

## One More Shot at the Favourite Tune

In this example, some harmony has been added along with a free use of embellishing rhythmic and melodic devices. Notice that the harmonic tricks have been kept somewhat more basic than in the previous version. I purposely left out most of the "substitute minor triads" to keep the song sounding happy. Too many excursions into the minor territory can put a dark cloud over any melody.

With a swing

The musical score is presented in three staves. Above the first staff are the following chord symbols: C, C7, F, C, G7, C, G7, C. Above the second staff are: C, G7, C, G7, C, G7, C, G7. Above the third staff are: C, C7, F, C, G7, C, G7, C. The notation includes a treble clef, a common time signature, and various rhythmic values such as eighth and sixteenth notes, along with rests and accidentals.

How many notes in your solo are harmonized depends on a variety of factors. First and foremost may be the tempo of the tune. Faster notes are often best left as single notes as your technical ability will definitely come into the question. Another factor is the amount of accompaniment present. If you are working with only a bass player for back up, more harmony may be needed to flesh out the solo. With a typical rock band "wall of sound", most of your fancy chords may be lost in translation.

Undoubtedly, this song may never become a part of your concert repertoire so now it is time to choose some tunes which might make the grade. I would suggest slower to moderate tempo ballads as a starting point. Look for songs which contain some good harmonic resources. Just about any old standard will do in the harmony department if the song was written at least 50 years ago. Skilled song writers added skillful harmony. Songs by less skilled writers of yesterday and today seem to contain harmony at its most basic level. Lots of modern songs seem to be virtually devoid of any harmonic suggestion and the same is often true from a purely melodic aspect. A good way to make an assesment of a tune is to sing it without any accompaniment. If the tune can make it on its own, it most likely is a good tune. If it needs a wall of sound behind it, it may still be a pretty good song but may make a boring guitar solo. For those tunes, some pentatonic wizardry may be the best solution.

The next lesson group deals with 4 part guitar chords. When using 4 note chords, the substitution theories still apply and you may notice that many of the 4 part chords already contain some of the substitute triads which have been presented to this point.