

## SECOND SIGHT

Second Sight Phil Miller  
text from Japanese  
magazine page 1 of 1

I have chosen this piece as a good example of several things that are of interest to me. How a bass melody affects the chords that accompany it (bars 1-25). How to adapt from separate chord & melody parts a single guitar part that combines both the chords and the melody (bars 26-43). This particular problem presented itself when rehearsing & preparing my duo with Fred Baker. All parts apart from bass are written here for guitar i.e. up the octave. All the chords are played finger style. The rhythmic feel is Jazz Quavers.

With regard to the bass melody section in general I have tried to keep chords high enough to keep out of the area that the bass is operating in. This is because the bass melody would at times clash unpleasantly with the lower notes in the chords.

I prefer, when playing with a bass player, to keep of the way by very often leaving out the bass note from the chord so that bass is given extra room for mobility. So don't be put off when you see the names for the solo changes at odds with the the shapes you are playing (Bars 26-43). Hear how the bass is interacting with your part. If you want to play and hear the complete chord then it so happens that the roots suggested in the solo changes can be simply added to the existing shape you are holding down. I have included these solo changes as they represent a very stiff challenge for the soloist. As you can see the changes in bars 1-25 are a distilled version of what is happening under the bass tune. The chords used in bars 31, 32 beat 2 & 33 require bending the third finger as shown in the diagram. Be sure to be very careful not to damage or strain your fingers when attempting these. Some peoples fingers do this contortion naturally others do not. BE CAREFUL.

With regard to the **MELODY + CHANGES** part starting the quaver before bar 26 life was made more simple in that the presence of a bass is insured due to the first section being a a bass melody and therefore I could leave all bass note chores to that person (Fred Baker). Be sure to bring out the top note of the chord ( the melody in this instance). As a general rule of thumb I left out any chordal voices that might make it too difficult or uncertain for me to play the melody. Where it is not possible hold the exact chord and play the melody at the same time (bars 31-32) then I chose to change the chords to some thing more managable; the melody is para-mount. Sometimes it is easier to simply harmonise the melody (quasi big band style i.e. the thickened line) as is the case in bars 26-29 & 38. In bar 38 the reasoning was that the melody itself fairly quickly uses the most important chordal tones and therefore adding a third below clearly increases the rate at which these chordal tones are heard & as such the need for a chord is lessened. The bass line supplied works for both settings i.e. separate melody and chords & the combined melody & chords. If you are lucky enough to have a sequencer then you can put it in play your parts on top. If not you will have to find a bass player who like you likes a challenge.