



# Percussive Pop

By Mark Stefani [www.visionmusic.com](http://www.visionmusic.com)

Ex. 1  $\text{♩} = 120$

Cmaj7 Gm7 C7(9) Fmaj7 Fm(add9) Fm7

Above is the first of three fun progressions illustrating a technique that I use in many different accompaniment situations, from pop covers to my own pop originals. Guitarist/vocalist Kenny Rankin is often given credit for this cool fingerstyle approach, which involves percussive right-hand string hits on beats two and four, while the left-hand simultaneously releases pressure, creating a mute (x). The progression is an old popular "hook".

Ex. 2

Dm9 G13 G+7 Cmaj7 A+7

In the second example we see more of the same techniques employed in the first example. Observant players will note that there are 3 distinctly different variations used in the right-hand throughout, one being a straight pluck and the other two being arpeggios. There's plenty of room for "mix 'n match" experimentation, so once you have the basics down, do so. This "jazzy" progression is a II (Dm9) - V (G13) - I (Cmaj7) - VI (A7+).

### Ex. 3

The image shows a musical score for a guitar solo. It consists of a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The solo is written in eighth notes. Below the staff are four measures of guitar chords: Am(add9), G(add9), Fmaj7, and E. The guitar tablature is provided below the chords, showing fret numbers and string numbers. The solo starts on the 4th fret of the 4th string and moves through various positions, including the 2nd and 1st frets.

Example 3 is a "take-off" on one of the oldest minor progressions around, though the "add 9s" on the Am and G chords (plus the "maj7" on the F chord) contribute to its uniqueness. Once again, the identical techniques from above are used. For some extra fun, try playing any of the above examples as jazz "swing" eighths. Enjoy!

### About the author



Mark Stefani is a jazz guitarist and educator in Portland Oregon. He has written many books in the guitar educational field. His talent as a music coach has been felt by top professionals the world over. In 1987, his career was spotlighted in *Guitar Player Magazine*, where he was described as possessing a "versatile style on both electric and acoustic guitars" in addition to having "a master's touch."

For more info and to contact Mark go to [www.visionmusic.com](http://www.visionmusic.com)



Are you ready to take the plunge? Want to elevate your guitar playing tenfold? Chris Standring's *Play What You Hear* home study course will do just that! More info at [www.PlayJazzGuitar.com](http://www.PlayJazzGuitar.com)

© PlayJazzGuitar.com all rights reserved