

“SIMPLICITY”



by Adam Rafferty

Guitar Lesson and Tabs
<http://www.adamrafferty.com>

"SIMPLICITY"

Guitar Lesson and Tabs

Introduction

Greets Gang! Here's a lesson and tabs for an original song called "Simplicity." I recorded this on my first solo CD "Gratitude". If you are not familiar with it, and would like to like to hear the song, here's the Youtube link.

"Simplicity" on Youtube: <http://www.youtube.com/watch?v=APEyICMXFyI>

This was one of the first solo acoustic tunes I wrote....totally inspired by Tommy Emmanuel. I think you'll hear his influence in this one. Behind that, there's a heavy JS Bach influence too!

I'm going to make the lesson brief, but helpful. The more you understand about the music, the easier it will be to actually play it. The fingers follow the brain.

It's Not Chords, It's 3 Melody Lines

Let's look at the "parts" before we get into the snarly guitar stuff, like the picking and fingerings. This way you'll see how I am thinking.

It may look like "chord shapes" as you play the tabs, but I heard this as 3 separate melody lines, interweaving. See this, and it will be 1000 times easier.

(Tuning Low to High: D G D G B E)

Example 1 - this is the basic melody inspiration

Musical notation for Example 1, showing a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of three measures: the first measure has a quarter note on G4, a quarter note on A4, and a half note on B4; the second measure has a quarter note on C5, a quarter note on B4, and a half note on A4; the third measure has a whole note on G4. Below the treble staff is a guitar tab staff with a 'T' at the beginning. The tab shows a 4/4 time signature and a 3/4 time signature. The first measure has a '3' above the first string and a '1' above the second string, with a vertical line above the '3'. The second measure has a '1' above the second string. The third measure has a '0' above the first string.

Example 2 - this is a "sequence" of the melodic fragment, this is actually how I originally heard it after singing the first 3 notes

Musical notation for Example 2. The top staff is in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4. The bottom staff shows the corresponding guitar fretboard notation with fingerings: 3-1-0-2-1-0-2-0-3-2-0-1-0.

Example 3 - this is the melody with counter melody....now there are 2 melodic lines

Musical notation for Example 3. The top staff is in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4. The bottom staff shows the corresponding guitar fretboard notation with fingerings: 3-1-0-5-4.

Example 4 - here's the "sequence idea" with the counter melody

Musical notation for Example 4. The top staff is in treble clef with a key signature of one sharp (F#). The melody consists of the following notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4. The bottom staff shows the corresponding guitar fretboard notation with fingerings: 3-1-0-2-1-0-2-0-3-2-0-1-0, with an additional '0' under the first measure and '4-2-3-2-1-1-0' under the remaining measures.

Example 5 - same thing as before with a bass "pedal point" on the note G.

The image shows a musical score for a guitar piece. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff is a guitar fretboard diagram with six strings. The bass string (6th) has a constant '0' (open string) across all measures, serving as a pedal point. The fretboard numbers for the other strings are: Treble (1-2-3-4-3-2-1-0), Middle (0-2-3-2-1-1-0), and Bass (0-0-0-0-0-0-0).

When I got hold of this pretty musical idea, I started running it through different keys...and a tune was born.

You'll see that the tune takes this idea through the keys of G major, E minor, G minor, and D major. The whole song is just simply based on this...hence the title, "**Simplicity**".

Now for the Guitar Lesson....

TUNING:

Guitar is tuned D-G-D-G-B-E

HOT TIP #1: "It Don't Mean a Thing if it Ain't Got That Ring"

Let strings RING as long as possible throughout.

PICKING:

I use a flatpick for the entire piece, but you can play it however you like.

If you use a flatpick, I strongly suggest getting good at playing a string with a downstroke, and LANDING on the string below it.

Try this. Pick the 5th string with a down stroke and LAND on the 4th string, ready to play it.

This will prevent your hand from "bouncing" around too much. It may feel weird at first, but will make it easier on down the road.

HOT TIP #2: “Pinball Wizard”

Section G is very hard to explain on paper. The melody idea is buried in the chords...got for an "airy" and "streamy" sound. Think "Pinball Wizard" from THE WHO.

As long as you are aware of the 3 parts, you'll sort it out!

HOT TIP #3: “Insurance Policy”

You'll see that at measures 13 & 21 I have a message that says ***“Fret Pinky on D - B String, Even though you are not playing it”***

Why?

In case that you accidentally “crash” into the B string with the right hand - the note D will sound fine with the other notes in the chord you are playing.

Even the slightest bit of amplification can start an open B string ringing by itself!

Try leaving the B string open, as an experiment. Yuck!!!! It does not go with the chord.

This way you have an “insurance” policy so you can be a little more carefree with the right hand, without having to be too “careful”.

HOT TIP #4: Another “Insurance Policy”

Another technique that I use almost all the time is this - when the melody is on the B (2nd) string, I curl my right hand pinky under the high E string to prevent the high E string from ringing.

I want that melody note on the B string to come through loud and clear with no other string ringing! Again, when you play through an amp or PA system, the slightest motion with the guitar can set the open string into vibration - maybe even feedback.

This helps make the arrangement more “bulletproof”.

It's not a technique they show you in school - and if you are a classical player, you'd never have to do this. An amplified (or mic'd) steel string guitar *behaves* differently.

I certainly use this technique during the main melody - see letter “B” and also for measures 57 through 60. Note how on measures 57 through 60 a high E string sounds really bad! (Same idea for measures 65-67)

FORM (Repeats)

In case you have trouble understanding all the "DS al CODA" type stuff, here's how the tune should be played:

- INTRO
- Play sections "B" through "G".
- At the DS al Coda instead of playing "H", go back to the sign
- Play "D" and "E" but at measure 50 jump to the CODA at the end.

Basic CODA stuff, but it can be tricky.

Once again - refer to the video at:

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



Enjoy "Simplicity"!!! Please send me links & a video response after you put your version online!!!

- Adam

I PLAY THIS WITH A FLAT PICK,
USE WHATEVER YOU LIKE!

SIMPLICITY

ADAM RAFFERTY

TUNING: D G D G B E

A INTRO

ACOUSTIC GUITAR

ACOUSTIC GUITAR

HAMMER

BEND

5

A. GTR.

A. GTR.

HAMMER

SLIDE

1 - 1

B 1ST A SECTION

A. GTR.

A. GTR.

1 - 1

2 1

1-4-1

2

3

or 3

1

1

3

13

0 2 0

1 0 0 2 0 2-2 2-2

A. Gtr.

HAMMER

USE PULL OFFS & HAMMERS

A. Gtr.

3 3-3 0-2 0 0 0-0 0-1 0-1 0-1 0-0 0 1-0 0-2 0 3-2 0-2 0 3-2 0 0

17

2ND A SECTION

1-1 1

1-4-1 2 3

A. Gtr.

SLIDE

OR 3

HAMMER

A. Gtr.

3 1 0 0 0 0 2 1 1 1-3 1 0 2 2 2-2 0 3

21

0-2

0-1

1 0 2 2 2 2 2

A. Gtr.

FRET PINKY ON D - B STRING
EVEN THOUGH YOU ARE NOT PLAYING IT

SLIDE INTO 5TH FRET

A. Gtr.

3 3-3 0-2 0 0 0-0 0-1 0-1 0-0 0 1-0 0-2 0 5 0 5-4 0 4

D 8 SECTION BRIDGE

25

A. GTR.

4 0 3 3 4 1-1 2-1 2

2 HAMMER SLIDE 3 4 STRUM

A. GTR.

3 3 0 2 0 0 2 2 3 1-2 2 3 2 2 0 3 3 3 0 0 4 4 4

29

A. GTR.

4 3 3 4 1-1 1-1 0 1-4 1 4

2 HAMMER SLIDE SLIDE HAMMER LET 2 & 3 STRING RING

A. GTR.

3 3 0 2 0 0 2 2 3 1-2 2 2 2 5 5 0 0 0 0 3 5 0 0 0 3 5

34

A. GTR.

0-1 2 2-2

2 3 HAMMER SLIDE 3 2 2 0-2 0-2 HAMMER

A. GTR.

5 4 2 2 0 1 0 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2

E 3RD A SECTION

A. GTR.

FRET PINKY ON D - B STRING
EVEN THOUGH YOU ARE NOT PLAYING IT

A. GTR.

A. GTR.

SLIDE

STRUM

HAMMER

A. GTR.

To CODA

A. GTR.

SLIDE

HAMMERS

A. GTR.

F TUNE, 2ND TIME - FIRST A SECTION IN G MINOR

53

A. GTR.

1/2 BARRE

1/2 BARRE

PULL OFF HAMMER

A. GTR.

Detailed description: This system contains measures 53 through 57. The treble clef staff shows a melodic line with various fingerings: 4-1, 1-3-1, 1-2, 1-2, 3-1, 2-4-2, 2-4, and 1-2. The bass clef staff shows a bass line with fret numbers 0, 3, 3, 3, 3, 5, 6, 5, 5, 6, 8, 6, 6, 5, 5, 6, 8, 8, 8, 8, 8, 8, 6, 4. Annotations include '1/2 BARRE' at measures 53 and 54, and 'PULL OFF HAMMER' at measure 55.

58

A. GTR.

1/2 BARRE

HAMMER

A. GTR.

Detailed description: This system contains measures 58 through 62. The treble clef staff shows a melodic line with fingerings: 4, 1-4, 4, 2, 1, 4, 1 1, 4, 1-3, 1, and 1. The bass clef staff shows a bass line with fret numbers 5, 3, 0, 2, 2, 1, 0, 0, 0, 1, 0, 3, 3, 6, 3, 5, 3, 3, 3, 4, 4, 3, 3. Annotations include '1/2 BARRE' at measure 60 and 'HAMMER' at measure 61.

63

A. GTR.

PULL OFF HAMMER

A. GTR.

Detailed description: This system contains measures 63 through 67. The treble clef staff shows a melodic line with fingerings: 1, 2, 4-1, 2-4, 2, 2-4, 1, 2, 4, and 1-4. The bass clef staff shows a bass line with fret numbers 5, 8, 5, 5, 6, 8, 6, 6, 5, 5, 6, 8, 8, 8, 8, 8, 8, 6, 4, 4, 3, 3, 1, 3, 3. An annotation 'PULL OFF HAMMER' is placed above the first measure of this system.

67

A. GTR.

LET ALL STRINGS RING

STRUM THEN HAMMER

1-4
3

71

A. GTR.

2ND A IN D MAJOR - STRUM BOTH OPEN D'S - 6TH & 4TH STRING, LET RING

HOLD CHORD

HOLD CHORD

HOLD CHORD

HOLD CHORD

HOLD CHORD

75

A. GTR.

HAMMER

STRUM LOOSELY

BEND TO F
2 TO 3RD FRET

80 HOLD CHORD

A. GTR.

1 4 3 2 3 1 4 3

HOLD CHORD

A. GTR.

83

A. GTR.

4 3 0-2 4 STRUM LOSSELY

D.S. AL CODA

HAMMER

STRUM LOSSELY

A. GTR.

87

A. GTR.

CODA

0-2 0-2

HAMMER

A. GTR.

90

A. GTR.

1

0-2 0-2

HAMMER

HARMONICS

STRUM TOP DOWN

A. GTR.

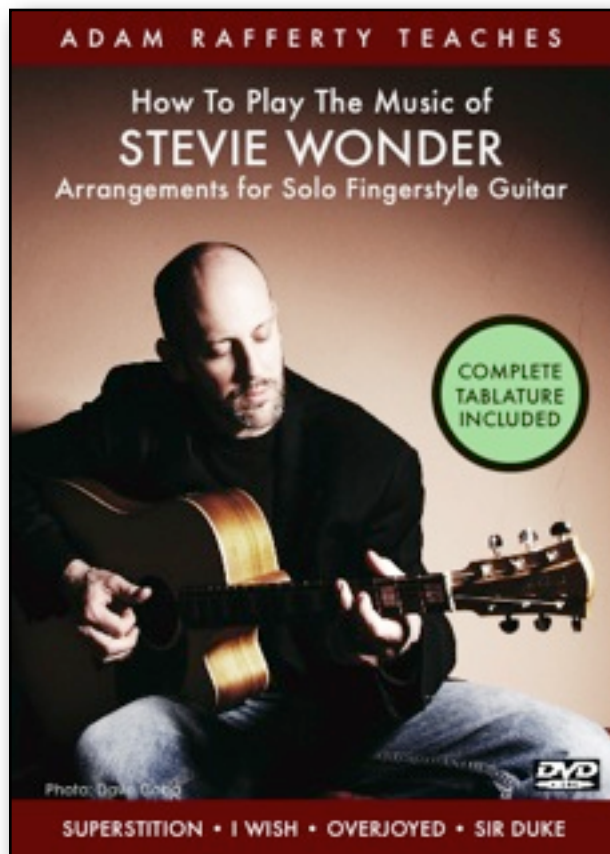
0 0 0 0-2 0-2 4 0 0 7 12 12 7 7 5 5 3 2 0 0 0

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“Thank you so much for all the help you have given me this year and all the years before. You are the greatest. I have been gigging more than ever lately (jazz gigs), and my playing wouldn’t be nearly what it is without the all the things you have taught me. I look forward to learning more in the future and enjoying a wonderful friendship as well. .

Take care, - Kurt”

“How To Play The Music of Stevie Wonder” Solo Guitar Arrangements on DVD Video



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In his friendly and patient teaching style, Adam Rafferty shows you 4 of his favorite Stevie Wonder fingerstyle arrangements slowly, note for note.

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“Adam, just got my DVD man..its so much fun..thanks for making it and arranging this wonderful music!.

I have bought stuff from Adam before in the past and he always has a great approach to teaching.

Some can play and can't teach, some can teach and can't play...Adam definitely can do both and makes it fun!”

View the Trailer:

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Full tablature and notation booklet is included !



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"Hi Adam, I'm just starting your Jackson 5 DVD and loving every minute. Your arrangements, talent and willingness to share them are a true blessing for players such as myself.

This method of fingerstyle is very new and foreign to me but I can already see how many musical doors it will open if I just stick with it.

Please keep doing what you're doing because it's amazing!"

David, San Francisco, CA

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14 II-V-I Lines, harmonic vs non-harmonic tones , tips on picking speed and technique , soloing over minor II-V-I how to get the lines into your real-life playing how lines fit on tunes like “Satin Doll” (examples given) Wes Montgomery octave style

Comes with PDF which contains all the tablature, fingerings and examples from this Jazz Guitar Instructional DVD.

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“Adam, I just got the video today, and just finished watching it all the way through. Fantastic!! I can't get over how good it is!

Very professional look, polished, easy to follow, etc.. It really inspired me to pick up the guitar and play along.

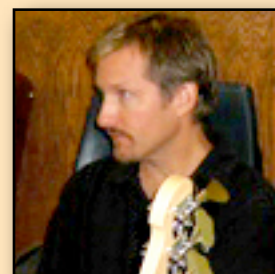
The close-up on the hands and inset of picking is great, and makes it all very easy to follow. I watched while you spoon fed the lines to me and it worked perfectly. No problem keeping up with what was happening. Has that relaxed feel like you are there in the same room.

It is really cool the way you play the lines with different feels. The ad lib stuff (here's something Wes would do, how to play 3/4, etc.) was great. I could go on and on, but the bottom line is this a really great video!!!

This is as good as any video in my collection, if not the best. I can't wait to start really working on these lines.

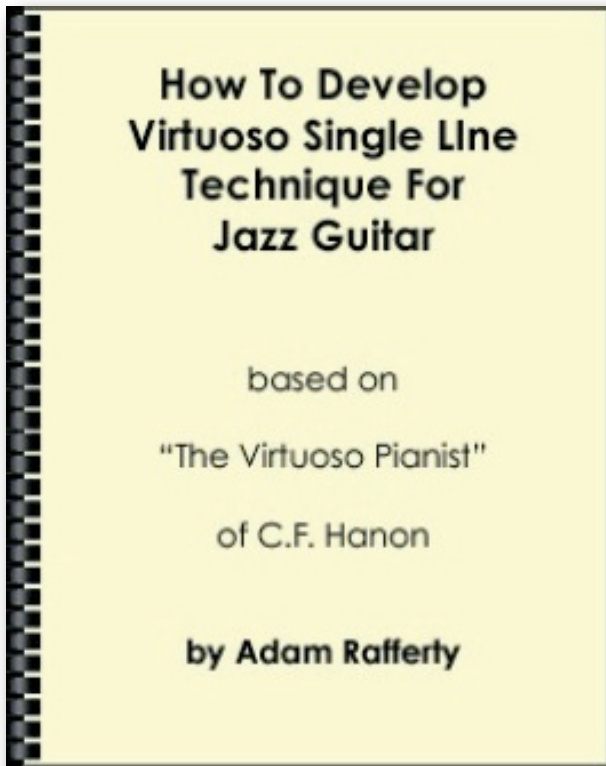
I have a gig tonight, and feel really inspired to play, and try to apply these lines and the feel. I would absolutely recommend this video to friends. Thanks so much - I'll get a lot of use out of it. Like I said before, can't wait to spend so more time working through the material. Thanks, -Kurt”

Kurt Bittner, Sacramento CA



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"Dear Adam,

With the time I spent working on Exercise one, it has already paid off. I have been going through the Hanon exercises and working on just playing at fast tempos.

I am seeing some excellent progress in my playing. Last Saturday night I played a gig with my regular top 40 (oldies top 40) band and not only did I feel that I was more relaxed on the up tempos pieces but that my playing in general was more relaxed.

Speed wasn't an issue that night.

If I had been the only one to notice it would have been good but the whole band really commented. The Bass player, who is very critical, commented that it was like I was 'On Fire'.

I know that I will keep it up and it will really pay off. I work a 50 hour a week job and have a family so I get in a little over an hour a day on average practicing and this is now part of my routine."

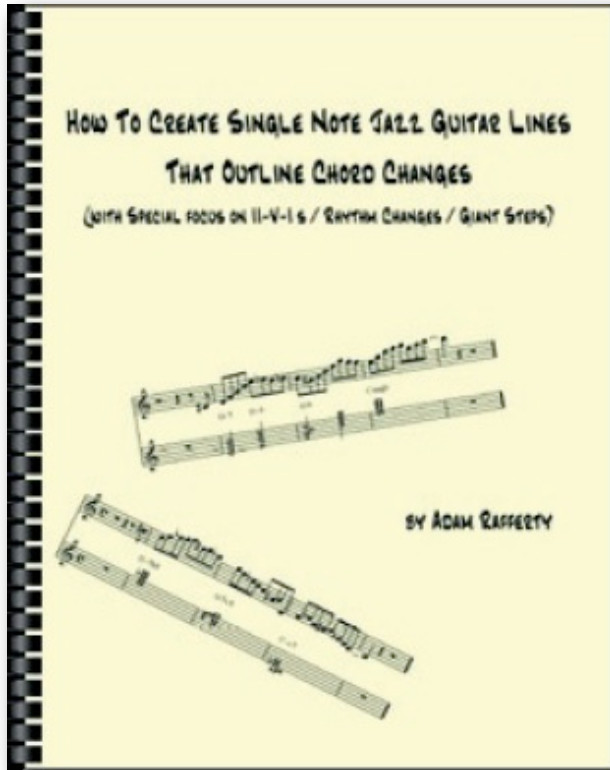
Frank Markovich (Guitarist) Belmont, CA



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You’ll get example solos with full explanations for Coltrane’s “Giant Steps”

You’ll get several II-V-I lines in both major and minor keys

You’ll get a full-blown explanation of when to use notes outside the harmony vs. notes inside the harmony

You’ll get “absorbtion techniques” which “teach” you ears, eyes, fingers and brain to absorb new harmonic material!

“Adam, Thank you for another great workshop and an AWESOME new Book on how to ‘create single lines that outline chord changes’!

I really admire your abilities not only as a guitar player but as a teacher. You just get to the guys. You seem to have no insecurities about any of it and you are so encouraging.

I’ve been working on the new book and can already see something happening. My Dad, who was a great piano player, told me before he died “really, everything you need is in here.”

Of course I never understood how to get piano concepts onto the guitar.

It is so great that you put it together in a usable form for guitar guys. I think you are really on to something. Thank you for unlocking some new, awesome territory for me. You are the best Adam, thank you.

Your faithful student, Lewis”
Lewis Mock, Colorado Springs



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From the Laptop of Adam Rafferty

Greetings Fellow Guitar Player!

It gives me great pleasure and joy to teach you the guitar and musical concepts and secrets I have learned over the years.

I have been very lucky to have the opportunity to study and play with some of the greatest musicians on the planet, from fingerstyle, to classical music to blues to jazz, and I look forward to passing as much on to you as I can.

Two things that my great teachers taught me are that 1) there are no shortcuts, but 2) it's easy when you get the right information!

I made a "pact" with myself anytime I'd feel the "elation and delight" of unraveling musical mysteries, that I'd pass the knowledge on as best I can. This is the process of how music and learning evolve. Each generation builds on the information from the previous one and this continually raises the standard of excellence.

I also made a pact that I'd be a teacher (for you) that the "proof would be in the pudding". I.E. - you'd want to learn from me because you actually love the music you hear come out of my fingers!

No matter what anyone's level of talent is, we all need teachers and people who have seen things we haven't, and basically "been around the block" more than we ourselves have.

Your excellence matters to me. Your level of joy and creativity matters to me. Your happiness matters to me! And I thank you for entrusting me to share my knowledge with you.

I am here to coach you, teach you, kick your butt and show you how excellent you can be. Feel free to call or email me anytime for lessons, coaching, questions or just to say "Hi!" As well, if you have any questions about any of my online lessons or guitar educational products, call me.

I am here to help YOU realize your true excellence on the guitar, in music and in life!

With Warmest Regards,

Adam