

Practicing Musician's Guitar Series
with TAB

Great Country Riffs for Guitar

Volume
2

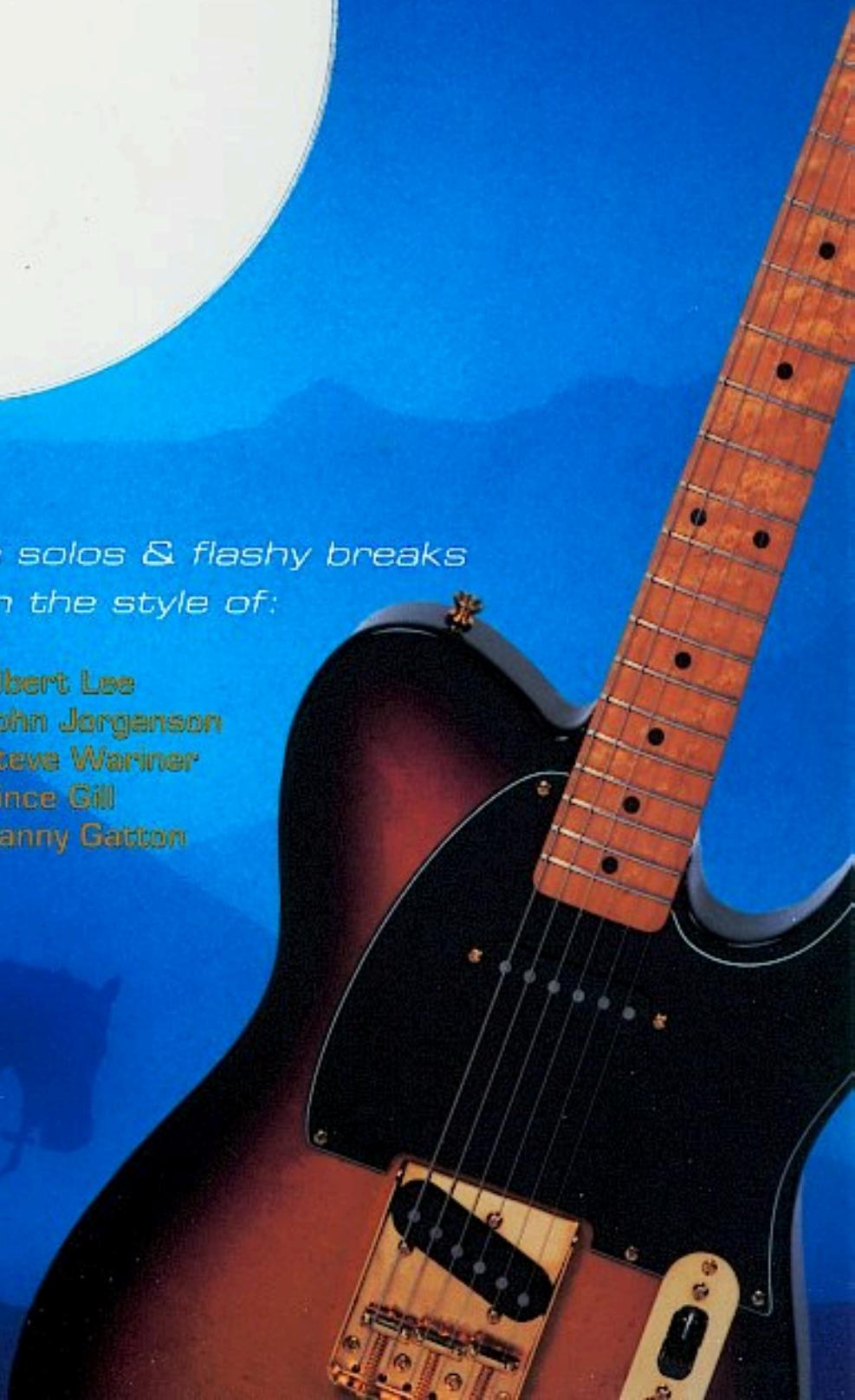
by Jon Chappell

The Ultimate Source for
Country Riffs & Licks



Featuring hot, full-length solos & flashy breaks
Plus ... licks and tricks in the style of:

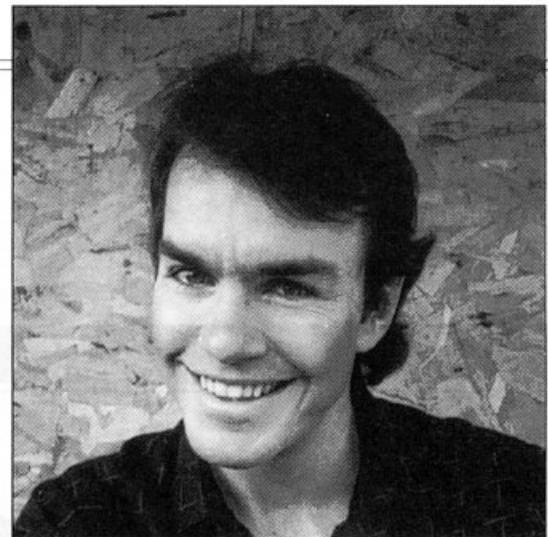
- Albert Lee
- John Jorgenson
- Steve Wariner
- Vince Gill
- Danny Gatton



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About the Author

Jon Chappell's guitar method books have sold more than 60,000 copies worldwide and have been translated into six languages. He has played with the Chicago Symphony Orchestra, Composer Gunther Schuller, and has appeared on Flying Fish and Relativity Records. He has performed and recorded with Graham Nash, Pat Benatar, Roger McGuinn, John Prine, and has played on numerous TV and radio commercials. He currently lives in New York.



Acknowledgments

You learn music by listening to the masters and to your friends. The masters whom I'd like to thank because of their particular influence in the writing of this book are **Doc Watson**, **Albert Lee**, and **Mark O'Connor**. Then there are my friends **Mike Levine** and **Tom Wilson**—masters in their own right, with whom I've shared some of my highest musical moments—who actually don't mind that I have their home phone numbers! Thanks, guys.

— *Jon Chappell*

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How To Use Great Country Riffs

For **Volume 2** I have written full-length breaks in various styles, many of which include passages and phrases in the style of some of my favorite players. Sometimes I adapted a phrase to suit my own playing. The approach to learning a complete break or solo is the same as used for the shorter riffs presented in **Volume 1**:

- Memorize the left-hand positions first. You'll find most licks fit comfortably in one or two positions.
- Tackle the right-hand considerations (whether notes are struck or slurred, whether to use alternate-picking across strings, etc.).
- Master the rhythms. As always, play them slowly and steadily at first, increasing speed gradually. If an example includes bending strings in rhythm, practice the phrase first without the bends. (You won't wear out your left-hand fingers as fast this way either.) Then bring in the bends, all the while "remembering" your left- and right-hand rhythms.
- Use the recording and sheet music as a guide, not as gospel. None of these licks is carved in stone, and you may find fingerings or rhythmic interpretations that work better for you, for whatever reason. But don't avoid my version simply because it's unusual for your hands. The value in getting inside another guitarist's head is not to clone him, but to open your own eyes to different approaches to the same musical situation.

• #1: Carter's Little Fills •

Before there were 2.5 superpickers for every household, there were traditional, acoustic-based guitarists, and a typical country break might have sounded like this. The style where the melody is played on the bass strings and the accompaniment on the treble is called “Carter style,” after the Carter Family band and their guitarist and leader, Uncle A.P. Notice the hammer-ons, pull-offs and cross picking (bars 7–8) that would provide the springboard for modern pickers. “Wildwood Flower” and “Under the Double Eagle” are perhaps the most famous instrumentals in this style.

The tablature consists of six staves of guitar music. The top staff shows a C major chord followed by a F major chord. The second staff starts with a T-A-B notation (0 2 0 2 2 0) with a 'H' (hammer-on) and ends with a 'P' (pull-off). The third staff begins with a C major chord, followed by a G major chord, and ends with a 'P' (pull-off). The fourth staff starts with a C major chord, followed by a F major chord, and ends with a 'P' (pull-off). The fifth staff begins with a C major chord, followed by a G major chord, and ends with a C major chord. The sixth staff begins with a F major chord, followed by a C major chord, and ends with a G major chord, followed by a C major chord. Various techniques are indicated throughout the tabs, such as 'H' (hammer-on), 'P' (pull-off), and 'rit.' (ritardando).

• #2: Blue Pickin' •

This country blues in dropped D is a fingerpicker in the style of Doc Watson and Jerry Reed. Doc's influence is felt in the driving groove, and Jerry inspired the jazzy chord forms. The last three bars are in the style of Jerry's "Struttin'." One of the hardest techniques for beginning fingerpickers to master is executing a hammered (or pulled) note in the treble while simultaneously striking a thumbed bass note. There's one of these here (bar 12), so practice that first if you haven't yet mastered this technique.

⑥=D

D

T A B

D G7 D

A7 D

G7 Gm D

A D D6 B°7 B♭7 D/A D7 G F+ E7 E♭7♯9 A6/9 D6/9

rit.

• #3 Full Tilt •

Steve Wariner is a great all-around country player who throws in a variety of influences in his solos. I wrote this rip-snortin' break with Steve in mind. It begins with a reverse-bend pedal steel lick and then goes into a fiddle-tune style sequence at bar 5. The four-note chromatic lick leading up to bar 5 starts on an E, here played as an open string, to facilitate the position shift. Make the bend at bar 14 as slow as you can without being late for the B \flat on beat 4. The notation says to arrive at the destination pitch (G) on beat 3, but if you get there at beat 3½ or later you'll achieve a funkier feel. The bluesy, three-bar break that kicks off the 2nd chorus descends two octaves before it begins its ascent, this time with a bluegrass flavor. After the bluesy, bendy lick on the G chord (bars 23–24), there's a sequence of broken ascending minor thirds (bars 25–26). Albert Lee uses this trick to great effect. The last four bars is a jazz-inflected chromatic run that you'll hear from players like Danny Gatton.

C

sl.

5 7 8 9 10 8 8 11 10 8 11 8 9 10 (12) 10 (11) 9 10 8 10

6 5 8 5 6 7 5 P H

20

C

B R P

(12) 10 (12) 10 8 9 8 6 8 6 8/10 8 10/13 11 13/16 14 15 16 17 13 14 13 15 13 15 16 15 13 15

24

C

G

C

13 15 13 14 10 8 10 11 10 8 11 10 8 10 10 8 10 8 11 11 13 11 13 12 11 12 11 12

28

Tag

C

sl.

13 7 8 11 8 10 11 8 10 8 10 8 9 10 11 13 12 15 13 14 12 13 14

P H

32

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

P H

36

• #4: Con-Vinced •

This is a solo in the style of Vince Gill's "A Little Left Over," a jumping, good-time, two-beater in dropped D. Technically, it's not a difficult solo; it falls comfortably in the intermediate-level range. Notice how much it exploits the lower register of the guitar. Bars 7–10 feature some nice bends over three consecutive bars with three different chords (E, A, and D).

⑥=D

T
A
B

0 2 0 | 0 5 sl. | 3 4 2 0 3 4 0 2 1 | 0 2 0 3 (4) B

p

D

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

4 sl.

E

3 4 0 5 7 5 7 5 7 | (9) 9 (9) 7 9 7 (9) 7 | 10 9 (10) 9 7 7 7 9 7

H

D

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

P P H

10

D

13

(0) 0 3 0 2 0 3 4 0 | 0 0 4 3 4 H | 0 2 3 4 sl. | 2 1 0 3 4 0 2 3 H P |

A

D

2 1 0 0 3 (4) | 0 5 0 2 4 sl. | 3 4 2 5 (7) (7) 5 3 4 3 R P |

16



• #5: *Gatton to It* •

The first part of this 12-bar blues progression I modeled after a pedal steel sound. It's a good example of a chordal break, comprised of voicings a steel player might play. The V7 walkdown in bars 9–10 is particularly steel-like. Extract this, transpose it, work it out on different strings. The second half is a combination of Charlie Christian-type swing lines, an Albert Lee lick (bars 17–19), and some Danny Gatton ideas. The tag is more intervallic than linear, giving it a horn sense rather than a guitar sense. In general, to give your playing a more jazz-oriented feel, play chord-tone arpeggios and use non-chord tones as neighbor tones or passing tones to slide into new positions or new chords.

Medium Shuffle ($\text{A7} = \frac{3}{2}$)

1st Chorus

A7 D7 A7

TAB

1

D7

4

A7 E7

7

A7

10

2nd Chorus

A7 D7 A7

H

sl.

sl.

sl.

sl.

D7

16

A7

E7

19

A7

E7

A7

Tag D

H

22

C#m7

Bm7

E7

A7

F#7

B9

26

E13b9

B9

E13b9

A7

30

• #6: RockaGilly •

Here's another tribute to guitar-great Vince Gill, featuring bluesy licks in the style of his "Liza Jane" solo. It's in the key of A, but all G's are natural, which contributes to the bluesy, rockabilly sound. The first part is played in 2nd position and utilizes open strings. Many guitarists are familiar with playing leads in the key of C, E, and G that incorporate open strings, and here's an example of that applied to A. There's a nice bending lick at bar 7 that features unison bends on beats 3 and 4. Bars 11 and 12 have a descending double-stop progression, reminiscent of Albert Lee. Bars 13–15 have the most difficult passage in the song: it's a loopy, bluesy series of ascending unison bends. The minor-third bends in bar 13 will pose a problem if your guitar has anything heavier than .010's. Bars 15–20 have more Albert Lee-style double stops, and then it's a very rockabilly-sounding eight-8th-notes-to-the-bar lick, before the song finishes with more bluesy bends.

A

B R P

T
A
B

H 1

P sl.

sl.

B

B R

0 0 4 0 2 0 2 0 3 4

sl. H P sl.

4

C

R B R

(9) (9) 7 8 (10) 5 (10) 8 0 5 3 5 2 5 (7) 2 0 2 5 5 7 5 7 (9) 8 (9) 7

7

D

B R P sl.

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

10

13

14 12
14 12
sl.
12 12
sl.
10 11 11 12 11 12
11 12
10 10
H
8 9
10 8 10 (10)
2

16

sl. *sl.*

19

Musical score for piano, page 10, measures 12-15. The score consists of two staves. The top staff shows a treble clef, a key signature of three sharps, and a common time signature. The bottom staff shows a bass clef and a common time signature. The music features various note heads, stems, and rests. Below the notes are performance markings and fingerings. The measure numbers 12 through 15 are indicated above the notes.

12 (14) 12 (14) 10 (14) 12-10 11 10 sl 8 10 (12) (12) 10 8 9 9 7 (8) 7 8 5 7 (9) 7 5 8 (10)

22

13

• #7: Fast Break •

Here's another solo in the same vein as "Full Tilt." After the bent-lick intro and bluegrass-style beginning, there's a syncopated, three-against-two riff played over the G chord (bars 9–10). Then there's a giant leap into bar 11 for a lick in the style of John Jorgenson's solo in "Hello Trouble," finishing with the ripping, snappy pull-offs in bars 12 and 13. Bars 16 and 17 finish the first chorus with a descending-6ths passage and a classic held-bend lick. The second chorus kicks off with the sputtering, percussive effect known as "chicken pickin'." Danny Gatton and Albert Lee are the acknowledged masters of this style. In bars 25–26 is a variation of the V7 descending-6ths walkdown that I played in the first chorus. This fingering may seem difficult at first, but it's the only one that works for me at fast tempos, because it requires no shifting. Bars 33–34 feature one of my favorite double-stop licks, and the last tag is the familiar "shave-and-a-haircut—two-bits" lick with a steel bend on the final chord.

1st Chorus

C

F

G

F

G

2nd Chorus

C

F

8 5 3 2 1 3 4 5 0

19

C

8va

G

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

23

C

loco

F

B 8 B 8 R 6 H 5 H 5 H 5 7 8 7 8 7 8 7 8 7 0 7

27

C

G

C

P 8 11 8 11 8 9 10 (12) 10 (12) 8 (12) 10 8 8 7 10 10 8 9 10 8 7 10

31

Tag

C C7 F F#7 C G C

8 7 6 5 8 7 6 5 P H 7/8 8 8 10 8 8 7 6 8 7 (9)

35

• #8: Rockin' the Country •

Here's a country rock solo that has a few influences. John Jorgenson and Steve Wariner loom the largest on this one. John not only can play all styles of country with impeccable taste and thorough command of the idiom, he matches his tone, choice of guitars, and overall sound to suit the particular style, whether it's Buck Owens, Texas Swing, rockabilly or bluegrass. (He's also a wicked mandolin player.) What distinguishes Steve, in many people's eyes, is the fire, soul and authenticity of his country rock and blues playing. The bend in bar 3 has the soaring effect of many of his blues-based solos, and the lick immediately following is a great example of position shifting incorporated into a phrase; you can vary the timing of the slide from 10th position down to 5th for a greasier effect. The rockabilly lick in bar 9 is my variation on a movable double-stop idea of Steve's.

1st Chorus

A sl. B B R P B R H P P P

T 9 8 11 10 12 (14) 10 11 12 12 (14) 12 10 11 13 (15) 13 12 10 11 10 12 11 10 11

1

4

6

E 12 sl. 10 sl. 9 sl. 8 sl. 7 B

12 7 5 7 5 7 7 13 13 11 10 11 9 9 8 8 7 7 7

2nd Chorus

E A

H H sl. 8 10 12 B R R sl. B 12 12 R R 9 B 7

5 6 7 5 7 8 5 8/10 15 (17) 15 (17) 15 12 12 (14) (14) 12 8 (10)(10) 8 7

8

D

11 *sl.*

E

13

A

8va

15



• #9: Rapido Repeato •

This familiar Spanish-flavored melody and variations presents one approach to playing rapid-fire flatpicking over a minor chord progression. The first half is all rat-tat-tat alternate picking on the 16th-note sequences. The ascending three-against-two lick in bars 23–24 is a variation of the idea heard in “Fast Break.” It’s a trick; that is, it utilizes some physical, idiomatic property of the guitar to produce a flashy effect. It’s quite impressive here. Make sure to nail that high A in bar 24 or the effect of the previous passage is compromised.

The second half of the tune features the popular digital-delay effect where 8th notes are played and the delay is set to echo those notes on the second and fourth 16th notes, which produces a steady stream of 16th notes. For this to work, set the delay’s output for one repeat (Feedback = 0), volume 100 percent (maxed out), and the delay time (in milliseconds) to the quotient of 45 divided by the tempo.

Huh?! That’s right, it’s a simple formula that determines your delay setting. If you set your drum machine or metronome to 120, set your delay time to 375 milliseconds. ($45 \div 120 = .375$ of a second or 375 ms.) Then play 8th notes and, assuming you’ve set up the other parameters correctly, the delay will play where you’re not—on the in-between 16th notes. Why 45? Because it’s $\frac{3}{4}$ of 60, and 60 is the number used to convert tempo to seconds ($60 \div \text{tempo} = \text{seconds}$). Using the number 45 instead of 60 allows your delay to kick back the principal note $\frac{3}{4}$ of the way before the next quarter note, or, on the fourth 16th. Got it? Don’t worry your head with all the math; all you need to know is $45 \div t = \text{ms}$. If your tempo is 150, set your metronome to 150, your delay to 300 ms, and then begin playing 8th notes and *voilà*—instant cascade. Everyone from Eddie Van Halen to Nuno Bettencourt to Albert Lee to John Jorgenson has used this device. Listen to John’s “Orange Blossom Special” on the *Hellecasters* album or “The Price I Pay” with the Desert Rose band.

Sheet music for "Rapido Repeato" featuring six staves of guitar tablature. The music is in 4/4 time, key of E major (Em), and tempo = 150. The first staff shows a 16th-note sequence starting at bar 1. The second staff continues the sequence with a hammer-on (H) and pull-off (P). The third staff begins with a 16th-note sequence followed by a melodic line. The fourth staff continues the melodic line with a hammer-on (H) and pull-off (P). The fifth staff begins with a 16th-note sequence followed by a melodic line. The sixth staff concludes the piece with a 16th-note sequence.

Em D C B7 Em

14

Em D C Bm Am G F#m Em

17

B7 Em E7

19

Am

22

F#7 B7

25

Em

28

D C B7 Em

30

D C B7 Em *8va* D C Bm

32

Am
loco G F#m Em B7 Em

34

2nd Chorus

Em D C B7

37 *Set delay time for 300 ms, Fdbk. 0, Output 100%;
play upstem part only; downstem part shows
resulting sound, with echoes in parentheses.

Em D C B7

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

39

Em D C Bm Am G F♯m Em

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

41

B7 Em

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

43

Em D C B7

3 0 5 0 6 0 7 0 | 6 0 5 0 3 0 2 3

45

Em D C B7

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

47

Em D C Bm Am G F#m Em

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

49

B7 Em

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

51

E7

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

53

Am

12 13 15 12 13 14 12 12 | 14 16 12 14 16 12 14 11

55

F#7

16 15 14 17 14 17 14 18 | 16 19 18 21 19 22 21 18

57

B7
8va

loco

Guitar tablature for measure 59. The pattern starts at B7 (8va) and continues with a sixteenth-note sequence. Fingerings below the strings indicate the following notes: 19, 17, 15, 14, 15, 14 | 17, 15 | 17, 15, 17, 16, 17, 16, 14, 16.

59

Em

D

C

B7

Guitar tablature for measure 61. The pattern starts at Em and transitions through D, C, and B7. Fingerings below the strings indicate the following notes: 12, 12, 13, 12, 12, 15, 12 | 12, 12, 13, 14, 12, 12, 14, 16.

61

Em

D

C

B7

Guitar tablature for measure 63. The pattern starts at Em and transitions through D, C, B7, Am (loco), G, F#m, and Em. Fingerings below the strings indicate the following notes: 12, 12, 15, 16, 12, 12, 15, 16 | 12, 12, 14, 15, 15, 17, 17, 19.

63

Em

D

C

B7

Am
loco

G

F#m

Em

8va

Guitar tablature for measure 65. The pattern starts at Em and transitions through D, C, B7, Am (loco), G, F#m, and Em. Fingerings below the strings indicate the following notes: 19, 15, 17, 14, 15, 12, 14, 15 | 12, 13, 15, 12, 13, 14, 12, 12.

65

B7

Em

delay off

Guitar tablature for measure 67. The pattern starts at B7 and transitions to Em. Fingerings below the strings indicate the following notes: 14, 13, 12, 11, 14, 12, 16, 14 | 17, 15, 19, 17, 19, 15, 17.

67

TAB EXPLANATION/NOTATION LEGEND

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

1st string - High E
2nd string - B
3rd string - G
4th string - D
5th string - A
6th string - Low E

		10	0
		9	1
			2
			2
			0

5th string, 3rd fret

2nd string, 10th fret
and 3rd string, 9th fret
played together

an open E chord



BEND: Strike the note and bend up to the pitch indicated in parentheses.



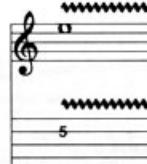
VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



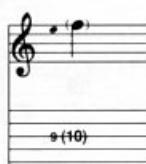
LEGATO BEND AND RELEASE: Strike the note and bend up to the pitch indicated in parentheses, then release back to the original note.



WIDE VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



PRE-BEND: Bend the note up to the pitch indicated in parentheses, then strike it.



SLIDE: Strike the first note and then with the same finger of the left hand move up the string to the second note. The second note is not struck.



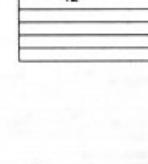
NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



HELD BEND: A note appearing in parentheses only, with no slur or fingered-note indication, is held from a previous bend.



SLIDE: Same as above, except the second note is struck.



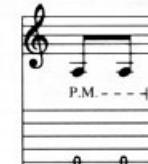
PALM MUTE: With the right hand, partially mute the note by lightly touching the string(s) just before the bridge.



PRE-BEND AND RELEASE: Bend the note up to the pitch indicated in parentheses, then strike it and release bend back to original note.



SLIDE: Slide up to the note indicated from a few frets below.



MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fretboard, then strike the strings with the right hand. A percussive sound is produced.



UNISON BEND: Strike the lower note simultaneously with the higher, then bend the lower note to the pitch of the higher. They are on adjacent strings.



SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.

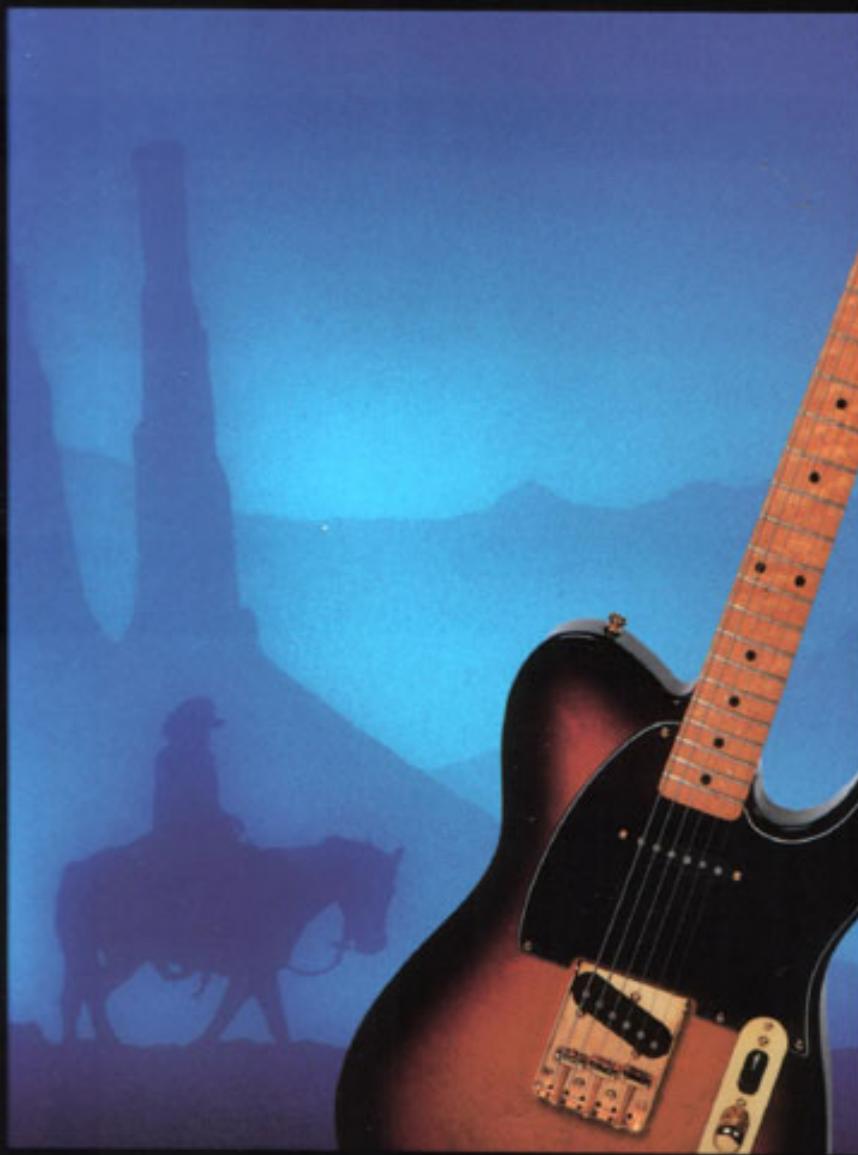


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Volume
2

A Collection of Exciting, Full-Length Solos and Instrumental Breaks



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Pedal Steel Licks
Swing Soloing
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