



TRANSCRIBED GUITAR SOLOS

“Johnny B. Goode”

Figure 17–1 is a transcription of the introduction to “Johnny B. Goode,” as originally recorded by Chuck Berry. This is one of the most famous songs of all time. In 1977 the Voyager 2 space rocket was launched containing a recording of Bach, Beethoven, Stravinsky, a sampling of music from all over the world, and Chuck Berry’s “Johnny B. Goode.”

Keep in mind the following when practicing this guitar part:

1. Following the pickup measure, the eighth notes are played in groups of three. The grouping is accentuated by the grace note double stop slide. Each eighth note lasts half a beat.
2. The single-note runs fall on a combination of the B \flat minor pentatonic and B \flat major pentatonic scales.
3. Starting in the fifth measure, a grace note slide to F on the tenth fret of the third string alternates with F played on the sixth fret of the second string.

4. The syncopated F note riff is played over the IV chord (E \flat) in measures 5 and 6, and over the I chord (B \flat) in measures 7 and 8.
5. Use all downstrokes.

“Around and Around”

Figures 17–3 and 17–4 are transcriptions of the guitar parts as played by the Rolling Stones and recorded on their *12×5* album. The song is a twelve bar blues progression in A.

Use the first finger to hold down third string B and the second finger to hold down second string E in the introduction *a*. The first and second fingers stay down on their strings. Do not let the second finger touch the first string. Alternate down- and upstrokes, down on the third string, up on the first, down on the second string, up on the first. Keep the third finger on sixth fret C \sharp as long as possible.

The two guitars at *b* establish a pattern that is repeated throughout the progression. Keep in mind the following:

Johnny B. Goode (Introduction)

as recorded by Chuck Berry

Words and Music by Chuck Berry

The guitar tablature for the introduction of "Johnny B. Goode" is presented in six systems. The first system is in the key of Bb (two flats) and begins with a 3-finger triplet on the 2nd fret and a 2-finger note on the 1st fret, followed by a Bb barre. The second system continues the Bb barre with various fretted notes and triplets. The third system changes to the key of Eb (three flats) and features 3-finger triplets and single notes. The fourth system returns to the key of Bb and includes slurs and triplets. The fifth system changes to the key of F (one flat) with triplets and slurs. The sixth system returns to the key of Bb and concludes with a triplet flourish.

Figure 17-1

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Johnny B. Goode (Tab)

The image displays six systems of guitar tablature for the piece 'Johnny B. Goode'. Each system consists of a single staff with six lines representing guitar strings. Fret numbers are indicated by circles on the lines, and accidentals (sharps and flats) are placed above or below notes. The piece is in the key of Bb major, as indicated by the Bb symbol at the beginning of the first system and the Eb symbol at the beginning of the third system. The notation includes various techniques such as slurs, ties, and triplets. The first system starts with a Bb chord and a melodic line. The second system features a complex rhythmic pattern with many eighth notes. The third system has a melodic line with slurs and ties. The fourth system continues the melodic line with slurs and ties. The fifth system features a melodic line with slurs and ties, ending with a triplet. The sixth system continues the melodic line with slurs and ties, ending with a triplet.

Figure 17-2

Around and Around (Rhythm and Lead Guitar Parts)

as recorded by The Rolling Stones

Words and Music by Chuck Berry

(a) Lead guitar part, treble clef, C major key signature, 4/4 time. Chord: A. Fingering: 1 (3), 0 (2), 0. Circled numbers 3, 1, 2, 1 below notes.

(b) Lead guitar part, treble clef, C major key signature, 4/4 time. Chord: A. Fingering: 2 (3), 1 (2), 3 (1), 1 (2), 4. Circled numbers 3, 2, 1, 2 below notes.

(c) Lead guitar part, treble clef, C major key signature, 4/4 time. Chord: D. Fingering: 2 (3), 1 (2), 3 (1), 1 (2), 4. Circled number 3 below notes.

(d) Lead guitar part, treble clef, C major key signature, 4/4 time. Chord: E. Fingering: 2 (3), 1 (2), 3 (1), 1 (2), 4. Circled number 3 below notes.

(e) Rhythm guitar part, treble clef, C major key signature, 4/4 time. Chords: A, D or E. Fingering: 1 (2), 4 (3), 1 (2), 2 (1), 1 (2). Circled numbers 2, 3 below notes.

(g) Rhythm guitar part, treble clef, C major key signature, 4/4 time. Chord: A. Fingering: 7, 7, 7, 7, 7, 7, 7, 7. Circled number 2 below notes.

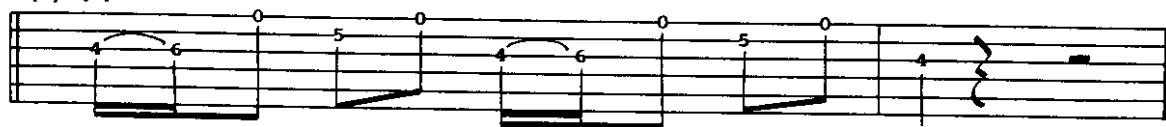
(h) Rhythm guitar part, treble clef, C major key signature, 4/4 time. Chord: A. Fingering: 1 (3), 1 (2), 3 (1), 1 (2), 4. Circled numbers 2, 1 below notes.

Figure 17-3
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Around and Around (Tab)

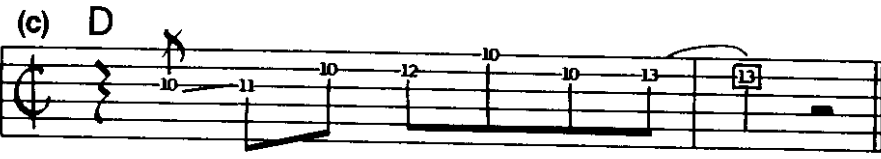
(a) A




(b) A



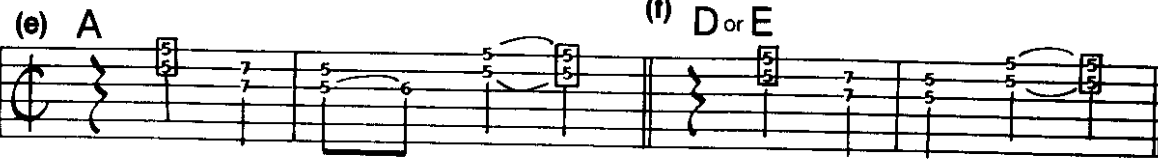
(c) D



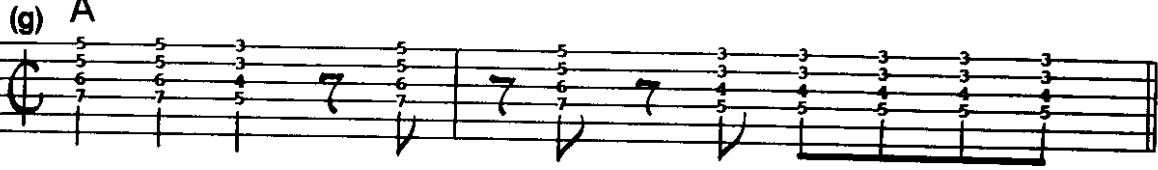
(d) E



(e) A (f) D or E



(g) A



(h) A




Figure 17-4

1. The rhythm guitar (lower line) plays a variation on the traditional rock shuffle pattern. Dampen the strings after striking the last upbeat of the measure. All the rhythm licks are played on the fifth and fourth strings.
2. The lead guitar part is played in fifth position.
3. The grace note slide on the third string is played by the left hand second finger.
4. Hold down a small barre on the top two strings.
5. Alternate down and upstrokes. The last note is an upstroke.

The riff in A is transposed to D and E by playing higher on the neck. The measures at *c* and *d* show the lead guitar part transposed to the IV chord D, and V chord (E). The fingering, timing, and functions of the notes are the same. Transpose the rhythm guitar part to D and E using the root fifth string movable shuffle pattern (see Figure 12–6).

The measures at *e* show another lead guitar part. The lick is played throughout the twelve bar progression with only slight modification, as shown by the measures at *f*.

1. Use a first finger small barre on the top three strings.
2. The second pair of notes, F# and D, are fingered by the third and fourth fingers of the left hand.
3. The hammer-on from C to C# in the second measure is played evenly. The two notes have the same half-beat duration.
4. Play all the notes with upstrokes.

The single note run in *b* is transposed for each chord. The notes change while the function (sound) of the notes stays the same. The double stop lick in *f* is repeated over the chord changes. The notes stay the same while the function (sound) of the notes changes with each chord.

Here is how the notes of the lick in Fig-

ure 17–3e function in A:

1. A and E are the root and 5th of A.
2. F# and D are the 6th and 4th of A.
3. E and C are the 5th and flat 3rd. The hammer-on to C# is from the minor third to the major third of the chord.

The lick contains the root, 3rd and 5th of the A major chord, and also the 4th and 6th of the A major scale.

Here is how the notes in Figure 17–3f function against the D chord:

1. A and E are the 5th and 9th.
2. F# and D are the 3rd and root.
3. E and C are the 9th and flat 7th.

The lick contains the root, 3rd, 5th, flat 7th, and 9th of a D9 chord.

Here is how the same notes function against the E chord:

1. A and E are the 4th and root.
2. F# and D are the 9th and flat 7th.
3. E and C are the root and sharp 5th.

There are fewer strong chord tones: the notes of the lick spell an E11#5 chord.

The chord riff in Figure 14–3g is transposed to D and E by playing in higher positions.

The hammer-on riff in *h* is used late in the song and echoes the introduction an octave higher. The riff is played in twelfth position. Place a small barre across the top two strings at the twelfth fret and hammer-on to the fourteenth fret with the third finger. Use alternate up- and downstrokes.

“That’ll Be the Day”

This was Buddy Holly’s first hit record. Even though he was not as popular as Elvis, Buddy Holly was the more proficient, innovative, and imitated first generation rock and roll guitarist.

That'll Be the Day (Guitar Solo)

as recorded by Buddy Holly

by Norman Petty, Buddy Holly & Joe Allison

The image displays a guitar solo for the song "That'll Be the Day" in A major, 4/4 time. The notation is spread across seven staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It features a series of eighth and sixteenth notes with various fret numbers (0, 1, 2, 3, 4) and fingerings (1, 2, 3, 4). A chord symbol 'A' is placed above the first measure. The second and third staves continue the melodic line with similar note values and fret numbers. The fourth staff shows a sequence of chords, with 'A7' indicated above the final measure. The fifth staff contains a series of chords, with 'D' and 'A' indicated above. The sixth staff features a sequence of chords, with 'E7' and 'D7' indicated above. The seventh staff concludes the solo with a sequence of chords, with 'A' and 'E7' indicated above. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Figure 17-5

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That'll Be the Day (Tab)

The image displays a guitar solo for the song "That'll Be the Day". The notation is organized into several systems, each with a chord label above it:

- System 1 (Chord A):** The first two systems of the solo are marked with the chord "A". They feature a melodic line with triplets and a bass line with a triplet of eighth notes.
- System 2 (Chord A7):** The third system is marked with "A7" and shows a melodic line with a triplet and a bass line with a triplet.
- System 3 (Chord D):** The fourth system is marked with "D" and consists of a rhythmic pattern of eighth notes on the bass line.
- System 4 (Chord A):** The fifth system is marked with "A" and continues the rhythmic pattern from the previous system.
- System 5 (Chord E7):** The sixth system is marked with "E7" and features a melodic line with a triplet and a bass line with a triplet.
- System 6 (Chord D7):** The seventh system is marked with "D7" and features a melodic line with a triplet and a bass line with a triplet.
- System 7 (Chord A and E7):** The eighth system is marked with "A" and "E7". It features a melodic line with a triplet and a bass line with a triplet.

Figure 17-6

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Keep in mind the following when playing the solo:

1. Rake the pick across the opening A major chord on the top four strings, producing a rippling effect. Release the left hand finger from the chord shape immediately after sounding the chord so that only the first string A note rings out.
2. Most of the notes in the first measure fall on a descending A minor pentatonic blues scale.
3. The third beat of the first measure begins with the first finger on second string D \sharp . Strike the fretted second and open first strings together and immediately slide the first finger up to E. Do not let the first finger mute or silence the open first string.
4. The last beat of the third measure is played by sliding the first and second fingers into an eighth position A7 chord. The chord is shaped like an open position D7.
5. Slide into each beat of the fourth measure from one fret below, as indicated by the grace notes.
6. Measures five through eight are rock shuffle variations played with movable patterns as shown in the tablature.
7. The last two measures are also played in the introduction.

"Bring It on Home to Me"

This song was originally made popular by Sam Cooke, who wrote the words and music. Figure 17-4 is the solo as played by Eric Burdon and the Animals.

Bring It on Home to Me (Solo)

as recorded by The Animals

Words and Music by Sam Cooke

The image shows three staves of musical notation for a guitar solo in 4/4 time. The key signature has one sharp (F#). The first staff contains measures 1-3, with a triplet of eighth notes in the first measure and a G chord above measures 2 and 3. The second staff contains measures 4-6, with a G chord above measure 4, a C chord above measure 5, and G and D7 chords above measure 6. The third staff contains measures 7-8, with C and D7 chords above measure 7 and a G chord above measure 8. The notation includes various rhythmic values, slurs, and grace notes.

Figure 17-7

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Bring it on Home to Me (Tab)

Figure 17-8

This solo illustrates the use of a major scale in constructing an improvisation. The notes of the solo hint at the melody or sketch the chord progression by emphasizing strong chord notes. Except for D \sharp in the third measure, every note is on the G major scale. All groups of three-beamed eighth notes are triplets.

"Steel Guitar Rag"

This song was recorded in 1936 by Bob Wills and his Texas Playboys. Bob Wills' band played a mixture of country, blues, and jazz, and in the 1930s and early 1940s was the most influential band in the southwest.

The solo was played by steel guitarist Leon McAuliffe. Steel guitar is played with a metal slide to change the pitch of the strings, creating continual transitions from one note to another. The regular six string guitar is designed to change notes by discrete intervals.

Guitar technique has often evolved as

guitar players attempted to imitate the sounds and textures of other instruments. "Steel Guitar Rag" popularized the sound of steel guitar and was a source of inspiration for the technique of half step and whole step string bends.

The measure before the double bar is a half step bend of two notes forming a m6. The bend is into E chord notes. Slide into the E chord notes if it is too difficult to accurately bend notes on two strings at the same time.

Except for the half step bend to G natural, all the notes fall on the E major pentatonic scale. When playing the string bends, keep the first finger on the fifth fret of the second string and bend the note as indicated at the seventh fret with the third finger. The first three string bends are half step bends from F \sharp to G. The bend in measure 7 is a whole step to G \sharp . Sustain G \sharp while playing the first string B at the seventh fret.

The E major chord arpeggio in measures 5 and 9 falls on the root fifth string movable major scale pattern.

Steel Guitar Rag (Steel Guitar Solo)

as recorded by Leon McAuliffe with Bob Wills

Music by Leon McAuliffe

Musical notation for the Steel Guitar Solo of "Steel Guitar Rag". The piece is in 4/4 time with a key signature of one sharp (F#). The notation consists of four staves. The first staff begins with a treble clef, a key signature of one sharp, and a 4/4 time signature. It features a series of chords and melodic lines, with a large 'E' chord symbol above the first measure. Fingering numbers (1, 2, 3) are placed below the notes. The second staff continues the melody with more complex fingering, including a circled 'h' above a note. The third staff shows further melodic development with a circled '1' below a note. The fourth staff concludes the solo with a final chord and a double bar line.

Figure 17-9

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Steel Guitar Rag (Tab)

Guitar tablature for the Steel Guitar Solo of "Steel Guitar Rag". The notation is presented on four staves of a six-string guitar. The first staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It shows fret numbers (11, 12, 13) and a large 'E' chord symbol above the first measure. The second staff continues the fretting with numbers like 7, 8, 4, 6, 5, 7, 8, 7, 5, 6, 4, 6, 7, 7, 6, 4, 5, 4, 4, 6, 5. The third staff shows further fretting with numbers like 7, 8, 9, 7, 8, 7, 5, 4, 6, 5, 7, 8, 7, 5, 6, 4, 6. The fourth staff concludes the solo with fret numbers 7, 7, 6, 4, 5 and a double bar line.

Figure 17-10

“Get Back”

The solo begins with a grace note slide from the ninth to eleventh fret on the third string. Use the second finger. This puts the left hand in tenth position, ready to play the whole step bend on the second string at the end of the measure. Prepare the fourth finger on the twelfth fret of the first string. Sustain the string bend to C# through the first string E note in preparation for the descending bend in the second measure.

The third measure begins with a grace note slide on the fifth string from the sev-

enth to ninth frets. Use the third finger. The D note on the third string is played with the first finger, as is the C natural. Shift to fifth position to play the C note. Bend the C a half step to C# at the beginning of the fourth measure.

The solo uses mostly major pentatonic scale notes. The riff under the A chord falls on the A major pentatonic scale, and the riff under the D chord falls on the D major pentatonic scale, except for the C note. C is the flat 7th of D and also the flat 3rd of A. The half step bend between measures three and four is from the m3 to M3 of A.

Get Back (Guitar Solo)

as recorded by The Beatles

Words and Music by John Lennon & Paul McCartney



Figure 17-11

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Get Back (Tab)

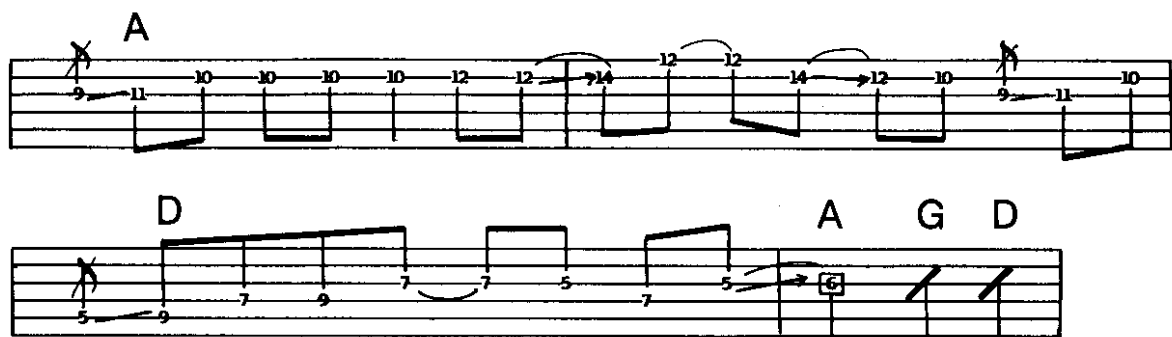


Figure 17-12

“Back in the USSR”

Figures 17–13 and 17–14 show some of the rhythm and lead guitar riffs used in the Beatles’ recording.

The measures at *a* are shuffle patterns played on the I, \flat III, and IV chords in A. Measures at *b* are fingered the same but played in different positions; the notes are found on the rock and roll scale. Measure *c*

is the chromatically ascending chords used at the end of the verses.

The string bends in measure *d* are from George Harrison’s solo. Except for the last three As, all notes are played on the second string. The solo calls for seven repetitions of a whole step string bend on the second string. Block the string immediately before each string bend repetition. Place the pick on the string to stop it from vibrating so that no falling pitch is heard.

Back in The U.S.S.R. (Guitar Parts)

as recorded by The Beatles

Words and Music by John Lennon & Paul McCartney

The image shows three parts of the guitar transcription for "Back in The U.S.S.R." in the key of A major (two sharps). Part (a) consists of two staves of music. The first staff has an A chord (I) and a D chord (IV), with fingerings 3, 4, 5 and 1, 2, 3, 4, 5. The second staff has a C chord (\flat III) and a D chord (IV), with fingerings 3, 4, 5 and 1, 2, 3, 4, 5. Part (b) consists of two staves. The first staff has an A chord (I) and a C chord (\flat III), with fingerings 3, 4, 5 and 1, 2, 3, 4, 5. The second staff has a D chord (IV) and an E chord (V), with fingerings 3, 4, 5 and 1, 2, 3, 4, 5. Part (c) consists of one staff with three chords: D (IV), $E\flat$ (V \flat), and E (V), with fingerings 3, 4, 5 and 1, 2, 3, 4, 5.

Figure 17-13

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