

## "GOODBYE PORK PIE HAT"

As Performed by Jeff Beck

TRANSCRIPTION BY JESSE GRESS

Jeff Beck is a jazz/rock fusion pioneer in the truest sense. What other rock guitarist in the mid '70s would have had the balls and chops to tackle a jazz standard such as Charles Mingus' "Goodbye Pork Pie Hat"? In 1976, when the genre of fusion was still young, Beck reworked Mingus' timeless ballad in his own over-the-top heady-metal style and came out smelling like a rose in both rock and jazz camps. Released on *Wired*—back when Beck still sported a plectrum—"Goodbye" features the inimitable Strat master unleashing sophisticated melodic lines and heavenly textures through a simple Marshall rig. Each measure is lubricated with extraordinarily slippery fretting- and picking-hand "finger grease." I've tried to notate the nuances of these articulations as accurately as possible, but, to really nail them yourself, you'll need to study them closely in conjunction with the recording, as they are important hallmarks of the Beck style.

Beck's strategy for this classic arrangement—which has remained a staple of his set list to this day—is two-pointed: He sticks to Mingus' traditional melody and chords during the opening and closing "heads," but cleverly sidesteps Mingus' complex changes when soloing, instead framing his extended improvisation within a new, more rocker-friendly progression.

**Section A** depicts Beck's opening interpretation of the melody played freely over a slow, implied-4/4 pulse accompanied only by Max Middleton's stereo Fender Rhodes. The first three background chords—*Dm7*, *Bb9*, and *Ebmaj7*—are omitted to create an atmospheric solo guitar intro. Played mainly in the third and tenth positions, Beck's numerous phrasing techniques are always integrated organically into the melody and, like the lyrical lines of a great horn player, they never sound forced. Some articulation approaches to watch for are delayed vibrato [bars 1-4], microtonal bends [bars 1, 9, 10, and 12], slippery slides [bars 2, 4, 7, 8, 9, and 11], bend-hammer-pull moves [bars 1, 3, 8, and 10], vibrato bar-scooped finger bends [bar 6], muted string rakes [bars 7 and 8], near-the-bridge picking [bars 10 and 11], dramatic dynamics, and effortless rhythmic transitions between straight and swung-16th-note feels.

The rhythm section kicks in at **Section B** and establishes four bars of the loping 6/8 groove that underscores the main body of the song. Veering out of Mingus territory into a *D* Mixolydian tonality, Beck builds his solo slowly and deliberately during the next



Jeff Beck performing in 1976.

eight bars of this *D7sus4-D7* vamp by playing a game of musical call-and-response with the piano and his own sparse rhythm guitar overdubs (which, due to space constraints, are not included in this transcription). He coaxes otherworldly feedback—complete with ghostly trem-spring creaks—from the bend, release, and bar dive in bars 22 and 23. He then rips into the *C* Mixolydian-based *Bb/C* change in bar 25. Bar 29 brings us back to *D7* for four bars, after which Beck zooms into the stratosphere via an ascending *Bb* Mixolydian sequence that covers the change to *Ab/Bb* in bar 33. The tension breaks with a high-*D* bend and dive-bombed open strings that coincide with the return to *D7sus4* in bar 37. Bars 38-40 show how to milk an *F*-to-*G* bend to the max, while the subdued, jazzy lick tossed off in bars 42 and 43 emphasizes Beck's schizo roar-to-whisper dynamics.

Beginning at **Section C**, the chord progression is slightly shortened for Beck's second round of soloing.

High points include cool motivic development [bars 45 and 46], startling bursts of roaring, ring-modulated bends [bars 47, 48, 54, and 55] contrasted with clean, jazz-tinged lines [bars 49 and 56], consecutively widening bends originating from a single fretted position [bars 51 and 52], a flurry of sixteenth-note triplets and thirty-second-notes utilizing broken oblique unison bends [bar 54], glorious volume knob swells [bar 57], and signature string "zips" [bar 64].

**Section D** marks Beck's recapitulation of the melody, played this time in 6/8 with the first three chords intact. Pay close attention to the straight sixteenth-note indications notated in bars 65, 66, 73, 74, 77, and 80—this cool blend of straight and swing feels is another important Beck-ism. From bar 73 through

the first half of bar 80, Beck adds a grainy sounding effect—possibly the same ring modulator employed earlier, only dialed in differently.

The violent tremolo picking in bar 85 provides the transition to a two-stage ending. At **Section E**, we morph into a double-time 4/4 feel where the former eighth-note pulse now equals a quarter-note pulse. This short, penultimate statement contrasts Beck's previous melodic bombardment with a simple descending *D* pentatonic minor line true to Mingus' original arrangement. **Section F** finalizes the song on a whisper, as Beck freely navigates the darkest, lowest regions of *D* pentatonic minor, only to end optimistically by sliding into the bright major 3, *F*♯. Sweet! —Jesse Gress

# TRANSCRIPTION

Slowly and freely

**A** Gtr. 1

(Dm7) N.C. A♭maj7♭5 Dm7 G/B B♭13

1 *mp* w/bar accel. w/bar *p* w/bar *mp* w/bar accel.

B R B1/4 B

5 5 3 (3) 5 3 (5) 3 3 5 3 5 3 3/5 5 3 (3) 3 5 (6) 3 5 5 3 5 3

4 A♭/B♭ B/C D7sus4 F/G B♭9 F/E♭ A7#9 Aug B7♭5(13) Emaj13

D7

w/bar *mf* w/bar *mp* w/bar 1/2 B poco rit. lay back w/bar B

10 13 10 12 10 12 10 10 12 12(13) 10 11 12 10 10 7 8 6 (9) 9

8 B♭13 E♭maj7 A♭13 G9 A9 B♭13 D7#9 G7#5♭9 G7

grad. B even gliss pre-B R B1/4 even gliss *mf* \*sul. pont B1/4 B grad. B1/4

(10) 3 12 (13) 12 10 15 2/7 12 10 10 12 (13) 12 10 12 10 3 12 9

\*Pick near bridge.

N.C. A tempo  $\text{♩} = 110$  ( $\text{♩} = \text{♩}$ )

B 1:18 D7sus4 D7 D7sus4 D7

12

*p* hold B3/4 -R *mp* *mf* *p* string noise *mf*

TAB 12 (13)(13) 12 10 12 10 12 3/5 (X) (0) 5 3 5

D7sus4 D7 D7sus4 D7 D7sus4

17

B1/4 *grad.* B1/4 *pre-B* B3/4 B R1/2 B R *mp* P.M. *mf* hold *grad.* B 12(13)

TAB 3 5 3 (3) 5 (6)(6) 5 (7)(6)(7) 5 3 4 5 12 9 12 10 12

\*Pre-bend from 5th fret.

D7 D7sus4 D7 B $\flat$ /C B $\flat$ 11

22

*mp* *mf* *grad.* dive w/bar 1/2 (trem. spring noise) *f* *m* *m* B R w/bar - i *pre-B* R

TAB (13) (12) (12)(11) (10) 10 10 10 12 13 (13) 13 (15) 13 11(11)10 8

\*m = Pluck w/middle finger.

C7sus4 B $\flat$ /C D7sus4 D7 D7 $\sharp$ 9

27

Cdim7 *grad.* B *grad.* B (16)(17) *mp* *mf* *pre-B* B1/4 B1/4 B B B1/4

TAB 10 8 12 10 13 12 15 (16)(17) 12 11 12 11 10 12 10 (11) 12 10 (11) 12 10 12 12



32

A $\flat$ /B $\flat$

8va

*f*

B R

lay back w/bar B R w/bar

10 10

15 17 19 17 16 15 18 16 18 15 18 16 18 (20) 18 18 (20) 18 18 (18) 18 (20) 18

[illegible]

42

D7sus4 D7#9 D7sus4 D7 C/D D

*p* *mf*

R B1/4

T  
A  
B

9 (9) 9 10 9 12 10 12 10 11 12 10 12 10 12 10 8 9 10 12 12 14 12 14 16 14

46

D7sus4 D7 C

8va----- loco

*f* ring mod. on ring mod. off *mf*

B R B B B grad. B

19 (20) 19 (20) 19 (20) 19 (20) 19 (20) 19

13 15 13 12 (14) 12

T A B

50

B $\flat$ /C C B $\flat$ /C D D7sus4

8va-----

*f* w/bar grad. R

B B B

13 (15) 13 (16) 13 (17) 13

10 13 (14) 15 (17) 15 (17)

T A B

54

D7 D

8va-----

ring mod. on grad. R1/2 R grad. R1/2 R

B B B B B B B B B B B B B B B

15 (18) 15 (18) 15 (18) 15 (18) 15 (18) 15 (18) 15 (18) 15 (18) 15 (18) 15 (18) 15 (18) 15 (18)

15 (18) (17) 15 15 (18) (17) 15

T A B

56

D7 A $\flat$ /B $\flat$  B $\flat$  A $\flat$ /B $\flat$  B $\flat$  A $\flat$ /B $\flat$  B $\flat$

loco 8va-----

ring mod. off *mp* w/volume control *mf* sim. w/bar *f*

B B R

18 (20) 18 17 (17) 15 18 (20) 18 (20) 18

T A B

80  $A\flat/B\flat$   $B\flat/C$   $D7sus4$   $D$   $A/B$   $D7sus4$

80 *loco*

pinch harm.

sul. pont.

w/bar

15

\*pre-  $B$   $B1/4$   $B1/4$   $B$   $B$   $R3/4$   $B1/4$   $B$   $B$

\*\*pre-  $B$   $B1/4$   $B$

ring mod. on grad. release bend and dive w/bar  $B$   $R$   $B$   $R$

3 1/2 3 1/2

3 (5) 5 5 3 5 (6) 5 (7) 5 3 5 (7) 5 (7) (4) 5 3 (4) 5 3 5 3 3 3 (5) 3 3 (5) 3

\*Pre-bend from 5th fret.

\*\*Pre-bend from 3rd fret.

84  $D7$   $Dm7(11)$   $B\flat9$   $E\flat maj7$

ring mod. off

$< mf$

w/volume control

w/bar

17 3

11 0 10 12 10 12

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

88  $A\flat maj7\flat5$   $Dm/C$   $G/B$   $B\flat13$   $A\flat/B\flat$   $B\flat/C$

w/bar

R

5 (5) 5 3 (3) 5 3 5 (6) 3 5 7 6 5 5 4 3 5 3 (3) 7 6 5 5 4 3

92  $C/D$   $D7$   $F/G$   $B\flat13$   $F/E\flat$   $A7\sharp9$

w/bar

w/octavia effect

1 1/2

1 1/2

3

lay back

w/bar

pinch harm.

w/bar

1/2 1

1/2 1 1/2

hold B

10 13 (10) 12 10 12 10 (10) 12 10 10 (9) 10 (10) 12 (12) 13 (10) 10 10 (11) (11)



\*Pre-bend from 7th fret.

E 5:08

F 5:14

91

TAB

5 3 5 3 1 5 3 5 3 1 (M) 5 3 5 3 5 3 1 3 5 3 5 3 5/7 5 (5) 7 9

**It can w**  
the next  
acoustic g  
performa

**Hear the**