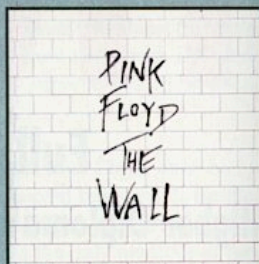




**GT** On the CD

# PINK FLOYD



**RICHARD BARRETT** plays three of David Gilmour's best-known guitar parts, taken from tracks on Pink Floyd's 1979 epic, *The Wall*. Main transcription: **KIT MORGAN**.

**T**HE three tracks we've recreated on this month's CD (*The Wall Pt I*, *The Wall Pt II* and *Run Like Hell*) read like a dictionary of Gilmour's guitar style. They feature all his trademarks, including long delay dotted rhythms, partial chords and open-string drones, plus of course, the lyrical string-bend soloing that he's famous for.

**ANOTHER BRICK... PT I & II**

Our main transcription is the full version of the song itself (*Another Brick In The Wall Part II*), complete with guitar solo outro (although we've omitted the shouting section from the end – supply your own mad noises!) There are several overdubs and doubled guitars on the recording, but it's possible to play the single part written here throughout, switching from rhythm to lead after the last line of the final chorus.

When the band play the song live, David plays a condensed version of the *Part I...* intro to bring in the main song. We've transcribed the version from the live album *Pulse*. The delay effect is crucial to the sound, and must be set to 440ms, at 70% or more of the dry signal. I've also recorded a dry version, to show what is actually being played, minus the 'bouncing' echoes. It's played on a Strat, using the neck pickup and a very clean tone, with chorus and compression.

**RUN LIKE HELL**

Apart from the sixth string tuned down to D, this intro uses similar techniques. The delay is set to 400ms, set slightly lower in the mix than the previous example (set it to about half the volume of the dry signal). Also prominent is a deep chorus/flange effect, accentuated by adding a little compression and light overdrive. **EXC**

**TRACK 9** *Another Brick... Pt II*, as shown in the notation

**TRACK 10** *Another Brick... Pt I* – the intro from *Pulse*

**TRACK 11** *Another Brick... Pt I* – the intro minus delay

**TRACK 12** *Run Like Hell* intro (see fretboxes on page 44)

Guitars: Richard Barrett

**TRACK 13** *Another Brick... Pt II* – a complete Total Accuracy backing track



**PINK FLOYD: Another Brick In The Wall Part II**

**CD TRACK 9**

♩ = 104  
Verse/Chorus

**Dm**

1.2 We don't need— no ed - u - ca - tion.

We don't need— no thought con - trol. No

**T G** On the CD

» PINK FLOYD: Another Brick In The Wall Part II (cont...) «

CD TRACK 9 »

0:20

dark sar - cas - m in the class - room.

The first system of music shows the vocal line starting with 'dark sar - cas - m in the class - room.' The guitar part features a complex, syncopated rhythm with many accidentals. The bass line is a simple, steady eighth-note pattern.

0:33

Tea - cher, leave — them kids a - lone —

**G**

The second system continues the vocal line with 'Tea - cher, leave — them kids a - lone —'. The guitar part transitions to a G major chord and features a dense, rhythmic pattern of eighth notes. The bass line continues with eighth notes.

0:43

Hey! Tea-cher! Leave them kids a-lone!

**Dm**

The third system begins with the vocal line 'Hey! Tea-cher! Leave them kids a-lone!'. The guitar part features a Dm chord and a complex, syncopated rhythm. The bass line has a more active, syncopated pattern.

0:47

1. All in all, — it's just a — noth - er brick in — the wall.  
2. All in all, — you're just a — noth - er brick in — the wall.

**F C Dm**

The fourth system contains the two vocal lines: '1. All in all, — it's just a — noth - er brick in — the wall.' and '2. All in all, — you're just a — noth - er brick in — the wall.' The guitar part features chords F, C, and Dm with a complex, syncopated rhythm. The bass line is a steady eighth-note pattern.





On the CD

» PINK FLOYD: Another Brick In The Wall Part II (cont...) »

CD TRACK 9 »

**F** **C**

1. All in all, — it's just a — noth- er brick in — the  
 2. All in all, — you're just a — noth- er brick in — the

**Dm**

wall.  
wall.

2.08

1. 2.

*Solo*



## On the CD

» PINK FLOYD: Another Brick In The Wall Part II (cont...) «

CD TRACK 9 «

C/D

rake-----  
BU 12 13 (15)  
BD (13) 13 13

Dm

BU BD BU BD BU BU  
13 (15) (13)(17) (15)(18) (13) (15)

C/D Dm

BU 10 10 13 10 PB 12 BD P BU P  
12(14) 12 (14)(12) 10 12 10 12 10 (11) 12 12 10 12 10 S P P P P  
12 10 11 10 8 10 8 10 8 10 8 10

2:47 G/D

H P P BU BU BD BU BDBU BD  
3 7 5 7 5 6 5 7 7 5 7 5 (7) 7 7 5 6 13(15) (13) 13 (15)(13)(17)

Dm G/D

BD (13) rake----- BU 13 15(17) 13 15





TG On the CD

» PINK FLOYD: Another Brick In The Wall Part I (live intro) - cont...

CD TRACK 10

The musical score consists of four systems of guitar notation. Each system includes a treble clef staff with a key signature of one flat and a 4/4 time signature. Below the staff are two lines of fretboard diagrams. The first system shows a melodic line with notes like G4, A4, B4, C5, and a fretboard diagram with fingers 7, 9, 5. The second system continues the melodic line with notes like D5, E5, F5, G5, and a fretboard diagram with fingers 5, 7, 9, 10. The third system features a melodic line with notes like G5, A5, B5, C6, and a fretboard diagram with fingers 12, 13, 10, 12, 10. The fourth system shows a melodic line with notes like G5, A5, B5, C6, and a fretboard diagram with fingers 12, 13, 10, 8. The fretboard diagrams use numbers 1-5 for fingers and 'BU' for bends. The notation includes various articulations like 'P' (pizzicato) and 'BU' (bend).

\* sounded by pull off

The delay should be set almost as loud as the dry signal with at least 20% feedback. Note how David manages the smooth transition between

ringing high register notes and the muted fourth string so there's no interruption in the mesmeric delayed drone part.

## Run Like Hell - intro chord shapes

**L**ive, this is played with a Telecaster (bridge pickup position) with the sixth string tuned down to D. The muted string noises during the intro are played with a very light picking touch, building to the slide down the sixth string. Then the eight chords

here are played in order with the muted open D string acting as a drone. The trickiest aspect of playing this is keeping the timing even when playing against the delay, though it can work for you too, covering the 'join' at the transitions between chords.

The diagrams show eight guitar chord shapes on a six-string fretboard. Each diagram is labeled with a chord name and a number (10, 9, 7, 5, 5, 3, 1, 1). The chords are: 10 D, 9 A/D, 7 G/D, 5 D, 5 A/D, 3 G/D, 1 A/D, and 1 D. The diagrams use 'x' for muted strings and 'o' for open strings. Fingers are indicated by numbers 1-3. The sixth string is tuned down to D.