

Robservations

Newsletter from indyguitar

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



Rob Swaynie Guitars and MIDI

Chris McMahon Upright bass on duets

Mike Gilbert Electronic Drums

Tim "The Humane Metronome" Hoose Percussion

Produced by **Rob Swaynie**
at Indigo Music during the fall of 1997

Special Guest: **Chris McMahon R.I.P.** Upright bass on
duets recorded live in the studio October 3, 1993
by **Mike Graham/the Lodge**

Graphics: **David Stahl**, Stahl Design Inc

Photography: **W. Gregory Puls**

Mastering: **Mike Graham** at The Lodge, Indianapolis

Dedicated to the memory of my father
LeRoy Swaynie 1926-1993

"Rob has a terrific no-nonsense approach to help you learn your way around the guitar. He has endless knowledge to share and does a great job teaching motivated students."

Brad Banfill *current student*

After 40 years of being left to my own devices with my guitar playing I decided to reach out to Rob for some insight to expand my horizons. He has shown me some new approaches to help open doors and break down barriers that were limiting me artistically. I have found his methods challenging and initially questioned his suggestions, but have decided that he will be an invaluable resource to help me reach my goal of becoming a more skilled and well rounded musician. He incorporates philosophical as well practical components in his curriculum. He has no time for foolishness, but for the serious minded student who is willing to listen carefully, work hard with Rob, and commit to long term study I believe the results will be worthwhile and gratifying.

Mark Avery *current student*

I've been taking lessons from Rob for 1 year now. Prior to meeting Rob, I had never picked up the guitar before. He started me on fingering patterns, basic chord shapes & scales, and a couple beginner songs. After about 6 months I started being able to play some of the songs and genre of music (jazz/blues) that I had always wanted and began focusing on more advanced chord shapes & scales and music theory. The point here is "stick with it"! Rob is a phenomenal instructor. If you are willing to practice and truly have a passion for the guitar, Rob will meet you half way.

Seth Johnson *current student*

Diatonic Triads Key of C

Do re mi Fa Sol la ti Do
C Dm Em F G Am Bdim C

I ii iii IV V vi vii I

These are probably not the optimal choice for voicings but they are parallel by the fact that the root is always on the same string etc. For you guys who don't know this stuff is the best way to learn them and I will get to the hipper voicings later.

Diatonic Triads Key of C

Do re mi Fa Sol la ti Do
C Dm Em F G Am Bdim C

I ii iii IV V vi vii I

Diatonic Triads Key of C

Diagram illustrating the diatonic triads in the key of C. The fretboard shows the positions for the chords: C (0, 2, 3), Dm (3, 5, 7), Em (5, 7, 9), F (1, 3, 4), G (2, 3, 4), Am (0, 2, 3), Bdim (1, 3, 4), and C (0, 2, 3). The notes are labeled: Do, re, mi, Fa, Sol, la, ti, Do.

Chord symbols: C, Dm, Em, F, G, Am, Bdim, C

Scale diagram showing fret positions for the notes: 0, 2, 3, 5, 7, 9, 10, 11, 12, 14, 15.

Scale degrees: I, ii, iii, IV, V, vi, vii, I

These illustrations were added to show the similarities and yet differences in the chemistry of these chords.

Diatonic Triads Key of C

Diagram illustrating the diatonic triads in the key of C. The fretboard shows the positions for the chords: C (0, 2, 3), Dm (3, 5, 7), Em (5, 7, 9), F (1, 3, 4), G (2, 3, 4), Am (0, 2, 3), Bdim (1, 3, 4), and C (0, 2, 3). The notes are labeled: Do, re, mi, Fa, Sol, la, ti, Do.

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Scale diagram showing fret positions for the notes: 0, 2, 3, 5, 7, 9, 10, 11, 12, 14, 15.

Scale degrees: I, ii, iii, IV, V, vi, vii, I

True Dominants and Secondary Dominants

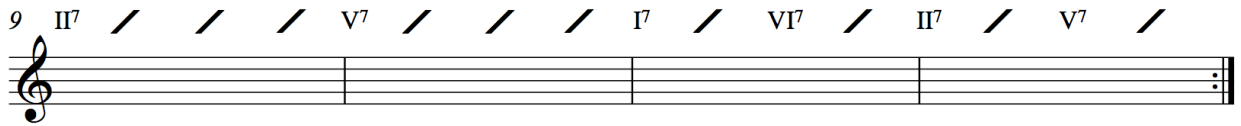
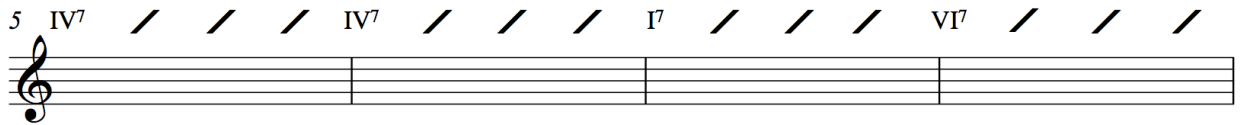
C7 **A7** **D7** **G7**
 8 9 8 5 6 5 10 11 10 3 5 3
 8 5 10 3
17 **V17** **117** **V**
 V of IV V of ii V of V V of I

Arguably the most common cadence in western music is the plagal cadence. This is when a major or dominant chord is followed by a chord that's root is 5 1/2 steps or a perfect fourth up or seven frets or half steps or perfect fifth down. Analyze all the popular songs in the Western Hemisphere for the last hundred years and you'll find that 40% of the changes from one chord to the next are a perfect fourth.

C7				A7				D7				G7			
C7	A7	D7	G7	C7	A7	D7	G7	C7	A7	D7	G7	C7	A7	D7	G7
5				3 5				12				8 8 10 8			
5	5	7	3	5	5	7	3	8	14	10	8	8	8	10	8
3	6	5	4	3	6	5	4	9	12	11	10	9	7	11	10
5	5	3		5	5	3		8	10	9		8	9	10	9
3	5	3		3	5	3		12	10	10		8	9	10	10
C7				A7				D7				G7			
C7	A7	D7	G7	C7	A7	D7	G7	C7	A7	D7	G7	C7	A7	D7	G7
5 3				5 3				8 10				8 9 10 10			
6	3	8	1	12	9	14	7	12				8	8	10	8
8	5	10	3	11	8	13	6	8	14	10	8	8	8	10	8
9	6	11	4	12	9	14	7	9	12	11	10	9	7	11	10
10	7	12	5	10	7	12	5	8	10	9		8	9	10	9
								12 10				8 9 10 10			
								8 10				8 9 10 10			

C7 **A7** **D7** **G7**
 V of IV V of ii V of V V of I

12 Bar Blues Employing Secondary Dominants



Concerts Of Note

Steely Dan August 3
Yes Aug. 12
Murat/ Old National Center



Sandy's Corner



One way to break out of the same old licks is to incorporate open strings in such a way that the notes in the lick ring together a bit, a little like a harp. Here is a lick I made up years ago, right after someone showed me the basics of the technique. Try playing the lick with just a pick in your right hand or try a combination of pick and right-hand fingers.

If you want to hear some masters tearing up this style listen to Chet Atkins and Jerry Reed play Jerry' Breakdown.

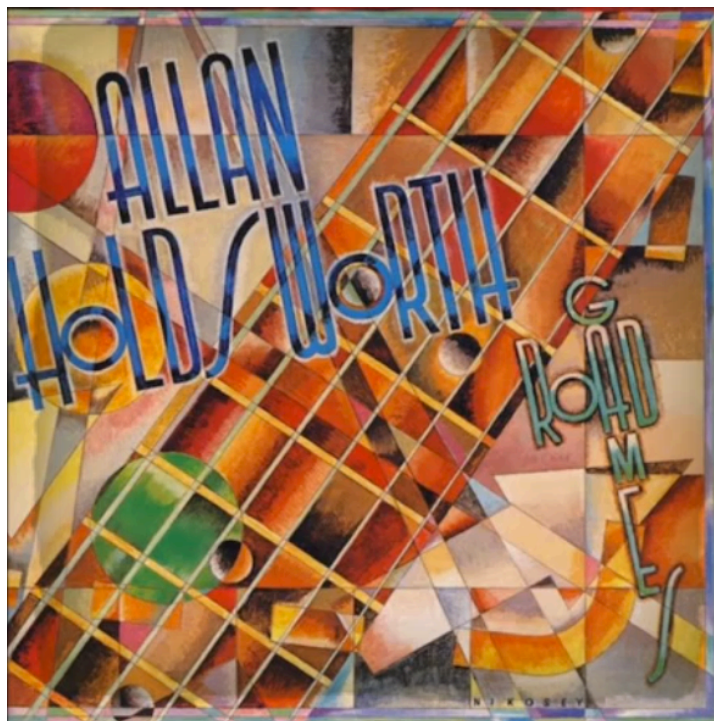
<http://www.youtube.com/watch?v=FBvhY4uqGDE>

'OPEN STRING' LICK

The image shows musical notation for a guitar lick. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of the following notes: A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), and E4 (half). Above the first two notes is an A7 chord symbol. The bottom staff is a guitar tablature with strings labeled T (top), A, and B (bottom). The fret numbers are: 5 (T), 6 (A), 0 (B), 4 (T), 7 (A), 0 (B), 5 (T), 6 (A), and 7 (B).

Sandy Williams is a veteran first call studio guitarist and sidemen with tons of talent and experience. from Greencastle and an I.U. alumnus.

Essential Listening



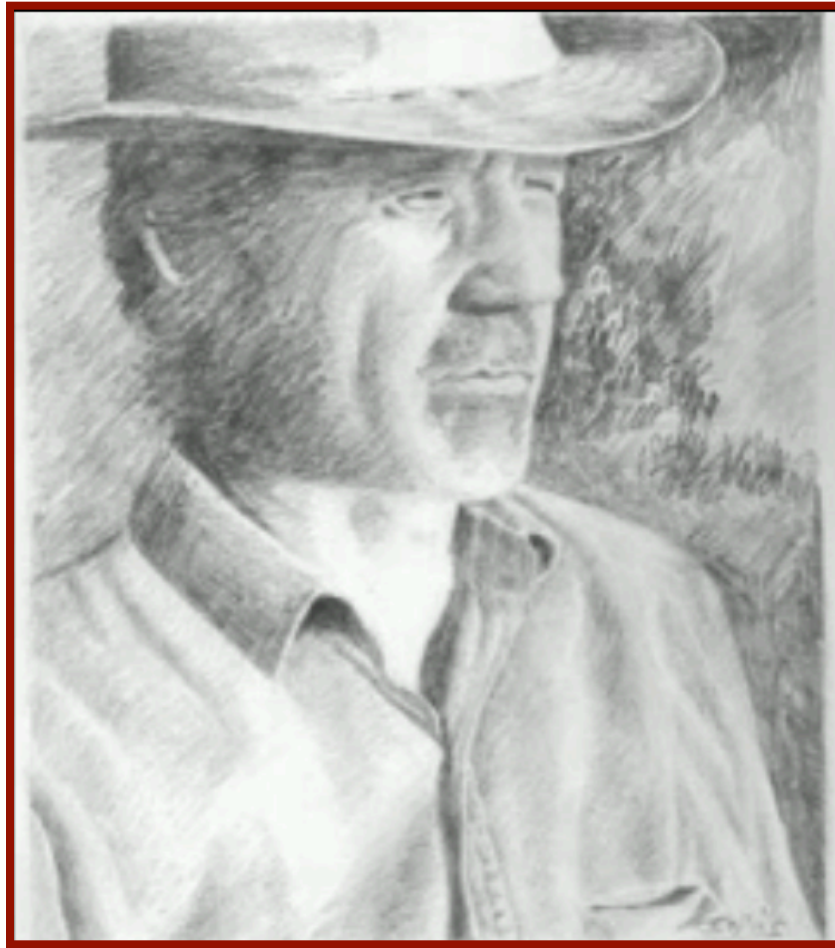
Don't forget. 

As well as live lessons I also teach via 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. I also barter for household a domestic labor help.



Next Month: Common Tone Approach

Guitarist / Writer J. J. Cale dead at 74



By Steve Chawkins

July 27, 2013 8:53 p.m.

J.J. Cale, a laconic, Oklahoma-born musician who shunned the spotlight but gained fame by penning such hits as "After Midnight" and "Cocaine," has died. He was 74.

His death from a heart attack Friday at a La Jolla hospital was disclosed on his website and by Mike Kappus, the head of his management agency.

In 1970, Cale, a self-taught guitarist, was just scraping by in Tulsa when he heard Eric Clapton on the radio singing "After Midnight." Four years earlier, Cale had written the song and released it to deafening silence.

"I couldn't give that record away," he told The Times in 1988. "It stiffed so bad."

With Cale surviving off occasional gigs at bars and irregular day jobs delivering flowers, the Clapton version struck him as a godsend.

"When I heard it," Cale recalled, "I said, 'Oh man, I might stay with the music business.'"



Rob Swaynie
2525 W. 79th St.
Indianapolis, IN 46268
(317) 291-9495



www.indyguitar.com
rob@indyguitar.com



<http://www.youtube.com/user/indigorob>



<https://www.facebook.com/rob.swaynie>

