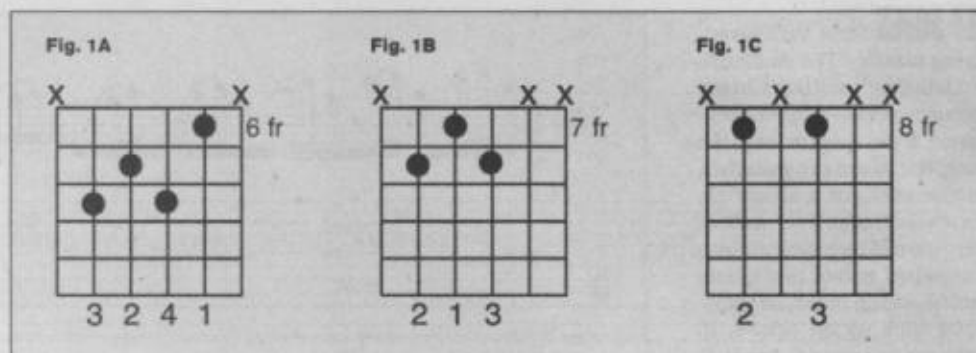


"Three O'Clock Blues" B.B. King

KEY NOTES Electric blues doesn't get much better than this. While most of B.B. King's notes on this number come from the B \flat minor pentatonic scale (B \flat -D \flat -E \flat -F-A \flat), dig how from the very beginning he inserts chromatic passing tones (the E between E \flat and F in measure 2) and chromatic approach tones (the D \flat -D \sharp move at the end of measure 3). Also noteworthy are his syncopated 16th-note rhythms, which, against the slow blues shuffle, lend a jazzy feel. Pay special attention to how King selectively bends strings—normally a quarter step or half step—and how he tends to use hammer-ons and slides to smooth things out. Then take a look at his chord fragments,



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which he uses to accentuate his phrases. Fig. 1A shows the common fingering of an F7 chord; Figs. 1B-C show how King pares it down to three notes, then just two. With the smooth distortion his amp generates, these chord fragments generate gobs of

complex overtones—any more notes and the sound would wash out altogether.

BIG PICTURE From the late 1930s through the '50s, it was the dream of every blues artist to front a big band with horns. Horn players prefer the flat keys (F, B \flat , E \flat , A \flat , etc.), and so it behooved

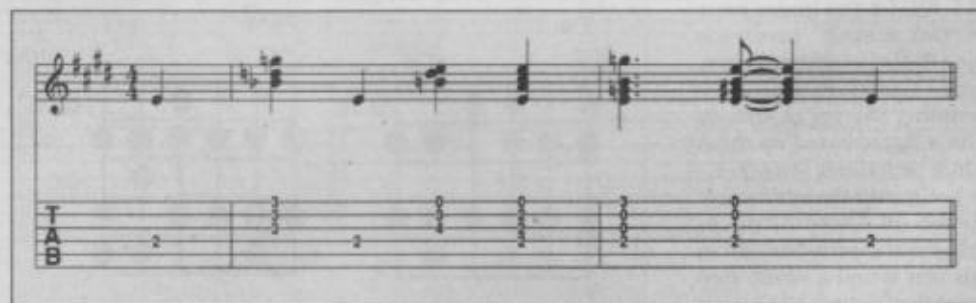
any guitarist at that time to be able to play in those keys, as well as in the guitar's regular open keys (E, A, D, G, and C). Next time you're jammin' with your blues buds, try a slow blues in B \flat like King's here, and see if you can ride the changes as well as you would in, say, the key of A. —DOUGLAS BALDWIN

"Spoonful" Howlin' Wolf

KEY NOTES Born Chester Arthur Burnett in West Point, Mississippi, Howlin' Wolf was the missing link between rural Southern blues and its urban, Chicago-born offspring. With a voice that could peel paint, Wolf found a winning formula in the songwriting of Willie Dixon and the guitar work of Hubert Sumlin. With Dixon often whispering lyrics to Wolf as tape was rolling and Sumlin playing greasy leads right over the vocals, they created the raucous, hellish brand of house-party blues perfectly embodied in "Spoonful." Wobbling between E minor and E major, Sumlin's lead lines are largely in E minor pentatonic (E-G-A-B-D), played in the standard box position found at the 12th fret.



ALBUM
Howlin' Wolf/
Moanin' in the
Moonlight
(Chess)



Dig his stinging bends within this box, particularly from the 4th of the scale (A) up to—and often *not quite* up to—the 5th (B). Also, scan the many 16th-note triplets that involve both hammer-ons (G to A) and pull-offs (back to G). Beginning at the end of the sixth bar is a cool E-G motif that occurs throughout the piece. Play this part staccato

and with a slight palm mute. Also, you might want to give the G notes a little nudge from time to time, for the appropriate blues sass. But more important is nailing Sumlin's austere tone, which is just dirty enough to sound positively rude.

BIG PICTURE "Spoonful" thrives on an eerie ensemble feel. While there's nothing in the way of a chord progression, the inter-

play of the piano and a dark second guitar adds an undeniable harmonic edge to the proceedings. Fig. 1 is a fair representation, rolled into one part, of the verse patterns played by the piano and second guitar. Grab the E note on the D string with your 2nd finger, keeping it there throughout, and barre the top three strings with your 4th finger on beat 1 of bar 1, and the rest should fall into place naturally. —DOUGLAS BALDWIN

"The Audience Is Listening" Steve Vai

KEY NOTES Steve Vai's seven-string classic "The Audience Is Listening" contains many moments of jaw-dropping brilliance. If you want to learn the song, but like many guitarists, you've only got a six-string, there's no need to fret—most of the tune can be pulled off with a standard guitar. Just ignore the 7th-string notes, or transpose them up an octave. If, however, you want to cop Vai's trademark whammy-bar moves, you will need a Floyd Rose-equipped guitar. To be prepared for the frequent and flagrant use of the bar, keep your pick hand's pinky wrapped around it in a hook-like shape throughout.



BIG PICTURE In Vai's masterly solo, he displays a clever use of open strings within legato licks. For instance, check out the F# minor pentatonic (F#-A-B-C#-E) line at the top of the solo (3:35), which makes use of the uni-

son-related 4th-fret B and the open 2nd string to create a cool doubling effect. Fig. 1 depicts another open-string approach, this time within a descending legato pattern. Here, the open E string acts as a common tone to a series of arpeggios: E major (E-G#-B), Dadd2 (D-E-F#-A), C# minor

(C#-E-G#), B minor (add4) (B-D-E-F#), and A major (A-C#-E). To get this lick up to proper speed, you'll need to economize your pick-hand motion—use a downstroke for each 2nd-string root note, followed by an upstroke for the double pull-offs on the 1st string. —CHRIS BUONO

"Get Stoned" Hinder

KEY NOTES The guitar parts in "Get Stoned" involve a good deal of position playing. Guitar 4 enters in measure 5, doubling the vocal melody with a figure based on the A minor pentatonic scale (A-C-D-E-G), with the addition of the 9th (B). (Note: All pitches in the transcription and in this text sound a whole step lower than written.) The positioning for Guitar 4's part is shown in Fig. 1. (All of these frames account for the song's lowered 6th string.) Later, during the first two bars of the guitar solo (Riff E), Gtr. 5 plays notes from the A natural minor scale (A-B-C-D-E-F-G), way up in the 17th position [Fig. 2], followed by notes from A minor pentatonic, also in 17th position, for the last two bars [Fig. 3].



Fig. 1

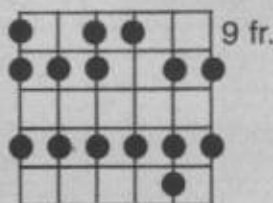


Fig. 2

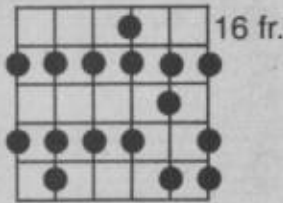
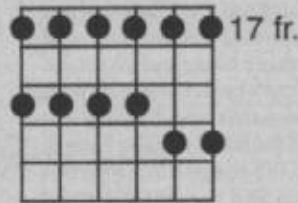


Fig. 3



To play each bend, use your 3rd finger, reinforced on the same string by your 2nd finger; this will provide added strength and stability, especially for the 1-1/2-step bend at the end of the solo.

BIG PICTURE Equally informed by classic rock and modern metal, "Get Stoned" begins

with a guitar part reminiscent in vibe—but not necessarily in harmonic content—of the Aerosmith classic "Dream On." Notice that although the song is written in the key of A minor (no sharps or flats), A major chords (A-C#-E), as well as single C# notes, occur throughout. At work here is *mode mixture*—the borrowing of chords from parallel keys, that is, keys that have

the same root note (in this case, A minor and A major). Whether involving chord changes or melodic lines, this major-minor ambiguity is a common characteristic of a wide variety of musical styles—it can be heard in everything from the Beatles' "Michelle" to Neil Young's "Old Man" to Queens of the Stone Age's "No One Knows." —MATT WARDER



SPOONFUL

As Recorded by Howlin' Wolf

(From the Chess Recording HOWLIN' WOLF/MOANIN' IN THE MOONLIGHT)

Transcribed by Adam Perlmutter

Written by Willie Dixon

Intro

Moderate Shuffle ♩ = 112 (♩ = ♩)

Gtr. 1 (clean)

E7

First system of the guitar intro, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music starts with a quarter rest, followed by a series of eighth and sixteenth notes. A dynamic marking 'f' (forte) is present. The guitar tablature below the staff shows fret numbers: 14, (14), (14), 15, 12, 15.

Second system of the guitar intro. The treble staff continues the melodic line. The guitar tablature includes fret numbers: 14, (14), 12-14-12, 14, 12, 12, 14-12, 12, 10, 12, 10, 12, 10, 12, 12.

*P.M. throughout

It

*strings 6-5

0:17

Verse 1

First system of the verse. The treble staff shows the vocal melody. The lyrics "could be a spoonful of diamonds." are written below the staff. The guitar tablature shows fret numbers: 10, 12, 14, 12, 15, 12, 15, 12, 15.

Second system of the verse. The treble staff continues the vocal melody. The guitar tablature shows fret numbers: 14, 12-14-12, 12, 12-14-12, 14, 14-12, 14, 12-14-12, 14, 14.

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Ver

First system of musical notation for 'Spoonful'. The treble staff shows a melody with eighth and quarter notes, including trills and slurs. The guitar staff shows fret numbers: (14), 14-12, 14, 10, 12, 15, 12, 15, 12, 15, 12, 14, (14), 12, 10, 12, 12.

Second system of musical notation. The treble staff continues the melody. The guitar staff shows fret numbers: 10, 12, 10, 12, 10, 12, 12, 10, 12, 10, 10, 12, 10, 12.

1:38**Guitar Solo**

Third system of musical notation, marked as a guitar solo. The treble staff features more complex melodic lines with slurs and trills. The guitar staff shows fret numbers: (14), (14), 12, 15, 12, 15, 12, 15, 15, 15, 12, 15, 12.

Fourth system of musical notation. The treble staff continues the melody. The guitar staff shows fret numbers: 15, 12, 14, 14, 12, 14, 14, 14, 14, (14), 12, 14, 12, 14, (14), 12, 14.

It

Fifth system of musical notation. The treble staff continues the melody. The guitar staff shows fret numbers: 10, 12, 10, 12, 10, 12, 12, 10, 12, 10, 12, 9, 12, (12).

1:58**Verse 3**

Sixth system of musical notation, marked as Verse 3. The treble staff shows the lyrics 'could be a spoonful of...'. The guitar staff shows fret numbers: 15, 12, 14, (14), 12, 14, 16, 15, 14, 12.

Begin Fade

Fade Out

Lyrics

Verse 1

It could be a spoonful of diamonds,
 Could be a spoonful of gold.
 Just a little spoon of your precious love
 Satisfies my soul.
 A man lies about little,
 Some of them cries about a little;
 Some of them dies about a little.
 Everything fight about a spoonful,
 That spoon, that spoon, that spoonful.

Verse 2

It could be a spoonful of coffee,
 Could be a spoonful of tea.
 But a little spoon of your precious love
 Is good enough for me.
 Men lies about that,
 Some of them dies about that;
 Some of them cries about that.
 But everything fight about a spoonful,
 That spoon, that spoon, that...

Verse 3

It could be a spoonful of water
 Saved from the desert sand.
 But one spoon of little 45
 Save you from another man.
 A man lies about that,
 Some of them cries about that;
 Some of them dies about that.
 Everybody fighting about a spoonful,
 That spoon, that spoon, that...