

The TouchStyle Quarterly™

Complimentary Short Sample Issue

Spring 2000

Cortège

by Frank Jolliffe

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Solemn
♩ = 80

Cortège

This short classical composition uses two part counterpoint throughout. It's not difficult and has pleasant harmony with thirds, sixths and sevenths resolving nicely into one another.

Fingering for the left hand (LH)

is tricky at bars 4 and 5. In bar 4 your LH jumps along the 8th string, from the 2nd finger (G) to the 1st finger (A), setting up a new fingering position. At bar 5 move your 2nd finger (Bb) to your 3rd finger (A) and return to the original

fingering position.

Fingering for the right hand (RH) stays in position except for 1st finger stretch to Bb at bar 6.

I named this piece "Cortège" because it has the character of a solemn procession.

Blues for You

by Frank Jolliffe

Swingin' blues

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1 $\bullet = 112$ C7

8 \flat -1

1	11 12 15	13	12 15 13	15	12	15 13	15
6	5 7 8	5 7 8	5 7 8	5 7 8	5 7 8	5 7 8	5 7 8
10							

5 F7 C7

13	15 13	15 13 11	15	11 11 13	15 13
6	5 7 8	5 7 8	5 7 8	5 7 8	5 7 8
10					

9 G7 F7 C9

Fine

13 11	16 15 13	15 15 15
7 9 10	5 7 8	5 6 7
10		

Reggae grooving

an interdependence exercise

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Reggae
♩ = 48

The score consists of two systems. The first system is for piano, with a treble clef and a bass clef. The treble clef part has a melody with fingerings 1, 2, 1, 2, 1, 2. The bass clef part has a bass line with chords and fingerings 1, 2, 3. The second system is for guitar, with a treble clef and a bass clef. The treble clef part has a repeating 13th fret lead with fingerings 13, 13. The bass clef part has a bass line with chords and fingerings 5, 6, 6.

Blues for You

This blues has a repeating LH rhythmic *motif* (short melody) that transposes to fit the corresponding chord changes. Play the LH part down an octave from where it is written.

Soloing is over the twelve bar blues format. (Add a bar of G7 after the C9 in bar 11 to bring you back to the top.) Keep the LH bass part going. Improvise with your RH using the C blues scale over all the chords. Bend and slide in and out of notes that sound good to your ear.

An easy way to start soloing is to just put RH leads in the holes, ie, on beats 3 and 4 when your LH isn't playing. Hold the last note of your improvised phrase over into the next bar while your LH plays the bass line. Add distortion and you'll be a blues god!

Reggae grooving

Here we have a two bar repeating pattern in the LH hand with changing rhythms in the RH. Work on each part separately using a metronome or drum machine.

Now record the LH part, with

the metronome going, and listen to it. Are you playing the rhythms correctly? If so, save it and don't record over it.

Repeat the above recording process for the RH part.

Now play back the taped LH part and play the RH part along with it. Reverse the process.

Now play both parts together on your instrument. Practice slowly at first. Line up the parts visually and know which rhythms your hands play together. Count the beats out loud if you wish.

Cool. You be a rasta, mon!!!

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Fingering Guide

The diagram illustrates the fingering for a D7 chord on a 6-string guitar. The right hand (RH) part shows a D7 chord with a fingering of 1 on the 2nd string. The left hand (LH) part shows a bass line with a fingering of 4 on the 8th string. The string diagram below shows fret numbers 16, 17, 15, and 7 on the strings, with a '7' on the 7th string. A legend on the right indicates string positions: D (below high E on guitar), A, E, B, F# (OPEN STRINGS), C# (OPEN STRINGS), C (below low E on bass), G, D, A, E, B.

Diagram is in the standard 6 melody/6 bass string format.

Fingering is placed next to notes and chords in the staves. Above, the bass D note is played with the 4th finger on the 8th string.

Right and left hand is abbreviated by RH and LH.

Ten-string players in standard tuning will disregard the lowest melody string (#6) and the highest bass string (#12).

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