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With notes by Steve Howe

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In the midst of the controversial <i>Tales From Topographic Oceans</i> , this excerpt from "The Ancient" was a formidable challenge although I had prepared the piece whilst working with Johnny Harris who was to have arranged it. This piece was recorded on my Kohno concert guitar and must be played lightly with a little zest.		At the time of recording <i>Fragile</i> , I finished "Mood For a Day." Some new interests gave this piece a rather special quality. The changing passages gave space for a little flamenco influence and cycles of simplified guitar performed on a Conde flamenco guitar.	
CLAP	10	RAM	40
After writing songs for two years, in 1969 I wrote my first instrumental, "Clap." Around this time I had been re-listening considerably to Chet Atkins and waiting for my first son to be born. Soon I joined Yes and have performed this at almost all of our concert appearances. Over time I have been playing it with a much more relaxed finger technique, which helps keep the speed up and maintain smooth control. <i>The Yes Album</i> recording was made on a Revox at the Lyceum Ballroom on my Martin 0018, which I still use for concerts now, aided by a Barcus Berry pick-up.		I wanted my first solo album <i>Beginnings</i> to contain a ragtime guitar piece, so "Ram" was that basis for this. After recording the Dobro guitar, I added various typical street instruments.	
DIARY OF A MAN WHO VANISHED	18	SOUND CHASER	49
It's always nice to write tunes that have built-in sections for free-form playing, and "Diary of a Man Who Vanished" is one of these. I found that it builds towards the C minor improvised section and then eases through the repeat of the A section on to the end. On <i>The Steve Howe Album</i> , I played this piece on a Fender Stratocaster.		from the album <i>Realer</i>	
MEADOW RAG	28	To write a cadenza for the electric guitar with synthesizer and percussion accompaniment called for a short composition that the group could work from and inject into a song. In this excerpt from "Sound Chaser," the song goes at a high speed and the guitar has to lead off from this. Until the bass enters, the feeling is of tension and uncertainty, but from there on we devised a slightly "Hammer film" quality. This piece was played on a Fender Telecaster and recorded live with the group.	
from <i>The Steve Howe Album</i>		SURFACE TENSION	53
It was with children's help that I completed "Meadow Rag" after the bent notes appealed to the little ones' imaginations. Whilst practicing it, I also imagined a sleepy clown wandering aimlessly about the countryside. Once again the Martin 0018 footed the bill.		from <i>The Steve Howe Album</i>	
		My style of playing Spanish guitar with my fingertips runs through all the nylon-string pieces and concludes with "Surface Tension." This seems to me to be a London theme and needs a similar approach to "The Ancient"—gentle but positive. Before settling for a studio recording, this piece was recorded in a London church, but, unfortunately, the English weather didn't allow for a warm interpretation. My Kohno guitar eventually let me play it without squeaks.	



THE ANCIENT

from "Tales From Topographic Oceans"

By STEVE HOWE, JON ANDERSON,
CHRIS SQUIRE, ALAN WHITE and RICK WAKEMAN
Excerpt by STEVE HOWE

Moderately ♩ = 68
Nylon-string Acous. Gtr.

A G D/F# Em D

TAB

G6 B7/F# E D

TAB

Em Bm A C6

TAB

Bm7 C Bm6 Bm11

TAB

MOOD FOR A DAY

from "Fragile"

By
STEVE HOWE

Vivace ♩ = 138

G F# G F# G

Nylon-string Acous. Gtr.

1. F#7/C# 2. F#7/C#

* Tap the bridge for percussive effect.

Bm A G F# G/B F#/A#

To Coda ⊕

Bm A6 G F# G/B F#/A# N.C.