

# SUMMER SONG

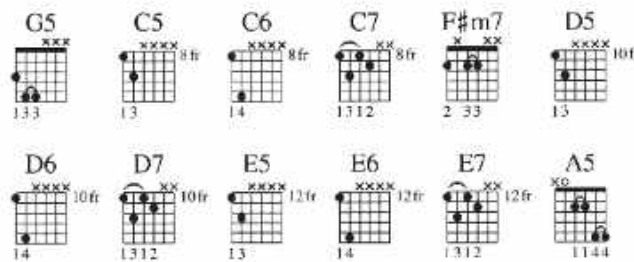
Music by Joe Satriani

Satriani came up with the title of "Summer Song" before he'd actually written a single note for it. He took the concept of "summer song" and set out to create a tune that depicted the excitement of summer vacation where school is out, flowers are blooming, and people are having a blast. "Summer Song" was featured on a Sony Walkman commercial and showcases Joe's superior shredding throughout.

## Figure 1 – Introduction

While Gtr. 1 churns out its chords and palm-muted open string iterations (Rhy. Fig. 1), Gtr. 2 engages in a melodic application of natural harmonics similar to what we encountered in "Hordes of Locusts," though yielding an entirely different result. Joe uses an echo effect (set at approximately 550ms) to generate some slapback echo repeats after he runs through each handful of harmonics.

Fig. 1



**38**

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

**Intro**  
Moderate Rock ♩ = 162

A5 Dadd4/A A5

Gtr. 1 (dist.) mf P.M. → P.M. → P.M. → P.M. → P.M. → P.M. → P.M. →

Rhy. Fig. 1 End Rhy. Fig. 1

TAB

The musical notation shows the introduction for Gtr. 1 in D major, 4/4 time. It features a series of palm-muted chords (A5, Dadd4/A, A5) with a rhythmic pattern of eighth notes. The guitar is distorted and played with a medium force (mf). The tablature below the staff shows the fretting for each chord.

\* Doubled by another gtr.

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

Dadd4/A A5 Dadd4/A A5

Gtr. 2 (dist.) *δw* mf w/ echo repeats Harm. → Harm. → Harm. →

The musical notation shows the introduction for Gtr. 2 in D major, 4/4 time. It features a melodic line of natural harmonics (delta w) with an echo effect. The guitar is distorted and played with a medium force (mf). The tablature below the staff shows the fretting for the harmonics.

11 *Sva*

**Rhy. Fill 1**

Gr. 1

**Figure 2 – Instrumental Verse**

Joe uses this song's introductory riff (Rhy. Fig. 1) as most of the accompaniment behind the wah-soaked melody played by Gr. 2. Other chords like B5 and G5 enter the picture in measures 13–14, creating a more elaborate harmonic structure which Satch accentuates with his stinging melody. This section's sixteen-measure melody is rooted in A Mixolydian (A–B–C♯–D–E–F♯–G) and is performed twice—one octave higher with varied inflections the second time through (measures 17–32). The rapidly oscillating vibrato heard throughout is accomplished by quickly depressing and releasing the tailpiece of a Floyd Rose tremolo system with the pickhand each time "w/bar" is indicated.

Fig. 2 0:24

Gr. 1: w/ Rhy. Fig. 1, 2 times

**39**

**Featured Guitars:**  
Gr. 1 (hard R.)  
Gr. 2 (hard L.)

1 <sup>Gr. 2</sup>

*f* P.M. P.M.

w/ wah-wah

Dadd4/A A5

1/2

slight vib.

\* discontinue echo effect

5

Dadd4/A A5

1/2

w/ bar

9  
Gtr. 2

Dadd4/A A5 B5

Gtr. 1

Rhy. Fill 1 End Rhy. Fill 1

\* pushing on tailpiece

13

G5 A

w/ bar

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

17

A5 Dadd4/A A5

21 *Sva* *Dadd4/A* *A5* *loco* *Sva*

Harm.

25 *Sva* *Dadd4/A* *A5* *Gr. 1: w/ Rhy. Fig. 1, 1st 3 meas.* *Gr. 1: w/ Rhy. Fill 1* *\*Bm*

Harm. w/ bar \*w/ bar

\* pushing on tailpiece

29 *Sva* *G5* *N.C.* *loco*

P.H. w/ bar P.S.

pitch: E

33 *Gr. 1*

P.M. P.M. P.M.

**Figure 3 – Instrumental Chorus**

In this instrumental chorus section, Satch basically blueses his brains out, sticking to lines which fluctuate between A minor pentatonic (A-C-D-E-G), A Dorian (A-B-C-D-E-F#-G), and A natural minor (A-B-C-D-E-F-G) scales. Notice how he cleverly punctuates each eight-measure phrase with a little whammy bar wiggling (measures 8 and 16). The last six measures are somewhat reminiscent of Jimi Hendrix's bending break performed moments before his guitar solo in "Purple Haze."

Fig. 3

1:11

Gr. 2

N.C.(G) (D) A N.C.(G) (D)

Gr. 1: w/ Rhy. Fig. 2, 1 1/2 times

15ma loco P.H.

*f* full full 1/2 full 1/2 1/2

TAB

pitch: B

Gr. 1

Rhy. Fig. 2 End Rhy. Fig. 2

P.M. P.M.

TAB

4

A N.C.(G) (D) Gr. 1: w/ Rhy. Fig. 2A A N.C.(F)

full full 1/2 full

TAB

7

(C) G5 15ma loco N.C.(G) (D)

Gr. 1: w/ Rhy. Fig. 2, 2 times

15ma loco P.H. w/ bar rake full full full full

2 -6

TAB

pitch: E \* Pull bar up.

Rhy. Fig. 2A

Gr. 1

A N.C.(F) (C) G5

P.M. P.M. P.M.

TAB

10

A N.C.(G) (D) A N.C.(G)

13

Gtr. 1: w/ Rhy. Fig. 2, 1st meas. Gtr. 1: w/ Rhy. Fig. 2A

(D) A N.C.(F) (C) G5 8va.....

P.M. full 1/2 w/ bar Harm. full

17

N.C.(G) (D) A N.C. E5 N.C.

Gtr. 2 8va..... loco

full full full 1/2 full

Gtr. 1

P.M. P.M. 1/2

20

G5 N.C. A5

8va.....

full full 1/2 full w/ bar

15ma..... loco

w/ bar Harm. -2 1/2 -3

## Figure 4 – Guitar Solo

Joe makes a dramatic key change for this guitar solo section, opting for a G minor tonality between measures 1–16. For the most part, G Dorian (G–A–B♭–C–D–E–F) is Satriani's scale of choice over this key center, though some of the solo's earliest moments lean towards G minor pentatonic (G–B♭–C–D–F).

Between measures 9–16, Joe whips out a barrage of blistering picked and pulled-off notes which echoes a passage we perused back in the "Crushing Day" solo (see measures 37–44 of said song), cramming in chromatic passing tones between G Dorian pitches along the third string (measures 9–12) and within the parameters of G minor pentatonic (measures 13–15).

Another key change takes place for the last sixteen measures of this solo section—this time to F♯ minor. After four measures of tweaking his tremolo bar, Joe plasters the atmosphere with a pair of pentatonic passages—F♯ minor pentatonic (F♯–A–B–C♯–E) between measures 21–22 and A minor pentatonic (A–C–D–E–G) between measures 23–24.

Gtr. 2 then breaks into a boogie pattern, implying the modality of D Mixolydian (D–E–F♯–G–A–B–C) with its alternation between D5, D6, and D7 chords (measures 25–28). While this happens, Gtr. 1 launches into a descending eighth-note lick similar to a soaring passage from the "Satch Boogie" solo (see measures 17–20 of said song). The accompaniment pattern of Gtr. 1 moves up one whole step to imply the modality of E Mixolydian (E–F♯–G♯–A–B–C♯–D). These E5, E6, and E7 chords, coax Satriani into climbing up the second string in a chromatic fashion (measures 29–30), moving up the fretboard in successive half steps—one fret at a time. To bring this solo to a dramatic close, Joe takes the chromatic approach once again—this time playing the previous chromatic line one octave higher along the first string (measures 31–32).

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

**42** **Slow Demo:**  
Gtr. 2 (center)

Fig. 4

**Guitar Solo** [1:44]

G G5 G      B♭ G B♭ C5      C6 C5 C7      C      C7 C      C7      B♭ G

⑥   ⑥   ⑥   ⑥   ⑥   ⑥   ⑥   ⑥   ⑥   ⑥   ⑥   ⑥

3fr   3fr   6fr   3fr   6fr   8fr   8fr   6fr   6fr

Rhy. Fig. 3      End Rhy. Fig. 3

Gtr. 1

f > P.M.

Gtr. 2

f w/ wah-wah      15ma      loco      P.H.      semi-harm.      semi-harm.

1

TAB

3 | (3) 5 3 | 3 5 3 3 5 3 5 | 3 5 3 4 5 3 | 6 5 3 6 3 1 3

pitch: F♯

5

Gtr. 1: w/ Rhy. Fig. 3, 2 times

G5      C5      C6 C5 C7      15ma      loco      w/ bar      15ma

P.H.

full      full      full      full      full      full      full      full

(3) (3) (3) (3) (3) (3) (3) (3)

3 5 3 2 3 2 1 | (1) 0 1 0 (0)

pitch: D E      D E D E D      pitch: D

Gtr. 2

9 *loco* G5 *15ma loco 15ma loco* *15ma loco* C5

P.H. P.H. P.H.

3 0 3 0 0 5 0 0 6 0 6 0 0 7 0 0 | 10 0 10 0 0 12 0 0 10 0 10 0 0 12 0 15

11 C6 C5 C7

15 0 15 0 0 12 0 15 15 0 15 0 0 17 0 0 | 19 20 19 0 20 21 20 0 19 20 19 0 20 21 20 0 21 22 21 0 0 0

Gr. 1: w/ Rhy. Fig. 3, 1st 3 meas.

13 *8va* G5 C5

22 15 22 16 15 21 16 15 20 15 20 15 | 10 15 18 20 18 15 18 15 17 18 17 15 18 15 18 20 18 15 18 15

C6 C5 C7

C7 C C6 C7

E

F#m7

Gr. 1: w/ Rhy. Fig. 4

F#5

15 *8va* Gr. 2 *loco* *w/ bar* *w/ bar*

17 18 17 15 18 16 17 18 17 15 18 15 18 17 15 | 10 full (18) 4 0 14 (14) -5 1/2 -2 1/2 -2 1/2 11

N.C.

Am7

A5

Gr. 1: w/ Rhy. Fig. 4, 1st 2 meas.

F#5

18 *w/ bar* *full*

(11) (11) 0 0 17 17 | (17) (17) 14 (14) (14) 17 full 17 14 17 14 17 14 14 17 14 17 16 17 16

Rhy. Fig. 4

Gr. 1

F#5

N.C.

Am7

A5

F#m7

TAB (2) 2 2 2 0 2 | 4 4 2 0 2 3 4 | 5 5 5 0 5 | 5 5 5 4 3 2

\* T = Thumb on 6



22

N.C. Am7 A5

24

N.C. D5 D6 D5 D7 D5 D6 D D7 D D6 D7 F F# D7 D6

Gtr. 1

27

D5 D6 D5 D7 D5 D6 D D7 D D6 D7 E E5 E6 E5 E7 E6 E5

30

E7 E E6 E7 G G# E7 E6 E E5 open E E5 A5

Rhy. Fig. 4A

Gtr. 1 A5 N.C.