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NO. 55

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6 SONGS!

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**ACOUSTIC
ARRANGEMENTS**

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Dave Matthews

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UNPLUGGED!

HOW TO PLAY THE BEST OF 'BUSTED STUFF'
Plus! FOUR CLASSIC SONGS FROM 'LIVE AT LUTHER COLLEGE'

GUEST COLUMNISTS! YES GUITARIST STEVE HOWE AND JOHNNY WINTER





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Hot Stuff

How to play four cool tunes from the Dave Matthews Band's new album, *Busted Stuff*. Plus a special bonus: An analysis of Dave and Tim Reynolds's powerful acoustic duet arrangements of "Satellite," "What Would You Say," "Tripping Billies" and "Jimi Thing," all from *Live at Luther College*.

While Dave Matthews' uncharacteristic reliance on electric and electric baritone guitar on his last album, 2007's *Foreverday* demonstrated the versatility of this great musician, it no doubt caused some dedicated fans of his unparalleled acoustic playing some uneasiness. No need to worry, though: *Busted Stuff* (RCA), the Dave Matthews Band's triumphant new release, is an unrepentant extravaganza, filled with the dynamic and inventive acoustic playing for which Matthews is rightly venerated. (Devotees of the acoustic Dave are advised not to celebrate his return to the road too much, as the new album consists primarily of material Matthews set aside when he decided to record *Foreverday*.)

In this lesson, we'll examine Dave's playing on four of his new tunes, and then take a jaunt into Matthews's glorious acoustic past to analyze some songs from 1999's *Live at Luther College*, on which Dave, with help from six-string cohort Tim Reynolds, demonstrates his ability to distill the essence of the complex of his hits into smoking guitar duets.

by JESSE GRASS



Busted Stuff is an acoustic extravaganza.

First things first, however: *Busted Stuff*. The intro to the album's title track (FIGURE 1), driven by a warm, syncopated rhythm figure that exudes a baritone guitar vibe, is notable for being completely devoid of Matthews's busy embellishments. Familiarize yourself with the low-register D/A, Am and D/F# voicings, then play them fingerstyle for a tight sound. And don't

FIGURE 1 "Busted Stuff" intro (0:04-0:12)

Moderately Slow ♩ = 86

G6 G5 G6 G5 D/A G6 G5 Am D/F# D/A Am G5

Acous. Gtr. fingerstyle

FIGURE 2a "Grey Street" intro (0:01-0:10)

Moderately ♩ = 101

Bm G Aadd4 D/F# G Aadd4 D/F# G

12-string Acous. Gtr.

FIGURE 2b

Bm Aadd4 G D/F#

FIGURE 2c

Bm G Aadd4 D/F# G

FIGURE 3 "Where Are You Going" intro (0:00-0:10)

Moderately Slow ♩ = 96

N.C. D5 N.C. Dsus2

⊙ = D
Gtr. 1 (acous.)

let ring throughout

let ring throughout

Gtr. 2 (acous.)

let ring throughout

Gtr. 3 (acous.)

D5 Gsus2 Gmaj7 Dsus2

let ring throughout

FIGURE 4 "Where Are You Going" chorus (0:31-0:53)

Moderately Slow ♩ = 96

Gtrs. 1 and 2 (acous.) D5 D5/C G/B Gm/Bb Gm/Bb D5

[1, 2, 3.] | 4.

FIGURE 5 "Grace Is Gone" intro (0:10-0:20)

Moderately Slow ♩ = 95

D5 D6 D5 D/F# Em7 Cadd9 Dsus4 D5 Dsus2

Gtr. 1 (acous.) Gtr. let ring

[1.] | 2.

FIGURE 7 "What Would You Say" Intro (Luther College) (0:00-0:18)

FIGURE 6 "Satiehite" Intro (Live at Luther College version) (0:10-0:30)

FIGURE 5 depicts the intro/verse guitar part to "Grace Is Gone." It's important to fret the initial D5 chord with your first and third fingers, as if you were playing an open D chord. This will enable you to let the high D note ring into the Cadd9 chord in bar 4. subtle variations to this figure throughout the verses.

On "Grey Street," Matthews reprises three-note Bm, C, add4 and D/F# voicings that he employed with brilliant effect on the song "Tripping Billies" (see below), figure breathe.

On "Grey Street," Matthews reprises the intro hook, verse and ensemble fig- working them into a similarly infec- tious intro hook, verse and ensemble fig- ure (FIGURE 2a). As this part is played on a 12-string, the open D string drones in two octaves; you can't get this glorious sound on a six-string in standard tuning. You can, however, simulate it by drop- ping your high E string a whole step and muting the second string as much as pos- sible. (Don't worry if you hit an occasion- al open B note. It won't sound bad.) Once again, learn the accented hits before adding any "fill-ins." Once you establish a steady, eighth-note downstroke motion, and the add4 chords and other upstrokes will fall into place naturally.

I recently caught Matthews playing "Grey Street" on the tube and was sur- prised by his unorthodox fingerings. FIG- URE 2b illustrates a conventional approach to these four chords: The ring finger rides the G string, while the middle and index fingers alternate on the low E string. FIGURE 2c depicts Matthews' unique fingerings in their order of appearance. (The second C-chord finger- ing is used only on beat four in bar 2.) As you play through these shapes a few times, their logic becomes clear. Each in- getting sets up the next, which makes the whole figure easier to play without star- ing at the fretboard—a big plus when you're singing.

The intro to "Where Are You Going" (see FIGURE 3) weaves a trio of acoustic guitars into a colorful tapestry of textures. Guitars 1 and 2 play tangly ostinato figures, while Guitar 3 creates harmonic motion. Guitar 1 lays the melodic foundation, while Guitar 2 doubles the part an octave higher, but reverses the third and fourth notes in each measure. Guitar 3 doubles the pickup, and adds shimmering, sustained chords on beat two of each bar.

(Note: The song's verses feature Citaro 1's part played over a D-C-B-A bass line. Plug C, B and A into the figure as bass whole notes played on the downbeat of bars 2, 3 and 4, and you've got the verse part down.)

The chorus to "Where Are You Going" (FIGURE 4) is built on a descending C-B-Bb bass line reminiscent of such rock and roll chestnuts as Cream's "White Room" and Led Zeppelin's "Over the Hills and Far Away." Matthews plays the alternating bass/chord moves the same way a drummer would play his kick and snare.

DAVE MATTHEWS LESSON

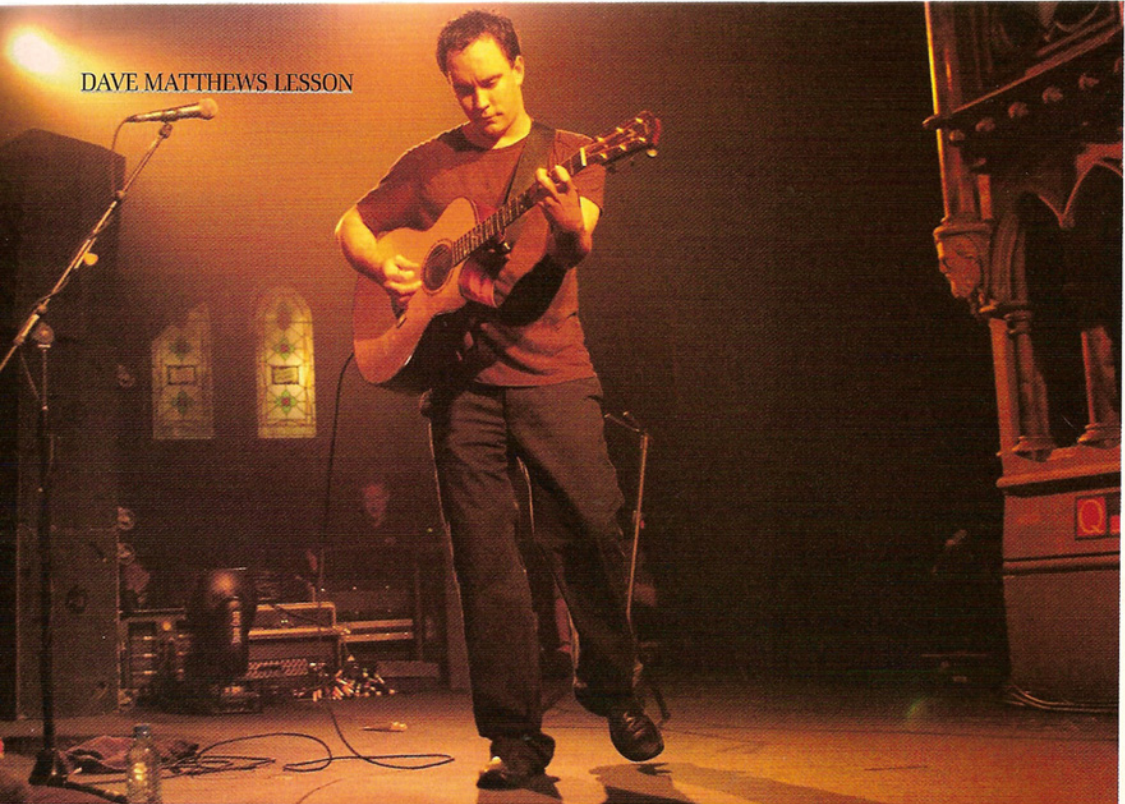


FIGURE 8 “What Would You Say” guitar solo (Luther College) (2:38-2:52)

Moderately ♩ = 106

Gr. 2 (T.R.)

Gr. 1 (D.M.)

Gr. 2 (T.R.)

Gr. 1 (D.M.)

Gr. 2 (T.R.)

Gr. 1 (D.M.)

DOUBLE WHAMMY

When performing songwriters strip their well-known standards down to sparse, “unplugged” settings, the results can often be less satisfying than the original versions. Something, it often seems, is missing. Not so with Dave Matthews, whose ability to capture on acoustic guitar the rhythmic, melodic and harmonic power of the complex original arrangements of his songs is legendary. Perhaps the most dramatic evidence of Matthews’s skill in this regard is *Live at Luther College*, a set of acoustic duets with longtime guitar crony Tim Reynolds, who complements Matthews’s muscular playing approach with a multitude of colorful chordal textures, countermelodies, doubled parts and wicked solos. The pair rips through 23 songs, demonstrating a musical rapport that borders on the telepathic. Let’s look at some of the highlights on an album that is itself one big acoustic guitar highlight:

The live version of “Satellite” (originally featured on 1994’s *Under the Table and Dreaming*) clocks in at about 10 beats per minute faster than its studio counterpart, and begins with Matthews’s rhythmically playful waltz-time intro/verse acoustic guitar riff, depicted here in FIGURE 6. It’s easiest to view this repeated two-bar osti-

MAIN PHOTO: DAVID FISHER/DIGLIE; INSET: ALLEN CLARK/THUNDER IMAGE GROUP

DAVE MATTHEWS LESSON

nato figure as a series of five ascending arpeggios—Absus2-Db5-C5-Bb5-Db5—followed by a lone C note.

Reynolds enters at 0:10 with a nine-note

Ab major pentatonic-based counter melody, and waits for five-eighths of the following measure before repeating the line with two added notes. At the end of bar 6 he begins

the line again but cuts it short with a piquant quarter-step pre-bend and gradual release. Both guitarists break on the downbeat of bar 8, one on G and the other on Ab! The octave-plus spread between these two notes prevents this from sounding like a serious musical *faux pas*.

As Matthews repeats the main figure (labeled Rhy. Fig. 1), Reynolds incorporates elements of the studio violin part into his own playful chordal moves. (Note that the grace-note hammer-on in bar 9 is added only the fourth time the figure is played.) Play these diatonic V, IV, iii and ii triad voicings—Eb, Db, Cm, and Bbm—fingerstyle for a tight, focused staccato sound, and, using finger vibrato, shake the last Cm chord in bar 10.

Conversely, the duo takes "What Would You Say" (*Under the Table and Dreaming*) at a more laid-back tempo than the original studio version of the song. Matthews spins several variations of the song's two-bar main riff, including unison A notes and double-stop bends, into his quirky, eight-bar intro (FIGURE 7). Most of these embellishments occur in the odd-numbered measures (1, 3, 5, etc.), while the bend lick in the even-numbered bars remains essentially the same. This repetitive figure is based around the A9 and A/G chord voicings illustrated above bars 1 and 2 of this figure. Matthews's muted-string "slaps" on beats two and four function like snare drum backbeats to lock down this monstrous groove. Whack the strings with the flat (pinkie) side of your palm for a strong, percussive "chunk," and feel the force.

While Reynolds doubles Matthews's lick perfectly in bar 2, his attempt to do the same in bar 3 illustrates the pitfalls of loosey-goosey live performance. But who cares? He nails the important notes, and the random "harmonizations" sound cool. Reynolds plays the lick a fourth higher in bar 4 and scatters snappy fragments of the riff that occasionally coincide with his partner's playing in bars 5, 6 and 7. Again, both guitars stop abruptly on the downbeat of bar 8.

Reynolds's solo over Matthews's relentless Em-A7-A5-C7-B5 progression (FIGURE 8) commences with a deceptive bend to G#, the major third, but his ensuing F#-to-G bends and inclusion of C# quickly establish solid E Dorian territory. Notice how Reynolds first states, then rhythmically displaces and develops, the four-note motif that begins on beat two over the next two bars. His phrasing and note selection in bar 2 suggest that he is a graduate of the John McLaughlin/Jeff Beck/Jan Hammer School of single-note soloing. Reynolds throws a bit of chromatically enhanced bebop into bar 4 and drops parallel fourths

FIGURE 9 "What Would You Say" double-time swing jam (live version) (4:08-4:16)

Moderately ♩ = 114
w/double-time swing feel (♩ = ♩)

Chords: E7#9, Bb13, A7, A7/E, A, C7, B7#9, F7(b5), E7#9, Bb13, A7, A7/E

Chords: Asus4 A, C7#9, Bm7(11), Gaug (F#), (E), A, C7#9, B7#9, C7#9/G (F#), (E)

Chord diagrams for E7#9, Bb13, A7, A7/E, C7, B7#9, F7b5

FIGURE 10 "Jimi Thing" intro (live version) (0:10-0:19)

Moderately ♩ = 102
N.C.

Chords: E, Amaj7(9), A, Asus4, N.C.

Chords: E, Amaj7(9), A, Asus4, N.C.

FIGURE 11 "Jimi Thing" chorus (live version) (1:18-1:27)

Moderately ♩ = 102
E5

Chords: A, N.C.(A/G)(A/F#), (A/E), A, G, F#, Em



Telepathic twosome: Matthews and Reynolds.

on bars 5 and 6.

Matthews's churning rhythm figure—a potent combination of sliding octaves, chord stabs, single notes, muted “scratch” strumming and random all-purpose open-string passing chords—provides Reynolds with a massive and highly supportive rhythmic and harmonic backdrop over which to improvise. A good approach to learning this figure, and many of the other hyperactive Matthews grooves in this lesson, is to tackle them in stages. In this case, begin by internalizing the accented rhythms in bars 1 and 2. Everything in this figure revolves around these five accents, so don't move on until you've plugged the right notes into the correct rhythms. (Hint: Study this chord progression carefully and you'll be ahead of the game for our next excerpt.) Next, add the pickups on beat four of the even-numbered bars and the downbeats on the odd ones. Once you've gotten that together, get your 16th-note motor running and fill in the holes with muted scratches, partial chords and open-string passing tones. Momentum



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FIGURE 12 "Jimi Thing" guitar solo (live version) (3:29-3:40)

Moderately $\text{♩} = 106$
A N.C.

The solo consists of several phrases. The first phrase (measures 1-4) features a high G pedal point with three chromatic tones (B, C, and C#) on the second string, alternating with a high G note. The second phrase (measures 5-8) continues with similar chromatic movement. The third phrase (measures 9-12) includes a 'let ring' instruction and a 'hold bend 1/2' instruction. The fourth phrase (measures 13-16) features a 'P.M.' (power chord) instruction. The fifth phrase (measures 17-20) includes another 'let ring' instruction. The sixth phrase (measures 21-24) features a 'let ring' instruction and a 'hold bend 1/2' instruction. The seventh phrase (measures 25-28) includes a 'let ring' instruction. The eighth phrase (measures 29-32) includes a 'let ring' instruction. The ninth phrase (measures 33-36) includes a 'let ring' instruction. The tenth phrase (measures 37-40) includes a 'let ring' instruction. The solo concludes with a final phrase (measures 41-44) including a 'let ring' instruction.

FIGURE 13 "Tripping Billies" intro (live version) (0:04-0:12)

Moderately $\text{♩} = 112$
A Asus2 A Asus2 Bm G

The intro consists of two guitar parts. The first part (measures 1-4) features a syncopated rhythm with sparse fills in contrasting registers. The second part (measures 5-8) features a syncopated rhythm with sparse fills in contrasting registers. The third part (measures 9-12) features a syncopated rhythm with sparse fills in contrasting registers. The fourth part (measures 13-16) features a syncopated rhythm with sparse fills in contrasting registers. The fifth part (measures 17-20) features a syncopated rhythm with sparse fills in contrasting registers. The sixth part (measures 21-24) features a syncopated rhythm with sparse fills in contrasting registers. The seventh part (measures 25-28) features a syncopated rhythm with sparse fills in contrasting registers. The eighth part (measures 29-32) features a syncopated rhythm with sparse fills in contrasting registers. The ninth part (measures 33-36) features a syncopated rhythm with sparse fills in contrasting registers. The tenth part (measures 37-40) features a syncopated rhythm with sparse fills in contrasting registers. The eleventh part (measures 41-44) features a syncopated rhythm with sparse fills in contrasting registers. The twelfth part (measures 45-48) features a syncopated rhythm with sparse fills in contrasting registers. The thirteenth part (measures 49-52) features a syncopated rhythm with sparse fills in contrasting registers. The fourteenth part (measures 53-56) features a syncopated rhythm with sparse fills in contrasting registers. The fifteenth part (measures 57-60) features a syncopated rhythm with sparse fills in contrasting registers. The sixteenth part (measures 61-64) features a syncopated rhythm with sparse fills in contrasting registers. The seventeenth part (measures 65-68) features a syncopated rhythm with sparse fills in contrasting registers. The eighteenth part (measures 69-72) features a syncopated rhythm with sparse fills in contrasting registers. The nineteenth part (measures 73-76) features a syncopated rhythm with sparse fills in contrasting registers. The twentieth part (measures 77-80) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-first part (measures 81-84) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-second part (measures 85-88) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-third part (measures 89-92) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-fourth part (measures 93-96) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-fifth part (measures 97-100) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-sixth part (measures 101-104) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-seventh part (measures 105-108) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-eighth part (measures 109-112) features a syncopated rhythm with sparse fills in contrasting registers.

FIGURE 14 "Tripping Billies" main riff (live version) (0:16-0:28)

Moderately $\text{♩} = 114$
Gts. 1 and 2 D/F# G D/F# G Bm Aadd4 D5/F# G

The main riff consists of two guitar parts. The first part (measures 1-4) features a syncopated rhythm with sparse fills in contrasting registers. The second part (measures 5-8) features a syncopated rhythm with sparse fills in contrasting registers. The third part (measures 9-12) features a syncopated rhythm with sparse fills in contrasting registers. The fourth part (measures 13-16) features a syncopated rhythm with sparse fills in contrasting registers. The fifth part (measures 17-20) features a syncopated rhythm with sparse fills in contrasting registers. The sixth part (measures 21-24) features a syncopated rhythm with sparse fills in contrasting registers. The seventh part (measures 25-28) features a syncopated rhythm with sparse fills in contrasting registers. The eighth part (measures 29-32) features a syncopated rhythm with sparse fills in contrasting registers. The ninth part (measures 33-36) features a syncopated rhythm with sparse fills in contrasting registers. The tenth part (measures 37-40) features a syncopated rhythm with sparse fills in contrasting registers. The eleventh part (measures 41-44) features a syncopated rhythm with sparse fills in contrasting registers. The twelfth part (measures 45-48) features a syncopated rhythm with sparse fills in contrasting registers. The thirteenth part (measures 49-52) features a syncopated rhythm with sparse fills in contrasting registers. The fourteenth part (measures 53-56) features a syncopated rhythm with sparse fills in contrasting registers. The fifteenth part (measures 57-60) features a syncopated rhythm with sparse fills in contrasting registers. The sixteenth part (measures 61-64) features a syncopated rhythm with sparse fills in contrasting registers. The seventeenth part (measures 65-68) features a syncopated rhythm with sparse fills in contrasting registers. The eighteenth part (measures 69-72) features a syncopated rhythm with sparse fills in contrasting registers. The nineteenth part (measures 73-76) features a syncopated rhythm with sparse fills in contrasting registers. The twentieth part (measures 77-80) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-first part (measures 81-84) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-second part (measures 85-88) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-third part (measures 89-92) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-fourth part (measures 93-96) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-fifth part (measures 97-100) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-sixth part (measures 101-104) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-seventh part (measures 105-108) features a syncopated rhythm with sparse fills in contrasting registers. The twenty-eighth part (measures 109-112) features a syncopated rhythm with sparse fills in contrasting registers.

will do the rest.

Following an extended funky jam based on Matthews's FIGURE 8 groove, both guitarists navigate a seamless segue into a swinging, stride-piano-style Travis-picked rendition of the same chord progression (FIGURE 9). In this style (named for its greatest exponent, country legend Merle Travis) the heel of the picking hand mutes the bottom strings while the thumb plays

an alternating quarter-note bass line within a fretted chord shape—all while the index and/or middle fingers pick out melody notes on the treble strings, either on the beat or on the eighth-note upbeats. The good news is that once you get in the groove, it's easy to stay there.

Though nearly identical, Reynolds's part is a little more consistent than Matthews's, making it easier to learn. Let's zoom in on

the first two bars and check out the bass notes on beats one and three: E, A, A and B. Next, add the bass notes on beats two and four. With the exception of the open low E note, each of these bass notes—Bb, C and F—approaches the subsequent note from a half step above. This is a traditional jazz technique for building walking bass lines. In this case, the line goes E-Bb-A-E-A-C-B-F (repeat). To nail the chords, simply hold down the five "grips" illustrated below the tablature in FIGURE 9—you've already met four of them in FIGURE 8—and let the shifting bass notes and your picking hand do all the work. Cool, eh? Pay close attention to the pick-hand articulation indicated above the tablature, and don't hesitate to brush a few extra chord tones or open strings at will.

True to its title, "Jimi Thing" (*Under the Table and Dreaming*) contains numerous Hendrix-isms, including oblique double-stop hammer-ons and dreamy chordal extensions. It's a tad faster than the *Under the Table* version, and Matthews lends extra weight to his intro (FIGURE 10) by playing bars 1 and 3 in the ninth position, and voicing the A and Asus4 chords in bars 2 and 4 on the A, D and G strings.

Reynolds lays down a pair of sparse fills in contrasting registers that reinforce Matthews's part on the downbeats of bars 1 and 3.

The song's chorus (FIGURE 11) begins with Matthews's fat, jangling E5 and E/G# voicings underscored by Reynolds's single-note suspension/resolutions. Both guitarists hook up for the syncopated, Zeppelin-esque riff in measure 3. In bar 4, Matthews repeats the line verbatim while Reynolds reworks it with parallel A, G and F# triads.

Reynolds's solo (FIGURE 12) blasts off with some simulated violin-like moves in which he alternates a high G pedal tone with three chromatic tones, B, C and C#, on the second string. Try alternate picking, or use your pick and middle finger to play this part. Notice how Matthews tones down his I-IV rhythm figure to allow Reynolds ample sonic space in which to solo here.

On "Tripping Billies" (*Crash*, 1996), Matthews replaces the original version's percussion intro with a folksy, syncopated rhythm guitar figure that shuttles between A, Asus2 and Bm (FIGURE 13). Matthews revisits this Bm voicing on his new album, on "Grey Street."

Following his opening hammer-on and rhythmically displaced unison-B riffing, Reynolds concocts a clever six-note motif by combining a pair of whole-step hammer-

CONTINUED ON PAGE 65

here, this is a good spot to try some funky, Louis Armstrong-style scat singing.

For my adaptation of the break lick played by Setzer at the end of his first solo, shown in FIGURE 15, I changed the position of the lick and, as you can hear, simplified it somewhat by not including Setzer's tricky muted-string rakes. The quarter-step bend at the end of the first measure is optional, though it definitely adds a nice touch of sassy attitude to the lick. Use two fingers to push the string (*reinforced bend fingering*), and go for it—sass is, of course, the essence of rockabilly.

The ascending doublestops at the end of this break lick set up the song's bridge section, beginning at 1:27 on the recording. For this part, strum the chords illustrated in FIGURE 16 for four beats each, using a lazy swing rhythm with some eighth-note upbeat accents added to spice the groove up a little. (Listen to the recording for guidance.) The B7-E7 cadence at the end of this section serves as the tune's harmonic climax, or "punchline," and sets up the reprise (1:42) of the two-bar vamp in A minor for the chorus (or third verse, depending on how you view the lyrics).

The second guitar solo section that begins at 2:18 can be approached the same way as the first—by simply playing the Am chord vamp three times (with the FIGURE 12 voicing substitution the first and third times). FIGURE 17 is my somewhat simplified adaptation of the break lick Setzer plays at the end of this second solo section (at 2:29). I brought the lick down an octave and placed it in the second and first positions, where it feels more natural on acoustic guitar. (This part reminds me of some of the licks played by Stevie Ray Vaughan on his solo acoustic 12-string performance of "Life by the Drop" [*The Sky Is Crying*].)

This break lick leads right into the song's second bridge, beginning at 2:32. This section, and the final verse (or chorus) that follows, more or less repeat the previous bridge and chorus sections. Following the final vocal break at 2:58, the song ends with a slight variation of the four-bar intro. Play the first two bars of FIGURE 10 again, then the lick shown in FIGURE 18. Thanks to the use of the capo, the last chord in this figure is the same cool, jazzy voicing played by Setzer. Be sure to give it a big tremolo strum. GWA

NEWPORT FOLK FESTIVAL

CONTINUED FROM PAGE 44

Cotten's style was that she played left-handed with a right-handed guitar, plucking out an alternating bass with her index finger and playing the melody mainly with her thumb.

But perhaps the most important guitar-related phenomenon at the festival was the

showcase it provided for the older generation of country bluesmen who were being rediscovered at the time. When young, mainly white, blues enthusiasts went South in search of the men who had recorded the 78's they treasured, there was a gig with money and exposure waiting, at Newport. Skip James, Son House, Sleepy John Estes and Mississippi John Hurt reemerged, blinking slightly in the light of newfound attention, and proceeded to turn on an entire generation of aspiring guitarists.

Mississippi John Hurt likely had the greatest influence of them all. His alternating thumb pattern kept a steady, insistent beat as he picked out syncopated melodies with the index and second fingers (sometimes the third as well) and his sly, understated voice sang the old-time songs that he put his own patented stamp on—"Make Me a Pallet on the Floor," "I'm Satisfied," "Pay Day," "I Shall Not Be Moved" and many others.

All of this helped bring the guitar to the center of the picture of American music, creating in retrospect what was a kind of Golden Age for the instrument. One lucky aspect of that Golden Age, as it turns out, was a recording agreement worked out with Vanguard Records, by which the Newport concerts were recorded, and highlights issued. Much of this material has been reissued, along with a lot of previously unused material.

To get a real sense of the ambience and variety that drove the festival, a perfect place to start would be *The Evening Concerts—Newport Folk Festival 1963*, containing representative tracks by Joan Baez, Mississippi John Hurt, Ramblin' Jack Elliott, the Canadian duo Ian & Sylvia and Bob Dylan, among others—all recorded live that year. Also recorded at Newport in 1963 is *Newport Broadside*, a collection of the kinds of topical, or protest, songs that were the stock in trade of many singers, especially during the festival's early days. It includes tracks by Tom Paxton, Phil Ochs, Ed McCurdy and others, as well as duets by Bob Dylan and Joan Baez, and Dylan and Pete Seeger.

Blues fans will need to pick up the three-disc set *Newport Folk Festival—Best of the Blues 1959-1968*, a stunning collection featuring live tracks by Hurt, Skip James, Son House, Bukka White, Mance Lipscomb, Lightnin' Hopkins, Robert Pete Williams, Mississippi Fred McDowell and others. The collection is especially interesting for two acoustic tracks by Muddy Waters, "Walkin' Blues" and "I Can't Be Satisfied." A companion three-disc set, *Newport Folk Festival—Best of Bluegrass 1959-1966* has terrific performances by the Stanley Brothers, Flatt and Scruggs, Jim & Jesse, Bill Monroe and the Bluegrass Boys, Hazel and Alice and others.

Three other single-disc sets are worth a

look. *Doc Watson—Treasures Untold* contains 19 strong tracks that show Watson's eclecticism—bluegrass, Western swing, old-time country, fiddle tunes and even jazz are all represented. *Reverend Gary Davis Live at Newport* features the extremely influential singer and guitarist in 1965 performances. And, finally, John Lee Hooker fans will be fascinated by a set of solo acoustic performances recorded in 1960 and 1963 and now issued as *John Lee Hooker Live at Newport*.

The original festival site at Freebody Park is covered by condos now, but the new setting at Fort Adams Park provides a gorgeous backdrop for the festival. Buy the discs and see what the history is, but also buy your ticket for Rhode Island next August. See you there. GWA

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ons with their adjacent open strings. Due to its asymmetrical rhythmic grouping, the motif recycles every three beats, as opposed to the more typical two or four beats.

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Harmonically, this figure contains every A major pentatonic scale tone (A B C# E F#) except the root (A).

Both guitarists double the song's main ensemble riff (FIGURE 14), a powerful chordal assault composed of a string of Matthews's pet voicings. The first and last D/F# and G5 shapes that appear in the pickup to measure 1 and bar 2 are standard, but check out the D/F#, G, Bm (yep, the one from FIGURE 13) and Aadd4 voicings located between them. Matthews is essentially playing four diatonic 10th intervals—that's a third plus an octave—on the sixth and third strings, cleverly including the open fourth string with each one (this is similar, albeit on different strings, to what Paul McCartney does on "Blackbird"). All of the chordal accents fall on the eighth-note upbeats. Again, learn the accented rhythms first and fill in the secondary strums and muted scratches later.

The big G5 buildup in bar 3 pays off with four consecutive eighth-note accents that realign Matthews's pet voicings in ascending order, and a reprised D/F#-G5 pickup. Ever wondered what the Lydian mode sounds like in action? The emphasis on G firmly plants this entire riff in G Lydian territory (G A B C# D E F#).

In the chorus (FIGURE 15), Matthews resequences the same four chord voicings into a B minor tonality. The accented eighths in bar 2 are identical to those depicted in FIGURE 14, except that this time they target Bm. In this passage, Reynolds loosely doubles Matthews's bass notes and lets them ring below Bm7, Bm and A voicings.

Reynolds's four-bar solo break between the first and second verses (FIGURE 16) jumps from third intervals to sixths to triads and back to sixths in the space of two measures. On many of the downbeats in bars 1 and 2 he takes a half-step approach, some using slides, to each interval or triad. Switching to single notes in bars 3 and 4, Reynolds hangs on the first string and plays open E's plus double and triple chromatics to approach the 12th-fret E and 9th-fret C#. It's nonstop B Aeolian minor (B C# D E F# G A) action from beat 3 on. Use the short space after the staccato 16th note during beat one of bar 4 to shift your fretting hand down to fifth position. Reynolds goes out in a blaze of 16th-note triplets that target the third and root of the A chord (C# and A, respectively).

Also noteworthy here is Matthews's highly supportive rhythm figure, particularly the way he embellishes the A-D-C-Bm7-A-D-D/F#-G progression with added ninths and all-purpose open-string passing chords. *GWA*

FIGURE 15 "Tripping Billies" chorus (live version) (0:51-0:56)

Moderately ♩ = 114

Gr. 1 (D.M.)

Gr. 2 (T.R.) *let ring*

FIGURE 16 "Tripping Billies" guitar solo (live version) (1:16-1:24)

Moderately ♩ = 116

Gr. 2 (T.R.) *let ring*

Gr. 1 (D.M.) *let ring*

