

MEMORIES

Music by Joe Satriani

One goal Joe Satriani always had, in terms of aesthetic achievement, was to create solos within his own songs that had as much melodic intensity and dramatic impact as Jimi Hendrix's solos in tunes like "Machine Gun" and "Voodoo Chile." At the completion of "Memories," Satch left the studio with a real feeling of accomplishment, pleased with the fact that he made a significant melodic statement of his own. However, he still feels that the spirited playing of Hendrix epitomizes the highest plane of guitar artistry and hopes that someday he himself will get even closer to reaching that same level of inventiveness.

Figure 1 – Guitar Solo

After a series of cleverly-timed descending slides reminiscent of the song's melody in measures 1–2, Joe punctuates the first four measures of this solo with a statement in A minor pentatonic (measures 3–4: A–C–D–E–G). This same four-measure motif is repeated similarly over the course of the next four measures (measures 5–8), giving way to an unexpected avalanche of slurred *sextuplets* (sixteenth-note triplets—six notes per beat) in the measures that follow. Between measures 9–12, Joe peppers the soundscape with a plethora of pull-offs and hammer-ons, accessing every note (in multiple octaves) from A natural minor (A–B–C–D–E–F–G) in the process. Once Joe reaches the eighth position in measure 13, he unleashes another timeless legato pattern which alternates between a slurred flurry of notes on the first string (C, D, and E) and a single pitch (B) on the second string. The legato sextuplets give way to an ascending sixteenth-note sequence (measure 16) which is performed moments before a key change to D minor.

In measure 17, Joe shifts gears in response to the D minor key change, opting to sift through notes from D natural minor (D–E–F–G–A–B^b–C) between measures 17 and 32. After whipping through a descending Dm7 (D–F–A–C) arpeggio shape [note: a similar phrase pops up in "Not of This Earth" (measure 16) and "Crushing Day" (measures 31 and 35)], Joe lays down the law with a classic blues phrase derived primarily from D minor pentatonic (D–F–G–A–C) in measures 19–20, with the addition of a ^b5 passing tone or "blue" fifth (A^b) squeezed in between the notes A (tenth fret, second string) and G (twelfth fret, third string). Joe perseveres with his pentatonics in measures 21–22, spicing things up with a series of *compound bends* (a pitchbend that covers an interval distance greater than one whole step).

After a palm-muted ascending triplet run (measure 23), Satch breaks into an intervallic triplet passage which alternates between a D (seventh fret, third string) and various pitches along the higher strings which descend the D natural minor scale (measure 25). A similar pedal-point approach is also taken in measure 26, only the D pedal occurs on a higher string in this case. After a brief return to Satch's bluesier side (measures 27–28), two measures of quarter-note rakes ensue in measures 29–30. *Raking* can be accomplished by slicing your pick (using a downstroke) through a couple of strings that are lower and adjacent to your target note. Muting these lower strings so that no discernible pitch is produced when the pick passes through them adds extra grit to the notes you are raking into, creating a dramatic variation to the standard pick attack sound [note: a similar approach surfaces in the "Circles" solo (measures 17–18)]. After a descending series of hammer-ons, pull-offs, and legato slides along the first string, Joe ends this memorable musical event with a blistering Am7 arpeggio lick (measure 32) which bears a striking resemblance to the descending Dm7 arpeggio run we encountered earlier in measure 17.

9 **Featured Guitars:**
 Gtr. 1 (panned hard L.)
 Gtr. 2 (panned hard R.)

10 **Slow Demo:**
 Gtr. 1 (center of mix)

Fig. 1

Dsus2 **Gm7add4** **Am7add4** **Bbmaj7#11** **Csus2**

1:07

Moderate Rock ♩ = 127

Gtr. 2: w/ Rhy. Fig. 1, 8 times

Amsus2 Am Fsus2

Gtr. 1

1

f

take - - -

17 (17) 10 15 (15) 8 13 6 12 5

7 (7) 7 (7)

7 8

7 5 7 5 7

1/2 1/2

x

Gsus2 G Fsus2 Amsus2 Am Fsus2 Gsus2 G Fsus2 Amsus2 Am Fsus2

4

full

17 (17) 10 15 8 13 (13) 6 12 5

7 5 7 5 7 8 (8)

3 5 3 5

Gsus2 G Fsus2 Amsus2 Am Fsus2

8

full P.H. full

3 (3) 5 3 (3) 1 3 6 2 3 5 2 3 6 3 2 5 2 3 5 2 3 5 2 4 5 4 2 5

pitch: B C# B

Rhy. Fig. 1

Gtr. 2 Amsus2 Am Fsus2 Gsus2 G Fsus2

(clean) *Riva*

mf w/ chorus

12 12 8 10 10 8

12 13 10 10 12 8

14 14 10 12 12 10

TAB

10 Gsus2 G Fsus2 Amsus2 Am Fsus2

3 5 7 3 5 7 3 5 7 6 7 3 5 7 4 5 7 5 4 7 4 5 7 6 4 5 7 6 4 5 7 5 4 5 7 8 5 6 8 6 5 8 6 6 5

12 Gsus2 G Fsus2 Amsus2 Am Fsus2

8 6 6 8 5 7 8 7 5 8 5 6 9 8 7 (7) 12 8 10 12 10 8 8 10 12 10 8 8 10 12 10 8 12 8 10 12 8 10 12

14 Gsus2 G Fsus2 Amsus2 Am Fsus2

10 8 12 10 12 9 10 12 10 9 12 9 10 12 11 12 15 12 11 15 11 12 15 12 11 15 11 12 15 12 11 15 11 12 15 12 11

16 Gsus2 G Fsus2 Dsus2 Gm7add4

Gr. 2 *loco* *loco*

Gr. 1 *loco* *loco*

12 14 12 13 14 12 13 15 12 13 15 17 20 full (20) (20) 17 18 19 17 14 15 17 15 13 17 13 12 13 1/2 (12)

19 Am7add4 Dsus2

10 full 10 10 13 12 full 10 13 12 10 13 12 full 10 13 12 10 13 12 10 14