

# Elektrická kytara 1. Level 2023\_07\_23

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1. Kytarové akordy

	+	sus4	6	7	maj7	dim	m7/5 $\flat$	m7	m6	m	
C											C
C $\sharp$ D $\flat$											C $\sharp$ D $\flat$
D											D
D $\sharp$ E $\flat$											D $\sharp$ E $\flat$
E											E
F											F
F $\sharp$ G $\flat$											F $\sharp$ G $\flat$
G											G
G $\sharp$ A $\flat$											G $\sharp$ A $\flat$
A											A
A $\sharp$ B $\flat$											A $\sharp$ B $\flat$
B (H)											B (H)
	+	sus4	6	7	maj7	dim	m7/5 $\flat$	m7	m6	m	



2. Figura Riff RNR in A, audio track 2

( $\text{♩} = \overset{3}{\text{♩}}$ )

**T**  
**A**  
**B**

0 2 0 2 4 0 4 0 2 0 2 4 0 4

3. Ovčáci

# OVČÁCI, ČTVERÁCI

Česká

*Moderato*

**C** **G7** **C** **G7**

1 **A3** **D2** **G0** **A3** **D2** **G0**

**C** **G7** **C** **G7** **C** **G7** **C**

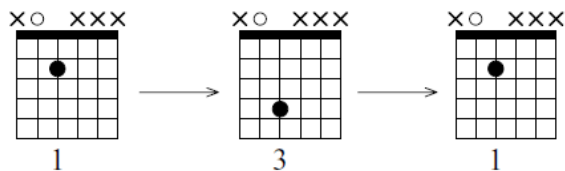
3 **D2** **D0 D2 D4 D0** **D2** **D0 D2 D4 D0** **D2** **D0** **A3**

1. O - včá - ci, čtve - rá - ci,  
 vy jste na-ši vič-ku i tu čo-čo-vič - ku vy - pás - li.


2. To je lež, jako věž,  
 nebyla to vička, ani čočovička, byl oves.

4. Riff RNR in E, audio track 3



## Shuffle in A



(♩♩ = ♩<sup>3</sup>♩)

Audio Track 3 

5. Pec nám spadla

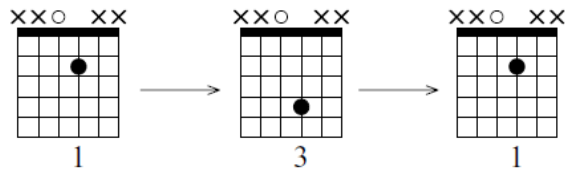
Živě  

1. Pec nám spad-la, pec nám spad-la, kdo-pak nám ji po-sta-ví,  
sta-rý pe-cař ne-ní do-ma a mla-dý to ne-u-mí.

2. Zavoláme na dědečka, ten má velké kladivo,  
dá do toho čtyři rány a už je to hotovo.

6. Riff RNR in D, audio track 3

## Shuffle in D



(♩ = ♪<sup>-3</sup>)

Audio Track 4

7. Když jsem jel do Prahy

## KDYŽ JSEM JEL DO PRAHY

Česká

Mírně



Když jsem jel do Pra - hy pro hrách, pro hrách,  
 pa - dl mně na ce - stě va - lach, va - lach.

Kdy - bych mu byl dá - val o - ves, o - ves,  
 byl bych měl va - láš - ka po - dnes, po - dnes.

8. Etuda v C

fingers C D E F G A B C  
 3 0 2 3 0 2 0 1

stgs 6 4 3 2 3 2 0 3  
 count 1 2 3 4 1 2 3 4 etc...

1 0 2 0 3 2 0 3

9. Cib cib

# CIB, CIB, CIBULENKA

Česká

*Allegretto* C

1 G0 G0 D2 A3 D2 G0 G0 D2 A3 D2

5 G7 C G7 C

9 D2 D0 A3 D2 G2 D2 D0 D2 D0 A3

D2 D0 A3 D2 G0 D2 D0 D2 D0 A3

Cib, cib, ci-bu-len-ka, mak, mak, ma-ku-len-ka,  
 když jsem by-la ma-lič-ká, cho-va-la mě ma-tič-ka.  
 A teď, když jsem ve-li-ká, mu-sím cho-vat Je-ní-ka.

10. EXE 2

EXERCISE 2

11. Maličká su

# MALIČKÁ SU

Moravská

*Moderato*

1. D2 D0 A3 D2 D0 A3 A3 D2 A3 D2 A3 D2  
 7. G7 C G7 C  
 D3 D2 D0 G0 A3 D2 A3 D2 A3 D2 D3 D2 D0 A3

1. Ma-lič-ká su, hu-sy pa su,  
 [: tan-co-va-la bych já, až se tře - su. :]

2. A že su já malušenká,  
 [: přesto mě má ráda má maměnka. :]

12. Běžela ovečka

# Běžela ovečka

Lidová z Čech

C dur

C F C

1. Bě - že - la o - več - ka ho - re do ko - peč - ka,  
 2. Ne - že - luj, be - rán - ku, na svo - ju ga - lán - ku,

Guitar 2  
 T A B  
 1 3 0 | 1 1 1 | 1 0 3 | 0 0 0

Guitar 3

Guitar 4  
 T A B  
 0 0 | 3 2 3 2 | 3 2 3 2 | 0 0  
 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3

G C

5

a za ní be - rá - nek že - lo - vat na zá - mek.  
 o - na ti u - vi - je vě - nec z roz - ma - ryn - ku.

Gtr. 2  
 0 3 1 | 3 3 3 | 3 0 3 | 1 1 1

Gtr. 3

Gtr. 4  
 0 0 | 0 0 | 0 0 | 0 0  
 3 3 | 3 3 3 3 | 3 3 3 3 | 3 3



13. Šel tudy

# ŠEL TUDY, MĚL DUDY

Česká  
Hybně C

G0 D2 D3 G0 D2 D3 G0 D3 D2 D0 A3

G7 C

G7 C

D0 D2 D0 D2 G0 D3 D2 D0 A3

Detailed description: The image shows two staves of musical notation for the song 'Šel tudy, měl dudy'. The first staff is in C major and 3/4 time. It contains two measures of music. The first measure has notes G4, D5, D5, G4. The second measure has notes G4, D5, D5, G4, D4, D4, G4. Chords G0, D2, D3, G0, D2, D3, G0, D3, D2, D0, and A3 are indicated below the notes. Above the staff are guitar chord diagrams for C, G7, and C. The second staff is in C major and 3/4 time. It contains two measures of music. The first measure has notes D4, D4, D4, D4. The second measure has notes D4, D4, G4, D4, D4, D4, G4. Chords D0, D2, D0, D2, G0, D3, D2, D0, and A3 are indicated below the notes. Above the staff are guitar chord diagrams for G7 and C.

Šel tu - dy, měl du - dy, a - ni ne - za - pís - kal;  
bo - dejž mu ty du - dy ra - rá - šek roz - třís - kal.

14. Exercise 3

### EXERCISE 3

Detailed description: The image shows two staves of musical notation for Exercise 3. The first staff is in G major and 4/4 time. It contains two measures of music. The first measure has notes G4, B4, D5, G4. The second measure has notes G4, B4, D5, G4, D4, D4, G4. Fingerings 3, 4, and 2 are indicated above the notes. There are asterisks and brackets below the notes. The second staff is in G major and 4/4 time. It contains two measures of music. The first measure has notes G4, B4, D5, G4. The second measure has notes G4, B4, D5, G4, D4, D4, G4. There are asterisks and brackets below the notes.

15. Stála basa

# STÁLA BASA U PRIMASA

Česká

Živě

Musical notation for 'Stála basa u primasa' in 2/4 time. It consists of two staves. The first staff starts with a treble clef and a common time signature 'C' (representing 2/4). The second staff starts with a bass clef and a common time signature 'C'. Chord diagrams are provided above the notes for C, G7, and A3. The notes are: A3 D2 G0 G0 D2 A3 A3 D0 D2 D3 D2 D0 (first staff) and A3 D2 G0 G0 D2 A3 A3 D0 D3 D2 D0 A3 (second staff).

Stá-la ba-sa u pri-ma-sa, za kam-na-ma stá - la,  
když pri-mas-ka za-to-pi-la, ba-sa sa-ma hrá - la.

16. Já mám doma trnku

# JÁ MÁM DOMA TRNKU

Česká

Allegro

Musical notation for 'Já mám doma trnku' in 2/4 time. It consists of two staves. The first staff starts with a treble clef and a common time signature 'C' (representing 2/4). The second staff starts with a bass clef and a common time signature 'C'. Chord diagrams are provided above the notes for C, G7, and A3. The notes are: A3 D0 D2 D3 G0 D2 D3 D0 G2 G0 A3 D0 D2 D3 G0 D2 D3 D0 A3 (first staff) and G0 H1 H0 G2 G0 D2 D3 D0 G2 G0 G0 H1 H0 G2 G0 D2 D3 D2 A3 (second staff).

Já mám doma trnku, trnku, trnku, v ma lo-va-ným hrnku, hr-neč-ku.  
Tra-la-la-la - la-la - la-la - la-la, tra-la-la-la - la-la - la-la - la.

17. C dur + rozklad akordu C<sup>7</sup>

Exercise 17 consists of five staves of music. The first two staves show scale runs in C major with fret numbers: 8, 0, 2, 8, 0, 2, 4, 1, 2, 8, 1, 2, 4, 1, 8. The third and fourth staves show ascending and descending eighth-note patterns. The fifth staff shows a C7 chord progression with fret numbers: 8, 0, 8, 8, 8, 8, 1.

18. Už je to uděláno

# UŽ JE TO UDĚLÁNO

Česká

*Allegro*

The musical score for 'Už je to uděláno' is in 2/4 time and consists of two staves of music. The first staff has the following chords: C, G<sup>7</sup>, C, G<sup>7</sup>, C. The second staff has the following chords: G<sup>7</sup>, C, G<sup>7</sup>, C, G<sup>7</sup>, C. The lyrics are: Už je to u - dě - lá - no, už je to ho - to - vo, pár va - jí - ček na ren - dlí - ček kou - sek más - la do to ho.

19. C Blues

# C\_Blues\_Scale\_Junior

Michal Filek

The image shows three staves of guitar tablature for the C Blues Scale Junior. Each staff contains four measures of music. Above each measure is a guitar chord diagram. The first staff has four C7 chords. The second staff has F7, F7, C7, and C7 chords. The third staff has G7, F7, C7, and G7 chords. The first staff begins with a treble clef and a 4/4 time signature. The third staff ends with a double bar line.

20. Utíkej Káčo

# UTÍKEJ KÁČO

Česká

*Vesele*

A0 A4 D2 G2 D4 D4 D2 D4 D2 A4 D2 A2

D0 A4 D0 A4 A0 A4 D2 G2 H2 H0 G2

1. U-tí-kej, Ká - čo, u- tí-kej, u- tí-kej,  
 ho-ní tě ko - cour di-vo-kej, di-vo-kej,  
 ho-ní tě ko - cour di - vo - kej.

2. Káča utíká co může, co může,  
 kocour ji chytit nemůže, nemůže,  
 kocour ji chytit nemůže.

## EXERCISE 4

count 1 2 3 4 1 2 3 4 etc.

21. Stupnice A moll + rozklad septakordu Ami<sup>7</sup>

The image displays five staves of musical notation for guitar. The first two staves show the A minor scale in its natural form (A-B-C-D-E-F-G-A) and its descending form (A-G-F-E-D-C-B-A), with fret numbers indicated below the notes. The third and fourth staves contain arpeggiated patterns for the A minor scale, featuring triplets and sixteenth notes. The fifth staff illustrates the breakdown of the Am7 chord, showing the sequence of notes A-C-E-G-A-C-E-G and their corresponding fret positions (4, 2, 4, 2, 0, 2, 4, 2, 0).



22. Vyletěla holubička

# VYLETĚLA HOLUBIČKA

Česká

(Doprovod: 1)

*Svěže*

The musical score is written in 2/4 time. The first staff shows the melody with guitar chords: C, A3, D0, D2, D3, G0, G2, H0, G0, H1, H0, G2. The second staff shows the bass line with chords: C, Dm, C, G7, and two endings for C. Fret numbers are indicated below the notes.

1. Vy - le - tě - la ho - lu - bič - ka ze ská ly, ze ská ly,  
 pro - bu - di - la mo - dré o - či ze spa ní.

2. Kdyby byly modré oči nespaly, nespaly,  
 byly by tu holubičku dostaly.

3. Nebyla to holubička, byl to pták, byl to pták,  
 když mne nechceš, můj holečku, nechej tak.

4. Když mne nechceš milovati, nechtěj si, nechtěj si,  
 bude si mne namlouvati hodnější.

23. Exercise 8

EXERCISE 8

The exercise consists of two staves of music. The first staff is in treble clef and the second in bass clef. Both staves contain a sequence of chords: C, Dm, C, G7, and C. The chords are played in a specific rhythmic pattern.

24. Preparation  
**PREPARATION**

The image shows two staves of musical notation for a preparation exercise. The top staff is in treble clef and the bottom staff is in bass clef. Both are in C major and 4/4 time. The music consists of rhythmic patterns of eighth and sixteenth notes. There are two specific fret markings: an asterisk (\*) above the first staff and a double asterisk (\*\*) above the second staff. The first staff ends with a 'Ritard' marking and a fermata over the final notes.

\* 1st stg, 3rd fret  
 2nd stg, 5th fret

\*\* 1st stg, 5th fret  
 2nd stg, 6th fret

25. Já mám malovanou vestu

**JÁ MÁM MALOVANOU VESTU**

Česká

*Allegro*

The image shows the musical notation for the song 'Já mám malovanou vestu'. It is in G major (one sharp) and 3/4 time. The notation is in treble clef and consists of three staves. Above the first staff are guitar chord diagrams for A, E7, and A. Below the first staff are chord labels: A4, D2, D0, D4, D2. Above the second staff are guitar chord diagrams for E7 and A. Below the second staff are chord labels: A4, D2, D0, A4, and the word 'Fine'. Above the third staff are guitar chord diagrams for D, A, E7, and A. Below the third staff are chord labels: D4, D2, D0, A4, and the instruction 'D. C. al Fine'.

Já mám ma - lo - va - nou ve - stu, ve - stu, ve - sti - čku,  
 já mám ma - lo - va - nou ve - stu, ve - sti - čku mám.  
 Hej, sedláče, nepij, chalupa ti letí, za - bi - je ti že - nu, za - bi - je ti děti!

26. Blues A minor

Blues & Scale Junior A minor

by Michal Filek

Am7                  Am7                  Am7                  Am7

Dm7                  Dm7                  Am7                  Am7

Em7                  Dm7                  Am7                  Em7

KUDY, KUDY, KUDY CESTIČKA

Česká Allegretto

C G7 Adim C G7 C G7 Adim

D2 D3 D4 G0 D2 D3 D0 G0 D2 D0 D3 D4

C G7 C G7 C G7

G0 D2 D3 D0 A3 D3 D0 G0 D2 D3 D0

C G7 Adim C G7 C

G0 D2 D2 D3 D4 G0 D2 D3 D0 A3

Kudy, kudy, kudy cestička pro mého Hon-zíč-ka, kudy, kudy, kudy  
 ces-tič-ka pro mi-lé - ho? On hle-dá bo-ha-tý s maš-le-ma  
 na pa-ty, a-le hod-ná hol-ka spros-tič-ká ne-ní je-ho!

27. Na tom pražským mostě

Česká  
Živě

# NA TOM PRAŽSKÝM MOSTĚ

The musical score consists of three staves. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It includes a guitar chord diagram for A major. The melody is written on a single line with notes and stems. Below the notes are guitar chord symbols: D2, G2, D2, A4, D2, A4. The second staff continues the melody with notes and stems, and includes guitar chord diagrams for D major, A major, E major, and A major. Chord symbols below the notes are: D0, D4, D0, A4, D2, A4, A2, A4, D0, D2, D4, D2. The third staff continues the melody with notes and stems, and includes guitar chord diagrams for D major, A major, E major, and A major. Chord symbols below the notes are: D0, D4, D0, A4, D2, A4, A2, A4, D0, A4, A2, A0.

Na tom praž - ským mo - stě, roz - ma - rýn - ka ro - ste,  
 žád - nej ji tam ne - za - lej - vá, o - na sa - ma ro - ste,  
 žád - nej ji tam ne - za - lej - vá, o - na sa - ma ro - ste,

2. Já tam tudy půjdu, zalejvat ji budu,  
 ona se mi zazelená, já ji trhat budu.

28. Vibrato

The exercise is shown on a guitar fretboard diagram. The top staff shows a treble clef and a key signature of one sharp (F#). The notes are on the 5th, 7th, 5th, 7th, 5th, 7th, 5th, 8th, 5th, 8th, 5th, 8th, and 5th frets. Wavy lines under the notes indicate vibrato. The bottom staff shows the bass clef and the same fret positions. Fingering numbers are written below the notes: 1, 4, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1.

29. Pattern 1

Pattern 1

The pattern is shown on a guitar fretboard diagram. The top staff shows a treble clef and a key signature of one sharp (F#). The notes are on the 5th, 7th, 5th, 7th, 5th, 7th, 5th, 8th, 5th, 8th, 5th, 8th, and 5th frets. The bottom staff shows the bass clef and the same fret positions.



30. Chovejte mě má matičko

# CHOVEJTE MNE, MÁ MATIČKO

Česká  
Moderato

The musical score consists of three staves of music in G major (one sharp) and 2/4 time. Each staff includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. Above the notes are guitar chord diagrams for A7 and D. Below the notes are chord names: A0, G0, D4, D2, D2, D0, D0, A4, D2, D0, A0, G0, D4, D2, D2, D0, D0, A4, A2, A3, D0, D0, A4, D2, D0, D0, A4, D2, D4, A0, G0, D4, D2, D2, D0, D0, A4, A2, A4, D0.

Chovejte mne, má matičko, jako míšeňské jablíčko, chovejte mne, má matičko, ja-ko z rů-že květ. Jen až vy mne vy-cho-vá-te, pak se na mne podíváte, jak mně bude pěkně slušet bí-lý ka-bá-tek.

31. Přechody strun

Three guitar exercises are shown, each on a treble clef staff with strings T, A, and B labeled. Exercise 113 shows a sequence of notes: 8th fret on T, 5th fret on A, 8th fret on B, and 5th fret on T. Exercise 114 shows: 8th fret on T, 5th fret on A, 8th fret on B, and 5th fret on T. Exercise 115 shows: 8th fret on T, 5th fret on A, 8th fret on B, and 5th fret on T. Each exercise includes a small icon of a guitar and a repeat sign at the end.

32. Já jsem z Kutné hory

# JÁ JSEM Z KUTNÉ HORY

Česká

*Allegretto*

1 A3 D0 D2 G2 D3 D2 G0 D3 D2 D0 A3

6 G0 G2 D3 G0 A3 D0

11 D2 G0 D3 D2 G0 D3 D2 D0 A3

Já jsem z Kut-né Ho-ry, z Kut-né Ho-ry kou-del-ní-kův syn.  
 Já mám v Praze tři do-my, až je kou-pím, bu-dou mý; já jsem  
 z Kut-né Ho-ry, z Kut-né Ho-ry kou-del-ní-kův syn.

33. Přejchody strun

116 T A B

117 T A B



# BEDNA OD WHISKY

Hudba i text Miki Ryvola

*Moderato*

Am C Am E Am

1  
A0 A3 D0 G2 G0 D2 G2 G0 D2 D0 D2 A0 A3 D0 G2

C Am E Am C

G0 D2 A0 D2 A2 D2 A0 A3 D2 G2 G0 D2

Am E Am C Am E A

11 G2 G0 D2 D0 D2 D2 A0 A3 D2 G2 G0 D2 G2 G1 H0 G2

D E A

18 D2 G2 G0 D4 G2 H0 G2 H2 D2 G2 G1

D E A D E

25 D4 G2 H0 G1 G2 D2 G2 G1 D4 G2 H0 G2

A D E A Am

31 H2 G2 D2 G2 G1 D4 G2 H0 G2 G1 G2 G0 G2

1. Dneska už mi fó - ry ňák nej-dou přes pys - ky, stojím s dlouhou kra - va - tou na bed - ně od whis - ky. Sto - jím s dlou - hým o - boj - kem, jak stájovej pinč, tu kra - va - tu co nosím, mi na - vlík soud - ce lynč.

R. Tak kopni do tý bed - ny, ať panstvo ne - če - ká, jsou dlouhý schody do ne - be a štreka da - le - ká. Do ne - bes - ký - ho ba - ru, já sucho v krku mám, tak kopni do tý bedny, ať na cestu se dám.

2. Mít tak všechny bedny od whisky vypitý, postavil bych malej dům na louce ukrytý. Postavil bych malej dům a z okna koukal ven a chlatal bych tam s Billem a chlatal by tam Ben.
3. Kdyby si se hochu jen pořád nechtěl rvát, nemusel jsi dneska na týhle bedně stát. Moh' si někde v suchu tu svojí whisky pít, nemusel jsi dneska na krku laso mít.
4. Až kopneš do tý bedny, jak se to dělává, do krku mi vstane jen dírka mrňavá. Jenom dírka mrňavá a k smrti jenom krok, mám to smutnej konec a whisky ani lok.

34. Blues G

Blues\_&\_Scale\_Junior\_G\_major

by Michal Filek

A four-measure blues progression in G major, 4/4 time. The chords are: G7, G7, G7, G7 in the first measure; C7, C7, G7, G7 in the second measure; D7, C7, G7, D7 in the third measure; and a final G7 chord in the fourth measure. Each chord is accompanied by a small guitar fretboard diagram.

35. G dur + septakord G<sup>7</sup>

A musical exercise for G major. It consists of five staves. The first two staves show the G major scale in treble clef with guitar fret numbers (0, 2, 3, 5, 7, 9, 10, 12) and a 'V' (dominant) symbol above the 5th fret. The third staff shows a blues progression with a G7 chord and a melodic line. The fourth staff shows a more complex melodic line with triplets and a 'V' symbol. The fifth staff shows a blues progression with G7 chords and a melodic line.

# BURÁKY

Traditional, text J. Fallada

*Marcia*

A2 A0 A2 D0 A2 D0 A2 A0  
 D4 D2 D0 D2 D4 D2 A2 A0 A2 D2  
 A2 D0 A2 A0 D4 D2 D0 D2 D0 A4 D0 A2  
 A0 A2 D0 A2 D0 A2 A0 D4 D2 D0  
 D2 D4 D2 A2 A0 A2 D0 A2 D0 A2 A0  
 D4 D2 D0 D2 D0 A4 D0

1. Když Se-ver vál-čí s Jihem a zem jde do vál-ky  
 na po-lích místo bavlny teď rostou bodláky.

Ve stínu u silnice vidím z Jihu vo-já-ky,  
 jak vá-le-jí se klidně a louskaj bu-rá-ky.

2. Plukovník je v sedle, volá: "Yankeeové jdou."  
 mužstvo stále křičí, že dál už nemohou.  
 Plukovník se otočí a koukne do dálky,  
 jak jeho slavná milice teď louská buráky.

3. Až tahle válka skončí a my zas budem žít,  
 své milenky a ženy zas půjdem políbit.  
 Pak zeptaj se tě: "Hrdino, cos dělal za války?"  
 "Já flákal jsem se s kvěrem a louskal buráky."

## Refrén:

Hej hou, hej hou,  
 nač cho-dit do vál-ky,  
 je lep - ší do - ma se - dět  
 a lou - skat bu - rá - ky.



36. Okoř

# OKOŘ LIST 1

Autor neznámý

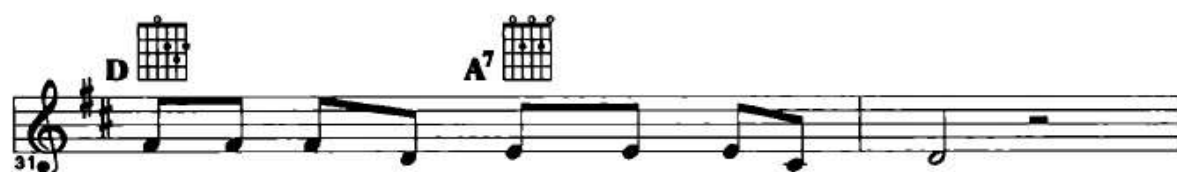
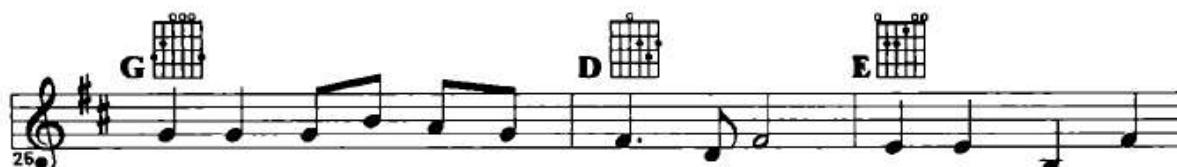
*Marcia*

Chord diagrams and labels are provided for the following chords:

- D**: Diagram showing D major (x02321)
- A7**: Diagram showing A7 major (x02023)
- G**: Diagram showing G major (x32033)
- E**: Diagram showing E major (x21220)
- H**: Diagram showing H major (x20232)

Musical notation includes measure numbers (1, 4, 7, 10, 13, 16, 19) and chord labels (D0, D2, D4, G0, H0, A2) placed below the staff.

## OKOŘ LIST 2



1. Na Okoř je cesta jako žád-ná ze sta, vrou-be-ná je stromama.  
 Když jdu po ní v lé-tě, sa-mo-ten ve svě-tě, sot-va plě-tu no-ha - ma.  
 Na kon-ci té ces-ty tr - ni - té, sto - jí krč - ma ja - ko hrad.  
 Tam za-pad-li tram-pi, hla-do-ví a se-šlí, zač-li so-bě no-to - vat.

R. Na hra-dě O-ko-ři svět-la už ne-ho-ří, bí-lá pa-ní šla už dáv-no spát.  
 Ta mě-la ve zvy-ku, po-dle své-ho bu-dí-ku, o půl-no-ci cho-dit stra-ší - vat.  
 Od těch dob, co jsou tam tram - pové, ne - smí z hra - du dřvč.  
 A tak do-le v pod-hra-dí se še-ri-fem do-vá-dí, on jí se-bral od kom-na ty klíč.

2. Jednoho dne z rána roznesla se zpráva,  
 že byl Okoř vykraden.  
 Nikdo neví dodnes, kdo to tenkrát odnes,  
 nikdo nebyl dopaden.  
 Šerif hrál celou noc mariáš s bílou paní v kostnici,  
 místo aby hlídal, zuřivě ji líbal, dostal z toho zimnici.

## 37. Černý muž

**ČERNÝ MUŽ** (JOHN BROWN)

Americká lidová, text E. Knos

*Rázně*

D0 A2 D0 G0 G2 H0 G2 G0 D2 G0 D4 D2

D0 D2 D0 A4 A2 D0 A2 D0 G0 G2 H0 G2 G0 D4 G0

G0 D4 G0 D0 A4 A2 D0 G0 G2

H0 G0 D2 D4 G0 D4 D2 D0 A2

D0 A3 A2 D0 G0 G2 H0 G0 D4 G0 G2 D4 G0

- |   |   |
|---|---|
| 1. Černý muž pod bi-čem o-tro-ká-ře žil,<br>ka-pi-tán John Brown to zřel. | R. Glo - ry, glo - ry<br>a - le - lu - ja,<br>ka-pi-tán John Brown to zřel. |
| 2. Sebral z Virginie černých přátel šik,<br>prapor svobody tam zdvih. R.  |   |
| 3. V čele věrných město Herpers-Fevry jal,<br>právo, vítězství a čest. R. | 4. Hrstka statečných však udolána jest,<br>kapitán John Brown je jat. R.    |
| 5. Zvony Charlestownu z dále temně zní,<br>poslední to Johnův den. R.     | 6. John Brown mrtev jest a jeho tělo tlí,<br>jeho duch však kráčí dál. R.   |



38. E moll + septakord

Musical score for guitar in E minor with a septim chord. It consists of five staves. The first two staves show the fretboard with fingerings (0, 2, 8, 0, 2, 8, 0, 2, 4, 0, 2, 0, 1, 8) and a 'V' marking. The third and fourth staves show a melodic line with slurs. The fifth staff shows a bass line with E7 chords.

39. Doprovodná kytara \_ RNR in A

Handwritten guitar accompaniment for RNR in A. It features four staves with chords (A7, D7, E7, A) and fingerings (1, 3, 4, 3, 1). The notation includes rhythmic markings and a diamond symbol at the end of the fourth staff.

# ÁRIE MĚSÍCE

Hudba Jiří Šlitr, slova Jiří Suchý

Chord diagrams and notes for the first staff:

- Staff 1: Chords C, G7. Notes: E3, A3, D0, D2, A3, D0, D2, A3, D2, D3, D0, G0, G2, D3, D2, D0.
- Staff 2: Chords C, Am, Dm, G7, C, G7. Notes: D2, A3, G3, A3, D0, D2, A3, D0, D2, A3, D2, D3, D0.
- Staff 3: Chords C, C7, F, C, G7, C, G7. Notes: G0, G2, D3, D2, D0, A3, D3, G0, D2, D0, D2, A3, D0, D2.
- Staff 4: Chords C, G7, C, F, C, G7, C, D7. Notes: A3, D0, D2, D3, G0, D2, A3, D0, D2, A3, D0.
- Staff 5: Chords G7, C, G7. Notes: E3, A3, D0, D2, A3, D0, D2, A3, D2, D3, D0, G0, G2, G0.
- Staff 6: Chords C, G7, C, G7. Notes: G0, G2, G0, E3, A3, D0, D2, A3, D0, D2, A3, D2, D3, D0, G0.
- Staff 7: Chords C, G7, C. Notes: G2, G0, D3, D2, A3, E3, A0, D0, A3.

Pla- vu si, a neví- m jak, vždyť ne- mám prsa, ne- mám znak, mám jen hlavu plnou ide- álů.  
A mám rád vo- du zele- nou a ple- tu si ji s ozvě- nou, na rá- žo- jí obě na stej- nou ská- lu.

Mám vo- du rád, a proto si na je- jí chlad tu zvy- kám,  
hra- ju si s ka- pry a s loso- sy a ty kám šti- kám.

Ře- kni šti- ko modro- šedá, proč vo- da mi pokoj ne- dá a proč mě lá- cá a proč mě lá- cá?

Proč š- ťas- ten jsem kdýž do ucha mi chladná vo- da š- plou- chá a

cá- cá a cá- cá a cá- cá a cá- cá.

40. Blues in Emi

### Blues\_& Scale\_Junior\_E\_minor

by Michal Filek



Blues in E minor chord progression:

- Line 1: Em7, Em7, Em7, Em7
- Line 2: Am7, Am7, Em7, Em7
- Line 3: Bm7, Am7, Em7, Bm7

The progression is written on three staves in 4/4 time. Each staff has four measures. The first staff starts with a treble clef and a 4/4 time signature. The second and third staves also have treble clefs. The progression ends with a double bar line and repeat dots on the third staff.

41. Blues in D

### Blues\_Scale\_Junior\_D

by Michal Filek



Blues in D chord progression with guitar diagrams:

- Line 1: D7, D7, D7, D7
- Line 2: G7, G7, D7, D7
- Line 3: A7, G7, D7, A7

The progression is written on three staves in 4/4 time. Each staff has four measures. The first staff starts with a treble clef and a 4/4 time signature. The second and third staves also have treble clefs. The progression ends with a double bar line and repeat dots on the third staff. Small guitar diagrams are placed above each chord name to show the fretting.

## 42. Workshop – Paterny

WORKSHOP

Witek Żuromski / Patterns for guitar

# PATTERNS FOR GUITAR,

## czyli Gitarowe Patenty (cz. 4.)

### Stretching

W czwartym już odcinku „gitarowych patentów” przedstawiam Wam sporą dawkę ćwiczeń rozciągających mięśnie lewej dłoni, a przy okazji pozwalających poprawić płynność przy zmianie pozycji na gryfie. Przygotowałem w tym celu:

- krótką etiudę (Przykład 1.), w której palce bez przerwy muszą przemieszczać się płynnie między V, VII, IX i X pozycją na gryfie;
- arpeggia akordów G maj7/9, Am7 i Bm7/9/11 (Przykład 2.);
- typowe ćwiczenie na stretching – rozłożony akord G, w którym pojawia się m.in. nona, seksta i septyma wielka, a palce wędrują bez chwili wytchnienia od III do IX pozycji na gryfie (Przykład 3.);
- oraz Przykłady 4a i 4b – bardzo ciekawą zagrywkę (zainspirowaną obserwacją gitarzysty o nazwisku Guthrie Govan) na pentatonice molowej Am, w której palce przesuwają się od III pozycji na strunie E1 do IX pozycji na strunie E6.

*Udanych ćwiczeń!*

#### Witek Żuromski

– absolwent Akademii Muzycznej w Katowicach. Wykłada we Wrocławskiej Szkole Jazzu i Muzyki Rozrywkowej oraz w Poznańskiej Ogólnokształcącej Szkole Muzycznej II stopnia im. M. Karłowicza w Poznaniu. W 1997 roku odebrał z rąk Tadeusza Nalepy I nagrodę na Ogólnopolskim Festiwalu Bluesowym „Zaczarowany Świat Harmonijki” w Poznaniu.



#### Przykład 1.

#### Przykład 2.



10

11

12

13

14

15

16

17

18

19

20

Przykład 3.

1

2

3

4

5

6

7

8

Przykład 4 i 4b.

1

2

3

4

5

6

7

8



## 43. Bláznova ukolébavka

**BLÁZNOVA UKOLÉBAVKA** Hudba P. Dydovič, text F. Řebíček

1. **D** **A** **G** **D**

2. **D** **A** **G** **A**

3. **G** **A** **D** **A** **G**

4. **E** **D** **G** **D**

5. **G** **D** **G** **D**

1. Máš má o-več-ko dá-vno spát i pí-seň ptá - ků kon-čí.  
 Kvů - li nám přestal ví - tr vát, jen mů-ra zí - rá zvenčí.  
 Já znám je-jí zášť, tak vy-hledej skryš, zas má bí-lej plášť a v ok-ně je mříz.

R. Máš má o-več-ko dáv-no spát a mů-žeš hřát, ty mě mů-žeš hřát.  
 Vždyť při - jdou se ptát, zí - tra zas při - jdou se ptát,  
 jest-li ty v mých před-sta - vách už mi - zíš.

2. Máš má ovečko dávno spát, dnes máme půlnoc temnou.  
 Ráno budou nám bláznů lát, že ráda snídáš se mnou.  
 Proč měl bych jim lhát, že jsem tady sám,  
 když tebe mám rád, když tebe tu mám.

R.



44. D dur + septakord

Exercise 44 consists of five staves of music in D major. The first staff shows a sequence of notes with fret numbers: 0, 2, 4, 0, 2, 4, 2, 8, 1, 8, 4, 1, 8, 1. A circled '5' is above the first measure. The second staff continues with fret numbers: 2, 1, 8, 1, 4, 8, 1, 8, 2, 4, 2, 0, 4, 2, 0. A 'V' is above the 8th measure. The third and fourth staves show ascending and descending melodic lines with slurs. The fifth staff shows a melodic line with slurs and chord symbols: D7, D7, D7. A circled '2' is above the second measure.

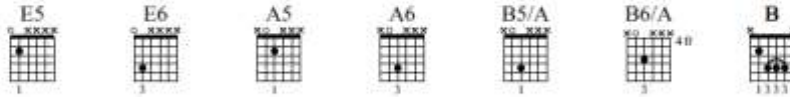
45. Blues in C

Exercise 45 shows a blues progression in C major. The top staff is a treble clef with a C-clef and a key signature of one sharp (F#), containing five measures of rhythmic notation with diagonal lines. The bottom staff is a bass clef with a C-clef and a key signature of one sharp (F#), containing five measures of rhythmic notation with diagonal lines. Chord symbols are placed above the top staff: C, F, C. Chord symbols are placed below the bottom staff: C, G7, G7(or F), C, C(or G7).

### 46. Look at Little sister in E

Audio Track 5 

## LOOK AT LITTLE SISTER



Shuffle (♩-♩-♩-♩)

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6

E5 E6 E5 E6 A5 A6 A5 A6 A5 A6 A5 A6

E5 E6 E5 E6 E5 E6 E5 E6 B5/A B6/A B5/A B6/A

A5 A6 A5 A6 E5 E6 E5 E6 B

47. Běžela ovečka

# Běžela ovečka

Lidová z Čech

D dur      D                      G                      D

1. Bě - že - la      o - več - ka      ho - re do      ko - peč - ka,  
 2. Ne - ža - luj,      be - rán - ku,      na svo - ju      ga - lán - ku,

Guitar 2  
 T 3 0 2      3 3 3      3 2 0      2 2 2  
 A  
 B

Guitar 3

Guitar 4  
 T 3 2 3      0 0 3 0      0 0 3 0      3 2 3  
 A 0      0      0      0  
 B

5                      A                      D

a za ní      be - rá - nek      ža - lo - vat      na zá - mek.  
 o - na ti      u - vi - je      vě - nec zroz - ma - ryn - ku.

Gtr. 2  
 2 0 3      0 0 0      0 2 0      3 3 3

Gtr. 3

Gtr. 4  
 3 2 3      2 0 2      2 0 2      3 2 3  
 0      0      0      0

48. Mozart \_ Variace pro Nanerl C dur

### Nannerl's KV 3

Duo Guitar

W. A. Mozart

$\text{♩} = 112$

The musical score is written for two guitars in 3/4 time. It consists of four systems of two staves each. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective systems. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as quarter, eighth, and sixteenth notes. Fingerings are indicated by numbers 0-4 above or below notes. Bar lines and repeat signs are used to structure the piece.

17

21

III.

25

29



## 49. Červená řeka

**ČERVENÁ ŘEKA** (RED RIVER VALLEY)

Americká lidová, text Ivo Fischer

*Moderato*

A0 D0 D4 D2 D0 D2 D0 A2 D0 A0 D0

D4 G2 G0 D4 D2 A0 D0 D4 D2 D0 D2 D4

G2 G0 A2 A1 A0 D0 D4 D2 D0 A0 D0

1. Pod tou skálou, kde proud řeky syčí, a kde ční červený kamení,  
žije ten, co mi jen srdce ničí, toho já ráda mám k zbláznění.
2. Vím, že lásku jak trám lehce slíbí. já ho znám, srdce má dřevý,  
ale já ho chci mít, mně se líbí, bez něj žít už mě dál nebaví.
3. Často k nám jezdívá s kytkou růží nejhezčí z kovbojů v okolí.  
Vestu má ušitou z hadích kůží, bitej pás, na něm pár pistolí.
4. Hned se ptá, jak se mám, jak se daří, a kdy prý mu to svý srdce dám?  
Na to já odpovím, že čas maří, srdce blíž Červený řeky mám.
5. Když je tma a jdu spát, noc je černá, hlavu mám bolavou závratí,  
ale já přesto dál budu věrná, dokud sám se zas k nám nevrátí.

50. Etuda v A moll / C dur

The sixth "degree" or note of any major scale is the "tonic" or 1st note, of its "RELATIVE MINOR KEY". The major and relative minor key signatures are the same. There are 3 different scales in each minor key. . .

A-NATURAL MINOR (All notes exactly the same as its relative, C Major)



A-HARMONIC MINOR (The 7th degree, counting up from A, is raised 1/2 step)



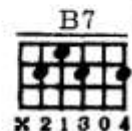
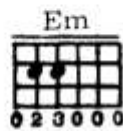
A-MELODIC MINOR

(The 6th and 7th degrees are raised ASCENDING - but, return to normal descending)



51. Exercise

EXERCISE



"Hold 2 beats like a half note"

EXERCISE



52. Bossa nova \_ Latin\_01 Pista 1.mp3

**1**

**Ami7**

right hand fingers

thumb

play 8 times

root

thumb

5th

TAB

5 0

53. Mollová pentatonická stupnice

**A minor pentatonic**

ascending (up)

descending (down)

5

TAB

fingering: 1 4 1 3 1 3 1 3 1 4 1 4 4 1 4 1 3 1 3 1 3 1 4 1



## 54. Workshop - Alabama Jubilee

WORKSHOP

Jacek Spruch / Fingerstyle

# Alabama Jubilee

(2)

## Jacek Spruch

- gitarzysta, kompozytor i pedagog na stałe mieszkający w Hamburgu. Pod koniec lat 70. współpracował z muzykami późniejszej REPUBLIKI, a wraz ze Sławkiem Wierchołskim założył na początku lat 80. pierwszą formację późniejszej NOCNEJ ZMIANY BLUESA pod nazwą MIXER BLUES. Nagrał wiele płyt, w tym z NOCNA ZMIANA BLUESA, kwartetem THE OLD TIME BAND. W roku 1998 wydał pierwszy solowy album „Guitar Sniper”. Jest autorem książki instruktażowej pt. „Fingerpicking, slide i otwarte stroje”. Zdobył tytuły „Gitarzysta roku” 2003 i 2005 w ankiecie „Gitarowy Top”.



W kolejnej odsłonie naszych ćwiczeń chciałbym powrócić do prezentowanego w ostatnim odcinku (TG 3/2009) starego hitu „Alabama Jubilee”. Jedną z moich ulubionych wersji tego utworu jest aranżacja Buster B. Jonesa. Utwór ten, grany przez Jonesa w zawrotnym tempie, rozpoczyna się wstępem, który przedstawiam

dzisiaj jako oddzielne ćwiczenie. Dwa ostatnie takty tego intry są już początkiem tematu (w odniesieniu do poprzedniego odcinka są to takty 9. i 10.). Następnym razem zakończę temat związany z tym standardem, prezentując proponowane przez Buster B. Jonesa zakończenie tego utworu. Życzę powodzenia!



### 55. F dur + septakord

Musical score for exercise 55, F major + dominant seventh chord. The score consists of five staves. The first two staves show a melodic line with a V (dominant) chord symbol above the second measure. The third and fourth staves show a bass line with triplets and a V chord symbol above the second measure. The fifth staff shows a bass line with F7 chord symbols above each measure.

### 56. Etuda F dur \_ celá je v 1. poloze

(All B's are flatted)

Musical score for exercise 56, F major study. The score consists of four staves. The first staff has a circled 3 below the second measure. The second staff has a circled 6 below the eighth measure. The third and fourth staves show a melodic line with eighth notes and quarter notes.



57. Duet in F

The image displays a musical score for a piano duet in F major, consisting of five systems of two staves each. The music is written in 4/4 time. The first system includes fingering numbers 4, 1, and 2. The second system features a circled '6' below the bass staff. The third system has a slur over the right hand with the instruction 'hold down 1st finger' and fingering symbols. The fourth system includes fingering numbers 4 and 1. The fifth system concludes with the word 'fine' at the end of the piece.

58. Mozart \_ Valčík pro Nanerl F dur

**KV 4**  
Duo Guitar  
11.5.1762

W. A. Mozart

♩ = 60

VI. VIII. tr. 1 2 4 1 2 1 4 2 1 1 tr 1 1

Guitar 1

Guitar 2

III. 5 0 4 3 4 1 1 0 1

9 (karin?) V. VIII. 1 4 3 4 3 1 4 2 5 1 2 1 2 4 1 3

poz. ze 4.5. ? luky? (viz "Táňa 18.6. - neprectu)

13 2 tr. 1 4 3 1 4 2 tr. 1 2 1

17 *tr*

2 4 1 2 4 1 2 1 3 4 0 2 3 2 1

21 3 4 1 0 2 1 4 3 2 0 3 3 1 2 3 4 0 2 3

? (viz \*Táňa 18.6.\* - nevím proc (karln?))

59. Blues in G, audio track 1  
 Audio Track 1

G7 C7 G7

"QUICK CHANGE"

C7 G7

D7 C7 G7 C7 G7 D7

"TURNAROUND"

60. Bossa nova \_ Latin\_03 Pista 3.mp3

3 Emi7 B+7

T  
A  
B

Dmi9 G13

T  
A  
B

C6 F/G

T  
A  
B

Dma9 Gma7

T  
A  
B



## 61. Metal - Ked Earth



Iced Earth zählen zu den größten Hausnummern im US-Power Metal. Schon seit ihrem selbstbetitelt Debütalbum aus dem Jahr 1990 werden sie nicht zuletzt wegen Jon Schaffers ultrapräziser, enorm wuchtiger Rhythmusgitarren-Arbeit von Hard'n'Heavy-Fans in aller Welt kultisch verehrt. Schaffer, der als Songwriter und Bandsprachrohr die Gruppe nach außen hin vertritt, entwickelte mit den Jahren einen ganz eigenen, herben Stil, der durch seine gesunde Balance zwischen aggressiver Brachialität und eingängigen Melodien auffällt. Nach einer längeren Auszeit Mitte der 90er Jahre avancierten Iced Earth mit Alben wie 'Burnt Offerings' und 'The Dark Saga' zu einer festen Szenegröße, erreichten in Ländern wie Griechenland Platinstatus und liegen in den Leserumfragen der Metal-Presse mit schöner Regelmäßigkeit ganz weit vorne.

Im Sommer 2003 drohte die steile Erfolgskurve jedoch gefährlich einzuknicken: Schaffer trennte sich von seinem langjährigen Sänger Matthew Barlow und stand kurz davor, die Band aufzulösen. Doch Rettung nahte in Person von Tim „Ripper“ Owens. Der Ausnahme-Shouter war kurz zuvor von Judas Priest vor die Tür gesetzt worden und nahm das Angebot an, bei Iced Earth einzusteigen. Das erste Ergebnis der Zusammenarbeit von Schaffer und Owens ist 'The Glorious Burden', ein am 12. Januar erscheinendes Konzeptalbum über den amerikanischen Bürgerkrieg. Höchste Zeit, die Finger des Rhythmuschmieds genauer unter die Lupe zu nehmen.

Wie würdest du deinen Gitarrenstil beschreiben?  
Jon: Uff, puh, Keine Ahnung...

Dann hau mir doch mal etwas für dich Typisches um die Ohren.



So etwas in der Art [Bsp. 1]? Oder dieses hier [Bsp. 2]? Ich spiele sehr viele trübselige Sachen, und ich dämpfe die Saiten dabei mit der Schlaghand ab – immer sehr schnell und hart. Ich mag einen richtig harten Anschlag.

Wie lange übst du derzeit, um einen solchen Anschlag meistern zu können?

Ehrlich gesagt, habe ich seit den Aufnahmen zum Album keine Gitarre mehr in den Händen gehabt. Ich habe jetzt mehrere Monate nicht gespielt. Das heißt aber nicht, dass ich nichts tue! Ich meine: Iced Earth ist meine Band, meine Vision, ich mache alles in der Band – vom Songwriting bis zum Business-Kram. Die Gitarre habe ich nie so ernst genommen.

Dann juckst dich auch Techniken wie Tapping usw. nicht?

Überhaupt nicht. Und ich weiß auch nichts über Theorie. Viele Leute sagen, das sei der Grund dafür, dass ich meinen eigenen Stil entwickelt habe. Ich komponiere nur mit den Ohren: Ich fühle etwas, und das bringe ich raus.

Ein reiner Rhythmusknecht also...

Nun ja, ich spiele keine Soli, aber die Melodien, die den Soli zugrunde liegen, sind von mir, und davon gibt's bei Iced Earth 'ne ganze Menge. Ich glaube, auf allen Iced Earth-Platten habe ich vielleicht zwei Soli gespielt. Es kommt einfach nicht so aus mir heraus, ich fühle das nicht.

Wärmst du dich vor Konzerten auf?

Ja, aber nur die Anschlagshand. Mit der Greifhand mache ich gar nichts. Ich spiele Sachen wie das hier [Bsp. 3], bis zu einer halben Stunde lang. Wenn man einen Song die ganze Zeit so durchschlägt, braucht man richtig Kondition; also muss man sich aufwärmen, sonst wird's echt hart! Wir spie-



len viele Songs, die 200 Schläge die Minute haben, oder sogar noch mehr – das ist harte Arbeit. Da muss das Handgelenk locker sein und gut durchblutet. Bei diesen Geschwindigkeiten musst du absolut präzise sein, sonst klingt das einfach Scheiße. Wenn du diese Ausdauer trainieren willst, spiele „Sprints“.

Sprints?

Ja, ich nenne es so. Spiele den Song zehn Beats schneller als er eigentlich sein soll, so lange du kannst. Wenn du dann auf das normale Tempo zurückgehst, ist es plötzlich ganz einfach.

Übst du so etwas mit dem Metronom?

Nein, das kommt ganz natürlich aus mir heraus. Trotzdem würde ich jedem jungen Gitarristen raten, mit Metronom zu üben. Fange langsam an, und wenn du das unter Kontrolle hast, ver-

# Handgelenk of Death


Jon Schaffer, Kopf der Power Metal-Fabrik Iced Earth, stellt seine Philosophie von guter Gitarrenarbeit und eine angsteinflößende Anschlagstechnik vor.




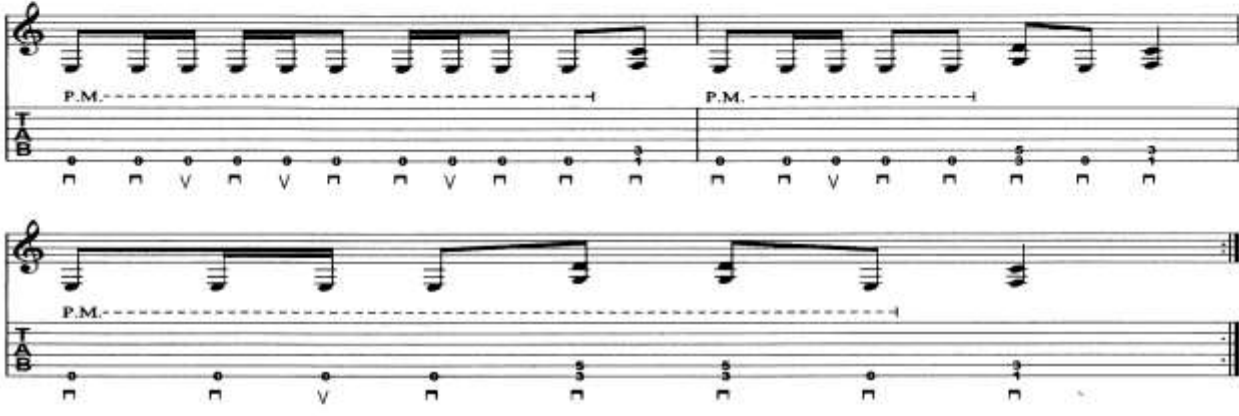



J = 184 



**Bsp. 2** 


J = 202

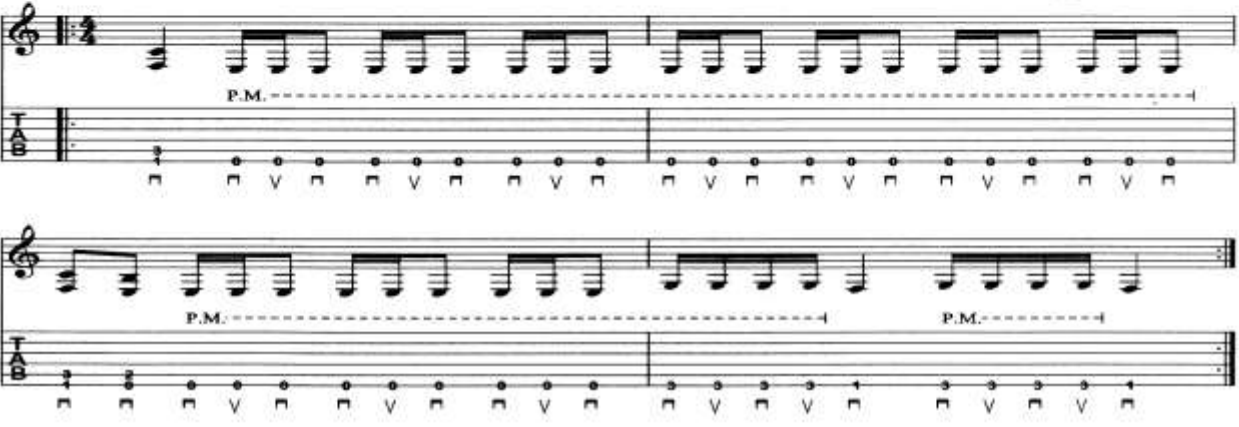
**Bsp. 3** 

J = 202



**Bsp. 4** 

J = 192



62. Honky tonky bkues

# HONKY TONKY BLUES

Hudba Jiří Šlitr, text Jiří Suchý

♩ = 184

D0 D3 D0 A2 A0 D0 D0

G0 G3 G0 D3 D2 D0 D0

G2 G0 D0 D0 *Fine*

D4 D2 D0 A2 D4 D2 D0 A2

E Edim E7 A7

D2 D2 D2 D3 D4 G1 G2

*D. C. al Fine*

Kaž-dý rá - no na pi - á - no hra-je Jack, hra-je Jack,  
kaž-dý rá - no na pi - á - no hra-je Jack, hra-je Jack,  
hon-ky tonk, hon-ky tonk, hon-ky ton-ky blues.  
Nikomu v do-mě ne-va-dí, že to pi-á-no ne - la - dí,  
když hra-je Jack, jak už jsem řek, svý hon-ky ton-ky blues.

63. Blues F major

Blues\_Scale\_Junior\_F\_major

Michal Filek

Three guitar staves showing chord diagrams for F7, Bb7, C7, and Bb7. The first staff has four F7 chords. The second staff has Bb7, Bb7, F7, and F7. The third staff has C7, Bb7, F7, and C7.

64. Rhythm Accompaniment

Rhythm Accompaniment

Chord diagrams for F7, Bb, and C9 with fingerings and descriptions. The F7 diagram shows a 'Grand Barre' with the 1st finger across all strings. The Bb diagram has fingering x1333x. The C9 diagram has fingering x21333. A note states: 'This C9 chord has the same function as C7 and is often substituted for it.'

Musical exercise for F7, C7, Bb, and C9 chords. The exercise is in 4/4 time and consists of two staves. The first staff shows F, C7, F, and F7. The second staff shows Bb, C9, F, and F. Fingerings are indicated for the final notes.

Note the slight difference in this D Minor fingering from the one on page 24

Chord diagrams for Dm (fingering x0241), Gm (fingering 2x0333), and A7 (fingering x01112).

Musical exercise for Dm, Gm, A7, and Dm chords. The exercise is in 4/4 time and consists of two staves. The first staff shows Dm, Gm, A7, and Dm. The second staff shows the final notes of the chords.

Several of the forms presented above will take some time to play clearly. Be patient and keep at them. . .

## 65. Kdyby tady byla

**KDYBY TADY BYLA TAKOVÁ PANENKA**

Jihočeská

*Moderato*

D0 D2 D4 D2 D0  
A7 D G G0 D2  
D A7 D D4 G2 D4 D0 A7 D0 D2 D4 D2 D0

1. Kdyby tady byla taková panenka, která by mě chtěla.  
Která by mě chtěla, syna vychovala, přitom pannou byla.

2. Kdybych já ti měla syna vychovati, při tom pannou býti,  
ty by si mně musel kolíčku dělati, do dřeva netíti.

3. Kdybych já ti musel kolíčku dělati, do dřeva netíti.  
ty bys mně musela košiličku šíti, bez jehel a nití.

4. Kdybych já ti měla košiličku šíti bez jehel a nití,  
ty by si mně musel žebřík udělati, až k nebeské výši.

( Kdybych já ti měla košiličku šíti bez jehel a nití  
ty by si mně musel hedváb udělati z tej ovesnej slámy.)

( Kdybych já ti musel hedváb udělati z tej ovesnej slámy,  
ty bys mně musela všechny hvězdy sčísti, co na nebi svítí.)

( Kdybych já ti měla všechny hvězdy sčísti, co na nebi svítí,  
ty by si mně musel žebřík udělati, až k nebeské výši.)

5. Kdybych já ti musel žebřík udělati, až k nebeské výši,  
lezli bysme spolu, spadli bysme dolů, byl by konec všemu.



66. Etuda v tónině C dur

Musical score for Etuda v tónině C dur. The score consists of six systems of two staves each. The first system includes fingering numbers (1-1, 1 2, 1 4, 4-4) and a breath mark (b). The second system includes a fingering number (1) and a forte-sustained (F.S.) marking. The third system includes a fingering number (1) and a forte-sustained (F.S.) marking. The fourth system includes a fingering number (1) and a forte-sustained (F.S.) marking. The fifth system includes fingering numbers (1 2, 1-1) and a forte-sustained (F.S.) marking. The sixth system includes fingering numbers (1 4 2, 1) and a forte-sustained (F.S.) marking. The piece concludes with a 'fine' marking.

67. Chromatická stupnice do 2. polohy

The Chromatic Scale is made up of "semi-tones" (half steps)

Musical score for Chromatická stupnice do 2. polohy. The score consists of three systems of two staves each. The first system shows the ascending chromatic scale with fingering numbers (0, 1, 2, 3, 4, 5, 6, 7, 8) and circled fingerings (6, 5, 4, 3). The second system shows the descending chromatic scale with fingering numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1) and circled fingerings (2, 1, 2). The third system shows the descending chromatic scale with fingering numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1) and circled fingerings (6, 5, 4, 3, 2, 1). The piece concludes with a double bar line.



68. Samba \_ Latin\_32 Pista 32.mp3

32

Ami7

TAB

Ami7

TAB

69. Metal riff

21

fingering: 1 3 3(2) 1 3 3(2) 1 3 3(2) 1

70. Exercise trioly 1

71. Workshop Death metal

# Death Metal

Hamer & Kramer



**H**allo Freunde der fleischverarbeitenden Metalzunft! Was lange währt, wird endlich gut. In dieser Ausgabe dürfen sich alle E-Mail-Terroristen freuen, die seit der ersten Metal Workshop-Ausgabe lautstark nach Cannibal Corpse growlen. Denn hier und jetzt werden wir uns dem Death Metal und seinen wichtigsten Vertretern widmen. Zuallererst sollten wir erwähnen, dass ihr das herkömmliche Tuning vergessen könnt. Daher empfiehlt es sich für alle, die ihre ersten Death Metal Gebversuche unternehmen wollen, eine Axt ohne Floyd Rose Vibrato zur Hand zu nehmen. Wie ihr nämlich schon bald merken werdet, stimmen unsere Protagonisten ihre Instrumente meistens „Südlich des Himmels“ – wenn ihr wisst, was wir meinen.

Die gängigsten Tunings sehen so aus, dass ihr die komplette Gitarre auf D runterstimmt (D-G-C-F-A-D). Wer's noch tiefer will, verwendet in dieser Stimmung Dropped C. Das heißt, unsere tiefste Saite, die ja jetzt ein D ist, wird zusätzlich noch auf C runtergestimmt (C-G-C-F-A-D). Das Ganze kann auch nur einen Halbton tiefer und zusätzlich gedroppter E-Saite passieren, dann hätten wir folgendes Tuning: Db-Ab-Db-Gb-Bb-Eb. Möglich, dass euch noch andere Tunings begegnen, aber für den Zustand der Musiker während des Stimmvorgangs übernehmen wir keine Haftung. Für Selbstversuche könnt ihr gerne mal eine 7-Saitige umhängen, dann kommt ihr bis zum H runter, mit Dropped A (die H-Saite auf A runter) seid ihr dann schon fast in der Hölle. Jedoch sollten alle Puristen bei diesem Versuch darauf achten, nicht nach Korn zu klingen, denn die machen das genau so, und das wollen wir nicht wirklich. Bei dem ganzen Spaß dürft ihr nicht vergessen, auf die Saitenstärke zu achten. Denn beim C-Tuning mit 009er-Saiten könnt ihr die Stricke gleich hinter Griffbrett schnallen, so schlaldrig werden die! Wir empfehlen 011er bis 013er Saiten.

**Bsp. 1**  $\text{♩} = 90$  Normal tuning, tune down 1 step: (low to high) D-G-C-F-A-D



**Bsp. 2**  $\text{♩} = 120$  Dropped D tuning, tune down 1/2 step: (low to high) Db-Ab-Db-Gb-Bb-Eb



### Jetzt wird gemetzelt

Unser **Bsp. 1** beleuchtet die Band Death, die zusammen mit Possessed den Begriff Death Metal geprägt, wenn nicht sogar erfunden hat. Unser kleines musikalisches Exzerpt findet ihr auf der 1991 erschienenen Platte namens 'Human', auf der Mainman Chuck Schuldiner schon weitaus virtuoser vom Leder gezogen hat als auf seinen doch deutlich primitiveren Frühwerken. Das Beispiel ist im Stile des Titels „Suicide Machine“ gehalten. Tuning: D-G-C-F-A-D.

**Weiter geht's mit den Kollegen von der Insel, unseren Freunden von Bolt Thrower.** Mit ihrem Dampfwalzen-Sound und ihren futuristischen Kriegs- und Endzeittexten haben sie sich eine

ganz eigene Nische geschaffen. Live war diese Band immer der Oberhammer, vor allem was Tightness und Sound betrifft. Unser **Bsp. 2** lehnt sich an „Pride“ von ihrer 2001 erschienen CD 'Honour, Valour, Pride' an. Tuning: Db-Ab-Db-Gb-Bb-Eb.

**Jetzt wird's archäologisch: Unsere Tomb Raider von Nile haben sich textlich der Ägyptologie verschrieben.** Musikalisch herrscht hier klar der Schlagbohr-Formel-1-Dampfhammer-Sound, der uns, gelinde gesagt, vor das eine oder andere Riff-Rätsel gestellt hat. Aber da nach ausführlicher Grabung unter den Songtrümmern von 'Black Seeds Of Vengeance' folgendes Riff-Juwel zutage gebracht werden konnte, wollen wir euch

**Bsp. 3** ♩ = 220 Dropped D tuning, tune down 1/2 step:  
(low to high) Db-Ab-Db-Gb-Bb-Eb



play 7 times

play 3 times

Musical notation for Bsp. 3. It consists of two systems. The first system is labeled 'play 7 times' and features a guitar staff with a treble clef and a 4/4 time signature. The melody starts with a sharp sign on the first note. Below the staff is a TAB line with fret numbers: 4 4 4 4 1 1 1 1 5 5 5 5 6 6 6 6. The second system is labeled 'play 3 times' and features a guitar staff with a treble clef and a 4/4 time signature. The melody starts with a sharp sign on the first note. Below the staff is a TAB line with fret numbers: 10 10 10 10 9 9 9 9 12 12 12 12 13 13 13 13. Both systems end with a double bar line and a final chord.

**Bsp. 4** ♩ = 125 Normal tuning, tune down 1/2 step:  
(low to high) Eb-Ab-Db-Gb-Bb-Db



P.M.-----|

Musical notation for Bsp. 4. It consists of four systems. Each system has a guitar staff with a treble clef and a 3/4 time signature. The melody starts with a sharp sign on the first note. Below the staff is a TAB line with fret numbers: 0 0 0 0 4 5 4 5 4 5 1 2 1 2 1 2. The first system is labeled 'P.M.-----|'. The second system is labeled 'P.M.-----|'. The third system is labeled 'P.M.-----|'. The fourth system is labeled 'P.M.-----|'. Each system ends with a double bar line and a final chord.

**Bsp. 3** nicht vorenthalten, bevor wir es in die Vitrine stellen. Tuning: Db-Ab-Db-Gb-Bb-Eb.

**Zu guter Letzt laden wir euch zum Schlacht-schüsseessen ein.** Begrüßen wir unsere Gastgeber von Cannibal Corpse, die, wie wir aus euren E-Mails entnehmen konnten, zu euren absoluten Death Metal-Favoriten gehören. Lyrisch wird hier fröhlich vor sich hin gemetzelt, was die eine oder andere Indizierung oder gar Auftrittsverbote in Ländern wie Korea nach sich zog. Neben der Tatsache, dass die Jungs mental und moralisch etwas fragwürdig, aber durchaus unterhaltsam zu Werke gehen, präsentieren sie sich als absolute Profis an ihren Instrumenten. Allen voran

Drummer Paul Mazurkiewicz. Als letzten Gang unseres schmackhaften Death Metal-Menüs Tischchen wir euch ein Riff im Stile von „Staring Through The Eyes Of The Dead“ auf [Bsp. 4]. Das Tuning ist relativ traditionell. Einfach einen Halbton runter: Eb-Ab-Db-Gb-Bb-Eb.

In unserem nächsten Workshop wenden wir uns an alle Abiturienten und angehenden Musikstudenten. Da wird's dann nämlich furchtbar kompliziert und intellektuell. Freut euch auf einen Exkurs in den Progressive Metal mit Professoren wie Fates Warning, John Petrucci von Dream Theater und Queensryche.

Hamer Et Kramer



Hudba i text Karel Kryl

## ANDĚL

*Moderato*  
*beat*

A2 A0 E3 A0 A2 D0 A2 A2 A0 E3 A0 E3 A0 A2 A0  
E3 A0 A2 D0 A2 A2 A0 E3 A0 E3 E3 A0 E3 G0 G2  
H0 G2 G2 D0 G0 D0 A2 D0 G0 G2 H0 G2 G0 D0  
G0 D0 A2 D0 A0 E3 A0 D0 A0 D0  
A2 D0 D2 D0 A2 D0 A0 E3 A2 A0 E3

1. Z roz-mlá-ce-ný-ho kos-te-la, v krabici s kusem mýdla,  
při-ne-sl jsem si an dě-la, po lá-ma-li mu křídla.  
Dí - val se na mne od-da-né, já měl jsem tro-chu tré-mu,  
tak vtis-kl jsem mu do dlaně lahvič-ku od parfé-mu.

R. A proto, prosím, věř mi, chtěl jsem ho žádat,  
aby mi me zi dveřmi po-mohl há-dat, co mě če-ká  
a nemine, co mě če-ká a nemine.

2. Pak hlídali jsme oblohu, pozorující ptáky,  
debatující o Bohu a hraní na vojáky.  
Do tváře jsem mu neviděl, pokoušel se ji schovat,  
to asi ptákům záviděl, že mohou poletovat.

3. Když novinky mi sděloval u okna do ložnice,  
já křídla jsem mu ukoval z mosazný nábojnice...  
A tak jsem pozbyl anděla, on oknem uletěl mi,  
však přítel prý mi udělá novýho z mojí helmy.

## 72. Bratříčku zavírej vrátka

**BRATŘÍČKU, ZAVÍREJ VRÁTKA**Hudba i text  
Karel Kryl

1  
Em G D  
A2 A3 A2 A3 A2 A3 D0 A3 A2 A0 A2

7  
H7 C H7 2  
A0 A2 A3 D2 D0 D2 D0 D2 A3 A2

16  
Em Hm Em Hm Em Hm Em Hm  
D2 D2 D4

21  
Em Hm Em Hm Em Hm Em Hm C Hm  
G0 G2 H0 G2 H1 H0

26  
Em C Hm Em H7 D.C. al Coda  
G2 G0 H1 H0

32  
CODA C Em C Em C Em C Em  
C Em C Em C Em C Em

1. Bratříčku, nevzlykej, to nejsou bubáci, vždyť už jsi velikej,  
to jsou jen vojáci, přijeli v hranatých, železných maringotkách.  
Se slzou na víčku hledíme na sebe, buď se mnou, bratříčku,  
bojím se o tebe na cestách klikatých, bratříčku v polobotkách.

R. Pr-ší a ven-ku se set-mě-lo,  
tato noc nebu-de krát-ká.  
Be-rán-ka vl-ku se za-chtě-lo.  
Brat-řič-ku! rec: Zavřel jsi vrátka?  
rec: Zavírej vrátka! Zavírej vrátka!



73. Duet 1-2-3-4

# One, Two, Three, Four (duet)

Tempo - Moderate 4  
(speed)

(1st GTR)

(2nd GTR)

The musical score is written for two guitarists, labeled (1st GTR) and (2nd GTR). It consists of five systems of music, each with two staves. The first staff of each system is for the 1st GTR and the second for the 2nd GTR. The music is in 4/4 time and features a mix of chords and melodic lines. The first system shows the 1st GTR playing chords and the 2nd GTR playing a melodic line. The second system continues this pattern. The third system shows the 1st GTR playing chords and the 2nd GTR playing a melodic line. The fourth system continues this pattern. The fifth system shows the 1st GTR playing chords and the 2nd GTR playing a melodic line. The score ends with a double bar line.

Three systems of piano accompaniment notation. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system shows a sequence of chords and moving lines in both hands. The second system continues the piece with similar harmonic and melodic structures. The third system concludes the section with final chords and a descending line in the bass.

74. Metal Riff

24 

fingering: 3(2) 1 3(2) 1 3(2) 1 3(2) 1 4 1 3 1 3 1

The notation shows a guitar riff on a six-string staff. It includes a guitar icon, a measure number '24', and a tablature line with fret numbers and a fingering line below. The tablature consists of:  $8^{(10)}$ ,  $5$ ,  $8^{(10)}$ ,  $5$ ,  $8^{(10)}$ ,  $8$ ,  $5$ ,  $7^{(9)}$ ,  $5$ ,  $8$ ,  $5$ ,  $7$ ,  $5$ ,  $7$ ,  $5$ . The fingering line below is: 3(2) 1 3(2) 1 3(2) 1 3(2) 1 4 1 3 1 3 1.

## 75. Severní vítr

## SEVERNÍ VÍTR

Hudba J. Uhlíř, text Z. Svěrák

*Volně*

1. Jdu s dě-ra-vou pa-tou, mám ho-reč-ku zla-tou, jsem  
pod sněhem ml-čí, tam sto-py jsou vl-čí, tam

chu-dý, jsem sám, ne-mo-cen. Hla-va mě pá-lí a  
zby-teč-ně bu-deš mi psát. Sám v dře-vě-né bou-dě sen

v modravé dá-li se les-kne a tře-py-tí můj sen. Kraj  
o zlaté hrouďe já nechám si ti-síc-krát zdát.

2.

R. Se-ver-ní ví-tr je krutý, po-čí-tej  
lás-ko má s tím. K nohám ti dám zla-té pru-ty  
ne-bo se vů-beč ne-vrá - tím.

2. Zarůstám vousem a vlci už jdou sem,  
už slyším je výt blíž a blíž.  
Už mají mou stopu, už věští, že kopu  
svůj hrob a že stloukám si kříž.

Zde leží ten blázen, chtěl dům a chtěl bazén  
a opustil tvou krásnou tvář.  
Mám plechovej hrnek a pár zlatejch zrněk  
a nad hrobem polární zář.

R.

76. Blues in Bb

# Blues in Bb

Lick 01 Chuck Berry

① B<sup>b</sup>

|| Bb | Bb | Bb | Bb |

| Eb | Eb | Bb | Bb |

| F | Eb | Bb | F ||

## Legenda

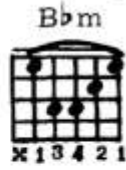
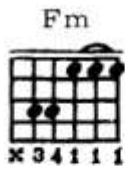
Bb = akord Bb dur = první prst je na 6. políčku str. E

Eb = akord Eb dur = první prst je na 6. políčku str. A

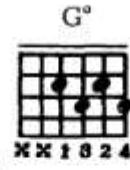
F = akord F dur = první prst je na 8. políčku str. A



77. Doprovedy v Fm \_ Gm



Mute 5th stg with tip of first finger  
Mute 6th by touching with the thumb



also called G dim (see pg 30)

EXERCISE

Fm Bbm Fm G°

count 1 2 and 3 4 I I II

F7 Bbm Fm C7 Fm

EXERCISE

(This is the same chord sequence but TRANSPOSED to a different key - watch the position marks)

Gm Cm Gm A°

III III III IV

G7 Cm Gm D7 Gm

III III III III III

Note: The diminished chord can actually be named from any note in the form. (Ex. G° = Bb° = C#° or Db° = E°) Diminished chords repeat themselves every 4th fret.

78. Cha Cha \_ Latin\_56 Pista 56.mp3

56 Cmi7

play 4 times

T A B



79. A dur + septakord

Musical notation for exercise 79, A major + septakord. The notation includes fingerings and chord markings (V, A7) across five staves.

80. Rocková klišé

Musical notation for exercise 80, Rocková klišé. The notation includes guitar diagrams, fingerings, and the instruction "ring together" for systems 25 and 26.

25

fingering: 3(2) 1 1 3(2) 1 1 3(2) 1 1 3(2) 1 1

26

fingering: 3(2) 3 1 3(2) 3 1 3(2) 3 1 3(2) 3 1

81. F dur

Pattern 3



(1st pos. F and G scales contain two octaves - play all patterns in BOTH octaves)

82. Arpeggio study

**ARPEGGIO STUDY BROKEN CHORDS**

(Practice picking as indicated--and also with alternate  $\square V$ )



\*\* When two consecutive notes are played with the same finger on adjacent strings - "roll" the finger tip from one string to the next--do not lift the finger from the string....

83. Doprovod v A dur

- We now begin to observe that many chords have more than one fingering. The choice of which one to use generally depends upon the chord fingerings that immediately precede and/or follow. In the following exercise use the large diagrams OR the smaller optional fingerings in sequence - DO NOT MIX THEM....

EXERCISE

(optional fingering) (opt.) (opt.) (opt.)

A E7 A7 D

(opt.) (opt.)

Dm A E7 A

Smooth, melodic rhythm accompaniment depends on the number of chord forms mastered.

84. Mozart \_ Menuet pro Nanerl \_ A dur

### Nannerl's KV 2

Duo Guitar

W. A. Mozart

T. pozn.? (viz "Táňa 18.6." - neprectu)

*kurzivou pozn. ze 4.5.*

**♩ = 120**

Guitar 1

Guitar 2

IX.

v. 3 1 4 2 0 1

II. ② 1 4 ③ 2

5 0 4 3 4 3

9 0 4 2 3 2 0 2 0 3 0 4

13 3 2 0 2 0 0 3 2

85. Blues A major

Blues\_Scale\_Junior\_A\_major

by Michal Filek

### 86. Metal\_ Úvod

TAB notation for the first measure of the Metal\_ Úvod exercise. The staff shows a single note on the 5th fret of the 5th string, with a brace below it.

TAB notation for the second measure of the Metal\_ Úvod exercise. The staff shows a sequence of notes: 5th fret on the 5th string, 5th fret on the 4th string, a grace note on the 5th fret of the 5th string, a quarter note on the 5th fret of the 5th string, a grace note on the 5th fret of the 5th string, and a quarter note on the 5th fret of the 5th string.

TAB notation for the third measure of the Metal\_ Úvod exercise. The staff shows a sequence of notes: 2nd fret on the 5th string, 2nd fret on the 4th string, 2nd fret on the 5th string, 2nd fret on the 4th string, 2nd fret on the 5th string, 2nd fret on the 4th string, 2nd fret on the 5th string, 2nd fret on the 4th string, a grace note on the 2nd fret of the 5th string, 2nd fret on the 5th string, a grace note on the 2nd fret of the 5th string, 2nd fret on the 5th string, and 2nd fret on the 4th string.

### 87. Metalové rytmy

TAB notation for the first measure of the Metalové rytmy exercise. The staff shows a sequence of notes: 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, and 5th fret on the 5th string. A circled '5' is above the first note.

count: 1 2 3 4 (1 2) (3 4) 1 2 3 4 (1 2) (3 4)

TAB notation for the second measure of the Metalové rytmy exercise. The staff shows a sequence of notes: 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, and 5th fret on the 4th string.

count: 1 2 3 4 1 & 2 & 3 & 4

TAB notation for the third measure of the Metalové rytmy exercise. The staff shows a sequence of notes: 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, and 5th fret on the 4th string.

count: 1 & 2 (& 3) & 4 & 1 & 2 (& 3 &) 4

TAB notation for the fourth measure of the Metalové rytmy exercise. The staff shows a sequence of notes: 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, 5th fret on the 4th string, 5th fret on the 5th string, and 5th fret on the 4th string.

count: 1 e & a 2 e & a 3 & 4 e & a 1 2 e & a 3 & a 4



88. Workshop Metal – Laid Back Extended

# Laid Back Extended

Bsp. 1 ♩ = 88



Chord diagrams for Bsp. 1:

- A: 111
- Am: 231
- G: 21 34
- F: 134 211
- Fmaj7: 1113
- E7: 1112
- G: 1333

Musical notation for Bsp. 1:

Staff 1: Treble clef, 4/4 time, key of A major. Chords: A, Am, G, F. Includes TAB notation below.

Staff 2: Treble clef, 4/4 time, key of A major. Chords: Fmaj7, E7, G. Includes TAB notation below.

Bsp. 2 ♩ = 80



Chord diagrams for Bsp. 2:

- Dsus<sup>2</sup>: 13411
- B<sup>b</sup>sus<sup>2</sup>: 13411
- Csus<sup>2</sup>: 13411

Musical notation for Bsp. 2:

Staff 1: Treble clef, 4/4 time, key of D major. Chords: Dsus<sup>2</sup>, B<sup>b</sup>sus<sup>2</sup>, Csus<sup>2</sup>. Includes TAB notation below.

Bsp. 3 ♩ = 72



Chord diagrams for Bsp. 3:

- Dsus<sup>2</sup>: 13411
- Dmaj<sup>9</sup>: 13211
- Csus<sup>2</sup>: 13411
- Cmaj<sup>9</sup>: 13211

Musical notation for Bsp. 3:

Staff 1: Treble clef, 4/4 time, key of D major. Chords: Dsus<sup>2</sup>, Dmaj<sup>9</sup>, Csus<sup>2</sup>, Cmaj<sup>9</sup>. Includes TAB notation below.

Bsp. 4 ♩ = 68



Dropped D-tuning (low to high: D-A-D-G-B-E)

Play 4 times

Bsp. 5 ♩ = 140



wieder drauf. Im nächsten Takt alles von vorn und so weiter. Der Prof macht das auf seinem Drumset genauso – einfach gut hinhören und sich fallen lassen. Gleiches Prinzip, andere Gitarrenfigur: Lasst euch bloß nicht hetzen, auch wenn mal eine Zählzeit nicht gespielt werden sollte [Bsp. 3]. Das Ganze geht natürlich auch in Heavy: Zum Beweis bollert euch Bsp. 4 ein vollverzerrtes Dropped D-Beispiel vor'n Latz.

Jetzt probieren wir wieder was Neues und verschieben nur einzelne Schläge im Takt. Zur Einstimmung nochmal eine Reggae-Weisheit von Gentleman-Gitarrist Andreas Wendland: „Die Offbeats kommen ja nicht auf den Punkt genau, sondern werden etwas verschwommen, nach

hinten gelegt gespielt. Es genügt also nicht, auf das Metronom zu achten, das Feeling, wann die Offbeats kommen, ist viel wichtiger. Man muss sich fallen lassen, sich zurücklehnen.“ Alles klar, der Herr, genau das werden wir jetzt mal checken!

Hört euch die erste Variante von Bsp. 5 auf Track 63 der guitar-CD an: Reggae glattrasiert, alles ganz gerade. Aber zum Glück geht es noch deutlich besser: Achtung, jetzt nehmen wir die „Zwei“ und „Vier“ richtig schön laid back. Und auch die Achtel vor der „Drei“ ist sehr spät gespielt. Um diese so hinzubiegen, haben wir sie nicht „einzeln“ gedacht, sondern auf die „Drei“ hingespült [Track 64]. Der Unterschied



89. Workshop Metal – Teutonenstahl

Musical score for Workshop Metal – Teutonenstahl, measures 1-12. The score is written in 4/4 time and consists of three systems. Each system includes a treble clef staff with a key signature of one flat (B-flat) and a guitar tablature staff. The first system (measures 1-4) features a rhythmic pattern of eighth notes with a 'P.M.' (pick attack) marking. The second system (measures 5-8) continues the eighth-note pattern with 'P.M.' markings. The third system (measures 9-12) includes a mix of eighth notes and quarter notes, with 'P.M.' markings. The tablature uses numbers 0-7 to indicate fret positions and includes various symbols for picking and phrasing.



Bsp. 2 ♩ = 165

Musical score for Bsp. 2, measures 1-12. The score is written in 4/4 time and consists of three systems. Each system includes a treble clef staff with a key signature of one flat (B-flat) and a guitar tablature staff. The first system (measures 1-4) features a rhythmic pattern of eighth notes with 'P.M.--4' (pick attack) markings. The second system (measures 5-8) includes a mix of eighth notes and quarter notes with 'P.M.--4' markings. The third system (measures 9-12) continues the eighth-note pattern with 'P.M.--4' markings. The tablature uses numbers 0-7 to indicate fret positions and includes various symbols for picking and phrasing.



This section contains four systems of musical notation for guitar. Each system consists of a standard staff and a corresponding TAB staff. The first three systems feature a rhythmic pattern of eighth notes with a 'P.M.' (pick mute) instruction indicated by a dashed line. The fourth system includes a triplet of eighth notes and concludes with a double bar line and a final chord.

Dropped D Tuning:  
(low to high) D-A-D-G-B-E



Bsp. 4 ♩ = 140

This section contains three systems of musical notation for guitar. Each system consists of a standard staff and a corresponding TAB staff. The first system features a rhythmic pattern of eighth notes with a 'P.M.' instruction. The second system includes a triplet of eighth notes and a 'P.M.' instruction. The third system concludes with a double bar line and a final chord.



Bsp. 5 ♩ = 160



Musical notation for Bsp. 5, first system. It consists of a treble clef staff with a 4/4 time signature and a guitar tablature staff below it. The treble staff contains a melodic line with notes on the 2nd, 3rd, 4th, and 5th strings. The tablature staff shows fret numbers 0, 2, 5, and 2. Pedal markings 'P.M.' with various dashed lines are placed below the notes. A double bar line is at the end of the system.

Musical notation for Bsp. 5, second system. It continues the melodic line from the first system. The treble staff has notes on the 2nd, 3rd, 4th, and 5th strings, ending with a double bar line and a 'rit.' marking. The tablature staff shows fret numbers 0, 2, 5, 0, 0, 2, 0, 0, 0, 0, 3, 4, 3, 2, 0. Pedal markings 'P.M.' are present. A double bar line is at the end of the system.

Bsp. 6 ♩ = 130



Musical notation for Bsp. 6, first system. It features a treble clef staff with a 4/4 time signature and a guitar tablature staff. The treble staff shows a continuous eighth-note melody on the 2nd, 3rd, and 4th strings. The tablature staff uses fret numbers 5, 7, 7, 7, 7, 7, 5, 7, 7, 7, 5, 7, 5, 7, 6, 5. Pedal markings 'P.M.' with dashed lines are below the notes. A double bar line is at the end of the system.

Musical notation for Bsp. 6, second system. It continues the eighth-note melody from the first system. The treble staff has notes on the 2nd, 3rd, and 4th strings, ending with a double bar line and a 'rit.' marking. The tablature staff uses fret numbers 5, 7, 7, 7, 7, 7, 5, 7, 6, 5, 7, 6, 5, 3, 0, 0, 0, 3, 0, 0, 0, 3, 0, 0, 0, 3. Pedal markings 'P.M.' are present. A double bar line is at the end of the system.

90. Entertainer

The Entertainer, arr. by M.Filek  
4 Guitars (3 voices + chords)

Moderate

Original by Scott Joplin

The musical score is presented in four systems, each with three staves. The first system shows the initial melodic lines in 4/4 time. The second system introduces a key signature change to one sharp (F#) and includes chord diagrams for C, C7, F, C, and G7. The third system continues the melodic development and includes a D7 chord. The fourth system concludes the piece with a final C chord. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs, along with dynamic markings like accents.

This musical score is for guitar, presented in a four-system format. Each system consists of three staves: a treble clef staff for the melody, a middle treble clef staff for chords, and a bass clef staff for the bass line. The music is in a 4/4 time signature.

**System 1:** The first three measures feature a melodic line with eighth notes and a bass line with quarter notes. Chords are indicated as C, F, Fm, C, and G7. The fourth measure is the start of the first ending, marked with a '1.' and a repeat sign.

**System 2:** The first measure is the end of the first ending, marked with a '2.'. The second measure is the start of the second ending, marked with a '3.' and the word 'FINE'. The third and fourth measures continue the melodic and bass lines with a C chord.

**System 3:** The first two measures have chords F and Fm. The third measure has a C chord. The fourth measure has a C chord and Cm chord.

**System 4:** The first two measures have chords G and D7. The third measure has a G7 chord. The fourth measure has a C chord.

The image displays a musical score for piano, consisting of two systems of three staves each. The first system includes chord annotations: F, Fm, C, F, F<sup>dim</sup>7, and C. The second system includes annotations: D<sup>7</sup>, G<sup>7</sup>, C, and C, along with first and second endings and the instruction "D.S. al Fine".

**System 1:**

- Staff 1: Treble clef, notes: F4, G4, A4, B4, C5, B4, A4, G4, F4.
- Staff 2: Treble clef, notes: F4, C5, F4.
- Staff 3: Bass clef, notes: F2, C3, F3.
- Chord annotations: F, Fm, C, F, F<sup>dim</sup>7, C.

**System 2:**

- Staff 1: Treble clef, notes: F4, G4, A4, B4, C5, B4, A4, G4, F4.
- Staff 2: Treble clef, notes: F4, C5, F4.
- Staff 3: Bass clef, notes: F2, C3, F3.
- Chord annotations: D<sup>7</sup>, G<sup>7</sup>, C, C.
- First ending: 1. (Repeat sign)
- Second ending: 2. D.S. al Fine (Repeat sign)



## 91. Dej mi víc své lásky

**DEJ MI VÍC SVÉ LÁSKY** Hudba Petr Janda, slova Pavel Chrastina

The musical score is written in G major, 4/4 time. It consists of six staves of music. Each staff includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). Above the notes, guitar chord diagrams are provided for various chords: Em, G, D, H7, A, Am, H7, D7, C, and E7. The notes are written in a standard musical notation with stems and flags. Measure numbers 1, 12, 18, 23, and 28 are indicated at the beginning of their respective staves. A first ending bracket is shown at the end of the third staff, leading to a second ending bracket at the end of the fourth staff.

1. Vymys-lel jsem spou-stu ná - pa - dů a - ú, co pod-po - ru - jou  
do-brou ná - la - du a - ú, ho-dit klíč-če do ka-ná-lu, sjet po zad-ku  
ho-lou ská-lu, v no-ci cho-dit stra-šit do hra - du.

Má dra-há dej mi víc,— má dra-há dej mi víc,— má dra-há  
dej mi víc své lás - ky a - ú, já nech-ci sko-ro nic,  
já nechci sko-ro nic,— já chci jen po-hla-dit tvé vlás - ky a - ú.

2. Dám si dvoje housle pod bradu, aú,  
v bílé plachtě chodím pozadu, aú,  
úplně melancholicky  
s citem pro věc, jako vždycky,  
vyrábím tu hradní záhadu.

3. Nejlepší z těch divnejch nápadů, aú,  
mi dokonale zvednul náladu: aú,  
natrhám ti sedmikrásky,  
tebe celou s tvými vlásky  
zamknu si na sedm západů, aú, aú, aú, aú.

92. Apache by The Shadows

# Apache tab by The Shadows

Tuning: E A D G B E  
Key: Am

Page 1/3

THE SHADOWS - APACHE - TABBED BY DANNY BLOOMFIELD

```

e|-----5-3-0-|-----5-3-0-|-----|-----|
B|---1-3b-----1-----|---1-3b---1-----|-----|-----|
G|-2-----2-----|-2-----2-----|-2--2-----|-2--2-----|
D|-----|-----|-2--2--2-4-2--2|-2--2--2-4-2--2--|
A|-----|-----|-----5-|-----5-|
E|-----|-----|-----|-----|

```

```

e|-----|-----|
B|-----|-----|
G|---7--7-----|-2--2-----|
D|-7--7--7-9-7--7-|-2--2--2-4-2--2-|
A|-----10-----|-----5-|
E|-----|-----|

```

```

e|-----|-----|-----|-----|
B|-----|-----|-----|-----|
G|-----|-----|-----|-----|
D|---333-33--333-33|---333-33--333-3-|2-----|-----|
A|-3-----3-----|3-----3-----|-----0-----|-----|
E|-----|-----|-----|-----|

```

x2  
(omit open A note second)

string  
time)

```

e|-----|-----3-----6--6v-|
B|----1-0-0h1-3-3/5-5\3-1---|----1-0-0h1-3--3/5--5-5/8--8-8v-|
G|---2-----2-----|-2-----0-----|
D|-3-----|-3-----|
A|-----|-----|
E|-----|-----|

```

```

e|-----|
B|----1--0-0h1-3-3/5--5\3-1---|
G|---2-----2-----|
D|-3-----|
A|-----|
E|-----|

```

# Apache Page 2/3

```

e|-----|-----|-----|-----|
B|-----|-----|-----|-----|
G|-----|-----|-----|-----|
D|---333-33--333-33|--333-33--333-3|2-----|-----|
A|-3-----3-----|3-----3-----|-----0-----|-----|
E|-----|-----|-----|-----|

```

x2  
(omit open A  
note second)

string time)

```

e|-----|-----|-----|
B|-----|-----|-----|
G|---2---2-----|---2---2-----|---7---7-----|
D|--2---2---44444--2---2-|-2---2---44444-2---2-|-7---7---99999-7---7-|
A|-----5-----|-----5-----|-----10-----|
E|-----|-----|-----|

```

```

e|-----|-----|
B|-----1-0-0h1-3-3/5-5\3-1---|
G|---2---2-----|---2-----|
D|-2---2---44444-2---2-|-3-----|
A|-----5-----|-----|
E|-----|-----|

```

```

e|-----|
B|----1-0-0h1-3-----|
G|---2-----0-----000-0-1-0-1-0-0-|
D|-3-----|
A|-----|
E|-----|

```

```

e|-----|
B|----1-0-0h1-3-3/5--5\3-1---|
G|---2-----2-----|
D|-3-----|
A|-----|
E|-----|

```

```

e|-----|-----|-----|-----|
B|-----|-----|-----|-----|
G|-----|-----|-----|-----|
D|---333-33--333-33|--333-33--333-3|2-----|-----|
A|-3-----3-----|3-----3-----|-----0-----|-----|
E|-----|-----|-----|-----|

```

# Apache Page 3/3

```

e|-----|-----|-----|
B|-----|-----|-----|
G|-----|-----|-----|
D|-----|-----|-----|
A|-----|-----|-----|
E|-1--1-1-1--1-1/5--5-5-5--5-5/|-8--8-8-8--8-8/13--13-13-13--13-13-|-12-----|

```

```

e|-----|
B|-----|
G|-----|
D|-----|
A|-----|
E|-----|

```

```

e|-----|-----5-3-0-----|
B|---1-3b-----|---1-----|
G|-2-----|-2-----| repeat till fade
D|-----|-----|
A|-----|-----|
E|-----|-----|

```

\*\*\*\*\*

- | h Hammer-on
- | b Bend
- | / Slide up
- | \ Slide down
- | v Vibrato

\*\*\*\*\*



93. Skladba pro – dvě kytary

*Sea To Sea (duet)*

(1st Guitar)

(2nd Guitar)

The first system of musical notation consists of two staves. The upper staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff contains a sequence of chords: a G4-F4 dyad, a G4-F4 dyad, a G4-F4 dyad, a G4-F4 dyad, and a G4-F4 dyad.

The second system of musical notation consists of two staves. The upper staff contains a sequence of chords: a G4-F4 dyad, a G4-F4 dyad, a G4-F4 dyad, and a G4-F4 dyad. The lower staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

The third system of musical notation consists of two staves. The upper staff contains a sequence of chords: a G4-F4 dyad, a G4-F4 dyad, a G4-F4 dyad, and a G4-F4 dyad. The lower staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

The fourth system of musical notation consists of two staves. The upper staff contains a sequence of chords: a G4-F4 dyad, a G4-F4 dyad, a G4-F4 dyad, and a G4-F4 dyad. The lower staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

### 94. Hammering

10

fingering: 1 3 1 3 1 3 1 3

11

fingering: 1 3 1 3 1

12

fingering: 4 1 4 1 4 1 4 1

13

fingering: 4 1 4 1 3 1 3

14

fingering: 3 1 3 1 3 1 3 1

15

fingering: 4 1 4 1 4 1 4 1 3 1 3 1 3

### 95. E moll – všechny tři verze

(Relative to G Major)

E - Natural Minor

E - Harmonic Minor

E - Melodic Minor

96. Husárek A moll

# Já husárek malý

A moll  
Zvolna

Lidová z Čech

Am C Dm E

1. Já hu-sá - rek ma - lý, bo - ty roz - tr - ha - ný,

Guitar 2

Guitar 3

Guitar 4

2. Já husarka malá, mezi husarama,  
husarů je na tisíce, a já jenom sama.

3. Kdyby bylo ještě těch husarů dvěšťa,  
já bych se jim postavila, jako švarný děvče.

Am E Am

3  
já na voj - nu ne - po - je - du, až bu - du mít no - vý.

Gtr. 2

Gtr. 3

Gtr. 4



97. Bb dur + cvičení

### Key of Bb (1st position)

All B's and E's are flatted)

The musical score consists of four staves. The first staff is in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It contains a sequence of notes with fingerings: 1, 3, 0, 1, 3, 0, 2, 3, 1, 3, 4, 1, 3, 1, 4. A circled '5' is written below the first note. The second staff is in bass clef with a key signature of two flats and contains a sequence of notes. The third and fourth staves are also in bass clef with a key signature of two flats and contain a sequence of notes. The word 'fine' is written at the end of the fourth staff.

WHEN A KEY SIGNATURE HAS TWO OR MORE FLATS-THE NAME OF THE NEXT TO LAST FLAT IS THE NAME OF THE KEY

98. Partido alto \_ Latin\_42 Pista 42.mp3

42

Ami9

The musical score is for a guitar piece. It features a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of quarter notes and eighth notes. There are two 'v' marks above the staff, indicating vibrato. The piece ends with a double bar line and the instruction 'play 4 times'. Below the treble staff is a guitar tablature staff with six lines, labeled 'T', 'A', and 'B' on the left. The tablature shows fret numbers for each string.

### 99. Rockability

#### Song Prep: "Rockability"

Dial up a clean tone for this baby. And crank up some vintage spring reverb if you have it! Structurally, this tune uses a shorter eight-measure progression for its "chorus," and straight-ahead 12-bar blues progressions act as verses. Check out the comping variations in sections C and D.

One new repeat symbol happens here. It's the symbol  $\curvearrowright$  and it just means to repeat the previous measure wherever you see it. Also, this arrangement utilizes a *Coda* for its ending. When you see the written repeat *D.C. al Coda*, go back to the beginning and play up to the *to Coda*  $\oplus$  symbol. Then skip directly to the  $\oplus$  *Coda* at the end of the song. By the way, if based on reading this you deduced that another possible option exists—*D.S. al Coda*—and that it means to repeat back to the sign  $\S$  (as opposed to the beginning), play to the *to Coda*  $\oplus$ , then skip to the ending  $\oplus$  *Coda*, give yourself two gold stars!

The indication *rit.* at the ending is short for *ritard.* Contrary to popular belief, this doesn't really have anything to do with diminished intellectual capacity. It's a slowing of tempo and nothing more.

A.

# ROCKABILITY 12 13

**Chorus**

**A** Moderately Fast Shuffle (♩♩♩♩) ♩ = 164

Gtr 1 (clean) N.C.(A) N.C.(D)

0 2 3 1 3 1

**To Coda**  $\oplus$

N.C.(A) N.C.(E) N.C.(A) E7

let ring

0 3 3 1 2

**B Verse** *Rockabilly*

A5 A6 A5 A6 A5 D5 D6 D5 D6 D5

slight P.M.

A5 A6 A5 A6 A5 E5 E6 E5 E6 E5 D5 D6 D5 D6 D5 N.C.(A) E

slight P.M.

**C Verse**

N.C.(A)

N.C.(D) N.C.(A)

N.C.(E) N.C.(D) N.C.(A) E

# Rockabilly 3.

## D Verse

System 1: Measures 1-4. Chords: A5, (A6), A5, (A6), A5. Includes guitar and bass staves with fret numbers.

System 2: Measures 5-8. Chords: D5, D6, A5, (A6), A5. Includes guitar and bass staves with fret numbers.

System 3: Measures 9-10. Chords: E, D5, N.C.(A), E. Includes guitar and bass staves with fret numbers.

*D.C. al Coda*

## ⊕ Coda

System 4: Coda. Measures 11-13. Chords: N.C.(A), A7. Includes guitar and bass staves with fret numbers.

Free Time



100. Etuda C dur 1

ACCOMPANIMENT CHORD IS  
PLAYED ON THE 2nd BEAT

MELODY NOTE IS PICKED ON THE 1st BEAT  
AND HELD WHILE CHORD IS PLAYED

101. Šla Nanyňka do zelí \_ A dur \_ s.1

# Šla Nanyňka do zelí

A dur

Lidová

Kytara  
Zpěv

A E A

1.Šla Na - nyn - ka do ze - lí, do ze - lí, do ze - lí,

T 2 2 2 2 2 3 0 2 0 3 0 3 2

A

B

Kytara  
Doprovod

T 2 2 2 2 2 2 2 1 0 1 2 2 2

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

5

E A

na - tr - ha - la lu - pe - ní, lu - pe - níč - ko.

2 2 2 2 2 3 0 2 0 3 2

T 2 2 2 2 2 2 2 1 0 1 2 2 2

A 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0

102. Šla Nanyňka do zelí \_ A dur \_ s.2

2

KKR zkouška

9

E E7 A

Při - šel na ní Pe - pí - ček, roz - šla - pal jí ko - ší - ček.

0 0 2 0 | 0 0 0 | 0 0 2 0 | 2 2 2

1 0 1 | 1 0 1 | 1 3 1 | 2 2 2

0 | 0 | 0 | 0

2. Já to platit nebudu, nebudu, nebudu. Radši se dám na vojnu, na vojničku.  
Na vojnu se nedávej, truc rodičům nedělej! /: Udělám, udělám, na vojnu se přece dám. :/

D A E A

13

Ty, ty, ty, ty, ty, ty, ty to bu - deš pla - ti - tí!

5 5 5 | 2 2 2 | 0 2 3 0 | 2 2 2

0 2 3 2 | 0 2 3 2 | 2 0 1 | 2 2

0 | 0 | 0 | 0

## 103. Workshop – Pentatonik

## Pentatonik, die 1.

Jimmy Hendrix, Eddie Van Halen, AC/DCs Angus Young, Steve Vai, Joe Satriani, ZZ Top, Billy Gibbons, Led Zeppelins Jimmy Page, Deep Purples Ritchie Blackmore und natürlich Eric „Slowhand“ Clapton – was für Namen. Sie alle sind, ich muss es sagen, Gitarrenhelden; sie alle sind die großen und prägenden Leadgitarristen unserer Zeit, und sie alle haben mal ganz klein und bei Null angefangen. Auch ein Eddie Van Halen konnte nicht von Geburt an irrsinnig schnelle Tappings spielen, und auch ein Joe Satriani hat irgendwann noch nicht gewusst, wie man Pentatonik buchstabiert.

Da nach einer ziemlich Flaute während der Grunge-Bewegung in den 90ern die Anzahl der Bands und Musiker heute wieder wächst, die das Gitarrensolo als eine wichtige Komponente eines Songs sehen oder für die es nichts Schöneres gibt, als zu einem Song aus der Stereoanlage zu solieren, möchte ich euch in unserer neuen Workshop-Reihe „Lead Guitar Basics“ zeigen, wie das mit dem Solospielen funktioniert.

Nur kurz: Ich möchte in meinem Workshop all diejenigen ansprechen, die bislang nur Rhythmusgitarre gespielt haben und ihr Spiel erweitern möchten. Aber auch jene sind hier richtig, die bereits angefangen haben, mit Solotechniken zu experimentieren, denen aber noch ein wenig Background und Hilfe fehlt und die die richtigen Noten auf dem Griffbrett immer noch suchen müssen. Ich möchte euch einen fundierten Einstieg in das Thema bieten, ganz von vorn beginnen, dabei die ganze Sache überschaubar halten und in effektive und lernbare Einheiten verpacken, damit für euch ein möglichst hoher Gebrauchswert rausspringt.

Ihr müsst euch nicht erst zehn Jahre lang im Keller einschließen und Killer-Licks üben, um ein Solo spielen zu können. Auch mit einfachsten technischen Mitteln könnt ihr schon von Anfang an solieren und improvisieren. Deswegen werden alle Inhalte von mir in einen musikalischen Zusammenhang gebracht – reine Selbstzweck-Übungen gibt es nicht.

## Jetzt geht's los!

Ok, nun aber ab die Post. Welche sind die Zutaten, aus denen ein Leadgitarrist seine Soli fertigt? Sein Vokabular setzt sich zusammen aus Tönen (Tonleitern, Riffs und Licks), seinem Repertoire an speziellen Spieltechniken (Bendings, Slides, Vibrato, usw.) und viel Erfahrung. Ein wenig theoretischer Background (z.B. Tonleiterstrukturen) kann auch nicht schaden und ist gerade beim spontanen Improvisieren oft hilfreich. Die Grundlage eines Solos ist also ein bestimmter Tonvorrat, der sich aus Tonleitern (engl. Scales) ergibt. Es gibt zahlreiche unterschiedlich klingende Tonleitern, mit denen man bestimmte Stimmungen erzeugen kann. Für

Bsp. 2  $\text{♩} = 144$ 



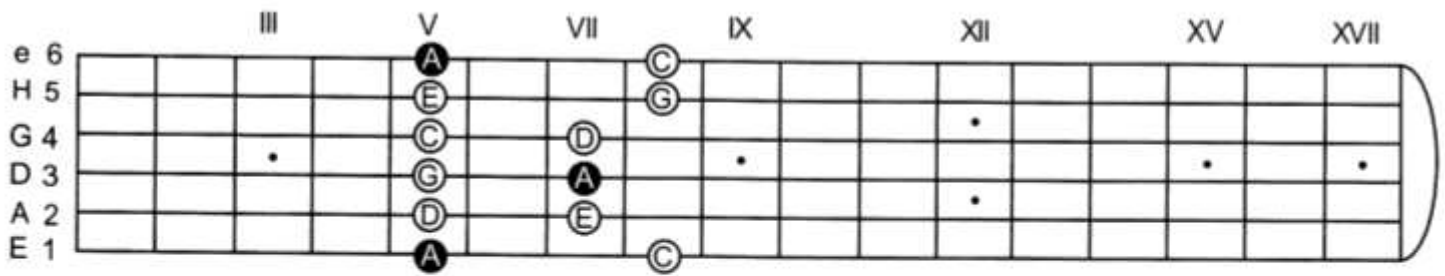
Bsp. 3  $\text{♩} = 80$ 

Bsp. 4 a-d  $\text{♩} = 80$ 

Bsp. 5  $\text{♩} = 115$



## A-Moll-Pentatonik, Fingersatz 5. Bund



den Einstieg und somit für uns eignet sich vor allem die so genannte Pentatonik. Mit dieser sehr alten, bereits aus der Antike bekannten Tonleiter hat fast jeder Gitarrist seine Solokarriere gestartet. Sie besteht lediglich aus fünf Tönen (griechisch: penta = fünf), besticht durch ihren unverbindlichen und offenen Klangcharakter und ist daher stilübergreifend für Blues, Rock, Metal und sogar Jazz einsetzbar – Angus Young von AC/DC z.B. ist ein absoluter Pentatonik-Fetischist.

### A-Moll-Pentatonik

Damit ihr bereits am Ende dieses ersten Workshops auf der Grundlage einer Pentatonik erste Licks und einfache Soli zu einem Playback spielen könnt, begeben wir uns zunächst in die Tonart A-Moll. Die A-Moll-Pentatonik besteht aus den Tönen A-C-D-E-G. Ihren Namen trägt sie, weil ihr erster Ton (der Grundton) A ist – keine Panik, vertieftes theoretisches Wissen über Tonleitern folgt später.

Es ist schon beeindruckend, wenn die Meister über das Griffbrett flitzen und anscheinend mühelos die richtigen Töne treffen. Das ist jedoch kein Zufall oder Zauberei. Für ein fettes Rocksolo ist es nämlich nicht zwingend erforderlich, dass ihr die Töne kennt, die ihr gerade spielt. Damit ihr die Töne nicht auf dem Griffbrett suchen müsst, gibt es Fingersätze, die euch die Position zeigen.

### Der erste Fingersatz

Der beliebteste Fingersatz der A-Moll-Pentatonik, den ich euch in der großen Abbildung oben vorstellen möchte, liegt im 5. Bund. Dieser sehr eingängige Fingersatz empfiehlt sich vor allem durch seinen einfachen Aufbau. Lernt diesen Fingersatz auswendig und prägt euch unbedingt die Position des Grundtons A ein.

#### Beispiel 1

Spielt diesen Fingersatz zunächst nur ganz langsam in Viertel-Noten durch. Wichtig ist eine klare Zuordnung der Finger: Der erste Finger (Zeigefinger) greift alle Töne im 5. Bund, der 3. Finger (Ringfinger) ist für den 7. Bund und der 4. Finger (kleiner Finger) für den 8. Bund zuständig. Achtet beim Spielen vor allem darauf, dass ihr die Töne sehr flüssig, also ohne hörbare Unterbrechungen spielt. Insbesondere beim Saitenwechsel ist es wichtig, die Anschlagshand und die Greifhand ex-

akt zu koordinieren. Sobald der 3. oder 4. Finger den Ton greift, löst sich der erste Finger und bereitet den Saitenwechsel vor (die Finger bewegen sich also abwechselnd und fließend) – wie ihr in Bsp. 1 hören könnt.

#### Beispiel 2

Mit Beispiel 2 spielt ihr bereits euer erstes, zunächst nur auf Viertel-Noten basierendes Solo zu einem 12-taktigen Playback über das Standard-Bluesschema in A – schöne Grüße an den Kollegen Rainer und sein Blues Café. An der Zahl 5 hinter den Akkorden erkennt man, dass es sich hier um Powerchords handelt (v.l.n.r.):

[A <sub>5</sub> ]	[A <sub>5</sub> ]	[A <sub>5</sub> ]	[A <sub>5</sub> ]
[D <sub>5</sub> ]	[D <sub>5</sub> ]	[A <sub>5</sub> ]	[A <sub>5</sub> ]
[E <sub>5</sub> ]	[D <sub>5</sub> ]	[A <sub>5</sub> ]	[E <sub>5</sub> ]

Achtet auf die Zählzeiten und versucht, den Fuß als rhythmischen Begleiter einzusetzen. Orientiert euch auch hier an den Hörbeispielen. Eine kleine technische Schwierigkeit findet ihr im Übergang von Takt 9 auf Takt 10: Hier müsst ihr den ersten Finger von der D- auf die A-Saite so umsetzen, dass die Töne möglichst nicht ineinander klingen.

#### Beispiel 3

Bei Beispiel 3 gibt es technisch gesehen keinen Unterschied zu Beispiel 1. Allerdings basiert dieses auf Achteln. Wichtig ist, dass ihr immer nur so schnell spielt, wie ihr in der Lage seid, sauber und exakt zu spielen. Wer bereits mit dem Wechselschlag ganz gut umgehen kann, der kann ihn hier anwenden. Alle anderen sollten zunächst nur mit dem Abschlag arbeiten.

#### Beispiel 4


In Beispiel 4 habe ich kurze eintaktige Tonfolgen innerhalb der Pentatonik dargestellt. Mit diesen Beispielen übt ihr typische Fingerbewegungen in der Pentatonik. Im Zentrum steht dabei immer der Grundton A. Wie ihr seht, können auch einfache Tonfolgen gut klingen, indem man sie rhythmisch interessant gestaltet und z.B. Offbeats einsetzt. So entstehen kleine einprägsame Patterns, so genannte Licks. Das Tempo des Klangbeispiels ist nur ein Vorschlag. Passt das Tempo bitte euren derzeitigen Möglichkeiten an.

#### Beispiel 5

Im letzten Beispiel für dieses Mal spielt ihr bereits euer zweites Solo – diesmal auf Achtel-Noten-Basis. Grundlage ist auch hier ein 12-taktiges Bluesschema-Playalong. Dieses Solo stellt höhere rhythmische und technische Anforderungen. Insbesondere auf das präzise Zusammenspiel beider Hände solltet ihr achten.

Wie ihr hört, kann man schon jetzt ein relativ authentisches Rocksolo spielen. Durch die Anwendung spezieller Solotechniken wie Hammer On, Pull Off oder Vibrato möchte ich die nächsten Male derartige Soli mit euch verfeinern.

### Zum Schluss noch ein Ratschlag:

Bleibt nicht nur an meinen Beispielen hängen, sondern geht kreativ damit um, indem ihr versucht, sie zu variieren und zu verändern. Experimentiert mit dem Pentatonik-Fingersatz und versucht, eigene Licks zu kreieren und zu einem eigenen Solo zusammen zu setzen. 

Bitte lasst mich eure Meinungen und Wünsche wissen ([red@guitar.de](mailto:red@guitar.de)), ich freue mich auf die nächste Ausgabe,

euer Andreas



Der Autor: Andreas Kowalzik verfügt über ein abgeschlossenes Musikstudium – neben klassischer und elektrischer Gitarre war die Populärmusik sein Schwerpunkt. Seit über zehn Jahren gibt er Privatunterricht und kann somit von den Bedürfnissen gerade weniger fortgeschrittener Gitarristen ein echtes Liedchen singen.

104. Etuda C dur 2

**C = 4**

The musical score is written on seven staves. The first staff begins with a treble clef and a common time signature 'C = 4'. The melody in the right hand consists of quarter notes and eighth notes, with fingerings indicated by numbers 1, 4, and 0. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a 'Ritard' marking and ends with the word 'fine'.

105. Noty Jazz Standard All of You

21

# ALL OF YOU

MEDIUM

COLE PORTER

**A** F<sub>M1</sub>7(b5) E<sup>b</sup>6 F<sub>M1</sub>7(b5)

F<sub>M1</sub>7(b5) E<sup>b</sup>6 A<sup>b</sup>M1b

D<sup>b</sup>9(13) G<sub>M1</sub>7 C7(b5) F<sub>M1</sub>7

B<sup>b</sup>7 E<sup>b</sup>MAT7 D<sup>b</sup>9(13) C7(b9) F<sub>M1</sub>7 B<sup>b</sup>9

**B** F<sub>M1</sub>7(b5) E<sup>b</sup>6 F<sub>M1</sub>7(b5)

F<sub>M1</sub>7(b5) E<sup>b</sup>6 G<sub>M1</sub>7 C7(b9)

A<sup>b</sup>MAT7 A<sub>M1</sub>7(b5) D7(b9) G<sub>M1</sub>7 D<sup>b</sup>9(b11) C7

F<sub>M1</sub>7 B<sup>b</sup>9 E<sup>b</sup>6 (B<sup>b</sup>9sus)

(FINE) D.S. AL FINE



106. Doprovody v C dur \_ E dur

### Rhythm Accompaniment

**EXERCISE**

(First ending - play 1st time only)      (Second ending - play 2nd time only)

**EXERCISE**

(Observe: in waltz time chords are muted immediately after 2nd and 3rd beats)

107. Riffy

count: (1 & 2) (& 3 &) (4 & 1) (& 2 &) 3 4

count: (1 & 2) (& 3 &) (4 & 1) (& 2 &) 3 4



108. Kosatski

# Kosatski \_ Russian / Jewish

Arr. Filek

Tempo: 120

Intro / Intermezzo

F F F

1. F

2. F C7

Thema

A F (Dm7) C7 F F (Dm7) C7 F

1. F (Dm7) C7 F

2. F (Dm7) F7

B Bb F7 Bb Bb Eb F7 Bb

Bb F7 Bb

1. Bb Eb F7 Bb

2. Bb Eb F

A F (Dm7) C7 F F (Dm7) C7 F

F (Dm7) C7 F F (Dm7) C7 F

Schema

Intro Thema Intermezzo Thema

Rep. ad Libitum

109. Noty Leavitt\_2 4-4 Four Four

# FOUR-FOUR

TAP FOOT IN 4 THRU-OUT AND PRACTICE RHYTHM GROUPS AS FOLLOWS:

- (1) PLAY MEASURE ONE FOLLOWED BY FOUR BEATS REST. . . . THEN PLAY MEASURE TWO FOLLOWED BY FOUR BEATS REST. . . . ETC. (NOTED A)
- (2) OMIT MEASURES OF RESTS BUT DO SAME A/B. (PLAY EACH MEASURE TWICE)
- (3) PLAY STRAIGHT THROUGH WITHOUT MEASURE OF RESTS.

### Rhythm Group # 1

7 ATTACKS PER MEASURE

∏ = Pick downward      ∇ = Pick upward

(NOTATION A)

∏ ∇ ∏ ∇ ∏ ∇ ∏    ∏ ∇ ∏ ∇ ∏ ∇ ∇    ∏ ∇ ∏ ∇ ∏ ∏ ∇    ∏ ∇ ∏ ∇ ∇ ∏ ∇

(NOTATION B)

110. Etuda C dur 3  
Tempo-Moderately Slow 4

The musical score consists of two systems, each with two staves. The first system begins with a treble clef and a common time signature. The music is written in C major and features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The melody includes several slurs and accents. The second system includes a section marked 'Ritard' and ends with a 'fine' marking. The page number '27' is printed at the bottom center.

# 111. Etuda G

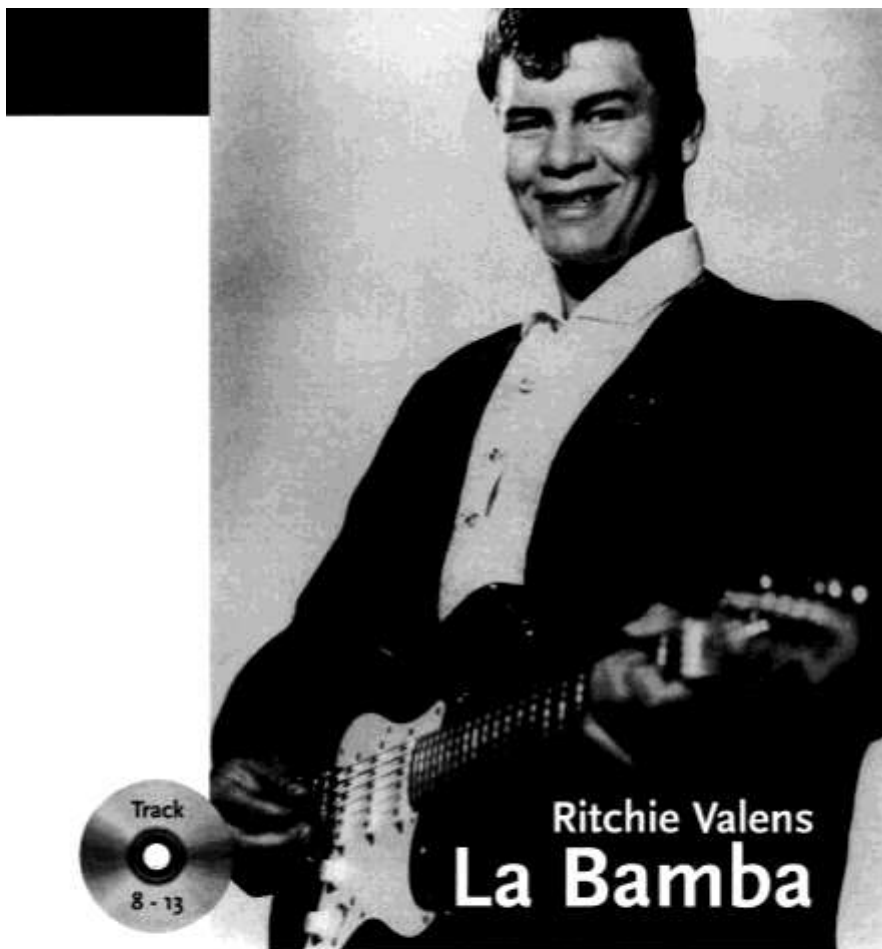
dur

(All F's are sharped)

The musical score for Etuda G is presented in four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. A circled '4' is placed below the F#5 note. The second staff continues the melody with quarter notes: G5, A5, B5, C6, D6, E6, F#6, G6. A circled '1' is placed below the F#6 note. The third staff features a descending eighth-note scale: G5, F#5, E5, D5, C5, B4, A4, G4. A circled '2' is placed above the final G4 note. The fourth staff continues with a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. A circled '6' is placed below the final G3 note.



## 112. La Bamba – Ritchie Valens



## Unter der

nächsten Takt ist die Zweistimmigkeit auf beide Gitarren verteilt, und im dritten Takt spielt wieder nur Git. 1.

Basis der Strophe ist die Rhy. Fig. 1, ein einfaches Begleitpattern mit Viertel- und Achtel-Kombinationen, das seinen rhythmischen Pfiff aus zwei Synkopen (verschobene Betonungen) bezieht. Den Übergang zum Refrain gestaltet dann die Rhy. Fig. 3, die durch die verwendeten Sechzehntel ordentlich anzieht. Im Refrain zeigt Riff 2 eine Kombination aus Begleitpattern und Introriff, für die Zweistimmigkeit stößt hier wieder Git. 2 dazu.

## Solo &amp; Outro

Das von Git. 3 gespielte Solo atmet reichlich Latino-Feeling. Es beginnt mit einem über drei Takte lang klingenden tremolierten Ton, hierfür ist ein absolut lockeres Handgelenk von Nöten. Dann folgt ein Abschnitt mit überwiegend gleichmäßigen Achtelnoten, alle Töne werden in der ersten Lage gespielt, so dass die Leersaiten oft mit einbezogen sind. Nach zwei Tremolo-takten kommt der nächste Achtel-Teil, jetzt mit einigen Hammer/Pull-Figuren aufgepeppt. Der letzte Tremolo-Teil zum Schluss ist dann nicht ganz einfach, hier sind die einzelnen Viertel aufgeteilt in eine 32tel-Note und eine doppelt punktierte, tremolierte Achtel, wobei die Tremolos immer auf der leeren G-Saite erfolgen, die 32tel aber in verschiedenen Bündeln gespielt werden. Basis des Solos ist C-Ionisch, die normale C-Dur-Tonleiter (C-D-E-F-G-A-B(H)-C).

Im Outro geht's dann richtig heftig zur Sache, es ist mit Abstand der schwierigste Teil des ganzen Stücks. Es wird mit zwei Konzertgitarren (mit Nylonsaiten) gespielt, dabei legt Git. 5 mit der Rhy. Fig. 4 ein relativ einfaches Begleitpattern zugrunde [Bsp. 1], und Git. 4 spielt darüber ihre hauptsächlich aus schnellen Sechzehnteln bestehende Solomelodie. Da das Tempo im Outro von anfangs 96 auf 122 bpm beschleunigt, ist dies alles andere als leicht zu spielen. Und zum Schluss darf dann in Anlehnung an das Solo nochmal kräftig tremoliert werden.

Ritchie Valens – der Name wird in Europa nicht allen etwas sagen. Dabei ging er schon 1959 in die Musikgeschichte ein: Valens war Ende der 50er Jahre der erste von einigen erfolgreichen Latin-Rock'n'Rollern, seine spezielle Mischung aus Chicano-Folk sowie Rock'n'Roll und Rhythm & Blues kam sehr gut beim Publikum an. Der Frauenschwarm schien eine schillernde Karriere vor sich zu haben und galt als ein außergewöhnlicher Sänger und Songschreiber. Doch er konnte nur den Anfang seines nahezu märchenhaften Aufstiegs miterleben, denn er starb gerade 17-jährig bei dem gleichen Flugzeugunglück, das auch seine Kollegen Buddy Holly und Big Bopper das Leben kostete.

Anfang 1959 war Valens Teil der „Winter Dance Party“-Tour, zusammen mit Buddy Holly, Dion und Big Bopper. Holly war die endlosen Busreisen durch den mittleren Westen der USA leid und mietete eine kleine Privatmaschine, die ihn, Big Bopper und Valens am 03.02.59 nach einem Gig zum nächsten Auftrittsort bringen sollte. Ein makaberer Schicksalsschlag: Valens hatte zuvor mit dem Holly-Gitarristen Tommy Allsup um den letzten noch freien Platz im Flieger geknobbelt und gewonnen. Welch fataler Sieg. Die Maschine zerschellte kurz nach dem

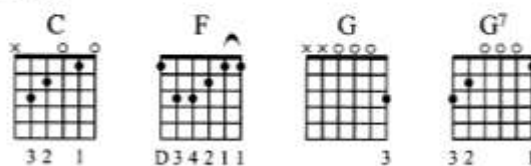
Start auf einem gefrorenen Kornfeld und keiner der Insassen überlebte den Absturz.

Valens hatte gerade mit der Edelballade „Donna“ seine zweite Single herausgebracht, die gleich auf Platz 2 der Charts landete. Sehr innovativ war die B-Seite, eine Neuaufnahme des spanischen Hochzeitsliedes „La Bamba“, ausschließlich in Spanisch gesungen und mit einigen für die damalige Zeit ziemlich wilden Gitarrenparts. Ein absolut kultiger Klassiker, der es teilweise richtig in sich hat.

## Intro, Strophe &amp; Refrain

„La Bamba“ beginnt mit dem unverkennbaren Introriff, gespielt mit der cleanen Git. 1 und – im Original – einem Danelectro E-Bass. Um euch die Sache zu erleichtern, habe ich die Parts als Git. 2 transkribiert. Interessant ist dabei die Aufteilung zwischen Git. 1 und 2: Den Auftakt spielen beide unisono, im ersten Takt übernimmt Git. 1 die größtenteils zweistimmige Melodie, im

## Bsp. 1



## La Bamba

Schwierigkeitsgrad	3 - 6 (Solo)
Gitarre 1 - 3	Fender-Style (Strat)
Pickups / Position	Singlecoil / Steg
Gain (Amp)	2 - 3
EQ: Bass / Mid / Treble	5 / 3 / 4

## Outro:

Schwierigkeitsgrad	8
Gitarre 4 & 5	Konzertgitarre (Nylonsaiten)

Die Konzertgitarren im Outro werden ausnahmsweise mit Plektrum gespielt. Das Outro ist auch mit Abstand der schwerste Teil des Stücks, besonders die vier Anfangstakte haben's echt in sich.

# La Bamba

Ritchie Valens

## Intro

Medium Rhumba ♩ = 156

Musik & Text: Ritchie Valens

Gr.1 clean



N.C.

2nd time Gr.3 w/ Fill 1

First system of musical notation for Gr.1 clean, including a treble clef staff with a melodic line and a corresponding guitar tablature staff with fret numbers (3, 0, 2, 3, 2, 0, 3, 2, 0, 2, 2, 0, 3).

Gr.2 clean

Second system of musical notation for Gr.2 clean, including a treble clef staff with a melodic line and a corresponding guitar tablature staff with fret numbers (3, 0, 2, 3, 2, 0, 3, 3, 2, 0).

Riff 1

End Riff 1

Vocal line with lyrics: Pa - ra bai - lar La Bam -

Third system of musical notation for accompaniment, including a treble clef staff with a melodic line and a corresponding guitar tablature staff with fret numbers (3, 2, 0, 3, 3, 2, 0).

Gr.2 tacet

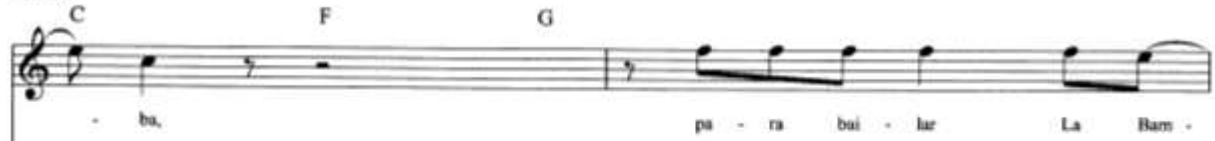
Fourth system of musical notation for Gr.2 tacet, including a treble clef staff with a melodic line and a corresponding guitar tablature staff with fret numbers (3).

**Fill 1**  
Gr.3

Musical notation for Fill 1, including a treble clef staff with a melodic line and a corresponding guitar tablature staff with fret numbers (12).

Verse

C F G



- ba, pa - ra bai - lar La Bam -

Gr.1



Rhy.Fig.1 End Rhy.Fig.1



Gr.1 w/ Rhy.Fig. 1, 5 times

C F G C F G



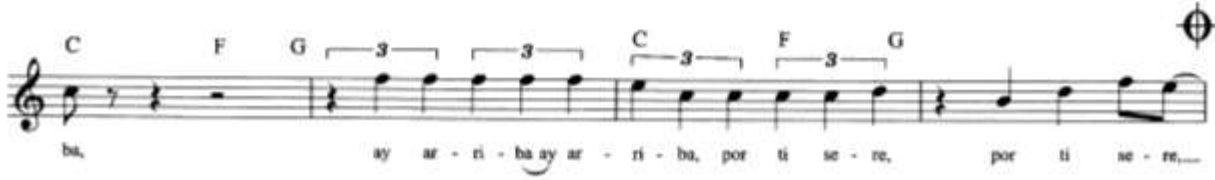
- ba, se nec - es - si - ta u - na po - ca de gra - cia,

G C F G



u - na po - ca de gra - cia para mi para ti, ay ar - ri - ba ay ar - ri -

C F G C F G



ba, ay ar - ri - ba ay ar - ri - ba, por ti se - re, por ti se - re,...

C F G



por ti se - re. Yo no soy ma - ri -

Rhy.Fig.2 End Rhy.Fig.2



# La Bamba

Gtr.1 w/ Rhy.Fig. 1, 2 times

C F G C F G

ne - ro, yo no soy ma - ri - ne - ro, soy ca - pi - tan, soy ca - pi - tan,

C F G

soy ca - pi - tan

Gtr.1

Rhy.Fig. 3

End Rhy.Fig. 3

TAB

## Chorus

C F G

Bam - ba, bam - ba,

Gtr.1

Riff 2

End Riff 2

TAB

Gtr.2

TAB



# La Bamba

4 Gtr.1 w/ Riff 2, 2 times

C F G C F G

Bam - ba, Bam - ba, Bam - ba, Bam -

Gtr.2

Riff 2A End Riff 2A

TAB

Gtr.1 w/ Rhy.Fig. 2

G C F G

- ba, Bam - ba, Pa - ra bai - lar La Bam -

Gtr.2 tacet

TAB

**Verse**

Gtr.1 w/ Rhy.Fig. 1, 4 times

C F G C F G

- ba, pa - ra bai - lar La Bam - ba, se nec - es - si - ta u - na po - ca de

C F G C F G

gra - cia, u - na po - ca de gra - cia para mi para ti, ay ar - ri - ba ay ar - ri -

**Solo**

Gtr.1 w/ Rhy.Fig. 1, 10 times

C F G

ba.

Gtr.3 clean

TAB

# La Bamba

C F G C F G

TAB (0) 0 2 4 4 5 4 2 4 2 0

G C F G

TAB 2 0 3 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3

C F G C F G

TAB 0 2 3 0 2 0 1 3 0 1 3 0 1 3 0 1 3

G C F G

TAB (3) (3) 12 5 3 5 3 1 3 1 0 1 3 0 1 3 0 1 3 0 1 0 2 0 0

C F G C F G

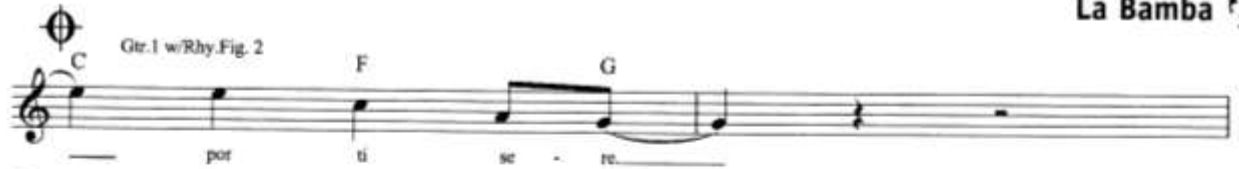
TAB 0 2 0 3 0 2 3 0 2 3 0 3 0 2 3 0 12 0 0 7 0 4 0 7 0

D.S. al

G C F G Gtr.2 w/ Riff 1

TAB 4 0 0 0 7 0 0 10 12 12

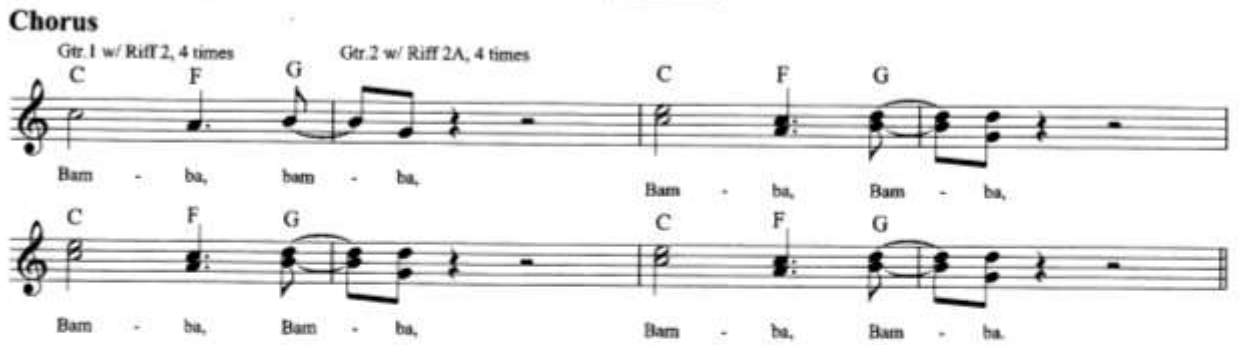
Gtr.1 w/Rhy.Fig. 2



por ti se - re

**Chorus**

Gtr.1 w/ Riff 2, 4 times      Gtr.2 w/ Riff 2A, 4 times



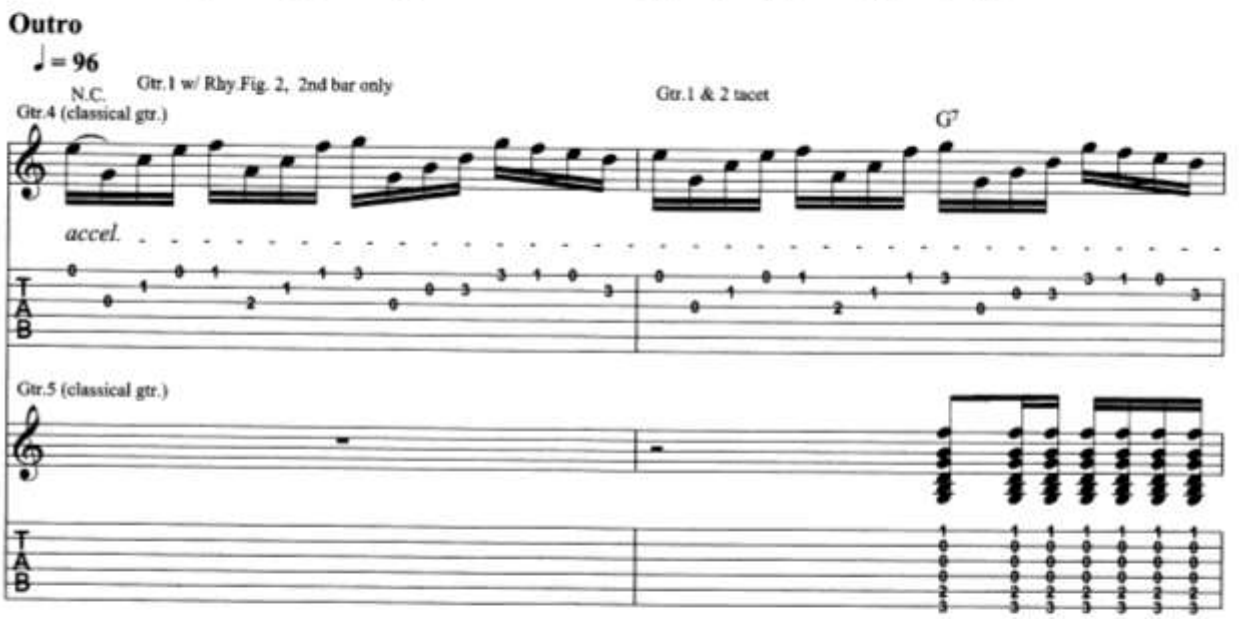
Bam - ba, bam - ba, Bam - ba, Bam - ba,  
Bam - ba, Bam - ba, Bam - ba, Bam - ba.

**Outro**

$\text{♩} = 96$

N.C.      Gtr.1 w/ Rhy.Fig. 2, 2nd bar only      Gtr.1 & 2 tacet


Gtr.4 (classical gtr.)



accel.

TAB

Gtr.5 (classical gtr.)



TAB

$\text{♩} = 122$

C      F      G<sup>7</sup>      C      F      G<sup>7</sup>



Rhy.Fig. 4      End Rhy.Fig. 4

TAB

# La Bamba

Gtr. 5 w/ Rhy. Fig. 4, 7 times

C F G7 C F G7

TAB

C F G7 C F G7

TAB

C F G7 C F G7

TAB

C F G7 C F G7

TAB

C F G7 C F G7

TAB

C F G7 **Fade Out** C F G7

TAB

C F G7 C F G7

TAB



113. Mozart\_Menuet G dur\_KV 1e

**KV 1e**  
Duo Guitar

W. A. Mozart

$\text{♩} = 104$

VII. VIII. I. II. -----

Guitar 1

Guitar 2

5

10

15

114. Etuda pro trsátkovou techniku #3

(HOLD 4th FINGER DOWN THRU-OUT)

Moderato □ V □ V □ V

The musical score consists of eight staves of music. The first four staves feature a melodic line with eighth-note patterns and a descending line at the end of the first and fourth staves. The fifth staff begins with the instruction "Poco Rit -" and "Mod. Slow". The sixth and seventh staves continue the melodic and harmonic patterns. The eighth staff concludes with the instruction "Rit-poco a poco" and ends with a double bar line and the word "fine".

## 115. Noty fp Blues on Sunday Milota\_01

## 1. Blues On Sunday

## Picking Basics

Band 1, Kapitel 6: Melodiepicking, S. 70–78

Es drängt sich geradezu auf, den Reigen unseres Spielbuchs mit einem typischen Blues zu eröffnen. Der Titel *Blues On Sunday* klingt nach »Relaxing«, und diese entspannte Haltung sollte beim Hören wie beim Spielen der kleinen Komposition auch »überkommen«.

In diesem leicht zu spielenden Melodiepicking-Blues wird als Bassführung der »Monotonicbass« verwendet. In aller Regel spielt man beim Monotonicbass den Grundton des jeweiligen Akkordes auf den Zählzeiten 1, 2, 3 und 4.

Die Melodie sollte man grundsätzlich mit Wechselschlag spielen. Es gibt jedoch immer wieder Spielsituationen, in denen manche Gitarristen gerne und zu Recht von dieser strikten Vorgabe abweichen. Seht euch z. B. Takt 23 an. Hier finde ich es besser, die Fingersatzfolge auf der Zählzeit 2 »umzudrehen« und die H-Saite mit dem Zeigefinger und die hohe E-Saite mit dem Mittelfinger anzupfen. Wenn ihr aber lieber den Wechselschlag durchspielen wollt, ist das natürlich ebenso gut! Ich möchte auch nicht verschweigen, dass viele Bluesgitarristen sogar lediglich ihren Daumen und Zeigefinger zum Zupfen benutzen. Doch mit welchen Fingern ihr auch immer spielt, die Hauptsache ist, dass es »groovt« ...

Bevor ihr loslegt noch ein Hinweis: Wie in der Schule *Picking Basics* sind die in Klammern angegebenen Akkorde lediglich zur harmonischen Orientierung gedacht.

## Blues On Sunday



Standard Tuning

(E7)

Hans Westermeier

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

i m i p | m i m i | m i m p | i m i m i p | m i m p

p p p p | p p p p | p p p p | p p p p | p p p p



### Blues On Sunday s.2

6 (A7) (E7) (H7) (A7)

i m i m i m i m i  
p p p p p p p p p p

11 (E7) (H7) (E7)

m i m i m i m i m i  
p p p p p p p p p p

16 (E7) (A7) (E7)

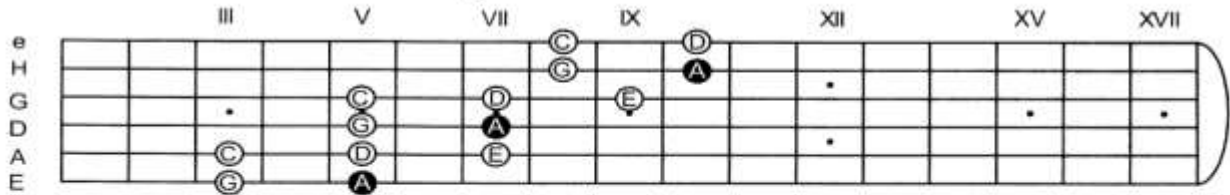
m i m i m i m i m i  
p p p p p p p p p p

21 (H7) (A7) (E7)

m i m i m i m i m i m i  
p p p p p p p p p p

### 116. Workshop - Slide Hammer & Pull Off

A-Moll-Pentatonik mit erweitertem Fingersatz



Bsp. 1a-j  $\text{♩} = 80$



Musical notation for Bsp. 1a-j. It consists of two systems. Each system has a treble clef staff with a 4/4 time signature and a guitar TAB staff below it. The first system has five measures, and the second system has five measures. The TAB staff includes fingering numbers (1-3) and symbols for slide hammer and pull-off techniques.

Bsp. 2  $\text{♩} = 125$



Musical notation for Bsp. 2. It consists of two systems. Each system has a treble clef staff with a 4/4 time signature and a guitar TAB staff below it. The first system has four measures, and the second system has four measures. The TAB staff includes fingering numbers (1-3) and symbols for slide hammer and pull-off techniques.

Bsp. 3  $\text{♩} = 80$



Musical notation for Bsp. 3. It consists of two systems. Each system has a treble clef staff with a 4/4 time signature and a guitar TAB staff below it. The first system has four measures, and the second system has four measures. The TAB staff includes fingering numbers (1-3) and symbols for slide hammer and pull-off techniques.

Musical notation for the first system, including a treble clef staff and a guitar TAB staff with fret numbers and picking directions.

Musical notation for the second system, including a treble clef staff and a guitar TAB staff with fret numbers and picking directions.

Musical notation for the third system, including a treble clef staff and a guitar TAB staff with fret numbers and picking directions.

Musical notation for the fourth system, including a treble clef staff and a guitar TAB staff with fret numbers and picking directions.

Bsp. 5a ♩ = 120



Musical notation for the fifth system (Bsp. 5a), including a treble clef staff and a guitar TAB staff with fret numbers and picking directions.

Musical notation for the sixth system (Bsp. 5a), including a treble clef staff and a guitar TAB staff with fret numbers and picking directions.

Bsp. 5b ♩ = 120



Musical notation for the seventh system (Bsp. 5b), including a treble clef staff and a guitar TAB staff with fret numbers and picking directions.

Musical notation for the eighth system (Bsp. 5b), including a treble clef staff and a guitar TAB staff with fret numbers and picking directions.

Example 1:  
TAB: 7 5 7 5 7 5 7 5 | 5 7 5 7 5 7 5 7 | 6 5 8 5 6 5 8 5 | 7 5 7 5 7

Example 2:  
TAB: 6 5 7 5 7 | 5 6 5 7 5 7 | 5 6 5 6 5 6 5 | 7 5 7 5 6 5



Bsp. 6  $\text{♩} = 115$

System 1:  
TAB: 7 5 7 5 7 | (7) 7 5 7 | (7) 5 7 5 7 | (7) 5 7 5 7

System 2:  
TAB: 7 5 7 5 7 | (7) 5 7 5 7 | (7) 5 7 6 5 | (5) 7 5 7 5

System 3:  
TAB: (5) 5 6 5 7 | (7) 5 7 5 7 | (7) 5 7 5 7 | (7) 5 7 7 (7)



117. Europa – Coster – Santana

*Rock Ballad*  
♩ = 75

**EUROPA** Tom Coster

Am7 (A7) Dmi7 G7 Cmaj7

Fmaj7 Bmi7/5b E7(9#) Am7 Dmi7

118. Rytmus 2a – 2d

EXAMPLE 2a

G

TAB

EXAMPLE 2b

G

TAB

EXAMPLE 2c

G

TAB

EXAMPLE 2d

G

TAB

119. Picking etuda č.2

FOR ALTERNATE PICKING... WHILE SKIPPING STRINGS

PAY VERY STRICT ATTENTION TO "DOWN" & "UP"  
PICKING ON ALL 8th NOTE PASSAGES

REPEAT sign  
(Back to Measure 1)

(hold bottom notes full value)

Repeat from preceding sign  
(facing opposite direction)

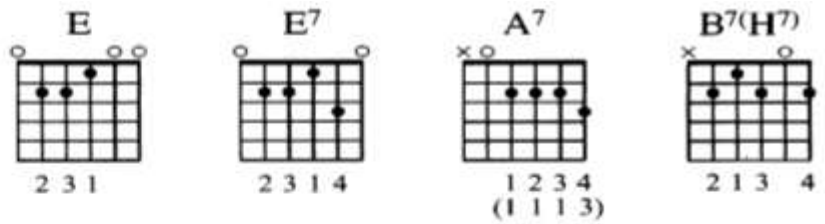
(hold down top note)

0

fine

The musical score consists of seven staves. The first staff is in treble clef and contains a sequence of eighth notes with a 'REPEAT sign' and a bracket indicating a return to Measure 1. Below it, a bass clef staff shows a similar sequence with the instruction '(hold bottom notes full value)'. The third staff is in bass clef and features a 'Repeat from preceding sign (facing opposite direction)' instruction. The fourth staff is in treble clef and includes the instruction '(hold down top note)'. The fifth staff is in bass clef. The sixth staff is in treble clef and ends with a '0' (open circle) above the final note. The seventh staff is in bass clef and concludes with the word 'fine'.

120. Aku Blues



Bsp. 1

Blues Schema

♩ = 96



Bsp. 2

Shuffle Begleitung

♩ = 96 (♩ - ♩♩)





121. Waltz in F

notes appearing before the beginning measure are called "PICK-UPS"

A musical staff in treble clef with a key signature of one flat (F major). It shows a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. Above the first three notes (G, A, B) is the word "count" with arrows pointing to the numbers 2, 3, and 1. Above the next three notes (C, B, A) are the numbers 2, 3, and etc.. Above the final note (C) is the number 4. An arrow points to the first note (G) with the text "notes appearing before the beginning measure are called 'PICK-UPS'".

A musical staff in treble clef with a key signature of one flat. It shows a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. Fingerings are indicated: 0 for G, 1 for A, 1 for B, 0 for C, 1 for B, 1 for A, 1 for G, 1 for F, 1 for E, 1 for D, 1 for C.

A musical staff in treble clef with a key signature of one flat. It shows a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. Fingerings are indicated: 1 for G, 2 for A, 1 for B, 2 for C, 1 for B, 2 for A, 1 for G, 2 for F, 1 for E, 2 for D, 1 for C.

A musical staff in treble clef with a key signature of one flat. It shows a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. Tempo markings are present: "Rallentando (slow down)" above the first four notes, and "Atempo (back in tempo)" above the last four notes.

A musical staff in treble clef with a key signature of one flat. It shows a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. Fingerings are indicated: 1 for G, 2 for A, 1 for B, 2 for C, 1 for B, 2 for A, 1 for G, 2 for F, 1 for E, 2 for D, 1 for C.

A musical staff in treble clef with a key signature of one flat. It shows a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. Fingerings are indicated: 1 for G, 2 for A, 1 for B, 2 for C, 1 for B, 2 for A, 1 for G, 2 for F, 1 for E, 2 for D, 1 for C.

A musical staff in treble clef with a key signature of one flat. It shows a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. Fingerings are indicated: 1 for G, 2 for A, 1 for B, 2 for C, 1 for B, 2 for A, 1 for G, 2 for F, 1 for E, 2 for D, 1 for C.

Ritard - poco a poco (little by little)

A musical staff in treble clef with a key signature of one flat. It shows a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. Dynamics are indicated: "p." (piano) below the first note, and "fine" below the last note.



122. Rytmus 2e – 2h

EXAMPLE 2e

EXAMPLE 2e shows a musical staff in G major with a treble clef. The notation consists of a series of chords, each marked with a 'V' above it, indicating a vibrato or similar effect. The chords are played in a rhythmic pattern. Below the staff is a guitar TAB with six lines, showing the fret positions for each string across the length of the piece.

EXAMPLE 2f

EXAMPLE 2f shows a musical staff in G major with a treble clef. The notation consists of a series of chords, each marked with a 'V' above it. The chords are played in a rhythmic pattern. Below the staff is a guitar TAB with six lines, showing the fret positions for each string across the length of the piece.

EXAMPLE 2g

EXAMPLE 2g shows a musical staff in G major with a treble clef. The notation consists of a series of chords, each marked with a 'V' above it. The chords are played in a rhythmic pattern. Below the staff is a guitar TAB with six lines, showing the fret positions for each string across the length of the piece.

EXAMPLE 2h

EXAMPLE 2h shows a musical staff in G major with a treble clef. The notation consists of a series of chords, each marked with a 'V' above it. The chords are played in a rhythmic pattern. Below the staff is a guitar TAB with six lines, showing the fret positions for each string across the length of the piece.

123. Noty Blues\_Ganapes\_2 Texas Rock

# TEXAS ROCK 2

Moderate Blues/Rock  
N.C. E7 A7 B7

**TAB**

0 3 0 2 0 2 | 0 | 0 3 0 2 0 2 | 0 3 0 2 0 2 | 0 3 0 2 0 2

0 3 0 2 0 2 | 0 3 0 2 0 2 | 0 3 0 2 0 2 | 0 3 0 2 0 2

0 3 0 1 2 0 | 2 | 0 3 0 2 0 2 | 0 3 0 2 0 2

0 3 0 2 0 2 | 0 3 0 2 0 2 | 0 3 0 2 0 2 | 0 3 0 2 0 2

124. Koncertní etuda

# Picking - A Different Technique

THE PRINCIPLE IS TO ATTACK EACH NEW STRING WITH A DOWN STROKE

This technique is older than alternate picking, and less emphasis is placed on it today. However it is one more step in right hand control - and when mastered it is very fast in ascending passages.

The musical score consists of seven staves. The first staff is in treble clef, starting with a first finger (I) on the first string. The second staff is in bass clef, starting with a second finger (2) on the sixth string. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Picking directions are indicated by 'V' (downstroke) and 'v' (upstroke) above the notes. Fingering numbers (1-5) are placed below the notes. The piece concludes with a double bar line and repeat dots.

125. Mozart\_Menuet KV 5

# Nannerl's Menuet KV 5

Duo Guitar

W. A. Mozart

♩ = 80 *pomaleji - do poznámek / "značka odrážky - poznámky" (viz "Táňa 18.6.")*

Guitar 1

Guitar 2

5

7

9

pleti pozn. z 4,5,7 odrážka nebo bečko?



12

Musical notation for measures 12-14. The piece is in D major (two sharps). Measure 12: Treble clef has notes D4 (1), E4 (1), F#4 (2), G4 (0), A4 (1), B4 (3), C#5 (4), D5 (1), E5 (3), F#5 (4), G5 (3), A5 (2), B5 (0). Bass clef has notes D3 (2), E3 (4), F#3 (2), G3 (1), A3 (2), B3 (4), C#4 (1). Measure 13: Treble clef has notes D5 (3), E5 (3), F#5 (3), G5 (4), A5 (1), B5 (3), C#5 (4), D5 (3), E5 (2), F#5 (0), G5 (0). Bass clef has notes D3 (2), E3 (4), F#3 (2), G3 (1), A3 (2), B3 (4), C#4 (1). Measure 14: Treble clef has notes D5 (3), E5 (3), F#5 (3), G5 (4), A5 (1), B5 (3), C#5 (4), D5 (3), E5 (2), F#5 (0), G5 (0). Bass clef has notes D3 (2), E3 (4), F#3 (2), G3 (1), A3 (2), B3 (4), C#4 (1).

15

Musical notation for measures 15-16. Measure 15: Treble clef has eighth notes D5 (1), E5 (0), F#5, G5, A5, B5, C#5, D5. Bass clef has notes D3 (2), E3 (0), F#3, G3, A3, B3, C#4, D4. Measure 16: Treble clef has eighth notes D5 (2), E5 (3), F#5, G5, A5, B5, C#5, D5. Bass clef has notes D3 (4), E3 (2), F#3, G3, A3, B3, C#4, D4.

17

Musical notation for measures 17-18. Measure 17: Treble clef has eighth notes D5 (-2), E5 (1), F#5, G5, A5, B5, C#5, D5. Bass clef has notes D3 (2), E3 (0), F#3, G3, A3, B3, C#4, D4. Measure 18: Treble clef has eighth notes D5 (2), E5 (3), F#5, G5, A5, B5, C#5, D5. Bass clef has notes D3 (4), E3 (2), F#3, G3, A3, B3, C#4, D4. A circled 3 is present at the end of the treble staff.

19

Musical notation for measures 19-22. Measure 19: Treble clef has eighth notes D5 (1), E5 (3), F#5, G5, A5, B5, C#5, D5. Bass clef has notes D3 (2), E3 (4), F#3, G3, A3, B3, C#4, D4. Measure 20: Treble clef has eighth notes D5 (1), E5 (2), F#5, G5, A5, B5, C#5, D5. Bass clef has notes D3 (2), E3 (4), F#3, G3, A3, B3, C#4, D4. Measure 21: Treble clef has eighth notes D5 (4), E5 (3), F#5, G5, A5, B5, C#5, D5. Bass clef has notes D3 (2), E3 (4), F#3, G3, A3, B3, C#4, D4. Measure 22: Treble clef has eighth notes D5 (2), E5 (1), F#5, G5, A5, B5, C#5, D5. Bass clef has notes D3 (2), E3 (4), F#3, G3, A3, B3, C#4, D4.

126. Riffy na mollové pentatonice

38

fingering: 3(2) 1 1 3 3(2) 4 1 3(2) 3 1 3

39

fingering: 3 P 1 H 3 1 3 1 3 1 3 1 3 1 3 P 1 3(2)

40

fingering: 1 1 1 3 1 H 3 1 3(2) 3 1 3

41

fingering: 3(2) 1 1 3(2) 1 1 3(2) 1 1 3(2) 4 3(2)

127. Metalové rytmy

6

fingering: 3 3 1 3 3 1 3 1 3 1 4 1

7

fingering: 1 4 1 3 1 3 1 1 4 1 3 1



129. Etuda pro brnkání shora dolů

The image displays a musical score for a piece titled "Etuda pro brnkání shora dolů". The score is written in 4/4 time and consists of eight staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Above the notes, there are several "v" symbols, which likely indicate breath marks or accents. The score features a variety of rhythmic exercises, including a section with a "4" above a group of notes and a section with a "3" above a group of notes. A specific instruction "(hold down bottom note)" is written below the fourth staff. The piece concludes with a final note marked with a fermata.



# DOKUD SE ZPÍVÁ, JEŠTĚ SE NEUMŘELO

Hudba a text Jaromír Nohavica

1. Z Těší-na vy - jíz - dí vla - ky co čtvrt - ho - di - nu,  
vče - ra jsem ne - spal a a - ni dnes ne - spo - či - nu,  
svatý Medard, můj pat - ron, tu - cá si na če lo a - le dokud se zpí vá,  
je - ště se ne - u - mře - lo.
2. Ve stánku koupím si housku a slané tyčky,  
srdce mám pro lásku a hlavu pro písničky,  
ze školy dobře vím, co by se dělat mělo,  
ale dokud se zpívá, ještě se neumřelo.
3. Do alba jízdenek lepím si další jednu,  
vyjel jsem před chvílí, konec je v nedohlednu,  
za oknem mňhá se život jak lepolelo,  
ale dokud se zpívá, ještě se neumřelo.
4. Stokrát jsem prohloupil a stokrát platil draze,  
houpe to, houpe to na housenkové dráze,  
i kdyby supi se slítali na mé tělo,  
tak dokud se zpívá, ještě se neumřelo.
5. Z Těšína vyjíždí vlaky až na kraj světa,  
zvedl jsem telefon a ptám se: Lidi jste tam?  
A z veliké dálky do uší mi zaznělo,  
že dokud se zpívá, ještě se neumřelo,  
že dokud se zpívá, ještě se neumřelo.

130. Mozart \_ Valčík KV 6 C dur

Nannerl's KV6/IIIa  
Duo Guitar

W. A. Mozart

\*? obloucky poznamky (viz "psany modre" asi z tisku 29.5.)

♩ = 88

Guitar 1

Guitar 2

5

II.

(karin?) orig...?

9

14

131. Rytmus 3a – 3d

EXAMPLE 3a

Musical notation for Example 3a, showing a guitar riff in G major with a 2/4 time signature. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bass line consists of quarter notes: G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3. The guitar tablature below shows the fret numbers for each note: (1) & 2 & 3 e & a 4 &. The G chord is indicated at the beginning.

EXAMPLE 3b

Musical notation for Example 3b, showing a guitar riff in G major with a 2/4 time signature. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bass line consists of quarter notes: G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3. The guitar tablature below shows the fret numbers for each note: (1) e & a 2 & 3 & 4 e & a. The G chord is indicated at the beginning.

EXAMPLE 3c

Musical notation for Example 3c, showing a guitar riff in G major with a 2/4 time signature. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bass line consists of quarter notes: G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3. The guitar tablature below shows the fret numbers for each note: (1) 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4. The G chord is indicated at the beginning.

EXAMPLE 3d

Musical notation for Example 3d, showing a guitar riff in G major with a 2/4 time signature. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bass line consists of quarter notes: G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3, G2, A2, B2, C3. The guitar tablature below shows the fret numbers for each note: (1) 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4. The G chord is indicated at the beginning.



## 132. Legends – Metallica



**„Bis zum 'Black Album' waren wir immer nur die großen, bösen Metallica, aber plötzlich hatten unsere Lieder Seele.“** Lars Ulrich





Bsp. 1 ♩ = 182 (à la "Blackened")



Sheet music for Bsp. 1, featuring a guitar riff in 2/4 time with a tempo of 182 bpm. The music is divided into three systems, each with a standard staff and a corresponding guitar tablature (TAB) staff. The tablature includes fret numbers and picking directions (P.M.).

System 1:  
 Staff: *f* P.M.-----4 P.M.--4 P.M. P.M. P.M. P.M. P.M.  
 TAB: 3 1 0 2 3 2 2 3 0 | 2 2 2 3 2 2 2 3 2

System 2:  
 Staff: P.M. P.M. P.M. P.M.--4 P.M.--4 P.M. P.M. P.M. P.M. P.M.  
 TAB: 2 2 2 3 2 3 1 2 3 2 3 3 2 | 2 2 2 3 2 2 2 3 2

System 3:  
 Staff: P.M.-----4 P.M.-----4 P.M.-----4 P.M.--4  
 TAB: 5 5 5 5 5 0 4 4 4 | 5 5 5 5 5 0 4 4 4

Bsp. 1 „Blackened“ ('...And Justice For All', 1988): An diesem Riff haben sich schon einige die Zähne ausgebissen. Das Teil ist schnell, kompliziert und geil – so muss es sein! Da heisst die Devise wie so oft: Langsam und mit Metronom üben.

Bsp. 2 ♩ = 108 (à la „One“)



Sheet music for Bsp. 2, featuring a guitar riff in 4/4 time with a tempo of 108 bpm. The music is divided into three systems, each with a standard staff and a corresponding guitar tablature (TAB) staff. The tablature includes fret numbers, picking directions (let ring), and chord changes (Bm, Gmaj7, D/A, N.C.).

System 1:  
 Staff: Gtr. 1 Bm Gmaj7  
*mf* let ring-----  
 TAB: 2 4 2 0 | 3 4 3 0

System 2:  
 Staff: Bm Gmaj7 Bm  
 let ring-----4 let ring-----4  
 TAB: 2 4 2 0 | 3 4 3 0 0 0 | 0 4 2 0

System 3:  
 Staff: D/A Gmaj7 N.C.  
 let ring-----4 let ring-----4  
 TAB: 0 4 0 0 | 3 4 3 0 | 0 2 2 2

Gtr. 1 Bm Gmaj7 Bm

Rhy. Fig. 1  
let ring-----

TAB 2 4 2 0 | 3 4 3 0 | 2 4 2 0

Gtr. 2

TAB 2 4 2 4 (4) | 3 2 4 3 2 2 3 | 3 2 4

Gtr. 1 Gmaj7 Bm

let ring-----

End Rhy. Fig. 1 Rhy. Fig. 2  
let ring-----

TAB 3 4 3 0 | 2 4 2 0

Gtr. 2

TAB 11 9 12 9 7 7 6 0-2 6 4 0-2 | 4 4 2 3

D/A Gmaj7 NC.

let ring-----

End Rhy. Fig. 2

TAB 0 4 0 0 | 3 4 3 0 | 0 2 2 2

Gtr. 2

TAB 2 4 2 3 2 2 | 4

Gtr. 1 w/ Rhy. Fig. 1

Gtr. 2 Bm Gmaj7 Bm

let ring-----

TAB 16 15 14 19 | 17 15 14 15 15 | 7 6 7 6 7 9 11 9



Bsp. 4 ♩ = 108 (à la „To Live Is To Die“)



Musical notation for Bsp. 4, featuring guitar and bass staves with chords (Am, G, Em, F6) and dynamics (mp).

Am mp

G

Em F6 Am

G Em G Am

TAB

Bsp. 4 „To Live Is To Die“ (‘...And Justice For All’, 1988) ist der wohl tragischste Song der Metallica-Geschichte und dem verstorbenen Bassisten Cliff Burton gewidmet. Wir zeigen euch das wunderschöne, cleane Break des Songs. Den Sound bekommt ihr hin, wenn ihr den Verzerrer einschaltet und das Volumepoti an der Gitarre fast ausdreht. Das funktioniert am besten mit guten Pickups. Ansonsten spielt ihr es einfach clean.

Bsp. 5 ♩ = 123 (à la „Enter Sandman“)



Musical notation for Bsp. 5, featuring guitar and bass staves with chords (NC, E5, G5, F#5) and dynamics (P.M.).

NC.

NC. E5 NC. G5

P.M. P.M.

F#5 G5 F#5 E5

P.M.

TAB

Bsp. 5 „Enter Sandman“ (‘Metallica’, 1991): Der Hit des schwarzen Albums. Es gibt keine Coverband, die diese Nummer nicht schon mal im Programm hatte. Ein absolutes Pflichtriff.



**Bsp. 6** ♩ = 128 (à la „Wherever I May Roam“)


N.C.  
mf let ring-

TAB: 5 5 6 5 | 8 8 10 6 | 2 2 3 2 | 5 5 7 3 | 0

let ring-

TAB: 5 5 5 6 5 | (5) | 5 5 6 5 | 2 2 3 2 | 0

let ring-

TAB: 8 8 10 10 6 | 5 | 2 0 7 7 8 7 | 0

E<sup>5</sup> N.C. P.M. trwww

TAB: 5 2 0 7 7 8 7 | 0

E<sup>5</sup> N.C. A<sup>5</sup> A<sup>#5</sup> B<sup>5</sup> C<sup>5</sup> E<sup>5</sup>

P.M. P.M. trwww

TAB: 7 0 0 5 5 7 8 | 9 0 0 7 7 8 7 | 7 5 6 7 10 8 | 2 0 0

**Bsp. 6** „Wherever I May Roam“ (Metallica, 1991): Ein fettes Riff mit Oktaven und leicht orientalischem Einschlag, das Hetfield mit einer Sitar gespielt haben soll und das seine Power aus dem mächtigen, fast monolithischen Groove bezieht.

**Bsp. 7** ♩ = 46 (à la „Nothing Else Matters“)


mf let ring-

TAB: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0

let ring-

TAB: 0 0 0 0 7 | 7 0 0 7 0 0 0 | 0 0 7 8 7 8 7 5 | 0


let ring-----4

let ring-----4

let ring-----4

Harm.

**Bsp. 7 „Nothing Else Matters“** ('Metallica', 1991): Tausendmal gehört, tausendmal verspielt. Noch nie habe ich ein Riff so oft vereinfacht oder schlichtweg falsch gespielt gehört, denn der Anfang hat es in sich. Bei uns gibt es die definitiv richtige Version und als Zugabe noch das Solo, im Original von Mr. Hetfield persönlich intoniert.

**Bsp. 8** ♩ = 46 (à la „Nothing Else Matters“) 

Gtr. 1 E<sup>5</sup> E<sup>5</sup> VII D<sup>5</sup> C<sup>5</sup>

Gtr. 2

E<sup>5</sup> E<sup>5</sup> VII D<sup>5</sup> C<sup>5</sup>

E<sup>5</sup> E<sup>5</sup> VII D<sup>5</sup> C<sup>5</sup>

Gtr. 1  $G^5$   $B^5$   $E^5$

Gtr. 2

TAB

Gtr. 3

*p* let ring-----

TAB

TAB

let ring-----

TAB

Bsp. 9  $\text{♩} = 128$  ( $\text{♩} = \text{♩}^{\flat}$ ) (à la „2 X 4“)



NC.

TAB

[1.2.] [3.]

TAB



**Bsp. 9** „2x4“ (‘Load’, 1996): In dieser Phase der Metallica-Historie wendete man sich ganz klar den alten Helden wie Black Sabbath oder C.O.C. zu. Das ist hier überdeutlich zu hören.

**Bsp. 10** ♩ = 208 (à la „Fuel“)



NC.

**Bsp. 10** „Fuel“ (‘Reload’, 1997): Bei „Fuel“ keimten die Hoffnungen wieder auf, Metallica würden zu ihrer alten Stärke zurückfinden. Ganz im Stile der ‘Garage Days’-EP wurde hier flott nach vorne gezockt.



Bsp. 11 ♩ = 148 (à la „The Memory Remains“)



Musical score for Bsp. 11, featuring guitar and bass notation. The score is divided into three systems. The first system shows a rhythmic pattern with palm mutes (P.M. -- 4). The second and third systems show melodic lines with tremolos and bends, with specific fretting instructions like 'pull' and 'let ring'.

Bsp. 11 „The Memory Remains“ (‘Reload’, 1997) ist eines der interessanteren und gelungensten Stücke aus dieser Schaffensphase der Band, das auch wieder eine kleine Hommage an Sabbath darstellt.

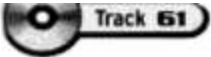
Bsp. 12 ♩ = 170 (à la „Frantic“) w/ Dropped D-Tuning



Musical score for Bsp. 12, featuring guitar and bass notation. The score is divided into three systems. The first system shows a rhythmic pattern with tremolos. The second system shows a melodic line with tremolos and a palm mute (P.M. --- 4). The third system shows a melodic line with palm mutes (P.M. --- 4).

Bsp. 12 „Frantic“ (‘St. Anger’, 2003): An den Songs von ‘St. Anger’ gibt es nicht viel auszusetzen, aber der Sound... Was hätte dieses Album für ein Brett werden können, wenn es irgendein Schwede produziert hätte.

Bsp. 13 ♩ = 98 (à la „Welcome Home [Sanitarium]“)



Gtr. 1

let ring----- Harm.----- let ring----- Harm.-----

TAB

0 12 12 3 3 5 3 2 12 12 2 2 3

0 (0) 0 (0)

Harm.--- Harm.--- Harm.--- Harm.---

TAB

0 12 12 12 12 12 12

0 0 0 0

**Riff 1** let ring----- let ring----- let ring----- let ring----- **End Riff 1** let ring----

TAB

0 2 4 0 0 3 5 0 0 5 7 0 5 4 0 3 2 0 0 5

Gtr. 2

Gtr. 1 w/ Riff 1, 5 times

TAB

7 9 11 12 9 12 10 12 10 12 15 17 17 (17)

15 15 12 12 14 12 (12) 15 12 15 13 12 12 13 12 14 12 11 12 14

12 14 16 17 19 19 17 16 14 14 17 17 15 14 17 15 14 16 14

**metallica**

**Bsp. 13: „Welcome Home (Sanitarium)“** ('Master Of Puppets', 1985) ist unser kleiner Nachtrag vom ersten Teil dieses Specials. Hier findet man den wohl unüblichsten Anfang einer Metallica Nummer. Fast schon Pink Floyd-artig wird sich in das darauffolgende Cleanriff hineingetastet. Als i-Tüpfelchen kommt dann ein sehr schönes, bis auf die letzte Note durchkomponiertes Solo dazu. In diesem Arrangement stimmt einfach alles.

133. Rock in E

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). Chords: E, F#-7, B7, E.

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#). Chords: F#-7, B7, E, F#-7, B7.

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#). Chords: E, G7, C, A-7.

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#). Chords: D-7, G7, C, A-7, D-7, G7.

Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#). Chords: E-7(b5), A7, D-7, G7, C.



134. Etuda in G

(All F's are sharped)

Musical score for Etuda in G, consisting of four staves of music in G major with a key signature of one sharp (F#). The first staff contains a melodic line with a circled 4 and a circled 1. The second staff continues the melody with a circled 1. The third and fourth staves show a descending melodic line with a circled 2 and a circled 1 respectively.

135. Rytmus – Trioly 4a – 4b

EXAMPLE 4a

Musical score for Example 4a, showing a rhythmic pattern in G major. It includes a treble clef staff with chords and a guitar TAB staff. A variation on the strum is indicated with 'X' marks on the strings.

EXAMPLE 4b

Musical score for Example 4b, showing a rhythmic pattern in G major. It includes a treble clef staff with chords and a guitar TAB staff.



**B Verse** *D.C. al Fine (with repeats)*

N.C. (F#m)

**A Chorus**

E6 F#5 Rhy. Fig. 1 E6 F#5 A5 B5 C5 E6 F#5 E6 F#5 A5

let ring - 4

E6 F#5 E6 F#5 A5 B5 C5 E6 F#5 E6 F#5 A5 E5

let ring - 4

End Rhy. Fig. 1

Git. 1: w/ Rhy. Fig. 1, until fade

Git. 2 (dim.) F#m7 *play 4 times*

*Repeat & Fade*