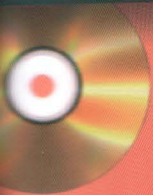


TAR *signature licks*



THE BEST OF

THE VENTURES

A Step-by-Step Breakdown of the Guitar Styles
and Techniques of Bob Bogle, Nokie Edwards,
Gerry McGee, and Don Wilson

by Dave Rubin



THE VENTURES

by Dave Rubin

PAGE	TITLE	CD TRACKS
2	Introduction	
4	Play Guitar with the Ventures	
5	The Recording	
	Tuning	1
6	Apache	2-7
10	Diamond Head	8-11
13	Hawaii Five-O	12-13
15	Let's Go	14-18
19	Lolita Ya-Ya	19-23
25	Perfidia	24-31
29	Pipeline	32-37
34	Secret Agent Man	38-43
37	(Theme From) A Summer Place	44-47
40	Tequila	48-52
44	Walk Don't Run	53-57
47	Wipe Out	58-59

I would like to dedicate this book to my daughter Michelle, wife Cheryl, and friend Ira Bolterman—the biggest Ventures fan I know.

—Dave Rubin

ISBN 0-634-06195-X



7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Copyright © 2004 by HAL LEONARD CORPORATION
International Copyright Secured All Rights Reserved

For all works contained herein:
Unauthorized copying, arranging, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Visit Hal Leonard Online at

Guitar Notation Legend

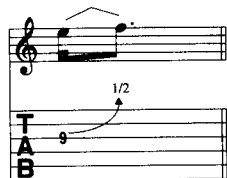
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

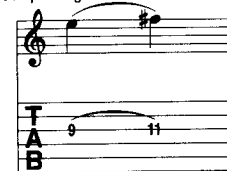
HALF-STEP BEND: Strike the note and bend up 1/2 step.



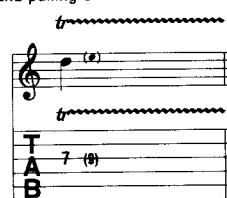
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



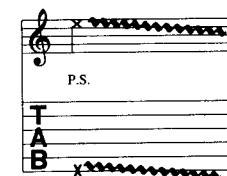
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



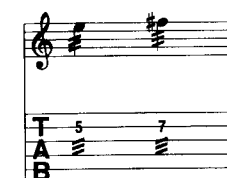
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

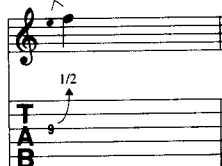


Notes:

WHOLE-STEP BEND: Strike the note and bend up one step.



GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



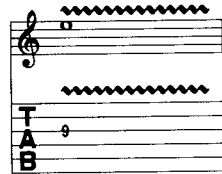
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



PRE-BEND: Bend the note as indicated, then strike it.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



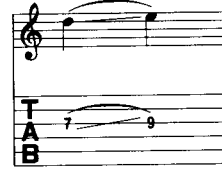
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



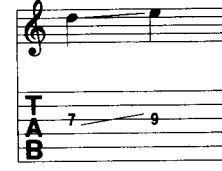
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



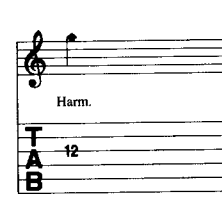
SHIFT SLIDE: Same as legato slide, except the second note is struck.



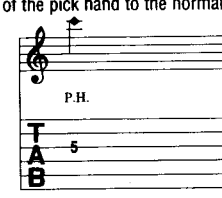
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



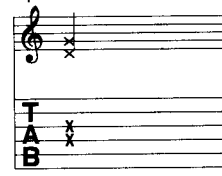
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



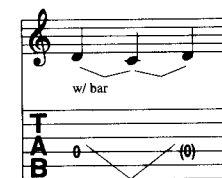
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



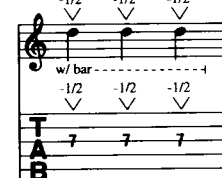
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



APACHE

(The Ventures Play Telstar—The Lonely Bull and Others, 1962)

By Jerry Lordan

Jerry Lordan, a British singer, songwriter, and ukulele player, composed “Apache” in 1960 and named it after a Burt Lancaster film. He pitched it to the Shadows, “England’s Ventures,” who cut it at Abbey Road studios and had it promptly hit #1 in the U.K. In 1961. Country cat Sonny James also covered it, followed by the Arrows & Dave Allan version called “Apache ‘65” (1965), and even the Sugar Hill Gang did a version in 1982.

The Ventures Play Telstar was the first album to feature the classic Ventures’ drummer, Mel Taylor.

Figure 1—Section A and Section B

Composer Lordan has said that he wanted his tune to express the “dignity and savagery” of the American Indian. Though a questionable goal of dubious merit—especially the “savagery” part—the “Indian drums” in the intro and the haunting melody of letter A is evocative of the popular notions of Native American themes. The A minor tonality (relative to C major, the actual key signature) over the Am (i)—Dm (iv) vamp in measures 5–8 is melancholy, but the melody is uplifting at the same time with the bend of D# released to D(sus4) providing anticipation, while the B melody in measures 9–12 is more assertive via the glisses in measure 9 and the subtle chord shift to D (instead of Dm). Dig that true, satisfying resolution does not occur until beat 3 of the first ending with the A note.

Measure 14 implies a move to the key of D followed by the IV chord (G) and a return to the D in measures 16 and 17. Measures 18–21 are virtually the same as measures 9–12 in section B. Combining sections A and B, the effect is of a sixteen-measure, bluesy progression that moves I (eight measures)—IV (four measures)—I (four measures) harmonically with a melody line constructed from a combination of the A Aeolian and Dorian modes that mirrors the changes.

Performance Tip: Note that the three guitar parts can easily be arranged for two. The lead lines of Gtrs. 2 and 3 can be combined, as Gtr. 2 always waits for the “response” of Gtr. 3 with no discernible overlap. Gtr. 1 remains the same, as rhythm ace Don Wilson shows the cool and correct way to accompany (Rhy. Fig. 1) with a snappy sixteenth-note flourish in measure 2 of each two-measure increment.

2

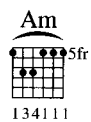
Full Band

3

Slow Demo
Gtr. 2 meas. 5-8

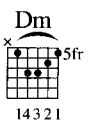
Fig. 1

Am



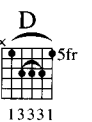
134111

Dm



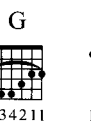
14321

D



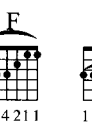
13331

G



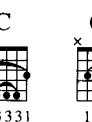
134211

F




134211

C



113331

C7



13141

A

Moderately ♩ = 122

Am

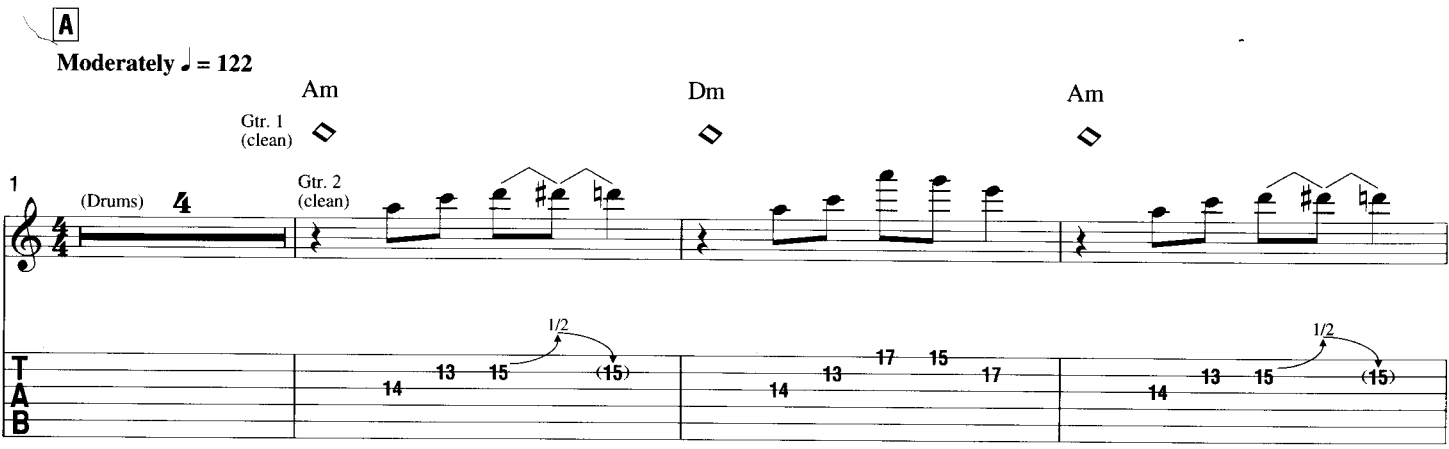
Dm

Am

Gtr. 1 (clean) ◇

◇

◇



Dm

Am

D

Rhy. Fig. 1

8

Am

1.

2.

End Rhy. Fig. 1

11

Gtr. 3 (clean)

Gtr. 2
divisi

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 3 tacet

D

G

D

14

Gtr. 2

Gtr. 3

Gtr. 2
divisi

Gtr. 3 tacet
Am

D

Am

18

Gtr. 2

Gtr. 3

Gtr. 2
divisi

Figure 2—Section C

Evoking the sound of a galloping horse, Gtr. 2 rides a propulsive pattern incorporating the 5th (C) and root (F) notes of F major in measures 1 and 2 with resolution to the root (A) of Am in measures 3 and 4. Be sure to check out Gtr. 1 with Wilson's extremely hip strum (Rhy. Fig. 2) that contains a "rake," adding subtle texture to one of the most indelible sections of the tune.

Performance Tip: Pick down-down-up for each beat in measures 1 and 2.

Fig. 2

4	Full Band
5	Slow Demo Gtr. 2 meas. 1-2

C

Gtr. 1

F

⑥ 1fr

P.M.

Gtr. 2

1

T
A
B

Am

Gtr. 3: w/ Fill 1

3

7 0

Fill 1
Gtr. 3

Sva 7

* P.S.
** w/ delay

X

* Scrape pick from bridge pickup toward bridge.
** Delay set to eight 8th-note repetitions.

Figure 3—Section D

The twelve-measure progression of section D contains three four-measure sections that begin on the \flat VI (F) and end on either the tonic (Am) or the III7 (C7) chords. Brilliant in its utter simplicity, minimal broken chords and arpeggios outline each chord change in graceful patterns that flow from measure to measure. Particularly effective is the chromatic step from C to B in measures 1–2, 5–6, and 9–10 and the whole step of D to E in measures 2–3.

6	Full Band
7	Slow Demo Gtr. 2 meas. 1-12

Fig. 3

D F G C Am

Gtr. 1

1
Gtr. 2

Gtr. 3

Gtr. 2 *divisi*

T
A
B

3 2 1 0 1 3 0 3 1 2 12 10 13 14

Gtr. 3 tacet
F G C C7

5
Gtr. 2

Gtr. 3

Gtr. 2 *divisi*

3 2 1 0 1 3 0 12 10 8 6 3 5 3 5 3

F Gtr. 3 tacet
G C Am

9
Gtr. 2

Gtr. 3

Gtr. 2 *divisi*

2 3 2 1 0 1 3 0 3 1 2 12 10 13 14

DIAMOND HEAD

(Walk Don't Run, Vol. 2, 1965)

By Danny Hamilton

Lead guitarist Danny Hamilton, whose studio group the T-Bones had a hit on Liberty Records with the instrumental "No Matter What Shape (Your Stomach's In)" also in 1965, was the author of "Diamond Head." In an interesting turnabout, the Ventures, who had profoundly influenced the development of surf music in the early 1960s with their clean, bright sound, tweaked their concept only slightly in order to join right in on the West Coast fun. Though it only rode the crest of the movement to #70, backed with "House of the Rising Sun," it remains today as a surf classic. In yet another related twist, Nokie Edwards' "Surf Rider" had been covered by the Lively Ones in 1963.

Hamilton would take bassist Joe Frank Carollo and drummer Tommy Reynolds from the T-Bones to form Hamilton, Joe Frank & Reynolds in the 1970s and have a hit with "Don't Pull Your Love" in 1971.

Figure 4—Section A (Intro)

The influence of the Chantay's monumental "Pipeline," also covered by the Ventures, is clearly felt in the six-measure intro to "Diamond Head," played by Gtr. 1 through the splashy sixteenth-note bass pattern under the implied Em (v) chord and the steady eighth-note pulse below the implied Am (i) that follows. Observe how the inclusion of the the $\flat 3$ rd for the Em chord (G) helps to indicate the minor tonality despite the absence of chords at this point.

Performance Tip: Steady down-and-up pick strokes are a non-negotiable requirement for these characteristic surf guitar bass lines!

Fig. 4

8	Full Band
9	Slow Demo Gtr. 1 meas. 1-2

A Intro

Gtr. 1 Moderately fast Rock ♩ = 150
(clean) N.C.(Em)

P.M. throughout w/ reverb

TAB

0 0 0 0 3 3 3 3 0 0 0 0 3 3 3 3 0 0 0 0 3 3 3 3 0 0 0 0 3 3 3 3

Gtr. 1 * Am

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

Gtr. 2 (clean)

8va

** P.S. w/ reverb

** Scrape pick from bridge pickup toward bridge.

* Chord symbols reflect overall harmony.

** Scrape pick from bridge pickup toward bridge.

Figure 5-Section B

The sixteen-measure B section is constructed upon a clever I-IV-V progression of two four-measure increments of i (A)→VII (G)→i, a four-measure sequence of iv (Dm)→iv→i, and a final four-measure block of iv→iv→V (E)→V. Check it out that Gtr. 1 follows the changes with pumping bass string riffs utilizing the root and 5th notes relative to each chord. Gtr. 2 spins catchy riffs derived from chord and scale tones appropriate to the changes. Highlights include the gliss from A/C (root and 3rd of Am) to G/B (root and major 3rd of G) in measures 1 and 2, and the hip triads and triple-stops in measures 3 and 4 relative to the Am tonality. In addition, measures 11 and 12 contain uncharacteristic (for the Ventures!) bluesy licks from the A minor pentatonic scale that provide welcome dynamics in contrast to the straight eighth notes so prevalent throughout the melody.

Performance Tip: Barre your index finger across strings 3-1 at fret 5 in measures 11 and 12, accessing the B and C notes with your ring and pinky fingers, respectively.

10
Full Band

11
Slow Demo
Gtr. 2 meas. 1-4,
9-10

Fig. 5

B

1 Gtr. 1 Am G Am End Rhy. Fig. 1

TAB: Am: 0 2 0 2 0 2 0 2 | G: 3 5 3 5 3 5 3 5 | Am: 0 2 0 2 0 2 0 2 | End Rhy. Fig. 1: 0 2 0 2 0 2 0 2

Gtr. 2

TAB: Am: / 7 7 5 7 | G: 4 5 4 5 7 | Am: 5 5 7 5 8 | End Rhy. Fig. 1: 5 5 7 5 5 5

5 Gtr. 1: w/ Rhy. Fig. 1 Am G Am P.M.

TAB: Am: 7 7 5 7 | G: 4 5 4 5 7 | Am: 5 5 7 5 8 | P.M.: 5 5 7 5 5 6

9

Gr. 1 Dm

Am

0 2 0 2 0 2 0 2 | 0 2 0 2 0 2 0 2 | 0 2 0 2 0 2 0 2 | 0 2 0 2 0 2 0 2

Gr. 2

P.M. -----|

7 7 5 7 5 7 7 5 7 5 | 7 7 5 7 5 7 7 5 7 | 5 8 7 (7) 5 | 7 5 7 5 3

13 Dm

E

steady gliss.

0 2 0 2 0 2 0 2 | 0 2 0 2 0 2 0 2 | 4 4 4 4 | 19

P.M. -----|

7 7 5 7 5 7 7 5 7 5 | 7 7 5 7 5 7 7 5 7 | 0 3 4 2 0

HAWAII FIVE-O

(Hawaii Five-O, 1969)

(Recorded in 1968 as the theme for the TV show)

By Mort Stevens

Crashing through the surf all the way up to #4, the Ventures' last Top 40 hit featured Nokie Edwards in the lead guitar chair. Filling the other chairs on the date were an additional twenty-eight musicians, making for a huge orchestral sound that lost none of the infectious rhythmic drive for which the band had already become rock 'n' roll icons.

Figure 6—Intro and Verse

The sixteen-measure verse following the booming kettledrum intro and pickup is a dramatic C minor (relative to E \flat major) progression comprised of two similar eight-measure sequences. Observe how blues-based, i (Cm)—IV (F) changes are almost entirely avoided in favor of hip i→VII (B \flat) and i→III (E \flat) moves. You should also be aware that much of the impact of "Hawaii Five-O" comes from two half-step key modulations that occur at the end of each verse (hence the G#7 at the end of verse and the A7 at the end of verse 2—not shown). Gtr. 2 plays "block" barre chords throughout in unison with the bass in a simple, repetitive, syncopated manner that contrasts strongly with the swinging backbeat of Ventures drummer *extraordinaire* Mel Taylor.

Like all great instrumentals, "Hawaii Five-O" has an indelible melody. The lines Gtr. 1 (Edwards) plays in unison with the horns are derived from the C Dorian mode, with the note selection brilliantly corresponding to the chord changes. Dig that the last note in each measure is usually the 5th or 3rd of the chord. Also check out how the A (6th) of the C Dorian mode is flatted to A \flat on beat 2 of measure 21 to harmonize with the A \flat chord change. In addition, the same note (enharmonic to G#) is inserted in measures 24 and 25 for the G#7 chord. Cool as an island breeze!

12	Full Band
13	Slow Demo Gtr. 1 meas. 9-25

Fig. 6

Intro Verse

Moderately fast Rock ♩ = 163

1 (Drums) 8 Gtr. 1 (clean) Cm B \flat Cm

T A B

8 Gtr. 2 (clean)

T A B

13 Eb Cm Bb Eb

5 5 3 3 5 3 6 6 3 3 3

17 G7 Cm F

3 6 3 6 4 5 5 3 6 3 6 5 3 6 3

21 Ab Bb Cm Ab Bb Cm G#7

5 3 6 3 5 3 5 3 6 6 3 3 5 5 5 6

LET'S GO

(Let's Go, 1963)

By Lanny Duncan and Robert Duncan

One of the cool uses to which hot rock instrumentals have been put is as rallying songs for sports fans. The catchy hand claps and vocal exhortation found on the Routers' "Let's Go (Pony)" is an excellent case in point. This writer remembers it being immediately incorporated into the routines of high school cheerleaders in the early 1960s, and it can still be heard today at Yankee Stadium! As sometimes happened during the instrumental rock era, the Routers were a studio band masterminded by Joe Saraceno. "Let's Go (Pony)" was inspired by a contemporary dance craze called...what else, the Pony!

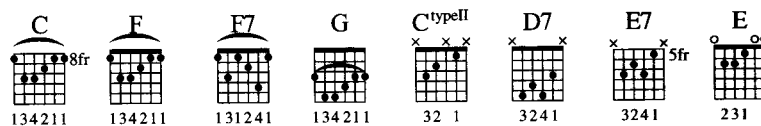
The Ventures album hit #30 and is redolent of their surf era pickings, with the title track a showcase for Nokie Edwards and his exceptionally aggressive and bluesy solos.

Figure 7-Verse

Following six measures of the signature handclaps (not shown), the twelve-measure, I-IV-V verse contains bass-note riffs (Gtr. 1) based on the major scale of each chord. Check out that the riffs for the I (C) and IV (F) chords are two measures long, while the ones for the V (G) and IV chords in measures 10 and 11 are, by necessity, one measure each. It is worthwhile to consider that though the progression is ostensibly a 12-bar blues, the riffs are completely diatonic with no "blues notes" (♭3rds or ♭7ths), providing a unique effect in the process. Wilson's propulsive rhythm part (Gtr. 2) creates subtle dynamics and tension by muting the offbeat eighth notes on beats 2 and 4 of each measure.

14 Full Band

Fig. 7



Intro
Moderately fast Rock ♩ = 152

Verse

Gtr. 1 (clean) C Gtr. 2 (clean)

10

5

F F7

8 C G

11 F7 C

Figure 8—Bridge

The eight-measure bridge conjures uplift by moving up to the III (E) for two measures, the II (D7) for two measures, the I (C) for two measures, the II for one measure, and the V (G) for one measure. Edwards starts to stretch his muscular wings by “playing the changes” like a blues-bopper. For the III and II chords, notice how he uses diatonic scale tones (root, 3rd, 5th, and 6th) in measure 1 followed by the use of the classic ♭3rd-3rd hammer-on in measure 2 of each change. Over the I chord, he drops all pretense of getting “down ‘n’ dirty” by riffing in the root position of the C blues scale at fret 8 with licks that would not be out of place in Chicago. They include the likewise classic bend of the ♭7th (B♭) to the root (C) on string 2 and the F/A (root and 3rd of F) followed by the hammer-on from the ♭3rd (E♭) to the 3rd (E) with resolution to the root in measure 6. Enjoy the knockout hammer-ons over the II and V chords in measures 7 and 8 of the ♭3rd (F) to the 3rd (F♯) followed by the 5th (A) and the 2nd (A) hammered to the 3rd (B) followed by the 5th (D), respectively. Note that these are lifted virtually intact from the tenor sax licks of studio legend Plas Johnson on the original “Let’s Go.”

15 Full Band
16 Slow Demo
 Gtr. 1 meas. 1-8

Fig. 8

Bridge

E D7

1 Gtr. 1

TAB

C type II

D7 G

Figure 9—Guitar Solo 2

Without stopping to catch his breath, Edwards soars straight into a twelve-measure solo over the verse chords (sans resolution to the V chord in measure 12). Again inspired by the honking sax of Plas Johnson on the Routers' hit single, he gives full vent to a desire to become Buddy Guy (filtered through James Burton!) for a chorus of blues fun. Though played almost exclusively in the root and extension positions of the C minor pentatonic scales, Edwards still manages to nail the changes by emphasizing the appropriate root notes among his rapid runs and freewheeling bends. Measure 12 contains a particularly impressive, country-flavored bend of the 4th (F) to the 5th (G) blended with the \flat 7th (B \flat) as a fitting climax to Edwards's genre-busting romp.

Performance Tip: In measure 12, bend the G string with your ring finger backed up by the middle and index fingers while maintaining your pinky on the B string.

17	Full Band
18	Slow Demo Gtr. 1 meas. 1-12

Fig. 9
Solo 2
C type II

Gtr. 2

Gtr. 1

3

hold bend

V---1

V-1

V-1

6

C typeII

8

G

F

8va

loco

11

C typeII

LOLITA YA YA

(Going to the Ventures' Dance Party, 1962)

By J. Robert Harris and Nelson Riddle

During their prodigious, forty-plus-year career, the Ventures have covered many a lightweight tune in their quest to be on top of the current popular songs, but "Lolita Ya Ya" may be the fluffiest of all. The original, penned by the illustrious Nelson Riddle, was the theme song for the 1962 movie starring James Mason as the besotted pursuer of the pubescent Lolita. One would like to think that the silly, chirping girly "vocals" is a tip off that the band was in on the joke.

Figure 10—Section A

The two-measure phrase of i (G)—vi (Em) and ii (Am)—V7 (D7), the basis of much doo wop and having its source in Gershwin's "I Got Rhythm" (henceforth known as "rhythm changes"), is the harmonic underpinning of letter A and most of the tune. Gtr. 1 (Edwards) plays a sprightly bass-string pattern (Riff A) derived from the G major scale and the A minor pentatonic scale. Observe the use of the E and D notes as common tones, adding to the cohesiveness of the "hooky" lines.

Gtr. 2 (Wilson) crafts a buoyant rhythm pattern through the creative combining of bass notes and double stops, triple stops, or triads. Notice the open G, B, and E (root, 3rd, and 6th) strings for the G chord in measure 1 and the employment of both the open A and fretted A note in measure 2.

Fig. 10

19	Full Band
	Slow Demos
20	Gtr. 1 meas. 1-2
	Gtr. 2 meas. 1-4

A

Gtr. 1 Moderately $\text{♩} = 131$
(clean) G Riff A Em Am D7 G Em Am D7 End Riff A
mp
P.M. throughout

Gtr. 2 (clean) Rhy. Fig. 1 End Rhy. Fig. 1
mp

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1

5 G Em Am D7 G Em Am D7

Yeah. yeah. wow. _ wow. _ Yeah. yeah. wow. _ wow. _

9 G Em Am D7 G

Yeah, yeah, yeah, yeah, yeah, yeah.

Gtr. 1

Gtr. 2

Figure 11-Section B

The eight measures of I-vi-ii-V chords in letter B contain pretty harmony guitars, à la the Allman Brothers, albeit without the grit and soul. It is likely that Edwards double-tracked the parts, as the two styles of phrasing and tone sound identical. Dig that Gtr. 1 is playing the melody derived from the G major scale, while Gtr. 2 plays a moving harmony (involving major and minor 3rds) acquired from the E Aeolian mode, or relative minor of G major. Also, check out the motif (Gtr. 1) constructed around a G triad in the open D voicing in measures 1 and 5 that could be seen to imply Gsus4 to G. In addition, the whammy-bar harmony in measure 7 is quite possibly the first time this effect was recorded (or thought of!) in rock guitar history.

Fig. 11

B

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1

1 G Em Am D7 G Em Am D7

Yeah, yeah, wow, _ wow. _ Yeah, yeah, wow, _ wow. _

Gtr. 3 (clean) *mf* P.M. -----|

TAB 8 7 8 7 8 7 8 3 4 5 7 5 7 8 5

Gtr. 4 (clean) *mf* *w/ bar P.M. -----|

TAB 9 7 9 7 9 7 4 (4) 5 7 4 5 7 4 5

*Vibrato executed w/ bar throughout.

21 Full Band

22 Slow Demos
Gtr. 3 meas. 4
Gtr. 4 meas. 4

Yeah, yeah, yeah, yeah.

Gtr. 3

*w/ bar

*Vibrato executed w/ bar throughout.

Gtr. 4

Gtr. 1

Gtr. 2

Figure 12—Section C

The harmony changes into a four-measure vamp of F (♭VII)—G (I) for a total of sixteen measures while Edwards plays long, languid notes. For a song with few dynamics and little musical tension, he manages to build real anticipatory interest in section C (Gtr. 1) by slowly working his way up the neck and the scale until he has traversed an octave over the G chord change.

Fig. 12

C

1 F G

Oo,

Gtr. 3

TAB 10 10 8 7 8 7

Gtr. 4

TAB 6 6 (6) 3 3 4 3 3

Gtr. 1 Riff B End Riff B

TAB 1 0 0 3 1 3 0 3 0 3 2 2 5 3 X 5 3 3

Gtr. 2 Rhy. Fig. 2 End Rhy. Fig. 2

TAB 1 2 3 2 3 1 1 1 1 1 3 4 4 4 4 4 4 4 4 4 3 4 4 4

Gtr. 1: w/ Riff B (2 times)
Gtr. 2: w/ Rhy. Fig. 2 (2 times)

5

F G

oo.

Gtr. 3

Gtr. 4

9

F G

Oo.

13 Fm G

oo.

Gtr. 3

16 16 15

Gtr. 4

8 8 7

Gtr. 1

1 1 4 4 3 1 1 4 3 3 1 3 3 2 2 5 3 12

Gtr. 2

1 3 3 1 1 1 3 3 4 4 4 3 3 3 12 0 2

PERFIDIA

(Released in 1960 as a single)

Words and Music by Alberto Dominguez

Written in 1939, this Latin standard was recorded by Glenn Miller and Jimmy Dorsey, appeared in a Gene Autry western called *Stardust on the Sage*, and sung by Desi Arnaz in *Father Takes a Wife*. The Ventures' rocking version was their third single following "Walk Don't Run" and "Ghost Riders in the Sky." It danced a very fast mambo to #15, with Bob Bogle still playing lead before the ascendancy of Nokie Edwards.

The English translation of the title "Perfidia" is "perfidy," which means "the deliberate breaking of faith," and is reflected in the lyric version of the song.

Figure 13—Section B

After an intro of I (C)—iii (Em), ii (Dm)—V (G) repeated two times for a total of four measures (section A, not shown), the main theme is presented in the eight-measure section B. A beautiful melody (Gtr. 1) smartly crafted from the C major scale, it is similar to the main theme of "Walk Don't Run" and therefore easy to understand its attraction to the Ventures. It does not follow the chords precisely, due to the rapidity with which the notes change. However, there are specific points along the way where the melody does intersect with chords. In measure 1, the opening C note (not a \$100 bill!), coolly dipped with the whammy bar, functions as the root of the I (C) chord and the tonality-defining \flat 3rd of the vi (Am). In measures 3 and 5 the root note is played over the Am chord, while in measure 6 the \flat 3rd (F) is struck over the Dm change. Most impressive is the \flat 7th (F) of G on beat 4 in measure 6 that leads step-wise to the root (E) of the III chord (E) on string 4 in measure 7.

Fig. 13

24 Full Band

25 Slow Demos
Gtr. 1 meas. 1-8
Gtr. 2 meas. 1-4

B C Am Dm G C Am Dm G

Gtr. 2 (clean)

1 Gtr. 1 (clean)

w/ bar

TAB

C -1/2 Am Dm G E E ⑥ open G

5

w/ bar

w/ bar

-1/2

Figure 14—Section D

Section D could be seen as an eight-measure bridge that moves from the IV (F) to the III (E) chord two times before resolving to the V (G) in measure 8. The rich, chordal harmony and sweet musical tension, generated from such a simple idea as moving up the F triad in 3rds until an Fmaj7, is reached on beat 4 of measure 2. Then, raking an E triad for resolution in measures 3 and 4 is the very essence of the original rock 'n' roll experience. Do not miss how Bogle adds even more tension in measures 5 and 6, where he ladles in even more open treble strings before whammying that welcome E major chord again. In addition, be sure to realize that both Bogle and Wilson (Gtr. 2) bang out driving eighth note rhythms in tandem, adding extra forward motion to a tune that pulses with energy throughout.

26 Full Band
27 Slow Demo
 Gtr. 1 meas. 1-2,
 5-6

Fig. 14

The musical score for Section D is presented in two systems. The first system (measures 1-4) features a key signature change from F major to E major in measure 3. It includes parts for Gtr. 2 (top staff) and Gtr. 1 (middle staff). The second system (measures 5-8) continues the progression, resolving to the G major chord in measure 8. Below the staves is a detailed guitar tablature section with fret numbers and a -1/2 bend instruction. A box in the upper right corner provides performance instructions for 'Full Band' and 'Slow Demo'.

Figure 15-Section G

A swell way to add interest to a fairly repetitive song with basically just two short sections is to include a key change at some point in the proceedings. Voila! In section G the key moves up a whole step to D.

28 Full Band
29 Slow Demo
 Gtr. 1 meas. 1-8
 Gtr. 2 meas. 1-4

Fig. 15

G

D Bm Em A D Bm Em A

Gtr. 2

Gtr. 1

w/ bar

1

TAB

3 (3) 2 3 5 3 2 3 2 3 2 3 5 3 2

-1/2

1.

D Bm Em A F# A

Gtr. 2

Gtr. 1

w/ bar

5

TAB

3 2 4 3 4 2 5 2 4 5 7 7 7 7 7 7 7 7 2

-1/2

2.

Em A D Gm D

Gtr. 2

Gtr. 1

w/ bar

w/ bar

let ring

9

TAB

2 5 2 4 4 3 2 4 5 3 3 3 2 2 4

Figure 16—Section H

Section H is the equivalent of section D in that it functions as an eight-measure bridge relative to the key of D with G, F#, and A as the IV, III, and V chords.

30 Full Band

31 Slow Demo
Gtr. 1 meas. 1-2, 5-6

Fig. 16

The figure shows musical notation for Section H, an eight-measure bridge. It consists of three main parts: guitar parts and a tablature section.

- Grtr. 2:** The top staff shows a rhythmic pattern of eighth-note chords for G and F#.
- Grtr. 1:** The middle staff shows a melodic line starting with a G major triad, moving to F#m, and then to A major. It includes a **f** (forte) dynamic marking and a **w/ bar** section. The **mf** (mezzo-forte) dynamic marking appears in the final measure.
- Tablature:** The bottom staff provides fret numbers for each string. It includes a **TAB** section with string indicators and a **-1/2** marking.

Below the main notation, there is a second system for measures 5-6, including guitar parts for G, F#, and A chords, and a corresponding tablature section with a **-1/2** marking.

PIPELINE

(Surfing, 1963)

By Bob Spickard and Brian Carman

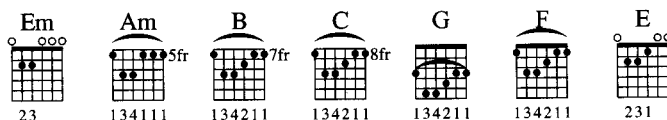
The epochal "Pipeline" was one of only three covers on the *Surfing* album. Though they were mistakenly thrown in the water with the surf bands of the early 1960s, the Ventures had been ahead of the curve in terms of sound for three years. Older than the other bands and with no direct "pipeline" to the surfing community, the Ventures brought a different sensibility to the style with their original tunes that ranged from the introspective "The Lonely Sea" to the muscular "The Cruncher." Nonetheless, Nokie Edwards contributed a true classic to the genre with "Surf Rider."

Figure 17—Section A (Intro)

Beginning with a tremolo-picked gliss down the low E string (pioneered by the legendary Bo Diddley), Gtr. 1 dives into the ominous "signature" E minor bass string pattern for the intro. In measure 3 Gtr. 2 sustains raked Em triads on the downbeats as Gtr. 1 keeps the bass strings thumping.

Performance Tip: The secret to executing the classic gliss in the pickup is to apply just enough pressure with the left-hand index finger so as to hear a steadily descending pitch. Try not to press down so hard that the finger bumps over the frets sounding each individual note.

Fig. 17



A Intro

Moderately fast Rock ♩ = 155
N.C.

32 Full Band
33 Slow Demo
Gtr. 1 meas. 1-2

Copyright © 1962, 1963 (Renewed) by Regent Music Corporation (BMI)
International Copyright Secured All Rights Reserved
Used by Permission

Figure 18—Section B (Verse)

The sixteen-measure section B is constructed harmonically as such: I (Em) = 4 measures; iv (Am) = 4 measures; V (B) = 1 measure; \flat VI (C) = 1 measure; V = 1 measure; \flat VI = 1 measure; V = 2 measures; and i = 2 measures. Through the use of overdubs, Gtrs. 1 and 2 continue with the two guitar parts of Rhy. Fig. 1, while Gtrs. 3 and 4 divide up (*divisi*) the melody in measures 1–8. Notice that the Em melody in measures 1–3 and the Am melody in measures 5–7 (Gtr. 3) are identical in their relative keys, derived from the E and A Aeolian modes, respectively. In measures 4 and 8, Gtr. 4 plays a "fill" pulled from Em and Am arpeggios. On the original Chantays' version of "Pipeline" these licks were played on an electric piano.

In measures 9–14, Gtr. 1 plays 5ths relative to each chord change while Gtr. 2 rakes and sustains major triads. Gtrs. 3 and 4 lay out (*tacet*). As they often did, the Ventures streamlined this section of the tune compared to the Chantays arrangement. In measures 15 and 16 Gtrs. 1 and 2 handle the two parts.

Performance Tip: When playing "Pipeline" with a two-guitar combo, have one guitar play the parts of Gtr. 1 and the other guitar the parts of Gtrs. 3 and 4 in measures 1–8. Dig that this will necessitate leaving out the last note of the fill (A) in measure 5. In measures 9–14, have your first guitar play the part of Gtr. 1 and the second guitar the part of Gtr. 2, continuing with the same setup in measures 15 and 16.

34	Full Band
35	Slow Demo Gtr. 3 meas. 1-8 Gtr. 1 meas. 9-10

Fig. 18

B Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

1
Gtr. 3 (clean) Gtr. 4 (clean)

Gtr. 3
divisi

T
A
B

2 0 2 0 2 | 4 2 0 2 4 2 | 4 2 0 2 0 2 | 9 9 8 7 10 8

Am Gtr. 4 tacet

Gtr. 2 ↓ ↓

5
Gtr. 1

P.M.-----

T
A
B

0 2 3 2 0 2 3 2 | 0 2 3 2 0 2 3 2 | 0 2 3 2 0 2 3 2

10
2

Gtr. 3

0 2 0 2 | 4 2 0 2 4 2 | 4 2 0 2 0 2

Chords: B 3 & 4 fret, C

8

P.M. -----

0 2 3 2 0 3 2	4 4 4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5 5 5
---------------	---------------------	---------------------

Gtr. 4

Gtr. 3
divisi

(2) 9 10 8 12 15 13	12
---------------------	----

11

P.M. -----

4 4 4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5 5 5	4 4 4 4 4 4 4 4 4 4
2 2 2 2 2 2 2 2 2 2	3 3 3 3 3 3 3 3 3 3	2 2 2 2 0 2 2 2 0 2

14

P.M. ----- steady gliss.

4 4 4 0 4 4 4 4 4 4	2 0 3 0 0 3 0 3	0 19 X X X X
2 2 2 0 2 2 2 2 2 2		

Figure 19—Section C (Solo)

A classic, dramatic flamenco-type progression of Am, G, F, and E (similar to “Walk Don’t Run”) is employed for sixteen measures. Gtrs. 1 and 2 divide up the rhythm chores of pumping bass-string root notes and sustained minor and major triads, respectively. Gtr. 3 plays melodies with triadic and scale tones relative to each chord, while Gtr. 4 doubles the lines an octave lower for a vibrant effect not heard on the original. Check out the smooth stepwise transitions (meas. 2–3 with C–B) and whole-step glisses (meas. 4–5 with B–A and meas. 6–7 with A–B).

Performance Tip: With two guitars, have one play the part of Gtr. 2 while the other plays Gtr. 3. Cajole your bassist into playing the part of Gtr. 1.

36	Full Band
37	Slow Demos Gtr. 1 meas. 5-6

Fig. 19

C Solo 1:11

Am G

Gtr. 2 ◇ ◇ ◇

1 Gtr. 1

simile on repeat

TAB

Gtr. 3

TAB

Gtr. 4

TAB

4

F

7

1. G

2. E

N.C.

steady gliss.

SECRET AGENT MAN

from the Television Series

(The Ventures Play the Greatest Instrumental Hits of All Time, 2002)

Words and Music by P.F. Sloan and Steve Barri

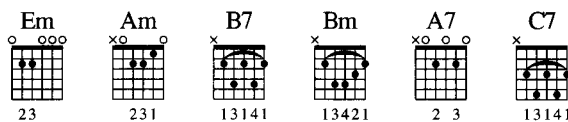
The Ventures were champs at covering TV show themes, particularly those from the popular detective series. *Secret Agent Man* was originally known as *Danger Man* in Great Britain in the early 1960s and had its American debut in 1965. Series star Patrick McGooghan is reputed to not have particularly cared for the theme song added to the U.S. show, but the number as performed by Johnny Rivers reached #3 on the charts. The Ventures' instrumental version made it as high as #54 in 1966 and once again showed off their consummate skill at arranging vocal songs. The remake features Edwards and McGee (who take turns on the lead guitar chair on live gigs with the Ventures) swapping solos.

Figure 20—Intro

What neophyte guitar picker was not thrilled to be playing this all-time classic and totally cool, two-measure minor key riff? With the 5th (B) and 6th (C#) degrees joined by the b6th (C) as a passing tone, it could be seen as derived from the E Dorian mode. Dig how the tonic (E) as an open, high E-string pedal tone adds a sizzle to the sound that is electrifying.

38 Full Band
39 Slow Demo
Gtr. 1 meas. 1-2

Fig. 20



Intro

Fast Rock ♩ = 173

Gtr. 1 (clean)
1 N.C.(Em)

mf
let ring

Gtr. 2 (clean)
5 Em

let ring

Figure 21—Verse

The sixteen-measure verse is composed of i (Em), iv (Am), and V7 (B7) chords and feels much like an extended blues progression. With Wilson (Gtr. 2) chugging chords in his usual robust manner, Edwards (Gtr. 1) "sings" the melody with fluid phrasing and consistently inventive embellishment. The E minor pentatonic scale suffices as his melodic arsenal, save for the V chord in measures 7 and 8. Here he dips into the B blues scale with the added major 3 (D#) in the root position at fret 7 for a snappy, blues-approved lead fill that deviates from the original melody for variety.

40 Full Band

41 Slow Demo
Gtr. 1 meas. 1-16

Fig. 21

Verse

System 1 (Measures 1-4): Chords: E (open), Em, A (open), Am, E (open), Em. Bass line: 7 7 7 5 7 9 | 7 7 5 7 5 7 5 | 5 7 | 10 (10) 8 9

System 2 (Measures 5-8): Chords: E (open), Em, E (open), Em, B (2fr), B7, B (2fr), B7. Bass line: 7 7 5 7 5 | 7 9 9 9 7 9 7 x | 7 8 9 7 (9) 7 9 9 | 7 9 7

System 3 (Measures 9-12): Chords: E (open), Em, E (open), Em, A (open), Am, A (open), Am. Bass line: 9 9 7 9 7 9 7 5 | 7 9 | 9 7 5 | 7 7 5 7 5 7 5 | 7 9 7 9 7 5 7 5

System 4 (Measures 13-16): Chords: E (open), Em, A (open), Am, E (open), Em. Bass line: 7 7 5 7 9 | 7 7 5 7 5 7 5 | 5 7 | 7 9 7

Figure 22—Chorus

The chorus creates dynamics and musical tension with repetition through eighteen measures of v (Bm)—i—v—i—IV7 (A7)—IV7—i—i—v—i—v—i—VI7 (C7)—V7—i—i—v—i. Again, working out of the E minor pentatonic scale at the 5th and 7th positions, Edwards follows a more programmatic approach to the melody that is in keeping with Rivers' original vocal melody.

42	Full Band
43	Slow Demo Gtr. 1 meas. 1-2, 5-8, 13-14

Fig. 22

Chorus

System 1 (Measures 1-4): Gtr. 2 and Gtr. 1 parts. Chords: Bm, Em, Bm, Em. Tablature: 9 (9) (9) 7, 9 7 9 7, 9 (9) (9) 7, 9 9 7 5. Includes "grad. release" and "1 -1/2" markings.

System 2 (Measures 5-8): Chords: A7, Em, A7, Em. Tablature: 7 7 5 7 7 5, 7 7 5 7 7 5 (7) 5, 7 5 7 5 7 5, 7 9 9 9 7 9 7. Includes "grad. release" and "open" markings.

System 3 (Measures 9-12): Chords: Bm, Em, Bm, Em, C7. Tablature: 9 (9) (9) 7, 9 7 9 7, 9 (9) (9) 7, 9 9 7 5, 7 7 5 7 5 7. Includes "grad. release" and "open" markings.

System 4 (Measures 13-14): Chords: B7, Em, Em, Bm, Em. Tablature: 9 7 9 7 5 7 5, 7 5 7 5 7 5, 7 9 9 9 7 9 7, 9 (9) (9) 7, 9. Includes "grad. release" and "open" markings.

(THEME FROM) A SUMMER PLACE

(Released in 1968 as a single and on *Hawaii Five-O* in 1969)

Words by Mack Discant

Music by Max Steiner

Proving beyond a doubt that they could cover sweet ballads with the same interpretive skills as rocking 4/4 TV detective show themes, the Ventures reached #83 with the single of "(Theme from) A Summer Place," a popular "chick flick" in 1959 starring teen heart throbs Sandra Dee and Troy Donahue. It was one of the earliest singles (and albums) to feature lead guitarist Gerry McGee, Nokie Edwards' replacement. Percy Faith & his Orchestra had previously had a #1 hit with the dreamy theme song in 1960. Composer Max Steiner was already a Hollywood legend when he penned the classic, having also written the immortal "Tara's Theme" for *Gone With the Wind* in 1939, among other movie scores, leading to a "Max Steiner Award" for movie music.

Figure 23—Section A

Gtr. 1 (Wilson) plays a simple but effective one-measure vamp of I (F) to Isus4 (Fsus4) two times that beckons the listener to stick around and see what transpires. The first-inversion triad (F/A) is easily transformed into a sus4 chord by the "suspension" of the 3rd (A) to the 4th (B \flat). Be aware that Wilson plays 12/8 triplets in unison with the piano throughout.

Fig. 23



A Moderately slow $\downarrow = 66$

* Gtr. 1 (clean) F Fsus \sharp_4 F Fsus4

mp
w/ amp tremolo

T 1 1 1 1 1 1 1 1 1 1 1 1
A 2 2 2 2 2 2 3 3 3 3 3 3
B

* Two gtrs. arr. for one.

© 1959, 1960 WARNER BROS. INC. (Renewed)
All Rights Reserved Used by Permission

Figure 24—Section B

It has been said that the two great harmonic sources of American popular music are the blues and "rhythm changes." The ten-measure section B, with Gtr.1 proffering hip triads and triple stops, employs the latter approach in measures 1, 2, 5, and 6 with I (F), vi (Dm), ii (Gm), and V7 (C7) changes. Measures 3 and 4 contain a melodious I (Fmaj7) and ii chord that provide uplift and subtle musical tension that is then released in the following I, vi, ii, and V7 measures via the resolution to the V chord (C7).

Gtr. 2 (McGee) plays the original melody, as presented in Percy Faith's earlier version, virtually without ornament. Notice that the triadic tones of roots (G over Gm in measure 3 and F over F in measure 5), 3rds (E in measure 1 over the C7 and A in measure 3 over the Fmaj7), and 5ths (C over F in measure 1, D over Gm in measures 1 and 3, and G over C7 in measure 6) are the most commonly-used scale degrees in the sparse melody that hardly tests McGee's prodigious chops.

Performance Tip: Notice that Wilson embellishes the straight 12/8 triplets of the piano rhythm with subtle sixteenth-note flourishes on beats 1 and 3 of each measure. Use an upstroke for the second sixteenth note and downstrokes for all other beats in all measures.

45 Full Band
46 Slow Demo
 Gtr. 1 meas. 1

Fig. 24

B

Gtr. 2 (clean)
 1

F Dm Gm C7 F Dm Gm C7

mf
 w/ amp tremolo

Gtr. 1

3 Fmaj7 Gm Fmaj7 Gm

5 F Dm Gm C7 F Dm Gm C7

Detailed description of the musical score: The score is for a 12/8 time signature.
 - **System 1 (Measures 1-2):** Gtr. 2 (clean) plays a melodic line with triplets. Chords are F, Dm, Gm, C7, F, Dm, Gm, C7. Gtr. 1 plays a rhythmic accompaniment of eighth-note chords.
 - **System 2 (Measures 3-4):** Gtr. 2 continues the melodic line. Chords are Fmaj7, Gm, Fmaj7, Gm.
 - **System 3 (Measures 5-6):** Gtr. 2 continues the melodic line. Chords are F, Dm, Gm, C7, F, Dm, Gm, C7.

Figure 25—Section C

Section C functions as a bridge with a dramatic turn provided by measure 1 with vi (Dm), V (C), IV (B \flat), and ii (Gm) changes, measure 2 with I (F), vi, ii, and iv (B \flat m) changes, measure 3 with I, II7sus4 (G7sus4), and II7 (G7) changes, and measure 4 with V7sus4 (C7sus4) and V7 (C7) changes as Wilson (Gtr. 1) continues to contribute to the chordal pad. The D minor pentatonic scale (relative to F major) is the source for the melody as delicately caressed by McGee (Gtr. 2).

Performance Tip: Check out the second-inversion F major triad (5th on the bottom) that Wilson plays in measure 3, as opposed to the first inversion-triad (3rd on bottom) in measure 2 and throughout most of the song.



Fig. 25

C

1 Dm C B \flat Gm F Dm Gm B \flat m

3 F G7sus4 G7 C7sus4 C7 N.C.

TEQUILA

(The Ventures Play Telstar—The Lonely Bull and Others, 1962)

By Chuck Rio

The Champs had a #1 pop hit with "Tequila" in the summer of 1958, with everyone who heard it gleefully growling the title when the one-word vocal came up in the tune. The L.A. quintet (which later in the 1960s included Jimmy Seals, Dash Crofts, and Glen Campbell among its changing cast of characters) had recorded saxophonist Chuck Rio's (*née* Danny Flores) composition as an afterthought at a session for Gene Autry's Challenge label, then relegated it to the B-side of "Train to Nowhere." Like Lonnie Mack's instrumental version of Chuck Berry's "Memphis" (and even Duane Eddy's epochal "Rebel Rouser"), it proved a surprise to the label and band when it clicked big time with the public.

Figure 26—Section A

Section A functions as a sixteen-measure verse and consists of a I (A)→VII (G) vamp (Wilson as Gtr. 1) over a groovy Latin rhythm. In measures 9–16 an extremely hip, syncopated, palm-muted A major scale pattern (Edwards as Gtr. 2) is overlaid as the tune gradually builds momentum. Other rock 'n' roll of the day, like "Diana" by Paul Anka and "Splish Splash" by Bobby Darin, featured similar rhythm guitar parts.

Performance Tip: For the Gtr. 2 part, rest the heel of your right hand on top of the bridge of your guitar and use more wrist action than normal to pick the notes.

Fig. 26

48	Full Band
49	Slow Demo Gtr. 2 meas. 9-12

A
Fast ♩ = 183 (♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Gtr. 1 (acous.)

1 Rhy. Fig. 1

4 End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1 (6 times)

8 Gtr. 1 G A G A G A G A

Gtr. 2 (elec.) divisi P.M. P.M.

12 G A G A G A G A G

P.M. P.M.

Figure 27—Section B

The twenty-four-measure Section B contains the main saxophone melody from the original as envisioned by Edwards (Gtr. 2) over the same I→VII vamp. In measures 1–5 he hews fairly close to Chuck Rios’ honking riffs, but from there on he combines licks inspired by Rios’ solo section in the middle of the tune with his own improvisation. Using the A Mixolydian mode in several positions, Edwards phrases very much like a horn player, building and maintaining interest through tension engendered by notes like the 2nd (B) and 4th (D) released to the root of the I (A) or \flat VII (G) chords. In measure 24 he leads into the D7 in letter C with E/C# (5th/3rd) and F#/C# (6th/3rd) relative to the I chord.

50 Full Band

51 Slow Demo
Gtr. 2 meas. 1-8,
17-24

Fig. 27

B

Gtr. 1: w/ Rhy. Fig. 1 (6 times)

1 Gtr. 2 A G A G A G A G

T
A
B

5 A G A G A G A G

9 A G A G A G A G

6 6 9 7 5 7 6 7 6 4 6 4 7 5 7 5 7

13 A G A G A G A G

5 5 5 5 7 5 7 6 7 6 4 6 4 7 5 7 5 7

17 A G A G A G A G

5 5 7 8 5 5 7 5 8 5 8 5 8 5 7 5 8 5 8

21 A G A G A G A G

5 8 5 7 5 8 7 5 8 5 8 5 8 5 7 5 8 5 5 7 6 6

Figure 28—Section C

Section C moves IV7 (D7)—I (A)—IV7—I—IV7—I—II9 (B9)—V9 (E9) through eight measures that serve as a chorus. Edwards, an unfairly underrated guitarist, comps exceedingly cool voicings for the IV, II, and V changes with second inversions (5th on the bottom) for the D7, and third inversions (♭7th on bottom) for the B9 and E9 changes.

52

Full Band

Fig. 28

C

Gr. 1

D7 A D7 A

Gr. 2

5 D7 A B9 E9 N.C.

The musical score for Section C consists of two guitar parts, Gr. 1 and Gr. 2, and their corresponding TAB staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piece is divided into two systems of four measures each.

System 1 (Measures 1-4):

- Measure 1:** Chord D7. Gr. 1 plays a melodic line starting on G4. Gr. 2 plays a chord voicing with the 5th on the bottom.
- Measure 2:** Chord A. Gr. 1 plays a melodic line starting on A4. Gr. 2 plays a chord voicing with the 5th on the bottom.
- Measure 3:** Chord D7. Gr. 1 plays a melodic line starting on G4. Gr. 2 plays a chord voicing with the 5th on the bottom.
- Measure 4:** Chord A. Gr. 1 plays a melodic line starting on A4. Gr. 2 plays a chord voicing with the 5th on the bottom.

System 2 (Measures 5-8):

- Measure 5:** Chord D7. Gr. 1 plays a melodic line starting on G4. Gr. 2 plays a chord voicing with the 5th on the bottom.
- Measure 6:** Chord A. Gr. 1 plays a melodic line starting on A4. Gr. 2 plays a chord voicing with the 5th on the bottom.
- Measure 7:** Chord B9. Gr. 1 plays a melodic line starting on B4. Gr. 2 plays a chord voicing with the ♭7th on the bottom.
- Measure 8:** Chord E9 N.C. Gr. 1 plays a melodic line starting on E4. Gr. 2 plays a chord voicing with the ♭7th on the bottom.

The TAB staves provide fret numbers for each string. Gr. 1 uses standard fretting, while Gr. 2 uses second and third inversions for the D7, B9, and E9 chords, as indicated by the 5th and ♭7th positions on the bottom strings.

WALK DON'T RUN

(Released in 1960)

By Johnny Smith

The great one that started it all has aged well over the years, with absolutely no need for cosmetic surgery or any type of faddish makeover. With a driving, flamenco-derived progression, played with the power and grace of a thoroughbred racehorse, and a melody that gets inside one's DNA and never leaves, the Ventures' "Walk Don't Run" is like a natural wonder of nature that cannot be improved. It was cut quite "primitively" in a basement studio in Seattle on a two-track Ampex recorder—rhythm guitar and drums on one track and lead guitar and bass on the other—but the result is pure aural magic. The title supposedly came about when the composer, jazz legend Johnny Smith, saw a sign in the New York City subway with that admonition.

Figure 29—Section A (Intro)

After original drummer man Skip Moore sets up the eight-measure intro with resonant rim shots punctuating his machine gun rolls on the snare, Wilson (Gtr. 1) swats big, six-string barre chords with a conviction that does not need massive amounts of distortion to make a statement. Dig that the I chord would normally be minor in this type of progression, but that making it major only adds to the strength of the I (A)→VII (G)→VI (F)→V (E) sequence.

Performance Tip: Play alternating down-up-down strokes on the I, \flat VII, and \flat VI chords, and a quick down stroke for the V.

Fig. 29

A Intro
Fast Rock ♩ = 158

53 Full Band

54 Slow Demo
Gtr. 1 meas. 4-7

Copyright © 1960 by Peermusic Ltd., On Board Music and Mesa Verde Music Co.

Copyright Renewed

All Rights Administered by Peermusic Ltd.

International Copyright Secured All Rights Reserved

Figure 30—Section B

The sixteen-measure section B, serving as a verse with two similar eight-measure phrases, has tremendous forward motion via I (A)→VII (G), \flat VI (F)→V (E), I→VII, \flat VI, \flat III (C), \flat VII, \flat III, V, I→VII, \flat VI→V, I→VII, \flat VI, \flat VIII, \flat VII, \flat III→ \flat VI, and \flat III. Be aware that the diatonic progression has been simplified not only rhythmically from the Chet Atkins and Johnny Smith versions, but harmonically as well, as all the chords are major.

The melody as played by Bob Bogle (Gtr. 2) is derived from the C major scale with appropriate double stops in 3rds over the \flat VI chord in measures 4 and 12, the \flat III chord in measures 5, 7, 13, and 15, and the V chord in measure 8. Notice that having the major I chord (A) creates subtle dissonances within the C major scale when the C note is played, even briefly, where it functions as the \flat 3rd. Since the chords run—don't walk—by at a

good clip, the melody line does not indicate every single change. However, the double-stops are tonality indicators along the way, as are the B notes (string 2 open) in measures 2 and 10 that function as the 5th of the V (E) chords.

Performance Tip: Taking a cue from one of his idols, Chet Atkins, Bogle used the whammy bar on his Strat like a magic wand to impart a thrilling shimmer to carefully selected notes and double stops throughout the song. If your axe is whammy-less, try using finger vibrato to approximate the effect.

Fig. 30

55	Full Band
56	Slow Demo Gtr. 2 meas. 1-8, 15-16

[B]

A G F E A G F

Gtr. 1

1 Gtr. 2

let ring w/ bar

C open G open C open E

5

w/ bar

A G F E A G F

9

let ring w/ bar

w/ bar

C open G open C open F C open

13

w/ bar

Figure 31–Section C

The eight measures of section C act as a bridge that adds palpable buoyancy to the tune. Feeding off the \flat III chord (C) in measure 16 of section B, it continues with the \flat III, \flat III, (Am), i, \flat VI (F), V (E), i, and i changes. Observe that the tonic becomes a minor chord in letter C and that the liberal use of double-stops were a Bogle trademark developed when he and Wilson performed as a duo and he needed to fill up the space with added harmony. A highlight of the arrangement is the descending arpeggios in measures 5 (\flat VI) and 6 (V) that resolve with stunning vibrancy to the i chord in measure 7. (Note: Section B repeats after section C, and the song basically repeats again all the way through from the drum intro.)

Fig. 31

57 Full Band

C

C Am

F E Am

WIPE OUT

(Let's Go, 1963)

By The Surfaris

As previously acknowledged, the Ventures were *not* a surf band. They preceded the era and covered a far wider range of music—more than any other rock instrumental band in recorded history, in fact. Nonetheless, they were excellent interpreters of the genre, and their *modus operandi* of cleanly picked, catchy, simple melodies over snappy dance grooves served them well—as it did the myriad of surf bands in the early 1960s.

Though the Surfari's original "Wipe Out" contains one of the most famous and imitated drum solos in all rock music, Mel Taylor took advantage of the opportunity and turned the Ventures' track into a virtual showcase for his explosive yet nimble and swinging style.

Figure 32—Verse

The verse is twenty-four measures long and composed of two 12-bar blues sections. The first 12 measures of the verse contain the "signature" bass-string riffs employing the root, 5th, and \flat 7th notes derived from the C (I), F (IV), and G (V) blues scales. Do not miss the walk up to the root in each measure from the \flat 7th and the major 7th. The final 12 measures utilize dynamic stop-time with the I, IV, and V chords as also found in the original.

Performance Tip: Though alternate down-and-up strokes would be the most efficient in executing the relentless eighth-note riffs, all down strokes will provide the appropriate, pile-driving mojo.

58	Full Band
59	Slow Demo Gtr. 1 meas. 6-17

Fig. 32

Verse

Fast Rock $\text{♩} = 168$

* Amp noise (Drum intro)

4 Gtr. 1 (slight dist.)

1 C

T
A
B

* Amplifier w/ spring reverb, rocked back and forth.

8 F

12 C G F

3 3 3 1 3 3 1 2 | 3 3 3 1 3 0 3 4 | 0 0 0 3 0 0 0 4 | 3 3 3 1 3 3 1 2

16 C G C

3 3 3 1 3 3 1 2 | 3 3 3 3 3 3 1 2 | 3 | 0 3 2 1 0 0

21 F C G

1 3 3 2 1 3 | 0 3 2 1 0 0 | 2 3 2 1 0 0

27 F C

1. G 2. 3.

13 13 14 15 | 0 0 0 0 0 10 | 3 3 3 3 3 1 2 | 3 1 2