ACKNOWLEDGEMENTS

Special thanks to:

Everybody at Yamaha Guitars, especially Katsumi Sumiya, Yuji Tanaka, Gotoh, Jerry Andreas, and Ken Dapron; Jeff Waltman at Atlantic Records; and Alex Perez at Fender Strings. As always, an extra special thanks to my wife Magdalena Stern and to my management: David Burrell, Robin Tomchin, and Michelle Piard, for all their support.

CREDITS

MUSIC PRODUCTION
Dave Weckl

RECORDING AND MIXING
Dave Weckl

ALL COMPOSITIONS
John Patitucci, Dave Weckl

MUSICIANS

GUITAR
Mike Stern

BASS
John Patitucci

DRUMS
Dave Weckl

GUITAR MELODY UNISON ON "ROCK"
Andy Georges

PICCOLO BASS ON "REGGAE," "HIP-HOP"
John Patitucci

KEYBOARDS
John Patitucci, Dave Weckl

ORGAN, CLAVINET, RHODES
Jay Oliver

PIANO
Omaro Ruíz

PROGRAMMING
Dave Weckl

PRODUCTION

PROJECT COORDINATOR
Rob Wallis

PROJECT EDITOR
Dan Thress

TRANSCRIPTIONS
Dale Turner

BOOK DESIGN/MUSIC TYPESetting
Chelsea Music Engraving

COVER PHOTOGRAPhS
Karen Miller

AUDIO mastered by EDDIE SCHREYER
at FUTURE DISC/LOS ANGELES
<table>
<thead>
<tr>
<th>CD</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>4</td>
</tr>
<tr>
<td>GUITAR NOTATION GUIDE</td>
<td>6</td>
</tr>
<tr>
<td>1 STRAIGHT EIGHTHS</td>
<td>7</td>
</tr>
<tr>
<td>2 SHUFFLE (BLUES)</td>
<td>19</td>
</tr>
<tr>
<td>3 SIXTEENTH-NOTE FEEL</td>
<td>29</td>
</tr>
<tr>
<td>4 HIP-HOP (JAZZ FUNK)</td>
<td>36</td>
</tr>
<tr>
<td>5 POP BALLAD</td>
<td>45</td>
</tr>
<tr>
<td>6 REGGAE (SHUFFLE STYLE)</td>
<td>52</td>
</tr>
<tr>
<td>7 ROCK</td>
<td>61</td>
</tr>
<tr>
<td>CLOSING THOUGHTS AND DISCOGRAPHY</td>
<td>68</td>
</tr>
<tr>
<td>CHARTS</td>
<td>69</td>
</tr>
</tbody>
</table>
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” $\exists$.

Coda

The end of the piece. The coda is usually played after taking the “D.S.” or “D.C.” and is indicated by the $\Theta$ 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 $\Theta$ 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.

**Sf 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").

**CRESCEPDO**

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

**DECRESCEPDO**

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.
- (pianissimo) Very, very soft.
- (piano) Soft.
- (mezzo piano) Moderately soft.
- (mezzo forte) Moderately loud.
- (forte) Loud.
- (fortissimo) Very loud.
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 were 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.

1/8's

J = 106

melody - print

1
2
3 bass & drums

melod.

4
5
6

7 add piano

8
9

10
11
12

13
14
15

16
17
18

19
20
21

22
23
24

25
26
27

28
29
30

31
32
33

34
35
36

37
38
39 A C

ULTIMATE PLAY-ALONG FOR GUITAR LEVEL ONE, VOLUME TWO
Intro

Moderate Rock $\bullet = 104$

N.C.
(Bass and drums)

*Grn. 1 (twilight dist.)

**Em11

*wchorus effect
**Keyboard accompaniment (throughout)

A Verse

Em11

Mike Stern
A Asus4 A Asus4

---

Keyboard Solo
Em11

*Gtr. tacet 1st time through (16 bars)
*played behind the beat
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: C4 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 harmonic instrument playing
the changes. Sometimes (especially in a jazz context), when there's a piano comping,
I'll lay out completely.

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 A1-A, C-C#, Eb-E
and G1-G (FIGURE 1). Approached diatonically from above gives you B-A, D-C#
(or D-F# if you're arpeggiating the A7/F# 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.
Intro
Moderate Shuffle $\frac{3}{4}$ = 112 (\(\frac{3}{4} = \frac{3}{4}\))

*Gr. 1 (clean)  **A7

A

D13

A13

TAB

8

D13

TAB

11

A13

E13

TAB

Played behind the beat
*Played behind the beat*
Played behind the beat

Ultimate Play-Along for Guitar Level One, Volume Two
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.

For the most part, I played the solo staying within the D minor tonality, briefly modulating to the key of Eb at Bb9sus4-Eb9major7 (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-Eb9major7-A7sus4 (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 Eb9major7 and A altered-dominant over A7sus4. 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 Eb9major7 and A7sus4 (remember, you'll be playing the Eb major scale over Eb9major7 and the A altered-dominant scale over A7sus4). 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 Δ9 (Eb), Δ9 (C), b5 (Eb) and Δ5 (F), as well as the root (A), third (C#) and 7 (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](image)

**Figure 2**

![Figure 2](image)

**Figure 3**

![Figure 3](image)
SIXTEENTH-NOTE FEEL

Intro
Moderately Slow \( \frac{1}{4} = 84 \)

**Chorus and delay. **Keyboard accompaniment (throughout)

**Dm9** B♭ maj9 Gm9 Am7 A7\#5\#9

A♭ maj9/B♭ Eb maj9 Am9 A7\#5\#9 Dm

Gm7 B♭ maj7 Am7\#5 A7 B♭ maj7/C C♭ m7\#5 Dm11 A7\#5\#9

ULTIMATE PLAY-ALONG FOR GUITAR LEVEL ONE, VOLUME TWO
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.

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 Eb7#11 chord.

The usual corresponding scale to Eb7#11 is Eb Lydian b7 (FIGURE 1). Though some guitarists think of the Lydian b7 scale as a melodic minor scale starting on the 4th degree, it's important that you know it from the root, as either an Eb Mixolydian scale with a raised 11 or an Eb Lydian scale with a flatted 7. Even though the Eb Lydian b7 scale does come from Bb melodic minor, you have to learn it and, more importantly, hear it as an Eb dominant scale.

Notice that I relied on the Eb Lydian b7 scale to play extended lines in bars 55-58 and 77-78. And since the #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 Eb Lydian b7 scale to play the solo — that would be pretty boring in and of itself. I combined ideas from different scales (including the Eb blues and Eb 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 thorough 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♭ Lydian b7 scale

```
\[ R 2/9 3 #11 5 b13 b7 R \]
```

**Hip-Hop (Jazz-Funk)**

```
Gm13  Eb13#11  Eb9#11  D7#5#9
```

**Intro**
Moderate Funk with Swing Feel \( \frac{d}{d} = 92 (\frac{2}{3} \times \frac{3}{4}) \)

*Gtr. 1 (clean) N.C. (Gm13)*

```
\[ \text{mf} \]
```

*With chorus effect*

```
3
```

(play 3 times similar)

```
\[ \text{Gm13} \]
```

*Keyboard accompaniment*

**Ultimate Play-Along for Guitar Level One, Volume Two**
"Doubled simile by piccolo bass at this point.

"Played behind the beat."
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.).

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 k13), 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 \( \text{\( \frac{\text{\( J \)}}{\text{= 59}} \)} \)

Gr. 1

\[ \text{Gmaj7} \]

\[ \text{Gadd9} \]

\[ \text{Gmaj7} \]

\*Keyboard accompaniment (throughout)

A

C

\[ \text{Bm7\#5} \]

\[ \text{Am7} \]

\*Volume swell w/knob.
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 Ebmaj7, Ab and Bb arpeggios over Cm7. Notice that even though all three arpeggios are diatonic to C Aeolian, they produce some different tones in context of the Cm7 tonality. Over Cm7, Ebmaj7 creates a Cm9 sound (Eb = B3, G = 5, Bb = B7, D = 9), Ab alludes to a Cm45 sound (Ab = D5, C = root, Eb = B3) and Bb creates a Cm11 sound (Bb = B7, 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 = B7, 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 flattened fifth and a sixth above a dominant chord. For example, over A7, you’d play Eb (FIGURE 3) and/or F# (FIGURE 4) triads, respectively. Over A7, Eb produces an A7b9b5 sound (Eb = B5, G = B7, Bb = B9) and F# creates an A13b9 sound (F# = 13, A# = B9, 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.
REGGAE (SHUFFLE STYLE)

Cm7  F/C  Fm7  Gm7  Abmaj9  Ab/Bb

Intro
Moderately Fast with Swing Feel ( = 116)

Gtr.1 (clean)

*Keyboard accompaniment

**Played behind the beat
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.

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.
Moderate Rock $\dot{r} = 126$

*Gtr. 1

N.C. (Am)

steady gliss.

P.M.

P.M.
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

Between the Lines 82835
Is What It Is 82571
Standards (And Other Songs) 82419
Odds Or Evens 82297
Jigsaw 82027
Time In Place 81840
Upside Downside 81656

Management:
David Burrell and Robin Tomchin
Tropix International
163 3rd Avenue
Suite 206
New York, NY 10003
Intro
Moderate Rock  \( \frac{d}{d} = 104 \)

N.C. (Bass and drums)

(Keyboard and guitar fills)

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
C Solos

29

D13

A13

33

D13

A13

D.S. \( \frac{9}{8} \) al Coda \( \Phi \)
(last time)
Play 9 times
piano solo 2x
guitar solo 4x
bass solo 3x

37

E13

D13

A13

E7#9

\( \Phi \) Coda

41

E13

D13

A13

44

E13

A13

47

D13

N.C.

Bb13 A13
SIXTEENTH-NOTE FEEL

Intro:
Moderately Slow \( \frac{4}{4} \) = B4

(Drums)

(Guitar fills)

Dm9  Bb maj9  Gm9  Am7  A7\#5\#9  Dm9  Ab maj7/Bb  Eb maj9  Am9  A7\#5\#9

A

Dm9

Gm9

Gm7  Bb maj7  Am7\#5  Gm9

(no repeat on D.S.)

Am7\#5  Bb maj9  Bb maj7/C  C\#m7\#5

B) Chorus

Dm11  Bb maj9

Gm7  Am7  A7\#5\#9  Dm9  Ab maj7/Bb  Eb maj9  Am9  A7\#5\#9  Dm

C Piano Solo

D Guitar Solo

12.

to Coda

Ebmaj9  Am9  A7\#5\#9  Dm  Bb maj9  Am9  A7\#5\#9  Dm9

13.
Repeat measure for piano solo only.

To D for Gtr. solo, then
D.S. $\times 2$ al Coda $\Phi$

\textbf{Coda}

(Guitar fills)

\begin{align*}
35 & \quad \text{Dm11} \quad \text{Bb maj7} \quad \text{Gm7} \quad \text{Am7} \quad \text{A7\#5 Bb} \quad \text{Dm9} \quad \text{Ab maj7/Bb} \quad \text{Eb maj7} \quad \text{Am8} \quad \text{A7\#5\#9 Dm9} \\
& \end{align*}

\textbf{E) Outro Drum Solo}

\begin{align*}
39 & \quad \text{N.C.} \quad \text{Bb maj7} \quad \text{N.C.} \quad \text{Am7} \quad \text{A7\#5\#9 Dm9} \quad \text{N.C.} \quad \text{Bb maj7} \quad \text{N.C.} \quad \text{Am7} \quad \text{A7\#5\#9 Dm9} \\
& \end{align*}
HIP-HOP (JAZZ FUNK)

Intro
Moderate Funk with Swing Feel $\frac{3 \cdot 3}{4}$

N.C. (Gm13) (Guitar fills)

Play 6 times

A

7

Guitar fills

B

Eb13#11

15

C

Gm13
REGGAE (SHUFFLE STYLE)

Intro
Moderately $d = 116$ ($\frac{4}{4} = \frac{4}{4}$)

Gr.1
(Drums)

\[ \text{Cm7} \quad \text{F/C} \quad \text{Cm7} \]

A

\[ \text{F/C Cm7} \]

\[ \text{F/C Cm7} \]

\[ \text{F/C Cm7} \]

\[ \text{F/C Cm7} \]

\[ \text{F/C Cm7} \]

B

\[ \text{Fm7 Gm7 Abmaj9 Ab/Bb Cm7} \]

\[ \text{Fm7 Gm7 Abmaj9 Ab/Bb Cm7} \]

\[ \text{Fm7 Gm7 Abmaj9 Ab/Bb Cm7} \]
Moderate Rock $\frac{4}{4}$ = 126

(Drums) A4 N.C. (Am)

1

\[\text{Drum fill}\]

2

B

E5 P.M. N.C.

P.M.

16

E5 N.C. (Em) (F)

10 Coda \(F\) (take repeat)

N.C. (F)

C

(C) (G) (Dm) A5

\[\text{*first time only}\]

D Guitar Solo

(E5)
40  (F)  (C)  (G)  (Dm)  A5

**Guitar Solo continues**

44  (E5)  (F)

69  (C)  (G)  (Dm)  A5

*D.S. al Coda* ♫
(take repeat)

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

*first time only

**Coda**