

"How High the Moon"

Les Paul With Mary Ford

First heard in the 1940 Broadway revue *Two for the Show*, "How High the Moon" quickly became a beloved jazz standard with a number of great interpretations. No version of the tune, though, is more famous than the one that Les Paul and singer Mary Ford recorded on January 4, 1951. Let's check out the late Mr. Paul's work, which made excellent use of his then newish multi-tracking techniques.

THE RHYTHM WORK

"How High the Moon" contains extensive chord work, and in learning the tune it's a good idea to first get acquainted with the chord shapes. Those for the rhythm guitar, Gtr. 2, are shown at the beginning of a transcription. For most of the lead guitar's chord frames, refer to **Fig. 1**. When switching between chords that appear consecutively in the transcription, try to use as little fret-hand movement as possible. For instance, for the A, A7/G, Bm7/F#, and F7 voicings, you can keep your fourth finger anchored at the 17th-fret A throughout.

In terms of rhythm, Gtr. 1's part is easy enough—straight quarter notes, a style that was popularized by guitarist Freddie Green in the Count Basie Orchestra. As indicated by the *staccato* markings (the dots below the noteheads), after you strum each chord, relax your fret hand's grip so that the chord's duration is cut short. Gtr. 2's rhythms, on the other hand, are more involved. You'll want to play with a swing feel—in a pair of consecutive eighth notes, the first note should be a bit longer than the second. Be sure to closely observe all of the syncopations, too.

THE SOLO

Paul's solo is filled with nifty ideas. In the first eight bars, rather than play complicated lines, he plays notes from (or nearby) A, Am, G, and Gm triad shapes on the top four strings. In bars 13–16 he stretches out a bluesy eighth- and 16th-triplet note motif, a variation of which is heard at the end of the seventh page of the transcription. Starting in bar 17, Paul makes the most of a bluesy tritone (C–F#) on strings 1 and 2, pitted against a dyad down on strings 6 and 5 (E and A). To cop this phrase, fret the tritone with your third finger on the second string and your fourth finger on the first; keep your first finger barred at the 12th fret. Where you see the 1/4-note bends, nudge your strings slightly toward the ceiling, such that their pitch is raised just a bit. After you've learned Paul's solo, try incorporating his ideas into some of your own improvisations.

FIG. 1

DIAL TONE

What He Used: Before Gibson launched Les Paul's famous namesake model, in 1952, the guitarist played his "Log"—a semi-solidbody with a Gibson neck, Epiphone body, and other cannibalized parts. He also played two similarly modified Epiphones, one of which was likely used for this recording.

How to Get the Sound: You can approximate Les Paul's sound on "How High the Moon" by using the neck pickup of either a Les Paul or a semi-hollowbody model such as an ES-335 (or similar), with the tone rolled back. Be sure to dial in a warm clean setting on your amp, with a fairly flat EQ setting. A little slap-back echo is essentially if you want to faithfully re-create Paul's early 1950s sound.



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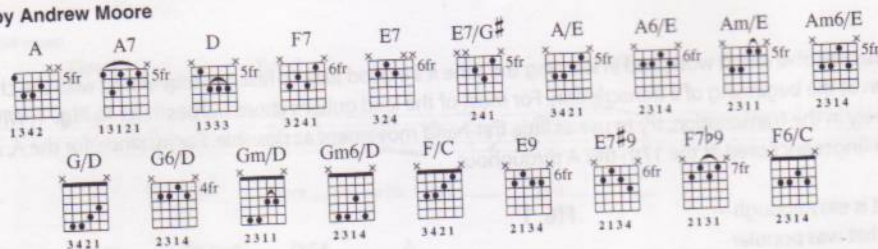
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How High the Moon

from TWO FOR THE SHOW
Words by Nancy Hamilton
Music by Morgan Lewis

from Les Paul With Mary Ford – The Best of the Capitol Masters

Transcribed by Andrew Moore



Intro

Fast ♩ = 120 (♩ = ♩)

Fast $\text{♩} = 120$

Gtr. 1 (clean) *mf* w/ slap-back echo

Gtr. 2 (clean) *mf*

TAB

17	17	17	17	17	17	17	17	17	17	20	20
14	14	14	14	14	14	15	16	16	16	19	19
14	14	14	14	14	14	16	16	16	16	19	19

*See top of page for chord diagrams pertaining to rhythm slashes.

[illegible]

Handwritten musical score for "Some-Where There's a Place" by The Beatles. The score is written on two staves. The top staff is the vocal line, and the bottom staff is the guitar line. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "1. Some - where there's a mu sic, how faint the". The guitar part includes a "loco" section and a "P.M." (Palm Mute) section. The score is divided into "Verse" and "Chorus" sections. The guitar part has a "Rhy. Fig. 1" (Rhythmic Figure 1) section. The score is numbered 14, 14, 14, 14, 17, 14, 14.

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HOW HIGH THE MOON

Am/E Am6/E Am/E Am6/E G/D G6/D

tune. Some - where there's hea - ven,

loco

Gm/D Gm6/D Gm/D Gm6/D Gm/D Gm6/D

— how high the moon. There is no

F/C E9 A E7

moon — a - bove — when love is far a - way too,

Gtr. 2 tacet

P.M.

A/E D A D E7

End Rhy. Fig. 1

till it comes true — that you love

HOW HIGH THE MOON

Verse

Gtr. 1: w/ Rhy. Fig. 1

A/E

A6/E

Gtr. 1

me as I love you. 2. Some - where there's mu - sic,

Gtr. 2

how near, how far. Some - where there's

A/E A6/E Am/E Am6/E Am/E Am6/E

how near, how far. Some - where there's

heav - ven, it's where you are.

G/D G6/D G/D G6/D Gm/D Gm6/D

The dark - est night - would shine if you would come to me

P.M. -----

Gm/D Gm6/D F/C E9

P.M. -----

P.M. -----

HOW HIGH THE MOON

A E7 A/E D E7

Gtr. 1

soon. Un - til you will, still my heart, —

A E7 A/E E7

how high the moon. —

Gtr. 2

grad. bend 1/2

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

A/E A6/E A/E A6/E Am/E Am6/E Am/E Am6/E

P.M. P.M. -----

G/D G6/D G/D Gb/D Gm/D Gm6/D Gm/D Gm6/D

P.M. -----

HOW HIGH THE MOON

Gtr. 1: A, E7, A/E, E7
 Gtr. 2: Melody line with eighth notes, triplets, and slurs.

The musical notation for the guitar solo in "Hotel California" is shown on a single staff. The key signature is one sharp (F#), and the time signature is 4/4. The solo begins with a treble clef and a key signature of one sharp. The notation includes various musical symbols such as eighth notes, quarter notes, and beamed sixteenth notes, along with dynamic markings like *pp* (pianissimo) and *ppp* (pianississimo). The solo is characterized by its intricate phrasing and the use of a double bar line to separate the main body of the solo from the final phrase. The notation is presented in a clear, legible format, with the notes and rests clearly visible against the staff lines.

*Played as even eighth notes.

Gtr. 1: w/ Rhy. Fig. 1

A/E A6/E A/E A6/E Am/E An6/E

f
let ring -----

14 13 14 13 14 13 14 13 14 13

12 12 12 12 12 12 12 12 12 12

1/4

[illegible]

HOW HIGH THE MOON

Gm/D loco Gm6/D Gm/D Gm6/D F/C

loco

mf
P.M. -----

15 17 1/4 15 17 1/4 15 17 1/4 5 5 7

E9 A E7 A/E D

P.M. -----

5 5 7 5 7 9 5 7 5 5 6 7 7 8

E7

Gtr. 1

Ah, _____

Gtr. 2

7 6 7 7 6 6 6 7 7 7

Gtr. 2: w/ Rhy. Fig. 1

A/E A6/E A/E A6/E

P.M. -----

6 9 10 9 9 10 9 9 10 9 9 10 9

HOW HIGH THE MOON

Am/E

Am6/E

Am/E

Am6/E

G/D

G6/D

G/D

G6/D

First system of guitar notation for "How High the Moon". The system includes a treble clef staff with a melodic line and a bass staff with a bass line. Chord symbols are placed above the staff: Am/E, Am6/E, Am/E, Am6/E, G/D, G6/D, G/D, and G6/D. A "P.M." (Pedal Point) line is indicated between the staves.

Gm/D

Gm6/D

Gm/D

Gm6/D

F/C

Second system of guitar notation for "How High the Moon". The system includes a treble clef staff with a melodic line and a bass staff with a bass line. Chord symbols are placed above the staff: Gm/D, Gm6/D, Gm/D, Gm6/D, and F/C. A "P.M." (Pedal Point) line is indicated between the staves.

E9

A6

E7

A/E

D

A

E7

Gtr. 1

Third system of guitar notation for "How High the Moon". The system includes a treble clef staff with a melodic line and a bass staff with a bass line. Chord symbols are placed above the staff: E9, A6, E7, A/E, D, A, and E7. A "Gtr. 1" (Guitar 1) line is indicated. A "P.M." (Pedal Point) line is indicated between the staves.

A/E

D

A/E

F7b9

Fourth system of guitar notation for "How High the Moon". The system includes a treble clef staff with a melodic line and a bass staff with a bass line. Chord symbols are placed above the staff: A/E, D, A/E, and F7b9. A "P.M." (Pedal Point) line is indicated between the staves.

E7

Verse
A/E

3. Some - where there's - sic,

(Oo, _____)

P.M. -----

Am/E

how faint the tune. _____

oo, _____

P.M. -----

G/D

Some - where there's heav - ven,

oo, _____

P.M. -----

HOW HIGH THE MOON

Gm/D

how high the moon.

P.M.

F/C F6/C

The dark - est night - - would shine if

P.M.

A E7 A/E D

you would come - - to me soon.

P.M.

Cm7

E7

(cont. in notation)

Un - til you will, how still my

Gtr. 2

Gtr. 1 *divisi*

* let ring

14 13

16 17 16 15 16 15

9 9 9 8 8

*Both gtrs.

Bm7

E

A

A7

heart, — how high the moon. —

Gtr. 1

Gtr. 2

8va

let ring

**

(Gtr. 1 cont. in slashes)

14 15 16 7/7

17 17 17 17 17 17

14 14 14 14 14 14

14 14 14 14 14 14

7

**Gtr. 1 to left of slash in tab.

D

F7

E7

G^b G[#] A^b

G6 G[#]6 A6

8va

loco

1/4

17 17 17 17 17 17 17 X

15 15 15 15 15 15 15 X

16 16 16 16 16 16 16 X

20 20 19 X

15 16 17

14 15 16

5 6 7

5 6 7

5