

# ULTIMATE PLAY-ALONG



FOR GUITAR

BY **MIKE STERN**

WITH **ASKOLD BUK**



**MANHATTAN**  
**Music**  
PUBLICATIONS™

# ACKNOWLEDGEMENTS

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# INTRODUCTION

This book is actually the second in a series of play-along books written and performed by Dave Weckl and John Patitucci. On this current project, Dave wanted to include guitar, and asked me if I would be interested. I wasn't sure how to approach it at first, because the main focus of their books is on playing different types of grooves — more rhythm section stuff. The main role of the guitar on this project, however, is on playing and interpreting written melodies, and soloing. I decided to think of this book as kind of an example of what I would do at a record date — playing someone else's music and overdubbing to finished tracks, as the drums, bass and piano had already been recorded before the guitar was added.

This book includes transcriptions of the guitar solos and rhythm parts, as well as some thoughts on each tune which I hope you'll find useful. I do want to mention that the text of this book was written in collaboration with Askold Buk. His assistance and contributions were invaluable to me. (Without Askold's help, this book wouldn't have come out until the year 2010!)

Most importantly, this is a *play-along* book. Hopefully, the transcriptions and analysis in each chapter will be helpful, but the main idea is to play along with the CD. That should be fun, especially with this rhythm section — Dave and John sound terrific as usual.

I also feel that it's important to say that, for me, music is learned by listening and playing with other musicians in a live setting. Books cannot, and will never be, a substitute for real-life playing experiences.

Mike Stern

## THE CHARTS

Although this package is for beginning and intermediate players, it is recommended that students have a basic understanding of how to read music (notes, rhythms, chord symbols, etc.). Students who play by ear will be able to play along on the strength of their innate talent, but it is still advisable to learn the rudiments of chart reading. There are many ways to write guitar parts, and in my experience I've seen everything from chord symbols on scratch paper to very elaborate "miniscores" with guitar, piano, bass and drum parts all on one page. However, in Level Two we'll be using a standard format that is common in live and recording situations: a basic chart with the melody, chords, and occasionally, additional direction. Here is a short dictionary of terms used in written music:

### INTRO

The introduction to the song, before the melody or body of the tune.

### LETTERS (A, B, C, ETC.)

These serve to identify sections of the song.

Example: **A** melody **B** bridge **C** chorus.

### D.C. OR DA CAPO

Go back to the beginning or top of the chart.

### D.S. OR DAL SEGNO

Go back to the "sign"  $\text{S}$ .

### CODA

The end of the piece. The coda is usually played after taking the "D.S." or "D.C." and is indicated by the  $\text{C}$  sign. So, for example, if you play through the chart and come to a "D.C. al Coda" marking, you jump back to the top of the chart, and when you come to the measure with the  $\text{C}$  sign (usually directly above a bar line), you then jump to the "Coda" (see Straight Eighths chart on page 7).



## REPEAT SIGNS

Play the measures within the repeat signs again, or as many times as indicated.

## 1ST AND 2ND ENDINGS

Sometimes at the end of a repeat sign there will be a first ending, which means go back to the repeat sign and when you get to the first ending measure, skip over it and play the second ending. If there is a repeat sign at the end of the second ending, repeat the section again, skip over the first two endings and play the third ending. If there are no repeat signs in an ending, continue with the chart after playing that ending.

## REPEAT MEASURE SIGN

Repeat the preceding measure.

## REPEAT MEASURE SIGN

Repeat the number of preceding measures indicated.

## TUTTI

Play as written with the band.

## SIMILE

Continue in a similar manner.

## OR SFORZANDO

Accent the note very hard, then immediately get very soft.

## RITARD

Gradually slow down.

## FERMATA

Hold the note under the fermata (sometimes referred to as the "bird's eye").

## CRESCENDO

Get louder from the beginning to the end of the marking.

## DECRESCENDO

Get softer.

## OTHER MARKINGS



Refers to a rhythm without denoting the pitch, unless accompanied by a chord symbol.



An accented note.



A short note.



Slide up to a note.

*pp*

(pianissimo) Very, very soft.

*p*

(piano) Soft.

*mp*

(mezzo piano) Moderately soft.

*mf*

(mezzo forte) Moderately loud.

*f*

(forte) Loud.

*ff*

(fortissimo) Very loud.

# GUITAR NOTATION

8va ..... 8va ..... 8va ..... 8va ..... 8va ..... 8va .....

1/2 full 1 1/2 2 1/2 full

**B** 12 12 12 12 12 13

**T**

**A**

**B**

Bend (half step) Bend (whole step) Bend (one-and-a-half steps) Bend (two whole steps) Grace-note Bend Bend and Release

8va ..... 8va ..... 8va ..... 8va ..... 8va ..... 8va .....

full full 2 full 1/4 full

**B** 13 13 (13) 13 (13) (13) (13) 7 3 6

**T**

**A**

**B**

Pre-bend (string bent before picking) Pre-bend and Release (reverse bend) Compound Bend and Release (first note picked only) Slight Bend (microtone) Unison Bend

8va ..... 8va ..... 8va ..... 8va ..... 8va ..... 8va .....

15 12 17 15 17 15 15 17

**B** x x x x x x

**T**

**A**

**B**

Vibrato Raked Strings Slide (both notes picked) Legato Slide (only first note picked) Pull-off (only first note picked) Hammer-on (only first note picked)

8va ..... 8va ..... 8va ..... 8va ..... 8va ..... 8va .....

15 17 18 17 15 (9) 5 5 5 5 X X X X 5 5 5 5 5 7 8 5

**B**

**T**

**A**

**B**

Legato Phrasing (only first note picked) Ghost Note Staccato Phrasing Fret-hand Muting Palm Muting Tremolo Picking

8va ..... 8va ..... 8va ..... 8va ..... 8va ..... 8va .....

(7 9) 7 12 12 12 (7) 20 (5) 17 (7) 19 (5) 17 (7) 19 7

**B** x x x x x x

**T**

**A**

**B**

Trill (Fast Hammer-on/ Pull-off Combination) Pick Scrapes Natural Harmonics (Open Strings) Artificial Harmonics (l.h. fret positions indicated in parentheses) Pinch Harmonic (with pick)

# STRAIGHT EIGHTHS

## OVERVIEW

One of the most important considerations to take into account when playing a tune is how to interpret a written melody. You want to get your “voice” on the tracks, but at the same time, you have to be true to the composer’s intent.

Here’s how I try to approach this. There are times when I get asked to play on a session where the rhythm tracks (bass, drums and piano) are already recorded. My job would then be to overdub the melody. I try to prepare for this beforehand by getting the music ahead of time. Then, I generally learn the notes as written and try to get as comfortable as possible playing them (figuring out positions, etc.). Once I’m more comfortable with the melody, I try to take a few liberties with it. I might find a few spots where I can put in a personal stamp, be it playing a fill or two, bending a few notes or adding some vibrato. This adds a bit of my personality to the tune and, hopefully, makes it come more alive.

If you have the chance, it’s good to check with the composer ahead of time to make sure that your interpretation goes along with his original intent. This was the case in recording the songs on this project. Before I laid down my parts, I talked with Dave and John (the composers) and made sure that they liked the direction I was going to take.

My approach to this tune was to play the melody so it would breathe and sing a little bit. I tried to play the melody pretty much as written, but in my own way, I wanted to lay back, make some of the notes a little longer and add a few embellishments. For example, in the very beginning of this tune (bars 4–7), I threw in a couple of fills that weren’t originally written (refer to **FIGURE 1** — the actual chart given to me for the session). That’s because I felt that the tune needed something extra in this space.

Using embellishments such as slurs, vibrato and bends brings the individual’s personality into interpreting a melody. You’re still responsible to play what’s written — you don’t necessarily change the pitches — but at the same time, you don’t want your performance to be stiff. So, in some cases, you could take more liberties. Obviously, the idea is to make these choices on an intuitive, instinctive level — so that it just feels good. Be careful, because you can overthink things. You don’t want to get so self-conscious that you’ll play like a robot.

Let’s look at some examples of the stylistic interpretations that I made in the music. As you can see, I didn’t adhere strictly to the note values written in the original chart. For example, though the E in bar 14 in the original chart ends at the second beat, I chose to extend the value for the duration of the measure (see measure 12 in the transcription) — it just *sounded* better to me! I also chose to slide into the B in bar 14, though no slide was notated in the original chart. There’s also a long slide at the end of bar 22. Rather than making the A a 16th-note, I slid it down the neck for a more dramatic effect. You can also see that even though no vibrato is indicated in the original chart, I freely use it whenever I think the tune calls for it.

A note about rhythm playing: you’ve got to be careful that your rhythm part works with whatever the soloist is playing, yet doesn’t clash with the other rhythm instruments. Otherwise, leave it out.

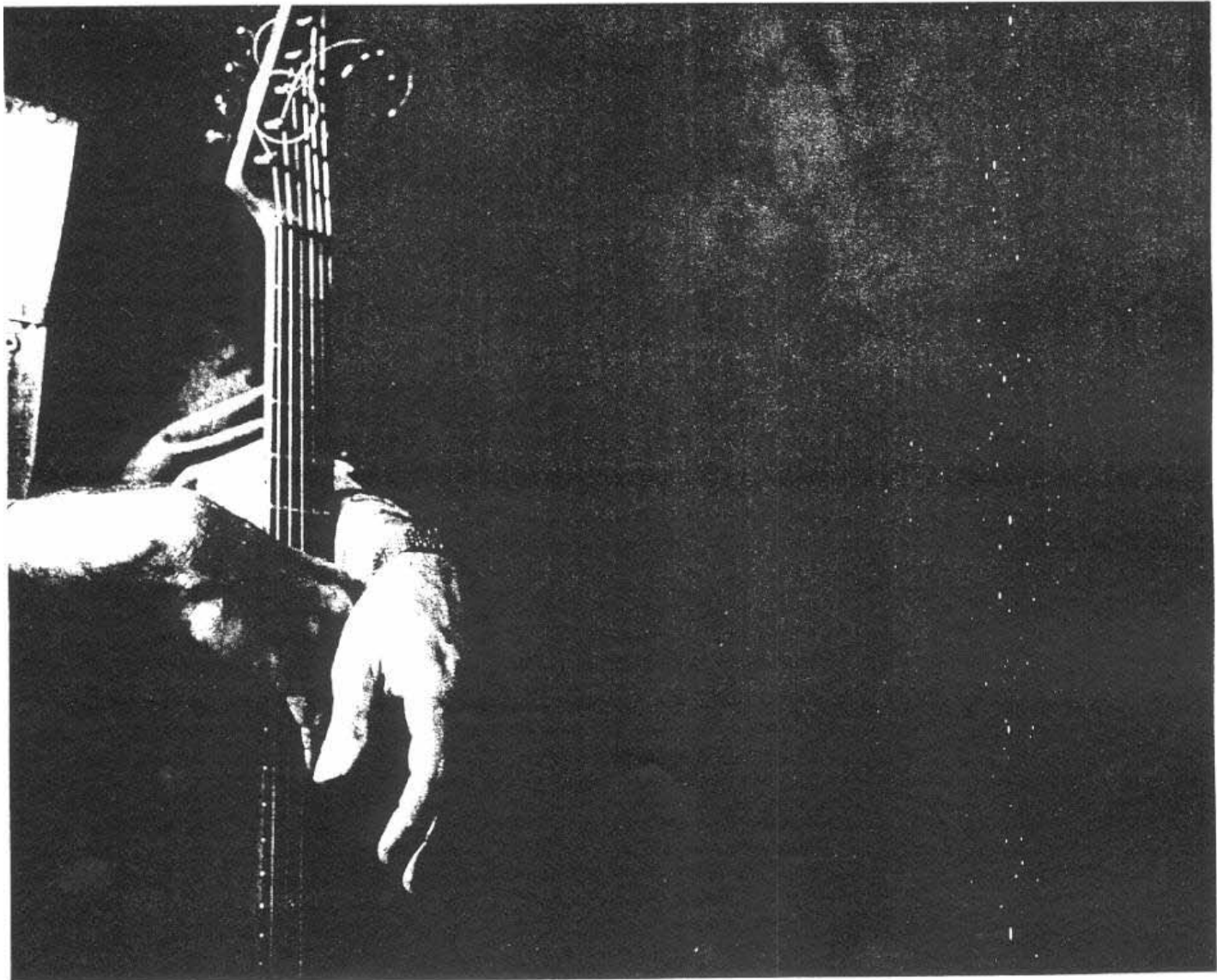
Over the keyboard solo, I just played a single-note “scratch” part throughout, consisting of a D at the 7th position. D was a *common tone* for all the chords. A common tone is one that fits harmonically through all the changes. Upon analysis, you can see that D is the 9th of C, the flatted 7th of E and the 5th of G.

On a session, you also have to be prepared for any unexpected changes in the chart. For example, though an Em11 chord was originally written in bar 71, the keyboard player played an E7#9 instead. When I heard that E7#9 chord on the track, I thought it was a strong substitution, so I played it as well. When overdubbing, you should always listen for musical surprises and react to them accordingly.

In this tune, the eighth-note rock groove led me to take a lyrical approach to my solo — I was hearing more of a melodic, singing sound. I didn't play a lot of notes at first; as a matter of fact, you can hear that I improvised around the melody at the beginning. That's always a good jumping-off point for a solo — it's a good way to tie in the vibe of the tune with the listener. You'll notice that I played kind of understated at first. That enabled me to add to the intensity of it as it went along.

The idea in any solo is to try to play the genre, but then have your own stuff come across. Try to avoid just playing the licks that you've been practicing that day. That's not what a solo is about. It's hopefully supposed to tell a kind of story within the framework of the tune... You kind of want to make a little statement.

In soloing, *how* you play is at least as important (if not *more* important) as *what* you play. It's all in the touch, the feel, the time and the placement of the notes. You could play a blues lick, but if it isn't laying right, it's not going to say the same thing or have the same kind of impact as a well-placed one. So it's important to concentrate on the groove and phrasing — especially listen to what the rhythm section is playing, and play *with* those guys.



The original chart given to me.

$\text{♩} = 106$  **1/8'S**

1 2 3 bass & drms

melody - print

4 5 6

7 add piano

8 9

10 11 A 12

13 14 15

16 17 18

19 20 21

22 B C 23 A 24

25 26 27 A 28

29 30

31 32 33

34 35 B C 36

37 38 39 A 7

69





## Intro

Moderate Rock ♩ = 104

N.C.  
(Bass and drums)

1 3

\*Gtr. 1 (w/slight dist.)

\*\*Em11

P.M.

1/4

8 9

9 (9) 7

\*w/chorus effect

\*\*Keyboard accompaniment (throughout)

6

9 10 8

9 7 7 5 7 5

5 5



## A Verse

Em11

9

15 12 12 14

12 14 14 16 14

12 14 12 15 14 12 14

(14) 12 14

(0)

13

15 12 12 14

12 14 14 16 12 14

12 14 12 15 14 12 14

12 14 12 14 (14)

# **B Pre-Chorus**

Cmaj9

17

steady gliss.

TAB

21

steady gliss.

1.

B7#5#9

TAB

25

2.

B7#5#9

Em11

Am11

TAB

29

Cmaj9

B7#5#9

Em11

Am11

to Coda

TAB

33

Cmaj9

Bm7#5

Asus4

A

Asus4

TAB

70

37

A Asus4 A Asus4

full

TAB

10 16 (16) 14 16 14 14 12 14 14 17

41

[E] Keyboard Solo Em11

full

TAB

17 10 (16) (16) 14 (14) 7 5 7 X 7 7 X 5

\*Gtr. tacet 1st time through (16 bars)

45

TAB

7 5 X 7 X 7 5 7 0 X 7 7 5 X 5 5

49

Cmaj9

TAB

7 5 X 7 X 7 7 5 7 7 X 5 7 7 5 X 5

53

Asus4 A

TAB

7 5 X 7 X 5 7 5 X 5 X 5 7 5 X 7 X 7 7 7 X 5

57 B7#5#9 Em11 Am11

TAB

61 Cmaj9 B7#5#9 Em11 Am11

TAB

65 Cmaj9 B7#5#9 Em11 Am11

TAB

69 Cmaj9 B7#5#9 E7#9 Am11

TAB

73 Cmaj9 B7#5#9 Em11 F Guitar Solo

TAB

77

TAB 12 14 12 14 12 10 12 10 10 10 12 14 12 12 14 14 12 15 14 14 12 14 12

81

Cmaj9

TAB 14 14 12 14 14 12 14 14 12 12 14 14 12 14 14 12 15 12 14 14 12 14 14

85

Am11

TAB (14) 14 (14) 14 14 12 15 14 (14) 14 (14) 12 14 14 14 (14) 12 14 14 14 14 12 14 14 12 14

89

B7#5#9

Em11

gliss.

TAB (14) 12 14 14 14 12 14 12 14 12 14 12 10 12 8 10 10 10 10 (10) 8 10 (10) 17

93

TAB (17) 17 15 14 17 15 12 14 12 11 14 12 9 12 10 9 (9) 10 11 12 10 12 9 12 11 10 8 10 12 8 10 8 7 10 8 7



96

TAB

98

Cmaj9

TAB

100

TAB

103

Am11

TAB

\*played behind the beat

106

B7#5#9

Em11

TAB

72

108 Am11 Cmaj9

full

TAB

14 12 14 14 12 14 15 12 15 14 12 14 12 14 14 14 12 9 10 12 9 10 12 14 11 12 14 12 13 15 11 12 13 14 12 10

110 B7#5#9 Em11

TAB

8 12 10 8 7 10 8 7 10 8 7 10 9 8 7 9 7 5 7 4 6 7 4 5 6 7 4 7 5 4 7 3 5 7

112

Am11

Cmaj9

full

full

TAB

8 5 7 8 10 7 8 10 12 10 8 7 10 10 (10) 8 7 10 8 10 10 10 (10) 8 10 8 9 7 9 7 5 7 7

\*played behind the beat.

[illegible]

118

B7#5#9

Em11

8va

hold bend

Am11

full

full

full

full

full

full

full

full

TAB

**G Bass Solo**  
(Em11)

*D.S. al Coda*  
(Take second ending)

121

Cmaj9 B7#5#9

1 1/2 full

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

7

**Coda**

Cmaj9 B7#5#9 Em11 Am11

131

1/2

(14) (14) 14 14 12 14 12 14 14 12 12 12 14 14

Gtr. 1

Cmaj9 B7#5#9 Em11

135

full full full full 1/2 1/2

(14) 14 (14) 12 14 (14) (14) 14 14 12 14 14 (14) 12 14 14 12

\*Gtr. 2 (clean)

Rhythm figure 1

mp

full

10 10 10 10 9 9 7 9 8

\*w/chorus effect



# SHUFFLE (BLUES)

## OVERVIEW

Most blues guitar players do a lot of string-bending, and I like that — it gives the guitar a more vocal quality. No matter what style you're playing, be it rock or straight-ahead jazz, bending is something that guitarists should take advantage of. You can't bend notes on other instruments such as the piano — so why not take advantage of it? It makes the guitar sound more expressive, as long as you don't overdo it.

For example, in measure 59, I played a wide bend of a minor third that's similar to the type of bends Albert King used to play. To get your bending chops together, by all means listen to Albert. He was great at this stuff. He did, however, have a slight advantage in the bending department — he played the guitar left-handed while holding it upside-down (so that the high E string is facing up). He would bend the strings downward, enabling him to easily bend intervals as wide as a fourth!

When I bend, I primarily use my third finger. At the same time, I hook my thumb over the neck and use my first two fingers as a support. But that's my individual style — there's no real rule. "Proper" guitar technique dictates that the thumb should always be resting on the back of the neck, but I never felt totally comfortable doing that. I think that you find your own technique just by playing.

A quick word on my comping in this tune: I used octaves and a *diad* (two-note chord) figure consisting of the tritone (the third and flatted 7th) of A: C# and G, respectively. To *really* learn how to play octaves, listen to any records by Wes Montgomery. He was the true master of octave playing. And remember, and I think this is *very* important: comping should *never* get in the way of the soloist. I try to play as sparsely as possible, especially if there's another harmony instrument playing the changes. Sometimes (especially in a jazz context), when there's a piano comping, I'll lay out completely.

## THE SOLO

I start the solo playing sparse, bluesy bends. This approach seemed to work well with the lazy vibe of the tune. During the second chorus of the solo, notice that I restated the melody. At the beginning of a solo, it's often nice not to stray too far away from the melody. This provides an element of melodic continuity for the listener.

In the second chorus (bars 70–71), there's a repeated motif using a melodic sequence. I built this sequence around the notes of the D Mixolydian scale by approaching them chromatically from below and diatonically from above. As you can see, I started the line on the third degree of D Mixolydian (F#), descended chromatically to F, then back to F# and ascended diatonically to the fourth degree (G). Then I built the same sequence around the second (E) and the root (D).

People often ask me how they can make their lines sound more interesting. I usually suggest that one of the ways is to use more chromatic notes in their lines. Playing melodic lines using chromatic passing tones enables you to sound a little "outside" without going over the top.

One way to get more chromatic ideas into your playing is by practicing *embellishing chord tones* — usually surrounding chord tones with a chromatic from below and a diatonic scale step from above. Let's apply this principle to an A7 chord. An A7 arpeggio approached chromatically from below would produce Ab-A, C-C#, Eb-E and Gb-G (FIGURE 1). Approached diatonically from above gives you B-A, D-C# (or D#-C# if you're arpeggiating the A7#11 chord), F#-E and A-G (FIGURE 2). And combining them, so that the pattern becomes chromatic from below, scalar from above, chord tone, would produce the melodic sequence found in FIGURE 3. Make sure you apply this concept to major seventh and minor seventh chords as well. Once you've gotten this together a bit, experiment with other chromatic sequences.



# FIGURE 1

A7

TAB

# FIGURE 2

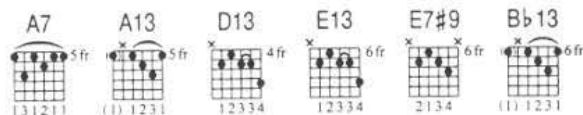
A7

TAB

# FIGURE 3

A7

TAB



Intro

Moderate Shuffle ♩ = 112 (♩ = ♩)

\*Gtr. 1 (clean)

\*\*A7

mf

\*w/chorus effect \*\*Piano accompaniment

A

A13

D13

A13

5

†Played behind the beat

D13

8

A13

E13

11

75

1. E7#9

14 D13 A13

\*Played behind the beat

2. [B] A13 N.C. D13 N.C.

17 E7#9

A13 N.C. A13 D13

20

A13

23

E13 D13 A13 to Coda

26

76

66 A13 D13 A13

8va

13 11 10 12  $\frac{1}{2}$  14  $\frac{1}{2}$  14  $\frac{1}{2}$  14 12 14 14 13 15 16 15 13 14

3

\*Played behind the beat

69 D13

8va

13 15 full 15 12 14 13 14 15 12 11 12 14 10 9 10 12 8 10 8 10

72 A13 E13

full

7 9 9 9 7 5 7 5 5 7 5 7 8 10 7 8 10 8 11 10 8 12 11 10

75 D13 A13 E7#9

f w/dist.

9 7 8 6 5 7 5 7 5 4 7 6 6 7 4 5 5  $\frac{1}{2}$  7 5 7 5 3 4 5 7 5 7 9 8 10 8 10  $\frac{1}{2}$  10  $\frac{1}{2}$  (10) 8

78 A13 D13 A13

full  $\frac{1}{2}$  full  $\frac{1}{4}$   $\frac{1}{2}$  full full

10 8 10 (10) (10) 10 8 10 10 (10) 8 10 10 8 (8)

77

81 D13

TAB

83 A13

TAB

86 E13      D13

TAB

88 A13      E7#9

TAB

90 A13      D13      A13

*8va*

TAB



\*Played behind the beat

78

⊕ Coda

E13

D13

138

1.

A13

2.

N.C.

141

Bb13

A13

144

# SIXTEENTH-NOTE FEEL

## OVERVIEW

The changes in this tune are a little bit more complex than in the other songs in this book. Though this tune is primarily in the key of Dm, there's a brief modulation to Eb (via the Bb9sus4-Ebmaj7 change) in the verse. Soloing over a modulation of this type may be a bit challenging at first, but don't be intimidated — just keep at it.

When I started out playing jazz, it was hard for me to play over changes. I think it's hard for everyone at first. It was easy to solo over a diatonic blues progression, but when I encountered a tune that was more harmonically complicated (especially where the keys modulated), it was difficult to come up with improvised melodies.

Of course, very important for learning how to play over changes is to initially practice scales and arpeggios until you get to the point where you know that stuff pretty well all over the neck. (Suggestion: try practicing scales in all intervals, such as thirds, fourths, etc.) But also, and this is most important, you have to get *practical playing experience*. Get together with another guitarist or bass player, or organize a rehearsal band, and play over tunes that are more harmonically challenging. There are also many jazz standard play-along books that can be helpful. And you can certainly find people that will teach you more about jazz improvisation.

Learning to play over changes and jazz tunes can help your playing overall, even if it isn't your musical priority. Don't be discouraged when you're first learning how to play over changes — it'll probably sound like you're just running scales. But eventually, you'll start creating real melodies. And the more you work at it, the better you'll get.

## THE SOLO

For the most part, I played the solo staying within the D minor tonality, briefly modulating to the key of Eb at Bb9sus4-Ebmaj7 (V-I in the key of Eb). If you haven't played over changes a lot, this modulation will be tricky, especially since it's such a brief one. Let me show you an exercise that will help you navigate between the keys of Dm and Eb.

Start off by isolating the 4-bar phrase containing the modulation: Dm-Bb9sus4-Ebmaj7-A7#5#9 (A altered-dominant). Then determine which scale fits over each chord. In this case, you'd probably use D Aeolian over Dm, Bb Mixolydian over Bb9sus4, Eb major over Ebmaj7 and A altered-dominant over A7#5#9. Notice that every chord gets two beats.

Now starting from the lowest possible note on the guitar neck and using only eighth notes, play an ascending D minor scale for the duration of two beats. As soon as you hit the Bb9sus4 change, play the next ascending note using the Bb Mixolydian scale, and continue playing the ascending Bb Mixolydian scale for two beats. Follow the same principle for Ebmaj7 and A7#5#9 (remember, you'll be playing the Eb major scale over Ebmaj7 and the A altered-dominant scale over A7#5#9). **FIGURE 1** gives you one possible way to do this.

Keep in mind that you can start on any note of the scale; I just started on D (the root of Dm) to make the example clearer. Once you get the concept using eighth notes, double up the tempo. Do the same exercise using 16th notes. Since you'll be playing more notes, chances are somewhere along the way you'll have to change direction and descend, as in **FIGURE 2**.

A brief tip on using the altered-dominant scale. A lot of people look at the altered-dominant scale as a melodic minor scale starting on the 7th degree. In other words, they see an A altered-dominant scale as a Bb melodic minor starting on the A. And upon analysis (**FIGURE 3**), you'll see that Bb melodic minor *does* contain all the altered tones of A — it has the b9 (Bb), #9 (C), b5 (Eb) and #5 (F), as well as the root (A), third (C#) and b7 (G). But even though the A altered-dominant scale does come from Bb melodic minor, it's very important to think of it as a dominant scale starting on the root.



You should approach all the modes in this manner. For example, even though D Dorian comes from C major (D Dorian is actually the C major scale starting on the second degree, D), it should be seen as a Dorian scale — a minor scale starting on the root (D). In the back of your mind, you should be aware from what parent scale all the modes are derived from, but practically, you should approach and learn every scale starting on the root. It's really much simpler. This way, every time you encounter an altered-dominant scale on a gig, you won't have to scramble and think, "Oh, gee, what's the corresponding melodic minor scale, and is it built on the second or seventh degree?" All you'd have to do is play the A altered-dominant scale and have fun with it.

## FIGURE 1

Figure 1 shows a musical staff with a key signature of one flat (Bb) and a 4/4 time signature. The staff contains five measures of music, each labeled with a chord and a mode. The modes are D Aeolian, Bb Mixolydian, Eb Major, A7 altered-dominant, and D Aeolian. The corresponding fret numbers for each mode are listed below the staff.

Chords and Modes: Dm9, Bb9sus4, Ebmaj9, A7#5#9, Dm9

Modes: D Aeolian, Bb Mixolydian, Eb Major, A7 altered-dominant, D Aeolian

Fret numbers: 5 7 8, 5 6 8, 5 7, 8 6 8 9 5 6 8 9, 10

## FIGURE 2

Figure 2 shows a musical staff with a key signature of one flat (Bb) and a 4/4 time signature. The staff contains two measures of music, each labeled with a chord and a mode. The modes are D Aeolian and Bb Mixolydian. The corresponding fret numbers for each mode are listed below the staff.

Chords and Modes: Dm9, Bb9su4

Modes: D Aeolian, Bb Mixolydian

Fret numbers: 10 12 13, 10 12 13, 10 12 13, 11 13 15 16

Chords and Modes: EbMaj9, A7#5#9

Modes: Eb Major, A altered-dominant, D Aeolian

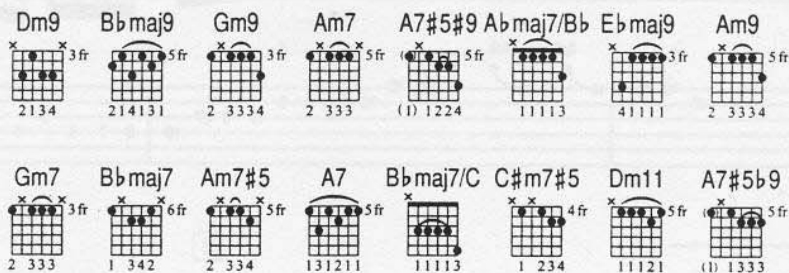
Fret numbers: 13 15 16 18 16 15 13, 16 14 13, 15 14 12, 15 13 11, 12

## FIGURE 3

Figure 3 shows a musical staff with a key signature of one flat (Bb) and a 4/4 time signature. The staff contains two measures of music, each labeled with a chord and a mode. The modes are Bb melodic minor over A altered-dominant. The corresponding fret numbers for each mode are listed below the staff.

Chords and Modes: Bb melodic minor over A altered-dominant

Fret numbers: b9 #9 3 b5 #5 b7 R, 5 6 8 6 8 5 6



Intro  
Moderately Slow ♩ = 84

Gtr. 1 (clean)    \*\*Dm9 Bbmaj9 Gm9 Am7 A7#5#9 Abmaj9/Bb Ebmaj9 Am9 A7#5#9 Dm

*mf*

TAB: 7 9 10 8 10 11 8 10 12 12 10 12 11 8 9 (9) 8 10 8 7 10 8 6 5

\*w/chorus and delay.    \*\*Keyboard accompaniment (throughout)

**A** 5 Dm9 Gm9

TAB: 8 8 10 6 8 8 10 6 8 6 7 5 7 5 3

8 Gm7 Bbmaj7 Am7#5 Gm9 Am7#5

TAB: (3) 5 7 3 (3) 2 7 7 5 5 6 6 6 6 8 8 8 8

11 Bbmaj9 Bbmaj7/C C#m7#5 Dm9 Bbmaj9

TAB: 10 8 6 7 6 8 10 10 6 8 11 11 8 10 8 8 6 7 (8) 8 6

full



14

Gm9 Am9 A7#5#9 Dm9 A♭maj7/B♭ E♭maj9 Am9 A7#5#9 Dm

TAB

17

Dm11 B♭maj9

TAB

20

Gm7 Am7 A7#5#9 Dm9 A♭maj7/B♭ E♭maj9 Am9 Dm

TAB

23

B♭maj9 Gm7 Am7 A7#5#9 Dm9 A♭maj7/B♭

TAB

26

E♭maj9 Am9 A7#5#9 Dm B♭maj9 Am9 A7#5#9 Dm9

to Coda ☼

TAB

29

Dm9

25

TAB

56

Gm11

Gm9

B♭maj9

Am7#5 Gm9

TAB

59

Am7#5

B♭maj9

E♭maj9

TAB

62

Dm9

TAB

64

Gm9


B♭maj9

Am7#5

Gm9

TAB

81

66  Am7#5

[illegible]

70

Dm9 B♭maj9 Gm9 Am7 A7#5#9 Dm9

steady gliss.

12 (12) 12 12 10 12 13 10 13 10 (12) 10 12 12 10 12 10 13

72

Abmaj7/Bb Ebmaj9 Am7 A7#5#9 Dm9

TAB

11 10 13 11 12 10 11 10 9 13 11 9 8 11 9 8 10 8 7 8 5 7 10 7 9 7 6 8

74

B♭maj9 Gm9 Am7 A7#5#9 Dm9

full

TAB

7 6 10 6 8 8 6 8 8 6 7 7 9 10 8 10 8 10 12 13 12 15

76

*D.S. al Coda*  
(take 2nd ending)  
Am7 A7#5#9 Dm9

*Abmaj7/Bb Ebmaj9*

TAB

*D.S. al Coda*  $\oplus$   
(take 2nd ending)  
Am7 A7#5#9 Dm9



**Coda**

78

Dm11 B♭maj9 Gm7 Am7 A7#5♭9 Dm9 A♭maj7/B♭

TAB

81

E♭maj9 Am9 A7#5#9 Dm9 B♭maj9

TAB

83

Gm7 Am7 A7#5#9 Dm9 A♭maj9

TAB

**[E] Outro Drum Solo**

85

E♭maj9 Am7 A7#5#9 Dm9 N.C. B♭maj9 N.C. Am7 A7#5#9 Dm9

TAB

88

N.C. B♭maj9 N.C. Am7 A7#5#9 Dm9 (play 3 times)

TAB

82

# HIP-HOP (JAZZ-FUNK)

## OVERVIEW

On this tune, starting on the A section (bar 9), John plays the melody an octave higher, using either a piccolo bass or an octave divider. It was my job to double his melody part on the record. There will be times when you will encounter the same situation in the studio, so I'll try give you a few hints on how to approach doubling parts.

First off, don't be too dependent on the written music. Be aware that even though there's a part written out, it's always subject to change. The important thing is to listen to the instrument you're doubling and try to match what it's playing. If the instrument you're doubling is playing a part different than the written melody, try to pencil in that correction on the chart. Oftentimes, there will be quite a few changes made on a tune as it gets fleshed out in the studio, so be prepared for anything.

This tune is a perfect case in point. John Patitucci wrote it one way, but when I got the music, he had already played the melody differently in a couple of places on the track. So when I doubled his part, I had to listen carefully to hear what he played and then match it. It seems kind of obvious, but you'd be surprised how many people would just read the chart and not listen to the track.

Whenever you're doubling parts, you have to make sure to match the phrasing of the other instrument. Try to learn the part on the spot or, if the part is difficult, and assuming you're doing it as an overdub, punch in little sections at a time. Try to match not only the notes, but the phrasing and the attack as much as possible. And try to make the part sing.

## THE SOLO

One of the questions guitarists often ask me is how they can make their solos more interesting over a static chord change, especially over a single-chord vamp. Well, the solo on this tune is a perfect case in point, because it's 32 bars long and is played over nothing but an  $E\flat 7\sharp 11$  chord.

The usual corresponding scale to  $E\flat 7\sharp 11$  is  $E\flat$  Lydian  $\flat 7$  (FIGURE 1). Though some guitarists think of the Lydian  $\flat 7$  scale as a melodic minor scale starting on the 4th degree, it's important that you know it from the root, as either an  $E\flat$  Mixolydian scale with a raised 11 or an  $E\flat$  Lydian scale with a flatted 7. Even though the  $E\flat$  Lydian  $\flat 7$  scale does come from  $B\flat$  melodic minor, you have to learn it and, more importantly, *hear* it as an  $E\flat$  dominant scale.

Notice that I relied on the  $E\flat$  Lydian  $\flat 7$  scale to play extended lines in bars 55–58 and 77–78. And since the  $\sharp 11$  (A) is a great tension note, I also specifically targeted it (by bending up to it from G in measures 59 and 79 and using it in a three-note motif in bar 76) to add a little bit more color to my solo.

Obviously, I didn't just exclusively use the  $E\flat$  Lydian  $\flat 7$  scale to play the solo — that would be pretty boring in and of itself. I combined ideas from different scales (including the  $E\flat$  blues and  $E\flat$  Mixolydian) and added a lot of chromaticism (especially in bars 63–66).

A word about scales: it seems to me that you should try to study every scale as thoroughly as possible — you should try know each one's characteristic sound and harmonic function. The idea is to know a scale well enough so that you don't just play it like an exercise, but you create melodies with it.



**FIGURE 1**

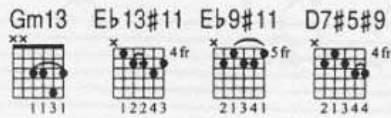
E $\flat$  Lydian  $\flat$ 7 scale

R 2/9 3 #11 5 6/13  $\flat$ 7 R

TAB 6 8 5 7 8 5 6 8 6 8 5 6 8 9 11



## HIP-HOP (JAZZ-FUNK)



Moderate Funk with Swing Feel ♩ = 92 (♩♩♩♩ = ♩♩♩♩)

N.C. (Gm13)

1

*mf*

TAB

\*w/chorus effect

(play 3 times simile)

5

\*Gm13

TAB

\*Keyboard accompaniment

83

A

8

TAB

\*Doubled simile by piccolo bass at this point

11

TAB

\*\*Played behind the beat.

14

TAB

17

TAB

19

TAB

21 <sup>12.</sup>

TAB: 11 8 11 11 8 9 5 3 5 5 (5) 3 5 X 3 X 3 X 3 X 3 3 X X

24

TAB: X 3 3 X 3 3 3 3 3 X 3 X 3 3 X X 3 3 3 3 10 10 10 10 10 10 10 10 10 10

[B] Eb13#11

27

TAB: 13 15 11 13 9 11 9 11 9 8 8 9 6/8 11 8 8 10 11 8 9 8 9 8 9 8 11

30

TAB: (11) 10 (10) 15 13 11 9 11 9 8 8 9 8 11

[C] Gm13

33

TAB: 4 6/8 6 8 6 8 8 6 8 7 10 12 10 8 10 8 6 8 6 8 7

\*Played behind the beat

84



36

36

semi-harm.

1/2 full 1/2 full

TAB (7) 9 8 11 11 8 11 8 11 11 8 9 5 (5) 3 5 (5) 10/12

39

39

TAB (12) 10 8 10 8 6 8 6 8 7 9 8 11 11 8 11 8 11 11 8 7/9

42

42

1/2 1/2 full 1/2

TAB 5 (5) 3 5 (5) (5) (5) (5) (5)

45

45

(Drum fill) **D** Guitar Solo  $E\flat 13\#11$

$f$  w/dist. P.M.---4

1/2 full 1/2 full

TAB 2 5 6 (6) (6) (6) (6) 5 3

52

52

1/2 full 1/2 1/2 1/2 1/4 1/4

TAB 4 6 5 4 6 6 (6) 4 14 14 11

40

MIKE STERN

55

TAB

14 11 14 13 13 11 11 11 12 11 12 10 13 12 10 10 12 10 8 10 8 6 6 5 8 7 5 8 7 6 8 3 4 4 3 6

57

TAB

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

59

TAB

8 9 9 (9) 6 6 4 5 3 4 4 6 (6) 4 6 5 4 6 6

62

TAB

(0) 13 13 11 14 11 14 13 11 13 13 11 12 11 12 10 12 11 13 11 12 11 10 13 12 10 11 10 9

64

TAB

12 11 9 10 9 8 8 10 8 6 10 8 6 5 8 7 5 8 6 5 8 6 5 4 7 6 4 5 5

65

TAB

4 5 6 4 5 6 7 8 9 6 8 6 8 6 5 8 7 5 8 6 6 8 7 5 4 4 6

85

66

66

TAB

68

TAB

70

TAB

72

TAB

74

TAB



77

TAB

79

TAB

81

TAB

83

D7#5#9 N.C. D7#5#9 N.C. D7#5#9 N.C.

TAB

[E] Gm13

86

*mf* w/clean tone

TAB

89

12

10 8 10

9 8 6 8 6

8 7

9 8 11 11 8

TAB

92

full full

TAB

11 8 11 11 8 9

6 (6)

12

10 8 10 9 8 6 8 6 8 7

95

TAB

9 8 11 11 8 11 8 11 11 8 9 9 6 8 6

97

5 8 7 5 6 4 3 5 3 4 3 6 5

10 12 10 8 10 8 6 8 6 8 7

99

9 8 11 11 8 11 8 11 11 8 5 7 5 17 15 15

5 (5) (5) 3 5

1/2 full

## OVERVIEW

Most ballads leave a lot of room for interpretation of the melody. In this case, I tried to get the melody to sing as much as I could by using a sustained sound and plenty of bends, slides and vibrato. My main objective when playing this tune (or any tune, for that matter) is not to show off technique, but to try to realize and bring out the feeling of the music. Obviously, this tune calls for a more lyrical approach.

One thing seems important to mention here, as a general rule: technique, or chops, can be useful, and sometimes exciting, if used in the right musical circumstance. But in my opinion, chops are definitely not the first priority. Having a good sound, playing with a good groove and making musical choices that a composition calls for is much more important. Always try to play what fits the song!

It's always good to have some knowledge of how to get a sound in a recording situation. Don't always rely on a recording engineer to dial up your tone. Bring your own amp(s) and effects whenever possible. Also, it's great if you know a little bit about what a recording engineer does. That way, you can work with him and maybe give him some direction (what microphones to use, how you usually EQ your guitar sound, etc.).

## THE SOLO

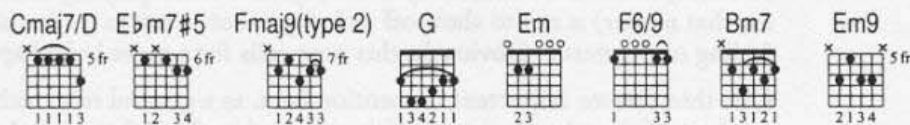
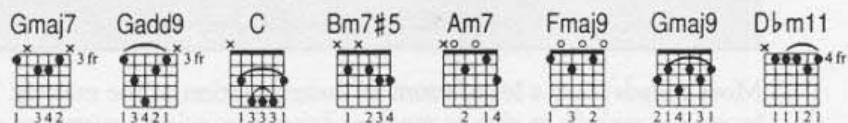
As I've already said, when soloing over this type of tune, the last thing you would want to do is play a lot of fast and furious licks — that would be out of context. Often, solos on rock ballads need slower, more melodic, sustained ideas to go along with the feel of the tune. On this solo, I used distortion with a touch of chorus and reverb to get the lyrical, sustained sound that I felt the tune called for.

That's not a volume pedal you hear in measures 9, 31–32, 34–36, 60–61 and 67–74 — I get that effect with the volume control on the guitar. This is sometimes called a *volume swell*, and it's a nice effect — a very vocal kind of sound not unlike that of a volume pedal on a pedal-steel guitar.

Here's how I do a volume swell: start out by placing your right-hand pinky finger on the guitar's volume knob and rolling off all the guitar's volume. Then, with the volume off and your pinky still on the volume knob, fret a note on any string (I prefer the G, B and high E) and play it with your pick. Immediately after the attack, roll the volume on smoothly and evenly using your pinky. Done correctly, you won't hear the pick attack; instead, you'll hear the note swell up from nowhere. As you can hear on the recording, I do this in conjunction with bending. This heightens the vocal effect of this technique.

One other point of note: during the climax of the solo (bars 58–60), I played a common tone (B bent up from A) over Ebm7b5, Em and Fmaj9, producing the #5 (or b13), 5, and #11, respectively. Repeating a note over a series of changes is a useful melodic device. Besides adding harmonic interest to the chord changes, it also creates a strong melodic anchor that the listener can latch onto.





Intro  
Slowly ♩ = 59

Gtr. 1

*mf* w/slight dist.

Chords: Gmaj7, Gadd9, Gmaj7

Full

12 12 12 (14) 15 (15) 14 (14)

\*Keyboard accompaniment (throughout)

A

5

Chords: C, Bm7#5, Am7

Full

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

8

Chords: Fmaj9, Gmaj9

*pp* *mf*

Full

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

\*Volume swell w/knob.

11 *C* *Bm7#5* *Am7* *Fmaj9*

TAB (9) (9) 12 12 14 (14) 12 10 12 10 10 12 12 12 15 13 12 14

*Am* *Bm7#5* *Cmaj7* *Bm7#5* *Am7* *Bm7#5*

14

TAB 13 12 12 14 15 15 15 (15) 12 (12) 13 12 12 14 15 15

*Cmaj9* *Am7* *Bm7#5* *Cmaj7* *Bm7#5* *Am7*

17

TAB 15 17 15 17 15 (15) (15) (15) 13 13 12 14 15 15 15 (15) 12

*Bm7#5* *Fmaj9* *Am7* *Bm7#5*

20

TAB (12) 13 12 12 14 (14) 15 19 20 full 20 19 17

*C* *Dbm11* *Cmaj7/D* *Ebm7#5* *Em9* *C*

23

TAB 12 0 12 12 9 11 (11) 9 10 9 7 8 10 12 (12) 15 12 14 12 12 14 10 12 12 10 12

\*Played behind the beat

88

26 G C D♭m11 Cmaj7/D E♭m7#5

TAB 14 12 0 12 11 9 (9) (9) 7 8 8 10 12 (12) 15 14 15 14 12

29

Em Fmaj9(type2) Gadd9 Gmaj7

*pp* *mf*

full

TAB

(12) 14-16 15

14 (14)

\*volume swell w/knob (next 6 meas.)

34 Gadd9

**D Guitar Solo**

*pp*  $\triangleleft$  *mf* *pp*  $\triangleleft$  *mf* *mp*  $\triangleleft$  *mf* *pp*  $\triangleleft$  *mf* grad. release

full (14) full (15) (15) full (14) 14

T  
A  
B

37

C Bm7#5 Am7 F6/9

TAB

12	14	12 14	12	15	13	12	13	12	15	12 11	12
----	----	-------	----	----	----	----	----	----	----	-------	----

40

Gmaj9 C Bm7#5 Am7

TAB

(12) 12 14 (14) (14) 12 12 9-11 10-12 12 12 15-17 17 17 13-15 15 13-12

\*Played behind the beat



43 F6/9 Am7 Bm7#5 Cmaj7 Bm7 Am7

8va

full

full

full

full

full

full

1/2

TAB

13 (13) 15 17 17 (17) 15 17 15 17 17 17 (17) 17 (17) 15 15 17

46 Bm7#5 Cmaj9 Am7 Bm7#5

8va

full

full

full

full

full

full

1/2

TAB

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

49 Cmaj7 Bm7#5 Am7 Bm7#5 Fmaj9

8va

full

full

full

full

full

full

TAB

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

52 Am7 Bm7 C Ebm11

1/2

TAB

15 15 13 12 14 (14) 12 12 12 12 9 11 9 9

54 Cmaj7/D Ebm7#5 Em9 C

full

1/2

TAB

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

89

56

G C D $\flat$ m11

TAB

9 10 7 9 10 12 9 11 12 10 12 13 15 15 12 (12) 15 15 12 14 full 17 (17)

58

Cmaj7/D E $\flat$ m7#5 Em Fmaj9

TAB

15 17 full (0) 17 full (17) 15 17 full 17 full (17) 15 17 17 full 17 full (17) 15 17

61

Gadd9 Gmaj7

TAB

20 full 20 full 20 17 19 17 1/2 (17) 15 14 full (14)

\*Volume swell w/knob

[F] 64

G C Bm7#5 Am7

TAB

10 12 10 10 9 8 7 7 9 (9) 12 12 14 12 (0) (12) 10 12 10 10 12 12 12 15

67

Fmaj9 Gadd9

TAB

13 12 14 14 full (14)

\*\*Volume swell w/knob (next 8 meas.)

70

Gmaj7 Gadd9 Gmaj7

*pp* < *mf* grad. release *pp* < *mf*

full (15) full

TAB

73

Gadd9 Gmaj7 Gadd9 Gmaj7

*pp* < *mf* grad. release *pp* < *mf* grad. release

full (17) full (17) full (14) full (14)

TAB

90



## OVERVIEW

Probably the most important aspect of any style of music is the “time feel” — the groove. You can play all the “correct” notes, but if they aren’t played in the groove, they can sound wrong.

The importance of the “time feel” certainly applies to reggae. It’s got to swing in a certain way or it just won’t sound right. A lot of that responsibility falls on the drums and bass, but the melody also has to feel right.

On this tune, the melody was a little tricky for me, because I was doubling John in spots and some of the notes weren’t rhythmically in an obvious place. Also, he played the melody a little differently than on the original chart, and I had to study the track a bit more closely in order to line up to his phrasing. As you listen to this track, you might also notice that I laid back on parts of the melody — played it behind the beat. This seemed to fit with the vibe of the tune.

One more thought: I think it helps, on both a practical and an artistic level, to have as much knowledge of different styles of music as possible. The more that you can let yourself be exposed to different influences, the better your overall musicality will be.

## THE SOLO

I think the beginning of the solo is kind of a continuation of the ensemble part. I took a little bit of the melody and developed it so that it was new, yet still familiar to the listener. It’s always good to start off a solo with some restraint — this will give you room to build some intensity later on in the solo.

In measure 88, I superimposed E♭maj7, A♭ and B♭ arpeggios over Cm7. Notice that even though all three arpeggios are diatonic to C Aeolian, they produce some hip tones in context of the Cm7 tonality. Over Cm7, E♭maj7 creates a Cm9 sound (E♭ = ♭3, G = 5, B♭ = ♭7, D = 9), A♭ alludes to a Cm♯5 sound (A♭ = ♯5, C = root, E♭ = ♭3) and B♭ creates a Cm11 sound (B♭ = ♭7, D = 9, F = 11).

Triad substitution is a fairly common approach used in jazz. It’s a simple way of creating complex harmonies. If you’re unfamiliar with this principle, try this simple substitution: over a dominant chord, arpeggiate a major triad a whole step down. For example, if you’re soloing over A7, play a G major arpeggio (**FIGURE 1**). Notice that superimposing G major over A7 creates an A9sus4 (or A11) sound: G = ♭7, B = 9, D = sus4 (or 11). **FIGURE 2** is an exercise combining A and G arpeggios that covers all the inversions and spans the fingerboard. You might have heard me play a shorter, yet similar idea in bar 88 of the “Shuffle” groove earlier in this book.

To get a little bit more outside, try superimposing triads a flatted fifth and a sixth above a dominant chord. For example, over A7, you’d play E♭ (**FIGURE 3**) and/or F♯ (**FIGURE 4**) triads, respectively. Over A7, E♭ produces an A7♭9♭5 sound (E♭ = ♭5, G = ♭7, B♭ = ♭9) and F♯ creates an A13♭9 sound (F♯ = 13, A♯ = ♭9, C♯ = 3). **FIGURE 5** gives you one way to apply this principle to a musical setting, but don’t stop here. Remember, these substitutions will only become a part of your improvising vocabulary if you work hard, practice and experiment.



# FIGURE 1

A7

G triad

TAB

5 4 7 5 4 3 3 7 5

# FIGURE 2

A7 (G) (A) (G) (A) (G) (A) (G) (A)

TAB

3 2 5 2 4 5 2 5 5 2 2 4 5 5 4 6 7 7 5 4 7 5 6 7

(G) (A) (G) (A) (G) (A) (G) (A)

TAB

9 7 8 10 9 11 7 8 7 9 10 9 12 12 15 12 14 14 16 15 15 17 17 19

# FIGURE 3

A7

Eb triad

TAB

5 4 7 5 3 4 3 6 5

# FIGURE 4

A7

F# triad

TAB

5 4 7 5 8 6 7 6 5

91

**FIGURE 5**

Em9

A7 alt.

Dmaj9

The musical notation shows a 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 staff, two brackets identify specific triads: an Eb triad (E-flat major) and an F# triad (F# major). The Eb triad is formed by the notes D, E-flat, and G. The F# triad is formed by the notes F#, G, and A.

**TAB**

7	9	10	7	9	10	9	7	6	10	9	10	8	6	7	6	5
---	---	----	---	---	----	---	---	---	----	---	----	---	---	---	---	---



## REGGAE (SHUFFLE STYLE)

Cm7      F/C      Fm7      Gm7      Abmaj9      Ab/Bb

## Intro

Moderately Fast with Swing Feel (♩ = ♩ ♩) ♩ = 116

Gtr.1 (clean)

Gr.1 (clean) F/C Cm7

1 \*Cm7/

*mf* 3 3 3 5

T  
A  
B

\* Keyboard accompaniment

5

**T**  
**A**  
**B**



**A**

F/C Cm7

9

TAB

\*\*Played behind the beat

13

steady gliss.

TAB

17

F/C Cm7

TAB

\*Played behind the beat

21

F/C

TAB

[B] 25

Fm7 Gm7 Abmaj9 Ab/Bb Cm7

TAB

29

Fm7 Gm7 Abmaj9 Ab/Bb Cm7

steady gliss.

TAB



33

TAB

37

TAB

41

TAB

45

TAB

*Fine*

## D Guitar Solo

Cm7

49

TAB

F/C

Cm7

52

TAB



55

F/C Cm7

TAB

8 10 8 10 (10) 8 10 10

58

F/C Cm7

grad. bend

TAB

11 8 10 8 13 11 13 11 13 10 8 8 10 9 8 6 8 (8)

61

straight ♪'s

TAB

(8) (8) 5 6 8 5 8 5 7 5 7 8 7 6 7 8 6 10 7 8 10 7 10 9 7 8 6 5 8 6 5 (6) 5 7 8 6 8 6

64

F/C Cm7 Fm7 Gm7 Abmaj9 Ab/Bb

TAB

8 10 10 11 10 13 13 (13) 11 13 11 10 13 10 11 13 15 16 13 15 13

67

Cm7 Fm7 Gm7

TAB

11 (11) 10 8 X 6 6 10 8 10 8 10 12 11 13 11 13 (13) 11 13 11 10 8 11

\*Placed behind the beat

93

70 *Ab* maj9 *Ab/Bb* *Cm7* hold bend -----

TAB

73 *f* w/dist.

TAB

76 *F/C* *Cm7*

TAB

79 *F/C* *Cm7*

TAB

82 *F/C* *Cm7*

TAB

85

TAB

87

F/C 8va Fm7 Gm7

TAB

90

8va Cm7

TAB

93

Fm7 8va Gm7 Abmaj9 Ab/Bb Cm7 hold bend

TAB

96

N.C. (Drum break) D.S. al Fine (don't take repeat)

TAB

94



## OVERVIEW

To make a rock tune like this one sound convincing, I try to remember one thing: attitude is most important. After all, attitude is what a lot of rock and roll is all about. You can't just think 'What scale or arpeggio am I supposed to use here?' and get away with it — that'll just defeat the purpose of the tune. Throw the slide rule away and *just play!*

This type of tune always sounds better to me when it's recorded live in the studio. It's easier to get the energy down on tape when the whole rhythm section is playing at the same time.

## THE SOLO

There's not much to say about this solo. I tried to get a good sound (using lots of sustain) and played with the energy that the track called for. I grew up listening to rockers such as Jimi Hendrix, Jeff Beck and Jimmy Page, and I think some of their influence can definitely be heard here.

One specific thing worth mentioning: there's a place in the solo (bar 29) where I used *pinch harmonics* (Roy Buchanan used to do this a lot). That's where you hit the string with the side of the thumb and the pick at the same time. It creates a high-pitched sound that's usually an octave or two above where the note usually sounds. It can be a nice effect, especially in this context.

I use some Jimi Hendrix/Jimmy Page stuff in measures 61–63 and 71–73 — a technique sometimes called *unison bending*. That's where you pick two notes on two adjacent strings, while simultaneously bending the lower note to match the pitch of the higher note. When playing the unison bend, try to make sure that the note you're bending is in tune! **FIGURE 1** (similar to the beginning of Hendrix's solo to "Manic Depression") is an example of this technique.

## FIGURE 1

The figure shows a musical score for a guitar solo in E minor 7 (Em7) in 4/4 time. The notation is split into two systems: a standard staff with a treble clef and a TAB (Tuning) staff. The TAB staff is labeled 'T' for Treble and 'B' for Bass. The solo consists of five measures, each containing a unison bend. The notes are: E5 (5th fret, high E), G5 (8th fret, G), A5 (12th fret, A), B5 (10th fret, B), and C6 (12th fret, C). Each note is marked with a 'full' bend, indicated by an upward arrow. The TAB staff shows the fret numbers for each note: 5, 8, 12, 10, and 12. The standard staff shows the notes: E5, G5, A5, B5, and C6. The Em7 chord is indicated at the beginning of the first measure.

95





**E5**

N.C.(Em)      (F)

let ring -----

TAB

0 9 9 | 9 9 9 | 9 9 9 | 9 9 9 | 7 5 ~ | 5 / 7 5 7 5 5 3 5 1 ||

21 C *to Coda*  $\oplus$   
(take repeat)

(C) (G) (Dm) A5

1. N.C.(F) 2.

let ring - 4

$\frac{1}{2}$  full

**TAB**

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

**D** Guitar Solo

26 N.C. (Em)

1/2 full 1/2 3/4 1/2 full 3/4 1/4 1/2 full full 1/2 1/2 1/2

(10) 10 8 10 10 9 10 8 10 10 10 10 8 10 10 10

TAB

29

TAB

10 10 8 9 9 8 10 10 10 8 10 10 10 10 10 10 8 10

[illegible]

96

35

TAB

38

TAB

41

TAB

44

TAB

47

TAB



50 (Em)

grad. bend

full

12 15 12 15 12 14 14 12 14 15 14 12 14 12 14 14 12 14 12 14 14 12

TAB

[illegible][illegible][illegible]

61

hold bend

hold bend

hold bend

$\frac{1}{2}$

full

full

full

T  
A  
B

97



50 (Em)

grad. bend

12 15 12 15 12 14 14 12 14 15 14 12 14 12 14 14 12 14 14 12

53

full

full

full - full

full

full

$\frac{1}{2}$

$\frac{1}{2}$

full

full

TAB

15 15 14/17 17 17 17 15 17 15 17 15 17 15 17 15

0 0 (0)

[illegible][illegible]

61

hold bend ————— hold bend ————— hold bend —————

TAB

15 15 15 15 15 15 14 7 7 7 7 7 7 7 7 7 7 7 7 7 9

97

63

hold bend

hold bend

hold bend

1/2

full

full

full

full

full

1/2

TAB

8 8 8 8 8 8 10 10 10 10 10 10 10 12 12 12 12 12 12 15 14

11 11 11 11 11 11 12 12 12 12 12 12 14 14 14 14 14 14 14 14

65

TAB

12 12 14  $\frac{1}{2}$  12

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

67

TAB

69

69

1 1/2 1 1/2 (5) 3 5 (5)

full full

72

full  $\frac{1}{2}$  full full full full full full full full  $\frac{1}{2}$

TAB

7 8 8 10 12 (14) 15 15 15 15 15 15 15 15 17

9 11 11 12 14 (14) 17 17 17 17 17 17 17 17 17

74 (G) (Dm) (Am) (F)

75

76

77

78

TAB

17 17 17 20 20 (20) 19

(9)

1/2 \*1/2 full full full 1/2

\*w/delay repeats echoing every ♩. (next 8 meas.)

82

Gr. 1

(F) (C) (G) (Dm) A5

Gr. 2

*f* full full full full 1/2 full

\*w/dist.

[illegible]



# SOME CLOSING THOUGHTS

As I mentioned in the introduction, this is mainly a play-along book. The transcriptions and the text are hopefully useful, but are not as important as playing along with the CD. In order to do this, all you really need is to be able to: 1) read through the melody of each tune, and 2) solo over the changes of each tune. You can experiment with rhythm parts as well.

If you are having trouble doing some of this stuff, don't feel alone. The ability to read music came very slowly to me (I'm still not great at it), and learning how to solo was, and still is, a constant challenge.

The point is: learning music, though it can be fun, can sometimes be very frustrating and seem overwhelming. I think it's possible, however, to make the learning process easier on yourself. A regular practice routine certainly helps. Also, don't rush through stuff. Go slowly — take new material a little bit at a time. Above all, stay with it. When your level of playing gets to a point where you can begin to express yourself musically, all the hard work involved will definitely be worthwhile.

Lastly, I want to briefly mention some of the influences that I've had over the years and some of the music that's helped shape my style. When I first started playing guitar I was mainly listening to rock and blues greats like Jimi Hendrix, Jeff Beck, Eric Clapton, B.B. King and Albert King (to name a few). Some years later, I began to get more into jazz players — guitarists like Wes Montgomery, Jim Hall, Pat Martino and Joe Pass, and horn and piano players: John Coltrane, Miles Davis, Sonny Rollins, McCoy Tyner, and Bill Evans. Actually, for some time now, my focus has been on listening more to horn and piano players, and trying to get some of their phrasing and ideas into my guitar playing. I would also say that, although I like a lot of different styles of music, probably my main interest has been in listening to and playing jazz.

Anyway, no matter what kind of music you are into, I hope this book is helpful to you, and I hope you continue to have fun with it.

## MIKE STERN ATLANTIC RECORD DISCOGRAPHY

<b>BETWEEN THE LINES</b>	82835
<b>IS WHAT IT IS</b>	82571
<b>STANDARDS (AND OTHER SONGS)</b>	82419
<b>ODDS OR EVENS</b>	82297
<b>JIGSAW</b>	82027
<b>TIME IN PLACE</b>	81840
<b>UPSIDE DOWNSIDE</b>	81656

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# STRAIGHT EIGHTHS

Intro

Moderate Rock ♩ = 104

N.C.

(Bass and drums)

(Keyboard and guitar fills)

1

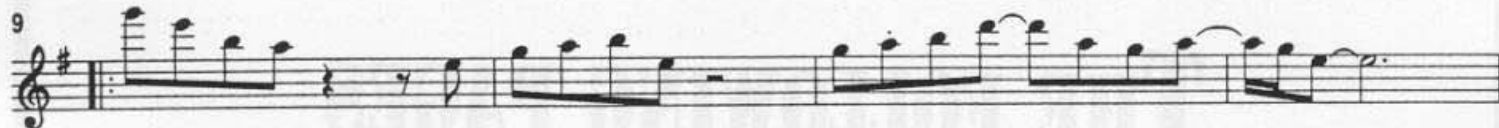
3

5



## A Verse

Em11



## B Pre-Chorus

Cmaj9



Am11

B7#5#9

to Coda ⊕



## C Chorus

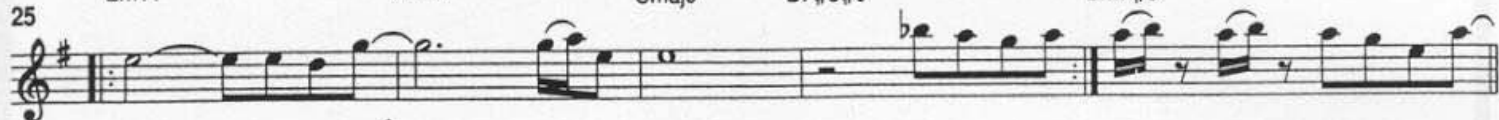
Em11

Am11

Cmaj9

B7#5#9

Bm7#5



## D Bridge

Asus4



34 Asus4

**[E] Solo section**

38 Em11

42

46 Cmaj9

50 Am11 B7#5#9

54 Em11 Am11 Cmaj9 B7#5#9 Play 4 times

**[F] Guitar Solo**

58 (Use changes from **[E]** )

48 8

⊕ Coda

**[G] Bass Solo**

Em11

D.S. at Coda ⊕  
(don't take repeat)

12 Em11 Am11 Cmaj9 B7#5#9

124 Em11 Am11 Cmaj9 B7#5#9 Play 3 times and Fine

# SHUFFLE (BLUES)

Intro

Moderate shuffle ♩ = 112 (♩ = ♩)

1 (Guitar fills)

4

A

A13

D13

A13

5



D13

A13

9



E13

D13

A13

E7#9

13



§

B

A13

17

A13

D13



D13

A13

21



E13

D13

A13

to Coda ⊕

E7#9


25



**[C] Solos**

29 A13 D13 A13

33 D13 A13

*D.S. al Coda*   
(last time)

**Play 9 times**  
piano solo 2x  
guitar solo 4x  
bass solo 3x

37 E13 D13 A13 E7#9

 Coda 41 E13 D13

44 A13 E13

47 D13 N.C. Bb13 A13





# SIXTEENTH-NOTE FEEL

Intro:

Moderately Slow ♩ = 84

(Drums) (Guitar fills)

Dm9 B♭maj9 Gm9 Am7 A7#5#9 Dm9 A♭maj7/B♭ E♭maj9 Am9 A7#5#9

**A**

5 Dm9 Gm9 Gm7 B♭maj7 Am7#5 Gm9

**S**

9 Am7#5 B♭maj9 B♭maj7/C C#m7#5 (no repeat on D.S.)

**B Chorus**

13 Dm11 Dm11 B♭maj9

16 Gm7 Am7 A7#5#9 Dm9 A♭maj7/B♭ E♭maj9 Am9 A7#5#9 Dm

1.

2. to Coda ⊕

19 E♭maj9 Am9 A7#5#9 Dm B♭maj9 Am9 A7#5#9 Dm9

**C** Piano Solo

**D** Guitar Solo

23 Gm11 Gm9 Bbmaj9 Am7#5 Gm9 Am7#5

28 Bbmaj9

1. \* Ebmaj9 2. Bbmaj7/C A7#5#9

\*Repeat measure for piano solo only.

31 Dm9 Bbmaj7 Gm9 Am7 A7#5#9 Dm9 Abmaj7/Bb Ebmaj9 A7#5#9 Dm9

To **D** for Gtr. solo, then  
D.S. al Coda

Coda

(Guitar fills)

35 Dm11 Bbmaj9 Gm7 Am7 A7#5#9 Dm9 Abmaj7/Bb Ebmaj9 Am9 A7#5#9 Dm9

**E** Outro Drum Solo

N.C. Bbmaj9 N.C. Am7 A7#5#9 Dm9 N.C. Bbmaj9 N.C. Am7 A7#5#9 Dm9 (Play 3 times)



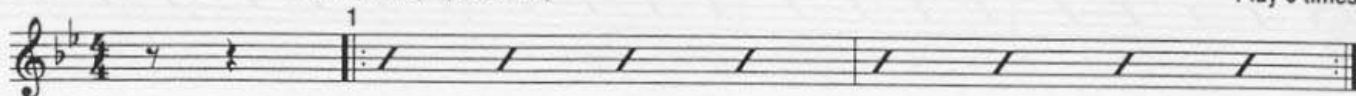
# HIP-HOP (JAZZ FUNK)

Intro

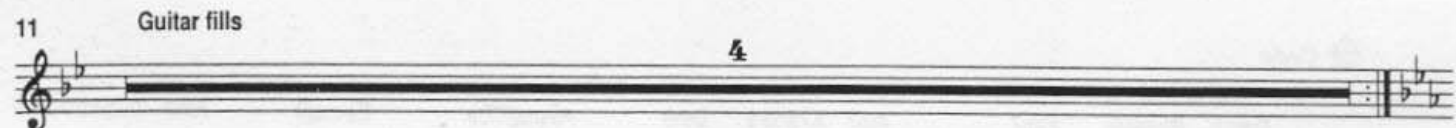
Moderate Funk with Swing Feel ♩ = 92 (♩ =  $\frac{r}{3} \frac{3}{r} \frac{r}{3} \frac{3}{r}$ )

N.C. (Gm13) (Guitar fills)

Play 6 times



A



B Eb13#11



C Gm13



27 (Guitar fill)

Drum Solo

[D] Guitar Solo

31 8 (E♭ 13#11) 32

D7#5#9 N.C.

D7#5#9 N.C. D7#5#9 N.C.

[E]

Gm13

52 (Drum fill) *mf*

56

60 1. 2. 3



Intro  
Slowly ♩ = 59

Gtr. 1 Gmaj7

1

*mf*

Gadd9

Gmaj7

[A]

5

C

Bm7#5

Am7

8

Fmaj9

Gmaj9

11

C

Bm7#5

Am

Fmaj9

[B]

14

Am

Bm7#5

Cmaj7

Bm7#5

Am7

Bm7#5

17

Cmaj9

Am7

Bm7#5

Cmaj7

Bm7#5

Am7

20

Bm7#5

Fmaj9

Am7

Bm7#5

§

[C]

23

C

D♭m11

Cmaj7/D

E♭m7#5

1.

C

26 G | 2. Em Fmaj9

30 Gadd9 Gmaj7 to Coda ⊕ Gadd9

**D** Guitar Solo

34 Gmaj7 C Bm7#5 Am7 Fmaj9

39 Am7 Bm7#5 Cmaj7 Bm7 Am7 Bm7#5 Cmaj9

43 Am7 Bm7#5 Cmaj9 Bm7#5 Am7 Bm7#5 Fmaj9 D.S. al Coda ⊕ Am7 Bm7

⊕ Coda

**E**

53 C Bm7#5 Am7 Fmaj9

**F** (Guitar fills)

57 Gadd9 G Gadd9 G

61 Gadd9 G Gadd9 G

# REGGAE (SHUFFLE STYLE)

Intro

Moderately ♩ = 116 (♩ =  $\frac{3}{4}$ )

Gtr. 1

(Drums)

Cm7

F/C

Cm7



A



5

F/C Cm7



9

F/C Cm7



13

F/C

Cm7



17

F/C

Cm7



B

Fm7

Gm7

A♭maj9

A♭/B♭

Cm7

21



Fm7

Gm7

A♭maj9

A♭/B♭

Cm7

25



**C** Unison line  
N.C.

29

33

37

41

*Fine*

**D** Guitar Solo

(Play 8 times)

45

Cm7 F/C Cm7 Fm7 Gm7 Ab maj9 Ab/Bb

49

Cm7 Cm7 F/C Cm7

53

Fm7 Gm7 Ab maj9 Ab/Bb Cm7

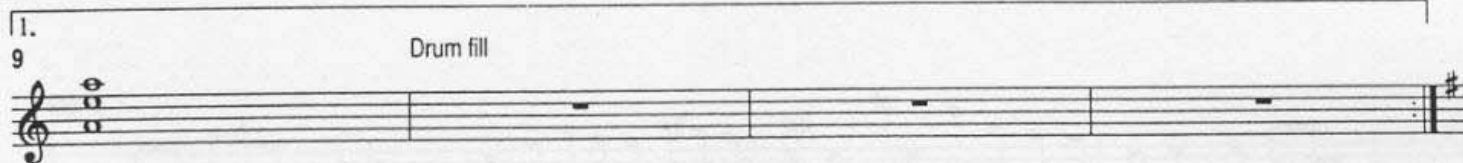
57 Drum break

*D.S. al Fine*  
(don't take repeat)



Moderate Rock ♩ = 126

(Drums) **A** 1 N.C. (Am)



**D** Guitar Solo



40 (F) (C) (G) (Dm) A5

**E** Guitar Solo continues

44 (E5) 23 (F)

69 (C) (G) (Dm) A5

*D.S. al Coda* ⊕  
(take repeat)  
(F)\*

\*first time only

⊕ *Coda*

73 (F) (C) (G) (Dm) A5