

Bryan Adams

SONG TITLE: RUN TO YOU
ALBUM: RECKLESS
RELEASED: 1984
LABEL: A&M
GENRE: CLASSIC ROCK

PERSONNEL: BRYAN ADAMS (GTR+VOX)
KEITH SCOTT (GTR)
DAVE TAYLOR (BASS)
TOMMY MANDEL (KEYS)
MICKEY CURRY (DRUMS)

UK CHART PEAK: 11
US CHART PEAK: 6



BACKGROUND INFO

'Run To You' was the first single from 1984's *Reckless*. It's built around a repeated riff that gets its distinctive sound from the open fourth string that's repeated in every chord. The original song is played with a capo at the second fret, but sounds just as effective without a capo, as can be seen in the exam version. The chorus uses simple open chords which are the perfect contrast to the rolling arpeggios found in the verse and pre-chorus. The bridge section changes the dynamic further with a breakdown that features a simple repeated motif before the song picks up again with a reprise of the chorus.

THE BIGGER PICTURE

Reckless was Adams' big break. While its predecessor *Cuts Like A Knife* achieved recognition in his native Canada and the U.S., the catchy, radio friendly hits found on *Reckless* secured him global success. Though he released *Into The Fire* in 1987 and a subsequent live album, he didn't achieve the same success again until he teamed up with producer Mutt Lange to record the phenomenally successful *Waking Up The Neighbours* in 1991.

NOTES

The main guitar parts are treated with a chorus effect (probably added post-production). This effect was used widely on guitar parts, particularly picked chordal parts, through the mid-to-late 80s. Def Leppard's *Hysteria* album is probably the most famous example of this tone, particularly the single 'Love Bites'. As with all genres there are a whole host of 'also rans' who imitated this sound. As popular as it was, the chorused guitar tone dated quickly and was largely discarded by the simplistic production values that were associated with the grunge movement of the early 90s. However, you can still hear the chorus effect on Nirvana's *Nevermind*, most notably the main riff to the single 'Come As You Are'.

RECOMMENDED LISTENING

Aside from 'Run To You', *Reckless* contains some of Adams' biggest hits including pub band favourite, 'Summer Of '69' and the U.S. number one 'Heaven'. 1991's *Waking Up The Neighbours* features the raucous 'Can't Stop This Thing We Started' and the mega-hit 'Everything I Do (I Do It For You)' which, Hollywood production aside, features a tasteful guitar solo.

Run To You

Bryan Adams

Words & Music by Bryan Adams
& Jim Vallance

♩=125 *Classic Rock*

Em⁷ G Aadd¹¹

TAB: 0 2 0 0 2 0 2 0 | 3 2 0 5 |

Em⁷ G Aadd¹¹ Em⁷

TAB: 0 2 0 0 2 0 2 0 | 3 2 0 5 | 0 2 0 0 2 0 2 0

[3]

G Aadd¹¹ Em⁷ G

TAB: 3 2 0 5 4 0 4 5 | 0 2 0 0 2 0 2 0 | 3 2 0 5 4 0 4 0

[6]

C D

TAB: 0 1 2 3 | 0 1 2 3 | 0 1 2 3 | 2 3 2 0

[9]

SONG TITLE: SUNSHINE OF YOUR LOVE
 ALBUM: DISRAELI GEARS
 RELEASED: 1967
 LABEL: REACTION
 GENRE: BLUES-ROCK

PERSONNEL: ERIC CLAPTON (GTR+VOX)
 JACK BRUCE (BASS+VOX)
 GINGER BAKER (DRUMS)

UK CHART PEAK: 25

US CHART PEAK: 5



BACKGROUND INFO

The song is based on a two-bar syncopated riff (where the notes are placed on the weaker beats of the bar) that uses the D blues scale. There are two versions of this riff: the single-note version played in unison with the bass guitar in the intro and the version where the first four notes are substituted with chords. After 24 bars in D, the riff moves to G before returning D. This I-IV chord movement is based on the first part of a 12-bar blues progression.

Eric Clapton's guitar solo famously quotes the melody from the classic 'Blue Moon', before moving into more standard blues-rock territory.

THE BIGGER PICTURE

Cream's studio albums were generally made up of concise songs with short, well constructed solos. This was a sharp contrast to their live performances where extended improvisations were a large part of the show. Clapton's later work is restrained in comparison, but it's important to remember that his playing in the 60s was groundbreaking and influenced many guitarists, including Edward Van Halen who likened Cream's improvisational style to 'falling downstairs and landing on their feet', a phrase he used in connection with his own playing. He has also recounted stories

of slowing the revolutions of his vinyl record player to hear Clapton's licks at slower speeds so he could transcribe them.

NOTES

Legend has it that one of the band hammered out a clichéd Native American rhythm on the table to drummer Ginger Baker and the thumping tom tom pattern that drives the song was born.

RECOMMENDED LISTENING

Cream's 1966 debut *Fresh Cream* contains 'I Feel Free' which features Clapton's solo that embellishes the vocal melody. *Disraeli Gears* features 'Strange Brew', a funky blues track punctuated with Clapton's tasteful fills between vocal lines. The guitar solo is a fine example of Clapton's early lead style. The live portion of the *Wheels On Fire* release, particularly the 16-minute 'Spoonful', show off the improvisations that Cream were so famous for. In 2005 Cream reformed for a set of live performances. The imaginatively titled *Royal Albert Hall May 2-3-5-6 2005* contains interesting, though relatively pedestrian, versions of their classic songs.

