

Robservations

Newsletter from indyguitar

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



I had the desire to start my own band to perform my own music and did so in the form of "Aärress" in 1977.

This band did more writing and recording than performing but did manage to fill the Vogue in Indy on more than one occasion. Having a band with acoustic piano, dual manual acoustic harpsichord, Hammond B-3 organ and Leslie, a Mellotron, Fender Rhodes piano, Minimoog and several other keyboards was a challenge. It took an entire day to put on one of their Vogue shows, (9 A.M. to 4 A.M.) The band had no label and no financing so it was too much to continue.

A special thanks must go out to Mike June who's tireless effort made this project possible.

Rob

Aärress is Close to 'the' Sound

By: Greg Day

The Vogue stepped beyond their adequateness last Tuesday night by featuring the superb sound of Aärress. Aärress, a band comprised of young, talented musical innovators, appeared to be as polished and as commanding as any of the other rock progenies seen about town. Their rudimentary pith, bass, drums and guitar (nice guitar!) served as a backdrop (nice backdrop!) to the efforts of the singer/acoustic guitarist and violin/singer/keyboardist.

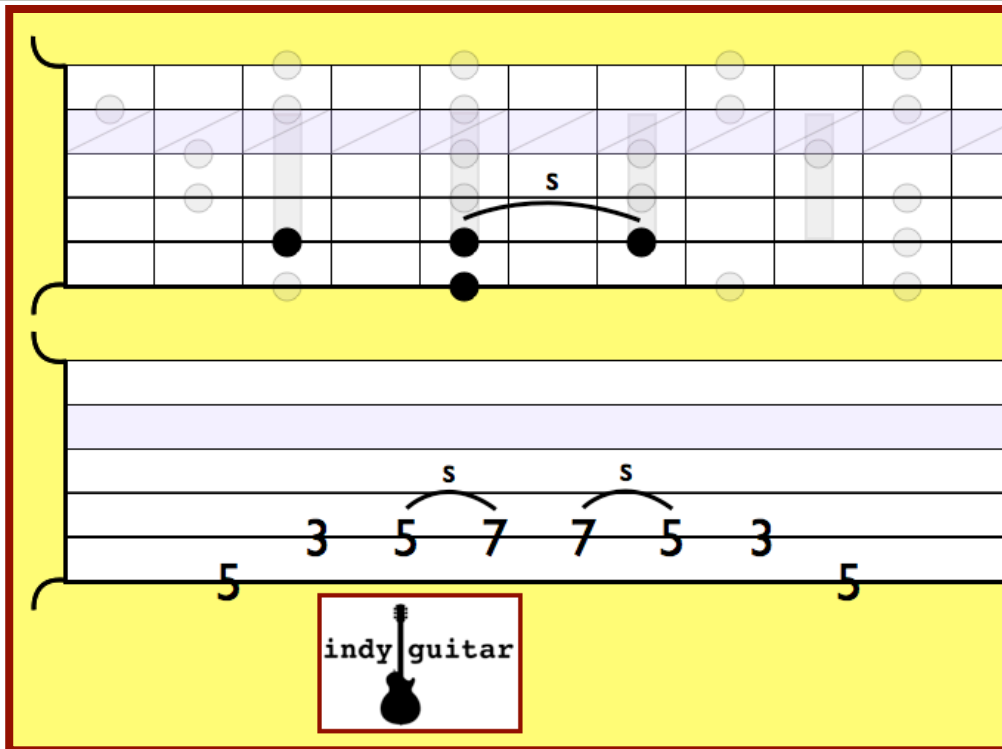
On-stage, their appearance mimicked the likes of mainstream space-Yes and, for those who can recall, the completely outrageous Curved Air. In fact, the immediate impression received, after gaining entrance from the door guard and allowing myself through the Gilded Passage, was that of listening to a matured and more confident fusion of Yes/Curved Air/Wolff.

As a cold Heineken warmed my hands, the decision was made that my own highly revered opinion wouldn't suffice, so I watched the audience's response. Music is the one entertainment the folks of this town allow to get the best of their fundamental doctrine of prudence, viewing it as an aesthetic ritual. The notes emitted from the Vogue's stage Tuesday were obviously fulfilling.

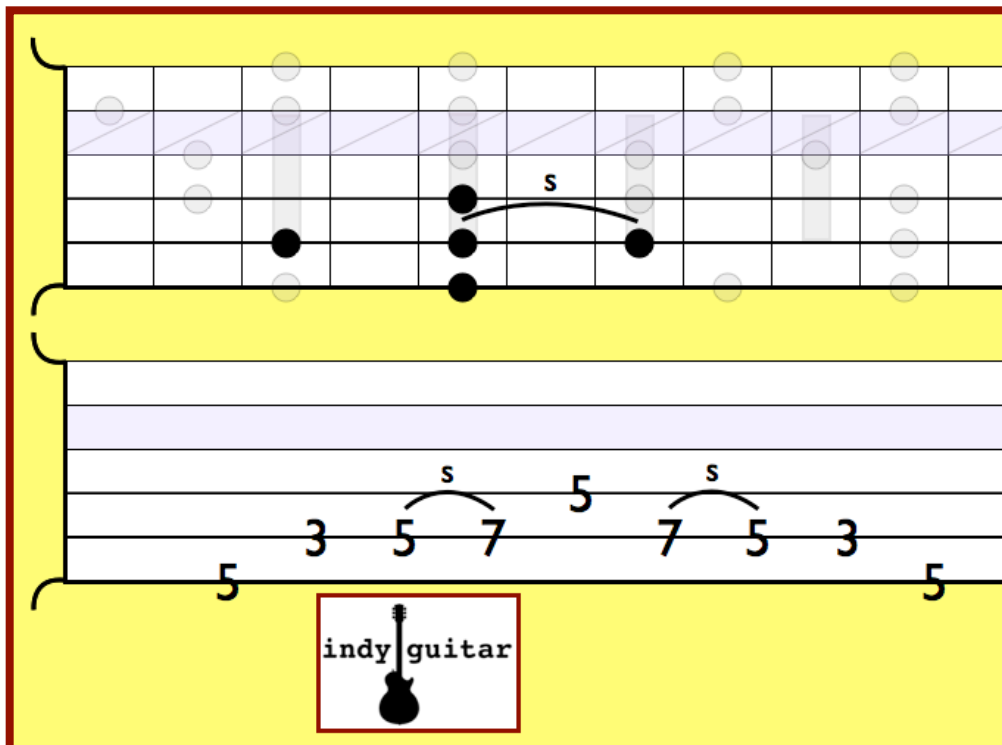
The band's music, and this is not a negative criticism, lacked the penchant for egotistic exchanges and interruptions that a majority of the local artists seem to have. The drummer and bassist had no trouble supplying percussive support to the tangential harmonies and melodies of the other members duets and solos, as well as adding their own flair themselves.

The musicianship was good, even barely verging on being excellent. The musical personalities were comfortable in a given-another-chance-Icarus-just-don't-get-too-close-to-the-heat-next-time sort of way. A uniqueness must be allowed to emerge from this band--a quality of difference. Don't get me wrong, they are very good and extremely colorful. Given a couple of years, their sound will be "the" sound.

I.U.P.U.I. Sagamore 3/3/80)



The most valuable pattern for the modern guitarist is the pentatonic scale. There several variations of those but this is the minor Japanese pentatonic that is so popular. It works in blues, rock, jazz, folk, country and really everything.



A guitar fretboard diagram and tablature for a blues lick. The fretboard shows a sequence of notes: 5th fret on the 3rd string, 7th fret on the 2nd string, 5th fret on the 1st string, 7th fret on the 2nd string, and 5th fret on the 1st string. A slur labeled 's' covers the 7th fret on the 2nd string and the 5th fret on the 1st string. The tablature below shows the sequence: 5, 3, 5, 7, 5, 7, 5, 3, 5. A slur labeled 's' covers the 5, 7, 5 sequence, and another slur labeled 's' covers the 7, 5, 3 sequence. A logo for 'indy guitar' with a guitar icon is at the bottom.

Play this over A major blues, A minor blues, C major folk, country, rock any and all of the above.

A guitar fretboard diagram and tablature for a blues lick. The fretboard shows a sequence of notes: 7th fret on the 3rd string, 5th fret on the 2nd string, 7th fret on the 1st string, 9th fret on the 2nd string, 9th fret on the 1st string, 7th fret on the 2nd string, 5th fret on the 1st string, and 7th fret on the 2nd string. A slur labeled 's' covers the 7th fret on the 1st string and the 9th fret on the 2nd string. The tablature below shows the sequence: 7, 5, 7, 9, 9, 7, 5, 7. A slur labeled 's' covers the 7, 9, 9 sequence, and another slur labeled 's' covers the 9, 7, 5 sequence. A logo for 'indy guitar' with a guitar icon is at the bottom.

Try over:

A7 /// D7 /// A7 /// A7 ///

D7 /// D7 /// A7 /// A7 ///

E7 /// D7 /// A7 /// E7 /// :||

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Try over:

Am7 /// Dm7 /// Am7 /// Am7 ///

Dm7 /// Dm7 /// Am7 /// Am7 ///

E7 /// Dm7 /// Am7 /// E7 /// :||

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The diagram shows a guitar fretboard with notes on the first four strings. The first string has notes on frets 1, 3, and 5. The second string has notes on frets 3, 5, and 3. The third string has notes on frets 5 and 3. The fourth string has notes on frets 5 and 3. A slur labeled 's' covers the notes on frets 3 and 5 of the first string. Below the fretboard is a fingerings chart with the following sequence: 2, 1, 3, 5, 3, 5, 3, 1, 2. A logo for 'indy guitar' with a guitar icon is at the bottom.

Try over:

C /// Am /// Dm /// G7 ///

C /// Em /// Dm /// G7 ///

C /// F /// G7 /// G7 /// :||

Essential Listening



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