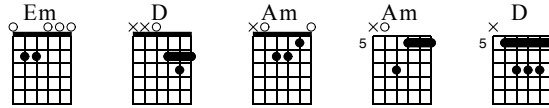


Neil Young Inspired Americana Jam



Standard tuning

$\text{♩} = 100$

E-Gt

Em D

mf

TAB

0 3 3 (3) 3 0 2 4 2 2 3 2 0

Am Am

TAB

3 2 0 (0) 1 3 2 5 5 5 5 5 5

Em D Am

TAB

0 0 0 7 <7> <7> <7> 7 (7) 7 5 7 5 7

Am Em

TAB

8 0 3 1 2 0 0 0 3 3 3 3 3 0 3 0 0 0 2 2 2 2 2 2 2 2 2 2 0 0 0 0

AG119

Blues and Beyond

Neil Young Inspired Americana Jam

I remember many years ago being told to listen to Neil Young for some great ambient jams. I wasn't interested at the time, being more interested in wild colourful rockabilly solos.. but how things change! I recently transcribed Neil Young's *Cortez the Killer* and was just blown away by the subtle use of chord shapes to fill out an amazing and surely somewhat improvised piece of music.

Today we look at an assimilated version of these ideas for you to get your head and fingers around! As always, it's vital to listen to the tracks. Track 1 is the full track with a backing guitar, track 2 is the main track tabbed without the backing guitar, and track 3 is simply the backing guitar in case you would like to be a downtrodden americana star for 48 seconds! All tracks are recorded at 100bpm

Bars 1-4

This piece is not the most complicated, so I'll be focusing more on the overall structure and ideas rather than micromanage your technique! The main thing any developing guitarist can learn from this song is how to build

ideas off of chord shapes. We begin with the E minor chord, and you may also be familiar with E minor pentatonic. You can hold the E minor chord if you like and use your pinky or third finger to play notes at the top (higher strings) of the chord. We move to a D Chord in bar 3 and although not particularly apparent to begin with, you'll see in bar 4 we literally pick out the notes of a D chord.

Bars 5- 8

Now we play an A minor and by holding that shape and using the pinky to play notes on the first string we can add little lead lines without getting that fretting hand lost. Bar 6 will make your picking hand work as you jump around picking out notes over different strings. Watch Neil Young do this stuff and he makes it look easy, but it may take practice for those less experienced! In Bar 7 we move up to a higher shape of the A minor chord, taken from our 5th fret, root six (beginning on the sixth string root note) A minor. Lush sounds are created as we grab the first three strings, preferably with a barred first finger. Don't be afraid to play around with the rhythm of the single notes falling into bar 8.

Bar 9- 12

Here we go back to the E minor chord. Make sure you grab that chord form at the start of the bar as you hit the open E string. These little hammers like on the second beat here are a key part of good rhythmic chord soloing in this style. Right back to early blue grass guitar, hammer ons within

chords are a staple technique for any guitar player. In bar 10 the low E followed by the open strings sounds quite dramatic and emotive. The next bar is spectacular with a root 5, D Barre chord, followed by natural harmonics at the 7th fret. Achieve these by lightly touching the strings directly above the 7th fret of the strings tabbed and you should get that bell chime like harmonic sound. If not you're likely pressing too firmly. Relax until you find the 'sweet spot'. A little half bend in bar 12 sounds quite eery before we reach the A minor idea once again in 13.

Bar 13- End

We return to the A minor Barre idea in Bar 13, before dropping back down to an open A minor via a nice little single note lick that rolls from 14 into 15. Strum up a storm here and add your pinky, before using an E minor pentatonic lick to resolve back to E minor.

Summary

Many guitar players will never progress past using a singular scale idea to play a song, but playing off of chords is one of the most useful ways to create more specific ideas and feels. It's amazing how the best guitar players always find their way into similar things no matter what genre! Great jazz guitarists have been known to form all of their ideas off of chord shapes, so the genius in someones playing like Neil Young should not be lost in the simplicity. I hope you enjoyed the recording and the tabs as much as I enjoyed recording and tabbing it!