in hand and sometimes not. Evidence for this is at measures 45-52 where I composed the counterpoint at the computer and later had to see if my fingers could actually do it. This is the basic difference between letting your brain decide what should be composed rather than composing what your fingers want to do. So the fingers have to do what the brain wants to hear. This is sometimes tough, and sometimes impossible for the fingers. Regardless, *Folk Baroque* is possible to play and people do enjoy hearing it! Let me know how you like it!

# Folk Baroque

**= 89 - 104**

Roger Hudson

IX3 X2 simile

*f*

12 9 12-10 10 10 8 10 8-7 7 5 3 5 3 1 3 1-0 0  
8 9 11 7 9 8 5 7 5 5 2 3 0  
9 9 10 10 8 9 8 7 5 7 5 5 2 3 0

5

②

2 1 - 2 1 0 0 1 2 0 3 2 0 3 0 3 2 2 1 2 2 1

5 4 5-3 4 2 3 1-2 1-0 0 0 2 0 3 2 0 3 0 3-2 2 0 4 2 2 1 2 2 1

10 IV3 *a p i m a p i m*

*a* 4 1 *m i a* 2 0 *m i* 2 *harm. 12* *mf* *harm. 12*

*m i m i* 3 *m i*

14

14

2 0-1-3 0-2-3-0 | 10-9-10 7-8 | 10 7-8 | 8-7 | 10-8-10 0 | 3-0 | 0 | 2-1-2 0-1-0 | 2-0 | 2 0-1-3 0-0 | 7

Sheet music for guitar with tablature for measures 19-20. The music is in common time. The first measure starts with a bass note followed by a sixteenth-note pattern. The second measure begins with a bass note and a sixteenth-note pattern. The third measure starts with a bass note and a sixteenth-note pattern. The fourth measure starts with a bass note and a sixteenth-note pattern. The fifth measure starts with a bass note and a sixteenth-note pattern. The sixth measure starts with a bass note and a sixteenth-note pattern. The seventh measure starts with a bass note and a sixteenth-note pattern. The eighth measure starts with a bass note and a sixteenth-note pattern.

19

19

3-0 7 0 3 0 5 2 0 | 3 0 0 2 2 | 2 1 2 0 1 2 1 | 2 0 1 3 0 2 3 0 | 5 4 5 7 8 10 12 10 | 0 0

24

24

8-7-5-3-0 3-0 | 0-1-0 2-0 1-2 | 0-1-3 3-0 2-0 | 3-1-0 2-0 | 3-0-0 2-0 | 0-0

29 II3 - - - II4 1 2 4  
29 f 2 4 0

2 3 5 1 0 1 3 3 0 0 1 3 3 0 0 2 1 0 0 0 2

2 2 0 2 4 0 2 0 1 3 3 0 0 0 1 3 3 0 0 2 1 0 0 0 2

33

33

2  
0 2 4

0 2

0 1

3

0

0 1 3

3 0

0 1 3

3 0

1 0 2 0 0 2 2

0 0

Sheet music for guitar, measures 37-38. The top staff shows a melodic line with various dynamics and grace notes. The bottom staff shows the corresponding fingerings and string numbers.

Measure 37:

- 4th string: 1, 2 (dotted), 3
- 3rd string: 2, 4, 3
- 2nd string: 2, 4, 3
- 1st string: 0, 2, 3

Measure 38:

- 4th string: 3, 2, 3
- 3rd string: 3, 2, 3
- 2nd string: 3, 2, 3
- 1st string: 0, 1, 3, 0

41

VII5 V5 III I

41

p p 3 p 1-0 4-1 0 2 1 0-3-1-0

10 7 8 10 8 5 7 8 | 6 8 5 6 4 3 6 0 3 1 0-2 1 1-0 4 1 0 2 1 0-3-1-0  
9 7 5 3 5 3 2 1 3 2 1 0 3 1 0

Sheet music for guitar, measures 50-51. The music is in common time. Measure 50 starts with a treble clef, a key signature of one sharp (F#), and a tempo of 50. The first two measures show eighth-note patterns. Measure 3 begins with a bass clef, a key signature of one sharp (F#), and a tempo of 50. Measures 4-5 show eighth-note patterns. Measure 6 begins with a treble clef, a key signature of one sharp (F#), and a tempo of 50. Measures 7-8 show eighth-note patterns. Measure 9 begins with a bass clef, a key signature of one sharp (F#), and a tempo of 50. Measures 10-11 show eighth-note patterns. Measure 12 begins with a treble clef, a key signature of one sharp (F#), and a tempo of 50. Measures 13-14 show eighth-note patterns. Measure 15 begins with a bass clef, a key signature of one sharp (F#), and a tempo of 50. Measures 16-17 show eighth-note patterns. Measure 18 begins with a treble clef, a key signature of one sharp (F#), and a tempo of 50. Measures 19-20 show eighth-note patterns. Measure 21 begins with a bass clef, a key signature of one sharp (F#), and a tempo of 50. Measures 22-23 show eighth-note patterns. Measure 24 begins with a treble clef, a key signature of one sharp (F#), and a tempo of 50. Measures 25-26 show eighth-note patterns. Measure 27 begins with a bass clef, a key signature of one sharp (F#), and a tempo of 50. Measures 28-29 show eighth-note patterns. Measure 30 begins with a treble clef, a key signature of one sharp (F#), and a tempo of 50. Measures 31-32 show eighth-note patterns. Measure 33 begins with a bass clef, a key signature of one sharp (F#), and a tempo of 50. Measures 34-35 show eighth-note patterns. Measure 36 begins with a treble clef, a key signature of one sharp (F#), and a tempo of 50. Measures 37-38 show eighth-note patterns. Measure 39 begins with a bass clef, a key signature of one sharp (F#), and a tempo of 50. Measures 40-41 show eighth-note patterns. Measure 42 begins with a treble clef, a key signature of one sharp (F#), and a tempo of 50. Measures 43-44 show eighth-note patterns. Measure 45 begins with a bass clef, a key signature of one sharp (F#), and a tempo of 50. Measures 46-47 show eighth-note patterns. Measure 48 begins with a treble clef, a key signature of one sharp (F#), and a tempo of 50. Measures 49-50 show eighth-note patterns.

55

II5

55

IX3

VII3

64

3 3 3 3

V3

IV3

64

10 10 10 10 10 10  
9 9  
7 5  
0

8-8 8-8 8-8 8-8 8-8 8-8  
5 5 5 5 5 5  
7 5 7 5 7 5  
5 5 5 5 5 5  
8-8 8-8 8-8 8-8 8-8 8-8  
5 5 5 5 5 5  
7 5 7 5 7 5  
4 5 4 4 5 4

68

II3

68

7-7 7-7 7-7 7-7  
5 4 5  
0

5-5 5-5 5-5 5-5  
2 4 2  
5 2 4 2  
5-5 5-5 5-5 5-5  
2 4 2  
3-3 3-3 3-3 3-3  
2 0 0  
3

72

3-3 0 3-3 0 0 0 0  
1 2 0  
0 1 2 1  
0 1 2 1  
1-1 1-1 1-1 1-1  
1 2 1  
0 1 2 1  
1-1 1-1 1-1 1-1  
1 2 1  
1-1 1-1 1-1 1-1  
1 2 1

76

0 1 1 1 1 0 2  
0 1 1 2 1  
3 0 0 1 0 2  
5 5 3 3 1 1 0 0  
5 4 2 2 1 0

80

3

3-3 1-1 0 0 1  
3 2 0 3  
2 2 1 3 2  
3 5 1 3 0  
2 2 1 3 2  
0 4 2 2 1 3 2

I

84

84

3 5 1 3 0 1 0 1 0 3 5 1 3 0 0 5 6 4 5 3 4 2 3

D.S. al Fine

88

88

1 2 1 0 0 0 | 2 3 2 0 0 | 3 5 3 2 2 | 0 4 2 2 1 1

IV3

92

92

0 4 5 4 9 9 7 | 12 7 9 10 7 9 | 8 5 6 7 5 | 2 1 2 0 1 2 0 1

V

96

96

3 0 1 3 0 10 7 8 10 7 9 10 0 3 5 0 2 3 0 3 2 0 5 5

Fine

# Master Workshop

## “Colored Aristocracy”

By Bill Piburn



The origin of “Colored Aristocracy” is unknown but believed to have been written just before the turn of the twentieth century, possibly soon after. Today it is often played by fiddlers and other bluegrass musicians and often identified as a traditional fiddle tune though I believe this to be wrong. To me it sounds more like a ragtime piece, which would be the proper period.

The Lost City Ramblers an old-time string band that formed in New York City in 1958 recorded “Colored Aristocracy” giving it new life during the folk era. The members of this group were, Mike Seeger, John Cohen, and Tom Paley. The story goes that Mike Seeger heard it on a 78 that his father Pete owned. I sure wish I knew who the artist was that Mike heard on that 78.

Mike Seeger (1933-2009) developed an affinity for early music much like his parents. He was a multi-instrumentalist who collected songs and had an allegiance to traditional music. When other artists of the era were emulating Bob Dylan, Mike and the other members of The Lost City Ramblers played entirely traditional music in an unpolished fashion.

The arrangement I did is from my now out of print book titled *Mel Bay’s Complete Book Of Fiddle Tunes For Acoustic Guitar*. This was my first published book, which was published in 1995, twenty-one years ago!

The audio is from the accompanying CD also

no longer in print. It’s not often I play a steel string but it was an obvious choice for the recording. What makes the recording special to me is that I used a guitar that my father built for me.

Note that I used a capo on the second fret putting the song in E. I’m sure I did this to make playing it easier for the left hand.

The arrangement states only the melody so I would encourage you to improvise or possibly write a variation.

Hope you enjoy the arrangement. In the future I’m sure I’ll be sharing more music from this collection.

# Colored Aristocracy

Arranged by  
Bill Piburn

Traditional

Capo 2nd fret

The sheet music consists of six staves of musical notation and corresponding tablature for guitar. The music is in 2/4 time, key signature of two sharps, and includes sections labeled II, III, VII, IV, and II. The tablature shows fingerings and strumming patterns.

**Staff 1:** Measures 1-8. Key signature: F# major (two sharps). Time signature: 2/4. Fingerings: 3 1, 2, 4. Measure 8 ends with a repeat sign.

**Staff 2:** Tablature for guitar strings T, A, B. Measures 1-8. Fingerings: 4 2, 3 3 0, 3 4 2, 5 4 0, 5 4 5 4, 2 4 2, 2 5 3, 4 4 4, 2 2 2.

**Staff 3:** Measures 9-16. Key signature: F# major (two sharps). Time signature: 2/4. Fingerings: 2, 4, 1 3, 2, 4, 4. Measure 16 ends with a repeat sign.

**Staff 4:** Tablature for guitar strings T, A, B. Measures 9-16. Fingerings: 3 7 3 5 7 10 8, 7 0 7 8 5 8 7, 5 5 7 5 4 7, 5 2 4 2, 0 2 2 4.

**Staff 5:** Measures 17-24. Key signature: F# major (two sharps). Time signature: 3/6. Fingerings: 4, 4, 1 3. Measure 24 ends with a repeat sign.

**Staff 6:** Tablature for guitar strings T, A, B. Measures 17-24. Fingerings: 10 10 10 7 10, 7 7 9 7, 7 9 7 10 7, 7 7 9 7.

21

VII  
IV  
V

7 8 10 7 10 8 | 7 9 7 8 10 8 7 | 5 7 8 4 | 5 7 9 8 9

10 9 | 7 10 | 0 4 | 5 5 7 9

25

VII 3/6  
VII

10 10 10 7 10 | 7 7 9 7 7 9 7 10 7 | 7 7 9 7 7

0 0 | 7 0 | 7 7 9 7 | 7 7 9 7 | 7 7 9 7

29

VII  
②  
1.

8 10 7 10 8 | 7 9 8 10 8 7 | 7 6 0 7 5 0 | 5 4 0 4

10 9 | 7 10 | 0 7 | 0 7 | 0 5 10

33

4  
2  
3  
4  
6  
0  
7  
6  
0  
7  
5  
0  
7  
10

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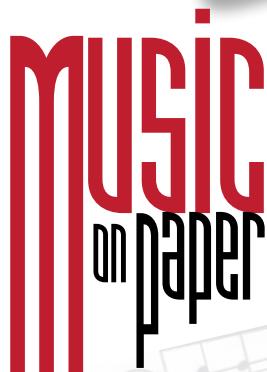
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# Master Workshop

## “Windy Bill”

By Todd Hallawell

It seems that my best compositions or arrangements happen when I have nothing whatsoever to do. Like on a camping vacation, or during a power outage, etc. In the case of “Windy Bill,” I was recovering from an operation and couldn’t move very much. It was all I could do to sit on our back porch and let the pain meds take me away. My hands still worked, so I would let my mind wander and doodle on the guitar to pass the time. When my fingers found the main theme, I stopped cold and said “wow.” By dusk, I had the first section written.



It stayed that way for quite awhile though. I needed to write the B section but didn’t want it to detract from what I’d already written. I wanted it to be even better!

During that time, I was producing an album for Russian composer Nikita Koshkin. I played him the A section and asked where he would take it. He replied, “B-flat, go to B-flat.” So, not being a fool, that’s where I went. At that point the piece practically wrote itself!

The title “Windy Bill” came from Arizona storyteller, Dennis Freeman. I was recording a collection of his stories at our studio. He wanted me to play the guitar in the background. I had no name for this piece at the time, but the music fit so perfectly to his story of Windy Bill’s first and only parachute jump, the story named the tune.

<http://www.toddhallawell.com>

# Windy Bill

Todd Hallawell

Todd Hallawell

(6) = D

**8**

**5**

**9**

**13**

21

Musical score and tablature for guitar part 21. The score shows a treble clef, a key signature of two sharps, and a time signature of 8/8. The tablature below shows six strings with various fingerings and a 'm' marking above the 5th string.

6 7 3 1      x      6 7 10 7      9 5 9 9 7  
6 7 4 2      x      6 7 10      9 9 9 8 7  
0 0 2 0 4 0      5      0 0 5 6      0 0 7 6

25

Musical score and tablature for guitar part 25. The score shows a treble clef, a key signature of two sharps, and a time signature of 8/8. The tablature below shows six strings with various fingerings and a 'm' marking above the 5th string.

5 1 2 3      1 2 3 1 0 x      1 2 3 2 5  
6 1 2 4      1 2 4 2 0 0      1 2 4 2 0 0 0 0  
0 0 5 4 2 0      0 0 2 0 0 0      0 0 0 0 0 0 0 0

29

Musical score and tablature for guitar part 29. The score shows a treble clef, a key signature of two sharps, and a time signature of 8/8. The tablature below shows six strings with various fingerings and a 'm' marking above the 5th string.

5 3 0 3 2 0 3      2 2 3 0 3 x      1 2 3 2 0 0 1 0 3  
5 3 0 3 3 0 0      2 2 1 0 0 1 0 4  
4 0 0 2 3 4 x 5      3 2 1 0 0 1 0 4

33

Musical score and tablature for guitar part 33. The score shows a treble clef, a key signature of two sharps, and a time signature of 8/8. The tablature below shows six strings with various fingerings and a 'm' marking above the 5th string.

accent with m  
0 0 0 x 0      1 3 3 0 0      1 2 3 0 2 0 0      1 3 3 0 3 0 1  
0 0 0 0 0 0      1 3 3 0 0 0 0      1 2 3 0 2 0 0 0      1 3 3 0 3 0 1

37

Musical score and tablature for guitar part 37. The score shows a treble clef, a key signature of two sharps, and a time signature of 8/8. The tablature below shows six strings with various fingerings and a 'm' marking above the 5th string.

3 0 1 2 5 2 0      0 3 3 0 2 2 0      1 2 3 0 2 0 2 0      3 0 3 3 3 3 5  
2 0 0 0 0 0 0      1 5 3 0 1 0 0      1 2 3 0 2 0 2 0      3 0 3 3 3 3 5

41

2 1 2 7 7 5 6 7 7 0 7 0 8 9 0 0 2 1 5 0 0 0 1 3 0 3 0

45 To Coda

1 2 3 2 0 2 0 0 3 3 0 1 2 0 2 0 0 3 3 0 1 5 0 2 0 1 2 0 0 3 3 0 1 1

D.S. al Coda

49

2 3 0 2 0 0 0 3 0 5 3 3 5 2 1 2 7 6 6 7 5 6 7 7 0 7 0 8 9 0 0 0 4 0

Coda a tempo

54

2 3 0 2 0 3 0 3 0 5 3 3 0 2 1 2 7 6 6 7 7 0 7 0 8 9 0 0 0 4 0

57

7 5 6 7 7 0 7 0 8 9 0 1 0 3 2 3 2 3 7 6 8 9 10 7 0 0

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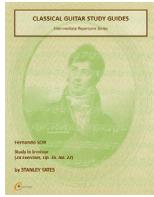
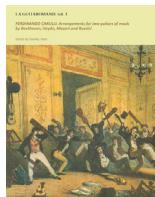
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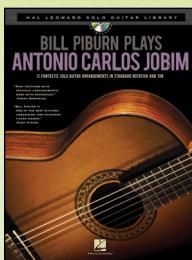


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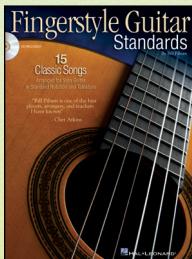
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# Master Series

## Fingerstyle Jazz Concepts

By Steve Herberman

### Seventh Chord Voicings Construction Chart

In this column I'd like to offer guitarists a chart of the many seventh chord possibilities available on the instrument. Using the chart in the manner described below ensures that all 4-note seventh chord possibilities on the guitar have been explored. Fingerstyle technique will come in very handy since many of the notes in the voicings will skip over strings, sometimes multiple times. Let's get started!



I've used a G major seventh chord as an example on the chart. In the first vertical column on the upper left hand side of the page I recommend building the chord from the lowest note (bass) to the highest note (soprano) though it's fine starting on the highest note if you prefer. My reasoning for beginning with the lowest bass note helps engrain the inversion name; if the root is in the bass, the chord is in root position (but this is only a matter of preference.) If you do as I suggest than you'd read the notes below from bottom to top as you are building the chord. Now look at the upper right hand side of the page and you will notice the note spellings for low to high G, B, D, F#. Apply to the guitar this way:

F# (1st string 2nd fret)  
D (4th string open)  
B (5th string 2nd fret)  
G (6th string 3rd fret)

Quite a wide spacing from the D up to the F#, aren't you glad you play fingerstyle?!

Staying within the first 5 frets of the guitar the voicing is more commonly played this way:

F# (1st string 2nd fret)  
D (2nd string 3rd fret)  
B (3rd string 4th fret)  
G (4th string 5th fret)

It forms a nice and easy to remember diagonal pattern with no string skips (but that isn't any fun and you probably already know it.) Of course this voicing can be played in multiple

positions so make sure you explore all possibilities. For example it can be played in 7th position with a partial bar of the 1st finger.

Now let's examine a more interesting voicing. We'll use the last root position voicing on the top of the page (1,7,5,3.) Because the root and 7th are a major 7th interval apart when displaced by an octave you will be sure to get some interesting string skips. One way to play it with the lowest G involves quite a stretch (you'll figure out the fingering quickly on your own.)

B (1st string 7th fret)  
D (3rd string 7th fret)  
F# (4th string 4th fret)  
G (6th string 3rd fret)

Let's skip down to a 1st inversion G major 7 (directly below the root position ones.) These all have the 3rd in the bass. The first vertical column from low to high is 3,1,5,7 (or B,G,D,F# if applied to a G major 7.)

F# (2nd string 7th fret)  
D (3rd string 7th fret)  
G (4th string 5th fret)  
B (6th string 7th fret)

This voicing may be recognized as a Drop 3 voicing, skipping the 5th string in this case)

Next let's play a 2nd inversion voicing, 1st column on the left hand side of the second inversion section. The arrangement of notes from low to high is 5,1,7,3 or D,G,F#,B using a G major 7 chord. This is actually called a "drop 2 and 4" inversion but I won't go into a detailed explanation of that here since the idea right now is to get these voicings down on the guitar and not necessarily worry about the "official" name of the voicing type! This time the skipped string is the 3rd string when played this way:

B (1st string 7th fret)  
F# (2nd string 7th fret)  
G (4th string 5th fret)  
D (5th string 5th fret)

Here's another 2nd inversion G major 7 played with 2 open strings from the configuration 5,3,1,7:

F# (1st string 14th fret)  
G (3rd string 12th fret)  
B (2nd string open)

## D (4th string open)

Lastly let's play a 3rd inversion voicing in that 1st column whose note names are shown over to the far right when following the arrow. 7,1,5,3 or F#,G,D,B from low to high. This time we'll use an open string in the higher register of the guitar.

B (2nd string 12th fret)

D (4th string 12th fret)

G (3rd string open)

F# (5th string 9th fret)

To be thorough make sure to play all voicings in the 6 vertical columns for each inversion. There are a total of 24 voicings (6 vertical rows of 3 inversions plus 1 in root position.) Since there are multiple ways to voice these inversions using octave displacements (and sometimes open strings) there will be many more than 24 shapes for each chord symbol, more like 50 plus (but that will depend on the root note and the quality of each chord.) Eventually you will want to transpose into all keys. At the bottom of the chart you'll notice chord formulas for other types of 7th chords that you can apply. For instance take a D min7b5 chord through the vertical columns keeping in mind the chord spelling D,F,Ab,C or 1,3b5,b7. Also note that 6th chords can be taken through their paces by replacing a 6 for any 7. An example would be an A6 chord (A,C#,E,F#) or 1,3,5,6 and A minor 6 chord (A,C,E,F#) or 1,b3,5,6.

Three ways this chart can be practiced (to start) are as follows:

1. Start with the upper left hand vertical column and build chords by using all of the chromatic roots building major 7th chords. Start with Gma7 then use the same vertical row to build Cma7 then Fma7 in a cycle 4 arrangement or any other cycle as long as you exhaust all 12 keys. Next try the same thing using minor 7, Dim.7 and all of the other 7th chord types listed at the bottom of the chart.

2. Randomly pick any 7th chord symbol (example: Db augmented 7th) begin anywhere in the vertical columns of any inversion building the chord. This approach is using the chart as more of a thesaurus of chord voicing ideas; a way to brainstorm, inspire and maybe break out of any ruts you are getting into with using the same old voicings all of the time. Sometimes it's smart to limit the amount of new voicings you learn concentrating on just one or two until they are integrated into your chord vocabulary. Take the cool new voicing through a tune!

3. Follow step 3 above only to then take the voicing through the diatonic chord scale. For key of G play a Gma7 voicing followed by the corresponding A-7, B-7, Cma7, D7, E-7, F#-7b5. I'd like to start with examples of this in the next issue, stay tuned for it!

I hope you enjoy the seventh chord chart and all it can do to expand your chord voicing knowledge when practiced as outlined here. See you next time!

# SEVENTH CHORDS

Soprano	7	5	3	7	5	3
Root Position	5	7	7	3	3	5
	3	3	5	5	7	7
Bass	1	1	1	1	1	1

Start with a Gmaj7 chord and construct a voicing for each inversion. Jumping up an octave is fine just as long as G is the lowest note. Add each chord tone above the root in the order indicated.

7 = F#  
5 = D  
3 = B  
1 = G

1st Inversion	7	5	1	7	1	5
	5	7	7	1	5	1
	1	1	5	5	7	7
	3	3	3	3	3	3

Example: First vertical column

7 = F#  
5 = D  
1 = G  
3 = B

2nd Inversion	3	7	1	3	7	1
	7	3	3	1	1	7
	1	1	7	7	3	3
	5	5	5	5	5	5

Try as many fingerings & octave displacements as possible.

3 = B  
7 = F#  
1 = G  
5 = D

3rd Inversion	3	5	1	5	1	3
	5	3	5	1	3	1
	1	1	3	3	5	5
	7	7	7	7	7	7

Example: First vertical column

3 = B  
5 = D  
1 = G  
7 = F#

Use the above to derive all inversions of :

Maj. 7 = 1,3,5,7

Dim. 7 = 1,b3,b5,bb7

min. 7 = 1,b3,b5,b7

Aug. 7 = 1,3,#5,b7

Dom. 7 = 1,3,5,b7

min/Maj. 7 = 1,b3,5,7

min. 7 b5 = 1,b3,b5,b7

Maj. 7#5 = 1,3,#5,7

For 6th chords, replace 7 with 6 in each vertical structure

# Master Series

## Eclectic Electric

### More fun with Systematic Inversions

#### By Tim Lerch

For the past few issues we have been looking into inversions. Last time we connected the inversions with upper diatonic neighbors in the top voice. This time we will look at Inversions on the top string set and connect them with upper diatonic neighbors in the bass voice. The fingerings on these examples are not notated and can be a bit tricky. It is my hope that you will experiment and find ways to play these examples with a fingering that makes sense to you and that gives a pleasing musical result. Always try to sustain the top three notes as you move the lower note. If you have to drop a note that's ok but try to keep the others ringing and it will still create the illusion of the whole thing sustaining.

Ex. 1: All of the examples will have an E root so we will start with Emaj7. The first bar has the root position voicing and the three inversions, learn these well before going on the second bar. Even if you don't get to the second bar, the basic inversions are still a very powerful tool to add to your chordal vocabulary.

Ex.2: This example also uses Emaj7 but it has a raised 4th degree (A#) in the bass movement. The resulting sound is Lydian in character. In the first inversion, you will probably have to drop the D# on the G string to get the bass note movement unless you have a bionic pinky!

Ex.3: Here we have E7 by flattening the 7th in all the inversions. The bass movement adds 2, 4, and 6, creating a Mixolydian sound.



Ex.4 In this example we have E7 again but this time the bass movement uses 2, #4 and 6 creating a sound produced by the 4th degree of Melodic Minor also known as Lydian Dominant. On the first inversion you will have to drop the top voice in order to get the #4 in the bass movement.

Ex.5: Here we have an Emin7 as it might exist in the key of D major with its natural 2, 4, and 6 creating a Dorian sound. On the second inversion, try using the tip of your second finger to double stop the two bottom notes, this will leave the 4th finger free to get the 6th in the bass movement without dropping any other chords tones.

Ex.6: Here is Emin7 again, this time, as it would occur in an Aeolian environment. With 2, 4, and flat 6. The "tip double stop" is still handy for second inversion on this one as well even though the flat six is a bit easier to reach. You can also switch the second and third fingers around allowing the third finger to slip up a fret for the flat 6.

Ex.7: Here is Emin7 again but this time with flat 2, 4 and flat 6 resulting in a Phrygian sound.

Ex.8: Now for Emin7b5 (also known as E

Half Diminished) with flat 2, 4 and flat 6 this yields a Locrian sound. This time the tricky fingering is on the 3rd inversion. A “tip double stop” makes it possible to keep everything ringing.

Ex.9: This time Emin7b5 as it might exist as the 6th degree of G Melodic Minor. With its natural 2, 4 and flat 6th it yields a sound commonly known as Locrian natural 2. The third inversion still can use that pesky “tip double stop” for good sustain.

Ex.10: Finally here is Emin7b5 as the two chord in Harmonic minor with flat 2 4 and natural 6. Once again the third inversion can use the “tip double stop.”

Ex. 11, 12 and 13: Just for fun I thought I would write some examples of raising both the lowest and highest note together leaving the middle two notes alone. The results are interesting and very beautiful sounds. I tweaked the second to the last chord in each example to create a more satisfying resolution.

I hope you enjoy these challenging examples and find ways to incorporate them into your practice routine. Next time I'll write a bunch of examples of musical passages with these types of movements.

<http://timlerch.com>

# Systematic Inversions With Rising Bass

(Top Set)

EX. 1

E maj7    E maj7/G♯    E maj7/B    E maj7/D♯

T 4 7 11 12 | 4 7 11 12  
A 2 6 9 13 | 2 4 6 7  
B G 11 13 14 | 13 14

EX. 2

E maj7    E maj7/G♯    E maj7/B    E maj7/D♯

4 7 11 12 | 4 7 11 12 13 14

EX. 3

E 7    E 7/G♯    E 7/B    E 7/D

3 5 10 12 | 3 5 10 12 13 14

EX. 4

E 7      E 7/G♯      E 7/B      E 7/D

7      8

4      5      10      12      4      5      10      12      14

EX. 5

Em7      Em7/G      Em7/B      Em7/D

9      8

3      5      10      12      3      5      7      10      12      14

EX. 6

Em7      Em7/G      Em7/B      Em7/D

11      10

3      5      10      12      3      5      7      10      12      14

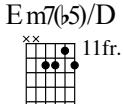
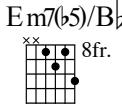
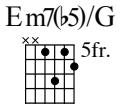
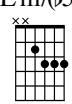
EX. 7

Em7      Em7/G      Em7/B      Em7/D

13      12

3      5      10      12      3      5      7      10      12      14

EX. 8      E m7(b5)      E m7(b5)/G      E m7(b5)/B♭      E m7(b5)/D

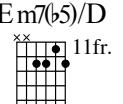
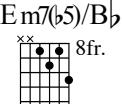
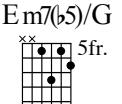
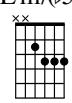


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3 6 10 12 3 6 10 12

2 5 8 12 2 3 5 7 8 10 12 14

EX. 9      E m7(b5)      E m7(b5)/G      E m7(b5)/B♭      E m7(b5)/D

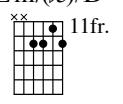
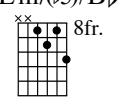
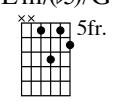
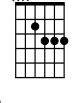


17

3 6 10 12 3 6 10 12

2 5 8 12 2 4 6 7 8 10 12 14

EX. 10      E m7(b5)      E m7(b5)/G      E m7(b5)/B♭      E m7(b5)/D

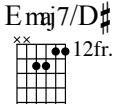
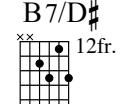
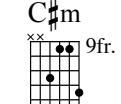
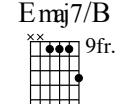
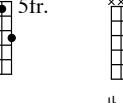
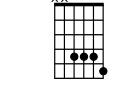
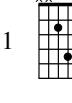


19

3 6 10 12 3 6 10 12

2 5 8 12 2 4 5 7 8 10 11 12 14

EX. 11      E maj7      B 7/F♯      E maj7/G♯      A (add#11)      E maj7/B      C♯m      B 7/D♯      E maj7/D♯



21

4 5 7 9 11 12 14 12

2 4 6 7 8 9 11 13

EX. 12

E 7      B m7/F♯      E 7/G♯      B m11/A      E 7/B      C♯m      B m7/D      E 7/D

25

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

EX. 13

29

3 5 7 9 10 12 14 12

# Master Series

## “Seventh Heaven”

By Dylan Ryche

I often talk to musicians who are interested in using odd times in their own music but are unsure where to start.

Odd times can be a great way to add different rhythmic and emotional energy into your own music. You can really start unlocking great ideas that you wouldn't have thought of otherwise not to mention it's a lot of fun.

Now, we're usually pretty comfortable counting and feeling music in groups of twos, threes, and fours. We are so used to hearing these that they all become second nature to us.

Well, using that knowledge and familiarity that we already likely possess, is usually where I suggest someone begin experimenting with odd times.

In this article, we're going to focus on sevens, but you can apply what we're talking about here to really any meter you can think of.

Now, initially, counting to 7 might feel strange – but if you think  $3+2+2$ , that is to say think in divisions that we find more natural, it begins to make more sense and eventually, if you play and listen to it often enough  $7/8$  will feel as comfortable as any other meter to you.

Now, I'll try not to get too technical and sound like your high school math professor here – but in music we have simple beats (those that divide into twos) and compound beats (those that divide into threes) “Odd” times have both. So, here's the cool thing – we can add up to 7 in different ways.  $3+2+2$ ,  $2+2+3$  or  $2+3+2$  for example.

Our music will sound, look and feel very different depending on where we put those beats.

Let's turn our attention to this month's piece *Seventh Heaven*, which is only twelve bars long but we certainly pack a lot into those twelve bars. For the first six bars we are counting our bar as  $2+2+3$ , in bars seven and eight we flip it around and instead are counting  $3+2+2$  (or  $3+4$ ). I think it makes quite a dramatic change in the feel of the music. For bars nine and ten the compound beat is right in the middle  $2+3+2$ . Again, it feels different than our previous subdivisions of seven.



One bar of 7/4 has 14 eighth notes, the equivalent of two bars of 7/8, so for bar eleven of our song here I have elected to have one bar of 7/4 to simply display yet another way we can feel ‘seven’. Personally, I think it also looks much cleaner and neater on the page than had I notated it as two bars of 7/8.

Speaking of notation, you can use the beams to help illustrate where you, the composer/arranger, want the stresses and beats to lie. Take a look at bar 3 for a clear example the first four 8<sup>th</sup> notes are grouped together with a beam, as are the following three. This gives the reader a visual cue to think “4+3.”

Depending on where you are in your musical journey, I know that this may all sound very complicated, but in essence we’re just adding up to seven in different ways.

I really enjoyed playing this very short piece. I think it sounds great. Harmonically It is a pleasant but reasonably plain tune in E minor. Yet, to me it still sounds challenging, interesting, a little different, it has some depth and creates a certain excitement and tension. Most of this was achieved with manipulating the rhythms as we have discussed.

The moral of the story is - don’t forget about rhythms as an important musical element in your playing and writing.

Try playing around with it. You never know what you might find!

DR

<http://www.dylanryche.com>

# Seventh Heaven

Music by Dylan Ryche

Standard tuning

$\text{♩} = 170$

Sheet music for guitar in standard tuning (EADGBE) with three staves. The top staff shows melodic lines for E minor, D, C, and D. The middle staff shows rhythmic patterns for the same chords. The bottom staff shows harmonic progressions through E minor, D, C, G/B, Am7, G, B7( $\sharp$  5), B7, and Em. Chord symbols are placed above the staff, and fingerings are indicated below the strings.

1 Em 2 D 3 C 4 D 5 Em 6 D 7 C 8 D 9 Em 10 D 11 C 12 G/B Am7 G B7 B7( $\sharp$  5) B7 Em

*mf*

Fingerings (bottom staff):

- 1: T 0, A 2, B 3
- 2: T 0, A 2, B 3
- 3: T 1, A 3, B 0
- 4: T 0, A 2, B 3
- 5: T 0, A 2, B 3
- 6: T 0, A 2, B 3
- 7: T 1, A 3, B 0
- 8: T 0, A 2, B 3
- 9: T 3, A 2, B 0
- 10: T 3, A 1, B 0
- 11: T 0, A 2, B 0
- 12: T 3, A 2, B 0

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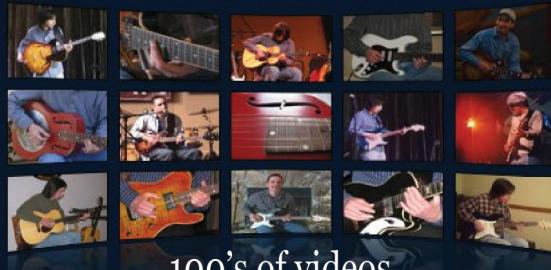


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# Master Series

## Acoustic Third Coast

By Eric Lugosch

### Interlude from “In My Life”



I think most people my age.....? Need only one or two measures to recognize where this music comes from. It is the famous piano interlude written and played by the Beatles producer, the late George Martin. His advice, behind the scene scoring, and editing gave many of the Beatles' greatest recordings their characteristic sound.

This is one of the first things I ever arranged on the guitar and it has become a favorite in my classes through the years. It's really a study on the economy of motion for the left and right hand. I found that this lesson helped me to play the guitar without looking down at my hands, which in turn helped me concentrate on the dynamics in my playing.

What many fingerstyle guitarists have started learning with is the ‘Piedmont’ back and forth bass line done with the right hand thumb. In the first issue of Fingerstyle Guitar Journal I presented the traditional fiddle tune “The Eighth of January.” This lesson emphasized the fact that we don’t need so much movement in the bass line. Instead of the back and forth ‘Travis’ style beat, the bass line is playing what is known as ‘pedal’ notes. A pedal note bass is a note that sustains throughout the entire measure and supports the melody. You’ll notice long lines coming off the bass notes and sustaining throughout the measure. Make it a rule to just play the bass notes with your thumb and all other notes with your index and middle fingers. After the bass line and its fingering is understood, look at the melody.

The melody is relatively easy except for the 4<sup>th</sup> string, 4<sup>th</sup> fret (F#) going to the 3<sup>rd</sup> string, first fret (G#) on line one, 3<sup>rd</sup> measure. One of my favorite passages happens in the first and second measures of line two. Put your left hand in the D major 7 position. Keep your hand in that position until the last note of that measure. Then lower your middle finger (2) ½ step to the 6<sup>th</sup> fret and slide back up to the 7<sup>th</sup> fret. At that point, make the D – position as diagramed. Do this a 100 times or so.... Then go on to pinch the 5<sup>th</sup>, 3<sup>rd</sup>, and 2<sup>nd</sup> strings of the D as shown in the tab. Drag, or brush your right hand index finger across the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> strings as a triplet. What you’re about to do is a

delayed pull-off. After the triplet you'll pull-off the second string to the open position and the left hand index finger used for the pull-off moves over to the 4<sup>th</sup> string, 6<sup>th</sup> fret to finish the phrase. In my class I have everybody repeat this 1<sup>st</sup> and second measures as a loop until they get it.

Notice the half capo (bar) on the 2<sup>nd</sup> fret for the A chord, line one, first measure. After getting these eight measures under your fingers try closing your eyes and let the melody dictate to your hands. This is a very regal piece of music and should be played with a Baroque feel.

<http://ericlugosch.com>

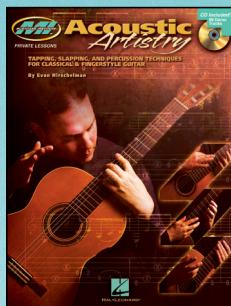
## Interlude for "In My Life"

Tuning: E-A-D-G-B-E

Arranged by: Eric Lugosch

Presto

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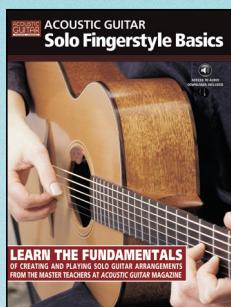
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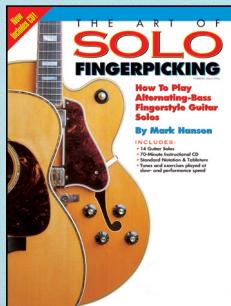
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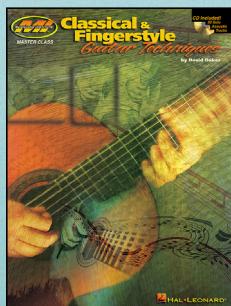
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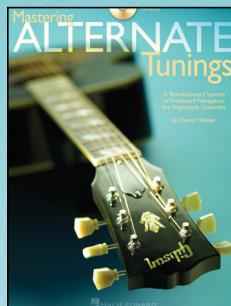
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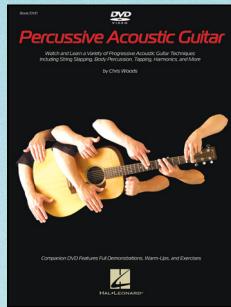


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Open the door to a whole new guitar universe with this one-of-a-kind book/CD pack. You'll discover how to navigate the fretboard in all tunings, how to cultivate new composing and improvising concepts, and how to broaden your fingerstyle skills and techniques. The CD includes 40 tracks for demo and play-along, and the book is fully integrated with an interactive online fretboard.

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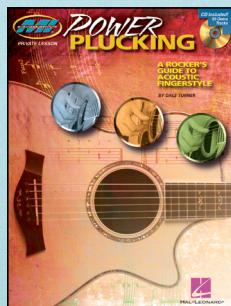


**Percussive Acoustic Guitar**  
by Chris Woods



Turn your acoustic guitar into a full band with this comprehensive book/DVD set by guitar virtuoso Chris Woods. Providing detailed, step-by-step instruction on a variety of percussive guitar techniques, this book includes warm-ups, exercises, full pieces, and practical "how-to" training that will get you slapping, tapping, and enjoying your guitar like never before. The high-definition DVD reinforces all the material in the book and features Chris Woods himself as your personal instructor.

00696643 Book/DVD Pack ..... \$19.99



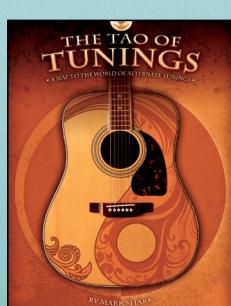
**Power Plucking**  
by Dale Turner



Musician's Institute Press

If you're a rock player and the world of acoustic fingerstyle has always seemed foreign and hard to grasp, have no fear. *Power Plucking* teaches the technique from a purely pop-rock standpoint. You won't waste your time here learning classical pieces you don't want to know. This book concentrates on the type of riffs you've heard from all your favorite artists, including Jimmy Page, James Taylor, Elliott Smith, John Frusciante, Eric Clapton, Jeff Buckley, Nick Drake, etc. You've never felt this comfortable treading new ground!

00695962 Book/CD Pack ..... \$19.95



**The Tao of Tunings**  
by Mark Stark



From Leo Kottke and Michael Hedges to John Lee Hooker and Jimmy Page, alternate tunings have inspired some of the most creative and unique guitar sounds in the history of the instrument. This book and CD pack will provide you with loads of fretboard diagrams, fun playing examples, and practical music applications to help you navigate through a variety of tunings – from Double Drop D to DADGAD and beyond. Includes standard notation and tablature, plus 52 audio tracks for demonstration and play-along.

00696012 Book/CD Pack ..... \$19.95

# Master Workshop

## Harmonic Minor Triad Arpeggios

By Bill Piburn



I'm always looking for ways to challenge and entertain myself in the pursuit of harmony and the fingerboard. Recently I've been experimenting with my favorite scale, harmonic minor. The intervals in this scale are (1 – 2 – b3 – 4 – 5 – b6 – 7). In the key of C the notes are ( C – D – Eb – F – G – Ab – B).

The harmonized triads are:

1 minor, 2 diminished, b3 augmented, 4 minor, 5 major, b6 major, and 7 diminished

The harmonized 7 chords are:

1 minor (maj7), 2 minor 7 b5, b3 augmented (maj7), 4 minor 7, 5 dominant 7, b6 major 7, and 7 diminished 7th.

We certainly need to know our scales but most would agree that scale practice is boring! I do practice scales just up and down but I also practice them in triads, 7<sup>th</sup> chords and various patterns. variety makes it more entertaining, musical, and it will challenge you to see and apply the harmony built from the scale.

The following examples are based on patterns, which are easier to hear and repeat than explain. I suggest you play each until the patterns are engrained in your ear. Once this happens try moving

them to other key centers. The most important factor in transposing to another key is hearing it. Yes, playing by ear! Knowing the intervals in numbers as well as letters (pitches) is also important.

The examples are in C harmonic minor. I'm enjoying playing the first two examples in G harmonic minor as well. The lower register sounds great and it covers a lot of territory on the fingerboard.

Notice that examples 1 through 3 are written in 12/8 so the triads could be grouped in three notes each. You can also think of them as triplets in 4/4. This would put the accent on the first note of each group. Once you get the interval patterns under your fingers try playing the triads in eighth notes. This will move the accent to intervals other than the root.

There are endless combinations that will challenge and build your command of the fingerboard. Experiment with as many as possible and in as many keys as possible.

The reward is in expanding what you hear and knowing where to find it!

Ex. 1

12/8

Cm      B dim      Cm      E<sup>b</sup>aug      Fm      D dim      E<sup>b</sup>aug      G

T 1 0 4 3 1 3 4 5 4 5 | 6 5 7 6 4 7 8 8 7 9 10

A 3 1 0 4 3 4 5 4 5 | 6 8 6 5 7 8 7 9 10

B 3 1 0 4 3 4 5 4 5 | 6 8 6 5 7 8 7 9 10

3 A<sup>b</sup>      Fm      G      B dim      Cm      B dim      Cm

11 10 8 10 9 8 10 12 12 10 12 | 14 15 13 12 16 15 13 12 16 15 13 16

11 10 8 10 9 8 10 12 12 10 12 | 14 15 13 12 16 15 13 12 16 15 13 16

Ex. 2

5 Cm      E<sup>b</sup>aug      D dim      B dim      A<sup>b</sup>      Cm      B dim      G

15 16 17 16 17 18 17 15 13 16 15 13 | 11 13 13 12 13 15 14 12 10 12 12 10

15 16 17 16 17 18 17 15 13 16 15 13 | 11 13 13 12 13 15 14 12 10 12 12 10

7 Fm      A<sup>b</sup>      G      E<sup>b</sup>aug      D dim      Fm      E<sup>b</sup>aug      Cm      B dim      D dim      Cm

8 9 10 8 10 11 10 9 7 8 8 7 | 4 6 7 5 6 8 6 5 4 5 4 3 | 1 3 4 1 3 5 3

8 9 10 8 10 11 10 9 7 8 8 7 | 4 6 7 5 6 8 6 5 4 5 4 3 | 1 3 4 1 3 5 3

Ex. 3

G      E $\flat$ aug      Cm      Ddim      Fm      E $\flat$ aug      A $\flat$       Bdim      Ddim      Cm

10

3    2    5    6    5    4    5    4    6    7 | 5    6    8    6    5    4    5    4    3    1    3    4 | 1    3    5    3

Ex. 4

Cm(maj7)      A $\flat$ maj7      B dim7      G7

13

3    4    5    4    6    5    4    3 | 6    3    4    6    5    4    3    6

A $\flat$ maj7      Fm7      G7      E $\flat$ aug7

15

4    5    6    5    3    6    5    4 | 3    4    5    3    6    5    4    3

Fm7      Ddim7      E $\flat$ aug7      Cm(maj7)      Ddim7

17

5    6    3    6    5    3    6    5 | 4    5    6    5    3    6    5    4 | 1    3    5    3

# Master Workshop

## “I Never Knew”

By Jim Caudill

“I Never Knew” was written in 2003. I wrote it with three goals in mind: To be interesting enough as a composition to make others want to learn it, to be easily attainable to most players, and to be fun to play. If you’re like most players, you’ve wasted plenty of time and money on sheet music that was above your head, I know I have.



I think we can all improve our playing by remembering that notes on staff paper are not music, but rather, that they *represent* music. It’s up to us to be flexible enough to make the finished product as musical as possible. Push and pull the time and dynamics...make it your own. Try different tempos.

Let the notes ring until it’s time to change, so as to avoid a “choppy” feel. I like to think of the song as a “gentle” composition. Just let it flow, unforced.

I find it useful when learning a new piece of music, to learn the melody line first, and become quite familiar with it. It helps me bring out the melody after the chords and/or bass lines are added. Likewise, if chord symbols are included, simply playing through the changes may help you get a feel for the syncopation. Listening to, and/or watching the video will also help, as playing syncopation is often easier than reading or transcribing it. Most of all, have fun.

**Note from editor:** The video play button on the music represents how Jim plays this piece today. The audio only button below should match the transcription. I thought it would be best to include both versions.

# I Never Knew

Jim Caudill

A musical score for piano in 4/4 time. The left hand plays eighth-note chords in the bass clef staff. The right hand plays sixteenth-note patterns in the treble clef staff. Measure 11 starts with a bass note followed by a chord, then a sixteenth-note pattern. Measure 12 begins with a bass note, followed by a sixteenth-note pattern, then a bass note, and finally a sixteenth-note pattern.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings and five frets. The notes are: string 6 (low E) is muted (0); string 5 is muted (0); string 4 is muted (0); string 3 is muted (0); string 2 is muted (0); string 1 (high E) is muted (0). The tablature below shows the corresponding fingerings: T (thumb), A (index), B (middle), and G (ring).

A musical score for piano, page 5, showing measures 5 through 10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5 starts with a dotted half note in the bass, followed by eighth-note pairs in the treble. Measures 6 and 7 show eighth-note pairs in the treble, with measure 7 ending on a fermata over a bass note. Measures 8 and 9 continue with eighth-note pairs, with measure 9 ending on a fermata over a bass note. Measure 10 concludes with a single eighth-note in the treble.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 0; string 5 has a 2; string 4 has a 4; string 3 has a 1; string 2 has a 1; and string 1 has a 0. The 0 on string 6 indicates that the string is muted or plucked without being stopped by a finger.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a rest followed by a eighth note. Measures 2-3 show eighth-note patterns. Measure 4 has a sixteenth-note grace note before a quarter note. Measures 5-6 show eighth-note patterns. Measure 7 has a sixteenth-note grace note before a quarter note. Measures 8-9 show eighth-note patterns. Measure 10 ends with a sixteenth-note grace note before a quarter note.

Fretboard diagram for guitar string 6, showing a scale pattern. The diagram includes fingerings and note heads. The notes are: ., 5, 5, 7, 8, 6, 5, 6, 5, 7, 5, 3, 3, 5, 3, 4, 3, 6, 4, 6, 5, 6, 5, 4, 3, 5, 0.

Sheet music for guitar and piano, page 13. The piano part consists of two staves. The top staff starts with a forte dynamic (F) and includes a bass clef, a key signature of one sharp, and a common time signature. The bottom staff starts with a dynamic of 1 and includes a treble clef, a key signature of one sharp, and a common time signature. The guitar tablature below shows six strings with corresponding fingerings and a measure number of 13.

13

F

1.

1 2 3 1 0  
2 2 3 1 0 1 0 1 0 2  
0 0 2 2 0 0 2  
0 0 3 3 3 3 3 3 .

2.

17

4 5 3 5 3 5 | 7 5 6 7 8 5 | 3 3 4 3 4 3 | 3 5 4 5 5 0

21

1 2 2 0 2 3 2 3 3 | 0 1 0 0 1 3 1 | 0 2 2 0 0 2 0 | 8 8 8 7 6 6 0 .

26

3.

4 5 3 5 3 5 | 5 7 5 6 7 8 5 3 | 3 3 4 3 4 3 5 | 3 5 4 5 5 6 3 1

30

1 2 2 1 2 2 0 | 2 3 2 3 3 | 0 1 0 0 1 3 1 | 0 2 2 0 3 0 2 0

34

8 8 8 8 | 5 5 7 8 6 | 5 6 5 7

7 6 0 | 0 0 | 5 7 5 7

37

3 5 3 | 4 3 6 | 4 6 5 5 | 2 2 3 1 0 | 0 1 0 1 0

3 4 | 4 3 5 | 3 5 | 0 1 | 0 0 1 0

41

0 2 4 1 0 1 4 | 0 3 4 0 4 | 0 4 4 5 0 1 4 | 0 3 0 0 4 | 0

45

0 2 4 1 0 1 4 | 0 3 4 0 4 | 0 4 4 5 0 1 4 | 0 3 0 0 4 | 0

# Master Series

## Fingerstyle Jazz Café:

### Developing Fingerstyle Technique Part 2

By Sean McGowan

In this article, we'll continue working on the development of technique, and pay special attention to finger independence with the fretting hand. Part of playing convincing solo jazz guitar is creating the illusion of two guitarists using different types of articulation. This is achieved by sustaining some notes (usually the melody), contrast between short and long chord comps (staccato/legato), and the bass line. The following exercises will help to promote independence in finger movement, as well as articulation.

**Example 1** is an exercise I learned long ago from the liner notes of a Segovia record. (Remember when LPs used to have liner notes with musical transcriptions?!?) It's a great warm-up/technical exercise that promotes independence between the fretting hand fingers using a chromatic scale in octaves. Pay close attention to



the fingerings above the standard notation. Essentially you will be training to shift the fretting hand up the neck while switching 1-3 with 2-4 fingerings to play the octaves. With regard to the picking hand, I like to use my thumb for all of the lower notes, and alternate between the index and middle (*i & m*) for the top note. Start out slowly and gradually increase your tempo. I'll often warm up with this exercise before a gig to just get my hands synchronized and feeling ready.

**Example 2** is another exercise that develops independence among the fingers. Start out by holding down the first chord voicing across the 5<sup>th</sup>-8<sup>th</sup> frets on the middle four strings. This exercise features a 'finger exchange', where two fingers will actually trade places. For example, the first combination is 1-2; swap the index and middle fingers as notated. In each example, two fingers will switch while

the other two remain held down in position. This is a great exercise – take it slow! Most players initially feel they have no control over their fingers, especially when tackling 1-4 and 2-4! The picking hand simply plucks all four strings together throughout the exercise.

In addition to developing finger independence, you will also develop contrast in articulation. For example, the notes that change will be a short, staccato feel as the fingers “pop” on and off the fretboard. The notes that are held down will sound sustained, or legato. So, we can see, hear, and feel that the differences in articulation are achieved through the fretting hand; the picking hand has nothing to do with it.

This is an important concept I learned a long time ago from master guitarist Tuck Andress, and it will really bring your solo playing (and comping) to life.

In **Example 3**, you’ll work through a series of chord voicings moving up chromatically. Notice that they all share the top melodic note of E. This exercise is all about developing speed in switching chord voicings, obviously an important skill in solo playing.

**Example 4** features the same progression,

but now the notes are all arpeggiated. Essentially, the articulation in **Ex. 3** is legato (fingers held down throughout) and **Ex. 4** is staccato (fingers ‘bouncing’ on and off). You want those chord arpeggios to sound just like a single note scale or melodic line; none of the notes should spill into one another. Note that you don’t have to literally bounce off the strings to achieve staccato, simply release the pressure of your fingers so the notes cut off. Also note the different fingerings required to achieve a staccato feel. For example, the Eb7b9 in example 3 will feature a partial barre and the fingers will stay down. In example 4, you’ll want to ‘roll’ on and off the notes in Eb7b9 using the 1<sup>st</sup> and 2<sup>nd</sup> fingers.

The next two examples feature a sustained melodic note (held down) with chords and bass lines moving underneath. In solo playing, most of the time I find my pinky sustaining a long melody note, while the other fingers move around with chords and/or bass lines. I try to imagine a singer or horn player holding a nice long whole note while the guitar is moving around the changes using staccato and legato articulations.

**Example 5** illustrates a held melody note that is anticipated (meaning played on

the “+” just before the other chords) – use your pinky for this G note. Meanwhile, your other three fingers will play Ebmaj7, E7, and F7 chords under the melody. For maximum contrast in articulation, try playing the chord voicings as short as possibly while the high G melody rings out for the duration of the measure.

**Example 6** continues this concept using the pinky to play every whole note melody while the other fingers play a moving bass line through a basic Bb Blues progression. There are a few places where you’ll need to stretch, and if it’s too uncomfortable, just let the melody note go. But strive for a nice, flowing bass line that swings comfortably through the changes while the top note is held loud and clear.

Sean McGowan is a jazz and acoustic guitarist based in Denver, CO, where he directs the Guitar Program at the University of Colorado Denver.

Visit him on the web at  
[www.seanmcgowanguitar.com](http://www.seanmcgowanguitar.com)

# Fingerstyle Jazz Cafe #2 (March 2016)

Ex. 1

Sean McGowan

### Ex. 2

5      1 & 2      1 & 3      1 & 4      2 & 3      2 & 4      3 & 4

T	8 8 8 8 8 8 8	8 5 8 5 8 8 8	8 6 8 6 8 7 8 7	8
A	7 7 7 7 5 7 5	7 7 7 7 6 7 6	7 7 7 7 6 7 6	7
B	6 5 6 5 6 6 6	6 6 6 6 7 6 6	6 6 6 6 6 6 6	6
	5 6 5 7 5 7	5 8 5 8 5 5	5 5 5 5 5 5	5

9 Ex. 3

Ex. 5

T 5  
A 4  
B 3

T 5  
A 4  
B 5

T 5  
A 6  
B 6

T 5  
A 7  
B 7

T 5  
A 5  
B 4

The diagram displays four guitar chord diagrams side-by-side. Each diagram shows a six-string guitar neck with dots indicating where to press the strings. The first chord,  $A\flat 7(\sharp 5)$ , has a dot on the 3rd string at the 2nd fret. The second chord,  $A^7$ , has dots on the 2nd and 3rd strings at the 2nd fret. The third chord,  $B\flat 7(\flat 5)$ , has dots on the 1st, 2nd, and 3rd strings at the 2nd fret. The fourth chord,  $Bm^{11}$ , has dots on the 1st, 2nd, and 3rd strings at the 2nd fret, and also has a dot on the 4th string at the 1st fret.

13

### Ex. 4

Sheet music for guitar, measures 17-21. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 6/8. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of 8/8. The music consists of six measures of sixteenth-note patterns. Measures 17-18 start with a G major chord (B-D-G) and end with a C major chord (E-G-C). Measures 19-20 start with a C major chord and end with a G major chord. Measures 21-22 start with a G major chord and end with a C major chord.

Sheet music for guitar, Treble Clef, key of G major (one sharp). The music consists of two staves. The top staff shows a melodic line with various note heads and stems. The bottom staff is a tablature showing the frets and strings for each note. The tablature is divided into four measures by vertical bar lines. The first measure starts at the beginning of the staff and ends at the first vertical bar line. The second measure starts at the second vertical bar line and ends at the third. The third measure starts at the third vertical bar line and ends at the fourth. The fourth measure starts at the fourth vertical bar line and ends at the end of the staff. The tablature uses the following fingerings: T, A, B, 7, 5, 7, 5, 8, 7, 5, 5, 7, 9, 7, 6, 5, 6, 7, 2, 4, 5, 4, 2. The number 3 is placed below the fourth measure.

Sheet music for guitar, page 25. The top staff shows a melodic line with fingerings above the notes: 1 2 3 4 3 2 1 2 3 2 3 2 1 2 3 1 3 2 1 2 3 1 3 2. The bottom staff shows a harmonic bass line with fingerings below the notes: T 4 5 5 4 A 5 6 5 6 B 6 7 5 7 6 7 7 5 7 7.

### Ex. 5

EX. 3

The musical example consists of two staves. The top staff is a treble clef staff with a key signature of one sharp. It contains six measures of music. The bottom staff is a bass tablature staff with a key signature of one sharp. It shows a bass line with six measures. Fingerings are indicated above the tablature: measure 1 has a 5 over the first note; measure 2 has a 5 over the first note and a 7 over the second; measure 3 has a 7 over the first note and a 5 over the second; measure 4 has a 5 over the first note and a 7 over the second; measure 5 has a 5 over the first note and a 10 over the second; measure 6 has a 5 over the first note and a 7 over the second. Measures 1-5 are in common time (indicated by a 'C'), and measure 6 is in 4/4 time (indicated by a '4'). Measures 1-5 have a dotted half note as the first beat, and measure 6 has a dotted half note as the second beat.

Musical score for guitar tablature, page 33. The score consists of two staves. The top staff is a standard musical notation staff with a treble clef, a key signature of one flat, and a common time signature. It features a continuous eighth-note pattern across six measures. The bottom staff is a guitar tablature staff with six horizontal lines representing the strings. It shows a repeating pattern of notes corresponding to the eighth-note pattern in the top staff. The tablature includes note heads and stems, and the strings are labeled T (top string), A, and B from left to right.

## Ex. 6

37

B<sub>b</sub><sup>7</sup>      E<sub>b</sub><sup>7</sup>      B<sub>b</sub><sup>7</sup>      F<sub>m</sub><sup>7</sup>      B<sub>b</sub><sup>7</sup>

T A B      8 6 8 8

6 5 8 7 6 3 4 5 6 5 6 7 8 7 6 5

41

E<sub>b</sub><sup>7</sup>      B<sub>b</sub><sup>7</sup>      A<sup>7</sup>      A<sub>b</sub><sup>7</sup>      G<sup>7</sup>

T A B      6 6 8 8 7 6 6 5 5 4 4 3 4

3 4 6 3 4 6 8 7 6 6 5 5 4 4 3 4

45

C<sub>m</sub><sup>7</sup>      F<sup>7</sup>      D<sub>m</sub><sup>7</sup>      G<sup>7</sup>      C<sub>m</sub><sup>7</sup>      F<sup>7</sup>

T A B      6 6 6 6

3 5 6 2 3 6 3 4 5 4 3 4 3 2 3 5

49

B<sub>b</sub><sup>13</sup>

T A B      8 7 6 6

# Dream Guitar Gallery

By Logan Wells

## Three Kleins: An Imagination's Arc

It's not every day you get to compare three Klein guitars side by side. But then, Dream Guitars is hardly an every-day sort of shop. So when you come to visit, you'll want to move straight to the wall where these three behemoths reside. Spanning just under 30 years of Steve Klein's career as guitar imaginateur, these three builds reveal the scope and variety of innovations, which characterize his work. From the 1976 L45.7, with its lightly-braced, gossamer-thin top, to the 2003 M43's rear access panel or the 1997 M43's arching sound baffle, these are three instruments which are as distinct from each other as they are from virtually any other acoustic guitar you've ever seen or heard.

The 1997 M43 is still young, but has a voice, which comes from another era. Thanks to the 16 3/4" lower bout, this larger-than-life instrument has a low-end, which is cavernous and resounding and is paired with bell-crisp trebles that are instantly responsive. Despite its voluptuous dimensions, the M43 feels natural in your lap, and is effortless to play—one of but several reasons why Joni Mitchell, Michael Hedges, Steve Miller, Andy Summers, and Sting prefer to play Kleins! The Sitka Spruce top is drum-thin and has a wildly resonant tap tone. Klein was able to achieve this degree of thinness through the use of progressive bracing techniques, like the ply baffle in the M43, which connects the sound-hole to the East Indian Rosewood, sides to project sound outward. Cocooned, as all three Klein's are, in a Calton flight case, and here with a Highlander IP-1 pickup, this M43 is the complete package: fingerpicked or strummed, acoustic or amplified, at home or on the road, sounding like three guitars in one body.

Alternatively, you could pick up the 1976 L45.7, a full-bodied guitar that feels like a *parlor*. One of Klein's early guitars, this one's braces and top are pared down to the absolute minimum mass needed, making this instrument the definition of expansiveness and responsiveness. With tight-grained Brazilian Rosewood back, sides, neck, freeboard, and headstock, fingerstyle arrangements shimmer and dance when the strings are set to vibrating. As one of Klein's first guitars, this L45.7 allows a unique glimpse into the early stages of many of his now-famous techniques. This is an amazingly large-voiced and articulate guitar, which performs best with

lowered string tension to accentuate both the dynamic range it's capable of and the organic ease with which the Rosewood neck can be fretted.

With the only guitar that was built in this century of the trio, we find an instrument, which combines the best qualities of the 1976 L45.7 and the 1997 M43 with a perfectly matched set of East Indian Rosewood back and sides and Sitka Spruce top. The bass response speaks in clear, articulate sentences about what a low E can sound like, if given the opportunity—and this M43 is more than willing to give that string a chance. Not to leave the others hanging (no pun intended), Klein tuned the top for a surgically precise string-to-string separation which renders fingerstyle arrangements orchestral and lush. Seriously, the voice is teeming with shimmering overtones and a well-defined edge. This M43 was designed to explore novel textures and plumb previously unheard acoustic depths—and the Highlander IP-2 pickup and internal mic allow those explorations to spill into electric territory with amplification that's 100% faithful to the M43's acoustic range.

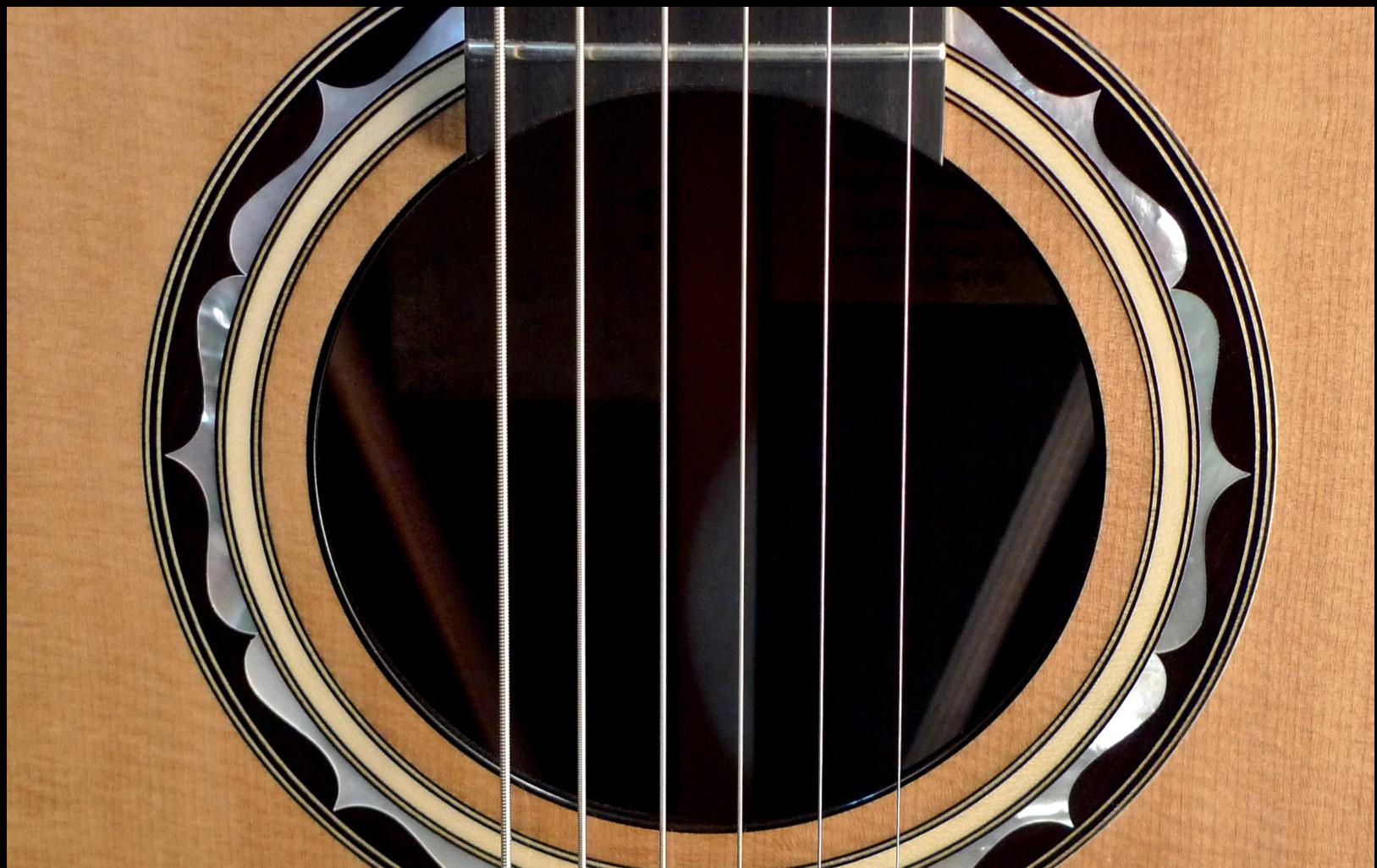
Alone, each of these instruments has the power to redefine the boundaries of acoustic guitar music. When considered together, we are offered the chance to perceive each as a unique iteration of one builder's vision: an opportunity to experience the narrative arc of Klein's dreams and the fruit they've borne.

<http://www.dreamguitars.com>









# Sight and Sound Book/CDs

**Hal Leonard Publishing**  
*George Gershwin*  
**20 Favorite Standards**  
**Volume 45**

We have all heard many play along collections that fall short in quality however this production is simply outstanding!

Twenty Gershwin classics are presented in this 159 page book/CD package. Each title includes a melody guide track and split track without the melody. The rhythm section is made up of piano, bass, drums, and guitar. The musicians are world-class, the recording quality is as well.

A few of the titles are, "I've Got Rhythm," "Embraceable You," "Lady Be Good," "Summertime," "They Can't Take That Away From Me," "Our Love Is Here To Stay," "The Man I Love," and thirteen more!

I highly recommend this collection. It will certainly be a valuable source of study and pleasure in my library. Time to play some Gershwin!

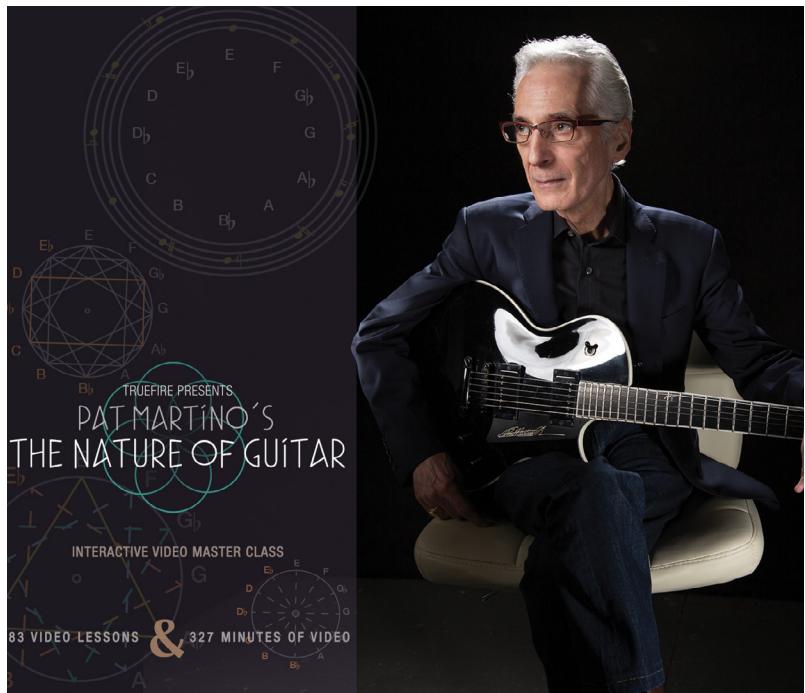


<http://www.sheetmusicplus.com>

# DVD

## Pat Martino *The Nature Of Guitar* TrueFire

Jazz legend Pat Martino is without doubt one of the most influential musicians of the last fifty years. In his new DVD he shares insightful techniques that will improve even advanced players. His deep and unique philosophical moments give insight to the man and they just may bring you a smile.



In the DVD Pat discusses the use of the augmented triad and its two inversions as a parent chord form. From these forms he shows how to alter each to find the major, minor, and diminished chords types and their inversions.

Pat talks about the automatic nature of the augmented and diminished chords as the move across the guitar fingerboard. Another topic is the relationship of the half-diminished and full-diminished chords to dominant 7<sup>th</sup> chords.

The topic that is too deep and detailed to go into here is Pat's concept of geometry as it relates to music. All I can say is that it's fascinating and worth the price the DVD for this alone.

Like all TrueFire products the DVD is interactive with looping, slow motion, tuner, metronome, text guides and transcriptions in standard notation and tablature. The DVD is 327 minutes in length with a total of 84 video examples.

Many topics Pat covers have not been discussed due to space. I highly recommend the DVD but it is certainly not for beginners.

[www.truefire.com](http://www.truefire.com)

# Book

## Hal Leonard Publishing *Classical Fake Book*

Want to work on your sight-reading or find that classical melody we all know but never knew the title of? Well the *Classical Fake Book* is the answer.

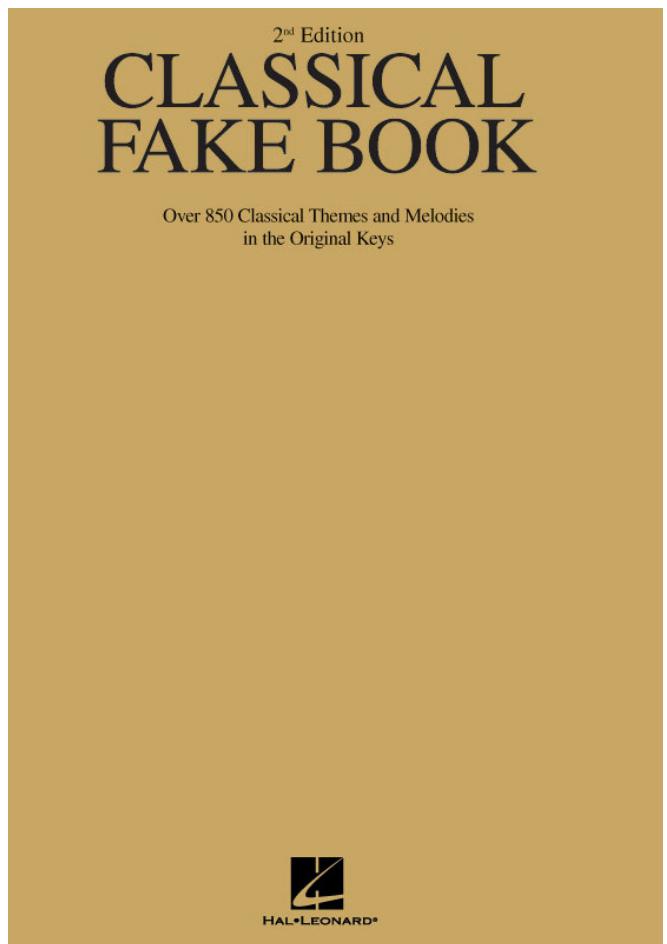
When I first heard of this collection I wondered if it had chord symbols like a standard jazz fake book and to my delight it does! What a great idea.

The collection contains 850 themes and melodies all in the original keys. The compositions are from ballets, chamber music, concertos, operas, solo piano music, waltzes and more.

Included is an alphabetical index by composer and by title as well as a categorical index. The 646 pages are hefty in both weight and price but well worth the cost of \$37.50.

I've enjoyed this collection very much and will for years to come. I trust you will as well.

<http://www.sheetmusicplus.com>



# CD

## Tim Sparks *Chasin' The Boogie*

Tim's new project is a combination of things. One being blues influenced boogie-woogie with a touch of stride and the other being gospel and pop songs. In Tim's words –

"Most of the tunes in this collection were crafted over the past couple of years during a time when I made several trips to Winston-Salem, N.C. to visit my mother Evelyn Sparks, who was in the last stages of Parkinson's. Returning to the old haunts where I grew up brought back memories, which are invested in the music on this recording."

The non-original songs on the CD Tim describe more as reimagined than as covers.

"When I arrange a song I try to make it my own, but also contribute meaningfully to the totality of how that song is understood."

The title track, which Tim composed, is homage to boogie-woogie pianist Chase Garrett who Tim toured with a few years ago. This track cooks and truly captures the feel and style of boogie-woogie piano. Another standout track is "I'll Fly Away" which has a great bluesy intro of one minute and fifty seconds! It then it goes into the melody with a Travis sounding swagger. Our personal favorite on the CD is "Both Sides Now." It's harmonically deep and played beautifully, reminiscent of Pat Metheny's solo projects.

Other tracks include, "Blackbird," "Wayfaring Stranger," "Blue Bayou," "The Mississippi Blues," "What a Friend We Have In Jesus," "Mr. Bojangles," and three other originals – "Carolina Blue Guitar" "Reckless Persuasion," and ""Blue La La."

Tim never lets us down with his creative genius. *Chasin' The Boogie* is simply great!

<http://www.timsparks.com>

