

Robservations

Newsletter from indyguitar

Monthly guitar talk from a Voice of Teaching Experience in Indianapolis.



photo: Dare to Sea Photography

One of the most enjoyable gigs I played in recent years was at Eagle Creek Park at the marina and the series was called "Jazz on the Point" with Carl Frye and simulcast on W Y J Z radio FM100.9. The people got in free with admission to the park so there were carloads of music lovers and folding chairs and coolers and people who never got to hear live music cause they couldn't rationalize spending the money. It was a perfect match. I love it then and I'd love to do it again but it got taken away for some reason. I wasn't jazz enough. The crowd was eating out of my hand. This business is so unfair.

February 28, 2011

Rob,

I ran across your ad in NUVO recently and decided to have a look at your web site. I like the no-nonsense look and approach. I particularly enjoyed the Robservations.

I'd also like to remind you how much your teaching and encouragement meant to me back in the mid-late 1980s. I'd had a few teachers and they were all good players and could show me how to do things, but as teachers they lacked what you have in spades - empathy, and what is empathy after all but love? I knew then that I had some talent, but your empathy for the difficulty every student is faced with was the difference for me. It helped draw out of me the desire I needed then, and also the confidence. I'm still not the player I could be, but you taught me how to love myself through the difficulty of learning an instrument. So when I have a hard thing to do musically, I still draw upon your teaching. And also, by the way, it finds its way into other aspects of my life.

Whenever someone asks me if I know a good guitar teacher, I always refer them to you. I say, "I know a GREAT guitar teacher."

Hope our paths cross sometime again before too long.


Take care.

Gary Wasson

(Acoustic Music Open Stage at the Corner Wine Bar, Sindacato, The Spud Puppies, The Old Fair & Square Band, Susan & The Desperate Seekers, Jon Martin & Gary Wasson)

Chromatic (every note)


ambiguous



One of the best ways on the guitar to learn the differences between the types of scales and forms is to learn the scales that have no differences in them or symmetrical. Every note any direction is the same distance. After you learn these well enough you can actually use them, but they also teach you to recognize a non-neutral, non-ambiguous, non-symmetrical form of scale patterns that you will eventually see as slightly different from these. You will have a blank canvas to compare the others to.


Whole Tone (every other note)

augmented dominant sound



Whole Tone (every other note)


augmented dominant sound



These scales can be used in number of situations. Whenever an augmented chord is played, whenever a 7#11 is played whenever an Dom7 alt5 but in most situations the best safest way to use it is during a non diatonic rooted dominant 7 with no 5th at all or #5 b5 #11 b13. It really takes a good knowledge of the numbering of the chord voices to know for sure, but your ear will tell you a lot and whatever you do, just remember which one works where. By non-diatonic I mean in the key of C during a chord with a black note as a root Bb7 Ab7, Gb7, Eb7 and Db7. All these chords probably should have an altered, or no 5th in them.


Whole Tone (every other note)

augmented dominant sound



Diminished 7 (every third note)


altered 9th #11 dominant13 sound



These scales can be used in any number of situations. Whenever a diminished chord is played, whenever a dominant7 is played, whenever a Dom7 alt9. The list is phenomenal on these, but get them under your fingers and get them in your ear and I'll show you how to use them later but if you get that far you'll start figuring out these on your own. These scales are ambiguous in other words they don't have a boss they don't have a key. If you figure out that every note there's only one scale that's the chromatic. With the whole tone there's only two different scales. With diminished seventh arpeggios there are only three of them because it's every third note. When you add two of these three and put them together you have four out of six notes, therefore eight out of 12 so it's very ambiguous that's the one at the bottom.

HalfWhole Diminished ($\frac{1}{2}$ whole $\frac{1}{2}$ whole $\frac{1}{2}$ whole)

altered 9 #11 dominant sound



Whole Half Diminished (whole 1/2 whole 1/2 whole 1/2)

2 4 5 7 3 5 6 8 4 6 7 9 5 7 8 10 7 9 10 12 8 10 11 13

This is Allan Holdsworth's favorite. An altered dominant augmented scale that works in the cracks or in transitions from key center to key center. A great exercise even if you never use it in a tune. So do it and try to figure how many different ways this can be fingered, you won't believe it. Ornette Coleman was big on this guy "Who?"

Altered Dominant Augmented

8 9 10 7 8 9 6 7 8 5 6 7 5 6 7 4 5 6

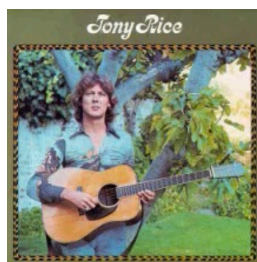
Sandy's Corner



Greetings fellow guitarists! I can still remember the day Thelma Hardman, my middle-school librarian handed me a stack of magazines she was cleaning out of the stacks. The name of the magazine was Guitar Player. She gave me the first several years worth of them starting with issue #2. Somehow she knew that I had the guitar bug. Needless to say, I read those magazines, front to back, over and over. There were articles about up-and-coming guitarists, like, Jimi Hendrix and Eric Clapton. There were also articles about players I'd never heard of before, like Johnny Smith, and Wes Montgomery. One of the articles was about a guy I used to see on a music/comedy TV show named Roy Clark. He used to be on a show called Hee-Haw, which was on every Saturday night. In addition to being a great all-around entertainer Roy, was (and still is) quite an impressive guitar player. In the article he mentioned that he improved his single-note playing by practicing fiddle tunes on guitar. It took a little research but after a few years I had memorized several fiddle tunes. I still enjoy learning and playing fiddle tunes. I use them not only to warm-up but also to jam with other pickers. Here's one I transcribed last summer, called The Temperance Reel, as performed by the great Tony Rice. I like to use these tunes to work on my alternate picking so try playing it so all the strong beats, '1','2','3','4' get a down-stroke and all the 'ands' get an upstroke.

Here is a link to Tony playing this arrangement: http://www.youtube.com/watch?v=Fa8_P5cQnBg

Have fun and after you've learned some fiddle tunes be sure to find someone to play them with!



TEMPERANCE REEL ARR. TONY RICE

The sheet music is arranged in six systems, each containing a treble clef staff and a guitar tablature staff. The key signature is one sharp (F#) and the time signature is 4/4. Measure numbers 5, 10, 15, 20, and 25 are marked at the beginning of their respective systems. The tablature includes various techniques such as triplets, bends, and specific fretting patterns.

Essential Listening



Don't forget.

As well as live lessons I also teach Skype and e-mail lessons. These include audio files, video files, PDFs with both types of tablature and manuscript. Topics include blues licks, CAGED, modes, chord scales, progressions, melodic (jazz) minor, harmonic minor, symmetrical forms and two to four chord progressions to go with each. I also teach theory for guitarists and how to read rhythm. Lessons go from \$9.95 and I accept Paypal and Visa and Master Card and debits. Satisfaction Guaranteed with phone support.

Next Month: Rhythm Changes

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