

## PERFORMANCE 4

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# GUITAR PERFORMANCE 4

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## Chapter 1: Progressive Rock

In certain ways, the progressive rock music movement of the early to mid-'70s can be traced back to the music of the The Beatles. By the end of 1966 The Beatles, having become the most popular and influential rock band of all time, decided to stop touring and instead focus on making music solely in the recording studio. Due to their immense popularity and influence, they were given practically unlimited time and resources to follow their collective muses. Encouraged by a cultural revolution that viewed rock music as a valid and vital art form, they sought to make music that was experimental and meaningful. Much as the symphony had been the main form for classical composers, the 33-1/3 RPM record album became the benchmark of achievement in the rock era. Classic Beatle albums such as *Sgt. Pepper's Lonely Hearts Club Band* and *Abbey Road* were meant to be experienced as complete artistic statements. Although they were not progressive rock per se, they contained musical and compositional elements that would be indicative of the progressive style including:

- A vast array of influences including classical, jazz, R&B, dancehall and Indian music.
- The incorporation of new sounds, new technology, and unusual and exotic instruments such as Moog synthesizers, sitars and mellotrons.
- Albums with overall concepts and/or recurring musical and lyrical themes and motifs.
- Suites made up of smaller songs or song fragments.
- Songs with unusual forms and odd time signatures.
- Romantic lyrical themes that borrowed heavily from classical literature.
- Unusual and/or ambiguous tonalities and extensive use of modes.

The Moody Blues, a band whose early work is generally classified as progressive, released the breakthrough album *Days of Future Passed* in late 1967. It was recorded with The London Festival Orchestra and told the story of a 24-hour day in song cycle. Another English band, Pink Floyd, got their start in 1967, eventually recording a series of hugely successful concept albums including *The Dark Side of The Moon*, *Animals* and *The Wall*. Musically they were known for atmospheric, slow to mid-tempo space-rock jams, the incorporation of common everyday "found sounds" into their music (presaging sampling by a good 20 years) and the expressive melodic blues-based lead playing of guitarist/vocalist David Gilmour. Unlike other progressive bands however, Pink Floyd tended to de-emphasize individual virtuosity, favoring tasteful ensemble arrangement instead.

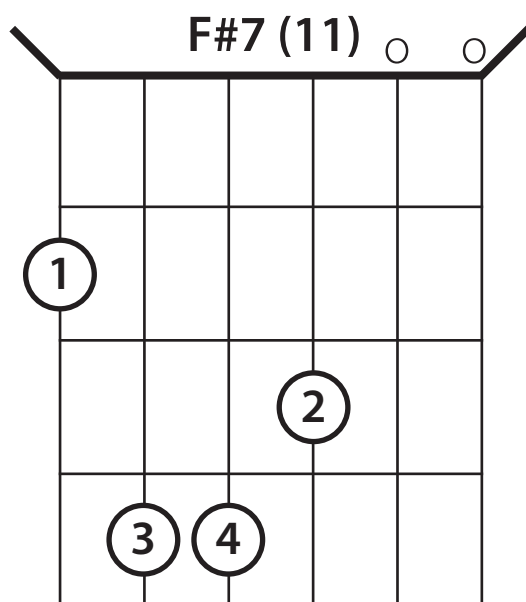
From a guitar standpoint, the most iconic progressive rock bands were Yes featuring guitarist Steve Howe, Genesis featuring lead guitarist Steve Hackett and bassist/12-string guitarist Mike Rutherford and King Crimson featuring guitarist Robert Fripp (and later, co-guitarist Adrian Belew). Fripp's style was often very abrasive and subversive, exploring polytonality and atonality. Hackett favored a melodic approach and pioneered the use of fretboard tapping—a technique later expanded on by Eddie Van Halen—to play fast keyboard-style arpeggios. Howe was perhaps the consummate progressive rock guitarist and had a style that took elements of classic country, surf-rock, Travis picking, jazz and traditional classical guitar—while avoiding many of the blues-rock clichés many of his contemporaries were basing their styles on. In concert, Howe switched between multiple stringed instruments including hollow- and solid-body electrics, nylon and steel-string acoustics, coral sitar (an electronic instrument invented in part by session guitarist Vinnie Bell that imitated the sound of a traditional sitar), Portuguese lute, lap steel and a 6- and 12-string double-neck electric guitar.

Other noted progressive bands included the instrumental outfit Focus with Jan Akkerman on guitar. American guitarist/composer/singer Frank Zappa was a much-admired artist who fell loosely under the progressive canon, although his varied and genre-defying music borrowed heavily from numerous styles. Although often misunderstood by critics and marginalized as “self-indulgent” and/or “pretentious,” many progressive rock bands were extremely creative and disciplined, dedicated to exploring new sounds, and open to all influences. Seen in that light, they can be given credit for answering the legacy of the later-era Beatles and creating music that was uniquely beautiful and compelling.

# Chapter 2: Performance Notes

Our progressive rock play-along begins with arpeggiated motif in 7/8 that is modulated in half- and whole-steps up the neck of the guitar. The F#7(11), G6, A(9), and B(11) chords are derived from a moveable shape that is essentially a sixth string-root major barre chord with the two highest strings left open. An F#7(11) is shown below in Ex. 1.1

Ex. 1.1



Be sure to hold down the chord shape for the duration of the arpeggios and notice the 2+2+3 eighth-note grouping of each bar.

Ex. 1.2

♩ = 264

Intro

E F#7(11)

*ff* Hold chord

etc.

G6 A(9)

B(11)

For the verse section, we are switching meter to 7/4. Essentially our tempo doesn't change, but the grouping of the eighth notes—and thus the feel of the song—does. During the intro we were counting eighth notes at 264 BPM. For the verse we are counting quarter notes at half that speed: 132 BPM. This type of shift from 7/4 to 7/8 is something that can be heard on many progressive rock tracks including “Dance on a Volcano” by Genesis.

Ex. 1.3 shows the verse pattern, a melodic phrase syncopated in the second half of the measure and sequenced between B and E tonalities.

Ex. 1.3

♩ = 132

Verse                      B    E

*mf*

T  
A  
B

3 2 1 9 8 9 8 7 8 9 8 2 1 2 1 0 1 2 1

For the song's chorus we are shifting back to 7/8 and reusing the chordal sequence from the intro.

Ex. 1.4

Chorus

E                      F#(11)                      G6                      A(9)

*f* Let ring... etc.

T  
A  
B

0 0 0 0 4 3 0 3 0 5 4 0 4 0 7 6 0 6 0

After a repeat of the verse and chorus, there is a bridge section also in 7/8 which continues development of the open-stringed arpeggio motif.

Ex. 1.5

Bridge

B(11) B7(11)/A

Let ring  
*mp*

T  
A  
B

G 6 F#7(11) D.S. al Coda

2  
2



After the bridge, follow the D.S. al coda for the third verse and chorus. Following this last chorus, the coda introduces a new outro section based on the verse motif, but now played in 7/8 at an accelerated tempo of 308 BPM. I've written it as being repeated four times, but you may choose to extend it, taking the fourth ending as the final ending.

Ex. 1.6

♩ = 308  
Outro

**⊕ Coda**

E

E F#

T  
A  
B

0 0 0 0  
1 1 1 0  
2 2 2  
0 0

2 2 2 4  
1 2 1 4 2 1  
4 3 4 3 6 4 3

A 1, 2, 3. 4. C B C B

7 6 7 6 9 7 6 10 9 12 9 11 8 9 10 9 12 9 11 8 9

G F#

5 4 7 4 6 3 4 4 2

Use a moderately distorted and chorused sound throughout but also feel free to experiment with other types of effects such as flanger, phaser and rhythmic delay.

# Chapter 3: Progressive Rock Play-Along

Ex. 1.7

♩ = 264

Intro E F#7(11)

*ff* Hold chord ----- etc.

TAB: 0 0 0 1 0 / 0 0 0 3 0

B: 1 2 2 2 1 / 3 4 4 4 2

G6 A(9)

5

TAB: 0 0 0 4 0 / 0 0 0 6 0

B: 4 5 5 5 4 / 6 7 7 7 5

B(11)

9

TAB: 0 0 0 8 0 / 0 0 0 6 0

B: 8 9 9 9 7 / 6 7 7 7 5

♩ = 132

Verse B E

13

*mf* Hold chord -----

TAB: 9 8 9 8 7 8 9 8 / 2 1 2 1 0 1 2 1