

## **'CARRY ON WAYWARD SON'**

The song starts with an arresting 8-bar A Capella vocal section, followed by a powerful three-bar unison riff with some off-beat accents. After two cycles of the three-bar riff, a 12/8 section begins, using an open E and its octave, interspersed with a run based on Em pentatonic. This riff is repeated four times before the initial 4/4 riff is repeated twice, followed by the second riff twice before bar of crotchet triplets (bar 33) that ends on a low F note.

A bass free verse follows, and the bass does not return until the end of bar 43, where a quaver pickup leads into a simpler figure behind the pre-chorus and chorus. The intro riff returns at bar 59 for six bars before a more complete verse and then a chorus. This sequence stops at bar 87 where the bass line stops on beat one of a bar of 6/4. From bar 88, a new unison riff, again based around Am pentatonic begins, but with more semiquaver movement and off-beat syncopation than before. This leads to four bars of another riff, based around E mixolydian, and again emphasising the off beats. The two riff sections are then repeated, and then the original six bar riff returns at bar 112.

At 118, the pre-chorus returns, but this time beginning with a stop-start idea, and the chorus returns at 126, again ending on a 6/4 bar. This time however, it leads into the 12/8 riff previously seen at bar 29. At 141, another new unison riff begins, this time based around the F# minor and E blues scales. A 6/8 bar at 148 begins a repeat of these two chunks, and finally the crotchet triplet idea first seen at bar 33 leads to the final bar.

The many changes of key, time signature and scale add to the complexity of the song, but the various riffs are catchy and relatable to a mainstream rock audience. The vocal sections are more straightforward, and the vocals themselves lend a soaring and uplifting sense to the song. Dave Hope's playing is driving and accurate throughout, even on the more challenging sections, and he locks in extremely well with both Phil Ehart (drums) and the guitarists Rich Williams and Kerry Livgren. His tone is full and has an edge that helps to define the bass well in the mix.

[\*\*Link to 'Carry On Wayward' Son Transcription\*\*](#)

[\*\*Carry On Wayward Son - Helpful Hints and Playthrough\*\*](#)

## **'THE WALL'**

This mid-tempo song starts with an overdriven guitar melody, and the bass line supports this with a straightforward dotted crotchet/quaver groove. In bars 5 and 6, the bass joins in with the off-beat chord changes and uses some semiquavers to add some intensity. At bar 11 the bassline uses longer notes to reflect the opening of the groove. When the verse begins at bar 15, the bass plays on beat one, then tacets for rest of verse, pre-chorus and chorus.

When the verse returns at bar 33, the bass plays longer notes roots over the chord changes, and then uses an A# pedal quaver and two semiquaver rhythm. During the pre-chorus at bar 40 the bass plays simple root notes. The chorus starts at bar 42, and the bass line alternates between inversion notes and roots. This leads to an almost classical bridge section where the bass plays almost a counterpoint to the keyboard line, using the B major pentatonic in scale but notes change in each lick, although the last one is from C# major pentatonic.

A guitar solo begins at bar 56, using the original chords and bass groove idea from the intro. At bar 60 the chords deviate from the expected sequence, and the bassline plays two bars of root-fifth-octave semiquavers (although on the last best of bar 60, this is a simple root-fifth idea). The verse sequence reappears at bar 63, and the bass-line is rhythmically simple again, using mainly roots and octaves until bar 68 where a pedal A# is used with a 'galloping' semiquaver rhythm. This is followed by the pre-chorus section, although this is slightly different to those seen previously, and is followed by the chorus at bar 72. This is similar to previous chorus sections until we reach bar 80 where it begins to set up the outro using D# and Csus4 to C chords.

The outro begins on an F chord (although this section is more closely identified with G major) and the bass line starts with dotted crotchet/quaver idea, but this develops as the music gets heavier at bar ninety, and the bass line joins in with the quavers and off-beat rhythms from ninety-one to 96. At bar 97, the key returns to E major, and the bass plays four bars of open pedal E and its octave. At bar 101, the bass line uses a higher E note and downwards fifth idea (the end of bar 101 uses flattened fifth harmonically correct A natural note). A 2/4 bar at 103 leads to a rallentando where the bass plays four crotchets of A, A, A and F# leading to the final E note.

**[Link to The Wall Transcription](#)**

**[The Wall – Helpful Hints and Playthrough](#)**