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Francis, P. A.

Grooves for guitar

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Intermediate Level

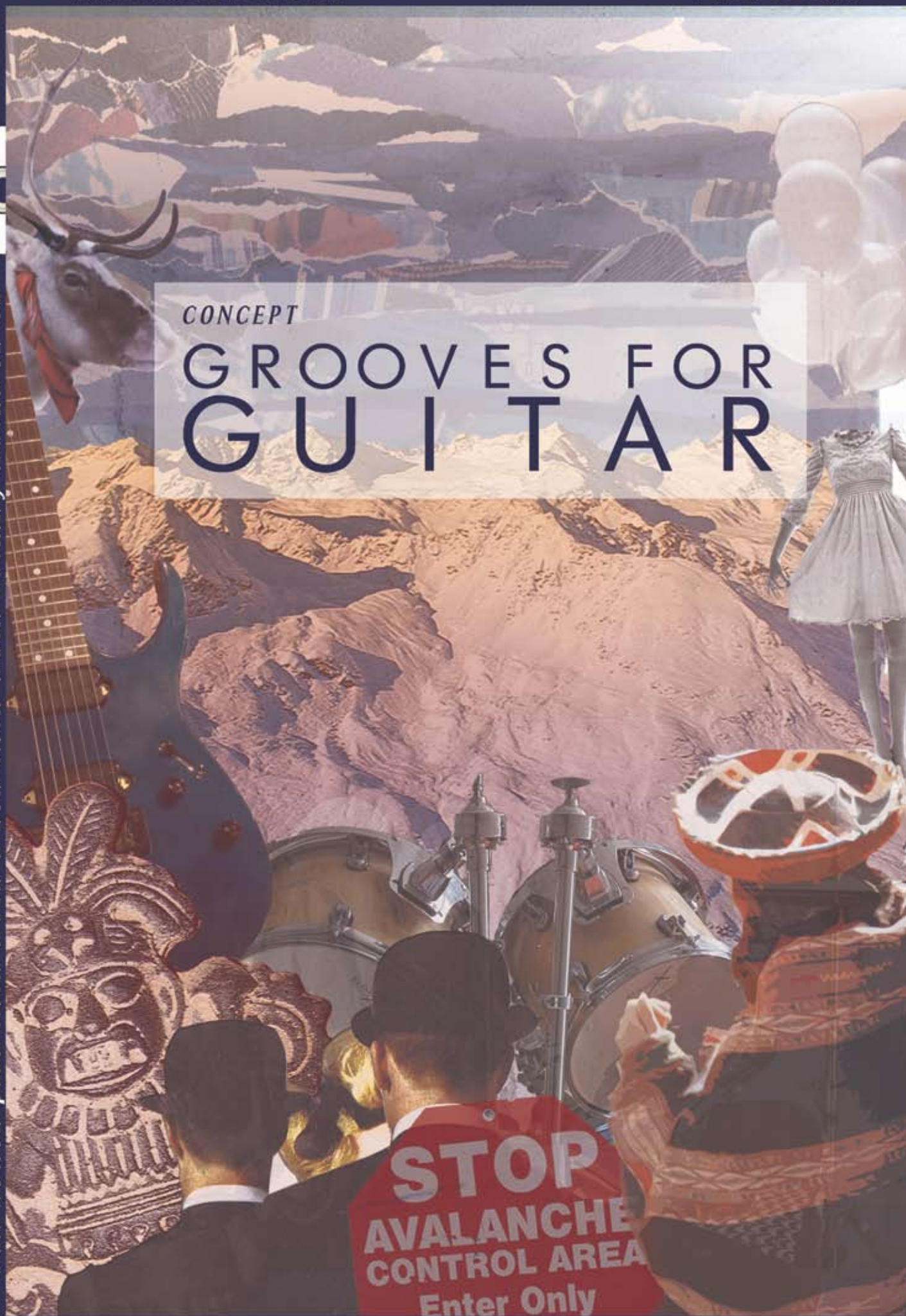
P.A.Francis



*Inside:
Full notion plus click-track & non click-track backing tracks on CD*

CONCEPT

GROOVES FOR GUITAR



GUITAR

THE NOTATION USED THROUGHOUT
THIS BOOK IS LARGELY STANDARD
ALTHOUGH SOME VARIATIONS MAY APPLY

HAMMER ON **PULL OFF**

PICK THE LOWER NOTE
THEN SOUND THE HIGHER NOTE
BY FRETTING

PICK THE HIGHER NOTE
THEN SOUND THE LOWER NOTE
BY FRETTING

The diagram shows two examples of guitar techniques. The first, 'HAMMER ON', is shown on a treble clef staff with a slur over two notes. Below it, a guitar fretboard diagram shows a string being picked at fret 2 and then fretted at fret 3. The second, 'PULL OFF', is shown on a treble clef staff with a slur over two notes. Below it, a guitar fretboard diagram shows a string being picked at fret 3 and then fretted at fret 2.

SLIDE **DEAD NOTES**

PICK AND SLIDE TO NOTE

PICK WHILE MUTED

The diagram shows two examples of guitar techniques. The first, 'SLIDE', is shown on a treble clef staff with a slur over two notes. Below it, a guitar fretboard diagram shows a string being picked at fret 0 and then sliding to fret 2. The second, 'DEAD NOTES', is shown on a treble clef staff with a slur over three notes. Below it, a guitar fretboard diagram shows a string being picked while muted at frets 2, 3, and 3, and then fretted at fret 5.

TAPPING **VIBRATO**

SOUND NOTE BY
TAPPING THE STRING

PICK NOTE HOLD
AND VIBRATE BEND

The diagram shows two examples of guitar techniques. The first, 'TAPPING', is shown on a treble clef staff with a slur over two notes. Below it, a guitar fretboard diagram shows a string being tapped at fret 3 and then fretted at fret 2. The second, 'VIBRATO', is shown on a treble clef staff with a slur over two notes. Below it, a guitar fretboard diagram shows a string being picked and held at fret 2, with wavy lines indicating vibrato.

Contents & CD Listings.....

Douper Souper

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Without Guitar, click...2

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Cubism

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Without Guitar, click...11

Without Guitar...12

Acknowledgements.....

Thanks goes to all those who have helped with the production of this publication.

Credits.....

All music written, arranged and produced by P A Francis.

Associate Producer
Drums, Piano
Bass
Guitar
Percussion
Trumpet
Trombone
Saxophone, flute
Artwork

Joel Martin Peters
Paul Francis
Jonathan Towers
Ramon Goose
Sam Bell
Mike Monument
Matt Ball
Atholl Ransome
Touch advertising

Recorded, mixed and mastered at Huddersfield University
2010.

Performance Notes.....

The performer is encouraged to enhance and develop all parts using their own musicianship and interpretation, and ad-lib sections may be used to expand and explore technical and stylistic boundaries.

Douper Souper - Township/Funk

This is an Afro -Pop dance tune, which generally focuses on groove consistency and groove development. The guitar part includes some technical aspects, which add interest and tension while remaining fluid. Flexibility with the rhythmic phrase and time -flow presents opportunities for individualistic creativity.

Cubism - Afro/Jazz

The relaxed groove here continues throughout with a laid back feel coupled with elements of energy and tension. For the guitar the groove develops, while maintaining the original feel and playing a supporting role to the lead instruments. With plenty of spaces for self-expression the D section allows the performer to open up with potential for rhythmic interplay with the drums.

Move the Groove - Latino Funk/Fusion

Starting with its latinesque intro this groove is relaxed and yet develops to have a more edgy feel using rhythmic displacement. The C-section for the guitar requires a strong sense of individual time-flow while there are sections through out which provide the opportunity for the performer to express a sense of Individuality, within a given structure. The juxtaposition and displacement of the drums throughout which increases in sections C+D creates a platform for exciting rhythmic interplay.

DOUPER SOUPER

A

♩ = 114 TOWNSHIP/FUNK

E♭

Gm7

Abmaj7

Abmaj7

ELECTRIC GUITAR

AD-LIB DEAD NOTES

mf

ELECTRIC GUITAR

mf

E♭

Gm7

Abmaj7

E. GTR.

E. GTR.

Abmaj7

E♭

Gm7

Abmaj7

E. GTR.

E. GTR.

Abmaj7

E♭

Gm7

Abmaj7

B

E. GTR.

FILL

f

E. GTR.

FILL

16 *Abmaj7 Eb Gm7 Abmaj7*

E. GTR.

E. GTR.

20 *Abmaj7 Eb Gm7 Abmaj7*

E. GTR.

E. GTR.

24 *Abmaj7 Eb Gm7 Abmaj7 Abmaj7*

E. GTR.

E. GTR.

RHYTHMIC AND VOICING AD-LIB

29 *Eb Gm7 Abmaj7 Abmaj7 C Bb Abmaj7*

E. GTR.

E. GTR.

34 *Gm7 Abmaj7 Bb Abmaj7 Gm7 Abmaj7*

E. GTR.

E. GTR.

FILL

40 **D** Eb Gm7 Abmaj7 Abmaj7

RHYTHMIC AND VOICING AD-LIB

E. GTR.

E. GTR.

45 Eb Gm7 Abmaj7 Abmaj7 Bb Abmaj7 Gm7

E. GTR.

E. GTR.

51 Abmaj7 Eb Gm7 Abmaj7

FILL SOLO

E. GTR.

E. GTR.

56 Abmaj7 Eb Gm7 Abmaj7 Abmaj7 **E** Bb Abmaj7

E. GTR.

E. GTR.

62 Gm^7 $Abmaj7$ **F** Eb Gm^7 $Abmaj7$

E. GTR. *FILL* *SOLO CONTINUES*

E. GTR.

68 $Abmaj7$ Eb Gm^7 $Abmaj7$ $Abmaj7$

E. GTR. *FILL*

E. GTR.

G

73 Eb Gm^7 $Abmaj7$ Eb Gm^7 $Abmaj7$ Eb Gm^7 $Abmaj7$ Eb

E. GTR.

E. GTR.

77 Eb Gm^7 $Abmaj7$ Eb Gm^7 $Abmaj7$ Eb Gm^7 $Abmaj7$ Eb

E. GTR.

E. GTR.

A

CUBISM

P A FRANCIS

♩ = 125 AFRO JAZZ

SWELL EACH CHORD WITH VOLUME

Abmaj7 Gm7 Abmaj7 Cm7 Abmaj7

ELECTRIC GUITAR

ELECTRIC GUITAR

Gm7 Abmaj7 Cm7 Gm7 Abmaj7

E. GTR.

E. GTR.

8b7(SUS4) **B** Abmaj7 Gm7 Abmaj7 Cm7

E. GTR.

E. GTR.

Abmaj7 Gm7 Abmaj7 Cm7 Abmaj7 Gm7

E. GTR.

E. GTR.

23 Cm7 Abmaj7 Gm7 Abmaj7

E. GTR.

E. GTR.

28 Cm7 Abmaj7 Gm7 Abmaj7 Cm7

E. GTR.

E. GTR.

33 **C** Eb Ab Eb

E. GTR.

E. GTR.


HALF DAMPED
mf

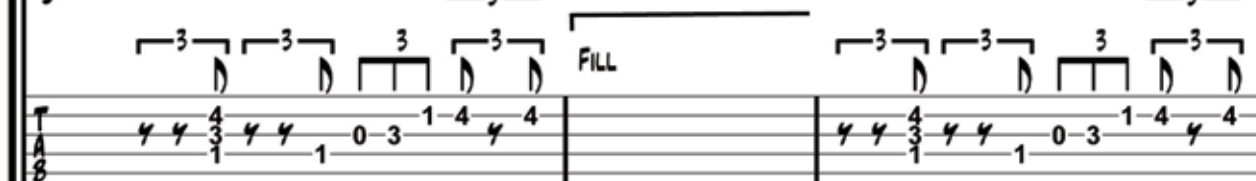
36 Eb Ab Fm7

E. GTR.

E. GTR.

39 Eb FILL Eb

E. GTR. 


E. GTR. 


42 Ab FILL Eb

E. GTR. 

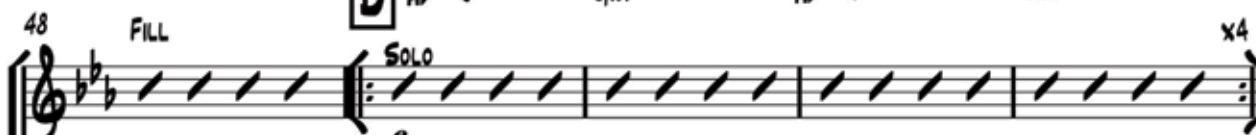
E. GTR. 

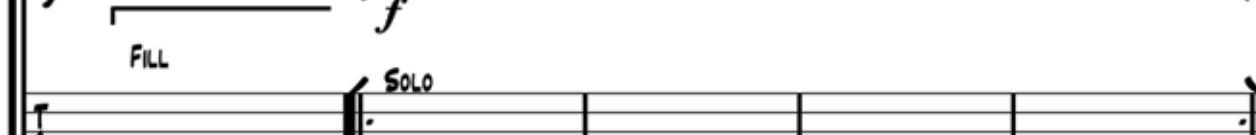
45 Eb Ab Fm7 Eb

E. GTR. 

E. GTR. 

48 FILL Abmaj7 Gm7 Abmaj7 Cm7 x4

E. GTR. 

E. GTR. 

SOLO CONT. 53

Abmaj7 Gm7 Abmaj7 Cm7

E. GTR.

E. GTR.

57

Abmaj7 Gm7 Abmaj7 Cm7

E. GTR.

E. GTR.

E Eb Ab Eb

61

HALF DAMPED

f

E. GTR.

E. GTR.

Ab Eb Ab

64

FILL

FILL

E. GTR.

E. GTR.

67

Ab/Eb Ab/Eb Ab/Eb Ab/Eb Eb

E. Gtr.

E. Gtr.

T
A
S

4
4
6

4
4
6

4
4
6

4
4
6

4
4
6

3
3
1

MOVE THE GROOVE

P A FRANCIS

♩ = 110

LATIN FEEL **A**

ELECTRIC GUITAR

Chords: Dbmaj7 , Eb , Dbmaj7

E. GTR.

Chords: Eb , Dbmaj7 , Eb , Dbmaj7

E. GTR.

B

Chords: Eb , Db , Db/Eb , Fm7 , Db

FUNKY

FEEL FREE TO USE EXTENSIONS WITH ALL CHORDS

E. GTR.

Chords: Db , Db/Eb , Fm7 , Db

31 *Fm7* *Db* *Dbmaj7* *Eb* *Dbmaj7*

E. GTR. *LATIN FEEL*

E. GTR.

Eb *Dbmaj7* *Eb* *Dbmaj7* *Eb*

36

E. GTR.

E. GTR.

Db *Db/Eb* *Fm7* *Db* *Db*

41 **C**

E. GTR.

E. GTR.

Db/Eb *Fm7* *Db* *Db* *Db/Eb* *Fm7*

46 *SOLO*

E. GTR.

E. GTR.

52

Db SOLO CONT Db/Eb Fm7 Db

E. GTR.

E. GTR.

57

SOLO CONT Db Db/Eb Fm7 Db Db

E. GTR.

E. GTR.

AD-LIB RHYTHM AND PHRASING

62

Db/Eb Fm7 Db Db

E. GTR.

E. GTR.

66

Db/Eb Fm7 Db MUTED

E. GTR.

E. GTR.

MUTED

70

Db/Eb

Fm7

E. GTR.

E. GTR.

72

1. Db

2.

E. GTR.

E. GTR.

CONCEPT

Performance for tomorrow's music makers

Grooves for guitar contains performance pieces for the intermediate level guitarist, looking for a new challenge.

Each track uses contemporary grooves, which allow the player to stretch their technical abilities, while enhancing their creative energy.

You get the chance to play with some of the most sought after session musicians with the included CD, which contains versions with and without click track and is supported by a fully notated score - standard and TAB.

If you're looking for audition or performance repertoire, or just want to go to that next level then plug in, turn up, and 1,2, - 1,2,3,4!



Paul A Francis is a professional session player and educator whose career continues to span all styles of music, performing, writing and recording with artists whose credits include: Paul McCartney, Amy Winehouse, Craig David, James Brown, BB King, and many others. This has included several TV and film appearances, as well as radio broadcasts. As an educator he has held several teaching posts teaching students from 5-50yrs amateur to professional.

As well as continuing to perform both nationally and internationally, Paul is Principal Drum Kit Tutor at Huddersfield University and a lecturer in Popular Music, focusing on ensemble playing and band studies.