

BENEATH AN EVENING SKY

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OREGON 45TH PARALLEL - ECOTOPA

C#m7(9) Amaj+4(9) (Tacet 1st time)

pizz.

C#m7(9) Amaj+4(9)

C#m7(9) Amaj+4(9)

C#m7(9) Amaj+4(9)

Em/F# Em/B Bm(11/9)

Bm(¹¹₉)/A

G#7(⁺¹³₊₉)

A♭maj7(⁺¹³₊₉)

Am(9)/G#

C#m7(9)

Amaj+4(9)

F#7sus4

Amaj7+4(9)

C#m7(9)

Amaj7+4(9)

C#m7(9)

Amaj+4(9)

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"Beneath an Evening Sky" is composed for guitar and melody instrument. If the melody is played by another guitarist, it must be played an octave higher than written. Play the piece as written the first time through. The accompaniment can be played to good effect by using pizzicato technique the first time through, and during the first time around the solo chorus by the melody instrument.

To accomplish the pizzicato technique, place the outside edge of your right hand on all the strings, directly next to the guitar bridge. Pluck the strings with your extended thumb, using the flesh and avoiding the use of the thumbnail as a plectrum. The further you place the edge of your hand from the bridge, the less sustained the notes will be. Try releasing the damper (edge of your hand) immediately after the string is plucked so that selected notes will continue to ring. The pizzicato can have many variations this way and not be limited to sounding only as a short, stopped note. Experiment with the timing of the release of the stopped strings as an orchestrational device.

The scale accidentals are placed next to the chord forms. The melodies you improvise with the chord progressions don't have to be tied to the root, or bass note, of the chords. As before, there is always a scale note occupying a line or a space on the staff, and they are to be played as a natural unless their line or space is occupied by an accidental (# or b). There is an exception in this tune, however — namely, the $A^b\text{maj}7 + 13 + 9$ chord. There is both an A flat and an A natural in the scale source. The step-wise scale becomes an eight-note scale in this situation. Outlining various triads starting from any point in the scale source can produce interesting melodic variations. (See Chords and Corresponding Scales section).

The chord progressions in this tune also apply as an exercise form for arpeggio variations for the first section of this book.

The written accompaniment can be departed from during the solo excursions of the melody instrument to build and extend the intensity of the development. After the melody instrument has completed a solo (several times through the form), attempt a guitar solo on the same form. Remember to give yourself some room at the outset of your solo. It isn't always necessary to begin the second solo at the same density with which the first soloist leaves off.

If you are the sole player remaining after another player has completed his solo on the form, it can sometimes be quite refreshing to a musical form to insert a more freely improvised section on some related, but different, harmonic material before returning to play on the original form. This device can have a renewing effect on the original material or deflate the whole piece, depending on your success, but it is often worth the risk.