

# “America”



Composed & Arranged by Adam Rafferty

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Photo Credit: Dave Coba

# "America" Lesson & Tablature

Greetings friends. I hope you enjoy this tablature arrangement for an original tune entitled "America".

Firstly, I suggest you play the melody and chords from the simple "lead sheet". The melody is the backbone of the song - and the bass notes are the next most important thing. The outer voices came first, then the middle is filler.

You should be acquainted with the "song" before playing it. The guitar arrangement is NOT the thing to start with. You'll never see where the melody lies in that mess of notes.

After getting familiar with "America", you'll see - the arrangement has syncopations, counter melodies, and things to keep the rhythm flowing along that are not part of the original song.

You'll need to let all the notes RING. This was impossible to write out - so what you are seeing is where the notes are struck - not how long they ring and where they end.

I have left out any fingerings that are either obvious (like a C chord for example) or stated elsewhere.

The visuals can be confusing, but if you see the video you'll see where all the notes are supposed to fall, pretty much. And hey - take liberties and play it your own way! It is on youtube from a performance at Acoustic Long Island. (I play America, then followed by Machine Gun:)

I'd also like to say that I have vastly improved this solo arrangement since the video taping - lots of subtle smooth transitions, have been added, etc.

This tab is the upgraded version! Here's the tune anyway -

URL - link is clickable! See & hear the song online now:

<http://www.youtube.com/watch?v=tAJt1-e7ZEU>

I'm still working on getting this one prettier. smoother and always striving for a singing quality. Practicing never stops!

Enjoy!

- Adam

P.S. You can hear "America" on my CD's "Gratitude" and "Three Souls" and look for an upcoming duo version with bassist and vocalist extraordinaire - Paul Beaudry.

## How The Tune "America" Was Born

Like just about everyone on the planet, I was deeply shaken at the events on September 11, 2001. I was in NYC, and what seemed like a normal morning turned into madness, sadness and chaos the likes of which I have never experienced nor wish to experience again.

They say "everyone has a 9/11 story". Personally, I didn't know where my father was, I didn't know if my neighbors who worked downtown were alive, the line at the grocery store was the full length of each aisle - and there were just fire engines, helicopters, jammed cell phone lines and the smell of burning buildings.

My friend and I went to give blood, and the hospital was chaos. We left without having donated, and went to a local bar where they played the falling of the towers over and over on the widescreen TV and shook our heads in disbelief.

It was my first mini-glimpse into what living in a war ravaged land could be like. For weeks I woke up to the sound of helicopters and was scared at what could happen next. Sirens, tears and fears was the way of life for weeks.

A deep sadness descended on New York. I visited ground zero 11 days after 9/11. It felt like a mass graveyard. For once, all New Yorkers, police and firefighters could look each other in the eye and we all knew we were in this terrible thing together, and gave each other a break. I thanked our finest openly which is something I don't normally do.

Families everywhere were in denial that their loved ones had passed away. Desperately they put signs up all over town with photos, and as time wore on reality settled in that their loved ones would not be coming home for supper.

During that time, I was studying 4 part classical harmony and as I wrote the first 2 notes of an exercise, this "hymn" sprang forth. My soul had been so stirred I knew I'd better listen if a melody came to me. It was a hymn, a prayer for all the souls involved in this tragedy - those still living and those who had passed on. It was also a prayer for the human spirit to resolve the situation with love rather than create more bloodshed and strife.

I called it "America" because it was a testament to the great things about this country. While any land has good and bad in its history, I am choosing to see the good and the gems of American history. As a musician who has dedicated to blues, funk and jazz - I see the "fruits" of racial diversity and innovation in music. I see the miracle of American music as just a "coming attraction" of what's spiritually possible when we embrace ethnic diversity as a celebration and expansion of humanity.

I'll leave it at that. I'd rather not get into politics or religion here and just be a guitar player and song writer. I hope that you enjoy listening and playing this song no matter where you live, and no matter what your country of origin, skin color or religion.

We are all God's children, breathe the same air and are trying to make sense of life here on earth - no matter what we wear, what we call our God or where we live.

May you have many wonderful experiences playing this song, and I hope you lift the hearts of your listeners. That's what it's all about!

With Love,

Adam

# "AMERICA" - MELODY AND BASIC CHORDS

ADAM RAFFERTY

**A**

FIRST A SECTION

ACOUSTIC GUITAR

ACOUSTIC GUITAR

Chords: A, E/G#, D/F#, A/E

Tab: 4/4, 2, 0 2 0, 2 4 5, 5 4 2 2 0, 2 2, 2 4 5

Detailed description: This block contains the first A section of the song. It features a melody line for acoustic guitar in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody consists of eighth and quarter notes. Below the melody is a guitar tab line with fret numbers (0, 2, 4, 5) and a 'TAB' label. Chords are indicated above the tab: A, E/G#, D/F#, and A/E.

**B**

SECOND A

A. GTR.

A. GTR.

Chords: D, A/E, A, C#7, F#-

Tab: 5 4 2 2 0, 2 2 0, 2 2 0 2 2, -

Detailed description: This block contains the second A section. The melody line continues with eighth and quarter notes. The guitar tab includes a '5' at the start of the first measure. Chords indicated are D, A/E, A, C#7, and F#-. The tab shows fret numbers like 5, 4, 2, 2, 0, 2, 2, 0, 2, 2.

A. GTR.

A. GTR.

Chords: E, D, A, B-7

Tab: 0, 2 4 5, 5 4 2 2 0, 2 2, 2 4 5, 5 4 2 2 0, 2

Detailed description: This block contains the third A section. The melody line continues. Chords indicated are E, D, A, and B-7. The tab shows fret numbers like 0, 2, 4, 5, 5, 4, 2, 2, 0, 2, 2, 2, 4, 5, 5, 4, 2, 2, 0, 2.

**C**

BRIDGE

A. GTR.

A. GTR.

Chords: Esus, A, C#-, F#-

Tab: 2 0 2 2 0 2 2, 2 2 0 2 3, 0, 2 2, 2

Detailed description: This block contains the bridge section. The melody line continues. Chords indicated are Esus, A, C#-, and F#-. The tab shows fret numbers like 2, 0, 2, 2, 0, 2, 2, 2, 2, 0, 2, 3, 0, 2, 2, 2.

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19

A. GTR.

A. GTR.

25

A. GTR.

A. GTR.

29

A. GTR.

A. GTR.

LAST A

Chords: C#, F#, B-, D, E, C#7, F#, E, D, A, B-, A/E, A

Tablature: 0, 2, 2, 3, 3, 2, 0, 0, 2, 4, 4, 2, 2, 0, 0, 2, 2, 0, 0, 2, 4, 5, 2, 2, 0, 2, 2, 5, 4, 2, 2, 0, 2, 2, 0, 2, 2, 5, 4, 2, 2, 0, 2, 2, 0, 2, 2

# AMERICA

ARR & COMPOSED BY  
ADAM RAFFERTY

## INTRO

ACOUSTIC GUITAR

ACOUSTIC GUITAR

A. GTR.

A. GTR.

4

2 3 2 1 3 2 0 0 0

HOLD 3 & 2

The intro consists of four measures. The first measure has a box labeled 'A' above it. The first staff (ACOUSTIC GUITAR) is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a half note F#4, a quarter note G#4, a quarter note A4, and a half note G#4. The second staff (ACOUSTIC GUITAR) is in bass clef and contains a half note F#2, a quarter note G#2, a quarter note A2, and a half note G#2. The third staff (A. GTR.) is in treble clef and contains a half note F#4, a quarter note G#4, a quarter note A4, and a half note G#4. The fourth staff (A. GTR.) is in bass clef and contains a half note F#2, a quarter note G#2, a quarter note A2, and a half note G#2. Fingering numbers are provided above the notes: 2, 3, 2, 1, 3, 2, 0, 0, 0. A 'HOLD 3 & 2' instruction is placed above the final notes.

A. GTR.

A. GTR.

8

FIRST A SECTION

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

HAMMER

The first A section consists of four measures. The first staff (A. GTR.) is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a half note F#4, a quarter note G#4, a quarter note A4, and a half note G#4. The second staff (A. GTR.) is in bass clef and contains a half note F#2, a quarter note G#2, a quarter note A2, and a half note G#2. The third staff (A. GTR.) is in treble clef and contains a half note F#4, a quarter note G#4, a quarter note A4, and a half note G#4. The fourth staff (A. GTR.) is in bass clef and contains a half note F#2, a quarter note G#2, a quarter note A2, and a half note G#2. Fingering numbers are provided above the notes: 2-2, 0, 0, 2, 3, 0, 2, 0, 3, 0, 0, 1, 3, 4, 0, 4 - 4, 0, 1, 0-3. A 'HAMMER' instruction is placed above the final notes.

A. GTR.

A. GTR.

12

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

HAMMER PULL OFF

The second A section consists of four measures. The first staff (A. GTR.) is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a half note F#4, a quarter note G#4, a quarter note A4, and a half note G#4. The second staff (A. GTR.) is in bass clef and contains a half note F#2, a quarter note G#2, a quarter note A2, and a half note G#2. The third staff (A. GTR.) is in treble clef and contains a half note F#4, a quarter note G#4, a quarter note A4, and a half note G#4. The fourth staff (A. GTR.) is in bass clef and contains a half note F#2, a quarter note G#2, a quarter note A2, and a half note G#2. Fingering numbers are provided above the notes: 3, 2, 1, 1, 3, 4, BARRE 3, 4, 0, 0-3, 2, 0, 2, 2-2, 3, 2, 0, 0, 0, 2, 0. A 'HAMMER' instruction is placed above the final notes, and a 'PULL OFF' instruction is placed above the final notes.



2

## SECOND A SECTION

16

A. GTR.

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

SMALL BARRE SLIDE SLIDE

A. GTR.

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

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

20

A. GTR.

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

BARRE SLIDE

A. GTR.

2 2 4 5 5 4 2 0 2 2 0 2 2 4 2 2 2 3 2 0 0 0 2 3

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

BRIDGE

QUITE A STRETCH. MOST  
IMPORTANT ARE HIGHEST  
& LOWEST NOTE

24

A. GTR.

2 3 0 2 3 0 D 3 4 1 0 0 1 1 1 1 4 3 4 3 0 3 4 1 0 0 1 1

SMALL BARRE 2 FRET SMALL BARRE 2 FRET

A. GTR.

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

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

28

A. GTR.

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

BARRE

A. GTR.

2 2 2-2 2 3 3 2 0-0 2 4 6 1-1 2 0 0 0

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

32

LAST A SECTION

**E**

1 0 2 4

1----- 4 1 0

3 0 1

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

SMALL BARRE

SLIDE

SLIDE

A. GTR.

A. GTR.

36

To CODA

2 1

1 3 4

3 4 0

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

BARRE

SLIDE

A. GTR.

A. GTR.

THIS SECTION IS ONLY IN THE SOLO GUITAR VERSION

40

STRUM

**F**

2 0 1 0 4 0 4

0 0 3 4

0 0 3 4 1

A. GTR.

A. GTR.

# LET E RING

4

44

A. GTR.

1 3 2 1 4-1

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

SMALL BARRE PULL OFF SLIDE 3 SLIDE

A. GTR.

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

0 3 4 3 2 0 1 3 3 3

48

A. GTR.

1 2 2 0 1 0 4 0 4 3 4 1 3 4 3-13-1 2 2 4

SMALL BARRE PULL OFF

A. GTR.

0 0 0 0 0 0 1 0 3 0 3 3 3 3 3 5 7 8 8 7 5 8 0

0 2 3 2 0 0 0 3 2 0 1 3 0 3 2 0 3 3 3 5 7 8 0 7 5 6 8 0

52

A. GTR.

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

SMALL BARRE PULL OFF SLIDE

A. GTR.

0 0 1 1 5 7 8 8 6 7 5 8 0 0 0 3 1 3 5 0

3 2 0 1 1 5 7 8 0 5 6 7 5 8 3 0 3 1 3 5 0

D.C. AL CODA

IMPROVISE THE STRUMS

55

A. GTR.

A. GTR.

2 0 3 0 0 0

2-2

4 6

CODA

59

A. GTR.

A. GTR.

1.2.3.

4. RITARD LAST TIME

FINE

62

A. GTR.

A. GTR.

0 1 3 1 4

1 3 1 0

4. SMALL BARRE

5 2 4 2 0

NOTE: CRAB FINAL CHORD FIRST, PLUCK ONE NOTE AT A TIME &amp; LET RING!

# Additional Programs and Products To Help You Reach Your Potential

“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” DVD Video

Grab Your Guitar and Start Playing These  
Incredible Stevie Wonder Arrangements For Solo  
Fingerstyle Guitar NOW!

Take a 110 minute lesson with one of the top acoustic fingerstyle guitarists on the scene today.

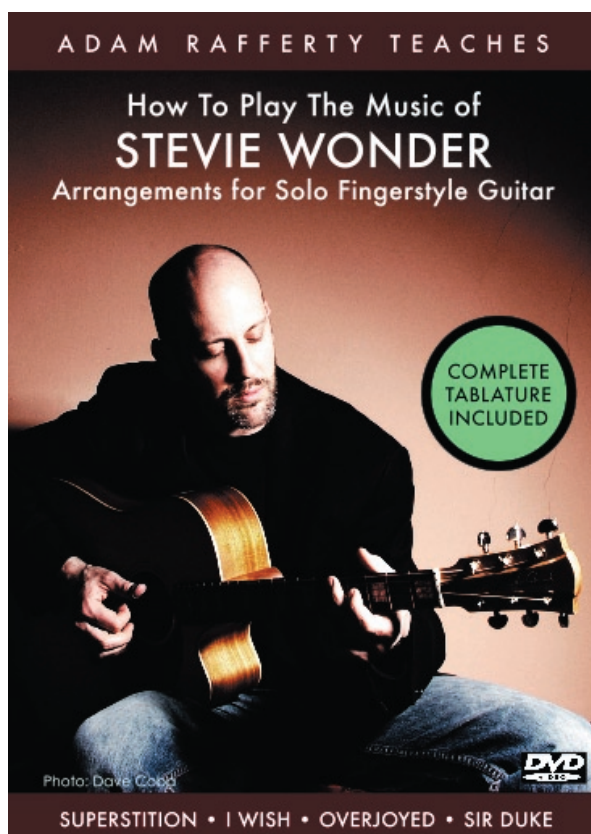
In his friendly and patient teaching style, Adam Rafferty shows you 4 of his favorite Stevie Wonder fingerstyle arrangements slowly, note for note.

He'll show YOU how to do his special “pop, click, pick and slap” techniques which help make these solo arrangements some of the funkier, most grooving versions of these songs available to guitarists today! Also covered are walking basslines, harp like chords, and how to make the guitar parts “lock up” like a full band.

You'll be able to play solo guitar versions of 4 classic Stevie Wonder songs, SUPERSTITION, I WISH, OVERJOYED and SIR DUKE. No music reading required, all tablature is included with the printed material!

Here's Just Some of What You'll Get:

- You'll get split screen views which show left and right hand techniques clearly
- You'll get tips and techniques for playing basslines and melodies at the same time
- You'll get easy to understand tablature and notation for all the arrangements



View a Video Sample Now on Youtube!  
<http://www.youtube.com/watch?v=f5TgLXLx-xY>



## Read These Real Life Comments from Youtube Viewers Who Bought the DVD!

“Adam, just got my DVDman..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!”

“I just bought DVD for my son and he is learning guitar for about 3 years. He just completed his middle school concert and played one of this songs with the band. When I saw this I immediately decided to give him an opportunity to learn from masters like you. Hope he enjoys it. - Srini”

“Adam, I started to learn superstition with the existing 2 youtube lessons and acquire the hammer technique but I'm eager to learn more. I will definitely order you DVD as soon as it is available. Thanks so much, you rock ~ Gerald”

“I'm SO excited! I FINALLY orderd the DVD three days ago. Since I'm only 13, I can't exactly order it my self. It took 2 weeks of begging and chores for my mom to finally agree to get it for me. I've already figured out the bass part and I'm ready to learn more! =] Thanks alot Adam!”

For Quick and Easy Ordering 24 hrs / 7 Days a Week, Visit <http://www.adamrafferty.com/store>

# "How To Solo Over II-V-I Changes" DVD Video



## Jazz Guitar Made Simple.

Take a 90 minute lesson with one of the top jazz & blues guitarists on the scene today! Boost your bebop vocabulary **quickly and easily**.

In his friendly and patient teaching style, Adam Rafferty shows you 14 of his favorite II-V-I lines slowly, note for note. No music reading required!

You'll see clearly how jazz lines fit against chord changes. Split screen views allow clear views of right and left hand techniques.

## Here's What YOU'LL GET:

- 14 II-V-I Lines
- harmonic vs non-harmonic tones
- tips on picking speed and technique
- solos 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

A comprehensive booklet with all the tablature, fingerings and examples from this Jazz Guitar Instructional DVD can be downloaded as a FREE pdf file.

"Adam,

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!!!

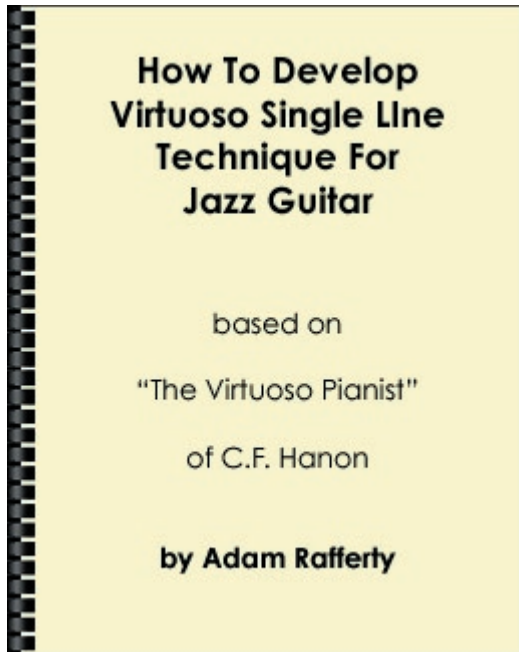
This is as good as any video in my collection, if not the best. I can't wait to start really working on these lines. I have a gig tonight, and feel really inspired to play, and try to apply these lines and the feel. I would absolutely recommend this video to friends. Thanks so much - I'll get a lot of 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





# How You Can Develop Virtuoso Picking Technique Quickly and Easily...



Have you been wanting to improve your guitar technique but just didn't know how to go about it?

Do you find yourself "digging in" too hard and getting stuck in the middle of fast passages?

Do you ever feel unsure of the proper fingerings that enable you to execute a musical idea?

Well, jazz guitarist Adam Rafferty has completely solved these problems for you along with many others encountered by most guitarists playing today.

Your Problem is Solved...

Adam's amazing new manual called "How to Develop Virtuoso Single Line Technique for Jazz Guitar" with exercises and diagrams including complete fingerings will provide you with a daily 15 minute routine enabling you to develop a "touch" that will have you gliding through lightning fast solo passages easier than you could ever imagine!

And what's more this easy to follow, step by step approach is so simple that even a child could do it!

"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'.

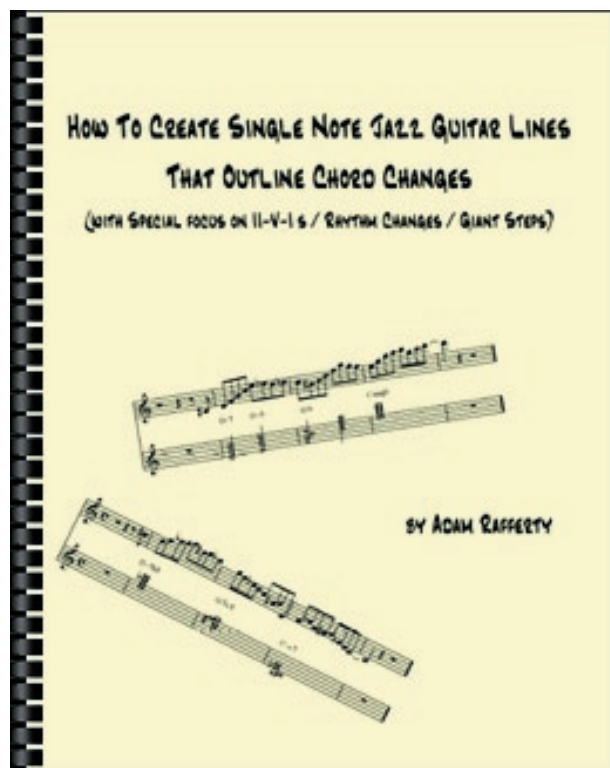
I know that I will keep it up and it will really pay off. I work a 50 hour a week job and have a family so I get in a little over an hour a day on average practicing and this is now part of my routine."

Frank Markovich (Guitarist)  
Belmont, CA





# “How To Create Single Note Jazz Guitar Lines That Outline Chord Changes”



Do YOU want to expand YOUR jazz vocabulary?  
Do YOU want to play solo lines over “tricky changes” with ease and fluidity?  
Do YOU want to play music YOUR OWN WAY, rather than through imitation?  
Do YOU want to feel more confident in various playing situations?  
Do YOU want to be able to digest new tunes more Quickly and Easily?  
Do YOU want to feel comfortable when you “jam” with new people?  
Do YOU want to have a “jump start” on tunes like “Giant Steps” and “Rhythm Changes?”

This in-depth manual shows you how to build your own creative melodies on II-V-I changes, and even shows you how to **cut through “Rhythm Changes” and “Giant Steps” like a hot knife through butter!**

## Here’s What You’ll Get:

You’ll get a 104 + page spiral bound book (lays flat on your music stand)  
You’ll get 2 CD Roms - with 189 of the books musical examples - you can hear them at the touch of a button!  
You’ll get a step by step method, included with Homework assignments at the end of each chapter  
You’ll get example solos with full explanations for Coltrane’s “Giant Steps”  
You’ll get example solos with full explanations for “Rhythm Changes”  
You’ll get several II-V-I lines in both major and minor keys  
You’ll get practice chord progressions to “plug your lines” into  
You’ll get to see how pianistic, choir like harmonies fits on guitar  
You’ll get loads of personal insights throughout the course  
You’ll get solid practice techniques - so that you can get the most out of even a short practice session  
You’ll get a full-blown explanation of when to use notes outside the harmony vs. notes inside the harmony in creating solo lines  
You’ll get “absorbtion techniques” which “force” you ears, eyes, fingers and brain to absorb new harmonic material - at warp speed!

“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



**Order Now! Click link below...**

**<http://www.adamrafferty.com/store>**



ADAM RAFFERTY

Gratitude

Crescent Ridge Publishing (2008)

Let me just start out my review with the following statement: Any artist who can take two absurdly overplayed (on the radio) songs like “Sir Duke” and “I Wish”(both penned by Stevie Wonder) and not just reinvigorate them but make me want to play them over and over gets an automatic “A” in my grade book. You have to be ultra-talented to freshen up THOSE two songs. On his album Gratitude, Adam Rafferty manages this feat with just his lone acoustic guitar. Here’s a disc already in the running for best acoustic instrumental offering of 2008. Man, this is a tasty recording, yessiree Bob! As Rachel Ray might opine, “Yummalicious!”

Blending six originals with the aforementioned two Wonder covers, as well as songs by Dr. Lonnie Smith, two Beatle covers, the Bill Withers’ staple “Ain’t No Sunshine,” and two more Stevie Wonder numbers, Rafferty cruises through the fourteen cuts with absurd self-assuredness, displaying so much talent and so many playing techniques that I’m embarrassed to say I’ve never heard of the guy until now. I call myself a music reviewer – ha!

Speaking of the various cover songs, Rafferty OWNS these puppies! His “Ain’t No Sunshine” flat out CUTS Withers’ version...it’s bluesy yet plaintive and evocative in a soft somber way. Lennon and McCartney’s “She’s Leaving Home” takes on a whole new life with Rafferty’s folksy rendition, as he strips away the Beatles’ arrangement and reduces the song’s melody to just his gently yet adroitly plucked and strummed guitar. And don’t even get me started on how in the hell this man can take a song like Stevie Wonder’s “Superstition” and with just his guitar render it as a smokin’ slice of jazzy funk.

Now we come to his original tunes. “Simplicity” opens the album with a spot on blend of somber new age-istic melodic textures and mood with sprightly fingerstyle playing. “Machine Gun” (no, he didn’t cover The Commodores’ big hit, but I’ll bet he could’ve!) catches fire almost immediately with blazing picking and fingering as well as dramatic bursts of rhythm guitar chords. This guy’s fingers can fly, folks, yet never once did it sound pretentious or show-offy. Uh uh! He just flat out likes to play like a madman!

Anyone who has read my reviews knows how much I like laid back rural-esque acoustic guitar tunes, custom-tailored as a soundtrack for traversing back country highways in my Midwestern travels. Rafferty also excels with those kind of numbers such as the sprightly yet subdued treatment he gives Wonders’ “Overjoyed,” the gentle rolling melody of “America” (comparing favorably with Ken Bonfield) or the somber mixture of blues and folk on the mournful “Jill’s Song” (featuring a heart-rending refrain). Mr. Rafferty can also get down to bidness as he does aplenty on the deliciously toe-tapping “Vitamin E Blues” or his cover of Dr. Lonnie Smith’s “Play It Back” which is enhanced by the addition of some neat scat-meets-George Benson-ish vocalizings as well as some of the artist’s most technically startling finger and fret work. If this song doesn’t make you want to get down and party with this guy, you better check your pulse - or just retreat to a cave.

If I sound giddy with excitement it’s because I am. It’s just a stone solid kick to have an album drop into my hands from a heretofore unknown (to me) artist and discover someone so damn talented. No doubt I’m late to the “Adam Rafferty kicks ass” party and for that I’m truly sorry, but at least I got here. Lastly, if you can read the artist’s heartfelt liner notes about the origins of this album and remain untouched, well, you must be the kind of person who also thinks “Ah, it’s just another sunset.” Gratitude is one of the best acoustic guitar albums I’ve

heard in a long time and that statement takes a lot of CDs into account. When I play it, I'm grateful to be alive and I can't think of higher praise than that. Obviously, highly recommended!

Rating: Excellent

Bill Binkelman  
Music Reviewer  
New Age Reporter



*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 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 Rafferty