

## **'WHAT'S ON MY MIND'**

This is a more straightforward song, with a simpler structure, and a riff-oriented bass-line that is mostly less challenging than some of the other tracks on the album.

The song starts strongly, with a two-bar hard rock riff in Bb minor which is repeated four times, and the bass line follows the root notes. At the end of each two-bar cycle the rhythm contains a syncopation emphasising the second semiquaver of beat four (bars 3, 5 & 7). This riff re-appears in four other places in the song; after the choruses, during the guitar solo, as a lead back to the verse, and after the final chorus to lead into the outro section. At the end of the intro, the syncopation is replaced by a simple pair of crotchets (end of bar 9), which lead into the verse.

The verse (bar 10), moves to the relative major (Db), and has a more laid-back feel. The inclusion of the Cb major chord in the sequence could imply a shift to Gb major, but the use of a bVII chord is a common device in rock songs (especially US rock music from this period – Lynyrd Skynyrd's 'Sweet Home Alabama' uses a similar idea). The bass-line again mainly uses root notes, but Dave Hope adds a little interest by using syncopated triad notes (bar 12), octaves (bar 13) and fifths (bar 15). In bar 16, he uses a descending Cb major arpeggio and then an ascending triad. Bar 17 marks the end of the verse with a strong unison rhythm.

The pre-chorus (starting at bar 18) is based on another riff, which uses a two-bar idea played three times. The riff starts on a Db, but moving down a fourth to start on Ab for the second one before returning to Db for the final repeat. The chorus (bar 24) uses a much more melodic idea, based on pentatonic scale-based runs played in quavers. In the first bar the bass line uses the first four notes of a Gb major pentatonic scale (Gb-Ab-Bb-Db), and then descends using the first four notes of the Bb minor pentatonic scale (F-Eb-Db-Bb). In the second bar, the notes of Eb minor pentatonic scale (descending) are used (Eb-Db-Bb-Ab) and then ends on a Bb minim. These two bars are repeated, although the second bar includes a pull-off Eb-Db-Bb idea. This repeats, ending on an Eb on the last quaver of bar 29.

A four bar version of the first riff follows, rather than eight as in the intro, and then a further verse, pre-chorus and chorus are played. The guitar solo (bar 54) changes key to C# minor and the bassline initially plays a simple dotted quaver-semiquaver rhythm followed by a crotchet. This is repeated before the idea is developed into a two-bar riff that fills out the bars more fully. The riff is repeated four times, with a syncopation similar to the initial riff from the intro at the end of every other bar. The final repeat is ended using notes from the first bar of the riff (F#-G#-B-C#) and then this figure is moved up a tone to complete the section.

The initial riff reappears (bar 66), is followed by another verse (bar 70). The only change from previous verses is the use of a pleasing 9<sup>th</sup> idea in bar 71. This is followed by another pre-chorus and chorus, and a further repeat of the initial riff. Then comes a very different outro section (bar 98) which starts with a choppy quaver/two semiquavers idea, but it then leads to a complex semiquaver idea. This is based around Bb minor pentatonic, but in descending intervals – Bb-Ab (major 2<sup>nd</sup>), Db-Bb (minor 3<sup>rd</sup>), Eb-Db (major 2<sup>nd</sup>), F-Eb (major 2<sup>nd</sup>), Ab-F (minor 3<sup>rd</sup>), Bb-Ab (major 2<sup>nd</sup>), Db-Ab (perfect 4<sup>th</sup>), Bb-Eb (perfect 5<sup>th</sup>), F-Db (minor 3<sup>rd</sup>), Eb-Ab (perfect 5<sup>th</sup>), and finally finishing on a Bb.

**[Link to 'What's On My Mind' Transcription](#)**

**['What's On My Mind' – Helpful Hints and Playthrough](#)**