

I have tried to maintain as much of Chris's phrasing as possible, but given the fact that a mandolin has small frets and is tuned in fifths some stretches and elements of phrasing would be too awkward to move onto guitar.

[Bar 3] Two tricky elements here. Firstly, the string skip from third to first string and the grace note on beat three. Chris executes these phrases perfectly in time without thinking about them. It can be tricky to employ this phrasing naturally, so start slowly.

[Bar 8] Another grace note, again played cleanly with perfect timing.

[Bar 10] A tricky string skip when translated onto guitar. On mandolin the lower G is played as the open fourth string and the higher G is the 5th fret of the third string, ie one small leap for mandolin, one giant leap for guitar-kind.

[Bar 30] Another string skip. If you don't feel comfortable with the skip from third to first string, you can play the B as the open second string thus negating the skipping altogether. Incidentally, if any of the fingerings don't feel comfortable try placing them elsewhere (as long as you play the same notes).

♩ = 200

The score is written for guitar in G major (one sharp) and 4/4 time. The tempo is marked as *♩ = 200*. The notation includes a treble clef staff with notes and accidentals, and a six-string guitar staff with fret numbers. Chord symbols (G, D, Em) are placed above the treble staff. The systems are numbered 1, 5, 9, 13, and 17 on the left margin. The music features various string skips and grace notes, particularly in the first system where a grace note is shown on beat three.

Em G

21

Em D

25

Em G

29

EXAMPLE 2 TEMPERANCE REEL SOLO

[Bar 1] Chris starts his solo by referencing the original melody, a great, effective intro that serves to make a solo stronger (very common in jazz).

[Bar 5] Here Chris echoes the original rhythmic 'stop' of the melody. Again this gives the solo some cohesion and also grabs your attention.

[Bar 7] This is a tricky run on guitar that requires some deft position shifting. Add in the triplet on beat two and it is quite a challenge. On the second quaver on beat three fret the 7th fret on the third string with the third finger and then stretch over to the 8th fret on the second string with the fourth finger.

[Bar 11] Again, a good use of space. Never be afraid of not playing.

Sometimes breathing space is what a solo needs. Again Chris is referencing the rhythmic feel of the original melody.

[Bar 12] Transcribing this riff actually reminded me very much of bebop saxophonist Charlie Parker. You could easily get away with this one in a jazz context. From beat three onwards Chris uses his first finger to play all the notes (ie from the fourth to the third to the 2nd fret in the next bar and all the following notes on the fourth string). This also makes sense on guitar, just make sure you can move that first finger fast enough.

[Bar 15] More tricky string skipping here.

$\text{♩} = 200$ G Em

1

G D G Em

5

EXAMPLE 2 TEMPERANCE REEL SOLO ...CONTINUED

G **Em**

9

D **G**

13

Em **G** **Em**

16

EXAMPLE 3 BACH VIOLIN PARTITA

[Bar 1] Fret the 14th fret with the third finger and most of the other fingerings should then fall into place. Make sure you alternate pick all the way. This is a great warm-up exercise and for working on picking skills.

[Bar 6] A Herculean leap from fifth to second string. Remember, on mandolin or violin this leap would not be so awkward but placing the

music on guitar forces such measures! The long descending sequence over the first and second strings is another great exercise for working on your alternate picking.

[Bar 10] Again another enormous leap from fifth to second string. Suggested fingerings are in the notation to give you a helping hand.

Moderate ♩ = 120
N.C.

1

6

9