

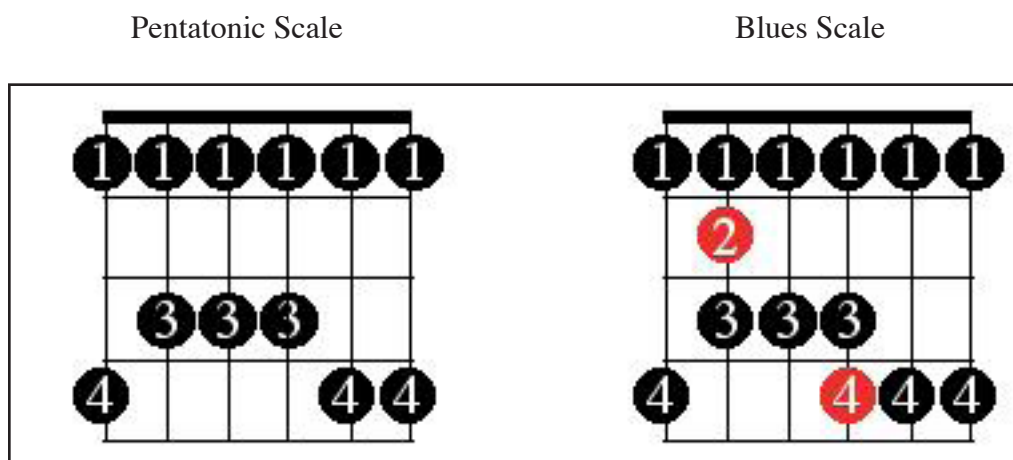
17

Musical score for measures 17-20. Measure 17: Treble clef, key signature of one flat (B-flat), melodic line with eighth notes and a slur. Measure 18: Bass clef, triplet of eighth notes. Measures 19 and 20: Bass clef, sixteenth notes with 'full' markings.

What follows is a breakdown and analysis of the solo played in the first chorus of the lessons from Freebird video. It is this kind of analysis that can help you learn about the thought processes and tools used by other players in their solos. Any analysis done after the fact like this is at best, a guess as to what was really going on at the time.

This really does not matter in the long run because you will be developing your own thought processes, interpreting the material in a way that makes sense to you. As your understanding grows, so will your ability to use these thought processes in your own playing. You will be developing a vocabulary of ideas that you can draw from to play solos that are musically satisfying to you and most importantly, to your listeners.

This solo was played entirely with the G minor pentatonic/blues scale using the following fingering at the 15th fret.



As you can see these two scales are almost identical. The blues scale has a couple of extra notes shown in red. This scale is probably the most popular scale among guitar players because it's easy to play. A lot of music can be made using just this scale. Many of the most famous licks in guitar history come from this scale fingering.

These same licks show up all over the place in all styles of music. Freebird contains many of these famous licks in the ending solo. In fact, that solo is like a pentatonic/blues scale dictionary. The solo I played in the video uses just three of the licks from Freebird. It goes to show how much music you can actually make from a few simple ideas.

The first chorus is really based mostly on just one lick. In the video I take this single idea and try to create variations to keep it interesting. I want to get into this a little deeper now.

In the intro I play a couple of licks just to get things rolling. I then start to quote the licks from Freebird. The following lick taken from Freebird is the basis for the first part of this solo.

Here's what I played in the video.

The first thing to notice is the starting point of the lick. If you listen to Freebird you will hear the solo starts on the end of beat number three. In my solo I started on the end of beat number one. Taking a lick that you already know and shifting it like this rhythmically is a powerful thing to do.

Somehow it makes it sound fresh to your ear. You can start a lick like this anywhere in the measure. Off the beat or on the beat, it doesn't matter. Try it for yourself. It's easy to do and I think you will be pleasantly surprised.

Moving on to the next point of interest look at notes 4-7. The 4th and 5th notes from the Freebird solo are eighth notes and in the solo I played they are quarter notes. This is another device that can be effective in creating a theme and variations.

There are two ways to go about this. You can extend the note values or shorten them. In other words, eighth notes can become quarter notes, quarter notes can be extended

to half notes, etc.

You can also shorten them by moving the other direction. Half notes to quarter notes, quarters to eights, eights to sixteenths and so in. In fact if you look at measures 9, 10 and 17 of the solo transcription, you can see where I shortened eight notes to 16th notes.

In measures 13 through 16 I added in a few other ideas. I want you to look at these, listen to the recording and draw your own conclusions about what you think was going on there. I will share my thoughts in the next lesson.

Until then get yourself a backing track, learn the opening lick and put it use immediately. If you apply what you learn right away it will become part of your playing. Also think about the things we talked about in this lesson.

Start in different spots in the measure and create rhythmic variations. Until the next time,
practice!

To your guitar playing success,

Bob