

Larry Carlton

Transcribed by Lee Hodgson

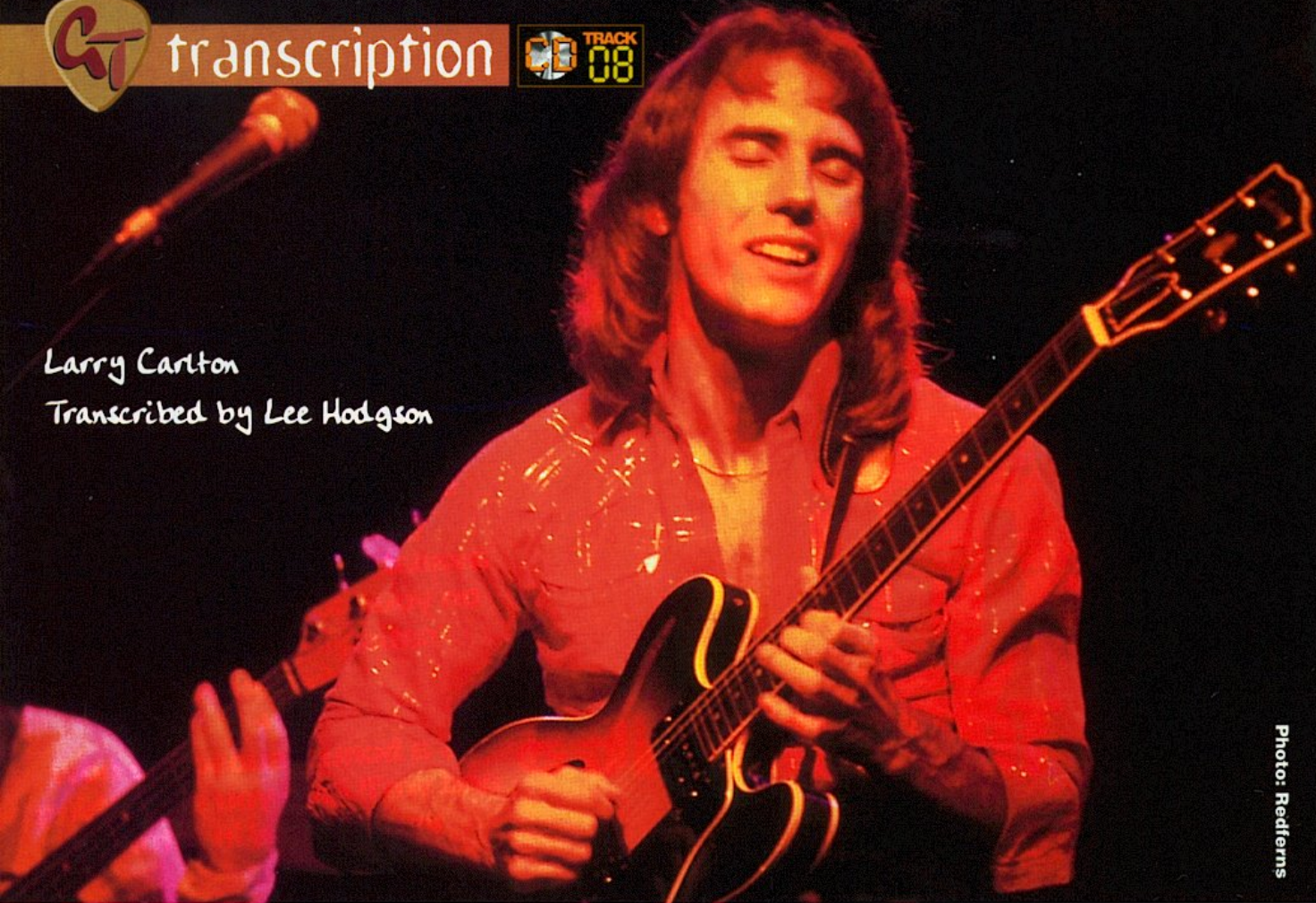


Photo: Redferns

# Larry Carlton's Room 335

**Room service? Send me up some white hot fusion guitar immediately!**

**W**hen I was a teenager, Steely Dan's 'The Royal Scam' album held me spellbound. I'd try to figure out all those jazzy-sounding chords and arrangements but that solo from *Kid Charlemagne* (which featured Larry Carlton) was so mesmerising that I learned it parrot fashion.

I stopped practising that solo years ago and now I've almost completely forgotten it! When I was asked to transcribe Larry's *Room 335* I dug out that album with the squares on the cover and remembered how the opening track on Larry Carlton's solo debut was something really special, but for some reason I'd never tackled it. I'm grateful to GT for giving me an excuse to do so now!

Down to business. You can read more about Larry's legendary studio status in the opening paragraphs of Shaun Baxter's Dec 95 and my own Oct 94 Larry transcription. I know Shaun rates Mr Carlton highly and would it surprise you that Larry is one of *my* biggest influences (more so than Albert Lee)?

I recommend that you start here by looking over the chord diagrams (including optional voicings/locations). Be sure to memorise any new sounds and shapes there and then! Also take a moment to reflect on how such fresh (or little used) sounds might fit in with your musical activities. For example, I regularly employ some of those Steely Dan chords in my country playing and I haven't been sacked yet!

Next, focus on the tune's arrangement, aided by the rehearsal letters on the chart. Larry is renowned for his single note lead work (double stops appear occasionally too) yet he is also a tremendous rhythm guitarist. On this track it's the keyboard which provides a driving force; syncopated rhythm with mostly quite straight-forward chord voicings. I've written the keyboard arrangement for guitar and you'd do well to spend time on interpreting that, if only to familiarise yourself with the groove and overall composition. At least check out the transcription's first five written measures, preferably listening along

with the CD.

This is a long piece, so our usual text-based performance notes approach might have proven unwieldy so this time I've opted for more directions on the transcription pages.

Be sure to interpret my charts with circular – not so much lateral – thinking eg *where might I use such and such? or what do I try when the accompanying chord is such and such? or I know the result I want and how do I achieve that appropriately?*

Much of what follows concerns superimposition and don't forget that the basic musical elements of *tension & resolution* should be guided by and controlled with head, hands and ear.

Additionally, for so called 'outside' playing, try *parallel harmony*.

Larry Carlton will occasionally approach the accompaniment chord (or even the superimposition!) via its own V or a simple arpeggio a semitone below (less commonly from a semitone above). ■



# KEYBOARDS ARRANGED FOR GUITAR

\*Also see supplementary diagrams (your guitar string gauge choice will dictate the best sounding option)

<p><b>*Dmaj7</b></p> <p>D C# F# A 1 7 3 5</p>	<p><b>(Aadd9/C#)</b> <b>*C#m7#5</b></p> <p>C# B E A of C#- 1 b7 b3 #5 A- 3 9 5 1</p>	<p><b>*Bm7</b></p> <p>B A D F# 1 b7 b3 5</p>	<p><b>*C#m7</b></p> <p>C# B E G# 1 b7 b3 5</p>	<p><b>*Aadd9</b></p> <p>A E B C# E (A) 1 5 9 3 5 (1)</p>	<p><b>Amaj9</b></p> <p>A G# C# B E 1 7 3 9 5</p>
<p><b>Eb13</b></p> <p>Eb G Db F C 1 3 b7 9 13</p>	<p><b>Eb9#11</b></p> <p>Eb G Db F A 1 3 b7 9 #11</p>	<p><b>Dmaj7<sup>2</sup></b></p> <p>D F# A C# 1 3 5 7</p>	<p><b>Fmaj7</b></p> <p>F C E A C 1 5 7 3 5</p>	<p><b>Em7#5 (Cadd9/E)</b></p> <p>E D G C of E- 1 b7 b3 #5 (b6) C- 3 9 5 1</p>	<p>or <b>Em7#5</b></p> <p>E D G B# 1 b7 b3 #5</p>
<p><b>Dm7</b></p> <p>D C F A 1 b7 b3 5</p>	<p><b>Em7</b></p> <p>E D G B 1 b7 b3 5</p>	<p>or <b>Em7</b></p> <p>E B D G B 1 5 b7 b3 5</p>	<p><b>Dmaj7<sup>3</sup></b></p> <p>D A C# F# (A) 1 5 7 3 (5)</p>	<p><b>D/E (=E11)</b></p> <p>E D F# A of E- 1 b7 9 11</p>	<p>or <b>D/E ...like...</b></p> <p>E D F# A of E- 1 b7 9 11</p>
<p><b>E9sus4</b></p> <p>E A D F# 1 4 b7 9</p>	<p><b>D#m7b5</b></p> <p>D# A C# F# 1 b5 b7 b3</p>	<p><b>F#m7b5</b></p> <p>F# C E A 1 b5 b7 b3</p>	<p><b>G9sus4</b></p> <p>G C F A 1 4 b7 9</p>	<p><b>Gmaj7</b></p> <p>G D F# B (D) 1 5 7 3 (5)</p>	<p><b>G#m7b5</b></p> <p>G# D F# B 1 b5 b7 b3</p>
<p><b>A9sus4 (o)</b></p> <p>A D G B (E) 1 4 b7 9 5</p>	<p><b>D</b></p> <p>D A D F# 1 5 1 3</p>	<p><b>F#aug optional barre</b></p> <p>(F#) 1 1</p>	<p><b>F#7#5</b></p> <p>F# E A# C# F# 1 b7 3 #5 1</p>	<p>or <b>F#7#5</b></p> <p>E A# C# F# b7 3 #5 1</p>	<p><b>Bm7</b></p> <p>B F# A D F# 1 5 b3 b3 5</p>

Room 335 By Larry Carlton  
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<p>or <b>Bm7</b></p> <p>B A D F# 1 b7 b3 5</p>	<p><b>Am7</b></p> <p>A G C E 1 b7 b3 5</p>	<p><b>D9#11</b></p> <p>D F# C E G# 1 3 b7 9 #11</p>	<p>or <b>D9#11 (no 3rd)</b></p> <p>D (F#) C E G# 1 (3) b7 9 #11</p>	<p><b>F#m7</b></p> <p>F# C# E A C# 1 5 b7 b3 5</p>	<p><b>(For B alt)</b> <b>B7#9, b13 (b9)</b></p> <p>B D# A C# F# D 1 3 b7 #9 #5 b9 (b13)</p>
<p><b>(For B alt)</b> <b>B7#9, b13</b></p> <p>B D# A C# G 1 3 b7 #9 b13</p>	<p><b>E:maj7</b></p> <p>E E B E G# D# 1 1 5 1 3 7</p>	<p><b>F#m7#2</b></p> <p>F# C# E A E 1 5 b7 b3 b7</p>	<p><b>Gm7</b></p> <p>G D F Bb 1 5 b7 b3</p>	<p><b>C9</b></p> <p>C E Bb D G 1 3 b7 9 5</p>	<p><b>C#9</b></p> <p>C# E# B D# G# 1 3 b7 9 5</p>
<p><b>B7, b9</b></p> <p>B A D# F# C 1 b7 3 5 b9</p>	<p>or <b>B7#5, b9</b></p> <p>B A D# F# C/C# 1 b7 3 #5 b9 #9</p>	<p><b>A7sus4</b></p> <p>A E G D E A 1 5 b7 4 5 1</p>	<p><b>F#m7#5</b></p> <p>F# E A C# 1 b7 b3 #5</p>	<p><b>Dmaj7#4</b></p> <p>F# C# D A 3 7 1 5</p>	<p><b>C#7, b9 (G#7) no root</b></p> <p>G# D E# B 5 b9 3 b7</p>

Supplementary diagrams

<p><b>C#m7#5</b></p> <p>C# E B E G# 1 b3 b7 b3 #5</p>	<p><b>D#m7, b5</b></p> <p>D# C# F# A 1 b7 b3 b5</p>	<p><b>Bm7</b></p> <p>B F# A D F# 1 5 b7 b3 5</p>	<p><b>C#m7</b></p> <p>C# G# B E G# 1 5 b7 b3 5</p>	<p><b>Aadd9</b></p> <p>A A C# B E 1 1 3 9 5</p>
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**NB** m7b5 = half diminished =  $\emptyset$       \*F#+ is enharmonically equivalent to A#+ and D+. (C# = D)  
 aug = augmented '+'  
 7#5 = 7+ or 7aug



# Room 335

## by Larry Carlton

RHYTHM PART (Kbds Arr For Gtr) - fingerstyle 'grabs'

Lively 'West Coast' Rock  $\text{♩} = 130$

**GT TAB**

**A** 0:00

**B** (rpt)

*mf* CO CO

5 5 5 (5) 2 2 4 (4) 5 5

7 7 5 (5) 3 3 5 (5) 7 7

6 6 4 (4) 2 2 4 (4) 6 6

5 5 4 (4) 2 2 4 (4) 5 5

1,5 Dmaj7 C#m7#5 Bm7 C#m7 Dmaj7 C#m7#5\*

1 2 Sometimes C

CO CO

7 7 9 (9) 7 7 0 (0) 5

7 7 0 (0) 7 7 0 (0) 6

7 7 6 (6) 7 7 6 (6) 6

7 7 7 (7) 7 7 6 (6) 5

7 7 0 (0) 7 7 0 (0) 6

4 Bm7\* Aadd9 8 Bm7 Amaj9 Eb13 (or 9#11)

\* shown at alternative location  
- see chord diagrams and accompanying notes  
(#5 = G#, enharmonically equivalent to A, as shown)

Rhythm part (kbds)  
continues sim -  
see arrangement

LEAD GUITAR

**A** **B** 7 0:14 **C**

(Doubled till bar 44)

*f* PO PO H S MU PB LD PO H

7 2 4 2 2 4 2 4 6 5 (5) (5) (X) (4) (5) 4 2 4 4 2 4

8 Bm7 Amaj9 Eb9#11 Dmaj7 G#m7#5 Bm7 C#m7

*gliss* *gliss*

S PO H S PB LD

2 4 (4) 5 2 (2) 0 (0) 2 4 2 2 4 2 4 6 5 (5) (5) (4) (5) 4 2 4 4 2 4

11 Dmaj7 C#m7#5 Bm7 Amaj9 Dmaj7 C#m7#5 Bm7 C#m7

*gliss* *gliss* 0:29 *gliss*

S H S PO H S PB LD PO

2 4 (4) 5 2 (2) 4 7 (7) 5 7 5 5 7 5 7 9 8 (8) (8) (7) (8) 7 5 7 5 7

15 Dmaj7 C#m7#5 Bm7 Amaj9 Fmaj7 Em7#5 Dm7 Em7



19

*gliss* *gliss* *gliss*

S S PO H S PB LD PO H

5 5 7 (7) 8 5 (5) 5 3 (3) 2 4 2 2 4 2 4 6 5 (5) (5) (4) (5) 4 2 4 4 2 4

Fmaj7 Em7#5 Dm7 D/E Dmaj7 C#m7#5 Bm7 C#m7

23

*gliss* *gliss* *gliss* *gliss* *gliss* *gliss*

S S S S S S

2 3 4 (4) 5 2 (2) 5 6 7 (7) 8 5 (5) 5 7 9 (9) 10 7 (7) (7) 7 9 7

Dmaj7 D#m7b5 E9sus4 Fmaj7 F#m7b5 G9sus4 Gmaj7 G#m7b5 A9sus4

D 0:47

27

*slight vib* *gliss*

BU RPB LD PO BU LD PB LD PO BU S

9 (11) (11) (11) (11) 9 7 9 (11) 9 (9) (9) (9) (11) 9 7 9 (11) 7 7 (7) (7) 10 12 10

Dmaj7 F#aug (or 7#5) Bm7(9) (Bbm7)

30

*gliss* *gliss*

S S BU LD PO BU LD PO CO

10 (10) (10) 10 10 12 10 9 12 12 (14) 12 10 12 (13) 12 10

Am7 D9#11 D9 Gmaj7 G#m7b5 C#7b9 (G#dim7) F#m7 Balt (eg 7#9)

33

*vib* *gliss* *gliss* *gliss*

S CO S MU S PO

9 (9) 10 11 (11) (11) (11) (11) 9 11 10 10 (10) 10 (10) 11 9 7

Emaj7 F#m7 Gm7 C9 C#9 Dmaj7



36

BU LD PB LD PO BU S

Increase fretting pressure  
Seamless fingering substitution

gliss 3

1:10

E B G D A E

9 (11) 9 (9) (9) (9) (11) 9 7 9 (11) 7 7 (7) (7) (7) 16 15 17 15 15 (15)

F#7#5 Bm7 (Bbm7) Am7 D9#11 D9

39

S S CO BU LD PO BU LD PO CO S PO BU LD BU PO

gliss 3 gliss 3 gliss 3

E B G D A E

(15) 10 12 10 10 12 10 9 12 12 (14) 12 10 (10) 12 (13) 12 10 10 8 8 7 9 (11) 9 (10) 9 7 9

Gmaj7 G#m7b9 C#7b9 (G#dim7) F#m7 B7#5b9 Em7 A7sus4

42

vi

NB: Lead guitar no longer doubled

f BU LD

Semi-harm

CO H BU (CO)

E B G D A E

7 (7) 7 (7) 7 (8) 7 (8) 7 (7) 5 5 5 (5) 7 (9)

F G 1st SOLO

Gmaj7 F#m7#5 Em7 Dmaj7 Dmaj7 C#m7#5 Bm7 Amaj9 Eb9#11 Dmaj7 C#m7#5

47

S CO MU BU LD strong PO S H H PB gradual LD PO H PO strong S

gliss gliss vib

E B G D A E

5 5 5 (X) 7 (8) 7 5 9 12 12 9 12 (12)(13) 12 (12) 10 12 10 10 (10) 11

Bm7 C#m7 Dmaj7 C#m7#5 Bm7 Amaj9 Eb13

50

BU LD MU CO PO Semi-harm BU gradual LD strong PO PO BSS BU

vib

E B G D A E

5 7 (8) 7 (5) 5 7 5 5 5 7 (9) 9 (9) (9) (8) 7 (7) 5 7 5 7 (8)

Dmaj7 C#m7#5 Bm7 C#m7 Dmaj7 C#m7#5



53

LD BSS PO PO S S S S/CO PB LD H PO  
 7 5 7 5 5 10 10 (10) 3 14 12 14 12 12 (12)

Bm7 Amaj9 Eb13 Dmaj7 C#m7#5 Bm7 C#m7

56

(CO) (L/H) H S S CO MU BU LD CO BSS BSS (i.e. gradual let down) S S BU  
 10 14 12 14 12 12 (12) 7 10 (12) (12) (11) 10 10 10 8 9 10 10 16 (18) 17

Dmaj7 C#m7#5 Bm7 Amaj9 Eb13 Dmaj7 C#m7#5

59

(L/H) H S BU RPB LD H H H H H  
 (17) 17 17 19 17 (17) (17) (17) 17 (19) (19) (18) 17 (17) 14 16 17 15 16 17 15 17

Bm7 C#m7 Dmaj7 C#m7#5 Bm7 Amaj9 Eb13

62

S H H H H S PO H S S S  
 20 (20) (20) 12 14 15 12 14 13 15 13 15 16 15 12 13 12 13 15 15 17 15 17

F#maj7 E7#5 Dm7 Em7 Fmaj7 Em7#5

65

S H BU LD PO BU CO S CO CO CO CO  
 18 17 18 19 17 19 (21) 19 17 19 17 19 (21) 17 17 10 9 10 11

Dm7 D/E Dmaj7 C#m7#5 Bm7 C#m7



(8va)

BU S S S CO MU H BU CO BU

12 9 12 (14) 12 12 (12) 14 15 14 13 (13) 13 15 (17) 15 15 (17) (17)

68 **Dmaj7** **D#m7b5** **E9sus4** **Fmaj7** **F#m7b5** **G9sus4**  
*sim*

(8va)

2:09

H BU CO CO BU LD

12 15 12 14 17 14 (14) 17 14 (14) 17 13 (13) 14 16 15 17 (19) 17 (19) 17 15

70 **Gmaj7** **G#m7b5** **A9sus4** **A9sus4** **Dmaj7**

(8va)

2:16

H PO H PO S H PO MU S PO MU

14 15 14 17 15 17 15 14 16 15 16 15 (12) 16 14 16 12 (12) 15 16 14 17 17 (12) 14 15

73 **F#7#5** (F#phrygian dominant scale) **Bm7** **(Bbm7)**

(8va)

PO PO H H PO S MU PO PO PO PO

12 13 12 14 15 12 12 14 11 12 11 14 11 11 12 12 (15) (15) 17 15 14 16 15 14 16

75 **Am7** **D9#11** **D9** **Gmaj7** **G#m7b5** **C#7b9**

Note: superimposing arpeggios = \* Am, \*\* Em7, \*\*\* Bm7 (descending by a 4th)

(8va)

2:21

H PO PO H PO S BU PO S CO

13 14 13 16 14 13 16 14 17 16 18 16 18 20 19 21 19 (19) 17 19 16 17 (17) 19 (21) 18 17 15 18 17 (17)

77 **F#m** **B7#5#9** **Emaj7** **F#m7** **Gm7** **C9** **C#9**



(8va)

BU 19 (21) 19 17 14 BU 17 (19) (19) PO 14 15 14 BU 14 15 14 BU 17 (19) 14 S S PO 14 17 15 17

80 Dmaj7 F#aug Bm7

(8va)

PO 14 15 14 D auxiliary diminished scale PO 17 15 14 18 16 15 S MU 17 19 22 17 22 21 19 17 19 17 (17) 19 20 19 17 17 15

83 Am7 (Cmaj7) D9#11 Gmaj7 G#m7b5 C#7b9 F#m7 B7#5#9

(8va)

BU LD BU LD PO (15) 14 17 15 17 (19) 17 (19) 17 15 16 15 (15) (15) (15)

86 Em7 A7sus4 Gmaj7 F#m7#5 Em7 Dmaj7 Dmaj7 C#m7#5 Bm7 Amaj9 Eb13

Keyboard Solo - see arrangement

25 18 4:10 Gradual BU H RPB LD 10 (12) (12) (12) 10 9

91 116 117 135 Bm7 Amaj9 Eb9#11 136 Dmaj7 C#m7#5

(8va)

BU LD S CO H BU LD S BU RPB LD PO 10 (12) 10 (10) 9 9 11 10 (10) 9 13 17 (19) 17 (17) 12 14 17 (17) 17 (19) (19) (19) (19) 17 15

137 Bm7 C#m7 Dmaj7 C#m7#5 Bm7 Amaj9 Eb13 Dmaj7 C#m7#5



(8va) 4:22

CO BU LD BU LD S S PO H S MU BU LD PO

16 (18) (18) 16 (16) 14 16 14 (15) 14 16 18 (18) 16 14 16 14 (14) (10) 11 (13) 11

141 Bm7 C#m7 Dmaj7 C#m7#5 Bm7 Amaj9 Eb9#11

(8va)

LHH BU S S PO S MU H S S

10 12 (14) 10 9 12 14 (14) 12 (12) (12) (0) 5 7 5 10 (10) 10 (10) 5 7 14 12 14 12 15 12

144 Dmaj7 C#m7#5 Bm7 C#m7 Dmaj7 C#m7#5

(8va) 4:37

S BU LD BU LD PO BU LD PO BU LD S LHH

13 14 16 17 16 (18) 16 (17) 16 14 16 14 17 (19) 17 16 (16) 14 (16) 14 12 (12) 14

147 Bm7 Amaj9 Eb13 Dmaj7 C#m7#5 Bm7 C#m7

(8va)

H H PO S H simultaneous PO with PB LD PO sideways attack CO MU PO S CO S BU

10 12 14 12 9 (9) 10 17 (12) (13) 12 10 16 (17) 10 (10) 15 14 17 14 17 (19) 17 (17) 14

150 Dmaj7 C#m7#5 Bm7 Amaj9 Eb9#11 Dmaj7 C#m7#5

(8va)

Let ring BU H S CO CO BU CO BU H S

16 (18) 14 16 14 (14) 14 17 14 17 (19) 17 (17) 14 17 (19) 14 17 14 17 16 14 16 16 14 16 18

153 Bm7 C#m7 Dmaj7 C#m7#5 Bm7 Amaj9 Eb9#11



(8va) 4:48

CO CO CO H CO BU LD CO S PO PO

14 17 14 14 16 17 (17) 16 14 15 (15) 14 17 (19) 17 12 19 17 19 19 17 19 17 19 19 17

156 Dmaj7 C#m7#5 Bm7 C#m7 Dmaj7 C#m7#5

(8va)

PO PO BU LD PO BU BU CO BU

(17) 19 17 19 19 19 17 19 17 19 (21) (21) 19 17 19 19 17 17 19 17 19 (21) (22) 17 19 17 (19) 17 (17)

159 Bm7 Amaj9 Eb13 Dmaj7 C#m7#5 Bm7 C#m7

(8va) 5:01

S S BU BSF RPB BSS LD PO PO BU PO PO PO

(17) 9 17 19 17 19 (20) (20) (20) 19 17 19 17 17 19 17 19 19 (21) 20 17 20 19 17 19 19

162 Dmaj7 C#m7#5 Bm7 Amaj9 Eb13

(8va)

H H H S S/MU BU LD BU LD PO PO BU

17 18 19 16 19 21 16 16 17 18 16 (X) 14 16 (17) 16 (17) 16 14 16 14 16 (18) 14

164 Dmaj7 C#m7#5 Bm7 C#m7

(8va) 5:10

PO PO PO H PO strong PO PO H S PO CO BU H

17 16 14 16 14 16 14 16 14 14 16 14 16 14 16 14 16 18 17 19 17 19 19 17 17 17 (19) 17 14 16

166 Dmaj7 C#m7#5 Bm7 Amaj9 Eb9#11 Dmaj7 C#m7#5



(8va)

5:14

BU H BU H H S PO PO H H PO POPO

15 16 (18) 14 14 16 17 17 (19) 17 14 16 17 14 17 14 17 16 14 14 16 17 14 17 14 17 16

169 Bm7 C#m7 Dmaj7 C#m7#5 Bm7 Amaj9 Eb13

5:17 (8va)

H H PO PO PO H PO PO PO

14 16 14 16 17 14 17 14 17 16 14 16 16 14 16 17 14 17 14 17 16 14 16 16 14 16 14 16 14 16

172 Dmaj7 C#m7#5 Bm7 C#m7

(8va)

5:21

H S PO S MU PO PO PO S PO PO PO S CO

14 16 14 16 18 17 14 17 14 17 19 14 16 17 X 15 17 16 15 14 16 17 17 16 15 14 16 14 16 14 16 18 17 19

174 Dmaj7 C#m7#5 Bm7 Amaj9 Eb#11

5:24

Gtr 1 (main gtr)

S S S S S S (Hold)

17 19 (19) 19 17 (17) 8 10 (10) 10 8 (8) 10 12 (12) 12 10 (10) (10)

Gtr 2 (harmony overdub)

S S S S S S (Hold)

21 17 (17) 19 16 (16) 12 8 (8) 10 7 (7) 14 10 (10) 12 9 (9) (9)

176 Dmaj7 D#m7b5 E9sus4 F#maj7 F#m7b5 G9sus4 Gmaj7 G#m7b5 A9sus4

sim.