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AN ANALYSIS OF COMMERCIAL STYLES
THROUGH THE PERFORMANCES OF GUITAR MASTERS

By
STEPHEN PERLOWSKI

A RECITAL PAPER

Submitted in partial fulfillment of the requirements for the degree of
Master of Music (Commercial Music)
In the School of Music
Of the College of Music and Performing Arts
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Submitted by Stephen Perlowski in partial fulfillment of the requirements for the degree of Master of Music in Commercial Music.

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Introduction

The following are extended program notes for my graduate recital. The purpose of this recital is to showcase the many ways the guitar has been used as the focal point in music. This recital covers music made from 1941 to 2006. This recital aims to exhibit the expression, nuance, and musical charisma the guitar is capable of. To do so, I have chosen nine masters of the guitar and will be playing pieces that exemplify each of their styles and voices on the instrument. Another goal of this recital is to show the many different genres and musical contexts for which the guitar can serve as the instrumental lead. This recital brings together genres such as blues, jazz, folk, classical, and flamenco. As well as displaying the guitar's ability to lead an ensemble, this recital will show the potential for the guitar as a solo instrument. Lastly, this recital will display the various types of guitars, and the sounds they can create. Electric, acoustic, and nylon string guitars will all be present in this recital.

Chet Atkins

“City Slicker ” successfully displays Chet Atkins’s eclectic, experimental take on “Country” music as well as his masterful approach to playing the guitar. Chet Atkins was an influential guitarist who began his career accompanying the Carter sisters. By the 1950s, Atkins began working with RCA Victor playing on sessions, booking sessions, and, occasionally, producing sessions. He would later go on to be an A and R man for RCA Victor (O’Donnell 1967, 9-10). Chet’s approach to guitar was very thorough. He said, “I can look at a guitar and promise myself: I’m going to learn everything about you someday” (O’Donnell 1967, 11).

While working for Victor, Atkins would periodically arrange recording sessions of his own. These recordings would comprise his catalog of recordings in the 1950s. On September 17, 1953 Atkins recorded four instrumental tracks, and the most well-known was “City Slicker” (Reinhart 2014, 48). The track features Chet playing his D’angelico electric guitar, acoustic rhythm guitar, and bass. “City Slicker” was released as a single with little commercial success (Reinhart 2014, 48).

“City Slicker” consists of an intro, an AABA form, a Bridge, and an outro. While the key is somewhat ambiguous, it is best described as being in E-minor. The intro begins with a walkup to C7, followed by a B7, ending with a sustained E minor. The A section melody is based around the open E minor chord in standard tuning. The B section moves to the relative major, G. It ends with a minor plagal cadence returning to the A section

The bridge calls back the opening chords of the intro (C7, B7, Em). This is followed by dominant sevenths following the circle of 4ths (E7, A7, D7, G7). The next chord is a B7 to bring us back to tonic. This cycle of dominant sevenths chords is repeated. The AABA and bridge sections are repeated and followed by the outro.

Rhythmically, this song is in 4/4 with a quarter note equal to 110 bpm. The piece has a driving double-time feel with the rhythm guitar accenting the “and” of each beat. While the double-time feel and moderately fast tempo contribute to the driving feel, the main source is Chet’s use of anticipations in the melody. In the A section, Chet anticipates each chord change, playing the next chord an eighth-note before the rhythm guitar and bass (see Figure 1). The syncopation created by this anticipation provides compelling forward momentum in the A section.

The image displays a musical score for the guitar part of "City Slicker." It consists of two staves in 4/4 time with a key signature of one sharp (F#). The top staff is the lead guitar line, and the bottom staff is the rhythm guitar line. The rhythm guitar part is a steady eighth-note accompaniment. The lead guitar part features a melodic line that anticipates chord changes. The chords are labeled as Em, C, A7, and D7.

Figure 1: The interaction between lead and rhythm guitar on “City Slicker.”

While “City Slicker” is not easy to define in terms of genre, it could be easily summed up as “Chet Atkins Music,” as it contains many ubiquitous elements of Chet’s music and playing. Very little of Chet’s original catalog falls comfortably into one specific genre. However, with nearly all his music, Chet’s playful and, at times, humorous approach to music shines through in this piece.

Magic Sam

“Magic Sam’s Boogie” recently became Magic Sam’s most popular and relevant song. One reason for this is that it was recorded on video, and few videos of Magic Sam exist at all, let alone one that so clearly shows his technical mastery. Another reason is the very unique guitar playing present in this work, which will be discussed later in this chapter.

Magic Sam (born Samuel Maghett) was raised in rural Grenada, Mississippi and moved to Chicago in 1950 to pursue music. Magic Sam is considered one of the pioneers of electric blues music coming from Chicago. He specifically helped establish what was known as West Side Blues. (The Blues Foundation 2016). This music came from the west side of Chicago and was characterized by its driving rhythms and fluid melodies. Sam halted his career by joining the military but would desert the military a couple of weeks later, and when found, he was imprisoned for six months. Sam was slow to get back on his feet after getting out of prison, but by 1966 he had returned to the studio where he recorded one of his most influential records, *West Side Soul*. This record helped him reclaim his place of prominence in Chicago. In December of 1969, Magic Sam found himself in talks with the large record company Stax Records. Tragically, Magic Sam would die of a heart attack just several days later (Larkin 2006).

What makes this piece of music so unique is that it is an electric blues song that prominently features rhythmic and melodic fingerpicking. These elements would be

common in delta blues or country music at the time, but not Chicago blues. On top of this, the longest section in the song is when the bass and drums cut out, and Magic Sam performs variations on this rhythmic fingerpicking solo.

Another unique feature of this piece is the main riff itself. While many Chicago blues tunes were riff-based, “Magic Sam’s Boogie,” stands out. The repeated riff of this song contains elements of the “Boogie Woogie” bass line, containing the major sixth note, combined with the minor third, commonly used in blues melodies (See figure 2).



Figure 2: The main riff of “Magic Sam’s Boogie.”

This song is very harmonically simple. During sections that contain the full band, only one chord is present, and its tonality is ambiguous. One can say that the underlying harmony can be represented by A chord, but as is often the case in blues music, it is unclear whether it is A Major or A minor. The only chord change occurs during the solo guitar section when Magic Sam moves to the subdominant (D major).

“Magic Sam’s Boogie,” illustrates how many guitar techniques can be used in a variety of musical contexts. The guitar techniques Magic Sam uses in this song are more akin to that of Chet Atkins than Chicago blues players like Freddie King, Buddy Guy, and Otis Rush. Using distortion, a faster tempo, and a driving rhythm section, Magic Sam was able to make the Chicago blues sound entirely his own.

Steve Howe

“Mood for a Day,” exemplifies the musical diversity created by the progressive rock movement of the 1970’s. First appearing on Yes’s 1971 *Fragile* record, the song is sandwiched between large, full-band arrangements: “The Fish,” and “Heart of the Sunrise.” “Mood for a Day,” stands out as a serene, gentle solo guitar piece played on a classical guitar. The piece itself combines elements of classical, Spanish, and folk guitar to create a unique sound that moves fluidly between these styles.

“Mood for a Day,” was written by Yes’s most prolific guitarist, Steve Howe. Howe was born in London, England in 1947. He began performing in 1963, playing the music of Chuck Berry and other American R&B musicians. By 1970, Howe had joined the prog rock band Yes. At the time, fans of Yes were worried the addition of Howe may cause the band to lose their identity. To the contrary, Howe elevated Yes to what many consider their creative and musical peak (Welch 1999, 95-96). His playing not only contributed to songs involving the full band, but he also played compelling solo guitar pieces that became highlights of Yes’s recordings and concerts. Songs like “Clap” and “Mood For a Day” are played at nearly every Yes concert to this day.

The piece opens with perhaps the most “Flamenco-Sounding” section. This involves Howe moving between G and F#7 chords occasionally employing *rasgueado* techniques (colloquially known as “fan-strumming”). This “strumming section” transitions into an ascending line accenting the flat-nine and flat-thirteen of the F#7 chord

and finally resolves to a B-minor chord. In this section, Howe uses rapid flurries of notes to ornament the melody.

One aspect of this piece that is reminiscent of classical guitar is the use of counterpoint. This can be heard immediately after the B-minor resolution at the beginning of the piece. After this, the low strings play the root of the implied harmony (A, G, F#7, B minor, and A# diminished), while the treble strings provide the melody. This counterpoint is woven throughout the entire piece and is used to transition between sections.

One musical element critical to the performance of this piece is the use of *rubato*. A consistent tempo is seldom heard for more than a few bars throughout the entire song. Howe frequently increases his tempo during long, single-note passages. He also increases the tempo when moving between sections. The longer Howe plays any one section, the more he will “settle in” and slow the tempo.

The refrain of this song best shows the folk influences of this piece. The melody is very simple, conjunct, and repetitive (See figure 3), and the harmony in this section contains two chords, the tonic and subdominant (D and G, respectively). This simple pattern is played three times, but, despite this repetition, it never feels stale or boring. Rather, it provides a somewhat minimalist respite from the more intense sections containing counterpoint and *rasgueado*.



Figure 3: The refrain of “Mood For a Day.”

This song’s simplicity and beauty is perhaps the reason why it has remained in Yes’s setlist for decades. Prog audiences want to hear a variety of music on records and in concert. “Mood for a Day” adds musical diversity to Yes’s catalog while also containing a diverse array of musical styles within itself.

Charlie Christian

“Solo Flight,” is one of the first pieces of recorded music to feature the electric-Spanish guitar throughout its entire composition. This piece is two minutes and forty-seven seconds long and contains over two minutes of the electric guitar in the forefront, providing the melody. Released in 1944, “Solo Flight,” was recorded by the Benny Goodman Orchestra featuring Charlie Christian on electric guitar. Recordings like “Solo Flight” helped to elevate the guitar as a melodic instrument to audiences internationally, and Charlie Christian’s influence transcends genre and can be felt in any piece of music featuring the electric guitar.

Charlie Christian was born in 1916 to a family of street musicians. He started out playing the trumpet and eventually migrated to the guitar. Christian began touring in the mid 1930’s, and in 1937 he became infatuated with the electric guitar after seeing them used by western swing musicians. Eventually, Christian met Eddie Durham, a guitarist and composer, who helped Christian expand his melodic guitar playing, and, by the late 1930’s, Christian was established as one of the best jazz/swing soloists regardless of instrument. This drew the attention of Columbia label scout, John Hammond who connected Christian with the famous clarinetist Benny Goodman. Christian’s work with Goodman would prove to be his most impactful, and recordings of Christian playing with the Benny Goodman Orchestra would provide the foundation of improvisation for young jazz guitarists for decades to com

“Solo Flight,” is effectively a guitar concerto. It features the guitar throughout, with occasional antiphonal moments of call and response between the guitar and the orchestra. The piece opens with a boisterous six-bar introduction from the orchestra, which sets up two bars of unaccompanied guitar melody letting the audience know what’s in store. This leads to four unbroken sections of guitar melody. The harmony in the A section is simple: it contains a repeated four-bar section of C6, C# diminished, and a two- five resolving back to C. The latter 8 bars is a walk down from C6 to D minor (C6, B minor, A minor, G, F, E minor, D minor) and eventually lead to two bars of the dominant (G7) resolving to tonic. Over these chord changes, Christian is very mindful of the guide tones (3rd and 7th) of each chord. In many cases these notes will appear on strong beats.

The first half of the B section contains fewer chord changes than the A section. The entirety of the B section is based around the subdominant (F) and relies on repetitive phrasing. After resting for one bar, Christian repeatedly emphasizes the minor third, major third, and fifth (See figure 4). This gesture would live on for decades in the playing of blues, rock and roll, country, and many other genres of music. Similarly, the tritone double-stop played in the fifth measure can be heard in the music of many later influential guitarists like T-Bone Walker, Jimi Hendrix, and Jeff Beck. Bars 9-12 contain more harmonic change, during which Christian returns to his usual practice of playing flowing lines that perfectly display the underlying harmony.



Figure 4: Charlie Christian's repeated motif in the B section of "Solo Flight."

Charlie Christian's impact on music truly cannot be overstated. The Spanish guitar was never seen as a viable melodic instrument until he proved its merits alongside the most well-known musicians of the time. There are very few electric guitar recordings made after the 1940s that have not been greatly influenced by the work of Charlie Christian.

Joe Pass

“The Very Thought of You,” is a jazz ballad written and first recorded by Ray Noble in 1934. It was performed by many popular artists in the 1950s and 1960s such as Dizzy Gillespie, Nat King Cole, and Frank Sinatra. One reason for this song’s success is the connection between the lyrics and the melody. Even when presented instrumentally, a listener can easily make out the words, “the very thought of you,” in the first six notes of the melody. The tune’s timeless, lyrical melody has provided a great foundation for many musical contexts. Joe Pass’s brilliant solo guitar arrangement of this tune is no exception.

Joe Pass was born in 1929, and in his young adulthood, he played with several known bands led by Tony Pastor and Charlie Bennet. Unfortunately, Pass’s career was halted by his drug addiction. During the 1960s Pass was able to rehabilitate himself and return to prominence in the music scene (Larkin, 2006). This would lead to several decades of prolific playing and recording, including 57 solo and duet records attributed to him. Pass was well known for accompanying legendary vocalists such as Ella Fitzgerald and Sarah Vaughan. However, perhaps his most unique contribution to the world of jazz was his catalog of solo arrangements that first appeared in his *Virtuoso* series of recordings.

Appearing on his posthumously released record, *Unforgettable*, “The Very Thought of You,” features Joe Pass playing a nylon string classical guitar. This would

have come as a surprise to listeners accustomed to hearing him play archtop guitars more commonly used in this style.

The principal feature of this arrangement is Pass's use of rubato. He presents the first two minutes of the piece as a rubato introduction. In this section, he rarely keeps the same tempo for an entire measure, at times varying the tempo between beats. After playing through the form of the piece twice, Pass sounds like he has settled into a tempo for the song. However, within eight bars, he has already thrown out that tempo in exchange for a flurry of notes unbridled by time and meter. This happens multiple times throughout the piece as if he does not want the listener to get too comfortable hearing a smooth, slow ballad.

This arrangement, likely improvised, shows the comfort and fluidity with which Joe Pass could move through harmonic changes. The vast majority of this arrangement is in the key of G Major. However, at 3:46, Pass presents the opening motif in E-Flat Major. Next, he plays a variation of this melody in A-Flat Major. He then moves to A-diminished presenting another variation of the motif. Next, he moves to Bb7, followed by A7. After this, he smoothly voice- leads into a two five chord to bring the arrangement back to G Major. To play through all these changes while creating a compelling piece of solo guitar music is something few players at the time were capable of.

"The Very Thought of You," is a great example of how impactful and musical a solo guitar piece can be. Pass's arrangement of the song is every bit as compelling as Ray Noble's recording from 1934 or Nat King Cole's from 1958. While Charlie Christian showed how powerful the guitar can be in a jazz band or orchestra setting, Joe Pass

displayed its ability to play the same music all by itself. It is no surprise that Pass is known to many as the greatest solo guitarist in jazz history (Resnicoff 1996, 46).

Freddie King

“Funny Bone,” is an instrumental 12-bar-blues featured on Freddie King’s 1965 record, *Freddy King Gives You a Bonanza of Instrumentals*. This piece, while not often discussed in academic settings, has had a lasting effect on electric blues music. This influence can be heard in Buddy Guy’s biggest hit, “Mary Had A Little Lamb,” and Stevie Ray Vaughan’s show stopping “Scuttle Buttin’.” In a time when vocalists dominated the blues scene, Freddie King was able to make a major impact using his guitar as his voice.

Freddie King was born in 1934 on a farm in Texas. In order to escape poverty and racial persecution, King and his family moved to Chicago in 1949. At a young age, Freddie was taught the country blues technique of fingerpicking. When he moved to Chicago, he became infatuated with the saxophone playing of Louis Jordan. (Kugler 2012, 72). In Chicago, King would frequently gig with Howlin’ Wolf. King had his first hit with his 1961 instrumental, “Hideaway.” This, and many of King’s other songs, would go on to be covered by musicians like Eric Clapton, Jeff Beck, Peter Green, and Gary Moore (Davis 1995, 224). Freddie King’s instrumentals, often co-written by pianist Sonny Thompson would prove to be some of his most enduring works. Songs like “Hideaway,” “San-Ho-Zay,” and “The Stumble,” have all become blues standards.

“Funny Bone,” is a riff-based instrumental that highlights the interaction between the melody and the accompanying ensemble. The dynamic between the two forces is

what makes this piece compelling. The piece begins with a three and a half bar lead-in, featuring sixteenth notes. This prepares the listener for a fast-paced shuffle. However, the groove kicks in with eight-note divisions of the beat, which gives this piece a more laid-back feel than what the listener may have expected.

The main riff of this piece, like many other riff-based blues songs, employs the minor pentatonic scale (see figure 5). This scale is not only used for the main riff, but also for King's improvisation in the solo section of the song. When playing over the tonic, Freddie King, like many other blues players, will slightly bend the string when playing the minor third. This raises the pitch to somewhere between the minor third and major third, an aspect of blues guitar playing that carried over to many other styles such as rock and country.

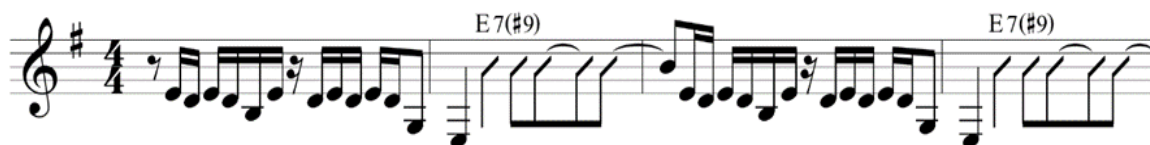


Figure 5: The main riff of “Funny Bone”

The form of this song is a “standard” twelve-bar blues in the key of E. The harmony for the first four bars is the “Blues Tonic” of E7. Over this chord, Freddie King plays a sharp- nine note (G natural). The next four bars contain the subdominant (A7) for two bars, and the tonic (E7) for two bars. Leading into the subdominant, King plays an ascending line from the tonic to the subdominant, then the main riff, which leads back to the tonic. The last four bars of the form contain the dominant (B7) for one bar, subdominant (A7) for one bar, and the tonic (E7) for the last two bars. In the last bar of the form, the band cuts out after the first beat, leaving Freddie to provide the melody unaccompanied and establish the dynamic between the lead and accompanying

instruments. The harmony is different for King's solo. This section is an eight-bar-blues starting with the subdominant. The chords are A7 for two bars, E7 for two bars, followed by one bar of B7 and A7, ending with two bars of E7. Kings plays over this form twice before returning to the main riff.

“Funny Bone,” exemplifies the “less is more” ideology that tends to go hand-in-hand with the blues. A simple riff, a simple progression, and a simple form can come together to create something truly compelling. This simplicity allows the listener to connect with the performers. Such a simple framework allows the musician to speak “openly” while playing the piece. This is why so much of Freddie King's instrumental music has been popular and influential in the genre. His songs allow the performer to be “free” while playing a pre-arranged piece of music.

John Fahey

“Dance of Death,” is the title track on John Fahey’s 1964 recording, *The Dance of Death and Other Plantation Favorites*. This piece is one of the most thoroughly expressive pieces of solo guitar music ever recorded. From gentle and bright to aggressive and dark, this piece runs the gamut of emotion in a style completely unique to John Fahey.

John Fahey was born in 1939 in Maryland. He started playing guitar at the age of fourteen after hearing the music of Hank Williams and Eddy Arnold. Eventually he discovered the music of delta blues musicians such as Blind Willie Johnson, Charlie Patton, and Skip James. Fahey became somewhat of a musicologist, studying, and personally making field recordings of Bukka White and Skip James, blues musicians who hadn’t been recorded in decades (Larkin 2006), and by the late 1950s, he began recording his own music. Fahey became known for his unique style of solo guitar-playing, most specifically the use of bizarre tunings, dissonance, and chromaticism. While many blues guitarists before Fahey used bizarre tunings, none used chromaticism and dissonance to the same extent, and he credits his use of dissonance to his love of western composers like Sibelius and Bartok. (Henderson 2021, 6).

“Dance of Death ” contains two large sections, the first of which lasts until 2:35 on the recording (Fahey 1964). The most obvious difference between the first and second sections is the tonality. The first section is mostly in G Major, whereas the second section

is in G minor. Also, the first section features much softer and more consistent dynamics. One particularly unique aspect of the first section is that it is major despite the fact that the guitar he is playing is tuned to a G minor chord.

The first section opens with a G Major chord and maintains that harmony for the first eight bars of the piece. The melody in this section is simple, containing chord tones, as well as the sixth and flat- seven notes in the scale. This immediately changes when Fahey begins playing the bass notes A and D while playing B-flat and A in the melody. In this instance, Fahey is implying a five chord (D7) with altered tensions. This implied five chord is then resolved to a G minor. From here, Fahey smoothly returns to the tonic in G major. Fahey plays a simple yet effective line to transition into the second section. Slowly and deliberately, Fahey plays a descending, chromatic line from the minor seventh to the fifth, which prepares the listener for the melancholic sound of the second section.

The second section can be divided into two parts: 2a, which has a steady tempo and 2b, which is completely rubato. Part 2a opens with a loud, driving rhythm, played on open strings (See figure 6), and this rhythm serves as somewhat of a refrain for the second section. The harmony for this section contains only the minor tonic until the four-bar turnaround, first heard at 3:04 (Fahey 1964). The harmony for this turnaround is G minor and F for the first bar, Eb and D for the second, G minor and D7 for the third, and G minor for the last. Having such a simple harmony for the majority of the piece allows Fahey the freedom to be more expressive with his melodic playing.



Figure 6: Rhythmic figure in section 2a of “Dance of Death.”

During section 2b of “Dance of Death” (at 3:35), Fahey moves into a rubato tempo (Fahey 1964). This section consists of more strumming than finger picking, and the melody is now played in octaves on the low and middle strings with the high strings providing a drone above the melody. Following section 2b, Fahey plays the rhythmic figure from 2a to move back into the more metronomic section.

“Dance of Death,” displays the versatility of the guitar as a solo instrument. Fahey is able to take the listener on a journey of expression. The piece begins in a pleasant, somewhat unsuspecting mood. Slowly, it shifts into something less stable and comfortable. In the minor section, the listener experiences a dark, intense atmosphere. The rubato sections provide an amount of relief from the harsh, consistent rhythm. However, Fahey expertly uses these sections to make the driving sections even more intense. Based on the tonality, rhythm, and melodic content, Fahey can manipulate the listener’s emotions and create an entirely unique solo guitar experience.

Jeff Beck

“You Know What I Mean,” is the first track off of Jeff Beck's 1975 record, *Blow By Blow*. This song is a funk/fusion piece written by Jeff Beck and keyboardist, Max Middleton and provides a perfect platform for Jeff Beck to demonstrate his musical magnificence. Throughout this piece, Beck accompanies the melody, provides fills, and plays two solos.

Beck was born outside London in 1944. At a young age, he and his siblings began playing cello, violin, and piano, but his love of the electric guitar began when he first heard the music of Les Paul. Beck built his own guitar, and began playing at age 6. As a teenager, Beck befriended a young guitarist named Jimmy Page. When Page was offered a spot in the band, The Yardbirds, he declined but recommended they hire Beck to play guitar. In a couple months, Beck had joined the band (Craddock 2016, 67). After leaving The Yardbirds, Beck established The Jeff Beck Group featuring Rod Stewart on vocals and Ron Wood on bass. Eventually the group dissolved, with Rod Stewart and Ron Wood leaving to join the Small Faces. Beck's first record after the dissolution of The Jeff Beck Group was *Blow By Blow*. This record, recorded by George Martin, would turn out to be a hit. Fans and critics alike applauded the record for its musical diversity, including elements of rock, blues, jazz, pop, and funk. (Craddock 2016, 68).

“You Know What I Mean,” begins with an eight-bar intro. Jeff Beck plays unaccompanied for the first bar. In the second bar, the bass and drums enter on the first

sixteenth-note after the downbeat (Figure 7). This heavily syncopated figure is repeated until the full band comes in on the ninth bar. After the eight-bar intro, the band plays an eight-bar vamp on a D minor chord, establishing the basic groove for the song.

The image shows a musical score for the introduction of the song "You Know What I Mean." It consists of two staves: Electric Guitar (top) and Electric Bass (bottom). The key signature is one flat (B-flat) and the time signature is 4/4. The guitar part begins with a syncopated figure on the second beat of the first measure, consisting of a dotted quarter note followed by an eighth note, with a strong accent. This figure is repeated in the second measure. The bass part is mostly silent, with a few notes in the second measure.

Figure 7: Syncopation in the intro of “You Know What I Mean.”

Starting in measure 17, the melody is played on keyboards. This four-bar melody is conjunct, diatonic, and very syncopated. It features accents commonly of the second and fourth beats of the measure. The melody is played four times before Beck launches into the first of his two guitar solos.

The first solo section features the first harmonic departure from the tonic. The harmony for this section begins with the subdominant (G) for six bars. The harmony then moves to the dominant (A) for three bars. In the next bar, the band plays a unified rhythm moving chromatically from C to D to reestablish the tonic harmony. The solo section ends with Beck improvising over the D minor vamp for eight bars.

After the first solo section the melody is repeated. This time, however, Beck provides fills during every rest in the melody. This interplay between the keyboards and guitar keeps this repeated section fresh in the mind of the listener. After the melody is played four times, Beck launches into his second solo.

Beck's playing in the second solo section is much more aggressive. He plays more rapid rhythms with louder dynamics and also takes fewer rests during this second solo. Instead, he opts for repeating short phrases or sustaining notes rather than leaving space. This allows for the second solo to be the climax of the piece, and after this, the melody returns, and the band fades out.

"You Know What I Mean," shows Jeff Beck's versatility as a guitarist and composer. This piece combines elements of rock, blues, and funk in a way that is very compelling. Throughout much of the piece, Beck acts as a sideman, providing fills and accompanying the melody. However, the moment the solo sections start, he steps out and takes charge of the ensemble as if the entire piece was meant to highlight his playing. Beck's musicality and taste allow him to succeed in nearly any musical setting.

Larry Carlton

“Goodbye,” is the sixth track off Larry Carlton’s Grammy-nominated record, *Fire Wire*. The focal point of this track is the clarity and expression with which Larry Carlton presents the melody. The piece itself is very simple and spacious, giving Carlton a blank slate to showcase his technical and musical mastery of the guitar.

Larry Carlton was born in California in 1948. He began playing guitar at six years old, and his first major influence in jazz guitar was Joe Pass. Throughout the 1960s, Carlton began performing and recording music in Los Angeles. In 1968, Carlton released his first solo record, *With A Little Help From My Friends*. This record helped to establish him as a high-level performing and session guitarist, and in 1971, Carlton joined the fusion group The Crusaders. Throughout the 1970s, Carlton’s studio work also became legendary. Some of these famous recordings are the Joni Mitchell record, *Court and Spark* and the Steely Dan record, *The Royal Scam* (Hightower 2003, 44-45). After leaving The Crusaders, Carlton spent more time working on his solo music (Larkin 2006). He would go on to win three Grammys for his solo recordings . Carlton’s unique musical voice has helped him in sustaining a career, which now spans over five decades.

“Goodbye” is a mostly diatonic piece in the key of C-sharp major. It is played at a steady, moderate tempo of 87 bpm and begins with an eight-bar intro based around a two-measure phrase that is repeated and varied throughout this section. After this, the principal melody is presented by the guitar (alongside a lower harmony). This four-bar

melody is lyrical and conjunct. Next, Carlton plays a two-measure phrase that serves as a turnaround. This turnaround phrase ends on the dominant, so that the band can resolve the harmony when switching to the next section. After this, a variation on the introduction phrase is played twice, followed by a repeat of the melody.

After the turnaround phrase, the bridge is presented as the largest harmonic departure from the key. This bridge section features a repeated two-bar phrase that moves between the tonic (C#) and flat-7 (B) chords. After this, there is another two-bar phrase played around the #4 major-7 chord (Gmaj7). After this, the principal melody is played once, followed by a build that serves as the climax of the piece. The build section features an ascending melody and harmony moving from the 4 chord (F#), to the 5 (G#), to the 6 (A# minor), and ending on the 1 (C#). This build is played for four bars, then repeated for only three bars. Instead of repeating the last bar of the build, the opening phrase of the bridge is repeated. After this phrase is repeated, Carlton begins to play a solo.

During the solo section, Carlton improvises for ten bars over the harmony for the principal melody and turnaround. His improvisation is as lyrical and expressive as the melody of the tune itself. After Carlton's solo, the bridge is repeated, followed by the principal melody. The piece is concluded with a refrain of the intro phrase.

“Goodbye,” shows how expressive high-level performers like Larry Carlton can be, even when playing simple music. This is one of Carlton's simplest songs, yet it is very compelling. The subtleties and nuances of his performance are at the forefront, rather than a complex harmony or syncopation. By focusing on expression rather than complex musical techniques, Carlton is able to create a significant piece of music that is accessible to the average listener.

Conclusion

From Charlie Christian to Larry Carlton, it is easy to see that the guitar has earned its place in music history as a melodic instrument, a solo instrument, and the focal point of an ensemble. Each of the masters discussed in this paper has added something unique to the story of the guitar as a lead instrument. Beyond that, many of these guitarists were able to build upon the innovations and advancements of those before them. Elements of Charlie Christian's playing can be heard in the playing of Chet Atkins and Freddie King. Elements of Joe Pass can be heard in the music of Larry Carlton. Despite the connections between these various musicians, their musical voices are distinguishable and unique. This is proof that the guitar is a compelling lead instrument through which a musician can thoroughly and uniquely express his or herself.

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