

track info

tracks 22-24

Eric Roche examines the work of a session supremo

22. Introduction

23. Full track

24. Backing track

© 1999 Widdie Music

rating info

beginner easy moderate hard



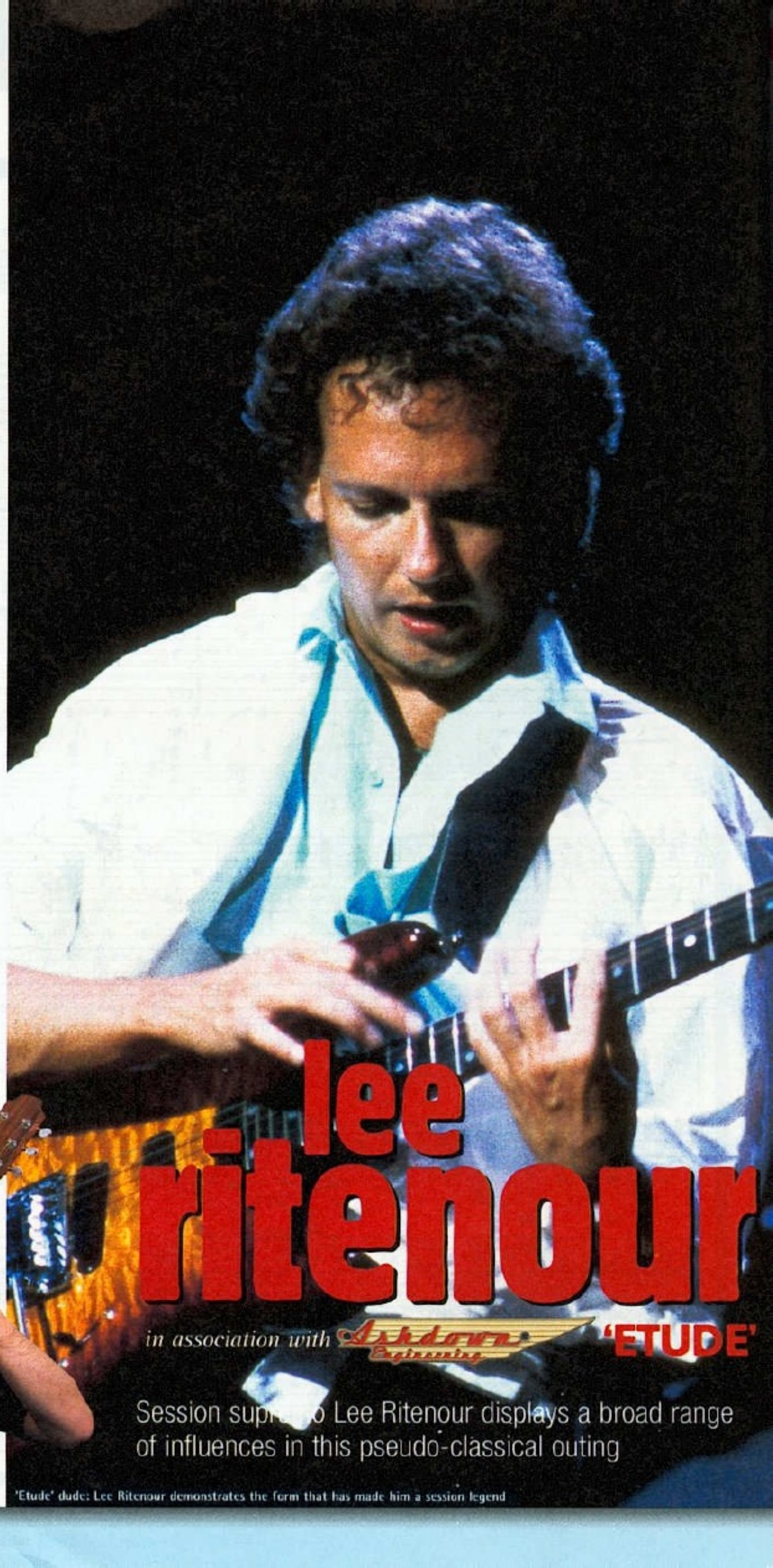
rating: moderate

Be careful of the 16th-note pushes. Other than that you shouldn't find too many problems here.

refers

meet your gt tutor: eric roche

■ Eric is head of the guitar department at the London Music School where he teaches sightreading, eartraining and acoustic guitar techniques. As well as being the regular acoustic columnist at **gt**, he has written a number of guitar folios available through Music Sales Ltd. He is a Lowden endorsee and is the chief clinician/demonstrator for Lowden Guitars in the UK. He has just finished his debut album, *Eric Roche, The Perc u Lator*. For details or other information you can write to him at: Inner Ear Music, PO Box 1070 Croydon CR9 4PF, e-mail: innerEARMusic@hotmail.com



lee ritenour

in association with

Ashdown
Engineering

'ETUDE'

Session supremo Lee Ritenour displays a broad range of influences in this pseudo-classical outing

'Etude' dude: Lee Ritenour demonstrates the form that has made him a session legend



The final track on Lee Ritenour's 1989 album *Color Rit* is this month's transcription – a pseudo-classical piece entitled 'Etude'. The album features a mixture of the fusion, jazz and latin styles that are part of the familiar Ritenour sound. Lee originally made his name in the 70s as an ace 'first take' session guitarist. He has recorded many solo albums, as well as numerous collaborations. So get those nylons out and let's get on with the lesson!

performance notes

The opening section is a free time introduction to the piece and features the guitar and contra bass (6-string bass guitar played on the original by the equally impressive Anthony Jackson). There is no **click track**, and when it came to doing the backing tracks, Andy Frost and myself had to just feel these opening bars until the click started in bar 12. The bar numbers are there for reference only and do not actually reflect the passing of a particular number of beats. From bar 12 the piece is played 'a tempo' which literally means 'to time'. The harmony is basically D major and some parallel modes (ie D Mixolydian, D Aeolian). The progressions are made up primarily of chords of these keys over a D bass note. The most difficult aspect of this piece is the 16th note pushes. Be careful of the timing of these – they appear for

example in bars 12 and 14. The second theme from bar 26 has the same feel and includes some nice chord substitutions (check out the tritone substitution on the last beat of bar 28). From bar 34 to bar 39 there is a fast triplet 16th-note passage. The right hand uses the pattern p i m. The thumb, p, plays the melody on the G, D and A strings against the triplets on the top two strings. At bar 42 it's back to the repeat sign at bar 18 and through to end (don't forget to take the second time ending). The backing tracks feature bass, drums and a little 80s synth.

tritone substitution

These are most commonly associated with dominant (ie 7 chords). By replacing a 7 chord with one whose root is a tritone (ie three tones) away, you can add extra colour to your chord progression. In this case the B \flat 7 is a substitute for an E7 chord (which would normally be used to move to the following A chord). **gt**

jargon buster



■ **click track**
A metronome-like click played to studio musicians (through headphones usually) to keep everyone in time



■ **REMEMBER** terms and signs are fully explained on page 90

sound advice

eric's gtcd gear

For the **gtCD** recording I used my Ramirez classical guitar. The guitar was recorded using a Beyerdynamic, and the strings were D'addario. More importantly, my fingernails are by Feryal at Bodytime in Wapping.

lee ritenour 'etude'

'Etude'. Written by Lee Ritenour.

© 1989 Rit of Habeas Music (Ascaph). Administered in the UK by Hornall Brothers Limited.

The musical score for 'Etude' is presented in two systems. The first system (bars 1-3) is marked 'Rubato (Free time)'. It features a guitar part with a D major 7 chord and a bass line. The second system (bars 4-6) is marked 'Bass run' and includes a fast triplet 16th-note passage in the guitar part. The score includes various musical notations such as notes, rests, and slurs, as well as guitar-specific instructions like 'gliss' and 'S' (slide).



lee ritenour
'etude'

in association with



lee ritenour 'etude'... continued

7

Bass run

gliss gliss

gliss

S S S

(G) Dmaj7 D

10

Bass run

a tempo ♩ = 106

BII

G A Bm Em11

13

BII

BII

PO PO PO PO

G A Bm A6 G F#m7 Em7 A9 no 3rd

16

1/2 BV

Dsus2

18

G/D A/D Am/D G/D D G/D A/D Amadd9

lee ritenour 'etude'... continued

20

BII

Bm Emadd9 F#m Gmaj7 A9 no 3rd

22

G/D A/D Am/D G/D D G/D A/D Amadd9

24

BII

Bm Emadd9 F#m Gmaj7 A9 no 3rd

26

Am/D G/D Am/D G/D Bb/D Am/D Gm/D D G/D A/D

28

BII BI

Am/D Bm Bb7 G/A D/A



lee ritenour
'etude'

in association with



tracks 22-24

lee ritenour 'etude'... continued

30

BII

E B G D A E

G A Bm Em11

32

BII

E B G D A E

G A Bm A6 G F#m7 Em7 A9 no 3rd

34

p i m etc

E B G D A E

Dmaj

36

E B G D A E

38

E B G D A E

in association with



acoustic

tracks 22-24

Ice ritenour 'etude'... continued

BII

40

G A Bm Em11

Doubled with bass guitar

PO PO PO PO

BII

43

G A D G A D