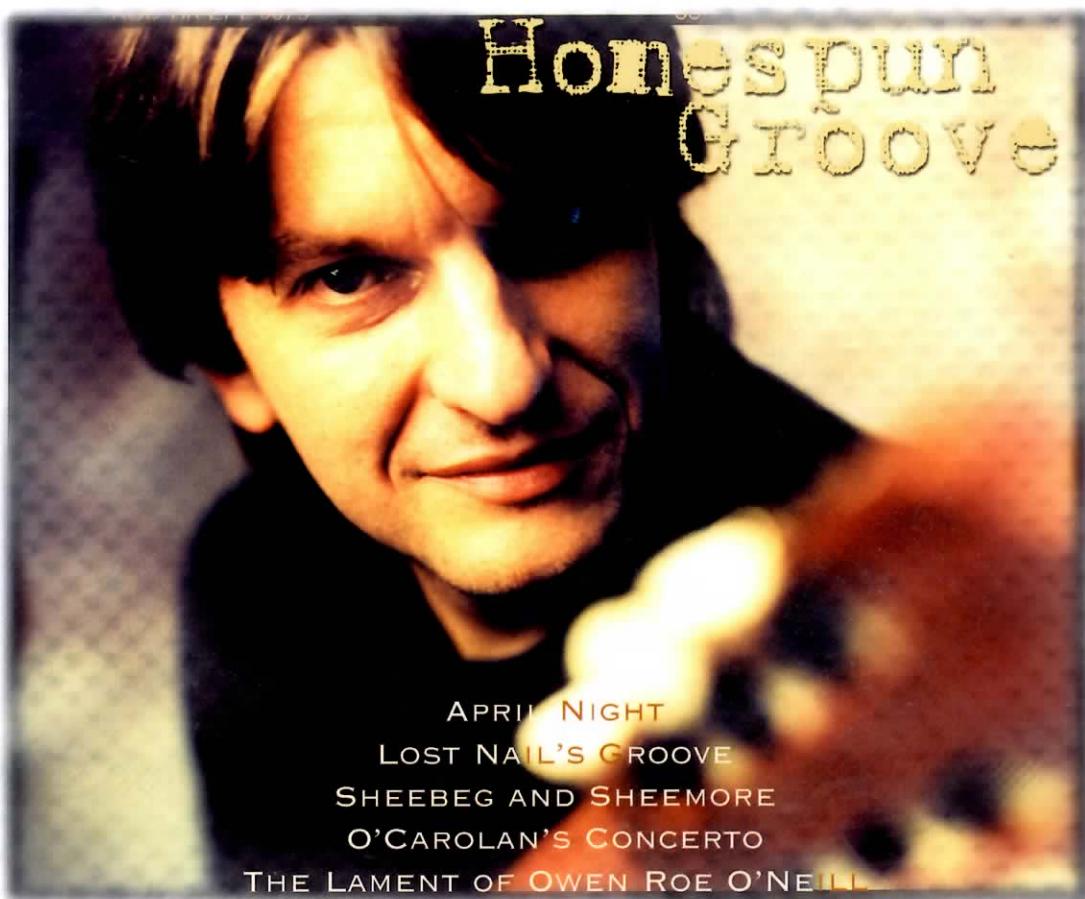


MICHAEL LANGER

Homespun Groove

Songbook for Guitar Solo



Michael Langer

Homespun Groove

Songbook

11 Stücke für Gitarre solo

11 Pieces for Solo Guitar

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Die Arrangements dieses Heftes wurden auf CD eingespielt: /
The Arrangements of this album have been recorded on CD:

Michael Langer: "Homespun Groove"

ACOUSTIC MUSIC RECORDS 319.1186.2

Austria: BLUE GROOVE BG-1420, distributed by BMG ARIOLA
also available: Musikverlag Doblinger, P. O. Box 882, A-1011 Vienna
(order number 35 009 CD)

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Michael Langer (born 1959) is a graduate of Vienna Music University (classical guitar) and winner of the 1989 American Fingerstyle Guitar Festival in Milwaukee, Wisconsin. Since then he has undertaken regular concert tours of Europe and the United States. In 1993 the American journal Guitar Player named him the best acoustic fingerstyle guitarist in the Ultimate Guitar Competition.

Michael Langer has made three solo CDs. He teaches guitar at the Bruckner Conservatory in Linz and at the Vienna Music Conservatory.

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Cover photo: Manfred Pollert
Englische Übersetzung / Translation: Paul Catty

April Night

3

MICHAEL LANGER

i m a

p

harm.

$\textcircled{6}=\text{D}$, $\textcircled{5}=\text{G}$

harm

p

harm

p

harm

harm

harm.

m i

Musical score and tablature for guitar, measures 1-4. The score consists of two staves: a treble clef staff with eighth-note patterns and a bass staff with quarter-note patterns. The tablature shows six strings (T, A, B) with corresponding fingerings and rests. Measure 1 starts with a dynamic p . Measures 2-4 continue the rhythmic pattern.

Musical score and tablature for guitar, measures 5-8. The score continues with eighth-note patterns on the treble clef staff and quarter-note patterns on the bass staff. The tablature shows six strings with fingerings. Measure 8 includes a harmonic note indicated by a diamond symbol above the 12th fret of the B string.

Musical score and tablature for guitar, measures 9-12. The score continues with eighth-note patterns on the treble clef staff and quarter-note patterns on the bass staff. The tablature shows six strings with fingerings. Measure 12 concludes with a harmonic note indicated by a diamond symbol above the 7th fret of the B string.

Musical score and tablature for guitar, measures 13-16. The score continues with eighth-note patterns on the treble clef staff and quarter-note patterns on the bass staff. The tablature shows six strings with fingerings. Measure 16 concludes with a harmonic note indicated by a diamond symbol above the 12th fret of the B string.

III.

24

8

p.

T A B

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

0 5 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 |

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

p.

T A B

10 0 | 0 0 | 9 5 | 0 5 | 9 0 | 8 5 | 0 5 | 5 0 | 5 0 | 0 5 | 0 5 |

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

p.

T A B

10 0 | 0 0 | 9 5 | 0 5 | 9 0 | 8 5 | 0 5 | 5 0 | 5 0 | 0 5 | 0 5 |

harm.

3 *p.* | 4 | :| 3 *p.* | 4 | :| 3 *p.* | 4 |

T A B

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

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

harm.

Lost Nail's Groove:

Für klassische Gitarristen gibt es kaum eine größere Katastrophe als den Bruch eines Fingernagels der rechten Hand. Dann heißt es wochenlang auf das gewohnte Klangbild und Spielgefühl zu verzichten. Für diese Momente im Leben habe ich das folgende Stück geschrieben, bei dem die traditionelle Tonbildung nur eine äußerst untergeordnete Rolle spielt.

Die rechte Hand tappt in diesem Stück entweder auf dem Griffbrett (Tapping: die Töne werden nur durch Aufklopfen der Fingerkuppe auf die Saite erzeugt), oder sie klopft einen durchgehenden perkussiven Rhythmus auf dem Resonanzkörper. Nur im Schlußteil werden neben Tambora-Effekten und Slap Harmonics auch einige Töne in traditioneller Art und Weise angeschlagen.

Auf der Rock-Gitarre ist Tapping bereits eine Selbstverständlichkeit, auf der akustischen Stahlsaitengitarre haben Michael Hedges, Preston Reed und Phil Keaggy mit noch darüber hinausgehenden perkussiven Ideen die Grenzen schon weit verschoben. Für die Nylonsaitengitarre in Standardstimmung gibt es noch Nachholbedarf und auch noch keine allgemeingültige Methode der Notation.

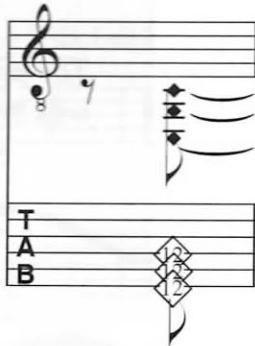
Daher die folgende Zeichenerklärung für "Lost Nail's Groove":

The greatest disaster that can befall any classical guitarist is a broken right-hand fingernail. In this emergency one can, of course, resort to several ploys: scraps of tissue or silk dipped in glue, or even bits of table tennis balls glued onto the broken nail. Otherwise the enforced abstinence from the wonted sound and feel of your guitar playing can last for weeks on end. It was to bridge this awkward gap that I composed the following piece, in which the traditional manner of producing sounds with the right hand is relatively unimportant.

In the present piece the right hand either "taps" the notes (tapping the fingertip on the string over the fingerboard) or produces a continuous percussive rhythm on the sounding board. It is only in the final section that the tamboura effects and slap harmonics are supplemented by a number of "normal" plucked notes.

Tapping is a regular feature of rock guitar technique. On the steel-stringed acoustic guitar Michael Hodges, Preston Reed and Phil Keaggy have rolled back the technical frontiers by adding new percussive ideas of their own for the right hand. The nylon-stringed guitar in standard tuning has a lot of ground to make up here – not to mention the lack of a uniform method of notation for such techniques. Hence the following explanations for the symbols used in the score of "Lost Nail's Groove".

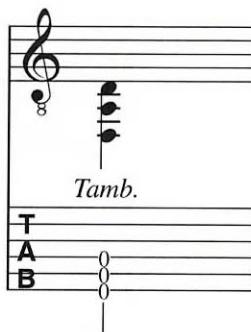
Flageolett:
am 12. Bund



Flageolet:
On the 12th fret

Tambora:

Schlag mit der Seite des Daumens auf die 4., 5., 6. Saite, knapp neben dem Steg

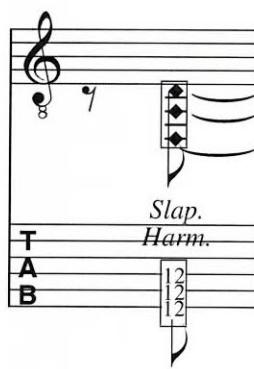


Tamboura:

The side of the thumb hits the strings
4-6 close to the bridge

Slap Harmonics:

Kombination aus Tambora und Flageolett: der Zeigefinger der rechten Hand schlägt genau auf dem XII. Bund flach auf die 4., 5., 6. Saite und federt sofort zurück. Die leeren Saiten erklingen eine Oktave höher.

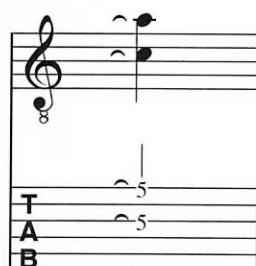


Slap harmonics:

A mixture of tamboura and flageolet techniques: the r.h. index finger slaps down flat on the strings 4-6 exactly on the 12th fret, pulling back straight away. The open strings sound an octave higher.

Tapping:

der Ton wird durch Aufklopfen der Fingerkuppe auf die Saite am Griffbrett erzeugt
L. H.: Linke Hand
R. H.: Rechte Hand



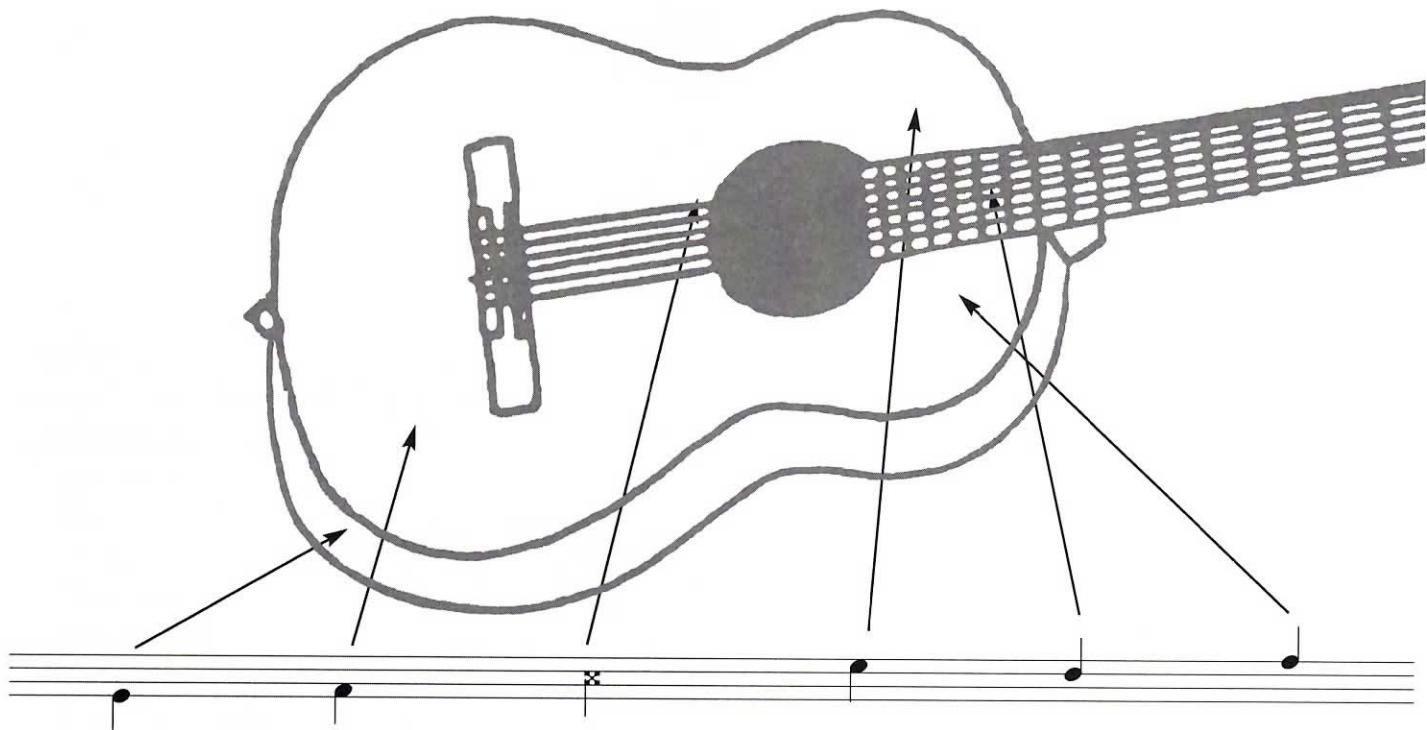
Tapping:

The sound is produced by tapping the fingertip on the string over the fingerboard
L.h.: left hand
R.h.: right hand

Perkussion:

Die Perkussionseffekte wurden in einem eigenen Notensystem notiert:

The percussive effects are notated on a separate stave:



Schlag mit den Fingern der rechten Hand auf die Zarge an der Unterseite des Resonanzkörpers

The fingers of the r.h. beat on the rib on the bottom of the sound box.

Schlag mit dem Daumen der rechten Hand auf die Decke an der unteren rechten Seite des Resonanzkörpers

The r.h. thumb beats on the lower right side of the sound box.

Der Zeigefinger der rechten Hand schlägt die von der Handkante gedämpften Basssaiten an (Snare-Sound), kann auch über die ungédämpften oberen Saiten streichen (mittels durchgehenden Pfeil gekennzeichnet)

The r.h. index finger beats on the bass strings which are muted by the side of the hand (snare sound) but can also sweep the unmuted upper strings (designated by a continuous arrow).

Schlag mit dem Zeigefinger der rechten Hand auf die Decke an der oberen linken Seite des Resonanzkörpers

The r.h. index finger beats on the sounding board on the upper left side of the sound box.

Schlag mit den Fingern der linken Hand auf das Griffbrett oberhalb des 12. Bundes

The fingers of the l.h. beat on the fingerboard above the 12th fret.

Schlag mit den Fingern der linken Hand auf die Decke an der unteren linken Seite des Resonanzkörpers

The fingers of the l.h. beat on the sounding board on the lower left side of the sound box.

Lost Nail's Groove

9

Upper System + TAB: Left Hand only

MICHAEL LANGER

⑥=D

L. H.

R. H.

Lower System: Percussion with Right Hand only

Stem downwards: Left Hand

Stem upwards: Right Hand Tapping

10

10

(m) (i)

T A B

(m) (i)

T A B

1st+3rd string: L.H., 2nd+4th string: R.H. Tapping

1st+3rd string: L.H., 2nd+4th string: R.H. Tapping

Slap Harm

L.H.

R.H.

L.H.

Improvisation D

T A B

Upper system+TAB: Left Hand only, except strokes with index finger as indicated

Lower system: Right Hand Percussion

Lower system: Right Hand Percussion

1st+3rd string: L.H., 2nd+4th string: R.H.

Musical score for guitar and bass. The top system shows a treble clef staff with a key signature of two sharps and a bass staff with three strings (T, A, B). The score includes dynamic markings like p , m , and f . The bass staff has fingerings such as $\hat{5}\hat{7}005$ and $\hat{5}\hat{7}005$. The right hand is indicated by *L.H.* and *R.H.* The lower system shows a treble clef staff with a key signature of one sharp and a bass staff with three strings (T, A, B). It features slapping and harmonic techniques labeled *Slap Harm.* and *Tamb.*

Fingerstyle with Right Hand Percussion in Lower System

Continuation of the musical score. The top system shows a treble clef staff with a key signature of one sharp and a bass staff with three strings (T, A, B). The bass staff includes fingerings like $\hat{3}\hat{4}1220$ and $\hat{3}\hat{4}1220$. The lower system continues with slapping and harmonic techniques labeled *Slap Harm.* and *Tamb.*

Continuation of the musical score. The top system shows a treble clef staff with a key signature of one sharp and a bass staff with three strings (T, A, B). The bass staff includes fingerings like $\hat{3}\hat{4}1220$ and $\hat{3}\hat{4}1220$. The lower system continues with slapping and harmonic techniques labeled *Slap Harm.* and *Tamb.*

Final continuation of the musical score. The top system shows a treble clef staff with a key signature of one sharp and a bass staff with three strings (T, A, B). The bass staff includes fingerings like $\hat{8}\hat{9}1775$ and $\hat{8}\hat{9}1775$. The lower system concludes with slapping and harmonic techniques labeled *Slap Harm.* and *Tamb.*

VII.

Tamb.

V.

Slap Harm. Tamb. Slap Harm. Tamb. Slap Harm.

PERCUSSION SOLO:

Stem upwards: Left Hand Percussion

Stem downwards: Right Hand Percussion

Torlough O'Carolan: Drei Stücke / Three Pieces

Sheebeg and Sheemore O'Carolan's Concerto The Lament of Owen Roe O'Neill

Der irische Harfenist Torlough O'Carolan (1670-1738) ist in seiner eingängigen Melodik ein wahrer Popmusiker des Barock und wird heute von vielen Fingerstyle-Gitarristen "bearbeitet".

Lassen sich Harfeneffekte oft sehr gut in Sekund-Stimmungen wie DADGAD übertragen, bleibe ich bei diesen Arrangements für klassische Gitarre in der normalen Standardstimmung.

Meine Anstrengungen, der Eigenart von O'Carolan's Melodik gerecht zu werden, führten so teilweise zu einem etwas komplexen Fingersatz. Gerade bei den einstimmigen Linien von "Sheebeg und Sheemore" oder den Verzierungen von "Lament" lohnt sich aber für mich dieser Mehraufwand:

The Irish harper Turlough O'Carolan (1670-1738) had a fluent gift for melody which made him a veritable pop musician of the Baroque age. Many modern-day fingerstyle guitarists have "adapted" his music for their own purposes. Harp-like effects can often be achieved by using a second-tuning like DADGAD, but I have retained the standard tuning in these arrangements for classical guitar. I wanted to bring across the idiosyncrasy of O'Carolan's melodic writing, though, and this gave rise to somewhat complex fingering in places. However, I feel that the extra effort is richly rewarded by, for instance, the unison lines of "Sheebeg and Sheemore" or the embellishments of "Lament".

Für diese ersten Phrasen von "The Lament of Owen Roe O'Neill" habe ich mit einer Ausnahme (g-a beim Übergang zum dritten Takt) jeder Note eine eigene Saite zugeordnet. Beachte auch das doppelte e in Takt 3. Mit der linken Hand kannst du nun die Tondauer der einzelnen Töne und das Legato kontrollieren und ähnlich den Möglichkeiten eines Klavierpedals den "Harfenklang" gestalten.

Bei "O'Carolan's Concierto" ist die Melodie an mehreren Stellen in der Unterstimme zu finden.

In the opening phrases of "The Lament of Owen Roe O'Neill" I have assigned a different string to each note (except for g-a in the transition to the third bar). Note the double e in bar 3. You can use your left hand to control the length of the individual notes and the legato and create a "harp sound" (like using the pedals on a piano).

In "O'Carolan's Concierto" the melody turns up in the lower parts on several occasions.

Sheebeg and Sheemore

15

TORLOUGH O'CAROLAN
(ARR.: MICHAEL LANGER)

II. *harm.*

p *m* *i*

a *i*

tr 242

i *m*

p (*apoy.*)

m *i*

m *i*

a *i*

m *i*

m *i*

p (*apoy.*)

p (*apoy.*)

a m

T A B

i m a m II. - - - - -

T A B

II. - - - - -

T A B

II. - - - - -

T A B

II. - - - - -

Top Staff (Piano):

Middle Staff (Piano):

Bottom Staff (Guitar):

Top Staff (Piano):

Middle Staff (Piano):

Bottom Staff (Guitar):

Top Staff (Piano):

Middle Staff (Piano):

Bottom Staff (Guitar):

II.

Musical score and tablature for guitar part 1, measures 18-19. The score shows a treble clef, a key signature of two sharps, and a common time signature. The tablature below shows three strings (T, A, B) with fingerings and a bass staff. Measure 18 starts with a eighth note followed by sixteenth-note pairs. Measure 19 begins with a dotted half note followed by eighth-note pairs.

II.

Musical score and tablature for guitar part 1, measures 20-21. The score shows a treble clef, a key signature of two sharps, and a common time signature. The tablature shows three strings (T, A, B) with fingerings and a bass staff. Measure 20 consists of eighth-note pairs. Measure 21 begins with a dotted half note followed by eighth-note pairs.

Musical score and tablature for guitar part 1, measures 22-23. The score shows a treble clef, a key signature of two sharps, and a common time signature. The tablature shows three strings (T, A, B) with fingerings and a bass staff. Measure 22 consists of eighth-note pairs. Measure 23 begins with a dotted half note followed by eighth-note pairs.

Musical score and tablature for guitar part 1, measures 24-25. The score shows a treble clef, a key signature of two sharps, and a common time signature. The tablature shows three strings (T, A, B) with fingerings and a bass staff. Measure 24 consists of eighth-note pairs. Measure 25 begins with a dotted half note followed by eighth-note pairs.

O'Carolan's Concerto

TORLOUGH O'CAROLAN
(ARR.: MICHAEL LANGER)

d = 138

⑥ = D p

i a m i m i a m i m

TABULATURE (BASS GUITAR):

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

i a m i m

TABULATURE (BASS GUITAR):

T	2	0	4	2	4	7	7	7	7
A	3	5	5	5	5	2	4	4	4
B	5	5	5	5	5	3	5	5	5

m i a i

TABULATURE (BASS GUITAR):

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

TABULATURE (BASS GUITAR):

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

The Lament of Owen Roe O'Neill

TORLOUGH O'CAROLAN
(ARR.: MICHAEL LANGER)

harm.

I. -----, III. -----,

harm.

I. a. m. i. m. i.

m. i. m. i. *harm.*

I. -----, III. -----,

3

23

8

I.

3

2 p

3

p p

tr

T A B

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

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

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

8

i p

T A B

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

3

I.

0 1 3 a m i

3 p

T A B

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

8

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

I. -----

3

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

Jerry's Breakdown:

Jerry Reed ist Sänger, Songwriter, Entertainer, Filmstar und mit Chet Atkins und Merle Travis einer der drei US-Gitarristen, die Fingerstyle-Gitarre in den 60er und 70er-Jahren mit ihren Stücken und Techniken neu definierten. Mit Chet Atkins hat er 1972 "Jerry's Breakdown" aufgenommen, ein Stück für Sologitarre und Band. Chet und Jerry wechseln sich bei Thema und Improvisation ab.

In diesem Arrangement wurde der Solostimme noch die Basslinie der Band hinzugefügt, natürlich vom Daumen gespielt. Um trotzdem die durch Jerry's typischen Drei-Finger-Anschlag (p-i-m) in Verbindung mit bestimmten Saitenwechsel und Bindungen entstehende Artikulation zu erhalten, verwende ich in der Oberstimme i-m-a gleichberechtigt in genau notiertem Fingersatz.

Hier als Beispiel der Vergleich zwischen den ersten vier Takten des Originalthemas und meiner Bearbeitung mit dem Kompromiß zwischen Jerry's Fast-Picking-Melodiestil ("Three-Finger-Rolls", chromatische Umspielungen der Hauptnoten, die leeren e- und h-Saiten als Lückenfüller) und den spieltechnischen Schwierigkeiten (Tempo!) der hinzugefügten Basslinie:

Jerry Reed is a singer, songwriter, entertainer, film actor and – along with Chet Atkins and Merle Travis – one of the three guitarists in the United States whose compositions and techniques redefined fingerstyle guitar playing in the sixties and seventies. In 1972 he went into the studio with Chet Atkins to record "Jerry's Breakdown", a composition for solo guitar and band. Chet and Jerry take turns to play the theme and to improvise. For the present arrangement I have added the band's bass line to the solo part, of course to be played with the thumb. I also wanted to keep the articulation made possible by Jerry's typical three-finger technique (p-i-m) for certain string changes and ties, so I use i-m-a equally in the upper part in precisely notated fingering.

To illustrate this, here is the comparison between the first four bars of the original theme and my arrangement, with the compromise between Jerry's fast-picking melodic style ("three-finger rolls"), chromatic elaborations of the principal notes, the open e and b strings as stop-gaps) and the technical difficulties (tempo!) of the added bass line:

ORIGINAL:

The musical notation consists of two staves. The top staff is for the melody, starting with a treble clef, a key signature of four sharps, and a common time signature. It features a series of eighth-note patterns with various fingerings: 3, 4, 2, 1, 3, 4, 2, 1, 3, 4, 2, 1, 3, 4, 2, 1, 3, 4, 2, 1. The bottom staff is for the bass line, starting with a bass clef, a key signature of four sharps, and a common time signature. It shows a sequence of notes with stems, primarily quarter notes and eighth notes, corresponding to the melody above.

The top part of the image shows a musical score for guitar. It consists of two staves: a treble clef staff above and a bass clef staff below. The key signature is A major (three sharps). The time signature is common time. Fingerings are indicated above the notes: '3 m', '4 i', 'm i a m i', 'a m i a m i a m', 'm i m a i m a', 'i a m i a'. The bottom part is a tablature for six strings, with note heads and vertical stems indicating pitch and rhythm. Fret numbers are written below the strings: 8, 7, 5, 0, 9, 0, 7, 8; 0, 0, 7, 0, 6, 0; 5, 0, 6, 3, 0, 11, 8, 0; 0, 7, 4, 0, 0, 5, 6; 0, 7.

Während der Arbeit an diesem Arrangement habe ich jede Menge Jerry-Reed-Musik gehört und gespielt. Ein paar Licks waren nicht mehr aus den Fingern zu bekommen und die haben prompt im Improvisationsteil wieder dazwischengefunkt. Darunter auch Jerry's berühmtester (der Einstieg zu „The Claw“):

I listened to a lot of Jerry Reed's music while I was working on this arrangement. There was no way not to include a few licks, and they muscled their way into the improvisatory section. They include Jerry's most famous lick (the lead-in to "The Claw"):

This section contains two musical examples. The first example shows a melodic line with fingerings '3 m', '4 i', 'm i a m i', 'a m i a m i a m' over a bass line. The second example is a tablature for a three-finger roll, showing a continuous pattern of sixteenth-note chords across all six strings. Fret numbers are indicated below the strings: 2, 6, 5, 7, 5; (0), 0, 7, 0, 7, 5; 0, 7, 0, 7, 5, 0, 4.

"Three-Finger-Roll" in Triolen über alle sechs Saiten. Um diesen Lick auch in "Breakdown"-Geschwindigkeit noch exakt spielen zu können, sollte man ganz langsam zu üben beginnen, aber schon in diesem Tempo nach dem Anschlag den jeweils nächsten Finger der rechten Hand blitzschnell an die nächste Saite setzen.

"Three-finger roll" in triplets over all six strings. To perform this lick precisely even at "breakdown" speed, you should start practising it slowly. Even then, as soon as you've picked the string you should put the next right-hand finger on the next string as fast as possible.

This section shows a detailed tablature for a three-finger roll. It includes fingerings such as '3', '2', '1', 'p', 'i', 'm', and 'a'. The tablature shows a continuous pattern of sixteenth-note chords across all six strings. Fret numbers are indicated below the strings: 2, 4, 2, 4, 2, 3, 2, 3, 0, 3, 0, 0; 7, 6, 7, 6, 7, 7, 7, 7, 0, 12, 11.

Nach dem Bending ein anderer typischer 3 gegen 4-Lick (3er-Gruppe in einem 4er-Takt). Statt Drei-Finger-Anschlag gespielt mit Bindung und benachbarter leerer Saite.

After the bending, another typical 3-against-4 lick (group of three notes in a four-beat bar). Instead of using three fingers, you should play it with a tie and the adjacent open string.

Aus meiner Jerry-Reed-Intensivzeit sind noch diese zwei sehr kreativen Varianten derselben Idee hängengeblieben: 3 gegen 4-Licks, diesmal über dem Akkord A7. Ich habe sie so ähnlich bei Buster B. Jones gehört. Buster ist ein wahrer Nachfolger des Meisters und so klingt es, wenn er Jerry's Stücke auszuschmücken beginnt.
Vorsicht Klassiker: In dem Double Stop-Lick rechts unten gibt's einen Doppelabzug vom Barregriff in der ersten Lage!

From my Jerry Reed days I have retained these two highly creative variants of the same idea: 3-against-4 licks, this time over the A7 chord. I heard Buster B. Jones playing them something like this. Buster is a true disciple of the great Master, as you can hear when he starts embellishing Jerry's pieces.

Classical guitarists be warned: in the double-stop lick bottom right there is a double downward (slur) from the barré in the first shift!

Jerry's Breakdown

27

JERRY REED
(ARR.: MICHAEL LANGER)

$\text{♩} = 120$

The sheet music contains six staves of musical notation for guitar and bass. The top staff uses a treble clef and common time, with a key signature of four sharps. The bottom staff uses a bass clef and common time, with a key signature of one sharp. The music includes various chords and arpeggiated patterns, with specific fingerings and picking techniques indicated by numbers above the notes.

Sheet music for guitar, page 28, featuring four staves of musical notation with fingerings and string positions indicated below the strings.

Staff 1:

Measure 1: Fingerings: 8, 7, 6, 5, 4, 3, 2, 1. String positions: 8, 7, 6, 5, 4, 3, 2, 1.

Measure 2: Fingerings: 8, 7, 6, 5, 4, 3, 2, 1. String positions: 8, 7, 6, 5, 4, 3, 2, 1.

Measure 3: Fingerings: 8, 7, 6, 5, 4, 3, 2, 1. String positions: 8, 7, 6, 5, 4, 3, 2, 1.

Measure 4: Fingerings: 8, 7, 6, 5, 4, 3, 2, 1. String positions: 8, 7, 6, 5, 4, 3, 2, 1.

Staff 2:

Measure 1: Fingerings: 7, 5, 8, 0, 9, 0, 7, 8. String positions: 7, 5, 8, 0, 9, 0, 7, 8.

Measure 2: Fingerings: 0, 0, 7, 0, 6, 0, 0, 0. String positions: 0, 0, 7, 0, 6, 0, 0, 0.

Measure 3: Fingerings: 0, 6, 3, 0, 11, 8, 0. String positions: 5, 0, 6, 3, 0, 11, 8, 0.

Measure 4: Fingerings: 7, 4, 0, 0, 5, 6, 0. String positions: 0, 7, 4, 0, 0, 5, 6, 0.

Staff 3:

Measure 1: Fingerings: 2, 0, 0, 1, 2, 0, 0, 1. String positions: 2, 0, 0, 1, 2, 0, 0, 1.

Measure 2: Fingerings: 2, 0, 0, 1, 2, 0, 0, 1. String positions: 2, 0, 0, 1, 2, 0, 0, 1.

Measure 3: Fingerings: m i, 2, 0, 0, 1, 2, 0, 0, 1. String positions: m i, 2, 0, 0, 1, 2, 0, 0, 1.

Measure 4: Fingerings: p, 0, 0, 1, 2, 0, 0, 1. String positions: p, 0, 0, 1, 2, 0, 0, 1.

Staff 4:

Measure 1: Fingerings: 0, 0, 0, 0, 0, 0, 0, 0. String positions: 9, 8, 9, 0, 9, 0, 9, 0.

Measure 2: Fingerings: 8, 0, 9, 0, 7, 9, 0, 0. String positions: 8, 0, 9, 0, 7, 9, 0, 0.

Measure 3: Fingerings: 3, 0, 2, 0, 0, 0, 1, 0. String positions: 3, 0, 2, 0, 0, 0, 1, 0.

Measure 4: Fingerings: 2, 0, 0, 1, 2, 0, 0, 1. String positions: 2, 0, 0, 1, 2, 0, 0, 1.

Staff 5:

Measure 1: Fingerings: 2, 0, 0, 1, 2, 0, 0, 1. String positions: 2, 0, 0, 1, 2, 0, 0, 1.

Measure 2: Fingerings: 1, 0, 0, 1, 2, 0, 0, 1. String positions: 1, 0, 0, 1, 2, 0, 0, 1.

Measure 3: Fingerings: 1, 0, 0, 1, 2, 0, 0, 1. String positions: 1, 0, 0, 1, 2, 0, 0, 1.

Measure 4: Fingerings: 1, 0, 0, 1, 2, 0, 0, 1. String positions: 1, 0, 0, 1, 2, 0, 0, 1.

Staff 6:

Measure 1: Fingerings: p i, p m i, p m i. String positions: 9, 11, 9, 11, 9, 11.

Measure 2: Fingerings: 9, 11, 9, 11, 9, 11. String positions: 9, 11, 9, 11, 9, 11.

Measure 3: Fingerings: 8, 7, 6, 5, 4, 3, 2, 1. String positions: 8, 7, 6, 5, 4, 3, 2, 1.

Measure 4: Fingerings: 6, 5, 4, 3, 2, 1. String positions: 6, 5, 4, 3, 2, 1.

Staff 7:

Measure 1: Fingerings: 2, 0, 0, 1, 2, 0, 0, 1. String positions: 2, 0, 0, 1, 2, 0, 0, 1.

Measure 2: Fingerings: 1, 0, 0, 1, 2, 0, 0, 1. String positions: 1, 0, 0, 1, 2, 0, 0, 1.

Measure 3: Fingerings: 1, 0, 0, 1, 2, 0, 0, 1. String positions: 1, 0, 0, 1, 2, 0, 0, 1.

Measure 4: Fingerings: 1, 0, 0, 1, 2, 0, 0, 1. String positions: 1, 0, 0, 1, 2, 0, 0, 1.

Staff 8:

Measure 1: Fingerings: p i, p m i, p m i, m i, m i. String positions: 8, 11, 8, 11, 8, 9, 9, 0, 7, 8.

Measure 2: Fingerings: 8, 7, 6, 5, 4, 3, 2, 1. String positions: 8, 7, 6, 5, 4, 3, 2, 1.

Measure 3: Fingerings: 7, 6, 5, 4, 3, 2, 1. String positions: 7, 6, 5, 4, 3, 2, 1.

Measure 4: Fingerings: 7, 6, 5, 4, 3, 2, 1. String positions: 7, 6, 5, 4, 3, 2, 1.

p i p m i

p m i p m i

i i

m *i*

x = damp 5th string with back of 2nd finger

x = damp 5th string with back of 1st finger

m *i*

II. - - - - , *m i m i*

p

Bend Up

Sheet music for guitar, 4 staves, 30 measures. Key signature: F# (4 sharps). Time signature: Common time.

Staff 1: Melodic line. Measure 1: Bend Up. Measures 2-3: Rhythmic pattern: 8, 0, 7, 6, 0, 7, 6, 0, 0. Measures 4-5: Melodic line: i, m, i, m. Measures 6-7: Rhythmic pattern: 0, 1, 2, 0, 7, 6, 0, 7, 6, 0, 0.

Staff 2: Melodic line. Measures 8-9: Rhythmic pattern: 3, 4, 0, 3, 0, 7, 9, 2, 6, 5, 7, 5, (0), 0, 7, 7, 5, 6, 0, 0, 7, 5, 0, 4.

Staff 3: Melodic line. Measures 10-11: Rhythmic pattern: 0, 0, 0, 0, 2, 0, 0, 1, 2, 0, 2, 4, 2, 4, 3, 2, 3, 0, 3, 0, 7, 6, 7, 7, 7, 7, 7, 7, 7, 12.

Staff 4: Melodic line. Measures 12-13: Rhythmic pattern: 0, 0, 0, 0, 2, 0, 0, 1, 2, 0, 2, 4, 2, 4, 3, 2, 3, 0, 3, 0, 7, 6, 7, 7, 7, 7, 7, 7, 7, 12.

III.

m i m i p m i p m i

Fret positions: 4-0, 3-0, 7-0, 7-3, 3-5, 2-0, 4-0, 3-2, 5-0, 2-0, 4-0, 2-0

p m i p m i p m i p

Fret positions: 9-8, 9-9, 0-0, 8-0, 9-0, 7-9, 9-0, 3-0, 2-0, 0-1, 2-2, 1-0

VII. - - - - -

p i m a p i m a

Fret positions: 9-9, 7-9, 9-9, 8-8, 9-8, 7-7, 9-9, 7-7, 6-6, 8-8, 9-9, 6-6

VIII. - - - - - VII. - - - - -

i m i m

Fret positions: 10-11, 8-10, 11-10, 7-7, 8-7, 7-7, 7-7, 0-0, 7-7, 6-6, 0-0, 7-7, 6-6, 0-0, 7-7, 6-6, 0-0, 3-3

Sheet music for guitar, measures 32 and 33. Treble clef, key signature of A major (three sharps). Measures 32 and 33 show sixteenth-note patterns. The first measure starts with a bass note at the bottom of the staff.

Sheet music for guitar, measures 34 and 35. Treble clef, key signature of A major (three sharps). Measures 34 and 35 show sixteenth-note patterns. The first measure starts with a bass note at the bottom of the staff. The second measure begins with a bass note at the bottom of the staff.

Sheet music for guitar, measures 36 and 37. Treble clef, key signature of A major (three sharps). Measures 36 and 37 show sixteenth-note patterns. The first measure starts with a bass note at the bottom of the staff. The second measure begins with a bass note at the bottom of the staff.

Sheet music for guitar, measures 38 and 39. Treble clef, key signature of A major (three sharps). Measures 38 and 39 show sixteenth-note patterns. The first measure starts with a bass note at the bottom of the staff. The second measure begins with a bass note at the bottom of the staff.

Musical score for page 33, measures 1-4. The top staff shows a melodic line with grace notes and sixteenth-note patterns. The bottom staff shows a guitar tab with fingerings like 7 5 8 0 9 0 7 8, 0 0 7 0 6 0 0, 0 6 3 0 8 0, 7 4 0 0 5 6, and 0 7.

Musical score for page 33, measures 5-8. The top staff shows a melodic line with grace notes and sixteenth-note patterns. The bottom staff shows a guitar tab with fingerings like 9 8 9 0 0 9 0 0, 8 0 9 0 7 9 0 0, 3 0 2 0 0 0 1, and 2 0 2 1 2 0 1.

Musical score for page 33, measures 9-12. The top staff shows a melodic line with grace notes and sixteenth-note patterns. The bottom staff shows a guitar tab with fingerings like 3 4 0 4 0 0 4 0 0, 3 4 0 3 4 0 0 4 0 0, 4 0 3 4 0 0 5 4 2, and 0 1 0 0 0 0 0 0 0.

Musical score for page 33, measures 13-16. The top staff shows a melodic line with grace notes and sixteenth-note patterns. The bottom staff shows a guitar tab with fingerings like 4 0 0 3 6 0 0 0, 4 3 0 2 0 0 1, 2 0 2 1 0 3 0, and 0 1 0 0 0 0 0.

Homespun Groove:

"Homespun Groove" ist von der Form her aufgebaut wie ein Popsong - mit Strophe, Refrain, Bridge und Fade out. Die Idee zur Strophe und zur Bridge hatte ich schon vor ein, zwei Jahren, Refrain und Outro habe ich bei der Aufnahme zur CD improvisiert. Zugunsten eines übersichtlichen Notenbildes habe ich mich bei den stets leicht abgeändert "erscheinenden" Variationen des Refrains auf die erste Version eingeschworen.

Davon ausgenommen, weil akribisch genau notiert, die gitarristische Besonderheit dieses Stücks: eine Art, auf der Gitarre "Ghost Notes" zu spielen, die ich selbst "Brojer-Picking" nenne. Robert Brojer war mein erster Gitarrelehrer und sogar für Klassiker ein sehr strenger Mann. Obwohl selbst ein großer Musikant, achtete er peinlichst genau auf exaktes Halten der Notenwerte. Gedämpft wurde mit allem, was frei war, links wie rechts. Diese Beharrlichkeit trug dem Meister und uns Schülern den Ruf ein, bereits vor dem Anschlag zu dämpfen. Das ist auch das "Geheimnis" des "Brojer-Picking": im Wechselschlag p, i (immer p auf der geraden Zählzeit, i auf der Synkope) wird die gerade angeschlagene Note, ohne wirklich zum Klingen zu kommen, sofort von dem anderen Finger der rechten Hand abgedämpft.

Formally speaking, "Homespun Groove" is structured like a pop song: verse, refrain, bridge and fade-out. The verse and the bridge are ideas of mine that go back a couple of years. I improvised the refrain and the outro during the recording session. To make the score easier to read, I stuck to the first version of the refrain, whose variations "look" different each time.

One exception – notated with meticulous accuracy – is the special feature of the whole piece in terms of guitar technique: a style of playing "ghost notes" which I call "Brojer picking". Robert Brojer was my first guitar teacher. Even classical guitarists considered him a strict mentor. He was a man of great musical spontaneity, but nevertheless he insisted that we observe the note values exactly. He made us use whatever was available on either hand to mute the strings. This rigour earned him (and us) the caustic reputation of muting the string before it was plucked. This is the secret of the "Brojer picking" technique: when alternating p and i (p always on the even beat, i on the syncope), the other r.h. finger mutes the note just plucked before it has really had time to sound.

Bsp. / Ex. 1

Bsp. / Ex. 2

In Klammer der dämpfende Finger der rechten Hand

Robert Brojer verachtete Fingerpicking. Möglicherweise muß man sagen, er hätte Fingerpicking verachtet, denn es ist durchaus wahrscheinlich, daß er Zeit seines Lebens nie wissentlich mit diesem Begriff konfrontiert wurde. Ich spielte ihm einmal ein solches Stück vor (ohne das Wort in den Mund zu nehmen!) und mußte dann doch wochenlang mit klassischen Etüden büßen.

Trotzdem: dieses Stück ist für ihn, mit Dank für das musikalische Feuer, das er bei mir entzündet hat, und das wohl in jeder Art von Musik zu brennen vermag.

The brackets denote the r.h. finger that mutes the note.

Robert Brojer despised finger picking. Perhaps it would be more correct to say that he would have despised it; most probably he never wittingly came across the concept. I once played him a finger-picked piece (without actually mentioning the term) and paid for my audacity with weeks of classical etudes.

Be that as it may: this piece is for him, in gratitude for the musical fire which he lit inside me. This fire can burn in any kind of music.

Homespun Groove

35

MICHAEL LANGER

d=76

i m i m

p

T
A
B

m

i p

T
A
B

II.

T
A
B

IV. - - - - , .

II. - - - - , .

T
A
B

IV. - VII. - IV. -

*) = i or p↓

a II. -

Sheet music for guitar and voice. The vocal part is in soprano clef, G major (two sharps), common time. The lyrics are: p i m a i .. ipi. The guitar part has three staves: T (top), A (middle), and B (bottom). Fingerings are indicated above the strings.

Sheet music for guitar and voice. The vocal part continues with lyrics am i. The guitar part shows fingerings for the T, A, and B staves. Measure 4 concludes with a double bar line.

Sheet music for guitar and voice. The vocal part has lyrics i p i. The guitar part shows fingerings for the T, A, and B staves. Measure 6 concludes with a double bar line.

Sheet music for guitar and voice. The vocal part has lyrics II. The guitar part shows fingerings for the T, A, and B staves. Measure 8 concludes with a double bar line.

(a)
(m)
(i)

i p i i

T A B

m i m i m i

T A B

i(p) i(p) i(p)

T A B

*)

T A B

*) = 1st finger touches strings to damp them all

Girolamo Kapsberger:

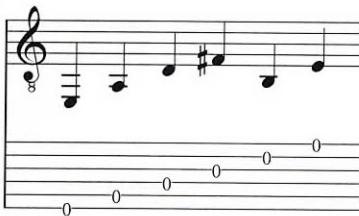
Drei Stücke / Three Pieces

Kapsberger
Colacione
Canario

Im Zuge der Wiederbelebung alter Musik in den letzten Jahrzehnten wurde man auch auf den 1580 in Venedig geborenen, deutschstämmigen Komponisten Girolamo Kapsberger aufmerksam, "Il Tedesco della Tiorba". Er war der erste, der das tiefen Generalbaßinstrument Theorbe als Soloinstrument verwendete. Sein Einfallsreichtum, seine Experimentierfreude und der Bruch mit den herrschenden Konventionen lassen seine Musik auf ganz einzigartige Weise zeitlos erscheinen.

Für die CD "Homespun Groove" habe ich drei "groovige" Stücke aus dem 1640 erschienenen "Libro quarto d'intavolatura di chitarrone" mit Werken für Chitarrone und Basso continuo ausgesucht.

Die Stimmung des Chitarrone (hier schon transponiert für Gitarre) mit den zwei um eine Oktav tiefer gestimmten oberen Chören begünstigt das Aufteilen der Melodie über mehrere Saiten. In meiner Gitarrebearbeitung mit tiefem D-Bass wurden die Melodien unter möglichst genauer Beibehaltung dieser Campanella-Effekte oktaviert, um darunter auch die originalen Continuolinien spielen zu können. Als dann noch die Hürden von Kapsbergers eigenwilliger Satztechnik gemeistert waren, hatte ich diese Stücke schon sehr lieb gewonnen - und auch zwischenzeitlich verstanden, warum sie noch nie für Gitarre bearbeitet worden sind.



The revival of interest in early music in recent decades has brought to light the music of Girolamo Kapsberger, a Venetian composer of German descent (born in 1580) who acquired the epithet "Il Tedesco della tiorba". He was the first composer to write solo pieces for the theorbo, hitherto regarded exclusively as a continuo instrument. His music owes its uniquely timeless appeal to his inventiveness, his experimental ingenuity and his disregard for prevailing conventions.

For the CD "Homespun Groove" I selected three "groovy" pieces from his collection "Libro quarto d'intavolatura di chitarrone", published in 1640), which contains compositions for chitarrone and continuo.

The tuning of the chitarrone (here transposed for guitar) with the two upper courses tuned an octave lower facilitates the assignment of the melodic line to several strings.

In my guitar arrangement (with a low D bass) I have raised the melody by an octave while retaining the campanella effects as far as possible. This leaves room for the original continuo lines underneath. By the time I had come to terms with Kapsberger's idiosyncratic composition technique, I had grown very fond of these pieces – and also realised why nobody had ever tried to arrange them for guitar before.

Kapsberger

GIROLAMO KAPSBERGER
(ARR.: MICHAEL LANGER)

$\bullet = 84$

1. m i p i m i p m a i m i p m a i m i p p i a m i p i a m i a m i p a i p

T 5 7 7 0 A 10 0 8 0 2 2 3 B 0 2 2 3 0 2 3 5 2 3 2 4 0 7 6

II. tr

T 0 2 3 A 5 2 0 3 2 B 5 3 2 5 7 7 5 3 2 0 3 0 0 2 0

X. m i m i m a II. m i m a m 1. tr

T 3 5 7 9 A 10 10 12 10 0 B 0 2 2 4 2 2 3 2 3 5 3 2 0 2 5 7 10 7 8 0

2. tr

T 5 0 2 3 0 0 B 0 2 0 3 7 9 3 2 3 0 2 0 2 3 3 0 2 0 2 3 2 3 2 0 2 4 0 0 2 4 0 0 2 4 0 5

tr

T 3 2 3 0 0 2 0 B 4 4 5 0 0 2 0 3 0 0 4 0 2 4 5 0 2 4 5 5 4 4 5 7 0

Colacione

GIROLAMO KAPSBERGER
(ARR.: MICHAEL LANGER)

C

i m i m i m i

T A B

m i m i m i m i m

T A B

p i m i m i m

gliss.

9

p i p

5 0 0 0 0

Canario

GIROLAMO KAPSBERGER
(ARR.: MICHAEL LANGER)

Music Staff Details:

- Staff 1:** Melodic line with grace notes, dynamic markings (p, m), and a tempo of 76.
- Staff 2:** Tablature for strings T, A, and B with fingerings (e.g., 4, 2; 5, 4, 2).
- Staff 3:** Melodic line with grace notes, dynamic markings (tr, 2020, 3131), and a bass note.
- Staff 4:** Melodic line with grace notes, dynamic markings (tr, tr), and a bass note.
- Staff 5:** Sustained bass note with grace notes above it.
- Staff 6:** Melodic line with grace notes, dynamic markings (tr, tr), and a bass note.

45

4242

p - - - - *i* *p*

tr

tr

p - - - -

tr

tr

tr

tr

tr

III. - - - -

m *i*

a *m* *i*

tr

p *i* *p*

tr

a

p *i* *m*

1.

2.

Last call for this life

MICHAEL LANGER

1.

2.

3.

4.

5.

6.

7.

8.

9.

Treble clef, common time. Measures 1-3: dynamic p . Measure 4: dynamic $2 \ p$.

Bass tablature (T, A, B strings) for measures 1-4, corresponding to the treble clef staff above.

Treble clef, common time. Measures 5-6: dynamic p . Measure 7: dynamic $2 \ p$. Measure 8: dynamic $3 \ p$.

Bass tablature (T, A, B strings) for measures 5-8, corresponding to the treble clef staff above.

Treble clef, common time. Measure 9: dynamic p . Measure 10: dynamic $1 \ p$. Measures 11-12: dynamic $3 \ p$.