

Superstition

Words and music by Stevie Wonder, arranged by Pete Huttlinger



With its funky beat and complex, interlocking clavinet and horn parts, Stevie Wonder's No. 1 hit "Superstition" (from his 1972 album *Talking Book*) would seem all but impossible to arrange for solo guitar. Never one to shrink from a challenge, Pete Huttlinger starts off with the signature clavinet line, played with his thumb and index finger, muting the strings slightly and picking near the bridge to simulate the funky clavinet tone. He then goes on to the tune's biggest challenge: playing the melody and horn parts while maintaining the clavinet line and groove. Notice that Huttlinger sometimes moves the bass line from its usual fifth position to the tenth position (measures 22 and 23) to play the horn line's high notes.

Although Huttlinger usually frets the clavinet line with his index and ring fingers, he sometimes plays the part entirely with his index finger (measure 14) to allow him to reach higher melody notes.

Take these sections slowly and work out the fingerings measure by measure. Huttlinger recommends looking at all the parts as a whole, rather than trying to isolate each line at first. However, to make the piece work effectively, each part must be phrased correctly, sustaining the melody and horn lines while keeping the bass line crisp and funky. Huttlinger says it took him months of practice to be able to perform this piece, so be patient, and eventually you'll amaze your audience and yourself with this showcase arrangement of a classic tune.

—DOUG YOUNG

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Musical score for Pete Huttlinger's piece. The score is written for guitar and includes treble and bass clefs. Measure numbers 34, 37, and 41 are indicated. The notation includes various fret numbers (e.g., 6, 7-10, 7-8-9, 7-9, 7-9-10, 7-10, 12, 10, 10-12, 0, 7-10-12, 10, 10-12, 0, 7-10-12, 5, 10, 9, 7, 9, 0, H, 5, 5, 5-7) and articulation marks like 'H' (harmonic) and 'x' (mute).

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