

FINGERSTYLE GUITAR JOURNAL



Stu Kahan

Contents

Feature Stories

Steve Herberman	5
Mariam Renno Boccali	29

Departments

Editor's Letter	3
Sight and Sound	101
Dream Guitars	105

Workshops

Tim Lerch	37
Tom Rasley	42
Troy Gifford	46
Bill Piburn	50
Stanley Yates	55
Craig Dobbins	61
Steve Herberman	66
Dylan Ryche	69
Roger Hudson	73
Eric Lugosch	81
Tim Sparks	92



All Steve Herberman images
©Michael G. Stewart

Editor's Letter

“You should sleep on it”



When coming to the point of a creative void or mental roadblock. I have noticed that often I wake with the solution and new paths of inspiration. It never fails, so now if I reach a point of frustration, I just remind myself “To sleep on it.”

I found a related article from Live Science published on October 26, 2009. I think you’ll find the following quote by Dr. John M. Grohl, PSYD interesting. Possibly like me, you’ll consider “Sleeping on it.”

Dr. John M. Grohol stated:

We’re often told, “You should sleep on it” before you make an important decision. Why is that? How does “sleeping on it” help your decision-making process?

Conventional wisdom suggests that by “*sleeping on it*,” we clear our minds and relieve ourselves of the immediacy (and accompanying stress) of making a decision. Sleep also helps organize our memories, process the information of the day, and solve problems. Such wisdom also suggests that conscious deliberation helps decision making in general. But new research (Dijksterhuis et al., 2009) suggests something else might also be at work — our unconscious.

Previous research suggests that sometimes the more consciously we think about a decision, the worse the decision made. Sometimes what’s needed is a period of unconscious thought — equivalent to “sleeping on it” according to the researchers — in order to make better decisions.

The researchers suggest that unconscious thought, contrary to the way many of us think about it, is an active, goal-directed thought process. The primary difference is that in unconscious thought, the usual biases that are a part of our conscious thinking are absent. In unconscious thought, we weigh the importance of the components that make up our decision more equally, leaving our preconceptions at the door of consciousness.

PETROS



Petros Guitars • Bruce & Matt Petros • 345 County Rd CE • Kaukauna, WI 54130 • USA
The new Florentine Fingerstyle • Dwende African Rose • petrosguitars.com



Steve Herberman

Polyphonic Spirit

Steve Herberman lives, performs and teaches in the Washington, D.C. area. He graduated with honors from Berklee College of Music in 1988. He has performed at the Kennedy Center For The Performing Arts, the Smithsonian Jazz Café, Birdland, Blues Alley and many more. He has been featured with a cover story in Just Jazz Guitar magazine and won high praise from Jazz Times and Downbeat magazines.

“Steve Herberman is one of the freshest new jazz voices on the scene today.”

— Jimmy Bruno

“I am fortunate to have an advance copy of this wonderful recording. Steve Herberman is the present and the future of jazz guitar.”

— Vic Juris

“The clarity and balance Steve gets with his right hand is amazing.”

— Jim Hall

Where did you grow up and where do you currently live?

I grew up in Potomac, Maryland, about twenty minutes from where I live now which is very close to Washington DC. There have been a lot of gig opportunities with D.C. being so close.

How did music come into your life?

My parents encouraged my sister and I to take piano lessons when we were each about six years old. There was a piano in the house as early as I can remember but not a guitar. I enjoyed playing the piano but when I held a guitar for the first time when I was about eleven years old, while at a friend's house, I became infatuated and begged my parents for one. They got me an inexpensive ukulele first to see if I was serious and soon after a classical guitar. The electric guitar came soon after I began taking lessons on the nylon string. I wanted to play rock and roll and I couldn't see the nylon working for that. Once I had the electric guitar all I could think about was trying to learn songs by ear. The first song I learned by ear was “Day Tripper” by the Beatles.

For many years, I was under the impression that I was the only musical member of my family but have recently learned that I once had relatives that were serious string instrumentalists playing violin and mandolin proficiently.

Your father was a doctor. Was he supportive when you choose to make music your life's work?

My father was always supportive of my interest in music. He was a very influential cancer researcher and exhibited an incredible work ethic like I had never seen before. When he noticed I was pursuing my music with a good deal of tenacity, he was very excited for me and extremely supportive. In fact, whenever I have had career doubts throughout my life, like we all have in the arts from time to time, he was the first one to talk about passion and doing something that you love - that really matters. There is not a day that goes by when I don't think about him and those talks we used to have.

Tell me about your family and early life.

As I mentioned before I have a sister who used to take music lessons with me. We had a piano teacher that was nuts over Harry Nilsson and while I was waiting my turn for my lesson she'd put the headphones on me and play a Nilsson record. I've been lucky to have good musical influences from the beginning when I was only six years old. Growing up in the '70s was a good time for me with few distractions (only a few TV channels and no internet!) and I practiced the guitar religiously every chance I got. My parents were very understanding about letting me go hear music even when my tastes turned towards bands like Led Zeppelin and Aerosmith. Before I could drive my dad would take a friend and I to the coliseum to hear loud music with pot lingering in the air.

The best thing was probably being left alone a lot of the time to pursue my music, which needs a lot of solitary time, patience, and thought. My guitar teacher was essentially grooming me for Berklee suggesting fake books, learning tunes, theory, and reading. He never went into music profession-

ally and I think I was his "jazz project" and Berklee was the place he thought I'd thrive in. After he left for college I switched to a teacher named Keith Grimes who had been to Berklee. He prepared me so well that in about a year and half I was able to be in an ensemble my first semester at Berklee and study with a good teacher there. From day one, I requested Bill Leavitt but Bill told me he never taught first year students, mostly juniors and seniors. I didn't give up on bugging him to take me on and eventually he gave in. The fact that I was crazy about Oscar Moore, Freddie Greene, and George Van Eps certainly helped my case.

Where do you currently teach and how many students do you work with each week?

I teach mostly in two places, my home studio and a private school in Washington, DC called Sidwell Friends School. I was an adjunct professor of jazz guitar for fourteen years before that but to be honest I've been a lot happier working for myself. I have about fifteen students at home and about the same amount at Sidwell.

You are one of the most knowledgeable musicians I've ever known in regards to harmony and the command of harmony. When did this passion begin and please tell us about the path to developing this knowledge.

when I was being asked questions on theory as that instrument is designed so sensibly in seeing chords and playing melody and harmony simultaneously. During my freshman and sophomore years in high school I used to voraciously read Guitar Player Magazine, which my school library subscribed. At one

point, the librarian told me that they were getting rid of all the back issues and asked if I wanted them. Having that collection of magazines was a real treasure trove for me. The one issue I couldn't put down was the 1981 George Van Eps issue with Ted Greene interviewing George. My only regret was that I was stuck in a guitar groove and didn't listen to a lot of other instruments until I was a senior in high school. At that time, as if a switch was flipped I got into jazz very heavily and seemed to favor horn players over guitarist, except for Wes Montgomery, of course!

What currently holds your interest in regards to becoming the musician you wish to be?

I'd have to say it's solo playing on the seven string. I've been at it a long time but it seems over the past few years I've finally gotten to the point of feeling more comfortable improvising arrangements, which has always been my goal. I'm also listening to orchestral music for contrapuntal inspiration as well as J.S. Bach and big band music.

Do you have a practice routine?

Often my practicing involves learning tunes and transposing tunes, I already know. If I'm investigating a concept, I may stress that in my practicing. For instance, I just finished a video class on major triads over diminished harmony. I devised many single note and chordal patterns for the class. I'll practice the ones that may not come to mind quickly when improvising. I'll work on it until I'm very familiar with it so it comes naturally. My over arching project in my practicing is

to always try to take different roads than where my natural tendencies guide me. Often this involves paying close attention to the harmonies I want to spell out or infer.

Please describe your right hand technique in regards to single line improvisation.

It's mostly index and ring fingers (i-a) alternation yet not a strict alternation. Sometimes it's index and middle (i-m) and my right hand thumb usually covers the low A and E string. Because I play an electric arch-top with a fingerstyle technique my right hand thumb acts like a mute while alternating the index and ring fingers with a good deal of slurs involved.

I know that George Van Eps, Ted Greene, and Lenny Breau are three of the most influential guitarists in your life. To us what it is about each that inspires you.

With Lenny, it's his reharmonizations and his comping below his solo lines that inspires me the most. I also really love his dynamics between the parts and when he plays bass lines against his melody lines. George Van Eps tended to do this as well. George sometimes played solo guitar like a string quartet and other times like reeds and brass in a big band. It was most always contrapuntal and improvised which inspires me to no end! Because of George and Ted Greene, I can listen to an orchestral piece and imagine how to approach it on the guitar. Without their examples I probably would have went in a totally different direction. Ted was a master at improvising counterpoint and in any style imaginable, which is truly inspiring.

Have you done much transcribing through your years of study and Would you recommend it?

While at Berklee I did a lot of transcribing, mostly single note solos. I still transcribe from time to time when I feel the need. Oddly I haven't done too many chord solo transcriptions except I did do a few Barney Kessel solo transcriptions years ago. I would definitely recommend transcribing. If you are going to transcribe single note solos it's best to sing them before you write them down. Even singing one phrase at a time before notating is better than doing it note by note.

You hold the neck of the guitar quite high compared too many. Tell use why and how this developed for you.

It started my senior year at Berklee when the sole classical guitarist there told me he was concerned about me playing my recital with the guitar on my right leg. I had always played that way since I started playing and not one teacher including Bill Leavitt told me to change it. I believe I did the classical portion of my recital with the guitar on my left leg with a foot-rest. But the funny thing was it was done all pick-style as that was the requirement at Berklee at the time. So, I began experimenting with a different posture in 1988 and over time, it evolved into what it is now. Perhaps my biggest influence playing in almost a cello position like I do is the Alexander Technique. I learned of it while a college student and when I graduated, I took a few years of sporadic lessons from several Alexander teachers. Some of the lessons involved bringing my guitar and playing for them while they moved me around experiencing different kinesthetic feelings. The

neck seemed to get raised higher and higher over the years until it reached it's current height and angle. I must also mention that the neck angle is also a result of experimentation with tone. In order for me to use as much as the right hand nail as possible this angle seemed to do the trick. Another benefit is that it frees up my left hand for stretches. Bill Leavitt at Berklee always preached a straight left hand wrist regardless of the neck angle. It's much easier for me to keep a straight wrist with the guitar neck at this angle. Also, it tends to distribute the weight more evenly so there's less wear and tear on my left shoulder from strap use.

Jimmy Wyble was known for two-line improvisation. I know you also do this. Was Jimmy an influence and how in the world did you develop this?

Jimmy was indeed an influence but perhaps not to the degree of George Van Eps, Lenny, and Ted. He was truly a special player and really great at two-line improvisation. Hearing a recording of Lenny Breau play a blues using a bass line (mostly in half notes) against a melody got me very interested in this. I had always loved Bach's two part inventions but it wasn't until I heard Lenny play this blues that I thought I could learn to improvise in this fashion. Then I noticed Van Eps would often play half note bass lines with melody lines above them. I made sure I could play standard tunes this way with roots in the bass against the melody. Then I tried improvising melodies with this fixed bass idea. This led me to explore Van Eps' books for a five or six year period. I wanted to undergo this study while still at Berklee but Bill Leavitt recommended I wait until after I graduated. He was very wise to ask me to wait as it sort of became by my self-



study master's degree. I wanted to incorporate fingerstyle technique into my style but Bill convinced me to take the pick as far as I could before devoting my time to fingerstyle. Plus the books took me so long to get through partly because I stubbornly transposed everything into all keys as Van Eps had suggested. I'm glad I did it when I was a young man, I may not have that kind of patience anymore.

Bach style counterpoint is another area you've investigated. How did this develop and how can others develop this technique?

Ted Greene was my prime motivation. Because Ted was located on the opposite coast from me, I was only able to take a couple of lessons with him. In the first lesson, I heard him improvising Baroque-style counterpoint and asked him if for my next lesson we could work on that. He asked me to bring a video camera, which I had to rent, and I filmed Ted playing in this style for almost the entire time I was there. I sent Barbara Franklin the video a few years ago and she posted it on the Ted Greene site. As far as developing the technique, I'd recommend playing the Bach inventions and analyzing them harmonically to see what makes them tick. Besides playing the two parts together make sure you can play them each individually. Listen to this style often and devise two line cadential exercises using two notes: 3rds and 7ths resolving in contrary motion (read on). The chords you can use are V to I (G7 to C in key of C), IV to I (F to C in key of C), and the secondary dominants like V7 of II- resolving to II- (A7 to D minor in key of C), V7 of III- resolving to III- (B7 to E minor

in the key of C), V7 of IV resolving to IV (C7 to F in the key of C), V7 of V resolving to V (D7 to G7 in key of C), V7 of VI resolving to VI (E7 to A minor in key of C), and V7 of VII resolving to VII (F#7 to B dim. in key of C). For each cadence resolve the 3rd and 7th of the dominant to the root and 3rd respectively of the resolution chord. Example: In the key of C the V7 of II is A7 resolving to the II - or D-. In this case resolve the C# up to a D and resolve the G down to the F which yields contrary motion. I expanded the concept to include three chords such as IV to V to I and creating scale exercises that add melodic interest to these cadences. This was my primary approach in my video masterclass called "Going For Baroque" I devised for Mike' Masterclasses.

<http://www.mikesmasterclasses.com>

Guitarists such as Lenny Breau, Martin Taylor, Ted Greene etc. seem to have a basic framework when playing solo and then improvise around that. Unlike the piano the nature of the guitar does not seem to lend itself to 100% improvisation. I'd like your opinion on this.

All three of these guys strike me as players who investigated what key may work best for playing the tune in a solo context. Though they could play in whatever key they wanted I believe these three chose their keys a little more carefully than most. It does make sense to have certain things worked out in advance to provide a sturdy framework to improvise within. I think that it is easier for most piano players to improvise an arrangement than for a guitarist. Even George Van Eps worked out chord

melody arrangements for certain tunes but he strived to be able to do most of it in an improvised manner. That is also my goal being it is much more fun to do it that way though a lot more stressful at times. Joe Pass is another good example of a player who was always aware of the melody, harmony, and bass line and essentially juggled these three parts in different ways. For a guitarist I think it's essential to know these three parts inside and out to provide a firm foundation before improvising in a solo context. Good pianists certainly can do this and for guitarists it would be no different.

To practice improvisation, It's a bit of an oxymoron. That being said -How do you practice improvisation?

Knowing the scale choices over a given harmony is paramount. Being able to arpeggiate the chords from these scales is also very important. Being able to embellish a melody is a great approach to take that makes each tune a unique journey. Understanding the voice leading from chord to chord, what notes can remain the same and what notes can form a step-wise line from chord to chord. Working with a wide variety of rhythms, phrasing, articulation, and dynamics. These are the kinds of things that can be practiced to become a better improviser.

You and I have talked about the importance of triad study. We agree that it is often overlooked and certainly underestimated. I'd like you to expand on this.

Triads are simply the building blocks of larger chords. For instance, the 9th, 11th and 13th of a chord form a triad. Knowing

triads and their applications inside and out can give you a simple way of looking at more complex harmony. Knowing that if you play an E major triad over a G7 you will get a diminished quality (G13b9) simplifies the process in my mind. Another benefit to knowing triads and their applications involves rootless voicings. For example, allow the bass player to play the root of G7 while the guitarist plays a B diminished triad. This is a rootless voicing for the guitarist yet it outlines the sound of G7. If the guitarist plays an Ab minor triad against the bass players G root we then have an implied sound of G+7b9. This is only the beginning; triads are very deep!

How did the 7- string guitar come into your life?

While on summer break from Berklee in the mid 80's I went to my favorite music store at the time the American Guitar Center. They had a Gretsch Van Eps model and I couldn't put this guitar down. For several years after, that I sometimes used to lay in bed at night thinking about where notes would be on that 7th string. (It's safer to do this in bed than while behind the wheel of a moving car.) Then in about 1991 a couple years after graduating Berklee I was in another guitar shop Southworth Guitars, and saw a custom made 7 string solid-body made by a local builder named Mike Koontz. I went back a few days later and bought that guitar and never went back to six string exclusively! Those years of brainstorming paid off as I could play the guitar from the beginning and it didn't mess with my head too badly. This was the seven string I took to go see Ted Greene in 1996 for those two lessons. He played the guitar and told me he liked

it. I had an A-Frame guitar support hard-wired to this guitar by way of a shoestring wrapped around it having one suction cup removed since it was thin body. It looked pretty weird but that was the only way I could stabilize it on the A frame support.

When you gig, you play in many settings. Share with us the different demands of these settings. In particular playing with singers.

Playing with a vocalist in the manner I like to accompany and solo is a challenge. You are playing their tune in their key at their tempo! And sometimes you may be reading something that's unfamiliar and having to improvise on it with nobody accompanying you. If there are no charts then you must be able to transpose a tune that you know pretty quickly. I'm sort of old school in that I don't bring an iPad to my gigs to help me transpose these like I've seen some other players do. I'd rather take a few seconds and think the tune over, get the landmarks in my mind before piling into it with no thought. Because I try to go beyond a block chord approach to soloing, it does present a challenge in soloing in this context if I'm not very familiar with the tune. As a safety net, I can always take a block chord approach and not be so unhappy about it. I'm often playing duo with a bassist, which is an instrumentation I really love. As mentioned before I lay off the bass notes and let the bassist do their thing and this frees me up to try some counterpoint with soprano and alto or tenor lines or take a bop approach with comping below a melody line, a la Lenny Breau. Sometimes I play guitar duets, which is a real blast because I enjoy soloing simultaneously with them and creating a counterpoint through listening

and reacting. I use the opportunity to play a lot on my low bass string in this context as well as when I'm playing with a vocalist or horn player with no bass player. Sometimes I play in a trio with guitar, bass, and drums, which is so much fun it ought to be illegal. The three CD's under my own name are using this instrumentation and the first CD has a tenor sax added.

Where would you like to be with your playing say in ten years?

I'd like to be further along with my ability to improvise in a multi-line solo guitar style, which I feel I have a good foundation in. I'd like for my reharmonizations to get more interesting and natural and for my right hand chops to evolve further. I'd also like to incorporate more nylon seven-string guitar into my repertoire. I have a good one, a Kirk Sand thin body model.

All players have strengths and weaknesses. What would you say are yours?

I'd say that a weakness would be my lack of blazing single note chops. I got pretty adept with a pick but then more or less put it down to concentrate on fingerstyle. Most gigs I do are all fingerstyle now. I wish I had developed my flatpicking skills to the degree others I admire have. My speed with my right hand fingers isn't bad but I'm always looking to develop that further. Another thing I'm always working on improving at is getting to the point where I can instantly recognize and react to everything I hear musically. This may be a life long pursuit but I do work on it and would like to be able to digest very advanced sounds such as Herbie Hancock style polychords more quickly.

As far as strengths, I feel I've developed a fairly swinging single note time feel with my fingers, which I've worked very hard at. It is much easier to do pick-style. I feel I've gotten to the point where my harmonic mechanisms are in decent working order so I can improvise interesting solo guitar but this is always a work in progress.

<http://www.steveherberman.com/lessons.html>

Note from editor:

All images of Steve Herberman and contents page image copyright
© by Michael G. Stewart.

Study NOW with fingerstyle jazz guitarist Steve Herberman at MikesMasterClasses.com

“Over the last couple of years these classes have had a profound impact on my playing, writing and arranging and for this reason I'll be forever grateful to Steve!” — Nico S. (London, EN, GBR)

“I am totally pleased by this class (Blues Call and Response, 1/20/14)... Steve gives so many ideas to make it fresh that it's well worth your time and money investment.” — James S. (Riverside, RI, USA)

“This class (Contrapuntal Triad Pairs, 9/14/12) is amazing. Steve Herberman has deep thoughts about counterpoint and a beautiful guitar sound.” — Julio H. (Porto Alegre, Rio Grande do Sol, BRA)

Steve has more than 30 topics to make you a better player such as:

- Electric Fingerstyle Guitar
- Chordal Solo Choruses
- Going for Baroque
- Chord Melody Arranging & Soloing Inspired by George Van Eps
- Contrapuntal Improvisation
- Lenny Breau Style: How to Comp While Soloing
- Open String Voicings for Guitar
- Jazz Line Construction

Visit mikesmasterclasses.com to learn from more than 50 other jazz masters including these acclaimed musicians and teachers:

Sheryl Bailey, Paul Bollenback, Sid Jacobs, Vic Juris, Tom Lippincott, Lorne Lofsky and John Stowell



Photo: MICHAEL G. STEWART

"For George" (Performance Notes)

"For George" is dedicated to George Van Eps and George Gershwin who actually knew each other very well and respected each other's immense talents. I decided to write a new melody over the chords of the Gershwin song Embraceable You that Van Eps loved to play. There are some reharmonizations but for the most part the chords remain true to the original Gershwin tune.

This performance, transcribed from a video shot a few years ago, was improvised over two and a half choruses of the song. Rubato (freedom with the time) is employed from the beginning until measure 32 and then it's back to rubato at bar 70 until the end. In the middle of measure 32 I go into tempo. The second chorus of the tune begins at measure 36 which begins the solo section (though the 4 bars that precede it are a lead-in to the solo over an extended turnaround.)

Since rubato is hard to notate precisely into a time signature that normally has a tempo attached to it, I sometimes use mixed meters to best represent how many approximate beats are in each measure. The harmony of the song are my landmarks as far as harmonic rhythm (chords per bar) is concerned. If Gma7 lasts for one measure when played in tempo I'll be sure to have Gma7 comprise one measure when played rubato. This could translate to approximating a bar written in temp of 2/4, 3/4 ,4/4, or 5/4. Occasionally there will be an extra bar (or bars) added for a fill during the rubato section such as in bar 17.

At bar 68 it's back to the melody again although instead of playing 32 measures here (keeping with the original form of the tune) I decided to play the second half of the tune for brevity's sake.

Sometimes the fingerings written here are not the ideal choices (in retrospect) but were the choices I made in the heat of improvising. Since

sometimes I'm not sure which direction I'm going to go in until the very last second it's good to be flexible (literally!) with fingerings. One important lesson I learned from the George Van Eps Harmonic Mechanisms books was to work on as many fingerings as possible to be ready for anything since improvisation is unplanned. The perfect fingering from one passage to the next is very hard to plan in advance if you are truly improvising. Speaking of Van Eps, I occasionally will use his 5th finger principle such as in the high B note in bar 6. Holding down the 6th string C note with the first finger the B note is caught with the lower part (on the side) of the 1st finger. It's like gaining an extra finger without having to use the left hand thumb over the neck.

For readers of TAB it's important to look up at the standard notation for the note durations. Often there are two or three parts overlapping and the duration of each note is key in making the arrangement sound as legato as possible and as intended.

Though "For George" was performed on a seven string guitar a few adjustments can be made to the transcription for performance on a six string guitar. For instance when the low A (7th string open) is employed in certain cases the 5th string open can be used in its place. Occasionally there are notes such as a low F on the seventh string 8th fret that can be played instead on the six string 1stfret. In some cases a melody played above the sustained low F can be reconfigured in a lower position and the fingerings adjusted accordingly. In cases where this will not work sometimes the bass note can be raised up one octave or even left out entirely.

It was a lot of fun working on this transcription and I sincerely hope that you enjoy playing it!

RUBATO

For George

by Steve Herberman

Gma⁷

G⁰

T B E
A D A
B E A

A-7

F7#11

E7b9

T 3 1 3 1 3 1
A 3 5 4
B 0

0 1 2 0 3 1 4 7 6 4
1 0

A-

5

T 5 5 5 5
A 7 9 6 7
B 0

C-6

F[#]7¹¹

Gma⁷

3

let ring-----|

T 10 8 10 8 | 8 7 | 7 9 7 8 10

A 10 9 7 9 | 6 | 9 10

B 8 8 | 8 | 10

F[#]-7_b5

B_b7_b9

E-11

E-D

T 10 | 9 10 8 7 | 10 8 7 8 10 8

A 7 9 10 | 10 7 9 | 9 10

B 8 9 | 6 | 0 10

C[#]-7_b5

rit.

F[#]7

B-

B-A

let ring-----|

T 7 6 7 | 7 9 | 7 5 4 3

A 9 7 10 9 8 | 7 | 7 4 4

B 9 | 9 | 5

G[#]-7_b5

G¹³[#]11

D/F[#]

F⁰

let ring-----|

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

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

B 4 3 | 2 | 1

14

E⁹ A⁹ Dma⁷ B_b⁹

3

16

E_bma⁷ A_b¹³

18

Gma⁷ G⁰ A⁻⁹

20

F^{7#11} E⁷ A⁻⁹

4

C-6 **F7#11** **Gma⁷**

D-7 **G⁷**

Cma⁷ **C7#11** **B+⁷** **B7b⁹**

E⁹ **E-/D** **C#-7b⁵** **C-6**

let ring-----| let ring-----|

G/D **G+/D** **A-¹¹** **C/D** **D⁷_{b9}** 5

30

G/B **IN TEMPO** **B_b7**

32

E_bma⁷ **A_b7^{#11}**

34

Gma⁷ **G⁰**

36

38

A-7 F13 E7

T
A
B

40

A- C-6

T
A
B

42

Gma7 F#-7b5 B7b9

T
A
B

44

E- C#-7b5 F#7b9

T
A
B

46 B-

T 7 7 5 3 0 | 3 0 2 0

A 4 4 4 3

B 7 4 3 3

48 F#7

T 2 2 2 2 | 8 8 6 7 5 3

A 2 2 2 2 | 5 5 0 0

B 2 2 2 2 | 0 0 0 0

50 D/A

T 3 3 5 3 3 | 3 4 3

A 4 6 5 | 5 4

B 6 6 6 | 4 3 4

52 Gma7

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

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

B 3 3 3 3 | 5 5 2

54

A-

F⁷

E⁷

56

A-7

C-ma⁷

F^{7sus}

let ring-----| (7)

58

Gma⁷

D-11

G¹³

60

Cma⁷

F#-7_{b5}

B⁷

62

E-11 E/D C \sharp -7 \flat 5 C-9 F \flat 9 B-7

T 10 7 8 14 12 10 8 7
A 9 9 9 9 12 12 8 7
B 0 10 11 8 7 7

64

B-7 B \flat 13 Eb6/9 Ab6/9

T 7 7 8 8 6 6 5 5 11
A 7 7 7 6 6 5 5 10 10
B 7 7 6 6 6 6 11 11 10

66

G6/9 E7 \sharp 9 A-7 Eb7 D13

T 10 9 10 9 10 9 12 11 12
A 9 9 10 12 10 12 9 12 11 10
B 0 0 0 0 11 11 10

68

G6 B \flat 0

T 7 9 9 7 9 7 8 7 5
A 9 9 7 6 5 6 7 5
B 10 0 6

let ring-----|

RUBATO

70 A-11 F13#11 E7b9

let ring-----|

T 3 4 5 3 0 | 0 4 0
A 5 3 | 1 2 0 3 4 2 1 3 2
B 3 | 0

72 A C-6 F7#11

position shift

⑥ ⑦

T 5 5 5 | 10 7 10 8 10 9 7 9 6 8
A 3 2 | 8
B 5 | 8

74 Gma7 D-7 G7#11

let ring-----|

② ⑦

T 7 9 7 8 | 10 9 7 6 9 8 8 7 8
A 9 | 10 7 8 7 10 9 7 6 9 8 8
B 10 | 10

76 C6 C7 B7b9

② 4 | 2 3 4 1 | 1 4 | 3 2 1 | 1 4 | 3

T 10 9 8 10 7 | 8 7 8 8 7 6 5 5 7
A 9 | 10 8 7 6 5 6 7
B 8 10 | 8 7

78

E-9 E-/D C[#]-7_{b5} C-6
 rit.

let ring-----|

T 7 5 7 9 9 8 | 9 9 8 9 8 10 8
 A 5 10 | 9 9 9 8 10 9 6
 B 0 | 8 10 9 7

80

B-7 E⁷_{b9} A-11 D⁹
 let ring-----|

7 7 7 6 7 7 7 | 10 8 10 8 8 8 9 7 9
 A 7 6 0 | 10 10 9 10 9 7 9
 B 7 | 0

82

B-7 B_b7 C[#]-11_{b5} F[#]+7
 let ring-----|

10 10 10 10 | 14 12 12 14 10 9 10
 A 7 6 | 11 12 11 10 8 9
 B 7 6 | 9

84

B-7 B_b¹³ Ebma⁹ Ab⁹#11
 rit. poco rit. let ring-----|

7 8 8 | 8 7 7 3
 A 7 6 | 8 4 3
 B 7 6 | 6

Gma^{7#11}

86

let ring-----| let ring-----|

T 2 4 2 4 2 3 0
A 4 4 4 4 4 4 4
B 3 3 3 3 3 3 3

B-7

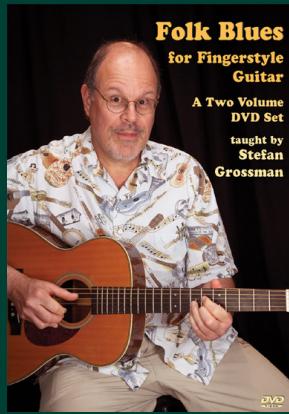
88

Gma⁷

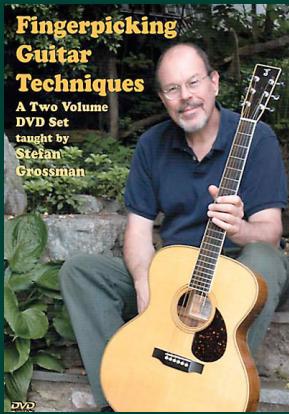
rit.

harmonics

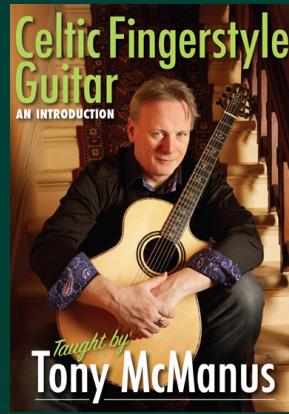
T 7 4 5 7 9 12 9 11 10 9 12 14 12 12 12 12
A 7 7 10 10 10
B 7 10



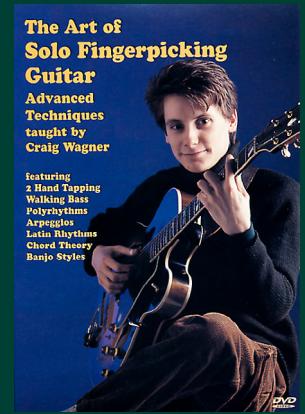
GW989/90 • \$39.95



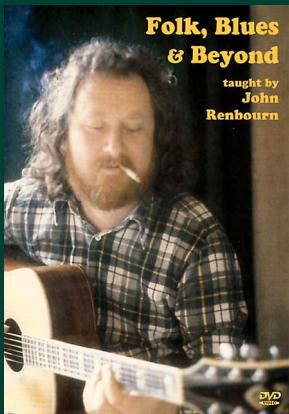
GW966/7 • \$39.95



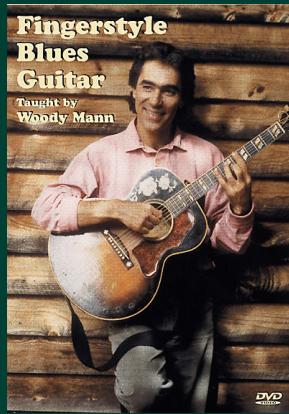
GW1019 • \$29.95



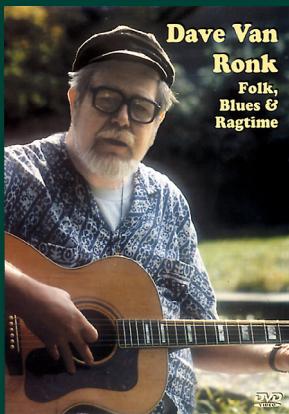
GW954 • \$29.95



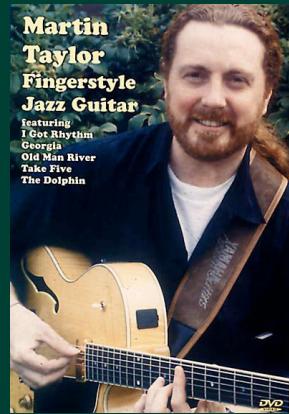
GW907 • \$39.95



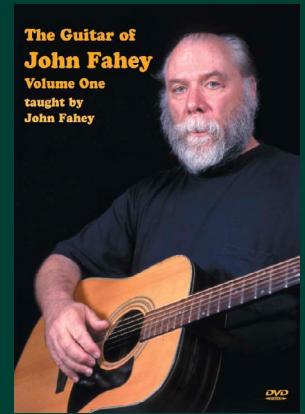
GW914 • \$39.95



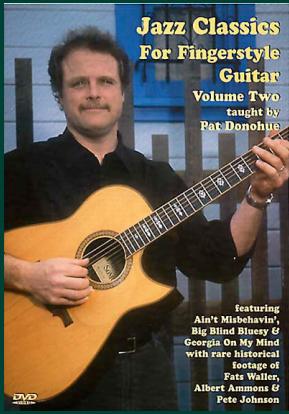
GW915 • \$29.95



GW937 • \$29.95



GW944 • \$29.95



GW943 • \$29.95

All titles available as downloads and DVDs and come with PDF tab/music booklets.
Buy Three and choose a fourth title FREE (Free item must be lowest price item ordered)

Stefan Grossman's Guitar Workshop • PO Box 802 • Sparta, NJ 07871 • www.guitarvideos.com

It's time to see your Music on Paper!

MUSIC on paper

MusicOnPaper.com has over 250 music books in publication with Alfred Publishing, Hal Leonard Publishing, Warner Bros. Publications, Music Sales Inc., Mel Bay Publishing, Columbia Pictures/Belwin Inc., Musicnotes.com, Artistworks.com as well as transcriptions and annotations in Guitar Player, Guitar World, Acoustic Guitar, Play Guitar and Fingerstyle Guitar magazines.

Let www.musiconpaper.com be your first choice for highly accurate and professional publication ready transcriptions, arrangements and engravings.

It's time you saw your music on paper!

Info@musiconpaper.com

Dr. Mariam Renno – Boccali
Practitioner of music and medicine



Mariam was born in Savigny-sur-Orge, France, eleven miles from the center of Paris. At the age of six she began her first guitar lessons with her father and at fifteen she began her study with Alberto Ponce at the National Conservatory and later attended the famous Ecole Normale de Musique in Paris. While still in her teens she traveled to Barcelona, Spain where she studied several months with the legendary guitarists Emilio Pujol and Maria-Luisa Anido.

During this period she also began her medical study and continued giving concerts and winning international guitar competitions in Paris, Madrid, Barcelona, and Geneva.

After graduation as a medical doctor of general medicine from the Paris Diderot University she completed her studies in Lausanne, Switzerland at Lausanne University and began her practice in Dietikon, Switzerland where she lives today with her husband and two children.

Mariam balances her medical career with her music, performing throughout Europe and the Middle East. She is also the founder of *Concert for Cancer*, which promotes music in hospitals.

“I am impressed by the degree of your art.”

Emilio Pujol

Your skill and musicianship on the guitar is quite impressive. When one considers that you are also a medical doctor it's hard to imagine such accomplishments, it seems overwhelming to consider the time, devotion and passion for both.

Thank you. I think it's a combination of factors like, timing, organization and personality. I had the chance in France to attend classes at the conservatory when I was very young. In my family an education in music was very important. My schedule was so well organized that I had many hours in the day to practice. It also helped that I was a shy child and enjoyed learning and reading.

I believe my passion for both music and medicine fed each other. It's about sharing, giving, love and healing. Music and medicine go well together.

Tell me how music came into your life and the history of your study.

My father played the guitar as an amateur and the guitar was always part of our home. I cannot remember my life before the guitar. For me the sound of the instrument was magical. Then later the music caught me. It was like hugging a dear friend each time I played it. My father gave me lessons for some years and then we met maestro Alberto Ponce after a concert. He invited me to study with him at the conservatory, which I did. He was a highly passionate teacher who opened a lot of doors for me into another world. He required more than I thought possible, bringing me to my limits of musical expression. “Give all” was his motto. I studied with him for five years. It was intense work with lessons even on Sundays and holidays. I was sometimes

torn to pieces but became a musician.

What led to the study on medicine?

This was a more quiet study! I wanted to be a doctor from the age of ten or eleven. I was eager to study and learn. Maybe it was the Alsatian family story and our administrator Dr. Albert Schweizer that inspired me. I started my study of medicine at the age of eighteen after I finished my music degree.

Tell me about your medical study and your practice today.

It was difficult to study arts medicine in France at that time which was my first interest so I specialized in rheumatology and sports medicine. My life eventually brought me to Switzerland where I had to meet new medical requirements. Meeting colleagues concerned with the study breast cancer led me to begin a gynecological practice. Many of my friends work hard to bring women in poor countries medical care so I started giving benefit concerts and set up an association to promote music in hospitals. I now share my split my week between medicine and the guitar.

You have great technique on the guitar. Please tell me what you practice and how

you approach practicing.

I had strict technical exercises each day, every day, early on. I must admit I have forgotten a little. Perhaps it was enough to overcome the technical difficulties of the repertoire. Now I find it more important to practice coordination, relaxation and lightness and visualizing helping train the memory. There are many ways to find 'your' perfection, but most of all, to find an interpretation, which matches your deep intuition, coming straight from the heart. For me this is the challenge.



You studied with Emilio Pujol who is a true legend in the classical guitar world. Please tell me about that experience.

I first went to Barcelona with my teacher Alberto Ponce when I was seventeen. I now realize what a wonder it was to have studied with Emilio Pujol as well as Maria-Luisa Anido.

The first piece I played for Emilio Pujol was his "Impromptu." His balance between musical sensibility and his opulence of color overwhelmed me and I couldn't believe his extreme technique, especially for the left hand. I took lessons at his home for several months, always welcomed by his wife, Maria-Adelaida, sometimes playing his Torres,

studying Bach, Tarraga and his own compositions. Like many people I was impressed by his intelligence, his precision, the legitimacy of his explanations, and incredible kindness. I remember he would always begin his comments with a nice word, "very good," "you did well." Then step-by-step he would bring me through a totally different concept! This stayed with me and now has carried into my own teaching. I try to follow his way of precise analyze of the composition, the knowledge and background of the composer and understanding what inspires his soul. When speaking of Pujol Alberto Ponce used to say, "he made us." I'm also amazed that I had this close link with Tarrega!

Do you have a period of music or composer you favor?

I don't have a favorite period of music or composer but I do love playing baroque music because it makes me feel that the world is right! I like the music composed for the vihuela, and also playing new pieces composed by friends.

Your guitar is a bit unusual in how the strings attach past the bridge. It also seems to have a larger than normal sound hole. Please tell me about this guitar and its builder.

I played a wonderful Friederich most of my life but became curious about Joel Laplane, from Marseille, France. He is a guitar builder and acoustician. He built this guitar model after a computer analysis in an acoustic lab. The strings are not attached in a traditional manner but attached to an inside extension of the neck. The sound-hole is not larger but is not perfectly round and is located higher to increase resonance. It's a "wow!" guitar,

powerful, easy to play and very warm with a spruce top and African Padouck for back and sides. I've played it now for nearly twenty years. I also have a new spruce top guitar built by Dominique Field, always looking for warmth and brilliance.

Tell me your thoughts on teaching.

I enjoy it. I have received so much and try to give a little back. I think it's important to support each student in his or her own personal ways - it's a responsibility.

Who are the musicians that inspire you?

I think that human beings in general inspire me more than musicians. As far as musicians, Pablo Casals and Yehudi Menuhin inspire me for their life, political courage, for spirit grandeur and their ethics. I am naturally always inspired by great musical interpretation but then I have to find my own.

<http://mariamrenno.com/>



La Badinage

Silvius Leopold Weiss

The sheet music consists of six staves of musical notation for a string instrument, likely a cello or bass. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff begins with a measure of four eighth notes. The second staff features a tablature staff below it, with vertical columns labeled T, A, and B. The third staff begins with a measure of two eighth notes. The fourth staff begins with a measure of three eighth notes. The fifth staff begins with a measure of four eighth notes. The sixth staff begins with a measure of five eighth notes.

Staff 1: Measures 1-2. Treble clef, F# key signature, common time. Measures 3-4. Measures 5-6.

Staff 2: Measures 7-8. Tablature staff below. Measures 9-10. Measures 11-12.

Staff 3: Measures 13-14. Measures 15-16. Measures 17-18.

Staff 4: Measures 19-20. Measures 21-22. Measures 23-24.

Staff 5: Measures 25-26. Measures 27-28. Measures 29-30.

Staff 6: Measures 31-32. Measures 33-34. Measures 35-36.

Public Domain

VII 4/6

33

10 10 7 8 | 10 8 7 10 | 10 8 7 10 | 10 8 7 10 | 10 8 7 10 | 10 8 7 10 | 10 8 7 10 | 10 8 7 10 |

39

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

46

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

52

V 3/6

58

0 0 2 3 | 2 5 3 5 | 1 2 | 7 5 8 5 | 8 7 5 8 7 0 | 4 0 2 4 0 | 3 2 0 0 | 0 0 | 5 2 |

64

8 1 5
⑥ ⑤

0 7 7 | 7 5 3 5 | 0 5 5 | 5 3 2 3 | 0 3 3 | 3 2 0 2 | 0 2 2

7 7 7 | 7 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2

V 3/6

71

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

2 2 2 | 0 | 0 | 0 | 0 | 7 | 7 7 7

77

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

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

82

4 0 2 3 | 1 2 4 | 4 5 0 2 | 0 2 3 0 7 7 | 3 2 0 2 | 0 0 4 | 3 2 0 2 | 0 3 0 2 | 0 2 | 0 0 4 | 0

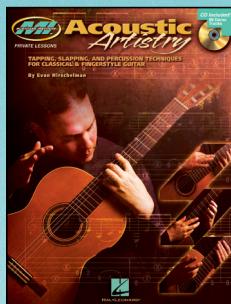
88

2, 2, 2, 2, 2, 2, 2, 2

5 7 4 | 5 7 4 | 5 7 4 | 0 4 0 | 1 3 0 | 0 2 0 | 5 10 . | 5

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

IMPROVE YOUR ARTISTRY & TECHNIQUE WITH BOOKS FROM MUSIC DISPATCH



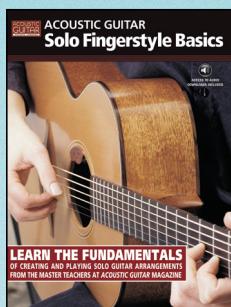
Acoustic Artistry
by Evan Hirschelman

Musician's Institute Press



Take your acoustic playing outside of the box with extended techniques for classical and fingerstyle guitar. This innovative book/CD pack features an in-depth exploration into a variety of tapping, slapping, and percussion methods. Includes loads of exercises, helpful tips and compositional studies, plus a CD with 99 demo tracks.

00695922 Book/CD Pack \$19.99



Acoustic Guitar Solo Fingerstyle Basics

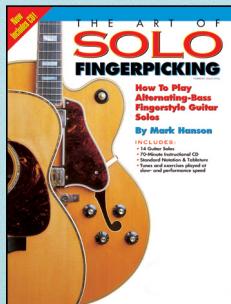
Acoustic Guitar Private Lessons
String Letter Publishing



With the guidance of master teachers, you'll learn to build simple melodies into complete guitar arrangements, understand fingerings that will bring intimidating chords within your reach, and put you at ease with country blues, classical techniques, Celtic music and more! The online audio features all the music played slowly then

up to tempo by the teachers. Includes 11 songs to play, and standard notation and tab.

00695597 Book/Online Audio \$14.99



The Art of Solo Fingerpicking
by Mark Hanson

Music Sales America



Mark Hanson's focused method includes an instructional and accompaniment CD, 14 solos, and measure-by-measure instruction. It also features standard notation and tablature, tunes and exercises played at slow and performance speed, and detailed, thorough instruction for numerous different styles and techniques.

14002212 Book/CD Pack \$22.95



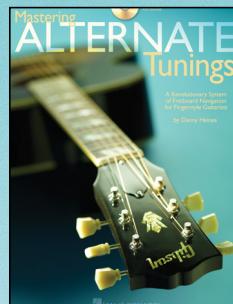
Classical & Fingerstyle Guitar Techniques
by David Oakes

Musician's Institute Press



This Master Class with MI instructor David Oakes is aimed at any electric or acoustic guitarist who wants a quick, thorough grounding in the essentials of classical and fingerstyle technique. Topics covered include: arpeggios and scales, free stroke and rest stroke, P-i scale technique, three-to-a-string patterns, natural and artificial harmonics, tremolo and rasgueado, and more.

00695171 Book/CD Pack \$17.99

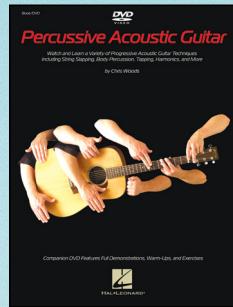


Mastering Alternate Tunings
by Danny Heines



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.

00695787 Book/CD Pack \$19.95

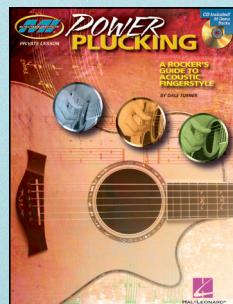


Percussive Acoustic Guitar
by Chris Woods



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



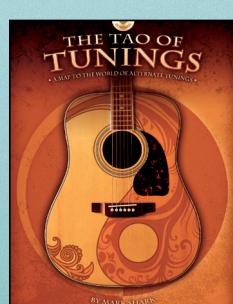
Power Plucking
by Dale Turner



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

Eclectic Electric

Systematic Inversions – Part II Inversion Immersion

By Tim Lerch

Welcome to Eclectic Electric. This time we'll be continuing our discussion of Systematic Inversions.

The basic premise is that we're going to use systematic inversions to create four voicings of each chord quality and then we're going to use the upper diatonic neighbor of the top voice to create a scale that melodically connects the four inversions. The first root position chord in each example has the 3rd or b3rd as the top voice so we will make a melody that starts on the third and climbs up in 8th notes. The fingerings, some of which may seem difficult or odd, are suggested to keep as many notes ringing as possible to create a nice legato effect. After you get these examples under your fingers and in your ears try to experiment with various melodic rhythms to keep things interesting.

Example 1 starts with C major7 on the middle set using a voicing that is spelled 1573. All of the subsequent chord qualities will start with this voicing on the middle set so when we play the melody portion we play a scale that starts on the 3rd and climbs up. Then to make it resolve nicely at the end I skip over the root and play the 9th and then come home to the root on top of a 3rd inversion voicing.

Remember, the written examples are mere starting places, so for example, you also



might try replacing the F with F# in this passage to create a Lydian sound. Another possibility if you're very ambitious is to raise all the Gs in the inversions to G# creating Maj7#5 and then use F# in the melody as well and you will be then playing something which is drawn from the 3rd degree of A melodic minor.

Example 2 is C7 and it's inversions with 4, 6, and 9 as upper neighbors. With Dominant 7 chords the possibility for extensions and alterations are quite varied. Here I just stick with a mixolydian sound. Of course if you want to you can add a b9 (Bb) or a #9 (D#) and you can also play around with the 5ths in the chord voicings. This will venture into the altered territory, more on this in subsequent articles.

Example 3 is C minor7 and it's inversions on the middle set again. I used natural extensions here to create a Dorian sound with a 4, 9 and 6. If you want to play around with this, and I would recommend that you do, try a replacing the A note with Ab and the D with Db to create a Phrygian sound. Then use Ab with D to create the Aeolian sound. If you don't understand the minor modes it

might be a good idea to find a good teacher or book to help you understand the difference between dorian, phrygian and aeolian. **Example 4** is C minor7b5 and it's inversions. In the melodic passage I'm using b6 and b9 to create the sound of the 7th degree of the major scale. This is known as the Locrian mode. You can also use the natural 9th, which will give you the 6th degree of melodic minor.

Example 5 is C minor/ maj.7 and it's inversions. It's a challenging sound but I think you might find it very interesting. You can think of this as being the tonic chord in melodic minor or harmonic minor. The extensions used in the melodic passage on this particular example come from harmonic minor. If you use natural 6 (A) along with natural 9 (D) you will create a melodic minor sound.

Example 6 is C6. If you look closely you might notice that C6 and it's inversions look just like A minor7 and it's inversions. You'll notice that the 3rd inversion of C6 looks just like root position of A minot7, so that's good news because that means everything we already know about A minor 7 we also know about C6 and visa versa. In this example I used natural extensions 4, 6, and 9. You might also experiment with #4.

Example 7 is C minor 6 and it's inversions. You'll notice that the fingering is a little clunky and there are some special techniques necessary to play them. For instance the F natural while the other notes continue to ring. For now just do your best. In this case were using C minor 6 with 4, 6 and 9 as melodic connectors and that is indicative of the melodic minor sound. You can think of C minor 6 as the tonic chord of melodic minor since it's a bit easier to hear than minor/

major 7. You also might have noticed that C minor 6 chords look like minor 7b5 chords and you would be right! C minor 6 and A minor 7b5 contain the same four notes.

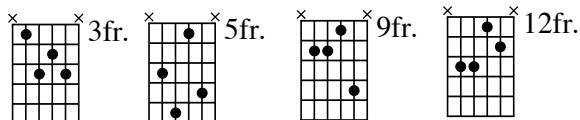
Example 8 is C diminished 7 and it's inversions. Because diminished 7 chords are symmetrical all the inversions look the same and occur every three frets. The melodic extensions that we add are the 4, b6, 7 and 9 creating a diminished scale rising from the b3rd. Experiment with fingering this rising melody in a few different ways until you are comfortable.

Next time we'll look at what we can do with the top set of strings with a rising melody in the bass. Slowly but surely over the next few issues we will work our way toward developing a vocabulary of fluid inversions that can be used to make melodic chord passages.

I hope you enjoy the sounds and begin incorporating them into your every day playing.

<http://www.timlerch.com>

C Maj.7 1st Inv. 2nd Inv. 3rd Inv.

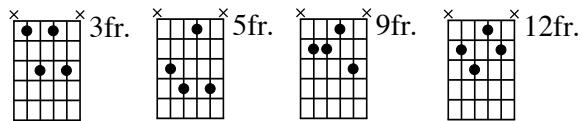


Ex. 1

4/4 time signature, treble clef, key of C. The melody consists of eighth-note chords and eighth-note single notes. The bass line is indicated by a bass clef and a 'B' below it.

T	5	8	12	13	5	6	8	5	12	10	13
A	4	5	9	12	4	5	9	7	9	10	14
B	3	7	10	14	3	5	7	7	10	10	14

C7 1st Inv. 2nd Inv. 3rd Inv.

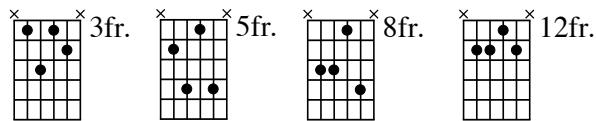


Ex. 2

3/4 time signature, treble clef, key of C minor (one flat). The melody consists of eighth-note chords and eighth-note single notes. The bass line is indicated by a bass clef and a 'B' below it.

5	8	11	13	5	6	8	5	11	10	13
3	5	9	10	3	5	8	7	9	10	14
3	8	10	13	3	7	10	7	10	10	13

Cm7 1st Inv. 2nd Inv. 3rd Inv.

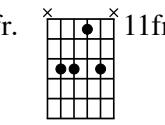
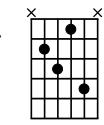
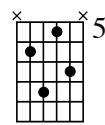
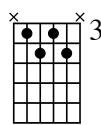


Ex. 3

5/4 time signature, treble clef, key of C minor (one flat). The melody consists of eighth-note chords and eighth-note single notes. The bass line is indicated by a bass clef and a 'B' below it.

4	8	11	13	4	6	8	5	11	10	13
3	5	8	10	3	5	8	6	8	10	13
5	6	10	13	3	6	8	6	10	10	13

Cm7b5 1st Inv. 2nd Inv. 3rd Inv.

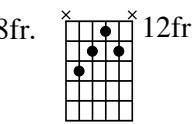
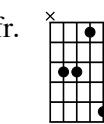
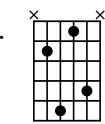
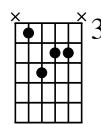


Ex. 4

7 8

4	7	11	13	4	6	7	4	9
3	5	8	10	3	5	8	10	13

Cmin/Maj7 1st Inv. 2nd Inv. 3rd Inv.

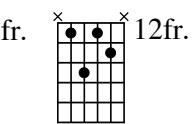
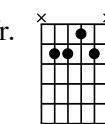
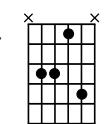
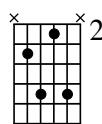


Ex. 5

9 8

4	8	12	13	4	6	8	9	12	10
5	9	10	13	5	9	10	13	13	14

C6 1st Inv. 2nd Inv. 3rd Inv.

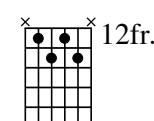
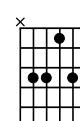
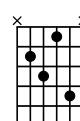
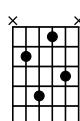


Ex. 6

11 8

5	8	10	13	5	6	8	5	10	13
5	7	10	12	5	7	10	13	13	12

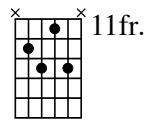
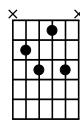
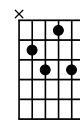
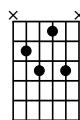
Cmin6 1st Inv. 2nd Inv. 3rd Inv.



Ex. 7

13

C dim7 1st Inv. 2nd Inv. 3rd Inv.



Ex. 8

15

Master Workshop

Jupiter

By Tom Rasely

“Jupiter” is the 5th planet from the sun; it is also the name of the 4th movement of an orchestral work by British composer Gustav Holst called “The Planets” which was written between 1914 and 1916. What you are looking at in my arrangement is just a small part of that movement.

In creating my arrangement, the one overriding aspect was and always is, how does it “lay” on the guitar? In considering this question, I always factor in how many open strings I can incorporate. The reason for this is simple: unlike pianists, guitar players don’t have a sustain pedal that allows notes to ring, but the open string serves that purpose well.

Once I discovered that I could play the opening motif on 12th fret overtones (aka: harmonics), I quickly locked onto the key of D major. After that, it was a simple matter of letting the melody dictate where to place the harmonies.

Also, when performing any piece, original or arrangement, I tend to let the music flow on its own, which results in a fresh performance every time. Of course, what that also means is that I seldom play the same piece exactly the same way two times in a row...or ever, if I can help it. This chart is an amalgamation of many performances.

Here are a few performance ideas:



What I tell my students about fingerstyle guitar (and classical) is that everything “bows to the melody” because the melody is the whole purpose and meaning and soul of any piece of music. Keep the melody clear, audible.

“Jupiter” is basically a hymn that Holst extracted from “The Planets” to create a nationalistic hymn. It is also a lovely, undulating melody that sweeps across the greater part of the fingerboard, and is best played rubato. The Harvard Dictionary of Music defines rubato as “an elastic, flexible tempo employed according to the requirements of musical expression”. In other words, take your time and make it pretty.

The best way to get what I consider the right feel for this tune is to leave your fingers down on any note or chord as long as you can, and only move them when you have to. This gives a much more lyrical dynamic to the music.

<http://www.rasely.com/>

Jupiter

arranged by
Tom Rasley

Gustav Holst

Natural harmonics

TAB

4

9

13

17

VII

Public Domain

21

7 9 7 5 3 5 7 5 7 0 0 10 9 10 10 10 12 14 14 14 12 10 12

0 0 6 0 2 4 4 4 0 5 5 0 0 0 0 11 10 11 10 12 12 7 7 12 7 0

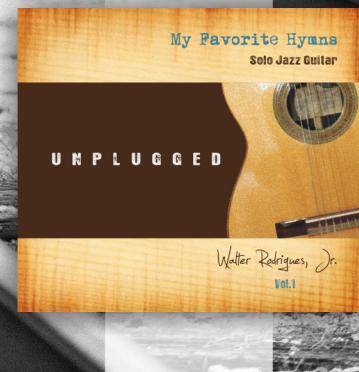
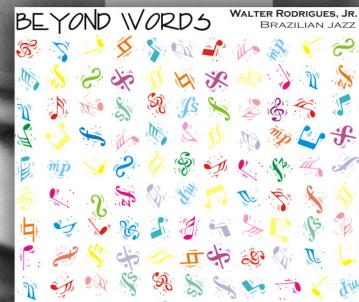
26

10 10 12 10 11 6 7 . 10 10 12 10 11 12 12 12 12 7 7 12 7 0

Walter Rodrigues Jr.

"His lines flow beautifully, and his compositions are quite ingenious."

Dr. Frank Forte
Just Jazz Guitar



Available on



Calling All Fingerstylists!

Visit TrueFire for the largest collection of acoustic & fingerstyle video lessons on the planet

CLICK TO
EXPLORE CATALOG

Use Code: FMAG25
to save 25%

TrueFire.com
ignited we stand

EDUCATORS LIKE:
tommy EMMANUEL,
muriel ANDERSON,
richard GILEWITZ,
stephen BENNETT,
david HAMBURGER,
pete HUTTLINGER,
TIERRA NEGRA,
matthieu BRANDT,
tim SPARKS,
richard KISER,
ben LACY,
john STOWELL
vicki GENFAN & more

Master Series

Composer's Corner

Troy Gifford

Greetings and welcome to the Composer's Forum! In this series I will share some insights about writing and arranging for the guitar, covering various topics in music theory and compositional technique. Some of the concepts will be fairly basic, some more advanced, but I hope to discuss a wide range of issues that hopefully will be of benefit in your own writing and arranging. Composing can be quite difficult, but creating a new piece of music is also an incredibly rewarding artistic achievement. Good luck in your writing and feel free to share any comments, questions, or compositions with me at troygiffordguitar@gmail.com.

Writing Chord Progressions

There is an old quote attributed to the philosopher Immanuel Kant that states "Technique without theory is blind, but theory without technique is empty." Technique is obviously essential to play an instrument. But having technical skill doesn't always mean you will attain the level of musical understanding you need to be a truly great musician. Technique and theory must go hand in hand. This is especially true if you want to be a composer or good improviser. Many guitarists go far relying on their ear and intuition, but inevitably there comes a time when an understanding of the theory behind the music will unlock previously closed doors. Music is both art and science,



and the understanding of the theoretical side of it will take you to a new level of artistic expression. Some of it may seem boring at times, but trust me, once you grasp the concepts you will be able to explore paths you may have never expected to travel.

Remember the first time you heard someone improvising a series of chords on the guitar or piano? It seems incredible to someone who doesn't know how to do it. Non-musicians think that it must be an amazing gift to be able to improvise something and know in advance if it will sound good. How does someone do it? Well, they might have developed an excellent ear and played certain chords so many times they remember how each of them will sound. But while a good ear is important, an understanding of concepts such as how chords function in a key can give you the same kind of ability. Rather than doing what is sometimes called "hunting and pecking" as you search for chords, you can know in advance if a chord is going to sound good even without hearing it. Musicians with great ears can do this instinctively, but for those who don't yet have highly developed aural skills, a few simple theoretical concepts will provide you with the ability to know how to improvise a

chord progression that sounds good. Let's start with some basics of how chords are built and how they work in a key.

To keep it simple, we'll use the key of C, since there are no sharps or flats (accidentals) in that key. It's easier to see on the piano, because chords in the key of C only use white keys (most theoretical concepts seem to be easier to see on the piano than the guitar, but we have to go with what we play!). Chords are constructed by stacking 3rds. Below you can see the notes in a C major scale and then chords built in 3rds off of each scale degree.

See Ex. 1

What this does is give us a series of triads (3 note chords) in the key of C major; there are 7 before we end up back on C again. We will now assign a number to each of these chords. **See Ex. 2**

The next step is to figure out what quality of chord is built on each of these scale degrees. This involves understanding the difference between major, minor, augmented and diminished triads. If you don't know this, you should study the differences. It's pretty easy to find this information online or in a multitude of books. For now, we'll skip this step and go ahead and label each of them. We end up with the following chords:

C major, D minor, E minor, F major, G major, A minor, B diminished

Next we will assign Roman numerals to each of these. An uppercase Roman numeral indicates major, a lowercase one indicates minor, and a lowercase numeral with a small circle afterward is diminished. **See Ex. 3.**

Ok, so now we know the chords that naturally occur in the key of C. If we are improvis-

ing, we can literally play any of these chords at any time in this key and it will sound ok. However, if we have a further understanding of how each of these chords function in the key, we can come up with something that sounds even better. Here are some basics:

In traditional tonal music, the most important chords are the I (tonic) and the V (dominant). The V chord very strongly wants to go to the I chord. This is why if you listen to almost any piece by composers like Mozart or Beethoven, it will end with the progression V-I. The other chords are of less importance but all have roles to play as well. There isn't space in one column to cover all of these roles, but some simple concepts will enable you to write good sounding progressions right away. Strong chord progressions in tonal music move either down a 3rd, down a 5th, or up a 2nd. **See example 4.**

So if we begin on a C (I) and move down a 3rd, it will put us on Am (vi). If we go down a 5th from C, it will put us on F (IV). If we go up a 2nd from C, it will put us on Dm (ii). Whatever chord you happen to be on in the key, you can choose one of these three types of movement and it will give you a strong progression. Let's take an example. We start on C, and move down a 3rd to Am (vi). Now from Am, we can choose any of the three strong movements (down a 3rd, down a 5th, up a 2nd). Let's move down a 3rd again, putting us on F (IV). Now we have the same choices. Let's move up a 2nd to G (V). And now from G, let's go down a 5th, putting us back on C (I). Here's what the progression looks like: **See Ex. 5**

This is a common progression used in many folk, pop, and rock songs, "Earth Angel" is a

classic example. You can see why it works, though, and why it sounds so good to our ears. It's because it uses strong chord movement. Of course, most progressions don't use only these three types of chord movement. Sometimes we will want to do something else for variety's sake. But we always know that variations of the "down a 3rd, down a 5th, or up a 2nd" concept will always sound good in a traditional setting.

Use these principles to practice writing different chord progressions in the key of C. You might even stumble across a great song if you're lucky! Once you understand how key signatures work, you can transpose the Roman numerals to any other key and follow the same principles. For example, in the key of G major, G is the I chord and all the other chords shift accordingly. Armed with this knowledge, you too can become an impressive improviser and have people tell you how lucky you are to have been born with such amazing musical talent!

<http://www.troygifford.com/>

Troy Gifford Examples

Ex 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Master Workshop

Three Blind Mice

by Bill Piburn

Close to twenty years ago I started arranging children songs for solo guitar. My concept was to arrange them to be interesting for adults. I ended up doing twenty-five or so arrangements but only recorded "Three Blind Mice." While I cannot give you an exact date of the recording, I do know it was at least fifteen years ago. I do remember that the recording is unedited and done in one take on a Telecaster.

While arranging it, I remember just trying to fill the spaces with classical inspired counterpoint. I only approached it by what I heard and imagined, not once did I give it theoretical consideration. I guess my point here is to trust your ears.

A backstory:

My dearly departed friend Howard Morgen was impressed by the concept and the arrangements. He told me that he was going to call a well-known publisher who will remain nameless. I was very flattered since I held Howard in such high regard. Howard called me back in a couple of days and was very disappointed. He delivered the publishers reply, which was, "The last thing we need is a children's collection with a bunch of fat jazz chords." One day, maybe soon, I will self-publish this collection.

History:



"Three Blind Mice" is an English nursery rhyme and musical round. A version of this rhyme, together with music, was published in *Deuteromelia or The Seconde part of Musicks melodie* (1609). The editor of the book, and possible author of the rhyme, was Thomas Ravenscroft, who in 1609 was still a teenager. The rhyme only entered children's literature in 1842 when published in a collection by James Orchard Halliwell.

Point of interest:

The melody would normally be played in 4/4 meter throughout however notice that at measure six I go into 6/8. You will see a couple measure of 5/8 mixed in but once you reach measure six most of the arrangement is in 6/8.

I hope the adult in you enjoys playing my take on "Three Blind Mice." After all, it's just child's play.

Arranged by
Bill Piburn

Three Blind Mice

VII V V II

II III VII ————— V III

m 2 4 *i* *m*

m 7 5 7, 5, 9 7

10 5 0 2 3 3 5 6

7 7 6 7 9 7

8 10 9 12 11 9 7 11

4.

13

p *i* *sl.*

7 4 7 7 9 7

10 10 10 9 8 7 9

15

p

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

10 9 10 9 10 10 11 10 0

VII VIII

18

p *p*

10 10 9 7 9 6 9 7 7

10 10 10 9 8 0

7 4 6 7 5 7 6

sl.

21

p *i* *p*

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

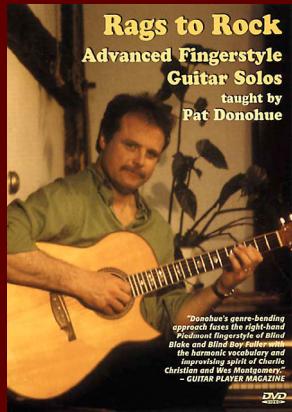
3 2 4 2 5 4 2 0 5 8

24

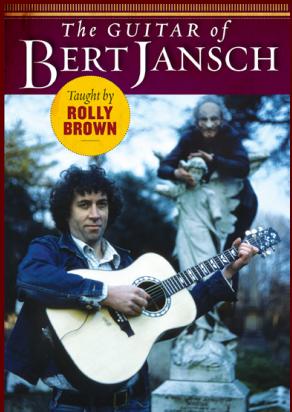
7 4 6 7 5 6 | 3 2 5 8 | 7 4 6 7 5 6 | 5/8

27

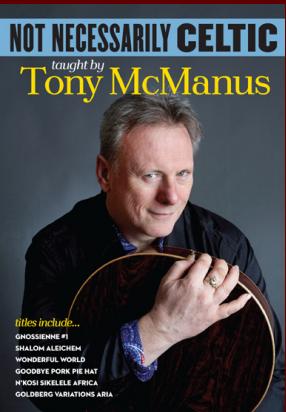
3 2 4 2 5 4 2 0 | 5 8 | 7 4 6 7 5 7 6 | 3 4 2 0 | 3/8



GW924 • \$29.95



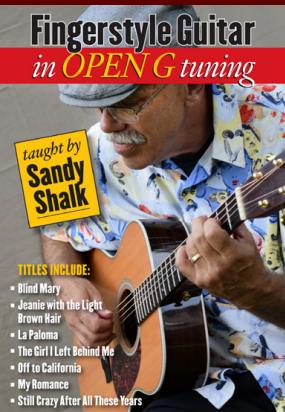
GW1021 • \$29.95



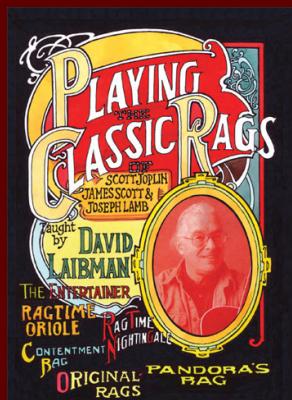
GW1018 • \$29.95



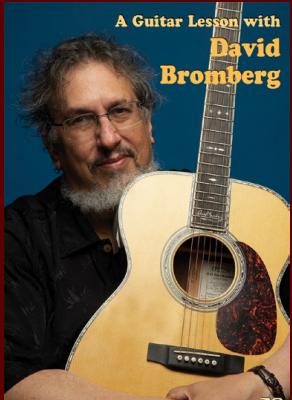
GW1029 • \$29.95



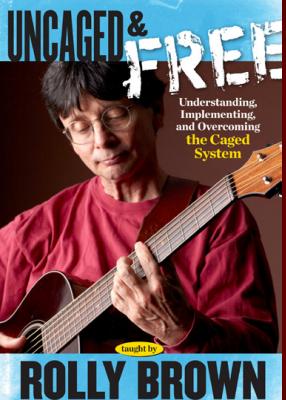
GW1032 • \$29.95



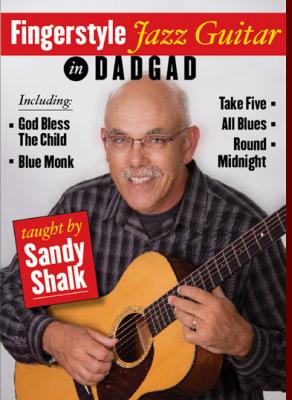
GW1005/6 • \$39.95



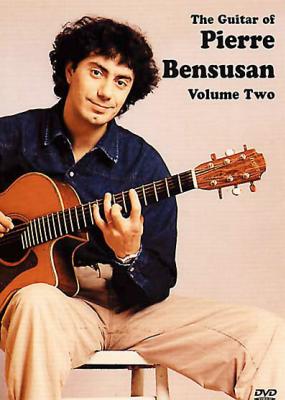
GW992 • \$29.95



GW1015 • \$29.95



GW1022 • \$29.95



GW939 • \$29.95

All titles available as downloads and DVDs and come with PDF tab/music booklets.
Buy Three and choose a fourth title FREE (Free item must be lowest price item ordered)

Stefan Grossman's Guitar Workshop • PO Box 802 • Sparta, NJ 07871 • www.guitarvideos.com

Classical Guitar Technique

A Comprehensive Guide To Mastery

by STANLEY YATES



- a systematic exploration of playing technique from the fundamentals to the most advanced techniques found in the virtuoso concert repertoire
- over 300 pages of concisely written text, carefully constructed exercise sequences, and super-effective practice techniques
- available 2016

Stanley Yates

'immaculate technique'
Classical Guitar

'technically flawless'
American Record Guide

'one of an elite breed of guitarists'
Soundboard Magazine



www.ClassicalGuitarStudy.com

Master Workshop

Fernando Sor

Study in B minor , Op. 35 No. 22

By Stanley Yates

Spanish guitarist FERNANDO SOR (1778-1839) is considered by many to be the finest guitarist-composer of the early nineteenth century. Trained in music as a young man at the monastery at Montserrat, he subsequently composed not only a large body of concert music for the guitar but also piano music, songs, music for the ballet, a symphony, a violin concerto and an opera. He was an established figure in the musical mainstream of both Paris and London and spent several years in Russia. Sor's various sets of etudes, studies and exercises for the guitar are no less accomplished than his concert music and have long been staples of the student repertoire.

Sor's *Vingt quatre Exercices Très faciles et Soigneusement Doigté pour la Guitare, Op. 35* ("24 Very Easy Exercises Carefully Fingered for the Guitar"), self-published in Paris in 1828, are somewhat deceptively titled. Certainly, there is a strong didactic aspect to these pieces but they are in addition beautifully crafted musical miniatures. As the title mentions, the pieces are fully fingered, though only for the left hand. Although no fingerings for the right-hand are provided, we can deduce Sor's likely fingering from the information provided in his *Methode*.

Sor did not provide expression markings in these pieces (nor, for that matter, in his



most of his music.). It is unclear why this should be the case though, whatever the reason, it's inconceivable that Sor intended his music to be played inexpressively. We are compelled, therefore, to reconstruct the expressive layer ourselves. Consequently, all expression markings provided in this edition are editorial.

Exercise No. 22 in b-minor is a melodic and expressive piece that offers a great opportunity to work on melodic tone, control of musical texture, and expressive melodic phrasing.

Developing a singing tone with the *m* finger – Rest-Stroke or Free-Stroke?

The first aspect to explore in this piece is producing a "singing" melodic tone quality with the **m** finger—a strong, warm and full sound. Although the easiest way to do this is by using a *rest-stroke*, this would produce the undesirable side-effect of interrupting some of the notes in the next lowest string.

This piece should therefore be played mainly *free-stroke*, which provides a good

opportunity to work on a full-sounding melodic **m** finger tone.

Place the **m** finger on the first string in a normal free-stroke position (i.e., with all of the finger-joints gently curved), making sure that the string is seated against the corner of the fingernail and fingertip. Push the string downward a little toward the soundboard as you pluck. Experiment with the angle of attack—playing straight across the string will produce a thinner sound, whereas an angled attack that moves more diagonally across the string will produce a warmer, fuller sound.

Also swap back and forth between rest-stroke and free-stroke, comparing the two and using the rest-stroke sound as a model for the free-stroke sound.

Combining the two strokes

You may wish to use a rest-stroke for the occasional melody note, especially if it's a particular expressive one. To do this from a free-stroke hand position simply straighten the **m** finger a little, rather than moving the entire hand into a rest-stroke position.

Balancing Melody and Accompaniment

Having experimented with the tone quality of the **m** finger you will now need to balance the relative dynamic and tone-quality of the melody and accompaniment:

- melody – **m** finger with melodic tone
- accompaniment – **i** (alto) and **p** (tenor) with soft clear sound
- lower voice – **p** strong sound (for the inde-

pendent bass part in the second part of the piece)

Here is an exercise to help develop the finger independence needed to balance the music texture:

Promoting Finger Independence:

take the first measure and emphasize one finger at a time, playing the other fingers at a whisper. Take care that the fingers that are playing softly are not influenced by the plucking action of the finger that is playing strongly.

Once this feels comfortable, take the first four measures of the piece, emphasizing one finger at a time. You'll have to really concentrate and, at first, play slowly to consistently accomplish this with the **i** finger (which plays a quite syncopated rhythm!)

Once you're able to do this, you should more easily be able to balance the layers of the musical texture, projecting each with an appropriate tone quality and dynamic level.

Visit www.classicalguitarstudy.com for the free study guide of Sor's study in B minor (opus 35 #22)

Study in B - mi, Op. 35 No. 22

Fernando Sor
(1778-1939)

II

Sheet music for guitar study in B-mi, Op. 35 No. 22. The music is in 3/4 time with a key signature of one sharp. It consists of five staves of music with corresponding fingerings and a bass tablature below each staff.

II 2/6

9

13

17

21

II 2/6

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

25

II

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

29

II

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

33

II 5/6

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

37

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

II 2/6

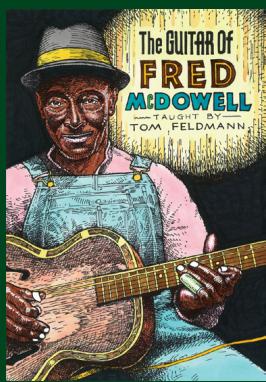
40

2 3 2 2 | 2 3 4 3, 2 3 | 4 6 4 6, 4 6 | 6 5 6 5, 6 5

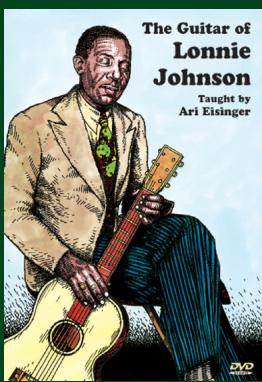
II 4/6

44

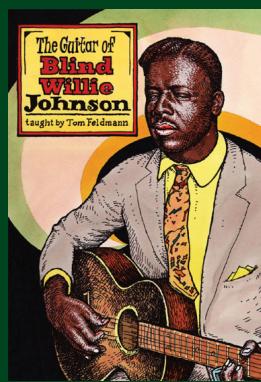
7 0 7 0 | 3 2 4 2, 3 2 | 2 3 4 3, 2 3 | 2 2 3 2, 2 3 | 4



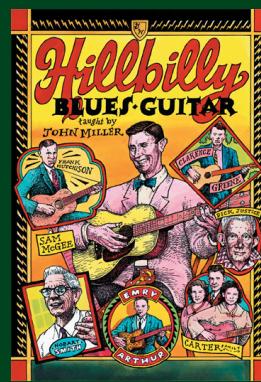
GW839/40 • \$39.95



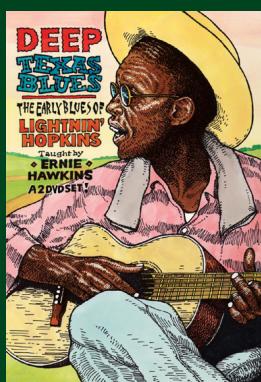
GW822/3 • \$39.95



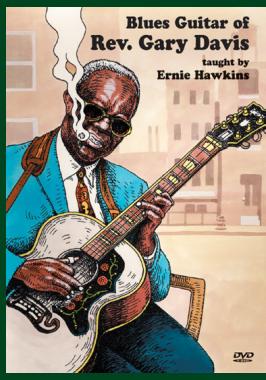
GW831 • \$29.95



GW834 • \$29.95



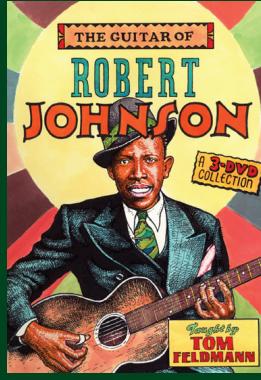
GW828/9 • \$39.95



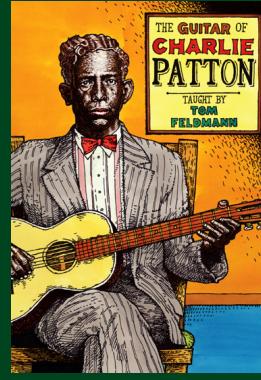
GW978/9 • \$39.95



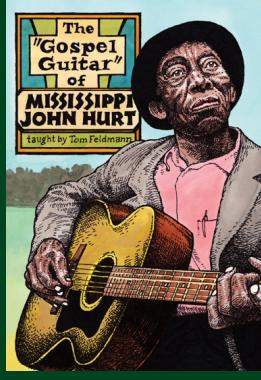
GW824/5 • \$29.95



GW850/1/2 • \$49.95



GW844/5 • \$39.95



GW830 • \$29.95

All titles available as downloads and DVDs and come with PDF tab/music booklets.
Buy Three and choose a fourth title FREE (Free item must be lowest price item ordered)

Stefan Grossman's Guitar Workshop • PO Box 802 • Sparta, NJ 07871 • www.guitarvideos.com



JACK PEARSON

GUITAR ACADEMY

[MEMBER LOGIN](#)

[SIGN UP](#)

[HOME](#)
[ABOUT](#)
[SAMPLE LESSONS](#)
[FREE RESOURCES](#)
[LINKS](#)
[BLOG](#)



multiple styles,
guitars and
techniques
















100's of videos

Online Videos by Legendary Guitarist Jack Pearson

Subscribe Today!

"It has lessons, demonstrations, performances...and I was filmed practicing so you can see how I work on my own playing." Jack Pearson

www.jackpearsonguitar.com

Master Workshop

Bound For Britain

By Craig Dobbins

Let's take a look at a tune from my album and book *The View From Here*.

"Bound for Britain" was originally written as the title track for my duet EP with violinist/vocalist Emily Thomas. I re-recorded it as a guitar solo for this album. The tune came together over the course of a few mornings, "playing into the sunrise, before inhibitions set in" as Jerry Reed once told me.

On the recording I used a 1970 Harmony H-177 classical. I played with my bare thumb (no thumbpick), to get a smoother sound in the bass. My signal path was a small diaphragm condenser mic through a tube preamp and a Lexicon PCM 60 reverb.

You may notice some similarities to my arrangement of Amazing Grace (also from *The View From Here* album). I was inspired by the triplet figure in the first measure, which I stole - er, borrowed from the recording by the Royal Scots Dragoon Guards. Also, some of the chords were inspired by the beautiful ballad "Caledonia," by Scottish singer/songwriter and guitarist Dougie MacLean.

I use the same triplet figure in "Bound for Britain" - a quick hammer/pull-off sequence, actually a hammer followed by a double pull-off. I don't use many standard chords- I sort of "roll" the positions with my left hand, making the chord a finger at a time, as I need the note.



Although the music is written in open D tuning (D-A-D-F#-A-D, 6th-1st strings), I'm tuned a half step higher, to E flat. (To my ear, the old Harmony just sounds better there.) I'm capoed at the 3rd fret, so the music sounds in the key of F#. I hope you enjoy learning and playing "Bound for Britain."

"Bound for Britain" is from Craig Dobbins' new album and book *The View From Here*. For more information and to order, visit www.craigdobbins.com

Bound for Britain

Open D tuning (D-A-D-F#-A-D, 6th-1st strings)

Craig B. Dobbins

Copyright © 2013 Craig B. Dobbins (BMI). All rights reserved. International copyright secured.

2

17

0 0 0 0 0 0 0 0 0 0 1 0 0 0 1 0

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

3

21

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

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

D.S. al Coda

25

2 0 1 0 2 0 2 1 0 0 2 2

Coda

27

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

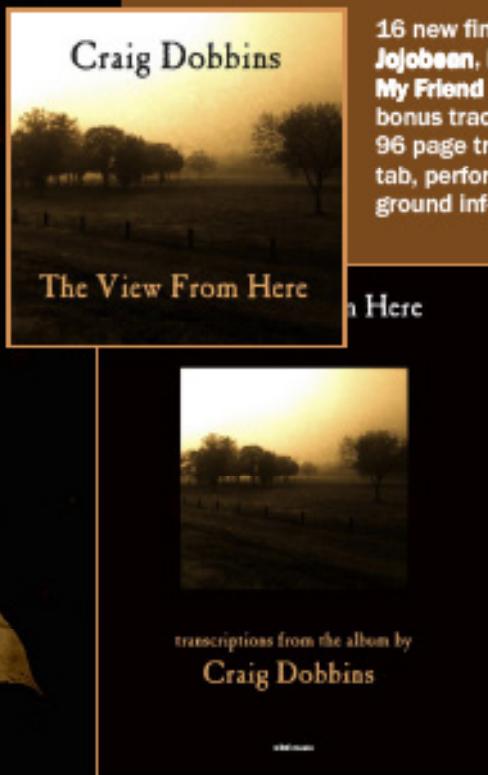
31

0 0 0 0 0 0 0 0 2

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

The View From Here... is here!

New CD, New Book, New Tunes, New Music, from Craig Dobbins



16 new fingerstyle guitar instrumentals, including *Jojobean*, *Living in the Hills*, *The View From Here*, *My Friend Paul* and more, plus *Amazing Grace* and bonus tracks *If* and Jim Croce's *Time In a Bottle*. 96 page transcription book includes notation and tab, performance notes, chord diagrams, and background information on each tune.

"I have been enjoying and admiring Craig for many years. His playing is as smart, sensitive, and soulful as it gets. He always gives you top shelf composing and playing. I'm proud to call Craig my dear friend!"

—Steve Wariner

"The View is gorgeous!"
—Jim Hatlo, (Frets magazine)

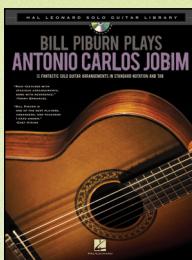
For details and ordering info, visit
www.craigdobbins.com. Major credit cards & PayPal accepted.

- CD only - \$18.95
- CD + Book - \$45.70
shipping included in USA

Craig Dobbins Acoustic Guitar Workshop

PO Box 8075 • Gadsden AL 35902

OUTSTANDING ARRANGEMENTS FROM BILL PIBURN

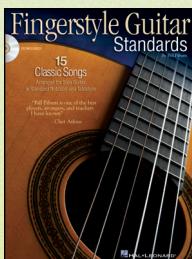


Bill Piburn Plays Antonio Carlos Jobim

Solo guitar arrangements in standard notes and tab for 12 Antonio Carlos Jobim classics. The accompanying CD features Bill Piburn performing each song. Songs include: Água De Beber (Water to Drink) • Desafinado • How Insensitive (Insensatez) • and many more.
00703006 Book/CD Pack \$17.99



INCLUDES TAB



Fingerstyle Guitar Standards

15 more tunes for your fingerpicking repertoire, including: Autumn Leaves • Cheek to Cheek • Georgia on My Mind • Moon River • My Romance • The Nearness of You • Route 66 • Sentimental Journey • You Are My Sunshine • and more.
00699612 Book/CD Pack \$17.95



INCLUDES TAB



"Bill Piburn is one of the best players, arrangers and teachers I have known."

— Chet Atkins

Groovy Guitar



15 custom arrangements of popular music classics, including: Daydream • Happy Together • A Hard Day's Night • Last Train to Clarksville • Scarborough Fair • (Sittin' On) The Dock of the Bay • Spooky • Walk On By • What Becomes of the Broken Hearted • and more.
00701215 Book/CD Pack \$17.99



Fingerstyle Love Songs

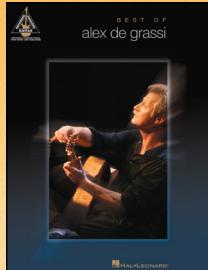


15 love songs masterfully arranged, including: Always on My Mind • Dream a Little Dream of Me • I Will • Just the Way You Are • Only You (And You Alone) • This Guy's in Love with You • Unchained Melody • The Very Thought of You • and more.
00699912 Book/CD Pack \$17.95

MUSIC DISPATCH®
1-800-637-2852 • musicdispatch.com

**FREE SHIPPING
ON ORDERS OF \$25 OR MORE!**
Mention ad code BPRN. U.S. only. Least expensive method applies.

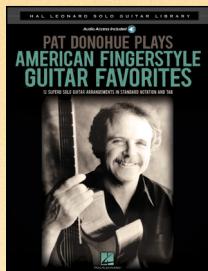
MUSIC DISPATCH IS YOUR SOURCE FOR SOLO GUITAR SONGBOOKS



Best of Alex De Grassi

Blood & Jasmine • Blue Trout • Bright Sky • Cumulus • Deep at Night • Klamath • Short Order • Sleeping Lady • Turning: Turning Back. Includes an extensive intro by Alex as well.

00690822 \$19.95

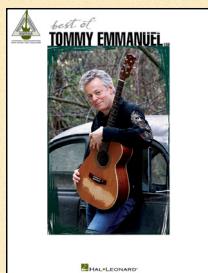


Pat Donohue Plays American Fingerstyle Guitar Favorites

12 superb solo guitar arrangements: Arkansas Traveler • December Waltz • Drivin' Blues • Maple Leaf Rag • Mountain Air • Mudslide • Novocaine •

and more. Includes online audio access to tracks featuring Pat performing each song.

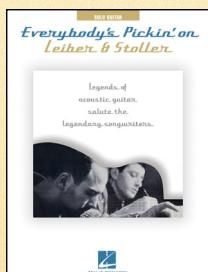
00125353 Book/Online Audio \$19.99



Best of Tommy Emmanuel

Blue Moon • Can't Get Enough • Classical Gas • Countrywide • Determination • Guitar Boogie Shuffle • Hearts Grow Fonder • The Hunt • Initiation • The Journey • Stevie's Blues • Up from Down Under.

00690909 \$22.99

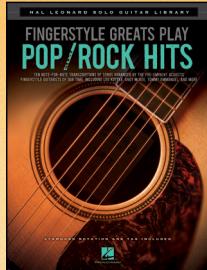


Everybody's Pickin' on Leiber & Stoller

Matching the album of the same name, this outstanding compilation features solo guitar transcriptions of 15 Leiber & Stoller hits, as interpreted by acoustic guitar icons, such as Laurence Juber, Alex de Grassi, Al Petteway, Elliot Easton and others.

00702746 \$16.99

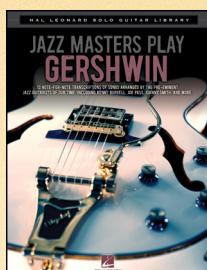
Blood & Jasmine • Blue Trout • Bright Sky • Cumulus • Deep at Night • Klamath • Short Order • Sleeping Lady • Turning: Turning Back. Includes an extensive intro by Alex as well.



Fingerstyle Greats Play Pop/Rock Hits

The varied selections in this terrific book include: And So It Goes (Tommy Emmanuel) • Everybody Wants to Rule the World (Andy McKee) • Hey Jude (Chris Proctor) • Little Martha (Leo Kottke) • Superstition (Pete Huttlinger) • A Whiter Shade of Pale (Stephen Bennett) • and more.

00115071 \$16.99



Jazz Masters Play Gershwin

But Not for Me (Kenny Burrell) • Embraceable You (Earl Klugh) • A Foggy Day (In London Town) (George Van Epps) • I Got Rhythm (Martin Taylor) • I Loves You, Porgy (Johnny Smith) • Summertime (Joe Pass) • more.

00115023 \$16.99



Jake Reichbart Plays Jazz Classics

This pack includes an instructional DVD, featuring Reichbart performing and teaching each song. Songs: Afternoon in Paris • Footprints • Four • I Remember You • Very Early • Yesterdays • more.

00703317 Book/DVD Pack \$19.99

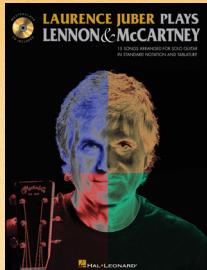


Gene Bertoncini Plays Jazz Standards

The arrangements in this book/CD are selections from Bertoncini's acclaimed albums *Body and Soul* and *Quiet Now* with original audio tracks included! Songs include:

Body and Soul • Edelweiss • Sophisticated Lady • Stardust • more.

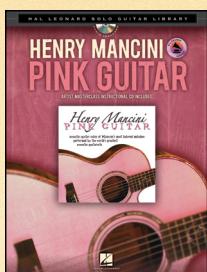
00702688 Book/CD Pack \$17.99



Laurence Juber Plays Lennon & McCartney

Here are 15 transcriptions matching the SolidAir Records CD *LJ Plays the Beatles, Vol. 2*. Includes: Blackbird • Dear Prudence • Here, There and Everywhere • The Long and Winding Road. Features a special one-hour masterclass with Juber on the CD!

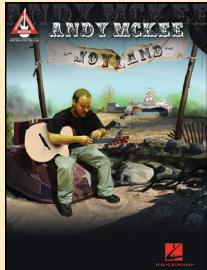
00701836 Book/CD Pack \$19.99



Henry Mancini – Pink Guitar

Solo guitar transcriptions of: Baby Elephant Walk (William Coulter) • Dear Heart (Wayne Johnson) • Moon River (Ed Gerhard) • Peter Gunn (Pat Donohue) • Two for the Road (Amrit Sond) • more. Plus a bonus CD with performance tips by the artists!

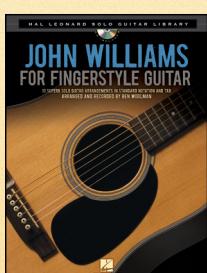
00702986 Book/CD Pack \$19.99



Andy McKee – Joyland

Joyland features note-for-note transcriptions supervised by Andy himself of 10 songs: Away • Blue Liquid • Everybody Wants to Rule the World • For Now • Hunter's Moon • Joyland • Layover • My Life As a CPA (Parallel Universe #43) • Never Grow Old • Upward Mobility.

00691034 \$19.99



John Williams for Fingerstyle Guitar

Ten superb songs from John Williams' masterful film scoring career: Theme from *E.T. (The Extra-Terrestrial)* • The Imperial March (Darth Vader's Theme) • Raiders March • Theme from *Schindler's List* • Star Wars (Main Theme) • more. Includes a CD featuring arranger Ben Woolman performing each song.

00116026 Book/CD Pack \$19.99

HUNDREDS MORE TITLES AVAILABLE!

MUSIC DISPATCH®
1-800-637-2852 • musicdispatch.com

**FREE SHIPPING
ON ORDERS OF \$25 OR MORE!**
Mention ad code FSSG. U.S. only. Least expensive method applies.

Master Series

Fingerstyle Jazz Concepts

Two Part Counterpoint Excercise With Set Bass Line

By Steve Herberman

In this issue I'm happy to share an exercise that I've used as a warm-up for several years now. It involves a set bass line in half notes with the upper line eventually being improvised by you! I've shown ten examples below beginning with a very easy two-note melody involving one open string. What may be a challenge in the beginning is juggling the different rhythms of the two parts. The half note bass is such an important foundation in solo guitar, especially in Brazilian music. Another challenge will involve the fingerings that are chosen when improvising your upper lines over the set bass line. Slow and steady practice involving lots of repetition will help make these split second fingering decisions more accurate over time. The exercises progress in level of difficulty ending with a steady eighth note line on top. Example #1 and 2 employ open strings in the upper line to make the fingerings easier. Feel free to add or remove ornaments and alter to your liking.

I find that this particular bass line is quite practical in that it can be used as a turnaround (usually the last two bars of a section.) Since this bass line is 4 bars it can be considered to be two turnarounds put together. In other words, the first 2 bars can be used as one turnaround and the second



two bars yet another. Common progressions such as "rhythm changes" can begin with this 4 bar pattern though often slightly different chords are used in the first two bars. A blues progression can begin like the first two bars of the bass line. I chose the key of A to make things easier with the use of open strings but please try this in all keys! Once you get the idea and develop a repertoire of patterns apply to other progressions using this model. Half note bass lines are much easier to improvise against than quarter note bass lines. I hope you enjoy this concept and will take the ball and run with it!

<http://www.reachmusicjazz.com/>

Two-Part Counterpoint Excercise
(With Set Bass Line)

By Steve Herberman

#1

TAB

0	5	0	5	0	5	0	5	0	5	0	5
T		A		B							
0	4	0	4	0	6	7	9	7	0	7	0

#2

0	0	0	0	0	0	0	0	0	0	0	0
6	6	5	5	6	6	7	7	7	7	7	0
0	4	5	6	7	9	7	9	7	0	7	0

#3

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

#4

5	6	7	0	5	6	7	4	5	7	5	6
5	6	7	5	4	5	7	6	4	5	7	7
7	0	7	4	5	7	6	7	9	7	7	0

#5

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

#6

A7 A7/C♯ D D♯° A7/E F♯7 B-7 E7

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

23 8 5 7 5 8 5 7 5 8 5 7 5 8 5 7 5 8 10 7 10 8 10 7 10 8 10 7 10

0 4 5 6 7 9 7 0

#7

A7 A7/C♯ D D♯° A7/E F♯7 B-7 E7

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

27 8 3 8 1 2 0 2 0 3 0 2 0 3 0 2 0 2 0 3 0 2 0 3 0 2 0 2 0 3 0 2 0 2 0

0 4 0 1 2 4 2 0 0

#8

A7 A7/C♯ D D♯° A7/E F♯7 B-7 E7

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

31 8 1 8 1 7 5 7 5 7 0 8 9 10 7 10 7 10 7 0

#9

A7 A7/C♯ D D♯° A7/E F♯7 B-7 E7

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

35 8 1 8 1 7 6 5 4 7 5 3 5 7 4 7 6 7 9 7 9 7 5 6 7 0

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

#10

A7 A7/C♯ D D♯° A7/E F♯7 B-7 E7 A

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

40 8 1 8 1 7 0 5 4 7 4 7 0 3 1 4 7 1 4 7 6 7 0 7 6 7 5 6 7 2 6 5 4

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

Master Series

By Dylan Ryche

Under My Thumb

If you've watched any videos of me playing you'll realize that I fret a lot of notes with my left hand thumb. It is something that has always just come very naturally and comfortably to me and I don't recall ever doing anything specific to work on this specific technique. But I receive a lot of questions about it, whether in emails, comments or from students, so I thought I'd make it the topic of this month's column.

There are some in the classical world who view fretting notes with your thumb to be 'improper' technique and will probably look down upon the practice. I don't worry about that stuff – if it's good enough for Jimi Hendrix and Tommy Emmanuel – it's certainly good enough for me!

Whilst there are many chord shapes that can be comfortably played with either a thumb over the neck or without, the fact of the matter is that there are *some* voicings, shapes and patterns that you just can't play with less than 5 digits.

In this month's piece, "Under My Thumb," you can see that in the first 4 bars we are playing a little melody around the traditional F bar chord shape. Using our thumb to fret the bass note this means the other fingers are free from any 'barring' and can move around. In this case, we can easily manage that hammer-on that's played on the 3rd string. We can do this using the traditional bar shape – but to get that hammer-on we will have to sacrifice the sustain of the C on the 2nd string.



When you move to the B_bsus2 – B_b chords in bar 6 – using your thumb here means you can keep that bass note sustaining throughout the change. Using only our fingers, this movement would require lifting the bass note and re-fretting it and this doesn't have the same fluidity as the thumb-based version. The same thing happens in the B section, beginning at bar 9, this is doable without the thumb but – to my ear anyway – doesn't sound as nice as when our thumb is holding down that bass note on each chord.

I certainly don't have any crusade to further the use of thumb-based playing. I just want to be able to play the music I want to play and there are some instances where the sound I want can only be made by using an extra finger. I'm sure many of you feel the same.

If you're someone that has avoided this technique hopefully this article will encourage you to give it a chance. You just may see the value of it. Check out the song and play around with your own licks and shapes. Maybe you'll find a place for thumb use in your own playing.

<http://www.dylanryche.com/>

Under My Thumb

Dylan Ryche

A F

T
A
B

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

1 1

3

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

1 1

B♭ To Coda

Gm

1.

gliss.

5

2 3 3 5 3 5 3 | 5 7 6 6 6 6

5 3 5 6 8 6 6 6

B♭

7

2.

B♭/C

5 7 6 8 7 8 6 | 5 8

5 6 8

B B♭

9

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

Gm

11

B♭

13

Coda

B♭/C

15

D.C. al Coda

F



STRINGS
BY MAIL

Musicians Serving Musicians

www.stringsbymail.com

Strings | Guitar Supports
CDs | DVDs | Sheet Music
Cejillas | Foot Rests
Stands | Tuners | Straps

info@stringsbymail.com

800-513-8271

LIVE. PLAY. PLAY.

Córdoba
cordobaguitars.com



Master Series

Roger's Roost

By Roger Hudson

I must first begin this column by expressing my enthusiasm about *Fingerstyle Journal!* Being a part of this excellent source of information on the fingerstyle craft of guitar playing is truly an honor. I also would like to extend my encouragement to our visionary editor-in-chief Bill Piburn. I believe under Bill's direction, *Fingerstyle Journal* will most certainly be the "go to" source for guitarists dedicated to our technique of choice. This opportunity is also a bit of a coming home experience for me. I truly enjoyed the days of *Fingerstyle Guitar Magazine* where I contributed my "Fingerstyle Basics" workshop in over twenty issues. I am looking forward to contributing even more music and instruction with *Fingerstyle Journal*.

"Homecoming" is an original composition I wrote in 2003. This was during a time when I was composing music that was meant to be relaxing. My life was rather hectic at the time with two young children at home and a wife with a traveling gig. So out of this atmosphere came the *Guitar Peace* CD in 2004. Also around this time my father died and *Homecoming* seemed to have been written for him although it preceded his passing. I played it at his funeral. So, yes, it is a rather sentimental piece for me now. However, I do not think of it a sad piece of music.

The technical basis of many of the *Guitar Peace* compositions is what classical guitarists call "campanella". The term means "little bell" and refers to the technique of using fretted notes combined successively with open strings for melodic passages. The effect is like a hand bell choir, vibraphone, etc. where the notes of a melody ring into each other creating a blurring of sound analogous to the images in an Impressionistic painting. This concept is often used in conjunction with altered tunings. I however, wanted to achieve the effect without using altered tunings.

The original recording of "Homecoming" was done



on a classical guitar and released on the *Guitar Peace* CD. The recent video was done using a steel string acoustic. The steel string (Lowden 010c) does give a little more sustain to the notes and tends to make the tune sound more like it is in open altered tuning. The written music is slightly different from this video performance but the differences are minimal. I did not want to change the written version as it is published according to how I would prefer most guitarists to approach it. Certainly, an experienced guitarist may find some other fingerings, phrasing etc. that may be preferable.

Capo Up

It is not essential to use a capo for "Homecoming" but putting the capo on the 2nd fret (II) will put you in the same key as me. The composition is written in standard notation and TAB as if the key is E major. The capo puts it in F#. Make sure you check your tuning again after the capo is put on. I also pull on the strings a little with my right hand just to get them to settle in better with the capo on.

3/4 or 6/8 Time?

Those of you who are familiar with my work know that I have a nasty habit of using some time signature and rhythmic trickery. In fact I did this in my last workshop with "Rainy Reprise". Just remember that when the time signature changes from 3/4 to 6/8 or vice versa, the rate of the eighth notes does not change. Only the eighth notes which are on the beat (accented) changes. Of course, you can merely watch and listen to the video to hear the differences - but it is important, for the sake of musicianship - to know the differences.

3/4 time has 3 beats in a measure. 6/8 time has

2 beats in a measure. There are *not* six beats in 6/8 time!!! That would be 6/4 time. 6/8 is a time signature that has two beats (dotted quarter notes) that are each divided into the 3 eighth notes. This is called *compound meter* when a beat is divided into 3 equal parts. So 3 eighth notes multiplied by two beats = 6 eighth notes = 6/8 time. 3/4 has 3 beats, each of which can be divided into 2 eighth notes. This called *simple meter* when a beat is divided into 2 equal parts. So 2 eighth notes multiplied by 3 beats = 6 eighth notes = 3/4 time. It is important not to slow down or speed up the basic tempo of the music when going between 6/8 and 3/4 time signatures. Remember again the rate of the eighth notes is the same in 6/8 and 3/4.

Hinge Bars and Other Touchy Subjects

“Homecoming” is not a piece of music for guitarists who are what I call “flat fingered”. This piece requires the use of the fingertips of the left hand. It is a simple concept, but one which is often overlooked. Beginning in the first measure, the left hand fingers have to be, as ballet dancers say, “on point”. Why? Because there is so much of the *campanella* technique involved. The fingers are fretting strings and also adjacent open strings are ringing. Not fretting on the exact fingertips will choke the open strings. To add to this basic challenge is the concept of the *hinge bar*. A hinge bar is where a left hand finger bars, for example, strings 3 and 4 but allows for strings 1 and 2 to remain unfretted. This happens in a hybrid way at measure 5 where the 1st finger bars strings 3 and 4, the 2nd finger frets the 2nd string, and the 1st string is open. It requires that the tip joint of the 1st finger be collapsed. The same hinge bar also happens at measures 9, 28, 32, 70, 74 and 128. Otherwise, in the rest of the piece, normal bar chords do occur frequently but none are full bar chords.

Let Everyone Play

Although the pinkie of the right hand does not need to be used in “Homecoming”, the four right hand fingers p, i, m, a should be used in alternation. If you are not in the habit of using the ring finger (a) of the right hand, I suggest that you start. Using the thumb and three fingers on the right hand gives you more fluidity in arpeggios and can even give you

more choices for your repertoire as some pieces use p, i, m, a. Check out “Recuerdos de la Alhambra” if you are skeptical. Phil Keaggy once told me that he could not play that piece because he is missing a finger on his right hand. Phil has a good excuse not to use p,i,m,a. , but most of us do not have a good excuse. So, work it baby!! A good workout for the developing p,i,m,a is Mauro Giuliani’s *120 Studies for the Right Hand*.

Part B and Beyond

What I will call Part B of “Homecoming” starts at measure 47. It is very important – as always – to consider fingerings when a composer/arranger chooses to write them into the music. It takes extra time for a composer or arranger to do this and it usually means they want the performer to really do something specific. Starting at m. 47 make sure that you pay close attention to where the notes are played. There is a melody on the 1st and 2nd strings and a countermelody on the 3rd string. The countermelody is played using *p*. The TAB staff is particularly helpful here for determining the locations of notes. Notice that the open 2nd string functions as an accompaniment to the melodic interplay between the 3rd and 1st strings.

The rest of “Homecoming” is pretty much a repetition or variation of measures 1-69. However I do throw a change up at measure 93 that typifies the contrast between 6/8 and 3/4. Notice that the beaming of eighth notes in measures 93-94 are like this (the beats are in bold underlined italics) : **1** 2 3 **4** 5 6 and **1** 2 **3** 4 **5** 6.

The ending begins at measure 128. Note readers will benefit from observing the TAB staff to find out exactly which strings are played here. This is very important in maintaining the campanella sound that is so essential to the *Guitar Peace* vibe. “Homecoming” may also be played faster or slower than the video depending on your mood and the audience.

I hope that “Homecoming” will bring joy to you!

Visit www.rogerhudson.com for .pdf and Mp3 downloads of sheet music and audio. There are some free downloads too!

Homecoming

Capo on II

Roger Hudson

Gentle Dance

8 4 2 2

T 1 0 1 2 0 2 0

A 4 0 4 5 0 2 0 2 4

B 0 0 4 4 6 2 2 4 0

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

IV4 (hinge bar) - - - - - IV4 - - - - - IV4 (hinge bar) - - - - - IV4 - - - - -

11 II5 IV5 II4

17 2 0 0 2 2 4 5 4 5 7 5 2 4 0 2 4 0 2 0 4 2 0 4 2 0

IV5 - - - - - IV3 > II4

17 5 4 7 4 9 0 7 5 0 4 5 6 4 0 2 4 4 4 2 4 2 0 4 2 4 2 0 4 0

24

IV4 (hinge bar) - - - - ,

24

24

IV4 - - - - , IV4 (hinge bar) - - - - , IV4 - - - - ,

29

29

IV5

34

34

IV3

39

39

II4 II3 IV3 a m i ③> > ③ - - - - ,

44

44

49

 49

54

 54

59

 59

64

 64

69

 69

74 IV4 (hinge bar) - - - - IV4

74
 0 4 4 | 5 4 5 | 2 0 0 | 4 2 4 | 5 4 5 7 5 | 2 4 2
 4 4 | 4 4 | 0 2 2 | 2 2 2 | 4 6 | 0 2
 0

80 II4 - - - -

80
 0 2 0 | 4 2 0 | 5 4 7 4 | 9 0 7 5 0 0 | 4 5 4 5 4 | 0 2 4 4 4
 2 4 | 4 6 | 0 | 0 | 5 6 4 | 0
 0

86 II4 - - - -

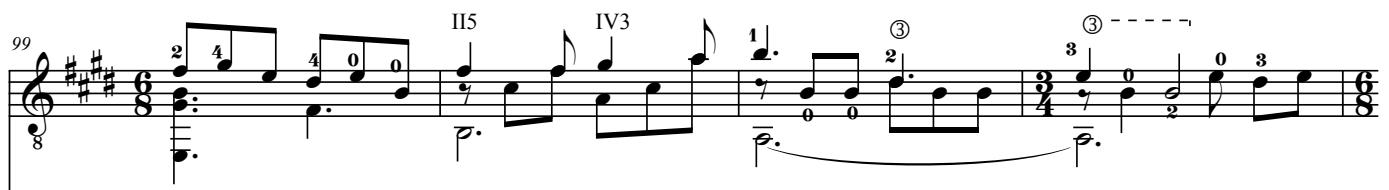
86
 0 2 4 | 2 2 4 2 | 4 2 0 4 0 | 0 1 0 0 | 1 0 0 | 0 1 0
 2

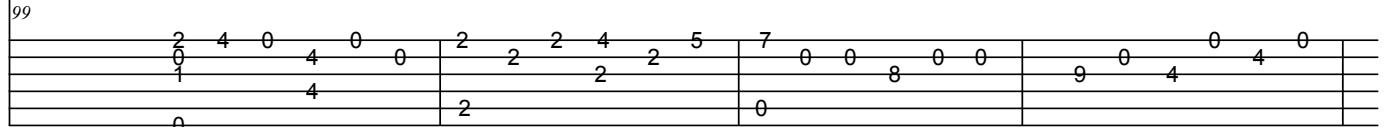
91 II4 - - - -

91
 0 2 0 | 2 4 5 2 2 | 2 4 2 0 4 0 | 0 2 0 | 2 4 2 0 4 0
 4

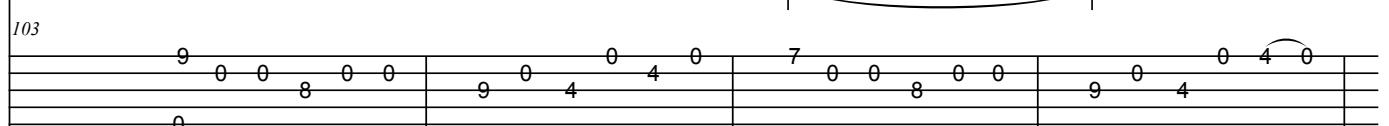
95 III5 - - - -

95
 0 2 4 0 4 0 0 | 2 4 2 0 4 0 | 2 5 4 5 2 2 | 2 4 2 5 4 5
 1 4 | 1 4 | 0 2 | 0 2

99 II5 IV3


 99


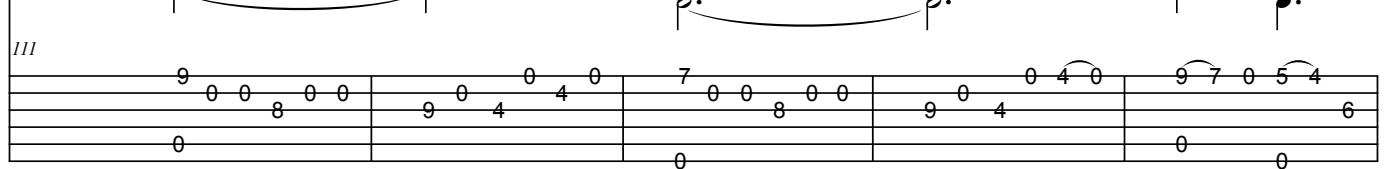
 103 ③ - - -


 103


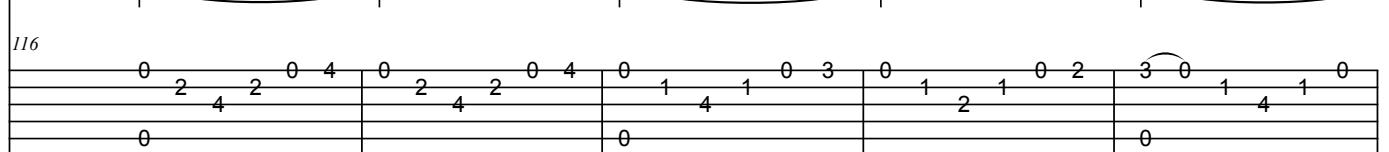
 II4


 107


 III


 III


 II6


 II6


121

121

121

126

IV4 (hinge bar) - - - - -

126

126

130

130

130

134

p

134

134

138

rit.

p

m

pp

harm. 12

molto rit.

harm. 12

138

138

Acoustic Third Coast

“Bill Bailey”

By Eric Lugosch

Wishing all a great start to the new year!

This is my second article for Fingerstyle Guitar Journal. I've decided to feature an old great American song called "Bill Bailey."

This was written in 1902 by the composer Hughie Cannon, and has enjoyed a very long shelf life seeing that it's been covered by such greats as Ella Fitzgerald, who did a version with Jimmy Durante, and Sarah Vaughn. One of my favorite instrumental versions is by stride pianist Dick Wellstood.

I consider my version a Jalopy arrangement that moves down the road and takes some sharp turns with a few stops along the way, finally ending with a tag you might hear a singer use. I really wanted to capture that old time feel and listened quite a bit to Kid Ory and his Creole Jazz Bands version of the song.

I have not heard any in depth arrangements of this tune for fingerstyle guitar beyond Bill Broonzy's take on it. I found it to be a great subject for fingerstyle arranging, and also a lot of fun to play.

I open the arrangement by setting the stage with a diminished run and a little dissonance to keep us smiling.

There are four variations of the theme with this arrangement. I would suggest working



Copyright R. Marchant

on breaking down all the turnarounds and getting them under your fingers. They would be on measures; 29-36, 61-68, 93-100, 125-132, 157-162. Take note of the chord changes involved with these turnarounds...F, B7, C, A7.

Notice that I'll substitute a variety of diminished or dominant seventh chords and runs on the second measure of each turnaround. Sometimes I use a B7, or C dim, or F# dim. The last turnaround is going into the tag and ending that a singer would use.

Let's take a look at the main theme and its variations. The first time through the piece I play the melody very straight. I have a little dissonant bass line run on measure 34 that sets me up for the first variation. Each variation is distinctly different, as I was trying to emulate what a different band member in the band might play. The first variation I was thinking of what a piano player might do, the second variation a horn player, and so on. The important issue here is that I was trying to construct a different feel with each successive pass through. Listen to the recording and video thoroughly. Study the music, and make notes as to where the transitions occur. Treat each variation as its own entity. Realize that you could make up your own variation, or even make the arrangement shorter, getting the basics down, and then

working on the more challenging variations.

One thing I noticed while looking for arrangements of this song; is that people took huge liberties with their arrangements, and in many cases would use the harmonic construct to vamp into another song altogether.

Miscellaneous notes: Measure 45-48 are all inversions of a G7 chord. Look at this passage as practice learning your inversions up and down the neck.

In variation #2, I was trying to capture the sound of a trumpet or coronet playing a march.

In variation #3, measures 101-103, I am using a G position. I found thinking about it this manner might help with visualizing the left hand fingering position.

In variation 4, measure 145-146, this is a challenging passage. It uses contrary motion, the bass line ascends while the treble line descends in a sequencing pattern. Keep those left hand fingers high.

Take your time and be patient with yourself. I find working with a metronome really helps me see and visualize passages and the fingering involved to get through them smoothly.

I hope you enjoy playing this. Please write me if you have any questions.

Happy 2016!

Eric Lugosch
ericlugosch@yahoo.com

Bill Bailey, Won't You Please Come Home?

Arranged by
Eric Lugsch

Hughie Cannon (1877–1912)

The sheet music consists of five staves of musical notation for a guitar. Each staff includes a treble clef, a key signature of F#7 (one sharp), and a common time signature (indicated by a '4'). The first staff begins with a dynamic of $\text{F} \sharp 7$. The second staff begins with a dynamic of G , followed by D7 , $\text{F} \sharp 7$, and G7 . The third staff begins with a dynamic of C . The fourth staff begins with a dynamic of G7 and includes a note labeled "Muted strings". The fifth staff begins with a dynamic of G7 .

Staff 1: $\text{F} \sharp 7$

Staff 2: G , D7 , $\text{F} \sharp 7$, G7

Staff 3: C

Staff 4: G7 , Muted strings

Staff 5: G7

Tablature: The tablature below each staff shows the fingerings for each note. For example, in Staff 1, the first measure has fingerings 5, 2, 4, 5, 2; 4, 5, 2. In Staff 2, the first measure has fingerings 1, 2, 4, 1, 2, 4, 1.

Public Domain

21

C

22

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

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

25

C G°7 F D- C

3 0 3 1 | 3 6 5 5 | 5 5 7 7 | 0 3 3 4

3 2 3 7 | 3 5 5 5 | 5 5 7 7 | 0 3 3 4

29

F C°7 C B B♭ A7

(3 1 2 1 | 4 x x x | 5 5 4 3 | 2 0 2 0 2 2

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

33

D7 C C♯°7 D-7 G13

0 3 1 2 | 0 3 2 0 | 1 x 5 x | 6 8 5 10 12 10

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

Variation #1

37

C

8 5 3 | 5 ~~~~ 3 | 0 4 | 0 3 | x

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

41

C

4 gliss. 1

G

10 9 9 x | 8 5 3 3 0 5 | 3 x x | 3 0 1 2 | 3 3 3 3

45

G7

7 6 7 | 10 9 10 8 | 9 8 10 | 13 12 10 9 | 7 6 5 4 | 5 4 5

49

G7 4

B7 2

C

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

53

C

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

57

F i

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

F V 3/6

D 7(b9) D7(b9)

Variation #2

C

C

D-

E bent to F

D-

81 G7 C

E bent to F harm. 12

5 5 0 3 0 2 0 0 4 0 3 8 7 8 12 3
0 x 3 2 3 3 2 10 9 10

C

85

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

G°7 D-7 F

89

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

F F♯7 C A7

93

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

97

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

Variation #3

101

8 7 8 5 8 7 8 8 7 8 10 8
8 11 7 8 6 7 8 6 7 10

A7 G7

105

12 11 12 15 14 14 15 13 12 12 10 10 12

D-

109

harm. 12

10 12 12 9 10 42 9 10 12 10 12 10 9 10 10 12

G7

113

12 10 12 13 10 10 12 13 9 10 10 12 0 12 8 8 3 5 5 0 1 2 0 1 2

C

117

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

C G⁷ D-7 A7 D-

121

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

8 7 5 0

F F♯⁷ C A7

125

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

1 1 2 3 3 3 3 0

D9 G C A7

129

9 3 1 2 0 3 0 3 0 1 3 3 3 1 3 2 3 0 2 0 2

Variation #4

C G⁷ C A7

133

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

3 2 3 3 2 3 3 2 3 3 3 0 2

C G♯⁷ G7 C G7

137

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

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

G7

141

0 3 1 3 0 1 3
3 3 3 3 3 3 3
3 3 3 3 3 3 3

1 3 0 1 3 1 0
3 3 3 3 3 3 0
3 3 3 3 3 3 0

G7

145

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

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

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

C

149

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

2 2 1 3 2 2 3
3 3 3 3 3 3 3

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

C

153

3 0 3 1 3 2 3 7 5 7 0 3 0 3
3 3 3 3 3 3 3 3 3 3 3 3

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

4 4 4 5 5 5 5 5 5 5 5 5 5 5
4 4 4 5 5 5 5 5 5 5 5 5 5 5

F

157

3 1 2 1 3 4 4 5 0 4 0 3 5 7 5 5 5 0
3 3 3 3 3 4 4 5 3 2 3 3 5 7 5 5 5 0

1 1 1 1 1 4 4 5 3 2 3 3 5 7 5 5 5 0
1 1 1 1 1 4 4 5 3 2 3 3 5 7 5 5 5 0

161

D9 G C A7 D7

0 3 1 2 0 3 0 3 1 0 x 5 5 3 7 5 x 5 7

2 2 3 3 0 8 0 x 7

165

G7 C

8 10 7 8 12 x 10 x 8 8 9 5 4 0 1

7 9 10 7 10 x 9 x 2 0 1 2 3

Masters Series

Eclectic Acoustic

“Skye Boat Song”

By Tim Sparks



You could say the Isle of Skye looks like someone took a piece of the Rockies and dropped them into the Atlantic Ocean. The landscape is dominated by stunning mountains, often cloaked in mist, where streams tumble down from the hills into magnificent lochs. The local history is steeped in lore of the strife between the MacLoed and Macdonald clans and legends of Fairy enchantments. Skye Boat Song is an iconic Scottish lay about Bonnie Prince Charlie sailing over the sea to Skye when he was on the run from the British after the disastrous battle of Culloden. It's been covered by everybody from the Chieftains to Tom Jones, the most current iteration being the theme song to the popular TV series Outlander. There are also nice arrangements by classical guitarists David Jaggs and David Russell and I've provided links to these and other performances at the bottom of the page.

This version freely interprets the song with a series of variations that serve as a study in coloring the melody with pedal tones and jazzy chord substitutions. The tuning is Drop D and the arrangement modulates from D to G and back again. There are tasty major, minor and dominant 7 chord shapes to be found using the lowered 6th string. You'll notice a few tricky fingerings of chords that involve double stops played by the first, second or fourth finger and melodies articulated with a diagonal bar, for example, in measures 44, 59 and 60. There are also hinge bars at measures 27 and 75. In measure 12, I play the top two notes of the chord with my fourth finger. In measures 17 through 21, I play D on the open fourth string as a pedal tone to mimic the sound of a bagpipe.

In October of this year, my wife and I enjoyed a stay in the Scottish Highlands as a result of being invited to perform at the Ullapool Guitar Festival. Ullapool is beautiful village on the Northwest coast of Scotland that was established in the 18th century as a fishing port. The festival is curated by Richard Lindsey, who hosted and oversaw the proceedings with a contagious enthusiasm. The atmosphere was friendly and collegial, especially in the after hours sessions hosted by Pete Price in a local pub.

Richard presented a roster of performers who provided an excellent sampling of different approaches to acoustic and fingerstyle guitar. Preston Reed, John Goldie, London session legend Hugh Burns and Brian Gore's International Guitar Night were among

the featured performers over four days of concerts that included workshops and exhibitions. Classical guitar was well represented by Allan Neave performing along with his students from the Royal Conservatory in Edinburgh. David Buckingham and Tristan Seume engaged in a lively nylon and steel string dialogue. The festival was also lucky to enjoy Sean Shibe, who was stunning with expressive and fearless technique.

I noticed the classical players were using a slightly different hand position than the traditional Segovia posture, the picking hand being more parallel to the strings. This reminded me of meeting Pedro Cabral in Lisbon years ago when he showed me how this technique works by playing an 1840's vintage Mirecourt classical guitar which was small and very narrow, the style played in the 19th century by Sor, Carcassi, and Giuliani. When Pedro switched from the Segovia hand position to the parallel posture, the tone of the guitar became much more loud and full. His opinion was that this was how these guitars were meant to be played and it is still so with the Guitarra Portuguesa.

A particularly satisfying performance was a duet between Clive Carroll on steel string and Allan Neave on classical. Clive's right hand was also informed by this parallel posture approach. His repertoire embodied the spirit of the Ullapool festival, easily moving from Originals and Jazz to Traditional, DADGAD, Roots, and Classical as well as accompanying his sister in a set of Folk and Celtic tunes.

The guitar featured on my video of Skye Boat Song was made by Minneapolis luthier Tim Reede. The Librada has a K&K and an electromagnet lipstick pickup with separate outputs. The lower bout is 13.5" and scale length is 25.4". It is made with African Bubinga wood on the back and sides, a Red Spruce top and a Rosewood fingerboard. It's a versatile instrument that can be played as an electric or acoustic. You can find out more at <http://www.reedeguitars.com>.

Here are video links to some of the guitarists mentioned playing "Skye Boat Song."

David Jaggs https://www.youtube.com/watch?v=_bnJ21skYvc

David Russell <https://www.youtube.com/watch?v=MAljF60RDdA>

Oldfinger <https://www.youtube.com/watch?v=8wvQKbpScAY>

Here are links for some of the performers at the 2015 Ullapool Guitar Festival

Allan Neave <https://www.youtube.com/watch?v=Ec5wB6j0-KM>

Sean Shibe <https://www.youtube.com/watch?v=-WISMh0m8Ds>

Pedro Cabral <https://www.youtube.com/watch?v=f8MhkT4kr7M>

Clive Carroll https://www.youtube.com/watch?v=D3Ezsco_I_k

Hugh Burns <https://www.youtube.com/watch?v=ZMEuBYIdHU0>

Preston Reed <https://www.youtube.com/watch?v=5fs4vpCxKml>

Arranged by Tim Sparks

Skye Boat Song

Traditional

⑥ = D

The sheet music consists of five staves of musical notation, each with a corresponding tablature below it. The staves are arranged vertically, with the first four staves sharing a common key signature of $\text{G}^{\#}$ major (one sharp) and the fifth staff sharing a common time signature.

- Staff 1:** Treble clef, $\text{G}^{\#}$ major, 3/4 time. The tablature below shows a guitar neck with strings T, A, B. Fingerings: 1, 4, II, 1, 4, 2, 3, 0, 2, 0, 5.
- Staff 2:** Treble clef, $\text{G}^{\#}$ major, 4/6 time. Fingerings: 2, 4, 2, 3, 0, 4, 0, 5.
- Staff 3:** Treble clef, $\text{G}^{\#}$ major, 3/6 time. Fingerings: 2, 3, 5, 2, 0, 4, 2, 4, 0, 5, 4.
- Staff 4:** Treble clef, $\text{G}^{\#}$ major, 4/6 time. Fingerings: 2, 3, 5, 2, 0, 4, 2, 3, 0, 2, 0, 5, 3.
- Staff 5:** Treble clef, $\text{G}^{\#}$ major, common time. Fingerings: 2, 3, 5, 2, 0, 4, 2, 3, 0, 2, 0, 5, 3.

Let C# ring: This instruction appears above the final staff, indicating that the C# note should be sustained or emphasized.

Public Domain: This is a public domain musical work.

21

II 4/6

25

hinge bar

29

33

II

37

II 3/6

II 4/6

Bar with side of finger

41 II 4/6 II

45 IV

49 V 4/6 X 4/6

53 X 3/6 III

57

Double bars VII IX VIII

Bar with side of finger

61

X

IX

1
2
3

1
2
3

1
2
3

12 10 12 | 8 9 | 3 4 5 | 3 5 7 8 5 |

12 10 | 10 | 5 |

65

1
4
3
4
1
4
1
1
VIII

1
4
3
4
1
4
1
1
VIII

III

10 18 12 | 18 12 | 18 18 | 8 10 8 10 | 10 3 |

10 0 | 0 | 8 | 10 | 3 |

69

V 3/6

35 3 2 | 3 2 | 0 0 | 5 8 5 |

3 2 | 2 | 2 | 0 | 0 |

VII

hinge bar

VII

7 8 7 | 7 | 7 0 7 | 7 |

9 9 | 9 | 9 | 9 | 9 |

III

II

4
3
2
3
0
3
2
0
6
5
3

4
3
2
3
0
3
2
0
6
5
3

4
3
2
3
0
3
2
0
6
5
3

4
3
2
3
0
3
2
0
6
5
3

81 II 3/6

0 2 | 3 4 0 | 0 2 3 | 8 2 0 | 5 2 4 | 3 4

85 II 4/6

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

Bar with side of finger

89 II 4/6

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

II 3/6

93 IV

0 7 | 4 5 | 2 4 5 2 | 0 2

97

2 0 2 | 4 5 2 6.5 | 3 0 2 5 4 | - -

Pierre
Bensusan

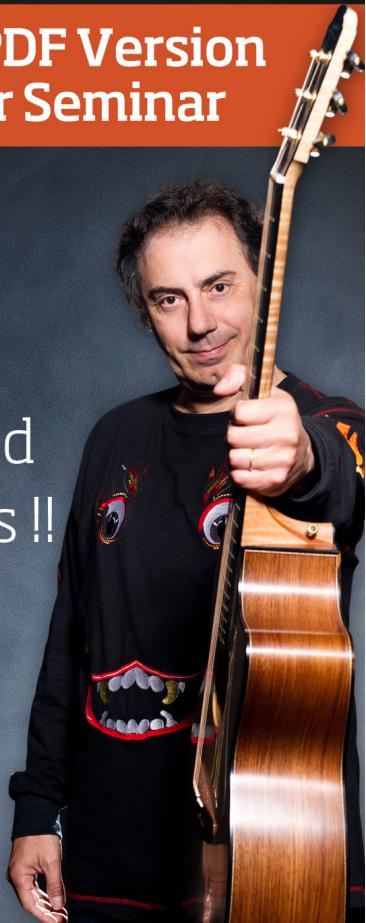
The Guitar Book PDF Version Residential Guitar Seminar



€30

NOW AVAILABLE:
"The Guitar Book" and
"Intuite" PDF versions !!

“Thank you to the audiences who have come to
all the shows of the last US-Canadian tour”



Stonebridge

Furch

*European craftsmanship
at its finest*



www.stonebridgeguitars.com

ONLINE FLAMENCO GUITAR LESSONS BY NEW LEARNING VISION

- ✓ Purchase your lessons & keep them for life! *No monthly fees!*
- ✓ Online streaming video lessons by maestro Adam del Monte
- ✓ Lessons for absolute beginners to advanced players

VISIT US AT:

<https://NewLearningVision.com>

WANT TO IMPROVE YOUR PLAYING FAST?

Some products make you sound better; a Boomerang® looper makes you play better. It's a practice & songwriting partner, a jamming buddy and a powerful live performance tool.

Made in Texas, by musicians for musicians.

Pictures and a complete user manual are on our web site: www.boomerangmusic.com

mnelson@boomerangmusic.com

1-800-530-4699



Tim Thompson
2008 International
Fingerstyle Champion

**"I've tried almost
every looper out there.
I tour with the Boomerang.
What more can I say?"**



Sight and Sound

DVD

David Hamburger *Fingerstyle Blues Factory*

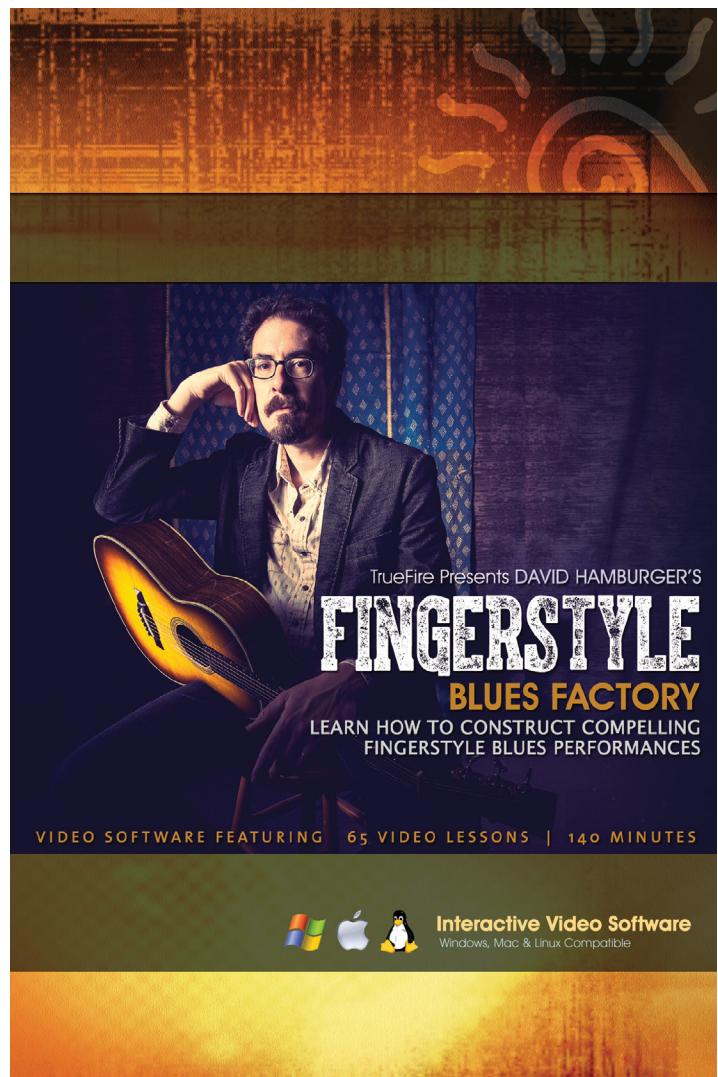
David Hamburger is a blues guitarist who lives in Austin, Texas. He is unique in that he is versed in the varied periods and styles blues guitar. In his new DVD course *Fingerstyle Blues Factory* he covers the acoustic influence of artists such as Robert Johnson, Lightin' Hopkins, Mississippi John Hurt, John Lee Hooker and more.

David demonstrates forty guitar licks that are specific to the 1 - 4 - 5 chords. He also gives several examples of how to string these licks into entire choruses. There are five choruses played with each having a variation and a breakdown of each. Other topics covered are turnarounds, syncopation, the steady thumb groove, the alternating thumb and quarter-tone bends.

Like all TrueFire products this DVD is interactive with looping, slow motion, tuner, metronome, text guides and transcriptions in both standard notation and tablature. The DVD is 140 minutes in length with a total of 65 video examples.

If you have a passion for acoustic blues *Fingerstyle Blues Factory* is a must have.

www.truefire.com



Book/CD

Antonio Carlos Jobim *More Hits Vol. 117*

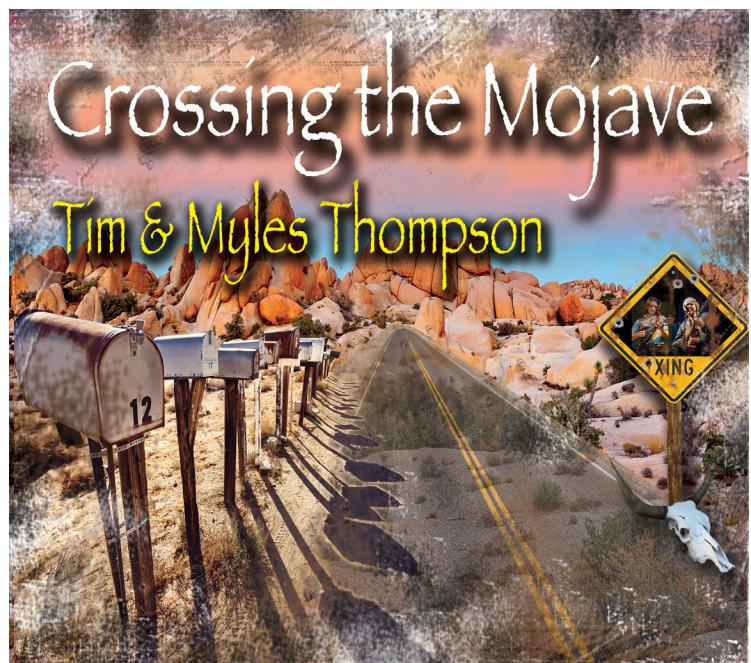
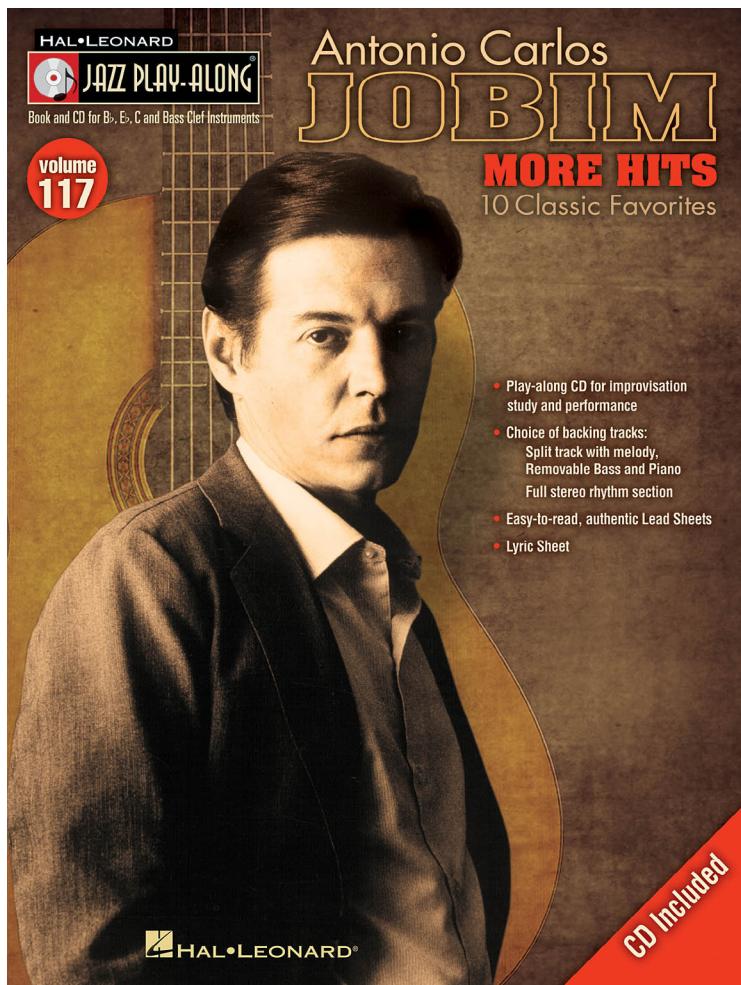
Most are familiar with Jobim's hits such as, "The Girl From Ipanema," "Meditation," etc. but the legendary songwriter has over six hundred songs recorded according to the Songwriter Hall Of Fame.

The songs presented in this collection may not be Jobim's biggest hits but the quality of his compositions cannot be denied. It's a real pleasure to hear, play and get inside the mind of a genius.

This play along collection includes an excellent CD that will inspire. Each of the ten tracks have a melody guide track and a play along track without the melody. The background rhythm section is made up of piano, drums, bass, and guitar. Melody instruments are Tenor sax and trumpet.

The producer Mark Taylor has created a first class production with this collection. Everything from the very accurate notation to performances and audio quality. I highly recommend this book and all play alongs produced by Mark.

www.halleonard.com



CD

Tim and Myles Thompson *Crossing The Mojave*

Tim Thompson is a Nashville based guitarist/songwriter who garnered attention in the guitar world when he won the International Fingerstyle Guitar Championship in 2008. Shortly after this he formed a duo with his son Myles who plays violin and mandolin.

In their new CD Tim and Myles blend virtuoso instrumental skill with world-class songwriting and tight vocals. Each vocal track includes instrumental phrases and solos that display great musicianship, making it stand out from mainstream commercial music. One of the unique aspects of the recording is a performance of Mozart's *Symphony 40* and *Rondo Alla Turca*. Another pleasant surprise is Myle's solo mandolin performance of Bach's *Partita #3*, this kid has chops!

Without a doubt *Crossing the Mojave* is one of the most diverse and interesting recordings I have heard in a long time.

<http://timandmylesthompson.com/>

Book/Audio

Pat Donohue *American Fingerstyle Guitar Favorites*

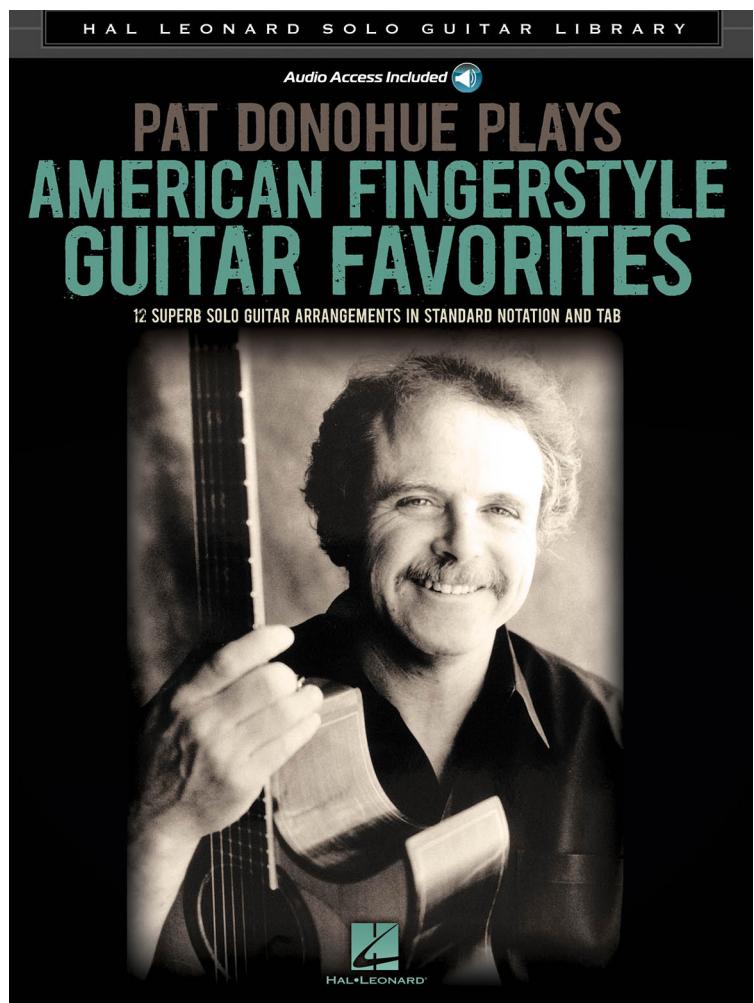
Pat may be one of the better-known guitarists in the country due to his former staff position on Garrison Keillor's *Prairie Home Companion*. He is a 2005 Grammy winner and a highly sought after performer and teacher. Pat's music is eclectic however his roots are in folk, blues and early jazz.

Pat's new collection features twelve transcriptions that are beautifully and accurately transcribed. Ten are originals with the two remaining being the Joplin classic "Maple Leaf Rag" and the traditional fiddle tune "Arkansas Traveler." In his original compositions you hear the influence of Boogie-woogie, Delta blues, Country blues as well as a touch of Travis and Atkins.

The 93-page book comes with an access code to download the audio, which is well recorded and played. The transcriptions are in standard notation and tablature.

American Fingerstyle Guitar Favorites is a treasure that brings fingerstyle players high quality music that is fun to play, congratulations Pat!

www.halleonard.com



CD

Ricardo Silveira & Roberto Taufic *Atlanticos*

Ricardo Silveira is a Brazilian guitarist who is well recorded as a studio guitarist in his native Brazil. Roberto Taufic was born in Honduras but at the age of five moved to Brazil. By seventeen years of age Roberto was making his name known in the Brazilian studio scene as well. Today Roberto lives in Italy but returns often to perform and record. In January of 2012 Ricardo and Roberto came together in Rio De Janeiro to recorded *Atlantics*.

The recording is made up of six originals and two written by Brazilian composer/vocalist

Dori Caymmi. Last but not least is a stunning version of Henry Mancini's "Moon River." The harmonic and melodic surprise of this track alone is worth the price of the recording.

Ricardo and Roberto are not simply backing each other up as the other solos. This is a true musical conversation and that is rare indeed. A mark of true musicianship on the highest level - *Atlanticos* is filled with beautiful playing and compositions.

www.cdbaby.com



CD **Marina Alexandra and Teri Forscher-Miller**

Americas, From North To South.

Guitarist Marina Alexandra and Teri Forcher-Miller who is an accomplished flutist have teamed up to record a wonderful CD entitled, *Americas, From North To South*.

Marina and Teri formed Dou de Vista in 2011 and have performed a wide variety of repertoire across the U.S. Teri was named Presidential Scholar by the National Foun-

dation for the Arts and was honored for her playing in a ceremony at the White House by President Clinton. She is an active educator and winner of many major competitions. Marina, also a virtuoso, came to the United States at the age of six when her family emigrated from the Ukraine in 1996. She went on to earn her Master degree at the University of South Carolina and has served on the faculties of Furman University, University of South Carolina, Wingate University as well as Columbia College.

As you might have guessed, *Americas, From North To South* features music by composers from North and South America. The featured composers are, Brian DuFord, Robert Beaser, Leonard Handler, Erik Marchelie, Celso Machado, Celso Machado, Maximo Diego Pu-jol, Astor Piazzolla, and Zequinha de Abreu.

Americas, From North To South is filled with beautiful music played with clarity and grace. When two musicians of this level come together it could be nothing less than fantastic!

<http://www.duodevista.com/>



Dream Guitars - Jeff Traugott Sister 6 and 12 string

As it is with our own children, so it is with guitars: siblings may fight, but they always stick together. When Jeff Traugott was approached to build two sister R Model guitars—one 6-string, the other 12—an opportunity arose before him to create twins that would grow and sing in tandem and bring out the best in each other. To that end, these two guitars were built from matching sets of Brazilian Rosewood for the backs and sides which came from the same board—saved from its droll life as a bookshelf and transformed into two astonishingly rich guitars. Similarly, the German Spruce tops are a matched pair, as are the Fossilized Ivory nuts and saddles.

The 6-string twin may have half as many strings, but it has half again as much bass and snap as her 12-string sister. Jeff's tastes for fine-grained Brazilian Rosewood, with its enveloping sonority, and his ability to voice the German Spruce top to accentuate the upper registers, combine in the form of a guitar with flawless separation of notes and a dynamic voice. Naturally a fingerstylist's dream, this Traugott R exudes both sizzling responsiveness and sweet, subtle overtones.

Jeff's abilities continue to astound: here he's made a 12-string R with all the focus and precision of her 6-string sibling. This is a 12-string like no other: where most 12's have a big, brash voice, this 12-string is clear and articulate; where many 12's fill a room with the sheer force of their projection, Jeff's 12-string envelopes the air with the bell-like clarity and focus of each string pair. This 12-string speaks directly to you, when another would simply shout. Fingerstylists will adore how well balanced the guitar is across the registers, and the myriad colors that can be discovered in alternate tunings. When played alongside her sister R, this 12-string has grace, poise, and striking presence.

Woods & Trim

- Back/Sides: Brazilian Rosewood
- Top Wood: German Spruce
- Fingerboard: Ebony
- Neck Wood: Mahogany
- Bridge: Ebony
- Rosette: Brazilian Rosewood
- Binding: Ebony
- Fingerboard Bindings: Ebony
- Headplate: Brazilian Rosewood
- Headstock Bindings: Ebony
- Headstock Inlay: None
- Top Trim: Rosewood
- Back Strip: Black Line
- Fret Markers: Side Dots Only
- Tuners: Schaller
- Tuner Finish: Gold With Ebony Buttons

Measurements

- Body Size: Medium
- Scale: 25 1/2 in. (647.7 mm)
- Nut Width: 1 13/16 in. (46 mm)
- String Spacing: 2 5/16 in. (58.7 mm)
- Body Length: 19 3/8 in.
- Upper Bout: 11 1/2 in.
- Lower Bout: 15 5/8 in.
- Serial #: R.000.126.064
- Body Depth @Neck Heel: 3 1/2 in.
- Body Depth @Tail Block: 4 3/8 in.
- Frets to body: 14





