

Bill's Pod Guitar Portraits Comments

Evensong

A very lyrical piece in A minor

It begins with four bell like chords filled with tension laying the groundwork for the songlike melody which follows.

I played the melody on my Pimentel Southwestern 6 string guitar which has a huge mid-range. The 2nd guitar part was played on my Ibanez 7 string acoustic which has a huge body and a very big sound on the lower end.

After the first 16 measures the melody switches to the 2nd guitar.

What follows is a dialogue between the two guitars followed by the 4 dissonant chords and a repeat of the melody.

This is one of my favorite pieces because I like the mood it creates.

Lucia

This is really a fun piece.

It is kind of a "Reggae Tango"

I wrote this in the Mel Bay booth and the Guitar Foundation of America Convention at Ithaca, New York. (Downtime)

It is in D minor with dropped D tuning.

The piece begins with a two measure rhythmic phrase. The entire piece is built around that rhythm.

There is a lot going on in this piece. There is a brief fugue between the two guitars.

The two guitars also trade off variations of the melody.

I had a ball playing this. The first guitar part was played on my Southwestern

Pimentel Acoustic and the 2nd guitar part was played on my Ibanez 7 string acoustic.

Open Sea

This is another very lyrical piece. It has the peaceful and free feeling of sailing on the open sea.

It is written in D Major with dropped D tuning.

The main thing that stands out to me on this duet is the lush chords...major 7ths, major 9ths, major 6/9, major 7 add 6 and so on.

I also like the intricate dialogue that occurs between the two guitars in the middle of this piece.

On this duet I played both parts on my Ibanez 7 string acoustic.

I also wrote this at the Guitar Foundation of America Convention during down time. (lots of down time..and I learned years ago to take my guitar with me to shows like this.)

Sea of Glass

This originally was a sacred choral piece I composed. I always liked the melody because it had kind of a Middle Eastern or perhaps even Spanish feeling.

It is in G minor and uses dropped D tuning.

This piece is unusual in that it alternates G minor with G major.

In the middle of this duet I modulate into the key of D minor and play another sacred choral piece I composed some time back.

Then after a brief interlude we are back in G minor and conclude the piece with the “Sea of Glass” melody and the piece ends in G Major.

As with all of these duets the melody alternates between the first and second guitars.

I recorded the First guitar part with my Ibanez 7 string acoustic and on the 2nd guitar part I used my son Collin’s Tom Bill’s 7 string acoustic.

Baad Times

This is a really fun piece. A blues romp.

It is one of the longest pieces on the recording.

I wrote the basic melody for the Mastering the Guitar Method published by Mel Bay.

The piece begins with a long introduction played by the 2nd guitar.

The first guitar comes in with the melody after the 12 bar intro.

The piece is full of well known blues lines.

I personally like the blues fugue that occurs between the two guitars which culminates in a trade off of chords, each guitar playing a different chord on each ½ beat.

I played the 1st guitar part on my Bill Moll small travel 7 string acoustic.

The 2nd part was played on my Ibanez 7 string acoustic.

I jokingly tell people that this piece would have gone on even longer but I ran out of licks..

Elegy for Two Guitars

On this duet, I played the first part using my Bill Moll small travel 7 string acoustic.

The 2nd Guitar part was played by my son, Collin, on his Tom Bill’s 7 String Acoustic.

That guitar has a huge bottom end. Just listen to the run at the end of the piece and you will hear the enormous sound of the lower notes on that guitar.

I wrote this in A minor.

The piece begins with a statement of the basic 8 measure melody played by the 1st guitar.

The 2nd guitar plays a variation of that melody for the next 8 measures.

This tradeoff continues until an entirely new theme is introduced.

This new theme was written for a class I taught in composing for Guitar at New

York University. I liked the melody and variations so much that I decided to put it in the middle of this piece!

A fugue between the two guitars comes into play before the end.

The melody reappears and then the duo concludes.

Star in the Night

I wrote this piece years ago as a Sacred choral piece for use in Christmas services.

I always loved the melody and wrote a very short duet version of this for the Mel Bay Mastering the Guitar Method.

This is a much fuller, more expansive treatment of the basic melody and of all the variations this melody has had, I like this the best.

On this duet, I played the first part using my Bill Moll small travel 7 string acoustic.

The 2nd Guitar part was played by my son, Collin, on his Tom Bill's 7 String Acoustic.

The basic melody is in D minor with Dropped D tuning and is in 6/8 time.

The bridge starts with a beautiful G minor 9th chord.

As with all of these guitar duos there are lots of trade offs between the two guitars.

There are also some interesting variations of the theme.

I especially like a rhythmic variation which plays 2/4 time against 3/4 time.

Canticle

This is a very lyrical piece written in the key of E minor.

I played the first guitar part on my Pimentel Southwestern Acoustic and the 2nd guitar part on my Ibanez 7 string acoustic.

This is also a favorite of mine.

Halfway through the piece there is a section where I use stacked thirds in very tight harmony. Normally the guitar cannot play harmonies this tight because of the way it is tuned. It is like a pianist playing chords with both hands right next to each other. So I wrote thirds in both parts allowing a very tight harmony and I love the sound that results.

The piece ends with 8 measures of dissonant chords. First a chords played by the 2nd guitar and followed by the 1st guitar. I felt these represented bells tolling and it gives a very dramatic conclusion to the composition.

Waves

This is a fun Latin piece.

I originally wrote the basic 8 measure melody for the Mel Bay Mastering the Guitar Method.

This arrangement greatly expands that melody.

I played the 1st guitar part on my Southwestern Pimental Acoustic and the 2nd guitar part on my Ibanez 7 string acoustic.

The melody trades off between the two guitars.

There is an interesting section where both guitars play in octaves.

Also there are improvised lines alternating between the two guitars.

Overall, this is a very lively Latin piece in A minor..a very good theme for improvising.

Beatitude

This is another composition originally written as a Sacred choral piece.

It is a flowing melody in $\frac{3}{4}$ time pitched in D minor with Dropped D tuning.

I played the 1st Guitar Part on my Pimentel Southwestern Acoustic and the 2nd Guitar part on my Ibanez 7 string acoustic.

Again, there is plenty of melodic trade off between the two guitars.

I think my favorite part of this duet occurs midway through the piece. The 2nd guitar rolls out chords harmonized in 4ths while the 1st guitar plays a melodic line over those chords. I like the effect this creates.

This occurs near the end of the piece with the 1st guitar playing the quartal harmony and the 2nd guitar playing the linear part.

I always liked the minor feeling of this as a Sacred piece and I think it works equally well, with some new twists, as a guitar duo.

Fading Dream

This is a moody piece with a very lyrical melody.

It is written in A minor.

It begins with the 2nd guitar rolling out A minor chords with the a,b and c played next to each other for tension.

The melody trades off between the 1st and 2nd guitar.

On this piece I played the 1st guitar part on my Pimentel Southwestern Acoustic and the 2nd guitar part on my workhorse, Ibanez 7 string acoustic.

Although this is a fairly short composition, it is a favorite because I like the mood and the interplay between the two guitars.

Hymn

This is another composition written originally as an SATB choral anthem.

I always loved the space in this composition...the extended pauses.

This melody is in D minor with Dropped D tuning.

It begins with both guitars trading off phrases on the basic melody.

This is followed by an up tempo variation with both guitars participating in a linear dialogue.

The composition then switches into a subdued arpeggiated variation of the melody in E minor.

This adds yet another dimension to this piece.

This is the longest piece on the recording.

I played both parts on this piece with my Ibanez 7 String Acoustic Guitar.

Reflections

This piece is a departure from all the other pieces on the recording in that it resembles a pop tune.

Again, originally this was a sacred choral piece I composed. I reworked it into a very short duet for the Mel Bay Mastering the Guitar Method.

The duet is in G major and utilizes very full, rich, lush chords.

The second guitar plays numerous runs behind the chordal melody in the 1st guitar part.

Midway through this switches and the 1st guitar plays runs behind the melody in the 2nd guitar.

This piece then modulates into the key of A major.

I played the melody on my Southwestern Pimentel Acoustic and the 2nd guitar part on my Ibanez acoustic 7 string.

Signals

This is the most unusual piece on the recording.

My recording engineer asked me how I got the idea for this.

I told him that I keep hearing these signals coming from an alien space ship. He nodded and never asked me again!

The piece actually came about because I played a 2 measure rhythmic figure that I liked. That figure is the basis for this composition.

The piece starts right off with that rhythmic figure.

It is written in E minor and in 6/8 time.

The basic rhythmic figure goes through numerous variations with the melody alternating between the two guitars.

It ends with a fade out of the basic rhythmic figure or “signal”...as though the “signal” was fading away.

I played the 1st guitar part on my Pimentel Southwestern Acoustic and the 2nd guitar part on my Ibanez 7 string acoustic.

Twilight

This is the most eclectic piece on the recording.

It begins as a lyrical theme in E minor.

**Then it moves into a very rhythmic, bluesy piece based on a one measure riff.
The piece then moves back into the lyrical mode in a slower tempo and ends with a
fugish dialogue between the two guitars.**

**I played the 1st guitar part on my Pimentel Southwestern Acoustic guitar and the
2nd guitar part on my Ibanez 7 string acoustic.**

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