



ANDY JAMES

CUSTOM METAL SERIES 1

Let me just say its been a pleasure to be welcomed aboard the Jamtrack Central team. Im humbled by the talent among the artists and im proud to be one of them. My particular interest has always been heavier music even back when i first picked up the instrument. My goal here is to try and fuse melodic, but technical playing with a heavier backdrop to create epic sounds and landscapes. These backing tracks ive written are there to help try

to inspire people to construct more solo ideas that flow from section to section and help bring out the melodic side of Rock/Metal guitar playing

BREAKING THROUGH:

This track is very in your face and at a great tempo, especially if you wanted to practice your alternate picking at 200bpm for example. There is also great opportunity to get your groove on in certain parts of the song that i hope will encourage more emphasis on melody and phrasing, especially over what would be typically referred to as "A Chorus" in vocal terms. This song is in the key of D minor.

CIRCLES IN THE SAND:

Much like most of the way I write, I try and give myself the optimum amount of space for me to express myself. In this track there is plenty of space for you to improvise and really get some great melodies going. This song is in one of my favourite keys to jam in which is F# Minor.

TORN IN TWO:

Even the heaviest of metal players has a softer side and here it is, the opportunity to explore your own. This track is very laid back and gives a very welcoming chord progression you just get addicted to playing over. It starts slow and gradually builds and that's how I approached my solo over this track, moving with the music. This track is in the key of B minor.

SECOND WAVE:

There are a few different moods i wanted to explore with this track. Some dark, some light and some aggressive. The dark is more represented in the use of harmonic minor (in the riff even though I play straight minor in my performance) then a change of mood after. I like to combine light and dark to create good tension and release in a song. The aggression comes more with the heavy rhythm section for the breakdown which gives you enough room to explore the more technically melodic side of your playing. Main solo starts with B then A then E (that's how my mind works but theoryites out there might be more technical with their thought process :))

ULTIMATE FORCE:

I wanted to write more of a loop with this track, one that constantly battles with good and evil. The riff is pretty heavy all the way down in drop A, and drives quite nicely. Here, I do use more of a harmonic minor tonality when soloing to get a real aggressive feel and also move with the track. Then it resolves to good where the playing can become more flowing and tuneful, restoring balance. The BT starts in A then progresses to B flat C and D, your typical natural minor progression.