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With notes on the songs by Steve Howe

## Clap

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After writing songs for two years, in 1969 I wrote my first instrumental, Clap. Around this time I had been re-listening considerably to Chet Atkins and waiting for my first son to be born. Soon I joined Yes and have performed this at almost all of our concert appearances but in the last two years I have played it with a much more relaxed finger technique which helps keep the speed up and also smooth control. The Yes album recording was made on a Revox at the Lyceum Ballroom on my Martin 0018 which I still use for concerts now, aided by a Barcus Berry Pick-Up.

## Mood For A Day

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At the time of recording 'Fragile' I finished Mood For A Day. Some new interests gave this piece a rather special quality. The changing passages gave space for a little flamenco influence and cycles of simplified guitar performed on a Conde flamenco guitar.

## The Ancient

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In the midst of the controversial 'Tales from the Topographic Ocean' this excerpt from The Ancient was a formidable challenge although I have prepared the piece whilst working with Johnny Harris who was to have arranged it. This piece was recorded on my Kohno concert guitar and must be played lightly with a little zest.

## Sound Chaser

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To write a cadenza for the electric guitar with synthesiser and percussion accompaniment called for a short composition that the group could work from and inject into a song. In this excerpt from Sound Chaser the song goes at a high speed and the guitar has to lead off from this. Until the bass enters the feeling is of tension and uncertainty but from thereon we devised a slightly 'Hammer film' quality. This piece was played on a Fender Telecaster and recorded live with the group.

## Ram

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I wanted my first solo album *Beginnings* to contain a ragtime guitar piece so Ram was the basis for this and after recording the Dobro guitar I added various typical street instruments.

## Meadow Rag

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It was with children's help that I completed Meadow Rag after the bent notes appealed to the little ones' imaginations. Whilst practising it I also imagined a sleepy clown wandering aimlessly about the countryside. Once again the Martin 0018 footed the bill.

## Surface Tension

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My style of playing Spanish guitar with my finger-tips runs through all the nylon-strung pieces and concludes with Surface Tension. This seems to me to be a London theme and needs a similar approach to The Ancient, gentle but positive. Before settling for a studio recording this piece was recorded in a London church but unfortunately the English weather didn't allow for a warm interpretation, although my Kohno guitar eventually let me play it without squeaks.

## Diary Of A Man Who Disappeared

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It's always nice to write tunes which have built-in sections for free-form playing and Diary Of A Man Who Disappeared is one of these. I found that it builds towards the C minor improvised section then eases through the repeat of the A section on to the end. On the 'Steve Howe Album' I played this piece on a Fender Stratocaster. The transcription here is of a solo version and played on an acoustic guitar at the Montreaux Festival.

# Introduction

By Mick Barker

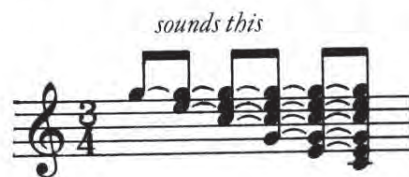
In doing these transcriptions, I have tried to write them in such a way that even a player who is not familiar with a piece should, after some practice, be able to produce a reasonable facsimile of the original.

The pieces are for the most part unaccompanied. Steve plays them as he feels them, laying back on some sections and pushing others. Capturing these variations has led to the use of fairly complex time signatures, but persevere with them, they work!

You will find much use made of the tenuto or as it is normally abbreviated 'ten'. For those unfamiliar with the phrase it comes from the Italian and means 'held' or 'sustained'. Thus, notes so marked should be held on for a little longer than their written value. It allows the writer or transcriber to keep the normal time signature, but put the correct 'feeling' into the phrase.

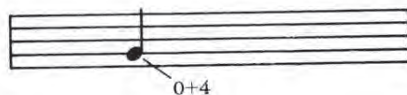
I have only resorted to use of the ubiquitous 'cadenza' on two occasions and even then the relative note values are correct and should not present any problems.

A lot of the phrases are played in chord positions and the player should let notes ring. This is normal in much guitar music and:-



I have tied notes over in sections where I felt it was not clear what was intended, but for the most part 'let em ring'.

The chord symbols are only to help find the chord shape for a phrase and do not take into account passing notes and other embellishments which must be read from the notation. When notes are doubled on different strings they are marked so:-



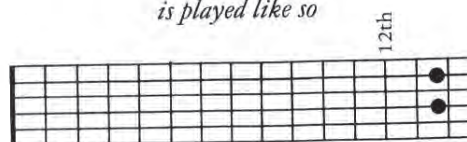
Thus, the G would be played on the open G string and also the 4th string (5th fret). All numbers refer to strings and not fingering.

*Clap* was the first of Steve's work that I transcribed and I realized just writing it down in notation would not be enough.

In many chords the same note sounds on different strings at the same time. Giving positions would be confusing as sometimes the top note of the chord is not played on the top string. This is why I decided to signify which strings notes were sounding on. This not only shows notes sounding twice it also gives you the position. If this is still not clear a good example is in bar 84.



is played like so



Using this method I hope you will be able to find the right shapes for this interesting piece.

*Ram* is played in the 1st (C Major) position except where indicated. The chords marked with an asterisk in the ad lib banjo section were ninths on the original recording but Steve now prefers sharp ninths.

In the G Major section where I've cued the bottle neck solo, you can combine the written melody with the chord symbols and play it as a solo. I find it easier to play the first two bars as is and then bring the melody down the octave and play in the 1st position. The pause just before the end is actually 8½ beats so to be exactly like the record count eight and kick in to the 5/4 bars.

In *Mood For A Day* the listesso changes between 3/8, 12/8 and 3/4 need not create any problems. Just keep your foot tapping and remember that in the 12/8 and 3/8 bars it is three quarters per beat and in the 3/4 and 2/4 bars, two quarters per beat. The bracketed notes about midway through the piece