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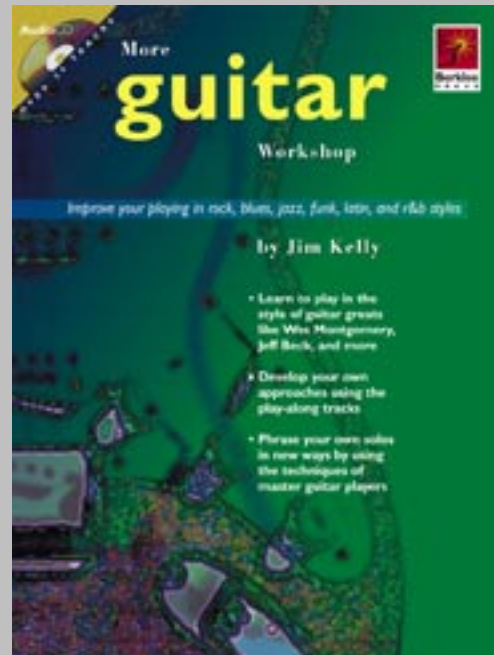
More Guitar Workshop

Jim Kelly

“Meterman”

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METERMAN

Audio CD Tracks

Band	7
Play-along	19 (no guitar)

“Meterman” was written in the style of the New Orleans funk/r&b group called the Meters. The group started in the 70s and has been very influential; a lot of different bands have picked up on this particular groove. It has roots in march music from New Orleans. Some other guys very important to this feel are Professor Longhair, Dr. John, and James Booker. Jazz players such as John Scofield and saxophonist Bennie Wallace sometimes show these influences in their writing.

The Meters’ music is mostly instrumental, and is much more about groove than solos. The melody in this tune is a combination of a pentatonic line and some triad rhythm hits. After the melody, the solos are all played over a C7 chord.

On the recording, I stick close to the blues sound. Live, it will often drift more “out,” and it can get quite free over the C bass pedal. One important thing to do in these one-chord solo

sections is to play phrases. Bob Tamagni does a great job on drums with this groove and plays 4-bar phrases throughout the solo.

The intro is a three-note C7 chord with no 3rd. I like the sound you get by sliding into the b7th and the 5th while sustaining the root. Many of the voicings are organ-like. As a matter of fact, the Meters have an organ, so you could add one on this tune if you’ve got a friend who plays one.

Often when there are chord voicings in this song, I’ll strum between the chord hits, keeping a constant rhythm while muting on the rests with the left hand. Basically it is the same approach as in the intro.

This is a good one to learn at a jam session because there is enough form to start things off. Even if it appears simple, try to develop the solo section.



METERMAN

JIM KELLY

NEW ORLEANS-STYLE FUNK (♩ = 88)

INTRO

C7

C7

(CONTINUE GROOVE WITH VARIATIONS)

14

A

C7

INTERLUDE (LIKE INTRO)

SOLO ON C7 (4-BAR VAMP)

C7

8

(FINE)

FORM: INTRO (16 BARS) HEAD, INTERLUDE, HEAD. SOLOS ON C7. AFTER SOLOS INTERLUDE, HEAD, HEAD (OMIT INTERLUDE).

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FORM: INTRO (16 BARS) HEAD, INTERLUDE, HEAD. SOLOS ON C7. AFTER SOLOS INTERLUDE, HEAD, HEAD (OMIT INTERLUDE).

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