

Robservations

Newsletter from indyguitar

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



Dudley Taft

Dudley Taft grew up in a country called the "Midwest", where he learned the values of friendship, roots blues, rock 'n' roll and a good ear of corn. Local guitar hero Rob Swaynie in Indianapolis taught Dudley the value of music theory interspersed with B.B King, Led Zeppelin and ZZ Top riffs.

[The Netherlands in 2013](#)

Spring 2013 European Tour Blog

This was our second tour of Europe, the first one completed in January of 2012. All of the shows on the first tour were in the Netherlands, thanks to a booking agent that saw some promise in us. He only books shows in the Netherlands. On this return trip however, he managed to get us a show in Belgium, and one in Germany, outside of his normal venues.

Touring outside the states is logistically challenging: it's not easy to take all of your instruments, amplifiers and merchandise on the airplane with you. So, I packed a few effects pedals, a box of strings and slung my guitar over my shoulder and called it good.

Luckily, I was introduced to a German guitar amp builder who likes to work with American artists touring the EU. He makes fantastic amps, and was even willing to let me borrow his Les Paul knock off in addition to his amp head and speaker cabinet. Ralf from Tonehunter amps also assembled a pedalboard with some of his and some of my pedals. He knows that it is tough to get started playing in Europe, and he is willing to help artists get started. He also benefits from people seeing players use his gear. Ralf's equipment is fantastic, and I even bought one of his amps after this tour was finished and he's shipping it to North Carolina for me! It is really important to have these kinds of relationships to get the ball rolling for a foreign act.

Lo Woods Benefit Planned for this Sunday June 30



I just want people to know that Lo is doing better, but he still has a mountain left to climb. Lo, is a very humble, modest in spirit kind of guy. He really doesn't complain when he's not doing well and somehow he can even be smiling while holding back his tears.

I was reading at the top of this page, "Major surgery, insurance was screwy, trying to keep my head above water so I can make more music." Wow, what an understatement. His life has been on a downhill slope since 2007!!! It was like everyday he experienced a major setback. He was having seizures and during one of these he hit a corner of a table with his back and this started a snowball of problems!

During another one in January of 2012 he fell backwards from a standing position and hit a bed frame made out of solid maple with his

back and by February 2013 he was having major surgery.

He has been in and out of so many hospitals during the past six years he couldn't count them all if he tried. During each visit the new doctor would find a different diagnosis and put him on a different medicine and most of these gave him horrific side effects. A few times it nearly cost him his life!!!

He has been told he's Bipolar, Schizophrenic, anxiety disorder including panic attacks, and on a few occasions after a certain medication sent him "out of this world" that he would be gone forever...never to return!!!

I hope to see everyone at the Grove this Sunday. It is going to ROCK! Some of Lo's music you have never heard will be playing on and off during this event and it will BLOW YOUR MIND! The bands who are playing for this benefit...are AMAZING!!!

Jenifer Baldwin



Arguably the most common cadence and western music is the I-vi-ii-V. It is named by the root of the I chord vi chord ii chord and V chord of the diatonic scale. It was named in slang by the early 20th-century musicians to be called “rhythm changes” after George Gershwin’s “I Got Rhythm”. The progression certainly shows up in Scott Joplin’s piano ragtime music where musicians started taking the ii and vi chord that are naturally minor and making them dominant. They are often times referred to as secondary dominants. Next month I will talk about what to do with these but for now let’s stay diatonic, leaving them minor.

Diagram showing fretboard positions for Cmaj7, Am7, Dm7, and G7. Fingerings are indicated by colored dots: pink for Cmaj7, blue for Am7, red for Dm7, and green for G7. Roman numerals below are I, vi, ii, V. A small musical staff shows the notes for each chord. An 'indy guitar' logo is in the bottom right.

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.

Cmaj7	Am7	Dm7	G7	Cmaj7	Am7	Dm7	G7	Cmaj7	Am7	Dm7	G7	Cmaj7	Am7	Dm7	G7
	5			3	5			12							
5	5	6	3	5	5	6	3	8	13	10	8	8	8	10	8
4	5	5	4	4	5	5	4	9	12	10	10	9	7	10	10
5	5		3	5	5		3	9		10	9	9	9	10	9
3		5		3		5			12		10				
	5		3		5		3	8		10		8	8	10	10
Cmaj7	Am7	Dm7	G7	Cmaj7	Am7	Dm7	G7	Cmaj7	Am7	Dm7	G7	Cmaj7	Am7	Dm7	G7
	7	3	8	1	12	8	13	7		12					
8	5	10	3	12	8	13	6	8	13	10	8	8	8	10	8
9	5	10	4	12	9	14	7	9	12	10	10	9	7	10	10
10	7	12	5	10	7	12	5	9		10	9	9	9	10	9
									12		10				
								8		10		8	8	10	10

An 'indy guitar' logo is in the bottom right.

Maj7
 B G E C
 M7 5 M3 R

Dom7
 B \flat G E C
 7 5 M3 R

min7
 B \flat G E \flat C
 7 5 m3 R

min7 \flat 5
 B \flat G \flat E \flat C
 7 5 m3 R

These are the four most common seventh chords straight up. Root, 3rd, 5th and the 7th. The Maj7 is a nice convenient fingering and pretty sound. In order to make the dominant seven, you must flat the top note. To make a minor seven flat the third. This is a very difficult fingering but a beautiful piano or harp-like voicing. And finally, flat the fifth and you have all the 4 tone seventh chords diatonic to any key. These notes do not have to be in straight-up voicings so the possibilities are huge. These illustrations are parallel so they would all be in a different key.

indy guitar ©

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

Maj7
 G E B C
 5 M3 M7 R

Dom7
 G B \flat E C
 5 M3 7 R

min7
 G E \flat B \flat C
 5 m3 7 R

min7 \flat 5
 G \flat E \flat B \flat C
 5 m3 7 R

These are the four most common seventh chords in a more hand friendly fingering. Root, 7th, 3rd and 5th. The Maj7 is a nice convenient fingering and pretty sound with almost an octave between the lowest two notes making a nice uncluttered voicing. In order to make the dominant seven, you must flat the red note (7th). To make a minor seven flat the pink one (3rd). And finally, flat the blue one (5th) and you have all the 4 tone seventh chords diatonic to any key. These illustrations are parallel so they would all be in a different key.

indy guitar ©

These are the four most common seventh chords in another more hand friendly fingering. Root, 5th, 7th and 3rd. The Maj7 is a nice convenient fingering and pretty sound with almost an octave between the lowest two notes making a nice uncluttered voicing. In order to make the dominant seven, you must flat the red note (7th). To make a minor seven flat the pink one (3rd). And finally, flat the blue one (5th) and you have all the 4 tone seventh chords diatonic to any key. These illustrations are parallel so they would all be in a different key.

Maj7													
												E	M3
												B	M7
												G	5
												C	R

Dom7													
												E	M3
												B \flat	M7
												G	5
												C	R

min7													
												E	m3
												B \flat	m7
												G	5
												C	R

min7 \flat 5													
												E	m3
												B \flat	m7
												G \flat	5
												C	R

Arguably the most common cadence in western music, tied with the I-IV-V, the I-vi-ii-V is in everything from “I Got Rhythm” to “Heart and Soul” to “This Boy” to “Since I Fell for You” and virtually thousands of other ballads and love songs. Once you can get the most out of this totally diatonic (staying literally in key) progression, you are ready to alter some of the changes and understanding the harmonies of these changes is the cornerstone to extending the harmonic boundaries to include secondary dominants, tri-tone substitutions and lots of neat alternatives to take us to sexier more imaginative, intellectual sounding chord choices. What I call the entryway to jazz is when you employ these changes to the 7th thru 12th measures of the otherwise I-IV-V 12 bar blues progression.

Happy Birthday to the greatest country on Earth!

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Sandy's Corner



One of my all-time favorite jazz guitarists is Tal Farlow. He was one of the finest guitarists to come out of the be-bop era in the late 1940's and early 1950's. My favorite recordings by him are the trio recordings he did with Red Norvo on vibes, and Charles Mingus on bass.

<http://www.amazon.com/Norvo-Trio-Farlow-Charles-Mingus/dp/B000001CUA>

Tal was so cool Gibson named a guitar the Tal Farlow model. Here is a great Tal Farlow lick that he used over Am7-D7-Gmaj7 or as some of you know a ii-V7-I progression in the key of G. What is really neat about this lick is that you can also just use it over a G major chord by itself, such as G6 or Gmaj7, or G6/9.

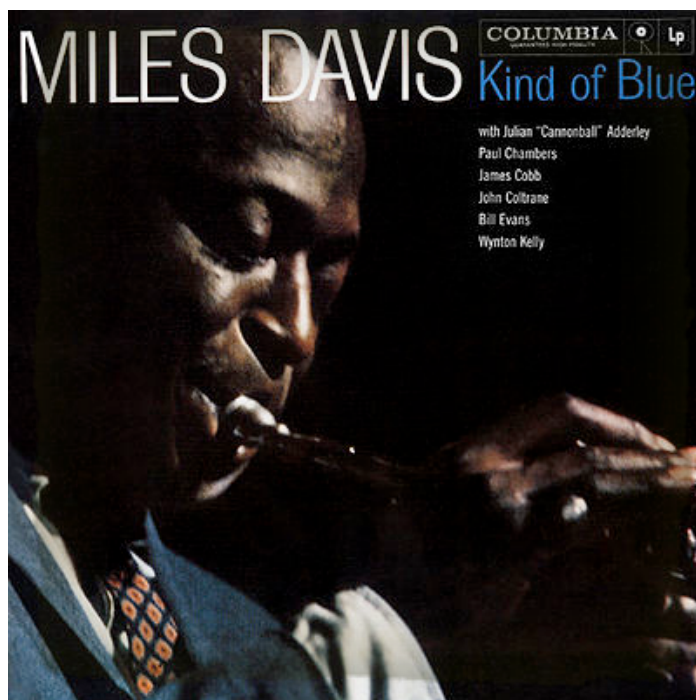
Enjoy and be sure to check him out.
Sandy

TAL FARLOW LICK

The musical notation for the Tal Farlow lick is presented in two parts: a standard guitar staff and a tablature staff. The key signature is one sharp (F#) and the time signature is 4/4. The lick is divided into three measures, each with a chord label above it: Am7, D7, and GMAJ7. The first measure (Am7) contains a melodic line starting on G4, moving to A4, B4, C5, D5, E5, F#5, G5, and then descending to F#5, E5, D5, C5, B4, A4, G4. The second measure (D7) contains a melodic line starting on G4, moving to A4, B4, C5, D5, E5, F#5, G5, and then descending to F#5, E5, D5, C5, B4, A4, G4. The third measure (GMAJ7) contains a single whole note G4. The tablature staff below shows the fret numbers for each note: Measure 1: 2, 3, 2, 5, 3, 4, 5, 2; Measure 2: 5, 2, 3, 4, 5, 5, 3; Measure 3: 2.

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.

Next Month: Secondary Dominants

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