

"Velvet Sky" Los Lonely Boys



By Douglas Baldwin

If ever there was a template for successful guitar-fueled good-time music, it's the debut album from Los Lonely Boys. While pop tarts bare their assets and mascara'd manic

depressives vent their angst, brothers Henry, Jojo, and Ringo Garza deliver the kind of grooves that make folks want to mix up a tall, frosty drink and dance around the pool.

CHORD CHEMISTRY AND RHYTHM TRICKS

The pickup notes and the first two full measures of "Velvet Sky" tell a whole lot about what's to come—the sparkling clean tone, the double-stop fill, and the full major-chord shape, bracketed by

"scratch" strumming, all appear throughout the song. That shape, by the way, is often referred to as a C-type barre chord, and you'll want to play it with your 1st finger barring strings 1-5, as shown in Fig. 1. To add the muted scratches, simply relax fret-hand pressure without removing your fingers from the strings, and continue to strum. Give everything a swing feel by putting more emphasis on the downstrums and at the same time allowing the upstrums to be a little lazy. Also, note the role of the fret hand's 4th finger here; it practically defines the whole intro lick. While the other fingers remain on their appointed strings, the 4th finger frets either the 5th or the 6th string, or is released to reveal the note barred by the 1st finger. Cop these details and the chord shapes and rhythm work in the verse and chorus should be a breeze.

THE SOLOS

Garza's first solo (1:48) opens with notes drawn from the 12th-position G major scale (G-A-B-C-D-E-F#) (Figs. 2A-B). Here, Garza uses a mildly overdriven wah pedal as a form of vocal expression, rather than to create rhythmic accents. Listen to how he opens the wah (toe down) just

after he bends a note, then closes it slowly (toe up) as the note sustains. When the backing chords begin a paraphrase of the chorus, Garza shifts to octaves. This change of technique and phrasing shows that he plans to use his solo to emphasize the

musical structure of the song, rather than as an opportunity to tear through a handful of clever notes. Octave grips are a great addition to anyone's technique, adding a feel that can range from R&B (as Garza uses it) to jazz to rock. Further, octaves are a proven means to busting out

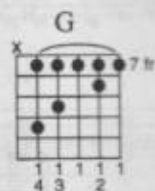
of a rut, since they demand that you forsake "guitarisms" such as scalar runs and legato lines for simpler, more melodic musical statements. Garza's range of octaves—again, all from the G major scale—is shown in Fig. 3.

Garza's second solo (3:37) finds the guitarist pumping his wah with more rhythmic verve, essentially tapping his foot in time with the music. A remarkable number of aspiring guitarists are unable to simultaneously play and tap their feet in rhythm, but Garza's solo offers proof that this simple skill has a direct musical application. The next time you practice improvising, simply turn on your metronome and try tapping your foot in time while jamming. If that's a problem, just play fewer notes as you become accustomed to matching your foot to the metronome. ♪



ALBUM
Los Lonely Boys
(Epic)

Fig. 1



Figs. 2A-B

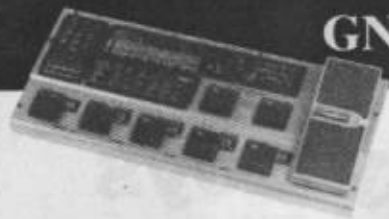


Fig. 3



TONE ZONE

GUITAR 1: Solidbody
PICKUP/POSITION: Single-coil/Middle and Neck
GAIN: 3
EQ: Bass/Mid/Treble: 6/4/6
GUITAR 2: Solidbody
PICKUP/POSITION: Single-coil/Middle and Neck
GAIN: 6
EQ: Bass/Mid/Treble: 6/4/6
FX: Wah pedal



VELVET SKY

As Recorded by Los Lonely Boys

(From the Epic Recording LOS LONELY BOYS)

Words and Music by Henry Garza, Joey Garza, Ringo Garza, and Kevin Wommack

Lyrics

Verse 1

Are you lookin' at the moon tonight?
You even brave enough to try
To find your strength inside,
Change your mind, decide?

Chorus

Cause I fell from the sky.
I tried to catch your eye
In a velvet sky.
Did you wish upon a fallin' star?

Verse 2

Do you know where you are in your life?
Are you walkin' in between the lines?
'Cause I can tell by the look in your eyes,
You're hurtin' way down inside.

Verse 3

Afraid to leave your pain behind.
Never know what you're gonna find.
But when you look up at the velvet sky,
You will finally come alive.

Tune down 1/2 step:

(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately $\text{♩} = 87$ ()

Gtr. 1 (clean)

Musical notation for the Intro, including a treble clef staff with notes and a guitar tablature staff below it. The tablature shows fret numbers (7, 9, 10) and chord diagrams for G and Em7.

0:09

Verses 1, 2 & 3

Musical notation for the verses, including a treble clef staff with notes and a guitar tablature staff below it. The tablature shows fret numbers (7, 10) and chord diagrams for G and Em7. The lyrics are: "1. Are you lookin' at the moon tonight? You even brave enough to try..."

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Velvet Sky

G Cmaj7

'Cause I

0:31

Chorus

G Rhy. Fig. 2 Bm

fell from the sky.

Em7 Bm

I tried to catch your eye

Em7 Bm

in a vel - vet sky.

To Coda 2

A Cm

did you wish upon a fallin'

Am7 D7 B7 Em7

Gtr. 2

Gtr. 1

A7 Cm

Gtr. 1

D.S. al Coda 2
(take repeats)

Chords: G, Em7, G

Fret numbers: 12, 10

3. Afraid to leave your pain behind.

Fingerings: 7, 8, 9, 10

Coda 2

Gr. 1: w/ Rhy. Fig. 2

Chords: G, Gmaj7

Fingerings: 7, 8, 9, 10

3:37

Outro-Guitar Solo

Chords: G, Gmaj7, Em7, Em9

Fret numbers: 15, 14, 12

Gr. 1 Rhy. Fig. 3

End Rhy. Fig. 3

Fingerings: 7, 8, 9, 10

Velvet Sky

Wh

G Gmaj7 Em7 Em9

G Gmaj7 Em7 Em9 8va

Begin fade
G Gmaj7 Em7 Em9 8va

G Gmaj7 Em7 Em9 *loco*

G Gmaj7 Em7 Em9 *Fade Out*

By Jordan
F of his day of blues revisited such as King as develop while gr wasn't un where h players, voice o beginn in the '6 King saw 1960 on timeless on tuner

Fig. 1
fret: