

technique: **acoustic**

On the CD

TRACK 30

Luka, from the Suzanne Vega album *Solitude Standing*. We've included the intro, verse and chorus only. The guitar was a miked-up Yamaha FG-411, recorded on a Roland VS-880.

Guitars: Kit Morgan

THE LYRICS

My name is Luka
I live on the second floor
I live upstairs from you
Yes I think you've seen me before

If you hear something late
at night
Some kind of trouble, some kind
of fight
Just don't ask me what it was
Just don't ask me what it was
Just don't ask me what it was

I think it's because I'm clumsy
I try not to talk too loud
Maybe it's because I'm crazy
I try not to act too proud

They only hit until you cry
And after that you don't ask why
You just don't argue anymore
You just don't argue anymore
You just don't argue anymore

Yes I think I'm okay
I walked into the door again
Well, if you ask that's what I'll say
And it's not your business anyway
I guess I'd like to be alone
With nothing broken,
nothing thrown

Just don't ask me how I am
Just don't ask me how I am
Just don't ask me how I am

Luka

SUZANNE VEGA

This fingerstyle part contains musical lessons for us all. The waif-like KIT MORGAN is your transcriber.

ALTHOUGH this delicate song accompaniment won't stretch the more advanced player, it's an excellent lesson in song construction and a great example of a well-written intro. Although on the original there were several overdubs, the main guitar part transcribed here continues throughout without any noticeable embellishments at all; because of this, the song works equally well with or without a backing band.

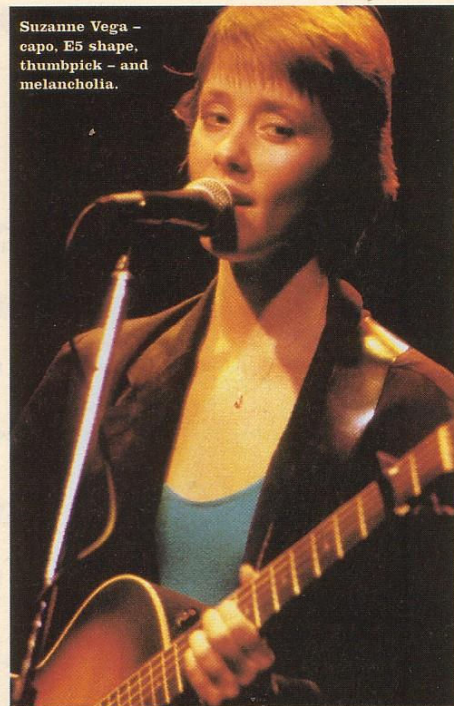
It's interesting to note that the intro contains sneak previews of all of the different sections of the song. Bars 1 to 4 form the basis of each verse, bars 5 to 8 make up the ends of the verses, whilst bars 9 to 12 are used in the choruses. Suzanne uses a thumbpick and fingers, but normal fingerstyle or hybrid picking (pick and fingers) will work just as well – the latter was used on our version.

THE TRANSCRIPTION

Stick strictly to the tab for the intro, but after that it's fine – even advisable – to vary the style and dynamic by playing more rhythmically, especially on the choruses. A natural addition to this sort of accompaniment would be percussive 'string slap' on beats two and four of each bar.

The chords are typically Vega – on her first two albums, she usually favoured normal tuning with a

Suzanne Vega –
capo, E5 shape,
thumbpick – and
melancholia.



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capo, and moved a chord shape around on the four bass strings, letting the open first and second strings ring on. You can hear this technique on *Language* (A shape moved down two frets to create Aadd9, G6, Fmaj7#11) and *Small Blue Thing* (E5 moved to D6/9 and Cmaj7) – regular readers may recall the article way back in TG2. In *Luka*, after the initial E chord, she moves an E5 shape to the 2nd fret to create Bsus4, up to the 4th for C#m7, then back down to an open position to make a chord of Asus2. As the famous harmonica player Larry Adler once said, never be afraid to play what's simple on your instrument. **TG**

SUZANNE VEGA: Luka (intro)

CD TRACK 30 »

Intro:

♩ = 126

capo shape – (E)
chord – F#

Chord progressions for the intro:

- (Bsus4) C#sus4
- (Asus2) Bsus2
- (Bsus4) C#sus4
- (C#m7) D#m7
- (Bsus4) C#sus4
- (C#m7) D#m7
- (Bsus4) C#sus4

The transcription shows the guitar part for the intro of 'Luka' by Suzanne Vega. It includes a key signature of one sharp (F#) and a tempo of 126 beats per minute. The music is written in standard notation with a guitar-specific staff showing fret numbers (0-4) and a standard staff showing the melody. The chords are indicated above the staff.



» SUZANNE VEGA: Luka (intro, verse and chorus)

CD TRACK 30

(Asus2) Bsus 2 (Bsus4) C#sus4 (Asus2) Bsus 2 (Bsus4) C#sus4

Verse: (E) F# (Bsus4) C#sus4 (Asus2) Bsus 2 (Bsus4) C#sus4

(C#m7) D#m7 (Bsus4) C#sus4 (C#m7) D#m7 (Bsus2) C#sus2

Chorus: (Asus2) Bsus 2 (Bsus4) C#sus4 (Asus2) Bsus 2

C#5 Bsus 2 C#sus4 > to verse