

# Elektrická kytara 2. Level 2023\_07\_23

## Obsah

1)	RNR in G.....	4
2)	Figura do akordu.....	4
3)	Blues in Bb .....	4
4)	Bb dur + septakord .....	5
5)	Pentatonické riffy .....	5
6)	Já ne, já ne, to ty, to ty _ A dur .....	6
7)	Noty Akordy Zakladni rozdeleni se zakl tonem na 6 strune .....	8
8)	Workshop – Greg Howe.....	9
9)	Bb dur + dvojmaty .....	11
10)	103 Rockový riff.....	12
11)	Sextoly 138 .....	12
12)	Vytahování strun .....	12
13)	Radim Hladík _ Čajovna .....	13
14)	Workshop - Staccato .....	15
15)	Noty Bossa Nova .....	17
16)	C dur _ chromatika _ tercie _ sixty _ oktávy .....	20
17)	Bratře Kubo C dur.....	21
18)	Back to school – Hard Rock Hybrid Picking .....	22
19)	Noty Blues_Ganapes_3 Blues Rock Tune .....	24
20)	Mozart _ duet _ C dur _ KV 15 k.....	25
21)	Blues - Rokenrol - Junior.....	26
22)	Septakord G7.....	31
23)	Noty Pentatonika po hmatníku .....	32
24)	Šestnáctinové rytmy.....	33
25)	Swing 42 .....	34
26)	Tahání strun přes více pražců 139 + 140 .....	35
27)	Blues in Gmi.....	35
28)	Obraty kvintakordů Dur + Moll .....	36
29)	Noty Blues_Ganapes_4 True Blues .....	37
30)	Technique toolbox – Melodic Tapping .....	38
31)	Hey Jazz Guy .....	39
32)	Noty fp Blues Wavelength.....	40
33)	Stupnice G moll + akordy .....	41
34)	Arpeggio in C dur.....	41
35)	Red haired boy .....	42
36)	Pop in C .....	42
37)	Noty Bossa Nova_7 .....	43
38)	Southern Comfort .....	44
39)	Alice Cooper – School's out.....	46
40)	G moll + intervalová cvičení .....	56
41)	Open fire by Troy Stetina _ skladba zapsaná v tabulatuře.....	57

42)	Cvičení pro rychlost 141 + 142 + 143 + 144.....	58
43)	Arpeggio.....	58
44)	Flažolety (145).....	59
45)	Bluesy Beauty – Bent Unisons.....	60
46)	Noty fp Blues I got Those Country Blues.....	62
47)	Blues in Hmi.....	64
48)	Chromatika e _ E.....	64
49)	The Ententainer _ arr. by M.Filek.....	65
50)	Etuda _ Bass and legato in C.....	67
51)	David Grissom – Badass bends.....	68
52)	H moll + septakord.....	69
53)	Licky arpegio in C7.....	69
54)	Fretwork – Jon Herington.....	70
55)	Stella by Starlight Uprava.....	72
56)	H moll + intervaly.....	73
57)	Noty Leavitt Septakord.....	74
58)	Picking etuda č.4 in G dur.....	75
59)	Rozklad akordu in G.....	75
60)	Mozart _ Londoner Skizzenbuch KV 15c _ G dur.....	76
61)	Rock dvojhmaty in E.....	77
62)	122.....	77
63)	Tapping Advanced.....	78
64)	Guide Tones.....	81
65)	Licky solo in C <sup>7</sup> .....	83
66)	Metalové rify.....	83
67)	Summertime.....	84
68)	E dur + intervaly.....	85
69)	Noty Leavitt_3 Study_1.....	86
70)	Metalové rify.....	87
71)	Rock Ballad in C.....	87
72)	123.....	87
73)	Metalové rify _ 124.....	87
74)	Noty Blues_Ganapes_7_8 Double Stop Stomp.....	88
75)	Mapy kvintakordů G F D- B°.....	89
76)	Koncertní etuda C dur č. 2.....	90
77)	Cvičení 125.....	91
78)	Soft rock in C.....	91
79)	Metalové rify _ 126.....	92
80)	Bossa nova - Latin_05 Pista 5.mp3.....	92
81)	Hey jazz Guy - 112.....	93
82)	F# dur blues.....	94
83)	Doprovod in C.....	94
84)	Noty Leavitt_4 Study_1A.....	95
85)	Rokenrol in G.....	96
86)	F# dur + septakord.....	96
87)	Cha Cha in G.....	97
88)	Pop rock in E.....	97
89)	F# dur 3 oktávy + dvojhmaty.....	98
90)	Albert King – Lesson 10.....	99
91)	C dur _ decimy _ kvintakordy.....	108

92)	Akordová mapa G - transponovatelná .....	109
93)	Blues in C .....	110
94)	Bossa nova _ Latin_04 Pista 4.mp3 .....	110
95)	Workshop Special – Joe Satriani.....	111
96)	D moll blues.....	121
97)	Cvičení Cmaj <sup>7</sup> .....	121
98)	D moll + septakord .....	122
99)	Bossa nova Latin_24 Pista 24.mp3 + Latin_25 Pista 25.mp3.....	122
100)	Když jsem já sloužil _ D dur .....	123
101)	D moll 3 oktávy + dvojhmaty.....	124
102)	Noty Leavitt_6 Study_2a .....	125
103)	Tapping – Andreas Kowalzik.....	126
104)	Duet F dur.....	128
105)	3/4 Bossa nova _ Latin_46 Pista 46.mp3.....	129
106)	Bossa nova Latin_06 Pista 6.mp3 .....	129
107)	Cha Cha _ Latin_53 Pista 53.mp3 .....	130
108)	Cha Cha .....	130
109)	Cha Cha _ Latin_57 Pista 57.mp3 .....	130
110)	C moll blues .....	131
111)	Cha Cha _ Latin_55 Pista 55.mp3 .....	131
112)	A moll osmitómová a riffy .....	131
113)	Cha Cha _ Latin_56 Pista 56.mp3 .....	132
114)	C moll + septakord .....	132
115)	C moll + dvojhmaty.....	133
116)	G moll + dvojhmaty .....	134
117)	G moll pentatonika.....	135
118)	F dur etuda v 2 poloze.....	135
119)	Mozart _ Menuet II. _ F dur _ KV6 / III b .....	136
120)	A moll pentatonika jiným prstokladem .....	137
121)	A moll harmonická + dvojhmaty .....	138
122)	Mozart _ Duet A dur _ KV 15 L .....	139
123)	Hendrix – Hey Joe.....	140
124)	A dorská stupnice .....	149
125)	Použití dórské stupnice .....	149
126)	Běžela ovečka A dur .....	150
127)	A dur + dvojhmaty .....	151
128)	Mozart _ Duet A dur _ KV 15 i .....	152
129)	Cvičení 106 .....	153
130)	Bb moll pentatonika .....	153
131)	Rockabilly duet A dur .....	154
132)	Bb moll + dvojhmaty .....	156
133)	Ab moll + dvojhmaty .....	159
134)	Police – Message in the Bottle .....	160
135)	Workshop - Hoobastank.....	168
136)	Permutation 1345 .....	172

1) RNR in G

II. poloha G<sup>7</sup> RNR bass G

The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with guitar tablature below it: 2 1 4 1 2 1 4 1. Above the staff are the labels "II. poloha G<sup>7</sup>" and "RNR bass G". The second staff is in bass clef with a common time signature (C) and contains a bass line with guitar tablature: 1 4 1 2 1 4 1. Above the staff is a "C<sup>7</sup>" chord diagram. The third staff is in bass clef with a common time signature (C) and contains a bass line with guitar tablature: 1 2 3 4 1 2 3 4 1 4 4 1 4 4. Above the staff is a "D<sup>7</sup>" chord diagram and a "G<sup>7</sup>" chord diagram.

2) Figura do akordu

A single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The staff contains a melodic line with several notes marked with an accent (^) above them. The Roman numeral "III" is written below the first few notes.

3) Blues in Bb

Blues & Scale Junior Bb major

by Michal Filek

This section shows a blues progression in Bb major. It consists of three staves, each with four empty staff lines. Above each staff are four chord diagrams for the following chords: Bb7, Eb7, Bb7, and F7. The first staff has four Bb7 diagrams, the second has Eb7, Bb7, Bb7, and Eb7, and the third has F7, Eb7, Bb7, and F7. Each diagram includes a "3fr" label indicating a three-fret position.

4) Bb dur + septakord

1 8 0 1 8 0 2 8 1 8 4 1 8 1

2 1 8 1 4 8 1 8 2 0 8 1 0 8 1

B<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

5) Pentatonické riffy

101 Am

fingerings: 3 1 3 1 3 1 3 1 3(2) 3 1 3 1 3 1 3 1 3

Tones: \_\_\_\_\_

102 Em

fingerings: 1 3 1 3 1 3 2 1 3 1 3 2 1-1 3 1

Tones: \_\_\_\_\_

6) Já ne, já ne, to ty, to ty \_ A dur

# Já ne, já ne, to ty, to ty

A dur

Lidová z Čech

*Tanečně*

A E A

Já ne, já ne, to ty, to ty, zou - va-las mi o - bě bo - ty,

Guitar 2

Guitar 3

Guitar 4

5 A E A

já ne, já ne, to ty, to ty, zou - va-las mi je.

Gtr. 2

Gtr. 3

Gtr. 4

2

9 E A E A

Zou - va-las mi o - bo - je, ne - da-las mi po - ko - je,

Gtr. 2

Gtr. 3

Gtr. 4

13 A E A

já ne, já ne, to ty, to ty, zou - va-las mi je.

Gtr. 2

Gtr. 3

Gtr. 4

7) Noty Akordy Zakladni rozdeleni se zakl tonem na 6 strune

Zakladni rozdeleni akordov  
se zakladnim tonem na 6. strune

034200 030200 034000 030000

E E7 Emi Emi7

x - nehraje se (flammi se)

F F7 Fmi Fmi7 F6 Fmaj7 F7 G<sup>b</sup>/b<sup>9</sup>

Se zakladnim tonem na 5. strune

x0234 x0304 x0342 x0302 x0324 x4302 x3241 x2134

A A7 Ami Ami7 Amaj7 C C7 C9

A<sup>#</sup>(B<sup>b</sup>) A<sup>#</sup>7 A<sup>#</sup>mi A<sup>#</sup>mi7 A<sup>#</sup>maj7 C<sup>#</sup> Cmi<sup>7</sup>/b Cdim (C<sup>o</sup>) C<sup>o</sup>

Se zakladnim tonem na 4. strune

xx0243 xx0324 xx0342 xx0423

D D7 Dmi Dmi7

D<sup>#</sup> D<sup>#</sup>7 D<sup>#</sup>mi D<sup>#</sup>mi7

Cmi7 (C<sup>o</sup>) Cmaj7 Amaj7

C<sup>o</sup>maj7 A<sup>#</sup>maj7



8) Workshop – Greg Howe

# Greg Howe's Workshop (4)

Greg zainteresowany naszym magazynem podał specjalnie dla Czytelników TopGuitar kilka gitarowych wprawek. W numerze poprzednim (TG 3/2009) zamieściliśmy kolejne tabulatury Grega oraz uwagi przesłane przez gitarzystę – w numerze bieżącym kolejna porcja ćwiczeń.

Hammer-ons-from-nowhere to termin, który Greg wymyślił do określenia niekonwencjonalnej techniki polegającej na hammer-on na strunie, która nie była wcześniej dociśnięta.

♩ = 100

N.C.

Accel.

*„Desiderata”*

Transcribed by Eric Wising

5

Musical score for measures 10-13. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff shows guitar fretboard positions for strings T, A, and B. Measure 10 starts with a 7th fret barre on the B string. The melody consists of eighth notes with slurs and accents. The guitar accompaniment features a consistent 7th fret barre on the B string with various fretting patterns on the other strings.

Musical score for measures 14-16. The top staff continues the melody from measure 13. Measure 15 is marked with 'Rit.' and 'Harm.----4'. Measure 16 is marked with 'Harm.----4'. The guitar accompaniment continues with the 7th fret barre on the B string, with a change to a 12th fret barre in measure 16.

## XIX Warsztaty Muzyczne i Fotograficzne im. Wojtka Seweryna 6 - 14 Sierpnia 2009

W tym roku zaprosiliśmy następujących wykładowców:

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Realizacja dźwięku: J. MASTYKARZ. Saksofon: A. WENDT.

Codziennie 5 godzin zajęć, 4 godziny comb warsztatowych,  
jam session w klubie festiwalowym.

Koncerty warsztatowiczów na bolesławieckim rynku.

Chcesz doskonalić swoje umiejętności pod okiem fachowców  
i miło spędzić wakacje? Przyjedź do Bolesławca!!!

Najlepszy sposób na muzyczne wakacje!!!

Więcej szczegółów:

**WWW.BLUESNADBOBREM.EU**

9) Bb dur + dvojhmaty

*tirando* *p* *i*  
*apoyando* *m* *a* *simile*  
*m* *i*

### Diatonická stupnice

1 E 2 4 1 A 2 4 1 D 1 2 4 1 G 2 4 2 H 2 4 1 E 2 1 2 4

4 4 2 1 2 1 4 H 2 2 4 2 1 4 D 2 1 1 4 2 1 4 E 2 1

*tirando* *p* *i*  
*apoyando* *m* *a* *simile*  
*m* *i*

### Chromatická stupnice

E 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

4 3 2 1 4 3 2 1 4 H 3 2 1 4 3 2 1 4 D 3 2 1 4 3 2 1 4 A 3 2 1 4 E 3 2 1

*tirando* *m* *i* *simile*  
*p*

### Tercie

1 1 1 2 1 1 1 1 2 2 2 2 4 2 2 2 2 1 1 2 1 1 1 2 1 1 1 2

2 3 3 3 2 3 3 3 1 3 3 3 3 3 3 1 3 3 3 2 3 3 3 2 3 3 3 2

*tirando* *p* *i* *simile*

### Sexty

1 1 1 1 1 4 4 1 4 4 2 2 4 4 4 4 4 2 2 2 2 2 4 4 1 1 1 1 1

3 3

*tirando* *p* *i* *simile*

### Oktávy

3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 4 4 4 4 4 4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1 1

10) 103 Rockový riff

03

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

Tones: —     —     —     —     —     —     —     —

11) Sextoly 138

38

fingering: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1

12) Vytahování strun

47

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

48

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

49

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

13) Radim Hladík \_ Čajovna

Čajovna

strana 1

Radim Hladík

Am	Em	Hm	Hm
E   --10h12--10h12--			
B   -----10--			
G   -----9--			
D   -----9--			
A   -----			
E   -----			

Gm	Dm	Am	Am
E   --8h10--8h10--			
B   -----8--			
G   -----7--			
D   -----7--			
A   -----			
E   -----			

C	E	G	H
E   -----			
B   -----			
G   -----4-5--			
D   --7-6-7--			
A   -----			
E   -----			

F#m	C#m	G#m	G#m
E   --7h9--7h9--			
B   -----7--			
G   -----6--			
D   -----6--			
A   -----			
E   -----			

Em	Hm	F#m	F#m
E   --5h7--5h7--			
B   -----5--			
G   -----7-4--			
D   -----7-4--			
A   -----			
E   -----			

A	C#	E	G#
E   -----			
B   -----			
G   -----4-6--			
D   --4-3--4-6-7--			
A   -----			
E   -----			

Čajovna

strana 2

Radim Hladík

	<b>D<sup>#</sup>m</b>	<b>A<sup>#</sup>m</b>	<b>F<sup>m</sup></b>	<b>F<sup>m</sup></b>
E	-16h18--16h18			
B	-16	-16h18--16h18		
G			15	-15h17--15h17
D				15
A				
E				

	<b>C<sup>#</sup>m</b>	<b>G<sup>#</sup>m</b>	<b>D<sup>#</sup>m</b>	<b>D<sup>#</sup>m</b>
E	-14h16--14h16			
B	-14	-16b17r16--14		
G		16--13	-15b16r15--13	
D				16--13
A				
E				

	<b>F<sup>#</sup></b>	<b>A<sup>#</sup></b>	<b>C<sup>#</sup></b>	<b>F</b>
E				
B				6
G		3	3-2-3-5-6	6-5-6-8
D	1-0-1-3-4	4-3-4-6		
A				
E				

	<b>Cm</b>	<b>Gm</b>	<b>Dm</b>	<b>Dm</b>
E	-13h15--13h15			
B	-13	-13h15--13h15		
G		12	-12h14--12h14	
D				12
A				
E				

	<b>A<sup>#</sup>m</b>	<b>F<sup>m</sup></b>	<b>Cm</b>	<b>Cm</b>
E	-11h13--11h13			
B	-11	11-13-13b14r13-11		
G		13--10	10-12r13b12-10	
D				13--10
A				
E				

	<b>D<sup>#</sup></b>	<b>G</b>	<b>A<sup>#</sup></b>	<b>D</b>
E				
B				
G			2-3	3-2-3-5,7
D		3-5	5-4-5	
A	3-2-3-5-6	6-5-6		
E				

## 14) Workshop - Staccato

WORKSHOP

Piotr Dębowski

# Diabeł tkwi w szczegółach (2) Staccato

Zajmijmy się chyba najtrudniejszą, ale zarazem prawdopodobnie najefektowniejszą techniką gitarową, która spędza sen z oczu wielu gitarzystom. Mowa oczywiście o staccato.

Skoncentrujemy się głównie nad metodami ćwiczenia szybkich przebiegów granych kostką oraz na problemach z tym związanych.

Na pewno większość z Was zadawała sobie pytanie - jak w możliwie najkrótszym czasie osiągnąć taki poziom techniczny jaki prezentują Al Di Meola, Yngwie Malmsteen, John Petrucci czy wielu innych gitarowych mistrzów, perfekcyjnie posługujących się techniką staccato. Jak to możliwe, że grają tak szybko i precyzyjnie, a zarazem sprawiają wrażenie jakby grali od niechcenia?

Muszę Was zmartwić - nie zrobicie tego w tydzień. Natomiast systematyczne i mądre ćwiczenie doprowadzi Was na pewno do konkretnych efektów, a jeśli dołożycie do tego determinację i konsekwencję to uwierzcie mi, też możecie grać jak „super speeder”.

Jest kilka bardzo ważnych czynników mających bezpośredni wpływ na jakość kostkowania.

Musicie zawsze pamiętać o podstawowej zasadzie superszybkiego

piórkowania, czyli - ekonomii ruchu. Chodzi o to, żeby zagrać możliwie jak największą ilość dźwięków przy minimum ruchu i wysiłku. Częstym błędem początkujących gitarzystów jest wykonywanie zbyt dużych ruchów kostką w czasie gry. I tu się kłania fizyka - czym ruch kostki będzie, krótszy tym szybciej będzie mogło nastąpić kolejne uderzenie w strunę. Druga sprawa to dobór kostki i sposób jej trzymania. Do szybkiego piórkowania polecam kostki raczej grube (0.88-1.20 mm) w kształcie typowej łezki. Kostka za miękka zbyt mocno wygina się przy uderzeniu w strunę, przez co tracimy cenne milisekundy na kolejne uderzenie. Jeśli chodzi o trzymanie naszego piórka w palcach to jest to sprawa indywidualna. Możemy zauważyć, że różni gitarowi giganci trzymają kostkę zupełnie inaczej niż pozostali. Np.: Eddie Van Hallen trzyma ją między kciukiem i palcem środkowym, Steve Morse używa trzech palców (kciuk wskazujący i środkowy), a Pat Metheny gra zaokrągloną częścią kostki. Ja trzymam kostkę między kciukiem i palcem wskazującym, z tym, że palec środkowy dociska ją lekko od dołu korygując jej ustawienie. Bardzo ważne, żeby nie ścisnąć kostki zbyt mocno, ponieważ powoduje to zbyt duże napięcie

mięśni, a w konsekwencji usztywnienie całego przedramienia, co praktycznie uniemożliwia nam zagranie długich szybkich przebiegów staccato.

Kolejny problem dotyczy tego, która część ręki powinna wprawiać w ruch naszą kostkę: przedramię czy nadgarstek. Tu również historia zna różne przypadki, ale zdecydowana większość gitarowych wirtuozów przy szybkim kostkowaniu wykonuje jak najmniejsze ruchy dłoni wychodzące z nadgarstka.

Przejdźmy teraz do ćwiczeń. Sprawa podstawowa - jeśli chcecie osiągnąć szybsze efekty niezbędny będzie metronom. I nie chodzi tylko o to, żeby grać równo. Metronom daje nam symulację grania zespołowego (zastępuje perkusistę) przez co później jest nam łatwiej na „żywej” próbie, a poza tym wprowadza nas w rodzaj pewnego transu przy ćwiczeniu, który

bardzo pomaga skoncentrować się na tym, co aktualnie ćwiczymy i (co bardzo ważne) wprowadza spokój do naszej gry.

Większość zaproponowanych przeze mnie ćwiczeń najlepiej nauczyć się na pamięć i zaczynać od średniego tempa (ok. 80 - 100 dla ćwierćnuty) kostkując na przemian.

Bardzo ważne, żebyście w trakcie

grania mieli jak najbardziej rozluźnioną prawą rękę. Dobrze jest usiąść przed lustrem i wykonywać te ćwiczenia korygując jednocześnie ewentualne wady własnego aparatu jakie zauważycie (głównie nienaturalne ułożenie rąk, zbyt duże wymachy kostką, napięcia i usztywnienia prawej i lewej ręki). Proponuję zagrać każde z ćwiczeń dziesięć razy bezbłędnie w tempie początkowym, a następnie podkręcić tempo o 10. Powtarzajcie ten schemat kolejno aż do uzyskania pożądanego przez Was tempa. Jeżeli jesteście w stanie zagrać każde z ćwiczeń luźną ręką i bezbłędnie w tempie 160 to znaczy, że jest dobrze i zasłużyliście na nagrodę.

Najprawdopodobniej, w niektórych ćwiczeniach wystąpią fragmenty, które sprawią Wam szczególną trudność. Wtedy ćwiczyć te konkretne małe frazy oddzielnie na tej samej zasadzie i dopiero po opanowaniu tych fragmentów wracajcie do całego ćwiczenia. Przy bardzo długich przebiegach dobrze jest podzielić je na kilka małych części z zakładkami (żeby poszczególne motywy zachodziły na siebie). Następnie te krótsze fragmenty powinniśmy ćwiczyć oddzielnie, impulsowo (to znaczy już w szybkim tempie).

Życzę powodzenia

## Zagr. 1 - chromatyczna

**Zagr. 2 - oparta na skali zmniejszonej**

0 1 3 4 1 3 4 6 3 4 6 7 4 0 7 9    6 7 9 10 7 9 10 12 9 10 12 13 10 12 13 15

sl.    sl.    sl.    sl.    sl.    sl.    sl.    sl.

**Zagr. 3 - pusta struna na przemian w skali E-dur**

4 0 2 0 5 0 2 0 7 0 4 0 9 0 5 0    11 0 7 0 12 0 9 0 14 0 11 0 16 0 12 0

**Zagr. 4 - pentatonika a-moll z akcentowaniem triolowym**

5 0 5 7 5 0 5 7 5 7 5 7    5 7 5 7 5 7 5 7 5 0 5 7

5 0 5 0 5 0 5 0 5 7    5 7 5 7 5 7 5 7 5 7    5 7 5 7 5 0

**Zagr. 5 - pentatonika a-moll w ruchu szesnastkowym**

5 0 5 7 5 0 5 7 5 7 5 7    5 7 5 7 5 7 5 7 5 0 5 7

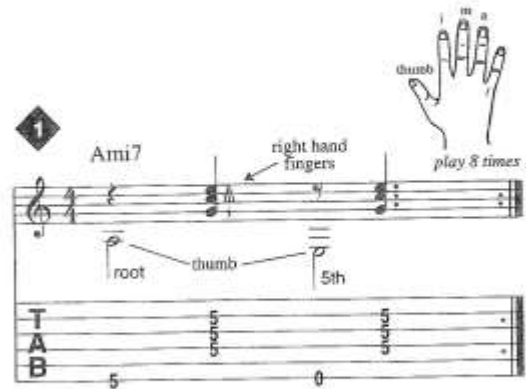
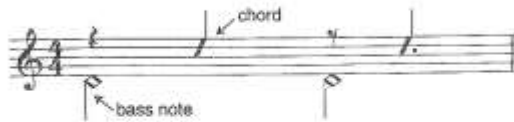
5 0 5 0 5 0 5 0 5 7    5 7 5 7 5 7 5 7 5 7    5 7 5 7 5 0



## 15) Noty Bossa Nova

### THE ONE-BAR PATTERN

The basic *bossa nova* comping pattern is a one-bar figure that alternates between a bass note played by the thumb and a chord played by the fingers. Coordination between the thumb and fingers is essential to getting the feel of this pattern down—as well as to being able to move on to the other *bossa nova* patterns.



Your first goal should be to become comfortable with this rhythm. Practice the pattern a lot, until you can play any set of chord changes with it. Use any chord voicing you like; the important thing is to keep a steady rhythm feel and to supply the "bass note and chord" type of accompaniment. If you change bass notes, it is usually the root and 5th of the chord that alternate. If you do not have an available 5th in your voicing at the moment, then don't worry about it; just use the root twice.

Here are some progressions for practicing the pattern with an alternating bass. These are each "two measures per chord," which allows you to concentrate on the rhythm. These should also give you some ideas for appropriate chord voicings in this style.

2

Three musical progressions for practicing the one-bar pattern with alternating bass notes. Each progression consists of a staff with a treble clef and a guitar TAB below it. The first progression starts with *Ami7* and *E7(d9)*. The second progression starts with *C6* and *E/G*. The third progression starts with *Ami7* and *D9*. The TAB shows the fingering for each chord and the alternating bass notes.

**3** Emi7 B+7

TAB

Dmi9 G13

TAB

C♯ F/G

TAB

Dma9 Gma7

Now we're cranking! In these next progressions, you have only half a measure, or one bass note, to establish the chord change, so you'll want to stick with just the root in the bass. Notice how active the bass line becomes.

**4** Emi7 B+7 Emi9 A13

TAB

Two systems of musical notation. Each system consists of a treble clef staff with a 4/4 time signature and a guitar TAB staff below it. The first system contains four measures with chords: C♯, Am7, Dmi9, and G13. The second system contains four measures with chords: Em9, A13, D♯, and G13. The TAB staff shows the corresponding fret numbers for each note in the chords.

### One-Bar Variation

The variation here is the addition of a chord attack on the upbeat of beat 4. This becomes important later as we'll use it for rhythmic and harmonic anticipation—for now, however, just play the same chord through the whole measure.

A musical exercise titled "One-Bar Variation" in 4/4 time. It consists of three systems, each with a treble clef staff and a guitar TAB staff. System 5 starts with a diamond marker containing the number 5. The first system shows a variation of the Am7 chord with a "chord" attack on the upbeat of beat 4, indicated by a bracket and an arrow. The second system shows a variation of the Am7 chord with a "play 4 times" instruction. System 6 starts with a diamond marker containing the number 6 and shows variations of Am7, D9, Am9, E7(9), Am7, and Fma7 chords. The TAB staff shows the fret numbers for each note in the chords.

16) C dur \_ chromatika \_ tercie \_ sixty \_ oktávy

# Chromatická stupnice

*tirando* p m i m i m i m *simile*

## Tercie

*tirando* m p *simile*

## Sexty

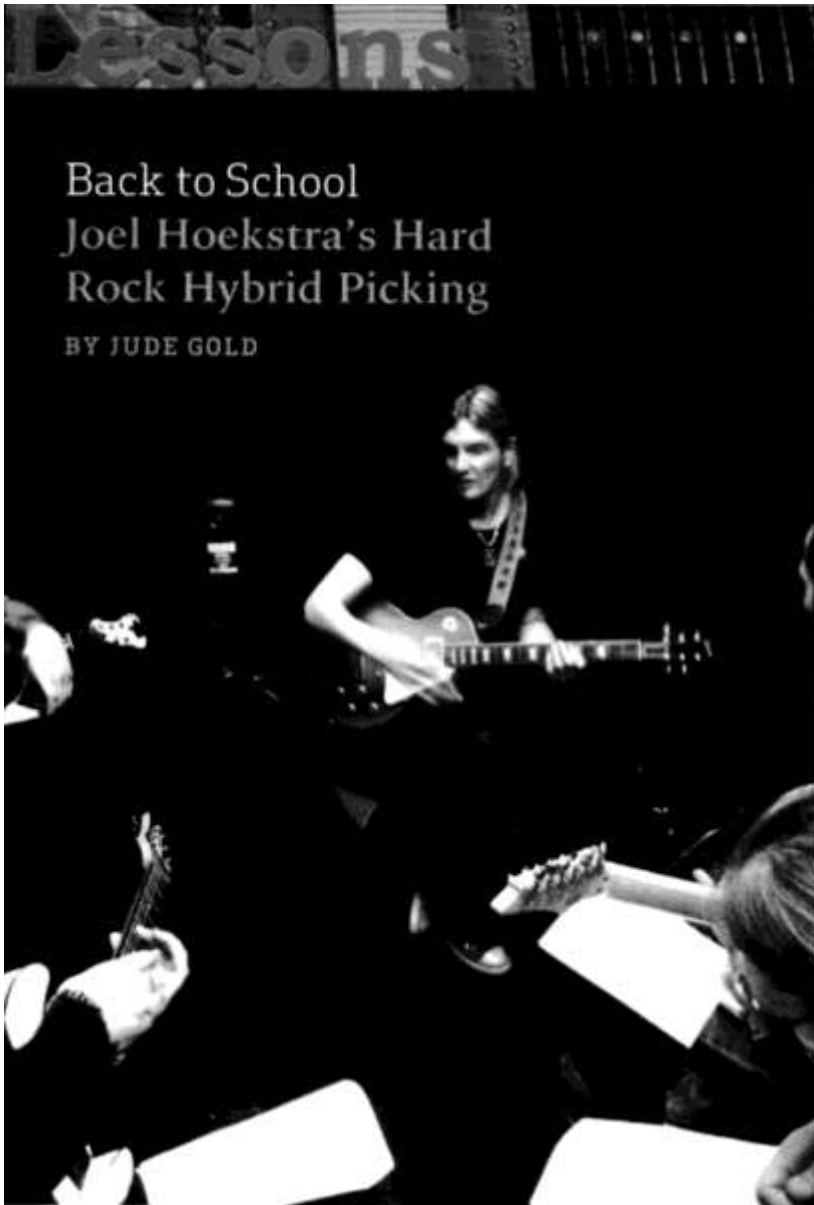
*tirando* p *simile*

## Oktávy

*tirando* p *simile*



### 18) Back to school – Hard Rock Hybrid Picking



## Back to School Joel Hoekstra's Hard Rock Hybrid Picking

BY JUDE GOLD

Hoekstra holding court at Musicians Institute.

**IT'S HARD TO SAY WHO THE HARDEST** working man in the guitar business is, but Joel Hoekstra would certainly make a strong contender for the title. Fresh off a massive

arena tour with Trans-Siberian Orchestra, the versatile lead guitar sharpshooter will now spend a huge chunk of 2011 on a lengthy world tour with Night Ranger. And whenever Hoekstra finally returns to his home in New York City, his "down time" consists of playing eight shows a week on Broadway, maintaining his role as the over-the-top '80s rock guitarslinger in the hit Broadway musical *Rock of Ages*.

In Hollywood for the musical's recent LA premier, Hoekstra stopped by his alma mater, Musicians Institute (class of '92), to say hi to the place where he tracked many sessions for his three solo albums, and to humbly pass on some of his experience to the next generation of guitar professionals. First, Hoekstra offered a theory on why it is he lands so much high-profile work. "Maybe it has do with how obsessively I prepare and shed for each new gig," says Hoekstra, who has also been a hired gun for everyone from the Turtles and Alan Parsons to Ray Parker Jr. and Joe Lynn Turner. "A lot of times, the first time I play with a band is not at rehearsal, but onstage, at soundcheck, the day of the gig. From the first note, I want it to sound like I've been in the band for years."

One reason Hoekstra got the Night Ranger gig was because he is so handy at eight-finger hammer-ons à la Jeff Watson (one of the band's founding guitarists; the one Hoekstra replaced). But octa-digital tapping isn't the only time Hoekstra employs the extra fingers on his picking hand.

"I also do a lot of hybrid-picked stuff," says the guitarist of his penchant for using a pick-and-fingers attack to sound riffs and melodies. **Ex. 1** demonstrates Hoekstra-style hybrid picking at its simplest. Played evenly and confidently, and perhaps with a touch of palm muting at the bridge, the phrase sounds good at any tempo.

**Ex. 1**

Freely Am

\*m = pluck w/middle finger, □ = pick downstroke

\*B = bend

Ex. 2

Freely Am

Ex. 3

Freely

Ex. 4

Freely

Ex. 5

♩ = 110 Am C

$\square$  = pick, m = middle, a = ring, c = pinky

MORE ONLINE



- Watch Joel Hoekstra demonstrate every example in this lesson and more!
  - Hoekstra tears it up unplugged-style with Night Ranger and special guests at Taylor.
- Get these links and more at [guitarplayer.com/may-2011](http://guitarplayer.com/may-2011)

19) Noty Blues\_Ganapes\_3 Blues Rock Tune

# BLUES ROCK TUNE 3

Moderate Blues/Rock

N.C. A

*mf* full full

T  
A  
B

A7 D7

A7 E7

D7 A <sup>1.</sup> E7 <sup>2.</sup> A

full full



20) Mozart\_duet\_C dur\_KV 15 k

♩ = 64

Guitar 1

Guitar 2

5

III.  
ostatní neprectu (4.5.)

10

nevím co to je (4.5.)

15

21) Blues - Rokenrol - Junior

# Blues - Rokenrol - Junior

by Michal Filek

In C

**C7** **C7** **C7** **C7**

**F7** **F7** **C7** **C7**

**G7** **F7** **C7** **G7** **G7**

In C#

**C#7** **C#7** **C#7** **C#7**

**F#7** **F#7** **C#7** **C#7**

**G#7** **F#7** **C#7** **G#7** **A7**

In D

**D7** **D7** **D7** **D7**

**G7** **G7** **D7** **D7**

**A7** **G7** **D7** **A7** **B<sup>b</sup>7**

**In D#**

D#7 D#7 D#7 D#7

G#7 G#7 D#7 D#7

A#7 3rc G#7 D#7 A#7 3rc B7

**In E**

E7 E7 E7 E7

A7 A7 E7 E7

B7 A7 E7 B7 C7

**In F**

F7 F7 F7 F7

Bb7 3rc Bb7 3rc F7 F7

C7 Bb7 3rc F7 C7 C#7

In F#



The first section, titled "In F#", consists of three staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It contains four measures, each with an F#7 chord diagram above it. The second staff also has a treble clef and contains four measures with B7, B7, F#7, and F#7 chord diagrams. The third staff has a treble clef and contains five measures with C#7, B7, F#7, C#7, and D7 chord diagrams.

In G



The second section, titled "In G", consists of three staves of music. The first staff has a treble clef and a key signature of no sharps or flats (G). It contains four measures, each with a G7 chord diagram above it. The second staff has a treble clef and contains four measures with C7, C7, G7, and G7 chord diagrams. The third staff has a treble clef and contains five measures with D7, C7, G7, D7, and D#7 chord diagrams.

In G#



The third section, titled "In G#", consists of three staves of music. The first staff has a treble clef and a key signature of two sharps (G#). It contains four measures, each with a G#7 chord diagram above it. The second staff has a treble clef and contains four measures with C#7, C#7, G#7, and G#7 chord diagrams. The third staff has a treble clef and contains five measures with D#7, C#7, G#7, E7, and E7 chord diagrams.

In A

A7 A7 A7 A7

In Bb

B<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7 B<sup>b</sup>7

In B

B7 B7 B7 B7

D. \$ al Coda

In C

The image shows three staves of guitar chord diagrams. The first staff is labeled "In C" and contains four measures, each with a C7 chord diagram. The second staff contains four measures: the first two have F7 chords, and the last two have C7 chords. The third staff contains six measures: the first has G7, the second has F7, the third has C7, and the last three have C7, B7, and C7 chords respectively. Each chord diagram shows the fretting pattern on a six-string guitar.

22) Septakord G7

TRACK 15

Musical notation for G7 chord in 4/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes with slurs and accents, and chords. The guitar TAB below shows the fret numbers for each string (T, A, B) across four measures.

T	9	10	10	7	7	7	7	9	10	10	13	13	13	13
A	7	8	8	6	6	6	6	7	8	8	12	12	12	12
B	8	9	9	5	5	5	5	8	9	9	12	12	12	12

Dominant-7 chords will allow just about any available tension, but let's take a look at the basic triads created from the chord tones and *diatonic* tensions.

Musical notation showing the diatonic triads of G7. The notes 1, 3, 5, b7, 9, and 11 are shown on a staff. Brackets indicate the following triads: G (1, 3, 5), B Diminished (3, 5, b7), D Minor (5, b7, 9), and F Major (b7, 9, 11).

Possible triads for creating harmonic interest here are G, B°, D-, and F.

Musical notation showing the triads G, F, D-, and B°. The notes for each triad are shown on a staff. Below the staff, the first and second tensions are labeled, and the guitar TAB shows the fret numbers for each string (T, A, B).

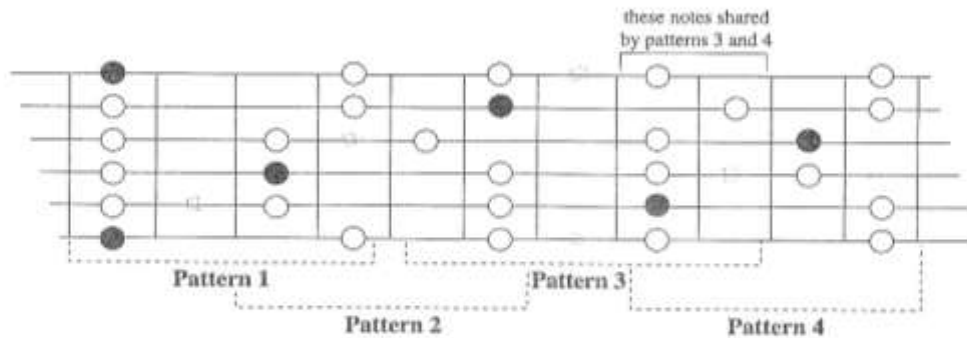
	1st	2nd	Root	2nd	Root	1st	Root	1st	2nd	1st	2nd	Root
T	3	7	10	5	8	13	5	10	13	7	10	13
A	3	8	12	6	10	13	6	10	15	6	12	15
B	4	7	12	5	10	14	7	10	14	7	10	16

23) Noty Pentatonika po hmatníku

SCALES

*The Final Scale Pattern (5th)*

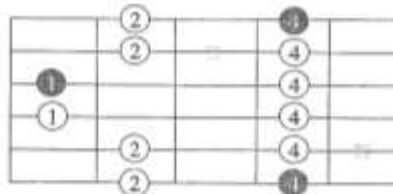
Now that you know Pattern 4, we will put it together with the first three patterns. It works the same way as the others, and looks like this:



Practice the first four patterns together from the key of E (open position) up to the key of A (5th fret) and back down again, moving a half-step (one fret) at a time. Start with Pattern 1 in each key.

Now, we'll look at the last form of the minor pentatonic scale – Pattern 5. It appears as follows:

Minor Pentatonic Scale – Pattern 5



Practice Pattern 5 the same way you did the others, starting at the lowest position possible, using open strings for the lower notes on strings 4 and 3. Remember to change your fingering in the open position so that your first finger takes the first fret and the rest follow in the one-finger-per-fret principle.

CHORDS AND PROGRESSIONS

*Introducing 9th Chords*

Now we will move on to a new type of chord — the *ninth chord*. Ninth chords function the same as seventh chords, so they can be used anywhere a seventh chord can. Wherever you can use a  $I^7$  chord, you can use a  $I^9$  chord, and wherever you can use a  $IV^7$ , you can use a  $IV^9$  and so on.

You will find, however, that the ninth chords have a very different sound from the seventh chords. They sound smoother, jazzier, and maybe more “sophisticated.” They won’t give you as funky a sound as a straight seventh chord.



24) Šestnáctinové rytmy

56

miss

57

miss

58

miss

59

miss miss

60

61

62

63

Am

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

Am

fingering: 3 1 3 1 3 1 3

Am

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

25) Swing 42

# Swing 42

By Django Reinhardt



Moderate Swing

Musical score for Swing 42 in 4/4 time. The score consists of five staves of music. The first staff begins with a double bar line and a fermata over the first measure. The chords above the staff are: C, A-7, D-7, G7, C, A-7. The second staff has chords: D-7, G7, E-7(b5), A7, D-7, G7. The third staff has chords: C, A-7, D-7, G7, C, A-7. The fourth staff has chords: D-7, G7, C, A-7, D-7, G7. The fifth staff has chords: E-7(b5), A7, D-7, G7, C, B7. The melody is written in treble clef with a key signature of one sharp (F#).

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26) Tahání strun přes více pražců 139 + 140

39

Am

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

12 15 17 19 21

40

Am

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

12 15 17 19 21

27) Blues in Gmi

Blues\_&\_Scale\_Junior\_G\_minor

by Michal Filek

Gm<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup>

Cm<sup>7</sup> Cm<sup>7</sup> Gm<sup>7</sup> Gm<sup>7</sup>

Dm<sup>7</sup> Cm<sup>7</sup> Gm<sup>7</sup> Dm<sup>7</sup>

28) Obraty kvintakordū Dur + Moll

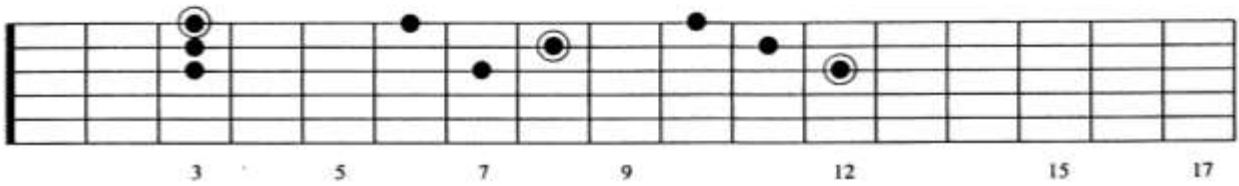
Possible triads available for adding harmonic interest over rhythm guitar parts are G-, B $\flat$ , D-, and F.

The image shows musical notation and guitar tablature for four triads: G-, F, D-, and B $\flat$ . The notation is in a key with one flat (B $\flat$  major / G minor). The tablature lists fret numbers for the 1st, 2nd, and Root positions of each triad.

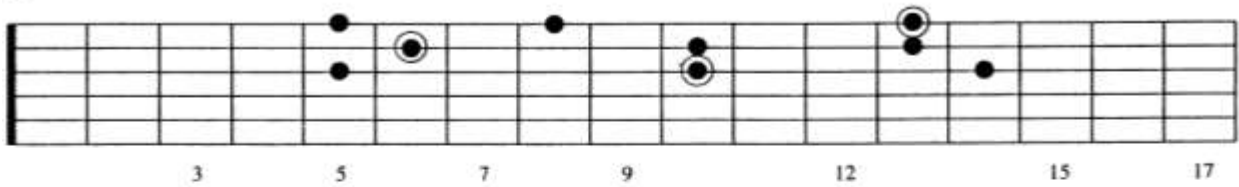
Triad	Position	Fret 1	Fret 2	Fret 3
G-	1st	3	3	3
	2nd	6	8	7
	Root	10	11	12
F	2nd	5	6	5
	Root	8	10	10
	1st	13	13	14
D-	Root	5	6	7
	1st	10	10	10
	2nd	13	15	14
B $\flat$	Root	1	3	3
	1st	6	6	7
	2nd	10	11	10

Fretboard Triad Inversions Map

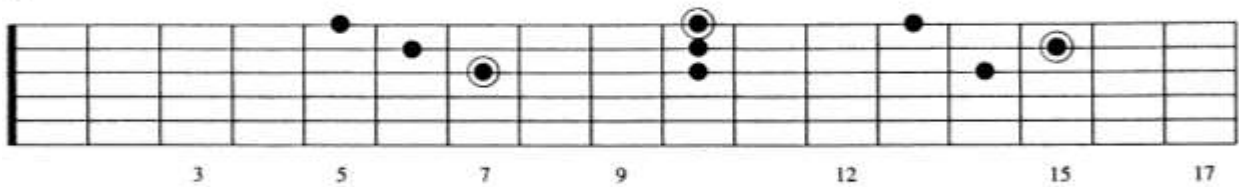
G-



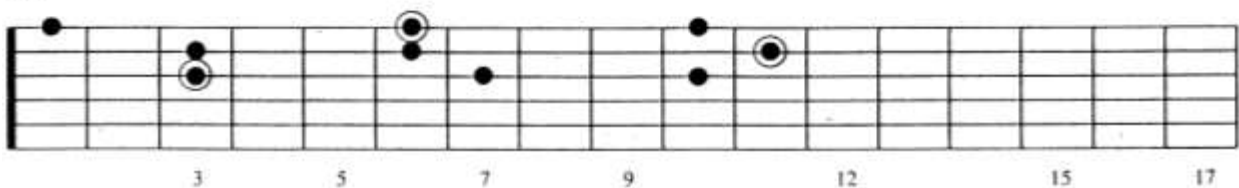
F



D-



B $\flat$



29) Noty Blues\_Ganapes\_4 True Blues

TRUE BLUE 4

Moderate Shuffle (♩ = ♩♩)

N.C. A7 D7 A7

*mf* *full* *full*

TAB

7 5 7 | 7 7 5 7 5 7 | 8 7 5 7 5 7 | 5 7 7 5 7

D7 A7

5 7 5 7 | 8 7 5 7 5 5 | 5 8 5 5 | 7 5 5

E7 D7

7 7 5 7 | 5 7 7 5 7 5 8 | 5 8 5 7 5 7 5

A7 D7 1. A7 E7 2. A7 E7 A7

7 5 7 5 | 7 5 7 7 7 5 7 | 7 5 7 7 | 6 5 5

### 30) Technique toolbox – Melodic Tapping



## Technique Toolbox “Melodic Tapping”

BY PAUL “TFO” ALLEN

**MANY TECH-**niques that are often used for flashy soloing, like sweeping or tapping, are generally lumped in the “shredding” category. A shred solo is certainly not the only setting for those techniques, though. Tapping, for instance, is just one of many tools that can be used to construct or perform a piece of music. Tapping can also be very useful for reaching chord extensions that are impossible with a single fretting hand. With that in mind, let’s look at how tapping

chord shapes one note at a time can yield a unique approach to melodic playing.

In both of these examples, you’ll notice that I have included fingerings below the tablature. The numbers denote left-hand fingers, and I have employed the traditional classical notation of *i*, *m*, and *a* for the notes that you’ll tap with the fingers on your right hand. In **Ex. 1**, the notes are all played one at a time and maintain a consistent sixteenth-note rhythm. The pattern begins by outlining a *Bm9* chord shape. In **Ex. 2**, you’ll notice that the first and the fifth notes both use the 2nd finger on the left hand. I point this

out because many players have a tendency to leave their 2nd finger firmly planted on the first note for the duration of the measure, instead of lifting the finger off of the first note so it can get into position to play the fifth note. To play these exercises fluently, you will need to pay close attention to the fingerings. Have fun! 🎸

*Paul “TFO” Allen is a multi-instrumentalist who has worked with Big & Rich, Adele, Sebastian Bach, and many others. He also has his own project called Ten Finger Orchestra, and can be reached at [tenfingerorchestra.com](http://tenfingerorchestra.com).*

**Ex. 1**

**Bm add9**

**Amaj7 add9**

1

Y  
A  
B

7 11 9 7 11 9 7 11 9 7 11 9 0 6 11 6 11 9 6 11 6 11 9 0 6 9 6 9 7 6 9 7 6 9 7 7

7 1 2 x 1 2 4 1 m 7 2 4 1 2 4 1 m 6 1 2 4 1 2 4 1 m 6 1 2 4 1 2 4 1 m 5 7 7 5 3 a 1 m 3 a 1 3 4 1 m

**Ex. 2**

**F#sus4**

4

Y  
A  
B

4 9 7 4 9 7 4 9 7 7 9 9 6 7 11 7 6 9 9 9 6 7 7 9 11 9 7 11 9 9 11 7 9

4 1 2 x 1 2 4 1 m 4 2 4 1 2 4 1 m 2 1 m 1 2 m 7 1 m 1 2 1 m 1 2 6 1 a 1 1 m 3 1 a 1 1 1 4 1 3

**Amaj**

7

Y  
A  
B

7 6 7 9 7 6 7 7 7 6 7 6 7 9 4 7 9 7 4 9 7 9 4 7

5 1 m 1 2 m 2 1 m 1 1 m 1 2 4 7 1 1 3 3 1 3 4 1 1 4 1 3

**MORE ONLINE**

• Check out TFO's EPK at 4:10 to hear Examples 1 and 2 played up to speed.

Get this link and more at [guitarplayer.com/may 2011](http://guitarplayer.com/may 2011)

31) Hey Jazz Guy

# Hey Jazz Guy }

BY JAKE HERTZOG

*Hey Jazz Guy,*

*I've got all my scales down pretty good, but I'm still having trouble making all the changes. Can you give me some advice on how to put it all together? —Fragmented in Fresno*

Dear Fragmented,

One of the most difficult parts of improvising is putting it all together: turning scales into great sounding lines. However, there are some concepts that work every time. In the following examples, we examine the first eight bars of the classic jazz standard "Stella by Starlight." In **Ex. 1**, we start with the 3rd of the chord, and play an E Locrian scale with a natural 9 (a derivative of G melodic minor). Every strong beat is a chord tone. For A7b9, we move to the 3rd of the chord by a half-step and play the altered scale. On Cm7 in

the 3rd bar [**Ex. 2**], playing an E $\flat$  major scale line gives a diatonic sound. When the chord changes to F7, we again target the 3rd. **Ex. 3** uses a sequence, involving the 3rds of Fm7 and B $\flat$ 7. In the final example, **Ex. 4**, we are using a B $\flat$  major pentatonic on the E $\flat$ maj7 chord, bringing out the 3rd of the chord by repeating the note. The line finishes with another melodic minor mode, the Lydian  $\flat$ 7 scale in A $\flat$ , emphasizing the  $\flat$ 7. Building your solos around the chord tones, especially 3rds and 7ths, and connecting those tones smoothly, is a key concept in creating lines. Sequences and repetition serve to highlight important notes. These techniques will go a long way toward helping you connect all those scales you've been practicing. In this lesson, we focused on inside sounds. Next time we will put it all together in an



**Ex. 1**

Em7 $\flat$ 5                      A7 $\flat$ 9

**Ex. 2**

Cm7                                      F7

**Ex. 3**

Fm7                                      B $\flat$ 7

**Ex. 4**

E $\flat$ maj7                                      A $\flat$ 7

**MORE ONLINE**

• Visit the Jazz Guy online for video of this lesson, practice examples.

outside way, and then formerly fragmented will become ferociously fantastic. ■

32) Noty fp Blues Wavelength

# Wavelength

Rock / Blues - Don King  
Book 2 Page 40? onwards

Shuffle rhythm  $\Delta = C114$

The musical score is written in treble clef with a 4/4 time signature and a shuffle feel. It consists of seven staves of music. The first staff is labeled 'Introduction - Bass Riff' and contains a series of chords and eighth notes. The second staff begins the main melody with a triplet of eighth notes. The third staff continues the melody with various rhythmic patterns. The fourth staff features a triplet of eighth notes and a dotted quarter note. The fifth staff is bracketed and labeled 'first time', showing a melodic phrase. The sixth staff is bracketed and labeled 'last time', showing a different melodic phrase. The seventh staff concludes the piece with a final chord and a whole note.



33) Stupnice G moll + akordy

The exercise consists of five staves of music in G minor. The first two staves show a melody with guitar fret numbers: 8, 0, 1, 8, 0, 1, 8, 0, 2, 8, 1, 8, 4, 1. The third and fourth staves contain sixteenth-note runs with slurs and accents. The fifth staff shows a chord progression with Gm7 chords and fret numbers: 0, 8, 1, 0, 8, 0, 8, 8, 1, 8, 0, 1, 8, 0, 8, 0.

34) Arpeggio in C dur

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

The exercise is an arpeggio in C major, 3/4 time, starting on the second fret. It includes picking notation (squares for downstrokes, inverted triangles for upstrokes) and a 'fine' ending.

\*\* 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. . . .



37) Noty Bossa Nova\_7

**Harmonic Rhythm**

Now that you have the right-hand coordination down and can make your bass notes follow the root (or root/5th) of each chord, you must get used to chord changes that last for various durations—eight beats (two measures), four beats (one measure), or even two beats (1/2 measure). How many beats each chord receives is called the *harmonic rhythm*. Faster harmonic rhythm means that the chords are changing more quickly; slower harmonic rhythm means that you remain longer on each chord.

Use these exercises to get used to changing chords at different harmonic rhythms. Keep your tempo steady and play all voicings cleanly! Use both the one-bar pattern and its variation.

**7**

○ = 5th (optional)

**1**

**2**

**3**

\* [2] and [3] are not included on Track 7.

38) Southern Comfort

# SOUTHERN COMFORT

22 23

**A** Chorus

Slow Rock ♩ = 88

Chorus musical notation with guitar chords (C, G, D), suggested picking, and fingering.

Continuation of Chorus musical notation with guitar chords (C, G, D) and suggested picking.

**B** Verse

N.C.(D)  
Rhy. Fig. 2

Verse musical notation with guitar chords (C, G, D), lyrics "let ring", and suggested picking.

**A** Chorus

Chorus 1: w/ Rhy. Fig. 1

Chorus 1 musical notation with suggested picking.

**B** Solo

Solo 1: w/ Rhy. Fig. 2, 2 times

Solo 1 musical notation with suggested picking and "full" markings.

# Southern Comfort

Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass staff contains fret numbers and fingerings. Fingerings are indicated as 3, 1-2, 1-2, 1-2, 1-2, 1, 3, 3, 3, 4, 3-3, 3-3, 3. Dynamic markings 'full' are placed above the first six notes.

Musical notation for the second system, including a treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass staff contains fret numbers and fingerings. Fingerings are indicated as 3-3, 1-3, 1-3, 1-3, 1, 1, 1, 1, 1. Dynamic markings 'full' are placed above the last four notes.

Musical notation for the third system, including a treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass staff contains fret numbers and fingerings. Fingerings are indicated as 1, 3, 1, 2, 1, 3, 1, 2, 1, 2, 2, 3. Dynamic markings 'full' are placed above the last three notes.

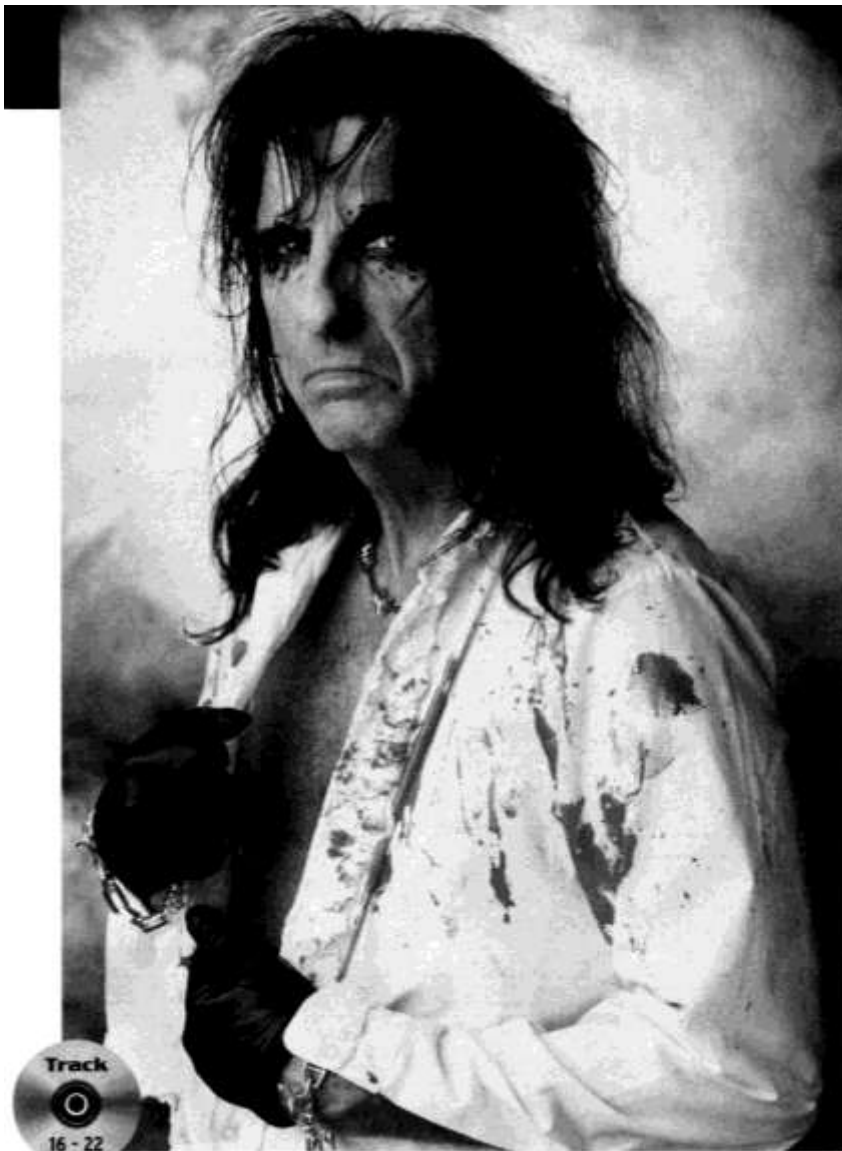
## A Chorus Outro

Gr. 2 fret  
Gr. 1: w/ Rky, Fig. 1

Musical notation for the first part of the Chorus Outro, including a treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass staff contains fret numbers and fingerings. Chords are indicated as N.C.(D), (C), (G), and (D). A measure rest of 8 measures is shown at the beginning.

Musical notation for the second part of the Chorus Outro, including a treble clef staff with a key signature of one sharp (F#) and a common time signature. The bass staff contains fret numbers and fingerings. Chords are indicated as (C), (G), and (D). The instruction 'Repeat & Fade (D)' is written above the final measure.

39) Alice Cooper – School's out



Unter der



## Alice Cooper - School's Out

☛ Mit dem Song „School's Out“ und dem gleichnamigen Album schaffte Alice Cooper 1972 den Durchbruch als einer der bedeutendsten Rockacts dieser Zeit. Die Nummer wird im Shuffle-Feel gespielt, was bedeutet, dass die Achtel-Noten ternär aufgefasst werden. Bei dieser Spielweise, die man im Jazz in noch ausgeprägterer Form findet, klingen die Offbeats immer ein wenig kürzer als die Hauptschläge. In den Hardrock-Produktionen der 70er Jahre haben viele der großen Bands wie Deep Purple oder Led Zeppelin mit Shuffle-Grooves gearbeitet. Gerade in Kombination mit verzerrten Gitarren bekommt dieser Rhythmus eine treibende und losgelöste Kraft.

Das rockig markante Intro-Riff von Gitarre 1 in der zwölften Lage wird mit der Rhy. Fig. 1 und der Rhy. Fig. 2 von Gitarre 2 in leichter Variation, besonders durch die abgedämpften Achtelnoten

auf der Zählzeit 1 und 3, gedoppelt. Dieser kleine Kniff verleiht dem Song schon vor dem ersten gesungenen Ton eine enorme Schubkraft. Die mit einem Volumenpedal geformten Distortion-Akkorde (ab dritter Takt Intro) der Gitarre 2 verleihen dem Stück eine raube, rebellische Nuance. Dies ist einfach nachzuahmen: Ihr müsst dazu nur den Akkord auf der Zählzeit 1 anschlagen, ihn über zwei Takte klingen lassen und währenddessen jeweils zur Zählzeit eins und drei das Volumenpedal (oder das entsprechende Poti an der Gitarre) zügig „öffnen“, so dass der Sound dynamisch „reinfadet“.

Die Strophe wird mit der Rhy. Fig. 3 von Gitarre 1 in der zwölften Lage – im Grunde eine abgespeckte Form des Intro-Riffs – getragen. Im Pre-Chorus und Chorus laufen beide Gitarren zu einer verschachtelten Rhythmusinheit

zusammen, denn Gitarre 2 füllt hier mit den abgedämpften Achtel-Triolen aus Rhy. Fig. 4A sehr wirksam die Viertel-Pausen der Gitarre 1. Dieser Ping-Pong-Effekt wird mit kurzen Unison-Bend-Einlagen von Gitarre 3 zunächst in unteren und später im zweiten Chorus-Block in höheren Lagen stimmungsvoll angereichert. Die Bridge fällt durch den von Gitarre 3 gespielten, über zehn Takte lang gehaltenen Ton A auf, der in der zweiten Hälfte in ein Feedback umkippt. Um dies zu erzielen, solltet ihr für genügend Sustain und Zerrung im Gitarrensound sorgen.

Das Solo von Gitarre 3 zeichnet sich im ersten Teil durch weitere Unison-Bends in der zwölften Lage aus, auf die antreibende Achtel sowie chromatisch abwärts laufende Viertel-Triolen als Doublestops folgen. Gitarre 2 stützt das Solo gekonnt mit Rhy. Fig. 6, einer weiteren gekürzten Variante des Intro-Riffs, und doppelt Gitarre 1 an gleicher Stelle mit chromatisch nach unten laufenden Viertel-Triolen.

In den folgenden Songteilen Refrain und Bridge übernimmt Gitarre 3 aktivere solistische Fills überwiegend mit Unison-Bends und Singelnote-Bendings in nun ausschließlich höheren Lagen. Dazu kommt auch in der zweiten Bridge das über mehrere Takte lang gehaltene Feedback. Wer hier Probleme bei der Sounderzeugung hat bzw. in der Länge des Tons nicht nachkommt, kann sich auch mit einem E-Bow behelfen – ein solches Tool ist durch seinen einzigartigen Ultra-Sustaineffekt allemal eine Anschaffung wert.

Unter'm Strich ist „School's Out“ eine Hymne und ein „Muss“ für alle Liebhaber der Hardrockszene der frühen 70er Jahre. Die klassischen Tricks der Sologitarre werden bei Alice Coopers Meisterwerk imposant vorgetragen – gerade in Sachen Bending und Unison-Bending. Auch die effiziente Aufteilung von zwei ineinander greifenden Rhythmusgitarren zeigt, wie ein Song durch ein cleveres Arrangement an Dynamik gewinnen kann. Alles in allem: „School's Out“ ist nicht nur ein Rockklassiker – es ist auch eine Blaupause der Rockgitarre.

### Alice Cooper - School's Out

Schwierigkeitsgrad	7
Gitarre 1 & 2	Gibson-Style
Pickups / Position	Humbucker / Steg
Gain (Amp)	7
EQ (Bass / Mid / Treble)	3 / 5 / 8

70er Hardrock mit Hymnen-Beigeschmack. Hier treffen klassische Rockgitarren-Licks auf einen Shuffle-Groove.

neuzeit gitar

# School's Out

## Alice Cooper

Moderate Rock ♩ = 132 (♩ =  $\frac{2}{4}$ )

Musik & Text: Alice Cooper & Michael Bruce

### Intro

Gtr. 1 w/ dist. *mf*

E<sup>3</sup> A<sup>3</sup> Em<sup>7</sup> E<sup>3</sup> A<sup>3</sup> Em<sup>7</sup> E<sup>3</sup>

TAB

14	14	12	14	14	14	14	14	12
14	14	12	14	14	14	14	14	12
12	12	12	12	12	12	12	12	12

Gtr. 2 w/ dist. *mp*

*mf*  $\swarrow$  volume swell in rhythm

TAB

14	14	12	14	14	14	14	0	0
14	14	12	14	14	14	14	0	0
12	12	12	12	12	12	12	0	0

E<sup>7</sup><sub>b9</sub> E<sup>7</sup><sub>sus</sub>

TAB

14	12	14	14	12	14	12	14	12
14	12	14	14	12	14	12	14	12
14	12	12	14	12	14	12	14	12

Gtr. 2 w/ dist. *mp*

*mf*  $\swarrow$  volume swell in rhythm

TAB

0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0

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Gr. 1

E<sup>5</sup> A/E E<sup>5</sup> Em<sup>7</sup> E<sup>5</sup> A/E Em E<sup>5</sup> A/E E<sup>5</sup> Em<sup>7</sup>

T  
A  
B

Gr. 2

Rhy. Fig. 1 End Rhy. Fig. 1 Rhy. Fig. 2

T  
A  
B

Verse

E<sup>5</sup> A<sup>5</sup> Em E<sup>5</sup> A/E E<sup>5</sup> Em<sup>7</sup> E<sup>5</sup> A/E Em

1. Well, we got \_\_\_\_\_ no \_\_\_\_\_ choice, \_\_\_\_\_ all the girls \_\_\_\_\_

Rhy. Fig. 3 End Rhy. Fig. 3

End Rhy. Fig. 2

T  
A  
B

Gr. 1 w/ Rhy. Fig. 3, 3 times

E<sup>5</sup> A/E E<sup>5</sup> Em<sup>7</sup> E<sup>5</sup> A/E Em E<sup>5</sup> A/E E<sup>5</sup> Em<sup>7</sup>

\_\_\_\_\_ and boys, \_\_\_\_\_ mak - in' all \_\_\_\_\_ their noise, \_\_\_\_\_



E<sup>5</sup> A/E Em E<sup>5</sup> A/E E<sup>5</sup> Em<sup>7</sup> E<sup>5</sup> A/E Em

'cause they found new toys. Well, we

**Pre Chorus**

C<sup>5</sup> D<sup>5</sup> E<sup>b5</sup> E<sup>b5</sup>

Gr. 1

can't sa-lute ya, can't find a flag. If that don't suit ya, that's a drag.

Gr. 2

T  
A  
B

5	5	5	5	5	5	5	7	8	8	8	8	8	8	8	5
3	3	3	3	3	3	3	5	8	6	6	6	6	6	6	

**Chorus**

G<sup>5</sup> B<sup>b5</sup> C<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

Rhy. Fig. 4

School's out for sum-mer!

Gr. 3 w/ dist.

*mf*

T  
A  
B

Gr. 2

Rhy. Fig. 4A

T  
A  
B

			5-3	3	5	3	X	X	X	X	X	X	X	X	X
5	5	5		3	3	3	5	5	5	5	5	5	5	5	5
3	3	3		1	3	3	X	X	X	X	X	X	X	X	X

G<sup>5</sup> B<sup>b5</sup> C<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup>



End Rhy. Fig. 4

School's out for - ev - er!

Gtr. 3



TAB

Gtr. 2



End Rhy. Fig. 4A

TAB

Gtr. 1 & 2 w/ Rhy. Fig. 4 & 4A, only 4 bars

B<sup>b5</sup> C<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup>



School's been blown to piec - es!

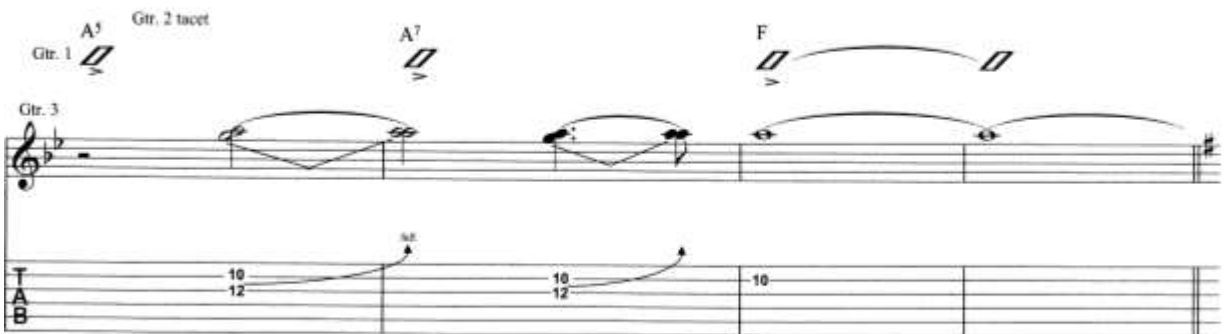
Gtr. 3



TAB


A<sup>5</sup> Gtr. 2 tacet

A<sup>7</sup> F




Gtr. 1

Gtr. 3



TAB

 Alice Cooper School's Out

**Bridge** Gtr. 1 tacet

C Cadd<sup>9</sup>(#11) C Cadd<sup>9</sup>(#11) C Cadd<sup>9</sup>(#11) C Cadd<sup>9</sup>(#11)

No more pen - cils, no more books, \_\_\_\_\_

Gtr. 3

feedback

TAB

Dsus<sup>2</sup> D D<sup>9</sup> D Dsus<sup>2</sup> D

no more teach - er's dir - ty looks, Yeah! ...

Gtr. 2

Gtr. 3

TAB

**Solo**

Gtr. 2 w/ Rhy. Fig. 1, 2 times E<sup>5</sup> A/E E<sup>5</sup> Em E<sup>5</sup> A/E Em

Gtr. 1 w/ Rhy. Fig. 6, 3 times E<sup>5</sup> A/E E<sup>5</sup> Em E<sup>5</sup> A/E Em

Gtr. 3

feedback

TAB

Gtr. 1

Rhy. Fig. 6

End Rhy. Fig. 6 w/bar

TAB

E<sup>5</sup> A/E E<sup>5</sup> Em E<sup>5</sup> A/E E<sup>5</sup> Em

2 Well we got

Gtr. 1

TAB

Gtr. 2

TAB

Gtr. 1 w/ Rhy. Fig. 3, 4 times  
Gtr. 2 w/ Rhy. Fig. 2, 3 1/2 times  
Gtr. 3 tacet

Verse

E<sup>5</sup> A/E E<sup>5</sup> Em<sup>7</sup> E<sup>5</sup> A/E Em E<sup>5</sup> A/E E<sup>5</sup> Em

no class, and we got no prin - ci - ples,

E<sup>5</sup> A/E Em E<sup>5</sup> A/E E<sup>5</sup> Em<sup>7</sup> E<sup>5</sup> A/E Em E<sup>5</sup> A/E E<sup>5</sup> Em<sup>7</sup>

and we got no in - no - cence. We can't ev - en think of a word that rhymes!

**Chorus**

Gtr. 1 & 2 w/ Rhy. Figs. 4 & 4A

E<sup>5</sup> A/E Em G<sup>4</sup> B<sup>b5</sup> C<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

School's out for sum - mer!

Gtr. 2

Gtr. 3

TAB

Gtr. 3

w/bar --- 4

B<sup>b5</sup> C<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

School's out for - ev - er! My



8<sup>th</sup>

3

20 20 20 20 20 20 20 20 20 18 20 18 20 (20)

G<sup>5</sup> F<sup>5</sup> C/G

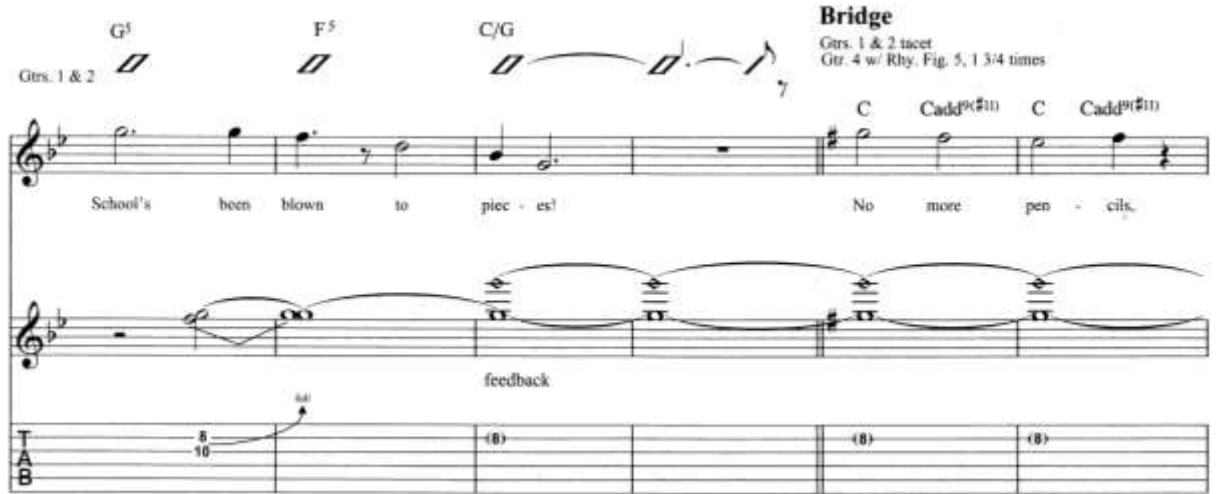
Gtrs. 1 & 2

**Bridge**  
Gtrs. 1 & 2 tacet  
Gtr. 4 w/ Rhy. Fig. 5, 1 3/4 times

C Cadd<sup>9</sup>(#11) C Cadd<sup>9</sup>(#11)

School's been blown to piec - es! No more pen - cils,

feedback

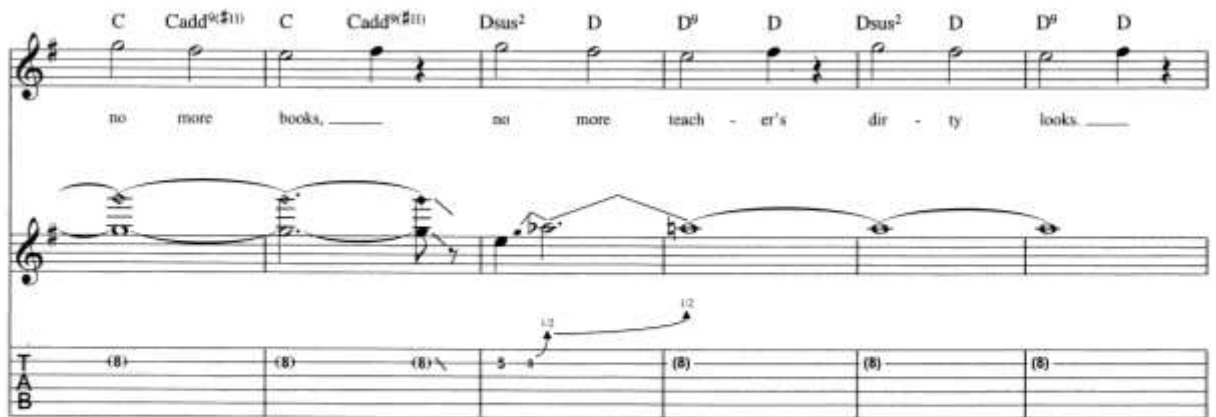


8 10

(8) (8) (8)

C Cadd<sup>9</sup>(#11) C Cadd<sup>9</sup>(#11) Dsus<sup>2</sup> D D<sup>9</sup> D Dsus<sup>2</sup> D D<sup>9</sup> D

no more books, \_\_\_\_\_ no more teach - er's dir - ty looks \_\_\_\_\_




(8) (8) (8) 5 4 12 12

(8) (8) (8)


Gtr. 3 *trout*

C Cadd<sup>9</sup>(#11) C Cadd<sup>9</sup>(#11) C Cadd<sup>9</sup>(#11) C Cadd<sup>9</sup>(#11)




Dsus<sup>2</sup> D D<sup>9</sup> D Dsus<sup>2</sup> D


We might not go back at all!



Gtr. 3




TAB



**Chorus**

Gtrs. 1 & 2 w/ Rhy. Figs. 4 & 4A, 1 1/2 times

G<sup>5</sup> b<sup>b5</sup> C<sup>5</sup>



School's out for





TAB

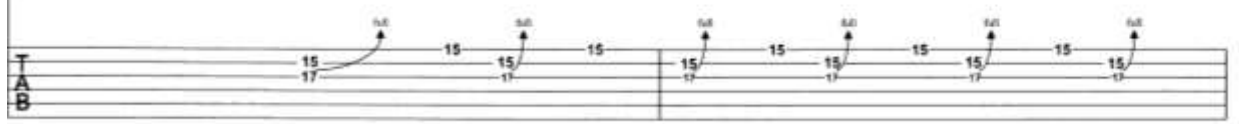



F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> G<sup>5</sup>

ev - er!



TAB



 Alice Cooper School's Out

Chords: B<sup>b5</sup>, C<sup>5</sup>

School's out for

Gr. 3

TAB

Chords: F<sup>5</sup> G<sup>5</sup>, B<sup>b5</sup>, C<sup>5</sup>, F<sup>5</sup> G<sup>5</sup>

sum - mer School's out with fev - er!

8<sup>th</sup>

3

TAB

Gr. 2

Chords: Gm, F, C

Chords: F<sup>5</sup>, G<sup>5</sup>

School's out com - plete - ly!

(8)

3

w/bar - - - 4

TAB

40) G moll + intervalová cvičení

# g moll – harmonická

## Diatonická stupnice

*tirando* *p* *i* *simile*  
*apoyando* *m* *a* *m* *i* *m*

1 3 4 1 3 4 1 1 3 4 1 2 1 3 4 1 2 2  
 E A D G H E

3 2 2 1 4 2 1 2 1 2 1 4 2 1 2 1 4 3 1 4 3 1  
 H G D A E

## Tercie

*tirando* *m* *i* *simile*  
*p* *T* *P*

1 3 2 1 2 2 2 2 2 2 2 2 1 1 1 1 3 3 2 3  
 1 3 2 1 2 2 2 2 2 2 2 2 1 1 1 1 3 3 2 3  
 A D G H G D A E

## Sexty

*tirando* *i* *simile*  
*p*

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2  
 2 2 2 2 1 1 4 4 4 4 1 1 4 4 2 2 2 2 2 2 2 2  
 D E G A H E G A D G A E

## Oktávy

*tirando* *i* *simile*  
*p*

3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3  
 1 1 1 1 1 1 1 1 4 4 4 4 4 4 4 4 4 4 1 1 1 1 1 1 1 1  
 D E G A H E G A H G A D E

## Decimy


*tirando* *i* *simile*  
*p*

2 1 3 3 4 4 4 4 4 4 4 4 3 3 2 2  
 2 1 3 3 4 4 4 4 4 4 4 4 3 3 2 2  
 G E A H G E G A G E



41) Open fire by Troy Stetina \_ skladba zapsaná v tabulatuře

# OPEN FIRE

(Solo #1) 

Am 12



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

ring together

slide up to an indefinite point

ring

(Rhythm track begins repeat of into.)

42) Cvičení pro rychlost 141 + 142 + 143 + 144

41

Em

fingering: 1 3 3 3

142

Em

fingering: 1 2 4 1 2 4

43

Em

fingering: 2 0 2 0 3 0 2 0 2 0 3 0 2 0 2 0

144

Bm

fingering: 1 3 1 2

43) Arpeggio

ARPEGGIO STUDY

fine

(Also practice arpeggios with alt.  $\square \vee$ )

44) Flažolety (145)

146

TAB notation for measure 146. The staff shows three strings (T, A, B) with notes indicated by diamond-shaped fret markers. The notes are E, E, A, A, D, D, G, G, B, B, E, E. The fret numbers are 0, 12, 0, 12, 0, 12, 0, 12, 0, 12, 0, 12.

E E A A D D G G B B E E

(146)

147

TAB notation for measure 147. The staff shows three strings (T, A, B) with notes indicated by diamond-shaped fret markers. The notes are B, B, E, E, A, A, D, D, F#, F#, B, B. The fret numbers are 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7.

B B E E A A D D F# F# B B

(147)

148

TAB notation for measure 148. The staff shows three strings (T, A, B) with notes indicated by diamond-shaped fret markers. The notes are E, E, A, A, D, D, G, G, B, B, E, E. The fret numbers are 0, 5, 0, 5, 0, 5, 0, 5, 0, 5, 0, 5.

E E A A D D G G B B E E

(148)

149

TAB notation for measure 149. The staff shows three strings (T, A, B) with notes indicated by diamond-shaped fret markers. The notes are G#, G#, C#, C#, F#, F#, B, B, D#, D#, G#, G#. The fret numbers are 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.

G# G# C# C# F# F# B B D# D# G# G#

(149)

150

TAB notation for measure 150. The staff shows three strings (T, A, B) with notes indicated by diamond-shaped fret markers. The notes are E, G#, B, B, D#, F#, G, B, D, D. The fret numbers are 5, 4, 3+, 5, 4, 3+, 5, 4, 3+, 5, 4, 3+, 5.

E G# B B D# F# G B D D

(150)

151

TAB notation for measure 151. The staff shows three strings (T, A, B) with notes indicated by diamond-shaped fret markers. The notes are E, G, B, B, D, F#, G, B, D, D. The fret numbers are 0, 2, 2, 2, 12, 12, 12, 4, 3+, 5, 4. There are also some 'X' marks under the strings.

fingering:

### 45) Bluesy Beauty – Bent Unisons

#### WHO IS THE BEST? CLAPTON?

Page? Beck? Hendrix? That question dominated discussions between fledgling guitarists in the late '60s and early '70s. Bands like Cream, the Jimi Hendrix Experience, Led Zeppelin, and the Jeff Beck Group took the traditional blues form popularized by B.B., Albert, and Freddie King (as well as Buddy Guy, T. Bone Walker, and others), and played a louder, more riff-driven version of it. Not long after, lots of guitarists were jumping on the blues-rock bandwagon, including Johnny Winter, Roy Buchanan, Rick Derringer, Elvin Bishop, Mike Bloomfield, Duane Allman, and the force of nature known as Stevie Ray Vaughan.

One thing that all these players have in common is their ability to work soulful bends into their playing. String bending is an integral part of the blues-rock style, so I'd like to focus on one aspect of bending that will potentially open up new doors for your melodic and rhythmic phrasing: "bent unisons."

The idea behind bent unisons is to bend a note on one string so that it sounds like



the same fretted pitch on the string above it. For instance, bend the *D* on the seventh fret of the *G* string up to an *E* and then play *E* on the fifth fret of the *B* string (see **Ex. 1**) Even though both pitches are the same they sound different due to the fact that they are probably slightly out of tune and because the two strings sound different as well. This technique allows us to repeat the same pitch in a much more expressive way

Ex. 1

Ex. 2

**Ex. 3**

♩ = ca. 80 C7

**Ex. 4**

♩ = ca. 140 E7

**Ex. 5**

♩ = ca. 70 A7

**Ex. 6**

♩ = ca. 120 E7 D7 A7

**Ex. 7**

♩ = ca. 104 C7

a Fool" in **Ex. 3**, Winter uses a kind of opposite rhythmic treatment by playing sixteenth-note triplets in groups of four.

Jimi Hendrix uses groups of three eighth-notes to start his solo on "Come On" from *Electric Ladyland*, similar to the lick in **Ex. 4**. The fingerings and picking instructions are just suggestions. I chose options that felt the best to me, but I urge you to experiment.

**Ex. 5** is also based on a Hendrix lick. Hopefully, the groups of quintuplets will open up a whole Pandora's box of ideas for you.

**Ex. 6** is a lick I came up with over a standard V-IV-I blues turnaround. And finally, **Ex. 7** uses a couple of different bent unisons to create some nice melodic syncopation.

Remember: the most important thing about any riff you play is that it has to feel good and be used in just the right place. The best way to learn how to do that in this style is to listen to tons of music from the great masters of blues-rock guitar. Learn and transcribe their solos and really concentrate on understanding and capturing the nuance in the phrases. ■

For close to 30 years, Dean Brown has been an integral part of the global fusion and electric jazz scene, recording and/or touring the world with his own projects as well as with Marcus Miller, the Brecker Brothers, Billy Cobham, David Sanborn, Joe Zawinul, and many others. Keep up with him at [deanbrown.com](http://deanbrown.com).

46) Noty fp Blues I got Those Country Blues

# I Got Those Country Blues

*fingerpicking solo ~ Don King*

You'll find this fun to play. When you feel you know the piece well, aim to play it fast and loud. And remember, really accent those offbeat 'melody notes and also the 'on beats' where they are marked

'straight' rhythm

$d = 96$  to  $106$

G  $\overset{>}{m}$   $\overset{>}{i}$   $m$   $\overset{>}{i}$   $\overset{>}{m}$   $\overset{>}{i}$  etc.

I Got Those Country Blues P. 2

Handwritten musical notation for the first staff of 'I Got Those Country Blues P. 2'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. The bass line is indicated by a dotted line with vertical stems and includes a 2-finger barre and a sharp sign.

Handwritten musical notation for the second staff of 'I Got Those Country Blues P. 2'. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Above the staff, there are handwritten annotations: "D7+9 III pos - hold chord" and "G I pos". The melody has accents (>) over several notes. The bass line includes a 3-finger barre.

Handwritten musical notation for the third staff of 'I Got Those Country Blues P. 2'. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Above the staff, there is a handwritten annotation: "E7 hold chord". The melody has accents (>) over several notes. The bass line includes a 2-finger barre and a sharp sign.

Handwritten musical notation for the fourth staff of 'I Got Those Country Blues P. 2'. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Above the staff, there are handwritten annotations: "A" and "D7 hold chord". The melody has accents (>) over several notes. The bass line includes a 3-finger barre and a sharp sign.

Handwritten musical notation for the fifth staff of 'I Got Those Country Blues P. 2'. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Above the staff, there is a handwritten annotation: "G". The melody has accents (>) over several notes. The bass line includes a 3-finger barre.

47) Blues in Hmi

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

by Michal Filek

A blues progression in H minor (F#m) in 4/4 time, consisting of 12 measures. The progression is as follows:

1-4	5-8	9-12
Bm <sup>7</sup>	Bm <sup>7</sup>	Bm <sup>7</sup>
Em <sup>7</sup>	Em <sup>7</sup>	Bm <sup>7</sup>
F#m <sup>7</sup>	Em <sup>7</sup>	F#m <sup>7</sup>

48) Chromatika e\_E

A chromatic scale in E minor, starting on E4 and ending on E5. The scale is written in treble clef with a common time signature (C). The notes are: E, F, F#, G, G#, A, A#, B, B#, C, C#, D, D#, E. The scale is divided into six groups, numbered 1 through 6. Below the scale is a guitar fretboard diagram showing the scale on the strings.



49) The Entertainer \_ arr. by M.Filek

4 Guitars (3 voices + chords)

Moderate

Original by Scott Joplin

The musical score is arranged for four guitars, with three voices and chords. It is in 4/4 time and consists of four systems. The first system shows three staves with a treble clef and a 4/4 time signature. The second system shows a key signature change to one sharp (F#) and includes chord diagrams for C, C7, F, C, G7, and C. The third system includes chord diagrams for C, C7, F, D7, and G7. The fourth system includes chord diagrams for C, C7, F, C, G7, and C. The score is written for three voices and includes chord diagrams for each measure.

The musical score is organized into four systems, each consisting of three staves: a treble clef staff for the melody and two bass clef staves for chords. The key signature has one sharp (F#), and the time signature is 4/4.

**System 1:** The melody starts with a C7 chord, followed by F and Fm, then C and G7, and ends with a first ending (1.) on a C chord. The bass staves show the corresponding chord voicings.

**System 2:** The melody begins with a second ending (2.) on a C chord, followed by a third ending (3.) on a C chord. The word "FINE" is written above the staff. The bass staves show the chord voicings.

**System 3:** The melody continues with F and Fm, then C, C, and C Cm. The bass staves show the chord voicings.

**System 4:** The melody continues with G and D7, then G7, C, and C. The bass staves show the chord voicings.

The image shows two systems of musical notation for guitar. The first system consists of three staves: a treble clef staff with a melodic line, a middle treble clef staff with a harmonic accompaniment, and a bass clef staff with a bass line. Chords are indicated below the first staff: F, Fm, C, F, F#dim7, and C. The second system also has three staves. The first staff has a melodic line with a first ending bracket labeled '1.' and a second ending bracket labeled '2. D.S. al Fine'. Chords are indicated below the second staff: D7, G7, C, and C. The bass staff continues the bass line.

50) Etuda \_ Bass and legato in C

This is a handwritten musical score for guitar, titled 'Etuda Bass and legato in C'. It features a single treble clef staff with a melodic line. The piece is in common time (C) and begins with a tempo marking of 'p. 74'. The score is divided into two systems. The first system contains three measures with chords C, Em, and F. The second system contains four measures with chords C, F, C, and D7. A double bar line separates the two systems. Below the second system, there are two more measures with chords G7 and F, followed by a double bar line. The final system consists of three measures with chords C, G, and C. Handwritten fingering and dynamics are present throughout the score, including 'p' for piano and 'v' for accents. The piece concludes with a diamond-shaped symbol on the final note.

51) David Grissom – Badass bends

# David Grissom's Badass Bends

BY MATT BLACKETT

**LAST MONTH WE GRABBED A PIECE** of David Grissom's open-string magic, but that's only one part of his multi-faceted 6-string chicanery. He's also adept at ridiculous multi-string bending licks that can sound like pedal-steel, B-bender, or a certain Beatles solo.

"I can trace this whole sound back to 'Got to Get You into My Life,'" he says, referring to the D-string bend that caps the two-bar break. "That's what made me want to play

guitar—that lick right there. When I was in high school, I heard 'Sweet Little Lisa' by Dave Edmunds that had Albert Lee playing the guitar solo. I didn't know that he was using a B-bender. I spent a year learning how to play that solo, trying to emulate what he was doing."

That bending boot camp served Grissom well, because he can bend his brains out on a floating-trem guitar strung with .011s. He gets us started with **Ex. 1**, a cool *Gsus* move.

Get that half-step bend from and hold it steady until the next bar. "A lot of that has to do with strength," he explains, "to have pull the bend off but at the same time."

Grissom goes on to play **Ex. 2**, a "Tonk Women"-approved set with a twist on the ending.

"It's hard to keep them in tune when you bend on the lower strings" says Grissom. He nails **Ex. 3**, a similar phrase to a decidedly different flavor due to the different fretting.

"I've always loved these," he says, "dishing out **Ex. 4**, a gorgeous phrase that, as I was working with several editors and art directors, was demanding to know how to play it. It's not easy to execute the full-step bend with your first finger without pulling the A and D strings, but it is a lot of effort. Don't be a hero, though. Use a bridge guitar with extra-light strings. Moves can hurt if you're not used to it. Start slowly and always be careful about your intonation. Bend it in."

This lesson was transcribed with the help of SA, a Roland GI-20, and Sib

**Ex. 1**

Let ring

**Ex. 2**

Let ring

**Ex. 3**

Let ring

F C G

**Ex. 4**

G A7 Cmaj7 Gadd9

let ring  
vib. w/bar

**MORE ONLINE**

- See Grissom demonstrate these licks
- A young player goes off on this Joe

Get these links and more at [guitarplayer.com/october2011](http://guitarplayer.com/october2011)

52) H moll + septakord

Exercise 52 consists of five staves of music. The first two staves show a sequence of notes with guitar fret numbers below them. The third and fourth staves show a melodic line with slurs and accents. The fifth staff shows a melodic line with slurs and accents, and includes the chord label Bm7 above it.

53) Licky arpeggio in C7

Exercise 53 consists of two staves of music. The first staff shows a sequence of notes with slurs and accents, and includes the chord labels C7, Eb7, F7, and Ab7 above it. The second staff shows a sequence of notes with slurs and accents, and includes the chord labels C7, Bb7, F7, Ab7, Bb7, and C7 above it.

54) Fretwork – Jon Herington

# The Fabulous Fretwork of Jon Herington

BY VINNIE DEMASI



Ex. 1

Ex. 2

**"WHENEVER I'M PLAYING ON A** classic Steely Dan tune, the challenge for me is to honor the original but still find a way to make it my own," says NYC-based guitarist Jon Herington. A member of the legendary group since 1999, Herington also performs and records as leader of the Jon Herington Band. His latest CD *shine (shine shine)* [Decorator] is full of precision-crafted pop-rock and intricate, yet sublimely melodic, guitar work that will earn major props from fans of the Dan clan.

"When I was learning Jay Graydon's solo for the song 'Peg,' I was immediately struck by this one lick [shown here in **Ex.1**] where he is essentially outlining a G diminished scale as a series of pull-offs against the open G string," explains Herington. (Note: To effortlessly execute this dissonant digit-distender, I recommend using the first and third fingers of the fretting hand and moving them up the neck in half- and whole-steps.) "Using this as a jump-off point, I started to investigate what else I could do incorporating hammer-ons and pull-offs in the key of G, until I assembled a whole vocabulary of licks that worked not only for the song, but in other situations as well," he adds, demonstrating **Ex.2**.

One particular track on *shine (shine shine)* that was directly influenced by Herington's onstage "Peg" explorations is "Fabulous," a Beatles-esque piece of ear candy whose solo is a both a technical and melodic tour de

MORE ONLINE

- Herington tears it up on "Peg" live with Steely Dan.
- The Jon Herington Band perform "Fabulous" live on TV.

Get these links and more at [guitarplayer.com/october2011](http://guitarplayer.com/october2011)

force. For the recording, Herington tuned the first string of his P-90-loaded Hamer Special down a whole-step to *D*, slapped a capo on the first fret, and jacked straight into his Guytron GT-100 amp. I've transcribed the solo without a capo in **Ex.3**, but retained Herington's original tuning, *E, A, D, G, B, D* (low to high).

In last month's Herington lesson, the maestro stressed intimate knowledge of chord tones as the key to effective improvisation. To understand why this is so, simply play through the first three bars of the solo and be awed by how its breathtaking lyricism is drawn only from the clever

phrasing of notes of *G* and *C* triads—*G, B, D* and *C, E, G*, respectively.

The swift-fingered pull-off run that starts on the *and* of the fourth beat in bar 3 seems to be culled from a lick that originally surfaced when Herington was improvising over "Peg" in concert. I suggest starting it in ninth position, then switching to fifth position on the second beat. The sweeping phrase that begins on the fourth beat of bar 4 and extends through the first beat of bar 7 is composed of a series of multi-octave arpeggios that will require some quick position changes. In bar 6, you'll need to play the *G* on the 12th fret of the 3rd string

with your first finger. This will put you in good stead to grab high *G* on the 17th fret of the first string with your pinky. Finally, dig how the string-skipping hammer-ons in bar 7 are both a clever arpeggiation of a *D* to *Dsus4* change and a hip retooling of the original "Peg" lick from Ex.1.

Vinnie DeMasi is a NYC-based guitarist and regular GP contributor. He currently lives out his rock star dreams as a full-time member of several tribute bands and part-time in several Broadway pit-orchestras. He also teaches at the NYC Guitar School and can be reached at [nightandaymusic@optonline.net](mailto:nightandaymusic@optonline.net).

**Ex. 3**

♩ = 90-100 (G)

Chord changes: C, G, G7, C, D

55) Stella by Starlight Uprava

408.

Úprava harmonie MF 2019\_03\_25

-VICTOR YOUNG

# STELLA BY STARLIGHT

The image shows a handwritten musical score for the piece "Stella by Starlight" by Victor Young. The score is written on ten staves. The first staff contains the title "STELLA BY STARLIGHT" and the composer's name "-VICTOR YOUNG". The second staff begins with a treble clef, a key signature of one flat (B-flat major), and a 4/4 time signature. The melody is written on the upper staves, and the bass line is written on the lower staves. Chords are written above the notes. The chords include: E-7 b5, A7 b9, C-7, F7, F-7, Bb7, Ebmaj7, Ab7, Bbmaj7, E-7 b5, A7 b9, D-7, Bb-7, Eb7, Fmaj7, D-7, G-7, C7, A-7 b5, D7 b9, G-7, C-7, Abmaj7, Bbmaj7, E-7 b5, A7 b9, D-7 b5, G7 b9, C-7 b5, F7 b9, (Bbmaj7) Abmaj7, A7maj7, Bbmaj7.

MILES DAVIS-"MY FUNNY VALENTINE" "Miles in Concert"



56) H moll + intervaly

# h moll – harmonická

*tirando* *apoyando* *p* *m* *a* *m* *i* *i* *m* *i* *m* *simile*

## Diatonická stupnice

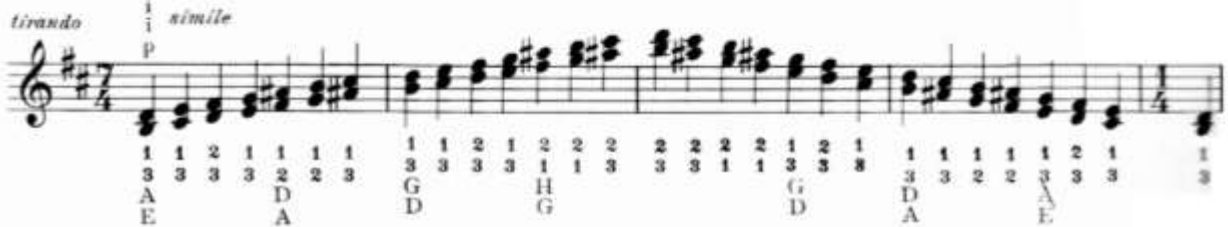


1 3 4 1 3 4 1 1 3 4 1 2 1 1 3 4 1 1 2 2  
E A D G H E

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

## Tercie

*tirando* *m* *i* *i* *simile* *p*



1 1 2 1 1 1 1 1 1 2 1 2 2 2 2 2 2 2 2 1 2 1 1 1 1 1 2 1 1  
3 3 3 3 2 2 3 3 3 3 1 1 3 3 3 1 1 3 3 8 3 3 2 2 3 3 3 3

A D G D H G D A E

## Sexty

*tirando* *i* *simile* *p*



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

G A H D G H D A

## Oktávy

*tirando* *i* *simile* *p*




3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3  
1 1 1 1 1 1 1 H 1

D E G A H D G A E

## Decimy

*tirando* *i* *simile* *p*



4  
2 2 1 2 1 2 2 2 1 1 2 2 2 1 1 2 2 1 2

H A E D H A

57) Noty Leavitt Septakord

### Arpeggios-Diatonic Sevenths

(ALL 4 PART CHORDS - ALL INVERSIONS - KEY OF C MAJ.)

Fingering type 4

The musical score consists of 12 systems, each containing four staves of music. Each system is labeled with a specific chord and inversion. The chords and inversions are: (Root Pos.), (1st Inv.), (2nd Inv.), and (3rd Inv.), with each of these four categories repeated three times. The chords are: Am7, Bm7(b5), Cmaj.7, Dm7, Em7, Fmaj.7, and G7. The notation shows the arpeggiated notes for each chord across four parts, with a 'V' marking at the beginning of the first system.

(See bottom of pg. 55)

58) Picking etuda č.4 in G dur

(Hold 3rd finger down thru-out)

( \* "GRACE NOTE" to be played slightly before the top note G which falls on the 4th beat. )

59) Rozklad akordu in G

60) Mozart \_ Londoner Skizzenbuch KV 15c \_ G dur

♩ = 100

Guitar 1

Guitar 2

5

9

13

17

61) Rock dvojmaty in E

p. 25)

①

②

①

②

①

②

①

②

①

②

③

1 3 1 3 1 3 3

n v n n v n sim

62) 122



Am  
n v n v etc.

T  
B

fingering: 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 1 2 4 1 2 4 1 2 4

T  
B

63) Tapping Advanced

# Tapping Advanced

Bsp. 1 ♩ = 90/120



Musical notation for Bsp. 1. The top staff is a treble clef with a 4/4 time signature. It contains a sequence of eighth notes with slurs and plus signs above them. The bottom staff is a guitar TAB with fret numbers: 12 5 8, 12 5 8, 12, 5 8 5, 12 5 8, 12 5 8, 12, 5 8 5. There are also 'T' markers above the TAB and '6' and '3' markings below the notes.

Bsp. 2 ♩ = 140



Musical notation for Bsp. 2. The top staff is a treble clef with a 4/4 time signature. It contains a sequence of eighth notes with slurs and plus signs above them. The bottom staff is a guitar TAB with fret numbers: 7, (7), 5, 7, 12, (12). There are 'T' markers above the TAB and 'n' markings below the notes.

Bsp. 3 ♩ = 140



Musical notation for Bsp. 3. The top staff is a treble clef with a 4/4 time signature. It contains a sequence of eighth notes with slurs and plus signs above them. The bottom staff is a guitar TAB with fret numbers: 7, (7), 5, 7, 12, (12), 7, (7), 10. There are 'T' markers above the TAB and 'n' markings below the notes. A 'hold bend' instruction is present above the 12 fret.

Bsp. 4 ♩ = 140



Musical notation for Bsp. 4. The top staff is a treble clef with a 4/4 time signature. It contains a sequence of eighth notes with slurs and plus signs above them. The bottom staff is a guitar TAB with fret numbers: 7, (7), 5, 7, 10, 12, 10, (7), 12. There are 'T' markers above the TAB and 'n' markings below the notes. A 'hold bend' instruction is present above the 10 fret.

Bsp. 5 ♩ = 118



Musical notation for Bsp. 5 (first system). The top staff is a treble clef with a 4/4 time signature. It contains a sequence of eighth notes with slurs and plus signs above them. The bottom staff is a guitar TAB with fret numbers: 12 5 12 5 8 5, 12 5 12 5 8 5, 12 5 12 5 8 5, 12 5 12 5 8 5. There are 'T' markers above the TAB and '6' markings below the notes.

Musical notation for Bsp. 5 (second system). The top staff is a treble clef with a 4/4 time signature. It contains a sequence of eighth notes with slurs and plus signs above them. The bottom staff is a guitar TAB with fret numbers: 13 7 13 7 10 7, 13 7 13 7 10 7, 13 7 13 7 10 7, 13 7 13 7 10 7. There are 'T' markers above the TAB and '6' markings below the notes.

Countdown" der schwedischen Pop/Metal-Band Europe angelehnt. Mit dem bombastischen Keyboard-Intro und spektakulären Solo, gespielt von John Norum, gehört dieser Song nach wie vor zu den beliebtesten Rock-Nummern weltweit.

**Im Mittelpunkt des Solos steht eine schnelle Tapping-Passage auf 16tel-Triolen-Basis.** Das Lick ist eine Abwandlung der Beispiel-Licks aus der letzten Folge. Das Tapping-Muster bleibt während des Solos gleich. Lediglich die Positionen auf dem Griffbrett ändern sich. Danach folgt eine viertaktige Solophase, die ohne Tapping aus-

kommt und eher klassische Pentatonik-Zutaten bietet. Lediglich der Whammy Bar-Einsatz im sechsten Takt ist hervorzuheben. Falls ihr damit Probleme haben solltet, empfehle ich die Lektüre der Ausgaben 5/06 und 6/06. Dort habe ich das Thema ausführlich behandelt. Danach folgt eine Wiederholung der viertaktigen Tapping-Passage, bevor die ebenfalls viertaktige Schluss-Sequenz das Ende des Solos einläutet. Technische Schwierigkeiten sind an dieser Stelle nicht mehr auszumachen. Keep on tapping...

**g**  
euer Andreas  
lead@guitar.de





64) Guide Tones

# Guide Tones

Guide tones are the notes in a chord that lead or give harmonic pull toward the next chord. A simple ii-V-I progression demonstrates how guide tones work. In the ii-V-I progression, notice the seventh degree in the Dm7 chord (C) leads to the third of the G7 chord (B) by a half step. The same can be seen in a V-I progression. The seventh of G7 (F) leads to the third of CMaj7 by half step.

The diagram shows three chords in a ii-V-I progression: Dm7, G7, and CMaj7. Above each chord are its guide tones (3rd and 7th). Arrows labeled "7<sup>th</sup> to 3<sup>rd</sup>" point from the 7th of Dm7 (C) to the 3rd of G7 (B), and from the 7th of G7 (F) to the 3rd of CMaj7 (E). Below the treble clef is a guitar fretboard diagram with fingerings: Dm7 (6, 5, 3), G7 (3, 3, 3), and CMaj7 (0, 3, 3).

The examples below show how one might use guide tones in an improvised line over the ii-V-I progression in the key of C. By utilizing guide tones, a soloist is able to enhance the harmonic "pull" generated by the ii-V-I progression. Students should master this technique in all twelve keys.

The diagram shows an improvised line over the ii-V-I progression. The treble clef staff contains a melodic line with notes: Dm7 (F, C, D, E), G7 (B, F, G, A), and CMaj7 (E, G, A, C). Arrows labeled "7<sup>th</sup> to 3<sup>rd</sup>" point from the 7th of Dm7 (C) to the 3rd of G7 (B), and from the 7th of G7 (F) to the 3rd of CMaj7 (E). Below the treble clef is a guitar fretboard diagram with fingerings: Dm7 (2, 3, 5), G7 (5, 4, 5), and CMaj7 (5, 3, 2).

# Major ii-V

*Guide Tones*

Dm7 G7 CMaj7

5-6-8-6-5 7-7-5 4 7-5 8-7-5 8 7-5 4 7 5-7 4

Dm7 G7 CMaj7

5-7-8-7-5 6 7-5 4 5 7-8 7 5-7 6 5 4-5 5-8 7-5 8-6 5

Dm7 G7 CMaj7

7-8 7 5-5 7-5 4-7 7-5 8-6 5 5 7-5 4-5 5-8

Dm7 G7 CMaj7

6 7 6 5-8-7 5 6 7-5 7-5 8 7-7-8 7 5-4 7-5-7 4-7

Dm7 G7 CMaj7

5-6-8-6 7 5 4-7 6-5 8-6 5 5-4-5-7 5-4-5 5-8 5-7

65) Licky solo in C<sup>7</sup>

Handwritten musical notation for a lick in C<sup>7</sup>. The notation is spread across four staves. The first staff begins with a C<sup>7</sup> chord and ends with an E<sup>b</sup>7 chord. The second staff begins with an F<sup>7</sup> chord and ends with an A<sup>b</sup>7 chord. The third staff begins with a C<sup>7</sup> chord and ends with a B<sup>b</sup>7 chord. The fourth staff begins with an F<sup>7</sup> chord and ends with a C<sup>7</sup> chord, marked "echo off".

66) Metalové riffy

**measure 1 (first half)**

fingering: 1 3 4 1 3 4 1 3

**measure 1 (complete)**

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

**measure 2 (first half)**

fingering: 3 4 1 3 4 1 3 1

67) Summertime

# Summertime

(from "Porgy and Bess")  
Medium Ballad

George Gershwin  
Ira Gershwin  
Du Bose & Dorothy Heyward

**Intro**  $A_{mi}^7$

Sum - mer - time \_\_\_\_\_ and the liv - in' is eas - y \_\_\_\_\_ Fish are

jump - in' \_\_\_\_\_ and the cot - ton is high, \_\_\_\_\_ Oh, your

dad - dy's rich, \_\_\_\_\_ and your ma is good - look - in', \_\_\_\_\_ So

hush, lit - tle ba - by, don't \_\_\_\_\_ you cry, \_\_\_\_\_ One of these

**B**  $A_{mi}^7$

morn - in's \_\_\_\_\_ You're goin' to rise \_\_\_\_\_ up sing - in', \_\_\_\_\_ Then you'll

spread your wings \_\_\_\_\_ and you'll take \_\_\_\_\_ the sky, \_\_\_\_\_ But till that

morn - in' \_\_\_\_\_ there's a noth - in' can harm you \_\_\_\_\_ With

Dad - dy and Mam - my stand - in' \_\_\_\_\_ by, \_\_\_\_\_

68) E dur + intervaly

# E dur

## Diatonická stupnice

*tirando* *apoyando* *i p* *m a m i m i m* *simile*

## Chromatická stupnice

*tirando* *apoyando* *p i* *m a m i m i m* *simile*

## Tercie

*tirando* *m i* *p* *simile*

## Sexty

*tirando* *i p* *simile*

## Oktávy

*tirando* *i p* *simile*

69) Noty Leavitt\_3 Study\_1

PRACTICE ALL 4/4 "STUDIES" TWO WAYS. . . .

- (1) WITH CONSECUTIVE EIGHTH NOTES EXACTLY AS WRITTEN . . . . RHYTHM GUITAR PLAY BASIC LATIN BEAT.
- (2) WITH SWING FEELING ON CONSECUTIVE EIGHTH NOTES. . . . RHYTHM GUITAR PLAY STRAIGHT 4 OR SHUFFLE RHYTHM.

# Study #1

The musical score for Study #1 is written in 4/4 time and consists of eight staves of music. The melody is primarily composed of eighth notes. The chords are as follows:

- Staff 1: G(6) / / / Ab° / Am7 / D7 /
- Staff 2: D7 / Am7 / D7 / G(6) Ab° Am7 D7
- Staff 3: G(6) / / / Ab° / Am7 / D7 /
- Staff 4: D7 / Am7 / D7 / G
- Staff 5: B7 / Em (m7) / Em Em7 Em6 / Am7 / D7 / G(m7) / G(6) /
- Staff 6: B7 / Em (m7) / Em / A7 sus4 / A7 / D9 sus4 / / D7 (b9)
- Staff 7: G(6) / / / Ab° / Am7 / D7 /
- Staff 8: D7 / Am7 / D7 / G / / /

70) Metalové riffy

measure 2 (complete)

121

fingering: 3 4 1 3 4 1 3 1 2 4 1 2 4 1 2 4

71) Rock Ballad in C

72) 123

123

fingering: 1 3 4 3 1 4 1 4 2 1 2 1 3 1 3 1 4 3 4 3 1 4 1 4 3 1 3 1 4 3 1

73) Metalové riffy\_124

24

fingering: 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 4 1 3 1 1 3 1 2 3 3 4 1 3 4 1 3 4 1 3 4 1 3 1 1 3 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1

74) Noty Blues\_Ganapes\_7\_8 Double Stop Stomp

# DOUBLE STOP STOMP

7

8

Moderately (♩ = ♩♩)

N.C. G7 C7 G7

*mf*

T  
A  
B

4 3 5 | 3 3 6 3 5 3 3 | 3 3 6 3 5 3 3 | 3 3 6 3 5 3 5

3 5 3 5 | 5 7 6 7 | 5 8 6 8 10 6 6 8 | 6 6 6 6 6 6 6 5 3

G7 D7 C7

5 5 5 5 3 5 | 5 5 5 3 5 | 5 5 7 5 7 7 | 4 5 3 5 3 5 5

1. D7 2. D7 G7

3 6 6 5 5 4 4 | 3 5 7 7 4 3 5 | 3 5 7 7 3 6 6 | 3



75) Mapy kvintakordů G F D- B°

Triad Inversion Fretboard Map

The diagrams show the fretboard positions for the triads G, F, D-, and B°. Each diagram is a six-string guitar fretboard with frets 3, 5, 7, 9, 12, 15, and 17 marked. Circles around notes indicate the root of the triad in that position.

- G Triad:**
  - 1st Inversion: Root at fret 3 (circled), notes at 3, 5, 7.
  - 2nd Inversion: Root at fret 7 (circled), notes at 5, 7, 9.
  - Root Position: Root at fret 12 (circled), notes at 10, 12, 14.
- F Triad:**
  - 2nd Inversion: Root at fret 5 (circled), notes at 3, 5, 7.
  - Root Position: Root at fret 9 (circled), notes at 7, 9, 11.
  - 1st Inversion: Root at fret 12 (circled), notes at 10, 12, 14.
- D- Triad:**
  - Root Position: Root at fret 7 (circled), notes at 5, 7, 9.
  - 1st Inversion: Root at fret 9 (circled), notes at 7, 9, 11.
  - 2nd Inversion: Root at fret 15 (circled), notes at 13, 15, 17.
- B° Triad:**
  - 1st Inversion: Root at fret 7 (circled), notes at 5, 7, 9.
  - 2nd Inversion: Root at fret 12 (circled), notes at 10, 12, 14.
  - Root Position: Root at fret 16 (circled), notes at 14, 16, 18.

Here is a G7 rhythm part for the same groove using combinations of the triads to create interest.

**TRACK 16**

Chord progression: B° G B° F B° D- B°

Triad types: 1st 1st 1st 2nd 2nd 1st 2nd

**TAB**

7	3	7	5	5	5	5	5	5	7	7	10	10
6	3	7	5	5	5	5	5	5	6	6	10	12
7	4	7	5	5	5	5	5	5	7	7	10	10

76) Koncertní etuda C dur č. 2

### Chord Etude No. 2

RUBATO (freedom of tempo - accel. and rit. as you wish.)

The musical score consists of two systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). It features a series of chords with fingerings: I, II, I, (II), (IV), III, I, III. The second system is marked '2. Flatten finger' and includes performance directions: 'Rit--' and 'Atempo'. This system contains two staves of music with various chord voicings and fingerings, including (III), I, II, and I. The piece concludes with a 'fine' marking and a 4-measure rest.

77) Cvičení 125

125

Am V V V V V V V V etc.

15 13 12 13 12 15 12 15 13 15 13 12 13 12 14 12 14 12 14 12 15 12 15 14

3 3

fingering: 4 2 1 2 1 4 1 4 2 4 2 1 2 1 3 1 3 1 3 1 4 1 4 3

3 3

15 14 12 14 12 15 12 15 14 15 14 12 12 15 14 14 13 12 15 (17)

4 3 1 3 1 4 1 4 3 4 3 1 1 4 3 3 2 1 3(2)

78) Soft rock in C


43) Am G F 2 2


E C G F G

C G F G Dm Em F


G<sup>7</sup>(sus4) G<sup>7</sup>(sus4)G<sup>7</sup> C


79) Metalové riffy\_126

126  Am  $\square$  V  $\square$  V etc.





fingering: 1 4 3 1 4 3 1 4 3 1 4 3 1 1 3 2 1 4 2 1 4 2 1 4 2 4 1 2 3

127  Am  $\square$  V  $\square$  V etc.





fingering: 3 1 3 1 3 1 etc. 3 3

128  Em  $\square$  V  $\square$  V etc. \*



fingering: 3 1 3 1 1 3 1 3 3 1 3 2 1 3 2 1 3 2 1 3 3 1 3 1 1 3 1 3 3

129  Listen to a faster eight-note contour pattern.

130  Listen to a twenty-four note contoured pattern with subcontours (contours within a longer overall contour).

80) Bossa nova - Latin\_05 Pista 5.mp3

**5** Ami7 *play 4 times*



The exercise shows a musical staff in 4/4 time with a treble clef. The first measure contains a quarter rest. The second measure contains a dotted quarter note on G4. The third measure contains a quarter note on G4. The fourth measure contains a dotted quarter note on G4. The fifth measure contains a quarter note on G4. The sixth measure contains a dotted quarter note on G4. The seventh measure contains a quarter note on G4. The eighth measure contains a dotted quarter note on G4. The ninth measure contains a quarter note on G4. The tenth measure contains a dotted quarter note on G4. The eleventh measure contains a quarter note on G4. The twelfth measure contains a dotted quarter note on G4. The thirteenth measure contains a quarter note on G4. The fourteenth measure contains a dotted quarter note on G4. The fifteenth measure contains a quarter note on G4. The sixteenth measure contains a dotted quarter note on G4. The seventeenth measure contains a quarter note on G4. The eighteenth measure contains a dotted quarter note on G4. The nineteenth measure contains a quarter note on G4. The twentieth measure contains a dotted quarter note on G4. The twenty-first measure contains a quarter note on G4. The twenty-second measure contains a dotted quarter note on G4. The twenty-third measure contains a quarter note on G4. The twenty-fourth measure contains a dotted quarter note on G4. The notation is repeated four times.

TAB



5 0

81) Hey jazz Guy - 112



# Hey Jazz Guy

BY JAKE HERTZOG

*Hey Jazz Guy.*  
I feel like all my solos sound the same. Any advice on how I can diversify? -Uniform in Unity Village

Dear Uni,  
What a great question. This is more than just a jazz topic. No matter what style of music you are playing, this concept will give you a great palette from which to draw more colors. The concept is "contrasting elements." Each element of music—rhythm, harmony, speed, etc.—can be contrasted individually to create interest and direction in a solo. We will examine four elements here, range, density, harmony, and melodic curve. In the first example we are contrasting the element of *range*. Over *Fmaj7* [Ex. 1], a phrase in the low range is played, followed by a phrase in the high range. The

similar shape of the lines helps to make the contrast even stronger. In order to contrast the element of *density* [Ex. 2], we play a few long notes (sparse) followed by many short notes (dense). This creates a push-pull effect. In the third example we are using a familiar element, *harmony*, to create the contrast. An inside line [Ex. 3] and an outside line are played sequentially. When you pull the listener quickly into and out of the tonality, you create the unexpected. *Melodic curve* refers to the intervallic space between the notes, and in the final example [Ex. 4], several small intervals—half-steps and whole steps—are used, followed by some wide intervals. Using both in the same line really exaggerates the effect. Shed these concepts slowly so you can hear the contrast in action and you will have some of the most virtuosic solos in the village. ■

Ex. 1

Fmaj7

10 10 8 8 12 15

Y 3 2 5 3 5 5  
A  
B 3 2 5 3 5 5

Ex. 2

Cm7

Y 3 3 5  
A  
B 6 5 3 7 8 7 6 5 4 3 3 5 6 3

Ex. 3

G7

Y 3 4 5 4 3  
A  
B 3 5 4 7 6 7 6 8 8

Ex. 4

Bbmaj7 Ebmaj7

Y 6 6 8 8  
A  
B 7 6 5 4 3 5 3 6 5 6 5 7

82) F# dur blues

Michal Filek

Three staves of guitar tablature for F# dur blues. The first staff has four measures of F#7. The second staff has four measures of B7, B7, F#7, F#7. The third staff has four measures of C#7, B7, F#7, C#7.

83) Doprovod in C

Handwritten musical notation for Doprovod in C. It shows a treble clef, a common time signature, and a sequence of chords: C, Am, F, G7, C, Am, Fm, G, C. The first four measures are marked with a hatched pattern and triplets.

84) Noty Leavitt\_4 Study\_1A

# Study # 1A

The musical score for 'Study # 1A' is written in 4/4 time and consists of a melody and a bass line. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature is one flat (B-flat major / D minor). The score is divided into four systems, each with a repeat sign at the beginning. The first system starts with a C major chord and ends with a B-flat major / A7 chord. The second system starts with a D minor 7 chord and ends with a B-flat major / A7 chord. The third system starts with a D minor 7 chord and ends with a B-flat major / A7 chord. The fourth system starts with a C major chord and ends with a B-flat major / A7 chord. The bass line features various chords and accidentals, including D minor 7, G7, F major, E minor 7, E-flat 7, D minor 9, D-flat 7, G7, G7 sus4, G7 (b9), C, B7 (b9), C9, B9, B7 alt, Em7, C9, B9, B9+, F9, E-flat, G7, Em7, Am7, D9, D7 (b9), G7 sus4, F#7 (b9), G9, G7 alt, and G7.

85) Rokenrol in G

Handwritten musical notation for 'Rokenrol in G'. The piece is in G major (one sharp) and common time (C). The first staff shows a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and a final G4. Above the staff are handwritten annotations: 'G7' above the first measure, '2' above the second measure, 'C7' above the third measure, and '2' above the fourth measure. The second staff shows a bass line with notes G2, B2, D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Above the staff are handwritten annotations: 'G7' above the first measure, '2' above the second measure, 'D7' above the third measure, 'G7' above the fourth measure, and '2' above the fifth measure.

86) F# dur + septakord

Handwritten musical notation for 'F# dur + septakord'. The piece is in F# major (two sharps) and common time (C). The first staff shows a melodic line with notes F#4, G#4, A5, G#4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2. Above the staff are handwritten annotations: 'V' above the fifth measure, '4' above the sixth measure, '2' above the seventh measure, '4' above the eighth measure, and '1' above the ninth measure. The second staff shows a bass line with notes F#2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2. Above the staff are handwritten annotations: '2' above the first measure, '1' above the second measure, '4' above the third measure, '2' above the fourth measure, '4' above the fifth measure, '8' above the sixth measure, '1' above the seventh measure, '4' above the eighth measure, '8' above the ninth measure, '1' above the tenth measure, '4' above the eleventh measure, '2' above the twelfth measure, '1' above the thirteenth measure, '4' above the fourteenth measure, and '2' above the fifteenth measure. The third staff shows a melodic line with notes F#4, G#4, A5, G#4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2. Above the staff are handwritten annotations: '3' above the first measure, '3' above the second measure, '3' above the third measure, '3' above the fourth measure, '3' above the fifth measure, '3' above the sixth measure, '3' above the seventh measure, '3' above the eighth measure, '3' above the ninth measure, '3' above the tenth measure, '3' above the eleventh measure, '3' above the twelfth measure, '3' above the thirteenth measure, '3' above the fourteenth measure, '3' above the fifteenth measure, '3' above the sixteenth measure, '3' above the seventeenth measure, '3' above the eighteenth measure, '3' above the nineteenth measure, '3' above the twentieth measure, '3' above the twenty-first measure, '3' above the twenty-second measure, '3' above the twenty-third measure, '3' above the twenty-four measure, '3' above the twenty-fifth measure, '3' above the twenty-six measure, '3' above the twenty-seventh measure, '3' above the twenty-eighth measure, '3' above the twenty-ninth measure, and '3' above the thirtieth measure. The fourth staff shows a bass line with notes F#2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2. Above the staff are handwritten annotations: '3' above the first measure, '3' above the second measure, '3' above the third measure, '3' above the fourth measure, '3' above the fifth measure, '3' above the sixth measure, '3' above the seventh measure, '3' above the eighth measure, '3' above the ninth measure, '3' above the tenth measure, '3' above the eleventh measure, '3' above the twelfth measure, '3' above the thirteenth measure, '3' above the fourteenth measure, '3' above the fifteenth measure, '3' above the sixteenth measure, '3' above the seventeenth measure, '3' above the eighteenth measure, '3' above the nineteenth measure, '3' above the twentieth measure, '3' above the twenty-first measure, '3' above the twenty-second measure, '3' above the twenty-third measure, '3' above the twenty-four measure, '3' above the twenty-fifth measure, '3' above the twenty-six measure, '3' above the twenty-seventh measure, '3' above the twenty-eighth measure, '3' above the twenty-ninth measure, and '3' above the thirtieth measure. The fifth staff shows a melodic line with notes F#4, G#4, A5, G#4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2. Above the staff are handwritten annotations: 'F#7' above the first measure, 'F#7' above the second measure, and 'F#7' above the third measure.



87) Cha Cha in G

Handwritten guitar chord chart for 'Cha Cha in G'. The chart is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first line of music shows a sequence of chords: G, Em7, Am7, D7, G, Em7, Am7, D7. The second line shows: G, Em7, Am7, D7, G, C, G... The notation includes rhythmic patterns with stems and flags, and some notes are marked with 'n' or 'n'.

88) Pop rock in E

Handwritten guitar chord chart for 'Pop rock in E'. The chart is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first line of music shows a sequence of chords: E, G#m7, F#m7, C#m7, F#m7, A. The second line shows: D, A, E, G#m7, F#m7, C#m7, F#m7, A, E. The third line shows: E, C#m7, A. The fourth line shows: C#m7, A, E/B, B. The fifth line shows: B, A, G#m7, F#m7, E. The notation includes rhythmic patterns with stems and flags, and some notes are marked with 'x' or 'x'.

89) F# dur 3 oktávy + dvojhmaty

*tirando* *apoyando* *p* *m* *a* *m* *i* *m* *simile* **Diatonická stupnice**

1 2 4 1 2 4 1 1 2 4 1 2 4 2 2 4 1 2 1 2 4  
E A D G H E

4 4 2 1 2 1 4 2 2 4 2 1 4 2 1 1 4 2 1 4 2 1  
H G D A E

Detailed description: This block shows the diatonic scale in F# major, spanning three octaves. The first staff starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 7/8 time signature. The melody is written in eighth notes with a double rhythm. The second staff continues the scale down to the octave. Fingerings are indicated by numbers 1-4. Accents (p, m, a, m, i, m) and dynamics (tirando, apoyando, simile) are shown above the first staff.

*tirando* *apoyando* *p* *m* *a* *m* *i* *m* *simile* **Chromatická stupnice**

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
E A D G H E

4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1  
H G D A E

Detailed description: This block shows the chromatic scale in F# major, spanning three octaves. The first staff starts with a treble clef, a key signature of three sharps, and a 7/8 time signature. The melody is written in eighth notes with a double rhythm, including chromatic passages marked with 'x'. The second staff continues the scale down to the octave. Fingerings are indicated by numbers 1-4. Accents and dynamics are shown above the first staff.

*tirando* *m* *i* *p* *simile* **Tercie**

1 1 1 2 1 1 1 1 1 1 2 2 2 2 4 2 2 2 2 1 1 1  
1 2 3 3 3 1 2 3 3 1 3 3 3 3 3 1 3 3 3 2 1 1 1  
E A D G H G D A E

Detailed description: This block shows triads in F# major, spanning three octaves. The first staff starts with a treble clef, a key signature of three sharps, and a 7/8 time signature. The melody is written in eighth notes with a double rhythm. The second staff continues the triads down to the octave. Fingerings are indicated by numbers 1-3. Accents and dynamics are shown above the first staff.

*tirando* *p* *simile* **Sexty**

1 1 1 1 1 1 1 1 2 4 4 2 1 4 4 4 4 4 1 2 2 2  
1 3 2 2 3 1 3 2 2 3 3 1 3 3 1 3 3 2 3 1 1 1 3 3 3  
E A D G H G H G D A E

Detailed description: This block shows sixths in F# major, spanning three octaves. The first staff starts with a treble clef, a key signature of three sharps, and a 7/8 time signature. The melody is written in eighth notes with a double rhythm. The second staff continues the sixths down to the octave. Fingerings are indicated by numbers 1-3. Accents and dynamics are shown above the first staff.

*tirando* *p* *simile* **Oktávy**

4  
1  
E A D G H D G A E

Detailed description: This block shows octaves in F# major, spanning three octaves. The first staff starts with a treble clef, a key signature of three sharps, and a 7/8 time signature. The melody is written in eighth notes with a double rhythm. The second staff continues the octaves down to the octave. Fingerings are indicated by numbers 1-4. Accents and dynamics are shown above the first staff.

90) Albert King – Lesson 10

# Lessons

# 10

## Things You Gotta Do to Play Like **ALBERT KING**

BY JESSE GRESS

**AS FAR AS ONE-OF-A-KIND, LARGER-** than-life guitar heroes go, they don't come much bigger, both figuratively and physically, than the late, great Albert King (1923-1992), whose monumental contributions to the blues and rock guitar pantheon have proven immeasurable. Born in Indianola, Mississippi, King spent a good portion of his youth in Arkansas, where he began honing his musical talents. Initially influenced by Blind Lemon Jefferson, King did his first plunking on a "diddley bow," a primitive, one-string instrument consisting of a wire strung over a bottle and anchored to a wall and tightened with a broom handle, brick, or reasonable facsimile, and fretted with a second bottle. He then constructed his own cigar box guitar, and then finally acquired his first real instrument—a Guild acoustic—for





## 10 THINGS YOU GOTTA DO TO PLAY LIKE ALBERT KING

\$1.25 (!) at age 18. His first Epiphone electric and amplifier came along in the early '50s. Following a short stint playing drums for Jimmy Reed, King returned to the guitar and began recording and touring under his own name. It wasn't long before the word got out and a new blues star was born.

After becoming established on the southern blues circuit, Albert King's career trajectory was forever altered on February 1, 1968, when he opened for John Mayall and Jimi Hendrix at the Fillmore West and exposed his music to an entirely new audience: the emerging hippie counterculture. The rest is history. King soon became bluesman-in-residence at Bill Graham's celebrated venue, and accolades and cover versions of his songs poured from the mouths and flew off the fingers of a new generation of blues disciples, who counted Eric Clapton, Jimi Hendrix, Michael Bloomfield, Elvin Bishop, and a very young Stevie Ray Vaughan among their ranks. Other notable gigs of that era include King's 1969 appearance in St. Louis with a symphony orchestra—possibly the first such event of its kind—and his set at 1972's historic Wattstax concert.

King cut a lot of records, but most will agree that the ones he did for the Stax label during the mid to late '60s, including *Born Under a Bad Sign*, *Live Wire/Blues Power*, *Years Gone By*, *I'll Play the Blues for You*, and *I Wanna Get Funky*, as well as Atlantic's *King of the Blues Guitar* should be considered essential listening. Additionally, the recently released *Stevie Ray Vaughan in Session with Albert King* DVD provides the most close-up visual account of King's playing as you're ever likely to witness.

So, you want to channel Albert King's unique and instantly identifiable guitar mojo? Not so fast, tough guy. First, you've gotta...

# 1

### LOVE YOUR LUCY

You'd be hard pressed to find any photos of Albert King holding any guitar other than one of his beloved "Lucy" instruments. Named for Lucille Ball, King played his original 1958 Gibson Flying V, which was stolen and later recovered, on virtually all of his key Stax recordings. He originally preferred Black Diamond strings—lighter gauge on the first three,

including a wound G, and heavy gauge on the bass strings—but became less particular about brands as time passed. King retired the original Lucy in 1974, when he began playing a custom-made V built by Dan Erlewine, and this second generation "Lucy," plus a 1980 model by Radley Prokopow, remained King's main axes until his death in 1992. King's interesting choice of amplifiers and effects—a solid-state, 375-watt Acoustic 270 head with a 5-band graphic EQ feeding an Acoustic bottom loaded with two Altec 15s and a high-frequency horn (that may or may not have been operative), to which he later added an MXR Phase 90 phase shifter—has



confounded and frustrated many a tube-tone freak, but hey, who's gonna argue when King could make it sound like bombs exploding? Of course, a major factor in King's sound was the way he strung, tuned, and attacked his Lucy. So how to deal? Like Muddy Mud-skipper says, "You've gotta ..."

# 2

### ADAPT

Since Albert King played left-handed without reversing his strings and employed a dropped minor-seventh tuning, trying to reproduce his licks presents a truly unique conundrum, where, with the exception of big, left-handed men

who can think in reverse, most of us will have to be content with adapting his idiosyncratic guitar style to the limitations of our own "embouchere." In other words, right-handed, right-side-up, and in standard tuning. First off, King's dropped-C<sup>7</sup> tuning (reportedly C<sup>7</sup>, G<sup>7</sup>, B, E, G<sup>7</sup>, C<sup>7</sup> low-to-high, though King never used the sixth string) features a standard tuning configuration for the top four strings, albeit one-and-a-half steps lower, so many of his fingerings remain the same, though King would be playing them three frets higher, and possibly on the first and second strings versus the second and third. Thus, in standard

tuning, we simply play King's licks three frets lower than he did and move them to adjacent strings as necessary. Die-hard, total-authenticity fanatics might even try using index-finger upstrokes to simulate King's upside-down, bare-thumb downstrokes, but let's face it folks, what matters most is the sound itself, not how you get it.

# 3

### KNOW WHEN NOT TO PLAY

One of the most important elements of Albert King's style was his mastery of that cornerstone of blues phraseology known as the call-and-response. King had a very

vocal approach to playing the guitar, and his general strategy when he sang was to use his guitar as a respondent between vocal phrases. During solos, he would swap strategies as either the rhythm section or King himself answered his ax's call. Shredders take note: The short lesson here is to learn how to play like you are singing, and inject some breathing space in your solos.

# 4

## KNOW WHAT YOU'RE PLAYING OVER

To authentically illustrate Albert King's licks, you've gotta know exactly what you're playing them over, and King's classic version of Booker T.'s "Born Under a Bad Sign" is a

great place to start digging in. Here, we've exploded the song's signature eight-bar chorus and four-bar verse rhythm figures—performed on the original Stax recording by M.G. Steve Cropper—into three sections. **Ex. 1a** presents the first half of the C#7-based chorus riff (labeled "Rhy. Fig. 1a"), plus its five-note pickup. Play it as is, noting the funky, syncopated, ascending chromatic line in the repeat of bar 2, and then segue directly to the broken, V-to-IV-chord figure (G#7 to F#7) labeled "Rhy. Fig. 1b" in **Ex. 1b**. Next, we add the first two bars of Rhy. Fig. 1c from **Ex. 1c** to complete the chorus. The four-bar verse progression commences in bar 3, and simply involves adding three rounds of this measure, plus the pickup to Rhy. Fig. 1a (i.e.,

four more bars) to the beginning of the existing chorus figure. Once you've got the song's unusual 12-bar, chorus/verse framework "figured," it's time to explore how King designed his licks around this basic structure.

# 5

## SAY A LOT WITH A LITTLE

Comprising only a two-bar intro, some short call-and-response phrases in reaction to his vocals, and a mere four-bar solo, King's playing on "Born..." is actually quite minimalistic, but the song features one of his most famous licks along with several thematically related variations. The version

**Ex. 1a** (C#7) N.C. Rhy. Fig. 1a

♩ = ca. 92

TAB: 2 4 2 4 2 | 4 2 4 2 0 | 4 2 1 4 2 4 2 | 4 2 3

**Ex. 1b** G#7(V) F#7(IV) C#7(I) Rhy. Fig. 1b

♩ = ca. 92

TAB: 4 4 0 | 2 2 2 4 0 2 | 4

"Born Under a Bad Sign"  
Words and Music by Booker T. Jones and William Bell  
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**Ex. 1c** (C#7) N.C. Rhy. Fig. 1c

♩ = ca. 122

Play three times

TAB: 4 2 4 2 4 2 | 4 2 4 2 2 | 2 4 2 4 2 2 | 2 4

**Ex. 2a**

♩ = ca. 92

C#7(I) G#7(V)

T  
A  
B

**Ex. 2b**

♩ = ca. 92

C#7(I)

T  
A  
B

**Ex. 2c**

♩ = ca. 92

C#7(I)

T  
A  
B

**Ex. 3a**

♩ = 75-125

T  
A  
B

**Ex. 3b**

♩ = 75-125

\*pre- pre- pre- pre- pre-  
B B B B B B B1/4

T  
A  
B

\*All pre-hand positions at 19th fret

The latter works best in minor-key blues progressions.) Practice these moves in all keys until you achieve near-perfect intonation, and then experiment with the microtonal, quarter-step bends found between adjacent notes. It's all gonna come in handy when it's time to...

**7 MAKE THE SKY CRY**  
Now the fun really begins, as we put a half-dozen of King's signature bent-from-the- $\flat 3$  licks through their paces. I've notated these fragments in the key of A, and in 6/8 to conserve space, but you'd typically find them dropped into any two beats in a slow 12/8 blues or medium shuffle. **Ex. 4a** contains two pre-bends and

establishes a recurring rhythmic motif. Strive for accurate intonation and explore how the lick functions differently over the I, IV, and V chords. **Ex. 4b** offers a bonus through the miracle of rhythmic displacement. We simply offset the lick from **Ex. 4a** by starting it an eighth-note later, and voilà: a whole new lick is born! (Tip: Apply the same displacement to all the licks in this example.) Moving on, **Ex. 4c** features a slightly different rhythm and a combination of pre-bent and grace-bent notes. It's also our first glimpse at grace-bending an already pre-bent note, something we'll be seeing more of shortly. It's back to our first rhythmic motif for the rest, and **Ex. 4d**, which begins with pre-bent Ds and Es, offers another new twist: a pre-bent and released (or partially and fully released)

3-to- $\flat 3$  (C $\sharp$ -to-C) sand the pre-bent 5 (E) and ups the ante by starting bend to the 5 from an al followed by a single  $\flat 3$ ,  $\flat 5$  (or  $\sharp 4$ ) partial release root. Finally, **Ex. 4f** illustrates power lurking within any the willows weep and m

**8 INSPIRE!**  
"Oh, Pre King tri deeply i the risin and Bri ists, particularly a young fact, E.C. liked it so muc

**Ex. 3a**  
♩ = ca. 75 A7(I), D7(IV), or E7(V)

\*All pre-bends from 13th fret.

**Ex. 3a**  
♩ = ca. 75 A7(I), D7(IV), or E7(V)

\*All pre-bends from 13th fret.

**Ex. 3a**  
♩ = ca. 75 A7(I), D7(IV), or E7(V)

\*Pre-bend from 13th fret.

**Ex. 3a**  
♩ = ca. 75 A7(I), D7(IV), or E7(V)

\*All pre-bends from 13th fret.

**Ex. 3a**  
♩ = ca. 75 A7(I), D7(IV), or E7(V)

\*All pre-bends from 13th fret.

**Ex. 3a**  
♩ = ca. 75 A7(I), D7(IV), or E7(V)

\*All pre-bends from 13th fret.



## 10 THINGS YOU GOTTA DO TO PLAY LIKE ALBERT KING

King's solo throughout Cream's "Strange Brew" and "Lawdy Mama," thereby exposing King to a much wider audience. **Ex. 5a** sets the stage with Cropper's insistent Gm7-based, single-note, I-chord rhythm figure used in the song's intro, verses, and choruses, while **Ex. 5b** shows his tritone, partial seventh-chord vamping behind King's solo. (Tip: Transpose both riffs to cover the IV [C7] and V [D7] chords.) **Ex. 5c**, which begins in third position, and then

jumps to eighth position, presents King's turnaround into his solo entrance (the one made famous by E.C.). Tack on **Ex. 5d**, starting with its pair of signature pre-bend bends, and after a full bar of rest, wait another bar, and then inject the sweeping bend and gradual release depicted in **Ex. 5e** to approach the IV chord. In closing, **Ex. 5f** utilizes three different gradual bends to cover the V-I change. It doesn't get much sweeter, folks.

**Ex. 5a**

♩ = ca. 106 Gm7(IIm)

**Ex. 5b**

♩ = ca. 106 G7(I)

**Ex. 5c**

♩ = ca. 106 G7 N.C. G7

**Ex. 5d**

♩ = ca. 106 G7(I)

**Ex. 5e**

♩ = ca. 106 G7(I) C7(IV)

**Ex. 5f**

♩ = ca. 106 D7(V) G7(I)

# 10 THINGS YOU GOTTA DO TO PLAY LIKE ALBERT KING

**Ex. 6a**

♩ = ca. 122  
w/Rhy. Fig. 2a

G $\flat$ /A $\flat$  A $\flat$ (V)

\*Gtr. 1

T  
A  
B

7 7 7 4 4  
6 6 6 5 5  
8 8 8 6 6 6

\*Piano arr. for gtr.

\*\*Gtr. 2

T  
A  
B

4 3 6 3 6

\*\*Bass arr. for gtr.

**Ex. 6b**

♩ = ca. 122  
w/Rhy. Fig. 2b

C $\flat$ /D $\flat$  D $\flat$ (IV)

Gtr. 1

T  
A  
B

7 7 7 6 6  
8 8 8 6 6  
9 9 9 6 6 6

Gtr. 2

T  
A  
B

4 3 6 3 6

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**Ex. 6c**

♩ = ca. 122

D $\flat$ /E $\flat$  E $\flat$ (V)

Gtr. 1

T  
A  
B

6 6 6 8 8  
6 6 6 8 8  
6 6 6 8 8 (6)

Gtr. 2

T  
A  
B

6 5 8 5 8

# 9

## GO BEYOND PURE BLUES

Putting together a full, 12-bar Albert King solo in context with its rhythm figure is a rewarding learning experience. "Crosscut Saw," another funky, Stax-era hit, shows how King's sophisticated arrangements incorporated extended harmonies. There's no rhythm guitar present here, but adapting the piano and bass parts to guitar will make you a better musician. We're in the key of A $\flat$  as **Ex. 6a** lays down the song's basic

G $\flat$ /A $\flat$ -to-A $\flat$  I-c a cool, suspenseful that casts King's light. **Examples** transposed to the D $\flat$ -D $\flat$ , and D $\flat$ /I together the er play Ex. 6a (1st times, Ex. 6b (Ex. 6a twice more once, another re two more passages total A.K. expect on the cake and

## 10 THINGS YOU GOTTA DO TO PLAY LIKE ALBERT KING

# 10

**PLAY IT FOR YOU**  
King's intro solo from "Crosscut Saw" explodes with the trademark, fourth-position pickup annotated in **Ex. 7a**. Rest for the remainder of bar 1, and then segue directly to the one-and-a-half-bar response in **Ex. 7b**. Wait another bar-and-a-half before jumping up to ninth position

for two bars of IV-chord action depicted in **Ex. 7c**. Finally, after another bar-and-a-half rest, drop back into fourth and seventh positions, and tack on the four-bar, V-IV-I turnaround transcribed in **Ex. 7d**. Play it all over the 12-bar rhythm figure recipe in **Ex. 6** and you're golden. Study all of these moves closely, absorb all of their subtleties, and you'll learn to forever recognize them sprinkled throughout the King catalog. Hail the King and pay it forward! ■

**Ex. 7a**  
♩ = ca. 122  
G $\flat$ /A $\flat$  A $\flat$   
w/Rhy. Fig. 2a

**Ex. 7b**  
♩ = ca. 122  
G $\flat$ /A $\flat$  A $\flat$   
Rhy. Fig. 2a

**Ex. 7c**  
♩ = ca. 122  
C $\flat$ /D $\flat$  D $\flat$  C $\flat$ /D $\flat$  D $\flat$  G $\flat$ /A $\flat$  A $\flat$   
w/Rhy. Fig. 2b

\*pre-bend from 12th fret.

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**Ex. 7d**  
♩ = ca. 122  
D $\flat$ /E $\flat$  E $\flat$  C $\flat$ /D $\flat$  D $\flat$  G $\flat$ /A $\flat$  A $\flat$  G $\flat$ /A $\flat$  A $\flat$   
w/Rhy. Fig. 2c

91) C dur \_decimy\_ kvintakordy

Decimy

*tirando* *p* *simile*

Tříhlasý kvintakord s obraty

*tirando* *m* *p* *simile*

Malý rozklad tříhlasého kvintakordu

*tirando* *p* *i* *m* *simile*

Velký rozklad tříhlasého kvintakordu

*apoyando* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

Čtyřhlasý kvintakord s obraty

*tirando* *a* *m* *i* *p* *simile*

92) Akordová mapa G - transponovatelná

Musical notation and TAB for G7, G6, G7sus4, G7, and GMaj7 chords. The notation shows the chords in treble clef with their respective notes. The TAB below shows the fret numbers for the Root, 1st, 2nd, and 3rd inversions of each chord.

	G-7				G-6				G7sus4				G7				GMaj7			
	Root	1st	2nd	3rd	Root	1st	2nd	3rd	Root	1st	2nd	3rd	Root	1st	2nd	3rd	Root	1st	2nd	3rd
T	6	10	13	15	6	10	12	15	8	10	13	15	7	10	13	15	7	10	14	15
A	6	8	11	15	5	8	11	15	6	8	13	15	6	8	12	15	7	8	12	15
B	5	10	12	15	5	8	12	14	5	10	12	15	5	9	12	15	5	9	12	15

### Chord Inversions Fretboard Map

Fretboard maps for G7, G6, G7sus4, G7, and GMaj7 chords, showing the Root, 1st, 2nd, and 3rd inversions. The fretboard is shown from fret 3 to 17. The root position is circled in each diagram.

**G-7**

- Root Position: 5 (circled), 7, 9, 12, 15
- 1st Inversion: 7, 9, 12, 15
- 2nd Inversion: 9, 12, 15
- 3rd Inversion: 12, 15

**G-6**

- Root Position: 5 (circled), 7, 9, 12, 15
- 1st Inversion: 7, 9, 12, 15
- 2nd Inversion: 9, 12, 15
- 3rd Inversion: 12, 15

**G7sus4**

- Root Position: 5 (circled), 7, 9, 12, 15
- 1st Inversion: 7, 9, 12, 15
- 2nd Inversion: 9, 12, 15
- 3rd Inversion: 12, 15

**G7**

- Root Position: 5 (circled), 7, 9, 12, 15
- 1st Inversion: 7, 9, 12, 15
- 2nd Inversion: 9, 12, 15
- 3rd Inversion: 12, 15

**GMaj7**

- Root Position: 5 (circled), 7, 9, 12, 15
- 1st Inversion: 7, 9, 12, 15
- 2nd Inversion: 9, 12, 15
- 3rd Inversion: 12, 15

93) Blues in C

Blues in C guitar chord progression. The first staff shows chords C, F, C, C7, F, and C. The second staff shows chords A7, D7, G7, C, F, and G7. Each chord is represented by a hatched box on a guitar staff.

94) Bossa nova \_ Latin\_04 Pista 4.mp3

Bossa nova guitar chord progression in 4/4 time. The progression consists of 12 measures, grouped into three systems of four measures each. Each system includes a standard musical staff and a corresponding guitar TAB staff. The chords are: Emi7, B+7, Emi9, A13, C9, Ami7, Dmi9, G13, Emi9, A13, D9, and G13. The TAB staff shows fret numbers for the strings.

95) Workshop Special – Joe Satriani



**Track**  
29 - 44

★ JS ★  
JOE SATRIANI

**„Ob man nun langsam oder schnell spielt: Man benötigt dafür das, was wir 'Technik' nennen.“** Joe Satriani

◉ Das perfekte Solo – schon viele haben sich auf den Weg zur Meisterschaft in dieser Königsdisziplin an den sechs Saiten begeben. Die Zahl der Möglichkeiten ist endlos, die Reise mitunter lang und beschwerlich, nicht einmal das Ziel ist eindeutig. Doch guitar weiß eine Abkürzung: Fragen wir jemanden, der ein paar Dinge zum Thema „Gitarrensoli“ weiß: Joe Satriani, der seit Jahrzehnten den Thron im Olymp der Klampfen innehat, und zwar nicht nur, weil er übers Griffbrett knattern kann wie kein

Zweiter, sondern weil er mit diesen Fähigkeiten Songs schreibt.

In diesem zweiteiligen Workshop schildert der Meister, wie er die Aufgabe grundsätzlich angeht, wie er verschiedene Farben erzeugt – und dass nichts wirklich festgelegt ist. Er gibt uns Einblicke zur Dauerbrenner-Frage „Technik oder Gefühl?“ und erklärt einige spielerische Werkzeuge. Vor allen Dingen aber weist er auf eines hin: die Wichtigkeit eines eigenen Ausdrucks.

Natürlich kann Joe Satriani uns dabei nicht alle Skalen einzeln vormachen. Wer also wie der Meister spielen will, muss in ein Theoriebuch gucken. Und viel, viel üben. Denn unser Mann feiert dieses Jahr seinen 50. Geburtstag und blickt damit auf 35 Jahre Spielerfahrung zurück. Ein Haufen Talent hilft natürlich auch.

Zum Interview erscheint er in Jeans, Shirt, Turnschuhen und mit Mütze auf dem Kopf, unter dem Arm ein JS-Signature-Modell von Ibanez mit



Bsp. 1a ♩ = 120



Musical notation for Bsp. 1a, first system. Treble clef, 4/4 time. The staff contains a melodic line with a pickup note, a quarter rest, and a quarter note. The guitar tablature below shows fret numbers: 5, 3, 6, 6, x, x, x, x, 5, 5, 3, 6, 6.

Musical notation for Bsp. 1a, second system. Treble clef, 4/4 time. The staff contains a melodic line with eighth notes and a quarter note. The guitar tablature below shows fret numbers: 7, 7, 7, 7, 7, 7, 7, 7, 5, 7, 5, 7, 7, 7, 7, 7, 7, 7, 5.

Bsp. 1a: „One Robot's Dream“ (Riff): Joe Satrianis Vorstellung von einem Roboter, der die Gefühlswelt entdeckt. Das Riff und das verhaltene Melodielick dazu fallen übersichtlich aus, lassen der Sologitarre also viel Raum.

Bsp. 1b ♩ = 120



Musical notation for Bsp. 1b, first system. Treble clef, 4/4 time. The staff contains a melodic line with triplets and slurs. The guitar tablature below shows fret numbers: 7, 8, 7, 5, 7, 5, 7, 5, 8, 7, 8, 5, 7, 8, 7, 8, 5, 8, 7, 8, 7, 5, 8, 7.

Musical notation for Bsp. 1b, second system. Treble clef, 4/4 time. The staff contains a melodic line with triplets and slurs. The guitar tablature below shows fret numbers: 5, 8, 7, 8, 5, 8, 7, 8, 7, 5, 8, 6, 5, 3, 5, 6, 8, 5, 8, 7, 5, 8, 7, 5.

Musical notation for Bsp. 1b, third system. Treble clef, 4/4 time. The staff contains a melodic line with triplets and slurs. The guitar tablature below shows fret numbers: (5), 7, 8, 5, 7, 7, 5, 6, 5, 7, 5, 8.

Musical notation for Bsp. 1b, fourth system. Treble clef, 4/4 time. The staff contains a melodic line with triplets and slurs. The guitar tablature below shows fret numbers: 5, 5, 8, 5, 8, 5, 6, 5, 8, 5, 8, 6, 6, 8, 5, 6, 8, 10, 8.



First system of musical notation. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains a melodic line with slurs and a triplet of eighth notes at the end. The bottom staff is a guitar TAB staff with fret numbers: 8, 6, 6, 5, 8, 6, 5, 6, 5, 7, 5, 7, 5, 7, 5, 7, 5, 8, 7, 5.

Second system of musical notation. The top staff is a treble clef staff with a melodic line. The bottom staff is a guitar TAB staff with fret numbers: 7, 8, 7, 5, 7, 5, 8, 7, 5, 8, 6, 5.

Bsp. 1b: „One Robot’s Dream” (Solo): Der Lauf findet sich ungefähr in dieser Form im Solo von „One Robot’s Dream” auf ‘Super Colossal’. Basierend auf den wenigen Rhythmustönen wählt der Meister A-Phrygisch (III. Stufe der F-Dur-Tonleiter).



Bsp. 2 free tempo

First system of Bsp. 2. The top staff is a treble clef staff in 4/4 time. The bottom staff is a guitar TAB staff with fret numbers: 14, 13, 15, (15), 15.

Second system of Bsp. 2. The top staff is a treble clef staff. The bottom staff is a guitar TAB staff with fret numbers: 15, 15, 13, (13). It includes wavy lines indicating tremolos.

Third system of Bsp. 2. The top staff is a treble clef staff. The bottom staff is a guitar TAB staff with fret numbers: 14, 13, 15, (15), 15, 15, 13, (13).

Fourth system of Bsp. 2. The top staff is a treble clef staff. The bottom staff is a guitar TAB staff with fret numbers: 17, 19, 17, 18, 20, 17, 19, 19, 19. It includes a 'rit.' (ritardando) marking and wavy lines indicating tremolos.

Bsp. 3a free tempo



Musical notation for Bsp. 3a, first system. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff shows a melodic line starting with a whole rest, followed by quarter notes G#4, A4, B4, C5, B4, A4, G#4. Below the staff, a slur groups three whole notes: G#3, A3, B3. The guitar tablature below shows fret numbers: 0, 0, 7, 9, 6, 9, 8, 6, 9, 7.

Musical notation for Bsp. 3a, second system. Treble clef, key signature of three sharps, 4/4 time. The staff shows a melodic line starting with a whole note G#4, followed by quarter notes A4, B4, C5, B4, A4, G#4. The piece ends with a whole note G#3. Below the staff, a slur groups two whole notes: G#3, A3. The guitar tablature below shows fret numbers: 7, 0, 7, 9, 6, 8, 9, 6, 8, 0.

Bsp. 3b free tempo



Musical notation for Bsp. 3b, first system. Treble clef, key signature of three sharps, 4/4 time. The staff shows a melodic line starting with a quarter rest, followed by quarter notes G#4, A4, B4, C5, B4, A4, G#4. Below the staff, a slur groups two whole notes: G#3, A3. The guitar tablature below shows fret numbers: 0, 7, 9, 6, 8, 9, 6, 7, 7, 6, 9, 8, 6, 9, 7.

Musical notation for Bsp. 3b, second system. Treble clef, key signature of three sharps, 4/4 time. The staff shows a melodic line starting with a quarter rest, followed by quarter notes G#4, A4, B4, C5, B4, A4, G#4. Below the staff, a slur groups three whole notes: G#3, A3, B3. The guitar tablature below shows fret numbers: 0, 7, 9, 6, 8, 9, 6, 7, 9, 7, 6, 9, 8, 6, 9, 7, 7, 0.

Bsp. 3c free tempo



Musical notation for Bsp. 3c, first system. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The melody starts with a quarter rest, followed by quarter notes G#4, A4, B4, C5, B4, A4, G#4, F#4, E4. The bass line consists of chords: G4-B4 (quarter), A4-C5 (quarter), B4-D5 (quarter), C5-B4 (quarter), A4-G#4 (quarter), F#4-E4 (quarter), D4 (half).

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

Musical notation for Bsp. 3c, second system. Treble clef, key signature of three sharps, 4/4 time. The melody consists of quarter notes G#4, A4, B4, C5, B4, A4, G#4, F#4, E4. The bass line consists of chords: G4-B4 (quarter), A4-C5 (quarter), B4-D5 (quarter), C5-B4 (quarter), A4-G#4 (quarter), F#4-E4 (quarter), D4 (half).

TAB: 5 8 7 7 | 7 0

Musical notation for Bsp. 3c, third system. Treble clef, key signature of three sharps, 4/4 time. The melody consists of quarter notes G#4, A4, B4, C5, B4, A4, G#4, F#4, E4. The bass line consists of chords: G4-B4 (quarter), A4-C5 (quarter), B4-D5 (quarter), C5-B4 (quarter), A4-G#4 (quarter), F#4-E4 (quarter), D4 (half).

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

Bsp. 3d



Musical notation for Bsp. 3d, first system. Treble clef, key signature of one flat (Bb), 4/4 time. The melody consists of quarter notes Bb4, C5, D5, Eb5, D5, C5, Bb4. The bass line consists of chords: Bb4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), D5 (quarter), C5 (quarter), Bb4 (half).

TAB: 7 (7) (7) 5 7 7 | (7)

**Bsp. 3: Skalen mit der erhöhten IV. Stufe:** Um mystisch oder exotisch zu klingen, bietet sich eine übermäßige Quarte an, die sich in verschiedenen Skalen findet: **a)** E-Lydisch (IV. Stufe B-Dur-Tonleiter), **b)** Lydisch-b7 (IV. Stufe B-Melodisch-Moll), sie ist wegen der Verkettung von Ganztönen symmetrisch. Diese Skala ist interessant wegen ihrer dominantischen Eigenschaft durch die kleine Septime, **c)** Enigmatische Skala, was im Grunde eine Halbton-Ganzton-Skala ist, auch mit dominantischer Wirkung durch die vielen Alterationen (b9, #9, #11), **d)** Blueslick - durch das gebendete Bb kommt die Blue Note oder b5 deutlich heraus.

Bsp. 4 ♩ = 215 (♩ = ♩♩)



Musical notation (treble clef, 4/4 time) and guitar TAB for the first system. The TAB includes fret numbers 0, 3, 0, 5, 0, 3, 5, (5), 3, 0, 5, (5), 0, 7.

Musical notation and guitar TAB for the second system. The TAB includes fret numbers 2, 0, 3, 0, 4, x, 5, 4, 5, 3, 2, 0, 3, 0, 3, 0.

Musical notation and guitar TAB for the third system. The TAB includes fret numbers (0), 0, 3, 0, 5, 0, 3, 2, (2), 3, 5, 0, 0, 5.

Musical notation and guitar TAB for the fourth system. The TAB includes fret numbers 4, 0, 5, 0, 7, 0, 5, 4, (4), 5, 7, 0, 3, 0, 5.

Musical notation with chords and guitar TAB for the fifth system. The TAB includes fret numbers 14, 12, 17, 11, 10, 9, 8, 7, (7), (7), (7). Includes a bar line and a note 'w/bar --- 4'.

Musical notation with a 'Harm. --- 4' instruction and guitar TAB for the sixth system. The TAB includes fret numbers 7, 0, 3, 0, 5, 0, 3, 5, (5), 3, 0, 5, (5), 0, 7.

Musical notation and guitar TAB for the seventh system. The TAB includes fret numbers (7), 0, 3, 0, 4, 7, 5, 5, 5, 7, 6, x, x, 8, 7.

Musical notation for the first system. The top staff is a treble clef staff with notes and accidentals (flats). The bottom staff is a guitar TAB staff with fret numbers: 0, 9, 8, 7, 9, 8, 7, 0. A circled (7) is written above the first measure of the TAB staff.

Musical notation for the second system. The top staff is a treble clef staff with notes and a triplet of eighth notes. The bottom staff is a guitar TAB staff with fret numbers: 0, 3, 0, 7, 0, 3, 5, (5), 8, 6, 5, 6, 5, 0, 7. A circled (7) is written above the first measure of the TAB staff.

Musical notation for the third system. The top staff is a treble clef staff with notes and a P.M. marking. The bottom staff is a guitar TAB staff with fret numbers: 0, 3, 0, 4, 5, 5, 4, 6, 2, 0, 3, 0, 3. A circled (7) is written above the first measure of the TAB staff.

Musical notation for the fourth system. The top staff is a treble clef staff with notes and a w/bar marking. The bottom staff is a guitar TAB staff with fret numbers: 5, 17, X, 5. A circled (7) is written above the first measure of the TAB staff.

Musical notation for the fifth system. The top staff is a treble clef staff with notes and a P.S. marking. The bottom staff is a guitar TAB staff with fret numbers: 5, X, 5. A circled (7) is written above the first measure of the TAB staff.

Bsp. 5 ♩ = 100



Musical notation for Bsp. 5, including a treble clef staff with a key signature of one flat and a 4/4 time signature. The notation includes a melodic line with a 'P.M.' (pick-me) instruction, a bass line with fret numbers, and a guitar tablature section with fret numbers and rhythmic markings.

Bsp. 5: „Just Like Lightnin’“: Eine leicht funkige Nummer von 'Super Colossal', die für den Chef in die Kategorie „sexy“ fällt.

Bsp. 6a ♩ = 145



Musical notation for Bsp. 6a, including a treble clef staff with a key signature of three sharps and a 6/8 time signature. The notation includes a melodic line with a 'full' instruction, a bass line with fret numbers, and a guitar tablature section with fret numbers and rhythmic markings.



Joe Satriani

workshop special

Bsp. 6b ♩ = 145



Musical notation for Bsp. 6b, first system. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. Below the staff is a guitar tablature with fret numbers: 9, 8, 9, 11, 9, 11, 9, 8.

Musical notation for Bsp. 6b, second system. Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff continues the melodic line with eighth and quarter notes. Below the staff is a guitar tablature with fret numbers: 9, 11, 9, 11, 8, 9, 8, 11, 9, (9).

Bsp. 6b: „Always With Me, Always With You“ (ohne Phrasierung): ...wie man an dieser völlig mechanisch gespielten und damit emotionsfreien Version hört.

Bsp. 7 ♩ = 180



Musical notation for Bsp. 7, first system. Treble clef, key signature of one flat (Bb), 6/8 time signature. The staff contains a melodic line with eighth notes. Below the staff is a guitar tablature with fret numbers: 8, 7, 5, 5, 5, 8, 8, 8, 5, 5, 5, 7. The instruction "slightly muted throughout" is written below the staff.

Musical notation for Bsp. 7, second system. Treble clef, key signature of one flat (Bb), 6/8 time signature. The staff continues the melodic line with eighth notes. Below the staff is a guitar tablature with fret numbers: 8, 6, 5, 5, 8, 8, 8, 8, 5, 5, 6.

Musical notation for Bsp. 7, third system. Treble clef, key signature of one flat (Bb), 6/8 time signature. The staff continues the melodic line with eighth notes. Below the staff is a guitar tablature with fret numbers: 8, 6, 9, 7, 5, 8, 8, 7, 8, 5, 7, 6.

Musical notation for Bsp. 7, fourth system. Treble clef, key signature of one flat (Bb), 6/8 time signature. The staff continues the melodic line with eighth notes. Below the staff is a guitar tablature with fret numbers: 8, 7, 6, 5, 9, 8, 9, 9, 5, 6, 7, 8.

Bsp. 8



Musical notation for Bsp. 8, measures 1-4. The top staff shows chords in treble clef, and the bottom staff shows guitar tablature (TAB) with fret numbers.

Musical notation for Bsp. 8, measures 5-8. The top staff shows chords in treble clef, and the bottom staff shows guitar tablature (TAB) with fret numbers.

Bsp. 8: **D-Dur überall:** Um flexibler agieren zu können und vor allem für die generelle Kenntnis des Griffbretts, lohnt es sich, einen handelsüblichen Akkord in den unterschiedlichsten Lagen zu üben.

Bsp. 9a ♩ = 200



Musical notation for Bsp. 9a, measures 1-4. The top staff shows a sweep picking exercise with a slur over the notes, and the bottom staff shows guitar tablature (TAB) with fret numbers.

Bps. 9a: **Sweep (durchgezogen):** Sweep Pickings gehören zum Standardrepertoire des Sportgitarristen. Dabei werden nebeneinander liegende Saiten durch eine einzige Auf- oder Abwärtsbewegung angeschlagen und nicht wie sonst mit Wechselschlag.

Bsp. 9b



Musical notation for Bsp. 9b, measures 1-4. The top staff shows a melodic exercise in treble clef, and the bottom staff shows guitar tablature (TAB) with fret numbers.



96) D moll blues

by Michal Filek

Dm<sup>7</sup>
Dm<sup>7</sup>
Dm<sup>7</sup>
Dm<sup>7</sup>

Gm<sup>7</sup>
Gm<sup>7</sup>
Dm<sup>7</sup>
Dm<sup>7</sup>

Am<sup>7</sup>
Gm<sup>7</sup>
Dm<sup>7</sup>
Am<sup>7</sup>

97) Cvičení Cmaj<sup>7</sup>

(7th) → (Dom.) 7th(sus. 4) (Root 6) → (7th) → Min. 7th (Root 2 or 5) → Min. 7th(b5) (Root 2)

131211 → 1 3 1 4 X X (1) X (1) X → 3 2 1 X → 3 X 1 4 1 X X(3) → 2 X 1 4 1 X

written Cm<sup>7</sup> b5  
Cm<sup>7</sup> -5  
Cm<sup>7</sup> 5b

EXERCISE

Cma<sup>7</sup>
G7(sus4) G7
Em<sup>7</sup> Em<sup>7</sup>(b5) A7(sus4) A7

Dm<sup>7</sup>
Dm<sup>7</sup>(-5)
G7(susC) G7
Cma<sup>7</sup> D<sup>b</sup>9
C<sup>9</sup>

III
V
III
II

98) D moll + septakord

Musical score for exercise 98, D minor + septakord. The score consists of five staves of music in treble clef, 4/4 time. The first two staves are simple melodic lines with fingerings (0, 2, 8, 0, 2, 8, 1, 8, 5, 1, 2, 1, 8, 4, 1) and circled numbers 5 and 8. The third and fourth staves feature complex rhythmic patterns with triplets (3) and slurs. The fifth staff includes chord markings (Dm7) and circled numbers 5, 7, and 3.

99) Bossa nova Latin\_24 Pista 24.mp3 + Latin\_25 Pista 25.mp3

Musical score for exercise 99, Bossa nova Latin. The score consists of two staves of music in treble clef, 4/4 time. Both staves feature a rhythmic pattern of eighth notes and quarter notes, with a 'play 4 times' instruction. The first staff has a diamond-shaped icon with the number 24 and a chord marking (Ami7). The second staff has a diamond-shaped icon with the number 25 and a chord marking (Ami7).

100) Když jsem já sloužil \_ D dur

# Když jsem já sloužil

Lidová z Čech

D dur

D A D A D

1. Když jsem já sloužil to první léto, vy-sloužil jsem si ku-řát-ko za to.

Guitar 2

Guitar 3

Guitar 4

5 D A D A D

5 A to ku-ře krá - ko-ře, bě-há po dvo-ře, má pa-nen-ka plá - če do-ma v ko-mo-ře.

2

3

4



102) Noty Leavitt\_6 Study\_2a

# Study #2A

The musical score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The chords and melodic lines are as follows:

- Staff 1:** Chords: C(ma7), C(6), A7+5<sup>(b9)</sup>, Dm, Dm7, G7. Melody: C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter.
- Staff 2:** Chords: Dm, Dm7, G7, Dm7, G7, C(ma7), Dm7 G7<sup>(b9)</sup>. Melody: C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter.
- Staff 3:** Chords: C(ma7), C(6), A7+5<sup>(b9)</sup>, Dm, Dm7, G7. Melody: C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter.
- Staff 4:** Chords: Dm, Dm7, G7, Dm7, G7, C(6), Gm7 C7. Melody: C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter.
- Staff 5:** Chords: F, Dm7, Gm7, C7, F, Dm7, Gm7, C7. Melody: C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter.
- Staff 6:** Chords: Gb, Ebm7, Abm7, Db7, Gb, Ebm7, Dm7, G7. Melody: C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter.
- Staff 7:** Chords: C(ma7), C(6), A7+5<sup>(b9)</sup>, Dm, Dm7, G7. Melody: C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter.
- Staff 8:** Chords: Dm, Dm7, G7, Dm7, G7, C, /, /, z. Melody: C4 quarter, D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter.

103) Tapping – Andreas Kowalzik



Andreas Kowalzik verfügt über ein erfolgreich abgeschlossenes Musikstudium und gibt seit 15 Jahren Privatunterricht, weshalb er von den Bedürfnissen gerade weniger fortgeschrittener Gitarristen ein echtes Liedchen singen kann.

**Moinsen!**

Nachdem wir uns in den letzten beiden Folgen der Lead Guitar Basics mit den extremen Whammy Bar-Techniken auseinandergesetzt haben, folgt nun mit dem Two-Hand-Tapping eine weitere spektakuläre Technik, die ihre Glanzzeit in den 80er Jahren hatte.

Eng verbunden ist das Tapping mit dem Namen **Eddie van Halen**. Er war es, der diese Spieltechnik in der Rockmusik etablierte. Obwohl er sehr oft fälschlicherweise als Erfinder dieser Technik genannt wird, so hat er doch diese Technik Ende der 70er Jahren spektakulär in die Rockmusik eingeführt und ständig weiterentwickelt. Mit seiner hervorragenden und zum damaligen Zeitpunkt einmaligen Technik hat er wie kaum ein anderer die Gitarristen der Welt beeinflusst.

Obwohl vielleicht einige von euch diese Technik als old-school ansehen, so befindet sie sich doch immer noch im Repertoire eines jeden bekannten Gitarristen und übt auf viele eine große Faszination aus. Einige wirklich gut klingende Soli lassen sich mit dieser Zwei-Hand-Spielart umsetzen. Rasend schnelle Legatoläufe mit großen Tonabständen sind mit dieser Technik kein Problem mehr – auch für diejenigen unter euch, die nicht mit riesigen Pranken ausgestattet sind. Mit dem Tapping erweitert ihr auf jeden Fall eure spieltechnischen Möglichkeiten unheimlich, insbesondere was den Speed betrifft. Ich möchte mir mit euch die spieltechnischen Grundlagen des Tappings ausführlich ansehen.

**So, nun aber ins Detail:** Beim (Two-Hand-) Tapping wird mit einem oder mehreren Fingern der Anschlagshand auf das Griffbrett gehämmert. Anschließend erfolgt ein Pull-Off mit demselben Finger! Ob man dabei den Finger nach oben oder unten abzieht, ist reine Geschmackssache. Ihr solltet ausprobieren, was euch am besten liegt.

**In der Regel wird für das Tapping der Zeigefinger benutzt.** Allerdings ergibt sich dann die Frage:

# Tapping

Bsp. 1a/b ♩ = 100/180



Musical notation for Example 1a/b, measures 1-4. Treble clef, 4/4 time. Fingering: 3 3 3 3. Tapping notation: T 12-5-8, T 12-5-8, T 12-5-8, T 12-5-8. Bass clef: T 12-8-5, T 12-8-5, T 12-8-5, T 12-8-5.

Bsp. 2 a/b ♩ = 80/180



Musical notation for Example 2 a/b, measures 1-4. Treble clef, 4/4 time. Fingering: 12-5-8-5, 12-5-8-5, 12-5-8-5, 12-5-8-5. Tapping notation: T 12-5-8-5, T 12-5-8-5, T 12-5-8-5, T 12-5-8-5. Bass clef: T 12-8-7-5, T 12-8-7-5, T 12-8-7-5, T 12-8-7-5.

Bsp. 3 ♩ = 110



Musical notation for Example 3, measures 1-4. Treble clef, 4/4 time. Fingering: 6 6 6 6. Tapping notation: T 12-5-8, T 12-5-8, T 12-5-8, T 12-5-8. Bass clef: T 12-5-8, T 12-5-8, T 12-5-8, T 12-5-8.

Musical notation for Example 3, measures 5-8. Treble clef, 4/4 time. Fingering: 6 6 6 6. Tapping notation: T 13-7-10, T 13-7-10, T 13-7-10, T 13-7-10. Bass clef: T 13-7-10, T 13-7-10, T 13-7-10, T 13-7-10.

Bsp. 4 ♩ = 120



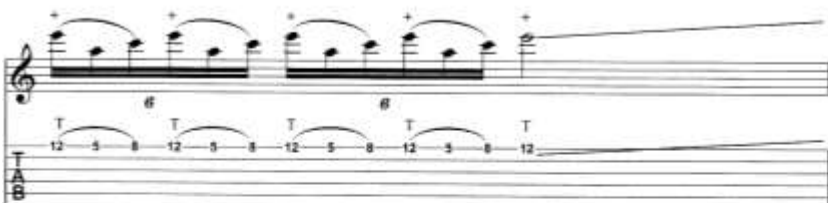
Musical notation for Example 4, measures 1-4. Treble clef, 4/4 time. Fingering: 6 6 6 6. Tapping notation: T 12-5-8, T 12-5-8, T 12-5-8, T 12-5-8. Bass clef: T 12-5-8, T 12-5-8, T 12-5-8, T 12-5-8.

Wohin mit dem Plektrum? Die Möglichkeit, sich des Picks elegant zu entledigen, indem ihr es in das fantastische Fanpublikum werft, eignet sich eigentlich nur für Yngwie Malmsteen – zumal ihr anschließend natürlich nicht sofort weiterspielen könnt. Die meisten Gitarristen

klemmen es deswegen während des Tappings mit dem Mittelfinger ein (s. Foto). Das Plektrum zuverlässig an diese Stelle zu befördern und anschließend wieder zwischen Daumen und Zeigefinger zu bekommen, erfordert nicht allzu viel Übung.



Bsp. 5 ♩ = 140



Nachdem wir die theoretischen Grundlagen abgehandelt haben, folgt nun die Praxis. Dafür habe ich euch einige Basic-Tapping-Licks aufbereitet. Abschließend gibt es dann wieder ein entsprechendes Übungssolo zum Mitspielen, passend zum Thema. Die Beispiele

sind zum besseren Verständnis jeweils in zwei verschiedenen Tempi gespielt.

Das Beispiel 1 zeigt zwei echte Klassiker auf Triolenbasis. Auf der Grundlage der A-Moll-Pentatonik wird zunächst der Ton E im 12. Bund



Beim Tapping mit dem Zeigefinger wird das Pick unterm Mittelfinger verstaut

mit dem Zeigefinger getappt. Anschließend folgen Legatoverbindungen der linken Hand. Nach einer gewissen Einarbeitungszeit werdet ihr diese Licks schon bald in erstaunlichem Tempo spielen können - ihr werdet sehen. Die Beispiele 2a/b sind ähnlich angelegt. Während das erste 16tel-Lick auf der Pentatonik basiert, so bedient sich das zweite Beispiel der A-Moll-Tonleiter.

Das Beispiel 3 basiert auf dem Lick aus Beispiel 1a und zeigt interessante Varianten. Zum Einen entsteht eine nette Alternative, indem ihr mit dem Tapping einfach einen Ton höher (F) wandert. Anschließend verschiebt ihr die linke Hand im Fingersatz der A-Moll-Pentatonik höher. Danach geht es mit dem Tapping-Finger wieder einen Ton (entsprechend der A-Moll-Tonleiter) nach oben. Die Rhythmisierung erfolgt hier auf 16tel-Triolen. Auch das Beispiel 4 bedient sich des gleichen Musters, nur dass dieses Mal die Tonfolge auf die nächst tiefere Saite (h) verschoben wird. All diese Licks zeigen nur einen extrem kleinen Ausschnitt der Möglichkeiten der Tapping-Technik. Eurer Fantasie sind da keine Grenzen gesetzt, und ihr könnt bzw. sollt eigene Varianten erproben.

Zum Schluss folgt wieder ein Übungssolo [Bsp. 5], das mit einer netten kleinen Tapping-Passage das ansonsten sehr melodiose Solo abrundet. Angelehnt ist das Beispiel an das Solo aus dem Titel „Dreams“ von (wer sollte es bei diesem Thema Anderes sein) Eddie van Halen. Die ersten fünf Takte, nehmen das sehr melodische Thema des Songs auf, um dann urplötzlich in eine zweitaktige Tapping-Passage zu wechseln. Mitte des zweiten Taktes lasst ihr den aufgehämmerten Finger liegen und rutscht dann das Griffbrett bis zum 15. Bund nach oben. Damit seid ihr dann gleich in der richtigen Lage für die abschließenden, typischen Pentatonik-Bendings, die das Ende des Solos einläuten. Die Würze liegt bei diesem kleinen Solo in der nur sehr kurzen, schnellen und überraschenden Tapping-Passage. Gerade wegen des sehr kurzen Tapping-Einschubs ist es nicht ganz einfach, das Plektrum schnell mit dem Mittelfinger einzuklemmen und wieder rechtzeitig zwischen Daumen und Zeigefinger zu bekommen. Eventuell bietet es sich hier an, mit dem Mittelfinger zu tappen und das Plektrum an der gewohnten Stelle zu lassen. In jedem Fall erfordert es schon ein wenig Übung.

In der nächsten Folge möchte ich die Tapping-Technik vertiefen und mal wieder ein bisschen die Fetzen fliegen lassen. Bis dahin grüßt euch  
euer Andreas  
lead@guitar.de

104) Duet F dur

The image displays a musical score for a duet in F major, consisting of five systems of music. The first system features a treble clef with a 3/4 time signature and a key signature of one flat. Fingerings are indicated by numbers 1-4 above notes. The right hand plays a melodic line with accents (V) and slurs. The left hand plays a bass line with slurs and accents. A second part, labeled 'II', is indicated by a double bar line and the instruction '(Hold down all notes under curved lines)'. This part is marked 'I (also with alt. V)' and includes a trill. The subsequent systems continue the duet with various dynamics such as *p.* and *mp.*, and conclude with a *fine* marking.



105) 3/4 Bossa nova \_ Latin\_46 Pista 46.mp3

46

Ami

play 4 times

T  
A  
B

0 2 2 0 0 2 2 0

106) Bossa nova Latin\_06 Pista 6.mp3

6

Ami7

D9

Ami9

E7(9)

Ama7

Fma7

T  
A  
B

5 0 5

T  
A  
B

5 0 7

T  
A  
B

5 0 0

107) Cha Cha \_ Latin\_53 Pista 53.mp3

53

Dmi7 G7

Cma7 Ami7

108) Cha Cha

Latin\_54 Pista 54.mp3

54

Dmi7 G9 Cma7 Ami7

109) Cha Cha \_ Latin\_57 Pista 57.mp3

57

B<sup>b</sup>ma7

play 4 times

T  
A  
B

7 6 6 7 7 6 5 5 7

110) C moll blues

by Michal Filek

Three staves of guitar tablature for C minor blues. The first staff has four measures with Cm7 above. The second staff has four measures with Fm7, Fm7, Cm7, and Cm7 above. The third staff has four measures with Gm7, Fm7, Cm7, and Gm7 above.

111) Cha Cha \_ Latin\_55 Pista 55.mp3

Guitar tablature for Cha Cha Latin 55. It includes two staves of music with chord diagrams for Dmi9, G13, Emi7, A+7, Dmi9, G+7, and C6/9.

112) A moll osmitómová a riffy

A natural minor

3 5 7 9 12

ascending descending

104

fingering: I 3 4 1 3 4 1 3 1 2 4 1 2 4 1 3 4 4 3 1 4 2 1 4 2 1 3 1 4 3 1 4 3 1

113) Cha Cha \_ Latin\_56 Pista 56.mp3

56 Cmi7 *play 4 times*

T  
A  
B

114) C moll + septakord

8 0 1 8 0 1 8 1 8 4 1 8 4 1

8 1 4 8 1 4 8 1 8 1 0 8 1 0 8

8 1 4 8 1 4 8 1 8 1 0 8 1 0 8

8 1 4 8 1 4 8 1 8 1 0 8 1 0 8

8 1 4 8 1 4 8 1 8 1 0 8 1 0 8

115) C moll + dvojhmaty

**c moll – harmonická**  
Diatonická stupnice

*tirando apoyando* *p* *ma* *mi* *m* *i* *simile*

**Tercie**

*tirando* *m* *i* *p* *simile*

**Sexty**

*tirando* *i* *p* *simile*

**Oktávy**

*tirando* *i* *p* *simile*

**Decimy**

**c moll – melodická**  
Diatonická stupnice

*tirando apoyando* *p* *ma* *mi* *m* *i* *simile*

**Tercie**

*tirando* *m* *i* *p* *simile*

Detailed description: This page contains six musical exercises for guitar in C minor. Each exercise is written on a single staff in 7/4 time. The first exercise is the diatonic scale for the harmonic mode, starting with a 'tirando apoyando' instruction and a dynamic of 'p'. The second exercise is 'Tercie' (trios), starting with 'tirando' and 'm i p'. The third is 'Sexty' (sexts), starting with 'tirando' and 'i p'. The fourth is 'Oktávy' (octaves), starting with 'tirando' and 'i p'. The fifth is 'Decimy' (decims), starting with 'tirando' and 'i p'. The sixth exercise is the diatonic scale for the melodic mode, starting with 'tirando apoyando' and 'p'. The seventh exercise is 'Tercie' (trios) for the melodic mode, starting with 'tirando' and 'm i p'. Fingerings are indicated by numbers 1-4 below the notes. The notes are in C minor (one flat).



117) G moll pentatonika

**G minor pentatonic**

50

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

118) F dur etuda v 2 poloze

F.S. F.S. F.S. F.S. F.S. F.S. F.S. fine

119) Mozart\_Menuet II. \_F dur\_KV6 / III b

### Menuet II. - KV6/IIIb

Duo Guitar  
16.7.1762

W. A. Mozart

♩ = 60

The musical score is presented in two systems, each with two staves labeled "Guitar 1" and "Guitar 2". The key signature is one flat (F major), and the time signature is 3/4. The tempo is marked as ♩ = 60. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. Fingering numbers (1-4) are placed below the notes to indicate fingerings. A repeat sign is used at measure 9, with first, second, and third endings labeled V., III., and I. respectively. A circled number 3 is placed above a note in measure 12. The piece concludes with a final cadence in measure 16.



120) A moll pentatonika jiným prstokladem

A minor pentatonic

53

ascending descending

fingering: 1 3 1 3-3 1 3 1 3-3 1 3 1 3 3 1 3 1 3 1-1 3 1 3 1-1 3 1 3

Play the following riff using this extended form.

54

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

105

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

Tones: - - - - - - - - - -



122) Mozart \_ Duet A dur \_ KV 15 L

♩ = 92

Guitar 1

Guitar 2

9

17

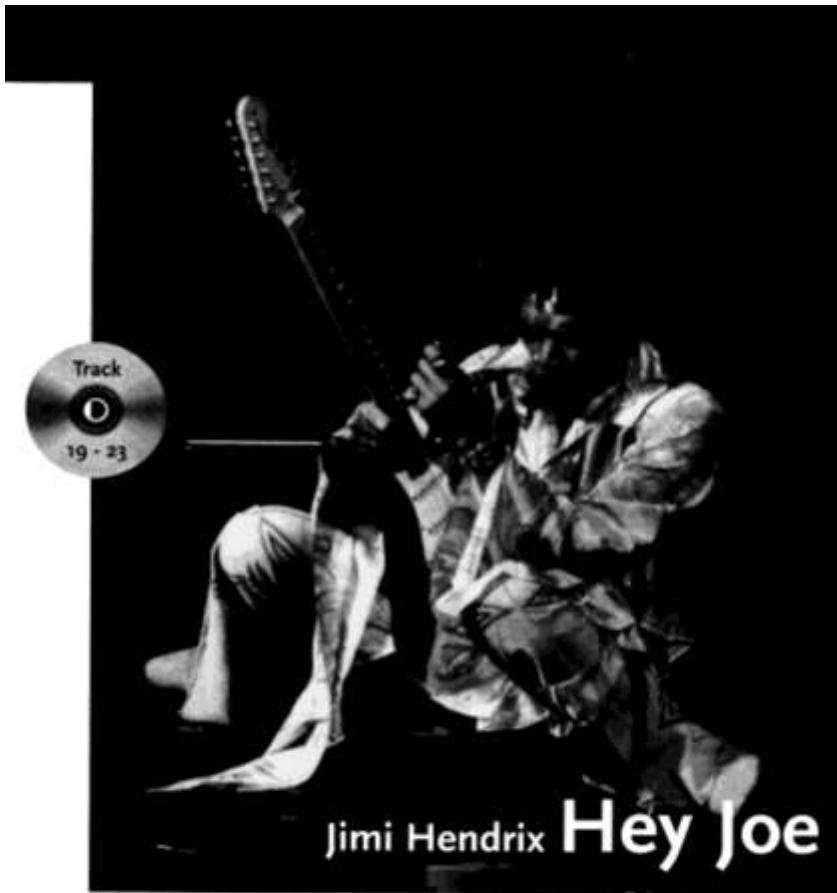
gis?

25

T28: 4/2 (e uz neni)

Da Capo  
non rep.

123) Hendrix – Hey Joe



Unter der



Doublestops und Slides bei, und ebenso die geschickte Melodieführung bei den beiden Powerchords G5 und F#5.

In der Strophe wird die grundlegende Progression C (bVI) – G (bIII) – D (bVII) – A (IV) – E (I) vorgestellt – die Akkordfolge, auf der das ganze Stück aufbaut [Bsp. 1]. Interessant ist, dass erst beim letzten Akkord die Tonika und damit die harmonische Basis erreicht wird. Hendrix' Genialität zeigt sich auch in der Art und Weise, wie er die Akkordwechsel harmonisiert und eine abwechslungsreiche, dynamische Begleitung zu seinem Gesang schafft, so z.B. in Riff 1. Dieses Riff taucht in vielen Variationen immer wieder auf, dabei verändert Jimi sowohl die Voicings als auch die rhythmische Struktur. Git. 2 spielt dazu hauptsächlich Percussionsschläge auf der 2 und der 4, die das Schlagzeug – genauer gesagt die Snare Drum – unterstützen. Nur in den Takten 3 und 4 der Rhy. Fig. 1 spielt sie die kurze, aber prägnante, für das Stück so charakteristische Melodie.

**Solo & Interlude**

Auch unter dem Solo liegt das Riff 1, die eigentliche Solofunktion übernimmt jetzt Git. 2. Jimi zeigt hier ganz deutlich seine bluesigen Wurzeln, das Solo ist gespickt mit Bendings, sowohl Ganzton- als auch Viertelton-Bends (sogenannte Blues-Bendings). Einige Slides, mit deren Hilfe er tiefe Töne in hohe Lagen einbaut, verstärken das bluesige Feeling. Dabei bewegt er sich stilistisch einwandfrei in der pentatonischen E-Moll-Skala (E-G-A-BH-D).

Ein weiteres charakteristisches Merkmal von „Hey Joe“ sind die ersten beiden Takte von Riff 2: die das Interlude und das Outro prägende Melodiefigur. Hierbei führt Git. 1 die Melodie chromatisch (in Halbtonschritten) mit gleichmäßigen Achteln auf den Grundton des jeweiligen Akkordes, die anschließenden zwei Takte in E-Dur würzt Jimi mit einer rhythmischen Sequenz aus Achteln und Sechzehnteln. Git. 2 legt darunter zuerst die schon bekannten Percussionschläge, anschließend einen Triller, der über einer punktierten Halben (Drei-Viertelnote) gehalten wird.

Jimi Hendrix' wohl bekanntestes Stück stammt gar nicht von ihm selbst: „Hey Joe“ wurde von dem ziemlich unbekanntem Westcoast-Folksänger Billy Roberts bereits 1962 komponiert. Doch es waren The Leaves, eine Band aus Los Angeles, die es 1965 als Erste aufnahmen, unter dem Titel „Hey Joe, Where You Gonna Go?“. Ein Jahr später verkürzten sie den Titel, nahmen die Nummer als Up-tempo-Version erneut auf und kamen damit bis auf Platz 31 der Charts. Aus dem gleichen Jahr (sogar einen Monat früher aufgenommen) stammt eine Aufnahme von Tim Rose, einem aus Greenwich Village stammenden Folksänger, der daraus eine langsame Ballade machte. Auch Hendrix trieb sich damals in Greenwich Village herum und ließ sich von Rose zu seiner Version

inspirieren. Nachdem ihn der Ex-Animals Bassist Chas Chandler nach England gebracht hatte, nahm auch er den Song mit seiner frisch gegründeten Band The Jimi Hendrix Experience auf, und es wurde seine erste Single, veröffentlicht im Dezember '66 – sie erreichte Platz 6 der Charts. Mit all seinen genialen Fills und Riffs krepelte Hendrix die Gitarrenszenen um, gab ihr völlig neue Impulse und gilt heute als der vielleicht wichtigste Gitarrist aller Zeiten.

**Intro & Strophe**

Obwohl nur zweieinhalb Takte lang, ist das Intro ein ausgesprochen markanter Einstieg, mit einem hohen Wiedererkennungswert. Dazu tragen gleich am Anfang die prägnanten

**Bsp. 1**

3 2 1	1 3 4 2 1 1 (D)	1 2 3 4 1	1 3 4 2 1 1 (D)	2 3 1

<b>Hey Joe</b>	
Schwierigkeitsgrad	6 - 7
Gitarre 1 - 3	Fender-Style (Strat)
Pickups / Position	Singlecoil / Hals
Gain (Amp)	3 - 4
EQ: Bass / Mid / Treble	6 / 3 / 6
Dieses Stück zeigt sehr gut Jimis einzigartiges Feeling und sieht dabei schwerer aus als es ist. Besonders das kurze, aber volles Bluesfeeling atmende Solo ist gar nicht mal so schwer zu spielen – traut euch ruhig mal 'ran.	

Sound alike



# Hey Joe

Jimi Hendrix

## Intro

Slow Rock ♩ = 82

Musik & Text: William Roberts

E G<sup>5</sup>/E F<sup>5</sup>/E E

*mf*  
let ring throughout

## Verse

C G D A

Hey, — Joe, uh, where you go - in with that  
Uh, hey — Joe, I heard you shot your

Gr. 1

Riff 1

Gr. 2 clean

*mf*  
Rhy.Fig. 1 End Rhy.Fig. 1

E

gun in your hand?  
wom - an down, you shot her down, now.

Gtr. 1

End Riff 1

TAB

Gtr. 2

Rhy.Fig. 2

End Rhy.Fig. 2

TAB

Gtr. 1 w/Riff 1, 2 bars only  
Gtr. 2 w/ Rhy.Fig. 1

C G D A

Hey, \_\_\_\_\_ Joe, I said where you go - in with that gun  
Uh, hey, \_\_\_\_\_ Joe, I heard you shot your old

Gtr. 2 w/ Rhy.Fig. 2

E

in your hand? \_\_\_\_\_ Oh,  
la - dy down, you shot her down to the ground. Yeah!

Gtr. 1

TAB



Gtr. 2 w/ Rhy.Fig. 1

C G D A

I'm go - in down to shoot my old la - dy, you know I caught her mess - in' 'round with an - oth - er  
 Yes I did, I shot her, you know I caught her mess - in' 'round,

Gtr. 1

T A B

E

man, Yeah!  
 mess - in' 'round town.

Gtr. 1

T A B

Gtr. 2

T A B


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

C G D A

I'm go - in' down to shoot my old la - dy, you know I caught her mess - in' 'round with an  
 Uh, yes I did, I shot her, you know I caught my old lady mess - in'

Gtr. 1

T A B

Hey Joe 

E

1.

oth - er man... Huh! And that ain't too cool.

Gtr. 1

T 0 0 0 0 0 0 0 0 0 X 0 0

A 1 1 1 1 1 1 1 1 0 X 0 0

B 2 2 2 2 2 2 2 2 0 X 7 7

0 0 2 2 2 2 2 0 7 X 7 7 0

E

2.

'rond town. And I gave her the gun, I shot her!

Gtr. 1

T 0

A 1

B 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**Solo** Gtr. 1 w/Riff 1, 2 times

C G D A

f

fall

fall

fall

fall

fall

fall

fall

fall

fall

fall

T 16 12 15 12 14 (14) 12 12 15 12 15 12 14 12 14 12 14 12

A 14 12 14 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

B 14 12 14 12 0 14 12 14 14 12 15 15 15 15 15 15 15 15 15 15



**Gtr. 2**

C G D A

TAB: 12 12 12 12 14 12 15 14 12 0 14 14 12 14 12 14 12 15 14 15 14 14

E

TAB: 12 14 11 9 11 12 14 20

**Interlude**

**Gtr. 1**

C G D A

Riff 2

TAB: 3 0 1 2 3 2 3 4 5 2 3 4 5 4 5 6

**Gtr. 2**

*mf*


TAB: x x x x x x x x x x x x x x x x

E

End Riff 2

TAB: 7 9 9 7 7 7 9 9 9 7 9 9 9 9 9 9 9

TAB: 0 10

Hey Joe 

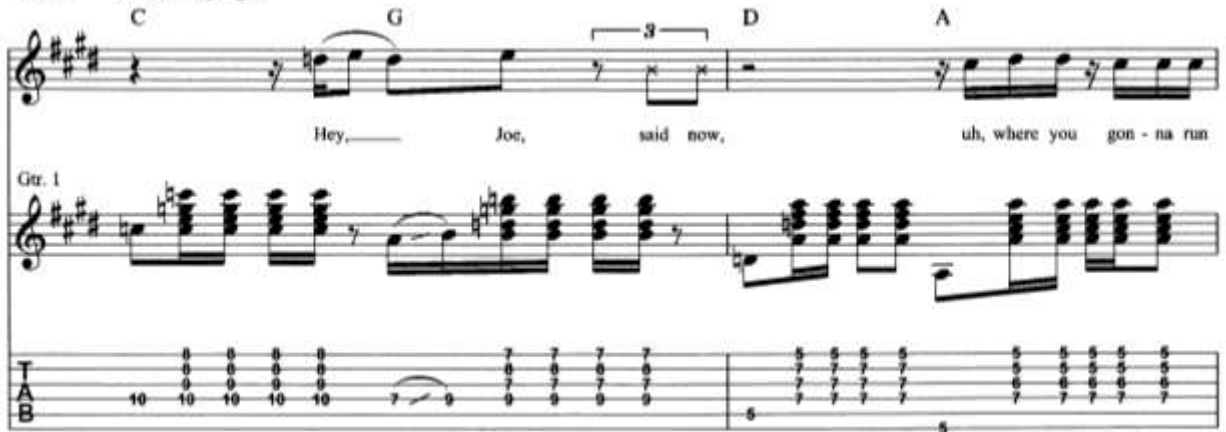
Verse Gtr. 2 w/ Rhy.Fig. 1

C G D A

Hey, Joe, said now, uh, where you gon - na run

Gtr. 1

TAB



E

to now, where you gon - na run to?

Gtr. 1

TAB

Gtr. 2

TAB



Gtr. 2 w/ Rhy.Fig. 1

C G D A

Hey, Joe, I said, where you gon - na run.

Gtr. 1

TAB



# Hey Joe

E

- to now, where you, where you gon - na go? Well, dig it!

Gtr. 1

TAB

4	4	4	4	4	4	4	4	4	12	12	14	12						
5	5	5	5	5	5	5	5	5	10	12	14	12						
6	6	6	6	6	6	6	6	6	6	12	12	14	12					
7	7	7	7	7	7	7	7	7	7			14						

Gtr. 2

TAB

X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X

Gtr. 2 w/ Rhy. Fig. 1, 6 times

C G D A

I'm go - in' way down south, way down to

Gtr. 1

TAB

0	0	0	0	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3
10	10	10	10	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
0	0	0	0	5	4	4	4	4	4	4	4	4	4	4	4	4	4	4

E

Mex - i - co way Al - right!

Riff 3

End Riff 3

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Gtr. 1 w/ Riff 2, 2 bars only

C G D A



I'm go - in way down south, way down where I

E



— can be free. Ain't no one gon - na find me, babe.

Gtr. 1



C G D A



Ain't no hang - man gon - na, he ain't gon - na put a rope a - round



Gtr. 1 w/ Riff 3

E



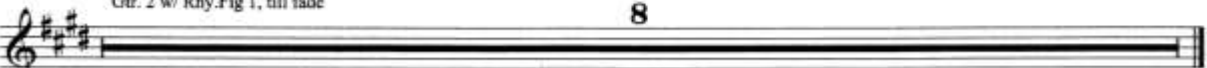
me. You bet - ter be lieve it right now! I got - ta go now!

**Outro**

w/ misc. vocals  
Gtr. 1 w/ Riff 2, till fade  
Gtr. 2 w/ Rhy.Fig 1, till fade

**Fade Out**

8



A natural minor

9 12 15 17 19 21

107 **asc** ascending **desc** descending

T 12 13 15 12 13 15 15 13 12 15 13 12

A 12 14 15 12 14 15 12 14 14 12 15 14 12 15 14 12

B 12 14 15 12 14 15 12 14 14 12 15 14 12 15 14 12

fingering: 1 3 4 1 3 4 1 3 1 2 4 1 2 4 4 2 1 4 2 1 3 1 4 3 1 4 3 1

108 **Am**

T 15 13 12 15 13 12 15 13 12 15 13 12 14 12 15 14 15 14 12 15 12 14

A 3

B 3

fingering: 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 3 1 4 3 4 3 4 3 1 4 1 3

Tones: ---

124) A dorská stupnice

A Dorian scale

3 5 7 9 12

135 **asc** ascending **desc** descending

T 4 5 7 8 5 7 8 8 7 5 8 7 5 7 5 4 7 5 4 7 5 4 7 5

A 5 7 8 5 7 4 5 7 4 5 7 4 5 7 4 5 7 4 5 7 4 5 7 4 5

B 5 7 8 5 7 4 5 7 4 5 7 4 5 7 4 5 7 4 5 7 4 5 7 4 5

fingering: 1 3 4 1 3 1 2 4 1 2 4 1 2 4 1 3 4 1 3 4 4 3 1 4 3 1 4 2 1 4 2 1 3 1 4 3 1

125) Použití dórské stupnice

136 **Am**

T 5 7 5 7 5 7 7 5 7 5 7 5 0 5 7 5 0 5 7 5 0 5 7 5 7

A 5 7 5 7 5 7 7 5 7 5 7 5 0 5 7 5 0 5 7 5 0 5 7 5 7

B 5 7 5 7 5 7 7 5 7 5 7 5 0 5 7 5 0 5 7 5 0 5 7 5 7

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

137

T 12 14 15 14 12 15 14 15 14 12 14 12 14 15 14 12 15 14 13

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

fingering: 1 2 3 2 1 3 2 3 2 1 2 1 2 3 2 1 3 2 1

126) Běžela ovečka A dur

# Běžela ovečka

Lidová z Čech

A dur

A D A

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

Guitar 3

Guitar 4

E A

5

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

Gtr. 2

Gtr. 3

Gtr. 4

127) A dur + dvojhmaty

*tirando* *apoyando* *p* *i* *m* *a* *m* *i* *m* *simile* **Diatonická stupnice**

1 2 4 1 2 4 1 2 4 1 2 4 2 4 1 2 1 2 4  
 E A D G H E  
 4 4 2 1 2 1 4 2 2 4 2 1 4 2 1 1 4 2 1 4 2 1

*tirando* *apoyando* *p* *i* *m* *a* *m* *i* *m* *simile* **Chromatická stupnice**

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 E A D G H E  
 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

*tirando* *m* *i* *p* *simile* **Tercie**

1 1 1 2 1 1 1 1 1 1 2 2 2 2 4 2 2 2 2 1 1 2 1 1 1 2 1 1  
 2 2 2 3 2 3 3 2 3 3 3 1 3 3 3 3 3 3 1 3 3 3 3 3 3 2 3 3 3  
 E A D G H G D A A E  
 1 2

*tirando* *i* *p* *simile* **Sexty**

1 3 1 2 1 3 1 4 4 1 4 4 2 2 4 4 4 4 3 3 2 2 1 1 2 3 4 4 1 3 1 1 1  
 3  
 G A D E H G H E H G D A  
 3

*tirando* *i* *p* *simile* **Oktávy**

3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3  
 1  
 D E A D G D G H D A E  
 3

128) Mozart \_ Duet A dur \_ KV 15 i

♩ = 78

W. A. Mozart

Guitar 1

Guitar 2

*rit.*



129) Cvičení 106

106

fingering: 1 3 1 3 1 2 1 3 1 3 2 1-1

Tones: - - - - -

130) Bb moll pentatonika

51

B minor pentatonic

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

131) Rockabilly duet A dur

# Rockabilly duet

Fast shuffle = 120 ♩ = ♩

arr. by M.Filek

## Introduction

Introduction musical notation in A major, 4/4 time. The first staff contains a melodic line with eighth notes and quarter notes. The second staff contains a bass line with eighth notes and quarter notes. A chord symbol E7 is placed above the second staff.

**A**

Section A musical notation, first system. The first staff contains a melodic line with eighth notes and quarter notes. The second staff contains a bass line with eighth notes and quarter notes. Chord symbols A, A, D, and D are placed below the second staff.

Section A musical notation, second system. The first staff contains a melodic line with eighth notes and quarter notes. The second staff contains a bass line with eighth notes and quarter notes. Chord symbols A, E, A, and E are placed below the second staff.

**B**

Section B musical notation, first system. The first staff contains a melodic line with eighth notes and quarter notes. The second staff contains a bass line with eighth notes and quarter notes. Chord symbols A, A, A, and A are placed below the second staff.

Section B musical notation, second system. The first staff contains a melodic line with eighth notes and quarter notes. The second staff contains a bass line with eighth notes and quarter notes. Chord symbols D, D, A, and A are placed below the second staff.

First system of musical notation. Two staves with treble clefs and a key signature of three sharps (F#, C#, G#). The music consists of eighth-note patterns in the upper staff and a bass line in the lower staff. Chords E, D, A, and E are indicated below the lower staff.

C

Second system of musical notation, starting with a 'C' time signature. Two staves with treble clefs and a key signature of three sharps. The music consists of eighth-note patterns in both staves. Chords A, A, A, and A are indicated below the lower staff.

Third system of musical notation. Two staves with treble clefs and a key signature of three sharps. The music consists of eighth-note patterns in both staves. Chords D, D, A, and A are indicated below the lower staff.

Fourth system of musical notation. Two staves with treble clefs and a key signature of three sharps. The music consists of eighth-note patterns in the upper staff and a bass line in the lower staff. Chords E, D, A, E7, and A are indicated below the lower staff.

132) Bb moll + dvojhmaty

# Bb moll – harmonická

*tirando* *apoyando* *p* *i* *simile*  
m a m i  
i a m i m

## Diatonická stupnice

1 3 4 1 3 4 1 1 3 4 1 2 1 1 3 4 1 1 2 2  
E A D G H E

3 2 2 1 4 2 1 2 1 2 1 4 3 1 4 3 1  
H G D A E

*tirando* *m* *i* *simile*  
*p*

## Tercie

1 1 2 1 1 1 1 1 1 1 2 1 2 1 1 1 1 1 2 1 1 3  
3 3 3 3 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
A A D G H G D A A E

*tirando* *i* *simile*  
*p*

## Sexty

1 1 1 2 1 1 4 2 2 2 2 2 2 4 4 4 2 2 2 2 2 2 4 4 1 1 2 1 1 1  
2 2 3 3 2 2 3 2  
G A D H G H D G A

*tirando* *i* *simile*  
*p*

## Oktávy

3  
1  
E A D H G H D G A E

*tirando* *i* *simile*  
*p*

## Decimy

4  
2 2 1 2 1 2  
H A E D H A

### Play it Pretty (duet)

The musical score is written for a duet on a grand piano. It consists of two staves, treble and bass clef, with a common time signature. The piece is in 4/4 time. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4. There are several 'coda' symbols (circles with a cross) marking the end of sections. A 'D.S. al coda' marking is present, along with a note that 'Repeat signs following a D.S. or D.C. are not used.' The piece concludes with a 'Ritard (poco a poco)' and a 'fine' marking. A footnote at the bottom explains a fingering suggestion for a specific passage.

(\*) A temporary change to position III at this point will simplify the fingering of this passage, and eliminate the necessity of the open E (preceding the high B $\flat$ ).

### Short and Sweet (duet)

Slowly

The musical score is written for guitar in 4/4 time, marked "Slowly". It consists of five systems of two staves each (treble and bass clef). The piece begins with a key signature of one sharp (F#) and a common time signature of 4/4. The first system includes fingering numbers (1, 2, 3, 4) and chord diagrams (V, II, I, II) above the notes. A count-off "(count-- 1 & 2 & 3 4)" is written below the second measure of the first system. The second system includes a chord diagram (V) and fingering numbers. The third system includes a chord diagram (II) and fingering numbers. The fourth system includes a circled "a" above a measure, a circled "IV" below a measure, and a circled "III" below a measure. A note in the fourth system has the instruction "(Flatten 2nd finger)" written above it. The fifth system includes a circled "2" above a measure, the instruction "F.S." (Fingering Shift) below a measure, another "F.S." below a measure, a circled "VII" above a measure, and the instruction "Harm" (Harmonics) above a measure. The piece concludes with the instruction "fine" below the final measure.

133) Ab moll + dvojhmaty

# as moll – harmonická

*tirando*  
*apoyando*

*p* *i*  
*m* *a*  
*m* *m*  
*i* *m* *simile*

## Diatonická stupnice

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

E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

*tirando*

3 2 2 1 4 2 1 2 1 2 1 4 2 1 2 1 1 3 1 A 3 1 E 3 1

A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

## Tercie

*tirando*

*m* *i*  
*p* *simile*

1 1 2 1 1 1 1 1 3 1 2 1 3 2 2 2 2 2 1 1 3 2 3 1 3 1 1 1 1 1 2 1 1 3

E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

## Sexty

*tirando*

*i* *p* *simile*

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

E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

## Oktávy

*tirando*

*i* *p* *simile*

3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3 1

E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

## Decimy

*tirando*

*i* *p* *simile*

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

E<sup>b</sup> A<sup>b</sup> D<sup>b</sup> G<sup>b</sup> B<sup>b</sup> E<sup>b</sup> A<sup>b</sup>

134) Police – Message in the Bottle



und siebten Lage. Gtr. 2 spielt mit dem Riff 2 dazu eine parallele Figur, zuerst im Terz- und zum Schluss im Quint-Abstand.

Den Pre-Chorus bestreitet Gtr. 1 alleine mit straighten Achtel-Abschlägen. Die Powerchords sind zuerst in der Rhy. Fig. 1 zweistimmig und dann in der Rhy. Fig. 2 dreistimmig. Im anschließenden Refrain wird die Begleitung noch einfacher, hier finden wir ganztaktig klingende, mit einem schnellen Arpeggio angeschlagene fünf- und sechsstimmige Akkorde. In der zweiten Refrainhälfte taucht dann wieder Gtr. 2 auf, sie spielt ein kurzes aber sehr melodisches Fill. Die nächsten Refrains belegt Summers dann komplett mit Fills, wobei deren Intensität mit fortschreitender Dauer zunimmt. Dies gilt besonders für das Outro, das über die Intro- und Strophen-Akkorde geht und in dem eine dritte Gitarre Fill an Fill reiht.

## The Police – Message In A Bottle

• The Police waren eine der interessantesten Bands der Punk/New Wave-Ära Ende der 70er bis Mitte der 80er Jahre. Ihr stilistisch übergreifender Sound sprach gleichermaßen Punks, Rockfans und Hörer melodischer Popsongs an – ein nicht allzu häufiges Phänomen in der Geschichte der Musik. Ein Markenzeichen der Band waren – neben Stings aufsässiger Kopfstimme – die sparsamen aber unglaublich prägnanten Gitarrenriffs von Andy Summers, die Songs wie „Every Breath You Take“, „Walking On The Moon“ oder „Message In A Bottle“ zu echten Evergreens machen.

### Der Song

Das Hauptelement von „Message In A Bottle“ begegnet uns direkt im Intro, es ist das Riff 1, bestehend aus arpeggierten „sus 2“-Akkorden. Summers spielt hier nacheinander jeweils Grundton, Quinte und große None, und zieht dieses Schema über alle vier Akkorde des Riffs durch, nur beim letzten löst er die None mit einem Slide zur kleinen Terz auf. Als Alternative zu unserer Transkription könnt ihr die Achtel-Arpeggios des zweiten und dritten Akkords auch auf der E-Saite beginnen, dann natürlich in der fünften

Für alle, die mit den Spreizungen des Hauptriffs nicht so gut zurecht kommen und denen die Originaltonart zum Singen zu hoch ist, haben wir in **Bsp. 1** eine Lagerfeuer-kompatible Variante eine große Terz tiefer erstellt; die Akkorde dazu findet ihr in **Bsp. 2 & 3**. Auch diese klingen sehr interessant, sind jedoch recht einfach zu greifen – und wer beim Fsus2 Probleme mit der leeren G-Saite hat, spielt einfach einen Fmaj7 oder sogar einen normalen F-Dur, das passt auch. Bsp. 1 lässt sich übrigens am Besten mit den Fingern zupfen. Den Ablauf der vereinfachten Version könnt ihr dem Leadsheet entnehmen.

### Bsp. 1

### Bsp. 2 (Verse)

### Bsp. 3 (Pre-Chorus & Chorus)

### Leadsheet Message In A Bottle

**Strophe**  
||: Asus2 Fsus2 | G Dsus2 :||

**Pre-Chorus**  
F5	Bb5 C5	F5	Bb5 C5
Dm	Bbsus2	Dm	Bbsus2
Dm	Bbsus2		

**Chorus**  
| Asus2 | Fsus2 | Asus2 | Fsus2 |  
| Asus2 | Fsus2 | Dsus2 | Dsus2 ||

### The Police – Message In A Bottle

Schwierigkeitsgrad	4
Gtr. 1 & 2	Fender-Style (Tele)
Pickups	Singlecoil / Steg
Gain (Amp)	3 - 4
EQ (Bass / Mid / Treble)	5 / 3 / 5
Gtr. 3	Fender-Style (Tele)
Pickups	Singlecoil / Hals
Gain (Amp)	5 - 6
EQ (Bass / Mid / Treble)	5 / 5 / 5
Schwierigstes Element	Spreizgriffe Gtr. 1

Die Gitarren 1 und 2 verwenden einen dezent eingestellten Chorus, Gtr. 3 benötigt im Outro einen etwas höheren Verzerrungsgrad.



# Message In A Bottle

## The Police

Moderately Fast Rock ♩ = 150

### Intro

Gtr. 1 w/ slight dist. *mf* Riff 1 **End Riff 1**

Gtr. 2 w/ slight dist. *mf* Riff 2 **End Riff 2**

Chord symbols: C<sup>♯</sup>m, A, B, F<sup>♯</sup>m

Musik & Text: Sting

\* Chord symbols reflect overall tonality

### Verse

Gtrs. 1 & 2 w/ Riffs 1 & 2, 8 times

Just a cast - a - way, an is - land lost at sea, oh,  
an - oth - er lone - ly day, no one here but me, oh,  
more lone - li - ness an - y man could bear,  
res - cue me be - fore I fall in - to des - pair, oh

Chord symbols: C<sup>♯</sup>m, A, B, F<sup>♯</sup>m

 The Police Message In A Bottle

**Pre-Chorus**

Gr. 2 tacet  
A

I'll send an o to the world.

Gr. 1

P.M.-----4

Rhy.Fig. 1

End Rhy.Fig. 1

TAB

7	9	7	9	7	9	7	9	7	9	7	5	5	5	7	9	7	X
5	5	5	5	5	5	5	5	5	5	5	5	5	5	7	9	7	X

Gr. 1 w/ Rhy.Fig. 1

A

I'll send an o to the world.

F#m

I hope that some one gets my

Gr. 1

P.M.-----4

Rhy.Fig. 2

End Rhy.Fig. 2

TAB

4	4	4	4	4	4	4	4	4	4	7	7	7	7	7	7	7	7	7
4	4	4	4	4	4	4	4	4	4	5	5	5	5	5	5	5	5	5
2	2	2	2	2	2	2	2	2	2	5	5	5	5	5	5	5	5	5

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

F#m

I hope that some one gets my I hope that some one gets my

**Chorus**

C#m

A

C#m

A

mes - sage in a bot - tle, yeah,

Gr. 1

Rhy.Fig. 3

End Rhy.Fig. 3

TAB

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

**Chorus**

C<sup>#</sup>m A F<sup>#</sup>m

mes - sage in a bot - tle, yeah.

Gr. 1

Rhy. Fig. 4

End Rhy. Fig. 4

Gr. 2

**Verse**

Gr. 1 w/ Riff 1, 8 times; Gr. 2 tacet

C<sup>#</sup>m A B F<sup>#</sup>m C<sup>#</sup>m A B F<sup>#</sup>m

Walked out this mornin', since I wrote my note, don't believe what I saw,

Gr. 2 w/ Riff 2, 6 times

C<sup>#</sup>m A B F<sup>#</sup>m C<sup>#</sup>m A B F<sup>#</sup>m

I should have known this right from the start, washed up on the shore,

C<sup>#</sup>m A B F<sup>#</sup>m C<sup>#</sup>m A B F<sup>#</sup>m

on - ly hope can keep me to - geth - er, seems I'm not a - lone at be - ing a - lone.

C<sup>#</sup>m A B F<sup>#</sup>m C<sup>#</sup>m A B F<sup>#</sup>m

love can mend your life, but love can break your heart, hun - dred bil - lion cast - a - ways look - in' for a home.

**Pre-Chorus**

Gr. 1 w/ Rhy. Fig. 1, 2 times; Gr. 2 tacet

A D E A D E

I'll send an s... o... s... to the world, I'll send an s... o... s... to the world,

 The Police Message In A Bottle

Gtr. 1 w/ Rhy. Fig. 2, 3 times



I hope that some - one gets my I hope that some -  
one gets my I hope that some - one gets my

**Chorus** Gtr. 1 w/ Rhy. Fig. 3, 3 times



mes - sage in a bot - tle yeah.




mes - sage in a bot - tle yeah. oh.



mes - sage in a bot - tle yeah.



Gr. 1 w/ Rhy. Fig. 4  
C<sup>#</sup>m A F<sup>#</sup>m




mes - sage in a bot - tle yeah

Gr. 2

TAB 6 (7) 5 6 (6) (6)

Gr. 1 D. S. al  - 



let ring

Gr. 2 P.M.

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

**Chorus** Gr. 1 w/ Rhy. Fig. 3, 3 times

C<sup>#</sup>m A C<sup>#</sup>m A



mes - sage in a bot - tle yeah

Gr. 2

TAB 7 (7) (7) (7) 5 4 9 7 (7) (7) 5 7 5 6 6

C<sup>#</sup>m A C<sup>#</sup>m A



mes - sage in a bot - tle yeah

Gr. 2

TAB (6) (6) 6 8 9 7 9 7 10 10 (10) 9 6 7 (7) 5 7

 The Police Message In A Bottle

*C<sup>2</sup>m* *A* *C<sup>2</sup>m* *A*

mes - sage in a bot - tle oh

Gr. 2



T 5 6 | 2 4 2 1 4 2 4 | 4 6 5 1 | 5 6

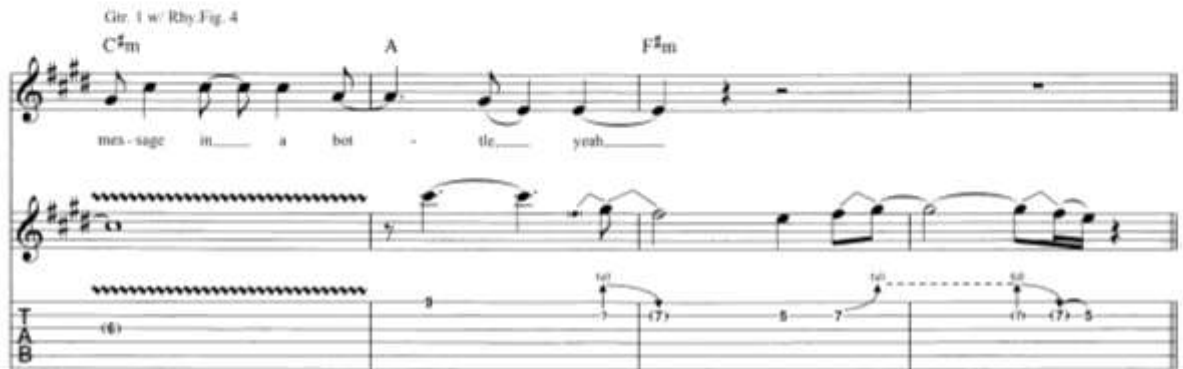
A

B

Gr. 1 w/ Rhy. Fig. 4

*C<sup>2</sup>m* *A* *F<sup>2</sup>m*

mes - sage in a bot - tle yeah



T (6) | 9 | 10 | 10 | 10 | 5 7 | 10 | 10 | 10 | 5

A

B

**Outro**

Gr. 1 w/ Riff 1, 4 times; Gr. 2 tacet

Gr. 2 w/ Riff 2, 2 times

*C<sup>2</sup>m* *A* *B* *F<sup>2</sup>m* *C<sup>2</sup>m* *A* *B* *F<sup>2</sup>m* *C<sup>2</sup>m* *A* *B* *F<sup>2</sup>m* *C<sup>2</sup>m* *A* *B* *F<sup>2</sup>m*



Gtrs. 1 & 2 w/ Riffs 1 & 2

*C<sup>2</sup>m* *A* *B* *F<sup>2</sup>m* *C<sup>2</sup>m* *A* *B* *F<sup>2</sup>m* *C<sup>2</sup>m* *A* *B* *F<sup>2</sup>m* *C<sup>2</sup>m* *A* *B* *F<sup>2</sup>m* *C<sup>2</sup>m* *A* *B* *F<sup>2</sup>m* *C<sup>2</sup>m* *A* *B* *F<sup>2</sup>m*

Send - it out an - o - s

Play 7 times



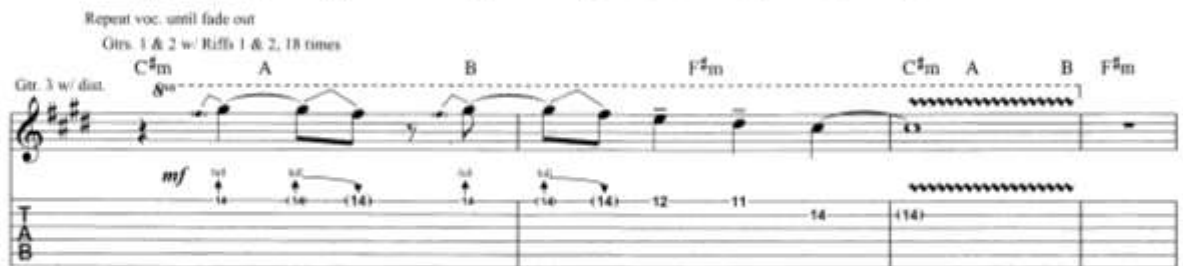
Repeat voc. until fade out

Gtrs. 1 & 2 w/ Riffs 1 & 2, 18 times

Gr. 3 w/ dist.

*C<sup>2</sup>m* *A* *B* *F<sup>2</sup>m* *C<sup>2</sup>m* *A* *B* *F<sup>2</sup>m*

*mf* 14 14 14 14 12 11 14 14



T

A

B

Play same chord progression until fade out

13 12 12 13 12 12 13 | (13) 12 12 13 12 14 | (14)



T

A

B



T  
A  
B

8<sup>th</sup>



T  
A  
B

(8)



T  
A  
B

Start fade



T  
A  
B

(8)



T  
A  
B

(8)



T  
A  
B

(8)



T  
A  
B

135) Workshop - Hoobastank



☛ Es gibt Songs, an denen niemand vorbeikommt, wenn er mit halbwegs offenen Ohren durch die Welt läuft. So zum Beispiel „The Reason“ der bis dato in Deutschland eher unbekannteren Pop-Alternative-Emo-College-Truppe Hoobastank: Im Supermarkt, im Autoradio, auf dem Kneipenklo – kaum ein Ort, an dem einem dieser Gassenhauer seit 2004 nicht willkommen ist. Geschrieben hat ihn Dan Estrin, Gitarrist und musikalischer Kreativbolzen der smarten kalifornischen Sunnyboys, die nun mit „Every Man For Himself“ ihren aktuell dritten Kreisel veröffentlichen. Für unseren Workshop hängt sich Dan seine PRS in Camouflage um und demonstriert, wie ihr mit einfachen, ehrlichen, knackigen und eigenständigen Mitteln einen Song den entscheidenden Tick voranbringen könnt.

*Welche Ausbildung hast du auf der Gitarre genossen, dass du Hits wie „The Reason“ schreiben kannst?*

**Dan:** Ich habe Musik nie intensiv studiert. Ich hatte ungefähr vier Monate Gitarrenunterricht. In dieser Zeit habe ich ein paar Akkorde und den ganzen Basiskram gelernt. Ab da habe ich alleine weitergearbeitet und mir selbst viel beigebracht, indem ich Musik hörte.

*Welche Musik hat dich in deiner Entwicklung vorangebracht?*

Als ich mit der Gitarre anfing, war ich ein großer Guns N' Roses-Fan. Dazu lauschte ich den Red Hot Chili Peppers und natürlich Led Zeppelin. Gerade am Anfang habe ich mir viel bei Jimmy Page abgeschaut. Was das Songschreiben betrifft, habe ich natürlich viel von den Beatles gelernt – ich habe eigentlich immer viele unterschiedliche Sachen gehört.

*Wie machen sich diese Einflüsse heute in deinem Gitarrenspiel bemerkbar?*

Keine Ahnung. Ich meine, ich finde John Frusciante super, aber ich würde nicht behaupten, dass sich unsere Art zu spielen in irgendeiner Weise ähnelt.

*Aber deine Spielweise kann man durchaus als eigenständig bezeichnen, und diesen Stil musst du ja entwickelt haben...*

Sorry, ich kann dir nicht sagen, wann und wie. Das klingt jetzt vielleicht bescheuert, aber ich war nie der Typ, der sich andere Gitarristen reingezogen und sich deren Licks draufgeschafft hat. Douglas Robb, unser Sänger, steht zum Beispiel total auf Eddie Van Halen, aber mich hat der nicht so sehr interessiert. Ich bin eher von Musik allgemein, von Songs inspiriert. Ich spiele ja auch alles: Bass, Schlagzeug und ein bisschen Klavier.

*Würdest du jungen Gitarristen also empfehlen, sich gar nicht so intensiv an anderen Gitarristen zu orientieren?*

Ich denke schon, dass es wichtig ist, sich andere Gitarristen anzuhören. So habe ich es zumindest gemacht. Ich saß zu Hause und habe unheimlich viel zu CDs gespielt. Irgendwann habe ich dann





Bsp. 1 ♩ = 164

Musical notation for Bsp. 1, Track 28. It consists of a single system with a treble clef staff and a guitar TAB staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody is a simple eighth-note pattern. The TAB staff shows fret numbers 7, 9, 8, 9 for both strings.



Bsp. 2 ♩ = 160

Musical notation for Bsp. 2, Track 29. It consists of two systems. The first system has a treble clef staff and a guitar TAB staff. The key signature has three sharps and the time signature is 4/4. The melody features a first ending (1.) and a second ending (2.). The TAB staff shows fret numbers 7, 9, 8, 9 for both strings.

Musical notation for Bsp. 2, Track 29. It consists of a single system with a treble clef staff and a guitar TAB staff. The key signature has three sharps and the time signature is 4/4. The melody continues with first and second endings. The TAB staff shows fret numbers 4, 5, 4, 6 for both strings.

Musical notation for Bsp. 2, Track 29. It consists of a single system with a treble clef staff and a guitar TAB staff. The key signature has three sharps and the time signature is 4/4. The melody continues with first and second endings. The TAB staff shows fret numbers 4, 5, 4, 6 for both strings.

Musical notation for Bsp. 2, Track 29. It consists of a single system with a treble clef staff and a guitar TAB staff. The key signature has three sharps and the time signature is 4/4. The melody concludes with a final note. The TAB staff shows fret numbers 2, 4, 2, 4 for both strings.



Bsp. 3 ♩ = 86

Musical notation for Bsp. 3, Track 30. It consists of a single system with a treble clef staff and a guitar TAB staff. The key signature has three sharps and the time signature is 4/4. The melody is a complex eighth-note pattern. The TAB staff shows fret numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13 for both strings. A "let ring" instruction is present above the first few notes.

Musical notation for Bsp. 3, Track 30. It consists of a single system with a treble clef staff and a guitar TAB staff. The key signature has three sharps and the time signature is 4/4. The melody continues with a complex eighth-note pattern. The TAB staff shows fret numbers 6, 6, 6, 6, 6, 6, 13, 13, 11, 11, 11, 11, 11, 9, 9, 9, 9, 8, 8, 8, 8, 9, 9 for both strings. A "let ring" instruction is present above the first few notes.

Musical notation for a guitar piece, including a treble clef staff with a key signature of two sharps and a guitar tablature staff below it. The tablature shows various fret numbers and techniques like bends and slides.

Bsp. 4 ♩ = 164

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



Musical notation for Bsp. 4, first system, including a treble clef staff with a key signature of one flat and a guitar tablature staff below it. The tablature shows fret numbers 5, 5, 5, 5, 5, 7.

Musical notation for Bsp. 4, second system, including a treble clef staff with a key signature of one flat and a guitar tablature staff below it. The tablature shows fret numbers 8, 8, 8, 8, 8, 7, 3, 3, 3, 3, 5.

Bsp. 5 ♩ = 208

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



Musical notation for Bsp. 5, first system, including a treble clef staff with a key signature of one flat and a guitar tablature staff below it. The tablature shows fret numbers 5, 0, 3, 5, 0, 3, 5 and several 'X' marks.

Musical notation for Bsp. 5, second system, including a treble clef staff with a key signature of one flat and a guitar tablature staff below it. The tablature shows fret numbers 1, 1, 3, 3, 1, 1, 3, 0, 2, 3, 0, 2, 3, 2, 0.

Bsp. 6 ♩ = 120

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



Musical notation for Bsp. 6, first system, including a treble clef staff with a key signature of one flat and a guitar tablature staff below it. The tablature shows fret numbers 0, 5, 3, 5, 0, 0, 5, 5, 5, 3, 5, 3, 5, 3, 5, 0, 0, 5, 5, 5, 3, 5.

Musical notation for Bsp. 6, second system, including a treble clef staff with a key signature of one flat and a guitar tablature staff below it. The tablature shows fret numbers 0, 5, 3, 5, 0, 0, 5, 5, 5, 3, 5, 1, 1, 3, 1, 0, 0, 5, 5, 5, 3, 5.

Bsp. 7 ♩ = 134



Musical notation for Bsp. 7, first system. Treble clef, key signature of two sharps (F# and C#), 4/4 time. The notation shows a sequence of chords and notes. Below the staff is a guitar tablature with fret numbers 0, 2, and 3. A dashed line labeled "P.M." spans the first four measures.

Musical notation for Bsp. 7, second system. Treble clef, key signature of two sharps (F# and C#), 4/4 time. The notation shows a sequence of chords and notes. Below the staff is a guitar tablature with fret numbers 0, 2, and 3. Four dashed lines labeled "P.M." are placed below the first four measures of this system.

Bsp. 8 ♩ = 152



Musical notation for Bsp. 8, first system. Treble clef, key signature of one sharp (F#), 4/4 time. The notation shows a sequence of chords and notes. Below the staff is a guitar tablature with fret numbers 0, 2, and 3. The first four measures have fret numbers 3, 0, 2, 0 on the strings.

Musical notation for Bsp. 8, second system. Treble clef, key signature of one sharp (F#), 4/4 time. The notation shows a sequence of chords and notes. Below the staff is a guitar tablature with fret numbers 0 and 2. A dashed line labeled "P.M." spans the last four measures of this system.

Bsp. 9 ♩ = 120

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



Musical notation for Bsp. 9. Treble clef, key signature of one flat (Bb), 4/4 time. The notation shows a sequence of chords and notes. Below the staff is a guitar tablature with fret numbers 5 and 7. The strings are labeled E, B, G, D, A, D from top to bottom.

136) Permutation 1345

Permutations for 1345 (used for minor chords)			
1345	3145	4135	5134
1354	3154	4153	5143
1435	3415	4315	5314
1453	3451	4351	5341
1534	3514	4513	5413
1543	3541	4531	5431

To avoid sounding predictable, mix and match digital patterns through the changes. For example, play 1, 2, 3, 5 for Dm7, 1, 5, 3, 2 for G7, and 5, 1, 3, 2 for CMaj7. By mixing up digital patterns, a nice sense of motion is created and the player doesn't get locked into any finger patterns that will sound boring. Also, practice moving the ideas beyond one octave as shown in the example for CMaj7.

The musical notation shows a ii-V-I progression in C major: Dm7, G7, and CMaj7. The treble clef staff contains the notes and fingerings for each chord: Dm7 (1, 2, 3, 5), G7 (1, 5, 3, 2), and CMaj7 (5, 1, 3, 2). Below the treble staff are the bass staff lines labeled T, A, and B, showing the corresponding bass line with fingerings: 5, 7, 8, 7, 5, 7, 4, 7 for Dm7; 5, 5, 5, 7 for CMaj7.

The creation of original digital patterns is vast. By learning these ideas, as well as original digital patterns, in all twelve keys for each chord in the ii-V-I progression, the player will have almost limitless ideas at their fingertips. Also, the student may wish to explore the realm of 8 note cells for each chord such as, 1, 2, 3, 4, 5, 7, 6, 5, or 1, 5, 3, 2, 1, 2, 3, 5 and their related permutations. (There are many permutations for each of these eight note cells.) An easy way to get started with creating eight note cells is by combining two different four note cells that have already been learned, or a four note cell and one permutation of that same cell.

Play the following solo which uses digital patterns over simple ii-V-I.

# Permutation 1345

Am7 D7 Am7 D7 GMaj7 GMaj7

1 3 5 4 | 5 3 2 1 | 5 1 3 4 3 2 1 5 | 3 5 2 1 | 3 1 5 (4) 3 5

T 5 7-10 10-8 7 8 7-5-4-7

A 7-5-7 7-4 7-5 7 5-7 7-5 7 7 7-5-4-7

B 7-5-7 7-4 7-5 7 7 5-7 7-5 7 7 7-5-4-7

Am7 D7 Am7 D7 GMaj7 GMaj7

5 3 1 4 5 | 1-3 2 3 1 2 5 | 3 5 2 1 | 3 5 2 1

T 5 5 7 7 7 7-5 5 5 7 4-7 7-5 7 4-5-7 4-5-7 5

A 5 5 7 7 7 7-5 5 5 7 4-7 7-5 7 4-5-7 4-5-7 5

B 5 5 7 7 7 7-5 5 5 7 4-7 7-5 7 4-5-7 4-5-7 5

Dm7 G7 Cm7 F7

3 1 5 4 3 4 2 1 | 3 5 1 2 1 5 3 2 | 5 4 3 1 4 5 3 1 | 3 1 2 5

T 6 7 5 8 6 8 5 7 9 7 8 10 8 10 7 10 8 10 8 10 8 8 10 7 8 10 10

A 6 7 5 8 6 8 5 7 9 7 8 10 8 10 7 10 8 10 8 10 8 8 10 7 8 10 10

B 6 7 5 8 6 8 5 7 9 7 8 10 8 10 7 10 8 10 8 10 8 8 10 7 8 10 10

Am7 D7 Am7 D7 GMaj7 GMaj7

5 4 3 1 | 3 5 1 2 | 3 4 5 1 3 1 2 5

T 5 7-5 7-4-7 7-5 5-7 5 7 7 5 5 7 5 8 4 7 5 7 5 4-7 5 4-7 5

A 5 7-5 7-4-7 7-5 5-7 5 7 7 5 5 7 5 8 4 7 5 7 5 4-7 5 4-7 5

B 5 7-5 7-4-7 7-5 5-7 5 7 7 5 5 7 5 8 4 7 5 7 5 4-7 5 4-7 5